



LES  
GONDOLIERS







**Imperial College Operatic Society**  
Presents

*The*  
**GONDOLIERS**

*Libretto by* **W. S. Gilbert**  
*Music by* **Arthur Sullivan**

*Producer:* **Roger Nicholls**  
*Musical Director:* **Robin Fountain**  
*Stage Manager:* **Andy Potter**  
*Rehearsal Accompanist:* **Cecily Nicholls**



## The Gondoliers 1983

For the sixteenth successive year Imperial College Operatic Society is here in Budleigh Salterton to perform one of Gilbert and Sullivan's celebrated operettas. The choice of *'The Gondoliers'* for this year's show was not really mine at all, but the result of popular demand.(as expressed on the audience survey forms).

Preparations began before last year's tour had finished, and although people have constantly told me that "*Tour runs itself, so don't worry!*", the past few weeks have been the busiest I have ever known.

In April rehearsals began in earnest and now we offer the fruits of our labour for your enjoyment.

Every year our welcome to Budleigh Salterton seems warmer and warmer and indeed many of us feel so at home here, that, whenever we need to get away from London for a weekend, Budleigh Salterton is the first place that comes to mind.

We are all very grateful for the warm hand of friendship that is extended to us. Indeed, it is the basis for our Tour.

I sincerely hope you enjoy tonights' performance as much as we enjoy performing for you.

*Nicholas Taylor*  
Tour Chairman 1983

## Subscribing Membership

In return for a modest fee anyone may join our Subscribing Membership Society.

Subscribing Members receive advance publicity and the advantage of preferential pre-booking of seats. Each Subscribing Member is also entitled to one free seat.

If you have enjoyed tonight's performance and would like to become a Subscribing Member please write to:-

*Brendan Peilow*  
*The Subscribing Members Secretary*  
*c/o 44 Farnley Road,*  
*South Norwood,*  
*LONDON*  
*SE25 6NX*

A list of this year's Subscribing Members is included in the back of the Programme.

The Society wishes to thank all those who have given assistance including:



*Salterton Theatre & Arts Club*

*Mrs. B. Williams of the Argosy Gift Shop*

*The Board of Governors of St. Peter's School*  
*& Mr. G. Lisle*

*Mrs. A. S. Maynard*

*Mr. P. Walsh*



One afternoon in Naples in 1836 a two year old infant was kidnapped from his nurse and ransomed for £25. How ironic that 51 years later the victim of that particular Italian crime should be using such a scheme as the basis for a comic opera to be set in Italy



'*The Gondoliers*' is not the only Gilbertian libretto to allude to escapades involving children. Infact it contains a synthesis of three previous plots: Prince betrothed in infancy to a Princess (*Princess Ida*); infants' identities changed by nursemaid (*HMS Pinafore*); and child 'apprenticed' to a band of nautical folk (*Pirates*). These plots which usually involved characters crossing class boundaries were used by Gilbert as a vehicle to assert his belief that the upper classes should have no birthright to privileges.

Gilbert's socialistic leanings which are first detected in '*The Sorcerer*', the magic love potion which is designed to 'level all ranks', are fully open to examination in '*The Gondoliers*'. By the end of the piece, however, it would appear that Gilbert's 'stall' is set out further to the political right than certain earlier works would lead us to believe; or perhaps in his old age a general cynicism was creeping into his writings.

A satire on socialism was a topical basis for a dramatic work in 1889, when '*The Gondoliers*' opened for a run of 559 performances at the Savoy. Many republican clubs were set up in the 1870's, and anti-monarchical and pro-egalitarian principles were being vociferously championed in the 1880's by groups spreading the new creed of socialism. Venice provided an appropriate setting owing to its long history of republicanism, although by 1750 when the drama takes place the Venice of Casanova had lost much of its earlier prestige and power.

Venice also captured th imagination of Sullivan who had ironically been holidaying in the city at the time D'Oyly Carte was trying once more to persuade composer and librettist to start work on the projected new piece. Sullivan was at first reluctant as he considered that his music had for too long been subservient to Gilbert's drama. The lengthy and sometimes acrimonious debate between the partners on the relative status of music and drama may well have influenced the development of story and characterisation in '*The Gondoliers*'. In fact contemporary cartoonists did portray the two collaborators as Marco & Giuseppe trying to 'act in perfect unity'.

In the end Gilbert was unusually accomodating in the way he presented material to Sullivan and this, coupled with the evocative Italianate theme (which was perhaps so effective because Sullivan had some Italian blood) enabled the composer to produce possibly his most brilliant score. Indeed the opening scene of 18 minutes of unbroken music is a luxury seldom afforded to composers of comic opera.



A further dimension of Gilbert's preoccupation with egalitarianism was his distaste at the attitudes of the established principal singers in D'Oyly Carte's company. Several of them had been involved in contractual wranglings to increase their status and salaries above the norm. Hence, Gilbert was determined to equalise the sizes of the various rôles, and so reduce the amount of back-biting and one-upmanship. This he succeeded in doing (though productions of *'The Gondoliers'* have changed significantly since 1889).

It is widely accepted that *'The Gondoliers'* is the last great example of the combined genius of these two men. A quarrel over the finances of *'The Gondoliers'* led to a three year estrangement from which they never really recovered. The diplomacy of D'Oyly Carte eventually brought them to work on a plot which developed the anachronous scheme of the Duke of Plaza-Toro (who registers himself as a Limited Company). The result was *'Utopia Limited'* which is not generally considered one of their successes although we hope our patrons of 1982 will share our view that even their less popular works are well worth performing.

