

Winchester Amateur Operatic Society

16th Session



The Guildhall
Winchester

MAY 9th to 13th.
1933

Preceded by
"Cox and Box"

COUNTY MATINEE
Friday, May 12th, 3 p.m.

“The Pirates of Penzance.”

THE swarthy and picturesque band of Pirates are discovered in one of their lairs on the rocky sea-shore of Cornwall. In ribald song and with long quaffs of pirate sherry they toast the health of Frederic, the young member of their gang who has just completed that day his term of apprenticeship. He is now a full-blown Pirate, and a good one at that, for a keener hand at scut ing a Cunarder or cutting out a P. and O. never shipped a handspike. But his apprenticeship was really a ghastly mistake and all because of Ruth, the Pirate maid-of-all-work, who, being slightly deaf, had bound him to a *private* instead of to a *pilot*. As she said, the words were so much alike, and anyone might have made a mistake. She was his nursery maid at the time, and to atone for her error, as well as keep an eye on her young charge, she joined the gang as a kind of piratical cook-general.

The gallant young Pirate springs a surprise on his comrades in crime, for he announces that he has done with piracy from that day, and from a stern sense of duty will do his utmost to exterminate them.

All weep at the news and the more so when he chastises them for their many short-comings. They are too tender-hearted, and their reputation for never molesting orphans is known far and wide. Every ship they capture is manned entirely by orphans as a consequence and the business is going to the dogs.

Ruth pleads to be allowed to go with him, and the Pirates willingly hand her over, for she is no oil painting. But Frederic is overwhelmed by a glimpse of Major-General Stanley's beautiful daughters who come tripping along, and Ruth's middle-aged charms suffer complete eclipse. He at once falls in love with the sweetest of the bunch, Mabel. All the girls are captured by the Pirates, who sort them out, one apiece, with a view to matrimony, for here is

“A first-class opportunity
To get married with impunity!”

But their wily old father, a Major-General, appears on the scene, and the situation is saved by his ready brain. *He* is an “orphan,” and as such, claims exemption according to the piratical code of rules. His fatherly appeal on behalf of his daughters moves the Pirates, one and all, again to tears, so much so, that all are set free and awarded the distinction of being made Honorary Members of the Pirate Band.

ACT II.

The scene is changed, General Stanley being discovered, conscience-stricken and disconsolate, sitting at the tombs of his ancestors—these, and the ruins of the old chapel, being part of the estate recently purchased by him. He fears he has stained the family escutcheon by his abominable falsehood to the Pirates. Frederic re-assures him and promises to sweep the Pirates of Penzance from the face of the earth. For this he has secured the aid of the police—a band of stalwart constables, led by their Sergeant—all of whom, however, prefer point duty to tackling blood-thirsty Pirates.

But the Pirate King and Ruth spring a surprise on Frederic, a most ingenious paradox. He was born on February 29th in Leap Year and so his birthday occurs only once in four years. He has, therefore, sixty more years to serve as a Pirate apprentice.

Their arithmetic is unanswerable and Frederic has no choice but to resume his duties as a Pirate. He reveals the Major-General's duplicity, for he is no orphan, and the King, howling for vengeance, organises an attack on the General's Castle. The Major-General is captured and a terrific combat ends in the defeat of the doughty Police Force. But the tables are turned and in a typical Gilbertian manner and all ends happily, Ruth disclosing the amazing news that the Pirates are all noblemen “who have gone wrong.”

Each is presented with a charming bride by a seemingly very ready father, the whole family of girls being disposed of at one fell blow.

A very charming Opera, full of colour, life and humour.

“Cox and Box.”

SERGEANT BOUNCER, a militia man of days gone by, with a keen eye for business, lets his rooms to a couple of young men, one a journeyman hatter, and the other a printer. The former works all day, the latter all night, so the bedsitting room does duty for both, neither tenant knowing of this excellent financial arrangement. All goes well for a time for neither meet, except for the invariable and mysterious passing of one another on the staircase, but an unlooked for holiday granted to the Hatter brings disaster and in more senses than one the fat is in the fire.

