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Taken from the Novel of Prosper Mérimée

Libretto by Henri Meilhac and Ludovic Halévy

English version by Herman Klein and Henry Hersee

Music by

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Producer:  
**ROGER BAXTER**

Musical Director:  
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### President's Message

We welcome you to "Carmen," the first grand opera we have produced in our 67 years. This broadening of our repertoire has been made possible by the new policy which we introduced, as an experiment, this time last year. We know that there will be some members of our audience who have not been to a W.A.O.S. performance before; we hope you enjoy your evening and will want to come and see our future productions. Those who have attended our previous light operas we hope will get as much pleasure and entertainment from "Carmen" as they have from Gilbert and Sullivan.

So far the experiment seems to be going well. "The Yeomen of the Guard" last November proved very popular, with an audience at the six performances of over 3,000. Our membership is increasing rapidly and we are very happy to see so many new faces. Our future programme is calculated to continue our policy of more varied operas together with G. & S. and if the people of Winchester and places further afield continue to give us such excellent support we hope to be able to go on entertaining to our 100th season and beyond.

To conclude, a brief word of apology and explanation. Why only three performances and why have the ticket prices gone up so much? "Carmen" has four acts, so four different sets and much more complex lighting than for two act operas. The production is lavish and the cast, by our standard, enormous. The Guildhall is not designed for grand opera and before we could perform we have had to build an extension to the stage, set up all our scenery and install not only the lights but the wires and switchgear as well. This all takes time, hence the reduction in performances. A matinee on Saturday is not possible, because the opera is so long there just would not be time, and although there are fewer performances "Carmen" is costing more than ever to produce, hence the increased prices.

We promise you that this is a temporary state of affairs. "Gondoliers," next November, will have more performances and cheaper seats and we shall look forward to seeing you again.

**RONALD GIBSON**

### OBITUARY

We deeply regret the loss of Lt.Col. Sir John Maclure, Bt., O.B.E. who, for many years, was one of our Vice-Presidents. Although in recent years, ill-health had confined him to his home, he was previously a most active and enthusiastic supporter of the Society.

We extend our sympathy to Lady Maclure and to all his family.

# R. C. BROWN

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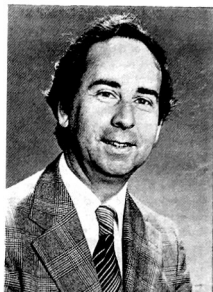
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ROGER BAXTER  
Producer



BRIAN EASTOP  
Musical Director

GEORGES BIZET - 1838-1875

Georges Bizet was born Alexander César Leopold in Paris on 10th October, 1838. After an uneventful childhood he won the Prix de Rome and studied at the Paris Conservatoire under Gounod and Fromental Halévy whose daughter he married in 1869 (Ludovic Halévy, one of the librettists of "Carmen," was her cousin). Bizet's "Carmen" is one of the half dozen most popular operas ever written but like several other French composers, Bizet suffered from being a genius in the most traditionalist of operatic countries of the 19th Century. Many of his operas before "Carmen" failed because of poor libretti and some of them he later disavowed, including the one act operetta "Le Docteur Miracle" (composed in 1856). One opera that has survived is "Les Pêcheurs de Perles" (composed in 1863) but this is almost certainly because of Bizet's music rather than the improbable tale set in ancient Ceylon. "Carmen" was his last work and had its first performance on 1st March, 1875, but was received by the Paris press with great hostility which deeply upset Bizet. He died a broken man three months later on the 3rd June, 1875, the evening of the 33rd performance of "Carmen," the opera which he believed the world had rejected.

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## HAMPSHIRE CHRONICLE

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# CARMEN

The story of the opera "Carmen" is based on Prosper Mérimée's novel of the same title. Mérimée made a number of visits to Spain during which he developed a fascination for gypsies and their way of life; so much so that he decided to adapt a story which he had once been told and make the heroine a gypsy. The story tells of the gradual disintegration of a young soldier, José, caused by a sudden infatuation he has with a woman, Carmen. Bizet's librettists made every effort to keep as close to Mérimée's story as they could. However, one or two additions and changes were made partly as a sop to the operatic traditions of the time, in particular the introduction of Micaela. In the original, while waiting for his execution, José asks a visitor to give a small silver medallion to a young girl in another town. She is to be told of José's death but not how he died. It is from this snippet that the librettists invented the character Micaela. To balance this they cut out Carmen's villainous one-eyed husband. In the Mérimée novel he was killed by José in a knife fight, hence the struggle with Escamillo in Act III of the opera.

