

The Gilbert and Sullivan Society of Edinburgh
presents

patience



H.M.S. Pinafore



17th - 21st March 2009
King's Theatre, Edinburgh

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The Gilbert & Sullivan Society of Edinburgh

presents

H.M.S. Pinafore

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Patience

Libretti by
W. S. Gilbert

Music by
Arthur Sullivan

Director.....Alan Borthwick
Musical Director..... David Lyle
Assistant Director Simon Boothroyd
Assistant Musical Director Margaret Donaldson

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Music by Richard Rogers Book and Lyrics By Oscar Hammerstein II



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Welcome



Hello, and on behalf of The Gilbert and Sullivan Society of Edinburgh, welcome to the King's Theatre. Whether you are joining us at Castle Bunthorne or on board H.M.S. Pinafore, I sincerely hope that you enjoy Gilbert's wonderful words and Sullivan's scrumptious score and that they, along with Alan Borthwick's premium production, ensure that you leave the theatre with a smile on your face and a song in your heart.

This year's productions of **H.M.S. Pinafore** and **Patience** are, technically, the last ever productions of The Gilbert and Sullivan Society of Edinburgh. However, fret not as we'll be back here next year with a slightly restructured organisation and a new name: The Edinburgh Gilbert and Sullivan Society. (It took us ages to think of that!)

We are looking forward to what promises to be another busy year for the Society in its new guise. We are currently planning a welcome return to the Usher Hall on Wednesday 25th November with the marvellous Band of Her Majesty's Royal Marines. This event has been missed from our calendar for the last two years due to the extensive refurbishment project at the venue. However, we hope you will come and help us support Seafarers U.K. on what is always a thoroughly enjoyable and entertaining evening. We will also be performing numerous other smaller concerts for various organisations and events across Scotland. Finally, we'll be back here next March presenting **Utopia Limited**. Whilst not the best-known of the pair's collaborations, it is an operetta well worth experiencing and I hope that you will take advantage of the rare opportunity to see this fine work.

Undertaking two productions this year has been a challenge, but a very enjoyable one. I'm sure you will appreciate that to put on even one show requires a huge amount of work from a great many more people than you'll see on the stage in front of you tonight – even the smallest contributions are vital to ensure that the week runs smoothly. Therefore, I'd like to take this opportunity personally to thank every individual and organisation that has made these productions possible, including you. Without such a dedicated audience we simply could not afford to put on a production with the same quality of set, costumes, and orchestra and in such a fine venue.

So I invite you to sit back, relax and let yourself be drawn into the topsy-turvy world which Gilbert and Sullivan made their own. And, whether it's able seamen and sisters, cousins and aunts or rapturous maidens and dragoon guards, I hope that you enjoy watching the show as much as we're enjoying performing it.

Ritchie Turnbull
President

Synopsis

H.M.S. PINAFORE

Ralph Rackstraw, a sailor on board H.M.S. Pinafore, loves Josephine, the daughter of his Captain, but she is sought in marriage by Sir Joseph Porter, K.C.B., First Lord of the Admiralty. Ralph, taking courage from Sir Joseph's statement that all men are equal (excepting him!!), proposes to Josephine, who at first turns him down but who later returns to declare her love for him in front of the ship's company, minus her father, just as Ralph is about to commit suicide.

As the evening draws on Josephine is in doubt as to the propriety of her decision, but Sir Joseph, thinking to further his own suit, tells her that differences in station in life should be no bar to love - an argument that helps her to decide in favour of Ralph. Meanwhile Dick Deadeye, one of the sailors, decides to inform Captain Corcoran of the impending elopement and the Captain catches the lovers as they attempt to creep ashore. Unfortunately, he gets so worked up that he uses a swear word which is overheard by Sir Joseph. Sir Joseph banishes Corcoran to his cabin, but when he hears the reason for such impolite behaviour he demands that Ralph be arrested and clapped in irons. However, Little Buttercup, the bumboat woman, has a dark secret to tell!

