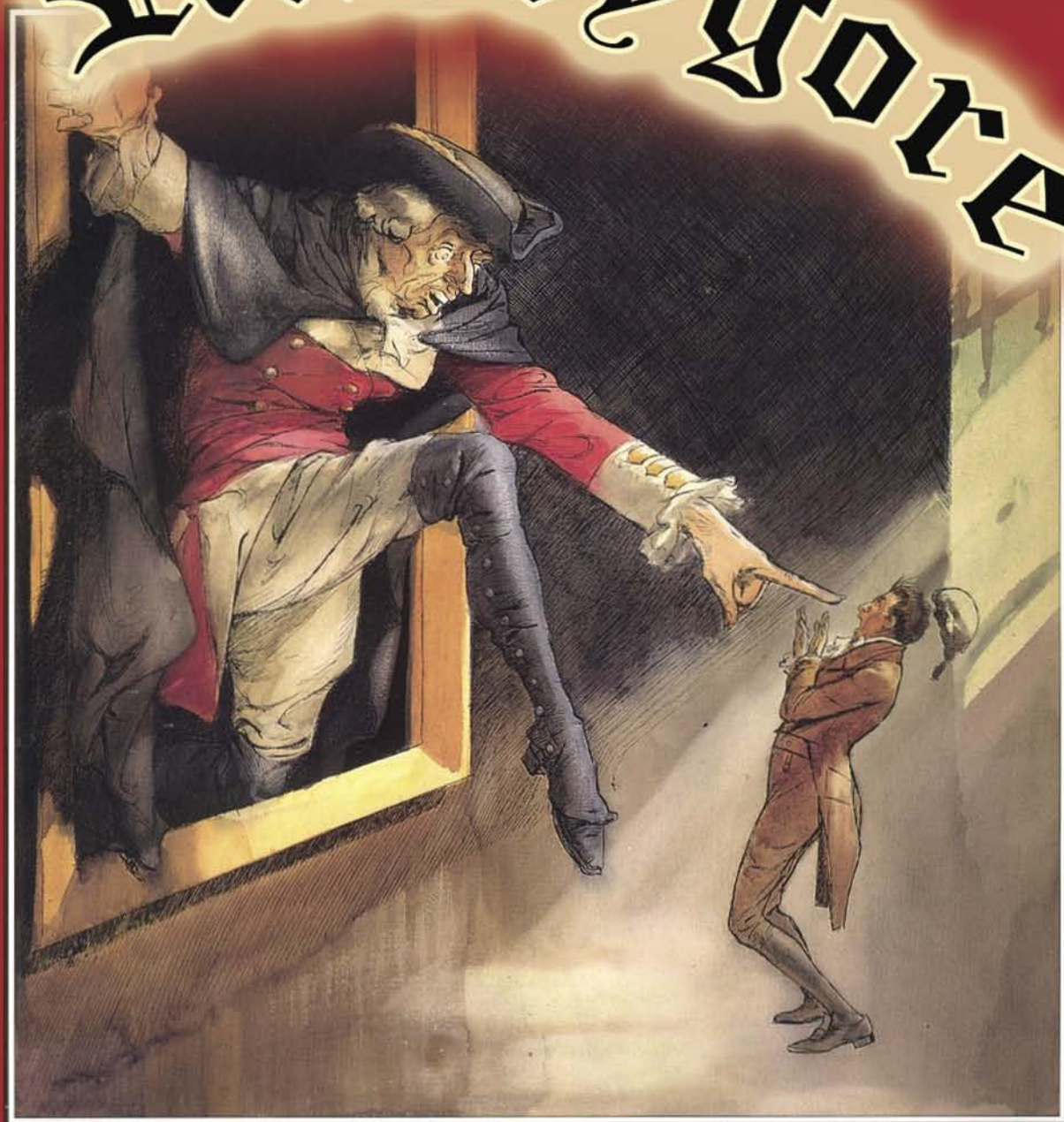


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Presents

Ruddy Gora



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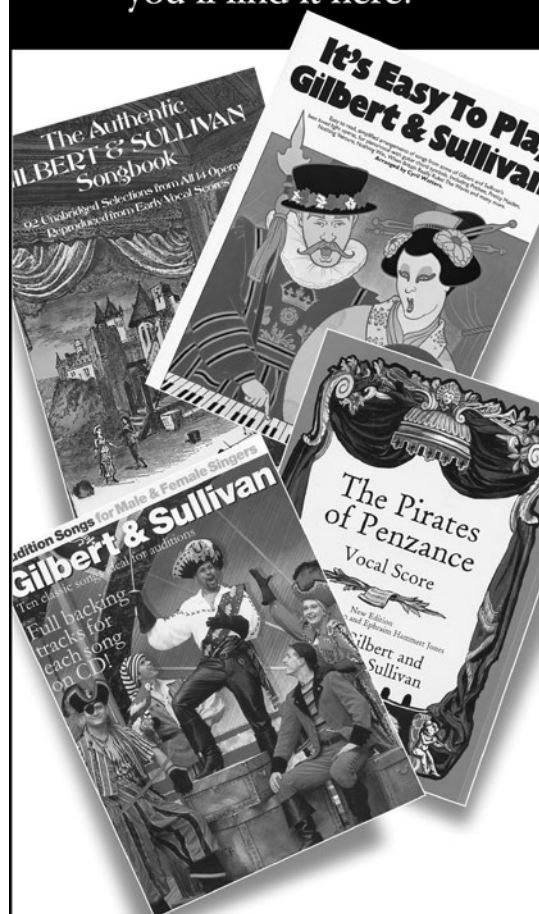
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*The Gilbert & Sullivan
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presents*

Ruddygore

OR

The Witch's Curse

Libretto By
W. S. Gilbert

Music By
Arthur Sullivan

in the copyright edition by David Russell Hulme
is performed by arrangement with Oxford University Press

Director
Musical Director
Assistant Director

Alan Borthwick
David Lyle
Liz Landsman

CHARITY NUMBER: SC027486

Visit the society's web site at: <http://www.g-and-s-edin.org.uk/>

Welcome



Good evening ladies and gentlemen and welcome to the town of Rederring - the home of the Society's 2003 production of **Ruddygore**. After Princess Ida's mediaeval romp in 2002, the Society has worked hard all year in a whirlwind round of concerts in aid of charities and community groups. This year also saw our first ever trip to the celebrated Gilbert and Sullivan Festival in Buxton where our concert programme **And From the Forth the Joyous Sound** proved a resounding success.

Later this year we will be rescheduling our concert with the Band of Her Majesty's Royal Marines in the Usher Hall, which was unfortunately cancelled last year, due to the Fireman's strike. The concert will be in aid of the King George's Fund for Sailors and should provide something for everyone, from the rousing to the romantic.

As President this year I have witnessed the massive amount of work that goes on behind the scenes in order to bring our productions to the stage, as well as the mammoth organisational tasks involved in the day-to-day running of the Society and it's numerous concert parties and events. I would just like to take this opportunity to thank everyone who has assisted me over the past year and those who's unfailing dedication and support ensure the high standards and quality that you have come to expect from the Gilbert and Sullivan Society of Edinburgh.

2004 sees a wonderful opportunity for us and for you as we present a double bill of magical music. Come and see frolicking fairies in Gilbert and Sullivan's **Iolanthe** or marvel at the dangerous deities of Offenbach's **Orpheus in the Underworld**. We hope to have the opportunity to welcome you to at least one of these fabulous productions.

For the moment, however, the town of Rederring is warming up for a wedding...but who will get carried away by the Bad Baronet of Ruddygore?

I hope you enjoy the show.

