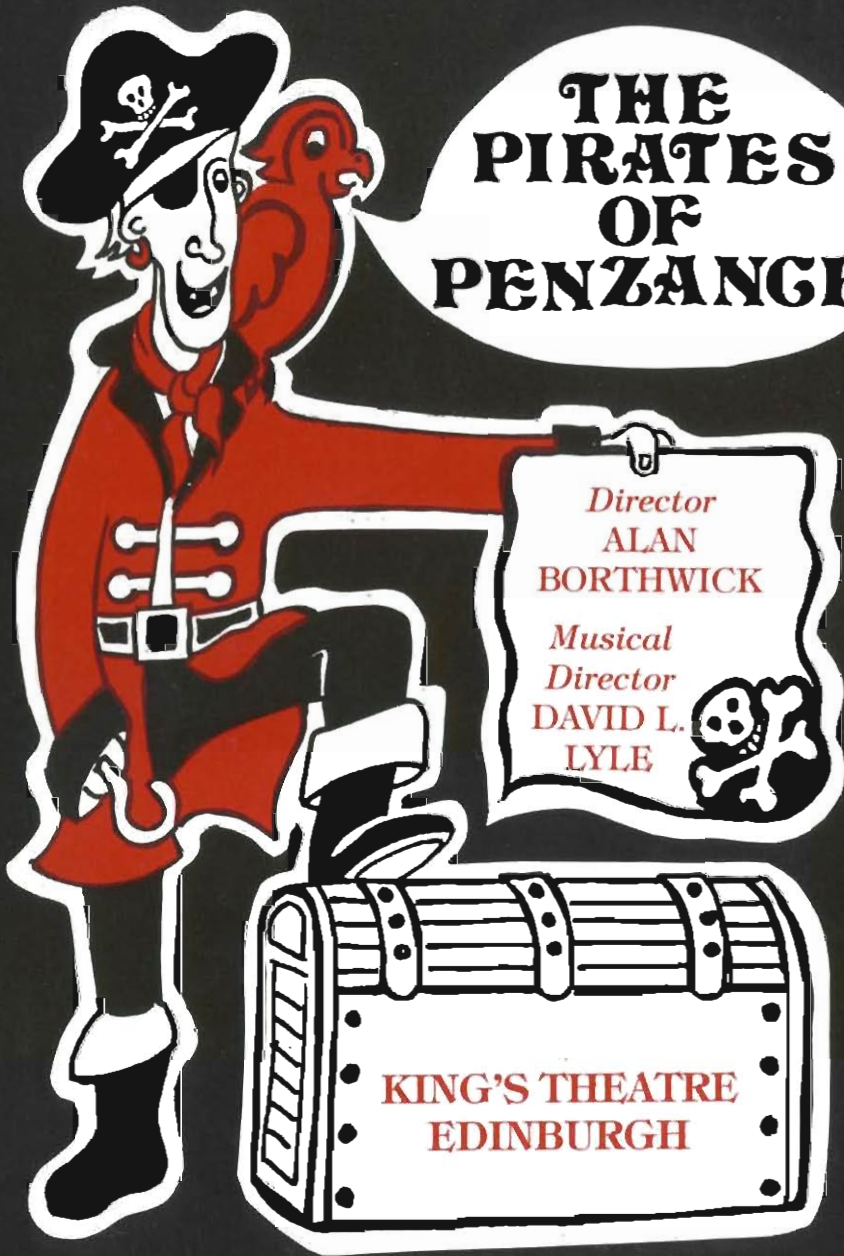


The Gilbert & Sullivan Society of Edinburgh



THE PIRATES OF PENZANCE

Director
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*Musical
Director*
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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.

Informative and entertaining monthly meetings are held between October and May, and from September to March performing members meet weekly to rehearse the annual production at the King's Theatre, Edinburgh. Besides the annual production, concerts are given throughout the year at the invitation of a variety of organisations, and for the past four years, the Society has been involved with the Band of Her Majesty's Royal Marines at its annual concert for the King George's Fund for Sailors at the Usher Hall.

