

HARROGATE G&S SOCIETY PRESENTS

PRINCESS

Ida

BY WS GILBERT AND
SIR ARTHUR SULLIVAN

HARROGATE THEATRE MAY 21 - 23

SOUVENIR PROGRAMME £2



Welcome to Harrogate Theatre



Our guests for the 2015 production of Princess Ida

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& Sullivan
Society
presents

PRINCESS

Ida

or

CASTLE ADAMANT



Harrogate Theatre May 21st - May 23rd 2015 at 7.30pm, Sat. matinee 2.30pm

Production Team

Director	Alistair Donkin
Musical Director	Oliver Longstaff
Chorus Master	Nicholas Whitaker
Stage Manager	Liz Lancaster
Stage Crew	Wojtek Dalkowski
	Kevin Johnson
	Keith Warden
Wardrobe Team	Betty Bratley
	Sandra Smith
	Rowena Naylor
	Jane Charlton
Costumes	Mary Glaze
	Elizabeth Stagewear
Make-up and hair	Carrie Brown
	Clare Westwood
	Sara Finlay-Hudson
Wigs	Joan Preston
Programme, photography	John Carter
Scenery	Paul Lazell
Orchestration	Eric Wetherell
Property Manager	Sarah Threlfall
Front of House	Joan Alderson
	Terry Harrison
Raffle organiser	Thomas Gray
Programme Sales	Jane Baxter
Video	John Butterworth

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President's Message



The Spirited Princess

THE British have always loved a spirited princess. Imbued with the vices and virtues of her parents, a previous Princess Elizabeth inspired the launch of a thousand ships and reigned gloriously for forty-five years.

The night out enjoyed by our own spirited Princess Elizabeth at the end of WWII has passed into film and folklore. Diana's spirited nature and charitable works captured the hearts of millions and Kate, while showing better judgement, has shown no less spirit and determination.

So we come to Princess Ida, a figure adopted from Alfred, Lord Tennyson's 1847 poem 'The Princess'. Tennyson was a great friend of Sir William Amcotts Ingilby, the great eccentric who travelled extensively through Europe and was sufficiently inspired by a visit to Alsace Lorraine to demolish the village of Ripley and rebuild it as a model estate village.

Tennyson wrote 'Come into the Garden Maud' in the garden of Harrington Hall, an estate that Sir William had inherited on his mother's death. Tennyson was a very formal, pompous man whose own daughter addressed him as 'Dear Right

Honourable Daddy' when he was ennobled. Upright and pompous though he was, he loved the idea of a fiercely independent, spirited princess, a Princess Ida who could take on a male dominated society and capture hearts with her passionate views as well as her fair countenance. And who can blame him? Joan of Arc was burned at the stake when she was just 19, almost 600 years ago. She fought - very successfully - against the English, yet she is almost as revered in this country as in her native France. She is remembered far more for the strength of her vision, her quest for justice and her spirit of independence than for her beauty.

Why are the affairs of the 'famous just for being famous' Kardashian clan given far more media prominence than the lives of some of the genuinely iconic and inspirational ladies that preceded them? We forget too easily that in 1847, when 'The Princess' was written, the very idea of a woman entering further education was hugely controversial. We have a lot of foresighted, determined women to thank for some of the rights and liberties that we value most highly today.

Sir Thomas Ingilby

Chairman's Welcome



Welcome to Princess Ida

IT is my privilege, on behalf of the society, to welcome you to Harrogate Theatre and our 2015 production of 'Princess Ida'. 'Princess Ida' was first produced in 1884 and last performed by our society in 2004.

This operetta contains some of Sullivan's finest music. Gilbert's plot tells the tale of marriage in infancy and a ladies' university where males – except, of course, letter mails! – were not allowed. The opera was written at the time when the subject of female education was of public interest with Cambridge University establishing two women's colleges - Girton College in 1869 and Newnham College in 1871. There is also the threat of war between two Kings and a sword fight when Princess Ida's three brothers leap to defend her.

