

The
Gilbert & Sullivan Society
of Edinburgh



**THE
GONDOLIERS**

King's Theatre
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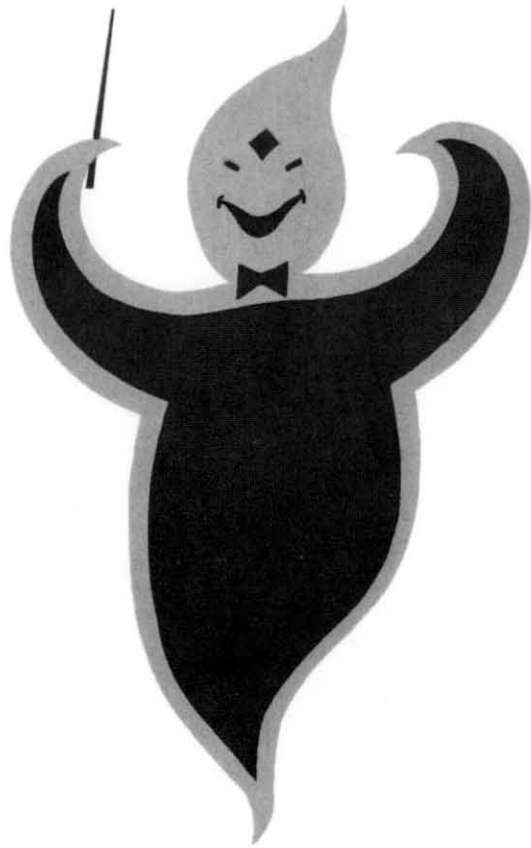
Tuesday to Saturday

25 February – 1 March, 1997

Evenings 7.30 Sat. Mat. 2.30

Director: Alan Borthwick Musical Director: David L. Lyle

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**THE
GONDOLIERS**

or

The King of Barataria

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&
Arthur Sullivan

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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 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. This year the Society has chosen Marie Curie Cancer Care as its charity to support.

Membership of the Society is open to anyone with an interest in Gilbert & Sullivan. Please contact the Hon. Membership Secretary, Margaret Cormack (Tel: 0131 668 1585) for further information.

The Story...

To be married by proxy at the age of six months 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 Plaza-Toro.

The Duke, accompanied by the Duchess and Casilda and attended by his suite, Luiz, comes to Venice to seek the royal husband. Little does he know that Casilda and Luiz are madly in love! Unfortunately there is doubt as to the husband's whereabouts as the unsuspecting infant had been placed in the care of a humble gondolier who had carelessly mixed up the infant with his own son. So poor Casilda is in the unhappy position of being married to one of two gondoliers, Marco and Giuseppe, who have themselves just married two charming girls, Gianetta and Tessa.

Now, as the country of Barataria is in a state of insurrection, Marco and Giuseppe are sent off to reign jointly until the Royal foster-mother can be found to identify the real monarch. When she finally arrives her information astounds and delights the assembled company.

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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 them both lots of money and the continued adulation of the British public. But only a few months after the première 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. 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 at the Savoy 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!

However, although the end was now in sight for the partnership in *The Gondoliers* both men produced some of their best work. Sullivan revelled in the Italian atmosphere and the twenty minute opening scene of continuous music could stand on its own as a perfect one-act operetta. His ballad, 'Take a pair of sparkling eyes', would prove to be his most famous and enduring song and the 'Cachucha' his best loved piece of dance music. In the Duke and Duchess of Plaza-Toro, and in Don Alhambra, Gilbert invented three more rounded and unique characters who would join his gallery of unique creations.

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.

