

# Iolanthe

SOUVENIR PROGRAMME

PRODUCED AT



The  
Guildhall  
May 4.5.6.7.8  
= 1920 =

By the

WINCHESTER

AMATEUR OPERATIC SOCIETY

= FOUNDED 1913 =

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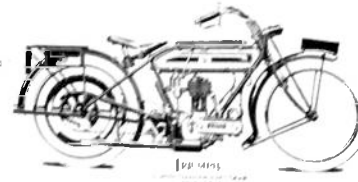
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# Winchester Amateur Operatic Society.

## PREFACE.

EVERYTHING ready; the finishing touches applied in every department; the capable Stage-Manager, after months of hard work, confident of success, but naturally anxious; the Property-Manager having already done more, and with still more to do now, than he is given credit for; the Treasurer, whose worries as to the finances of the Society are over because of the record bookings; the jovial and popular Secretary, as usual, making light of troubles or, at all events, not meeting them half-way; the Artist who designed this attractive programme modestly receiving well-deserved plaudits; the Principals—a few of them a little nervous perhaps—all in good voice and determined to give of their best and to remember the hundred and one little things they have been told; the twenty-five dainty little Fairies (as a matter of fact all huddled together in an unfairy-like manner just behind the wings), ready to trip hither and trip thither at the invitation of Leila; the Peers in "their full canonicals of coronets and robes, absolutely correct to the gilt strawberry-leaves of highborn Duke or the white satin rosette of belted Earl," ready to make their famous entrance and to let the audience know how, in their opinion, the "lower-middle classes" should "bow" before them; the Orchestra, "fit as a fiddle," and led by a talented young lady whose general knowledge of the Savoy Operas is probably as great, if not greater, than that of any lady living; and, lastly, the Producer and Conductor, who has spent the best of his life at this particular work (having actually played under the great Sullivan himself). Yes, everyone on the tip-toe of expectation; and here is the Conductor with baton poised, and up goes the curtain of the Winchester Amateur Operatic Society, after five years of silence, and it exclaims, in Harlequinade language, "Here we are again!"

Soon after the War broke out the Committee of the Society had to meet to arrange in the ordinary way the work for the Autumn Session of 1914, but it did not take long for the Committee to decide that to attempt to continue would be impossible, and operations were therefore suspended until the autumn of last year.

The Society owes a debt of gratitude to those members who went out and took their share in helping to save our Empire, and they heartily congratulate those who have safely returned, while to the four splendid fellows who gave their lives to their King and Country a special mark of appreciation is shewn in another part of this programme.

With these losses, and the retirement of three of the lady principals, the difficulty of filling the vacancies appeared at first to be great; but as soon as it was announced that the Society proposed to again commence its operations it was found that many ladies and gentlemen were waiting at the doors of the Society, so many in fact that ultimately it became a matter requiring careful consideration by the Caste Committee to know who to choose. However, this rather unthankful task had to be faced, and the Committee owe thanks to those who, with a sportsman-like spirit, stood aside as performing members for this Session.

An Operatic Society can only find room for a limited number of performing members, usually about twenty of each sex; while an ordinary Musical Society can accommodate practically any number, or at all events it is seldom, in the latter case, that places cannot be found for everyone.

Thanks are due to the Patrons and to the public generally for the support given to the Society, and for the high expressions of opinion made without exception. The person who did not thoroughly enjoy the performances of "The Pirates of Penzance" and "The Mikado" has never yet been found, and among the thousands who will see "Iolanthe" this person will, in all probability, still remain undiscovered.

News has lately been received from the Society's former capable, genial and popular Producer. The affection which this gentleman still holds for the Salisbury and the Winchester Operatic Societies, and his regret at his unavoidable severance from them, is almost pathetic to read, but he may rest assured that his good services will never be forgotten by the members.

