

Winchester Operatic Society presents...

PRINCESS IDA



MAY 2007

MUSIC BY ARTHUR SULLIVAN
WORDS BY W & GILBERT

PRESIDENT'S MESSAGE

Princess Ida was the eighth operatic collaboration of fourteen between Gilbert and Sullivan. The first production opened at The Savoy on 5th January 1884. The long hot summer of that year meant that ticket sales were below average and it was not revived until 1919.

Based on Tennyson's poem *The Princess*, the operetta is the only one of their repertoire to be entirely in blank verse and is the only one in three acts.

It satirizes feminism, women's education and Darwinian evolution, all of which were controversial topics in conservative Victorian England. Like *Patience* and *Iolanthe*, *Ida* concerns the war between the sexes. Nothing changes!

Sullivan's score is majestic and a sequence of songs in Act 2, sometimes known as the "string of pearls" is particularly well loved.

Having donned a "dress" in three productions of *Ida* it is a favourite of mine. Enjoy the production, the music and the evening.

Richard Steel (President)

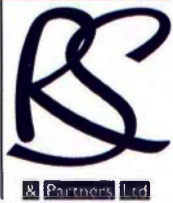
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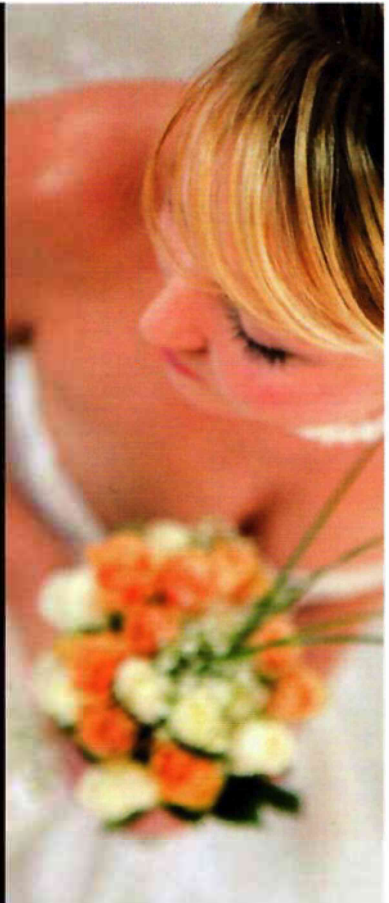
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IAN CROWE – DIRECTOR

Over half a century ago Ian appeared as Pish Tush in *The Mikado*, and has had a few brushes with *G&S* since then, including playing Second Citizen in *The Yeomen of the Guard*. This is his second attempt at directing *G&S*, the first being *HMS Pinafore*, also with WOS. Last year he directed *Hay Fever* for the West Meon Players, which received a nomination for a Daily Echo 'Curtain Call' award, and *Habeas Corpus* at the Chesil Theatre.

ROBIN PHILLIPS – MUSICAL DIRECTOR

Robin first became involved in amateur theatre at the age of sixteen when he played the title role in *Orpheus in the Underworld* at the Theatre Royal, Bath. Since then he has taken leading roles in well over fifty productions ranging from Danilo in *The Merry Widow* to Pantomime Dame, his favourite being Professor Higgins in *My Fair Lady*.

Recent productions as Musical Director have included *Me and My Girl*, *Annie*, *Calamity Jane*, and Gilbert and Sullivan Operettas. He has also directed for productions of *Oliver*, *The Wizard of Oz*, *Kismet*, *Vagabond King* and of course *G&S*.

As well as indulging his love for musical theatre Robin has conducted Sarisbury Choral Society for the last fifteen years. He is pleased to renew his association with Winchester Operatic Society, which dates back to his student days!!

SUZANNE HALL – CHOREOGRAPHER

Suzanne has been a member of the society for 4 years, joining them to play Adelaide in *Guys & Dolls*. She went on to play Ado Annie in *Oklahoma!* and has since choreographed *La Vie Parisienne*, *Oklahoma!* and *Kiss Me Kate*. This summer she will be playing Helena in West Meon Players' open-air production of *A Midsummer Night's Dream*. In the autumn she returns to WOS in her first role as a director for *The Pajama Game*.





