

Princess Ida



by GILBERT and SULLIVAN

John W. Palmer

45/47 HIGH STREET
BUDLEIGH SALTERTON

Tel: 2252/3/4

38 ROLLE STREET
EXMOUTH

Tel: 3010

Estate Agents , Auctioneers , Valuers
Building Contractors , Painters & Decorators
Heating and Plumbing Engineers
Carpets & Floor Coverings, Light & Lamp Shop
Funeral Directors: Private Chapels of Rest in
Budleigh Salterton and Exmouth

TO ENJOY THE BEST FISH AND CHIPS

VISIT US AT

THE PREMIER CAFE

7, Chapel Street

BUDLEIGH SALTERTON

TEL: 2962

J. & S.

BLANCHARD

China and Glass Specialists

WEDGWOOD

ROYAL DOULTON

WATERFORD

WEBB - CORBETT

2, High Street, Exmouth
Tel. 3662

**YOU'LL ALWAYS FIND SOMETHING SPECIAL
AT FELIX LEWIS**

"Of that there is no manner of doubt
No probable, possible shadow of doubt
No possible doubt whatever"

FELIX LEWIS 7 Fore Street, Budleigh Salterton

Imperial College Operatic Society

presents

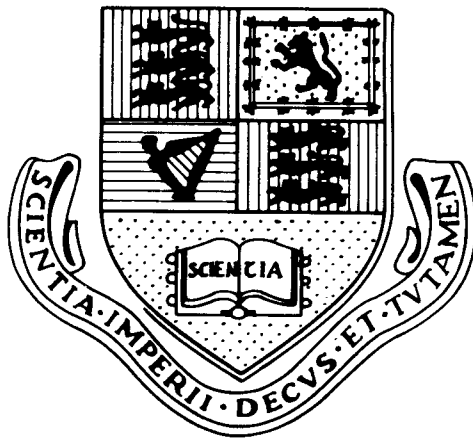
Princess Ida

or *Castle Adamant*

in the
Public Hall, Budleigh Salterton

Words by
W.S. Gilbert

Music by
Arthur Sullivan



Produced by
Roger Nicholls

Musical Director
Michael Withers

Princess Ida

Expense — vs — Enjoyment

Welcome to this evening's performance of Princess Ida. Despite the underlying theme of Women's Liberation, I promise you that ICOS has no political tendencies, and really did not know about Margaret Thatcher's success when we chose our show for 1979.

Organising a tour such as we do is a mammoth operation, and takes months of planning. Indeed, for the Chairman and his (or rather her) committee, it is an almost full-time job from October/November onwards. It has been said that Tour runs itself, and that everything will work out well in the end; this is no comfort when you are desperately searching for a percussion player, or for 20 academic robes and 2 post horns, just to satisfy a whim of the producer. Similarly, it is often wondered how great an audience we would get if we produced no publicity at all: so many people come to our shows year after year. I, however, am a pessimist, and it was not to be in my year as Chairman that we tried the "no publicity" stunt!

Inevitably, we have suffered from rising prices like everyone else this year. In 1978, we just managed to cover our costs, and decided to increase the subscriptions we collect from cast, orchestra and stage crew for this year's tour. We did not envisage such increases as there have been, however. We have in the past hired the costumes for Tour, as this saves a lot of time and effort on our part. When we received a quote this year in excess of £1,000 for Ida costumes, we had to think again. In the same vein, the sum quoted to us for transporting scenery and luggage to Devon was nearly £100 more than last year — and that was in May, before the higher rate of VAT was introduced, and before the rises in the price of petrol. It is in the light of these events that we have made the regrettable decision to substantially increase our ticket prices, and we trust you will understand.

We have not performed Princess Ida in Salterton before, one reason for which is its length. With three acts and two scene changes, we hope you will forgive us the slightly earlier starting time. It is an entertaining opera, and has been especially fun for the girls, who often get a rather rough deal in Gilbert and Sullivan. We have a particularly large girls' chorus this year, and welcome several newcomers. With so many other attractions in London and at Imperial College, it is an encouraging sign to see that people still turn towards music and music making. The important thing to remember about ICOS is that we sing and perform because we enjoy it, and if you enjoy this evening's show, then it will have made the intermediate hard work that much more worthwhile. Thank you for coming.