The Society has been raising funds for charity since 1946, and it continues to provide many concerts during the year for a wide range of organisations and groups throughout Edinburgh and beyond. Over the past two years nearly £2000 was raised for the Sick Kids Appeal and Music and the Deaf. This season the Society has chosen to support the Sir Malcolm Sargent Cancer Fund for Children.

Membership of the Society is open to anyone with an interest in Gilbert and Sullivan. For information, please contact the Membership Secretary listed above.

The Story . . .

Frederic is a young pirate apprentice who has a somewhat abnormal conscience. When he learns that he has been wrongly apprenticed to the pirate band he remains true to his indentures until they expire. Today is his twenty-first birthday, and today he is free!

This sense of conscientiousness seems to be catching, for Major-General Stanley, whose beautiful daughters fall into the clutches of the pirates while enjoying a little promiscuous paddling, becomes stricken with remorse after telling a lie to secure their release.

After taking his leave of the pirates Frederic now feels that it is his duty to exterminate his former friends, and he enlists the services of a squad of policemen to help him carry out his plan. Unfortunately, at the critical moment, Frederic discovers that, having been born in a leap-year on the twenty-ninth of February, his twenty-first birthday is still somewhat distant. He is therefore still legally a member of the pirate band.

Much to the despair of Mabel, Major-General Stanley's eldest daughter, and Frederic's sweetheart, Frederic rejoins the pirates just as they are about to attack the Major-General's castle.

But the police lie in hiding and it is anyone's guess who will win!!



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The Opera . . .

In 1879, in an attempt to benefit from the success of **HMS Pinafore** in America, Gilbert, Sullivan and D'Oyly Carte sailed across the Atlantic to present the 'official' **Pinafore** and to follow this with a completely new opera. Unfortunately, on his arrival in New York, Sullivan discovered that he'd left all his music for Act I of the new piece at home in London and he had to write it all again from memory. It is said that Gilbert himself sat up all night the day before the first performance to help in the writing out of the orchestral parts for the overture.

The new opera, probably partly inspired by the Americans who had pirated **Pinafore**, was called **The Pirates of Penzance** and the official premiere took place on the 31st December 1879 at the Fifth Avenue Theatre, New York, hence securing the American rights. A scratch performance had however been given the previous day, in Paignton, Devon, by D'Oyly Carte's second **Pinafore** touring company so as to secure the British rights. It was to be another three months before London would see the new opera and by that time D'Oyly Carte had three new companies touring the piece throughout America.

Of all the Gilbert and Sullivan operas **The Pirates of Penzance** is probably the best loved. It may lack the subtlety of **The Mikado** or the elegance of **Iolanthe**, it may not have the sunny glow of parts of **The Gondoliers** and undoubtedly, in the case of many of its wonderful tunes, familiarity has bred some undeserved contempt – but no other opera in the series has such vitality and sheer exuberance. The libretto sparkles with wit and there is never a dull moment.

Last season we tackled **Utopia Limited**, one of the least well-known works of the partnership, and you'd think that, after that experience, **Pirates** would be a dawdle. Don't kid yourself! Everyone remembers some wonderful production of **Pirates** from the past. It may be their old school show when they played one of the policemen, or the recent superb American production and film by Joseph Papp, perhaps the old D'Oyly Carte company in 1928 with Sir Henry Lytton as the Major-General. To even attempt to compete with such memories is a daunting task and all I can say is that the company have sweated blood, and shed quite a few pounds, over the last few months, in an attempt to interpret my ideas. We've enjoyed ourselves! Now it only remains for us to await your verdict.

Enjoy the show! **Alan Borthwick**

P.S. Isn't it fitting, in *almost* true Gilbertian fashion, that our own Frederic, Graham Bruce, was 21 on 28th February!

Alan Borthwick *Director*

Alan was born in Galashiels, but has lived most of his life in Edinburgh. He graduated from Edinburgh University with first-class Honours in Mathematics and Natural Philosophy, plus a Diploma in Education and 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 with Marjorie Blakeston of the Royal Scottish Academy of Music and has been for some years now one of the most sought-after singers in Scotland. He has a repertoire of over seventy operatic roles ranging from Poulenc to Puccini and embracing the lighter works of Offenbach, Sullivan and Lehar. During the summer months Alan hosts a Scottish entertainment in the Carlton Highland Hotel.