We are delighted to welcome back our production team of Alistair Donkin, Artistic Director, and Oliver Longstaff who is our Musical Director. As always, they succeed in bringing out the best in our very talented cast, combining hard work with a great deal of fun.

I would like to take this opportunity to say thank you to everyone who has been involved in this year's production in whatever capacity whether it be on stage, front of house or behind the scenes. Everyone has had an important part to play which is really appreciated.

Once again, we are fortunate to have some new faces in our line-up this year and we give them a very warm welcome. Society membership is open to everyone and we are always pleased to welcome new members. Contact details can be found elsewhere in the programme or by visiting our website: www.hgss.info or visit (and 'like') our Facebook page, 'Harrogate Gilbert & Sullivan Society'

Finally but by no means least, we would like to thank our sponsors, advertisers and, of course, you our audiences. Your loyal support is key to the on-going success of the society. We hope you enjoy your visit to Castle Adamant.

Catherine Culligan

The Production Team

Alistair Donkin—Director



WITH nearly 300 productions to his credit, many receiving National and International Awards, Alistair's career continues to strengthen with invitations to direct well into 2016.

Originally known for his unique insight into the Savoy Operas of Gilbert and Sullivan (having actually performed with the original D'Oyly Carte Opera Company, (many directors having simply observed them from without), he is equally at home directing shows and operetta. His first foray into non-G&S was directing the Northern Amateur Premiere of 'La Cage aux Folles' but the list now includes: 'Orpheus in the Underworld', 'The Merry Widow', 'Die Fledermaus', 'Oklahoma', 'The King and I', 'Brigadoon', 'Fiddler on the Roof', 'Hello Dolly', 'Me and my Girl' and 'Camelot' to name but a few.

Having been spoilt by Gilbert's well-balanced works, he enjoys shows with a good 'book' such as 'My Fair Lady' and 'Fiddler on the Roof' which give him the opportunity to teach his cast to interpret

dialogue and create a fully-rounded character. Gilbert was again a good teacher in this area.

Many of Alistair's Societies book him years in advance to ensure availability. It has always been his intention to make rehearsals enjoyable. Although the aim is to stage as fully professional a show as possible, he remembers that performers have already done a full day's work before rehearsals start and must enjoy them to make it worthwhile.

For further information on concerts, workshops, guest speaker and general availability visit www.alistairdonkin.info

Oliver Longstaff—Musical Director



A little over thirty years ago, in the company of three dozen other 11-13 year old trebles, Oliver sang the part of Mabel in excerpts from 'The Pirates of Penzance' in a concert at Queen Elizabeth's Grammar School, Blackburn, under the direction of his father. To say he was instantly bitten by the G&S bug simply wouldn't be true; it was not until nine years later, while studying (for want of a better expression) at Durham University, that he took his first G&S stage role - Sir Ruthven Murgatroyd in 'Ruddigore'.

Since then, however, and especially since moving to Yorkshire from London in the course of his legal career, Oliver has made up for a certain amount of

lost time, taking twenty three principal G&S roles with six different societies, and eighteen other roles with another four.

Oliver feels equally at home on stage and in the orchestra pit, and enjoys the different challenges and rewards of each environment. He is now in his sixth year as Musical Director of the Society and holds similar posts with the Harrogate Operatic Players and the Harrogate Phoenix Players. 2013 also saw him make his first appearance as Musical Director of the West Yorkshire Savoyards in their touring production of 'The Pirates of Penzance'.

Nicholas Whitaker—Chorus Master



NICHOLAS began his musical education as a chorister. While still at school, he directed vocal ensembles, before going to Edinburgh University to read for an Honours degree in Music, studying organ with John Kitchen and conducting with David Lawrence. While there, Nicholas held a choral scholarship at St Mary's Episcopal Cathedral, the only cathedral in Scotland maintaining a daily 'English' choral tradition.