In the quarrel that ensues a surprising domestic revelation is made, much too good to disclose, and a truce is declared. Bouncer's faulty memory is forgiven, although it only narrowly averted a tragedy and all three celebrate the solution of the difficulty by joining in his famous military song—“Rataplan! Rataplan!! Rataplan!!!”

"The Pirates of Penzance."

or "THE SLAVE OF DUTY."

Written by SIR W. S. GILBERT and Composed by SIR ARTHUR SULLIVAN
(Produced by special permission of Rupert D'Oyly Carte, Esq.)

THE GUILDHALL, WINCHESTER
MAY 9th, 10th, 11th, 12th, 13th, 1933.

DRAMATIS PERSONAE :

Major General Stanley..	..	..	..	..	HERBERT HINDELL
The Pirate King	..	..	..	..	FREDERIC CROCKER
Samuel (his Lieutenant)	..	..	..	..	FREDERICK CHISNELL
Frederic (the Pirate Apprentice)	..	..	..	..	FRANK MAJOR
Sergeant of Police	..	..	..	..	HORACE TAYLOR
Mabel	} (General Stanley's Daughters)	..	..	..	PHYLLIS SPIRE
Edith		..	..	..	BARBARA WHITWAM
Kate		..	..	..	DOROTHY GARDENER
Isabel		..	..	..	AUDREY GARD
Ruth (a Pirate Maid-of-all-Work)	..	..	..	..	VERENA CARSE

Chorus of Pirates, Police and General Stanley's Daughters.

Pirates and Police :

A. J. Anderson.	A. Finch.	J. T. Laverty.	E. E. Solomon.
W. Beckingham.	J. W. Grimmett.	A. F. Medley.	A. Slater.
A. Clements.	N. S. Goulding.	D. W. Maddock.	J. Smart.
J. W. Cave.	N. Haken.	W. A. Nicholls.	A. E. Wade.
M. P. Clarke.	R. C. Hawkins.	C. R. L. Portsmouth.	E. Whitworth.
R. East.	S. Johnston.	E. Parish.	C. Yates.
F. Effenev.			

General Stanley's Daughters :

J. Alcock.	D. H. East.	N. Laverty.	N. Perkins.
A. Bird.	W. Edwards.	A. Major.	D. L. Thorne.
J. Bonham.	I. Hennesy.	A. M. Moon.	I. Watts.
M. Binstead.	E. Hale.	R. Owton.	B. Watkins.
J. Barnes.	L. Hill.	C. Portsmouth.	M. Wetton.
E. M. Crocker.	V. Johnston.	P. Eric-Parish.	J. Whitwam.

ACT I.—A Rocky Seashore on the Coast of Cornwall.

ACT II.—A Ruined Chapel by moonlight.

"COX AND BOX."

Cox (a Journeyman Hatter)	..	..	..	..	HERBERT HINDELL
Box (a Journeyman Printer)	..	..	..	..	FRANK MAJOR
Bouncer (their Landlord)	..	..	..	..	HORACE TAYLOR

SCENE.—A Room in Bouncer's House.

ORCHESTRA :

<i>1st Violins :</i>	<i>Violas :</i>	<i>Flutes :</i>	<i>Horns :</i>
Miss Margaret Raistrick.	Mrs. Alcock.	Mr. H. J. Kite.	* Mr. H. L. E. Burch.
Miss Coleclough.	Mrs. Fortlage.	* Mr. F. Fitch.	Mr. J. E. Streeter.
Miss Edmeades.			
Mrs. Gill.	<i>'Cellos :</i>	<i>Oboe :</i>	<i>Trumpet :</i>
	Mr. F. Alcock.	* Mr. L. Treanor.	Mr. W. Jacobs.
	Mrs. Mackenzie.		
<i>2nd Violins :</i>	<i>Double Bass :</i>	<i>Clarinets :</i>	<i>Trombones :</i>
Mr. W. T. Jackson.	* Mr. A. Prior.	* Mr. J. Holdsworth.	* Mr. E. Langhope.
Miss G. Fielder.	* Mr. C. Underhill.	* Mr. V. Shute.	* Mr. J. Brooks.
Miss A. Harris.			
Mr. C. Hillyer.	<i>Cornet :</i>	<i>Bassoon :</i>	<i>Timpani :</i>
	* Mr. J. Lynes.	* Mr. T. A. Charlton.	* Mr. R. Soars.
		(* Astral Orchestra).	