Jane Turner
1979 Chairman

Producer



Roger Nicholls

Roger is well-known to Devon audiences having been a regular visitor since 1972, and will be particularly remembered as Thomas Brown in *The Zoo*, Jack Point in *The Yeomen of the Guard* and Private Willis in last year's production of *Iolanthe*. Having produced *Trial by Jury* in London at Easter he now has his first opportunity to take charge of a full-scale production.

Roger graduated in Mineral Technology and Industrial Sociology at Imperial College before embarking upon his present career as a teacher of Mathematics at Pimlico Comprehensive School.

Musical Director

Michael returns to Salterton to direct his fourth summer show for the Society, though he first visited the town in 1973 as a member of the orchestra for our production of *Ruddigore*, at which time he was studying Chemistry at Imperial College. He has recently conducted a very successful production of *The Yeomen of the Guard* for Betchworth Operatic Society and was also the conductor for ICOS' February production of *The Grand Duchess of Gerolstein* by Offenbach.



Michael Withers



Andy Potter

Stage Manager

Andy was Stage Manager for the Society for the first time in 1975 while he was studying Physics at Imperial College, and has been closely associated with ICOS since then. In the weeks leading up to each production, he helps his untiring crew in every aspect of stage preparation as well as controlling the many backstage activities which necessarily go on during each night's show, including what is perhaps the most important of all: making sure members of the cast are in the wings in time for their cues!

Sullivan and Princess Ida

In May 1883 Mr. Arthur Sullivan became Sir Arthur Sullivan; the 'Musical Review' felt that it would now be *infra dig* for Sir Arthur Sullivan to write music to the words of Mr. W.S. Gilbert. Richard D'Oyly Carte, however, was anxious to capitalise on the recent success of *Iolanthe* and encouraged the duo to begin at once to prepare a new opera. Gilbert set to work and, using as a basis a play he had written some fourteen years before, he produced the libretto for the new opera.

Sir Arthur Sullivan, who tended to agree with the sentiments expressed by the 'Musical Review' was not keen. He was not keen on writing a new opera at all, as so many of his friends felt that he was being wasted on comic opera and should devote his talents to his more serious works, but he was particularly unenthusiastic about Gilbert's latest offering.

Gilbert eventually pacified Sullivan and he agreed to write the music. In December of 1883, however, Sullivan's friend Frederick Clay, who had been instrumental in getting the famous pair together, suffered a stroke and this so upset Sullivan that he could not work. As the production date drew nearer, he began to work day and night to make up the time he had lost, and he was still composing and scoring up to three days before the first performance. Yet the music bears no trace of this haste: it is consistently good, each item being well thought out, well set and brilliantly orchestrated.

But the effort cost him dear. On Friday, 4th January, the day before the first performance, Sullivan attended a dress rehearsal which did not finish until 2.30 am; during the night he was attacked by a violent pain and a doctor was summoned. Morphine was injected. Sullivan was too ill to get out of bed so D'Oyly Carte made arrangements for Frank Cellier, Sullivan's deputy, to conduct the first performance. During the afternoon, however, Sullivan made up his mind that he would, after all, conduct the first performance as was his custom. A combination of morphine and black coffee enabled him to dress and leave for the theatre. The entry in Sullivan's diary tells the rest of the story with a terseness and understatement which perhaps only Sullivan could manage:

"Resolved to conduct the first performance of the new opera *Princess Ida* at night, but from the state I was in it seemed hopeless. At 7 pm had another strong hypodermic injection to ease the pain, and a strong cup of black coffee to keep me awake. Managed to get up and dress, and drove to the theatre more dead than alive – went into the orchestra at 8.10. Tremendous house – usual reception. Very fine performance – not a hitch. Brilliant success. After the performance I turned very faint and could not stand."