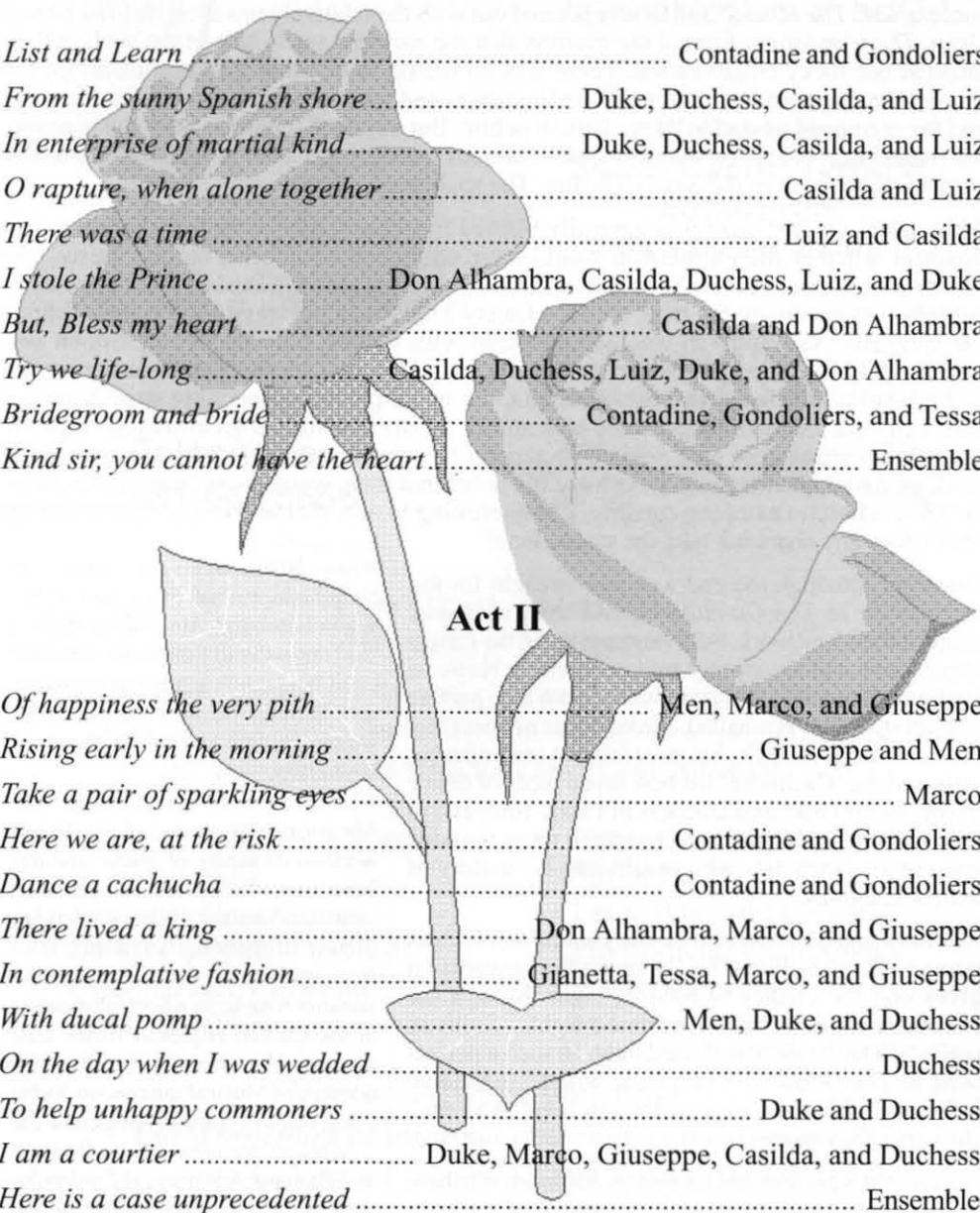
Alan Borthwick, Director

Alan Borthwick 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 is now in charge of curriculum at a large school. He also lectures 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. During the summer Alan hosts a Scottish evening at the Carlton Highland Hotel. Last autumn, Alan wrote the questions for a series of Musical quizzes on Radio 2 and his own company presented the Edinburgh première of the Rodgers and Hammerstein musical *Cinderella*. This spring he is also directing *Me and My Girl* for the Southern Light Opera Company's centenary season.

