

The Jersey Gilbert and Sullivan Society

presents



THE YEOMEN OF THE GUARD

22ND TO 26TH MAY 2012

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FOLLY REVEALED

For nearly a thousand years the Tower of London has stood sentinel over the Capital. It teems with History. Here Phoebe Meryll, the daughter of a Sergeant with the Yeomen Warders, writes to a cousin of an incident that took place during the reign of King Henry VIII and its consequences.

Dearest Coz,

I hardly know where to begin. There have been such goings-on.

It all started a few nights ago when there was a fire in the Beauchamp Tower. Why, what a pothor was that. Yeomen rushing around, the Lieutenant in a fury and twelve prisoners, including poor Colonel Fairfax who was to be executed later that day, moved. You may imagine Dame Carruthers was in her housekeeperly element!

Well, all eventually quieted down and by the time my brother Leonard returned from the Wars to take up his appointment as a Yeoman all was calm again. Father and I had hoped that Leonard would have brought a reprieve for the Colonel but, alas, no. Father was as upset as I – you will remember how the Colonel twice saved his life. On seeing that Leonard was similarly affected, Father revealed to us a scheme he had clearly been working on and told Leonard, who no-one else had yet seen, to disappear again, so that the Colonel could be passed off as father's brave son. I didn't quite see how we could be successful, but father had noticed how Wilfred Shadbolt, the Head Jailer, had eyes for me.

Leonard duly disappeared and I played up a little to Wilfred. How I wheedled him! What a helpless ninny is a love-sick man. He never knew that I had taken his keys from him so that father could release the Colonel, nor noticed when I returned them. And so the Colonel became one of the Yeomen.

You can imagine how the discovery that the Colonel had escaped went down. The Lieutenant was furious and told Wilfred he'd have to take the Colonel's place at the headsman's block. Two days later everyone was still rushing vainly in all directions. Father wasn't best pleased either because it came to light that the Colonel, to thwart a scheming kinsman, had secretly married a strolling player, Elsie Maynard, less than an hour before he was due to be executed. Now this Elsie, it seems, was promised to one of the other players, Jack Point, who had only given his permission for the marriage because Elsie would be widowed before the morning was over.

Poor Elsie, on realising she was now married fainted dead away - into the arms of the Colonel, of all people, in his guise as Leonard. The Colonel brought her to our house where the Dame took up quarters to look after her – much to father's disgust. You know how he has tried to avoid her.

So everybody's mooching around all mopey and sad when we hear this loud report. Tower Green rapidly fills up with everybody wondering what has happened when in rush Wilfred and Jack Point all excited. Wilfred tells us that he has shot the Colonel who now lies at the bottom of the Thames. Well, father and I know this can't be right, of course, because he is still here posing as my brother, but we can't say anything. As for Wilfred, he's the centre of attention and is borne away as the hero of the hour.

I asked Jack Point if he was sure it was the Colonel that Wilfred had shot. He was adamant and immediately set about capturing Elsie once again for himself. But, O Dear Coz, he might be a good jester, but he is no wooer and the Colonel stepped in and demonstrated how it should be done. Demonstrated rather too well! For Elsie and he are now head over heels in love and to be married. At least they were, but everything has gone wrong. You know my feeling for the Colonel, well Wilfred and I were arguing and I let slip a remark which gave the game away and, as if to prove it, my brother returned at this moment with a reprieve for the Colonel. Father, of course, is overjoyed, but made some comment in the hearing of the Dame and the upshot is we're both trapped into marriage to keep these people silent.

We had little time to dwell on our misfortune, though, because, with the Dame, I was preparing Elsie for her wedding to the Colonel, still in his disguise as Leonard. We bring her to the altar, but then the Lieutenant appears to say that Elsie's husband is a free man and is still alive. Poor Elsie, you can imagine her feelings until the Colonel arrives and reveals himself in his true identity. Elsie is overjoyed, but the effect of the news on poor Jack Point is catastrophic, and – but I hear Wilfred shouting for his supper, and so, Dear Coz, until our next this is

Your affectionate cousin,
Phoebe.

