



Winchester Amateur Operatic Society presents

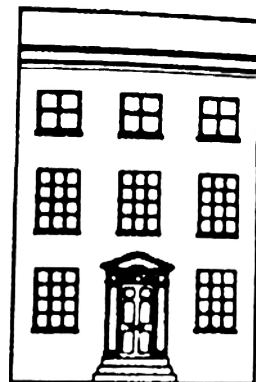
CARMEN

By Georges Bizet

25th to 28th October 2000

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Winchester Amateur Operatic Society



affiliated to the
National Operatic and Dramatic Association
presents

CARMEN

By Georges Bizet

Words by H. Meilhac and L. Halevy

English translation by Geoffrey Burnaby

Orchestral reduction by Derek Clark © Pocket Publications

Director: Geoffrey Burnaby

Musical Director: Derek Beck

Choreographer: Sonia Carver

25th to 28th October 2000

at

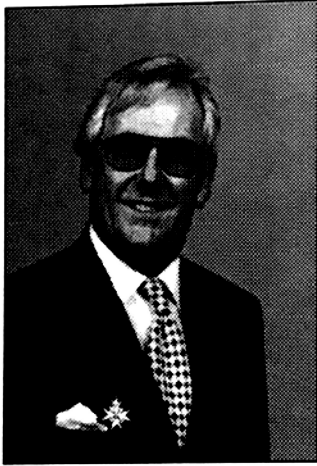
New Hall, Winchester College

Winchester Amateur Operatic Society

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<http://www.hants.org.uk/waos>



A Message from our President

I was both honoured and delighted to be invited to follow such a distinguished line of former presidents in this Millennium year and the 87th in the Society's history.

Last performed by the Society in 1980, Carmen is one of the best-loved of all operas, with a strong and emotive storyline as well as wonderful music.

An ambitious production under the expert guidance of Geoffrey Burnaby and Derek Beck, backed by an enthusiastic and experienced team, I am sure the magic of Bizet will prove another success.

As with all Societies, costs continue to rise and it is important to provide our patrons with a memorable evening. It goes without saying that we rely entirely on our audiences to perpetuate the traditions of the Society and the amateur stage so I hope you enjoy tonight's performance and do come again next year.

Richard Steel
President



Winchester Amateur Operatic Society

President: Richard Steel

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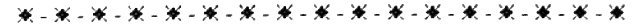
Tricia Caldbeck, Stephanie Crockford, Jill Fitzpatrick

Siobhan FitzPatrick, Daniel Hickson, Gill Beck, Chris Read

Membership Secretary: David Anderson, Friends' Secretary: Margaret Bone

Geoffrey Burnaby Director

Geoffrey joined WAOS in 1964 and took principal parts in five shows. In 1976 he was invited to direct *Die Fledermaus*, followed over the years by *The Gondoliers*, *Ruddigore*, *Iolanthe* and *Fiddler on the Roof* (his favourite). Appointed in 1995 to direct *Carmen* in the Theatre Royal, he and the WAOS committee tired of waiting for it to reopen. He is delighted to be working with Derek, Sonia and Dawn at New Hall, which offers opportunities for stage presentation not available elsewhere in Winchester.



Derek Beck Musical Director



Originally from the North West, Derek studied in England and in America before returning to this country to teach, latterly at Peter Symonds College in Winchester. He conducts several local choral groups as well as being the organist and choirmaster at St. Cross Chapel, Winchester. As a composer he has provided orchestral and choral music for groups with which he has worked, as well as being a former soloist, conductor and producer of Gilbert and Sullivan operettas. Derek has been our Musical Director for two previous productions, *Hello Dolly* and *Dick Whittington*, and this summer he strengthened his links with WAOS still further when he married our Production Secretary, Gill.



Sonia Carver Choreographer

Sonia Carver, who has lectured and taught movement and dance to many groups and students locally, is delighted to return to the Society and shares their enthusiasm for this challenging work. The time and effort spent acquiring new movement vocabulary will, she hopes, enhance their performance of this remarkable piece of musical theatre.



