

*The Gilbert and Sullivan Society of Edinburgh
presents*

THE GONDOLIERS

A stylized illustration of a Venetian gondola with a dark green hull and a large golden key in the background. The gondola is flanked by four tall, striped poles (two red and yellow, two green and yellow) with decorative finials. The background is a warm, yellowish-orange sky with a faint silhouette of a city skyline.

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*The Gilbert and Sullivan Society
of Edinburgh*

presents

THE GONDOLIERs

or
The King of Barataria

*Libretto by
W.S. Gilbert*

*Music by
Arthur Sullivan*

*Director
Alan Borthwick*

*Musical Director
David Lyle*

*Assistant Musical Director
Margaret Donaldson*

*Charity Number: SC027486
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Presidents Letter

Good evening, ladies and gentlemen
- or should that be Buon' giorno -
and welcome to the King's Theatre,
Edinburgh and to our 2008 production
of The Gondoliers.

'The Gondoliers' has been described as
having some of the sunniest music ever
written by Sullivan. It has certainly
brightened up a typically dreary
Scottish winter while we've been
rehearsing over the past six months. I
hope it has a similar effect on you tonight.



It has been an incredibly busy year for the Society since
last March. As well as a number of concerts, we made our
third trip to the International Gilbert and Sullivan festival
in Buxton. Whilst there, in addition to successfully restaging
our 2007 production of 'The Pirates of Penzance', we also
managed to find time to host three cabarets, all of which
were extremely well received.

As ever the Society has some exciting events to look forward
to over the coming months. Not least we are due to return
to the Usher Hall in November with the Band of H.M. Royal
Marines. This concert was a miss on the calendar last year due
to the refurbishment of the Usher Hall. I hope as many of you
as possible will want to support the Seafarers U.K. on the 12th
November.

The amount of work that is involved in bringing a show such
as this to the King's Theatre is truly astounding. A huge
thanks has to go to all those who have given up considerable
amounts of their time both in preparation for and during
this week. To list them all here would make the page of
acknowledgements redundant but suffice to say the efforts of
everyone involved are greatly appreciated.

Next March the Society is setting itself another challenge by
endeavouring to stage a double bill of Gilbert and Sullivan
operetti in the same week. We will not only be sailing the
ocean blue in 'H.M.S. Pinafore' but will also be spending some
time on dry land to visit the charming 'Patience'. I hope you
will be able to join us again next year for both shows.

Scott Thomson
President

G&S Council

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

*The Honorary Secretary
The Gilbert and Sullivan Society of Edinburgh
9 North Bugtlininside
EDINBURGH, EH12 8YA*

or send an email to: secretary@edgas.org

The Society

The Gilbert and Sullivan society of Edinburgh exists to foster the love and appreciation of the works of Gilbert and Sullivan. With this in mind, we undertake numerous activities during the year and hold regular meetings and social events as well as rehearsing for our annual production.

We accept invitations to entertain in venues throughout Scotland and beyond. Since last year's annual production we have taken part in the International Gilbert and Sullivan Festival in Buxton, sung for nursing homes and other fundraising events.

For further information on being part of our society or if you would like us to entertain your group, please visit our website at <http://www.edgas.org>

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Synopsis

To be betrothed at the age of six months and married by proxy is, happily, not the fate of many people, even though the infant husband is the son and heir of a reigning monarch. Such, however, was the fate of Casilda, the beautiful daughter of the Duke of PlazaToro, a proud but penniless grandee of Spain.

The Duke, accompanied by the Duchess and Casilda (now of course grown up), comes to Venice to seek the Royal husband but this does not please Casilda for, you see, she is secretly in love with Luiz, their Royal suite.

Unfortunately, when they arrive in Venice they find out that certain complications have arisen; it seems that there is a doubt as to the husband's whereabouts, for Don Alhambra, the Grand Inquisitor, had caused the infant husband to be stolen and brought to Venice owing to some trouble in the Royal household. The unsuspecting infant had been placed in the care of a highly respectable gondolier who had carelessly mixed up the infant with his own son and brought them both up in the humble calling of gondoliers.

