

The
GILBERT & SULLIVAN SOCIETY
of Edinburgh

IOBANTHE



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Alan Borthwick

King's Theatre
EDINBURGH
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20-24th February, 1996
Evenings 7.30 Sat. Mat. 2.30

Musical
Director
David L. Lyle

The Society

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THE GONDOLIERS

or

The King of Barataria

[EXACT DATES TO BE FINALISED]

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The Gilbert & Sullivan Society of Edinburgh was founded in 1924 to foster the love and appreciation of the works of W. S. Gilbert and Sir Arthur Sullivan.

The Society meets monthly between October and May for recitals, talks and other events. Performing members meet weekly during the winter to rehearse for the annual production. During the year, performing members also provide concerts for many organisations and groups throughout Edinburgh, the Lothians and beyond. For the past few years the Society has been invited by King George's Fund for Sailors to sing at its annual concert in the Usher Hall with the Band of H.M. Royal Marines Scotland.

The Society has been raising funds for charity since 1946 and in the past few years has helped the Sick Kids Appeal, Music and the Deaf, Sir Malcolm Sargent Cancer Fund for Children, and the Council for Music in Hospitals. In May, the Society gave a Gala Concert, in the Queen's Hall, in aid of the British Red Cross 125th Anniversary Appeal.

Membership of the Society is open to anyone with an interest in Gilbert & Sullivan. Please contact the Hon. Membership Secretary, Jacquie Bruce (Tel: 0131 539 6161) for further information.

The Story . . .

Twenty five years ago, Iolanthe, a fairy, had married a mortal, thereby involving 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, Mountarat 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 – the Lord Chancellor – and thus again incurs the death penalty. Who can save her this time??





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The Operas . . .

In the early 1880's, Gilbert and Sullivan were riding on the crest of a very successful wave, both artistically and financially. After the triumph of *HMS 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 judgement, 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 men the opportunity to portray Peers of the Realm, in full regalia, and the women 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. 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!

Alan Borthwick Director

Alan Borthwick Director

Alan was born in Galashiels, but has lived most of his life in Edinburgh. He graduated from the University of Edinburgh with first-class honours in Mathematics and Natural Philosophy and Diploma in Education. He is in charge of curriculum at a large secondary school. He also lectures in pure mathematics for the Open University. Alan received his vocal training from Marjorie Blakestone of the Royal Scottish Academy of Music and has been one of the most sought-after singers in Scotland. He has a repertoire of over 70 operatic roles ranging from Poulenc to Puccini including the lighter works of Offenbach, Sullivan and Lehar. During the summer Alan hosts a Scottish evening at the Carlton Highland Hotel. Last autumn, Alan's own company presented an evening of song entitled *What is This Thing Called Love?* This season he is directing *Kiss Me Kate* in Kirkcaldy and *The Count of Luxembourg* for the Southern Light Opera Company.

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Musical Numbers

ACT 1

<i>Tripping hither, tripping thither</i>	Celia, Leila and Fairies
<i>Iolanthe from thy dark exile</i>	Queen, Iolanthe and Fairies
<i>Good-morrow, good mother</i>	Strephon and Fairies
<i>Fare thee well, attractive stranger</i>	Queen and Fairies
<i>Good-morrow, good lover</i>	Phyllis and Strephon
<i>None shall part us</i>	Phyllis and Strephon
<i>Loudly let the trumpet bray</i>	Peers
<i>The Law is the true embodiment</i>	Lord Chancellor and Peers
<i>My well-beloved Lord</i>	Phyllis, Tolloller, Mountarat
<i>Spurn not the nobly born</i>	Tolloller and Peers
<i>My Lords, it may not be</i>	Ensemble
<i>When I went to the Bar</i>	Lord Chancellor
<i>When darkly looms the day (Finale Act 1)</i>	The Company