Winchester Amateur Operatic Society.

President : THE LORD NORTHBROOK.

COMMITTEE :

NOEL HANBURY (*Chairman*).

A. CLEMENTS.	R. ELKINS.	D. G. LAVERTY.
F. C. CHISNELL.	J. W. GRIMMETT.	F. MAJOR.
H. G. CROFT.	G. S. JOHNSTON.	L. W. MATHEWS.
J. W. ELKINS.	J. T. LAVERTY.	

<i>Musical Director</i>	MUIR MATHIESON.
<i>Producer and Stage Manager</i>	NOEL HANBURY, C.B.E.
<i>Assistant Stage Manager and Property Manager</i>	L. WYKEHAM MATHEWS.
<i>Accompanist</i>	PRIMROSE COBB, A.R.C.M., L.R.A.M.
<i>Co.-Secretaries</i>	J. T. LAVERTY. JOAN WHITWAM.
<i>Treasurer</i>	S. DICKEN SHORTT.
<i>Assistant Treasurer</i>	C. H. DILLON TRENCHARD.

Costumes, Wigs, etc., from B. J. Simmons and Co., Ltd., London.

Scenery by Cape, of Chiswick.

<i>General Scenic Supervisor</i>	R. A. SIMPKINS.
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STEWARDS :

J. T. Laverty (<i>Chief Steward</i>).	A. E. Gardener.	F. H. Jupe.	F. T. Smith.
L. M. Balding.	L. F. Gardener.	B. D. G. Ludford.	A. V. Small.
H. G. Croft.	L. R. Gard.	A. H. Laverty.	K. N. Thwaite.
L. W. Bunce.	A. J. Harding.	F. Mulvey.	V. R. Vaughan.
W. M. Cocks.	D. F. Harding.	H. J. Moreton.	E. R. Vaughan.
A. J. Crosby.	W. J. Hacker.	H. Maslen.	W. F. White.
S. Evans.	H. W. F. Johnson.	P. N. Pearson.	C. Watson.
R. Elkins.	L. W. Jarvis.	G. A. Rogers.	S. W. Wild.
	P. F. Journeaux.	F. Stillman.	J. C. Whitehurst.

PROGRAMMES AND CHOCOLATES.

Miss K. Bishop.	Miss D. E. Harrod.	Miss C. Medley.	Mrs. A. V. Small.
Miss E. Bunker.	Miss E. Hill.	Miss I. P. Meredith.	Miss R. Taylor.
Mrs. A. Clements.	Miss M. Hutchings.	Mrs. A. F. Medley.	Miss M. Taylor.
Mrs. H. Croft.	Miss G. Hutchings.	Miss E. L. Pinnick.	Miss E. I. Watts.
Miss P. Cobb.	Mrs. J. T. Johnson.	Miss J. Phillips.	Miss J. E. Ward.
Miss M. B. Croft.	Miss C. Johnson.	Miss W. Russell.	Miss A. Westgarth.
Miss J. Dicks.	Mrs. A. Lock.	Miss J. M. Sole.	Mrs. A. Wild.
Miss E. E. Dorey.	Miss N. Langford.	Miss W. M. A. Smith.	Mrs. N. M. Westgarth.
Mrs. W. H. Gordon.	Miss S. Lock.	Miss D. Slater.	Mrs. E. Whitworth.
Mrs. W. J. Hacker.	Miss M. Lavington.	Mrs. E. C. Sanders.	Mrs. Millard
Mrs. B. Hutchings.	Miss R. Murtaugh.	Mrs. F. Smith.	Miss M. Haken

The Society is holding its usual Dinner and Dance at the Guildhall on Monday, May 15th, and a cordial welcome is extended to any friends who would like to be present. Tickets for same (price 7/6) can be obtained from any member of the Dinner Committee, or from the Chief Steward at the Hall during the Opera Week.

The profits from the sale of Chocolates are generously given by Messrs. Tyler's, Winchester, towards the Funds of the Society.

To our Patrons.

