Princess Ida
or, Castle Admant

King Hildebrand ............................................. Waldyn Benbenek
Hilarion (his son) ................................................ Anthony Rohr
Cyril (friend of Hilarion) ....................................... Carl Rosamilia
Florian (friend of Hilarion) ..................................... Ryan Johnson

King Gama ............................................................. Scott Benson
Arac (son of Gama) .................................................. Doug Freeman
Guron (son of Gama) ............................................... Joe Allen
Scynthius (son of Gama) ......................................... Alessio Tranchell

Princess Ida (Gama's Daughter) ................................ Sarah Wind Richens
Lady Blanche (Professor of Abstract Science) ................. Deb Haas
Lady Psyche (Professor of Humanities) ............................ Sarah Mehle
Melissa (Lady Blanche's Daughter) .............................. Kara Morgan
Sacharissa ............................................................. Kaitlin Klemencic
Chloe ........................................................................ Emily Garst
Ada ........................................................................... Holly Windle

Chorus of Courtiers, Soldiers, Girl Graduates, and Professors:

<table>
<thead>
<tr>
<th>James Brooks</th>
<th>Shawn Holt</th>
<th>Charlotte Morrison</th>
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<tbody>
<tr>
<td>Axl Dahl</td>
<td>Stephen Hage</td>
<td>John Orbison</td>
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<td>Jeff Erickson</td>
<td>Brian Ingalsbe</td>
<td>Richard Rames</td>
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<td>Claudia Finsaas</td>
<td>Kaitlin Klemencic</td>
<td>Bryan Reed</td>
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<td>Emily Garst</td>
<td>Jerry Kurek</td>
<td>Evan Slack</td>
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<td>Alexander Gerchak</td>
<td>Maddy La Roche</td>
<td>Niko Simmons</td>
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<td>Taylor Ann Grand</td>
<td>Dean Laurance</td>
<td>Rhea Sullivan</td>
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<td>Mary Gregory</td>
<td>Anna Maher</td>
<td>Cassandra Utt</td>
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<td>Paul Gutmann</td>
<td>Wendy Matsutani</td>
<td>Holly Windle</td>
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<tr>
<td>Jonah Heuer</td>
<td>Blanka Melbostad</td>
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Understudies: Stephen Hage (Hildebrand), Jerry Kurek (Hilarion),
Jonah Heuer (Cyril), Niko Simmons (Florian), Alexander Gerchak (Gama),
Joe Allen (Arac), Paul Gutmann (Guron and Scynthius), Claudia Finsaas (Ida),
Mary Gregory (Blanche), Cassandra Utt (Psyche), Kaitlin Klemencic (Melissa),
Maddy La Roche (Sacharissa, Chloe, and Ada)

Act I: Pavilion in King Hildebrand's Palace

10-Minute Stretch

Act II: Gardens of Castle Adamant

15-Minute Intermission

Act III: Courtyard of Castle Adamant

Castle Adamant Academic Colors:

Education (Princess Ida) ..... light blue
Philosophy (Lady Blanche) .. dark blue
Humanities (Lady Psyche) ........white
Government. .................. peacock blue
Law ................................. purple
Mathematics.................... gold
Music ............................. pink
Science ........................ sage green

~ Turn off all cell phones & other electronic devices ~
~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of cameras is strictly forbidden ~
Could Gilbert or Sullivan ever have imagined that their works would be alive and well some 130 years later and providing so much joy to us all in Minnesota in the dead of winter?

**Princess Ida; or, Castle Adamant** opened on January 5, 1884 and was the eighth operatic collaboration for Gilbert and Sullivan. It nestled between *Iolanthe* and *The Mikado* — two of their biggest successes. By comparison, *Princess Ida* was not an enormous hit. But its longevity is a testament to its many charms. In 1985, I played my first lead in a G&S show – Hilarion in Carleton College's production. About eight years later, I sang the role again with this very company in the 1993 production. So, this show holds a special place in my heart. Its enduring power might seem odd given that it deals with difficult topics: the satirization of Victorian feminism, college education for women (a novelty at the time), and Darwin’s theory of evolution (only a few decades old when the show opened). Any one of these topics could pose challenges for a modern audience. Thankfully, Gilbert treated the topics with a light touch; in fact, the show pokes more fun at male foolishness and chauvinism than anything else.

*Princess Ida* is based on a narrative poem by Tennyson called *The Princess* (1847). Gilbert had written a farcical musical play, based on the poem, in 1870 and lifted much of the dialogue from it for his operetta. It is the only Gilbert and Sullivan opera in three acts and the only one with dialogue in blank verse (unrhymed iambic pentameter). It has been noted – and I agree – that the dialogue sometimes fails to sparkle in the usual Gilbertian way as a result of the forced meter. Happily, the score and lyrics more than make up for any shortcomings in the somewhat stilted dialogue.

It should be noted that we have adapted the play very slightly to address a notable challenge in the original: the play’s conclusion includes a significant reversal. The ending is forced and somewhat jarring – especially to the modern ear. We’ve added just a few lines in Act 2 and 3 to help Ida’s change of heart seem more plausible. Many of these new lines are actually from the original Tennyson poem which handles the conclusion in a far less perfunctory way.

