

November 2009

Reg Charity No. 1057417

Upper Atlantic Society



by Gilbert & Sullivan

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THEATRE ROYAL
WINCHESTER

Cavalleria Rusticana

by Mascagni



Reg Charity No. 1057417

November 2009

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Synopsis - Trial by Jury

If *Cav* is a story in which a man behaves badly, then *Trial* continues the theme, but in a much more light-hearted way! The story-line is so obvious as not to need a formal exposition. Gilbert and Sullivan operettas are almost ritualistic: you depart from the D'Oyly Carte traditions at your peril (except, of course, that it's OK to do a thoroughly modern production, as with the Society's *Mikado* in the spring!). Well, we have so departed, and we've drawn our inspiration from Sydney instead. It's an action-packed version, and we are confident that you will enjoy it!

Cast

The Judge
The Plaintiff
The Defendant
Counsel
Usher
Foreman of the Jury
Clerk

Adrian Hickford
Georgie Bottriell
Peter Revis
James Fitzgerald
Clive Hilton
Hamish McDonald
Gill Beck

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Chorus

Sue Aiken, Penny Bullough, Deborah Cleary, Anne Croudass, Stephen Gleed, Jan Gwynne Howell, Talia Hedström, Annette Hilton, Louise Hodson, Grace Honeysett, Pamela Jones, Bob Jones, Graham Light, Alan Matheson, Anne McDonald, Christopher Milne, Nicola Moore, Noeline Ormerod, Colin Paice, Liz Petley-Jones, Lois Price, Anthony Reid, Heather Reid, Gill Russell, Claire Smith, Joyce Smith, Frances Stirrup, Mary Twomey

Trial by Jury — Musical Numbers

Hark, the hour of ten is sounding
Is this the court of the exchequer?
When first, my old, old love I knew
All hail great Judge!
When I, good friends,
was call'd to the bar
Swear thou the Jury!
Where is the plaintiff?
Oh, never, never, never
May it please you, my lud!
That she is reeling is plain to see
Oh, gentlemen, listen
That seems a reasonable proposition`
A nice dilemma
I love him, I love him
Oh joy unbounded

Chorus, Usher
Defendant, Chorus
Defendant, Chorus, Usher
Chorus, Judge, Usher
Judge, Chorus

Counsel, Usher, Jurymen, Judge, Defendant
Counsel, Usher, Ladies, Plaintiff
Judge, Chorus, Foreman, Plaintiff, Usher
Counsel, Chorus, Plaintiff, Usher
Judge, Foreman, Plaintiff, Chorus
Defendant, Ladies
Judge, Counsel, Chorus, Usher
All
All
All

Biographies

Georgie Bottriell

Georgie was involved in music and drama from an early age and has always had a passion for it. Georgie graduated with a degree in Performance Art from Mountview Academy of Performing Art in London in 2002. Singing and drama still plays a huge part as the main hobby in her life. Georgie moved to Salisbury in late 2006 and sang locally with many societies including regularly with Winterbourne Opera and Salisbury Amateur Operatic Society. Whilst with these companies she starred as Mabel in *Pirates of Penzance*, Galatea in Handel's *Acis & Galatea* and Iris in Handel's *Opera Semele*. Georgie moved to Winchester in December last year and is delighted to be part of tonight's performance.

James Fitzgerald

This is James' first show with WOS. Previous roles with other societies include Bobby Child, *Crazy for You*, Fred Graham/Petruchio, *Kiss Me Kate*, Don Lockwood, *Singing in the Rain*, Pluto, *Orpheus in the Underworld* and Andy Lee, *42nd Street*. When not wearing silly costumes and jumping about on stage himself, James spends much of his time working in youth theatre as a producer/director and as a voice coach.

