

The Gilbert and Sullivan Society of Edinburgh
Presents

Come to
Fairyland

Iolanthe

and

Orpheus in the Underworld

DIRECTOR: ALAN BORTHWICK
MUSICAL DIRECTOR: DAVID LYLE

KING'S THEATRE
EDINBURGH
16TH - 20TH MARCH '04
7.30 PM, 2.30 PM SAT. MAT.



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Soprano Solo - Fiona Main
Conductor - David Lyle

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The Gilbert & Sullivan Society of Edinburgh

presents

Iolanthe

or

The Peer And The Peri

Libretto By
W.S. Gilbert

Music By
Arthur Sullivan

and

Orpheus In The Underworld

By
J. Offenbach

Director
Musical Director
Assistant Director

Alan Borthwick
David Lyle
Liz Landsman

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Welcome



Good evening, Ladies and Gentlemen, and a warm welcome to the King's Theatre and to our week of musical extravaganza. Two complete shows on alternate nights! Whether you are settling down to a 'spell' in Fairyland with *Iolanthe*, or getting ready to party the night away with *Orpheus* in Hades, you are certainly in for a musical treat. After our resounding success with *Ruddygore* in 2003, we decided that a double production would be appropriate in 2004. Consequently, after a year of very hard work under our talented production team, we have both shows in one week at the King's.

Alongside our rehearsals, Society members have been busy with our programme of concerts in aid of good causes, and these are taking us from Stranraer to Dunkeld this season, with many places in between. 2003 drew to a close with the huge success of our Usher Hall concert with the Band of HM Royal Marines in aid of the King

George's Fund for Sailors, and we hope to join the Band there again in November 2004. By that time, we will also be well into rehearsals for our next production, *The Yeomen of the Guard*, due at the King's in March 2005.

Of course, none of this could take place without the talents of a wide-ranging team, who bring their energies to bear on our productions, concerts, and many other events which make the Gilbert and Sullivan Society of Edinburgh such a lively part of the musical life of the City. I would like to thank all those who have helped over the past year to make the Society such a success.

In the meantime, your visit to Fairyland or the Underworld will soon commence. Will Strephon win the hand of Phyllis, against the opposition of the House of Peers? Will Orpheus find his wife in Hades, even though he doesn't particularly want to?

If you have tickets for both productions, you'll find the answer to both questions!

Enjoy the show.

George Wilson
President



The Gilbert & Sullivan Society of Edinburgh was founded in 1924 to foster the love of and appreciation for the works of W.S. Gilbert and Sir Arthur Sullivan. As well as our annual production in the King's Theatre, Edinburgh, the Society also holds regular meetings during the year. The meetings include programmes of music, talks and social events.

Production rehearsals are held during the winter months for the annual production. The Society also provides a number of concerts for many organisations and groups throughout Edinburgh, the Lothian's and beyond.

Membership of the Society is open to anyone who is interested in Gilbert & Sullivan. If you would like the opportunity to join the company on stage, wish to assist behind the scenes or would like to find out a little more about G&S, please contact the Hon. Membership Secretary, Jane Smart (Tel: 0131 337 1581) for further information.

The stories

IOLANTHE

Twenty-five years ago, Iolanthe, a fairy, had married a mortal, thereby invoking the penalty of death. But the Fairy Queen commuted the sentence to penal servitude for life, and since then she has been working out the sentence at the bottom of a stream so as to be near her son, Strephon, an Arcadian shepherd. Strephon, who is half-fairy half-mortal, subsequently falls in love with Phyllis, a ward in Chancery.

Fairies, of course, never grow old, and so when Phyllis catches Strephon caressing Iolanthe, who looks so young, she cannot believe it is his mother. Moreover, because all the Peers, together with the Lord Chancellor, are in love with Phyllis, they all conspire to encourage Phyllis to denounce her lover.

Strephon invokes the aid of the fairies and Phyllis now offers herself to her two most persistent lovers, Mountararat and Tolloller. But the Fairy Queen prepares a deadly retribution by decreeing that Strephon shall enter Parliament. He is returned by a huge majority as a Liberal Conservative, and is made leader of both parties, in which position he carries every conceivable measure, much to the discomfiture of the Peers.

To help her son become reunited with Phyllis, Iolanthe discloses the real identity of her husband - he is, the Lord Chancellor himself - and thus again incurs the death penalty. Who can save her this time??

Alan Borthwick
Director



ORPHEUS IN THE UNDERWORLD

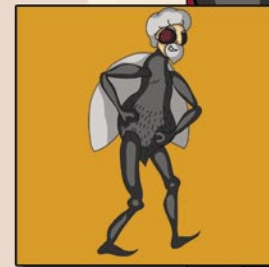
Orpheus and Eurydice's marriage is on the rocks! He bores her with his insistent violin playing and she is having an affair with Aristeus, a beekeeper. Orpheus plants poisonous snakes around Aristeus' dwelling but, unfortunately, it's Eurydice that gets bitten and dies. Since Aristeus turns out to be Pluto, King of the Underworld, she's quite happy to go off to Hell with him. Orpheus' mother, Calliope, insists on escorting him to Mount Olympus to get Eurydice back.

