

The Jersey Gilbert & Sullivan Society

Presents

*a musical
romp through
love and life!*

at the Jersey Opera House

Tue. 20th – Sat. 24th May 2003

Directed By:

Liz Breen

Musical Director:

Nicolas Freeland



Kindly sponsored by



**Standard Bank
Offshore**



The Jersey Gilbert & Sullivan Society *Welcomes you to its production of* *'The Gondoliers'*

Dear Patron

As Chairman of the Jersey Gilbert and Sullivan Society I wish to welcome you to the Opera House and to this, our 22nd production, 'The Gondoliers'.

I am particularly delighted to welcome Liz Breen as our Director. Liz has been a member for many years and I must thank her for all her hard work in staging this opera. I am sure you will agree she had done a super job, adding her own special humour to such a well-loved comic opera. As with all great Directors, it is the dedication of the whole company, the orchestra, the chorus, the dancers, the backstage crew and everyone involved who make productions such as these 'great'. My personal thanks goes to everyone single one.

This year we welcome from the Guildhall School of Music & Drama two of our male leads. Jonathan Ansell played our Colonel Fairfax in Yeomen last year and takes the tenor lead of Marco this year, and a Jersey hello to Eliot Alderman who takes the role of Giuseppe, his brother. Both of them not only raise our standard of production but inspire us to new heights.

For some of our long-term members, to which I include myself having been a member for some 21 years, there is a sense of: 'been there, done that and got the tee-shirt', from when we performed 'Gondoliers' back in '86 and then '93. So this is my third time - and while the music and libretto usually stay the same, the dancing and staging are always totally different and such fun - and so is the tee-shirt!

A production such as ours is always most grateful to gain sponsorship, and this year we are extremely honoured that Standard Bank Offshore has once again given us its generous support. It is very much appreciated.

We are always looking for new members, and if this is your first venture into the topsy-turvy world of the Savoy Operas, welcome indeed. If you would like to join us, whether it is to sing or to help in any other way, we would be delighted to hear from you. You can either email us at: info@wandringminstrel.com (our website is www.wandringminstrel.com) or take a moment to fill in the application form that you will find in this programme.

I sincerely hope that you enjoy tonight's performance and so please relax and sit back, and let the Overture begin.

Sincerely,

ANDREW PARKER
Chairman.

*The Jersey Gilbert & Sullivan Society
has performed the following Operas:*

Ruddigore	Lido de France	1982
The Mikado	Lido de France	1983
The Pirates of Penzance	Lido de France	1984
Iolanthe	Lido de France	1985
The Gondoliers	The Opera House	1986
Trial by Jury & HMS Pinafore	The Opera House	1987
The Yeomen of the Guard	The Opera House	1988
Patience	The Opera House	1989
The Mikado	The Opera House	1990
The Sorcerer	The Opera House	1991
Cox & Box	The Jersey Arts Centre	1991
The Pirates of Penzance	The Opera House	1992
Trial by Jury	The Jersey Arts Centre	1992
The Gondoliers	The Opera House	1993
Princess Ida	The Jersey Arts Centre	1993
Ruddigore	The Opera House	1994
Iolanthe	The Opera House	1995
HMS Pinafore	The Opera House	1996
Trial by Jury	The Magistrate's Court	1997
Patience	The Jersey Arts Centre	1998
The Grande Duke	The Jersey Arts Centre	1999
The New Savoyards Concert	The Jersey Arts Centre	2000
The Mikado	The Opera House	2001
Utopia Ltd	The Jersey Arts Centre	2001
The Yeomen of the Guard	The Opera House	2002

Contact:

James Smyth MLIA (DIP)
Financial Planning Consultant



Lifetrack

INDEPENDENT FINANCIAL CONSULTANTS

James Smyth MLIA (DIP)
Financial Planning Consultant

Lifetrack (Jersey) Ltd.

