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Winchester Amateur Operatic Society
1986

RUDDIGORE

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THEATRE ROYAL,
TUESDAY 15TH ~ SATURDAY 19TH APRIL
AT 7.45 P.M. * Saturday Matinée 3.00 P.M.

GILBERT & SULLIVAN'S SUPERNATURAL OPERA **RUDDIGORE**

OR
THE WITCH'S CURSE?

PRODUCER: MR. GEOFFREY BURNABY MUSICAL DIRECTOR: MR. DAVID HOWELLS

Act 1st
The Witch's Curse!
A Book of Etiquette
The Diffident Lover



Home from Sea
The Heart's Dictates
An embrace by the
Wrong Gentleman!



Mad
Margaret
Duty must be done
Hail the Bride!

The Blameless
Farmer Denounced



The Bad
Baronet
Duty must be done
Hail the Bride!

Act 2nd
Two Villains of
Deepest Dye
The Ghostly Picture Gallery



Two Reformed Characters
The Long Lost Lover
A Fallacy discovered
solves every problem!

Welcome to the Theatre Royal

Dear Theatregoer

At last! After twelve years of planning, anxiety, begging and hard work, the Theatre Royal, Winchester, has re-opened; the first stage of its final development is complete.

Many of you have helped the Theatre already, either as individuals or as organisations, with money, professional advice or physical labour – or perhaps all three – and to you we are enormously grateful.

We hope that those of you as yet uninvolved, perhaps visiting the Theatre for the first time, will feel that all that has been achieved to date is worthwhile and exciting, and that you too will want to be associated with the work still ahead.

Since February this year we have raised £500,000 towards our £650,000 target. The balance must be raised before May, when we plan to start the final stage of our development work – expanding the Theatre into the adjoining shops to provide a large foyer, a wine and coffee bar, lavatories and facilities for the handicapped. Interior and exterior decoration will be completed.

The Theatre Royal's future is promising, and with the greatly improved backstage facilities an exciting programme is planned. Both hard cash and supportive audiences are needed to assure its immediate completion and long term success. Winchester will then have a Theatre of which it can be proud; Hampshire will have an excellent new source of entertainment and pleasure.

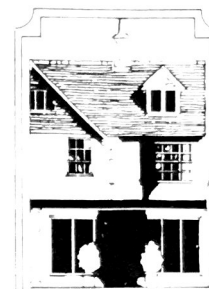
Jennie Bland
Chairman, Theatre Royal Board
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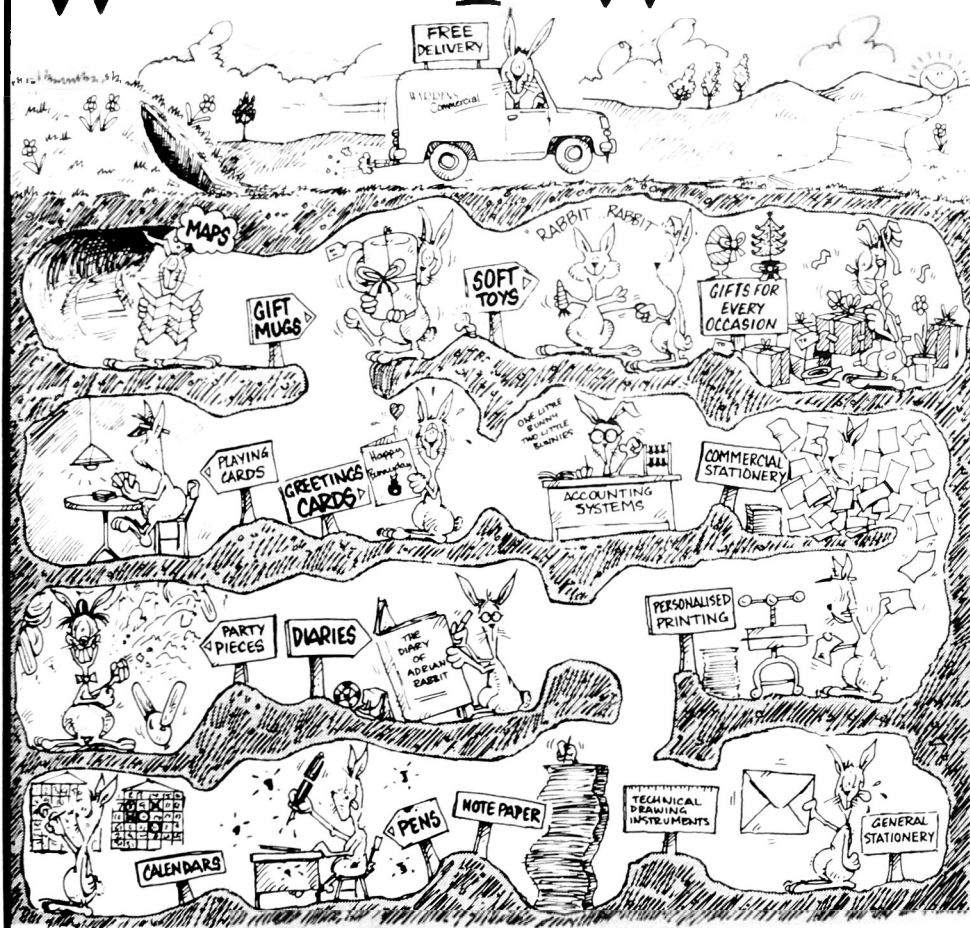
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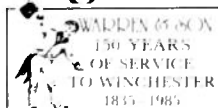
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- * Theatre discounts are 50p off tickets for many shows, plus two seats for the price of one on Tuesdays for week long productions.
- * Theatre visits outside Winchester.
- * Social events arranged.