PATIENCE

Reginald Bunthorne, a very minor poet who thrives on foolish adoration, adopts a costume as ridiculous as his poetic effusions with the result that all the maidens rave about him and leave their former lovers, the gallant Dragoons, to worship at the shrine of this prevailing craze. But while the adulation appeals to his vanity, his heart is lost to a simple dairy maid, Patience, who knows little of love and cares less about aestheticism.

Heartbroken at his failure to win her affection, Bunthorne offers himself to be raffled. This has the desired effect of bringing Patience to his arms and restoring the maidens to their former lovers. Thus, all might have been well, however into this picture comes a truly 'idyllic' poet, one Archibald Grosvenor, who causes such a flutter in the maidens' little hearts that they all fall victim to his aesthetic charm - including Patience!

The Dragoons, realising that they stand no chance against the new craze, decide to dress up as poets, and Bunthorne, aided by the formidable Lady Jane, sets off to tell Grosvenor what he thinks of him. But will the Dragoons win their girls? What will happen to Patience?? And who will finally end up as Bunthorne's bride???

The Operas

It was in 1869 that Gilbert was first introduced to Sullivan. At that moment in time Gilbert was England's leading dramatist and Sullivan was well on his way to becoming England's leading "serious" composer with a symphony, a ballet and numerous songs and hymns to his credit. John Hollingshead, of the Gaiety Theatre, invited the two of them to work together on a pantomime, *Thespis*, and this was reasonably successful (64 performances).

Unfortunately, Mr Hollingshead did not have the foresight to recognise that he had a gold mine on his hands and waiting in the wings was one Richard D'Oyly Carte, who invited Gilbert and Sullivan to provide an after piece for Offenbach's operetta *La Perichole* which he was presenting at the Royalty Theatre. This invitation resulted in *Trial by Jury* - probably the most perfect one act operetta ever written. It was instantly recognised as a masterpiece and completely overshadowed the Offenbach work, running for 175 performances. After *Trial by Jury* the partners, encouraged by Richard D'Oyly Carte, wrote *The Sorcerer*, and this was followed by *H.M.S. Pinafore*.

H.M.S. Pinafore first sailed into the Opera Comique Theatre in London on 25th May 1878 to extremely mixed and contradictory reviews. *Figaro* referred to the fact that plenty of seats were available for the first performance, whereas *The Times* stated that the piece "was received by a crowded audience with every sign of satisfaction". Criticism of the performing artistes was also contradictory, with the poor leading soprano reading in the *Era* that she had "a voice of charming quality, pure, sweet, and admirably in tune", and in *Figaro* that her voice was "curiously unsympathetic and harsh". Whatever the state of affairs at the premier, it is a historical fact that audiences dwindled during a very hot summer and nightly takings in July were as low as £40. The cast accepted a cut of a third in their salaries and things looked really bleak until Sullivan conducted a selection from the opera at a summer promenade concert. From that moment on there was no turning back and *H.M.S. Pinafore* has remained one of the most popular of the Gilbert & Sullivan operas ever since.

In this opera Gilbert's satire is aimed at the British class system, with additional digs at operatic and theatrical traditions. Sullivan's response to this burlesque is similarly strong with absurdly Handelian recitatives and, in Act 2, a splendid spoof of the "conspiracy" chorus beloved of 19th century Italian opera. The resplendent "He is an Englishman!" is a masterstroke, as is Josephine's aria, "The hours creep on apace", both of which brilliantly lampoon operatic conventions. The orchestrations scintillate throughout and the whole score is infused with a breezy, nautical atmosphere.