After postgraduate study in Worcestershire, during which time he sang as a Lay Clerk at Tewkesbury Abbey, and several years' teaching down south, he returned to his native Yorkshire in 2011.

Both before and after university, Nicholas was involved with Gilbert and Sullivan opera, stage-managing and taking principal roles. He was appointed Chorus Master of HGSS in February 2011. Nicholas also enjoys travel, railway history and modelling, drinking real ale and watching

PRINCESS

Ida

A difficult birth

by Alistair Donkin

SATURDAY 5th January, 1884, saw the premiere of perhaps the most unusual of the operas written and composed by W. S. Gilbert and the newly knighted Sir Arthur Sullivan.

Not only is Princess Ida the only one written in blank verse giving the impression that it came from the pen of William Shakespeare but is in not two acts but effectively three acts - technically it was described by Gilbert as in two acts and a Prologue but who are we to quibble.



Princess Ida followed the hugely successful Iolanthe which had run for over two years but it's birth was not an easy one. Gilbert had, once again, trotted out what became known as the 'Lozenge Plot' as the basis for Iolanthe's successor but Sullivan would have none of it. He dismissed it as "too artificial, too far-fetched", too much after the usual Gilbertian pattern.

Sullivan craved a 'real' plot. "I want a chance for the music to act in its own proper sphere - to intensify the emotional element not only of the actual words but of the situation," he said. "There would then be a feeling of reality about it which would give fresh interest in writing and fresh vitality to our joint work."

It did not help Sullivan's concerns about such a plot that, following his knighthood, a critic in The Musical Review in 1883 opined that "some things that Mr Arthur Sullivan may do, Sir Arthur Sullivan ought not to do! A musical knight can hardly write shop ballads either; he must not dare to soil his hands with anything less than an anthem or a madrigal; oratorio, in which he has so conspicuously shone, and symphony, must now be his line. Here is not only an opportunity, but a positive obligation for him to return to the sphere from which he

has so long descended."

Why did he not follow the course the highbrows expected of him? Why not break away from the comic opera altogether? Because, (a) the genial streak in Sullivan simply could not resist comedy for long; (b) he was a close friend of D'Oyly Carte; (c) the fact is that highbrow music could not pay for the high life that Sullivan liked to live.

The fee Sullivan received for conducting the 1883 Leeds Festival, three hundred guineas, was as much as he lost - or won - in a night at the tables in Monte Carlo. He knew that by composing another comic opera he could always refill his coffers, but this knowledge, comforting as it was financially, must often have pricked his artistic conscience.

Having his beloved 'lozenge plot' rejected by Sullivan, Gilbert turned his satirical eye to women's emancipation. At first sight the subject seems a bit austere, not exactly a source of innocent merriment - Girton College had been founded in 1869, Newnham in 1871. As was often the case, the plot of Princess Ida was based on a previous work by Gilbert, a play which was itself based on a lengthy poem by Alfred Lord Tennyson entitled 'The Princess'.



The unusual mix of blank verse and Sullivan's delicious handling of the music has led to the succession of musical items forming the bulk of Act 2 being described as 'The string of pearls.' But there is a story of a Yorkshireman who saw Princess Ida and said: "Ah like t'music well enough; it's full o'toones as Ah can whistle. But t'words sounds too much like Shakespeare for t'likes of me to understand!"

Alistair Donkin

Synopsis - the story of Princess Ida

Act I

At King Hildebrand's palace, courtiers wait expectantly for the arrival of King Gama and his daughter Princess Ida, who was betrothed in infancy to Hildebrand's son, Prince Hilarion. Hilarion wonders how she may have changed over the ensuing twenty years.



Ida's war-like (and dull) brothers Arac, Guron and Scynthius, arrive ahead of King Gama, who insults Hildebrand and his son. He announces that Princess Ida has forsworn men and

founded a women's university at Castle Adamant. The two Kings advise Hilarion to go and claim Ida, and that if she refuses him, Hildebrand will storm the castle. But Hilarion plans to use romantic means. With his friends, Cyril and Florian, he sets off to Castle Adamant.