We also support the Theatre in as many ways as possible with fund-raising, as well as helping to build an audience by promoting local interest in the Theatre.

PRESENT SUBSCRIPTION RATES - PER ANNUM

Single member	£3.00
Husband and Wife	£5.00
Senior Citizens and under 25's	
Single Member	£1.50
Husband and Wife	£2.50

MEMBERSHIP FORM

To: The Membership Secretary
Theatre Royal
Jewry Street
Winchester
Hants SO23 8SB

Name(s) _____

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Date of birth if under 25 _____

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RUDDIGORE

PROGRAMME NOTE

Ruddigore represents a new departure for both Gilbert and Sullivan. Its immediate predecessor *The Mikado* opened at the Savoy Theatre in March 1885 and ran for 672 performances. In 1886 Sullivan's attention was diverted from his collaboration with Gilbert by demands from high-brows for a new oratorio. *The Golden Legend* was performed at the Leeds Festival in October of that year to tumultuous applause and rave notices. The next Savoy opera stood a poor second in Sullivan's priorities, yet it was ready for performance by January 1887.

The theme of *Ruddigore* was a burlesque of Victorian melodrama (itself a burlesque of reality), while much of the music parodied Gothick grand opera – notably Margaret's opening song and the whole of the portrait gallery scene. Unfortunately the Victorian sensibilities of some of the first night audience were upset by the vulgar title *Ruddigore* and by a second act which they took at face value. Gilbert facetiously suggested alternative titles – *Kensington Gore*, or *Robin and Richard were Two Pretty Men*, or *Not so Good as the Mikado* – before agreeing to change the spelling. He also made savage cuts in Act 2, some of which we have reinstated for this production.

A number of innovations contributed to the audience's dissatisfaction. The earlier operas relied for their humour on the paradoxical whimsy which the public had come to regard as typically Gilbertian. In *Ruddigore* much of the humour lies in the contrast of melodramatic climax followed by realistic anticlimax. The use of musical subtleties and strong dramatic effects was unexpected, and there were hardly any topical references (except to melodrama). Comedy roles were given to the soprano, mezzo, tenor and bass principal singers instead of to the baritone. The famous comedian George Grossmith, for whom the earlier comic parts had been written, was initially cast as Robin Oakapple. The part was played more successfully by his understudy Henry Lytton, who charmed the audience with his sympathetic interpretation.

In spite of its alleged unpopularity *Ruddigore* ran for twelve months. Today, except to the connoisseur, it remains one of the least well known in the series. We hope you will agree with us that *Ruddigore* deserves better, and that you will enjoy our production as much as we have enjoyed preparing for it.