Unlike Mérimée, Bizet never visited Spain, which is probably the reason why, when he composed the "Habanera," he thought he was adapting an old Spanish folk song. However, it was in fact a song called "El Arreglito" composed by the salon musician Yradier. Bizet, on having this pointed out to him, added a footnote to the score "Imitated from a Spanish song."

Bizet's opera represented a radical departure from the traditions of the Opéra-Comique in Paris where it was first performed. It was the first time that the hero had turned into a murderer and the "heroine" was a gypsy who worked in a factory and flaunted her sexuality in the square of Seville.

As early as 1873 one of the directors of the Opéra-Comique said: "Carmen! Mérimée's Carmen? Isn't she killed by her lover? And that, against a background of thieves, gypsies and cigar-makers! At the Opéra-Comique, a family theatre! The theatre where marriages are arranged! Every night five or six boxes are taken for that purpose. You will frighten off our audience — it's impossible." Later, in production, Bizet suffered opposition from the ladies of the Opéra-Comique who resolutely refused to become cigarette girls!

The first night wasn't quite the fiasco that the press would have had us believe, indeed Act I was well received. However, the last act played to an almost empty auditorium and the critics were venomous.

The second theatre to present "Carmen" was the Vienna Opera House, four months after Bizet's death. For this production the original dialogue was cut out and replaced by the more traditional recitatives of the day composed by Ernest Guirand. The cost of this addition was the loss of some of the story and a loss of identity by some of the characters.

The outstanding success of "Carmen" was posthumous. As Guirand said "All that Bizet ever knew of "Carmen" was the drudgery and irritations of the rehearsals and the disappointments that followed the first performance."

## NOTE ON THE PRODUCTION

The opera is being performed using dialogue rather than recitative, as originally intended by Bizet. Some of the dialogue has been rewritten in order to help clarify the characters and story.

## SYNOPSIS

Time, c 1820 and place, Spain

Don José, a young Navarrese hidalgo (gentleman) is exiled from his homeland after a quarrel over a game of paume (a form of fives), leaving his widowed mother to be looked after by his childhood friend Micaela. He signs on with a cavalry regiment, soon becomes a corporal and is posted to the cigarette factory by the square in Seville.

### ACT I

Scene - A square in Seville

The dragoons are lazing outside the guardhouse watching the passers-by in the square. Corporal Morales, their spokesman, observes a young girl, with fair hair and in the blue dress of a Navarrese, obviously searching for someone in the crowd. The dragoons quickly offer her assistance but are disappointed when they discover that she, Micaela, is looking for Don José, who, they tell her, will arrive shortly with the new guard. This guard, commanded by Lieutenant Zuniga, an officer new to Seville, arrives preceded by a group of urchins. The guard is changed, and before it leaves Morales informs Don José of Micaela's visit.

The cigarette factory bell rings calling the work-girls back after their mid-day meal and the square fills with young men who gather to watch the girls go by. Don José is not interested and busies himself mending the firing pin of his musket. Carmen arrives and receives special attention from the men whom she taunts by singing the "Habanera." She then spies Don José and mocks him in front of the crowd for his obvious disinterest. With her final words she takes a cassia flower from her blouse and tosses it at Don José, then runs, laughing, into the factory, followed by the other girls.