Meanwhile, the Gods on Olympus are in turmoil! They're all fed up with ambrosia and they long for a holiday. At Orpheus' request Jupiter agrees to accompany him to the Underworld to demand the return of Eurydice, and all the other Gods decide to go along for the ride.

Eurydice is kept under lock and key in Pluto's apartment. When Jupiter arrives he decides that he wants to experience her charms for himself and so he disguises himself as a fly so that he can get a closer look. His plan is very successful and after throwing off his disguise the couple decide to escape together during a grand bacchanalian revel that Pluto is throwing for his guests.

Just as the party is heating up, Orpheus arrives to reclaim Eurydice. However, Jupiter declares that he can only take her back to earth if he promises not to turn round to look at her before they're safely out of Hades. Jupiter has one final trick up his sleeve!!!

Alan Borthwick
Director



IOLANTHE The opera

Gilbert and Sullivan were first introduced to each other in 1869, at a performance of Gilbert's operetta *Ages Ago*. However, it is doubtful at that stage that they ever suspected that they were destined to form one of the greatest partnerships in musical history. Gilbert was a very successful dramatist who was mainly involved in writing non-musical plays, and although Sullivan had already written a delightful one-act operetta entitled *Cox and Box*, plus numerous popular drawing room ballads, his main reputation was in higher fields of musical composition such as symphonies, ballets and incidental music for Shakespeare plays. But fate played its part and the two men were eventually brought together in 1871 to work on a Gaiety Theatre pantomime entitled *Thespis*. Their collaboration then started in earnest four years later when *Trial by Jury*, one of the most perfect one-act operettas ever written, was presented by Richard D'Oyly Carte at the Royalty Theatre as an after-piece for Offenbach's *La Perichole*.

The success of *Trial by Jury* led D'Oyly Carte to encourage Gilbert and Sullivan to write a full-length musical piece, and his plans came to fruition in 1877 when *The Sorcerer* first enchanted London audiences. The famous series of Gilbert and Sullivan operas had begun!

In the early 1880s Gilbert and Sullivan were riding on the crest of a very successful wave - both artistically and financially. After the triumph of *H.M.S. Pinafore* in 1878 they had travelled to America to present the premier of *The Pirates of Penzance*, and then back to London for *Patience*, a further major success. Because of these achievements their manager, Richard D'Oyly Carte, had built the Savoy Theatre in the Strand to house their joint works, and their new opera, *Iolanthe*, opened there on November 25th, 1882.

It was perhaps inevitable that after so much success their new opera would meet with less than rapturous approval from the critics. True, they received such splendid comments as, "the audience laughed and applauded.....as they will probably laugh and applaud for a twelvemonth to come" (The Era), and "an evening of genuine, healthy enjoyment" (The Times). But they also had their share of negative notices, The Echo referring to the "same set of puppets that Mr. Gilbert has dressed over and over before" and Bell's Life giving Gilbert one of his worst criticisms ever when they wrote, "It seems to me that Mr. Gilbert starts primarily with the object of bringing Truth and Love and Friendship into contempt. I have much pleasure in bidding adieu to Mr. Gilbert's unwholesome feeling and in calling the attention of my readers to an interesting exhibition of pictures of Venice now on view at the rooms of the Fine Art Society, New Bond Street".



The original production ran for 398 performances, somewhat less than the run of *Patience*, its predecessor, but as usual the passage of time has delivered its own judgment and *Iolanthe* now stands as one of the most popular operas of the series. It is a favourite of operatic companies throughout the English speaking world, principally because of its splendid chorus work which gives the boys the opportunity to portray Peers of the Realm, in full regalia, and the girls the chance to be "dainty little fairies" - no comment!!

So why is *Iolanthe* such a popular work? Well, from a musical standpoint, there is no doubt that Sullivan wrote nothing finer. Like Offenbach, Sullivan had a wonderful gift for melody and a genius for inventive, felicitous orchestration that squeezed every possible nuance from the small "pit band" available to him. These qualities are abundantly evident in the score of *Iolanthe*, which finds Sullivan (in 1882) at the height of his powers and popularity, and displays his mastery of every aspect of his craft. The ethereal breathlessness and air of suspended time in the fairies' opening scene (with its immensely comic and unexpected heavy-footed conclusion!), the haunting atmosphere (created so simply) in Iolanthe's invocation, the pastoral charm of Strephon and Phyllis's music, and the pomp and swagger of the Peers - all speak of a genius of invention and imagination, in which the visual model, provided by Gilbert, has given his unique gift for musical scene-painting every opportunity to flourish. From the wonderfully evocative overture, to the massive finale to Act 1 (a major headache to direct!) and the mind-blowing "Nightmare" song in Act 2, the opera gallops along with inspired tunes bubbling over each other for recognition.

Gilbert's libretto is also dazzlingly inventive. The notion of a bunch of fairies taking over in Parliament is very tantalizing, even a century after the piece was written. It might solve today's political mess - if we could only find a troupe of fairies prepared to accept the commission!! Unfortunately, we never hear any details of how successful Strephon actually is in Parliament as his original second act song, which explained the results of his new job, was considered too strong for public sensibilities and was cut by the author. In deference to Gilbert's decision we are not reinstating it in this production.