So poor Casilda is in the unfortunate position of being married to one of two gondoliers but nobody at the moment can tell which is which. Consternation prevails when this announcement is made, for the two gondoliers, Marco and Giuseppe, have themselves just married two charming little ladies, Gianetta and Tessa, and thus matters become even more complicated.

Now, since the country is in a state of insurrection, Marco and Giuseppe must assume the reins of government at once and, until it is ascertained which of them is King, Don Alhambra has arranged that they shall reign jointly. And so they continue to act as one person until, in contemplative fashion, the matrimonial knot is disentangled by the arrival of the Royal foster-mother to reveal the identity of the real King.

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The Opera

'The Gondoliers', written in 1889, is undoubtedly Gilbert and Sullivan's sunniest and brightest light opera. In a partnership which peaked early with 'H.M.S. Pinafore', rose to its ultimate success with 'The Mikado' and finally petered out with the relatively unsuccessful 'The Grand Duke', 'The Gondoliers' formed the triumph that the partners needed to set the seal on their inspired but rocky collaboration. There was no reason to be other than optimistic for the future. The opera was to run for 554 performances and was to earn the partners lots of money and the continued adulation of the British public. But only a few months after the premiere, the partnership collapsed due to the now famous quarrel over who was to pay for a new carpet for the foyer of the Savoy Theatre. The spell was broken!

Although the carpet quarrel is generally blamed for the collapse of the collaboration, it is doubtful whether the partnership would have continued to flourish as previously. The Gondoliers flopped in New York and earned the title The Gone Dollars! In London, musical comedy was becoming the rage with the Gaiety Theatre and its leggy Gaiety Girls leading the way. By 1889 Sullivan was getting bored with writing light opera and Gilbert was beginning to lose the sparkle and verbal dexterity that characterised their earlier works. However, Gilbert had not lost the knack of inventing great stage characters and in the Duke and Duchess of Plaza Toro and Don Alhambra, Gilbert invented three more of his rounded and inspired creations that would join his gallery of unique characters.

Gilbert had always been anti establishment but in his previous works his satire had been leavened with plenty of humour and high spirits. In 'The Gondoliers' his bitterness begins to show as he attacks not only society in general but also the singers and actors who were working under his direction. To enforce his belief that there would be no stars in his Company he wrote a libretto extolling equality. It is interesting to note that at no point throughout the opera does any character take the stage alone.

Although the end was now in sight for the partnership, in 'The Gondoliers' both men produced some of their best work. Gilbert took particular pains to please his collaborator and the structure of the opera shows how far he was prepared to go in allowing the music more prominence than in earlier works. This is evident as soon as the curtain rises on an opening scene of brilliantly scored,

evocative, continuous music lasting more than twenty minutes. This scene could stand on its own as a perfect one act operetta. The ballad "Take a pair of sparkling eyes", which we hear in act two of the piece, would prove to be Sullivan's most famous and enduring song and the riotous "Dance a Cachucha" his best loved piece of dance music. Sullivan is operating at the peak of his abilities and demonstrates his genius as a melodist and orchestrator.

After the first performance of 'The Gondoliers', Gilbert wrote to thank Sullivan for his magnificent work: "It gives one the chance of shining right through the twentieth century with a reflected light." Sullivan replied: "Don't talk of reflected light. In such a perfect book as The Gondoliers you shine with an individual brilliancy which no other writer can hope to attain." How true they were!

Let tonight's performance stand as our modest tribute to the greatest partnership in the history of the light musical stage.

*Alan Borthwick & David Lyle
Directors*

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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 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.



Alan is now in great demand as a professional director and for fifteen years he has directed two shows per year in this theatre. Although he's limiting himself to one in 2008, last spring and autumn his own company presented highly successful musical productions in St. Andrew's & St. George's, receiving excellent notices and raising over £700 for charity. In December, his Church Hill Theatre production of Stephen Sondheim's masterpiece 'Assassins' met with great acclaim from critics and audience alike. He hopes to follow this success by presenting another Sondheim work later this year.

Alan holds a first-class honours degree in Mathematics and Natural Philosophy and works as a consultant Development Officer in East Lothian's 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 recorded a series of mathematical videos with the BBC. Other work for the BBC includes the setting of questions for a series of musical-theatre quizzes.

