

COLLANTAHER



WORDS BY W. S. GILBERT
MUSIC BY ARTHUR SULLIVAN

CHAIRMAN'S BIT

Dear Mum/Dad/Aunty Olive/Gloria/Teddy/Hippo/
Supernatural Megabeing/John **

Thank you for buying this programme, but more importantly, thank you for coming to our production of Iolanthe. You will find later in the programme a plea for new members; at present we are particularly short of men. You do not have to be a student to join, nor is any great ability in singing essential(as you will see/have seen **). Much work of a non-singing nature goes into each show and we are suffering from a dearth of help behind the scenes. Any new blood in this area will be very well received. Please feel free to come and talk to any member of the cast after the show or to come along to our rehearsals.

There are many people, some of whom are not mentioned in the rest of the programme, whom I should like to thank for the hard work which they have put into this production: Brian Steel, indefatigable in his rôle as rehearsal accompanist; Jane Turner who has been so helpful to Ellis as assistant director and choreographer; the stage crew, which has consisted of a motley bunch of knowledgeable old hands, one or two new hands and various members of the cast; Roger Middlebrook who kindly agreed to practice his typing on this programme (while forgetting to put an "and" before his name).

I hope you enjoy/have enjoyed ** the show; I know I can speak for the whole company when I say that we have enjoyed putting it together.

Hugs & Kisses, Jo

** Delete as
appropriate

IMPERIAL COLLEGE OPERATIC SOCIETY

PRESENT

"IOLANTHE"

or

"The Peer and the Peri"

by W.S. Gilbert
and Arthur Sullivan

Production Director: ELLIS PIKE

Musical Director: ROBIN FOUNTAIN

February 1984

IOLANTHE

Our Show

One advantage that Opsoc has over many other amateur- and also many professional societies is the youth and attendant enthusiasm of its members. That is why, despite being a traditionalist at heart, I have tried in my production to harness this vitality and present a performance which is more of a "show" than a G&S operetta. I don't think I would have dared to do this before I saw the Drury Lane Pirates. In this context I have taken one or two liberties with Gilbert's text which I trust will not offend any conservative members of the audience, and I have generally rethought some of the emphasis of other parts of the dialogue.

I feel that both fairies and the House of Lords have a basic timelessness which I have tried to portray using assorted costumes which are intended more to illustrate the characters than to set the scene. The sets are intended to create an ethereal fairy world invaded by mankind and an enduring mortal institution beseiged by fairies, neither of which need to rely on dates to support their existence. Taking a leaf out of Gilbert's book, however, I have tried to relate the political allusions to modern situations. Thus the conflict between Mountararat and Tolloller is therefore seen as the relationship between management and unions with both having "a great regard" for each other which does not prevent each from wishing to bring about the downfall of his supposed adversary. The changing of Private Willis to Constable Willis is far less devious; it is simply that according

to my research there has never been a private of the Grenadier Guards involved in sentry or security duties at the Palace of Westminster.

Iolanthe is a wonderful show for giving moments of high drama interwoven with hysterical farce. I wanted to get as much out of both of these moods as I could since I believe that good comedy relies for its effect on its juxtaposition with high drama and tragedy. To this end Strepson's song "Fold your flapping wings," which was cut early in the original run of the opera has been reinstated. This song, with its vicious indictment of political priorities proved too much for the sensitive Victorian audience. However, coming as it does, just after the high comedy of "If you go in..." it serves to create a new atmosphere which can then be built on with the passionate "None shall part us" and finally the rich drama of "My Lord, a suppliant at your feet." Then, just as the audience are convinced that a tragedy is being unfolded before them they find themselves laughing in relief at the farcical ending.

Iolanthe is an opera which is magical in many ways; I hope that you, the audience, will be as charmed by its magic as I am.

Ellis Pike

PRODUCTION DIRECTOR: Ellis C. Pike

Ellis joined the society in February 1976 to sell programmes. He has subsequently sung more principal rôles in Opsoc than possibly any other person in the history of the society. These include Sir Marmaduke Pointdextre, Sir Despard Murgatroyd, Pooh Bah, Archibald Grosvenor, Sir Joseph Porter, King Paramount, Wilfred Shadbolt, and Don Alhambra. He sang Earl Mountararat in Opsoc's last production of Iolanthe. Working on the principle that old Opsoc principals never die (they just think they would like to have a go at producing) he has at last dragged himself across the footlights.

