



presents its 89th production

IOLANTHE

or
The Peer and the Peri

by W.S. Gilbert & Arthur Sullivan

Director: Fraser Grant
Musical Director: Paul Smith

10-13 November 2010

PROGRAMME
£1.50



Previous Productions

1949	Iolanthe	1978	Orpheus in the Underworld
1950	The Gondoliers		The Yeomen of the Guard
	The Mikado	1979	The Sorcerer
1951	HMS Pinafore	1980	The Pirates of Penzance
	Iolanthe		HMS Pinafore
1952	Patience	1981	Lilac Time
	The Yeomen of the Guard	1982	The Mikado
1953	Trial by Jury HMS Pinafore	1983	Princess Ida
	Ruddigore		Patience
1954	The Gondoliers	1984	The Gondoliers
1955	The Mikado Trial by Jury	1985	Ruddigore
	The Pirates of Penzance	1986	The Merry Widow
1956	Patience Iolanthe		Iolanthe
1957	HMS Pinafore Cox and Box	1987	Trial by Jury
1958	The Sorcerer		The Pirates of Penzance
	The Yeomen of the Guard	1988	La Belle Helene
1959	The Mikado Ruddigore		The Yeomen of the Guard
1960	The Gondoliers Patience	1989	The Gypsy Baron
1961	Princess Ida	1990	The Mikado
1962	The Mikado Trial by Jury		Die Fledermaus
	The Pirates of Penzance	1991	HMS Pinafore
1963	Iolanthe	1992	Princess Ida The Gondoliers
	The Yeomen of the Guard	1993	Ruddigore
1964	The Sorcerer Ruddigore	1994	Patience Iolanthe
1965	The Gondoliers	1995	The Grand Duke
1966	The Gypsy Baron Trial by	1996	The Merry Widow
	Jury HMS Pinafore		The Sorcerer
1967	Princess Ida	1997	The Pirates of Penzance
1968	Blossom Time		La Vie Parisienne
	The Yeomen of the Guard	1998	The Yeomen of the Guard
1969	The Mikado The Gondoliers	1999	The Mikado
1970	Patience	2000	The Gondoliers
1971	Trial by Jury and The Pirates	2001	Ruddigore
	of Penzance Iolanthe	2002	Iolanthe
1972	Ruddigore	2003	Patience
1973	La Belle Helene	2004	The Pirates of Penzance
	The Yeomen of the Guard	2005	Orpheus in the Underworld
1974	The Gondoliers	2006	The Mikado
1975	HMS Pinafore	2007	The Sorcerer
1976	The Mikado	2008	HMS Pinafore
1977	Iolanthe	2009	The Yeomen of the Guard

Page sponsored by Alan Whitworth



registered charity no. 1103764

affiliated to N.O.D.A. and Ealing Arts & Leisure

Hon. President

Margaret Bannon

Hon. Life Members

Pam Craddock, Edwin Owen, Pauline Pressey

Roy Talbot, Dave & Pam Thomas

Chairman

Edwin Owen

Vice-Chairman

Alan Whitworth

Hon. Secretary

Debbie Edwards, 12 Sovereign Close, Ealing, London, W5 2DE

Tel: 0844 880 1852

Patron's Secretary

Alvina Doughty, 415 Allenby Road, Southall, Middlesex UB1 2HG

Committee

Alvina Doughty, Catherine Hickling, Geof Morgan

James D'Souza, Jeremy Rowett

PATRONS

John Chamberlain
Mr L. W. J. Clarke
Peter Clark
Alvina Doughty
Jane Goddard
Fraser Grant
Harry Greenway (M.P. 1979-1997)

Roy & Marion Haworth
Maura Haygreen
Catherine Hickling
Judith Higgs
Miss J. Jarvis
Brenda Knaggs
Mr & Mrs F. Lummes

Joanna McEwen
Stephen Pound M.P.
Mr & Mrs John Ross
Norman Simons
Mrs J. B. Smith
Mr & Mrs M. Strachan
Jill Talbot

The Society has learnt with much regret, the passing of Peggy Sceats in May, a past member since 1955 and patron, Miss E (Betty) Hayes, in June, a long term patron, and in early October, Mr R "Eddie" Cave - a patron and supporter since the early 70s.