Fiona Main
President

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The Story

There was once a bad baronet of Ruddygore, whose hobby it was to persecute witches. However his scheme backfired, and one of his victims laid a dreadful curse on him declaring that he and all his line must commit at least one deadly crime each day or perish in agony.

Ruthven Murgatroyd, in dread of this deadly curse, runs away from his ancestral home and disguises himself as a simple farmer, Robin Oakapple, leaving his younger brother Despard to succeed to the family title and all that goes with it. Robin is in love with the virtuous Rose Maybud, but as he is too shy to declare his love he enlists the help of his foster-brother Richard, a man-o-war's man, to plead his cause. As soon as Richard sees the beautiful Rose Maybud he proposes on his own account and is accepted. When Rose realises that she is really loved by the shy and modest Robin she ditches Richard and in revenge he reveals Robin's identity to Despard.

Despard, now free of the curse, returns to a village maiden, Margaret, who has always been in love with him but who has been driven mad by his previous disreputable behaviour. At the celebrations preceding Rose and Robin's wedding, Despard reveals Robin's identity. Rose immediately ditches Robin and transfers her affections to Richard, leaving Robin to return to Ruddygore castle to assume the dreadful title.

Not surprisingly Robin fails to commit his daily crime and all his ancestors step down from their frames to sort him out. It is decided that he should carry off a lady at once or perish in inconceivable agonies. He agrees to his ancestors' demands but is horrified when his retainer, Old Adam, arrives having carried off Dame Hannah, Rose's elderly aunt and the one time love of Sir Roderick Murgatroyd, the ancestor whose picture hangs at the end of the gallery. Dame Hannah is determined to protect her honour and fiercely attacks Robin who calls for Sir Roderick to again descend from his frame to save his skin. As soon as their eyes meet, Roderick and Hannah fall into each other's arms.

Chaos now appears to reign in all quarters - until Robin comes up with a brilliant idea to resolve the situation!!!!

Alan Borthwick
Director

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The Opera

When Gilbert and Sullivan wrote **Ruddigore** they had been collaborating for 15 years and had met with nothing but success. In most cases their success was actually a triumph. The one-act **Trial by Jury** had taken London by storm; **H.M.S. Pinafore** had been performed all over the English speaking world; **The Pirates of Penzance** and **Patience** had set the seal on their unique partnership, and the building of the Savoy Theatre in the Strand, with the express purpose of housing their joint works, was proof enough that they were considered to be the masters of British light opera. In this new purpose-built theatre, the first to use electric lighting, the premier of Iolanthe proved to be yet another triumph, and although **Princess Ida** was slightly less successful its successor, **The Mikado**, more than made up for the momentary blip. **The Mikado** was the artistic climax of their collaboration and the original production ran for nearly two years. As it approached the end of its run great things were definitely expected of the new opera, **Ruddigore**.

With hindsight it is obvious that no piece could possibly have lived up to these expectations, and although the new opera was to run for 288 performances its original reception has meant that history has wrongly judged the opera to have been a failure. There is no doubt however that the booing that was directed at the authors from the gallery as they took their bows after the first performance made them both panic. They immediately set to work to revise the opera.

By all accounts, the first act had gone rather well on this first night - but in the second act the mood of the audience began to change. The ghost scene was thought to have been rather too serious for a reputedly comic opera, some of the dialogue between ghosts and humans was considered to be in doubtful taste, and the final scene where the ancestors came back to life and paired off with the bridesmaids was just not acceptable to Victorian society. The use of the letter 'Y' in the title was deemed to offend good taste and, unbelievably in what was such a modern theatre, the technical aspects of the performance had been far from satisfactory and there had been complications as the ghosts attempted to descend from their frames (please may we be spared such problems in this week's performances!).

