

Recy

WINCHESTER AMATEUR OPERATIC SOCIETY

Mascagni's
CAVALLERIA
RUSTICANA

and

Gilbert and Sullivan's
TRIAL BY JURY



Tuesday 7th April – Saturday 11th April 1992



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Winchester Amateur Operatic Society

presents

CAVALLERIA RUSTICANA

and

TRIAL BY JURY

Tuesday 7th April – Saturday 11th April 1992

THEATRE ROYAL, WINCHESTER

Producer

Musical Director

Assistant Musical Director

Vara Williams

Francis Wells

Peter Parfitt



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VARA WILLIAMS

Producer

Vara has a strong family tradition of theatre. She has always been involved in drama, either acting, directing, teaching, prompting, making costumes or stage-managing. She studied speech and drama at the Royal Academy of Music and worked for BBC Radio Drama. She has played a range of Shakespearian roles and met her husband, Tom, in Twelfth Night. She has appeared in many productions of the Winchester Amateur Dramatic Society, and directed their 'Maria Marten', '1066 And All That' and 'A Chorus of Disapproval'.

For the Winchester Amateur Operatic Society she has played Tessa in 'The Gondoliers', Buttercup in 'HMS Pinafore', Mrs Partlett in 'The Sorcerer' and Mrs Pearce in 'My Fair Lady'. She was assistant director for 'My Fair Lady' and for a new musical which had its premiere in Winchester. This is the first time she has directed opera and we are pleased that she has undertaken such a challenge with our society.



FRANCIS WELLS

Musical Director

Francis Wells studied the violin at the Royal College of Music with Antonio Brosa, and later with Sylvia Rosenberg. He has been on the music staff at Winchester College since 1963, and is well known locally as a conductor and chamber music player. After 15 years as leader of the Winchester Music Club orchestra, he became conductor of the Winchester City Festival Choir. He has just conducted his 22nd and last concert with the Winchester Amateur Orchestra, and next month will see his third appearance as Musical Director of the Winchester & County Music Festival.

We are delighted to welcome Francis back for his musical direction of this exciting double bill. This is his second season with the Society; his first being in 1990, with Die Fledermaus.

WINCHESTER AMATEUR OPERATIC SOCIETY

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Margaret Elton	Brian Hurst	Richard Trower

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Chairman: Russell Fairchild; Vice-Chairman: Martin Larcombe;
Honorary Secretary: Robin Cork; Honorary Treasurer: Richard Green
Jane Dunton, Margaret Green, Harry Halliwell, Alison Hickmott, Jock Killick, Christine Walters.



A MESSAGE FROM OUR PRESIDENT

I am honoured to take over as President of the Winchester Amateur Operatic Society from someone as deeply imbued in this fine musical tradition as Barbara Harding, and I would like to thank all the members of the Society who have made me and my wife so welcome.

It is a particular pleasure to be able to reinforce in this way the many links that already exist between the College and the City in the making of music. This year, by happy coincidence, the Musical Director in the new productions of *Cavalleria Rusticana* and *Trial by Jury* is Francis Wells who is a senior member of the Winchester College Music Department.

I am sure that the bringing together of so much rich talent will ensure a level of performance that the society can be proud of.

James Sabben-Clare
James Sabben-Clare

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TRIAL BY JURY

Trial by Jury concerns an action for Breach of Promise brought by the Plaintiff, Angelina, on Edwin, the Defendant.

It is set in a court of law, with Judge, Counsel, Usher and Jury. But in Gilbert's spoof of his old profession no one behaves as they should. Suffice to say that it all ends happily!

CAVALLERIA RUSTICANA

During the overture Turiddu is heard singing the praises of Lola, wife of the carter, Alfio. When day has broken and the Sicilian village has woken up, Santuzza, who is in love with Turiddu and who has been seduced by him, asks his mother, Lucia, where her son is. She suspects that he is transferring his affections to Lola, to whom he was engaged before he became a soldier and she married Alfio.

Alfio enters, telling the villagers of the excitement of his life as a carter, then goes to prepare for the Easter service. The villagers enter the church after singing the Easter Hymn, leaving Santuzza, who feels she cannot attend as she has sinned with Turiddu.

Turiddu enters and is comforted by Santuzza. Lola surprises them together on her way to church, and after Santuzza has tried to hold on to him for a while longer, Turiddu follows her into the church. In her anger at being abandoned, Santuzza tells Alfio about the affair between Lola and Turiddu; Alfio vows to have his revenge on Turiddu.