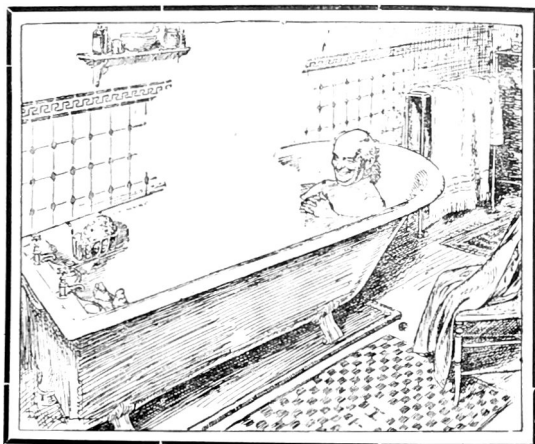
H. F. S.



# The Lord Chancellor.

Act I.

*Phil.*—"Yes! He's a clean old gentleman."



Happy Mortal!

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# Winchester Amateur Operatic Society.

## The Story of Iolanthe.

"**I**OLANTHE was the life and soul of Fairyland! She wrote all our songs and arranged all our dances. We sing her songs and trip her measures, but we don't enjoy ourselves!" No, and quite easy to understand, for their little fairy-comrade, Iolanthe, had been banished twenty-five years ago for the most heinous offence possible to commit in Fairyland. She must obviously have been a sprite of considerable character, for in defiance of all fairy laws, she had the temerity to fall in love with a clever young lawyer, and not only that, but the audacity to give her fairy hand to him in marriage. For a time all went well, but only for a time, for wedded raptures were rudely shattered by the righteous indignation and wrath of the offended Fairy Queen. Once a fairy always a fairy, and poor Iolanthe is threatened with the extreme penalty of the fairy law. "By our laws, the fairy who marries a mortal, dies!"



"We are dainty little Fairies!"

But the austere Queen herself had a tender spot for the little culprit, and the death sentence is commuted to penal servitude for life.

But the condition laid down is a terrible one: "No communication whatever with your husband!"

Poor little fairy! The "life and soul of Fairyland" no more, but a wanderer on the face of the earth. But Iolanthe has something up her fairy sleeve yet, and a delightful secret it is too. She will live near her son, Strephon, who, by the way, if only a "mere shepherd" lad, is a merry one at that.

So the little fairy mother finds her home at the bottom of a convenient stream near Strephon's daily work.

But she is sadly missed in her old haunts. No fun, no merriment now in the fairy glades and woods, and fairy circles are seething with discontent and unhappiness.

But there is a touch of human nature even in fairy hearts, and at last the Queen is induced to relent:

"Iolanthe!  
From thy dark exile thou art summon'd;  
Come to our call,  
Come, Iolanthe!"

A wave of the magic fairy wand and the trick is done.

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### The Story of Iolanthe—continued.

The fairies are happy once more; their favourite is again to join in their revels and dances:

"Welcome to our hearts again!  
Welcome thee to Fairyland  
Iolanthe!"

But it is not all plain sailing even yet. There is Strephon to be considered.

"Bless my heart, I didn't know you had a son!"

The Queen is amazed, and possessing more than the usual share of a fairy lady's spirit of curiosity, is eager to see a person who is said to be "a fairy down to the waist, but whose legs are mortal!"

Whether due to his attractive upper half or the beauty and symmetry of his legs we are not sure, but the fairies receive him with open arms, for are not they all his Aunts, being sisters to Iolanthe, his mother.

But there is another "fly in the ointment," to use a very unfairy-like colloquialism. Strephon loves Phyllis, a dear little Ward in Chancery; but so do a great many more people, and the shepherd lad's chances are not very promising. Chief among his rivals is the "Lord Chancellor." And who is the Lord Chancellor? None other than the husband of Iolanthe.



Strephon and Phyllis.

Possessed of a ready wit, a keen sense of duty and undoubted ambition, the young lawyer has "made good," and reached the highest post the country can offer. "His series of judgments in F sharp minor, given Andante in six-eight time," are the talk of the Bar; while his duties and responsibilities as "constitutional guardian" of the Wards in Chancery often afford delicate problems for his legal wits to unravel. Strephon finds he is a hard nut to crack. He believes his fairy wife of years ago is dead, and the prospect of a loveless old age does not appeal to him it seems. He is beginning to feel "singularly attracted" by his Ward, Phyllis, and argues his peculiar position with himself with consummate tact and skill.