THE YEOMEN OF THE GUARD

When the houses for Ruddigore declined, Gilbert's first choice of subject for a new opera did not meet with Sullivan's fancy ("... a 'puppet-show' and not human. It is impossible to feel sympathy with a single person", he noted in his diary). However, in late October 1887, the two men met at a rehearsal at the Savoy Theatre and Gilbert told Sullivan of his new idea about the Tower of London ("... an entirely new departure. Much relieved" noted the diary and, in a later entry, a "pretty story – no topsy-turvydom, very human and funny also.").

The name of the opera changed several times (The Tower of London; The Tower Warder; The Beefeater) before Gilbert settled on The Yeomen of the Guard, although he must have known that it was an incorrect description. The Yeomen of the Queen's Body Guard of the Yeomen of the Guard, to give them their full current title, were formed in 1485 to guard the Monarch. The body of men commonly known as Beefeaters seen in the Tower of London are Yeomen Warders.

The Yeomen of the Guard marked a departure in a number of ways from the formula that had proved so successful. Unlike the previous operas, there is no satire and although there is plenty of humour there is also a darker element to the plot which takes it as close to Grand Opera as Gilbert dared to go. The effect on Sullivan was tremendous and he considered that it contained his best work in the canon, a view in which he is not alone. Another departure from the norm was the absence of an opening chorus. The Opera begins with a solitary Phoebe sitting at her spinning wheel. The various changes from the customary formula caused both composer and librettist some nervousness, particularly in Gilbert's case who thought the sequence of opening numbers, which he described as "tearful", "serious and martial", "sentimental" and "sentimental", would imperil the success of "a professedly comic opera". In the end, just before curtain-up, it was agreed to cut Meryll's song, but to allow him to sing it on the Opening Night. What settled the success of the Opera was the duet for Point and Elsie "I have a song to sing, O" which received three encores. "After that everything went on wheels" according to Sullivan's diary. It is deservedly acclaimed and yet it caused the greatest difficulty because of its cumulative verse-form – each verse is longer than the one before. Every setting Sullivan tried failed to please him. At one point, the rehearsal pianist, the young Henry Wood, tried various versions. At length Sullivan, knowing that Gilbert often had a tune in his mind to establish the rhythm, asked him if this had been so on this occasion. Yes, he had, said Gilbert, it was a shanty the crew on his yacht sang, "Green Grow the Rushes-O". Sullivan asked him if he would hum it to him. "Only a rash man ever asks me to hum" was the response, but he did so - to wondrous effect. The result, the only time Gilbert was responsible for both words and music, is one of the gems of the entire series where Sullivan seems to drill down into the very well-spring of English Folk Song.

One piece that did not make it to the first night, or indeed to the point where it was set to music, was Wilfred's First Act solo. Gilbert, no doubt loth to bring the blush of shame to the cheek of Victorian modesty, withdrew it at an early stage. He was probably right to do so, but it is worth the occasional airing:

The kerchief on your neck of snow
I look on as a deadly foe –
It goeth where I may not go,
And stops there all day long!
The belt that holds you in its grasp
Is, to my peace of mind, a rasp!
It claspeth what I cannot clasp
(Correct me if I'm wrong).

The bird that breakfasts at your lip –
I would I had him in my grip,
He sippeth where I may not sip,
I can't get over that!
The cat you fondle, soft and sly,
He lieth where I may not lie!
We're not on terms, that cat and I!
I do not like that cat!

JOHN SHIELD DIRECTOR

Welcome to
The Jersey Gilbert and Sullivan Society
2012 Production of

The Yeomen of the Guard.

May 22nd to 26th, Jersey Opera House

John's greatest impediment is making "no" sound too much like "yes" and, as a result, he is the director this year. It has kept him out of mischief – so far.

John is reluctant to reveal his amateur theatrical track record as it merely proves how old he must be. He does, however, hope that you sit back and thoroughly enjoy the production.