Michael Withers



Princess Ida

DRAMATIS PERSONAE

King Hildebrand		RICHARD STOCKTON
Hilarion (<i>his son</i>)		STEPHEN CHAYTOW
Cyril)	<i>(Hilarion's friends)</i>	BERNARD TAGG
Florian)		JOHN BARRATT
King Gama		JULIAN RADOWICZ
Arac)	<i>(Gama's sons)</i>	ELLIS PIKE
Guron)		TIM SAWERS
Scynthus)		ANDY HOSKINS
Princess Ida		SALLY HESLOP
Lady Blanche (<i>Professor of</i> <i>Abstract Science</i>)		MARGARET BELL
Lady Psyche (<i>Professor of Humanities</i>)		BETHAN HOWELLS
Melissa (<i>Lady Blanche's daughter</i>)		JANE CAPPER
Sacharissa)	<i>(Girl graduates)</i>	HEATHER WILLIAMSON
Chloe)		SARAH CORIN
Ada)		JANE TURNER

*Chorus of Soldiers, Courtiers, "Girl Graduates",
"Daughters of the Plough" etc.*

Ann Alderson	Anne-Marie Malan	Alan Crewe
Christine Barson	Andrea Marcer	John Dickinson
Pat Bryan	Celia Martin	Derrick Everett
Jane Cleaver	Hillary Musgrave	Robert Hodgesson
Therese Davidson	Cecilia Nevill	Paul Leonard
Alison Davies	Miriam Ponsford	Keith McClurey
Sally Donegani	Rowena Rees	Mac Newton
Alan Attwood	Barbara Tansey	Brendan Peilow
Karen Harget	Chris Withers	Nick Woodfine
Janina Kaminska	Cecily Woods	John Reddie

Synopsis

Act I: A Pavilion in King Hildebrand's Palace
Act II: Gardens of Castle Adamant
Act III: Courtyard of Castle Adamant

There will be an interval between each Act, during which refreshments will be on sale.

Members of



Julian Radowicz



Sally Heslop



Ellis Pike



Tim Sawers



Andy Hoskins



Margaret Bell



Bethan Howells



Jane Capper

of the Cast

R



Richard Stockton

B



Stephen Chaytow



Bernard Tagg



John Barratt



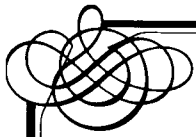
Heather Williamson



Sarah Corin



Jane Turner



Orchestra

Violins

Rosemary Tyldesley

Bryony Lodge

Barbara Malpass

Brady Senior

Jayne Sisterson

Viola

Martin Hooley

Cellos

Alan Lodge

Double Bass

Kerin Starer

Flutes

Ian Davidson

Jonathan Heitler

Clarinets

Wendy Norman

Vicky Smith

Oboe

Jill Norman

Bassoon

Gerard McDonald

Horns

Liane Brisley

Fred Shaub

Trumpets

Tim Jones

Alan Wilkinson

Trombones

Wayne Plummer

Colin Parker

David Powell

IMPERIAL OPERA

is the name of a new group presently being formed by past members
of I.C.O.S.

**We plan to stage our first Public Concert
at
BUDLEIGH SALTERTON on 1st DECEMBER**

For further details please contact:

Roger Woodward 69c Oldfield Road Hampton Middlesex

or see the local press later in the year

"*Princess Ida*" is in many ways unique among Gilbert and Sullivan operas. It is the only one in three acts, the only one whose spoken dialogue is in blank verse, and the only one whose plot is not an original creation of Gilbert's. It is also unusual in construction, being written in the English ballad opera style – no Gilbert and Sullivan opera is truly an operetta as has been claimed, but *Princess Ida*, basically dialogue punctuated by songs, owes even less than the others in the series to those peculiarly French and Viennese works. It is a sweet descendant of the works of Wallace, Balfe and Benedict; operas such as *Maritana* and *The Bohemian Girl* which were so popular during the nineteenth century, but are rarely heard today.

The story comes from Alfred Tennyson's long poem *The Princess* – which may be described as a ballad opera without music, for the narrative is punctuated by so-called "songs", some of which have, in fact, been subsequently set to music – by composers such as Roger Quilter.