There is no doubt that the sharp, pointed satire of the original has become somewhat blunted over the years, but who cares? - the work is still fresh, alive and extremely challenging!! Enjoy the show!

Directors
Alan & David



ORPHEUS The Opera

Jacques Offenbach, that most French of French composers, was in fact named 'Jacob' and was born in Cologne in 1819. By the time he was eight years old he was playing the violin and viola in various taverns, and at age 14 he was enrolled at the Paris Conservatoire. He was mad about the theatre and was engaged to play in the orchestra at the Opera-Comique. Throughout the 1830s and 1840s he would write salon music and play his virtuoso cello at high society events throughout Paris. He was even engaged to tour with his cello throughout England and he played in a command performance for the young Queen Victoria.

In 1850 he was appointed leader of the orchestra at the Comedie Francais. However, he was keen to write for the stage and in 1855 he obtained a licence for a small theatre in the Champs Elysees. The first performance at the new theatre, which he named the 'Bouffes-Parisiennes', took place on 5th July and Offenbach's sparkling little operetta *Les Deux Aveugles*, a musical satire about two sham blind beggars, proved to be a stupendous success. The public couldn't get enough of the piece. However, there was one major problem. One of the conditions of Offenbach's licence was that he was only permitted to write for a maximum of four characters, and this restriction greatly reduced the scope of his next few operettas. In addition, four months after the theatre had opened, audience numbers were sadly depleted because of the cold autumn weather and the fact that the little theatre was small and draughty.

However, totally undaunted, Offenbach simply transferred to new headquarters in the Passage Choiseul and opened there in December with the riotous *Ba-ta-clan*, a Chinese musical that burlesqued Italian opera. This operetta again took Paris by storm and proved that Offenbach could certainly rise to the occasion just as his critics were expecting his ventures to collapse.

In 1858 the restriction on the number of singers in any piece was finally lifted and Offenbach therefore had more scope to indulge in the kind of lavish productions he had always dreamed about producing. Unfortunately production costs, and the costs involved in touring some of his operettas, were now getting out of control and it began to look as if everything was about to collapse around the maestro. It was at that moment, with his usual unfailing timing, that Offenbach produced *Orphee aux Enfers*, better known to us by its English title, *Orpheus in the Underworld*.

The original version of *Orpheus* (on which we base our production this week) was a short two-act operetta with fourteen principal performers and a full chorus. It tells the story of how Orpheus goes down to Hades to rescue his dead wife Eurydice from the clutches of Pluto. It also involves a sub-plot in which all the Gods on Mount Olympus beg to be released from their boring existence to experience the joys of a short-break in Hell!!

The opening night of this new operetta went without a hitch of any kind but, like so many operas that have gone on to gain immortality,

it was hardly an earth-shattering premier. In fact there was very little enthusiasm displayed by the audience. The now famous "infernally galop" raised the temperature a bit in the last scene, but otherwise the response was lukewarm. The critics were generally dismissive of the new operetta and only a very few recognised the strengths of the piece and its future potential. Offenbach was devastated and realised that if Orpheus failed then he would be a ruined man.

Then the Gods intervened!! Early in 1859 a critic writing for the 'Journal des Debats' declared that Offenbach's new piece was "a profanation of holy and glorious antiquity". Reading this, the Parisian public flocked to see the show and 'Sold Out' signs were continually displayed in front of the theatre. After 228 performances the opera was taken off, to allow the cast to have a rest, but it was restored within a few weeks and has seldom been off-the-boards somewhere in the world since then. Offenbach later revised the operetta in a greatly expanded version, with ballets and massive choruses, but it is the original two-act version that contains the essence of his inspiration and it is this version on which we base our present run of performances.

Musically, Offenbach fuels the fun with all sorts of classical allusions, including a direct quote, trotted out with monotonous regularity by the interminably-violin-playing Orpheus, of the famous melody, *Che farò senza Euridice*, from Gluck's *Orfeo ed Euridice*. In 1858 this was funny and shocking, particularly bearing in mind that all educated French people, having studied Latin and Greek, would have no trouble identifying all the references. (Gilbert's audiences, twenty years later, would be similarly familiar with his satirical targets and classical references.) In many ways, therefore, the quintessential "Frenchness" of Offenbach's operettas owes more to the subject matter, social comment and wit of the librettists, than to the music itself.

He also employs his favourite pastiche of grand opera by giving extended (and taxing) duets to Eurydice and Orpheus, and Eurydice and Jupiter (disguised as a whopper of a fly), and utilises dance rhythms from around the world to impart vitality and impetus to his music. The "can-can", for example, was not an indigenous French dance and was imported from North Africa; the famous tune in *Orpheus* is described in the score as a "galop", and was adopted as a can-can only in the later part of the nineteenth century.

