

**Halifax Gilbert and Sullivan Society
presents**

Iolanthe

8 – 12 November 2016

Programme £1.00



FROM THE CHAIRMAN

I am delighted to welcome you to this year's production of *Iolanthe*.

The Savoy operas have stood the test of time; Sullivan's music is so memorable and Gilbert's words are forever topical, and never more so than in *Iolanthe*, the House of Lords being as much under threat today as it was when Gilbert's fairies took such liberties when they stormed it 134 years ago.

This opera has been a source of enjoyment for audiences since November 1882 when it opened simultaneously in both London and New York and it seems to be just as immortal as the fairies depicted within it.

We are again indebted to our production team of Philip Sutcliffe, returning to direct us after his success with *Ruddigore* last year, and Richard Buxton, now conducting his eighth show with us. We are also very grateful to Stephanie Manger, who has ably accompanied us on the piano for all but a couple of rehearsals.

Thanks are also due to Karl Eaton of the Playhouse for his help with the lighting, and to the host of other individuals who have helped behind the scenes.

Of course, all this would count for nothing if it were not for you, who come to support us and make all the effort worthwhile. If you are a regular supporter, you have our grateful thanks. If this is your first sight of the Society, may it be the first of many, and please look at the Society's information page and consider becoming a member or patron and taking part in our year-round activities.

I hope you all enjoy the show as much as the cast will enjoy performing it.

Kelvyn Waites

This page sponsored by Kelvyn and Pam Waites

THE SOCIETY

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 major public appearance, but we also offer a season of public concerts in the spring, usually between March and June. We are always pleased to perform at new venues in and around Halifax or further afield, and anyone wishing to organise a concert should contact the Secretary (see below).

The Society meets to rehearse on Friday evenings throughout the year at All Saints Church Hall, Skircoat Green, Halifax. Three or four of these Friday evenings during the year are given over to informal concerts and Club Nights, where we will sing through a complete Gilbert and Sullivan opera, or perhaps another piece from the same period, with the audience providing the chorus. Members of the public are always welcome to join us (and sing with us, although that's not compulsory!) on these occasions.

If you would like to sing with or support 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). If you don't sing yourself, but can perhaps offer organisational or other practical skills, you will be equally welcome. We look forward to seeing you in the future!

Halifax Gilbert and Sullivan Society present their

Christmas Pot-pourri

at All Saints Church Hall, Godfrey Road, Skircoat Green

on Friday 9 December at 7.45 pm

Free admission with retiring collection. Bring along your party piece!

Ring 01484 301291 for information

This page sponsored by Janet Cowley, in memory of Frank Hogan

THE STORY SO FAR

One of the main articles of Fairy Law states that any Fairy who marries a mortal must die. Twenty-four years ago Iolanthe gave in to temptation and broke this law, but the Fairy Queen, whose favourite Iolanthe was, could not bear to enforce the capital sentence, and commuted it to banishment.

Shortly after beginning her sentence, at the bottom of a stream, the fruit of Iolanthe's illicit union was born. This was Strephon, who was consequently half Mortal and half Fairy (a conveniently clean join at the waist). He has found employment as an Arcadian Shepherd, and in the course of his daily work has met and fallen in love with Phyllis, an Arcadian Shepherdess.

Phyllis has no convenient close family, and has been made a Ward of Court, under the care of the Lord Chancellor. He is very much attracted to Phyllis, as are his fellow members of the House of Lords, who frequently travel to her neighbourhood for picnics and other pastimes in the hope of catching a glimpse of her.

Strephon has decided that he can wait no longer before marrying Phyllis, but they have a problem in that the Lord Chancellor's consent must be obtained first. To compound this problem, the Lord Chancellor too feels that any delay in realising his ambitions with Phyllis will seriously undermine his constitution. The Peers harbour similar desires.

As the curtain opens, the Fairies are bemoaning Iolanthe's continued absence from their revels, and implore the Queen to grant her parole. The Queen agrees, and Iolanthe introduces her Fairy son with Mortal legs to a fascinated Fairy band. They promise to help Strephon with any problems he might meet in winning the hand of Phyllis, and depart just before the arrival of the Peers for one of their regular sporting picnics.

