

Imperial College Operatic Society presents

THE SORCERER

Gilbert and Sullivan

and Imperial College Opera presents

COX AND BOX

Sullivan and Burnand

Tuesday 12th - Saturday 16th February 1980 7.30pm



THE SORCERER

Following the spectacular success of *Trial by Jury*, which ran for 175 performances in 1875, Gilbert and Sullivan were approached by the impresario Richard D'Oyly Carte with a view to a further collaboration. It was agreed that D'Oyly Carte's new Comedy Opera Company would advance author and composer 200 guineas on delivery of a suitable manuscript, with a further 6 guineas per performance to follow.

Gilbert already had the germ of an idea taken from one of his short stories "An Elixir of Love" and augmented it with material from one of his Bab Ballads, "The Rival Curates". Sullivan was slow in getting to grips with the music as he was still stricken with grief over the death of his brother, Fred, (who had played the judge in *Trial by Jury*), although it was during this same period that he composed the immortal "Lost Chord".

Sullivan considered Gilbert's libretto brilliant, although years later he was to reject out of hand a similar "magic lozenge" plot, declaring that he was tired of Gilbert's topsy-turveydom. He worked with only a few days to spare before the piece opened at the Opera Comique on the Strand on Saturday, 17th November 1877. Being relatively short for an evening's entertainment it was preceded by Cecil and Cellier's "Dora's Dream". The Sorcerer was well received by audience and critics alike and proceeded to run for 175 performances.

Since that time The Sorcerer has been overshadowed by later works of greater popularity (Pinafore, Mikado, The Gondoliers etc.) and is only irregularly revived by the present D'Oyly Carte Opera Company. It is difficult to see a reason for this relative obscurity. It may be true that Gilbert's renowned satirical expositions of Victorian institutions as found in many of his works (e.g. The Admiralty, Pinafore: The House of Peers, Iolanthe) are not obviously present in The Sorcerer. He allows himself a thrust at the stoicism, hypocrisy and pompous ceremony of the titled classes, and was vigorously criticised by a Mr. Dodgson (better known as Lewis Carroll) for his unsympathetic caricature of a "pale young curate" in the form of Dr. Daly.

Perhaps The Sorcerer is closest to the Pirates of

Penance in that both works focus on Victorian moral standards. In the case of Pirates, he ridicules the Victorian sense of duty, whereas in The Sorcerer he takes a humorous look at contemporary love and marriage. Through the character of Alexis he extols socialist ideals, although the naivety of Alexis' views (in their contemporary context) are exposed by the end of the opera. One feels that, for all his apparent contempt for the upper classes, Gilbert had but false sympathy for the lowly born. In Act I he makes fun of the low level of sobriety amongst working men, while the original libretto refers to the villagers of Ploverleigh as "peasantry".

Sullivan's music is fresh and cheerful, being evocative of folk dancers, bell ringers, brass bands and other aspects of village life. Added to this are two emotional and possibly underrated tenor arias, a hymn-like ensemble to accompany the betrothal ceremony and allusions to the stately dance forms of gavotte and minuet complementing the demeanour of Sir Marmaduke.

It could be said that The Sorcerer featured in the beginning and ending of the golden era of English comic opera. The successful Gilbert and Sullivan formula in which the comic baritone assumes great importance was here completed by the addition of the elderly Lady Sangazure. The company assembled by Gilbert for The Sorcerer, composed mainly of unknown singers, actors and provincial entertainers (Gilbert was highly critical of the poor acting standards of many established stars) stood by him for many years. Some, such as Grossmith and Barrington lent much of their own personalities to Gilbert's characters.

An era ended when, on 17th November 1898, Sullivan and Gilbert took curtain calls at a 21st anniversary production of The Sorcerer at the Savoy, did not speak to one another, and left the theatre separately. Arguments had taken their toll on the relationship, and Sullivan became very ill with a kidney complaint. They never met again.

ROGER NICHOLLS

T H E S O R C E R E R

Producer: ROGER NICHOLLS

Musical Director: RICHARD PIGG

DRAMATIS PERSONAE

Sir Marmaduke Pointdextre	ELLIS C. PIKE
Alexis (of the Grenadier Guards, his son)	TREVOR MILLS
Dr. Daly (Vicar of Ploverleigh)	BERNARD TAGG
Notary	ANDY HOSKINS
John Wellington Wells (of J. Wells & Co., Family Sorcerers)	JOHN BARRATT
Lady Sangazure (a Lady of Ancient Lineage)	SALLY DONEGANI
Aline (her daughter - betrothed to Alexis)	JANE CAPPER
Mrs. Partlet (a Pew Opener)	ANNE OTWOROWSKI
Constance (her daughter)	HILARY MUSGRAVE