Act II

At Castle Adamant, Princess Ida's pupils learn that 'man is nature's sole mistake'. Princess Ida arrives and delivers a stern lecture predicting that woman shall conquer man. Lady Blanche resents the Princess and predicts that one day she will replace her as head of the university.



Hilarion, Cyril and Florian sneak into Castle Adamant. Finding some discarded academic robes, they disguise themselves as young maidens and are welcomed by Princess Ida. Florian realises that their disguises won't fool his sister, Lady Psyche, and they take her into their confidence. She warns them that they will face death if the Princess discovers who they are and explains the Princess's theories on man.

Melissa, Lady Blanche's daughter, has overheard them, but falls in love with Florian at first sight. Lady Blanche, who has not fallen for the men's disguises, is persuaded to keep the men's secret as she realises she could become head of the university.



During lunch Cyril gets tipsy and gives away his friends' identity. In the ensuing confusion, Princess Ida falls into a stream, and Hilarion rescues her. Despite her rescue, Ida condemns Hilarion and his friends to death. Hildebrand and his soldiers arrive, with Ida's brothers in chains. He reminds her that she is bound by contract to marry Hilarion - but Ida replies that she would rather die than be his bride.

Act III

Princess Ida reviews her troops' readiness to fight, but the terrified girls admit that they are afraid. King Gama arrives with a message that Hildebrand prefers not to go to war against women. He suggests that, instead of subjecting her women to all-out war, she pit her brothers against Hilarion and his friends.



Hildebrand's forces enter, together with Gama and his three sons. Hilarion, Cyril, and Florian are still in their women's robes, and King Gama and his sons ridicule them. In preparation for battle, Gama's sons shed their heavy armour, saying that it is too uncomfortable for combat. The fight ensues, with Hilarion, Cyril, and Florian defeating Gama's sons.

Her wager lost, Ida yields to Hilarion who makes an emotional appeal while Cyril observes that if she grows tired of the Prince, she can return to Castle Adamant. Finally, Ida admits that she has been wrong, and declares that indeed she loves Hilarion, ending with a quotation directly from the Tennyson poem. All celebrate.

Giving birth to a new princess

AS the society gives birth to Princess Ida this May, the model whose picture appears on all our publicity has just given birth herself.

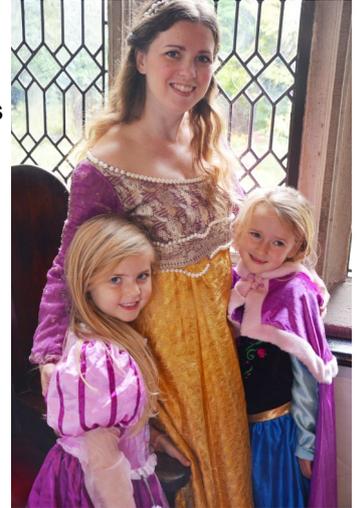
Princess Ida, described as a feisty medieval feminist who leads her army of women into battle against the male half of the population, has been portrayed on posters and even beer mats which have appeared all around Harrogate by Rachel Carter, the daughter-in-law of one of the cast, press officer, John Carter.

But Rachel herself isn't playing the title role of Princess Ida, particularly as two weeks before the show she gave birth to her own little princess, Chloe Suzanne.



Rachel, a college librarian, and husband Chris already have two daughters and live in Kirkham near Preston. She was persuaded to take part in the photo-shoot for Princess Ida last September - before the title role of Princess Ida was cast - and before she realised she was pregnant!

"It was fun to be asked to model in medieval costume," says Rachel, "but I have no desire to take to the stage - and will have my hands full as the show is being performed!"