David Lyle

Musical Director

David Lyle was born and educated in Edinburgh and is prominent in the musical life of the city, being well known as a conductor, accompanist, arranger and orchestral timpanist. His services are constantly in demand and this year will be his thirty-first as Musical Director of The Gilbert and Sullivan Society of Edinburgh. He has led them in concerts in and outwith Scotland, including gala evenings with the Band of H.M. Royal Marines in Edinburgh's Usher Hall and invitation concerts at the Buxton, Stranraer and Dunkeld festivals.



His specialist field is the music of Sullivan and he has now conducted on commercial recordings of all of the composer's non-Gilbert works, including the first-ever of Sullivan's only grand opera, 'Ivanhoe'. His performance, in Edinburgh, of Sullivan's cantata, 'The Golden Legend', won first prize in the Choral Music for the Millennium competition, organized by the British Music Association. In June, this year, he will conduct a concert of music by Sullivan, including his Symphony in E (the "Irish") and a rare performance of his comic opera, 'The Zoo', in Edinburgh's Greyfriars Kirk.

Overture.....The Orchestra

Act I

List and learn.....Antonio, Marco, Giuseppe & Chorus
From the sunny Spanish shore.....Duke, Duchess, Casilda & Luiz
In enterprise of martial kind.....Duke of Plaza-Toro
O rapture, when alone together.....Casilda & Luiz
There was a time.....Casilda & Luiz
I stole the Prince.....Don Alhambra, Duke, Duchess, Casilda & Luiz
But, bless my heart.....Casilda & Don Alhambra
Try we life-long.....Duke, Duchess, Casilda, Luiz & Grand Inquisitor
Bridegroom and Bride.....Chorus
When a merry maiden marries.....Tessa
Kind sir, you cannot have the heart.....Gianetta
Then one of us.....Marco, Giuseppe, Gianetta & Tessa
Finale Act 1.....Company

INTERVAL

Act II

Of happiness the very pith.....Marco, Giuseppe & Chorus
Rising early in the morning.....Giuseppe & Chorus
Take a pair of sparkling eyes.....Marco
Here we are at the risk.....Chorus
Dance a Cachucha.....Chorus
There lived a king.....Don Alhambra, Marco & Giuseppe
In a contemplative fashion.....Marco, Giuseppe, Gianetta & Tessa
With ducal pomp.....Duke, Duchess & Chorus
On the day when I was.....Duchess
To help unhappy commoners.....Duke & Duchess
I am a courtier grave and serious.....Duke, Duchess, Casilda,
Marco & Giuseppe
Here is a case unprecedented.....Marco, Giuseppe, Casilda,
Gianetta & Tessa
Finale Act 2.....Company

Ladies of the Chorus

**Rachel Allan
Judith Anderson
Katharine Barbour
Maggie Cormack
Antonia Craster
Wendy Crawford
Sally Crighton
Kate Duffield
Caroline Evans
Alicia Glasgow
Shirley Glynn
Courtney Glenny
Dorothy Harding
Anne Jack**

**Anne Laing
Alison Littleboy
Norma Macdonald
Janet Macdonald
Pauline More
Sine Pederson
Maggie Pringle
Susan Ross
Trish Santer
Gillian Tait
Liz Thomson**

Gentlemen of the Chorus

**Gene Adams
Ian Anderson
Charlie Blyth
Graeme Boyd
Rick Campbell
Hugh Craig
John Farr
Michael Head
Phil Howe
Tom Inglis
Gareth Jacobs**