Roger Nicholls

## THE GONDOLIERS OR, THE KING OF BARATARIA

### Dramatis Personae

The Duke of Plaza-Toro (*a Grandee of Spain*)

Luiz (*his Attendant*)

Don Alhambra del Bolero (*the Grand Inquisitor*)

Marco Palmieri

Giuseppe Palmieri

Antonio

Francesco

Giorgio

Annibale

} (*Venetian Gondoliers*)

The Duchess of Plaza-Toro

Casilda (*her Daughter*)

Gianetta

Tessa

Fiametta

Vittoria

Giulia

} (*Contadine*)

Inez (*the King's Foster-mother*)

*Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds and Pages*

ACT I - The Piazzetta, Venice    ACT II - Pavilion in the Palace of Barataria

(*a period of three months is supposed to elapse between Acts I and II*)

There will be an interval of twenty minutes, during which refreshments will be available.

# Principals



Nicholas Kaey & Jenny Foster  
*(Marco & Gianetta)*



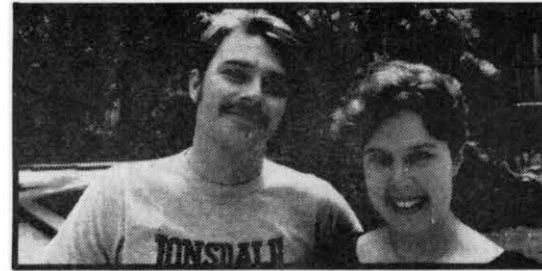
Anthony Pearce & Siân Allen  
*(Giuseppe & Tessa)*



Wendy Norman  
*(Inez)*



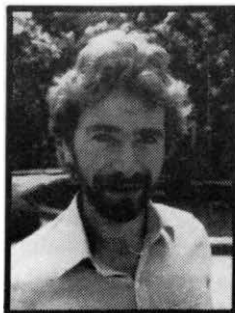
Roger Middlebrook & Michèle De Casanove  
*(Duke & Duchess of Plaza-Toro)*



Richard Cartmale & Elizabeth Bundy  
*(Luiz & Casilda)*



Ellis C. Pike  
*(Don Alhambra)*

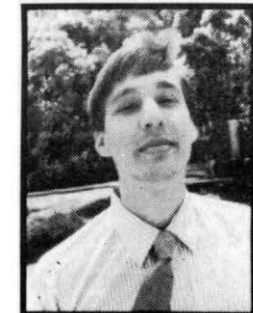


Roger Nicholls  
*Producer*



Clive Paget    Sally Donegani    Barbara Tansey    Mark Lee  
Mac Newton    Judith Aungiers    Tim Sawers

*(Antonio, Francesco, Vittoria, Fiametta, Giulia, Giorgio, Annibale)*



Robin Fountain  
*Musical Director*



## Chorus

*Cecelia Nevill  
Pamela Tew  
Delinne Isaacs  
Elizabeth Lindsay  
Barbara Tansey  
Isobel Collins  
Mary Jolliffe  
Janina Kaminska  
Fiona Sinclair  
Deborah Johnson  
Judith Aungiers  
Sally Donegani*

*Andrew Wood  
Steve Bodle  
Brian O'connell  
William White  
Mac Newton  
Clive Paget  
Tim Sawers  
Mark Lee*

## 1983 Tour Committee

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*Nick Taylor  
Roger Middlebrok  
Mark Lee  
Sally Donegani  
Greg Tansey  
Brendan Peilow  
Clive Paget*

# Orchestra

## Flutes

*Jonathan Heitler*  
*Sally Farrell*

## Clarinets

*Petrina Lodge*  
*Chris Jeffrey*  
*Gillian Pearmain*

## Oboe

*Alison Britten*

## Bassoons

*David Thorpe*  
*Eleanor Ramage*

## Trumpet

*Alan Wilkinson*

## Horns

*Paul Maple*  
*Dave Brook*

## Trombones

*Colin Parker*  
*Andy Noble*  
*Gary Davies*

## Horns

*Tim Jones*  
*Fred Shaub*

## Percussion

*Brian Steel*

## Violins

*John Britten (leader)*  
*Paula Tysall*  
*Rosemary Henbest*  
*Barbara Malpass*  
*Steve Frost*  
*Sally Shaub*  
*Ellen Reverend*

## Viola

*Robert Thompson*  
*Richard Pigg*

## Cellos

*Alan Lodge*  
*Esther Harriot*

## Double Bass

*Liz Hollowood*

## Front of House

F.O.H. Manager - *Colin Rozario*

Assisted by *Nici Pike, Sally Wilson and Richard Wilson*

## Stage Crew

The Stage Manager (& Constructor)	<i>Andy Potter</i>
The Interior & Exterior Designer (& decorator)	<i>Greg Tansey</i>
The Stage Manager's Assistant (& minder)	<i>Ian Lacey</i>
The Illumination Arranger (& operator)	<i>Ken Haley</i>
The Master of Properties	<i>Mark Kuse</i>
The Deputy for The Stage Manager	<i>Brendan Peilow</i>

**The Stage Crew** (a conglomerate of carpenters, constructors, comedians and convivial company).

*Tom Carlstedt-Duke*  
*Isy Corble*  
*John Dickinson*  
*Janet Downes*  
*Paul Jarvis*  
*Keith McClurey*  
*Nici Pike*  
*Julian Radowicz*  
*Nick Taylor*  
*Mike Town*

Costumes	<i>Cecelia Nevill</i>
	<i>Fiona Sinclair</i>
	<i>Stephen Frost</i>

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