www.julianoperatic.org

A Note From The Chairman



A name - a catch phrase perhaps - what lies behind it? With Gilbert & Sullivan the title usually gives a fair indication of the content. Whether it be *The Mikado*, *Gondoliers*, *Pirates of Penzance* and the like, the title was indicative of the content. But as for *Iolanthe* – what was the first night audience of 25 November 1882 at the Savoy Theatre to expect? The first use of electricity to light a theatre for a start! To follow - a spectacular show of pomp and pomposity with the politicians of the day being lampooned as ineffective, privileged and dim-witted, with pot-shots at the legal system thrown in. When Gilbert wrote for the Sentry at the opening of Act 2...

*.. that every boy and every girl,
that's born into this world alive,
Is either a little Liberal,
or else a little Conservative*

...he would not have expected the words to continue to be so relevant today - with a Lib-Con coalition government. *Iolanthe* is littered with other references to privileges and favours that have a striking similarity to some of the more nefarious activities of a number of our recent parliamentarians.

That the show stands the test of time so well is a tribute to the genius of the partnership of W. S. Gilbert and Arthur Sullivan. Gilbert's ingenious use of words matched with Sullivan's ability to shape appropriate tunes to them resulted in a relationship unequalled in the musical world. *Iolanthe* shows them at their best.

Putting on a show involves three key elements coming together successfully – the singers, the orchestra and the set. We are indebted to Martin Jarvis for the set design and to the whole company for erecting it. The orchestra are young musicians where the experience gained in playing in a full orchestra in a theatrical setting is invaluable, with Paul Smith as musical director holding it all together. We are privileged that Fraser Grant continues as Director – his thirteenth show with us.

As always the production credits in the programme are extensive and we are extremely appreciative of the work undertaken by everyone supporting those on stage and helping to put the show on – time and effort given freely.

I believe that the works of Gilbert and Sullivan are an essential part of English musical heritage and the Julian has over the years tried to do the works justice. They are certainly good fun to perform in and we try to appeal to as wide an audience as possible. We particularly appreciate the support of those who attend our shows regularly – if you are not on our mailing list, and wish to join this, give your name to a steward. We also appreciate the support of our Patrons - again if you wish to become one, please contact the Secretary. (Patrons get priority bookings for the main show). We are also pleased, due to our activities, to support a local charity - PESTS (helping special needs children).

I hope you enjoy the performance.

Edwin Owen
Chairman



Page sponsored by Rosemary & Jeremy Rowett



Synopsis

ACT ONE



We first meet a troupe of busy fairies. They are bemoaning the absence of Iolanthe, punished by banishment twenty-five years ago for committing the gravest of crimes – she injudiciously married a mortal. (Fairies, as all know, are immortal and ageless). They plead that Iolanthe be allowed to rejoin them, and their Queen eventually relents. Iolanthe is welcomed back and she tells all about her son Strephon, who, naturally, is half mortal and half fairy. He is a shepherd who loves local girl Phyllis and intends to marry her. Phyllis is unfortunately a Ward of Court, and her emotional life is subject to the Lord Chancellor's control. He refuses to give his consent to the union of a Ward of Court with a mere shepherd, but Strephon is adamant and the Fairy Queen offers to help him if he gets into difficulties. He is aware that the Peers in the House of Lords are also smitten by Phyllis, and even the Lord Chancellor himself has a soft spot for her.

The pompous peers assemble, the Lord Chancellor explains his position as the constitutional guardian of the Court of Chancery. Lords Tolloller and Mountarat discuss who is to marry Phyllis but she refuses them all, advising that she is betrothed to Strephon. The peers depart dispirited and the Lord Chancellor lays down the law to Strephon.

Strephon is consoled by his mother (Iolanthe) but their discussions are overheard by the Peers and Phyllis who is infuriated by seeing Strephon talking to this “young” looking lady. They do not believe she is his mother, and Phyllis agrees to settle for one of the two lords, but she does not care which. Strephon calls for assistance from the Fairy Queen and the fairies to thwart the peers. Strephon is cast into Parliament, with (fairy) powers to quench the lordly style in favour of the common touch.