ACT 2

<i>When all night long a chap remains</i>	Private Willis
<i>Strephon's a Member of Parliament</i>	Fairies and Peers
<i>When Britain really ruled the waves</i>	Mountarat and Chorus
<i>In vain to us you plead</i>	Ensemble
<i>Oh, foolish fay</i>	Queen with Fairies
<i>Tho' p'r'aps I may incur your blame</i>	Phyllis, Tolloller, Mountarat and Private Willis
<i>Love unrequited robs me of my rest</i>	Lord Chancellor
<i>If you go in you're sure to win</i>	Tolloller, Mountarat and Lord Chancellor
<i>If we're weak enough to tarry</i>	Phyllis and Strephon
<i>My Lord, a suppliant at your feet</i>	Iolanthe
<i>It may not be</i>	Iolanthe, Queen, Lord Chancellor and Fairies
<i>Soon as we may, off and away (Finale)</i>	The Company

The Music . . .

Iolanthe is one of Gilbert and Sullivan's finest collaborations and one of the very best comic operas ever written. The book and libretto find Gilbert at his wittiest and wickedest, and Sullivan's score sparkles from start to finish.

The overture is entirely Sullivan's, and illustrates, superbly, his genius as a miniaturist. From the first, rising figure, with its elusive tonality, emerges a fragment of melody which, in the words of one writer, "breathes the name of *Iolanthe* even before the word is ever spoken". The initial figure is briefly developed, before the music of the fairies' welcome to *Iolanthe*, in Act 1, is heard. This is combined with the *Iolanthe* fragment and merges, via a clarinet cadenza, into the music of *Iolanthe's* plea to the Lord Chancellor, in Act 2, with sonorous brass chords.

After this rather restrained opening section, the music moves into a cheerful 6/8, and the strains of Phyllis' and Strephon's duet, "If we're weak enough to tarry". In this section, Sullivan introduces the Fairy Queen's Act 2 song, "Oh foolish fay", played in the rich colours of the cello's mid register, and in a different time signature, with brilliant woodwind figurations – reminiscent of Mendelssohn's fairies – above it. Melody pours upon melody, with increasing pace, before a glowing iteration of the Queen's song ends the piece in a blaze of colour.

I have described the overture in some detail, because I wished to show the remarkable subtlety of Sullivan's invention, something which, all too often, I'm afraid, seems to be either forgotten or to go unnoticed. This invention is obvious throughout the opera, and there are numerous examples I could quote, including the wonderfully pompous, strutting march the composer gives to the peers, when they first enter, and the breathless, ethereal palette he provides for the Invocation, in Act 1, when *Iolanthe* is summoned to receive the Queen's pardon. (Note, too, how this same music re-appears in Act 2, when *Iolanthe* reveals her identity to the Chancellor, but how Sullivan has transformed its character; this time, there is no word of mercy or pardon – only death, and the throbbing repeated quavers in the wind and the arching high-pitched string figures conjure up an atmosphere of desolation and tragedy which has no place in the normal conception of comic opera.)

