

RADDIGORE



by **W.S.Gilbert & A.Sullivan**

THE IMPERIAL COLLEGE OPERATIC SOCIETY

presents

RUDDIGORE

OR

THE WITCH'S CURSE

a Supernatural Opera

by W. S. Gilbert and Arthur Sullivan

Producer.....Ian Gledhill
Musical Director.....Stuart Allen

in the

PUBLIC HALL

BUDLEIGH SALTERTON

AUGUST 1st-10th 1973

RUDDIGORE

Of all the G & S operas, none has been more maligned, mutilated, or suffered as many slings and arrows of outraged opinion as RUDDIGORE. It began life with the unfair disadvantage of having to follow THE MIKADO, and as a result of the public's built-in prejudice, had to suffer the indignity of being the only G & S opera to be hissed on its opening night. This so upset Gilbert that he sarcastically suggested to the press that he rename it "Kensington Gore, or Not Half so Good as The Mikado". He also rewrote quite a lot of the second act, removing a musical number, rewriting another, and cutting large chunks of the dialogue. He also altered the ending, bringing back Sir Roderic only and not the entire Picture Gallery as formerly. After that, RUDDIGORE settled down to a reasonably peaceful and relatively lucrative run, but alone of the "performed" operas (ie. excluding UTOPIA LTD. and THE GRAND DUKE which have never been professionally revived) it was not performed again during Gilbert's lifetime, nor indeed was it revived till after the First World War when it was again revised, this time by Geoffrey Toye, the D'Oyly Carte's conductor (he is best remembered today as the composer of the popular piece "The Haunted Ballroom"). Toye removed three more numbers from the score, and because it so happened that these three figured prominently in Sullivan's overture, Toye wrote a new one. Ruddigore settled peacefully back into performance, but its misfortunes were not yet over, for during the Second World War its costumes and scenery were destroyed by a bomb, and it was many years before it was restaged. For all its chequered history it has always been given with reasonable frequency by amateur societies, and would be done more often were it not for the complicated second act set.

RUDDIGORE is a performer's opera par excellence, containing some of the most histrionic ally difficult yet most rewarding roles in G & S, and though uneven in quality (largely due to the mutilation suffered by its book and score) some of its numbers, such as Margaret's act 1 Mad Scene, and the famous Ghost Scene in act 2, are among the finest things Sullivan wrote.

As I pointed out in a short article in "The Gilbert and Sullivan Journal" some years ago, the parallels in the characters with those in Shakespeare's HAMLET are inescapable. Mad Margaret is Ophelia with her flowers; Robin is Hamlet, the man of non-action; Richard, the irresponsible and shallow Laertes; Sir Roderic, the ghost of Hamlet's father; and Sir Despard, a rather facetious take-off of King Claudius.

Possibly as a result of its misfortunes, the natural human inclination to gallantry has caused some prominent scholars to claim that RUDDIGORE is the best of the G & S operas. I would not go as far as that, but there is no doubt that it has a fascination that is all its own.

