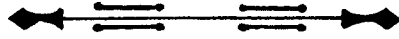


YOLANDA THE



WORDS BY **W. S. GILBERT**
MUSIC BY **ARTHUR SULLIVAN**

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PERRIAMS, FORE ST.

1968 – IOLANTHE – 1978

In July, 1968, I.C.O.S. first trod the boards of The Public Hall, Budleigh Salterton to perform "Iolanthe" by Gilbert and Sullivan. This production was the third we had attempted on Tour outside London and we came to Salterton after a fairly disastrous first week in Salisbury; before arriving on the Devon Coast there must have been those who thought this would be our final tour! Fortunately we received such a marvellous reception that during the subsequent two years we decided to return for one week of our fortnight's enterprise until, in 1971, Budleigh Salterton became what we now like to think of as our "permanent home". Our so called "Summer Tour" is no longer a tour at all, since we travel the one hundred and eighty miles each year almost as a pilgrimage, firmly planting our roots for two weeks until it is time for us to reluctantly return to London. Perhaps we should be known as B.S.O.S. rather than I.C.O.S.I

Today, ten years after our inauspicious debut in the town, we are once again staging "Iolanthe". The main difference between this year and 1968 is that now when we come to Devon we know that as long as we are allowed to play in this hall we shall enjoy a successful tour. Last year's "Yeomen of the Guard" was in fact so popular that many people were unable to obtain tickets. We do not like having to turn people away and so this year we are giving ten performances instead of our usual nine.

Unfortunately, such success can breed complacency. We do try every year to think of new ideas to make our visits just that bit more enjoyable for our audiences, and we attempt to gauge what you want to see. However, there is always the niggling thought in the backs of our minds that you might like us to perform something a little different from our usual Gilbert and Sullivan productions. In our College Shows we have recently broadened our horizons, by looking to the works of other composers, in particular Offenbach. Would such changes be approved were we to try them in Devon? Would our audiences increase or decrease? Would we attract more local interest or would we do better to stay as we are? Such are the questions facing us and this is an occasion when we must turn to you and ask "What do you want us to do?" Our Subscribing Members Scheme was formed partly with the idea of finding out our Regulars' views on the Operas they would like to see. If we receive only complimentary newspaper critiques and continue to play to full houses, we are in danger of falling into a false sense of "perfection" — an unhappy state for anyone. I believe constructive criticism and suggestions are far more helpful than unqualified praise, and therefore I would ask that when you leave this evening you kindly complete and return our audience survey forms, with your comments, as this is one important channel of communication — assisting the planning of future tours.

In the past we have extolled the friendliness of the people we meet in Devon, and I would like to reiterate our appreciation of the warm welcome we seem inevitably to receive each year on our arrival — I hope we can claim to be as friendly as those who greet us. Please do come and chat to us during our stay, or write to us at the address you will find elsewhere in this programme. I assure you that we will do our best to give you the same friendly and interested reception as you give us.

In the meantime, the most important thing is that you enjoy yourselves this evening. If you do, then please come again, we do like to see you.

Stephen Bodle (Tour Chairman 1978)