Musical Numbers

Act I



<i>List and Learn</i>	Contadine and Gondoliers
<i>From the sunny Spanish shore</i>	Duke, Duchess, Casilda, and Luiz
<i>In enterprise of martial kind</i>	Duke, Duchess, Casilda, and Luiz
<i>O rapture, when alone together</i>	Casilda and Luiz
<i>There was a time</i>	Luiz and Casilda
<i>I stole the Prince</i>	Don Alhambra, Casilda, Duchess, Luiz, and Duke
<i>But, Bless my heart</i>	Casilda and Don Alhambra
<i>Try we life-long</i>	Casilda, Duchess, Luiz, Duke, and Don Alhambra
<i>Bridegroom and bride</i>	Contadine, Gondoliers, and Tessa
<i>Kind sir, you cannot have the heart</i>	Ensemble

Act II

<i>Of happiness the very pith</i>	Men, Marco, and Giuseppe
<i>Rising early in the morning</i>	Giuseppe and Men
<i>Take a pair of sparkling eyes</i>	Marco
<i>Here we are, at the risk</i>	Contadine and Gondoliers
<i>Dance a cachucha</i>	Contadine and Gondoliers
<i>There lived a king</i>	Don Alhambra, Marco, and Giuseppe
<i>In contemplative fashion</i>	Gianetta, Tessa, Marco, and Giuseppe
<i>With ducal pomp</i>	Men, Duke, and Duchess
<i>On the day when I was wedded</i>	Duchess
<i>To help unhappy commoners</i>	Duke and Duchess
<i>I am a courtier</i>	Duke, Marco, Giuseppe, Casilda, and Duchess
<i>Here is a case unprecedented</i>	Ensemble

Opening Chorus sponsored by Flowers by Lamb

The Music...

The Gondoliers, first performed in December, 1889, was the eleventh collaboration of Sullivan and Gilbert and the last great success of the partnership. It was written in a spirit of reconciliation, following a period when the artistic acrimony between the two had been particularly acute. Gilbert had eventually been able to persuade Sullivan that he could satisfy his desire to write a large-scale, dramatic opera (as he eventually did, with *Ivanhoe*, 1891) without abandoning the operettas which had brought them both to fame and considerable fortune, and the composer had expressed a particular liking for the plot outline of *The Gondoliers*. Given such favourable omens, Gilbert took particular pains to keep Sullivan sweet, and the structure of the opera shows how far he was prepared to go in allowing the music prominence.

This prominence is evident immediately the curtain rises, in an opening scene of brilliantly scored, evocative, continuous music, lasting over twenty minutes, which also establishes the predominance of the dance rhythms which feature throughout the work. We can hear, too, how Sullivan skilfully and elegantly emphasises the self-contained nature of this scene by transforming the lilting barcarolle of the opening chorus, *List and Learn*, into a glittering, Viennese waltz at the end of the scene, *Thank you, gallant gondolieri*.

Mixed with the exotic strains of sparkling, Mediterranean dances such as the saltarello, tarantella and cachucha, is, of course, music in a more familiar vein, all of which shows Sullivan at the peak of his abilities and demonstrates his genius as a melodist and orchestrator.

Since its first night, *The Gondoliers* has prompted critics to fulsome praise. My favourite comment – and the one which, I think, best sums up my feelings about this joyous, exuberant opera – was made in the *St. James Gazette*: I will leave it with you, in the hope that you, too, will share my “feelings of pleasure”:

“It is not opera or play; it is simply an entertainment - the most exquisite, the daintiest entertainment we have ever seen.”