Orphee aux Enfers is undoubtedly the first great operetta on which future operettas would be based. It reached London in 1865 and caused a sensation. Six years later a certain Mr. W S Gilbert would be collaborating on a pantomime with a rather well-known English composer called Arthur Sullivan. The pantomime, entitled *Thespis*, would tell the story of a group of Gods who were fed-up living at the top of Mount Olympus and who longed to go down to Earth to experience its pleasures. Now I wonder where the author got the idea for such a plot??!?

Directors
Alan & David



Musical Numbers

IOLANTHE

Overture Orchestra

ACT 1

Tripping hither, tripping thither Celia, Leila & Fairies
Iolanthe from thy dark exile Queen, Iolanthe, Celia, Leila & Fairies
Good-morrow, good mother Strephon & Fairies
Fare thee well, attractive stranger Queen & Fairies
Good-morrow, good lover Phyllis & Strephon
None shall part us Phyllis & Strephon
Loudly let the trumpet bray Peers
The law is the true embodiment Lord Chancellor & Peers
My well-loved lord Phyllis, Tolloller, Mountararat & Peers
Nay, tempt me not Phyllis
Spurn not the nobly born Tolloller
My lords, it may not be Phyllis, Tolloller, Mountararat, Chancellor & Peers
When I went to the bar Lord Chancellor
When darkly looms the day All

ACT 2

When all night long a chap remains Willis
Strephon's a member of parliament Fairies & Peers
When Britain really ruled the waves Mountararat & Chorus
In vain to us you plead Leila, Celia, Mountararat, Tolloller & Fairies
Oh, foolish fay Queen & Fairies
Tho' p'r'aps I may incur your blame Phyllis, Tolloller, Mountararat & Willis
Love unrequited robs me of my rest Lord Chancellor
If you go in Tolloller, Mountararat & Lord Chancellor
If we're weak enough to tarry Phyllis & Strephon
My lord, a suppliant at your feet Iolanthe
It may not be Iolanthe, Queen, Lord Chancellor & Fairies
Soon as we may, off and away All

ORPHEUS IN THE UNDERWORLD

Overture Orchestra

ACT 1 SCENE 1

Introduction and Melodrama Calliope
My Heart, my longing heart is burning Eurydice
So you confess Orpheus, Eurydice
May I make myself known? Aristaeus
Melodrama Orchestra
I thought the pains of death would vex me Eurydice
Melodrama Orchestra
Come, come! Calliope, Orpheus

ACT 1 SCENE 2

We're fast asleep Chorus and Gods
Entrance of Mercury and Pluto Orchestra
To arms! Chorus and Gods
Ha-ha-ha! Minerva, Diana, Cupid, Venus, Pluto, Chorus
Here comes Orpheus Chorus, Gods and Mortals

ACT 2 SCENE 1

Entracte Orchestra
I once was King of the Beotians Styx
The Fly duet Eurydice, Jupiter
I once was King of the Beotians (reprise) Eurydice, Styx, Pluto

ACT 2 SCENE 2

We love a hellish party Chorus
Hymn to Bacchus Eurydice, Diana, Cupid, Venus, Chorus
The Minuet Chorus and Gods
The Infernal Galop Ensemble
Orpheus' Entrance Orchestra
Finale Ensemble

Dramatis Personae

IOLANTHE

The Lord Chancellor Ian Lawson
 Earl Of Mountarat David Danson
 Earl Tolloller Gary Gray
 Private Willis Ian Purves
 Strephon Darren Coutts
 Queen Of The Fairies Jan Renton
 Iolanthe Liz Landsman
 Celia Lucy Matheson
 Leila Ruth McLaren
 Fleta Claire Faulds
 Phyllis Barbara Brodie

Understudies

Alex Fitzgerald The Lord Chancellor
 Catherine Harkin Iolanthe
 Ruth McLaren Phyllis
 Craig Robertson Private Willis

ORPHEUS IN THE UNDERWORLD

Aristeus/Pluto Graham Addison
 Jupiter Simon Boothroyd
 Orpheus Neil French
 Styx Maxwell Smart
 Mercury Tom Morss
 Morpheus Ross Main
 Bacchus John Skelly
 Mars Andrew Crawford
 Neptune Stephen Gaved
 Eurydice Fiona Main
 Calliope Elizabeth Hutchings
 Diana Luisa Martin
 Juno Caroline Kerr
 Venus Alison Crichton-Cook
 Cupid Deborah Wake
 Minerva Liz Thomson

Understudies

Lucy Matheson Eurydice
 Liz Thomson Diana

LADIES AND GENTLEMEN OF THE CHORUS

Judith Anderson
 Katharine Barbour
 Barbara Brodie
 Maggie Cormack
 Wendy Crawford
 Alison Crichton-Cook
 Kirsten Cummins
 Kate Duffield
 Claire Faulds
 Lorna Gaved
 Shirley Glynn
 Dorothy Harding
 Catherine Harkin
 Elizabeth Hutchings
 Caroline Kerr
 Anne Laing

Liz Landsman
 Norma Macdonald
 Fiona Main
 Luisa Martin
 Lucy Matheson
 Evelyn McHollan
 Ruth McLaren
 Maggie Pringle
 Jan Renton
 Trish Santer
 Jane Smart
 Felicity Smith
 Gillian Tait
 Liz Thomson
 Deborah Wake
 Mickey York