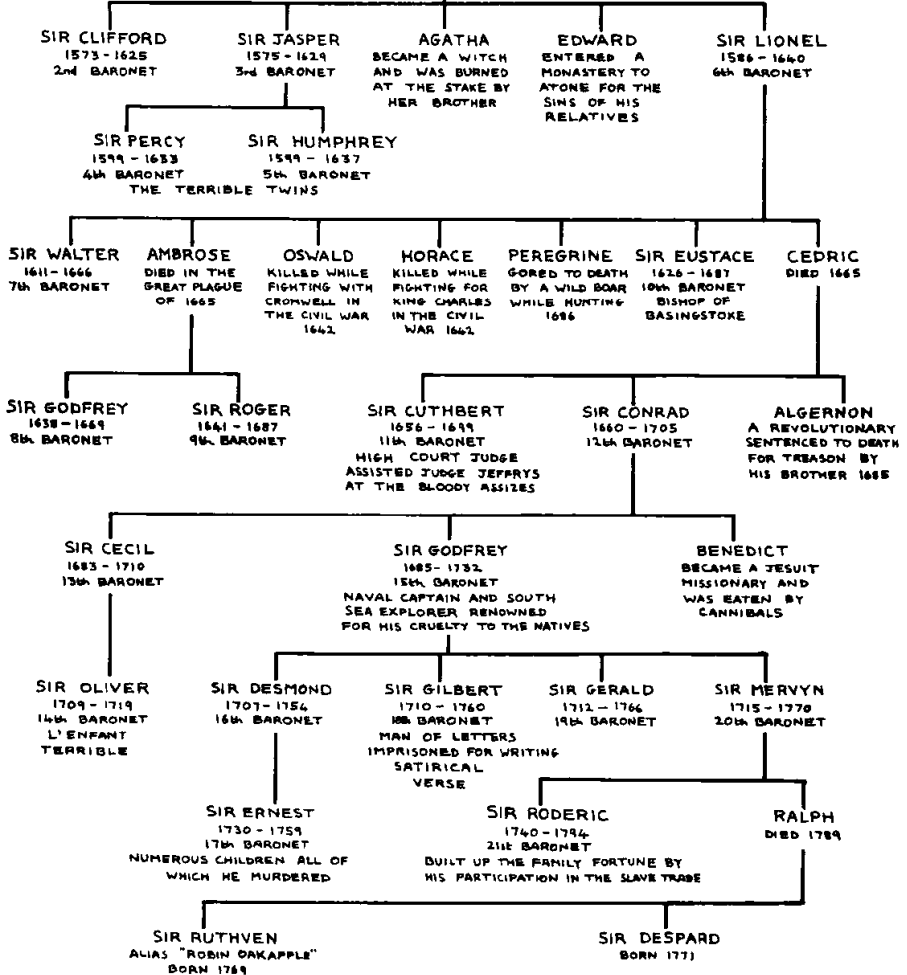
Michael Walters

note:- In this production we are using Sullivan's original overture and act 2 finale.

The Murgatroyds of Ruddigore



SIR RUPERT
1551 - 1622
CREATED BARONET
IN 1619 BY
KING JAMES I



DRAMATIS PERSONAE

SIR RUTHVEN MURGATROYD (disguised as Robin Oakapple, a young farmer)	Peter Mills
RICHARD DAUNTLESS (his foster-brother, a man-o'-war's-man)	Brian Parsons
SIR DESPARD MURGATROYD, OF RUDDIGORE (a wicked Baronet)	David Gadd
OLD ADAM GOODHEART (Robin's faithful servant)	Max Taylor
ROSE MAYBUD (a village maiden)	Pat Elliott
DAME HANNAH (Rose's aunt)	Deborah Kemp
MAD MARGARET	Teresa Quinn
ZORAH } } (professional bridesmaids)	Janice Cook
RUTH } SIR RODERIC MURGATROYD (the twenty-first Baronet)	Linda Marley Tim Johnson

CHORUS OF PROFESSIONAL BRIDESMAIDS

Eileen Allen, Lindsay Bott, Joanna Duxbury, Gill Hook, Julie Lysne, Pat Nuttall, Pat Ridgewell, Helen Watkins.

CHORUS OF GENTRY AND ANCESTORS

Martin Bates, Mike Buckley, John Foster, Andrew Goodall, Ian Johnson, Jeremy Rowett, Steve Thurlow, Pete Totterdell, Richard Wilson, Roger Woodward.

SETTING

Act I The Fishing Village of Rederring, in Cornwall.

Act II The Picture Gallery in Ruddigore Castle.

Time: Early in the 19th century

There will be an interval of 15 minutes during which coffee will be on sale.

ORCHESTRA

LEADER
VIOLINS

Richard Shorter
Kenneth Clarke
Tim Griffiths
Jane Malkin
Jeffrey Pusey
Julian Shaw
Jean Wagner
Gillian White
Michael Withers
Richard Worth
Justin Ward
Cynthia Wilkinson
Lionel Clarke
Elaine Potts
Christine Scarborough

VIOLAS

CELLI

BASS
FLUTE

OBOE
CLARINETS

BASSOONS

HORNS

TRUMPETS
TROMBONES

PERCUSSION

REHEARSAL ACCOMPANIST

Daphne Mayes
Christopher Dixon
Stewart Littlewood
Steven Challiner
Richard Crozier
Nigel Keats
Janet Bruce
Shiela Cook
Fred Shaub
Pauline Tew
Thomas Sim
David Burgess
Geoff Neaum
Charlotte Ward