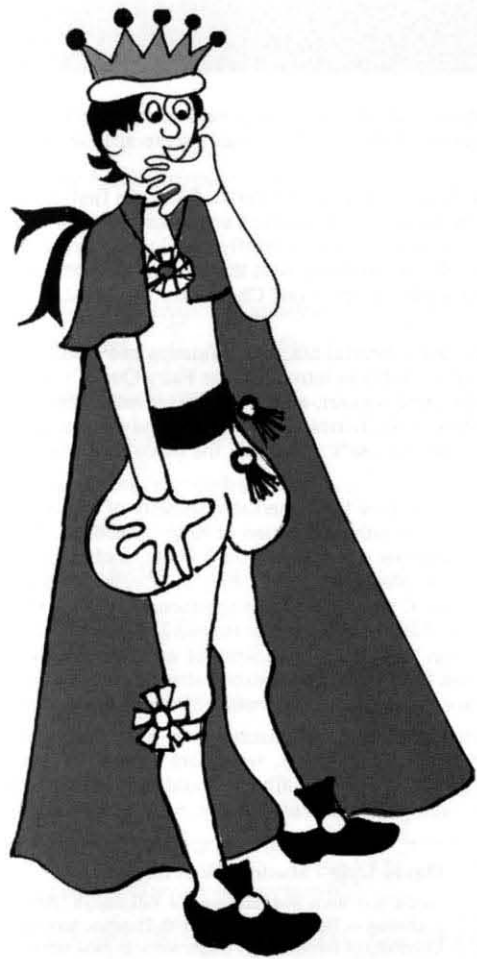
Since Sullivan's time, performance techniques and instrument design and manufacture have undergone considerable change; string instruments, for example, now boast metal strings, which are capable of much greater volume and possess greater carrying power than the gut strings which Sullivan would have known, and for which he wrote. Brass instruments had narrower-gauge tubing than that used today, which resulted in a softer, more mellow tone, which blended far more readily with the woodwind than does today's larger, more penetrating sound.

It would be wonderful to be able to equip our orchestra with instruments of the period, so that the sound you would hear would be a more accurate representation of what audiences in Sullivan's time would have been used to, but this, alas, entails time and resources we do not have. In an effort, however, to go a little way down this road, I will be incorporating some of the features of a Victorian theatre orchestra which I have described, in our performances this year. Cornets are being used, rather than modern trumpets, and trombones of a narrower gauge than usual. The percussionist will be playing on instruments with calf-skin, rather than plastic, heads, and the snares on the side-drum will be gut, rather than metal. I have also asked the string players to use less *vibrato*, and to indulge in the use of *portamento* in appropriate places, where they move from note to note by allowing the finger to slide on the string, rather than be lifted and replaced. You will have to listen carefully to appreciate these touches, but I hope that they will add to your enjoyment of one of the most delightful pieces of music theatre ever written.

David Lyle Musical Director

David Lyle – Musical Director

David was born and educated in Edinburgh. After graduating as Bachelor of Music, with Honours, from the University of Edinburgh, he taught music in local schools for several years before quitting the classroom for the streets of Edinburgh and joining Lothians and Borders Police where he now serves as a sergeant. He is very active in the musical life of the city and well known as an accompanist, orchestral percussionist and conductor. His services as a musical director are increasingly in demand, and recent engagements have included *The King and I*, a musical on the life of Edith Piaf in the Edinburgh Festival Fringe, and appearances in the Usher Hall conducting the band of Her Majesty's Royal Marines. This year is his eighteenth as musical director to the Society. His specialist field is the music of Sullivan, and he has made commercial recordings of some of Sullivan's non Gilbert works, including the composer's only grand opera, *Ivanhoe*. When he wins the football pools and/or the National Lottery (which he is sure will be soon), he would like to perform and record the composer's oratorio, *The Golden Legend*, and his other, sadly neglected, choral works. As he hates to be idle, he decided to occupy his few remaining waking hours in reading for a postgraduate degree, and in November last year, graduated as Master of Science from the University of Edinburgh, having completed two years of part-time study. He is now looking for something else to do.



IOLANTHE

or

The Peer and the Peri



DRAMATIS PERSONAE

<i>The Lord Chancellor</i>	MAXWELL SMART
<i>Earl of Mountararat</i>	JAMES DINSMORE
<i>Earl Tolloller</i>	GEORGE MCHOLLAN
<i>Private Willis (of the Grenadier Guards)</i>	RODDY SOMERVILLE
<i>Strephon (an Arcadian Shepherd)</i>	DARREN COUTTS
<i>Queen of the Fairies</i>	HEATHER BOYD
<i>Iolanthe (a Fairy, Strephon's Mother)</i>	LIZ LANDSMAN
<i>Celia</i> }	ELIZABETH CHILDERS
<i>Lelia</i> } <i>Fairies</i>	JAN RENTON
<i>Fleta</i> }	CHRISTINE MANN
<i>Phyllis (an Arcadian Shepherdess and Ward of Chancery)</i>	ANN HEAVENS