Ian Boyd
 Brian Caddow
 Stewart Coghill
 Hugh Craig
 Andrew Crawford
 Adam Cuerden
 David Danson
 Alan Dickinson
 Alex Fitzgerald
 Neil French
 Stephen Gaved
 Michael Head
 Alan Hogg
 Philip Howe
 Gareth Jacobs

Lyle Kennedy
 Charles Laing
 David Lamb
 Ian Lawson
 Ross Main
 David McBain
 Tom Morss
 John Noble
 Harry Payne
 Ian Purves
 Brian Reilly
 Craig Robertson
 Andrew Sim
 Scott Thomson
 Ritchie Turnbull



Alan Borthwick • Director



Alan Borthwick has sung leading tenor roles in operas ranging from Poulenc to Puccini as guest artiste for companies throughout Scotland. He is probably the only singer ever to have performed all the tenor roles in Sullivan operas - including those written without Gilbert - and he has recorded many of these roles for leading record companies. His recent recording of *Haddon Hall* was awarded a rosette and three stars in the 2002 edition of the Penguin Guide to Compact Discs. Alan recently completed nineteen consecutive summer seasons hosting and singing in *Hail Caledonia*, a Scottish entertainment designed to give Edinburgh tourists a taste of the best of Scottish hospitality.

Alan is now in great demand as a professional director and next week you can see his production, for the Edinburgh Bohemians, of Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar* in this very theatre. Variety is the spice of life! Last December his own company

presented the wonderful spoof-musical *Little Mary Sunshine* in the Church Hill Theatre, raising £1000 for charity.

Alan holds a first-class honours degree in Mathematics and Natural Philosophy and his full-time job is Development Officer for East Lothian Council working in the Department of Education and Children's Services. In his "spare" time he lectures in Mathematics for the Open University and in this role he has just completed recording a series of mathematical videos with the BBC. Other work for the BBC included the setting of questions for a series of musical quizzes.

Alan possesses a very large collection of classical CDs and, one of these days, hopes to have time to sit down to listen to them!

David Lyle • Musical Director

David Lyle was born and educated in Edinburgh and is prominent in the musical life of the city as a conductor, arranger, accompanist and orchestral timpanist.

His services as a musical director are in constant demand and this year will be his twenty-sixth as Musical Director to the Gilbert and Sullivan Society of Edinburgh. He has directed them in concerts in and outwith Scotland, including gala evenings with the Band of Her Majesty's Royal Marines in Edinburgh's Usher Hall, an invitation concert at the Buxton Festival and, later this year, participation in the Stranraer and Dunkeld Festivals.

His special field is the music of Sullivan, and he has now conducted commercial recordings of all of the composer's non-Gilbert operas, including the first-ever of *Ivanhoe*, which he also conducted in performances for the Society's 75th anniversary. His performance, in Edinburgh, of Sullivan's cantata *The Golden Legend* won first prize in the Choral Music for the Millennium competition organised by the British Music Association. In June 2004, he will be conducting the composer's *Te Deum* in a concert which will feature some of Sullivan's orchestral works.



Darren Coutts

Darren is no stranger to the Edinburgh Gilbert & Sullivan Society having appeared previously in the last production of *Iolanthe*, *The Gondoliers* and Sullivan's Grand Opera *Ivanhoe*. He is having as much fun playing Strephon this year as he did the first time!!! The Kings Theatre holds fond memories for Darren having played in *Oklahoma* and *Orpheus in the Underworld* for The Southern Light Opera Company since he came to Edinburgh. Originally from Aberdeen his first foray on to the Stage was with the very successful Bankhead Youth Theatre, who were the first Amateur Company to win 3 fringe firsts in consecutive years.

Barbara Brodie

Barbara Brodie first got to know the Gilbert & Sullivan operas at school, when she made her stage debut as Lady Ella in a production of *Patience* in Hamilton Town Hall. Since then she has gone on to perform principal roles in many of the G&S operas, including *The Mikado*, *H.M.S. Pinafore* and *The Pirates of Penzance*, and has sung with a wide range of vocal groups, including the Edinburgh Festival Chorus, Scottish Opera Chorus, Opera on a Shoestring, and the John Currie Singers.



Orpheus in the Underworld

Neil's fifth show with the Gilbert and Sullivan Society since joining their ranks, quite literally, as Ralph Rackstraw in 2000's production of *H.M.S. Pinafore*. This year, he's delighted to be taking on the role of a self-opinionated musician with an unshakeable belief in his own genius (which no-one else shares), as he feels he can bring some personal experience to the part! Back in the real world, Neil spends his working hours breaking computer software. He is married, and lives in Fife.



Neil French

Fiona Main

Fiona has been treading the boards for many years in everything from musicals to opera and Scottish cabaret to Gilbert and Sullivan and has performed in many venues including the King's, Edinburgh, the Carnegie Hall and the Albert Hall (Dunfermline and Stirling, that is!) Favourite roles have included Anna Glavari in *The Merry Widow*, Anna Leonowens in *The King and I* and Rose Maybud in *Ruddygore*. She has to admit that this is the first time a Director has ever told her to "go to Hell" but she has happily complied since Eurydice is a part she has always been *dying* to play!!