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This list is complete at the time of going to print. We apologise to any Friends whose application was received too late for inclusion.

Become a Friend of the Society

The Society offers sincere thanks for the support received from our Friends. If you have enjoyed this production, why not become a Friend for the coming season? For an annual donation of £10 you can benefit from:

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Carmen in 2000

Why does *Carmen* remain the most popular of all operas? How many productions will there have been in the South of England by the end of this Millennium year? Why is WAOS following the band-wagon, and how can we hope to breathe anything fresh into this old work-horse (or mare!) without attracting accusations of gimmickry?

This is our offering for the new Millennium, and so it is a production of the new Millennium. We have not tried to bring the opera "up-to-date", for this story of a slide down the slippery slope of lust and jealousy has not dated, and Andalucia today (apart from the tourists!) remains much as it was in 1875, when *Carmen* was first performed at the Opera Comique in Paris. We have found in rehearsal that the modern "mis-en-scene" helps us to bring the story and the characters to life. We have not ignored the comedy and irony inherent in the piece, for this is a story of ordinary people living credible lives, unlike the cardboard characters of much grand opera.

We hope that our approach will work for you too, and that it will not detract from the brilliance of Bizet's music, and after all, it is the music that makes *Carmen* unforgettable.

* - *

The Story of Carmen

Does anybody not know the story? Happy-go-lucky gypsy girl (Carmen) meets serious soldier boy (Don Jose) and flirts with him. He forgets his steady girlfriend (Micaela) and falls for the gypsy. However, she soon finds him boring and his attentions oppressive, for she cannot survive without her accustomed freedom. She turns for amusement and glamour to a famous bull-fighter (Escamillo) who is equally casual in his relationships. But by now the soldier has been trapped into desertion from his regiment to join the gypsy bootleggers. His jealousy grows and eventually he cracks.

* - *

The Origin of Carmen, and Don Jose's Past

The source of our story is a novel written in 1847 by Prosper Mérimée who had read George Borrow's books on gypsy life, and had travelled in Spain. Mérimée's story, though called *Carmen*, focuses on the degeneration of Don Jose's character. Bizet's librettists, Henri Meilhac and Ludovic Halevy, made some bold changes to Mérimée's rambling plot, simplifying the action, and adding a new character in Micaela. Escamillo's part is given added importance and Don Jose's murder of Carmen occurs outside the bullring, coinciding with the death of the bull at Escamillo's hands. Mérimée had made the murder take place on a remote country road. Meilhac and Halevy omitted from the opera any reference to Don Jose's earlier life from the novel, which I have provided by means of a short conversation between Don Jose and Zuniga, the guard Captain, as it helps to explain what follows. Born in Navarre in a titled family, Don Jose is intended for a career in the Church, but he turns into a tearaway. Following a quarrel in which he knifes another young man, he runs away, joins the army and is promoted to Corporal. In the backwater of guard duty in Seville he tries to rebuild his life.

Geoffrey Burnaby, October 2000.

Carmen

The Orchestra

| | |
|---------------------------|----------------------|
| Violin I | David White (Leader) |
| | Rebecca Cain |
| | Peter Marsh |
| Violin II | Natalie Eacott |
| | Lesley Lemon |
| Viola | Debbie Hickson |
| | Jane Houghton |
| 'Cello | Catherine Mitchell |
| | Richard Tank |
| Double Bass | Julia Casson |
| Flute/Piccolo | Lorraine Brazier |
| Oboe | Barry Collisson |
| Clarinet | Mandy Moffatt |
| Bassoon | Elizabeth Routhorn |
| French Horn | Catherine Marchesi |
| Trumpet I | Sean Moffatt |
| Trumpet II | Roger Hammond |
| Offstage Trumpet | Daniel Hickson |
| Trombone | Roger Longcroft |
| Keyboard/Percussion | Miles Underwood |
| Percussion | Mark Davis |

* - * - * - * - * - * - * - * - * - * - * - * - * - * - * - * - *

Synopsis of Scenes

ACT ONE

Seville, in the Southwest of Spain, the main square outside the cigarette factory and bonded warehouse guarded by a squad of soldiers; a sultry afternoon.

