



# FAUST

CH. GOUNOD





Members of the audience will be extremely grateful if persons possessing watches making pipping noises will kindly silence them.

You are politely requested not to smoke in the auditorium.




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1988

SEVENTY SIXTH YEAR



# FAUST

by  
 CH. GOUNOD

Producer  
**PETER FOSTER**



**APRIL 19th — 23rd**

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 Mrs. Barbara Harding

Musical Director  
**ALICE REED**



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## THE HAMPSHIRE CHRONICLE

has for more than 200 years acquainted Hampshire people of the various facets and events of local and country life.

We congratulate W.A.O.S. on their latest production and trust we may continue to record their progress in the future.

## HAMPSHIRE CHRONICLE

THE COUNTY NEWSPAPER

57 HIGH STREET

WINCHESTER

Established 1771

Published Fridays

## A MESSAGE FROM THE PRESIDENT



A very warm welcome to our Patrons, members, regular audience and to anyone who is seeing a W.A.O.S. production for the first time. Thank you all for coming; we hope you will enjoy your evening with us.

In 1980 the Society scored a great success with its first ever grand opera— *Carmen*. There was a general desire to repeat the experience and we now present Gounod's *Faust* in this, our 76th year.

*Faust* is one of the most successful operas ever written and has been translated into at least 25 languages. Tonight we present a totally new translation by our musical director, Alice Reed. The opera was completed in 1858 and was included in every Covent Garden season from 1863 to 1911. It is now a favourite with amateur societies but it is an ambitious project to undertake and to avoid overtaxing our singers we offer four performances instead of our more usual five-day run.

We have been encouraged by our members' response to pleas for help behind the scenes. A production such as this could not be contemplated without the support of as many people in the backstage crew as those appearing on stage.

While mentioning crowds on stage I must say that the junior W.A.O.S. Society performed *Oklahoma* with a cast of 62! We congratulate the juniors on their continued success and anticipate welcoming many of these young enthusiasts to the senior Society. Perhaps we shall see some of them in our next production.

We have by no means forgotten our Gilbert and Sullivan followers. We are presenting *Patience* from November 22-26 — a gem you must not miss! We look forward to seeing you and your friends in the Autumn.

*Barbara Harding*



### COME AND JOIN US!

If you have enjoyed tonight's show you may feel inspired to come and join us in our next production, either on stage or behind the scenes. New members are always welcome. Why not come along to the record evening on Thursday, June 2nd at the Chesil Theatre, or contact our Membership Secretary, Pauline Wilson, Silver Birches, Titchfield Lane, Wickham, Hants. Tel: (0329) 832610.



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Peter Foster (Producer) studied at the London Opera Centre after graduating in civil engineering at Newcastle University. He worked as assistant to Antony Besch and John Stoddart, and for the New Opera Company, London Festival Opera, Scottish Opera and Edinburgh Festival Opera. He worked for six years as a Staff producer for English National Opera and is now a free-lance director. His most recent productions include *The Marriage of Figaro* (Trinity College of Music) *The Pursuit of Love* (Guildhall School of Music) *Trial by Jury/H.M.S. Pinafore* (Bournemouth G. & S. Society) and *L'Elisir D'Amore* (Welwyn Opera).



Alice Reed (Musical Director) studied conducting at Trinity College of Music and was accompanist to the Opera Class under Parry Jones. She was a student conductor at Dartington under Antal Dorati. A long involvement with opera led to the formation of her own Opera Group, which she ran for many years in musical partnership with her husband Reginald Reed (Chorus Master). She believes her new English version of *Faust* is clearer in meaning than the old, and avoids the banalities of some up-dated texts.

### PRODUCER'S PREFACE

*FAUST*, as first staged, contained dialogue as well as recitative, and we follow this practice in tonight's performance.

The story, derived from the first part of Goethe's '*Faust*' has little to do with earlier versions of the Faust legend, and is set firmly in the 19th century.

#### Extract from Autobiographical Reminiscences by Charles Gounod

"In 1856 I made the acquaintance of Jules Barbier and Michel Carre and suggested they collaborate with me, and trust me with a libretto. The first subject I put forward was Faust which pleased them both so we went to see M. Carvalho, at that time director of the Theatre Lyrique. He had just brought out Victor Masse's '*Reine Topaz*' in which Mdme. Miola-Carvalho had achieved a striking success. Mr. Carvalho approved of our notion, and we set to work at once. I had done about half my share of the work, when he informed me that the Theatre de la Porte St. Martin was bringing out a melodrama under the title of '*Faust*' and this completely upset his calculations with regard to our work. He rightly thought we should never be ready before them, and it would be imprudent to enter into competition with a theatre whose well-known splendour as to *mise en scène* would draw half Paris just before our piece appeared.

