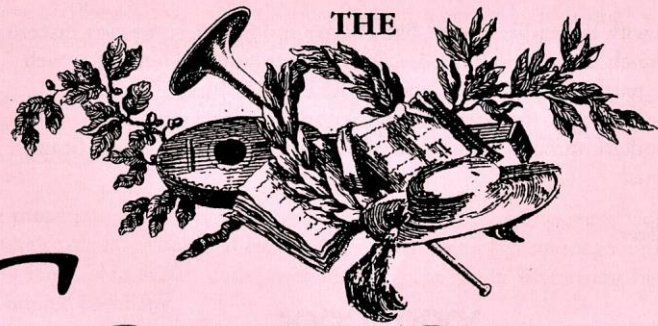


Halifax Gilbert and Sullivan Society
presents



GONDOLIERS



Monday 9th November to
Saturday 14th November 1998
7.30 p.m. nightly
Halifax Playhouse



Halifax Gilbert & Sullivan Society Founded 1968
Affiliated to the National Operatic & Dramatic Association

A note from the Chairman

The Gondoliers was the last major success for the Gilbert and Sullivan partnership, although librettist and composer went on to write two more operas together. It was popular from the outset, and was even produced privately for Queen Victoria at Windsor Castle by the D'Oyly Carte Company. It is now well over a hundred years since the first production, but it retains its appeal, not least through the sunny Italianate music that Sullivan composed. Hints of Rossini, Donizetti and even Mozart can be heard - especially in the ensembles.

Compared with the earlier operas, like *Pinafore* and *Pirates*, some may discern a lack of punch and bite in *The Gondoliers*. Gilbert indulged himself as well as Sullivan, particularly in the writing for the Duke of Plaza-Toro's entourage. However, the opera contains enough creative material to sustain a dozen modern musicals, and is one of the partnership's most significant achievements.

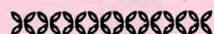
Richard Fellows



Halifax Gilbert and Sullivan Society was originally formed in 1968, and gave its first public full-dress performance three years later at Halifax Playhouse. The annual production in the late autumn, still at the Playhouse, remains the Society's principal endeavour, but we also offer a winter season of public concerts, usually between February and April. We are always pleased to perform at new venues in and around Halifax or further afield.

The Society meets to rehearse on Friday evenings throughout the year at All Saints Church Hall, Skircoat Green, Halifax. Three or four evenings during the year are given over to informal concerts and Club Nights, where we will sing through a complete Gilbert and Sullivan opera with the audience providing the chorus. Members of the public are welcome to join us (and sing with us) on these occasions.

If you would like to sing with the Society yourself, you are very welcome to turn up at the rehearsal room on a Friday evening (7.45 onwards). Alternatively you may contact the Secretary, Kathryn Buxton, 34 Fir Road, Huddersfield, HD1 4JE (01484 301291).



AN INQUISITORIAL LOOK AT THE STORY, OR, DON ALHAMBRA PUTS IN HIS OAR

The lives of two sets of people, a world apart both geographically and socially, are entwined as a result of the machinations and intrigue of a Grand Inquisitor of Spain.

Twenty years ago, in horror at the King of Baratara's conversion to Wesleyan Methodism, he abducted the heir to the throne, then aged just one and recently married to the equally young daughter of the Duke and Duchess of Plaza-Toro. The heir was hidden away in Venice until such a time as he could safely be restored to his country and throne.

Circumstances over the years have caused his precise identity to become uncertain, and either of two staunchly Republican brothers could have Royal blood circulating in him.

In the meantime, the Plaza-Toro household has become impoverished, and the Duke's sole hope lies in their daughter confirming her marriage with the wealthy King. He makes ends meet for the time being by turning himself into a limited company.



As the opera begins, the Duke and Duchess, with their daughter and one remaining retainer, have been summoned to Venice for the identification of the long-lost King. At the same time the two Republican gondoliers are celebrating their own marriage with two of the local ladies.

Before the two groups can meet, however, the gondoliers are spirited away to Baratara, where they set up an unusual Republican Monarchy. As a result, the Plaza-Toros have to continue a lengthy round trip to catch up with them.

Everyone finally gets together, and confusion reigns until Inez, former nursemaid to the young Prince, tells what really happened, and all is resolved, though not quite in the way that the Grand Inquisitor expected.