Gilbert, who hated Sullivan's setting of the ghost scene, persuaded the composer to make some drastic cuts in his music while he himself cut and reshaped the second act dialogue. A new finale was composed, a new patter song was written for the comic character, and the offending 'Y' was changed in the title. Although it would appear that the collaborators were then reasonably happy with the results of these changes, history records that Gilbert could never bring himself to accept Sullivan's setting of the "ghost scene", a scene that is generally considered by connoisseurs to be the highlight of the opera. When a revival of **Ruddigore** was suggested to Gilbert long after Sullivan's death he suggested that the entire ghost music be omitted. The proposed revival was abandoned and the opera then received no professional performances until 1920, thirty-three years after the premier.

However, the **Ruddigore** that appeared in 1920 was far from the **Ruddigore** of 1887. It was subject to further swingeing cuts, with two musical numbers being excised, several others pruned, odd bars of music scrapped and the act two finale ditched altogether. There was a new overture and, amazingly, the piece was re-orchestrated! In our views it is a tragedy

that it is this 1920 version of the opera that continued to be performed by amateurs and professionals alike until the late 1980s.

For this week's performances we have however not only returned to **Ruddigore** in the form that was finally approved in 1887 by the original collaborators, but we've attempted to go even further to give you **Ruddigore** in a version similar to the one that would have been performed on the first night. However, we have not been totally consistent in this and we know that purists will undoubtedly criticise some of our decisions. For example, Robin's original act two song is, we think, markedly inferior to its replacement, and so the later song features in these performances. You may not agree with this, nor with some of our other decisions, but a little controversy should be stimulating!

For these performances, we have used the recently published, authoritative and meticulously-researched full score by the noted Sullivan expert David Russell Hulme. This score is based on a number of sources, including Sullivan's autograph, the original prompt book and the versions of the published vocal scores and libretti authorised by composer and author. The first edition of the vocal score seems to have been issued by Chappell in March, 1887, and it contains the inevitable inaccuracies caused by erratic and inconsistent proofreading. Nevertheless, it shows the complete score as authorised by Sullivan at the time, and this version remained in use until 1920.

Even this first, published score, however, does not contain the two substantial sections of the "Ghost" music, in Act 2, which Hulme's score allows us to see, and which were in Sullivan's autograph. These are a March, for the ancestors as they step from their frames and surround Robin, and a descriptive, semi-recitative passage for Sir Roderic, "By the curse upon our race", addressed to Robin. This would suggest that this music (felt by Gilbert to be too serious and, in his own words, "...out of place in comic opera") was cut from the first run of performances very soon after the opening night and before the publication of the vocal score. In this week's performances you will hear this evocative and quite chilling music as Sullivan originally conceived it, and we hope that you will agree how much it adds to the sombre and menacing atmosphere of the scene.

Some of the other restored music relates to minor, editorial issues, but the keen observer will notice subtle differences in certain numbers, including the conclusion of Hannah's dark and brooding account of the Murgatroyd curse, the structure of Richard and Robin's duet and the closing bars of Rose's lovely waltz-song, "If somebody there chanced to be".

Ruddigore contains some of Sullivan's finest writing for the stage and shows a master at the peak of his powers, in whose ears the plaudits following **The Mikado** and his great choral work, **The Golden Legend**, were still ringing. In our humble opinion, this opera is in no way inferior to any of the other works from the Gilbert and Sullivan partnership and indeed we consider it to be one of the very best in the series. Hopefully, after seeing today's performance, you'll go some way towards agreeing with us. Whatever happens, we hope you have fun!