The Public Hall, Badleigh Salterton



Imperial College Operatic Society

presents



✦ FAIRY OPERA ✦

WORDS

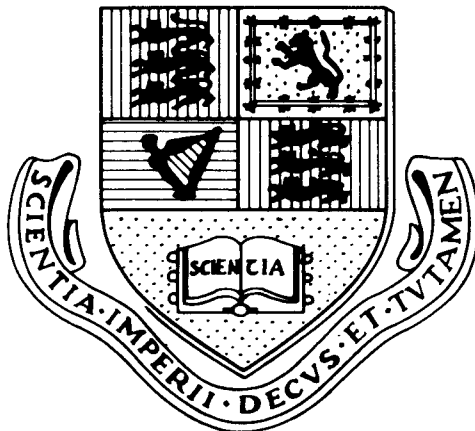
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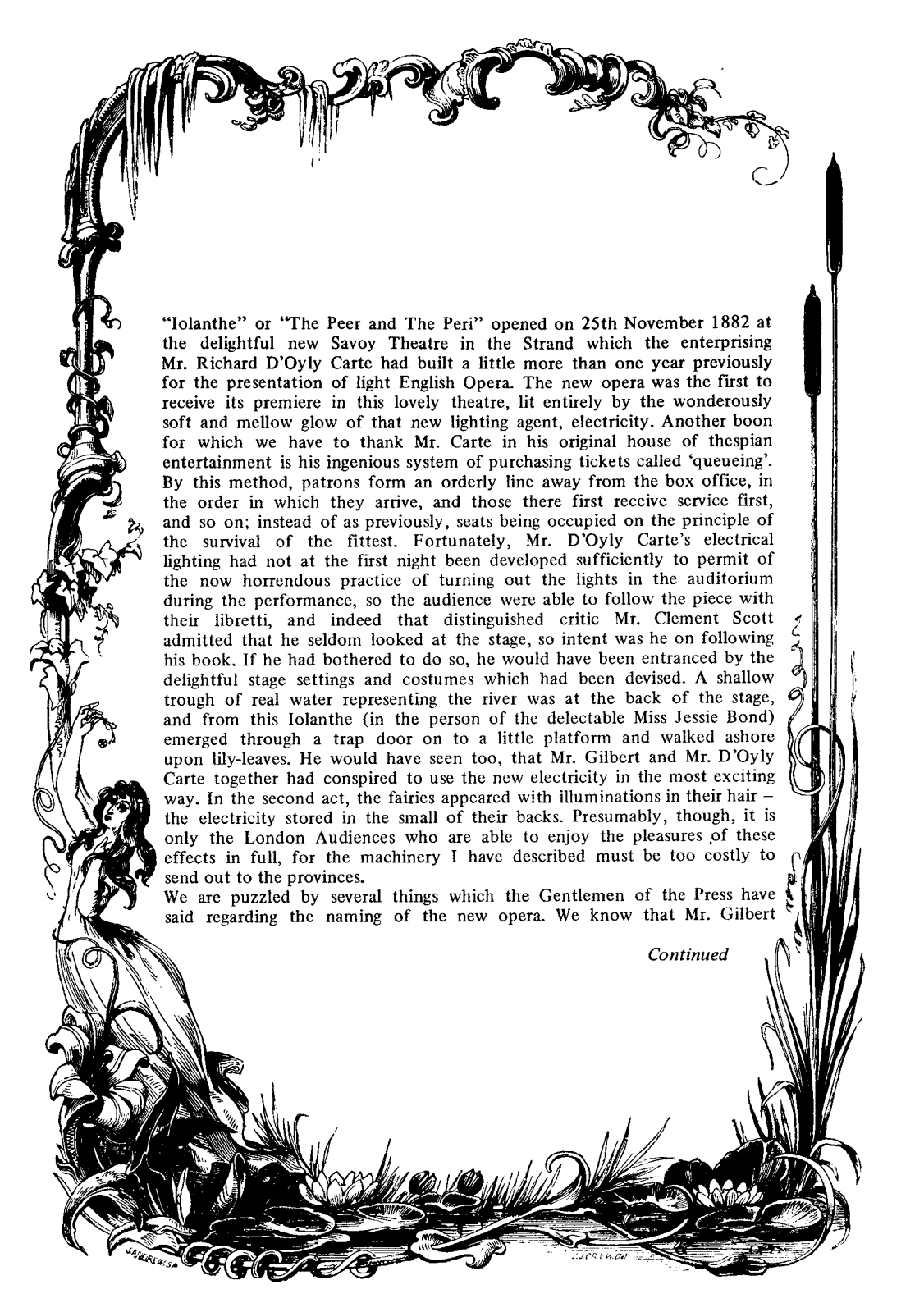
W. S. GILBERT

MUSIC

BY

ARTHUR SULLIVAN.





"Iolanthe" or "The Peer and The Peri" opened on 25th November 1882 at the delightful new Savoy Theatre in the Strand which the enterprising Mr. Richard D'Oyly Carte had built a little more than one year previously for the presentation of light English Opera. The new opera was the first to receive its premiere in this lovely theatre, lit entirely by the wonderously soft and mellow glow of that new lighting agent, electricity. Another boon for which we have to thank Mr. Carte in his original house of thespian entertainment is his ingenious system of purchasing tickets called 'queuing'. By this method, patrons form an orderly line away from the box office, in the order in which they arrive, and those there first receive service first, and so on; instead of as previously, seats being occupied on the principle of the survival of the fittest. Fortunately, Mr. D'Oyly Carte's electrical lighting had not at the first night been developed sufficiently to permit of the now horrendous practice of turning out the lights in the auditorium during the performance, so the audience were able to follow the piece with their libretti, and indeed that distinguished critic Mr. Clement Scott admitted that he seldom looked at the stage, so intent was he on following his book. If he had bothered to do so, he would have been entranced by the delightful stage settings and costumes which had been devised. A shallow trough of real water representing the river was at the back of the stage, and from this Iolanthe (in the person of the delectable Miss Jessie Bond) emerged through a trap door on to a little platform and walked ashore upon lily-leaves. He would have seen too, that Mr. Gilbert and Mr. D'Oyly Carte together had conspired to use the new electricity in the most exciting way. In the second act, the fairies appeared with illuminations in their hair — the electricity stored in the small of their backs. Presumably, though, it is only the London Audiences who are able to enjoy the pleasures of these effects in full, for the machinery I have described must be too costly to send out to the provinces.

