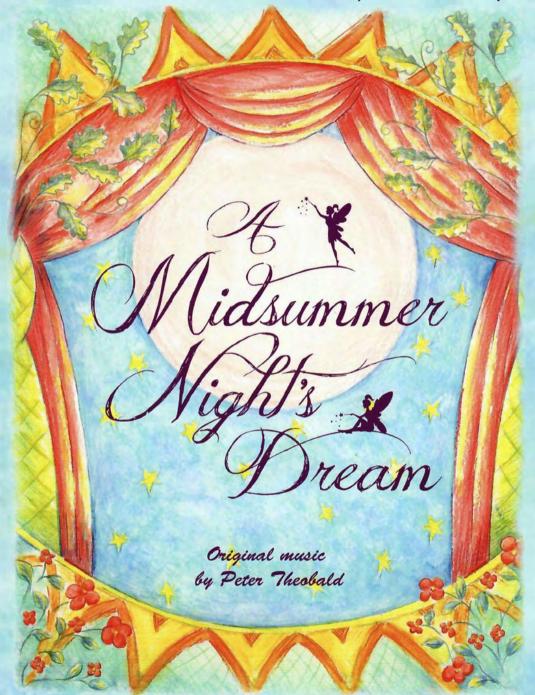
Winchester Musicals and Opera Society







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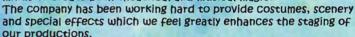




President's Message

Welcome to our Spring production of A Midsummer Night's Dream. This is the first time we have staged a work by William Shakespeare, which is an appropriate Choice during the 400th anniversary of his death.

Shakespeare's tale of love and chaos is in the capable hands of our multi-talented and award-winning director, choreographer and performer Suzanne Hall, who is also the society's Chairperson. We have commissioned a sparkling new musical score for the show which draws heavily on the English folk tradition. This has been composed by our musical director Peter Theobald. The score flows seamlessly into Shakespeare's words, finding a marriage of minds to create both theatrical and musical magic.



The facilities and expert help provided by the Theatre Royal always make our short stay a pleasure and our thanks go to Mark Courtice and his staff for all their help.

Finally, thank you, our loyal audience, for your continued support and we hope to have the pleasure of your company again in the Autumn, when we are staging Calamity Jane in Complete contrast to tonight's work.

We are very pleased to be supporting the Winchester branch of Parkinson's UK this year and we hope that your continuing generosity will be reflected in the collection at the end of the performance.

PARKINSON'S UK CHANGE ATTITUDES. FIND A CURE, JOIN US.

A message from Parkinson's UK

The aim of Winchester branch is to make life as normal as possible for people with Parkinson's.

We have a regular programme of afternoon meetings held in Tubbs Hall, Kings Worthy where speakers are invited to talk, either on Parkinson's-related topics or other topics of general interest.

We enjoy Summer and Christmas Lunches and afternoon tea at Brambridge Garden Centre.

Our members benefit from the services of a physiotherapist and speech-therapist. As the UK's Parkinson's support and research charity we're leading the work to find a cure, and we're closer than ever. We also campaign to change attitudes and demand better services.

Our work is totally dependent on donations.



Honorary Vice Presidents and Life Members - Derek Beck, Geoffrey Burnaby, Jo Burnaby, Eileen Evans, Brian Hurst, Bob Jones, Pamela Jones, The Mayor of Winchester, Pamela Peskett, James Sabben-Clare, Richard Steel, Christine Walters, David Wealt, Michael Williams.

Council of Management 2015-2016 - Brian Hurst (President), Martin Larcombe (Company Secretary), Richard Steel, Anne Croudass, Suzanne Hall, Adrian Hickford.

Executive Committee 2015-2016 - Suzanne Hall (Chairman), Katle Hickson (Vice-Chairman), Adrian Hickford (Hon. Treasurer), Heather Reid (Hon. Secretary), Cressida Bullough, Vanessa Denson, Sally Male, Simon Meanwell-Ralph, Liz Petley-Jones, Emma (E.J.) Smith.