"My '*Faust*' was not put into rehearsal until September, 1858. Before I left Paris I had gone through the work with Mr. Carvalho in the foyer of his theatre. At that time nothing had been settled as to the cast, but M. Carvalho had asked to bring his wife to hear me play over the work. She was so struck with the role of Marguerite, that he begged me to let her sing it. I was only too delighted, and the result proved my decision to have something of an inspiration".

#### Extract from A Short History of Opera by Professor Donald Grout (1949)

"Gounod, the most thoroughly representative composer of the mid-nineteenth century, was an eclectic yet individual musician, an ingratiating melodist, capable of a certain profundity, endowed with a fine ear for the effects of harmony and colour in music, and exceptionally sensitive to the qualities of a text".

"His style is in fact admirably logical and well-proportioned, truly French, but to some degree tinged by Italianate feeling, and occasional touches of solemnity which remind us that he was a composer for the church as well as the theatre. His dramatic masterpiece *Faust* was staged in 1859 at the Theatre Lyrique in Paris".

Sad to relate, during the last few weeks of the preparation of *Faust*, our Producer Peter Foster was stricken by illness. The W.A.O.S. was extremely fortunate, under these circumstances, that the Assistant Producer Joan Nixon, was able so thoroughly and adequately to step into the breach.

The Society wishes Peter a speedy and complete recovery, and hopes he will join us for future productions. Without his talent and imagination it would be extremely difficult to stage so grand a production as *Faust*.



# FAUST

## Dramatis Personae

Faust  
Mephistopheles  
Marguerita  
Siebel  
Valentine  
Martha  
Wagner

Tony Reid  
Tag Caisley  
Barbara Witcher  
Margaret Jowitt  
Clive Hilton  
Kathleen Frogley  
David Cobbold

### Barmaids and Bourgeoisie

Stephanie Champion, Valerie Cork, Christine Dobson, Phyllis Hamblin, Stella Holt, Mary Jackson, Gloria Kuznicki, Virginia Nasmyth, Liz Peuley-Jones, Kate Schick, Penny Terrell, Sandra Wright.

### Students and Soldiers

Clive Beresford-Morgan, Roger Bevan, Mark Blaikie, David Cobbold, Robin Cork, Stephen Hedges, Brian Hurst, Bob Jones, Jock Killick, Phil Remington, Peter Stanbrook, Ron Stainer, Dick Trower, Ben Wright.

### Gypsies, dancers, monks et al

Audrey Choules, Sheila Stiling, Fred Corton, Andrew Keene, Ray Metters, Alexis Reed, Edward Vokes, Mike Vokes.

### Musicians

Piano

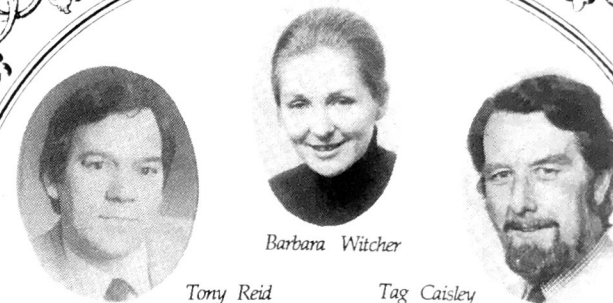
Eileen Evans  
Christine Webster  
Christine Webster  
David Hughes,  
Susan Deeks

Organ

Timpani and Percussions

Two-piano, organ, timpani and percussion arrangement by Alice Reed.

*Soldiers in the Chorus drink Gales Ales*



Tony Reid

Barbara Witcher

Tag Caisley



Margaret Jowitt



Kathleen Frogley



David Cobbold



Clive Hilton

*Merrymakers at the Kernesse drink Gales Wines*



### PRODUCTION TEAM

Assistant Producer	Joan Nixon
Production Secretaries	Irene Johnston, Christine Walters
Stage Manager	Susan Barber
Assistant Stage Managers	Marie-Claire Garfield, Martin Larcombe
Stage Assistants,	John Brooks, Tom Street, Chris Reed, Ron Wilson, John McCullouch
Prompter	Ann Cobbold
Chorus Master	Reginald Reed
Choreographer	Sonia Carver
Lighting Design	Geoffrey Smith
Properties	Jo Burnaby, Harry Halliwell
Make-up	Sheila Dyos, Rita Coulter, Kate Gulliver
Wardrobe Mistress	Nina Connolly
Costumes	The Haslemere Wardrobe
Set Design	Geoffrey Burnaby
Set Construction	Dick Trower
Set Painting	Marie-Claire Garfield, Catherine Bellchambers, Merle Hill, Michaela Howard, Helen Ingledow
Publicity, programme and poster design	Robert Jowitt
Programme and poster printing	Sarsen Press
Members and Patrons booking	Phyllis Hamblin

### 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 display space.  
 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.