At this point some serious conflicts of interest are revealed, which leads to a battle of wills between the Fairies and the Peers, observed later on by PC Willis, a policeman at Westminster who has a singular line in political philosophy. Eventually an unexpected revelation almost leads to disaster, averted only by a resourceful piece of legal manipulation.

Now let the opera take you there . . .

*This page sponsored by Paul and Wendy Sanders in memory of
a good friend and G&S fan - Angela Horner*

THE CHARACTERS IN THE STORY

The Fairies

Penny McGoverin (Queen of the Fairies)
Anna Trent (Iolanthe, Strephon's mother)
Christine Roberts (Celia)
Rachel Prosser (Leila)
Deirdre O'Shea (Fleta)

**Stephanie Bolton, Patricia Brennan, Kathryn Buxton, Carole Engel,
Jean Greenwood, Deborah Hammond**

The Arcadians

Peter Skelton (Strephon, an Arcadian Shepherd)
Rosy Robinson (Phyllis, an Arcadian Shepherdess and
Ward in Chancery)

The Peers

Roly Robertshaw (The Lord Chancellor)
Steven Greenwood (Earl Tolloller)
Leon Waksberg (Earl of Mountarat)
**Eoin O'Shea, Fintan O'Shea, Trevor Roberts, Peter Sugden,
Kelvyn Waites, Tim Widdop**

In attendance, and observing the goings-on in the Second Act . . .

John Morgan (PC Willis, of the Metropolitan Police)

HALIFAX GILBERT AND SULLIVAN SOCIETY

Andrew Stopford (President), **Kelvyn Waites** (Chairman), **Stephanie Bolton**
(Vice-Chairman), **Kathryn Buxton** (Secretary), **Richard Buxton** (Treasurer)
**Steven Greenwood, Deborah Hammond, Christine Noble-Doyle, Fintan O'Shea,
Marie Sugden, Peter Sugden** (Committee members)

This page sponsored by Steven and Jean in memory of Audrey Greenwood

THE MUSICAL NUMBERS

Act One

- Tripping hither, tripping thither (*Fairies, with Celia, Leila*)
- Invocation: Iolanthe! (*Queen, Celia, Leila, Fairies, Iolanthe*)
- Good morrow, good mother (*Strephon, Fairies*)
- Fare thee well, attractive stranger (*Queen, Fairies*)
- Good morrow, good lover (*Phyllis, Strephon*)
- None shall part us from each other (*Phyllis, Strephon*)
- Loudly let the trumpet bray (*Peers*)
- The law is the true embodiment (*Chancellor, Peers*)
- My well-loved lord . . . Of all the young ladies I know (*Phyllis, Peers, Tolloller, Mountararat*)
- Nay, tempt me not . . . Spurn not the nobly born (*Phyllis, Tolloller, Peers*)
- My Lords, it may not be . . . A shepherd I of Arcady (*Phyllis, Peers, Chancellor, Strephon, Tolloller, Mountararat*)
- When I went to the Bar as a very young man (*Chancellor*)
- Finale to Act One: When darkly looms the day . . . Oh shameless one, tremble . . . In babyhood upon her lap I lay . . . For riches and rank I do not long . . . The lady of my love has caught me talking to another . . . Go away, madam . . . Oh, Chancellor unwary . . . Henceforth, Strephon, cast away . . . With Strephon for your foe, no doubt



Rosy Robinson (*Phyllis*) and
Peter Skelton (*Strephon*)



Roly Robertshaw (*Lord Chancellor*) and
Penny McGoverin (*Fairy Queen*)

*This page sponsored by Carole Engel, in memory of
Leslie Wilson, who loved his G & S*