Although the opera was slow to catch on in London, quite the opposite was the case in America where pirated productions proliferated with over fifty unauthorized companies playing the piece across the country. In New York alone, eight theatres were simultaneously presenting *Pinafore* within five blocks of each other! In one Boston company the handsome leading man was played by a lady and a Mr. George Fortesque played Little Buttercup. *The Herald* stated, "The idea of giving the pretty character of Little Buttercup to a man over six feet high, with a strong, deep,

bass voice is certainly original." It continued, "Miss Clancy made a departure from the accepted dressing of the part of Josephine by appearing in the first act in a burlesque dress of very short and scant skirt." One Philadelphia production went the other way by prefacing performances of the opera with a rendering of Handel's *Hallelujah Chorus*. What on earth must W.S. Gilbert and Arthur Sullivan have thought about all of this - especially as none of these productions earned them a penny?

In the autumn of 1879 the authors, along with their theatrical impresario, Richard D'Oyly Carte, set off to America to present their own "authorized" production and a year later premiered their next opera simultaneously in America and Britain to secure copyright and to foil the pirates. This opera was called, with some implied irony, *The Pirates of Penzance*.

In 1880 Gilbert, looking for a subject for their sixth venture, hit on the idea of satirising the present aesthetic rage. This was at a time when Whistler, Wilde and Swinburne were idolised. The opera, *Patience*, premiered at the Opera Comique on 23rd April 1881 and ran for a total of 578 performances having been transferred to the new purpose built Savoy Theatre on 10th October. D'Oyly Carte paid for Oscar Wilde to appear in America just before the opera opened there and, partly because of this cunning plan, *Patience* triumphed on both sides of the Atlantic. Its overall success was greater than any of the previous works and it is easy to see why. The sparkling dialogue shows Gilbert to be at his very best and Sullivan's music is light, subtle and brimming with melody.

There is no doubt that the demise of the aesthetic craze robs the operetta of its bite and topicality and the temptation in presenting the piece to a modern audience is to attempt an update - usually with disastrous results! It is our firm belief that Gilbert's delicate text just does not support such an approach and that the way forward is to rely on the fact that the underlying themes of greed, hero worship and affectation are as relevant today as they were a century ago. In general, we're still guilty of following the most recent fad - and the sight of a bunch of guys preening themselves, with each one assuming that he's irresistible to "every woman I come across", is pretty common.

In the music of *Patience*, Sullivan captures the various moods in Gilbert's libretto perfectly. After the mellow music of the "love-sick maidens" the coup de theatre of the Dragoons' entrance, in their red uniforms with plumed helmets glistening, is enhanced by suitably stirring music which both echoes and mocks the bravado of these military would-be Adonises. This evolves into a splendid example of the "double-chorus", one of the composer's hallmarks.

Gilbert's intention to make the chorus an integral part of the action is very apparent in the two works we present this week and one of the delights of performing G&S with an amateur company is the fact that the chorus always have so much to do! The men can be pirates, policemen, Japanese noblemen, gondoliers, etc; while the ladies range from Utopian natives and rapturous maidens to fairies and bridesmaids. In *H.M.S. Pinafore* Sir Joseph has kindly provided us with 25 sisters, cousins and aunts - and the red blooded, energetic sailors are going to make the most of their visit on board ship! In *Patience* the ladies are all rapturous maidens and the men spend the entire opera showing off. What a great way to spend a season of rehearsals!

Alan Borthwick & David Lyle
Directors



Musical Numbers



H.M.S. Pinafore

Overture..... The Orchestra

Act 1

We sail the ocean blue..... Chorus of Sailors
 I'm called little Buttercup..... Buttercup
 But tell me who's the youth..... Buttercup & Boatswain
 The nightingale sighed for the moon's bright ray..... Ralph & Sailors
 A maiden fair to see..... Ralph
 My gallant crew..... Captain Corcoran & Sailors
 Sir, you are sad..... Buttercup & Captain Corcoran
 Sorry her lot who loves too well..... Josephine
 Over the bright blue sea..... Chorus of Ladies
 Sir Joseph's barge is seen..... Chorus of Sailors
 Now give three cheers..... Capt. Corcoran, Sir Joseph, Cousin Hebe & Chorus
 When I was a lad..... Sir Joseph & Chorus
 For I hold that on the seas..... Sir Joseph, Cousin Hebe & Chorus
 A British tar..... Ralph, Boatswain, Carpenter & Sailors
 Refrain, audacious tar..... Josephine & Ralph
 Finale Act 1..... Ensemble