Act I – An Arcadian Landscape

Act II – Palace Yard, Westminster

Fairies

Beverley Baillie	Glynis Douglas	Ruth McLaren	Elizabeth Ward
Katherine Barbour	Kate Duffield	Mairad Panton	Doreen Wilson
Claire Borthwick	Helen Inglis	Jane Smart	Rachael Woods
Jacquie Bruce	Elizabeth Jackson	Jinty Smart	Alison York
Julianne Buchanan	Maureen Lee-Bourke	Jane Sutton-Curr	Mickey York
Margaret Cormack	Norma McDonald	Anne Thomson	
Wendy Crawford	Evelyn McHollan	Barbara Thomson	
Alison Crichton	Pat McKerrow	Elizabeth Thomson	

Peers

Gordon Campbell	Ron House	Adrian McFarlane	David Smith
Stewart Coghill	Gareth Jacobs	Jim McKirdy	Tim Tricker
Hugh Craig	Gordon Johnstone	Colin Moracen	Peter Valente
Andrew Crawford	Charles Laing	John Noble	George Wilson
Andrew Harris	David Lamb	Harry Payne	Roland York
Alan Hogg	Ian Lawson	Don Roberts	
Terry Holmes	John Mills	John Severn	

Understudies:

Lord Chancellor Ian Lawson; *Earl of Mountararat* Alan Hogg; *Earl Tolloller* Gordon Johnstone; *Private Willis* Andrew Crawford; *Strephon* Tim Tricker; *Queen of the Fairies* Jinty Smart; *Iolanthe* Beverley Baillie; *Celia* Jacquie Bruce; *Lelia* Pat McKerrow; *Phyllis* Alison Crichton

The Singers . . .

Heather Boyd. Born in Surrey, Heather was brought up in Edinburgh, and although her musical studies took her first to Glasgow and then to London, she finally saw sense and returned to Edinburgh. Much in demand as a serious performer of the oratorio and recital repertoire, this is her third comic role with The Gilbert & Sullivan Society of Edinburgh, having already appeared as Katisha in *The Mikado*, and Ruth in *The Pirates of Penzance*. A lover of (nearly!!) all types of music, she is a member of *The Music Room*, a vocal quartet who specialise in taking opera to music clubs and societies, often in out of the way places, performing complete operas with some narration and a few props. Next month she will sing Elgar's *The Music Makers* with the RSNO in Dundee, and in May she will repeat the performance in Orleans Cathedral.

Elizabeth Childers moved to Scotland four years ago and is a fairly new member of the Society. Originally from London, she first performed in Gilbert & Sullivan operettas in her early teens in school, but later continued to sing in various choral works and small ensembles. Since being in Edinburgh, she has sung with The Edinburgh Practice Choir, taking part in both choral works and light opera. Last summer, she appeared in the Fringe Festival in *Gilbert & Sullivan Go Wilde*. Last year Elizabeth was a love sick maiden and understudied Angela in *Patience* and was a bridesmaid in *Trial by Jury*. She is delighted to be performing the role of Celia in *Iolanthe*.

Darren Coutts is in his first year with The Gilbert & Sullivan Society of Edinburgh and has never done Gilbert & Sullivan before! He started on stage in 1981 in *Godspell* at the Edinburgh Festival. Since then, he has been in several other productions, winning three Festival Fringe awards. His first show in Edinburgh was *Curly* in *Oklahoma* with the Southern Light Opera Company and he played Pluto in *Orpheus in the Underworld*. Darren also performs with Alan Borthwick and Friends.