CAST

The Duke of Plaza Toro (*a Grandee of Spain*) Roly Robertshaw
 Luiz (*his attendant*) Steven Greenwood
 Don Alhambra del Bolero (*the Grand Inquisitor*) Graham Boyle

Marco Palmieri David Gee
 Giuseppe Palmieri Richard Buxton
 Antonio Michael Whitwam
 Francesco Trevor Roberts
 Giorgio John Thompson
 (*Venetian gondoliers*)

The Duchess of Plaza-Toro Susan Baines
 Casilda (*her daughter*) Kathryn Buxton

Gianetta Elizabeth Boyle
 Tessa Christine Roberts
 Fiametta Patricia Castle
 Vittoria Kate McFarlane
 Giulia Rachel Prosser
 (*Contadine*)

Inez (*the King's foster-mother*) Jane Fellows

CONTADINE, GONDOLIERI, TURISTI, RAGAZZI

Stephanie Bolton Richard Fellows
 Carol Fleming William Fellows
 Christine Johnson Frank Hogan
 Kate Loughe Paul Matthews
 Janice Roberts Owen Parry
 Helen Saul Leyland Smith
 Sheila Simpson Andrew Stopford
 Marie Sugden Peter Sugden
 Kath Whitwam Stuart Summerscales
 Clare Williams
 Rebecca Wood



Act 1 - *The Piazzetta, Venice*
 Act 2 - *Pavilion in the Palace of Barataria*

MUSICAL NUMBERS

Act One

CHORUS OF CONTADINE WITH SOLO (Fiametta) *List and learn*
 CHORUS WITH SOLOS (Francesco, Fiametta, Giulia, Antonio, Giorgio, Vittoria) *Good morrow, pretty maids*
 SONG (Antonio, with Chorus) *For the merriest fellows are we*
 DUET WITH CHORUS (Marco and Giuseppe) *Buon giorno, signorine ... We're called gondolieri*
 SCENE (Chorus, with Marco, Giuseppe, Fiametta, Vittoria) *And now to choose our brides*
 CHORUS WITH SOLOS (Gianetta, Tessa) *Thank you, gallant gondolieri*
 QUARTET (Duke, Duchess, Casilda, Luiz) *From the sunny Spanish shore*
 SONG (Duke, with Duchess, Casilda, Luiz) *In enterprise of martial kind*
 DUET (Casilda and Luiz) *O rapture, when alone together*
 DUET (Casilda and Luiz) *There was a time*
 SONG (Don Alhambra, with Duke, Duchess, Casilda, Luiz) *I stole the prince*
 RECITATIVE (Casilda and Don Alhambra) *But bless my heart, consider my position!*
 QUINTET (Duke, Duchess, Casilda, Luiz, Don Alhambra) *Try we lifelong*
 CHORUS WITH SOLO (Tessa) *Bridegroom and bride ... When a merry maiden marries*
 FINALE TO ACT ONE *Kind sir, you cannot have the heart ... Then one of us will be a Queen ... Now pray, what is the cause of this remarkable hilarity? ... To everyone who feels inclined ... Now, Marco dear, my wishes bear ... Then away we go to an island fair*

Act Two

CHORUS OF MEN (with Marco and Giuseppe) *Of happiness the very pith*
 SONG (Giuseppe, with chorus) *Rising early in the morning*
 SONG (Marco) *Take a pair of sparkling eyes*
 CHORUS WITH SOLOS (Fiametta, Vittoria, Tessa, Gianetta) *Here we are at the risk of our lives ... After sailing to this island*
 CHORUS AND DANCE *Dance a Cachucha*
 SONG (Don Alhambra, with Marco and Giuseppe) *There lived a King*
 QUARTET (Gianetta, Tessa, Marco, Giuseppe) *In a contemplative fashion*
 CHORUS OF MEN (with Duke and Duchess) *With ducal pomp and ducal pride*
 SONG (Duchess) *On the day when I was wedded*
 DUET (Duke and Duchess) *To help unhappy commoners*
 GAVOTTE (Duke, Duchess, Casilda, Marco, Giuseppe) *I am a courtier grave and serious*
 FINALE TO ACT TWO *Here is a case unprecedented ... Now let the loyal lieges gather round ... The royal prince was by the King entrusted ... Once more gondolieri*

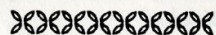


PRODUCTION TEAM

PRODUCERS **Lesley and Ian Henderson**
MUSICAL DIRECTOR **Barbara Thompson**
ASSISTANT MUSICAL DIRECTOR **Richard Buxton**
ACCOMPANISTS **Colin Akers, Noreen Galley**
MEMBERS OF THE WEST YORKSHIRE ORCHESTRA
AND SQUARE CHAPEL ORCHESTRA