Last autumn Alan formed his own company to present **The Sound of Their Music** – a tribute to 50 years of Rodgers and Hammerstein, and this season sees him directing **Orpheus in the Underworld** for Southern Light Opera.

The Music . . .

Much has been written about the circumstances surrounding the composition of **The Pirates of Penzance**, and the fact that Sullivan, in America at the time, with Gilbert, to direct 'authentic' performances of **HMS Pinafore**, discovered that he had left much of the music of Act 1 at home, and had to start from scratch.

His diary records the feverish pitch at which he worked. However, the critics who reviewed the new opera's first night in both Paignton and New York made no suggestion that the music showed any signs whatever of strain or rush.

Listening to **The Pirates** today, we too are struck by the quality of the music, which, to echo the words of the 'World' . . . *might have been written for grand opera.* This is particularly noticeable in the writing for Mabel, in Act 1, when, immediately on entering, and very much in the tradition of classic nineteenth century Italian opera, she launches into a coloratura statement of her name (thus leaving no-one in any doubt that she has arrived), before moving into 'Poor wand'ring one', one of Sullivan's most splendid – and difficult – operatic pastiches.

One of Sullivan's hallmarks is the 'double chorus', where two contrasting melodies are heard, first separately, then in combination; in **The Pirates**, he gives us one of his best – perhaps *the* best – when the policemen (and what a theatrical coup their entrance provides!) sing of their discomfort at the thought of engaging the pirates in combat, and the girls, with what the police consider quite unnecessary relish, persist in exhorting the constabulary to 'go to death and go to slaughter'.

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The Music . . .

True sentiment, as always with Sullivan, is given its chance to be displayed, in the beautifully crafted scene, in Act 2, between Frederic and Mabel. Here, in true operatic tradition, the action takes place in three sections; the first is urgent and insistent, with Mabel's plea to Frederic to stay; the second, in complete contrast, is reflective and personal, and consists of the exquisite duet, 'Ah, leave me not', one of the most beautiful that librettist and composer ever fashioned. The scene concludes, after a short recitative where decisions vital to the plot are made, with an energetic duet, 'Oh, here is love', after which Frederic rushes off. (Being a tenor, he now needs a rest!)

The Act 2 music of **The Pirates**, in particular, is of a very sophisticated standard and, dramatically, very intense, especially noticeable, I think, after the much more light-hearted atmosphere of Act 1. There is much orchestral detail and numerous examples of Sullivan's genius in saying what he wants, and what needs, to be said, in a controlled and succinct way. Listen, for example to the minimalist accompaniment at the beginning of the trio, 'Away, away' (something of a Wagnerian pastiche) and the intricate string and woodwind figurations in 'Sighing softly', at the beginning of the Finale. Interestingly, this finale, for a work so early in the canon, is an extended one, and contains much original music, unlike, for example, that of **Pinafore**, which is very much 'reprise' finale, using only music which has been heard before.

For many addicts, **The Pirates** is the quintessential 'G & S', containing, as it does, numerous examples of the very best of both librettist's and composer's art, and demonstrating why the 'Savoy' operas have remained a vital part of British musical theatre and a constant delight to audiences and performers for almost one hundred and twenty years. We hope that, tonight, you will share in that delight, and that our performances will be, in the words of the critic in the 'Standard', after the London premiere in 1880, . . . *the signal for hearty and long-continued cheers*.

