

THE GRAND DUKE

or

The Statutory Duel

THE CAST

Theatrical Troupe

Ernest Dummkopf (a Theatrical Manager)	Pete Pellinen
Ludwig (his leading Comedian)	Joe Andrews
Dr. Tannhauser (a Notary)	Tom Barth
Julia Jellicoe (an English Comédienne)	Carol Paulsen
Lisa (a soubrette)	Susan Falbo
Olga	Lisa Daehlin
Gretchen	Jewel Rae
Bertha	Rhea Sullivan
Elsa	Sue Ann Rawlins
Martha	Holly Windle

Grand Ducal Court:

Rudolph (Grand Duke of Pfennig Halbpennig)	Scott Benson
Baroness von Krakenfeldt (betrothed to Rudolph)	Susan Graves
Chorus of Chamberlains	Waldyn Benbenek Roger Evans
	Stephen Hage Rus Kierig
	Carl Lee Richard Rames

Monte Carlo Entourage:

The Prince of Monte Carlo	Waldyn Benbenek
The Princess of Monte Carlo	
(his daughter, also betrothed to Rudolph)	Laura Bonicelli Mowers
Herald	Carl Lee
Ben Hashbaz (a costumier)	Sid Konikoff
Chorus of "Nobles"	Ernest Brody Roger Evans
	Stephen Hage Rus Kierig
	Warren Loud Richard Rames

Chorus of Actors and Actresses

Mary Mescher Benbenek	Shelly Grage	Joan McCaul
Waldyn Benbenek	Stephen Hage	Charlotte Morrison
Ernest Brody	Vern Harman	Richard Rames
Stephanie Brody	Marcia Hill	Mary Schoneman
Peter Erickson	Rus Kierig	Gary Siemers
Roger Evans	Dean Laurance	Stephen B. Sullivan
Kathryn Florhaug	Carl Lee	Barbara Webber
Andy Forgacs	Warren Loud	Becky Westrom
Diane Friebe	Holly MacDonald	



Time: Mid-eighteenth century

Act I: Market Place of Pfennig Halbpennig

Act II: The Entrance Hall of the Grand Ducal Palace, the next morning

There will be one fifteen-minute intermission.

No eating or drinking is allowed in the theatre.

No smoking is permitted in the building.

The use of flash cameras is strictly forbidden.

DIRECTOR'S NOTE

The Grand Duke was Gilbert and Sullivan's final collaboration and was met with less than favorable reviews when it opened in 1896. It has been rarely performed, but with the very studied and astute editing of the Gilbert and Sullivan Very Light Opera Company, what you see tonight is a massively improved version of the original. As in most Gilbert and Sullivan works, *The Grand Duke* shows a community of people with definite levels of status within a social hierarchy. In this case there are levels within the theatrical group, which is within the social steps of the Dukedom of Pfennig Halbpennig. Just as in a game of chess, the pieces (characters) are moving in relation to their value — in this case, social value. The game-playing theme is dominant throughout the play, in keeping with the Gilbert & Sullivan "playfulness" of setting the scene in Bavaria, and being visited by a very exotic band from Monte Carlo. The playing of games marks the structural points of this opera and provides the basis for the traditional Gilbert & Sullivan consistency of inconsistent plot elements. I invite you to play along with us for this performance, enjoying the amazing fervor with which this group revels in a unique form of musical theatre.

—Kathe Norlander



SYNOPSIS

ACT I—A theatrical company in the Grand Duchy of Pfennig Halbpennig is celebrating the upcoming wedding of Ludwig and Lisa, two of their members. The company is also plotting to overthrow the Grand Duke (Rudolph) and place their manager, Ernest, on the throne. (The conspirators' secret sign is the eating of a sausage roll.) As the court positions are to be filled according to standing in the company, leading lady Julia Jellicoe would be the Grand Duchess.

After Ludwig carelessly discloses their plot to the Grand Duke's detective, the Notary proposes a "Statutory Duel" in order to avert disaster. Ludwig and Ernest are to "duel" with cards, the loser becoming legally dead (only until the law expires the next day). The winner will denounce the loser as the plot's instigator and receive a pardon. Ernest loses, and Ludwig goes to find the Grand Duke.