Phyllis is certainly much sought after, not only by shepherd lads and lawyers, but by Earls, Dukes, Viscounts, etc., in great profusion and variety.

Lord Tolloller is "head over ears,"

"Of all the young ladies I know,  
This pretty young lady's the fairest."

while Lord Mountarat makes love in a "frenzy of love and devotion!" But Phyllis is true to her shepherd lad, and both arrange a hurried wedding.

"Betrothed are we  
And mean to be  
Espous'd to-day!"

But the Ogre again interposes, and soon puts a stop to all this love-making.

"Marry my Ward, preposterous! A shepherd lad is no fit help-mate for a ward in Chancery."

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### The Story of Iolanthe—continued.

The two lovers melt into tears, everything looks very black; but stay, why not consult the fairies. Who knows but they might be able to cast a spell over this "clean old gentleman," and induce him to relax his prejudice against "poor but honest" shepherd lads.

But Phyllis knows nothing as yet of his fairy motherhood, and a chance conversation between Strephon and Iolanthe is unfortunately overheard and misconstrued, and the "fat is in the fire."

"We think we heard him say,  
That on a rainy day,  
To while the time away,  
On her he'd call!"

Phyllis is transformed, a veritable little spitfire.

"Oh shameless one, tremble,  
Nay, do not endeavour  
Thy fault to dissemble.  
We part—and for ever!"

Poor Strephon! "his fairyhood doesn't seem to have done him much good!" "No," says Strephon with great gusto, "It's the curse of my existence!"

The Peers are in high spirits, the lady is nearly won. But "there's may a slip betwixt the cup and the lip," and Strephon is not tamely submitting without a struggle.

"Can I inactive  
See my fortunes fade?  
No, no!

Mighty protectress, hasten to my aid!"



"You may tremble!"

And at once the call is answered.

The situation is explained, the sympathies of the Queen and her fairies secured, and the Lord Chancellor's authority is openly defied.

In consequence, the relations between the Peers of the Realm and the Fairy Ladies are by this time becoming somewhat strained.

### ACT II.

THE scene is changed to Westminster. Strephon, who was found a seat there by the Fairy Queen's influence, makes himself somewhat of a nuisance by doing pretty much as he likes, and carrying any measure he chooses. As Mountararat wittily remarks, "He's a parliamentary Pickford, he carries everything!"

The fairies are fast losing their animosity to the Peers, Dukes, Marquises, etc., and the Queen even almost succumbs to the godlike attractions of Private Willis, of the Grenadier Guards.

"That man has a most  
Extraordinary effect upon me!"

The struggle for Phyllis reaches an acute stage with Lords Tolloller and Mountararat; a duel is nearly arranged, and only prevented by the cool-



"Fal la! la la!"

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## The Story of Iolanthe—continued.



"My dear Thomas!"

memories of the past is delightful beyond words.

headed common sense of both, and perhaps a little by the uncertainty of the result.

The musical number here is considered by many the gem of the opera.

"Oh many a man in Friendship's name  
Has yielded fortune, rank, and fame;  
But no one yet in the world so wide  
Has yielded up a promis'd bride!"

But while the sun is peeping through the clouds for Phyllis and Strephon, the poor old Chancellor is having rather a rough time.

Dreams and nightmares, lack of sleep and general unhappiness are his portion. But he means to have another try, and "if that fails, resign himself to his fate!"

An affecting interview with the fairy mother of Strephon discloses the amazing fact that she is his long lost wife, and the beautiful musical number in which Iolanthe, pleading for her son, conjures up pathetic

"If fondly laid aside  
In some old cabinet  
Memorials of thy long-dead bride  
Lie, dearly treasur'd yet,  
Then let her hallow'd bridal dress,  
Her little dainty gloves,  
Her wither'd flowers—her faded tress  
Plead for my boy—he loves!"

All the fairies have by this time "helped themselves" to a husband each, in defiance of their Queen and fairy laws, and even she at last succumbs altogether to the portly charms of the Sentry.