Interval

Entr'acte..... The Orchestra

Act 2

Fair moon, to thee I sing..... Captain Corcoran
 Things are seldom what they seem..... Buttercup & Captain Corcoran
 The hours creep on apace..... Josephine
 Never mind the why and wherefore..... Josephine, Capt. Corcoran & Sir Joseph
 Kind Captain, I've important information..... Captain Corcoran & Dick Deadeye
 Carefully on tip-toe stealing..... Chorus of Sailors
 He is an Englishman..... Boatswain & Chorus
 Farewell, my own!..... Octet & Chorus
 A many years ago..... Buttercup & Chorus
 Finale Act 2..... Ensemble

Patience

Overture..... The Orchestra

Act 1

Twenty love-sick maidens we..... Angela, Ella & Chorus of Maidens
 Still brooding on their mad infatuation..... Patience, Saphir, Angela & Maidens
 I cannot tell what this love may be..... Patience
 Twenty love-sick maidens we..... Chorus of Maidens
 The soldiers of our Queen..... Colonel & Chorus of Dragoons
 In a doleful train..... Ella, Angela, Saphir, Bunthorne & Chorus
 Twenty love-sick maidens we..... Chorus of Maidens
 When I first put this uniform on..... Colonel & Dragoons
 Am I alone and unobserved?..... Bunthorne
 Long years ago, fourteen maybe..... Patience & Angela
 Prithee, pretty maiden..... Patience & Grosvenor
 Though to marry you would very selfish be..... Patience & Grosvenor
 Finale Act 1..... Ensemble

Interval

Act 2

On such eyes as maidens cherish..... Chorus of Maidens
 Sad is that woman's lot..... Jane
 Turn, oh, turn in this direction..... Chorus of Maidens
 A magnet hung in a hardware shop..... Grosvenor & Maidens
 Love is a plaintive song..... Patience
 So go to him and say to him..... Jane & Bunthorne
 It's clear that medieval art..... Duke, Major, & Colonel
 If Saphir I choose to marry..... Duke, Colonel, Major, Angela & Saphir
 When I go out of door..... Bunthorne & Grosvenor
 I'm a Waterloo House young man..... Grosvenor & Maidens
 Finale Act 2..... Ensemble

Dramatic Personae

H.M.S. Pinafore

The Rt. Hon. Sir Joseph Porter, K.C.B.....	Sandy Horsburgh
Captain Corcoran	Ed Curry
Ralph Rackstraw	Neil French
Dick Deadeye	Ian Lawson
Bill Bobstay (Boatswain).....	Andrew Crawford
Bob Becket (Carpenter).....	Charles Laing
Josephine	Fiona Main
Cousin Hebe.....	Caroline Kerr
Little Buttercup	Claire Wolseley

Patience

Colonel Calverley	Simon Boothroyd
Major Murgatroyd	Scott Thomson
Lieut. The Duke of Dunstable.....	Chris Cotter
Reginald Bunthorne.....	Ian Lawson
Archibald Grosvenor.....	Alan Borthwick
The Lady Angela	Amanda Stewart
The Lady Saphir	Caroline Evans
The Lady Ella	Courtney Glenny
The Lady Jane.....	Susanne Horsburgh
Patience.....	Debbie Wake
Mr. Bunthorne's Solicitor	David McBain

Understudies

The Rt.Hon Sir Joseph Porter, K.C.B.....	Scott Thomson
Ralph Rackstraw	David Faulds
Josephine	Courtney Glenney
Little Buttercup	Caroline Kerr
Hebe	Liz Woollven
The Lady Jane.....	Rae Lamond
The Lady Angela	Liz Landsman