And now to set the scene! The opera opens in the Cornish fishing village of Redderring during the Napoleonic Wars. Nearby is an old castle, home for centuries of the wicked Baronets of Ruddigore. The first Baronet, Sir Rupert Murgatrov, occupied himself in persecuting witches and burning them at the stake. But the day came when one old hag retaliated with a curse; each Lord of Ruddigore must commit at least one crime every day of his life; on the day he staved his hand he would die in agony. The curse took effect on Sir Rupert and his successors. Ten years ago, to escape its action, Sir Ruthven Murgatrov forsook Ruddigore Castle and hid in the village under the assumed name of Robin Oakapple. His younger brother Despard was forced to take upon himself the title and the curse. Already he has seduced and cast off Margaret, a young girl who has become demented as a result. Now Robin wants to marry a village maiden, Rose Maybud. But his foster-brother Richard Dauntless, who knows Robin's secret, comes home from sea and falls in love with Rose himself . . .

ACT I – The Fishing Village of Redderring, in Cornwall

ACT II – Ruddigore Castle

TIME – Early in the last century

There will be one interval

First produced at the Savoy Theatre, London,
by Mr. R. D'Oyly Carte on Saturday, 22nd January 1887

RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personae

MORTALS

Sir Ruthven Murgatroyd **Mr. Clive Hilton**
(Disguised as Robin Oakapple, a Young Farmer)
Richard Dauntless **Mr. Richard Steel**
(His Foster-Brother – a Man-o'-wars Man)
Sir Despard Murgatroyd **Mr. Peter Steggall**
(Of Ruddigore – a Wicked Baronet)
Old Adam Goodheart **Mr. David Cobbold**
(Robin's Faithful Servant – later known as Gideon Cawley)
Rose Maybud (A Village Maiden) **Miss Sheila Stiling**
Mad Margaret **Miss Alison Stanbrook**
Dame Hannah (Rose's Aunt) **Miss Kathleen Frogley**
Zorah **Miss Elizabeth Petley-Jones**
Ruth (Professional Bridesmaids) **Miss Stephanie Campion**

GHOSTS

Sir Rupert Murgatroyd **Mr. Martin Larcombe**
(The First Baronet)
Sir Jasper Murgatroyd **Mr. Richard Trower**
(The Third Baronet)
Sir Lionel Murgatroyd **Mr. Allan Parr**
(The Sixth Baronet)
Sir Conrad Murgatroyd **Mr. Ronald Stainer**
(The Twelfth Baronet)
Sir Desmond Murgatroyd **Mr. Jock Killick**
(The Sixteenth Baronet)
The Rt. Rev. Sir Gilbert Murgatroyd... **Mr. Russell Fairchild**
(The Eighteenth Baronet)
AND
Sir Roderic Murgatroyd **Mr. Tom Williams**
(The Twenty-first Baronet)

CHORUS OF BUCKS, BLADES, OFFICERS, ANCESTORS, AND PROFESSIONAL BRIDESMAIDS

The Misses Hazel Barrington, Diane Bentley, Mary Dickinson,
Christine Dobson, Jean English, Juliet Fenwick, Maureen Freemantle,
Catherine Halliwell, May Harden, Stella Holt, Margaret Jowitt,
Hilarie Lawrence, Barbara Steggall, Cerys Williams, Pauline Wilson.
Messrs Mark Blaikie, Brian Bullock, Frederick Corton, Russell Fairchild,
Jock Killick, Martin Larcombe, Colin Morrison, Colin Paice, Allan Parr,
Philip Remington, Ronald Stainer, Peter Stanbrook, Mark Steggall,
Richard Trower, Michael Vokes, Benjamin Wright

ORCHESTRA

<i>Violins</i>	<i>Flute</i>	<i>Trumpet</i>
Harry Meredith (Leader)	Elizabeth Forster	Christopher Williams
Elizabeth Gillings	<i>Oboe</i>	<i>French Horn</i>
Mervyn Grand	Irene Pragnell	Paul Banks
<i>Viola</i>	<i>Clarinet</i>	<i>Trombone</i>
Roy Goodhew	Roy Harwood	Michael Whittall
<i>Cello</i>	<i>Bassoon</i>	<i>Percussion</i>
Peter Darbyshire	Christopher Hewitt	David Hughes
<i>Double Bass</i>		
Hugh Gordon		