ACT TWO

Private Willis, the sentry, contemplates the activities of the Members of Parliament.. The arrival of Strephon has ruined all the usual privileges that have enabled the House of Peers to be so effective for centuries. Lord Mountarat explains how the Peers' masterly inactivity and lack of intellect gave Britain her proudest and most glorious days in years past. The fairies, however, are somewhat taken by all these fine noble men and even the Queen is showing a soft side in her admiration of the Sentry. Lords Tolloller and Mountarat continue to squabble over Phyllis – but finally decide she is not worth pursuing if it means sacrificing their own friendship. The Lord Chancellor remains bothered by his concern for Phyllis – it is giving him sleepless nights – but is diffident about approaching her. Tolloller and Mountarat urge him to try to win her – that faint heart never won fair lady.

Strephon returns, bemoaning his downtrodden lot. He and Phyllis meet again and Strephon confesses to being half a fairy and that Iolanthe really is his mother. Phyllis accepts this and they agree to marry. They need the Lord Chancellor's permission and they request that Iolanthe go to him and plead on their behalf. She reveals that the Lord Chancellor is her husband, and is Strephon's father, but the Lord Chancellor believes that she long since died childless. The Lord Chancellor has meanwhile persuaded himself he can marry Phyllis – forcing Iolanthe to admit she is his wife. The Fairy Queen again invokes the law that all die who marry a mortal and Iolanthe is condemned again. However, all the fairies have also married the peers, so they must all also die. To get over this dilemma the law is quickly changed. This places the Fairy Queen in an awkward position and Private Willis obliges, Iolanthe and The Lord Chancellor are reunited, and everyone arranges a happy exchange up in the sky, House of Peers for House of Peris.

Page sponsored by James D'Souza

Come and Join Us

The Julian operates as a charity for the education of those interested in all aspects of stagecraft, music and singing. Most do it just for the fun and relaxation that participation brings, whilst some do it to gain singing and operatic experience. Some are old hands, and some are new for this production. In any event the Society also values a good social side and new members are always welcome. All voice ranges are required and previous experience is not necessary – good opportunities exist for rehearsal and learning. Experienced performers are also welcome where the opportunities are available for main parts, consistent with the Society's policy of casting from existing members wherever possible.

Rehearsals take place weekly throughout the year (except August) at Ealing Town Hall on Wednesday evenings. During the winter months, the Society rehearses for a spring concert/soiree. From March to October/November rehearsals are devoted to the main autumn production.

For more information contact the Secretary, Debbie Edwards, on 0844 880 1852 or view our website at www.julianoperatic.org

Forthcoming Productions

Julian Light Operatic Society's future ventures include

A Musical Soiree

during Spring 2011 - An informal musical entertainment including
buffet supper in aid of Society funds

and

Ruddigore

by Gilbert & Sullivan during Autumn 2011

The Chorus



IOLANTHE

or
The Peer and the Peri



Words by W. S. Gilbert

Dramatis Personae

Music by Arthur Sullivan

Fairies

Ana Cahill
Pat Delaney
Helen Gargan
Anne Harris
Lilias Lewis
Pauline Nicholson
Sheila Perkins
Rosemary Rowett
Clare Vernon

The Lord Chancellor
Earl of Mountararat
Earl Tolloller
Private Willis (*of the Grenadier Guards*)
Strephon (*an Arcadian Shepherd*)
Queen of the Fairies
Iolanthe (*A Fairy, Strephon's Mother*)
Celia (*A Fairy*)
Leila (*A Fairy*)
Fleta (*A Fairy*)
Phyllis (*an Arcadian Shepherdess and Ward in Chancery*)
Page

Teddy Bear courtesy of Lucy Rowett

Matthew Robinson
Geoffrey Morgan
Peter Edwards
Mike Smartt
Russell Fleet
Debbie Edwards
Wendy Luck
Cecilia Jarvis
Maureen Fitzpatrick-Browne
Cheryl Chisnall
Zena Wigram
Nikolas Harris

Date

1914

Scene

ACT 1 - An Arcadian Landscape

ACT 2 - Outside the Palace of Westminster, SW1

Lord Shutteldoor of Barnsley
Lord Womble of Wimbledon
Lord "Worth-a-lot" the banker
Sir Forever Setuponby-Lyons
Earl Loudnocye of Cirencester
Angus Wellthrasedateton
Lord Haversham Tipple
Sir Tom "Boy" Ponsomby
Lord Volcanic Ashdown
Viscount Coston-Laine of Horsenden

Peers' Chorus

Michael Cuming
Tony Grace
Colm Hughes
Martin Jarvis
Laurence Klein
Philip Lewis
Tim Perkins
Jeremy Rowett
Mike Smartt
Alan Whitworth

There will be an interval of 20 minutes between each act, during which refreshments will be available in the foyer and bar. The show runs for about 2 hours 15 minutes including the interval.



