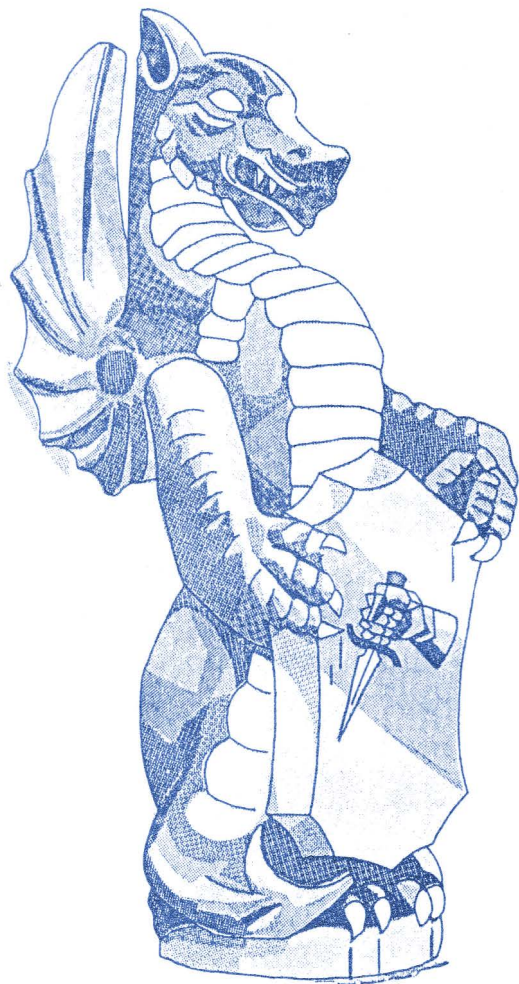


Imperial College Operatic Society
presents

RIDDYGORE

W. S. Gilbert
and
A. Sullivan



Production
Director
Clive
Paget

Musical
Director
Colin
Rozario

Public Hall, Budleigh Salterton
1 - 11 August 1990

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Message from the Chairman

Hello, and welcome to the society's twenty third production in Budleigh Salterton. This is my tenth tour to Salterton and I know the regulars among you enjoy the shows as much as we do. If you have not seen an ICOS performance before, I hope what you see is sufficiently to your liking to make you want to return, or even become a subscribing member. We are very grateful to our subscribing members for the considerable support they have given us over the years. Any member of the Front of House staff will gladly give you further details.

Please try and support our charity concert in St Peter's Church at 3:00 pm on August 5th - I may even sing something!

Here's to another successful year!

Nick Keay, Tour Chairman



Colin Rozario
Musical Director

This is Colin's tenth consecutive year down in Budleigh Salterton having been involved either as chorus member, minor principal, Front of House Manager or Musical Director. He now feels it is time to hang up his baton as he is getting married in September, and therefore this will be his last show. Coincidentally, *Ruddigore* (or *Rud-dygore*) was the show in which he made his ICOS debut. He would like to take this opportunity to thank you all for your support, both past and present.



Clive Paget
Production Director

This is Clive's fourth major collaboration with Colin for ICOS. Before that he was a regular performer, appearing in all thirteen Savoy Operas and taking rôles like Pooh Bah, Grosvenor, Shadbolt, The Lord Chancellor, and Sir Joseph Porter. As well as his work with ICOS, Clive has directed Britten's *Paul Bunyan* and Handel's *Acis and Galatea* and performed in pieces as diverse as *The Rape of Lucretia* and *Salad Days*. During the day he is a software engineer for a major defence company. Clive Paget is 28.



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*Laugh? I nearly kissed
the mother-in-law !!!*

Ruddygore

by Selwyn Tillet

In *Ruddygore*, Gilbert and Sullivan were faced with the almost impossible task of following themselves. *The Mikado*, the biggest box office hit of the 1880s, was set to come off at last in January 1887, after a run of nearly two years. Vast numbers of theatre-goers still queued to see it, many of them not for the first time. Any substitute, however worthy in itself, would be viewed in some quarters with a certain amount of vexation. This perhaps explains the rather mixed reception which was to greet the new opera.