A clever suggestion by the Lord Chancellor, fairy laws are slightly altered. By the "insertion of a single word" all become by a wave of the wand fairies of the most approved pattern, and headed by the Queen, fly away to Fairyland.

"Up in the sky, ever so high,  
Pleasures come in endless series;  
We will arrange, happy exchange,  
House of Peers for House of Peris!"



A. C.

"Then let the memory of thy wife  
Plead for my boy!"



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*Winchester Amateur Operatic Society.*

**IOLANTHE,**

or, The Peer and the Peri.

Written by SIR W. S. GILBERT and composed by SIR ARTHUR SULLIVAN  
Produced by special permission of HERBERT DOYLE CARTER.

**THE GUILDHALL, WINCHESTER**

May 4th, 5th, 6th, 7th and 8th, 1920.

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Earl Tollolet	—	MR. FRANK MAJOR.
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Queen of the Fairies	—	MISS LUCY RICHARDS.
Iolanthe (a Fairy, Stephon's Mother)	—	MRS. H. W. THURER.
Celia	—	MISS G. BEAVIS.
Leila	—	MISS D. ELKINS.
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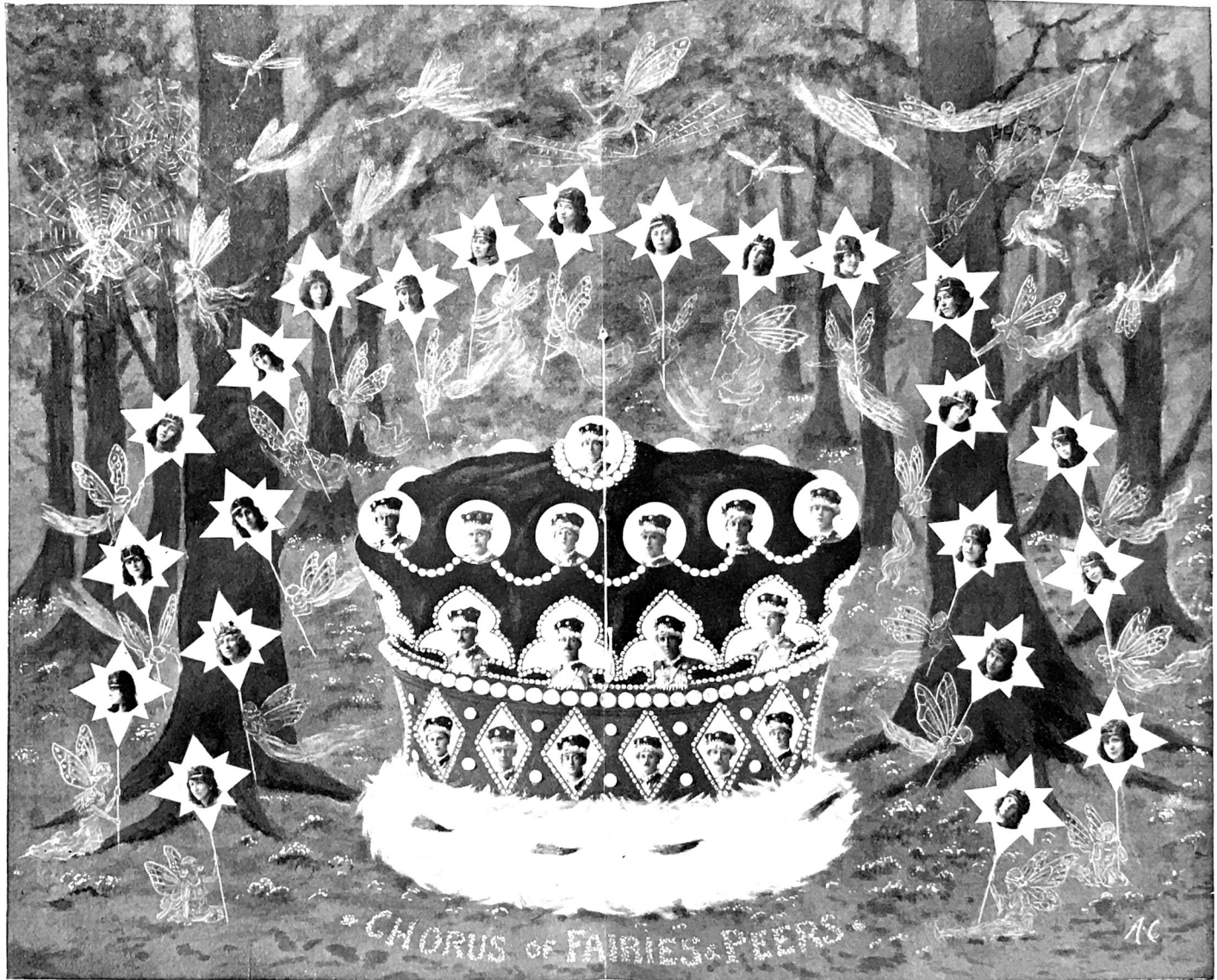
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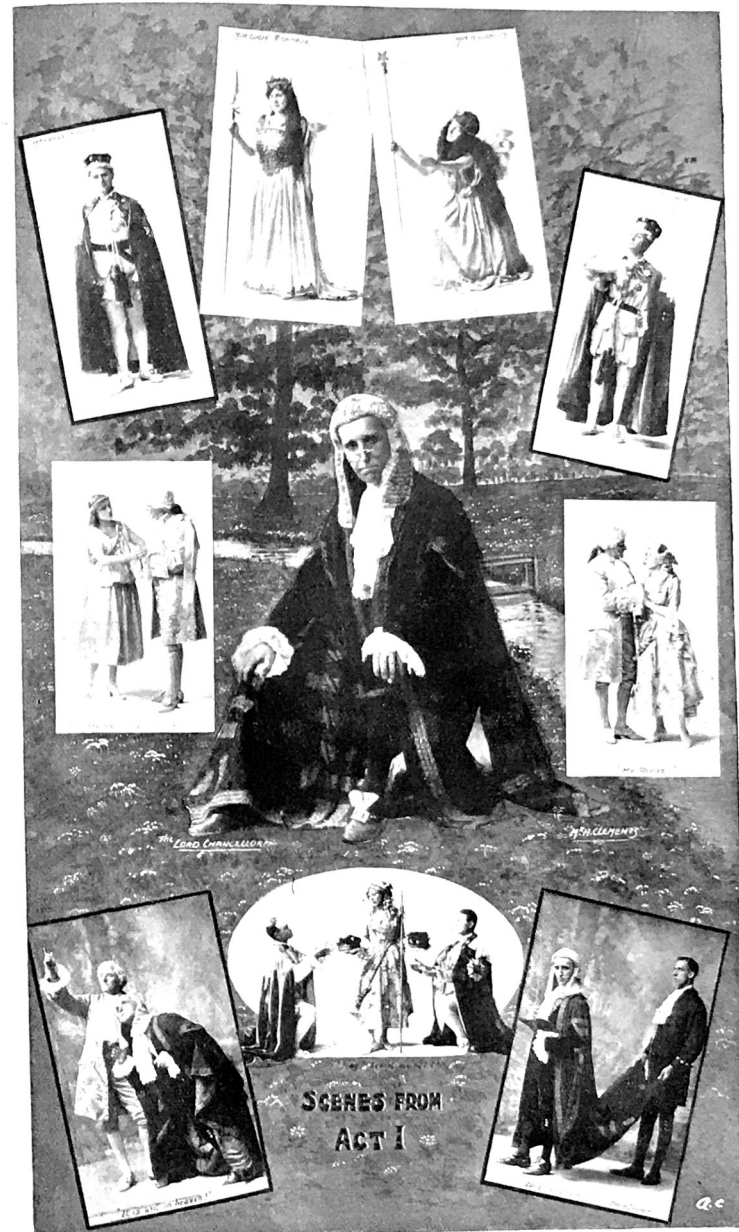
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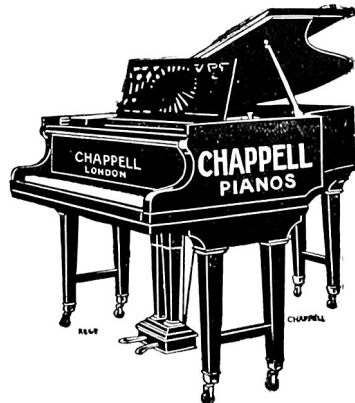
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*Winchester Amateur Operatic Society.*