Adrian Hickford

Having portrayed KoKo in the most recent WOS production, *The Mikado*, Adrian is pleased to be playing the sclerotic, lewd, inebriated, yet still oddly passionate old Judge in Trial. He has taken on many of the lead baritone roles over the years with a number of societies (including *The Sorcerer* and Florian in *Princess Ida* for WOS's other recent G&S shows), but this is the first time he has appeared in Gilbert and Sullivan's earliest operetta.

Clive Hilton

Trial by Jury was Clive's first ever G&S operetta when, in his early twenties, he played the Foreman of the Jury in a concert version. For his 39th show with WOS, he now steps up to be the Usher, trying with difficulty to achieve order in a somewhat unruly court! Clive recently played the title role in *The Mikado*, and Sir Marmaduke Pointdextre in *The Sorcerer*. He is also a founder member of the vocal ensemble *Southern Eclectic* and a guest soloist with several choral societies.

Hamish McDonald

Hamish has been treading operatic society boards for 36 years. He has played many roles, ranging from a young Lieutenant Cable in *South Pacific* to a large-boobed, pantomime dame, but he had never sung G&S until he joined Winchester Operatic Society. He says that he now most enjoys singing bass in the chorus but willingly accepts the occasional minor role. In this production of Trial, he sings three solo lines and cannot understand why you would want to know about his musical background.

Peter Revis

This is my first role with WOS and I love every minute of it. I'm also a member of "Fareham Musical Society" and "Hamble Players." I enjoy the mix of parts in musicals, plays and now an operatic society. Also on the odd night when not at rehearsal I put in an appearance at home! I have now been performing since??? Well according to my mother since I was born! If it's not been behind a drum kit as part of a band playing a variety of music styles from Big Band swing to Heavy Metal (my student days!) it's been on a stage in numerous other parts! Having never been a member of an operatic society I was unsure what to expect, would I suit such a society? Well, thankfully yes, it's been very easy to fit in. Anyone looking for a friendly warm and welcoming society give Winchester a go! I would like to thank my wife for her continued support and sharing her make-up!

Crew

Stage Manager
Production Team
Artistic Co-ordinator
Orchestra Secretary
Set Design &
Construction
Technical Liaison
Make-up

Costumes
Props Team

Lighting Design
Lighting & Technical
Backstage

Rehearsal Accompanist
Rehearsal Refreshments
Sales & Marketing
Programme
Front of House

Angie Barks
Anne Croudass, Louise Hodson, Pamela Jones
Sue Aiken
Gill Beck
Sue Aiken with David Anderson, Brian Bush,
Brian Hurst, David Freemantle, Warner Hall, Colin Paice
Colin Paice
Jacqui Beckingham with Lara Cooper, Libby Crawford,
Christine Harding, Lucy Houghton, Pamela Jones,
Jenny Khatun, Kerry-Jayne Lilly, Jude Vallis
Anne Croudass, Pamela Jones
Trisha Feltham with Jill Fitzpatrick, Lizzie Gilbert,
Rhian McNaughton, Dave Rowe
David Ilsley
Theatre Royal
Andrew Case, David Fancett, Gary Hedges, Tony Lawther,
Rhian McNaughton, Hugh Purvis, Anne Waggot
Christine Webster
Clive & Annette Hilton
Gill Russell, Vernon Tottle
Sue Aiken
Iain Steel



Acknowledgements

The Society acknowledges the generous help given by; Head Teacher, Western Primary School. Mr Paul Budd, Caretaker Western Primary School. The Theatre Royal Management. Hampshire Wardrobe, Chesil Theatre for loan of costumes. Loan of Props - Jo Burnaby, loan of wig - Llyn Parker. Show, programme and publicity photography - Peter Sillick. Loan of organ - Winchester College Music School.

Future Productions

Like what you've seen and want to get involved? Whether onstage, backstage or front of house, WOS are always looking for new members. We are currently recruiting for our future productions of *42nd Street* in April 2010 and *Yeomen of the Guard* in November 2010. For further information please contact production secretary Louise Hodson on 07870 348951.