SYNOPSIS

At some time in a distant country King Hildebrand's son awaits the arrival of King Gama's daughter, Princess Ida, to whom he was betrothed thirty years earlier, when he was two years old and she just one. Much to Hilarion and Hildebrand's fury she refuses to consider marriage as her interests now lie in the Centre of Learning she has created exclusively for women, and where no men are allowed. Gama suggests that a polite approach might win her round and so Hilarion and his friends decide to visit her at Castle Adamant to persuade her otherwise. As surety for their safe return Hildebrand has Gama and his sons taken into captivity.

Act 2 opens with the students at Castle Adamant leading an idyllic life studying the Arts, Science and Philosophy. There are signs that all is not well as secretly Lady Blanche has her heart set on taking over as Principal of the College. Hilarion and friends arrive, suitably disguised, and for a while remain undiscovered for what they are. However gradually suspicions are aroused and confirmed as to their gender, and the three are captured. Ida remains determined not to marry but pressure is put on her, even by colleagues, and particularly Blanche, that she should. Hearing about the capture, Hildebrand arrives, storms the castle, and threatens a full scale battle if they are not released.

In Act 3 battle lines are forming but Ida's troops lose confidence and Hildebrand is unhappy about attacking women. Compromise is found and that is to pit Hilarion and friends against Gama's sons in a fight. Needless to say Hilarion is triumphant, the wedding goes ahead, and Ida hands the College over to Blanche.

For those historians amongst you.....

Westfield College (now Queen Mary and Westfield, part of the University of London) was the inspiration for Castle Adamant, the women's university founded by Princess Ida in the operetta. A history of Westfield, published in 1983 was entitled "Castle Adamant in Hampstead".

We have amongst our members Elizabeth Duff, an alumna of the college who studied mathematics there from 1941-1944. Although she no longer performs on a regular basis, her family are all active members of the society. Elizabeth is a volunteer here in the theatre where she can regularly be found as part of the front of house team. She says this production of *Princess Ida* will bring back a host of memories!

SCENES

ACT 1

A Garden Pavilion

Interval 20 minutes

ACT 2

Castle Gardens

Short Interlude

ACT 3

Castle Courtyard

PRINCIPALS

King Hildebrand
Hilarion (his son)
Cyril } *Hilarion's friends*
Florian }
King Gama
Arac }
Guron } *his Sons*
Scynthius }
Princess Ida *Gama's daughter*
Lady Blanche
Lady Psyche
Melissa
Ada
Chloe
Sacharissa

Tony Blackshaw ✓
Dan Hickson ✓
Graham Light ✓
Adrian Hickford ✓
Max Bullough ✓
Clive Hilton ✓
David Anderson ✓
Colin Paice ✓
Janet Green ✓
Penny Bullough ✓
Helen O'Sullivan ✓
Anne Croudass ✓
Jacqui Beckingham ✓
Amelia Sweetland ✓
Bex Forsyth ✓

CHORUS

Sue Aiken, Gill Beck, Alex Bond, Clare Britton, Kim Cragg,
Pam Farren, Jill Fitzpatrick, Jan Gwynne-Howell, Talia Hedström,
Annette Hilton, Louise Hodson, Grace Honeysett, Catherine Hawtin,
Bob Jones, Pamela Jones, Alan Matheson, Nicola Moore, Chris Read,
Heather Reid, Tony Reid, David Rowe, Helen Rowland, Gill Russell,
Frances Stirrup, Mary Twomey.

ORCHESTRA

Violins

Viola

Cello

Bass

Flute

Oboe

Clarinets

Trumpet

Trombone

Horn

Percussion

Tessa Welford

Gideon Baker

Lesley Lemon

Bernard Green

Jane Houghton

Sam Harris

Julia Casson

Loraine Brazier

Barry Collisson

Mandy Moffat

Ann Clausen

Shaun Moffat

Roger Longcroft

Colin McKay

Paul Lovegrove

MUSICAL NUMBERS

ACT 1

Search throughout the Panorama
Now Hearken to my Strict Command
Today We Meet
From the Distant Panorama
We Are Warriors Three

If you give me your Attention
P'raps if you Address the Lady (Finale)