We are puzzled by several things which the Gentlemen of the Press have said regarding the naming of the new opera. We know that Mr. Gilbert

Continued



Mr. Michael Withers

Musical Director

Mr. Michael Withers graduated from the Royal College of Science but three years since, having been conferred with the honorary title of "Bachelor of Science" for achievements in the field of the uncovering of the nature of the chemical elements. The intrigues of this alluring specialization fully occupy his attentions in his professional capacity, yet Mr. Withers finds inspiration in his leisure hours in the furtherance of his considerable musical prowess. He particularly concerns himself with the performance of lesser known works of the Baroque and Renaissance eras.

Producer



Mr. Wilfred Judd

Mr. Wilfred Judd, having pursued the study of the English language at a highly prestigious university, embarked in the first instance on a career as a schoolmaster in the suburbs of the capital city. Dwelling at present in the agreeable village of Chiswick he is now engaged in the organisation of carnivals, pageants, operatic renderings and other various popular festivities in the provinces. Mr. Judd in fact arrives for his second visit to Budleigh Salterton having been conveyed with the utmost celerity by steamship from the town of Wexford, in which locality he has been presiding over arrangements for its universally renowned festival.

Stage Manager



Mr. Andrew Potter

Mr. Andrew Potter has worked with the Society for some five years and we are indeed much appreciative of the expertise shown by this indefatigable gentleman and his colleagues in the construction of the theatrical stage-set and associated properties. Being a personage well versed in the realms of scientific discovery and application, he has gained employment with an electricity lighting company specialising in the illumination of houses of popular entertainment. The Dramatic Art has always held a fascination for Mr. Potter and in particular the more practical aspects of stage management and set design have been the objects of his unbounded enthusiasm.

“IOLANTHE”

→ FAIRY OPERA. ←

Under the Management of I.C.O.S.

Evenings at 7 or 7.30 pm; Matinee at 2.30 pm

Dramatis Personæ.

The Lord Chancellor Mr. ROGER WOODWARD

The Earl of Mountararat Mr. JOHN BARRATT

The Earl Tolloller Mr. TIMOTHY JOHNSON

Private Willis *of the Grenadier Guards* Mr. ROGER NICHOLLS

Strephon (*an Arcadian Shepherd*) Mr. RICHARD STOCKTON

Queen of the Fairies Mme. DEBORAH JOHNSON

Iolanthe (*a Fairy—Strephon's Mother*) Miss JANE CAPPER

Celia .. } Miss JANE TURNER

Leila .. } *Fairies* { Miss ANNE OTWOROWSKI

Fleta .. } Miss SALLY DONEGANI

Phyllis (*an Arcadian Shepherdess and Ward in Chancery*) Miss BETHAN HOWELLS

*Chorus of Dukes, Marquises, Earls, Viscounts,
Barons and Fairies*

Act I.

AN ARCADIAN LANDSCAPE.

Act II.