After the famous Intermezzo, played while all are at church, the villagers gather in the square to drink. Alfio enters and challenges Turiddu to a duel, which he accepts. He then takes farewell of his mother, asking her to take care of Santuzza. As the fight takes place off stage, Santuzza and Lucia cling to each other for comfort. The villagers run in crying "Turiddu's been killed", as the curtain falls.

Vara Williams

CAST

TRIAL BY JURY

JUDGE	Russell Fairchild
PLAINTIFF	Margaret Baits
DEFENDANT	Graham Light
COUNSEL	Reginald Reed
USHER	Bob Jones
FOREMAN	Brian Hurst
DEFENDANT'S GIRLFRIEND	Sue Chamberlain
BRIDESMAIDS	Penny Bullough Kate Freemantle Liz Petley-Jones Catriona Shiell

CAVALLERIA RUSTICANA

SANTUZZA	Penny Terrell
TURIDDU	Tony Reid
ALFIO	Clive Hilton
LOLA	Liz Petley-Jones
MAMA LUCIA	Kate Freemantle
CHOIRBOYS	Rowan Brockman Anna Burrows Emily Petley-Jones Natasha Tanter

UNDERSTUDIES

Margaret Baits, Richard Chamberlain, Robin Cork, Kate Freemantle, Jock Killick, Martin Larcombe, Elizabeth Mason, Peter Parfitt, Vara Williams

LADIES' CHORUS

Sheila Bidwell, Margaret Baits, Margaret Bone, Penny Bullough, Sue Chamberlain, Angela Fairchild, Jan Gwynne-Howell, Pamela Jones, Gloria Kuznicki, Elizabeth Mason, Coralie Ovenden, Ann Ross, Joyce Sadd, Catriona Shiell, Pauline Wilson.

GENTLEMEN'S CHORUS

Mark Blaikie, Max Bullough, Richard Chamberlain, Nigel Coleman, Russell Fairchild, Brian Hurst, Bob Jones, Jock Killick, Martin Larcombe, Graham Light, Colin Paice, Reginald Reed, Phil Remington.

TRIAL BY JURY



Graham Light
Defendant



Russell Fairchild
Judge



Margaret Baits
Plaintiff



Reginald Reed
Counsel



Bob Jones
Usher

CAVALLERIA RUSTICANA



Clive Hilton
Alfio



Tony Reid
Turiddu



Penny Terrell
Santuzza



Liz Petley-Jones
Lola



Kate Freemantle
Mama Lucia

TRIAL BY JURY and CAVALLERIA RUSTICANA a musical note

One-act operas are hard to come by, and probably the most famous team is 'Cav and Pag' – Mascagni's *Cavalleria Rusticana* (1890) and Leoncavallo's *Pagliacci* (1892). The problem of mounting these two operas together – if there is a problem – is that they are too similar, their subject being love, revenge and murder. For an amateur society this coupling creates enormous demands on the solo voices, and also lacks variety. *Trial by Jury*, first performed in 1875, and unique in Sullivan's collaboration with W.S. Gilbert in having no spoken dialogue, is the ideal foil. *Trial* has excellent songs for all the main characters, but in every case the chorus, as Jurymen, Bridesmaids or the General Public, are involved, as they are in the superb ensembles. As in a true opera, the action is carried along by the music, which is witty and stylish, superbly matching the many and varied moods of the soloists, from mock heroic or romantic to pleading or hysterical, ending in pandemonium.

'*Cavalleria Rusticana*', Mascagni's first and finest opera, pre-dates Puccini's first success, *Manon Lescaut* (1893) by only three years. All operas depend to a great degree for their success on the libretto, and Mascagni was lucky to find such a serviceable text for his first attempt. With hindsight it is not surprising to learn that he won first prize in a competition promoted by the Italian publisher Sonzogno. Its popularity is guaranteed by the lyrical, voluptuous and passionate melodic writing, coupled with rich harmony and orchestration, which bring everyday Sicilian characters to life. This is one of the first verismo operas, where the action of a real-life drama is enacted within the duration of the musical score, and Mascagni's peasants witness a genuine tragedy. Turiddu's music is characterised by a certain belligerence – his opening Serenade, sung off-stage during the Prelude, is no pretty song but a full-blooded declaration of love for his mistress. With Santuzza he is defensive, blaming her for the situation they are in. The nearest he comes to an apology is in his final aria, as he says to his mother: "If death should take me, be a mother to Santa". Alfio's music is at first folk-like, although the middle verse of his song is ironic – "Lola waits for me at home" – and the music is set across the beat, cleverly suggesting that all is not as it should be. In his duet with Santuzza, however, his anger is swiftly roused, and there is no doubting the menace in the harmonies as he refused to drink with Turiddu: "Thank you, I'll not accept the wine you give me: it would turn into poison, deep down within me". Lola's initial entry should sound innocent and happy, but she is quick to taunt Santuzza unmercifully later in the scene. In the final scene, her phrase "O God, what shall I do?" is the most poignant in the whole opera. Mama Lucia, who has seen such events before, appears brusque in her short phrases answering Santuzza in the early scenes, but is devastated when she finally understands the reasons for Turiddu's request for her blessing. Santuzza, of the principal roles, has the widest musical range. "Hell hath no fury like a woman scorned", and Santuzza, pregnant and abandoned by Turiddu, draws superb music from Mascagni. The Romance, sung to Mama Lucia,