Liz Landsman

After playing Mad Margaret last year, who was away with the fairies, Liz is now looking forward to becoming one. In this, her 20th year with the Society, she has come full circle - from a fairy guard in *Iolanthe* (Playhouse, 1985) to Iolanthe herself. In between, roles both off and on stage have included Asst Director, Hon. Secretary, President, Lady Angela (*Patience*), Tessa (*The Gondoliers*), Psyche (*Princess Ida*) Mrs Partlet (*The Sorcerer*) and the blue lion dog in *The Mikado*! Apart from these, her most memorable performances have been on BBC's Beechgrove Garden, and Animal Hospital Roadshow with Rolf Harris (not as a blue lion dog!)

Ian Lawson

Ian Lawson has been a Gilbert & Sullivan addict for the 45 years since his father bought a recording of

Highlights from Iolanthe. He has since played 21 different roles in all 13 extant G&S operas; five in Sullivan-without-Gilbert operas; and one in Offenbach: a Durham University production of the rare *Madame Favart*. By day a chartered accountant, Ian enjoys an occasional nocturnal career as a speaker, entertainer and parodist. He is currently working for the Scottish Bible Society, whose honorary president, as it happens, is a distinguished former Lord Chancellor. Ian is married to the great grand-daughter of Gilbert's next-door neighbour and has two rather grown-up daughters.



Simon Boothroyd

According to his Mum, Simon has been acting since the day he was born. However it wasn't until he was 15 that he made his first stage appearance as the title role in his school's production of *The Mikado*. Thirty years later, he has performed in nearly 100 productions in theatres throughout Central Scotland and even a couple of forays into England. Roles he has played include most of the G&S baritone roles, the title role in Sondheim's *Sweeney Todd*, Doolittle in

My Fair Lady, Chief Sitting Bull in *Annie Get Your Gun* and Bottom in *A Midsummer Night's Dream*.

Graham Addison

Graham has appeared in shows with many of the Edinburgh societies and this is his

third time on stage with The Gilbert & Sullivan Society of Edinburgh. He is a member of the Edinburgh based group Cameo and also performs regularly for Music in Hospitals. In his performance this week, he is enjoying one of the greatest challenges of his theatrical career to date - singing to a sheep!



Jan Renton

This is the third time Jan has performed in *Iolanthe* and she is delighted to be playing the part of the Fairy Queen, having progressed from chorus fairy to Leila on previous occasions. As well as performing in all the G&S Operas, Jan has acted in several plays and musicals with companies around Edinburgh. During the day she is kept busy in her hairdressing salon, "The Edinburgh Fringe", at Inverlieth. In her 'spare time' she enjoys writing short stories, and has also written a children's book about...

fairies!! (and is currently looking for a publisher)? That's what happens when you do *Iolanthe* three times!

David Danson

David studied privately with Ryland Davies. Operatic roles include Don Giovanni, Papageno,

Count (*Figaro*), Bartolo (*Barber*), Escamillo, Tonio, Dr Coppelius, Falstaff (*Merry Wives*), Kecal, Aeneas and Kaspar. G&S roles include Giuseppe, Pooh Bah, Dr Daly, Dick Deadeye and Mountarat. David has appeared as a soloist at the Holland Park Theatre and Richmond theatres in London, The Fairfield Halls in Croydon and The Festival and King's Theatres in Edinburgh as well as at regular appearances in public masterclasses at Glyndebourne under Jonathan Hinden. In his spare time David is a veterinary surgeon and a director of a number of companies in the property and pharmaceutical sectors.



Gary Gray

This is Gary's first venture into the world of Gilbert and Sullivan since performing in *Trial by Jury* whilst still at school. No stranger to the stage however, this will be his 20th production here at the King's Theatre. Gary has performed with many societies, playing many different roles too numerous to mention, most recently the role of Sir Percy Blakeney in the Southern Light's production of *The Scarlet Pimpernel* here at the King's. Whilst not rehearsing or performing,

Gary works as a Chartered Secretary with a prestigious firm of commercial solicitors in Edinburgh.

Maxwell Smart

Maxwell Smart joined the Society in 1963, and played Frederic in *The Pirates of Penzance*

in the Gateway Theatre in 1964. Since then, he has taken part in all the Savoy Operas, and has been lucky enough to play at least one principal part in each. This year, Max is cast as a drunken, old lecher, and hopes you appreciate his portrayal has taken a considerable amount of acting talent, and is not "type-casting"! Max is also known for his appearances with other local companies, and, along with his wife, Jinty, enjoys a schedule of concert work for groups throughout the city and beyond.



Elizabeth Hutchings

Elizabeth moved to Fife from Hampshire in 1994. Down south she appeared with a number of amateur opera and musical societies with roles in shows ranging from first witch in **Dido and Aeneas** to Meg in **Brigadoon** with a generous helping of Gilbert and Sullivan along the way. More recently with Dunfermline's G&S Society she has played Peep Bo, Kate, and Lady Angela, Valencienne in **The Merry Widow** and Metella in **La Vie Parisienne**. In her day job as a pharmacist, Elizabeth can be heard humming in the dispensary at Boots, Kirkcaldy!