In 1870 Gilbert produced his verse play *The Princess* based on Tennyson's poem. As was customary at that time there were a few songs in it, written to the tunes of popular operatic arias; eg. there is a song for King Hildebrand to the tune of Rossini's "Largo al factotum" (This song had what may have been its only performance of recent times a few years ago at a concert in London, when it was sung by Colin Davis, a former member of this society, who performed at Budleigh on many occasions). In re-writing *The Princess* as a libretto for his opera *Princess Ida*, which was first produced on 5 January 1884, Gilbert left large chunks of dialogue virtually intact, with spaces in between, in which songs were placed. None of the songs from *The Princess* was used in *Princess Ida*. The plot was pruned somewhat, some scenes were removed; the gate keeper of Castle Adamant, Old Gobbo (probably a caricature of Shakespeare's character) disappeared and some of his lines were transferred to Gama.

Although Gilbert drastically shortens and tidies up Tennyson's untidy and tortuous plot, the characters whom he actually uses are, with one exception, faithful to Tennyson (although Hildebrand, Guron and Scynthius are not mentioned by name in the poem). The one exception is King Gama. Of him, Tennyson tells us:–

"His name was Gama, cracked and small his voice,

But bland the smile, that, like a winter wind

On glassy water, drove his cheek in lines

A little dry old man, without a star . . ."

This character appears but briefly in the opera, yet usually manages to make a tremendous impact owing to Gilbert's incredible transformation of him into . . . "a twisted monster, all awry . . ."

Princess Ida is a skit on woman's emancipation, a subject with which Gilbert had little sympathy; but these days of Britain's first woman Prime Minister, strange pseudo – religious cults involving shutting oneself away from the world, and re-assessment of society's attitudes to homosexuality, have given to *Princess Ida* overtones which Gilbert certainly never intended.

Sullivan's score, which was described by one critic as "a string of pearls" is, if not his best, certainly his prettiest.

Michael Walters

REMOVALS? STORAGE?

FOR FREE ADVICE
AND ESTIMATES CONTACT

HOWARD PROPERTIES

HOWARD HOUSE

8, Rolle Street
Exmouth

Tel: Exmouth 72649

“NO LOAD TOO SMALL –
NO LOAD TOO FAR”

Also at:
56 Fore Street Heavitree
Tel: Exeter 72435



For the Company

Stage Manager and Set Designer	Andy Potter
Lighting Designer	Neil Pielou
Deputy Stage Manager	Tom Carlstedt-Duke
Assistant Stage Managers	Mary Austin Paul Jarvis
Properties	Ian Cairns
Electrician	Chris Byard

Stage Assistants	Richard Austin Jonathan Couzens Ian Lacey Derek Paul Roger Serpell
------------------	--

Wardrobe Mistress	Ann Alderson
Front of House Staff	Cynthia Collins Niki Pike

Rehearsal Accompanists	Wendy Norman Cecily Woods
------------------------	------------------------------

*(Presented with Silver Goblet this year after 100 performances.)
(Rogue - 2 yrs ago.)*

Costumes by S.B. Watts & Co., Manchester
& by members of the Society.

Brass rubbings courtesy of Westminster Abbey and Windsor Brass Rubbing Centres.

The Society wishes to thank all those who have given any assistance including

Salterton Theatre and Arts Club
Mrs B. Williams
The Managers of St Peter's School

Whether you need

Two Dozen Red Roses

Plants for The Chalk Gardens

Oranges from The Orange Orchard

OR Flowers for A Quiet Wedding

RON and MARJORIE COX
are Waiting in the Wings
to greet you at

THE GARDEN SHOP

5 STATION ROAD

Tel. 2695

QUINCY'S



BUY AND SELL



HIGH QUALITY



Antiques

Established over 25 years

"If anyone anything lacks,
He'll find it all ready in stacks
If he'll only look in
On the resident djinn...."

.... at the

KITCHEN SHOP

19, FORE ST., BUDLEIGH SALTERTON

(FULL OF FLANTASTIC COOKWARE —
and 'umble apologies to the Sorcerer!)

A. Partridge

For your

Gifts

Watches & Clocks

25, High Street

Budleigh Salterton

Visit

"The Store with a Difference"

MOXEY'S
FURNITURE MART

WITHYCOMBE RD., EXMOUTH
PHONE: 3364

LARGE SELECTION OF
ALL TYPES OF FURNISHINGS
DISPLAYED
& CLEARLY PRICED