MUSICAL DIRECTOR: Robin Fountain

Robin graduated from Oxford University in 1981 and is at present studying conducting with Norman Del Mar and Christopher Adey at the Royal College of Music where he won the 1983 Ricordi Prize. This is his second production with Opsoc, his first having been last summer when he conducted The Gondoliers on tour in Devon.

STAGE MANAGER: Brendan Peilow

Iolanthe was last performed by Opsoc in 1978 in Devon. On this occasion Brendan played trombone in the orchestra; since then he has sung in the chorus for several shows. Now he is trying his hand at working backstage. During the day he is a manager's assistant with Lloyds Bank in the City. His other interests include playing Rugby and playing in a Jazz Band (which probably explains the bags under his eyes).

Clive Paget

Born in 1961 Clive is a third year student in the Dept. of Electrical Engineering. This is his first major rôle in the society. His main ambition is to get another major role or a BSc, though not necessarily in that order.

Big Ted

Bought in 1961 for "foetus Paget", Big Ted lay neglected in a dark cupboard for many years in deference to a knitted rabbit. He was catapulted into stardom at this year's SCAB Night. His main ambition is to play Frederic's Teddy Bear in Pirates or to return to a dark cupboard though not necessarily in that order.

Mark Waters

Born long before any other Opsoc person, Mark likes rock climbing and riding fast motor cycles. He's been trying to sing since 1979 and so far has "sung" Sgt. Merryl in Yeomen of the Guard (twice), Cascada in the Merry Widow and numerous chorus parts with John Lewis Opera and Lloyds Opera. Mark is 89.

Richard Cartmale

Richard studied at Trinity College of Music, London, joining Opsoc in 1981 during the latter part of his studentship. Although he has performed in the last three summer shows this is his first appearance in a February show. When not rehearsing or waiting for buses (since his motor bike died) Ric spends his time being an unemployed musician looking for employment.

William White

This is Bill's 10th show with the society, having previously sung the rôles of Old Adam & Col. Calverley with them in London. He is currently directing a production of The Pirates of Penzance for the University of London Opera Group. Bill is a Processing Geophysicist by trade.

CHORUS

Chorus of Fairies

Caroline Bott
Joanna Claydon
Sarah Corin
Julia Fitch
Lyn Green
Janina Kaminska
Elizabeth Lindsay

Paula Moysak
Cecilia Nevill
Georgia Paget
Susan Pettler
Nici Pike
Fiona Sinclair
Becci Watts

Chorus of Peers

Gary Atkins
Iain Barker
Adam Craske
Simon Divecha
Dennis Howe
Mark Lee

Mark Shaw
Martin S. Taylor
William White
Richard Wilson
Roger Woodward

ACT I An Arcadian Landscape

ACT II The House of Lords, Westminster

There will be an interval of approximately
20 minutes between acts. Refreshments will
be on sale.

New members are always welcome to join the
Society. Rehearsals are at 7.30 p.m. every
Tuesday evening at 53, Princes Gate. If you are
interested come along to any rehearsal.

Anthony Pearce

Tony first appeared on the scene as a chorus member in the Sorcerer in 1980. That same year he appeared as the Mikado on tour and has taken major principal rôles on the Opsoc stage ever since. He did try to go into hiding after his attempt at playing Robin Oakapple in Ruddigore but we wouldn't let him. Perhaps we should have.

Barbara Malpass

Barbara joined Opsoc in 1977 as a member of the orchestra. She studied the violin and singing at Trinity College of Music for four years and is now pursuing a career in music. This is her first show on stage rather than in the pit; as she put it, "out of the frying pan, into the fire."

Michèle de Casanove

Michele came to Opsoc last year when she sang in the chorus for Yeomen, and played her first principal rôle on tour in Devon as the Duchess of Plaza-Toro. She is at present a hairdresser but hopes eventually to make a career in music and drama.

Elizabeth Bundy

Liz joined Opsoc in 1980 whilst studying singing at the Royal College of Music. Her major rôles include Josephine, Patience, Princess Zara and Elsie Maynard. Liz currently works in the careers service at Imperial.

Sally Donegani

Sally was a student at the Institut Francais and has been performing with Opsoc for several years. Previous rôles include Phoebe (Yeomen), Lady Jane (Patience) and Mad Margaret (Ruddigore). She is a member of Imperial Opera and sings with the London Student Chorale and the English Festival Chorus.