Florian, Chorus
Hildebrand, Chorus
Hilarion
Chorus
Arac, Guron, Scynthus,
Chorus
Gama
Gama, Hildebrand,
Hilarion, Cyril, Florian,
Chorus

ACT 2

Towards the Empyrean Heights

Mighty Maiden with a Mission
Minerva! Oh, hear Me
And Thus to Empyrean Height
Come Mighty Must!
Gently Gently
I am a Maiden
The World is but a Broken Toy

A Lady Fair, of Lineage High

The Woman of the Wisest Wit

Now Wouldn't you Like
Merrily Ring the Luncheon Bell
Would you know the Kind of Maid
Oh, Joy! Our Chief is Saved (Finale)

Lady Psyche, Melissa,
Sacharissa, Chorus
Chorus
Princess Ida
Chorus
Blanche
Cyril, Hilarion, Florian
Cyril, Hilarion, Florian
Princess Ida, Cyril,
Hilarion, Florian
Lady Psyche, Cyril,
Hilarion, Florian
Lady Psyche, Melissa,
Cyril, Hilarion, Florian
Melissa, Lady Blanche
Blanche, Cyril, Chorus
Cyril
Princess Ida, Hildebrand,
Melissa, Lady Psyche,
Blanche, Cyril, Arac,
Hilarion, Florian, Guron,
Scynthus, Chorus

ACT 3

Death to the Invader!
Whene'er I Spoke
I Built upon a Rock
When Anger spreads his Wing
This Helmet, I Suppose

This is our Duty
With Joy Abiding (Finale)

Melissa, Chorus
King Gama, Chorus
Princess Ida
Chorus
Arac, Guron, Scynthus,
Chorus
Chorus
Company

BIOGRAPHIES

DAVID ANDERSON

David has been a member of WOS since 1994, and although normally skulking in the back row of the chorus - as a good bass should - he has sometimes taken principal roles, *St Brioche Merry Widow*, *Mars Orpheus in the Underworld* and *Charles Me and My Girl*. He has also appeared with EOMS, PishTush *Mikado*, RAODS, Second Yeoman *The Yeomen of the Guard* and Fareham Musicals, *Charles Me and My Girl*. Some might think that Guron, "hulking" and "not intelligent", is his perfect role!

TONY BLACKSHAW

This is Tony's first show with WOS after 18 years with Clacton AOS in Essex, where he last appeared as Horace Vandergelder in *Hello Dolly!* in 2004. Previously he had sung many principal and chorus parts with the Newark Amateur Operatic Society including Jack Point under the direction of his D'Oyly Carte hero Donald Adams in their production of *The Yeomen of The Guard*.

He began his amateur stage career as a student in York with *The Pirate King* in *The Pirates of Penzance*. In 2006 he sang Lord Mountararat in *Iolanthe* with EOMS at Eastleigh.

His favourite appearances have been *Tevye Fiddler on the Roof*, *Leopold The White Horse Inn* and *Count Danilo The Merry Widow*. An avid Sullivan devotee Tony enjoys singing Victorian and Edwardian Parlour Songs.

MAX BULLOUGH

Max Bullough has again been placed in a character role - when he first learned that the part of Gama was a King it appealed to his natural senses of humility and self deprecation; when he heard that the king was the father of a number of "middle-aged" children, he was not sure he could carry off the decrepitude he would have to portray. On discovering that Gama was clearly deformed in body, spirit and mind, he knew he was ideal for the part, already being blessed with two (arguably three!) of the attributes. So it is he is proud to appear once again in the latest WOS production.

PENNY BULLOUGH

Penny is glad to be back with WOS after taking a year out from shows. She feels quite sorry for Blanche who struggles with frustrated ambition, envy and not very good dress sense... but she will not take the blame for Blanche's accent, which was entirely Ian's idea! In addition to taking part in most WOS productions since 1989, Penny also sings with Southern Eclectic.

ANNE CROUDASS

Anne first appeared on stage at the tender age of four, and it has proved impossible to keep her off it since. She has previously performed with The Island Savoyards, The University of Southampton Light Opera Society and the City of Birmingham Symphony Chorus. When not performing on the stage, Anne can be found playing a selection of wind instruments in the orchestra pit for other local society productions.