Micaela returns bringing Don José a letter of forgiveness from his widowed mother. Both the presence of Micaela and the reminder of his home in Navarre move Don José deeply and, left alone, he reads the letter. He is interrupted by cries from the factory where a quarrel has broken out. Girls pour out of the factory, all talking at once, and start fighting in the square. Zuniga can make neither head nor tail of what has happened and sends Don José inside to investigate. Carmen is brought out and is arrested for stabbing one of her comrades. When more trouble seems very likely the square is cleared and Don José is left to guard Carmen while Zuniga prepares the necessary papers to send her to prison. Carmen identifies Don José as Navarrese from his accent and completely catches him off his guard when she uses the Navarrese greeting "Comrade of my heart." She further taunts him by singing of a place at which they could later meet ("Seguidilla). Don José's defences collapse and he agrees to let her escape. Zuniga returns with the order for Carmen's imprisonment and the crowd assemble to watch her departure. At the prearranged spot Carmen pushes Don José backwards and runs swiftly down a side street. The cigarette girls mock the dragoons and Zuniga orders the arrest of Don José.

## ACT II

Scene - The tavern of Lillas Pastia ("... an elderly purveyor of fried fish, a gypsy black as a moor, to whose place many of the city's bourgeois came to partake of his speciality, though I imagine they did so particularly since Carmen made it her headquarters." — Don José in *Merimée*)

One month has elapsed. Zuniga, Morales and some of the dragoons have just finished a meal and Frasquita, Mercédès and Carmen sing and dance for them. Lillas Pastia is anxious to clear his tavern in order to transact some smuggling business. The dragoons invite the girls to go with them but Lillas Pastia signals to them to refuse. At that moment a procession is heard in the streets outside. It is Escamillo, a rising bullfighter, and his admirers. Zuniga rushes out to invite Escamillo to come in for a drink (*Toreador's Song*). Escamillo is attracted by Carmen's beauty and before leaving asks her for her name. Zuniga and the dragoons join Escamillo and his procession as they continue through the streets of Seville.

The coast is now clear and Lillas Pastia opens a secret hatch through which crawl the smugglers El Dancaïro and El Remendado. They have come to collect Frasquita, Mercédès and Carmen to act as a decoy while the men are engaged in smuggling. Carmen declines to accompany them as she expects Don José to call on her later that evening. The others can hardly believe their ears. Is Carmen really in love? They suggest that Don José might join them. Don José is heard singing down the street and Carmen is left alone to greet him. While Carmen dances for her lover the bugles sound "the retreat". Don José's strong sense of honour comes into violent conflict with Carmen's sense of freedom. He produces the withered cassia flower as proof of his love for her (*Flower Song*). Carmen then tries in vain to induce him to desert. Don José takes heartbreaking leave of Carmen and the story might have ended there but for the untimely arrival of Zuniga who has returned to see Carmen. A fight develops between the two soldiers and Carmen summons help. Zuniga is overwhelmed and held prisoner until the smugglers are out of his reach. Don José has been guilty of gross insubordination and has no choice but to follow the smugglers and Carmen into the mountains.

## ACT III

Scene - A mountain pass some weeks later

It is just before daybreak and the smugglers slowly and quietly appear carrying contraband. El Dancaïro and El Remendado tell the others to rest while they go forward to see if the coast is clear. Frasquita and Mercédès decide to read their fortune in cards. (*Card Trio*). Carmen joins them but all the cards will predict for her is death at the hands of Don José. El Dancaïro and El Remendado return. The coast is clear except for three customs officers whom the girls will decoy, so the smugglers go forward leaving Don José on guard until they return.

Micaela arrives in search of Don José, having been led to the smugglers' hideout by a local guide. She has some grave news for Don José and prays that the Lord will protect her on her dangerous mission. She sees Don José and is about to approach him when he fires at an intruder. She can take no more and rushes for shelter. The new arrival is Escamillo who has been herding bulls down in the valley. Don José at first welcomes the distinguished visitor but when he realizes that Escamillo has come in search of his latest love, Carmen, he is furious and challenges Escamillo to a duel with knives. Escamillo's life is saved in the nick of time by the return of the smugglers who have hurried back on hearing the shot. The smugglers encourage Escamillo to leave, but before he does so he invites them all, especially Carmen, to his forthcoming appearance at Seville.

The smugglers are about to move on once more when Micaela is discovered. She pleads with Don José to follow her but when Carmen encourages him to go, his jealousy is aroused and he resolves to stay. Micaela, who has not had the opportunity to complete her message, now tells Don José that his mother is dying and that before she dies she wants to see him in order to forgive him. He at once decides to go with her but stops in his tracks at Carmen's reaction to the voice of Escamillo heard receding into the valley below. There is a tense moment before Micaela persuades Don José to leave.