PRODUCTION TEAM

Producer	Geoffrey Burnaby
Musical Director	David Howells
Production Secretary	Sheila Stiling
Stage Manager	Margaret Williams
Producer's Assistant	Christine Walters
Production Secretary's Assistant	Margaret Christie
Stage Assistants	Brian Hurst, Derek Lawrence, Chris Reed, Tony Reid, Gill Taylor, John Taylor, Ron Wilson
Lighting Design	Mike Andrews – "Lite Relief"
Lighting Operator and Assistants	Sue Cheriton and Theatre Royal Volunteers
Properties	Jo Burnaby, Angela Fairchild
Make-up	Michael Saunders, Carole Steel, Jane Holmes, Margaret Gardner, Margaret Christie, Christine Harding, Melanie Stiling
Call Boy	Rita Wright
Costumes and Wardrobe Mistress	Nina Connolly
Set Design	Geoffrey Burnaby
Set Construction	Tony Reid
Set Painting	Members of the Society
Orchestra Secretary	Margaret Williams
Rehearsal Accompanist	Eileen Evans
Publicity	Robert Jowitt, Clive Hilton
Poster Design	Robert Jowitt
Poster Printing	Sarsen Press, A.D.H. Printing
Advance Bookings Secretary	Phyllis Hamblin
Prompter	Irene Johnston

MUSICAL NUMBERS

OVERTURE

ACT I

CHORUS OF BRIDESMAIDS (Solo Soprano, Zorah)
"Fair is Rose, as bright May day"

SONG (Hannah, and Chorus)

"Sir Rupert: Margatroyd his leisure and his riches"

SONG (Rose)

"If somebody there chanced to be"

DUET (Rose and Robin)

"I know a youth who loves a little maid"

CHORUS OF BRIDESMAIDS AND SONG (Richard)

"From the briny sea comes young Richard"

HORNPIPE

SONG (Robin)

"My boy, you may take it from me"

DUET (Rose and Richard)

"The battle's roar is over, O my love"

ENTRANCE OF BRIDESMAIDS

"If well his suit has sped"

TRIO (Rose, Richard and Robin)

"In sailing over life's ocean wide"

RECITATIVE AND ARIA (Margaret)

"Cheerily carols the lark over the cot"

CHORUS

"Welcome, gentry"

SONG AND CHORUS (Sir Despard)

"Oh, why am I moody and sad?"

DUET (Richard and Sir Despard)
"You understand: I think I do"

FINALE

"Hail the bride of seventeen summers"

ACT II

DUET (Sir Ruthven and Adam)

"I once was as meek as a new-born lamb"

DUET AND CHORUS (Rose and Richard)

"Happily coupled are we"

SONG (Rose, with Chorus of Bridesmaids)

"In bygone days I had thy love"

CHORUS OF ANCESTORS (with Solos, Sir Ruthven and Sir Roderic)

"Painted emblems of a race"

SONG (Sir Roderic and Chorus)

"When the night wind howls"

CHORUS

"He yields"

DUET (Margaret and Despard)

"I once was a very abandoned person"

TRIO (Margaret, Sir Ruthven and Despard)

"My eyes are fully open to my awful situation"

MELODRAMA

SONG (Hannah, with Sir Roderic)

"There grew a little flower beneath a great oak tree"

FINALE

"Oh, happy the lily when kissed by the bee"

ACKNOWLEDGMENTS

The Society gratefully acknowledges the generous help given by:

Western School, for rehearsal facilities.

The Anglia Building Society and The Britannia Building Society, for window displays.

Thomas Cook Ltd. and The Anglia Building Society, for permission to erect a banner.

Patrons of the Society.

All who have loaned properties.

All who have displayed posters.

Anyone who has inadvertently been omitted from these credits.