**IOLANTHE,**  
 or, **The Peer and the Peri.**



**MUSICAL NUMBERS.**

**Act I.**

**OVERTURE.**

OPENING CHORUS OF FAIRIES—  
 SOLI (*Celia and Leila*) ... "Tripping hither, tripping hither."  
 INVOCATION (*Queen, Iolanthe, Celia, Leila,*  
*and Chorus of Fairies*) ... "Iolanthe, from this dark exile."  
 SOLO (*Strephon and Chorus of Fairies*) ... "Good morrow, good mother."  
 SOLO (*Queen and Chorus of Fairies*) ... "Fare thee well, attractive  
 stranger."  
 SOLI (*Phyllis and Strephon*) ... "Good morrow good lover."  
 DUET (*Phyllis and Strephon*) ... "None shall part us."  
 ENTRANCE AND MARCH OF PEERS  
 AND CHORUS (Tenors and Basses) ... "Loudly let the trumpet bray."  
 ENTRANCE OF LORD CHANCELLOR.  
 SONG (*Lord Chancellor and Chorus of Peers*) ... "A very susceptible Chancellor."  
 TRIO AND CHORUS OF PEERS (*Phyllis,*  
*Lords Tolloller and Mountararat*) ... "My well-loved Lord."  
 RECIT (*Phyllis*) ... "Nay, tempt me not."  
 CHORUS OF PEERS AND SONG (*Lord*  
*Tolloller*) ... "Spurn not the nobly born."  
 ENSEMBLE (*Phyllis, Lord Tolloller, Lord*  
*Mountararat, Strephon, Lord Chancellor,*  
*and Chorus of Peers*) ... "My Lords, it may not be."  
 SONG (*Lord Chancellor*) ... "Said I to myself, said I."  
 FINALE, ACT I (*Phyllis, Iolanthe, Queen,*  
*Leila, Celia, Strephon, Lord Tolloller,*  
*Lord Mountararat, Lord Chancellor, and*  
*Chorus of Fairies and Peers*) ... "When darkly looms the day."

**Act II.**

SONG (*Sentry*) ... "When all night long a chap  
 remains."  
 CHORUS OF FAIRIES AND PEERS ... "Strephon's a Member of Parlia-  
 ment."  
 SONG (*Lord Mountararat and Chorus*) ... "When Britain really ruled the  
 waves."  
 DUET (*Leila, Celia, with Chorus of Fairies,*  
*Lord Mountararat, and Lord Tolloller*) ... "In vain to us you plead."  
 SONG (*Queen, with Chorus of Fairies*) ... "Oh foolish fay."  
 QUARTET (*Phyllis, Lord Tolloller, Lord*  
*Mountararat, and Sentry*) ... "Though perhaps I may incur your  
 blame."  
 RECIT AND SONG (*Lord Chancellor*) ... "Love unrequited."  
 TRIO (*Lord Tolloller, Lord Mountararat, and*  
*Lord Chancellor*) ... "He who shies at such a prize."  
 DUET (*Phyllis and Strephon*) ... "If we're weak enough to tarry."  
 RECIT AND BALLAD (*Iolanthe*) ... "My Lord, a suppliant at your feet  
 I kneel."  
 RECIT (*Iolanthe, Queen, Lord Chancellor, and*  
*Fairies*) ... "It may not be."  
 ENSEMBLE ... "Soon as we may off and away."