ANNETTE BLANCHET MUSICAL DIRECTOR

Annette was first introduced to the works of Gilbert and Sullivan at the age of 16 when she joined the Angus Gilbert and Sullivan Society, and then as a member of the Dundee University Operatic Society. She moved to Jersey in 1992 and joined the chorus of the Jersey Gilbert and Sullivan Society the following year.

Since then she has been a regular participant in their shows, initially singing on stage in the chorus or waving her baton as Chorus Mistress but more recently as Musical Director. In the Society's last production of *The Yeomen Of The Guard* Annette was made an honorary member of the male chorus and took to the stage as a Beefeater!

In addition to her Gilbert and Sullivan adventures, Annette also conducts Les Conteurs Singers and is an organist at St Aubin's Methodist Church. She juggles all these interests with her day job as a Chartered Accountant, and in July of this year will become President of Rotary Club de la Manche.



Act I

Musical Numbers



1. "When maiden loves, she sits and sighs" (Phoebe)
2. "Tower warders, under orders" (Crowd and Yeomen, solo Second Yeoman)
3. "When our gallant Norman foes" (Dame Carruthers and Yeomen)
4. "Alas! I waver to and fro" (Phoebe, Leonard and Meryll)
5. "Is life a boon?" (Fairfax)
6. "Here's a man of jollity" (Chorus)
7. "I have a song to sing, O!" (Point, Elsie, and chorus)
8. "How say you, maiden, will you wed?" (Lieutenant, Elsie, Point)
9. "I've jibe and joke" (Point)
10. "'Tis done! I am a bride!" (Elsie)
11. "Were I thy bride" (Phoebe)
12. Finale Act I (Ensemble)

"Oh, Sergeant Meryll, is it true?"

"To thy fraternal care, thy sister I commend"

"The pris'ner comes to meet his doom"

"M'lord, m'lord.... As escort for the prisoner"

"All frenzied, frenzied with despair they rave"



Act II

13. "Night has spread her pall once more" (People, Dame Carruthers, Yeomen)
14. "Oh! a private buffoon is a light-hearted loon" (Point)
15. "Hereupon we're both agreed" (Point and Wilfred)
16. "Free from his fetters grim" (Fairfax)
17. "Strange adventure" (Kate, Dame Carruthers, Fairfax, Meryll)
18. "Hark! What was that, sir?" ... "Like a ghost his vigil keeping" (Meryll, Fairfax, Lieutenant, Wilfred, Point, Ensemble)
19. "A man who would woo a fair maid" (Fairfax, Elsie, Phoebe)
20. "When a wooer goes a-wooing" (Elsie, Fairfax, Phoebe, Point)
21. "Rapture, rapture" (Dame Carruthers, Sergeant Meryll)
22. Finale Act II (Ensemble)

"Comes the pretty young bride"

"Oh, day of terror!"

"Leonard, my loved one, come to me"

"I have a song to sing, O!"

Dramatis Personae

Ian Dove	Sir Richard Cholmondeley (Lieutenant of the Tower)
Richard Joynt	Colonel Fairfax (under sentence of death)
Michael Blackie	Sergeant Meryll (of the Yeomen of the Guard)
Ian Roberts	Leonard Meryll (his son)
William Millow	Jack Point (a strolling jester)
Mark Bond	Wilfred Shadbolt (Head Jailor and Assistant Tormentor)
Michael Halsey	First Yeoman
Simon Appleby	Second Yeomen
Dominic Wilson	First Citizen
John Abel	Second Citizen
Maj Donoghue	Elsie Maynard (a strolling singer)
Nicola Austin	Phoebe Meryll (Sergeant Meryll's daughter)
Sue Chipperfield	Dame Carruthers (Housekeeper to the Tower)
Kate McCaffrey	Kate (her niece)

Citizens

Katie Arthur, Jean Carse, Rosemarie Courval, Jennifer El-
lenger, Elaine Heuston, Rachel Hotton, Rosemarie Lan-
gois, Anne-Marie Neale, Anne Platts, Andrea Rosenfeld,
Emily Snell, Regina Thomsen, Naomi Webster