For his plot, Gilbert decided to get away from his very British pseudo-Japan and take an affectionate, satirical look at something definitely English - the old-fashioned blood-and-thunder melodrama. Gilbert, who was then just turned fifty, would have seen these even on certain London stages as a young man, and in many places in the provinces they were as popular as ever. All had recognisable common features: a larger than life villain, to be greeted with hisses whenever he appeared; a highly-principled naïve heroine; a dashing military or naval hero; a virtuous old retainer; an improbable plot revolving around wills, curses, and more than a dash of the supernatural. The plays and their characters were well known types, and they had been parodied before, not least by Gilbert himself:

Ruthven: I also love you, and in love, as in war, all schemes are fair. (*Taking her round the waist*)

Alice: Unhand me, monster!

Ruthven: Not so, pretty one. Listen! A coach and six is in readiness in the thickest part of the forest, and I have minions who will drive you where I will. Salisbury Plain is barely fifty leagues away, a clergyman in full canonicals and an aged pew-opener are awaiting us at Stonehenge, and he will speak the words that will make you mine.

Alice: Unhand me, coward, or my shrieks shall bring those around you who will make you repent the day you laid a hand on old John Grey's daughter, help! help! help!

Herbert: (*rushing forward and seizing Sir Ruthven*) Monster! Unhand that lady!"

A Sensation Novel (1870)

With the established Savoy company on hand, all of them experienced character actors, this sort of thing was too good an opportunity to miss. Gilbert's parody in writing *Ruddygore* became accurate and deadly. He transported Ruthven as the name of the villain from his earlier play, and even this was a direct reference to much nineteenth century melodrama where Ruthven had been the standard name for a vampire. Through the autumn of 1886 he sent Sullivan packages of solos and choruses, and the music had progressed far enough for rehearsals to begin in December. These took place in the morning or afternoon, while *The Mikado* still played in the evening. Often Sullivan took the chorus and some principals through their music at Henry Irving's Lyceum theatre while at the same time Gilbert rehearsed other principals in their dialogue on stage at the Savoy. Because of the elaborate nature of the staging in parts of Act 2, the band were

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up-county, the occasion to be presided over by
the Rev. John Roskilly, DD

The village May Queen will be chosen at noon
by Sir Despard Murgatroyd Bart, 22nd Baronet of
Ruddygore

Refreshments will be available from all day
from The Ruddygore Arms, proprietor Dame Hannah
Trusty.

probably called to some of the final rehearsals, and Sullivan, contrary to his usual practice, had every note of the music complete more than a week before opening night, which was set for Saturday 22 January 1887.

As the curtain went up on the new piece two serious problems attended it. Its original title was *Ruddygore* - with a 'y' - and to many over-susceptible critics the word was too redolent of a stronger one. Gilbert himself could hardly believe the reaction and exploded to one questioner "If I say, 'I admire your ruddy countenance', do I mean, 'I like your bloody cheek'?" In public he quipped that he and Sullivan were considering changing the title to "Kensington Gore; or, Not So Good As The Mikado" while in private he suggested to Sullivan that they should go for "Robin and Richard were Two Pretty Men", which would really have given the critics something to complain about! Eventually sanity and cynicism led them merely to change the 'y' into a less offensive 'i' - and *Ruddigore* the opera has remained ever since.