PO Box 349, Seaton House,

19 Seaton Place, St Helier, Channel Islands JE4 9YS

Telephone **01534 722331** Facsimile **01534 504898**

Mobile **07797 724050**

Whatever your financial needs, Lifetrack (Jersey) Limited has been providing professional financial advice since 1986.

For a friendly in-depth free consultation

MORTGAGES – INVESTMENTS – PENSIONS – SAVINGS

The Gondoliers has always been one of my favourite Gilbert & Sullivan operettas and when the Society asked me if I'd direct this year's production I leapt at the chance.

Then I sat back and wondered what I'd let myself in for.

What I had let myself in for was a lot of stress, sleepless nights and a list of requirements more twisted than Gilbert's plotline. Also though - delightfully - there was a group of dedicated people - actors, actresses and singers; banner cleaners, poster designers, advertising writers and people that willingly volunteer for all the unglamorous but essential jobs that get a show onto the stage.

It has been a long few months but the laughs we've shared (Gilbert & Sullivan cannot always be taken seriously!) have made it all worthwhile. I hope you'll agree that the time and effort of all those behind the scenes and the talent of those on stage (plus the sheer commitment of those in both places at once) was all worth it for the finished product you'll experience tonight.

Liz Breen

Director - The Gondoliers



WHSmith

King Street, St. Helier

Telephone: 619660

Fax: 619661

Suppliers of books, stationery,
computer consumables,
and much more besides.

*We are delighted to be supporting
The Jersey Gilbert & Sullivan Society's
production of
The Gondoliers.*

ROYAL BANK OF CANADA

are pleased to support

The Jersey Gilbert & Sullivan Society's
production of

The Gondoliers

at the Jersey Opera House

from May 20th to 24th



**Royal Bank
of Canada**

GLOBAL PRIVATE BANKING

Royal Bank of Canada (Channel Islands) Limited

PO Box 194, 19-21 Broad Street,

St Helier, Jersey, JE4 8RR, Channel Islands

Telephone: 283000 Facsimile: 283801

www.rbcprivatebanking.com

Registered Office: PO Box 48, Canada Court, St Peter Port, Guernsey, GY1 3BQ
™Trademark of Royal Bank of Canada, used under licence.

The Plot

W.S. Gilbert is renowned for his operetta plots – described as ingenious by some and tortuous by others. Mistaken identity is a must, along with requited and unrequited love in about equal measure. Without Sullivan's sometimes mesmerizing, sometimes frantic songs, the shows would be a trial for an audience – with them, they are an evening of light entertainment providing laughs, possibly tears (hence the unrequited love interest) and something to hum for weeks on end. *The Gondoliers* fits the bill in all these respects but is less convoluted than some of their other works and Gilbert helpfully includes clues to the inevitable happy ending.

As they say on all the sports broadcasts, if you don't want to know the result, look away now...

Act I

All is joy in the Venetian town where the show begins - for the female inhabitants anyway. Two gondoliers (Marco & Giuseppe Palmieri) are about to choose their brides from the assembled adoring females. This is galling to the male population but they are assured that, once the brothers have had first pick, the broken hearted remainder will be open to offers (feminists in the audience please note, this is ironic)!

Marco and Giuseppe make their choice in a truly random blindfolded search (or not) and the happy pair – Gianetta and Tessa – leave with their newly-betrothed for the church.

In another part of town, the Plaza-Toros arrive – Duke, Duchess and daughter Casilda, along with all that remains of their servants and suite, Luiz the drummer. After bemoaning the “particularly wet season” that meant he was unable to ride into Venice, the Duke tells his currently carefree daughter that she was actually married in babyhood to the son of the “immeasurably wealthy” King of Barataria and they have travelled to Venice to find the boy, now 21, who was stolen away by the Grand Inquisitor. This news doesn't go down well – and we discover why when her parents leave and Casilda is forced to break off her romance with Luiz to respect her parents' wishes – hankies at the ready!