Act Two

- When all night long a chap remains (*Willis*)
- Strephon's a member of Parliament (*Fairies, Peers*)
- When Britain really ruled the waves (*Mountararat, Fairies, Peers*)
- In vain to us you plead (*Leila, Celia, Fairies, Tolloller, Mountararat, Peers*)
- Oh foolish fay (*Queen, Fairies*)
- Though p'raps I may incur your blame (*Tolloller, Mountararat, Phyllis, Willis*)
- Love, unrequited . . . When you're lying awake (*Chancellor*)
- If you go in you're sure to win (*Mountararat, Tolloller, Chancellor*)
- If we're weak enough to tarry (*Phyllis, Strephon*)
- My Lord, a suppliant . . . He loves (*Iolanthe*)
- It may not be, for so the fates decide . . . Once again thy vows are broken (*Chancellor, Iolanthe, Fairies, Queen*)
- Finale to Act Two: Soon as we may, up and away



John Morgan (*Willis*),
Leon Waksberg (*Mountararat*)
and Steven Greenwood (*Tolloller*)



Anna Trent (*Iolanthe*)

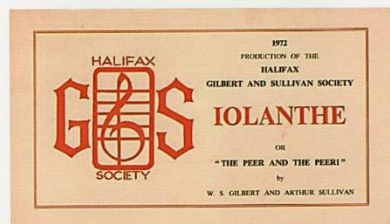
*This page sponsored by Penny McGoverin in G & S memory of
the Murchie and Woods families*

PRODUCTION TEAM

STAGE DIRECTOR Philip Sutcliffe
MUSICAL DIRECTOR Richard Buxton
ASSISTANT MUSICAL DIRECTOR Philip Sutcliffe
REHEARSAL PIANISTS Stephanie Manger (principal rehearsal pianist), Colin Akers

Members of the WEST YORKSHIRE ORCHESTRA, SQUARE CHAPEL ORCHESTRA and FRIENDS

STAGE MANAGER Colin Fine
LIGHTING DESIGNED BY Karl Eaton
COSTUMES The cast and friends
PROPERTIES Deborah Hammond, Christine Noble-Doyle
ORCHESTRAL PARTS James Newby Music
TICKET SALES Stephanie Bolton
FRONT OF HOUSE MANAGER Andrew Stopford
PUBLICITY Peter Sugden
FOYER DISPLAY Kathryn Buxton
PROGRAMME Richard Buxton



The Society first performed *Iolanthe* in 1972, in a production by Jack McGhee and under the musical direction of David Root. Angela Horner, who died in February, played Phyllis, and can be seen in this photograph with Lawrence Sutcliffe as Strephon.



This page sponsored by Stephanie Manger

A POETICAL SOURCE

Gilbert's first thoughts about relationships between fairies and mortals were realised in the Bab Ballad *The Fairy Curate*. This fairy was however unencumbered with a law-enforcing Fairy Queen.

Once a fairy
Light and airy
Married with a mortal;
Men, however
Never, never
Pass the fairy portal.
Slyly stealing,
She to Ealing
Made a daily journey;
There she found him,
Clients round him
(He was an attorney)



The happy couple have a son, Georgie, who grows up to be a curate. After a while Georgie's clerical practice leans a little too much towards Rome for his mother's liking, and she flies down to earth to remonstrate with him. While she is with him his Bishop suddenly walks in, to a scene not unlike the Act One finale of *Iolanthe*.



"Who is this, sir –
Ballet miss, sir?"
Said the Bishop coldly.
" 'Tis my mother,
And no other,"
Georgie answered boldly.
"Go along, sir!
You are wrong, sir,
You have years in plenty;
While this hussy
(Gracious mussy!)
Isn't two-and-twenty!"

So Georgie and Strephon each find different problems associated with having a "young" mother. Read the Bab Ballad to find out how Georgie dealt with it.