Friends of WMOS

Tim Ames, Janet Bird, Richard and Maureen Chisnell, Alan Clarke, Elizabeth Duff, Alice Dyson, Muriel Fisher, Grace Honeysett, Austen and Connie Hooker, Irene Johnston, Ann Lake, Rupert Marks, John Murray, Mike Palette, Robert Parsons, Christine Pilgrim, Brenda Pomeroy, Jane, Lady Portal, Jill Powell, Tony Reid, Joyce Sadd, Joyce Smith, Carole Steel, Tim Stevens, Paul Tipple, Richard Threlfall, Vernon Tottle, Mike Vokes, David Weait, Barbara Welch and Peter Steggall, Margaret Williams, Angela Winteridge.





Shakespeare 400 A life's work. A 400-year legacy. A year of celebrations.

Shakespeare 400 marks the 400th anniversary of Shakespeare's death in 2016. All over the country and beyond, Shakespeare's works are being performed and celebrated in a huge variety of guises.

There are many productions of A Midsummer Night's Dream including RSC's A Midsummer Night's Dream: a Play for the Nation at the Royal Shakespeare Theatre and on tour. In this production, the 'Mechanicals' are played by local amateur actors.

Talking about her season at The Globe, Emma Rice asserts that 'Shakespeare deserves our respect but not an excess of reverence which can makes so many people's experience of his plays dull.' Her production of A Midsummer Night's Dream is on at The Globe.

An article in The Guardian says 'we should treat Shakespeare better and more imaginatively than we do.' There is a huge audience for the plays. Many productions from other countries are keeping Shakespeare 'alive' with their non-traditional approaches.

We hope our imaginative and fresh approach to this wonderful play will entertain a wide audience and inspire another generation to pursue a love of 'The Bard'.



Suzanne Hall Director

This is Suzanne's fifth production as director for WMOS having previously directed The Pajama Game, HMS Pinafore, Billy and the award-winning Oh What a Lovely War. She has choreographed many shows, most notably The Witches of Eastwick, Oklahoma! and Kiss Me, Kate.

Suzanne is also an experienced performer for the society: Miss Adelaide in Guys and Dolls, Ado Annie in Oklahoma!, Liz Imbrie in High Society and Erma in Anything Goes.

She is also a performing and directing member of West Meon Theatre. Credits include: Landlady in Two, Helena in A Midsummer Night's Dream, Viola in Twelfth Night, Helen Thomas in Dark Earth Light Sky and a naked Cora in Calendar Girls. She lives with her husband and three Children on their family farm in the Meon Valley.

Suzanne is currently chairman of the society.

Peter Theo! Theobald Mysical Director

Theo joined WMOS as Musical Director for Oh What a Lovely War in 2014 and has a wealth of other musical experience. He plays keyboards and tuba for Bursledon Village Band and euphonium in Thornden Community Wind Band.

As Musical director for West Meon Theatre since 2001, Theo has composed and performed incidental music for many of their productions including Shakespeare plays. As a retired primary teacher, he is well-suited to bringing out the best in our child performers and has

on Theatre of the society

Infinite patience with the more mature members of the society. In his spare time he confesses to being an inconsistent golfer and a bit of a plantoholic. His baking expertise is much appreciated by the cast and also by the set-construction team with whom he has proven himself to be an expert with a paintbrush and pliers.



Suzanne and Theo had long considered producing a different kind of show. After many discussions they decided that Shakespeare was the most suitable choice; the language is already lyrical, scans and rhymes well so it is particularly suited to musical composition. -Given the light-hearted lunacy of the plot, A Midsummer Night's Dream fitted the bill perfectly.

They decided that the show should be set in Regency times and that the music should reflect the period, incorporating folk music, dance tunes, jigs, reels, and minuets. Suzanne then started adapting the script which needed to be 'pruned' in order to make time for the songs (and to remove some of the obscurer and wordier elements), while Theo started the lengthy task of composing the music.

There is something for everyone with solos, duets, ensembles and chorus numbers.

Theo then had to decide on instrumentation and arrange the different parts and accompaniments. The final version of the show has evolved as the rehearsals progressed with fine tuning and sometimes judicious editing.