Beth Lawton

Beth joined Opsoc this year after five years of being told she couldn't sing so we gave her a speaking part. (She can sing really.)

Jenny Foster

Jenny joined Opsoc in 1979 while she was studying at Trinity College of Music, London. Since that time she has appeared in a number of rôles, the most recent being Gianetta in the Gondoliers. She works for British Telecom with all of her spare time being occupied by singing committments, for which she regrets there are only seven days in a week.

REHEARSAL ACCOMPANIST: Brian Steel

Brian first played for Opsoc in 1977 when he was purcussionist for Orpheus. He has since been in the pit for many shows and is now famous for his bad taste in duck calls. Brian actually accompanied during rehearsals of Opsoc's last Iolanthe in 1978. His other piano playing interests include ragtime, improvisation and traditional jazz. He works in the Dept. of Computing at IC on research into artificial intelligence.

ASSISTANT PRODUCER: Jane Turner

Jane trained at the Institut Francais as a bilingual secretary, she now insures racehorses in the City (and, yes she did have a vague connection with Shergar). She joined Opsoc and IC Dance Club in 1975 and has recently qualified as a Latin American Dance Teacher.

ORCHESTRA

VIOLINS

Elizabeth Williams
Joanne Last
Paula Tysall
Mac Newton
Stephen Hussey
Sarah Tilley
Lydia Feldper
Alfred de Prisc

VIOLAS

Sebastian Fenton
Timothy Jones
Victoria Munns

CELLOS

Alan Lodge
Eleanor Ramage

DOUBLE BASS

Elizabeth Hollowood

BASSOON

David Thorpe

FLUTES

Jonathan Heitler
Cressida Godfrey

CLARINETS

Gillian Pearmain
Annette Brooks
Christopher Jeffery

OBOE

Deborah Jones

HORNS

Christopher Guest
Timothy Jones

TRUMPETS

Rupert P. Matley
Mary Tertupple

TROMBONES

Graham King
Roger Willey

PERCUSSION

Brian Steel

Our thanks are due to Richard Cartmale for the orchestration of Strephon's song "Fold your flapping wings".

FOR THE COMPANY

Stage Manager	Brendan Peilow
Set Construction	Andy Potter
	Greg Tansey
	Ian Lacey
	Paul Jarvis
	Janet Jarvis
	Ken Haley
	Julian Radowicz
	Nicholas Taylor
	Mike Town
	Julie Dixon
	Shiree Baker
	Isy Corble
	Nicholas Keay
Properties	Ian Cairns
Set Design	Greg Tansey
Lighting	Nick Moran
Sound	Anthony Bridges
	Shiree Baker
	IC Radio
Prompt	Jane Turner
Wardrobe Mistress	Barbara Tansey
Rehearsal Accompanist	Brian Steel
Band Fixer	Gillian Pearmain
Front of House Manager	Colin Rozario
Front of House Staff	Sue Walker
	Judith Aungiers
	Roger Middlebrook
	Jill Dawson
	Barbara Tansey
	Nicholas Keay
Choreography	Jane Turner
	Ellis Pike
Assistant Producer	Jane Turner

The Society wishes to extend its thanks to IC Dramatic Society and Blondini Bros. for their invaluable help in the staging of this production.

Almost every book on Gilbert and Sullivan will tell you that IOLANTHE was originally intended to be called PEROLA and that the original cast first received the notice of the change of name at the dress rehearsal, thus throwing them all into a panic. Some books even quote what Sullivan is alleged to have said on the occasion. Had these various distinguished writers taken the trouble to look at the London newspapers of the time, they would have discovered that the new opera was publicly announced as IOLANTHE a full two weeks before the opening night, 25th November 1882. Although Gilbert was known to be a tyrant in the theatre, he could hardly have been so tyrannical as to refuse to allow his cast to read the papers.