**Lyle Kennedy
Ron Macdonald
Bob Martin
Keith Starsmeare
Alex Tait
Ritchie Turnbull
Mark Wilding
Richard Wolseley**

Dramatis Personae

<i>THE DUKE OF PLAZA-TORO</i>	<i>Ian Lawson</i>
<i>LUIZ</i>	<i>Neil French</i>
<i>DON ALHAMBRA DEL BOLERO</i>	<i>Sandy Horsburgh</i>
<i>MARCO PALMIERI</i>	<i>Darren Coutts</i>
<i>GIUSEPPE PALMIERI</i>	<i>Scott Thomson</i>
<i>ANTONIO</i>	<i>Andrew Crawford</i>
<i>FRANCESCO</i>	<i>Nick Temperley</i>
<i>GIORGIO</i>	<i>Charles Laing</i>
<i>ANNIBALE</i>	<i>David McBain</i>
<i>THE DUCHESS OF PLAZA-TORO</i>	<i>Barbara Brodie</i>
<i>CASILDA</i>	<i>Amanda Stewart</i>
<i>GIANETTA</i>	<i>Fiona Main</i>
<i>TESSA</i>	<i>Rae Lamond</i>
<i>FIAMETTA</i>	<i>Liz Landsman</i>
<i>VITTORIA</i>	<i>Susanne Horsburgh</i>
<i>GIULIA</i>	<i>Caroline Kerr</i>
<i>INEZ</i>	<i>Bosomy Thirdgoon</i>

Understudies

<i>LUIZ</i>	<i>Nick Temperley</i>
<i>THE DUCHESS OF PLAZA-TORO</i>	<i>Susanne Horsburgh</i>
<i>FIAMETTA</i>	<i>Caroline Kerr</i>

Darren Coutts as Marco Palmieri

Darren first started singing in Aberdeen with the highly successful 'Bankhead Youth Theatre'. They were the first amateur company to win 3 consecutive fringe first awards at the Edinburgh festival. His first foray at the Kings Theatre was playing the lead role of Curly in 'Okiahoma'. He went on to play Pluto in 'Orpheus in the Underworld' before taking up his first role for the Edinburgh G & S society, Strephon in 'Iolanthe'.



Since then he has played Giuseppe in 'The Gondoliers', Robin of Loxley in 'Ivanhoe', Strephon for a second time and, last year, the role of Frederic in 'The Pirates of Penzance'. He has performed in a number of concerts and shows in the Churchill including one of Rodgers and Hammerstein's little known shows 'Allegro'.

Playing John Hinckley in Stephen Sondheim's 'Assassins' at the end of last year was a great experience and he is looking forward to tackling more Sondheim in the future but for now it's off to Venice and Barataria. Rehearsals have been fun and full of exercise. (You should try doing "Regular Royal Queen" 12 times!)

Fiona Main as Gianetta

Twelve years ago, in her first show with Edinburgh G & S, Fiona played Casilda in 'The Gondoliers'. As part of the Ducal Party, which is rarely on stage with the chorus, it felt a rather 'detached' introduction to the company. This year she has come full circle and feels much more a part of the action playing the lively and vivacious Gianetta.



She is having great fun with her fellow contadine singing the sunny Italian music and being whirled round the stage in the sparkling Cachucha (although with all the energy required she feels that perhaps she should have been playing this part twelve years ago!) Previous roles she should have been playing this part twelve years ago! Previous roles with Edinburgh G & S have included Yum-Yum in 'The Mikado', Mabel in 'The Pirates of Penzance', Rose Maybud in 'Ruddigore' and Eurydice in 'Orpheus in the Underworld'. Fiona has also performed with several other Edinburgh Amateur companies and most recently played the part of Sara-Jane Moore in Stephen Sondheim's 'Assassins' with Alan Borthwick and Friends. Fiona also sings with her husband, sister and brother-in-law as part of their a-cappella group Con Spirito, which has so far raised over £6000 for Cancer Research.

Rae Lamond as Tessa

Rae has been involved with various Musical and G & S companies over the last 15 years, in St Andrews, Dunfermline and Edinburgh. During that time she has graduated from over-excited chorus girl to principal roles such as Kate and Ruth in 'The Pirates of Penzance' (in the same performance... it's a long story), Mad Margaret in 'Ruddigore' and Lady Blanche in 'Princess Ida'. Mad women and old shouting ladies a speciality!



Moving into direction and choreography she garnered 4-star reviews for her production of 'Iolanthe' for E.U.S.O.G. in 2000, made the male chorus move in ways they never thought possible in 'Ruddigore' the following year, and returned to Savoy to co-direct their Fringe show in 2005. Since moving across the water she has thrown herself into Dunfermline G & S life. She can now not only add "soloist at The Carnegie Hall" to her CV but during their last summer concert had the opportunity to swear very loudly as Madame Thenardier in the same esteemed venue. This is Rae's second show with Edinburgh G & S and she is exceptionally excited to play Tessa as the character isn't old, doesn't shout and is only a little bit mad.