The show has taken over a year to Create and has involved many hours of work but we are sure you will agree it was well worth the effort.



The Plot

A Happy Start...

Our story begins four days before a Royal Wedding between Duke Theseus and Hippolyta. Great Celebrations are planned. Egeus brings his daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to the law, she must either face a death penalty or enter a convent.

Into the woods...

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest. Meanwhile, a group of tradesmen are planning to perform a play in celebration of the Duke's wedding. They rehearse in the same forest.

Love at first sight...

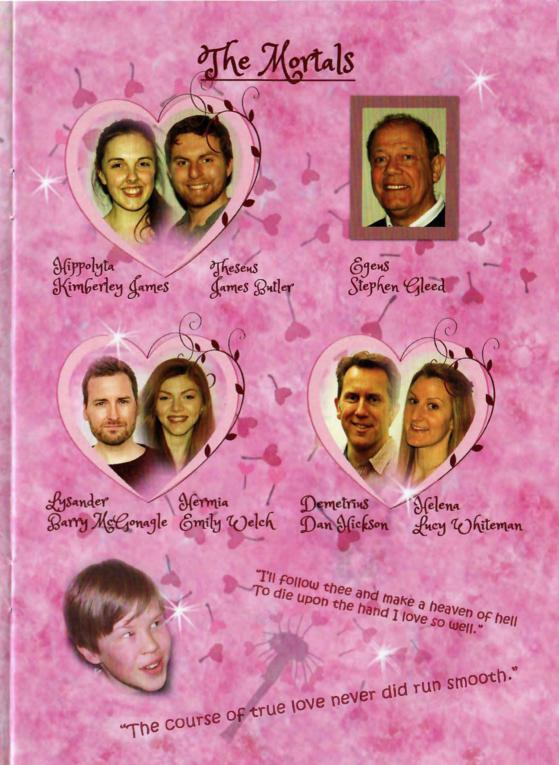
Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her page-boy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania. The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania. Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other mechanicals are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

Love Hurts...

Helena Chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However, Puck muddles up the two men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

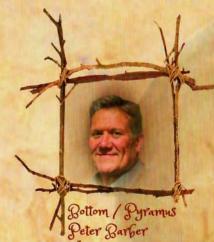
Stop reading now if you don't want to know how it ends...

Eventually, Oberon lifts all the enchantments and is reconciled with Titania. The four lovers decide the night's events must have been a dream and the wedding of Theseus and Hippolyta becomes a triple Celebration as the other human couples marry too. Bottom's troupe amuses the couples with their amateur performance of the play. Oberon, Titania and the fairies bless the house and Puck is left to say goodnight.





The Mechanicals

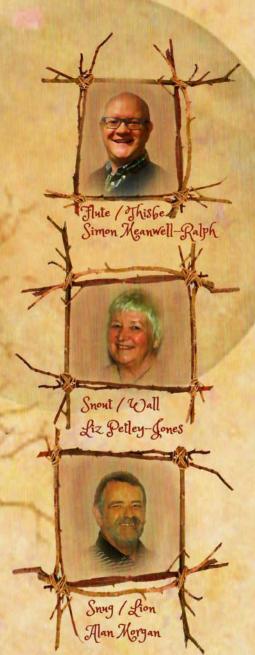




Quince / Proloque Max Bullough



Starveling / Moonshine Denise Truscott



Chorus

Servants/Fairy Folk:

Jan Baerselman, Penny Bullough, Anne McDonald Lorraine Morgan, Heather Reid, Amy Stewart

Servants/Oberon's Woodlanders:

James Butler, Stephen Gleed, Louise Hodson, Hamish McDonald, Alan Matheson, **Emily Petley-Jones**

The Children:

Amelia Wannell Alice Walton Isobel Wannell Lilly Wannell Ruby Hall

Amalie Smith



Meriel Jones Charlie Briggs Peter Barber: Bottom the Weaver/Pyramus

A retired solicitor, Peter has sung many leading roles with local societies. With WMOS he was Alfio in Cavalleria Rusticana, Julian Marsh in 42nd Street, Tevye in Fiddler on the Roof and Capt. Corcoran in HMS Pinafore. Most recently he was Escamillo in Carmen.