ACT TWO

Lillas Pastia's night club in the country outside Seville; a warm autumn evening eight weeks later, cabaret time.

INTERVAL

There will be an interval of 20 minutes between Acts Two and Three.

Drinks may be ordered at the bar.

Ice Creams will be on sale at the back of the auditorium.

ACT THREE

A disused industrial park, the gypsy bootleggers' rendezvous, in the foothills north of Gibraltar; six months later, night.

ACT FOUR

The Plaza de Toros in Seville, outside the bullring on the morning of the Corrida; a fortnight later, the Spring Fiesta.

Carmen

Cast of Characters

(In order of appearance)

| | | |
|---------------------------|--|---------------------|
| Morales | Corporal, section head of guards | David Cobbold |
| Micaela | from Navarre, girlfriend of Don Jose, caring for his mother in a village outside Seville | Anne McDonald |
| Don Jose | from Navarre, Corporal, section head of guards | Max Bullough |
| Zuniga | Captain in the Spanish army, commanding troops guarding a bonded warehouse in Seville | Clive Burgess |
| Carmen | Andalucian gypsy working in cigarette factory | Belinda Croft |
| Manuelita | cigarette factory worker | Jill Fitzpatrick |
| Mercedes }
Frasquita } | Andalucian gypsies, friends of Carmen | Penny Bullough |
| Lillas Pastia | and working with the bootlegging gang | Siobhan FitzPatrick |
| Dancairo }
Remendado } | owner of a country club outside Seville | Hamish McDonald |
| A local guide | Andalucian gypsies heading | Daniel Hickson |
| | the bootlegging gang | Chris Milne |
| | | Mike Heseldin |

Chorus of cigarette factory workers, soldiers, gypsies, smugglers, hawkers and bullfight spectators:

Sue Aiken, David Anderson, Gill Beck, Margaret Bone, Maria Candy, Stephanie Crockford, Pam Farren, Jill Fitzpatrick, Stephen Godfrey, Jan Gwynne-Howell, Catherine Halliwell, Talia Hedström, Grace Honeyset, Brian Hurst, Mary Jackson, Bob Jones, Pam Jones, Martin Larcombe, Alan Matheson, Hamish McDonald, Mike McIntyre, Sylvia Puffet, Chris Read, David Rowe, Tim Stevens, Colin Thomas, Nathalie Walker

Street urchins:

Jonathan Breakwell, Fiona Brown, Matthew Bumstead, Emma-Claire Crook, Jamie Crook, Maddeleine Duncan, Zoe Fairhurst, Poppy Gaunt, Laura Greenwood, Jo Richardson, David Slim, Miranda Slinn, Lindsay Smith, Mark Smith (All children are pupils of Kingsworthy Primary School).

Tourists, relief guard, bullfight assistants:

Heather Byatt, Maureen Chisnell, Richard Chisnell, Fred Corton, Heather Dallas, Jo Fairhurst, Richard Green, Mike Heseldin, Llyn Parker, Colin Paice, Phil Remington, Les Rose, Michael Toth, Robin Tuff, Mike Vokes, Sian Woodruff

Prelude:

Sue Aiken, Maria Candy, Pam Farren, Jill Fitzpatrick, Siobhan FitzPatrick, Mary Jackson, Pam Jones, Martin Larcombe, Anne McDonald, Chris Read, David Rowe, Colin Thomas

The opening movement piece evolved through a creative improvisational approach, using the narrative music of *Carmen* as a stimulus. It explores the ideas of passion, tension, violence, celebration and death. The "eternal triangle" within the key relationships is clear and we have focussed on the restrictions and stresses within them. As with many colourful and complex encounters the risk, balance and control is constantly changing.