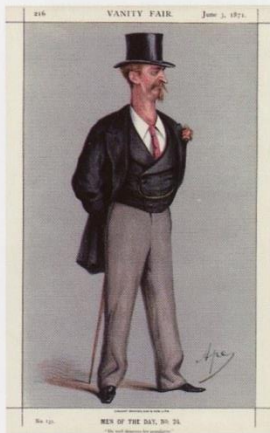
This page sponsored by Becky Gregson-Flynn and family

OH, CAPTAIN SHAW

*Oh, Captain Shaw,
Type of true love kept under
Could thy Brigade with cold cascade
Quench my great love, I wonder?
(The Fairy Queen, Iolanthe, Act 2)*

Captain Sir Eyre Massey Shaw KCB (1828 –1908) was born in Ballymore, County Cork, Ireland and was educated first at a school in Queenstown and then at Trinity College, Dublin. Shaw considered joining the Church but decided on a career in the Army, reaching the rank of captain.^[3] He resigned from the Army on being appointed Chief Constable of Belfast in charge of both the police and the fire brigade.^[3]

In 1861, following the death of the then-head, James Braidwood, in the line of duty while fighting a massive fire in Tooley Street, Shaw was engaged as head of the London Fire Engine Establishment.^[3] In 1865, Parliament passed the Metropolitan Fire Brigade Act, placing responsibility for fire protection in the Metropolitan Fire Brigade, to be supervised by the Metropolitan Board of Works.



It was formed in 1866 with Captain Shaw as Superintendent. Under his direction steam fire engines, telegraphic communications and enhanced life saving techniques were introduced, and more fire stations built. He also began a programme of recruiting ex-sailors as firefighters explaining that they were well disciplined, physically fit, agile aloft, and used to day and night duty. Naval tradition remains in the London Fire Brigade with shifts still known as watches. When the London County Council took control of the Metropolitan Fire Brigade in 1889 there were 56 Fire Stations and 4 River Stations in London. Captain Massey Shaw resigned in 1891 and was knighted by Queen Victoria.



Shaw was a well-known socialite and a personal friend of the Prince of Wales (later Edward VII). A firefighting outfit was always kept ready at Charing Cross Fire Station in case the Royal heir chose to fight a fire. Gilbert and Sullivan would probably have met Shaw at social occasions with the Prince.

(Sources : Wikipedia; The Firefighter Foundation)



Jean Greenwood, Carole Engel
and Stephanie Bolton



Christine Roberts (Celia) and
Deirdre O'Shea (Fleta)



Patricia Brennan
and Deborah Hammond



Kathryn Buxton
and Rachel Prosser (Leila)

AN EARLY DRESS REHEARSAL REPORT

I should say the company of the Savoy Theatre would be glad that "Iolanthe" is at last produced. They have been having a hard time of it. On Thursday they rehearsed till two o'clock in the morning, and the dress rehearsal on Friday did not conclude much before that hour. The first act took from eight till eleven to rehearse. The repetitions were constant. When Mr. Sullivan was not stopping his band, Mr. Gilbert was stopping his artists. By both gentlemen the minutest details of note and gesture were unerringly followed, and, where necessary, corrected. The "peers of the realm" required special drilling in the carriage of their robes, articles of attire to which they were evidently unaccustomed. The ladies of the chorus, too, did not, at first, "trip" along quite to Mr. Gilbert's satisfaction. Everybody, however, was in high good humour, and worked unflaggingly. The little company of friends and critics was liberal in applause and laughter, and one could tell at once what would be the successes of the first night. Between whiles certain of the artists came into the stalls, and in one interval it was great fun to hear Mr. Grossmith beg Mr. Carte to stand a little aside, as he was obstructing Mr. G.'s view of the big double-bass!

From *The Nottinghamshire Guardian*, 1 December 1882



*Kelvyn Waites, Peter Sugden
and Fintan O'Shea*



*Tim Widdop, Eoin O'Shea
and Trevor Roberts*

This page sponsored by Christine and Trevor Roberts

THE PRIME MINISTER GOES TO *IOLANTHE*



*Alice Barnett, the original
Fairy Queen*

Mr. Gladstone witnessed the performance of Messrs. Gilbert and Sullivan's new opera, "Iolanthe," at the Savoy Theatre, on Monday evening. As on the previous occasion when he visited the same house during the run of "Patience," the Premier was recognised immediately on entering. The assembled audience rose to their feet and cheered him as, accompanied by his son, Mr. Herbert Gladstone, M.P., he proceeded to take his seat in the fourth row of the orchestra stalls.