IT is with peculiar pleasure that the Winchester Amateur Operatic Society presents to its many patrons and friends once more the popular Gilbert and Sullivan Comic Opera—"The Pirates of Penzance"—for it was the first Opera chosen in 1913 to give the initial start to the Society on its long and successful career. It marked the launching of the vividly interesting series of entertainments to the Winchester public, which, year by year, have provided so much pleasure to lovers of "Gilbert and Sullivan" Opera and play-goers generally, and also, it may fairly be claimed, the establishment of a tradition in local theatrical enterprise and achievement which any Amateur Society might well be proud of.

No single factor can claim pride of place for the continued success of the Society's productions, but rather is it due to a happy combination of those elements which are so essential in amateur opera, and which the Winchester Society has always been so fortunate in possessing. Loyal and keen-edged enthusiasm in its membership (for amateur opera invariably demands team-work of a distinctly high order), skilful leadership, capable vocal and acting talent, unswerving fidelity to Gilbert and Sullivan tradition, and last, but certainly not least, warm and cordial appreciation from the public.

Indeed, but for the latter, no Society could carry on its work for long, and the committee and members here warmly acknowledge their indebtedness to their many friends in front of the footlights for such splendid and whole-hearted support.

There may be some present who still have vivid recollections of the original production in 1913. If so, they may be interested to learn that the present company of principals and chorus is, with three exceptions, entirely new; a changing membership which may be pardonably cited as a testimony, not only to the continued vitality of the Society, but to the successful conduct of its affairs and its continued and laudable effort to maintain as high a standard as possible. And the passage of time reveals a similar change in the orchestra members, for, with the exception of one who has played continuously, year by year, the present Orchestra is entirely new compared with 1913. In that first production the Cymbals, Timpani, Triangle and Side Drum were all manipulated by one orchestral member and in an excellent fashion, too.

"The Pirates of Penzance" was first produced April 3rd, 1880, at the Opera Comique, London, meeting with instant favour. Its success and long-continued popularity has been in a large measure due to its essentially English character, and the opening scene, showing the picturesque swashbuckling pirates, all armed to the teeth, still captures the imagination of young and old as vividly as ever.

Pirates may be out of fashion in these more hum-drum days and it would be even more difficult now to make piracy pay than when Gilbert's swarthy heroes first strutted across the stage, but they will always be considered as a peculiarly British feature of sea-faring life, and even now no true-born English boy is happier than when masquerading as a full-blown Pirate, armed with cutlass and pistol and making his victims walk the plank.

But Gilbert's facetious leg-pulling is not confined in this Opera to Pirates and their unbusiness-like piratical methods, but he makes merry in the most irreverent manner with that even more sacred British Institution—the Police Force. His devastating satirical wit plays havoc with the ingrained reverence held by the British public for the men in blue, for these stalwarts are invested with a modesty of demeanour in face of peril too amusing for words. Its exaggeration supplies the spice of humour but with such pleasant mockery of established institutions that no bitter taste is left, and it is on record that no audience is more appreciative of "The Pirates" than one which contains members of the Police Force. The latter see themselves certainly in a somewhat distorted mirror, but the reflection is too funny to take offence at. And this is what Gilbert invariably aimed for in all his Operas.

The presentation of "Cox and Box" needs no apology from the Society. It is long years ago since this was staged at the St. John's Rooms, by a gifted little company of Winchester amateurs, and will doubtless be remembered by very few members of the audiences of this week.

It is a most amusing little Operetta in every way, much of its humour being due to the fact that in reality it sets out to caricature the Italian style of Opera, both from a vocal and extravagant gesture point of view, thus demanding a distinct angle of appreciation. But even apart from this, its nonsensical fun makes an instant appeal to everyone, while its music includes some delightfully appropriate Sullivan numbers.

Burnand was an inveterate punster of his day, credited by many as being a master of this debateable form of art when punning was so much in vogue, and some typical examples of his wit will be noticed in the work. They have their value, perhaps, in that they reflect in a measure a phase of the humour of days gone by.

The curtain will rise in a few moments and everyone connected with the Society extends a hearty welcome to its many patrons and friends the other side of the footlights.