42nd Street

There will be a 'taster session' for the tap and dancing on November 25th for everyone to get a feel for what the choreographer has in mind. Come along and see if you could tap your way into the cast. The information evening will follow on December 2nd. Both of these will be held at Western School at 7.30pm. Contact Louise as above for more information.

42nd Street April 13th – 17th 2010 / Yeomen of the Guard November 9th – 13th 2010

Why Not Become a Friend of the Society?

For further information contact: Mr David Rowe, Friends' Secretary
5 Western Road, Winchester SO21 5AH Tel:01962 854980

Membership Secretary: Pamela Jones 01962 863826
email: pamjones@btinternet.com

The society appreciates the support of local businesses in Winchester who help us through their sponsorship and by advertising in our programme. If you would like to become a sponsor or to place an advertisement in the programme for our next production please contact Vernon Tottle on 01962 779611 or Gill Russell on 01962 855615. Email: secretary@winchester-operatic.org.uk



Wells for India

Bringing water and dignity to the poorest people of rural Rajasthan

WOS has invited Wells for India, a Winchester based charity working to bring water and dignity to the poorest people of Rajasthan, to make retiring collections at performances of *Cavalleria Rusticana* and *Trial by Jury*. Wells for India work in close cooperation with rural communities, through collaboration with partner organisations in India who share similar values. If you are interested in knowing more, please visit: www.wellsforindia.org or telephone: 01962 848043



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Tony Ayres - Director

Tony Ayres began his theatrical career backstage, lighting shows regularly at school and at Oxford. While teaching at Winchester College, he was closely involved in some fifty productions as performer, set builder, lighting manager, sound manager, stage manager, designer or, most often, director. His involvement with Winchester musicals and opera has included singing in *The Magic Flute*, playing in the orchestra for *The Fairy Queen*, conducting *Trial by Jury*, co-directing *Carmen* and directing *Ottone*, *Oliver!*, *Figaro and Susanna*, *The Pearl Fishers* and *L'Elisir d'Amore*. *Cav & Trial* is the first show he has worked on with WOS and he is greatly enjoying the experience!

Derek Beck - Musical Director

This is Derek's fourteenth appearance 'on point duty' at a WOS production, including an award-winning *Carmen* in New Hall in 2000. Born in Lancashire, he read music and train timetables at Durham University and, as a Rotary International Fellow, studied conducting at the University of Washington, USA. He taught on Merseyside (where he sang, produced and conducted much Gilbert & Sullivan), the Isle of Wight and latterly at Peter Symonds College in Winchester as well as being an Open University music lecturer. He is in charge of music at St. Cross Hospital, conducts the 80-strong Twyford Singers and is Musical Director of the Winchester & County Music Festival, responsible for their annual choral and orchestral performances in the Cathedral.

A composer and arranger of music for many of the groups with which he has been associated, he now fills his 'spare time' as a Cathedral guide. Our MD has a reputation for giving not-very-serious talks to very serious organisations as well as having a penchant for playing everyone's parts in rehearsals !

Louise Hodson - Choreographer

Louise has been dancing all her life and has been a professional dance teacher for 5 years. She has worked with the society on *The Pirates of Penzance*, *La Vie Parisienne*, *Kiss me Kate* and *The Gondoliers*, as well as performing in the productions herself. She also choreographs for Footlights youth theatre, and enjoyed working recently on *Carousel* with WOS as well as *Stepping Out* with The Chesil Theatre.