STAGE MANAGER **Andrew Stopford**
STAGE CREW **Ian Henderson, Colin Harris, David Prosser, John Worrilow**
SET DESIGNED BY **Richard Fellows**
AND BUILT AND PAINTED BY **Simon Roberts, Mike Whitwam, John Harding, Trevor Roberts, Richard Fellows, Richard Buxton, Andrew Stopford, Christine Johnson, Kate McFarlane, Kath Whitwam, Ian Henderson, William Fellows, Sherie Whittingham-Ball**
LIGHTING **John O'Rourke**
PROPERTIES **Christine Johnson, Kathryn Buxton, Anne Parry**
COSTUMES **W.A. Homburgs, Leeds**
PUBLICITY **Kathryn Buxton, Helen Saul**
MAKE-UP **Lorraine Needham, Gillian Wilkinson, Judith Trickey, Janice Roberts**
PROMPTERS **Brenda Priestley, Shirley Mitchell, Mary Normanton, Jean Carey**
ORCHESTRAL PARTS **James Newby Music**
TICKET SALES AND FRONT OF HOUSE **Kate McFarlane, Simon Roberts**



THE SOCIETY GRATEFULLY ACKNOWLEDGES HELP FROM

Spectrum Yarns, Spa Mills, Slaithwaite, for providing accommodation for construction of the set
LCW Commercial Vehicles, Hipperholme, for help with moving scenery
Joseph Wood, for assistance with transport
Halifax Amateur Operatic Society, King Cross Methodist Church, and United Church, Paddock, for loan of properties

OFFICIALS AND COMMITTEE

Andrew Stopford

President

Executive Committee

Richard Fellows
Ian Henderson
Kathryn Buxton
Richard Buxton
Tony Johnson
Stephanie Bolton
Christine Johnson
Kate McFarlane
Trevor Roberts
Helen Saul

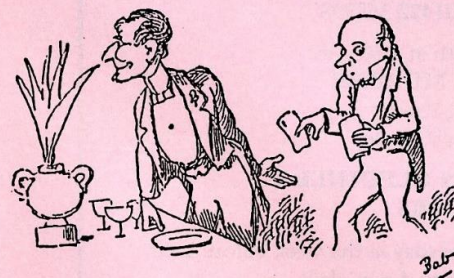
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Vice-Chairman
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Mr J.S. Brearley

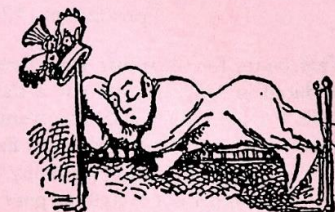
Honorary Auditor



Two of Gilbert's drawings (written under the name of 'Bab'), showing the Duke of Plaza-Toro making ends meet as a commoner, and the gondolier brothers' Republican approach to monarchy



At charity dinners
The best of speech-spinners,
I get ten per cent on the takings

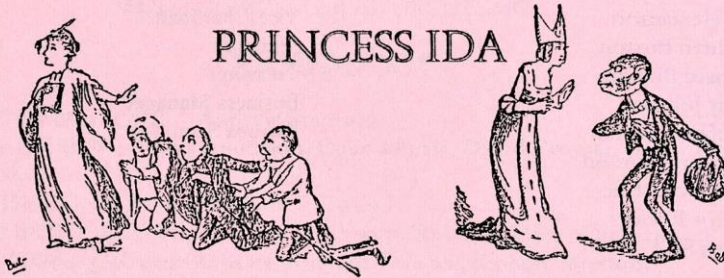


With a pleasure that's emphatic
We retire to our attic
With the gratifying feeling
That our duty has been done!

COME BACK AND SEE US
(OR SING WITH US) IN 1999!

HALIFAX GILBERT AND SULLIVAN SOCIETY
WILL PRESENT

PRINCESS IDA



from Tuesday November 2nd to Saturday
November 6th

HALIFAX THESPIANS
KING CROSS STREET, HALIFAX
TELEPHONE: 01422 365998

December 5th - 12th at 7.30 p.m.

DIAL 'M' FOR MURDER

by Frederick Knott

Director: Colin Whiteley

Sponsored by: **FINN GLEDHILL
SOLICITORS**

BOX OFFICE: Open from Wednesday in the week before each
production, 12 noon to 4 p.m. daily

What better for Christmas than a really good thriller? *Dial 'M' for Murder*, first produced in 1952, has become a classic. Tennis player Tony Wendice married Sheila for her money and now wants to get rid of her, but wants to keep the money. The arrival of Sheila's old flame and the sight of an ex-schoolmate gives Tony the incentive and opportunity. A murder is arranged, but, of course, like any good murder not everything goes to plan.