Terry Gore

Jean Wagner

FOR THE COMPANY

TOUR COMMITTEE

Chairman
Vice-Chairman
Treasurer
Secretary
Orchestra Liaison
Publicity

Mike Buckley
Tim Johnson
Richard Wilson
Lindsay Bott
Richard Shorter
Ian Johnson

STAGE CREW

Stage Manager
Assistant S.M.
Set Design
Lighting
Properties
Stage Assistants

Steve Cann
Nigel Stevens
Nigel Stevens
Kevin Roberts
Stuart Blackburne
Denis Cook
Jonathan Couzins
John Finch
Tony Hadrell
Steve Wells

FRONT OF HOUSE

F.O.H. Manager

Tim Griggs

Assistants

Dave Smith
Ann Wyke

The Society would like to express its gratitude to the Salterton Theatre and Arts Club and Budleigh Salterton Council for their co-operation and help in the organisation of this production.

IMPERIAL COLLEGE OPERATIC SOCIETY

This summer, for the sixth successive year, Imperial College Operatic Society is disturbing the tranquility of Budleigh Salterton to present a Gilbert and Sullivan Opera. In 1968, after two enjoyable but financially disappointing summer tours elsewhere, the society decided to visit Budleigh Salterton for the first time. After a moderately successful week in Salisbury, the production of *Iolanthe* received such a fantastic reception at Budleigh that the following year the same venue was chosen for the second week of the tour. In 1971, due to the sustained enthusiasm and growing support for our productions, it was decided to present all nine productions of *The Gondoliers* at Budleigh Salterton. This policy has been proved so successful in the last two years that the society's visit to Budleigh are now regarded as a regular feature of the Imperial College calendar.

The Imperial College Operatic Society is one of the many societies within the Student's Union of the Imperial College of Science and Technology. The college, part of the University of London, is one of the largest and most important technological institutions in the country. It is situated in South Kensington, next door to the Royal College of Music and just across the road from the Albert Hall. Although the society draws primarily on the students of Imperial College for its membership, the fact that the college is a predominantly male institution has resulted in strong links being set up between the society and other colleges in the South Kensington area, especially the Royal College of Music. Over the years our links with the RCM have steadily grown stronger, and with them the quality and success of our productions. Not only are many of our singers, especially the ladies, music students, but a large proportion of the orchestra too are drawn from the RCM and other London music colleges. So strong are the ties established by our visits to Budleigh that several members of the orchestra, now professional musicians, continue to return to Budleigh year after year.

Among the old hands returning to Budleigh this year are our Producer, Ian Gledhill, and Musical Director, Stuart Allen. Ian Gledhill, a civil engineer with London Transport, after appearing in the cast of three of our productions, successfully produced *The Sorcerer* last summer. Further productions of his this year have been *Iolanthe* in February and *The Zoo*, a one act operetta by Sullivan and B. C. Stevenson, in March. Stuart Allen, a professional musician, is the principal clarinet player with the Festival Ballet Orchestra. He has been our resident Musical Director since 1970. After a spell of absence from the society this year he once again joins us for this summer's production of *Ruddigore*.

PREVIOUS PRODUCTIONS

Victorian Melodrama	1956
Trial by Jury	1957
The Mikado	1958
Iolanthe	1959
H. M. S. Pinafore	1960
The Yeoman of the Guard	1961
Trial by Jury	} 1962
Bastien & Bastienne (Mozart)	
The Pirates of Penzance	1963
The Gondoliers	1964
Iolanthe	1965
The Mikado (performed in Folkestone & Bristol)	1965
The Mikado (revival at College)	1965
H. M. S. Pinafore	} 1966
Trial by Jury	
The Gondoliers (Folkestone)	1966
Ruddigore	1967
Carmen (Concert Version)	1967
The Pirates of Penzance	1968
Iolanthe (Salisbury & Budleigh Salterton)	1968
The Yeoman of the Guard	1969
The Mikado (Pinhoe & Budleigh Salterton)	1969
H. M. S. Pinafore	1970
The Pirates of Penzance (Pinhoe & Budleigh Salterton)	1970
Patience	1971
The Gondoliers (Budleigh Salterton)	1971
The Yeoman of the Guard	1972
Trial by Jury	1972
The Sorcerer (Budleigh Salterton)	1972
Iolanthe	1973
The Zoo (by Sullivan & B.C. Stevenson)	1973