Alan Borthwick & David Lyle

ALAN BORTHWICK

DIRECTOR, RICHARD DAUNTLESS



Alan Borthwick has sung leading tenor roles in operas ranging from Poulenc to Puccini as guest artiste for companies throughout Scotland. He is probably the only singer ever to have performed all the tenor roles in Sullivan operas - including those written without Gilbert - and he has recorded many of these roles for leading record companies. His recent recording of *Haddon Hall* was awarded a rosette and three stars in the 2002 edition of the Penguin Guide to Compact Discs. Alan recently completed nineteen consecutive summer seasons hosting and singing in *Hail Caledonia*, a Scottish entertainment designed to give Edinburgh tourists a taste of the best of Scottish hospitality. Alan is now in great demand as a professional director and earlier this month he directed Noel Coward's *Bitter Sweet* for the Southern Light Opera Company in this theatre. Last December his own company presented Ivor Novello's *Perchance to Dream* in the Church Hill Theatre, raising £1000 for charity. Alan last played a "juvenile" role fifteen years ago and since then he has stuck to his decision to quit while he was ahead. However, he has been enticed back to play Richard Dauntless in this production of *Ruddygore*. This is definitely his romantic-tenor swansong!

DAVID LYLE

MUSICAL DIRECTOR

This year will be David's twenty-sixth as Musical Director to the Society. Born and educated in Edinburgh, he is prominent in the musical life of the city and well-known as a conductor, arranger, accompanist and orchestral timpanist. His services as a musical director are constantly in demand, and recent engagements have included Rodgers and Hammerstein's *South Pacific* and Ivor Novello's *Perchance to Dream*, and concerts with the Edinburgh Palm Court Orchestra, in the Queen's Hall.

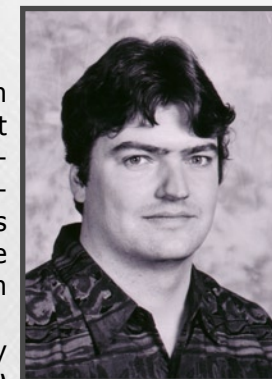
His specialist field is the music of Sullivan, and he has now conducted on commercial recordings of all of the composer's non-Gilbert operas, including the first-ever of *Ivanhoe*, which he also conducted for the Society's 75th anniversary. His performance, in Edinburgh, of Sullivan's large-scale cantata, *The Golden Legend*, won first prize in the "Choral Music for the Millennium" competition, organised by the British Music Association, and he is planning future performances of Sullivan's other choral works.



NEIL FRENCH - ROBIN

Neil French first took to the stage at the age of six, as a Munchkin in a school production of *The Wizard of Oz*. The blue pointy hat is long gone, but his enthusiasm for the stage has remained undiminished, and since then he has taken part in a wide variety of productions and performances of all descriptions. After a stint in Dunfermline's Carnegie Youth Theatre, several eccentric student rock bands and three years with the Scottish Chamber Choir, he joined the Gilbert and Sullivan Society of Edinburgh in 1999.

Ruddygore is Neil's fourth outing with the Society, having previously appeared as Ralph Rackstraw (*HMS Pinafore*), Nanki-Poo (*The Mikado*) and Hilarion (*Princess Ida*). Having been the good guy for the last three years, he is looking forward to being a 'Bad Bart', and has been assiduously studying our 'supple MPs', as Robin Oakapple would have it, for tips on how best to behave. Neil works as a Software QA Engineer. He is married, and lives in Fife.



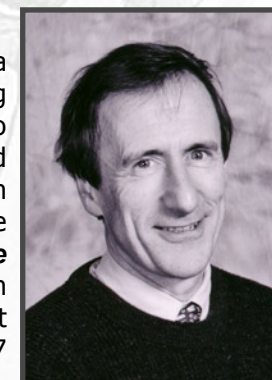
FIONA MAIN - ROSE



Fiona made her stage debut in a speaking role at the age of nine playing Princess Ying Yaowalak in a production of *The King and I* and has never looked back! Twenty years later she has sung her way through 50 shows from musicals to light opera, Gilbert and Sullivan to grand opera and played parts ranging from a Munchkin to a Queen. Favourites have included Mrs. Anna in *The King and I*, Anna Glavari in *The Merry Widow* and Yum Yum in *The Mikado*. Most recently she has performed the roles of Lydia in Ivor Novello's *Perchance to Dream* with Alan Borthwick and Friends and Sarah Millick in Noel Coward's *Bitter Sweet* with Southern Light Opera Company. Fiona is delighted to be playing SWEET Rose Maybud in *Ruddygore* (her seventh outing with the Company) and is looking forward to giving the male residents of Rederring the runaround.