## ACT IV

Scene - Outside the bull-ring in Seville

It is the day of Escamillo's bullfight and the crowd is outside the bull-ring awaiting the arrival of the matador. Meanwhile street sellers are pressing their wares on the crowd. The start of the procession is heralded by boys. One by one the various groups concerned in the bullfight pass by in procession: the toreros, the unpopular alguazil, the chulos, the swaggering banderilleros and the brave picadors, then finally Escamillo himself with Carmen on his arm. After taking leave of Carmen, Escamillo meets the alcade (mayor) and together they make their way into the arena followed by the crowd. Meanwhile Frasquita and Mercédès warn Carmen that Don José has been seen in the crowd and that her life might be in danger. The gates of the arena are closed and Carmen is left alone outside with Don José, but she makes no attempt to escape. Don José pleads with her to leave the country, forget the past and start a new life with him. Carmen replies that he is asking the impossible since she no longer loves him and whether she lives or dies will never go with him; "free she was born and free she shall die." From the arena the chorus describe the bullfight; Escamillo strikes the first bull which falls — "Vittoria." Carmen makes for the bull-ring but her path is barred by Don José. Renewed cries of "Vittoria" come from the arena; Escamillo has killed the second bull. Don José is filled with rage. In equal fury Carmen pulls Don José's ring off her finger and flings it at him. This is too much for Don José and he plunges his knife into her back as she makes a final attempt to enter the bull-ring where the crowd are acclaiming the victorious Escamillo. Followed by the crowd, Escamillo emerges from the bull-ring ready to claim Carmen. "I am your prisoner," says Don José. "I killed her." Then throwing himself over her body cries "O Carmen, my beloved Carmen!"

ROGER BAXTER

# CARMEN

## DRAMATIS PERSONAE

<b>Carmen</b> (a gypsy girl) .....	NORA WILLIAMS
<b>Micaela</b> (a village girl from Navarra and childhood friend of Don José) ...	MARGARET BAITS
<b>Frasquita</b> (a gypsy, a friend of Carmen) .....	DOROTHY BAXTER
<b>Mercédés</b> (a gypsy, a friend of Carmen) .....	PHYLLIS HAMBLIN
<b>Don José</b> (a corporal of Dragoons) .....	MICHAEL BARKER
<b>Matador Escamillo</b> (a bullfighter) .....	JOHN GOUGH
<b>El Dancaire</b> (a smuggler) .....	CLIVE HILTON
<b>El Remendado</b> (a smuggler) .....	REGINALD REED
<b>Zuniga</b> (Lieutenant of Dragoons) .....	PAUL DONOHOE
<b>Moralès</b> (a corporal of Dragoons) .....	PETER STEGGALL
<b>Lillas Pastia</b> (an Inn Keeper) .....	JOHN ROBINSON

**ACT 1 - A square in Seville. Date c 1820**

**15 MINUTE INTERVAL**

**ACT 2 - Lillas Pastia's tavern, near Seville, a month later**

**15 MINUTE INTERVAL**

**ACT 3 - A mountain pass, some weeks later**

**15 MINUTE INTERVAL**

**ACT 4 - Outside the Bull-ring at Seville**

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MARGARET BONE	JANET GOODMAN	HELEN MOON
CHRISTINE BROOKS	LORNA GOUGH	TESSA PURKISS
SHEILA BRYANT	MARGARET HALE	JOYCE SMITH
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ADRIAN CHOJNOWSKI	RICHARD HICKSON	JONATHAN WELLS
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### Procession to the Bullfight:

Gerry Bailey, Ron Baverstock, Stuart Dyos, John English, Malcolm English, David Evans, Roy Evans, Jack Eyre, Sidney Forester, Brett Gill, Roger Locke, Bill Miles-Kingston, Mark Pike, Clive Richardson, Les Rose, John Scurr, John Shoobridge, Paul Stocks, Mike Vokes, Martin Wright, Richard Quick, Paul Tipple, Richard Chisnell, Peter Mockford, Paul Bugden, Gordon Whitfield.