Sonia Carver, October 2000

Carmen

Musical Numbers

1. Prelude(Orchestra)

ACT ONE

2. Scene and ChorusHere and there, across the square (Morales, Micaela, Chorus)
3. Chorus of UrchinsWith the guard on duty (Street Urchins)
4. Chorus of Factory GirlsThere's the factory bell (Chorus, Carmen)
5. HabaneraLove is free as a mountain bird (Carmen, Chorus)
6. Exit of Carmen and GirlsCarmen! At your feet (Chorus)
7. DuetTell me, how is my mother (Don Jose, Micaela)
8. ChorusHey, what is going on in there? (Zuniga, Chorus)
9. Song and melodramaYou can burn me alive (Carmen)
10. Seguedilla and duetOutside the walls of Sevilla (Carmen, Don Jose)
11. FinaleHere's the warrant (Zuniga, Carmen)

ACT TWO

- Entr'acte(Orchestra)
12. Gypsy songThe gypsy band begins its beat (Mercedes, Frasquita, Carmen)
13. ChorusViva, viva the Torero! (Chorus)
14. Toreador SongThank you all (Escamillo, Chorus)
15. QuintetWe have made a plan (Dancairo, Rememdado, Carmen, Mercedes, Frasquita)
16. CanzonettaStop right there! (Don Jose)
17. DuetNow I shall dance (Carmen, Don Jose)
18. FinaleHola, Carmen, hola, hola! (Zuniga, Don Jose, Carmen, Rememdado, Dancairo, Chorus)

INTERVAL

ACT THREE

- Entr'acte.....(Orchestra)
19. Sextet and ChorusLook out now (Rememdado, Dancairo, Don Jose, Mercedes, Frasquita, Carmen)
20. TrioShuffled! Cut! (Mercedes, Frasquita, Carmen)
21. Ensemble with ChorusThose excisemen are safe with us (Mercedes, Frasquita, Carmen, Chorus)
22. AirI thought I would never be frightened(Micaela)
23. DuetMy name is Escamillo (Escamillo, Don Jose)
24. Finale..... Hold on, hold on, Jose! (Carmen, Escamillo, Dancairo, Don Jose, Rememdado, Micaela, Chorus)

ACT FOUR

- Entr'acte(Orchestra)
25. ChorusWhen's it starting? (Chorus, Zuniga)
26. March and ChorusHere they come (Street Urchins, Chorus, Escamillo, Carmen, Frasquita, Mercedes)
27. Duet and final ChorusOh, you! Yes, me! (Carmen, Don Jose, Chorus)



**Carmen
Belinda Croft**

Originally from Worcester, Belinda began voice training while a teenager at the Birmingham School of Music and later took a course in Stage Management at Bristol Old Vic Theatre School. Her first appearance with WAOS was in the 1994 Party Time production as, amongst other things, a pregnant Carmen!

She has sung with several local choirs, most recently with Dellands Voices on their newly released CD of Christmas music, which is being sold in aid of Naomi House, the Wessex children's hospice.

**Don Jose
Max Bullough**



Max has spent most of his life as a performer in some form or another going all the way back to Joseph in his school nativity. His association with WAOS goes back to 1975 when he was a member of the audience, but it took another five years for them to persuade him to join in a singing capacity. Since then he has also picked up the director's mantle for productions of *The Mikado* and *Iolanthe*. Max has also performed locally with Hillside Opera, Opera Comique and sings regularly in oratorio.



**Escamillo
Clive Hilton**

Clive's first appearance with WAOS was in 1980 when he played the part of Dancairo in *Carmen*. Since then he has taken principal roles in 24 of the Society's productions. Most recently he played Jupiter in *Orpheus in the Underworld*, Horace Vandergelder in *Hello Dolly*, Earl of Mountarat in *Iolanthe* and Baron Zeta in *The Merry Widow*. Clive has also sung with Hillside Opera and is a soloist with various choral societies in the region.