Scott Thomson as Giuseppe Palmieri

Scott has been involved in works of theatre since the age of six when he played the title role in a school production of 'The Ugly Duckling'. He graduated into the world of Gilbert and Sullivan seven years later playing Second Headsman in 'The Yeomen of the Guard' in Arbroath and Forfar with the Angus Gilbert and Sullivan Society.



Since then, Scott has been involved in many shows which have seen him Undertaking in 'Oliver', working for the Lichtenburg government in 'Call Me Madam' and the title role in 'Fiddler on the Roof'. As well as on stage work, he has been involved backstage and in the orchestra of various amateur companies up and down the east coast.

Since joining the Gilbert and Sullivan Society of Edinburgh in 2002 for 'Princess Ida', Scott hid in the chorus for a few years before being blinded by the bright lights at the front of the stage playing the parts of Jack Point in 'The Yeomen of the Guard', Ludwig in 'The Grand Duke' and Major General Stanley in 'The Pirates of Penzance'.

Outside the world of G & S, Scott works as a software engineer in Livingston.

Amanda Stewart as Casilda

Amanda has recently moved to the big city of Edinburgh from the small town of Kilwinning in Ayrshire. In her second year as part of the Society, Amanda was delighted to be cast as the flirty Casilda for her first principal role. Amanda has enjoyed singing G & S for some time and has previously performed in 'Iolanthe' and 'The Sorcerer' with Ayrshire Youth Opera. Recent performances include 'The Pirates of Penzance' at the King's Theatre and Sondheim's 'Assassins' at the Churchill. When not busy flirting with Gondoliers, Amanda works full time for a theatrical agency.



Neil French as Luiz

Neil joined the Society in 2000. No stranger to danger, he has since, in a variety of roles, faced imprisonment (three times), beheading (twice), flogging, several attempts at suicide, one duel to the death, and a trip to Hell and back, all in the name of entertainment. This year, he's delighted to be playing the part of Luiz, which allows him to swap the usual round of gallows, ghosts and sword-wielding maniacs for a modest amount of humiliation and the occasional slap round the head.



Sandy Horsburgh as Don Alhambra del Bolero

Sandy first appeared in a G & S opera at school as a Japanese school girl ('The Mikado') and then as a contadina ('The Gondoliers'). With freshly broken voice he then sang Robin Oakapple ('Ruddigore') before going to Aberdeen University where he sang, in quick succession, Samuel ('The Pirates of Penzance'), Mountarrarat ('Iolanthe'), Colonel Calverley ('Patience') and the Bosun ('H.M.S. Pinafore'). After an inglorious stint as a second violin for Ruddigore, he retreated to the stage as Pooh Bah ('The Mikado') and the Pirate King ('The Pirates of Penzance'). Too many G & S years passed until, under the good influence of his wife, he enlisted simultaneously in a rollicking band of pirates and the Penzance Constabulary for last year's Edinburgh G & S Society production. When not being a Spanish Grand Inquisitor, resident in Venice, Sandy is a Church of Scotland minister, resident in Dalkeith, in which capacity he has never stolen a baby prince or tortured an elderly nursemaid.



Barbara Brodie as The Duchess of Plaza-Toro

Barbara has played a variety of Gilbert & Sullivan principal roles since she made her debut, long years ago, as Lady Ella in a school production of 'Patience' in Hamilton Town Hall. Since then she has taken part in many other G & S productions, including 'The Mikado', 'The Pirates of Penzance', 'H.M.S. Pinafore', 'Iolanthe', 'The Yeomen of the Guard' and 'The Grand Duke'. She has sung with a wide range of vocal groups, in concerts, opera and oratorio, including the Edinburgh Festival Chorus, Glasgow Grand Opera and Opera on a Shoestring. She is a member of Wardie Church Choir and works with Music in Hospitals, giving concerts in hospitals and care homes throughout Scotland. This is her fifth show with the Society and her first Duchess.



Ian Lawson as The Duke of Plaza-Toro

Ian has taken part in most of the Society's productions over the past quarter century, including two 'The Gondoliers', playing the Grand Inquisitor and in 1986 a rather younger Duke of Plaza Toro. His most recent public appearance as the Duke - and indeed, in one number, the Duchess - was stepping from a gondola onto St Mark's Piazza in Venice, no less, and performing a section of Act 1 before a bemused passing swarm of tourists.