## ORCHESTRA

### 1st Violins:

HARRY MEREDITH (Leader)  
JOHN FALCONER  
ELIZABETH GILLINGS  
RITA LEIGHTON  
JOYCE McLEOD  
JOSEPH MILLS  
JOHN SARGENT

### 2nd Violins:

MARY BARTER  
MALCOLM EVANS  
KENNETH HOBBS  
JOAN MEADOWS  
JANET WITCHER  
LESLEY WOOTTEN

### Violas:

ELSPETH COOPER  
VIRGINIA BROOKES  
ROY GOODHEW  
HELEN TUCKER

### Cellos:

PETER DARBYSHIRE  
TIM BOURNE  
SUZANNE HATHAWAY

### Double Bass:

SIMON MILLIKEN  
HUGH GORDON

### Flutes:

STEPHEN SOLOWAY  
ANN COGGAN

### Oboes:

IRENE PRAGNELL  
IAN MURRAY

### Clarinets:

ROY HARWOOD  
DAVE KING

### Bassoon:

CHRISTOPHER HEWITT

### Horns:

ROBERT HARRIS  
ALEXANDRA LUMLEY

### Trumpets:

MALCOLM GOSDEN  
STEPHEN TOPP  
EDWARD READ

### Trombones:

BRAM TAYLOR  
PETER COWDREY

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Don Jose



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Mercedes



DOROTHY BAXTER  
Frasuquita



MARGARET BAITS  
Micala

## PRODUCTION TEAM

PRODUCTION SECRETARY	...	...	...	...	...	...	...	...	...	John Gough
STAGE MANAGER	...	...	...	...	...	...	...	...	...	Monica Forester
Assistant Stage Manager	...	...	...	...	...	...	...	...	...	Clive Richardson
Stage Assistants	...	...	...	...	...	...	...	...	...	Tessa D'Arcy Orders, Bob Coulter, John English, Laurie George, Nicholas King, Roger Locke
Lighting Design	...	...	...	...	...	...	...	...	...	Simon Bruxner-Randall
Lighting Assistants	...	...	...	...	...	...	...	...	...	John Brooks, David Harding, Paul Stocks
Continuity	...	...	...	...	...	...	...	...	...	Christine Walters
Properties	...	...	...	...	...	...	...	...	...	Carol Rigby, Janet Read
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Set Design	...	...	...	...	...	...	...	...	...	Grahame Drew and Peter Hall
Workshop Manager	...	...	...	...	...	...	...	...	...	Richard Trower
Set Construction	...	...	...	...	...	...	...	...	...	John English, Brian Hurst, Roger Locke, Rosalind Locke, Clive Richardson, Robin Stiffin, Mike Williams
Orchestra Secretary	...	...	...	...	...	...	...	...	...	Diana Jenkins
Rehearsal Accompanists	...	...	...	...	...	...	...	...	...	Adrian Duckworth, Helen Bull, John Falconer
Choreography and Producer's Assistant	...	...	...	...	...	...	...	...	...	Dorothy Baxter
Publicity Manager	...	...	...	...	...	...	...	...	...	John Jenkins
Advertising Manager	...	...	...	...	...	...	...	...	...	Margaret Baits
Publicity Assistants	...	...	...	...	...	...	...	...	...	John Shoobridge, Fiona Warburton
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"The Pirates of Penzance" . . . . .	1913	"Ruddigore" . . . . .	1954
"The Mikado" . . . . .	1914	"The Yeomen of the Guard" . . . . .	1955
"Iolanthe" . . . . .	1920	"Trial by Jury" and . . . . .	
"The Yeomen of the Guard" . . . . .	1921	"H.M.S. Pinafore" . . . . .	1956
"The Gondoliers" . . . . .	1922	"The Gondoliers" . . . . .	1957
"Patience" . . . . .	1923	"Utopia Limited" . . . . .	1958
"Ruddigore" . . . . .	1924	"Patience" . . . . .	1959
"Trial by Jury" and . . . . .		"Die Fledermaus" . . . . .	1960
"H.M.S. Pinafore" . . . . .	1925	"The Gypsy Baron" . . . . .	1961
"Princess Ida" . . . . .	1926	"The Mikado" . . . . .	1962
"The Mikado" . . . . .	1927	"Cox and Box" and . . . . .	
"Iolanthe" . . . . .	1928	"The Pirates of Penzance" . . . . .	1963
"Merrie England" . . . . .	1929	"Merrie England" . . . . .	1964
"The Gondoliers" . . . . .	1930	"Iolanthe" . . . . .	1965
"Utopia Limited" . . . . .	1931	"Princess Ida" . . . . .	1966
"The Yeomen of the Guard" . . . . .	1932	"The Gondoliers" . . . . .	1967
"Cox and Box" and . . . . .		"Ruddigore" . . . . .	1968
"The Pirates of Penzance" . . . . .	1933	"La Vie Parisienne" . . . . .	1969
"Ruddigore" . . . . .	1934	"The Yeomen of the Guard" . . . . .	1970
"Princess Ida" . . . . .	1935	"Trial by Jury" and . . . . .	
"The Mikado" . . . . .	1936	"H.M.S. Pinafore" . . . . .	1971
"Iolanthe" . . . . .	1937	"Utopia Limited" . . . . .	1972
"Tom Jones" . . . . .	1938	"The Merry Widow" . . . . .	1973
"Monsieur Beaucaire" . . . . .	1939	"The Mikado" . . . . .	1974
"Merrie England" (Concert Version) . . . . .	1947	"Patience" . . . . .	1975
"Iolanthe" . . . . .	1948	"Die Fledermaus" . . . . .	1976
"The Gondoliers" . . . . .	1949	"Trial by Jury" and . . . . .	
"Patience" . . . . .	1950	"The Pirates of Penzance" . . . . .	1977
"Trial by Jury" and . . . . .		"Iolanthe" . . . . .	1978
"The Pirates of Penzance" . . . . .	1951	"Orpheus in the Underworld" . . . . .	1979
"Princess Ida" . . . . .	1952	"The Yeomen of the Guard" . . . . .	1979
"The Mikado" . . . . .	1953		