James C. Dinsmore originally hails from Glasgow where his involvement with Gilbert & Sullivan began, through the Glasgow Savoy Club with whom he sang such roles as Sir Joseph Porter, Jack Point, Bunthorne and Robin Oakapple. On moving to Edinburgh, he has played Pooh-Bah (*Mikado*), King Paramount (*Utopia Limited*) and Grosvenor (*Patience*) for the Society. He has also appeared in a number of musicals, the most recent being Captain Ahab in *Moby Dick – The Musical!* with the Edinburgh Footlights. Since then he has directed the Footlights' productions of *The Best Little Whorehouse in Texas* and *Chicago*, the latter having been performed in the Church Hill Theatre last week. At the 1995 Edinburgh Fringe he directed *Gilbert & Sullivan Go Wilde*, a new show which he co-wrote with our AMD, Tim Tricker, for the Edinburgh University Savoy Opera Group. Concert work includes performing with Bel Canto, Song Machine and Silhouettes of Song. When not singing, James enjoys golf and walking.

Ann Heavens, originally from York, read English at Oxford, and then taught for three years before coming to Edinburgh. She now has two children and teaches music privately. Her varied operatic repertoire includes title roles in *Carmen*, *Patience*, *The Fair Maid of Perth* and *Erismena*, as well as a coloratura dog in Britten's *Paul Bunyan*, and leading roles in *The Magic Flute*, *Gianni Schicchi*, *Der Freischutz*, *The Impresario*, *The Pirates of Penzance*, and Maria in *West Side Story*. Ann is director of Cameo, a group performing evenings of readings and music throughout Scotland. She sang solos last year for Scottish Ballet in the Edinburgh Festival Theatre, and is in St. Giles' Cathedral Choir. Ann is a pupil of Dorothy Robertson.

Liz Landsman's love of the Savoy Operas began in the chorus of St. Andrews University Gilbert & Sullivan Society followed by two years with Angus Gilbert & Sullivan. In 1984 she moved to Edinburgh where she is now Northern Regional Manager for the Wesley Owen bookshop chain. Roles on stage with the Society include Tessa in *The Gondoliers*, Lady Psyche in *Princess Ida* and Lady Angela in *Patience*. Off stage she has been Honorary Secretary and was Honorary President in 1992–93. Liz's most memorable performance, however, has been on BBC Scotland with the Beechgrove Garden Hit Squad! When she isn't singing or gardening, Liz enjoys tap dancing, carriage driving, canoeing and spending time with her horse and border collie.

Christine Mann was first introduced to Gilbert & Sullivan at primary school when she played the Captain in *HMS Pinafore!* She joined The Gilbert & Sullivan Society of Edinburgh last year, where her talents for eating, singing and acting were recognised in *Trial by Jury*. She has appeared in various productions on the Fringe with the Edinburgh Acting School including Liz Lochhead's *Tartuffe*, *Grease* and a late night 70's review. She has performed at the Churchhill Theatre with the SMYCMS over several years, the last show being *Kiss Me Kate* last April. Whilst on a years teaching exchange in Michigan she played Mrs Paroo in the *Music Man*. She is a teacher, currently at Wallyford Primary School with 28 wonderful primary ones.

George McHollan was born and educated in Aberdeen and first performed Gilbert & Sullivan with Aberdeen Opera Company singing Luiz in *The Gondoliers*. He joined the Society in 1984 and since then has sung several principal roles. He has also sung minor roles in *Nabucco*, *Turandot* and *Aida* with Edinburgh Grand Opera and in the *Magic Flute* with Opera Camerata. George studies music with Margaret Aronson.

Jan Renton was first introduced to the world of Gilbert & Sullivan during her school days when she took part in *The Mikado* and *Trial by Jury*. As well as performing with the Society over the last eleven years, Jan has sung with the Southern Light Opera Company and the Edinburgh Savoy Opera Group. She has taken part in plays with the Edinburgh Graduate Theatre Group and the Southern Light Drama Group during the Festival Fringe and appears daily at "The Edinburgh Fringe" (her hairdressing salon in Inverleith)!!