**Micaela
Anne McDonald**



Anne's first public performance was singing Scarlet Ribbons at the age of 9. At 13, Anne joined Worksop Light Operatic Society and over the years she performed many principal roles for them. When pressed she will admit that one of her favourites was Elisa in *My Fair Lady*. More recently, for WAOS, she has played the parts of Valencienne in *The Merry Widow*, Eurydice in *Orpheus in the Underworld* and the title role in our pantomime, *Dick Whittington*.



**Lillas Pastia
Hamish McDonald**

After appearing in a Scout Gang Show and playing the piano in a pub, Hamish's thespian talents did not develop until he joined Malton Operatic Society in North Yorkshire, 27 years ago. Since then, he has performed for Worksop Operatic Society in Nottinghamshire and has been a member WAOS for the past four years. He has played many roles in a wide range of productions from Music Hall to *The Mikado*. He says that the part of Luther Billis in *South Pacific* was a particular favourite. He last appeared for WAOS as the dame (Sarah the Cook) in our pantomime *Dick Whittington*.



**Dancairo
Daniel Hickson**

Daniel is still a relative newcomer to "treading the boards" but has been long known to us as one of those noisy people in the pit. This will be his third appearance for WAOS, having previously been seen as King Pluto in *Orpheus in the Underworld*, and as the pantomime villain (King Rat) in *Dick Whittington*. He is also getting his trumpet out for this performance – acting as company bugler!

**Mercedes
Penny Bullough**

Penny has sung with WAOS since *Patience* in 1987 in a number of leading roles. She considers the society has over the years showed much patience with her. She has also sung with Hillside Opera and Opera Comique. It is a source of some concern to Penny that her partners in shows seem to be getting younger and younger. This is not a complaint.



**Remendado
Chris Milne**

For someone who REALLY hates auditioning, Chris has played a wide variety of characters, particularly drunks and idiots (he says he is not type-cast!). Other roles have included Alfredo (*La Traviata*), Alfred (*Die Fledermaus*), Earl Tolloller (*Iolanthe*), Monostatos (*The Magic Flute*), Orpheus (*Orpheus in the Underworld*), Otto (*Gypsy Baron*) and Spalanzani and Dapertutto (*Tales of Hoffman*). This is the third time he has played

Remendado – but never in "shades" before! Chris has also written and produced pantomimes, and would like to do more producing when he has added a few more roles to his repertoire.

**Frasquita
Siobhan FitzPatrick**

This is Siobhan's third principal role for WAOS, having played Venus in *Orpheus in the Underworld* and Fairy Silver Chime in *Dick Whittington*. Before joining WAOS, Siobhan sang with Reading Operatic Society and has also performed with Hillside Opera and Hillside Singers. Once again she doubles as the Society's Wardrobe Mistress, which allows her to combine two of her hobbies in one. She is still trying to think of a way to introduce her third hobby (motorsport marshalling) into the Operatic Society – maybe a production of *Chitty Chitty Bang Bang* is needed!



**Zuniga
Clive Burgess**

Clive started "treading the boards" at school in Newbury and later, at Oxford, he joined the Garsington Players to play various Shakespearean roles before heading to the Far East. Since returning to the UK, he has had great fun in panto at Guy's Hospital and as the Sultan in the recent WAOS production of *Dick Whittington*. When not studying wildlife management at Sparsholt College or co-ordinating the rebuild of the Theatre Royal, Winchester, he is relishing his first operatic role. Unsurprisingly, being a former Green Jacket, he has taken the character of Zuniga like a "duck to water" and is revelling in the chance to "play soldiers" once more.



**Morales
David Cobbold**

David thought he had finished singing as a choirboy in 1953, then 32 years and several octaves lower a past secretary of WAOS cajoled him to audition for *My Fair Lady* in 1985. Now 15 years and eleven principal roles later, his involvement extends to praying for defiance of gravity with the building of the 4 "mini" garden trellises used as the set in this production of *Carmen*. As a past Chairman of the Society, David's interest and enthusiasm for the success of WAOS continues.