Ian Purves

Ian Purves has sung in nearly all the G&S operas with many different companies, including the University Savoy Opera Group, but as Sergeant Willis he is a new recruit to the Gilbert & Sullivan Society of Edinburgh. He has also worked professionally as a stage designer for Dundee and Perth Rep. Theatres and for many other Scottish companies. With his wife Jill, he founded **Biggar Little Theatre**, the home of the International Purves Puppets, whose theatrical travels have taken him all over the world.

Luisa Martin

Growing up within the bosom of an Italian family it was inevitable that Luisa was going to sing! She has appeared with a number of amateur opera and musical societies with roles ranging from Fiona in **Brigadoon** to Michaela in **Carmen** with a generous helping of Neapolitan folk songs along the way. While living down South, Luisa also appeared with several amateur dramatic societies in a variety of roles including Nora in Ibsen's **Doll House** and Gwendolan in **The Importance of Being Earnest**. During the day Luisa keeps busy as a teacher in Fife.



Alison Crighton-Cook

Alison makes a welcome return to the G&S society after a few years absence. Previous roles with the G&S include Princess Zara in **Utopia Ltd** and Lady Ella in **Patience**. Other roles include Helene in **La Belle Helene**, Marenka in **The Bartered Bride** (where she met her husband) and, most recently, First Lady in **The Magic Flute**. When not on stage Alison can be found hard at work with The Royal Bank of Scotland plc. Alison has a wide repertoire ranging from opera to Scottish music and oratorio. She studies music with Irene Drummond.

Deborah Wake

Debbie was delighted to be cast as the angelic 'Cupid' (until she realised that he was in fact a temperamental, frustrated adolescent boy!) Debbie's first ever principal role was Prince Orestes (**La Belle Helene**), and she is enjoying singing Offenbach and 'wearing the trousers' once more. Recent G&S roles include Pitti Sing (**The Mikado**), Zorah (**Ruggygore**), Tessa (**The Gondoliers**), Lady Psyche (**Princess Ida**). She also performs with EMT and Arkle Theatre Company. Off stage, Debbie is a doctor, currently researching links between obesity, diabetes and heart disease (suggestions on a postcard...).



Caroline Kerr

Caroline Kerr was born and educated in Edinburgh. She started her singing career at school, as Bloody Mary in **South Pacific**. She studied music as part of her degree at Edinburgh University, and took part in concerts and productions of **H.M.S. Pinafore** and **The Rake's Progress** there. She now sings with the Edinburgh Festival Chorus as well as with the Gilbert & Sullivan Society, and is a regular member of the concert party. Caroline works for Lloyds TSB Scotland in a Head Office department. Caroline currently studies with Irene Drummond.



Tom Morss

Tom is now on his third performance with Edinburgh G & S, joining the chorus for **Princess Ida** and **Ruddigore** in previous years, and he is looking forward to playing the role of Mercury this year. Other acting roles with Tweed Theatre and Under One Roof include Hector (**Cuttin' a Rug**), Benvolio (**Taming of the Shrew**), Borachio (**Much Ado About Nothing**) and is appearing as Prince Hal in an adaptation of **Falstaff** the Prince's Friend the week after this one! He also sings with the Edinburgh Royal Choral Union and enjoys playing classical and folk violin.

Claire Faulds

Claire is delighted to be playing the part of Fleta - her first principal role in 14 years with Edinburgh G&S! She is however slightly surprised it is the only non-singing part as she was brought up by well-known singers and recently married a professional singer!!! Perhaps this is the beginning of a blossoming career in theatre? Claire has performed with most musical companies in Edinburgh. By day she works as a Community Psychiatric Nurse - a profession which she not only loves but has come in handy when dealing with theatre folk and her family!



Lucy Matheson

As a Choral Scholar of St John's College, Oxford, Lucy was involved in many choirs, plays and operas. After a succession of roles playing formidable old women or adolescent boys, she was thrilled to be cast as Mabel in **The Pirates of Penzance** for Oxford University Gilbert & Sullivan Society, for productions in Oxford and at The Buxton Gilbert & Sullivan Festival 2001. Her introduction to The Edinburgh G&S was as Understudy Rose Maybud for last year's production of **Ruddygore** and she has relished the challenge of combining a principal role in **Iolanthe** with understudying Eurydice and chorus work in **Orpheus in the Underworld**.

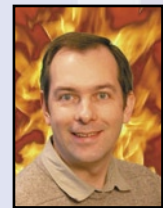
Ruth McLaren

Ruth joined the Society in 1991, played Princess Nekaya in **Utopia Ltd** in 1993 and is delighted to be playing the role of Leila in what will be her 9th G&S production. She also played Mrs Bedwin in **Oliver!** (Bohemians, King's 2002). Ruth is currently President of Leitheatre and performs regularly in their Edinburgh Fringe and Churchhill productions, as well as their annual 'Burns' shows. In 2003 she was delighted to represent Leitheatre in a '3-hander' play **The Vow** at the finals of the **SCDA One-Act Festival** in Kilmarnock.