is full of pathos, while in the duets with Turiddu and Alfio, she is passionate and angry, eliciting equally strong reactions from the men, and driving wonderfully broad and strong melodies across a full two-octave range. Her part is also sensitively coloured by the orchestra, with beautiful touches from the wind and strings to contrast with the full might of the brass. The background to all the action, of course, is the fact that it is Easter Day, and the chorus play their full part with the Latin anthem in the church, the Easter Hymn in the village square, and the support they give to Turiddu and Alfio in their lighter songs. Finally, there is the justly famous *Intermezzo*, restrained in its orchestration, but passionate in its searing melodic beauty.

Francis Wells

THE ORCHESTRA

Leader	<i>Ann Garlick</i>
1st Violin	<i>Barry Horler</i>
2nd Violin	<i>Mervyn Grand</i>
Viola	<i>Deborah Sprott</i>
Cello	<i>Peter Torrent</i>
Bass	<i>Geoffrey Russell</i>
Flute	<i>Karen Morrison</i>
Oboe	<i>Barry Collisson</i>
Clarinet 1	<i>Jane Lloyd</i>
Clarinet 2	<i>Allan Collins</i>
Bassoon	<i>Paula Burton</i>
Trumpet	<i>Richard Parker</i>
Horn	<i>Lesley Darlington</i>
Trombone	<i>David Thomas</i>
Percussion	<i>David Hughes</i>
Keyboard	<i>Eileen Evans</i>
Rehearsal Accompanist	<i>Eileen Evans</i>

PRODUCTION TEAM

PRODUCTION SECRETARY	<i>Christine Walters</i>
PRODUCER'S ASSISTANT	<i>Catherine Halliwell</i>
ORCHESTRA SECRETARY	<i>Margaret Williams</i>
STAGE MANAGER	<i>David Wilson</i>
DEPUTY STAGE MANAGER.....	<i>Harry Halliwell</i>
STAGE ASSISTANTS	<i>Chris Reed, Bill Payne</i>
SET DESIGN	<i>Vara Williams</i>
SET CONSTRUCTION	<i>Dick Trower, Jock Killick, Chris Reed, David Morgan</i>
SET PAINTING	<i>Serena Coombs, Rachel Bewley, Jerry Barnes</i>
LIGHTING DESIGN	<i>Glynn John Davies</i>
WARDROBE MISTRESS	<i>Nina Connolly</i>
Assisted by	<i>Brenda Poole</i>
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Assisted by	<i>Janet Corton, Fred Corton</i>
POSTER DESIGN	<i>Jane Dunton</i>
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ARCHIVIST	<i>Reginald Reed</i>

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Our apologies if any acknowledgements have been omitted

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 Princess Ida (1935)
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 The Mikado (1953)
 Ruddigore (1954)
 The Yeomen of the Guard (1955)
 Trial by Jury and
 HMS Pinafore (1956)
 The Gondoliers (1957)
 Utopia Limited (1958)
 Patience (1959)
 Die Fledermaus (1960)
 The Gipsy Baron (1961)
 The Mikado (1962)
 Cox & Box and The Pirates
 of Penzance (1963)
 Merrie England (1964)
 Iolanthe (1965)
 Princess Ida (1966)
 The Gondoliers (1967)
 Ruddigore (1968)
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 The Yeomen of the Guard (1970)
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Tuesday 27th April – Saturday 1st May 1993

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This list is complete at time of going to press. We apologise to any Friends whose applications were received too late for inclusion.

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The Society offers sincere thanks for the support received from our Friends. If you have enjoyed this evening's show please consider giving your help by also becoming a Friend for our forthcoming season. For a donation of £8 the Society offers you many benefits * discounted tickets for many performances * priority booking privileges * a regular Society newsletter * the opportunity to join Society social events.

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