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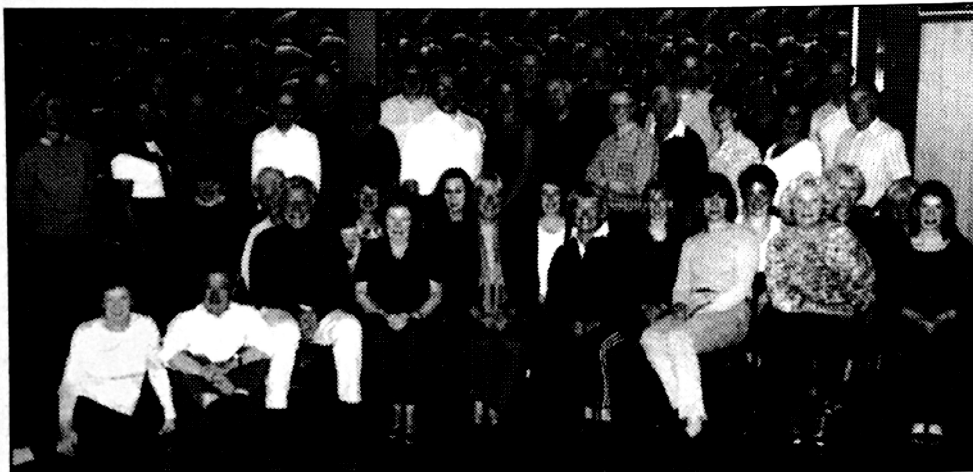
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Production Team

| | |
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| Designer | Dawn Collins |
| Production Secretary | Gill Beck |
| Production Assistant | Christine Walters |
| Orchestral Secretary | Margaret Williams |
| Rehearsal Accompanists | Eileen Evans, Guy Delgado |
| Stage Manager | Harry Halliwell |
| Lighting Design | Mike Andrews of Lite Relief Lighting |
| Operator | Sue Paice |
| Scenery Construction | Sue Aiken, David Cobbold, Brian Hurst, David Knapp |
| Properties and Millinery | Jo Burnaby |
| Properties Managers | Pippa Moon, Maureen Vokes |
| Stage Crew | Phil Beck, Ian Fisher, Margaret Hughes, Ges Nielsen,
Tony Reid, Mark Robinson, Heather Williamson |
| Make-up | Liz Petley-Jones |
| Make-up Assistants | Marina Humphrey, Barbara Jones, Amanda Lecomber |
| Costumes | Siobhan FitzPatrick and members of the cast |
| Soldiers' Uniforms | Sir+ Army Surplus Stores, Winchester |
| Children's Matron | Sian Woodruff |
| Sales and Marketing | Daniel Hickson and Siobhan FitzPatrick |
| Library Display | Belinda Croft |
| Programme | Siobhan FitzPatrick and Ian Fisher |
| Front of House Manager | Eric Hedström |
| Bar Manager | Peter Farren |
| Front of House and Bar Staff | Friends and Members of the Society |
| Printing | Meon Valley Printers (01489 895460) |
| Photography | Peter Sillick |



The Company

Acknowledgements

The society gratefully 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 advert in the programme for our next production please contact Daniel Hickson on 02380 406917

The society acknowledges the generous help given by:

Mr E. Woodnutt, Headteacher, Western Primary School
Mr Les Yaldren, Caretaker, Western Primary School
For providing our main rehearsal venue

Ms Anne Bamford, Headteacher, Kingsworthy Primary School
For allowing the school's pupils to take part and for extra rehearsal space

All those who have displayed posters and have sold tickets

Bottoms Up, Winchester
For stocking the Bar and loan of glasses

Norah Castle-Bray
For providing wigs

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Future Productions:

WINCHESTER AMATEUR OPERATIC SOCIETY
JUNIOR SECTION presents

THE BOYFRIEND

By Sandy Wilson
21st to 23rd February 2000, at Winchester Guildhall

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