Grand Duke Rudolph, meanwhile, busy planning his wedding to the Baroness von Krakenfeldt, has just learned about the plot. Ludwig decides on a new strategy to take advantage of Rudolph's panic. He offers to relieve Rudolph of the danger by winning a rigged "statutory duel" and taking his place during the coup. They summon the people to see their duel, and Rudolph leaves thinking to return when the law expires the next day. Ludwig, however, revives the law for another century!

Julia points out that she is now forced to wed Ludwig in order to take on her leading role as Grand Duchess. Lisa, Ludwig's fiancée, leaves in tears as the new Grand Duke's entourage prepare to don their *Troilus and Cressida* costumes as suitable court attire.

ACT II—The Greek motif is evident in Ludwig's court when the Baroness arrives for her wedding with Grand Duke Rudolph. Somewhat dismayed to learn of Rudolph's "death," she explains that Ludwig has to take on all of the Grand Duke's obligations and marry her.

The complex plot takes yet another turn when the Princess of Monte Carlo shows up with her father and a band of hired "nobles." It seems she was betrothed in infancy to the Grand Duke Rudolph, and her father has finally obtained money enough to pay off his debts and bring her here just before the betrothal arrangement expires at 3:00. (His money came from roulette, as he explains with a song partly in French.) The claim of the Princess supersedes that of the Baroness, and she is about to marry the bewildered Ludwig when the real Grand Duke appears (with Ernest and the Notary) with some news which quickly resolves the tangled relationships.

PRODUCTION STAFF

Stage Director	Kathe Norlander
Music Director	Carolyn Davies
Artistic Director	Wendy Evans
Stage Manager	Peggie Kennedy
Costume Coordinator/Designer	BethMarie Hansen
Set Designer	Stephen B. Sullivan
Scenic Consultant	Michael Hoover
Lighting	Floyd Swanson, Chris Rusin
Rehearsal Pianists: ...	Kris Henderson, Pam Larson, Jane Turpin Moore, Steven Norquist, Jennifer Trueman, Jean Van Heel
Choreographer	Jill Heaberlin
Producer	Waldyn Benbenek
Properties Manager	Cindy Edmon
Hand Prop Construction:	Donna Carroll, Barbara Webber, Wendy Evans
Set Construction:	Julie Delton, Robert Hunter, Carol Manning, Leslie Risberg, Chris Rusin, Stephen B. Sullivan, Susan Vogel and cast members
Costume Construction:	Wendy Evans, Anne Forgacs, BethMarie Hansen, Jane Laurance, Cyndi Nelson, June Roloff and cast members
Wardrobe Mistress	Holly MacDonald
Graphic Design	Paul Chamberlain, Margaret Sullivan, Stephen Hage
Typesetting	Tess Meara Kolney
Photography	Roger Evans, Stephen Hage
Lobby Display	Stephen Hage
House Manager	Mary Kuehborn
House Staff Recruitment	Rhea Sullivan
Ticket Sales	Katie Lowry
Revision committee:	Wendy Evans, Stephen Hage, Dorothea Jensen, Dean Laurance, Holly Windle, Stephen B. Sullivan
Chairman of the Board	Stephen Hage
Volunteer Coordinator	Marcia Hill
Publicity	Margaret Sullivan, Stephen Hage
Treasurer	Richard Rames
Secretary	Mary Mescher Benbenek
Chorus Representatives	Holly MacDonald, Stephen B. Sullivan
Orchestra Representative	Barb Hovey

ORCHESTRA

Violin	Linda Werner(Concertmaster), Stephen Helms-Tillery, Diane Houser, Barbara Beresford, Paula Larson, Gary Rauk, Joni Schansberg, Agnes Wolf
Viola	Esme Evans, Don Olson, Scott Olsen, Anne Marie Hendrickson
Cello	Coral Bastien, John Litch, Marlys Lund
Bass	Bob Salter
Flute	Katie Lowry, Sari Fried
Clarinet	Barb Hovey
Oboe	Linnea Schilling
Bassoon	Debbie Johanneck
Horn	Martha Bentley, Jim Streich
Trumpet	Bob Hirte, Andrew Padula, Bob Zobal
Trombone	Brad Etherington, Greg Michnay, John Mutch
Percussion	Jim Streich