The performance was received, if possible, with increased fervour, the presence of the Premier giving additional piquancy to the political allusions with which Mr. Gilbert's

very original and amusing story is interspersed. This was especially the case with regard to the declaration by the Queen of the Fairies, in the person of Miss Alice Barnett, that members of Parliament —

... Shall sit, if he sees reason,

Through the grouse and salmon season,

and furthermore that

He shall end the cherished rights

You enjoy on Wednesday nights.

No less successful were the allusions to the House of Peers, or again the Arcadian shepherd's description of himself as a Tory of the most determined description down to the waist, with two Radical legs, which being two to one would constitute a strong working majority, and would take him into the wrong lobby. All these and many other sallies were greeted with loud laughter and applause, in which the Premier took part with evident pleasure.

From *The Huddersfield Daily Chronicle*, December 7, 1882

This page sponsored by Sylvia Sowray

Halifax Gilbert and Sullivan Society is affiliated to the National Operatic and Dramatic Association

noda

SERVING AMATEUR THEATRE SINCE 1899



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Dramatic Association

Founded in 1899, it is the main representative body for amateur theatre in the UK. It has a membership of some 2500 amateur/community theatre groups and 3000 individual enthusiasts throughout the UK, staging musicals, operas, plays, concerts and pantomimes in a wide variety of performing venues, ranging from the country's leading theatres to village halls.

NODA is divided into 11 National Regions, each headed by a Regional Councillor who sits on the Council, the ruling body of the Association. They are supported by a network of Regional Representatives and other volunteers, who are the vital links to the grass roots of the Association, the

amateur theatre companies themselves. The Association is administered from its Headquarters in Peterborough, with knowledgeable and friendly staff able to deal with virtually any enquiry relating to amateur theatre.

NODA aims

- to give a shared voice to the amateur theatre sector
- to help amateur societies and individuals to achieve the highest standards of best practice and performance
- to provide leadership and advice to enable the amateur theatre sector to tackle the challenges and opportunities of the 21st century

National Operatic and Drama Association,

15 The Metro Centre, Peterborough, Cambridgeshire, PE2 7UH;

Tel : 01733 865790; E-mail : info@noda.org.uk; Web site : www.noda.org.uk

PREVIOUS PRODUCTIONS OF HALIFAX GILBERT AND SULLIVAN SOCIETY

1971	HMS Pinafore	2007	The Pirates of Penzance
1972	Iolanthe	2008	The Sorcerer
1973	The Sorcerer	2009	The Gondoliers
1974	The Pirates of Penzance	2010	The Yeomen of the Guard
1975	The Gondoliers	2011	HMS Pinafore
1976	Princess Ida	2012	Princess Ida
1977	The Mikado	2013	The Mikado
1978	Ruddigore	2014	The Pirates of Penzance
1979	The Yeomen of the Guard	2015	Ruddigore
1980	Patience		
1981	Trial by Jury / HMS Pinafore		
1982	The Sorcerer		
1983	The Gondoliers		
1984	Iolanthe		
1985	The Mikado		
1986	Princess Ida		
1987	Cox and Box / Pirates of Penzance		
1988	Ruddigore		
1989	Utopia Limited		
1990	The Gondoliers		
1991	The Yeomen of the Guard		
1992	The Zoo / HMS Pinafore		
1993	The Sorcerer		
1994	Iolanthe		
1995	The Mikado		
1996	Patience		
1997	The Pirates of Penzance		
1998	The Gondoliers		
1999	Princess Ida		
2000	The Yeomen of the Guard		
2001	HMS Pinafore		
2002	Ruddigore		
2003	The Mikado		
2004	Iolanthe		
2005	The Grand Duke		
2006	The Zoo / Cox & Box / Trial by Jury		

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Jane Austen's book adapted for the stage by Jessica Swale

Directed by Ian Byfield

Tuesday 6 to Saturday 10 December

Starts at 7.30pm. Saturday matinée at 2.30pm

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Patience

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