David Lyle

David Lyle Musical Director

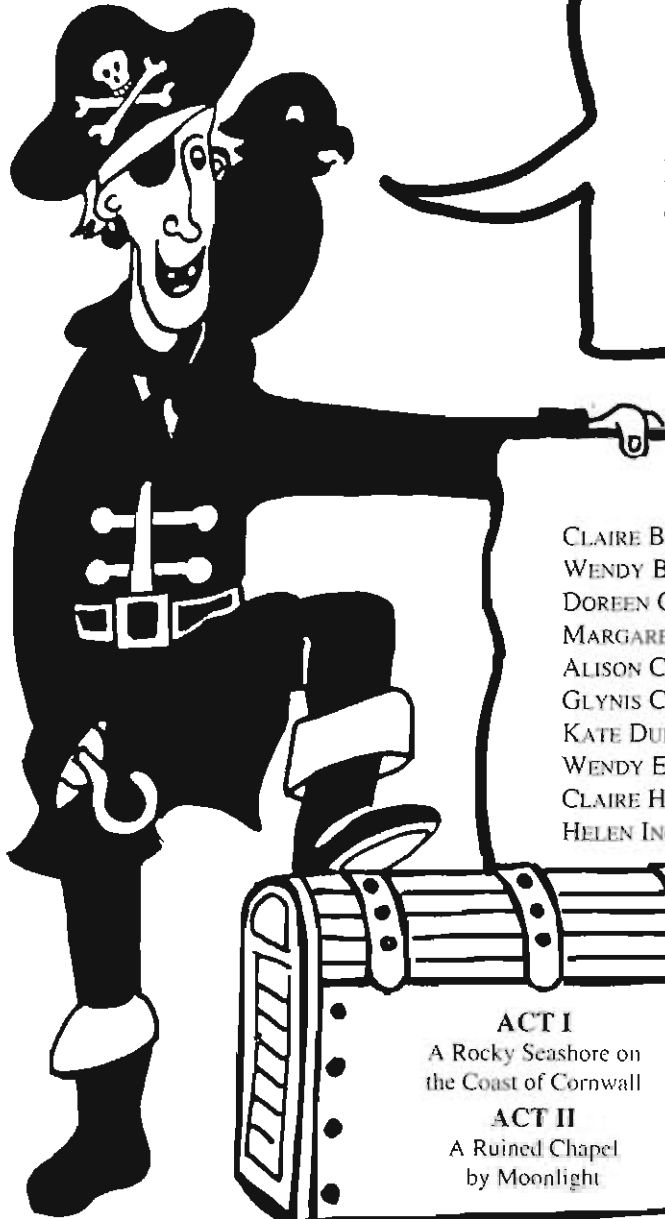
David Lyle was born and educated in Edinburgh. After graduating as Bachelor of Music, with Honours, from the University, he taught music in a large, local school for several years, before quitting the classroom for the streets of Edinburgh and joining Lothian and Borders Police, where he now serves as 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 Sondheim's **Into the Woods**, **Man of La Mancha** (which won him a Capital Award in the 1993 Festival Fringe), and appearances in the Usher Hall, conducting the band of Her Majesty's Royal Marines.

His specialist field is the music of Sullivan, and this year will be his sixteenth as musical director to the Society. In May, he will also conduct **HMS Pinafore**, in the St. Bride's Centre, for the University Savoy Opera Group.

He has made commercial recordings of some of Sullivan's non-Gilbert works, including the composer's only grand opera, **Ivanhoe**, which, in 1989, was joint winner, with Jessye Norman's recording of **Carmen**, of an award from the British Music Retailers' Association.

As he hates to be idle, he decided, last year, to occupy his few remaining waking hours in reading for a postgraduate degree, and embarked on a two-year, part-time M.Sc. at the University, in Social and Public Policy.



Dramatis Personae

Major-General Stanley	ROLAND YORK	Mabel	} <i>General Stanley's Daughters</i> { ANN HEAVENS
The Pirate King	PETER GRANT	Edith	 BARBARA THOMSON
Samuel.....	JAMES MCKIRDY	Kate	 CHRISTINE LESLIE
<i>(his Lieutenant)</i>		Isabel	 JACQUIE BRUCE
Frederic	GRAHAM BRUCE	Ruth		HEATHER BOYD
<i>(The Pirate Apprentice)</i>		<i>(A Pirate Maid)</i>		
Sergeant of Police ...	SIMON G. BOOTHROYD			

General Stanley's Daughters

CLAIRE BORTHWICK	ELIZABETH JACKSON
WENDY BORTHWICK	JANE KNOX
DOREEN CADDOW	* LIZ LANDSMAN
MARGARET CORMACK	DEBORAH LEES
ALISON CRICHTON	NORMA MACDONALD
GLYNIS C. DOUGLAS	EVELYN MCHOLLAN
KATE DUFFIELD	LINDSAY MCKENNA
WENDY EATON	PAT MCKERROW
CLAIRE HAMILTON	RUTH McLAREN
HELEN INGLIS	MAIRAD MORRIS
	* JAN RENTON
	MAUREEN ROBERTSON
	KATHARINE TAYLOR
	ELIZABETH THOMSON
	LIZ WARD
	* BEVERLEY WEBSTER
	DOREEN WILSON
	MICKEY YORK

