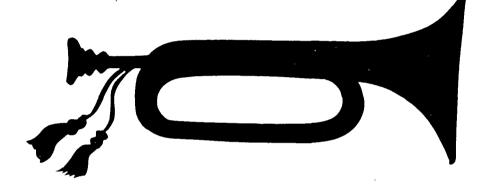
The Grand Duchess of Gerolstein



MUSIC BY OFFENBACH

Original Text by	Meilhac and Halevy
English Version by	Adrian Ross and
	Charles Brookfield
Revised by	Ian Gledhill
Musical Director	Michael Withers
Producer	Ian Gledhill

THE GRAND DUCHESS OF GEROLSTEIN

"What show is the Operatic Society doing this year?" "The Grand Duchess of Gerolstein, by Offenbach." "Never heard of it!"

Jacques Offenbach was a prolific composer, and in the course of a career spanning thirty years wrote over a hundred operettas, so I suppose it is not surprising that many of them are obscure - some of them no doubt deservedly so. That "La Grande Duchesse de Gerolstein" should be so little known, at least in this country, *is* surprising, as it was not always so.

Offenbach's first major success was in 1858 with "Orpheus in the Underworld", followed in 1864 by "La Belle Hélène" and in 1866 by "La Vie Parisienne". In 1867 Napoleon III decided to hold in Paris the biggest and most lavish International Exposition ever, and Offenbach planned to mark the event with a new work. He invited the star of "La Belle Hélène", Hortense Schneider, to play the title role, and "The Grand Duchess" opened on the evening of April 12th, 1867.

It took Paris by storm. Everyone had to see it, including the crowned heads visiting Paris for the exhibition. The Emperor went twice. The Prince of Wales (later Edward VII) was only able to get tickets through a personal appeal to Mlle Schneider. Czar Alexander II wired for tickets from Cologne, having heard of the phenomenon on his way to Paris. The Viceroy of Egypt, it is said, went every night - and not just to see the show; he was a regular visitor to the star's dressing room. Such was the fame of the show and its star that on one occasion Hortense Schneider's carriage was stopped at the entrance to the Paris Exposition reserved exclusively for royalty. "I am the Grand Duchess of Gerolstein" she said, and was immediately admitted.

Productions of "The Grand Duchess" were soon seen all over Europe and in America. It was presented, in English, at Covent Garden in 1867 - the only Offenbach operetta ever to be shown there. It was the only Offenbach work to be performed by the D'Oyly Carte Opera Company in 1897, of which more later. Throughout the latter part of the Nineteenth Century it was one of the most frequently performed and popular of all Offenbach's works.

Why did it fall from favour? It is certainly a sparkling and tuneful work, so we must look for other reasons. One probable explanation is the subject matter a satire on German militarism was hardly appropriate after the rigours of two world wars. Apart from one revival in London in 1937, it had to wait until recently for professional performances by the Welsh National Opera, and the Camden Festival.

Finally a word about the translation used in this production. This is based on the version performed by D'Oyly Carte in 1897, and is possibly its first performance since then. However, in that version the Third Act was completely rewritten, expurgating the bedroom scene. Perhaps it was thought too strong for the family audiences at the Savoy Theatre! We decided to go back to the original version of the story, which meant providing a new version of Act 3. Thus while the rest of the show is by Adrian Ross and Charles Brookfield, about three quarters of Act 3 is by me. I hope you find it entertaining.

Ian Gledhill

THE GRAND DUCHESS OF GEROLSTEIN

DRAMATIS PERSONAE

FRITZ (A soldier) TERENCE NEWCOMBE GENERAL BOUM RICHARD STOCKTON (Commander-in-Chief) BARON PUCK (Chamberlain) STEVE CHAYTOW PRINCE PAUL TIM JOHNSON BARON GROG ELLIS C PIKE (Emissary of the Elector of Steis-Stein-Steis etc.) NEPOMUC (Aide-de-Camp) BERNARD TAGG THE GRAND DUCHESS OF GEROLSTEIN DEBORAH JOHNSON WANDA DELITH BROOK AMELIE MARGARET BELL CHARLOTTE ANDREA MARCER Maids of Honour IZA JANE CAPPER OLGA SALLY DONEGANI