The Duke returns excitedly with Don Alhambra Del Bolero, the Grand Inquisitor, but Casilda's day gets even worse with the news that the family the baby was left with had another son, both boys are now gondoliers (not a respected profession as far as the gentry are concerned) – and nobody can tell the two apart. The Grand Inquisitor sends Luiz to find his mother in Cordoba who, coincidentally, was the nurse who had looked after the Prince and will be able to solve the riddle, with or without the “persuasive influence of the torture chamber”.

The brides and grooms return to celebrate the joys of marriage and it could be a short show except for the Grand Inquisitor who tells the boys that one of them is King of Barataria and they will travel there with the men of the town “until it is ascertained which of you is to be king”. To induce them to leave their new brides, he conveniently forgets the part of the story concerning Casilda. Despite the brothers' staunch republican views, the offer of a Kingdom, their wives enthusiasm for Royalty and the chance to give their friends places amongst the Court are too much to turn down – ‘Then One Of Us Will Be A Queen’.

Act II

It's 3 months later and the Kings have been very generous to their subjects, in fact we see how they are now doing all the work whilst the Lord High Everything Elses enjoy a life of leisure. They are just bemoaning the lack of their wives when they arrive, accompanied by all the ladies of the court – a little the worse for sea-sickness – but, as in G&S tradition, everything can be cured with a song and dance. The Kings are delighted but the Grand Inquisitor is not – and neither are the wives when they hear that not only is neither of them to be a Queen, one of them isn't even a wife – 'In A Contemplative Fashion'.

With great aplomb, the entrance of the Duke, Duchess and Casilda is heralded and they appear dressed in new finery – bought as much by Casilda's new Royal status as by the Duke's new Limited Liability one. When Casilda announces to her parents that she will be dutiful but "can never love my husband", they teach her in glorious detail how they cope with married life. She learns that her mother decided to love the Duke although "several of my relations bet me I couldn't" and tamed him to her ideals in time.

Unimpressed by the look of the two Kings – and Giuseppe's explanation that "my ideas of politeness are confined to taking off my cap to my passengers when they tip me", the Duke takes it upon himself to teach them the manners they lack in a stately gavotte. It is left to Casilda to try to explain her predicament to the two and they and their 'wives' join in a frantic lament – 'Here Is A Case Unprecedented'.

Just in time, the Prince's foster mother, Inez, is collected from the torture chamber and the whole Court is silent as she announces which of the two gondoliers is the new King. Actually, neither. To foil the Grand Inquisitor's plan to steal the child, Inez swapped him with her own son – meaning, much to Gianetta and Tessa's dismay that, not only is neither Queen, one now has Inez for a mother-in-law. Inez reveals that the real King is actually Luiz and he and Casilda can live happily ever after. Much singing and dancing ensues and the residents of both Venice and Baratara can return to their peaceful lives once more.

Wendy Falla Pianos

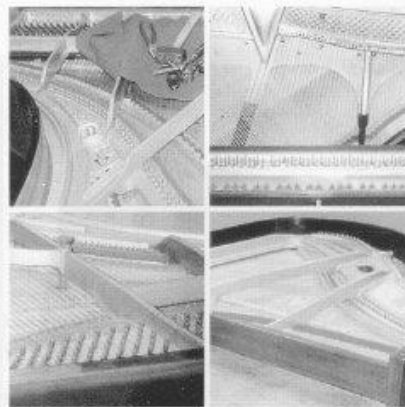


Piano Tuning

Restoration

Repairs

*Piano Sales:
New and Second-Hand
Music Theme Gifts*



Showrooms: Wendy Falla Pianos, La Route du Fort, St. Saviour, Jersey, JE2 7XE
Telephone: 01534 608911 Fax: 01534 485429
Wendy Falla Pianos, 21b Contree Mansell, St. Peter Port, Guernsey
Telephone: 01481 729915 Fax: 01481 729924
E-mail: wfallapianos@jerseymail.co.uk