Ladies of the Chorus

Rachel Allan	Alison Littleboy
Katherine Barbour	Fiona Main
Maggie Cormack	Jennifer McIntyre
Wendy Crawford	Pauline More
Kate Duffield	Sine Pederson
Caroline Evans	Maggie Pringle
Alicia Glasgow	Susan Ross
Courtney Glenny	Trish Santer
Shirley Glynn	Amanda Stewart
Dorothy Harding	Gesine Streng
Susanne Horsburgh	Gillian Tait
Caroline Kerr	Angelica Wågström
Anne Laing	Debbie Wake
Rae Lamond	Claire Wolseley
Liz Landsman	Elizabeth Woollven

Gentlemen of the Chorus

Charlie Blyth	Tom Inglis
Graham Boyd	Charles Laing
Ian Boyd	Sean MacBride-Roberts
Rick Campbell	Ronald MacDonald
Nick Clelland	Bob Martin
Chris Cotter	Don Roberts
Hugh Craig	Keith Starsmeare
Andrew Crawford	Michael Scott
Ed Curry	Nick Temperly
Neil French	Scott Thomson
Michael Head	Ritchie Turnbull
Sandy Horsburgh	Mark Wilding
Phil Howe	



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.

Alan is now in great demand as a professional director and for many years he has directed two shows per year in this theatre. Although he's limiting himself to one in 2009, 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 November his Church Hill Theatre production of Stephen Sondheim's masterpiece *Merrily We Roll Along* met with great acclaim. This year he hopes to present one of the all-time great musicals, so keep an eye open for further details.

Alan holds a first-class honours degree in Maths 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 works for the Open University tutoring prospective school Maths teachers and lecturing in Mathematics. He has recorded a series of mathematical videos with the BBC.



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-second 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 of Sullivan's cantata, *The Golden Legend*, won first prize in the Choral Music for the Millennium Competition, organized by the British Music Association. Last June he conducted 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. Later this year he will once again lead the Society along with the Band of H.M. Royal Marines in a gala evening at the Usher Hall.



SIMON BOOTHROYD, according to his Mum, has been acting since the day he was born. 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*. Since then he has appeared in over 100 productions in theatres throughout Scotland and even a couple of forays into England.

Simon has played most of the G&S baritone roles. Other appearances include *My Fair Lady*, *Showboat*, *Sweeney Todd*, *A Midsummer Night's Dream* and *The Tempest*. He also directs one of Scotland's finest youth theatre companies.



CHRIS COTTER is playing his first role with the Edinburgh G&S. Previous G&S roles include Captain Corcoran (*HMS Pinafore*), Pish Tush (*The Mikado*), Earl Tolloller (*Iolanthe*), Cyril (*Princess Ida*) and Luiz (*The Gondoliers*), all with the Edinburgh University Savoy Opera Group (EUSOG). Other notable roles include Marco (*Gianni Schicchi*, EUSOG), Camille (*The Merry Widow*, Opera Camerata), and Motel (*Fiddler on the Roof*, Fortwilliam Musical Society). Originally from Newtownabbey (just outside Belfast), Chris takes singing lessons with Eric von Ibler and currently sings with the St Andrew Camerata under Vincent Wallace, and the choir at Marchmont St Giles, under Robert Parsons.



ANDREW CRAWFORD has been with the Society for over 15 years and has performed the roles of Mars (*Orpheus in the Underworld*), 2nd Yeoman (*The Yeomen of the Guard*), Antonio (*The Gondoliers*), and 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 also played an active role in the administration of the Society over the past 13 years. 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 and is expecting their second child in June.