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Behind the scenes at Ripley Castle

THE stunning backdrop of Ripley Castle was the ideal setting for a photoshoot as the society prepared to bring the epic comic opera, Princess Ida to the stage. Parts of the Castle date back to the 15th



century and it has seen its share of action during the English Civil War so it was an ideal setting for the medieval battles of Princess Ida.

As Chair of HGSS, Catherine Culligan explained, "Ripley Castle is the home of the Ingilby family, and Sir Thomas Ingilby is President of HGSS. We were privileged to be allowed to use the stunning medieval backdrop to launch our epic production this year."



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PRINCESS *Ida*

Dramatis Personae

King Hildebrand	Donald Stephenson
Hilarion	Colin Belsey
Cyril	Gordon Fawcett
Florian	John Carter
King Gama	David MacDonald
Arac	David Parker
Guron	David Neild
Scynthus	Peter Haken
Princess Ida	Rachel Warren
Blanche	Valerie Green
Psyche	Brittany Rachin
Melissa	Jane Fawcett
Sacharissa	Roz Ebbetts
Chloe	Catherine Culligan
Ada	Julie Robinson

Chorus

Ladies

Gwen Nuttall, Helen Johnson, Madeline Johnson, Wendy Belsey,
Dot Haken, Carrie Brown, Liz Kelley, Charlotte Brown, Sam Westwood

Men

Martin Johnson, Daniel Stanford, Jim Coleman, Graham Woods

Act I

"Search throughout the panorama" (Florian and Chorus)
"Now hearken to my strict command" (Hildebrand and Chorus)
"Today we meet" (Hilarion)
"From the distant panorama" (Chorus)
"We are warriors three" (Arac, Guron, Scynthus, and Chorus)
"If you give me your attention" (Gama)
Finale Act I (Gama, Hildebrand, Cyril, Hilarion, Florian, and Chorus)

Act II

"Towards the empyrean heights" (Lady Psyche, Melissa, Sacharissa, and Chorus of Girls)
"Mighty maiden with a mission" (Chorus of Girls)
"Minerva! oh, hear me!" ... "Oh, goddess wise" (Princess)
"And thus to empyrean heights" (Princess and Chorus)
"Come, mighty Must" (Lady Blanche)
"Gently, gently" (Cyril, Hilarion, and Florian)
"I am a maiden, cold and stately" (Cyril, Hilarion, and Florian)
"The world is but a broken toy" (Princess, Cyril, Hilarion, and Florian)
"A lady fair, of lineage high" (Psyche with Cyril, Hilarion, and Florian)
"The woman of the wisest wit" (Psyche, Melissa, Cyril, Hilarion, and Florian)
"Now wouldn't you like to rule the roast" (Melissa and Blanche)
"Merrily ring the luncheon bell" (Blanche, Cyril, and Chorus of Girls)
"Would you know the kind of maid?" (Cyril)
Finale Act II (Princess, Hildebrand, Melissa, Psyche, Blanche, Cyril, Hilarion, Florian, Arac, Guron, Scynthus, and Chorus)

Act III

"Death to the invader" (Melissa and Chorus of Girls)
"I built upon a rock" (Princess)
"Whene'er I spoke" (King Gama with Chorus of Girls)
"When anger spreads his wing" (Chorus of Girls and Soldiers)
"This helmet, I suppose" (Arac with Guron, Scynthus, and Chorus)
Chorus during the fight, "This is our duty plain" (Chorus)
"With joy abiding" [Reprise of "Expressive glances"] (Ensemble)

The Principals



Rachel Warren

Princess Ida

Rachel's first introduction to Gilbert and Sullivan was at school when she was Kate in *The Pirates of Penzance*. She never quite recovered from the fact that the 6th former playing Mabel got a frothy dress whilst the sisters got skirts made of lining material. It wasn't until her 20's that Rachel got the opportunity to have singing lessons and since then she has appeared in plays and musicals with a variety of societies performing in such shows as *Fiddler in the Roof* and *Calamity Jane*.