## DATES FOR YOUR DIARY

DINNER DANCE — Friday, 2nd May, 1980, at the Royal Southampton Yacht Club, Details from the Joint Social Secretary: LORNA GOUGH, 36 Tegdown Meads, Winchester (Tel. 64669)

SOCIAL EVENING — Friday, 30th May, 1980, to introduce our next production "Gondoliers" at the Chesil Theatre, Chesil Street, Winchester at 7.30 p.m.

AUDITIONS FOR "GONDOLIERS" — Wednesday, 4th and Thursday, 5th June, 1980. Contact our Secretaries or JOHN GOUGH (Tel. 64669) for details.

OUR NEXT PRODUCTION — "GONDOLIERS," at the Guildhall, Winchester, 11th to 15th November, 1980

OUR NEXT BUT ONE PRODUCTION — "THE MERRY WIDOW," at the Guildhall, Winchester, 28th April to 2nd May, 1981

WOULD YOU LIKE TO JOIN US?

If you are interested in any aspect of amateur operatic productions please contact the Secretaries:  
VALERIE BELL, 246 Springvale Road, King's Worthy, Winchester. Telephone: 881980  
RICHARD TROWER, 45 Springvale Road, King's Worthy, Winchester. Telephone: 882135  
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Monday, May 12th to Saturday, May 17th	-	-	-	-	-	NIGHT MUST FALL
Sunday, May 25th	-	-	-	-	-	SEMPRINI
Sunday, June 1st	-	-	-	-	-	RONNIE CORBETT
Thursday, June 5th	-	-	-	-	-	ACKER BILK
Friday, June 6th	-	-	-	-	-	CHRIS HARRIS

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Love may be like a gypsy free,  
To Bizet's music you can sing this too,  
And if you do then Carmen must —  
Agree that vegetables are good for you.

What's good for me is good for you,  
It's Bizet's music but the words are new;  
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who will look as we pass  
when our journey is done."*

Carmen. Act 3, Smugglers' sextet.