The press were ambivalent in their attitudes to the opera on its first performance, some critics thought it was worthy of grand opera, others considered it not up to the standard of previous collaborations like PINAFORE, PIRATES and PATIENCE. They considered that act two was much too long, and dragged - this in spite of the fact that several numbers had already been cut before the premiere. Immediately after reading the papers Gilbert and Sullivan must have had a summit conference and decided to cut two more songs from Act 2, a song for Mountarat "De Belville was regarded as the Crichton of his age" and one for Strephon "Fold your flapping wings". The latter song was published in the first edition of the vocal score and is occasionally restored, but the music for the former has been lost, although Gilbert published the words years later in a book of ballads. A small mystery surrounds yet another lyric "Sleep On". This was first published in 190x and is frequently assumed to be either the original version of Private Willis's song, or yet another song for that gentleman. This assertion rests solely on the fact that the title page of Songs of Two Savoyards, a book of selected songs from the operas, prints the first four lines and captions them "Iolanthe". No extant text of the opera contains any version of the song, so we must conclude either that it was substituted at a very early stage, or, as seems much more likely, that the caption is a printer's error based on intelligent guesswork.

After its modest run of 398 performances (the previous opera, PATIENCE, had run for 578 performances) IOLANTHE was not revived until 1902, the last of the major G & S operas to be revived. By that time all the other operas except PRINCESS IDA, RUDDIGORE, UTOPIA LIMITED and THE GRAND DUKE (which were never revived during Gilbert's lifetime) had received at least one, and sometimes more, revivals. Posterity, however, has viewed the opera rather differently and most present day critics regard it as one of the best of the series. My own personal view is that it is second only to the MIKADO as a viable stage work.

IMPERIAL COLLEGE OPERATIC SOCIETY

On Tour in Budleigh Salterton

PRESENTS

THE PIRATES OF PENZANCE

and

THE ZOO

21st July - 5th August New members welcome

First rehearsal Tuesday May 1st, 7.30 p.m.
in 53, Princes Gate, South Kensington.

IMPERIAL COLLEGE OPERATIC SOCIETY will be performing "Captain Noah and his Floating Zoo" on Tuesday 20th March at 8.30p.m. in the Union Concert Hall.

First rehearsal for this show will be on Tuesday 21st February at 7.30p.m. in 53, Princes Gate, South Kensington.

THE COMMITTEE would like to thank MÖET ET CHANDON for generously providing the champagne used in this production.

Heartfelt thanks are also due to Walter Plinge for his invaluable technical assistance.

THE COMMITTEE

Chairman
Vice Chairman
Secretary
Publicity
Treasurer
Member

Joanna Claydon
Iain Barker
Paula Moysak
Clive Paget
Mark Shaw
Caroline Bott

PREVIOUS PRODUCTIONS

1956 - 1983

- 1956 Victorian Melodrama
1957 Trial by Jury
1958 The Mikado
1959 Iolanthe
1960 H.M.S. Pinafore
1961 The Yeomen of the Guard
1962 Trial by Jury, Bastien and Bastienne
1963 The Pirates of Penzance
1964 The Gondoliers
1965 Iolanthe, The Mikado
1966 H.M.S. Pinafore, Trial by Jury
The Gondoliers
1967 Ruddigore, Carmen (concert version)
Iolanthe and The Yeomen of the Guard (extracts)
1968 The Pirates of Penzance, Iolanthe
1969 The Yeomen of the Guard, The Mikado
1970 H.M.S. Pinafore, The Pirates of Penzance
1971 Patience, The Gondoliers
1972 The Yeomen of the Guard, Trial by Jury
The Sorcerer
1973 Iolanthe, The Zoo, Ruddigore
1974 Princess Ida, Trial by Jury, H.M.S. Pinafore
Trial by Jury
1975 The Mikado, G&S extracts, Patience
1976 Utopia Limited, The Zoo
The Pirates of Penzance, The Zoo
1977 Orpheus in the Underworld
Venus and Adonis, The Yeomen of the Guard
1978 The Gondoliers, The Tales of Hoffman,
Iolanthe (Act II)
1979 The Grand Duchess of Gerolstein
Trial by Jury, Princess Ida
1980 The Sorcerer, The Zoo, The Mikado
1981 Ruddigore, Fiddler on the Roof - abridged
H.M.S. Pinafore, Trial by Jury
1982 Patience, G&S marathon, Utopia Limited
1983 Yeomen of the Guard, The Martyr of Antioch
The Gondoliers

Imperial College Operatic Society is grateful to the following members of the orchestra for stepping in at short notice:

Violins : Mark Kelly, Helen Robinson, Linda Bill, Zosia Tocher, Naomi Reynolds

Trumpets : David Payne, Kevin Ransom, Tim Andrew