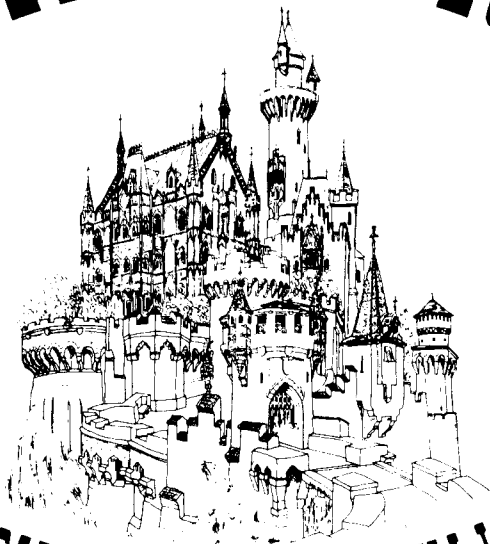


IMPERIAL COLLEGE OPERATIC SOCIETY
presents

Princess Ida



by GILBERT and SULLIVAN

Tuesday 12th February to
Saturday 16th February 1974

at 7.30pm. in the Concert Hall, Imperial
College Union, Prince Consort Road, SW.7

PRINCESS IDA

or Castle Adamant

By W.S. Gilbert & Arthur Sullivan

from Tuesday 12th February to
Saturday 16th February, 1974

Producer	Ian Gledhill
Musical Director	David Pollard

The Committee

Chairman	Roger Nicholls
Vice-Chairman	Dick Stockton
Secretary	David Gadd
Treasurer	Steve Thurlow
R.C.M. Rep	Patricia Elliot
Publicity	Paul Overton

DRAMATIS PERSONAE

King Hildebrand	BARNEY BURNHAM
Hilarion (his son)	BRIAN PARSONS
Cyril)	JOHN FOSTER
Florian)	COLIN DAVIS
King Gama	PETER MILLS
Arac	MAX TAYLOR
Guron	TIM JOHNSON
Scynthius	DAVID GADD
Princess Ida (Gama's daughter)	ROBINA BADGER
Lady Blanche (Professor of Abstract Science)	DEBORAH KEMP
Lady Psyche (Professor of Humanities)	PATRICIA ELLIOT
Melissa (Lady Blanche's daughter)	TERESA QUINN
Sacharissa)	LINDSAY BOTT
Chloe) (Girl Graduates)	GILL HOOK
Ada)	JOANNA DUXBURY

ACT I King Hildebrand's Castle

Interval of 20 minutes. Coffee will be on sale

ACT II Gardens of Castle Adamant

Interval of 10 minutes.

ACT III Courtyard of Castle Adamant

CHORUS OF "GIRL GRADUATES", "DAUGHTERS OF THE PLOUGH", ETC.

Virginia M. Cook
Mary Clare Harvey
Faith Emmerton
Yvonne Hopton
Janice Mills
Ann O'Shea
Jennifer Smith

Margaret Ellis
Harriet Bagot
Thelma Hill
Rosemary Kemp
Pat Nuttall
Philippa Ryan
Barbara Tansey

CHORUS OF SOLDIERS, COURTIERS, ETC.

Charlie Harding
Tony Moorby
Paul Overton
Dick Stockton
Stephen Thurlow
Pete Totterdell

Roger Woodward

Ian Johnson
Roger Nicholls
Jeremy Rowett
Philip Taylor
Richard Wilson
Andrew Goodall

FOR THE COMPANY

Set Design
Stage Manager
Assistant Stage Manager
Lighting Design
Lighting Technicians

Stage Technicians

Accompanist
Wardrobe Mistress
House Manager
Front of House Staff

Properties

NIGEL STEVENS
TONY HADDRELL
DENIS COOK
ALEC McANDREW
TONY HUGHES
ROBERT PICKUP
STEVEN (FRED) CANN
ANDY POTTER
TIM ROUND
CHRIS BYARD
JEAN WAGNER
LINDSAY BOTT
TIM GRIGGS
LEAH JACOBS
HELEN JACOBS
SUSAN CHASE

Violins

Richard Shorter (Leader)
Sheilagh Burns
Patrick Gane
Jane Malkin
Jeffrey Pusey
David Seal
Ronald Trevillion
Pamela Tonk
Jean Wagner
Michael Withers

Violas

Paul Jepson
Susan Roach
Sally Thyer

'Cellos

Beryl Gent
Alison Glendenning
Ruth Metcalfe

Bass

Nicola Lewis-Manning

Horns

Fred Shaub
Pauline Tew

Flutes

Daphne Mayes
Mary Taylor

Oboes

Stewart Littlewood
Linda Marley

Clarinets

Don Monro
David Lester

Bassoon

Janet Bruce

Trombones

Sue Dodd
Chris Guy
Leon Taylor

Trumpets

David Burgess
Jim Hargreaves

Percussion

Andrew Fairhead

Band Fixers: Richard Shorter
Don Monro

PRINCESS IDA is unique among Gilbert & Sullivan operas for several reasons. Firstly, it is the only one in three acts, as against two (although it was originally billed as being in a Prologue and two acts), and it is the only one whose text is in blank verse throughout, instead of prose. There is a very good reason for this. The opera was based on a blank verse play of Gilbert's called "The Princess" which was in turn based on Tennyson's poem of the same name. When preparing the opera, Gilbert appears to have cut up the text of the play and transferred chunks of it en bloc to the libretto, with songs inserted in between; this unusual method of writing gives the opera the style of a ballad opera rather than an operetta, and superficially it appears to be a direct descendant of the old English ballad operas of Wallace, Balfe and Benedict, Wallace's "Maritana" being a notable example. "The Princess" was described by Gilbert as a "respectful perversion" of Tennyson's poem, but in spite of being styled a play, did in fact contain some music, mostly songs set to popular operatic tunes, one of the best being a song for King Hildebrand to the tune of Rossini's "Largo al Factotum".

The story of the opera and the play follows that of Tennyson's poem fairly closely except that the plot is tidied up and reduced (the poem is VERY long) to make it a manageable length for an opera. The main difference is the character of King Gama, whom Gilbert completely transforms from the vague mild man of Tennyson to a vicious, spiteful and thoroughly unpleasant little cripple. Although he is on stage for comparatively little of the action, he may be said to be the most memorable character in the piece.

Princess Ida is one of the very few operas which seems not to have been altered in any way after the opening performance, and the present text is basically as it was on the opening night. There does however, exist Sullivan's original score in the Bodleian Library, Oxford, which has one or two minor differences from the published score. It is probable that these did not appear in performance at any time.

Gilbert's jibes at Woman's emancipation do not have quite the same effect now as they had then (Castle Adamant is believed to be Girton College, Cambridge), and a great deal of the text seems a trifle fey. Probably the opera survives mainly because of Sullivan's beautifully lyrical music. One eminent critic has pointed out that Ida's greatest mistake lay in her trying to prove the equality of women through the arts of warfare, for in that, and probably in that alone, lies the unquestionable proof of male supremacy.

MICHAEL WALTERS

FORTHCOMING ATTRACTIONS

Trial by Jury Thursday March 21st. Admission Free.
Details to be announced later.

H.M.S. Pinafore I.C.O.S. tour to Budleigh Salterton
22nd July - 3rd August, 1974

The society gratefully acknowledges assistance given by
I.C. Dramatic Society.

Photograph (over) Vince Handerek

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