Maxwell Smart joined The Gilbert & Sullivan Society of Edinburgh in 1963 and was cast (appropriately, at that time) as Frederic, the juvenile lead tenor in *The Pirates of Penzance*. To date, with the Society, he has played at least one principal part in every Gilbert & Sullivan opera except *Iolanthe*, although he understudied Earl Tolloller in 1971 and Strephon in 1976. So this week's appearance as The Lord Chancellor will fulfil an ambition which has lasted for 32 years. In addition to his association with the Society, Maxwell is well known for his appearances with several other amateur companies, and enjoys a busy schedule of concert work for many different organisations.

Roderick Somerville is a graduate of St. Andrew's University, where he spent more time singing than studying! While working in London from 1977 to 1981, he studied singing with Laura Sarti. On his return to Edinburgh, he set up a unique business specialising in the sale of antique and modern playing cards, which he runs from premises in the Canongate. He has sung in St. Giles Cathedral Choir for many years and also sings with the Ludus Instrumentalis. Roderick is a member of Cameo, a group performing evenings of readings and music all over Scotland. He played Captain Corcoran in the Society's production of *Utopia Ltd.* and Counsel in *Trial by Jury*.

Taradiddle Taradiddle Tollollay

A Guide to Gilbertian Language as found in Iolanthe

PERI – in Persian mythology, a beautiful fairy descended from the disobedient angels and doing penance until readmitted into paradise; any beautiful elf-like creature.

ARCADIA – a mountainous region in central Peloponnesus regarded by the ancient Greeks as the ideal of pastoral beauty.

VAGARY – a wild fancy, extravagant notion, digression.

WARD IN CHANCERY (also Ward of Court) – a minor whose guardianship is vested in the Court of Chancery for various legal reasons.

THE LORD CHANCELLOR – the highest judicial functionary in England.

CHANCERY LANE – the street which goes through the heart of London.

BELGRAVE SQUARE – one of the grandest squares in London.

SEVEN DIALS – a point in the centre of London where seven streets converge. Notorious for squalor and crime.

DOLCE FAR NIENTE – an Italian expression meaning delightful idleness.

FESTINALENTE – a Latin expression meaning to make haste slowly.

TARADIDDLE – slang word for lie or fib.

CONTRADICENTE – a Latin word meaning to contradict.

BADINAGE – a French word meaning humorous banter.

ANDERSEN'S LIBRARY – a reference to fairy-tale writer Hans Christian Andersen.

THE CHERISHED RIGHTS . . . FRIDAY NIGHTS – a reference to the fact that Parliamentarians have a short sitting day on Fridays.

MARRIAGE WITH DECEASED WIFE'S SISTER – a thorny subject constantly being brought before Parliament in the late 1800s.

COMPETITIVE EXAMINATION – in the late 1800s, a fairly recent and novel way to admit people into the Civil Service. The idea that it should be applied to admittance to the peerage would have delighted Gilbert's audience.

PARLIAMENTARY PICKFORD – Pickfords was and still is an all-purpose moving company.

TYPE OF OVIDIUS NASO – a reference to Latin poet Ovid, whose big nose won him the nickname Naso. Ovid enjoyed likening himself to a dove.

CAPTAIN SHAW – the Chief of London's newly remodeled Metropolitan Fire Brigade. He attended the première of Iolanthe to hear the Fairy Queen's tribute to him.

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We would like to thank . . .

The Royal Lyceum Theatre Workshop, Beat about the Bush, London, Edinburgh Grand Opera Co., Edinburgh Music Theatre, Scottish Brewers, Museum of Fire, Lothian and Borders Fire Brigade, North British Distillery Co. Ltd., The Makars, J. Fairbairn (Joiners), North Leith Parish Church, Janitors of Craiglockhart School, Dummond High School, Kirk Session and Church Officers of Davidson's Mains Parish Church, and to the many others who have helped in some way to make this production possible; and finally to the staff of the King's Theatre who do so much to make a visit to their theatre for both audience and performers so enjoyable.