CHORUS

PEASANT GIRLS AND LADIES-IN-WAITING

Ann Alderson Christine Barson Patricia Bryan Karen Harget Sally Heslop Janina Kaminska Janey Mallett Celia Martin Cecilia Nevill Anne Otworowski Miriam Ponsford Rosie Searls

Jane Turner

SOLDIERS

Robert Allport Steve Bodle Alan Crewe John Dickinson Robert Hodgson Laurie Jackson Duncan Jarvis Paul Leonard Keith McClurey Julian Radowicz Malcolm Robinson Tim Sawers

Richard Wilson

PROGRAMME

The show will be in three acts and four scenes. There will be an interval of approximately 15 minutes between acts. Refreshments will be on sale.

ACT I An army encampment. Morning.

ACT II State apartment in the palace. 4 days later.

ACT III Scene 1. The Crimson Suite. That night.

Scene 2. The encampment. Following morning.

ORCHESTRA

LEADER: David Bogle

VIOLINS

Rosemary Tyldesley Michael O'Connor Jane Sisterson

Jackie March Linda Bill Zosia Zbrzezniak Barbara Malpass

VIOLAS

Jon Reed Anthony Rushton

CELLOS

Mike Barnes Alan Lodge

BASS

Ian Davidson

FLUTES

Jonathan Heitler Wendy Norman

OBOE

Sara Wharton

CLARINETS

Joy Farrell Maureen Rutter

BASSOON

Lianne Brisley

HORNS

Cecily Woods Fred Shaub Simon de Sousa

TRUMPETS

Pauline Fisher Wayne Plummer Alan Wilkinson

TROMBONES

Colin Parker

PERCUSSION

Brian Steele

FOR THE COMPANY

Stage Manager Set Designers Deputy Stage Manager Lighting Properties Manager Stage Crew

Wardrobe Mistress Orchestra Arrangers

Rehearsal Accompanists House Manager House Staff

Tom Carlstedt-Duke O'Looney Bros. Paul Jarvis Trevor Osborne Andy Potter S. Crew Futures Bob Holland Ian Cairns Walter Plinge Mary Austin Ian Lacey Derek Paul Ann Alderson David Bogle Wendy Norman Wendy Norman Tim Frain Sally Heslop Andy Hoskins Tony Moorby Roger Nicholls Barbara Tansey Mike Tripp

The Society extends its thanks to I.C. Dramatic Society for their invaluable help in the staging this production.

Simon de Sousa appears by kind permission of the Head of the Music Department, Colchester Institute.

5		5
6	EASTER SHOW	5
s		6
9	*** T R I A L B Y J U R Y *** 🛛 🕻	5 C
3		9
§	Gilbert & Sullivan	5
8	6	6
2	1 00 pm Tuesday 20th Mapph 1070	6
§	1.00 pm Tuesday 20th March 1979	3
§		9
§	Great Hall, Sherfield Building	9
s	Imperial College	6
3	Imperiar correge	5
5	រ ຒຒຎ຺ຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒຎຒ	9

New members are very welcome, and there are vacancies for all voices. The 1st rehearsal for *TRIAL BY JURY* is on Monday 19th February in the Music Room, 53 Princes Gate, Exhibition Road. Rehearsals are held usually on Tuesdays. There are no chorus auditions, but auditions for principals will be on Tuesday 27th February. The 1st rehearsal for *PRINCESS IDA* will be on Tuesday 24th April in the Music Room. We would be glad to see you there. For further details, please contact Jane Turner, Room 405 Civil Engineering Dept., Imperial College, S.W.7. Tel: 01-589-5111 ext.1308, Internal telephone 3280. Evenings: 01-584-8642.

IMPERIAL COLLEGE OPERATIC SOCIETY
*** <u>PRINCESS IDA</u> ***
Summer Tour 1979
in \$
Budleigh Salterton
Saturday, 21st July to Sunday, 5th August
` [*] ***********************************