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THE ARTISTES



Mr. R. WOODWARD



Miss J. CAPPER



Mr. T. JOHNSON



Mr. J. BARRATT



Mr. R. STOCKTON



Miss. B. HOWELLS



Mr. R. NICHOLLS



Mme. D. JOHNSON



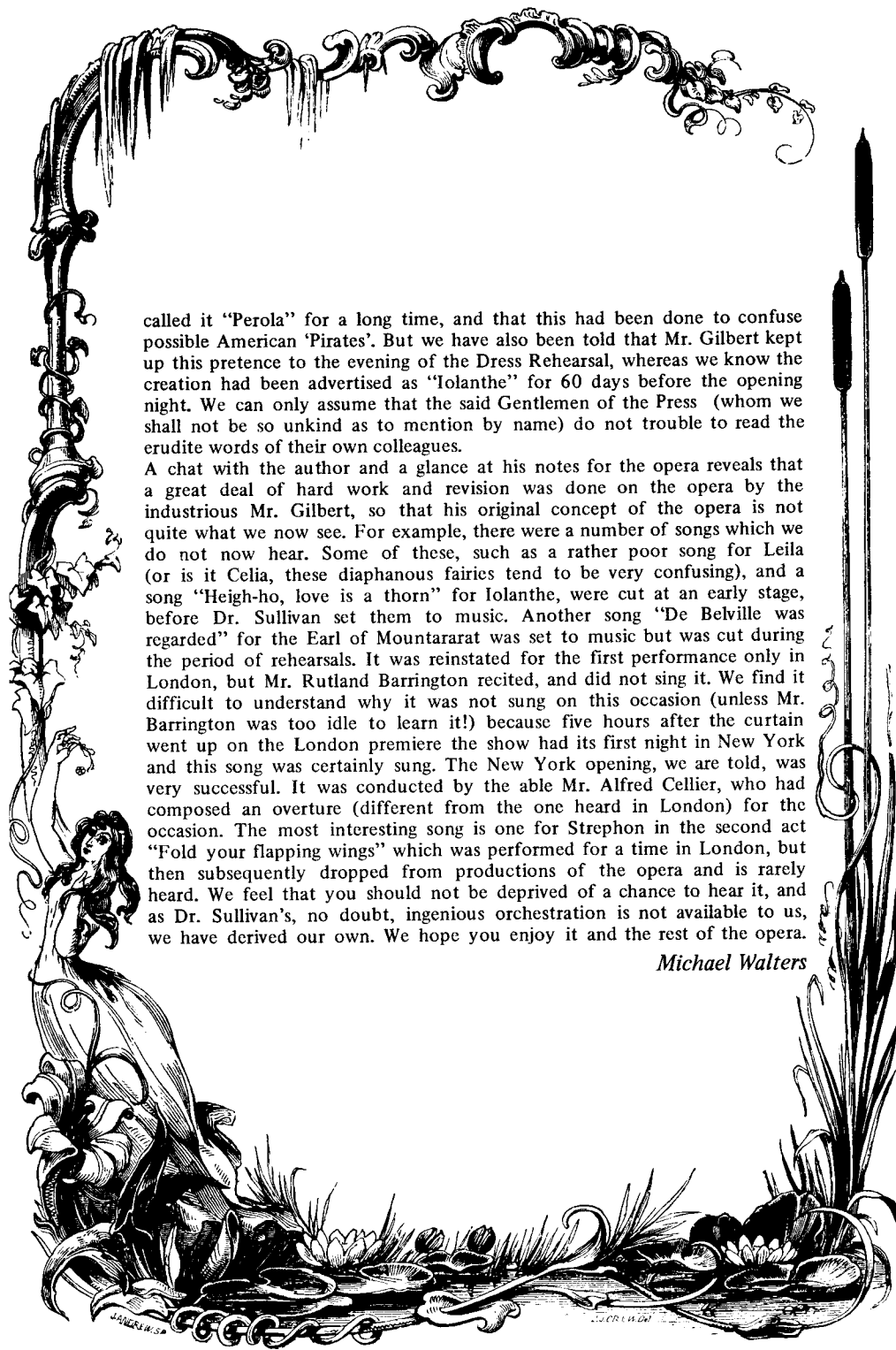
Miss J. TURNER



Miss. S. DONEGANI



Miss A. OTWOROWSKI



called it "Perola" for a long time, and that this had been done to confuse possible American 'Pirates'. But we have also been told that Mr. Gilbert kept up this pretence to the evening of the Dress Rehearsal, whereas we know the creation had been advertised as "Iolanthe" for 60 days before the opening night. We can only assume that the said Gentlemen of the Press (whom we shall not be so unkind as to mention by name) do not trouble to read the erudite words of their own colleagues.

A chat with the author and a glance at his notes for the opera reveals that a great deal of hard work and revision was done on the opera by the industrious Mr. Gilbert, so that his original concept of the opera is not quite what we now see. For example, there were a number of songs which we do not now hear. Some of these, such as a rather poor song for Leila (or is it Celia, these diaphanous fairies tend to be very confusing), and a song "Heigh-ho, love is a thorn" for Iolanthe, were cut at an early stage, before Dr. Sullivan set them to music. Another song "De Belville was regarded" for the Earl of Mountararat was set to music but was cut during the period of rehearsals. It was reinstated for the first performance only in London, but Mr. Rutland Barrington recited, and did not sing it. We find it difficult to understand why it was not sung on this occasion (unless Mr. Barrington was too idle to learn it!) because five hours after the curtain went up on the London premiere the show had its first night in New York and this song was certainly sung. The New York opening, we are told, was very successful. It was conducted by the able Mr. Alfred Cellier, who had composed an overture (different from the one heard in London) for the occasion. The most interesting song is one for Strephon in the second act "Fold your flapping wings" which was performed for a time in London, but then subsequently dropped from productions of the opera and is rarely heard. We feel that you should not be deprived of a chance to hear it, and as Dr. Sullivan's, no doubt, ingenious orchestration is not available to us, we have derived our own. We hope you enjoy it and the rest of the opera.