The second problem was less easy to solve. The highlight of Act 2 was, and is, the dramatic scene in which the villain's portrait gallery comes to life. This idea had also been transported from one of Gilbert's early pieces, *Ages Ago* (1869), during rehearsals for which he met Sullivan for the first time. Gilbert intended the scene to be one of heavy burlesque, but Sullivan's music turns it into an extended moment of real tension and terror. Gilbert also intended that as the supernatural element developed through the Act, theatrical convention and indeed theatrical stage mechanics should be satirized. When the portraits came to life a second time to end the opera, it was to be in full light with all the mechanical tricks revealed. This surreal idea was many years ahead of its time, and might have worked if Sullivan had provided the kind of music Gilbert envisaged - the portraits would have been figures of fun from the start. As it was, Gilbert snorted, it was like importing fifty lines of *Paradise Lost*.

Audience reaction was not favourable. Gilbert's original intention did not hit home. It became urgent to reconstruct, and obviously what was seen as a weak ending was easier to alter than a complex and elaborate scene earlier on. Dialogue was altered, and a new finale was written within days of the first performance. The portraits did not reappear, and some of their dialogue in earlier scenes was cut. It is in this altered form that the opera is usually performed nowadays. In our production, however, we have gone back as far as possible to Gilbert's original idea and restored all the dialogue in both scenes. This makes a much more satisfactory ending, and one which modern audiences should have no trouble with! We have also restored the second verse to the Duet which opens Act 2, which was cut at the same time, and omitted a song for Sir Ruthven which, despite trying two completely different versions, neither Gilbert nor Sullivan was ever happy with.

The initial reaction cast rather a jinx over *Ruddygore*. When the original production ended in November 1887 it was not to be seen again in either Gilbert's or Sullivan's lifetime. When at last it appeared again in the 1920s it had a new overture, replacing the rather inefficient one which Sullivan had left to an assistant to write in any case. But in more recent years it has taken its place very firmly alongside the other G&S Operas as worthy of frequent performance. Older members of our audience may many years ago have seen Harry Lytton as Sir Ruthven. If so you are lucky to have a link with the opera's original production. It was as understudy in that part that Lytton made his debut in 1887.

*Cast in order of appearance
the mortals*

Old Sally Crick <i>a mediaeval witch</i>	Amanda Heitler
Janner Tripconey <i>an old fisherman</i>	Andrew Larkins
Jeb Chegwidden <i>an old fisherman</i>	Mike Dobson
Rose Maybud <i>the village schoolmistress</i>	Cathy Kelleher
Robin Oakapple <i>a young farmer</i>	Tom Monk
Old Adam Goodheart <i>his faithful servant</i>	Andrew Burton
Dame Hannah Trusty <i>landlady of the Ruddygore Arms</i>	Susan Foister
Goran Bolitho <i>a milkman</i>	Ian Cairns
Mrs Prudie Tregowan <i>the postmistress</i>	Joanna Bosley
The Rev. John Roskilly <i>the vicar</i>	Phil Hollman
The Widow Bosustow <i>a rich widow</i>	Janina Kaminska
Zorah Trevelyan <i>chief professional bridesmaid</i>	Susan Wright
Ruth Rowbottom <i>a professional bridesmaid</i>	Joanna Claydon
Demelza Penaluna <i>a professional bridesmaid</i>	Birgit Ahrens
Morwenna Penaluna <i>a professional bridesmaid</i>	Katina Dawe
Zachy Nancarrow <i>the village idiot</i>	Dave Tonnison
Old Gaffer Gadderby <i>an old shepherd</i>	John Tripp
Lowenna Penhalgan <i>a gypsy</i>	Christina Hunter
Pirran Bosustow <i>the widow's son</i>	Eleanor Thomas
Kerensa Tregowan <i>the postmistress' daughter</i>	Annette Carroll
Jim Chegwidden <i>a fisherman's apprentice</i>	Anita Carroll
Mercy Malpas <i>an orphan girl</i>	Rachael Clements
Richard Dauntless <i>a man o'war's man</i>	Ian Ellery
Mad Margaret <i>a woman of noble birth</i>	Georgia Dobson
Davey Pascoe, Esq. <i>a country squire</i>	Ian Buckley
George Trelawny, Esq. <i>a country squire</i>	John Franks
Mark Trehella, Esq. <i>a country squire</i>	Alaric Barrie
Davey Nancurvis, Esq. <i>a country squire</i>	Nick Key
George Polurrian, Esq. <i>a country squire</i>	Peter Murphy
Sir Despard Murgatroyd <i>22nd Baronet of Ruddygore</i>	Martin Raftery