Captain Corcoran

ED CURRY is in his final year of study for a PhD at the Institute for Stem Cell Research at the University of Edinburgh. In 7 years as a student he has sung in choirs, played the violin in orchestras and been involved in a host of theatrical productions in Cambridge and Edinburgh. Previous parts include Little Jake in **Annie Get Your Gun** (CUADC), Arac in **Princess Ida** (CUG&SS), Simone in **Gianni Schicchi** (EUSOG) and Carrot in **Guards! Guards!**. Ed was musical director for **Great Expectations** (C.U.Footlights/ADC), **Songs For A New World** (CUMTS) and **Iolanthe** (EUSOG). He is thrilled to be performing with The Gilbert and Sullivan Society of Edinburgh in the King's Theatre and hopes you forgive the Captain for wanting the best for his daughter!



Lady Saphir

CAROLINE EVANS has lived in Edinburgh for nearly five years and this is her second year singing with The Gilbert and Sullivan society of Edinburgh. Music has always been important to her, and she sang with various choirs over the years, including the RSNO Chorus and the New Scottish Choir. She also entered the Inverclyde Music Festival, singing in various competitions. Caroline enjoyed performing in Stephen Sondheim's **Merrily We Roll Along** in November last year and is now looking forward to playing the role of Lady Saphir in **Patience**, as well as taking part in the chorus of **H.M.S. Pinafore**.



Ralph Rackstraw

NEIL FRENCH joined The Gilbert and Sullivan Society of Edinburgh in 2000, playing the role of Ralph Rackstraw in **H.M.S. Pinafore**. Since then, he's appeared in a number of Gilbert and Sullivan's heroic (and not-so-heroic) tenor roles. This year, he's delighted to be taking on the role of Ralph for a second time. Neil works in software quality assurance. He is married and lives in Fife.



Lady Ella

COURTNEY GLENNY originally is from Minneapolis, Minnesota. During her undergrad at Northwestern College, she performed in operas, plays, and musicals on campus. She just completed an MSc in European Theatre at the University of Edinburgh. She performed in the chorus for SAVOY's Fringe 2008 production of **H.M.S. Pinafore**, Phyllis in **Iolanthe** with Old St. Paul's Reduced Opera Co., a dancer/chorus in **A Christmas Carol** at the Guthrie, outdoor performances at Shakespeare & Company, and various plays and musicals in her hometown. She has taken courses at ACT in CA and Nautilus Opera/Musical Institute in Minneapolis and worked in administration at the Children's Theatre, Peninsula Players theatre, and the Guthrie.



Sir Joseph Porter

When **SANDY HORSBURGH** was a lad he served many terms in G&S at school and university, playing a number of chorus and principal roles. After a long break, he returned to G&S, becoming a member of The Gilbert and Sullivan Society of Edinburgh for **The Pirates of Penzance**. Around the same time, he joined the Edinburgh University Renaissance Singers which provides the perfect antidote to the ludicrousness of the Savoy Operas. Last year, he sang the role of the Grand Inquisitor in **The Gondoliers**. All this goes to show that - he has sung so much, they've rewarded he by making him the Ruler of the Queen's Navee!



Lady Jane

SUSANNE HORSBURGH used to perform mainly in Shakespearean drama before moving to Edinburgh, appearing, among others, as Viola in **Twelfth Night** and Polonia in **Hamlet**. Two years ago, Susanne joined The Gilbert and Sullivan Society of Edinburgh to sing Ruth in **The Pirates of Penzance**, followed by Vittoria in **The Gondoliers** last year. Also last year, she appeared as Valencienne in Opera Camerata's **The Merry Widow** and had a ball being a young and flirtatious (and extremely well-dressed) baroness, showing plenty of leg during the Grisettes' Can-can number. Let's hope she'll come up with a bit more gravitas for Lady Jane. Susanne wishes to intimate that she will not be available for 'cello recitals.

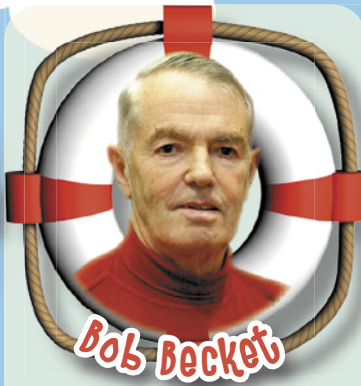


Cousin Hebe

CAROLINE KERR was born and educated in Edinburgh. She started singing at school, as Bloody Mary in **South Pacific**, also studying violin and piano. She continued studying music at Edinburgh University, taking part in productions of **H.M.S. Pinafore** and **The Rake's Progress**.