I hope you enjoy this production even half as much as we have enjoyed putting it together for you. I feel extremely fortunate to have been able to work with such a profoundly talented, collaborative, dedicated and buoyant cast, crew, orchestra, music director and board.

I hope you’ll agree that it’s especially important right now, right here, to support art that brings beauty and joy – the wellsprings of hope – into the world. If you agree, perhaps you’ll consider a contribution to this unique Twin Cities company that dedicates itself solely to this special brand of operetta that we all hold so dear.

**SYNOPSIS**

**Act I**  King Hildebrand and his court await the coming of Princess Ida who was betrothed in infancy to Prince Hilarion. However, Ida's father, King Gama, and her three brothers arrive without her. They explain that she rules a women's university where no men are allowed. King Hildebrand takes King Gama and his sons hostage while Prince Hilarion and his two friends set off to lay romantic siege to Ida's castle.

**Act II**  The women at Castle Adamant are learning to "abjure tyrannic man," under the tutelage of Princess Ida, Lady Psyche, and Lady Blanche. Hildebrand, Cyril, and Florian sneak in and disguise themselves as new students. However, the men must take Florian's sister, Lady Psyche, into their confidence. Melissa, Lady Blanche's daughter, thrilled to see men, also keeps their secret. She persuades her mother not to tell Ida, but Cyril soon gives away the truth after drinking too much at luncheon. Hilarion rescues Ida after she falls into the stream, but she arrests "these coarse, intruding spies." King Hildebrand arrives with his force of warriors. Ida defies him, even though he threatens to kill her brothers if she will not marry Hilarion.

**Act III**  Melissa leads the women in a rallying war song, but they are all somewhat nervous about fighting. The princess agrees to let her brothers fight Hilarion, Cyril, and Florian—and to marry Hilarion if he wins. Ida's strong (but not so bright) brothers discard their heavy armor before the fight and, predictably, lose. Ida and Hilarion discover common ground for a happy, Gilbertian ending.
**PRODUCTION STAFF**

Stage Director ............................................. Joe Andrews  
Music Director ............................................. Randal A. Buikema  
Assistant Music Director ................................ Jean Orbison Van Heel  
Stage Manager ............................................. Denise Brophy  
Set Designer & Scenic Painter ................................. Larry Rostad  
Costume Designer .......................................... Barb Portinga  
Lighting Designer ......................................... Alex Flinner  
Props Designer ........................................... Katie Phillips  
Fight Choreographer ....................................... Joe Allen  
Set Builder .................................................. Jay Scoogg  
Assistant Stage Manager .................................. Malka Key, Brianna Sullivan  
Lighting Assistant ........................................ Mark Flinner  
Follow-spot Operator ...................................... Jack Kravik  
Wardrobe Mistress ......................................... Lucie Biros  
Set Construction ......................................... Ron Barnes, Andy Dizon, L. Peter Erickson  
Clyde Gerber, Jack Kravik, Gary Maher, Chris Seeling  
Danielle I. Edwards Simms, and cast members  
Costume Construction & Procurement .............. Kathryn Ansley, Lesley Hendrickson  
Megan Probach, Connie Schramm  
Uber Costume, Elle Zulauf, and cast members  
Props Construction ................................. Melanie Broida, Steve Sullivan, and cast members  
Rehearsal Pianists ........................................ Jean Orbison Van Heel  
Audio-Visual Engineer ..................................... Bob Johanneck  
Poster Design .............................................. Tom McGregor, Mary Olson  
Lobby Display & Photography ......................... Stephen Hage  
House Manager ............................................ Trina Morrison  
Ticket Sales ................................................ Trina Morrison  
Ticket Helpers ............................................ Jim Brooks, Taylor Ann Grand, Deb Haas  
Kaitlin Klemencik, Holly MacDonald, Wendy Matsutani, Sarah Mehle  
John Orbison, Eric Pasternack, Richard Rames, Evan Slack, Holly Windle  
House Staff Recruitment ................................ Shawn Holt  

**The Board:**

Producer .................................................. Stephen Hage  
Labour Pool Coordinator ................................. Malka Key  
Publicity .................................................... Waldyn Benbenek  
Treasurer .................................................... John Orbison  
Secretary .................................................... Shawn Holt  
Chorus Representatives ................................. Alexander Gerchak, Mary Gregory  
Orchestra Representative ............................. Barb Hovey