Also

Jessica Donoghue, Melissa Donoghue, Lydia Higginson,
Danielle Le Feuvre, Cameron Campbell, Ewan Campbell,
Sam Robinson

Yeomen

Brian Arnold, Graham Austin, Ian De Gruchy,
Clive De La Cour, Julian De La Cour, Stefan
Gough, Stephen Higginson, Andrew Jelley, Mike
Labey, Frank Le Quesne, Peter Routier, Peter Winn

Citizens, Priest, Headsman

Mike Edmunds, David Fosse, Alan Higginbotham,
John Routier

Ladies and Gentlemen of the Orchestra

Violin	Pat Woodsford, Julie Riley, Julie Robinson, Emily Poingdestre, Julie Millow
Viola	Sara Dodds
Cello	Graham Boxall, Liz Morin
Double Bass	Hugh Morshead, Mark Terry
Oboe	James Poingdestre
Clarinet	Mim Filmore, Liz Smith
Flutes	Helen Poingdestre, Kim Monks, Charlotte Boucault
Bassoon	Nick Hubbard
Trumpet	Julien Smyth, David Taylor
Trombone	Wendy Buckley
Horn	Zoe Audoire
Tuba	Keith Sunter
Percussion	Kayleigh Alexandre
Keyboard	Sam Bisson

Jan Dove had his first taste of choral singing in Canterbury Cathedral, after which he 'rested' from serious singing whilst attempting to take the pop charts by storm – without any success whatever! After moving to Jersey he co – founded the Jersey G&S Society which was headquartered in the Harvest Barn!

The last few years he has appeared in mostly non musical shows usually playing the baddy or the idiot, and sometimes both. It is with some relief that he is now allowed to play the boss and even given lines to sing.

Richard Joynt has been with the Jersey Gilbert and Sullivan Society since early 2011, and in that time has performed a number of tenor roles, including the tenor lead in last year's G&S production, *The Gondoliers*, playing Marco Palmieri. Richard is very passionate about vocal music, especially opera, and particularly enjoys working in ensembles. Richard is married with the two young children.

Michael Blackie's first principal role was as Malvolio in *Twelfth Night* whilst still at school. This was followed by Lady Jane, the contralto lead in *Patience*, and Sir Despard Murgatroyd in *Ruddigore*, a role he has twice played for the Society. A member almost since the start, he has appeared in all but three of its productions and taken a principal role in all the operas. Since 2008 he has been in his second term as Chairman (previously 1984 to 1989).

Away from the Savoy Operas, he has appeared with the Jersey Green Room Club, the Jersey Amateur Dramatic Society and the Samares Players, in roles as diverse as the Barrister in *The Winslow Boy*, the Count in *Incident at Vichy*, Antonio in *The Merchant of Venice* and Noel Coward in *Noel and Gertie*. He was the Narrator for *Cinderella* with the Jersey Symphony Orchestra in 2006 and the Compère for Hayley Westenra's Concert at the Opera House. He has sung with The Songsmiths and is a member of Holy Trinity Church Choir. His most recent ventures have involved changes of direction into the psychological thriller *Playing Sinatra*, the farce *Cash on Delivery* and into radio drama in *The Interview* broadcast on BBC Radio Jersey.