Act I : the fishing village of Rederring, Cornwall

Act II : Ruddygore Castle, a week later

*there will be an interval of twenty minutes between acts
refreshments will be served*

ICOS Charity Concert, St Peter's Church, Sunday 5th August, 3:00 pm

*Cast in order of appearance
the ghosts*

Sir Rupert Murgatroyd *1st Baronet*
Sir Jasper Murgatroyd *3rd Baronet*
Sir Lionel Murgatroyd *6th Baronet*
Sir Harry Murgatroyd *9th Baronet*
Sir Cameron Murgatroyd *11th Baronet*
Sir Conrad Murgatroyd *12th Baronet*
Sir Thomas Murgatroyd *13th Baronet*
Sir Neville Murgatroyd *14th Baronet*
Sir Charles Murgatroyd *15th Baronet*
Sir Oliver Murgatroyd *16th Baronet*
Sir James Murgatroyd *17th Baronet*
Sir Gilbert Murgatroyd *18th Baronet*
Sir Beaumont Murgatroyd *19th Baronet*
Sir Mervyn Murgatroyd *20th Baronet*
Sir Roderic Murgatroyd *21st Baronet*

Phil Hollman
Mike Dobson
Clive Paget
Peter Murphy
Ian Buckley
Nick Keay
Dave Tonnison
Janina Kaminska
Adam Craske
Mike Tonnison
Andrew Larkins
Alaric Barrie
John Franks
John Dickinson
John Tripp

Orchestra

Violin

Stephen Frost *leader*
Paul Christ
Gill Flowers
Peter Gardner
Victoria Newing
Barbara Steel

Viola

Rachel Spence

Cello

Erhard Perz

Double Bass

Julia Cartmale

Flute

Michael Copperwhite
Jonathan Heitler

Percussion

Brian Steel

Oboe

Sue Frost

Clarinet

Andrew Power
Claire Stint

Horn

Mary Bisson
Timothy Jones

Bassoon

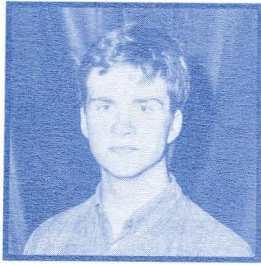
David Thorpe
Robert Fassona

Trumpet

Gary Jones
Cliff Parker

Trombone

Jeremy Bennett
Colin Parker



Tom Monk
Robin Oakapple



Cathy Kelleher
Rose Maybud



Martin Raftery
Sir Despard Murgatroyd



Georgia Dobson
Mad Margaret



Ian Ellery
Richard Dauntless



John Tripp
Sir Roderic Murgatroyd



Susan Foister
Dame Hannah Trusty



Andrew Burton
Old Adam Goodheart



Susan Wright
Zora Trevelyan



Joanna Claydon
Ruth Rowbottom

For The Company

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Costume Mistress	Irianwen Rees
Construction Manager	Fred Larkins
Stage Manager	John Dickinson
Stage Crew	Cathy Bee Ian Cairns Mike Tonnison Mike Town Ken Haley Daniel Glum Clive Paget Oscar Soonieus
Lighting	Josephine Burcke Elizabeth Elliott Michael Flowers Sue Parker Kate Cowmint Dan Hurn
Properties	Georgia Dobson
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Set built by members of the cast and crew

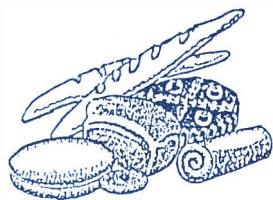
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