David Lyle, *Musical Director*

David Lyle was born and educated in Edinburgh. After graduating from the University of Edinburgh, he taught music in local schools for several years, before forsaking the classroom for the streets of Edinburgh and joining the Lothian and Borders Police. He recently returned to the University, graduating as Master of Science. Prominent in the musical life of the city, he is well-known as a conductor, accompanist and orchestral timpanist. His services as a musical director are in constant demand, and recent engagements have included Rodgers and Hammerstein's *Cinderella* and *The King and I*, and appearances in the Usher Hall, conducting the band of Her Majesty's Royal Marines. In May of this year, in aid of the Musicians' Benevolent Fund, he will be conducting an orchestral concert in the Queen's Hall, which will include the first Edinburgh performance of Sullivan's E major Symphony, *The Irish*, along with Schubert's *Rosamunde* overture and Schumann's Piano Concerto.

His specialist field is the music of Sullivan, and he has conducted on several commercial recordings of the composer's non-Gilbert operas, including the first ever of Sullivan's only grand opera, *Ivanhoe*.



THE
GONDOLIERS

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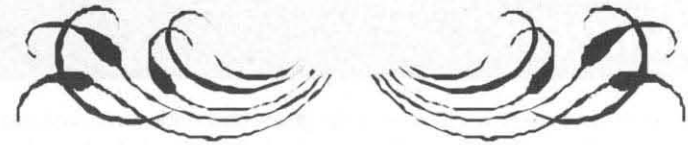
The King of Barataria

Dramatis Personae

The Duke of Plaza-Toro	James C. Dinsmore
Luiz	John Reid
Don Alhambra del Bolero	Ian Lawson
Marco Palmieri	Michael Ladomery
Giuseppe Palmieri	Darren Coutts
Antonio	Craig Macbeth
Francesco	Don Roberts
Giorgio	Charles Laing
Annibale	Gareth Jacobs
The Duchess of Plaza-Toro	Maureen Anderson
Casilda	Fiona Main
Gianetta	Ann Heavens
Tessa	Maureen Lee-Bourke
Fiametta	Coreen Scott
Vittoria	Liz Landsman
Giulia	Jan Renton
Inez	Jinty Smart

Act I – The Piazzetta, Venice

Act II – Pavilion in the Palace of Barataria



Chorus of Contadine

Liz Addison	Caroline Kerr	Lynne Stretton
Katharine Barbour	Norma Macdonald	Jane Sutton-Curr
Carol Binnie	Evelyn McHollan	Anne Thomson
Claire Borthwick	Pat McKerrow	Barbara Thomson
Rhona Brown	Ruth McLaren	Liz Thomson
Jacquie Bruce	Mairad Panton	Liz Ward
Margaret Cormack	Carol Paton	Doreen Wilson
Wendy Crawford	Maureene Robertson	Alison York
Kate Duffield	Jane Smart	Mickey York
Helen Inglis		

Chorus of Gondoliers, Men-at-arms, Heralds and Pages

Sandy Agnew	Craig Johnston	Richard Simmons
Stewart Coghill	David Lamb	David Smith
Hugh Craig	Jo McBrearty	Chris Stewart-Young
Andrew Crawford	Ross Main	Peter Valente
Alan Hogg	John Noble	George Wilson
Ron House	David Paris	James Young
David Ireland	John Severn	

Understudies

Don Roberts (Luiz), Chris Stewart-Young (Marco), David Paris (Francesco, Annibale), Maureene Robertson (The Duchess), Pat McKerrow (Casilda), Coreen Scott (Gianetta), Liz Landsman (Tessa), Jacquie Bruce (Fiametta), Barbara Thomson (Vittoria), Ross Main (Antonio), Carol Binnie (Giulia), Mickey York (Inez).



The Singers...

James C. Dinsmore originally hails from Glasgow where his involvement with Gilbert and Sullivan began, and now, with only three operas left to “bag”, he has played a dozen of their bass-baritone roles. At last year’s Fringe he wrote and appeared in “Forbidden Fringe!” and directed “Murder at the Savoy”. Future plans include directing “The Boyfriend” for Livingston Players and a revival of “Gilbert and Sullivan Go Wilde” (which he co-wrote), as well as concert appearances with Cameo.