Valerie Green

Lady Blanche (Professor of Abstract Science)

Valerie first stepped onto a stage as a dancer and began concert and festival singing aged ten. Her first role in a Gilbert and Sullivan opera was as Mad Margaret in *Ruddigore* whilst at college - and the rest is history! She has performed regularly with various groups throughout Yorkshire and has gone further afield with the Nomads at G&S festivals in Gettysburgh USA, Lanzarote and Buxton, and more recently with Bus Pass Opera at Harrogate.



Brittany Rachin

Lady Psyche (Professor of Humanities)

Brittany joined HGSS in 2104. She is a graduate from West Virginia Wesleyan College in the US with a degree in Music Education and spent three years teaching music in Maryland before moving to Harrogate in 2014. Brittany has performed with the Victorian Lyric Opera Company in Rockville, MD in their productions of *The Mikado* (Pitti Sing) and *Iolanthe* (Leila), as well as in the chorus of *Die Fledermaus*, and staged concerts *The American Maid* and *Mlle. Modiste*. She was also involved in Opera productions at University (*Hansel and Gretel* and *The Gondoliers*). She loves performing Gilbert and Sullivan, and is ecstatic to be back on stage.



Jane Fawcett

Melissa

In a G&S career spanning 32 years, Jane has performed 25 different principal roles which include most of the soubrette roles and main contralto parts. Jane has performed with HGSS since 2004 and this is Jane's second principal role with the Society – having already performed as Lady Angela in 2010 (*Patience*), a role which she had previously played at the International G&S Festival in Buxton and at the Waterford Festival in Southern Ireland. Jane started her performing career with Tingley Sylvians. She performs with several local societies and has just played Katisha in Wakefield G&S Society's *Mikado*. Jane has ventured into non-G&S too - in Irving Berlin's *White Christmas* in 2013 and in panto, last year playing Little Joan in Tadcaster Theatre Company's 'Robin Hood'.



Donald Stephenson King Hildebrand

Donald studied at the Royal Northern College of Music and the National Opera Studio, London, and made his debut with Welsh National Opera. He has sung for Scottish Opera, English National Opera, Opera North and at Glyndebourne and even the Edinburgh Festival. Donald has been a regular visitor to the Aldeburgh Festival, where he performed Britten roles, also in Florence, Rome, New York, Covent Garden, Sadler's Wells, and on UK tour. His concert work has taken him to Spain, France, Portugal, Italy, Switzerland, and London at the Royal Festival Hall, Barbican, and Royal Albert Hall.



Colin Belsey Hilarion (his son)

As a member of Jersey G&S Society, Colin performed a number of principal roles including Luiz (The Gondoliers), The Defendant (Trial By Jury), The Duke of Dunstable (Patience), Ernest Dumkopf (The Grand Duke), Pish-Tush (The Mikado) and Ralph Rackstraw (HMS Pinafore) – as well as appearing several times on Bergerac! Upon retirement from the Jersey Police Colin moved to Ripon in 2009 and is now Head Verger at Ripon Cathedral. As a member of HGSS, Colin has played the part of Colonel Fairfax (Yeoman of the Guard), Nanki-Poo (The Mikado) and Ralph Rackstraw (HMS Pinafore). Colin was a founder member of The Harmonymen, an award winning male voice choir in Jersey and currently sings with the Harrogate Male Voice Choir.



Gordon Fawcett Cyril

Since Gordon joined the G&S community in 2002, he has performed in over 40 operettas in the UK and Ireland taking 25 principal roles in the process. Since joining HGSS in 2004 for Princess Ida, he now takes on the principal role of Cyril, a role he has previously performed. Gordon is Chairman of Wakefield G&S Society – a post he has held since 2004 – and has recently played Nanki-Poo in the Society's production of Mikado. With his wife Jane, he did his first pantomime last year in Tadcaster Theatre Company's version of Robin Hood. In 2013, he played the part of Corporal Ralph Sheldrake in their production of Irving Berlin's White Christmas.