Ian was last seen on stage in Edinburgh cake-walking up the scaffold steps as one of Stephen Sondheim's eponymous 'Assassins'. He was shocked to discover that it took a whole week to learn one speech from that show, whereas great chunks of Gilbert's dialogue have remained lodged in his brain more or less intact over 21 years.

Ian Lawson appears by kind permission of the Royal Buxton Sanatorium for distressed Savoyards.

Charles Laing as Giorgio

Charles joined the company in 1990 playing the part of Second Yeoman in 'The Yeomen of the Guard'. Apart from being a regular member of the chorus he has played numerous minor bass parts, understudied Dick Deadeye in 'H.M.S. Pinafore', Pooh Bah in 'The Mikado' and The Lieutenant of the Tower in 'The Yeoman of the Guard' and has also been a regular soloist in the Society's concert parties. He is a native of Edinburgh and has been actively involved in music for many years.



Andrew Crawford as Antonio

Andrew has been with the Society for over 15 years. After performing the roles of Mars in 'Orpheus in the Underworld' and the Second Yeoman in 'The Yeomen of the Guard', he is delighted to have another principle role this year. No stranger to performing, he first appeared on the King's stage at the age of 12 in The Edinburgh Gang Show, which also saw him appearing at the world famous London Palladium. He has performed in the King's at least once each year ever since. Andrew has just completed 4 years as President of the Society. When time allows he is a keen golfer, tuba player, train enthusiast & rugby supporter. Andrew is married to Wendy who is also in the company. Their baby son Jamie is showing all the signs of being a huge G & S fan. (As Alan Borthwick's grandson he has little choice!). During the day, Andrew is a Manager with HBOS plc.



David McBain as Annibale

David was introduced to the joys of Gilbert and Sullivan at Secondary School in, coincidentally, a production of 'The Gondoliers'. On leaving school he was persuaded to join the Southern Light Opera Company where he played principal parts in all but two of his 42 appearances, and consequently G & S faded into the background until 2004 when he joined EDGAS for 'Iolanthe'. David also has a life long love of drama and regularly appears in the Festival Fringe. 'Spare' time interests include classic motorcycles - a throwback to the 1960's when he competed annually in the Isle of Man TT ~ on the credit side winning some silverware, on the debit side sustaining a fractured femur which shortened his right leg by one and one half inches, a fact which some say is a decided advantage when playing golf on the slopes of Lothianburn where he struggles off a handicap of 7.



Nick Temperley as Francesco

Nick was born at a very early age but his interest in Gilbert and Sullivan did not establish until a teenager watching a performance of 'The Gondoliers' featuring his brother. This is Nick's fourth year with the Edinburgh Gilbert and Sullivan Society and his first as a principal character having previously understudied Ernest Dummkopf in 'The Grand Duke' in 2006. He is formally a member of the University of York Gilbert and Sullivan Society with whom he played roles including Dr Daly in 'The Sorcerer' and the Earl of Mountararat in 'Iolanthe'. Outside of Gilbert and Sullivan he continues his love of music by playing clarinet with Edinburgh University Wind Band with whom he has toured Amsterdam, Antwerp and Düsseldorf as well as performing in many concerts of joy in native Edinburgh. Nick has recently started taking his instrument-playing accomplishments from strength to strength by tootling like a cornet-a-piston with Edinburgh University Brass Band but tonight he will be combining the vocal splendour of Pavarotti with the light-footed dancing grace of Wayne Sleep (or should that be the other around?).



Caroline Kerr as Giulia

Caroline was born and educated in Edinburgh. She started her singing career at school, as Bloody Mary in 'South Pacific', while also studying violin (at school) and piano (privately). She studied music during her arts degree at Edinburgh University, and took part in concerts and productions of 'H.M.S. Pinafore' and 'The Rake's Progress'.