This is her twelfth performance with WOS and she is delighted to be playing the role of Melissa and having the opportunity to relive her college days.

ADRIAN HICKFORD

Although *Princess Ida* is a relatively rarely performed operatta, Adrian has already previously portrayed the roles of Kings Hildebrand and Gama in separate student productions. He is now delighted to be performing in one of the younger roles! Other recent roles with the society include Fred Graham/Petruchio *Kiss Me Kate*, Giuseppe *The Gondoliers* and The Earl of Essex *Merrie England*.

DAN HICKSON

This is Dan's 8th year with WOS and he is yet to miss a production. Previous roles include Marco *The Gondoliers*, Sky Masterson *Guys and Dolls* and, most recently, Bill Calhoun *Kiss Me Kate*. The necessity to wear tights in productions seems to occur on a regular basis with Dan. However, this is the first time a dress and heels have also been required. Maybe someone is trying to tell him something....

CLIVE HILTON

Clive's last *Princess Ida* was in 1981 when he was young enough to play the handsome Florian. Now, for his 36th WOS show and ravaged by time he is happily consigned to playing Arac, a thick warrior hulk and is enjoying a good sing and having Max as his daddy! Clive recently played Baptista in *Kiss Me Kate* and Don Alhambra in *The Gondoliers*. Clive is also a founder member of the vocal ensemble *Southern Eclectic* and a guest soloist with several choral societies.

JANET GREEN

This is Janet's third production with WOS, having played Lilli Vanessi in *Kiss Me Kate* and Anna in *The Merry Widow*. She is, however, no stranger to the stage, having performed her first leading part at the age of eleven. Since then she has sung around 50 principal roles ranging from Violetta in *La Traviata* to Maria in *The Sound of Music*. Janet's three most recent Gilbert and Sullivan roles have involved the lower part of her vocal range and it is therefore a pleasure and a relief to be singing as a soprano in this production. She manages to juggle family life with concerts, 3 or 4 shows a year either on stage or in the make-up room and the day job as a full time maths teacher.

GRAHAM LIGHT

Having appeared in many Gilbert & Sullivan operettas, Graham wasn't sure what to expect from *Princess Ida* but, he says, that dressing up as a woman and then breaking into a women's college has been a whole new experience for him. Playing the part of Cyril and being part of the trio is enormous fun and now ranks as one of his all time favourite G&S roles.

HELEN O'SULLIVAN

Helen has enjoyed playing Lady Psyche in *Princess Ida* even though it has meant being a teacher at work and on stage. A particular pleasure is the chance to sing the 'Monkey Song' although she was disappointed to learn that a monkey outfit was not being provided. This is Helen's 11th show with the society, she has previously played Sally in *Me and My Girl*, Sarah in *Guys and Dolls* and Tessa in *The Gondoliers*.

COLIN PAICE

Colin has played many character roles from The Major General in *The Pirates of Penzance* to Ali Hakim in *Oklahoma!* So playing the part of Scynthus, one of Gama's sons, and a brawny rather than a brainy soldier, will use all of his method acting skills.

AMELIA SWEETLAND

Amelia (Milly) has recently joined WOS having decided to take a break from Broadway.....!? This is her first show with WOS and she has thoroughly enjoyed being part of *Princess Ida* and getting to know the crazy bunch that the society is. Her only reservation is the lack of young men in the society...!



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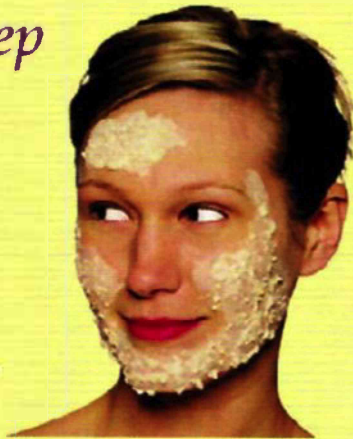
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Anne Odling, Sian Woodruff
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Ruth Walker. Assisted by, Barbara
Chase, Fiona Honeyman
Hannah Benwell, Jo Burnaby,
Rhian Jones, Katie Moffitt
Mike Palette
Theatre Royal
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Christine Webster
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