Pirates and Police

BRIAN CADDOW	JOHN NOBLE
GORDON CAMPBELL	DAVID NUTTALL
STEWART COGHILL	RONAN O'NEILL
DONALD CRAIG	DAVID PARIS
HUGH CRAIG	HARRY PAYNE
ANDREW CRAWFORD	STEVE PIMENTIL
* ANDREW HARRIS	DAVID A. SMITH
ALAN HOGG	RODERICK SOMERVILLE
TERRY HOLMES	DAVID WHITLEY
JONATHAN HUGHES	GEORGE WILSON
CHARLES LAING	
GARETH JACOBS	
DAVID LAMB	
DOUGLAS LAW	
BRIAN LUCK	
JIM MAUCLINE	
* COLIN MORACEN	
TIM MORUZZI	

* Denotes understudy

ACT I
A Rocky Seashore on
the Coast of Cornwall

ACT II
A Ruined Chapel
by Moonlight



SIMON G. BOOTHROYD – *Sergeant of Police*

Originally from Glasgow, Simon graduated from Glasgow University with a degree in History and Drama. Since his first stage appearance at the age of sixteen, playing the role of the Mikado, Simon has appeared in numerous productions through Britain. Leading and supporting roles in musicals include **Sweeney Todd**, **West Side Story**, **Showboat**, **My Fair Lady**, **Into the Woods** and most of the G & S baritone roles. This is his fifth production with the Society, the most recent being Goldbury in last year's **Utopia Limited**. This is also Simon's *fiftieth* production in total! He is currently employed as a drama teacher at an Edinburgh secondary school.

HEATHER BOYD – *Ruth*

Born in Chertsey, Surrey, Heather was brought up and educated in Edinburgh. She studied voice with Margaret Dick and Lilian Liddell at RSAMD and with Bernard Dickerson at London's Guildhall School of Music. Heather has sung throughout the country in a variety of roles ranging from Katisha in **The Mikado**, which she performed with the Society in 1992, to Verdi's **Requiem**. She has appeared as guest artist with numerous choirs and choral societies in a variety of styles from German leieder to Negro spirituals. Any spare time is devoted to teaching, with a special interest in helping children enjoy music. Some time is also devoted to two very lively young daughters and a tolerant husband!

GRAHAM BRUCE – *Frederic*

Born in Inverness, Graham now lives in Glasgow, where he studies singing at RSAMD under Eric von Ibler. His oratorio roles include Handel's **Messiah**, Beethoven's **Mass in C** and the Mozart **Requiem**. Stage performances include the title role in **Jesus Christ Superstar** and Jack in **Into the Woods**. Graham performed with the National Youth Music Theatre at the Edinburgh Festival, and was invited to play the role of The Man in **Whistle Down the Wind**. He played the roles of Clem and Alfred in Britten's **The Little Sweep** at Orkney's St. Magnus Festival, and recently created the role of Will in a new chamber opera, **Whaup o' the Rede**, featuring Bill McCue and directed by Lady Judy Steel.

JACQUIE BRUCE – *Isabel*

Jacquie's first claim to fame was in 1970 in the chorus of Portobello High School's production of **Princess Ida**. This was followed by the roles of Sylvia in **The Merry Widow**, Leona in **La Belle Helene** and Mabel in **The Pirates of Penzance** (she married the Pirate King!). Jacquie has been in nursing for twenty years, and is now a Practice Nurse and 'Domestic Manager' with three daughters! She joined the Edinburgh G & S Society in 1987 and has always been in the chorus apart from one year out for a maternity sabbatical! She became the Society's Social Convenor in 1988 and then Membership Secretary in 1989 – a post she still holds.