Liz Thomson

Liz loves to sing. Growing up in Anstruther, she was greatly influenced by her mother's musical involvement in the community. It was, however, Toronto that first enjoyed her talents. Since then, through twenty years in Canada and fifteen years back in Scotland, Liz has performed in almost fifty full productions, including every G & S opera at least twice. Principal performances have included the title role in *Patience* and Angelina in *Trial by Jury*. A special highlight was performing with former D'Oyly Carte principals for the *International G & S Festival* in Philadelphia and Berkeley, California in the mid 90s.



Ross is certainly no stranger to the stage and has undertaken several roles over the years - some more demanding than others. As the Noble Lord Pish-Tush in *The Mikado* he was responsible for conveying important elements of the story, and as Scynthius, the intellectually-challenged brother of Princess Ida, he donned a real suit of armour. His role this year, as Morpheus, the God of Sleep is no less of a challenge, and his wife can verify that he has been practising falling asleep on demand in front of the telly every night!!

Ross Main

Andrew Crawford

Andrew Crawford has been with the Society for over 10 years. No stranger to performing, aged 12 he first appeared on the King's stage in the Gang Show which also saw him appearing in the London Palladium. When not playing an important part in the running of the Society he's a keen golfer, tuba player, train enthusiast & rugby supporter (his playing days are over!). Andrew is married to one of Alan & Jane Borthwick's daughters (it doesn't get you the main parts but it comes in handy for first pick of the costumes!).



Stephen's stage debut was as the mean Judd Fry in *Oklahoma* with the Balerno Songsters in 1998. He joined Edinburgh G&S in 2000 for *H.M.S. Pinafore* and was the absent minded sailor who received a yellow card for 'accidentally on purpose' getting his salutes out of synch. Playing a guard in *Princess Ida* a friend remarked that he ought to sign up for the Taliban! When not following thespian pursuits Stephen earns a living designing and constructing gardens. He is also a keen hi-fi buff and collects remote controls (10 to date).

Stephen Gaved

John Skelly

John has sung in choirs and concerts before joining the Gilbert & Sullivan Society of Edinburgh for *The Mikado* in 2001. Now he is looking forward to his latest role as Bacchus in *Orpheus in the Underworld*. Learning the words for this year's part has been one of the easiest studies he has ever had.



THE ORCHESTRA

VIOLINS

Elizabeth Clement
(Leader)
Robert Dick
Salven Latter
Alison Lucas
Susan Matasovska
Fiona Morison
Alison Rushworth
Andrew Rushworth
Lawrence Dunn

VIOLAS

Hilary Turbayne
Susan Donlevy

CELLOS

George Reid
Astrid Gorrie

BASS

Fiona Donaldson

FLUTE

David Morrow
Gwen Donaghue

OBOE

Charles Dodds

CLARINET

Katherine Taylor
Hilary Suanders

BASSOON

Alison Bardgett

HORNS

David Rimer
Marian Kirton

CORNET

Andrew Kinnear
Graeme Williamson

TROMBONE

John Adam
Neil Short

PERCUSSION

Jake Perry
Mark Greene

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If you wish to contact the society, please write to:

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61 East Trinity Road, Edinburgh EH5 3EL

or send an email to: secretary@edgas.org

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G&S CONCERT PARTY

The concert party exists to compliment the Society's constitutional aim of furthering the works of Gilbert and Sullivan. The party can consist of a quartet to a 40-member choir and we will sing for any group who wish entertainment or fund raising. So far this year, we have visited Haddington, Grangemouth and Scone and as soon as this production is over, we will be rehearsing a "staged and costumed" **Trial by Jury** for the festivals at Stranraer and Dunkeld in May and June. On Friday 7th May, the Concert Party will perform at the Edinburgh Zoo in aid of Erskine Home, and if you would like more details please contact them on 0131 672 2558. If you would like us to entertain you, then please call Alan Hogg on 0131 538 6077.

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Dep. Stage Manager	Irene Hogg		
D.S.M On Book	Alan Thomson		
Production Manager	Mike Hume		
Set Design	Alan Borthwick Jane Borthwick Bill Hume Mike Hume		
Set Painter	Jim Cursiter		
Lighting Designer	Andrew Wilson		
Wardrobe Mistress Assisted by	Jane Borthwick Kate Duffield Wendy Crawford		
Costumes	G.5 Costumes Utopia Costumes Jane Borthwick	Marketing and Publicity	Stewart Coghill Andrew Crawford Ross Main Norma Macdonald Ken Robinson
Properties	Rosalyn McFarlane Ian McFarlane Jinty Smart Max Smart Ken Robinson Miranda McIntosh	Ticket Sales	Stewart Coghill
		Theatre Liaison	Andrew Crawford
		Front of House	Isabel Campbell Gordon Campbell
Production Assistant	Rolly York	Publicity Artwork	Jane Borthwick Fiona Main Max Smart
Prompters	Margaret Robinson Rolly York		
Photographers	Ross Main Jim Radin	Programme	Ross Main Fiona Main

ACKNOWLEDGEMENTS

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