Max Bullough: Quince the Carpenter/Prologue

A secondary school head for twenty years, Max has played roles in straight plays as well as many tenor leads in Gilbert and Sullivan Operettas. More serious roles include Don Jose in Carmen. A member of Southern Eclectic, Max's musical tastes are also eclectic.

James Butler: Theseus

James is a primary teacher with plenty of experience of directing very young children in school nativity plays. Involved in several amateur companies in Winchester and the North West, he joined WMOS for Oh What a Lovely War.

Stephen Gleed: Egeus

Stephen is a primary school teacher who enjoys playing tennis in his spare time. He appeared as Judas in The Winchester Passion play in 2008. Previous WMOS small principal roles were in Fiddler on the Roof, Billy and Oh What a Lovely War.

Dan Hickson: Demetrius

Dan first performed with WMOS playing the trumpet in the pit but has played many leading roles on stage. Favourites so far are Sky Masterson in Guys and Dolls, Dexter Haven in High Society and Don Jose in Carmen. Dan also sings with Southern Eclectic.

Katie Hickson: Titania

Katie is an experienced vocal teacher, director and choreographer. WMOS regulars have enjoyed her numerous and varied leading roles. She sings with Southern Eclectic. Katie is assistant Musical Director, Production Manager and has helped with costumes and publicity.

Adrian Hickford: Oberon

A university researcher who has appeared in the last twenty WMOS shows. Remembered for his Danilo in The Merry Widow, Hines in The Pajama Game, Fred in Kiss Me Kate and Darryl Van Horne in The Witches of Eastwick, Adrian is also a member of Pocket Theatre and Southern Eclectic.

Kimberley James: Hippolyta/Moth

Kimberley is a museum marketing manager and graduate of Winchester University. She has performed Emma at Jane Austen's House and has created a version of Jane Austen's Mansfield Park for You Tube.

Claire Kerry: Mustardseed

A writer and part-time bookseller, Claire has a degree in Creative Writing at The University of Winchester. She has performed with several local companies. including Regan In King Lear and Olivia in Twelfth Night.

Barry McGonagle Lysander

A graduate of the Royal Academy of Music, Barry is an accomplished music teacher. He has performed as a backing vocalist for artists such as Robbie Williams, Tom Jones, Queen and Il Divo. Also an experienced actor, Barry joined WMOS for Carmen.

Simon Meanwell-Ralph Flute the Bellows-mender/Thisbe Simon is a self-employed millinery designer with his own company, Marvellous Millinery. He has appeared in many WMOS shows since joining the society for Fiddler On The Roof in 2011.

Alan Morgan Snug the Joiner/Lion

A Chartered accountant, and lover of Welsh rugby, Alan has and sung in various choirs and has played many policemen and soldiers in a variety of shows, including Zuniga in WMOS's Carmen.

Liz Petley-Jones Snout the Tinker/Wall

A retired teacher, Liz joined WOS in 1975. She has performed many leading roles from Eliza Dolittle to Dolly Levi. She has organised make-up, directed High Society and designed and painted scenery. Liz is directing WMOS's November production of Calamity Jane.

Emma (EJ) Smith Cobweb

Emma is a graduate of Winchester University who now manages a well-known food outlet. Since Joining WMOS for High Society, Emma has performed in several WMOS shows including a memorable 'Hitchy Koo' in Oh What a Lovely War.

Denise Truscott Starveling/Moonshine

Mother of 8 year old twin boys, Denise has been singing and dancing since childhood. After many theatrical appearances in Richmond and Teddington, Denise joined WMOS for Oh What a Lovely War playing gallant Little Belgium and Emmeline Pankhurst.

Emily Welch Hermia

Emily is working as a medical receptionist while she waits to follow her passion and go to drama sxhool next year. She has appeared in ten shows in the last two years at Barton Peveril and Winchester Theatre Arts. She also performs in Cabaret. A talented musician, Emily plays the violin, flute and piano.