GLOSSARY

- Pfennig Halbpennig* — Literally, penny half-penny. Tuppenny ha'penny is British slang for anything inferior and trivial.
- Comedian/Comédienne* — terms used to refer to actors (not necessarily comic ones)
- Soubrette* — an actress who plays the young and saucy roles.
- quite a dashing *sposo* — Italian for male spouse
- But it's *bilious* on the whole — upsetting to the liver
- hoyden* — a spirited, tomboyish girl
- like *turtle* her first love confessing — turtle-dove
- what *folly* fell — what dreadful folly
- castle gibbet* — gallows
- may not fight with *falchions* bright — sword, esp. a broad curved one
- orthography* foregoes her *spells* — a pun about bending the rules of spelling
- ipso facto* — Latin for "by the very act" (that is, automatically)
- King's evidence* — evidence provided by an accused person about his alleged partners in crime (like State's evidence)
- compromising *bonhomie* — French word for geniality
- as o'er our *penny roll* we sing — a cheap type of bread
- rich *mock turtle*, thick and clear — namely the soup (also cheap)
- two-shilling gloves* — even these are expensive by the Duke and Baroness's standards
- Waterbury watches* — cheap watches made in Waterbury, Connecticut
- give this man his *gruel*! — make him take his punishment
- this *plebian* man of *shoddy* — "plebian" means "of the masses" and "shoddy" is a kind of inferior woolen cloth
- when two *doughty* heroes thunder — valiant
- verbum sat.* — more legal language from the Notary; this is an abbreviation for a Latin phrase meaning a word to the wise is sufficient (*verbum sat sapienti*)
- I'm not an *ascetic* — one who denies himself the creature comforts
- the *jolly jinks* — merry-making (as in "high jinks")
- as merry as a *grig* — A phrase that may mean "as merry as a cricket" (and just how merry is that?) or "grig" may be a corruption of "Greek," making this a reference to *Troilus and Cressida* where a character is called "a merry Greek indeed."
- Eloia! and Opoponax!* — Fake Greek-sounding exclamations. Opoponax, from the Greek for "all-healing", was a medicinal plant, and in Gilbert's day, the trade name of a line of perfumes.
- pay 'em . . . in *oboloi* and *drachmae* — Greek coins
- with a *dithyrambic* lecture — in the style of a boisterous Greek hymn to Dionysus
- in the period Socratic, every dining room was *Attic* — that is, from Attica, a region in eastern Greece (where Athens is)
- periphrastic methods* *spurning* — rejecting long-winded methods
- steady "*cram*" — the way students often prepare for an exam
- Mrs. Grundy* — a character mentioned in an 18th century play, now used as a symbol of prudish British propriety
- dress of *Coan silk* — silk from the Greek isle of Cos
- hoity-toity vixenish viragoes* — snooty, ill-tempered, overbearing women
- ingenue* — the role of sweet, naive young thing
- hard as the *millstone nether* — the nether millstone is the lower of the two millstones used to grind flour (it's quite hard)
- lily-white* laughing *leman* — paramour
- as sulky as a *super* — (actor lingo) short for "supernumerary," an actor with a non-speaking part who, if not in something as jolly as G&S, might get surly
- "*tol the riddle lol*" — nonsense words
- technical *bogie* — a frightening apparition, although in this case only legally, not literally
- magnum* of merry champagne — a double-sized bottle
- Pommery '74* — the 1874 vintage of this fine French champagne
- Come, *bumpers*, aye every so many — glasses filled to the brim
- a pretty *job-lot* of second-hand nobles — a group of diverse articles bought as a unit, often of inferior quality
- rook the pigeon and the gull* — a bird pun about taking advantage of suckers
- Allons, encore, garçons, fillettes, vos louis d'or, etc.* — Come now, again, boys and girls, your 20-franc gold coins, etc.
- the law forbids the *banns* — announcement of a proposed marriage

CONTRIBUTORS

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THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

Founded in 1979 by Dick Fishel and Jim Hart, the company's productions include *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring, 1985), *The Sorcerer* (Fall, 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), and *Patience* (1990). Our next production (Spring, 1992) is scheduled to be *Iolanthe*, or *The Peer and the Peri*, detailing the clash of a band of fairies (peris) with the noble but rather dim House of Lords (peers). While not one of the "big three" operettas most often performed, *Iolanthe* is the favorite many Savoyards. Tax deductible contributions to help support of our season are always welcome.



THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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Gilbert and Sullivan's **THE GRAND DUKE**

or
The Statutory Duel



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