*It is rumoured that 'Props' prefer Gales Prize Old 'Nips'*

## FAUST: A SUMMARY OF THE PLOT

The Action takes place in and around Leipzig in the middle of the nineteenth century

### Act I – i Faust's Study, before dawn

Faust, close to suicide, calls on the Devil to help him. Mephistopheles appears and they make a pact: in exchange for Faust's soul Mephistopheles will act as his servant and make him young again. Faust is shown a vision of the innocent Marguerita and falls in love with her. Mephistopheles transforms Faust's cup of poison into an elixir of youth.

### Act I – ii Leipzig Easter Fair

Valentine treasures the medallion given him by his sister Marguerita as protection in battle. Mephistopheles tells fortunes: any flower picked by Siebel, a young man in love with Marguerita, will wither: both Valentine and Wagner, his comrade, will be killed. Mephistopheles toasts Marguerita in magic wine. Valentine's sword shatters in his hand as he attacks, and he realises he is dealing with the Devil.

Faust is longing to see Marguerita again, and Mephistopheles effects their meeting during the waltz competition. She runs away, embarrassed, and Faust follows.

### Act II Marguerita's Garden

Siebel overcomes the Devil's spell, and picks flowers for Marguerita. Faust arrives and dismisses Mephistopheles, as he is overcome by the tranquillity of Marguerita's dwelling. The Devil returns with a casket of jewels to tempt Marguerita. She discovers the jewels, but is interrupted by her neighbour, Martha.

Mephistopheles, returning, tells Martha her husband is dead, and then pretends to court her while Faust is left alone with Marguerita. She tells Faust to return next day, but Mephistopheles makes him wait in concealment. Alone, as she thinks, Marguerita declares her love for Faust, and at her call he runs to her arms.

### 20 MINUTE INTERVAL

### ACT II – i Marguerita's house and the street outside

Marguerita has borne Faust's child and in her loneliness she is comforted by Siebel. She goes to pray for Faust and their child. Martha announces Valentine's return and Siebel is charged with telling him what has happened. Mephistopheles sings a mocking serenade outside the house, but Valentine comes out and challenges Faust to a duel. He throws away his medallion and is mortally wounded. Faust and Mephistopheles escape, and the dying Valentine curses Marguerita.

### Act III – ii The Church

Valentine's curse begins to take effect when Marguerita is confronted by the Devil as she tries to pray.

### Act IV – i Walpurgis Night

Mephistopheles shows Faust the Walpurgis Night festivities in the Harz Mountains. Faust is seduced by beauties from ancient times. A vision of Marguerita at the scaffold appears to Faust and he commands Mephistopheles to take him to her.

### Act IV – ii The Prison

Marguerita is to die for murdering her child. Faust begs her to escape with him but her mind wanders to scenes of their former happiness. When Mephistopheles appears she appeals to the angels to carry her away and save her from damnation.

Dawn breaks and Marguerita's soul ascends to Heaven. Mephistopheles disappears, and Faust, unable to follow Marguerita, remains in limbo.

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We apologise to any patrons inadvertently omitted from this list

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The Society offers sincere thanks to all its patrons. Have you enjoyed the show? If so, and you are not already a patron, you are invited to become one.

A donation of £8.00 per annum entitles you to a 25% discount on each of the first four tickets purchased for each show, with Priority Booking, usually for three weeks before Public Box Office booking opens. Furthermore two newsletters a year keep you in touch with the Society's activities.

If you are interested please send your name and address to:  
 Mrs. P. Hamblin (Patrons' Secretary), 16 Sunnydown Road, Oliver's  
 Battery, Winchester SO22 4LD  
 or telephone Winchester 61315, and a form will be sent to you.