John Reid joined the company this season and is looking forward to appearing in this suitably small yet regal role. Drinks and flowers gratefully received via the stage door.

Ian Lawson has appeared in 13 G&S operas and sung 15 different roles ranging from ‘funnymen’ like KoKo to romantic tenors like Fairfax in *The Yeomen of the Guard*. By day a chartered accountant, he is married to the great grand-daughter of W.S. Gilbert’s next-door neighbour and has two daughters, who also constitute his fan club.

Michael Lodomery. Of Italian/Australian nationality, Michael was born and grew up in Rome. From 1987 he studied for a BSc at Melbourne University, and in 1991 came to St Andrews to do a PhD in Genetics. He started working as a research scientist in Edinburgh last year. Michael’s interest in singing started in Melbourne, where he joined the Ormond College Choir (1989-1991) with which he toured Europe. While at St Andrews he kept up his musical interests, singing in a barbershop octet, performing lieder recitals, and playing Fitzbattleaxe in *Utopia Ltd* and Frederick in *Pirates of Penzance* at the University, as well as Count de Rosillon in *The Merry Widow* with the Tayport Amateur Operatic Society.

Darren Coutts. Having started in musical theatre back in 1982 in Aberdeen, he did not tread the Edinburgh boards until 1993 when he played ‘Curly’ in *Oklahoma*. The following year he played ‘Pluto’ in *Orpheus in the Underworld* and last year he played ‘Strephon’ in *Iolanthe*. As well as G&S he recently appeared in Rodgers and Hammerstein’s *Cinderella* and also in *An Audience with Roger Burns* with Steve Hamilton of *Wheel of Fortune* fame!

Craig Macbeth first became involved in amateur musicals 8 years ago when he joined the Cecilian Society of Glasgow University. He played the roles of Kipps in *Half a Sixpence*, Sky in *Guys and Dolls*, Adam in *Ruddigore* and Don Alhambra in *The Gondoliers*. He was Musical Director for the Cecilian’s 40th Anniversary Concert and later joined Forum Arts Society for their production of *La Vie Parisienne*. Craig now lives in Edinburgh, is a software engineer and enjoys cooking and skiing. He is very pleased to be playing Antonio in his first show with the Gilbert and Sullivan Society of Edinburgh.

Don Roberts’ third year with the Society sees him given the chance to lead the men’s chorus from dressing room to stage. Overwhelmed by the responsibility, he does little else so don’t miss it!

Charles Laing joined the Society in 1990 when he played the part of Second Yeoman in *The Yeomen of the Guard*. He is a native of Edinburgh. As well as having wide musical interests, he runs a small Fencing Contractors business.

Gareth Jacobs was first introduced to G&S in Toronto in 1973 and has been a self-proclaimed fanatic ever since. In the past twenty-three years, including the last eight in Edinburgh, he has sung in all the G&S operas. His role this year as Annibale marks Gareth’s 37th Gilbert and/or Sullivan production. Last summer he and his wife, Elizabeth, were honoured to be chorus members in *Ruddigore* and *The Sorcerer* with the stars of the old D’Oyly Carte Company at the International Gilbert & Sullivan Festival in Philadelphia and in Buxton, England.

Maureen Anderson was born in Glasgow more years ago than she cares to remember and was introduced to G&S as a chorus member of the Glasgow Orpheus Club. After her marriage in 1973, she did little singing until the family moved to North Berwick in 1985. Here she joined the East Lothian Operatic Society playing Edith in *The Pirates*, Euridice in *Orpheus in the Underworld* and Katisha in *The Mikado*. Maureen’s other roles have included Dame Carruthers in *The Yeomen of the Guard* and the Baroness in *The Grand Duke*. She is currently a member of the East Lothian Opera Group.