Chorus of Villagers

Judith Aungiers	Barbara Tansey
Christine Barson	Alison Wilkie
Margaret Bell	Heather Williamson
Patricia Bryan	Loyita Worley
Sarah Corin	Michael Crisp
Terese Davidson	John Dickinson
Jenny Foster	Derrick Everett
Sally Heslop	Robert Hodgson
Suzanne Humphries	Duncan Jarvis
Mary Jolliffe	Nick Keay
Katherine Jones	Paul Leonard
Andrea Marcer	Keith McClurey
Cecelia Nevill	Roger Middlebrook
Miriam Ponsford	Mac Newton
Rowena Rees	Tony Pearce
Fiona Sinclair	Brendon Peilow
Ann Swarbrick	Tim Sawers

C O X & B O X

or "The long lost Brothers"

by F.C. Burnand and Arthur Sullivan

DRAMATIS PERSONAE

Cox (a journeyman hatter)	ROGER WOODWARD
Box (a journeyman printer)	JOHN FOSTER
Bouncer (late of the Dampshire Yeomanry, with military reminiscences)	COLIN DAVIS

Produced by IAN GLEDHILL

Musical Director: MICHAEL WITHERS

The first public performance of "Cox & Box" was given by a group of amateurs at the Prince's Theatre, Manchester on 17th December 1866, and was seen for the first time in London at the Adelphi Theatre the following year. The operetta achieved considerable success, and in 1869, promoted by the impresario German Reed, had a run of 300 performances.

The story, written by F.C. Burnand, a contributor to "Punch", was taken from a play by John Maddison Morton dating from 1847. Called "Box & Cox", the play was itself based on two French vaudeville farces. The cast included Mrs. Bouncer and this lady found her way into the first amateur performance of the operetta, but after this her sex was changed, she became Sergeant Bouncer, and so the part has remained ever since.

In 1867, a critic wrote of "Cox & Box": "Mr. Sullivan's music is, in many places, of too high a class for the grotesquely absurd plot to which it is wedded. It is funny here and there, and grand or graceful where it is not funny: but the grand and graceful have, we think, too large a share of the honours to themselves." The critic was W.S. Gilbert, who was not to meet Sullivan for another two years.

In this production two changes have been made to the published text. The original finale has been cut from recent D'Oyly Carte productions, to provide a good finale we are repeating a trio from earlier in the show. We have also restored a section of the original play to the text, which we hope will clarify some of the intricacies of a somewhat obscure plot.

F O R T H E C O M P A N Y

Stage Manager	Tom Carlstedt-Duke
Deputy Stage Manager	Derek Paul
Set Designer	Tom Carlstedt-Duke (with acknowledgements Andy Potter and Ian Gledhill)
Lighting Designer	Humphrey Drummond
Properties	Ian Cairns
Set Construction	Tom Carlstedt-Duke Ian Lacey Andy Potter Ken Haley Derek Paul
Special Effects	S. Crew Futures Neil Pielou Chris Coombes
Accompanist	Cecily Woods
Front of House Manager	Alan Crewe
Wardrobe Mistress	Janet Buckley
Poster and Programme Design	Zelda Malan
Band Fixers	Richard Pigg Alan Lodge
Prompt	Jane Turner
Ticket Manager	Nick Keay

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C O X & B O X

- oOo -

20 Minute Interval

- oOo -

T H E S O R C E R E R

Act I The Village Green. Mid-day
(Twelve hours are supposed to elapse between Acts I and II)

- oOo -

10 Minute Interval

- oOo -

Act II The Village Green. Midnight

O R C H E S T R A

VIOLINS

Mike O'Connor (Leader)
Martin Abraham
Lynda Bill
Simon Chandler
Sally Haines
Brady Senior
Jayne Sisterson
Michael Withers

VIOLAS

Cheh Ngee
Celia Martin

CELLOS

Jane Reese
Alan Lodge

BASS

Ian Davidson

OBOE

Juliet Abbott

FLUTES

Jon Heitler
Wendy Norman

CLARINETS

Michael Collins
Alison Chappell
Sally Donegani

BASSOON

Liane Brisely

HORNS

Fred Shaub
Tim Jones

TRUMPETS

Alan Wilkinson
Andrew Ball

TROMBONES

Colin Parker
Graham King

PERCUSSION

Brian Steel

C O M M I T T E E

Chairman
Treasurer
Secretary
Publicity Officer
Social Secretary

Tim Sawers
Duncan Jarvis
Celia Martin
Tony Pearce
Mary Jolliffe

I M P E R I A L O P E R A
presents
* L A B E L L E H E L E N E *
by
Jacques Offenbach
(English National Opera Version)
in the
UNION CONCERT HALL
20 - 24th May

IMPERIAL COLLEGE OPERATIC SOCIETY
* * * * O N T O U R * * * *
presents
Gilbert and Sullivan's
T H E M I K A D O
Public Hall 30 July - 2 August
Budleigh Salterton 5 - 9 August
New members are always welcome. Why not come to
a rehearsal at 53 Prince's Gate, 7.30 Tuesdays,
or contact Tim Sawers (Chem Eng II) for further
details? First rehearsal Tuesday 22nd April.