IAN LAWSON - DESPARD

Ian has appeared in one *Ruddy-Gore*, two *Ruddigores*, and now a *Ruddygore*. At Durham University, he played third ghost, standing motionless for most of Act 2 because the budget wouldn't stretch to portraits. He was Dick Dauntless twice - in London and Edinburgh - and now descends to the depths of Sir Despard. Like Despard, Ian has an elder brother Robin who is indirectly responsible for inflicting a curse upon him. For it was when that Robin acquired a record of *The Six-Five Special* - a sort of fifties' Top of the Pops - that his father in desperation brought home *Highlights from Iolanthe and the Gondoliers*. From that moment Ian's G&S addiction was irreversible. He has now appeared in 17 Sullivan operas in a total of 25 different roles. Ian is a freelance accountant, entertainer, parodist, pianist, organist, crossword compiler and sandcastler. He is married with two daughters and lives in Murrayfield.



ACT 1

Fair is Rose
Bridesmaids and Zorah

Sir Rupert Murgatroyd
Hannah and Bridesmaids

If someday there chanced to be
Rose

I know a youth
Robin and Rose

From the briny sea
Bridesmaids

I shipp'd, d'ye see
Richard and Bridesmaids

Hornpipe

My boy, you may take it from me
Robin with Richard

The battle's roar is over
Richard and Rose

If well his suit has sped
Bridesmaids

In sailing o'er life's ocean wide
Rose, Richard and Robin

Cheerily carols the lark
Margaret

Welcome, Gentry
Bridesmaids and Men's Chorus

Oh, why am I moody and sad?
Sir Despard and Chorus

You understand?
Richard and Sir Despard

Hail the bride
Ensemble

CAST

Robin Oakapple
Neil French

Rose Maybud
Fiona Main

Richard Dauntless
Alan Borthwick

Sir Despard Murgatroyd
Ian Lawson

Mad Margaret
Liz Landsman

Sir Roderic Murgatroyd
Richard Bourjo

Old Adam Goodheart
David York

Dame Hannah
Jan Renton (Tue, Fri, Sat Mat)
Maureen McMahon (Wed, Thu, Sat Eve)

Zorah
Deborah Wake

Ruth
Alison York

UNDERSTUDIES

Lucy Matheson (Rose)
Liz Hutchings (Mad Margaret)
Claire Borthwick (Ruth)
Charles Laing (Old Adam)

ACT 2

I once was as meek as a newborn lamb
Robin and Adam

Happily coupled are we
Richard, Rose and Bridesmaids

In bygone days
Rose with Robin, Richard and Bridesmaids

Painted emblems of a race
Ancestors, Robin and Sir Roderic

When the night wind howls
Sir Roderic and Ancestors

He yields!
Ancestors

Away, Remorse!
Robin

I once was a very abandoned person
Despard and Margaret

My eyes are fully open
Robin, Despard and Margaret

Melodrame

There grew a little flower
Hannah with Sir Roderic

When a man has been a naughty baronet
Ensemble

For, happy the lily
Ensemble

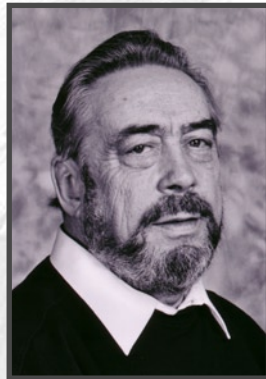
LIZ LANDSMAN - MARGARET



Liz Landsman's love of the Savoy Operas began when a chorus member of St Andrews University's G & S Society. Two years with the Angus G&S followed and then she moved to Edinburgh, where she now works for the NHS at the Western General Hospital. Roles both off and on stage with the Society have included Asst Director, Hon. Secretary, President, Lady Angela (*Patience*), Iolanthe, Tessa (*The Gondoliers*), Mrs Partlet (*The Sorcerer*) and the blue lion dog in *The Mikado*! Apart from these, her most memorable performances have been on BBC Scotland with the Beechgrove Garden Hit Squad, and in Animal Hospital Roadshow with Rolf Harris (not as a blue lion dog!) She is delighted to have the opportunity of playing Mad Margaret and wishes to reassure her friends and family that the part has not been modelled on any of them! When she isn't singing, Liz enjoys carriage driving and running her border collie, Meara at agility competitions.