Michael Walters

The Ladies and Gentlemen of the Chorus

Miss Ann Alderson	Mr. Jeffrey Jenkins
Miss Margaret Bell	Miss Janina Kaminska
Mr. Stephen Bodle	Mr. Gary Magill
Mr. Robert Burden	Miss Celia Martin
Miss Edna Burrow	Mr. Anthony Moorby
Mr. Alan Crewe	Mr. Keith McClurey
Miss Elizabeth Clark	Miss Cecilia Nevill
Miss Hilary Coates	Mr. Julian Radowicz
Mr. John Dickinson	Miss Barbara Tansey
Mr. Robert Fitzpatrick	Mr. Michael Tripp
Mr. Timothy Frain	Mr. Richard Wilson
Miss Karen Harget	Miss Christine Withers
Mr. Andrew Hoskins	Miss Cecily Woods

Miss Jane Cleaver

The Ladies and Gentlemen of the Orchestra

Violins

Miss Linda Bill
Mr. Christopher Holmquist
Miss Barbara Malpass
Miss Alison Ruddy
Miss Brady Senior
Mr. Mitchell Shaw
Miss Catherine Toomey
Miss. Rosemary Tyldesley

Violas

Miss Penny Midmer
Mr. David Pollard

Cellos

Mr. John Reed
Mr. Alan Lodge

Double Bass

Mr. Brian Parsons
Mr. Stephen Williams

Flutes

Mr. Jonathan Heitler
Miss Wendy Norman

Clarinets

Miss Julia Casson
Miss Amanda Jones

Oboe

Mr. Ian Craig

Bassoon

Miss Christine Barson

Horns

Mr Leo Debono
Mr. Simon de Sousa

Trumpets

Mr. David Burgess
Mr. Wayne Plummer

Trombones

Miss Susan Dodd
Mr. Brendon Peilou

Percussion

Mr. Colin Parker
Mr. Brian Steel

Miss Wendy Norman and Mr. Brian Steel have very kindly played the pianoforte for the Society throughout the period of rehearsals.

The members of Imperial College Dramatic Society

Stage Manager and Set Designer	Mr. Andrew Potter
Lighting Designer and Special Effects	Mr. Neil Pielou
Deputy Stage Manager	Mr. Paul Jarvis
Assistant Stage Managers	Miss Mary Austin Mr. Derek Paul
Masters of 'The Electricity'	Mr. Thomas Carlstedt-Duke Mr. Christopher Byard
Properties by	Mr. Ian Lacey

Stage Assistants

Mr. Richard Austin
Mr. Derrick Everett
Mr. Kenneth Haley
Mr. Roger Serpell
Miss Alison Jeffes

We also wish to gratefully acknowledge the assistance given by Mr. Steven Bartlett and others in London before our departure for Salterton.

The Society wishes to thank Mr David Harding for the use, of his orchestration of Strephon's song.

The attendants in the Auditorium are under the management of Mr. Nicholas Woodfine. His chief aids are Mr. John Reddie Mr. Jonathan Salzedo, Mr. Peter Chapman and Mr. John Casson. Any complaints should be made to the Society and not directed as personal abuse against these persons.

The Society wishes to acknowledge and thank all those who have given any assistance including

Salterton Arts and Theatre Club
Mrs. B. Williams (Argosy Gift Shop)
N. M. Murphy Esq.
The Managers of St. Peter's School

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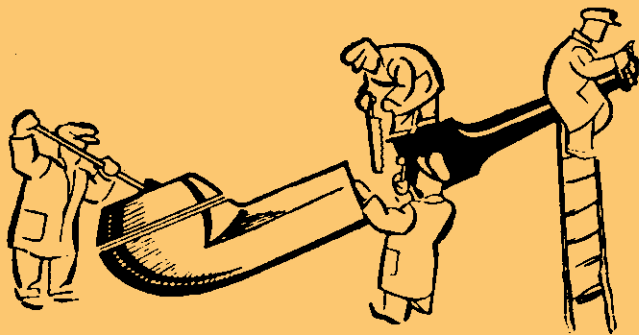
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