The Society's Backstage and Technical Staff . . .

Stage Manager

BILL HUME

Deputy Stage Manager

FRANK CLARE

Set Designed by

ALAN BORTHWICK

JANE BORTHWICK

BILL HUME

MICHAEL HUME

Set Painter

JIM CURSITER

KATIE HUNTER

Lighting Designer

ANDREW WILSON

Wardrobe Mistress

JANE BORTHWICK

Costumes

UTOPIA COSTUMES

JANE BORTHWICK

Company Photographer

MIKE POW

Properties

ROSALYN AND IAN MCFARLANE

CONNIE HAY

Prompters

MAUREEN ADAMSON

MURIEL ARMSTRONG

Set Construction and Stage Crew

CYNTHIA CLARE

NICOLA CLARE

JANE CURRAN

JOHN CURRAN

GEORGE GRANT

JON HUME

IAIN LAIDLAW

ALAN LEE-BOURKE

SHEONAGH MARTIN

IAN MOIR

GEORGE MCHOLLAN

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Ticket Sales and Theatre Liaison

LIZ C. THOMSON

Marketing and Publicity

MAUREEN ADAMSON

LIZ C. THOMSON

MICKEY YORK

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DAVID SMITH

Publicity Artwork

JANE BORTHWICK

Programme

MAUREEN ADAMSON

DAVID SMITH

Front of House Co-ordinator

ISABEL CAMPBELL

Posters, Programme and**Publicity Printing**

BUCCLEUCH PRINTERS, HAWICK

KING'S **Theatre Edinburgh**

THE CITY OF EDINBURGH
DISTRICT COUNCIL

DEPARTMENT OF
RECREATION

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Theatre Secretary

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Theatre Club Organiser

ANN MARIE BOYLE

Resident Stage Manager

IAIN GILLESPIE

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GEORGE EWING

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ANDY DEVENPORT

Deputy Chief Electrician

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GORDON MACLEOD

Clerical Assistant

CATHERINE WILLIAMSON

Box Office Supervisor

DORA BROWN

Senior Box Office Assistant

ANDRENA STIRLING

Box Office Assistants

CATHIE THOMSON, MARGARET ROXBURGH, ANNA NUGENT, KATE PALUCHOWSKI, BRIAN SHANNON, MARGARET LEYDEN

BOX OFFICE

Open 10.00 am–8.00 pm Mon–Sat 0131 220 4349 (10.00 am–6.00 pm non-performance days). If you want to book by post make a cheque payable to Edinburgh District Council. Please check tickets on receipt. Tickets cannot be exchanged nor money refunded.

CONCESSIONS

A variety of concessions are available throughout the year depending on the attraction. Please phone the Box Office for special details.

CAMERAS

The use of cameras and tape recorders is expressly forbidden. Wrist watch alarms. Please switch off the alarm on your digital wrist watch before taking your seat.

INTERVAL DRINKS

Please order your 'Interval Drinks' prior to the commencement of the performance and save yourself the frustration of queuing at the Bar. Should any of your party be disabled please inform the Box Office when purchasing tickets and appropriate seats will be allocated.

DISABLED

GENERAL INFORMATION

Smoking is not allowed in the Auditorium and is only permitted in the immediate area of the Pit Bar and Upper Circle Bar and your co-operation in this policy is appreciated. Latecomers may not be admitted after the rise of the curtain, though every effort will be made to find them seats at a suitable break in the action. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary or other unavoidable causes. This programme is fully protected by copyrights and nothing may be printed wholly or in part without permission.

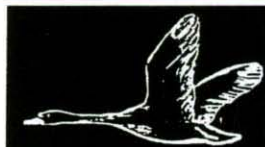
ACKNOWLEDGEMENT

The King's Theatre wish to thank the St Andrews Ambulance who are in attendance at all performances.

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