She sang with The Edinburgh Grand Opera Company in Britten's **Peter Grimes** before joining the Society, and is now a regular member of the concert party. Caroline sang with the Edinburgh Festival Chorus from 1987 to 2007. Her favourite memory was performing and recording Mendelssohn's **Elijah** with Bryn Terfel.

Caroline works in Lloyds TSB Scotland's Head Office and helps arrange their annual Carol Service.



Bob Becket

CHARLES LAING joined The Gilbert and Sullivan Society of Edinburgh 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 many minor principal bass parts and understudied some of the more major roles. He is a regular soloist in the Society's concert parties.



Dick Beadeye
Reginald Buntborne

IAN LAWSON has taken part in most of the Society's productions over the past quarter century, including two **H.M.S. Pinafores** and a **Patience**. This year, however, he is taking on two roles he hasn't played before – and the fresh challenge of performing them on alternate nights without morphing into the wrong opera.

By day Ian is an accountant working in the charity sector. With one daughter now married and another at university, he and his wife live in Murrayfield with only their three cavaliers for company. One is named Rafe (after Rackstraw) and comes running when his tenor aria is whistled.



Josephine

FIONA MAIN has spent more years than she'd like to admit with Edinburgh G&S and has sung and danced her way through almost all of the Gilbert and Sullivan Operas...some of them more than once!! This is her second outing on board **H.M.S. Pinafore** and she is looking forward to meeting the new crew (although there are definitely a few who look uncannily familiar).

Always eager for a challenge, Fiona is also joining the doleful, drooping, love-sick maidens in the chorus of **Patience** as they pursue the poetic Bunthorne and Grosvenor. It's rather hard work but very aesthetically pleasing!



Lady Angela

AMANDA STEWART 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 in **The Gondoliers** 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** and **Merrily We Roll Along** at the Church Hill Theatre.



Major Murgatroyd

SCOTT THOMSON 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**.

Since joining The Gilbert and Sullivan Society of Edinburgh in 2002, Scott hid in the chorus before playing the parts of Jack Point in **The Yeomen of the Guard**, Ludwig in **The Grand Duke**, Major General Stanley in **The Pirates of Penzance** and Guiseppe Palmieri in **The Gondoliers**.

Outside the world of G&S, Scott works as a software engineer in Livingston and spends what little spare time he has being entertained by his sons Elliot and Murray.

The Orchestra



DEBBIE WAKE was born and brought up in rural Angus and feels at home as **Patience**. Previous roles include Gilmer in *Godspell*, Cupid in *Orpheus in the Underworld*, Zorah in *Ruddigore*, Pitti Sing in *The Mikado*, Lady Psyche in *Princess Ida*, Reno Sweeney in *Anything Goes* and various other performances and directing roles with The Gilbert and Sullivan Society of Edinburgh, EMT, Bunbury, EU Savoy, The Melodramatics and Arkle. Having spent the last few years creating the next Bruce-Wake generation, she is delighted to be back treading the boards at the King's... Thank you, Magnus, for all that babysitting!



CLAIRE WOLSELEY's first show with The Edinburgh Gilbert and Sullivan Society was *The Pirates of Penzance* in 2007, coincidentally the same show which started her passion for acting at school. At Cambridge University, Claire performed in *The Mikado*, *The Grand Duke* and *Iolanthe* (as Leila). She played Liesl in *The Sound of Music* at the Cambridge Corn Exchange, and directed Frisch's *Biedermann und die Brandstifter*. She feels privileged to have sung a solo by Messiaen in King's College Chapel, conducted by Stephen Cleobury. After moving to Luxembourg, Claire performed at the Theatre d'Esch in *Me and My Girl* and *Showtime* and enjoyed playing the Fairy Godmother in *Cinderella* at the Chateau de Bettembourg. Having four daughters to cherish, Claire finds acting to be essential escapism.