John Carter Florian

John studied for a degree in music at York University but when he wasn't playing in orchestras or singing in choirs he enjoyed student drama and it was in street theatre group in York that he gained his first taste of acting in front of a live audience. As a studio manager with the BBC he created sound effects for Radio 4 drama, and wrote and performed sketches with local church groups. Since joining HGSS, John has regularly performed in the chorus and has taken principal roles such as Luiz in the Gondoliers and Leonard Meryll in Yeomen of the Guard – the latter also for the West Yorkshire Savoyards. However this, he tells us, is the first time he has dressed in women's clothes on stage.



David MacDonald King Gama

Having spent most of his adult life singing with various choral societies in Nottingham and London, David was bitten by the stage performing bug when he played Pish Tush in a production of 'The Mikado' in Camberley. Twenty five years on, after joining HGSS in 1991, he has taken principal parts in all but three of their productions.

Although Gilbert and Sullivan remains David's first love, in the past few years he has enjoyed taking part in Harrogate musical theatre productions such as 'Gigi', 'When the lights go on again', 'Curtains' and 'High Society'.



David Parker Arac

David's first appearance in G&S was as a bashful twelve year old, playing Ko Ko's axe bearer. He was soon performing regularly, taking singing lessons and working up to principal roles in Gilbert and Sullivan works. He is now very well known throughout West Yorkshire and appears with several societies, as a bass baritone principal. He has also performed extensively in musicals, pantomimes and concerts. David appeared as The Jailer in the film shown during the overture preceding the final act of Manon Lescaut in Opera North's 2004/5 production. This is David's first appearance in Harrogate and he is very much looking forward to playing Arac in this production.



David Neild Guron

David is a founder member of the society and has sung all the lead tenor roles in all the G&S operas both with us and other societies here and abroad. He has also embraced the world of grand opera and sung leads in Pagliacci, Aida, Turandot, Hugh The Drover and Bartered Bride. He last sang with us in 2011 as Lord Tolloller in Iolanthe, and also performed in the Society's previous production of Princess Ida in 2004 when he had the pleasure of appearing on the stage with his younger daughter Gillian.



Peter Haken Scynthus

Pete has performed in most of the Gilbert and Sullivan operas across Northern England and further afield, including the International Festival of Light Opera in Waterford, Ireland.

His introduction to amateur theatre was a cameo role as a fire eater in the overture to Rogers and Hammerstein's 'Carousel' which, sadly, set off the fire alarms! Outside G&S, roles include Mr Sowerberry in 'Oliver', Avram in 'Fiddler On The Roof', Mr Bernstein in 'Little Shop of Horrors', the Captain in 'Anything Goes' and M. Darque in 'Beauty and the Beast'.



Roz Ebbetts Sacharissa

Roz first performed in Harrogate with The Billingham Forum Young People's Theatre Company at the 1973 Festival in a three hander for children called "The Gravy Garden" - involving a lot of cold spaghetti and a rendition of "Tannenbaum". Her co-actors Brian Brown and Ian Sharpe went on to much better things! She returned to Harrogate a decade later to settle, start a design career and bring up her three children. She caught the Gilbert and Sullivan bug comparatively late and joined HGSS in 2003. She is also a member of the West Yorkshire Savoyards and most recently played 'Leila' in their production of Iolanthe.



Catherine Culligan Chloe

Catherine joined HGSS in 2003 when she and her husband relocated from the Peak District. This allowed her to renew a lifelong interest in singing and drama. Catherine has taken an active part in Society life as Society Secretary and currently Society Chairman as well as in various productions including 'Iolanthe' where she played the role of Celia for both Harrogate Gilbert and Sullivan and also West Yorkshire Savoyards. Catherine has also recently sung at a sell-out concert at the Rudolfinum in Prague as well as at the Lincoln Centre in New York.