Cavalleria Rusticana - Musical Numbers

Prelude and Siciliana

Introductory Chorus

Scene

Scene and Alfio's Song

Scene and Easter Hymn

Romance and Scene

Duet

Lola's Song

Duet

Duet

Intermezzo

Scene, Chorus and Drinking Song

Finale

Turiddu

Chorus

Santuzza and Lucia

Alfio and Chorus

Lucia, Alfio, Santuzza and Chorus

Lucia and Santuzza

Santuzza and Turiddu

Lola, Turiddu and Santuzza

Santuzza and Turiddu

Santuzza and Alfio

Orchestra

Chorus, Turiddu, Lola

All

Biographies

Peter Barber

Peter is delighted to be making his debut with WOS as Alfio in *Cav*. He is also pleased to have the opportunity for the first time of treading the real boards on stage in The Theatre Royal Winchester, being more used to appearing there behind the scenes in the capacity of Vice Chair of the theatre's Board of Trustees. For many years he has enjoyed singing a variety of roles in opera, oratorio, musicals and pantomime across the Surrey-Hants region, ranging from the *Flying Dutchman* to the *Ugly Sisters*, and including leads in several of Southampton Operatic Society's shows such as *La Traviata*, *Iolanthe*, *Die Fledermaus*, *Guys & Dolls* and *Sweeney Todd*. As he lives in Alton and works near Southampton (as a partner in the law firm Blake Lapthorn), Winchester is Peter's ideal musical halfway house!

Penny Bullough

The role of Mamma Lucia has involved Penny in intensive training in tottering about in an irritated fashion, looking concerned and convincing listening. In between she has been enjoying Mascagni's wonderful music and joining in where possible. During *Trial By Jury* she has to be restrained from singing everybody else's parts, for which she apologises to the Judge and the court. When not performing with WOS Penny is a member of Southern Eclectic, a small singing group comprising six WOS "stalwarts" who can be seen and heard at various venues this year including the Winchester Film Festival.

Kate Freemantle

Kate joined the Winchester Operatic Society, where her father, Reg Reed, was the leading tenor, after she left school. Life's events took her away from music and singing for some while, but she came back to it, and had singing lessons from her father until his death in 2003.

Her roles have included Lilli Vanessi in *Kiss Me Kate*, Mamma Lucia in *Cavalleria Rusticana*, Stella in *Tales of Hoffman*, the Countess in *The Marriage of Figaro*, and the Mother in *Amahl and the Night Visitors*.

Kate now has vocal and stage coaching from Patricia Taylor in Parkstone, and is honoured to have been chosen to sing Santuzza in this Winchester Operatic production.

Carole Lilly

This is the second occasion that Carole has been asked to step into a part when someone has been forced to drop out. Whilst she is sorry for those to whom it has happened she is thrilled this time to have the chance to sing 'REAL' opera. Carole has sung many major roles in both operettas and musicals: May Queen in *Merrie England*, Casilda in *The Gondoliers*, and Nettie Fowler in *Carousel*, all with WOS; Eliza in *My Fair Lady*, Adele in *Die Fledermaus*, and Yum-Yum in *The Mikado* with other societies. She also sings with bass/baritone David Jupp in concert as 'Duo Cantabile'.

Anthony Reid

Anthony Reid has been an active member of operatic societies in Winchester, Southampton, Sheffield and Kingston-upon-Hull and has taken part in many amateur operatic and oratorio productions in either principal or chorus roles. Previous principal tenor roles include Doctor Faust in Gounod's *Faust*; Don Jose in Bizet's *Carmen*; Nemorino in Donizetti's *L'Elisir d'Amore*; Gerald in Delibes' *Lakme*; Turiddu in Mascagni's *Cavalleria Rusticana*. He has also sung principal roles in most of the Gilbert and Sullivan operettas and many well known oratorios. Although Tony has appeared in a number of musicals, his under-developed dancing skills have precluded any advancement to the front row.

WINCHESTER ROTARY

WOS would like to thank Winchester Rotary for their continuing support of our productions. Rotary are enabling 30 local senior citizens to attend the Saturday matinee performances of Cavalleria Rusticana and Trial by Jury. We hope Rotary and their guests enjoy the show!