### W.A.O.S. JUNIOR SECTION

Our president in her preface has already spoken of the resounding success scored by the juniors in *Oklahoma*, and all those persons fortunate enough to have witnessed this splendid spectacle will echo her sentiments. The Juniors' next production is at present shrouded in mystery - though we have hints of palm trees and southern seas - but any aspiring young persons, or their parents, guardians, sisters, cousins and aunts on their behalf, are earnestly requested to apply to the Junior Section Organiser, Ben Wright, telephone Winchester 64788, where instances of juvenile promise will be liable to receive a very sympathetic ear.

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## DATES FOR YOUR DIARY

**Friday 20th May:** Dinner Dance  
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**Thursday 2nd June:** Record  
Evening, *Patience*, Chesil Theatre,  
Winchester.

**Thursday 16th June:** Annual  
General Meeting again at the  
Chesil Theatre.

## FUTURE PRODUCTIONS

**22nd – 26th November:**  
*PATIENCE*,  
Theatre Royal.

**April 1989:**  
*CALAMITY JANE*,  
Theatre Royal.

## IN MEMORIAM

ELLEN DAY, though never seen by the audience, was a vital functionary of the W.A.O.S. for well over twenty years. As Wardrobe Mistress in the subterranean squalor of the Guildhall before its refurbishment she maintained over the costumes – and their wearers – a magnificently military discipline, particularly suitable for choruses of Dragoon Guards but equally essential for any production. She will be greatly missed.

## The Friends of Winchester Cathedral

2 The Close, Winchester, Hampshire, SO23 9LS

The Cathedral is always in need of financial help as it depends almost entirely upon voluntary donations for its upkeep. By joining the "Friends" your annual subscription, which can be covenanted, would be a valuable contribution to this end. You would be kept informed about the Friends' activities and how their money is spent on the Cathedral through the Annual Journal and Newsletter

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## PREVIOUS PRODUCTIONS

"The Pirates of Penzance" .....	1913	"Patience" .....	1959
"The Mikado" .....	1914	"Die Fledermaus" .....	1960
"Iolanthe" .....	1920	"The Gipsy Baron" .....	1961
"The Yeomen of The Guard" .....	1921	"The Mikado" .....	1962
"The Gondoliers" .....	1922	"Cox and Box" and "Pirates of Penzance" .....	1963
"Patience" .....	1923	"Merrie England" .....	1964
"Ruddigore" .....	1924	"Iolanthe" .....	1965
"Trial by Jury" and "H.M.S. Pinafore" .....	1925	"Princess Ida" .....	1966
"Princess Ida" .....	1926	"The Gondoliers" .....	1967
"The Mikado" .....	1927	"Ruddigore" .....	1968
"Iolanthe" .....	1928	"La Vie Parisienne" .....	1969
"Merrie England" .....	1929	"The Yeomen of the Guard" .....	1970
"The Gondoliers" .....	1930	"Trial by Jury" and "H.M.S. Pinafore" .....	1971
"Utopia Limited" .....	1931	"Iolanthe" .....	1972
"The Yeomen of the Guard" .....	1932	"The Merry Widow" .....	1973
"Cox and Box" and "The Pirates of Penzance" .....	1933	"The Mikado" .....	1974
"Ruddigore" .....	1934	"Patience" .....	1975
"Princess Ida" .....	1935	"Die Fledermaus" .....	1976
"The Mikado" .....	1936	"Trial by Jury" and "Pirates of Penzance" .....	1977
"Iolanthe" .....	1937	"Iolanthe" .....	1978
"Tom Jones" .....	1938	"Orpheus in the Underworld" .....	1979
"Monsieur Beaucaire" .....	1939	"The Yeomen of the Guard" .....	1979
"Merrie England" (Concert version) .....	1947	"Carmen" .....	1980
"Iolanthe" .....	1948	"The Gondoliers" .....	1980
"The Gondoliers" .....	1949	"The Merry Widow" .....	1981
"Patience" .....	1950	"Princess Ida" .....	1981
"Trial by Jury" and "The Pirates of Penzance" .....	1951	"H.M.S. Pinafore" .....	1982
"Princess Ida" .....	1952	"Oklahoma" .....	1983
"The Mikado" .....	1953	"The Sorcerer" .....	1983
"Ruddigore" .....	1954	"The Mikado" .....	1984
"The Yeomen of the Guard" .....	1955	"Free as Air" .....	1984
"Trial by Jury" and "H.M.S. Pinafore" .....	1956	"My Fair Lady" .....	1985
"The Gondoliers" .....	1957	"Ruddigore" .....	1986
"Utopia Limited" .....	1958	"Iolanthe" .....	1987

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