Fiona Main started her stage career in Fife when she was “...a prattling babe...”, becoming a member of various Fife-based companies including Fife Opera, Fife Youth Theatre, Lochgelly Musical Society and Dunfermline G&S Society, to name but a few! This is Fiona’s first production with Edinburgh G&S Society and only her second appearance on the King’s Theatre stage, her first being Southern Light Opera Company’s 1996 production of *The Count of Luxembourg* where she played Angele Didier. Other leading roles have included Magnolia in *Show Boat*, Margot in *The Desert Song*, Anna and Tuptim in *The King and I* (in different productions) and Pitti-Sing in *The Mikado*. During the summer months Fiona sings with Alan Borthwick in the *Hail Caledonia* Scottish Evenings.

Ann Heavens, originally from York, read English at Oxford, then taught for three years before coming to Edinburgh. She now has two children and teaches music and English 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*, *Der Freischutz*, *The Impresario*, *The Pirates of Penzance*, *Iolanthe*, and Maria in *West Side Story*. Ann directs Cameo, a group performing evenings of readings and music throughout Scotland. She has sung solos for Scottish Ballet in the Edinburgh Festival Theatre, and is in St. Giles’ Choir. Ann is a pupil of Dorothy Robertson.

Maureen Lee-Bourke started on the stage as a dancer and progressed to singing aged 17 in Ayr when she took minor principal and dancing roles in *La Vie Parisienne*, *Kismet*, *Die Fledermaus*, *Countess Maritza* and *Gigi*. A career move, in 1989, to Cheshire saw her joining the local society playing Irene Molloy in *Hello Dolly*, Casilda in *The Gondoliers*, Nellie Forbush in *South Pacific* and Celia in *Iolanthe*. After a break in her stage pursuits while in London, she returned north to get married and joined the chorus of *Iolanthe* last year while Alan, her husband, helped backstage. Maureen also spends her days in theatre as senior theatre sister at Edinburgh’s City Hospital.

Coreen Scott is pleased to return to the Gilbert and Sullivan Society of Edinburgh after some years during which she has played several principal roles in musical productions including Agnes Gooch in *Mame* and Gianetta in *The Gondoliers*. She is trained by Sanna McIndoe and her repertoire varies from Scottish Folk to opera. She performs as a principal singer with, and is vice-chairman of, East Lothian Concert Opera Group.

Liz Landsman's love of the Savoy Operas began as a chorus member of St Andrews University's G&S Society. Two years with the Angus G&S followed and then, in 1984, she moved to Edinburgh where she now works as Northern Regional Manager for the Wesley Owen bookshop chain. Roles both on and off stage with the Society have included Iolanthe, Lady Angela (*Patience*), Tessa (*The Gondoliers*), Lady Psyche (*Princess Ida*), Hon. Secretary and President. Apart from these, her most memorable performances have been on BBC Scotland with the Beechgrove Garden Hit Squad! When she isn't singing (or gardening!) Liz enjoys tap dancing, canoeing, carriage driving and competing at dog agility shows with her border collie, Meara.

Jan Renton was first introduced to the world of G&S 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 twelve years, Jan has sung with the Southern Light Opera Company and Edinburgh Savoy Group. She has taken part in plays with the Edinburgh Graduate Theatre Group and the Southern Light Drama Group during the Festival Fringe. She also appears daily at "The Edinburgh Fringe", her hairdressing salon in Inverleith!

Jinty Smart. This will be Jinty's fourth appearance in a production of *The Gondoliers* with the Gilbert and Sullivan Society of Edinburgh. She has played Tessa once, in her younger days (1966), and the formidable Duchess of Plaza-Toro on two occasions (in 1972 and 1979). The role of Inez is perhaps more challenging than these larger roles, as the character has to be established in a brief two minutes just before the end of the show, when she reveals the last vital element of the plot! Wish Jinty luck, and don't blink.

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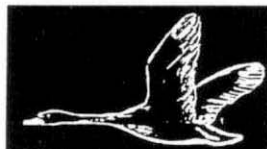
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