For more information about

Rotary in Winchester, visit:

www.winchesterrotary.co.uk

Or contact the secretary,

James Larcombe: 01962 622069

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Synopsis - *Cavalleria Rusticana*

In many Mediterranean countries it is customary at Easter to parade floats with statues of Christ and the Virgin, and to enact some of the biblical events of the season. Our Sicilian villagers are no exception: the day starts with the excitement of unpacking the hardware, and assembling and dressing the statues. Later, in the ceremony itself, after much swinging of incense, the events of Easter morning as told in St. John's gospel are played out. Mary¹ visits the tomb (represented by the open church doors), looks inside it but, finding it empty, is leaving the place when she meets Jesus – at first supposing him to be the gardener. She kneels before him, and then everyone enters the church to begin Easter Mass.

Santuzza is one of the village's principal participants in this annual ritual, but on this particular Easter Day she is decidedly out of sorts; for early in the morning (during the Overture) her mounting suspicions were confirmed when she observed Turiddu, whose child she is carrying, in the arms of Lola, wife of Alfio the carter. You need to read that sentence again, for it describes all the essential relationships of the opera.

Santa is in fact screwing up the courage to enquire of Mamma Lucia (Turiddu's mother) where her son is, so that she might confront him; but, just at the critical moment, there is a great commotion and Alfio arrives, bringing with him the box load of supplies and Easter presents which, before setting out on his most recent journey, he was commissioned to buy for the villagers – and the distribution of parcels takes up all of the remaining time before the appearance of the priests.

After the ritual, Santa sings an impassioned aria to Mamma Lucia explaining what has happened: Lola had been Turiddu's first love but, while he was away at the wars, she tired of waiting for him and married Alfio instead. Turiddu, devastated to learn of this upon his return, has taken up with Santa. But the relationship evidently means less to him than it does to her; for he and Lola, their old love rekindled, are now having an affair. Santa, rightly, feels both abandoned and badly used, and she awaits Turiddu at Mamma Lucia's wine shop after the company have gone to church. Turiddu is instantly wrong-footed when he shows up because he lies about his whereabouts at dawn: he feels awkward, firstly because he didn't know he'd been rummaged, and secondly because he knows he is treating Santa shabbily. In his embarrassment he becomes angry, and we find ourselves oscillating, during the central duet, between watching a row and watching a love scene. Lola passes by half-way through with a beguiling song, and it becomes painfully clear where Turiddu's real affections now lie. The exchange ends angrily as Turiddu storms into the church and, when Alfio arrives moments later, Santa is so incensed that she blurts out the truth – only to realise from Alfio's reaction that he will probably now kill the man she loves.

Santa is distraught, but there comes to her, in the well-known Intermezzo, a vision in which the risen Christ brings her peace. The dénouement of the story is quickly told: the villagers emerge and begin their Easter picnic and party, Alfio arrives and challenges Turiddu to a duel, Turiddu – displaying decency at last – makes sure that his mother will look after Santa if necessary, Mamma Lucia takes Santa into her care and, finally, Alfio kills Turiddu in combat. It's a rough and brutal ending. *Opera verismo* – truthful opera – is the name of the operatic style, and the chivalry of the opera's title is pretty raw. Rustic isn't always charming.

¹ There is dispute about *which* Mary is involved, but that need not concern tonight's audience: here it is the Virgin.

Cast

<i>Santuzza</i>	Kate Freemantle
<i>Turiddu</i>	Anthony Reid
<i>Lucia</i>	Penny Bullough
<i>Alfio</i>	Peter Barber
<i>Lola</i>	Carole Lilly