PETER GRANT – *The Pirate King*

Although only twenty years old, Peter has already played in four shows with the Southern Light Opera Company having portrayed Judd Fry in last year's production of **Oklahoma!** and Jupiter this year in their **Orpheus in the Underworld**. He has also appeared with Allegro, Showcase and Southern Light Drama in the Edinburgh Festival Fringe, but this performance marks Peter's debut with the Society, as well as his first ever G & S role. Over the past three years, he has studied singing with John Shiels. Peter is a low-handicap golfer who also plays prop-forward for Boroughmuir Rugby Club and is employed by the Bank of Scotland.

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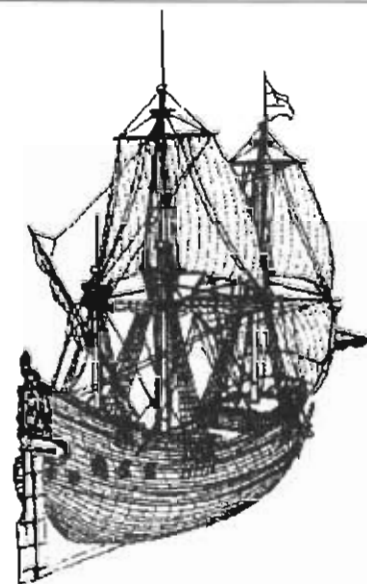
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THE SCOTSMAN

ANN HEAVENS – Mabel

Originally from York, Ann 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 parts in **The Magic Flute**, **Gianni Schicchi**, **Der Freischutz**, **The Impresario** and Maria in **West Side Story**. Ann is the founder and director of *Cameo*, a group performing evenings of readings and music all over Scotland. She sings in St. Giles' Cathedral Choir, and is a pupil of Dorothy Robertson.

CHRISTINE LESLIE – Kate

Christine has been a G & S fan since early childhood when visits to G & S productions were an annual event. This is her fourth season with the Society, having played Pitti-Sing in **The Mikado** in 1992 and Phylla in last year's **Utopia Limited**. As well as playing Kate this year, she is also understudying the role of Mabel. Christine studies singing with Dorothy Robertson and enjoys performing a wide range of music from light opera to the sacred repertoire, recently singing the soprano solo in Mozart's **Coronation Mass**. She has also sung with a number of Edinburgh choirs including Jubilo and Edinburgh Festival Chorus, but also enjoys working with small groups and ensembles.

JAMES McKIRDY – Samuel

Originally from Shotts – once described as 'a cultural oasis in the desert of Lanarkshire'! – Jim has lived and worked in Edinburgh for the past ten years. He studied singing with Winifred Busfield in Glasgow and with Margaret Aronson and now Dorothy Robertson in Edinburgh. Jim made his G & S Society debut in 1991 as Ernest Dummkopf in **The Grand Duke**. He has also played the title role in Strauss' **Gypsy Baron** on two occasions – once with the Southern Light Opera Company, and more recently with his former high school at the Motherwell Civic Theatre. When not involved in his favourite pastime of singing, Jim travels the country as a computer training officer with the Benefits Agency.

BARBARA THOMSON – Edith

Barbara was brought up in fine G & S style, with fond memories of her father singing with the Glasgow Savoy Club. Her first G & S stage experience was in **Pirates** with the Glasgow Cecilian Society. She also took part in **Orpheus in the Underworld** and **Die Fledermaus** with them. On moving east, Barbara joined the Edinburgh G & S Society in 1979. Recently, she understudied in **The Mikado** and played Melene in **Utopia Limited**. Despite the exigencies of bringing up a family and supply teaching, she now finds some time to do voice training with Anna Franchi. Now living in Linlithgow, Barbara says what she gains from the Society far outweighs the petrol costs!

ROLAND YORK – Major-General Stanley

Rolly was born in Wales, hence his love of music. He first performed at primary school at the age of seven and has never looked back! As well as concert singing, he has enjoyed principal roles in over thirty productions from revue to grand opera, including eighteen in Gilbert & Sullivan operas. Recent appearances with the Edinburgh G & S Society include the title role in the 1992 **Mikado** and Scaphio, or 'half a cruel set' as The Scotsman put it, in last year's **Utopia Limited**. As well as musical theatre, Rolly has a strong interest in drama and has appeared in numerous plays with the Edinburgh Graduate Theatre Group.