Ladies' Chorus



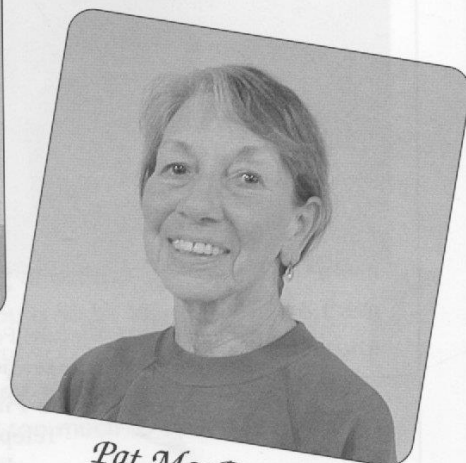
Men's Chorus



*Nicolas Freeland
Musical Director*



*Liz Breen
Director*



*Pat MacDonald
Choreographer*

Musical Interludes

Act 1:

List and Learn, Ye Dainty Roses (Contadine, Gondoliers, Antonio, Marco & Giuseppe)

From the Sunny Spanish Shore (Duke, Duchess, Casilda & Luiz)

In Enterprise of Martial Kind (Duke & Chorus)

O Rapture (Casilda & Luiz)

There Was a Time (Casilda & Luiz)

I Stole the Prince (Don Alhambra, Duke, Duchess, Casilda & Luiz)

But, Bless my Heart (Casilda & Don Alhambra)

Try We Lifelong (Duke, Duchess, Casilda, Luiz & Grand Inquisitor)

Bridegroom and Bride (Chorus)

When a Merry Maiden Marries (Tessa & Chorus)

Kind Sir, You Cannot Have the Heart (Gianetta)

Then One of Us Will Be Queen (Marco, Giuseppe, Gianetta & Tessa)

Act 2:

Of Happiness The Very Pith (Marco, Giuseppe & Chorus)

Rising Early in the Morning (Giuseppe & Chorus)

Take a Pair of Sparkling Eyes (Marco)

Here We Are at the Risk of our Lives (Fiametta, Vittoria, Gianetta & Chorus)

Dance a Cachucha (Chorus)

There Lived a King (Don Alhambra, Marco & Giuseppe)

In a Contemplative Fashion (Marco, Giuseppe, Gianetta & Tessa)

With Ducal Pomp (Duke, Duchess & Chorus)

On Day When When I Was Wedded (Duchess)

To Help Unhappy Commoners (Duke)

I am a Courtier (Duke, Duchess, Marco & Giuseppe)

Here is a Case Unprecedented (Marco, Giuseppe, Casilda, Tessa)

Finale (Company)

Acknowledgements

The Company and Society would like to take this opportunity of acknowledging their gratitude to the following people and organisations for their assistance in staging this production:

States of Jersey Education Department, Jersey College for Girls Preparatory School, Royal Bank of Canada, Highland Spring, Lifetrack, Jersey Arts Centre, WH Smith, Wendy Falla, Jersey Amateur Dramatic Club, Jersey Green Room Club, Dingle & Nel, Jersey Evening Post, BBC Jersey, Channel Television, Jersey Tourism, Springfield Stadium, Public Services Department, Jersey Airport, St. Clement's Golf & Sports Centre, The Opera House Staff, Chris Robertshaw, Lisa Smith, Nicola Babor, Tom Ylf, John Routier— and especially our Secretary, Trish Belsey and Chairman Andrew Parker for service above and beyond the call of Membership.