Cast



Matthew Robinson - Lord Chancellor

As an Assistant Headteacher at Villiers High School in Southall, I should really know better. In *The Yeomen of the Guard*, an over-energetic performance as Jack Point cost me a fractured metatarsel. The Julian are yet to recover from the resultant litigation.....



Geof Morgan - Earl of Mountararat

I have now come full circle, Mountararat being the first role that the Julian entrusted to my care. I have also played the Sorcerer, Pooh Bah, Wilfred Shadbolt, Dick Deadeye and even Grosvenor (if you can believe it!)



Peter Edwards - Earl Tolloller

Many years ago, Peter's wife was asked where Peter came from as the person asking fancied himself as a Professor Higgins, but couldn't place Peter's accent. Gateshead, Liverpool, Scotland, Corby, Staffordshire, Cambridge, London. "Oh, no wonder I couldn't place it" came the reply. Well, this production finds Peter trying to turn his accentless vowels into those of the leader of the House of Lords.



Mike Smartt - Private Willis

Private Willis is a first return to Gilbert and Sullivan as a principal for Mike Smartt since roles as Yum Yum in *The Mikado* and Elsie Maynard in *The Yeomen of the Guard* as a treble at school, longer ago than he likes to remember. Some may recall Mike, reporting from Parliament amongst other places, as a Correspondent and Presenter on BBC TV News in the 1980s and 90s. Here he returns to the Westminster of the past to tell us how, when Gilbert put pen to paper more than 100 years ago, Britain was made up entirely of little Liberals and little Conservatives. Just like the cabinet of today.



Russell Fleet - Strephon

Russell is a 'guest artiste' usually found in Questors productions. This is his first outing with JLOS. Previous roles at Questors and elsewhere include: Pirelli (*Sweeney Todd*), Hysterium (*A Funny Thing Happened on the Way to the Forum*), Emcee (*Cabaret*), Ballad Singer (*The Threepenny Opera*). He created the role of the houseboy in the world premiere of *Desire* at the Albany, Deptford in July 2010.

Page sponsored by Tim Perkins & Tony Grace

Cast



Debbie Edwards - Queen of the Fairies

Debbie developed a love of *Iolanthe* as an operetta years ago, so is delighted to be in it again. Having never been a fairy-like dancer in dancing classes when a little girl, at least she's now had a chance to learn from Iolanthe how to "nestle in a nutmeg" and "gamble on gossamer" while acquiring some royal traits in the process. Although she is wondering whether to have in mind, interpretation of the Fairy Queen as Margaret Thatcher, having seen the *Ratepayer's Iolanthe* performed in the West End many years ago (where Strephon was a Ken Livingstone look-alike).



Wendy Luck - Iolanthe

Wendy was a junior exhibitioner at the Royal Academy of music, where she studied violin, piano and composition as well as being a member of the choir. She is now Head of Music at Grange Park Infant & Nursery School, and has written three musicals which were performed by the children there in the last year. Her principal roles include Beggar Woman/Lucy Barker in *Sweeny Todd*, Fruma Sara in *Fiddler on the Roof*, 1st Witch in *Dido & Aeneas* and Patience in *Patience*. She studies with Theresia Van Sertima.



Cecilia Jarvis - Celia

Cecilia is not keen on writing about herself, but is pleased to have got another part and is very happy to sing with JLOS again. She is especially pleased to have a part with her name on it. Previous parts have included Kate in last year's Julian production of *The Yeomen of the Guard* and Minerva in Fraser's adaptation of *Orpheus in the Underworld* for JLOS in 2005.