She sang with Edinburgh Grand Opera for their production of Britten's 'Peter Grimes', before joining the G & S. Caroline was with the Edinburgh Festival Chorus from 1987 to 2007. Her favourite memory of her time in the Festival Chorus was performing and recording Mendelssohn's 'Elijah', conducted by Paul Daniel, with Bryn Terfel as Elijah. Caroline is a regular member of the Society's concert party. Caroline works in the head office of Lloyds TSB Scotland and arranges the music for their annual Carol Service in St Andrew & St George's Church, George Street. Caroline would like to dedicate her performance to her wonderful mother (who passed on her musical genes) who died last year.

Liz Landsman as Fiametta

Liz's love of the Savoy operas began while a student at St Andrews University when she joined the chorus of 'Ruddigore'. Three years with the Angus G & S Society followed and then she moved to Edinburgh, where roles both off and on stage have ranged from Asst Director, Hon. Secretary & President to Iolanthe, Lady Angela ('Patience'), Tessa ('The Gondoliers'), Mad Margaret ('Ruddigore'), Baroness Von Krakenfeldt ('Grand Duke') and the blue lion dog in 'The Mikado'. Apart from G & S, her most memorable performance was her appearance on Animal Hospital Roadshow with Rolf Harris (but not as a blue lion dog!). When she isn't singing, Liz enjoys running her border collie, Towy, in agility and flyball competitions.



Susanne Horsburgh as Vittoria

Before moving to Edinburgh, Susanne used to perform mainly in Shakespearean drama, appearing as, among others, Viola in 'Twelfth Night', the Queen in 'Cymbeline' and Polonia in 'Hamlet', mostly with the Bonn University Shakespeare Company for whom she also directed Twelfth Night. Playing Chiffon in 'Little Shop of Horrors', however, made her realise that her true vocation lies in musical theatre. In November 2007 she discovered her inner anarchist as Emma Goldman in Sondheim's 'Assassins' with Alan Borthwick and Friends. Criticised for being too young a Ruth and "an awful long way from anyone's idea of unattractive" - attributes not normally considered problematic - she looks forward to playing a sexy, age-appropriate part in her favourite Italian city!



Ladies and Gentlemen of the Orchestra

VIOLIN

Alison Rushworth (Leader)

David Brown

Helen Curtis

Gillian Akhtar

Jonathan Law

Caroline Marshall

Fiona Morison

Andrew Rushworth

VIOLA

Hilary Turbayne

Susan Donlevy

CELLO

George Reid

Natalie Poyser

BASS

Fiona Donaldson

FLUTE

David Morrow

David Leslie

OBOE

Charles Dodds

CLARINET

Katherine Taylor

Hilary Saunders

BASSOON

Alison Bardgett

Rainer Thonnes

HORN

David Holman

Kelly Strange

CORNET

Gordon Lehany

Graeme Williamson

TROMBONE

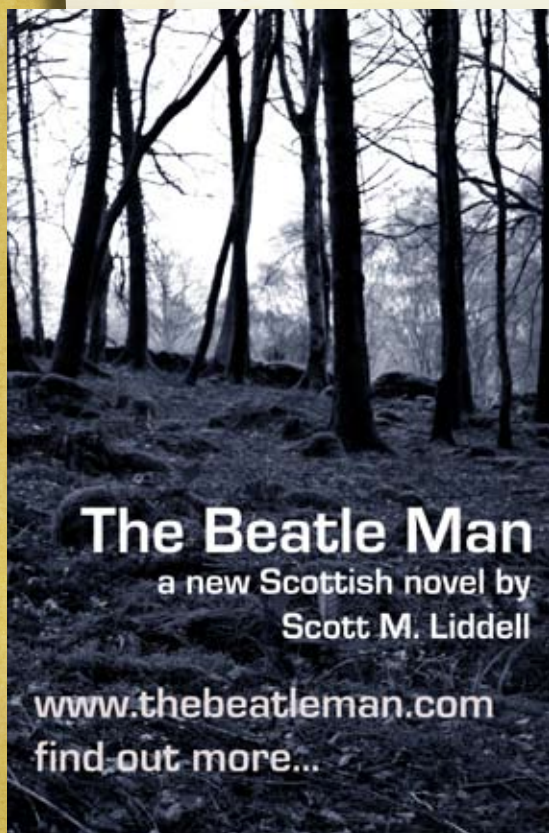
Daniel Richards

Neil Short


Adrian Sulston

PERCUSSION


Jake Perry



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Acknowledgements

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