Cast Photos



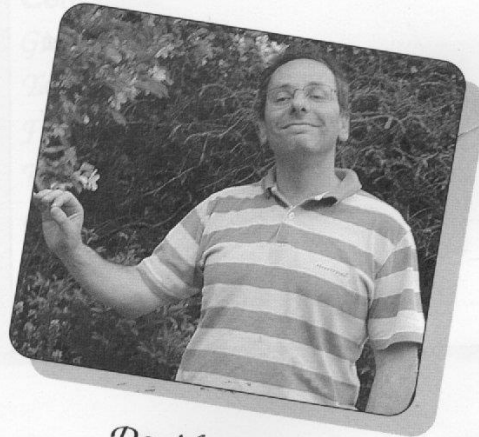
Karen Syvret



Jonathan Ansell



Maria Stegenwalner



David Frank

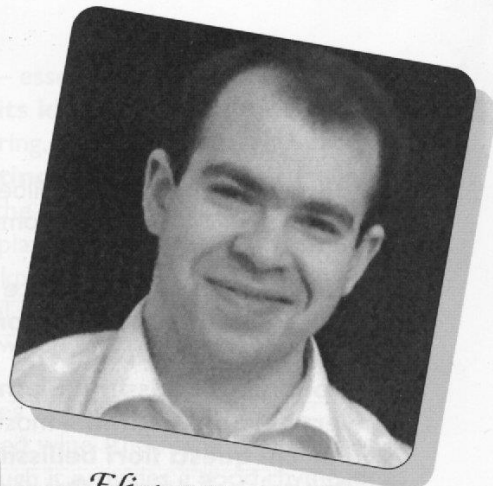


Michael Blackie

Cast Photos



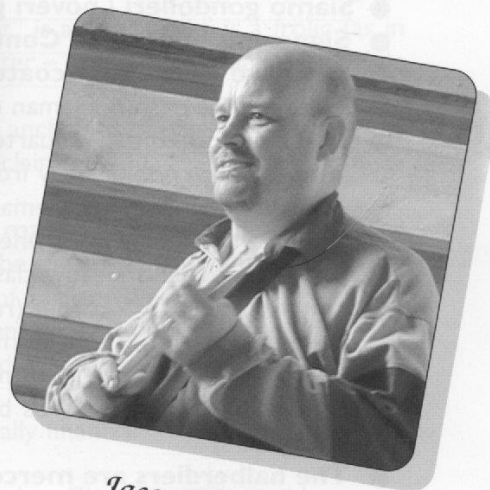
Liz Morin



Eliot Alderman



Julie Park



Jason Kenyon



*Mike Halsey, Dominic Wilson,
Stefan Gough, Gordon Brown*



*Annette Rodhouse, Lucy Marsh-Smith,
Fiona Milne*

Glossary

Act I:

- **Barataria** – the title of Gilbert's mythical island kingdom of Spain comes from Cervante's *Don Quixote* where the Don promises his companion Sancho Panza the governorship of this island "surrounded by land"
- **Till then, enjoy your dolce far niente** – delightful idleness
- **With pleasure, nobody contradicente** – if nobody disagrees
- **Ben venuti** – welcome
- **Gondolieri carissimi! Siamo contadine!** – Dearest gondoliers! We are peasant girls!
- **servitori umilissimi!** – most humble servants!
- **Per chi questi fiori bellissimi?** – For whom are these most beautiful flowers?
- **Per voi, bei signori, O eccellentissimi!** – For you, dear gentlemen, oh most excellent ones!
- **I ciel!** – Oh, heaven!
- **Buon giorno, cavalieri** – Good morning, gentlemen
- **Siamo gondolieri / poveri gondolieri** – We are gondoliers / poor gondoliers
- **Signorina, io t'amo! / Contadine siamo.** – Lady, I love you! Peasant girls are we.
- **Since we were short-coated** – wearing children's clothes
- **hidalgo** – Spanish nobleman of lowest rank
- **of 95 quarterings** – "quarterings" are divisions on a heraldic shield with a different coat of arms for each noble family from which the shield's owner is descended (95 is rather excessive)
- **grandee** – Spanish nobleman of highest rank (how the Duke of Plaza-Toro can be both a Grandee and a Hidalgo is one of Gilbert's paradoxes)
- **plebeian position** – low class
- **cornet-a-piston** – cornet (related to the trumpet) with three valves operated by pistons
- **parcel of graziers** – herdsmen
- **Duke of Plaza-Toro, Count Matadoro, Baron Picadoro** – the Duke's titles derive from bull-fighting (Plaza do Toros being the arena; the matador and picador being different types of bullfighters)
- **The halberdiers are mercenary people** – Guardsmen armed with axe-like spears
- **Married by proxy** – with someone acting on your behalf, in your absence
- **very knowing, overflowing, easygoing Paladin** – heroic, chivalrous knight of old
- **To men of grosser clay** – of less distinguished and noble blood (clay = body)
- **winding-up** – refers to the liquidation of a company (here it is a joke on companies vs. clocks)
- **Don Alhambra del Bolero** – his name comes from the Alhambra, the palace of the Moorish kings at Granada, with "del Bolero" added as a Gilbertian bit of humour (it refers to a dance)
- **Jump, isn't she** – Slender and elegant
- **teach him the trade of a Timoneer** – from French timonier, helmsman or steersman
- **lying a corpse on his humble bier** – the stand on which a corpse or coffin is placed
- **your objections are not insuperable** – impossible to overcome
- **'tis a glorious thing, I ween, to be a regular Royal Queen!** – I fancy, or believe
- **She'll bear away the bell** – carry off the prize (from the custom of presenting the winners of horse races with a small gold or silver bell)
- **the Chancellor in his peruke** – powdered wig
- **Aristocrat who banks with Coutts** – long-established London bank, used by royalty
- **the noble lord who cleans the plate** – silver or gold tableware or ornaments