DATES FOR YOUR DIARY

Friday 2nd May Supper Dance at Old Alresford Place

Thursday 26th June A.G.M. at the Chesil Theatre

Friday 24th and Saturday 25th October Concert at New Hall,

Winchester College

April 1987 "La Boheme"

WOULD YOU LIKE TO JOIN US?

Why not come and join the W.A.O.S.? If not to sing, then join us for the social activities, or to help back-stage, with set design and construction, stage assistance, make-up, etc. We should be pleased to welcome anyone interested in joining - contact the Secretary, Janet Corton, 9 Highcliffe Road, Winchester, telephone 66604.

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Staff at the Theatre Royal

General Manager	Geoffrey Howard
Technical Manager	Sue Cheriton
Accounts	Catherine Villiers
Publicity Officer	Diane Hancock
Publicity Assistant	Phil Yates
Theatre Maintenance	Tom Roberts
Box Office	Pam Dando
Winchester 63210	Joyce Levick
	Nicola Dando
	Nicola Turton
	Ann Timmons
	Pam Hills
Bars Supervisor	Robert Jowitt
Head Barman	Mike King
Stage Manager	Pete Coleman
Deputy Stage Manager	Gordon Wilson
Master Carpenter	Colin Paris
Assistant Stage Managers	Tom Anderson
	Kate de Gleria
	Toni Sym
	David Simpkin
	Maurice Charrett
FOH Co-ordinator	Mary Launder
Usher Co-ordinator	Patrick Smyth
Foyer and FOH Manager Co-ordinator	Barbara Cruse
Ice Cream Organisation	Joan Charrett
Confectionery Organisation	Katherine Barclay
Programme Advertising	

The Theatre would like to record its gratitude to all the volunteers who assist in the running of the Theatre. If anyone would like to help with any aspect of the Theatre – backstage, front-of-house or publicity – details are available from the Theatre Office, Winchester 54127.

The Theatre Royal gratefully acknowledges financial support from Hampshire County Council, Winchester City Council, Southern Arts and Arts Council of Great Britain.

THANK YOU

The Theatre Royal would like to say thank you to the following organisations and people who helped so much with Phase II of the Restoration Programme:

The Hampshire County Council	The John Lewis Partnership
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The Friends of the Theatre Royal	

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THE HAMPSHIRE APPEAL COMMITTEE

Earlier this year, I and my Vice Chairman Dennis Beacham undertook the task of forming an Appeal Committee with a target of £70,000 to be found in the Hampshire area.

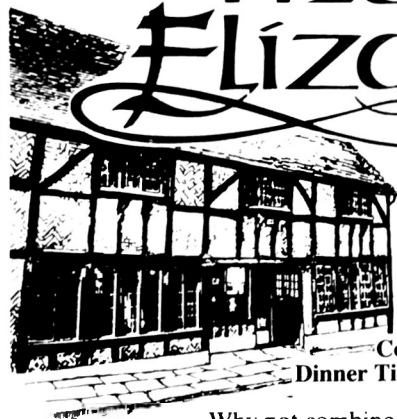
Since May £40,000 has been raised, largely through the inauguration of the Friends of the Theatre Royal which has had an encouraging success.

If you have not yet given financial support to the Theatre do please consider helping us to reach our target by becoming a 'Friend' or by organising an event on the Theatre's behalf.

We would be grateful to you for your contribution.

David Smith

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I would like to receive more information about The Friends of the Theatre Royal.

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List complete at time of going to press.

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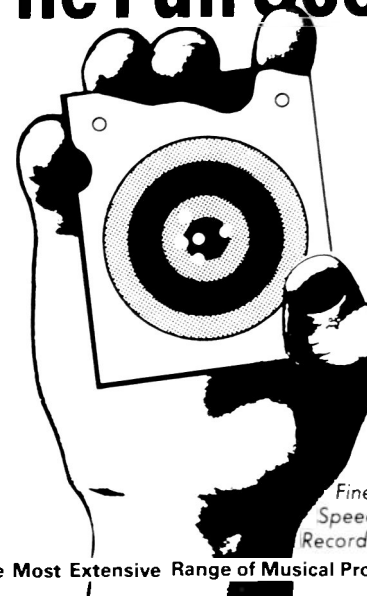
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