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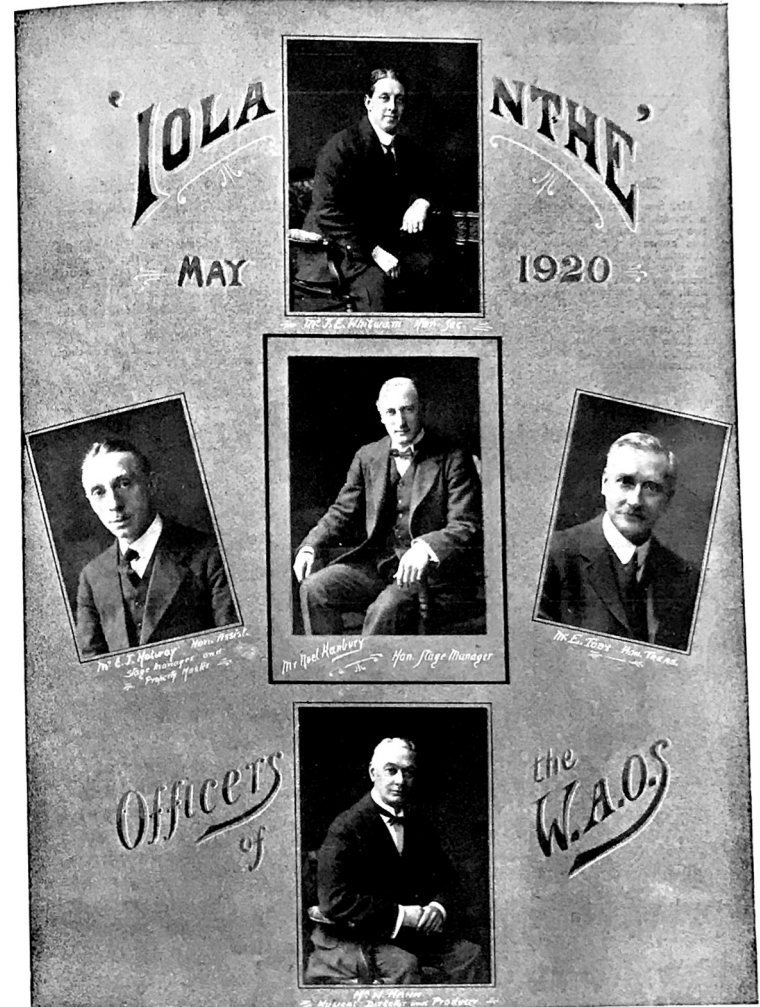
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The late Mr. S. H. Seevour.

Mr. Seevour, who was thirty years of age, was a Private in the 4th Hants Regiment. He spent two years in India, Egypt, Palestine and France. He was awarded the Military Medal for recovering wounded Australians in "No Man's Land" and for mapping enemy positions, and he died of wounds received while in a trench from the bursting of a mortar shell, which happened within a few minutes of his leaving for home for his Commission and for his wedding.

Mr. Seevour possessed a voice of fine quality, and as Koko in "The Mikado" he achieved a remarkable success; his rendering of that difficult part being practically faultless.



The late Mr. Douglas G. Alexander.

Flight Cadet Douglas Glenover Alexander was killed in a flying accident at Aboukir on October 5th, 1918.

He was qualifying for a Commission as a pilot in the Royal Air Force, and on the evening of the 5th, whilst flying in "formation," an accompanying "scout" pilot dived from above on to the top of his machine, and both crashed into the sea.

At the outbreak of war he was mobilized with the Hampshire Carabiniers Yeomanry. He saw service in France and was in his twenty-fifth year.

Mr. Alexander was a tenor vocalist of distinct promise, and was a member of the College Choir.



The late Mr. W. F. Leach.

Mr. Leach was a Regt. Sergt. Major. He sailed for India in October, 1914. He went through the siege of Kut, and was taken prisoner. He died April 26th, 1918, of typhus fever, at Nissibin, Turkey, aged thirty years.

Mr. Leach was a useful member of the chorus, and he had also taken part in the Salisbury Operatic Society.



The late Mr. Edgar J. Fielder.

Lieut. Fielder joined the 4th Hants Regiment in September, 1914. He subsequently obtained a commission in the King's Own Royal Lancaster Regiment.

He was killed in action at Arras on April 8th, 1917. Mr. Fielder possessed a rich baritone voice, and was a valuable member of this Society. He took the minor principal part of Goto in "The Mikado."



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