VIOLIN

Alison Rushworth (Leader)
David Brown
Helen Curtis
Jonathan Law
Alison Lucas
Susan Matasovska
Fiona Morison
Andrew Rushworth

VIOLA

Hilary Turbayne
Susan Donlevy

CELLO

George Reid
Natalie Poyser
DOUBLE BASS
Fiona Donaldson
FLUTE
David Morrow
David Leslie

OBOE

Charles Dodds

CLARINET

Crawford Moyes
Hilary Saunders

BASSOON

Alison Bardgett

HORN

David Rimer
David Holman

CORNET

Graeme Williamson
Graham McArthur

TROMBONE

Daniel Richards
Neil Short

PERCUSSION

Jake Perry

The Society

The Gilbert and Sullivan Society of Edinburgh exists to foster the love and appreciate 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. Recently, we have taken part in the King's Theatre's 100th Birthday Celebrations, performed at the International Gilbert and Sullivan Festival in Buxton, sung for Arts Festivals, Nursing Homes and Fundraising Events and performed with the Band of H.M. Royal Marines in the Usher Hall, Edinburgh. For further information on being part of our Society or if you would like us to entertain your group, please visit our website at www.edgas.org.

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

The Honorary Secretary,
The Gilbert & Sullivan Society of Edinburgh,
Flat 1, 1 Murieston Crescent
Edinburgh
EH11 2LG

or send an email to: secretary@edgas.org

The Smycms Present:

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Morningside News 0131 447 5623

Technical staff

Stage Manager	Bill Hume	Photographers	Ross Main Simon Boothroyd
Dep. Stage Manager	Irene Hogg	Set Construction and Stage Crew	Ken Ballantyne Jane Curran John Curran Andrew Doig Kate Duffield Marc Elvin Jenny Hogg Jon Hume Krys Hume Charles Laing Michael Lewis Philip Lewis Sheonagh Martin Mark Madine Ross McTaggart Harry Payne Ken Robinson Raymond Smith Mark Stewart James Wilson
D.S.M On Book	Alan Thomson		
Lighting Designer	Andrew Wilson		
Set Design	Alan Borthwick Jane Borthwick Bill Hume Mike Hume		
Set Painter	Jim Cursiter		
Wardrobe	Jane Borthwick Wendy Crawford Kate Duffield		
Costumes	Utopia Costumes Jane Borthwick Kate Duffield		
Properties	Chris Allan Sally Crichton Alison Crichton-Cook Mickey York Roland York Hilary Davies Liz Thomson Susan Coley	Marketing and Publicity	Ritchie Turnbull Andrew Crawford Susanne Horsburgh Fiona Main Scott Thomson
Prompters	Jon Best Margaret Robinson	Ticket Sales	Alan Borthwick
Publicity Artwork	Fiona Main	Theatre Liaison	Andrew Crawford
Programme	Ross Main Fiona Main Mike Head Scott Thomson	Front of House	Stewart Coghill Jane Smart

Acknowledgements

The Society would like to offer its sincere thanks to the Kirk Sessions of Inverleith and Murrayfield Parish Churches, Farquhar and Son Ltd., Burtons Foods Ltd., South Shields Sea Cadet Unit and to the many others who have helped, in some way, to make these productions possible. Finally, we are also very grateful to John Stalker, his management team and the staff of the King's Theatre who do so much to make a visit to their theatre so enjoyable for both the audience and the performers alike.

Edinburgh Gilbert and Sullivan Society
presents

Utopia Ltd.

King's Theatre, Edinburgh
16th - 20th March 2010

Auditions will be held in June 2009
For full details please contact our
Membership Secretary
Rachel Allan on 0131 466 6836
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