**ORCHESTRA**

Conductor .................................................. Randal A. Buikema  
Orchestra Manager / Librarian .......................... Ann Marie McIntire  
Violin I ................. David Kozamchak *(concertmaster)*, Eva Zorn, Derick Rehurek  
Kay Pickett, Mary Hanson, Dan Sadoff  
Ezelda Yacoub Hasapopoulos, Candice McCardle  
Violin II ......................... Lorine Menzhuber*, Karen Neinstadt, Beth Henningensen  
Betsy Lofgren, Daniel Werl, Theodora Wynoff, Maya Gitch  
Viola ............................................ Ann Marie Bur*, Chris Chelgren,Aija Ronis  
Teresa Mager, Laura Bidgood  
Cello ......................... John Dunham*, Karin Holmberg Kimble, Amy Samelian  
Naomi Wells, Megan Whiting, Kirsten Slyter, Holly MacDonald  
String Bass .............................................. Ann Marie McIntire*, Doug Nelson  
Flute ..................................................... Kristen Kinnear-Ohlmann*, Anne Cheney  
Nancy Wucherpfennig, Kathleen Spehar  
Clarinet ....................... Barb Hovey*, Brian Krysinski, Ken Gellerman  
Oboe ....................................................... Steve Schellenberg*, Beth Moorhead  
Bassoon ....................... Beth Brandt*, Alice Anderson  
Horn ..................................................... Jeffrey Ohlmann*, Michael Engh, Chris Hahn, Greg Mack  
Trumpet ......................... Bob Zobal*, Andy Padula, Pat Gefre  
Trombone .................. Greg Michnay*, Sarah Cooke, Nate Engh, Ross Fugl  
Percussion ......................... John Litch*, Charley Rich

* – principals
Glossary (in order of occurrence)

Act I:
as sure as quarter-day — one of four days each year for paying rent, etc.
sons of Gama, Rex — king
with doughty heart and trusty blade — valiant
no need to bandy ought that appertains to you — a pun on the verb meaning to discuss banteringly and an adjective meaning bowlegged
they’re safety matches . . . light only on the knowledge box — matches that have to be struck on a special surface (a match box) in order to light (invented 1855)
pops of Sillery our light artillery — popping the corks from Sillery champagne
oh, dainty trioleit, oh, fragrant violet, oh, gentle heigho-let (or little sigh) — a form of poem with repeating lines, a flower, and a “little sigh”
towards the empyrean heights — the highest heaven
If you’d climb the Helicon — Greek mountain range (home of the Muses)
You should read Anacreon, Ovid’s “Metamorphoses,” likewise Aristophanes, and the works of Juvenal — an assortment of Greek and Roman writers who extolled the virtues of wine and love
you will get them Bowdlerized — a verb derived from Thomas Bowdler who published a “cleaned up” Shakespeare in 1818
Minerva — Roman goddess of wisdom
let Swan secede from Edgar, Gask from Gask, Sewell from Cross — fashionable London stores with compound names
bull-dogs feed on throttles — throats
that spring-guns breathe defiance — guns set with a wire attached to the trigger, used as a deterrent to trespassers
I’ll lay a crown — bet a five-shilling British coin
they’ll set the Thames on fire — figuratively, do something notable and exciting
make silk purses . . . from the ears of Lady Circe’s piggy-wigs — sorceress who turned Ulysses’ men into swine
every pretty domina — female equivalent of Oxford don (i.e., tutor)
little pigs they’re teaching for to fly — doing the impossible, i.e., "when pigs fly"
when they matriculate — enroll as students
timid . . as a startled hind — female deer
he took his tub — bathed
paid a guinea to a toilet club — a grooming and hair-dressing establishment
no sizars here, or servitors — students who perform servant duties in exchange for room and board
an étui — a small case for carrying useful articles like sewing supplies
not to rule the roast — literally, to supervise the cooking; figuratively, to be in charge
a born Plantagenet — a line of British monarchs
is the booby comely? — is the dunce attractive?
dare to beard a maiden in her lair — mixed metaphor version of bearding a lion in its own den (i.e., confronting someone on his/her own turf)
to fit the wit of a bit of a chit — contemptuous term for young person (esp. a girl)
as an old Crusader struck his Paynim foe — heathen (term from the Crusades)
fulminating grains — exploding powders
saltpetre — potassium nitrate, chief ingredient in gunpowder
not to blow them up — to scold, to tell them off
the practical polemist — one who debates controversial points
dispensing chemist — pharmacist
popinjays — people vain of their appearance
tufted, jack-a-dandy featherheads — "tufted" refers to the tassels worn by peers’ sons at Oxford; a "jack-a-dandy" is a conceited fop
when a wight sits up all night — a human being (implying pity)
the organ boys, they stopped their noise — organ-grinders
grinning herds of hurdy-gurds — performers on the hurdy-gurdy (in Victorian times a barrel organ played too often on street corners)
that fear can unanneal — weaken (term used for metal)
an arrant molly-coddle — an extreme mama’s boy
cuirass, brassets — parts of armor; covering the torso and upper arms, respectively
here’s a virago! here’s a termagant! — overbearing and quarrelsome women
Paragons of Common Sense ($250 and over)

Peppy Potentates ($100 - $249)

Hulking Brothers / Daughters of the Plough (up to $100)

CONTRIBUTORS

Lake Harriet Bandshell, Plymouth Congregational Church, First Universalist Church, and our retinue of ushers, ticket sellers, and concessionaires.


In the Spring of 2019 we will present The Mikado.

We are performing H.M.S Pinafore in Summer 2018 at the Lake Harriet Bandshell July 14 at 7:30 pm and July 15 at 5:30 pm.

ACKNOWLEDGEMENTS
Presents

March 2 – March 25, 2018
Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

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