Maureen Fitzpatrick-Browne - Leila

According to W. S. Gilbert, fairies "never grow old" just as well since Maureen has been a member of the Julian since 1966 and *Iolanthe* will be her 57th show. Maureen works for PESTS, a local charity which supports children with special needs. She thanks the Julian for inviting PESTS' collection boxes to the theatre this week.



Cheryl Chisnall - Fleta

Cheryl always enjoys G & S shows, even when she has done one several times! Taking a different role adds a new perspective and stops her getting into a rut. Although now retired, she hopes to be able to do many more shows and take principal parts in the future.

Page sponsored by Alvina Doughty



Cast

Zena Wigram - Phyllis

Zena Wigram trained at the South African College of Music and Hertfordshire Theatre School, and currently studies with Theresia Van Sertima. Recent roles she has enjoyed have included Despina (*Così fan Tutte*), Arletta (*The Gipsy Baron*), and Nanetta (*Falstaff*).

She loves Gilbert and Sullivan, especially *Iolanthe*: although she has played Celia numerous times for Grims Dyke Opera Company, this is the first time she has played Phyllis.

MUSICAL NUMBERS

OVERTURE

ACT ONE

Opening Chorus - "Tripping hither, tripping thither" *Celia, Leila & Fairy Chorus*
Invocation - "Iolanthe from thy dark Exile" *Queen, Iolanthe, Celia, Leila & F. C.*
Solo - "Good-morrow, good mother" *Strephon & Fairy Chorus*
Solo - "Fare thee well, attractive stranger" *Queen & Fairy Chorus*
Soli - "Good-morrow, good lover" *Phyllis & Strephon*
Duet - "None shall part us" *Phyllis & Strephon*
Entrance & March - "Loudly let the trumpet bray" *Peers' Chorus*
Song - "The Law is the true embodiment" *Lord Chancellor & Peers' Chorus*
Trio & Chorus - "My well-loved Lord" *Phyllis, Lord T, Lord M & Peers' Chorus*
Recit. - "Nay, tempt me not" *Phyllis*
Song & Chorus - "Spurn not the nobly born" *Lord Tolloller & Peers' Chorus*
Ensemble - "My Lords, it may not be" *Phyllis, Strephon, Lords & Peers' Chorus*
Song - "When I went to the Bar" *Lord Chancellor*
Finale, Act 1 - "When darkly looms the day" *The Company*

ACT TWO

Song - "When all night long a chap remains" *Sentry*
Chorus - "Strephon's a Member of Parliament" *Fairy & Peers' Chorus*
Song - "When Britain really ruled the waves" *Lord Mountararat & Chorus*
Duet - "In vain to us you plead" *Lord M, Lord T, Celia, Leila & Chorus*
Song - "Oh, foolish fay" *Queen & Fairy Chorus*
Quartet - "Tho' p'r'aps I may incur your blame" *Phyllis, Lord M, Lord T & Sentry*
Recit. & Song - "Love unrequited robs me of my rest" *Lord Chancellor*
Trio - "He who shies at such a prize" *Lord T, Lord M & Lord Chancellor*
Song - "Fold your flapping wings" *Strephon*
Duet - "If we're weak enough to tarry" *Phyllis & Strephon*
Recit. & Ballad - "My lord, a suppliant at your feet" *Iolanthe*
Recit. - "It may not be" *Iolanthe, Queen, Lord Chancellor & Fairies*
Finale, Act 2 - "Soon as we may, off and away" *The Company*

Directors

Fraser Grant - Director



Fraser Grant studied French at Edinburgh University, and then went on to train as a Director at Drama Studio, London. He has a very busy freelance directing career, working mainly in Opera. He is also Head of Drama at Harvington School in Ealing, as well as Head of Drama at the LCM Junior College.