Julie Robinson Ada

Julie first took to the stage as a regular chorus member in musicals whilst studying at university. She was then distracted for many years by the world of competitive ballroom dancing. Having retired from dancing, she renewed her love of going on stage by joining two Gilbert and Sullivan societies local to her home in Buckinghamshire and thus getting better acquainted with the operettas she saw performed by the D'Oyly Carte Opera Company on frequent theatre visits during her childhood. On moving to Yorkshire, Julie joined HGSS in 2011 and is also been a member of West Yorkshire Savoyards.

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Harrogate G&S Society

Harrogate Gilbert and Sullivan Society was formed in 1972 by a group of G & S enthusiasts, many of whom were members of other local musical societies, but whose programmes failed to include the Savoy Operas.

The first production took place in Harrogate Theatre in May 1973 in the week leading up to the Spring Bank Holiday Weekend. The first Artistic Director (Producer in those days!) was the former D'Oyly Carte soubrette Joyce Wright and that first production was a very successful 'Mikado'. The Society has gone from strength to strength over the years and has continued to stage a production each May or June in the same theatre.



Since 1986, in addition to our stage production we have held two Christmas concerts each year in conjunction with the world-famous Brighouse and Rastrick Band. 2015 will be no exception and December 19th at the Royal Hall is the date for the diary.

G&S International Festival

In 2013, the Society was invited for the first time to perform The Mikado as part of the Gilbert & Sullivan International Festival at the Buxton Opera House and won three prizes. Last year the Festival moved to Harrogate and once again we were honoured to take part with a production of HMS Pinafore.

This summer we will be performing Prince Ida once again for one night only at the Royal Hall as part of the Festival—the date is Tuesday August 18 at 7.30pm.



Our aims

Our Society is committed to the works of Sir W S Gilbert and Sir Arthur Sullivan "in order to foster public knowledge and appreciation of such works by means of public performance".

We hold Club Nights on the second Monday of every month, except when a production is imminent.

We welcome new members

We always welcome new members and patrons. You don't have to live in the town to be a member or patron. We rehearse on Mondays at 7:30, usually at St. Paul's URC church hall in Harrogate.

If you would like any further details regarding our Society, please take a look at our website: www.hgss.info

If you are interested in joining all the details of who to contact can be found online. You can also 'like' us on the Facebook 'Harrogate Gilbert & Sullivan Society' page.

Not all our society members are performers. If you want to help us backstage, front of house, or are just interested in coming along to our social events, you are very welcome. If you are interested in getting priority booking, or simply supporting the society, you might like to become a Patron. Patrons' subscriptions include one ticket for our main production.

Thanks

We are grateful to all who have helped in so many ways to put on this year's production, and thanks go to:

- Sir Thomas Ingilby and Ripley Castle for our photoshoot
- Rachel Carter, our 'model' on all the publicity
- The hardworking staff at Harrogate Theatre
- The Friends of Harrogate Hospital and Harrogate International Centre for allowing our banners
- Props supplied with grateful thanks to Neil Smith and David Neild

Harrogate Gilbert & Sullivan Society is a registered charity, No 502359



noda

Professional support for amateur theatre

As a society, we are very pleased to be affiliated to the National Operatic and Dramatic Society, the parent body giving professional support and advice to amateur theatre. NODA has approximately 2400 amateur theatre groups and over 2000 individual members staging musicals, operas, plays, concerts and pantomimes in venues from professional theatres to village halls.

NODA's aims

- To give a shared voice to amateur theatre
- To help societies and individuals achieve the highest standards of best practice and performance
- To provide leadership and advice to enable amateur theatre to tackle the challenges and opportunities of the 21st century

Our regional representative within NODA is one of our own life members, Terry Harrison. For further information on NODA please visit their website:

www.noda.org.uk

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Joan Alderson, Betty Bratley,
Gordon Charlton, Judith Hardman,
Terry Harrison, James Newby,
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