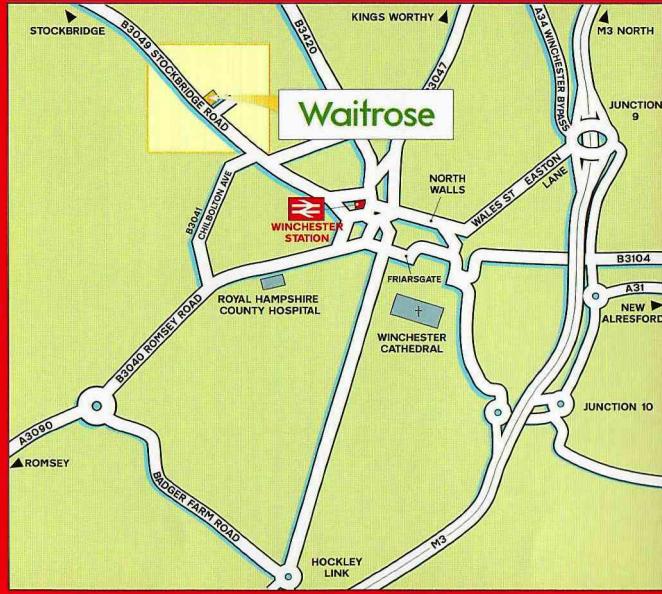
Chorus

Sue Aiken, Gill Beck, Georgie Bottrell, Deborah Cleary, Anne Croudass, James Fitzgerald, Stephen Gleed, Jan Gwynne Howell, Talia Hedström, Adrian Hickford, Annette Hilton, Clive Hilton, Louise Hodson, Grace Honeysett, Pamela Jones, Bob Jones, Graham Light, Alan Matheson, Hamish McDonald, Anne McDonald, Christopher Milne, Nicola Moore, Noeline Ormerod, Colin Paice, Liz Petley-Jones, Lois Price, Heather Reid, Peter Revis, Gill Russell, Claire Smith, Joyce Smith, Frances Stirrup, Mary Twomey

Orchestra

<i>Violins</i>	Tessa Welford, Judith Burchett & Nuala Land
<i>Viola</i>	Jane Houghton
<i>Cello</i>	Sam McKay
<i>Bass</i>	Julia Casson
<i>Oboe</i>	Barry Collisson
<i>Flute</i>	Jenna Gover
<i>Clarinets</i>	Paul Stiles & Ann Clausen
<i>Bassoon</i>	Sandra Woolsey
<i>Trumpet</i>	Wayne Landen (Tues--Fri) , Robert Landen (Sat)
<i>Trombone</i>	Roger Longcroft
<i>Horn</i>	Colin McKay
<i>Percussion</i>	Paul Lovegrove
<i>Keyboard</i>	Christine Webster

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President's Message

Welcome to our double bill. Two one act operas, classics of their kind. Serious value for money!

Cavalleria Rusticana by Mascagni was first performed in Rome on 17th May 1890.

The Milanese music publisher, Edoardo Sonzogno, had announced a competition for all young Italian composers who had not yet had an opera performed on stage. Mascagni only heard about it two months before the closing date and invited his friend Giovanni Targioni-Tozzetti to write the libretto. They chose a popular short story by Giovanni Verga as the basis for the opera. Revolving round a typical love/hate theme so popular in both opera and operetta it was submitted to the competition on the last eligible day. The rest, as they say, is history. At the time of the composer's death the opera had been performed more than fourteen thousand times in Italy alone.

Trial by Jury is a forty minute romp with no spoken dialogue. It is a little gem of wit, sentiment and charm. The absurdities of a breach of promise gave Gilbert full rein and inspired Sullivan to compose some of his most sparkling music. Interestingly the part of the Judge in the very first production was played by Fred Sullivan, the composer's brother.

The Society has an ambitious programme of musicals and operettas for the next two years. We would love more members both to perform and to help the Society back stage and in other ways. Come and join us – you'll get a warm welcome.

Richard Steel

Vice Presidents and Honorary Life Members

Fred Allgood, Valerie Bell, Margaret Bone, Jo Burnaby, Geoffrey Burnaby, Eileen Evans, Brian Hurst, Bob Jones, The Mayor of Winchester, Pamela Peskett, James Sabben-Clare, Richard Steel, Dick Trower, Christine Walters, David Weait, Michael Williams.

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