RICHARD BOURJO - RODERIC

Richard has sung over thirty principal roles in operas by Sullivan including King Richard in The Prince Consort's recording of *Ivanhoe*. Roles with Edinburgh Grand Opera and other companies have included Gessler (*William Tell*), Timur (*Turandot*), Zaccariah (*Nabucco*), King of Egypt (*Aida*), Zuniga (*Carmen*), Swallow (*Peter Grimes*), Sarastro (*Magic Flute*), Commendatore (*Don Giovanni*), Nourabad (*The Pearl Fishers*), Betto (*Gianni Schicchi*), Gobineau (*The Medium*), Doctor (*Macbeth*), Calchas (*La Belle Helene*), Fagin (*Oliver*), Joe (*Showboat*), Alfred P Doolittle (*My Fair Lady*), Judge Turpin (*Sweeney Todd*), Caiaphas (*Jesus Christ Superstar*), Abe (*Summer Song*), J. M. Barrie (*The House on the Corner*), Herod (*Rock Nativity*), Gangster (*Kiss Me Kate*), Dr Prospero (*Return to the Forbidden Planet*) and Don Quixote (*Man Of La Mancha*). Other theatre work has included plays by Shakespeare, Joxer Daly in *Juno And The Paycock*, Eddie Carbone in *View From The Bridge*.



DAVID YORK - ADAM

David is very pleased to be playing the part of Old Adam in this, his second show with the society. He has modelled his performance of an old man on the way he feels on a Sunday morning after a heavy night on the tiles! David joined the society for *Princess Ida* last year when he enjoyed the opportunity to do Irish dancing on the King's stage! David started his G&S career whilst at the University of York, playing the roles of Colonel Calverly and the Pirate King, although before treading the boards he had been an orchestra member and production assistant. Although he tried to resist for a while, it was inevitable that he would eventually end up on stage, having been born into a family of G&S performers.



JAN RENTON - HANNAH

Jan is delighted to be playing the part of Dame Hannah this year. It is the second time she has performed in *Ruddygore* - previously playing Zora. She has performed in all the G&S operas as well as other musicals and plays, having been in *Oliver* last year and *Fiddler on the roof* the year before. Jan seems to land the rolls which involve throwing caution to the wind physically, as the last two years included flying on a wire and falling into a coffin - and this year a likelihood of more bruises when she is tipped out of a wheelbarrow! Jan is married with two daughters and has a Hairdressing Salon in Inverleith.

MAUREENE McMAHON - HANNAH

Maureene McMahon was introduced to Gilbert & Sullivan by her parents, aficionados both. She played in school productions of *Pirates*, *Iolanthe* and *Gondoliers* but got sidetracked into grand opera when she went to university. While a student, she won the Operatic Cup at the *Competition Festival* singing Ritoma Vincitor from Verdi's *Aida* and went on to play leading roles with Edinburgh Grand Opera and Glasgow Grand Opera. She has also sung with Scottish Opera and, as auxiliary, with various companies visiting the *Edinburgh Festival*. Now the wheel has turned full circle, bringing her back to her first love - G&S.