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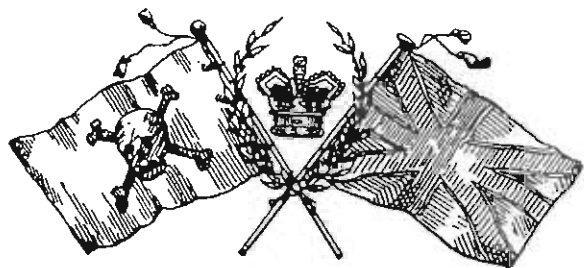
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Trumpets

GORDON THOMSON
ANDREW KINNAR

Trombones

NEIL SHORT
JOHN ADAM

Percussion & Timpani

JACOB PERRY

*It is with regret that we note
the death last April of
ROBIN ADAIR,
a violinist with our orchestra
for many years - a valued
musician and friend.*

We would like to thank . . .

The Royal Lyceum Theatre Workshop, Kit Bag Fancy Dress Hire, North British Distillery Co. Ltd., The Makars, J. Fairbairn (Joiners), North Leith Parish Church, Goodfellow & Steven of Broughty Ferry, Janitors of Craiglockhart School, Drummond High School and Parson's Green Primary 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

Set Painter

JIM CURSITER

Stage Carpenter

GEORGE GRANT

Lighting Designer

ANDREW WILSON

Wardrobe Mistress

JANE BORTHWICK

assisted by

WENDY BORTHWICK

JINTY SMART

Costumes

JANE BORTHWICK

UTOPIA COSTUMES

Company Photographer

BRYAN ASTOR

Properties

ROSALYN AND IAN MCFARLANE

CONNIE HAY

Prompters

MAUREEN ADAMSON

MURIEL ARMSTRONG

Set Construction and Stage Crew

CATHERINE BRUCE

BRIAN CADDOW

CYNTHIA CLARE

NICOLA CLARE

JOHN CURRAN

JON HUME

IAIN LAIDLAW

SHEONAGH MARTIN

GEORGE MCHOLLAN

MAURICE MCILWRICK

DAVID NICOL

JOHN PARIS

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Ticket Sales and Theatre Liaison

COLIN SMART

Marketing and Publicity

MICKEY YORK

MARGARET CORMACK

GARETH JACOBS

COLIN SMART

DAVID WHITLEY

Publicity Artwork

JANE BORTHWICK

Programme

GARETH JACOBS

Front of House Co-ordinator

ISABEL CAMPBELL

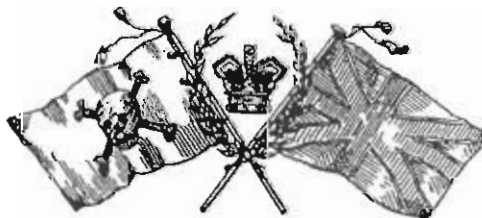
Backstage Refreshments

DOROTHY HURST

Posters, Programme and

Publicity Printing

BUCCLEUCH PRINTERS, HAWICK



KING'S Theatre Edinburgh

THE CITY OF EDINBURGH
DISTRICT COUNCIL

DEPARTMENT OF RECREATION
INFORMATION

Theatre Manager
Assistant Manager
Marketing Manager
Theatre Assistant
Resident Stage Manager
Assisted by

CHRIS POTTER
KEN GRAY
SARAH HOLDER
LINDSAY YOUNG
IAIN GILLESPIE
GEORGE EWING, EDDIE FRECHETTE, FRANK WRIGHT &
DANIEL O'NEILL

Chief Electrician
Deputy Chief Electrician
Assisted by
Senior Clerical Assistant
Box Office Supervisor
Senior Box Office Assistant
Box Office Assistants

ANDY DEVENPORT
STEWART MCGILL
JOHN DREVER
GORDON MACLEOD
DORA BROWN
ANDRENA STIRLING
KATHLEEN BEATON, CATHIE THOMSON,
MARGARET ROXBURGH, ANNA NUGENT,
KATE PALUCHOWSKI, BRIAN SHANNON

BOX OFFICE

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depending on the attraction. Please phone the Box Office for
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The use of Cameras and Tape Recorders is expressly
forbidden.

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INTERVAL DRINKS

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Smoking is not allowed in the Auditorium. Latecomers may
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ACKNOWLEDGEMENT

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



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