Opera Works include *La Traviata*, *Carmen*, *Tosca*, *The Pearl Fishers*, *Le Nozze di Figaro*, *La Cenerentola*, *Rigoletto*, *Don Giovanni*, *La Bohème*, *Madame Butterfly*, *Fidelio* and *The Magic Flute* for First Act Opera, *Così fan Tutte*, *Le Nozze di Figaro*, *Eugene Onegin*, and *Il Barbiere di Siviglia* for Oyster Opera, *Eight Songs for a Mad King* for Solaris Music Theatre at the Purcell Room, *La Bohème*, *Lucia di Lammermoor*, *The Mikado*, *The Pirates of Penzance*, *The Magic Flute*, *La Cenerentola*, *The Marriage of Figaro*, *Gianni Schicchi* and

Cavalleria Rusticana for Opera South East and *The Magic Flute* for Music Theatre Kernow. As Head of Music Theatre at The London College of Music and Media he has directed students in productions of *Hansel and Gretel*, *Days of Hope*, *The Soldier's Tale*, *Weill Women* and *Shaken Not Stirred* (a new musical written in collaboration with composition students). More recently he directed his own updated translation of Offenbach's *Orpheus in the Underworld* and also Purcell's *Dido and Aeneas*.

As a Theatre Director he has directed many productions including *A Midsummer Night's Dream*, *The Tempest*, *Abigail's Party*, *The Wanderer*, *Broken Glass*, *The Importance of Being Earnest* and *The Threepenny Opera*. He directed the Scottish premiere of Sondheim's *Into The Woods* and has won several awards for Best Production on the Edinburgh Fringe.

His collaboration with playwright, Lynne Harvey, includes world premieres of *The Jingo Drill*, *C*, *Laugh Out Loud* and *Something For The Grown Ups*.

He also works in Italy where he has directed touring productions of *A Midsummer Night's Dream*, *The Tempest*, *Twist and Shout*, *The Beatles' Story*, *Jekyll and Hyde*, *Romeo and Juliet*, *A Christmas Carol*, *The Blues Brothers*, *Comedy of Errors* and *Hamlet*. He is also exceptionally proud of the fact that he has directed every G&S Opera, including the obscure ones, many of them two or three times, and he never tires of them. Which is just as well as next May he returns to The White Rock in Hastings to direct *HMS Pinafore* for Opera South East. This is Fraser's 13th production for JLOS.

Paul Smith - Musical Director



Photo - David Usill

Paul's London shows include *Godspell*, *Stop the World I Want to Get Off*, *Oklahoma*, *Rosencrantz and Guildenstern are Dead* at the National Theatre, *Paint Your Wagon*, *The Tempest* and *Gentlemen Prefer Blondes* in Regents Park. Paul was musical director for Howard Goodall's new musical *Days of Hope* and for Danny La Rue, Ronnie Corbet and Anthony Newly on stage and on television. His cabaret and concert work have taken him all over the world, playing for Carolyn Allen, Pam Ayres, Sheila Steafel and Janie Dee. He has a wealth of experience in Victorian Music Hall and has played and arranged shows worldwide. He was resident M.D. at the Players Theatre for a

number of years. He is a guest conductor for the British Festival Concert Orchestra for their classical and contemporary concerts. This is Paul's sixth show with JLOS.

Production Credits

DIRECTOR
Fraser Grant

MUSICAL DIRECTOR
Paul Smith

Production Team
Costume Hire

Costume Team
Scenery Design & Construction
Lighting
Stage Manager
Front of House
Box Office
Publicity
Programme
Publicity & Programme Artwork
Make-Up
Chorus Master & Repetiteur
Workshop Facilities
Production Photography

Fraser Grant, Martin Jarvis
Bath Theatrical Costume Hire
& Rickmansworth Players
Lilias Lewis, Ana Cahill & Company
Martin Jarvis & Crew
Francois Langton
Kevin McCarthy
Friends of JLOS
Questors Theatre
Edwin Owen
Alan Whitworth
Martin Jarvis
Celine Boulhaya
Jan Cunningham
Questors Theatre
XMO4.com

THE JULIAN LIGHT OPERATIC ORCHESTRA

Leader	Yuka Matsumoto	Flute	Matt Smith
Violin 1	Yuka Matsumoto	Oboe	Anna Oliver
	Colin Scobie	Clarinet	Yla Garvie
Violin 2	Alan Titherington	Bassoon	Iona Garvie
	Nicky Grant	Horn	Danielle Flarty
Viola	Mary Kelly	Trumpet	Liz Jones
Cello	Alex Barnes	Trombone	Don Logie
Double Bass	Ellen Lumbard	Percussion	Dave Neville



Please wave this with gay abandon, if so moved, during the appropriate number in Act 2