Lucy Whiteman Helena

A graduate of Winchester University, Lucy is now a primary school teacher. She is a member of Pocket Theatre. Since Joining WMOS for Fiddler on the Roof, she has performed leading roles in Billy and The Merry Widow.

Izzy Wylde Peaseblossom

A keen singer and veteran of several musical productions including WMOS's Witches of Eastwick and Carmen, IZZy is studying English Literature at Southampton University.

The Band

David Anderson: Anne Croudass: Julia Richardson:

Bernard Sully: Perry Seymour: Paul Lovegrove: Peter Theobald: Flute/Piccolo Clarinet/Saxophone

Violin

Accordion/Guitar Double bass Percussion Keyboard

Angie Barks

Katie Hickson

Tony Lawther

Beki Gregory

Sue Aiken

Petley-Jones

Amy Claire Stewart

Liz Petley-Jones

Robert Parsons

Anne Croudass

Vanessa Denson

Chris Brown, James Flaxman, Michael Shillito,

David Freemantle, Sue Aiken, David Anderson,

Warner Hall, Brian Hurst, Pam Jones, Liz Petley-Jones, Peter Theobald, Ian White Jo Barker, Katie Hickson, Suzanne Hall, Emily

Suzanne Hall, Katie Hickson, Gill Russell

Jo Barker, Katie Hickson, Liz and Emily Petley-Jones

Prew

Stage Manager: Production Manager: Music Secretary:

Sound: Lighting Design: Lighting Operation: Backstage Crew:

Make []p:

Set Consultant:

Set Construction:

Costumes:

Props:

Original Poster Artwork: Fi Beresford Publicity:

Programme: Front of House:

Acknowledgements

Theatre Royal Winchester The United Church for rehearsal space Solutions Dental for Bottom's teeth Matt Veal for publicity photographs Chesil Theatre and West Meon Theatre for costumes Droxford Junior School

Chococo, Bridge Patisserie and Starbucks for milk bottles Adam Case and Stickman Technology for website hosting.

Mysical versions of A Midsummer Night's Dream

By far the best known music based on Shakespeare's play is Mendelssohn's incidental music which includes the famous Wedding March. In fact Mendelssohn had previously written a concert overture which he incorporated into the incidental music.

Previously Henry Purcell had written The Fairy Queen which was a series of masques designed to be performed between the acts of the play.

Carl Orff, of Carmina Burana fame, composed incidental music for Ein Sommernachtstraum, the German Version of the play. This was in response to a request for a composer to Create music for A Midsummer Night's Dream Mendelssohn's music being banned because his parents had been Jewish

British composer Ralph Vaughan-Williams composed music for the song Over Hill, Over Dale and Benjamin Britten composed a full-scale operatic version.

Other interesting versions have been composed by Steve Hackett of Genesis, a rock opera version of the play Pyramus and Thisbe by Rusty Magee and a disco version called The Donkey Show!



The WMOS 'Mechanicals'

Did you know?

WMOS has its own group of 'Mechanicals'.

They meet every Monday and are the powerhouse behind all the amazing sets for our productions.

With a fully-equipped workshop they plan, measure, saw, glue, hammer and paint all year round to realise our directors' vision.

Whatever is needed...a raised walkway, flats, flying signs, free standing units of scenery, stoves, lamp posts, pillars, working pumps and fountains, ships, space ships even a revolving stage...it is all possible.

Of course we are extremely lucky to have a resident expert whose detailed plans and drawings guide the construction but we now need some new recruits to join the team. We are looking for people with woodworking skills and Creative Vision. Training in the use of woodworking machinery will be given.

It's great fun and would suit someone who is free during the day, maybe someone newly-retired. If you'd like to find out more, please contact Brian Hurst at brian.hurst3@ntlworld.com or on 01962 620119.

There are always vacancies for people to be involved in other ways such as with props or costumes and, although prowess with a glue gun or a needle and thread could be helpful, no particular skill is necessary apart from a willingness to get 'stuck in', organise and delegate.



Our next show is



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