Act II :

- **Of happiness the very pith in Barataria you may see** – essence
- **This form of government we find / The beau ideal of its kind** – model of excellence
- **we may hold a Royal Levée** – a court reception or gathering, in morning or early afternoon
- **spend an hour in titivating all our Gentlemen-in-Waiting** – sprucing up, smartening
- **polish the Regalia and the Coronation plate** – polish the special emblems of royalty and the silver associated with the coronation (this is not a large platter)
- **the Garter or the Thistle or the Bath** – high orders of knighthood
- **toddle off in semi-state** – dressed for ordinary ceremonial occasions; but no crown, etc.
- **having passed the Rubicon** – the river by the crossing of which Caesar began the Civil Wars
- **Take a pretty little cot** – cottage
- **Dance a cachuca, fandango, bolero** – lively Spanish dances
- **Xeres we'll drink Manzanilla, Montero** – xeres is fortified wine (the name is corrupted in English to sherry); manzanilla a light dry sherry; montero, though it provides a good rhyme, does not appear to be a drink at all
- **Tuck in his tuppenny** – schoolboy slang used in leapfrog, meaning “duck his head,” tuppenny meaning two-penny coin, referring to the head
- **junket or at jink must be content with toddy** – “junket” is a feast; “jink” is a frolic (as in “high jinks”); “toddy” a hot sweetened drink of brandy and water – rich people drank wine, while beer and distilled spirits were drunk by the less well-off.
- **Lord Chancellors were cheap as sprats** – small fish, like anchovies or sardines
- **up goes the price of shoddy** – cheap fabric made from reclaimed wool
- **I tried to tame your great progenitor** – father
- **with double-shotted guns and colours nailed unto the mast** – cannons loaded with twice the usual shot (a reckless tactic) and flag nailed so it cannot be lowered in surrender
- **MPs baronetted, sham colonels gazetted** – Members of Parliament raised to the rank of baronet (above knight); The London Gazette listed government appointments
- **their great double-barrel** – the duke, having a hyphenated name, is a “double-barrel” – that is, of snob value
- **companies bubble** – a “bubble” is a worthless project, usually financial
- **I play at ecarte** – a French card game
- **Royal Salute** – the Duke is referring to an honorary display, but Giuseppe means a kiss
- **merrily crying our “preme, stali”** – two things gondoliers apparently shout: “preme” means to push down on the pole, used to indicate imminent departure; “stali” means stop

With thanks to The Gilbert & Sullivan Very Light Opera Company, Minneapolis.