DEBORAH WAKE - ZORAH

Deborah's first experience of Gilbert and Sullivan was performing *Ruddigore* with Edinburgh University Savoy Opera Group 10 years ago. She is delighted to be doing it again, this time as Zorah. Previous musical roles include Pitti Sing in *The Mikado*, Tessa (*The Gondoliers*), Lady Psyche (*Princess Ida*), Reno Sweeney (*Anything Goes*) and many others performing with Savoy, Edinburgh Music Theatre and Edinburgh G&S. She is currently directing *Abandonment* by Kate Atkinson for Arkle theatre company playing in Edinburgh (St Brides) and Melrose (Wynd theatre) at the end of April. 'Spare time' activities include marathon running and conducting research into diabetes and obesity.

ALISON YORK - RUTH

Alison York is pleased to be playing Ruth, especially as the director's decision that she should be "the bridesmaid who is always late" does not require much method acting on her part! She has also found that it is easier playing a youthful bridesmaid when your "little" brother is playing a decrepit old servant! Alison appeared as Peep Bo in the Gilbert & Sullivan Society of Edinburgh's production of *The Mikado* in 2001 and as Ada in *Princess Ida* in 2002. She has also performed with Aberdeen University G&S Society, Edinburgh University Savoy Opera Group and Bunbury & Co., of which she was a founder member.



LADIES OF THE CHORUS



Back Row: (Left to Right) Lorna Gaved, Luisa Martin, Anne Laing, Gillian Tait, Elizabeth Thomson, Jane Smart, Felicity Smith, Judith Anderson, Jinty Smart, Kate Duffield, Caroline Kerr, Mickey York. *Front Row:* Claire Borthwick, Patricia Santer, Evelyn McHollan, Katharine Barbour, Janice Hutchinson, Wendy Crawford, Norma Macdonald, Lucy Matheson, Liz Hutchings. *Absent:* Jenny Chamberlain, Maggie Cormack, Shirley Glynn, Maggie Pringle, Dorothy Harding, Elspeth Whyte

GENTLEMEN OF THE CHORUS



Back Row: (Left to Right) David Lamb, Brian Caddow, Ian Boyd, Hugh Craig, Stewart Coghill, Gareth Jacobs, Craig Robertson, Ron House, Charles Laing, Brian Reilly, Alan Hogg. *Front Row:* Philip Howe, Ritchie Turnbull, Stephen Gaved, Thom Morss, Ross Main, Andrew Crawford, Michael Head, Graham Addison, Maxwell Smart. *Absent:* Peter Casebow, Scott Thomson

Craig Robertson is sponsored by Carol Robertson.

THE ORCHESTRA

Violin

Robert Dick (leader)
Fiona Morison
Andrew Rushworth
Alison Rushworth
Alison Lucas
Lawrence Dunn
Susan Matasovska
Salyen Latter
Richard Heathwood

Viola

Susan Donlevy
Hilary Turbayne

Cello

George Reid
Astrid Gorrie

Bass

Fiona Donaldson

Flute

David Morrow
Gwen Donoghue

Clarinet

Hilary Saunders
Katherine Taylor

Oboe

Charles Dodds

Bassoon

Alison Bardgett

Horns

David Rimer
Marian Kirton

Trumpets

Andrew Kinnear
Mike Hardy

Trombones

Neil Short
John Adam

Percussion

Jake Perry

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and

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| Set Painters | Jim Cursiter Kate Hunter | | |
| Lighting Designer | Andrew Wilson | | |
| Wardrobe Mistress | Jane Borthwick | | |
| Costumes | Jane Borthwick Kate Duffield G.5 Costumes | | |
| Properties | Rosalyn McFarlane Ian McFarlane Alison Cook Ken Robinson Hannah Lawson | Marketing and Publicity | Stewart Coghill Andrew Crawford Ross Main Craig Robertson George Wilson Alison York |
| Production Assistant | Rolly York | | |
| Ticket Sales | Stewart Coghill | | |
| Theatre Liaison | Andrew Crawford | Front of House | Isabel Campbell Gordon Campbell |
| Prompters | Margaret Robinson Rolly York | Programme | Ross Main |

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