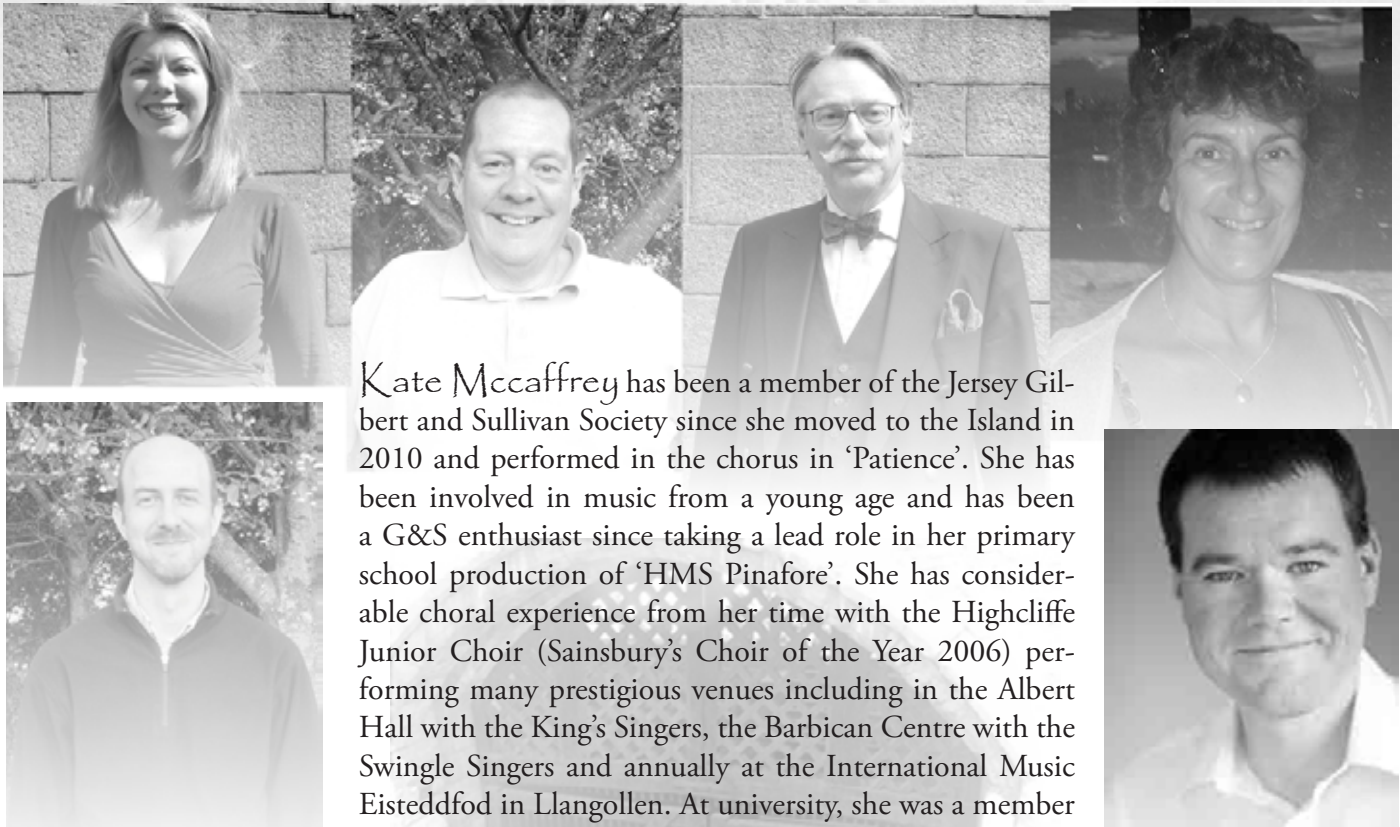


Gitte-Maj Donoghue is originally from Denmark and has lived in Jersey for 19 years. Her love of Gilbert and Sullivan began in Copenhagen when she played Mabel in *The Pirates of Penzance* whilst studying music there. Her first production with the Gilbert and Sullivan Society in Jersey was playing Phyllis in *Iolanthe* in 1995. Gitte-Maj Donoghue has a Master's degree in music from Copenhagen University and a Diploma in singing from Trinity College of Music. She is currently teaching music at Beaulieu Convent School and has approximately 43 private singing students. In her spare time she studies singing with Jane Highfield (Professor of Singing at the Royal Academy of Music and the Guildhall School of Music and Drama.) Gitte-Maj is married with three children.

William Millow joined the Jersey Gilbert and Sullivan Society in 2005 and has been in every production since then. In recent years, he has played Ko-Ko in *The Mikado*; Archibald Grosvenor in *Patience*; and Giuseppe Palmieri in *The Gondoliers*. He also enjoys singing with the Cantabile Ensemble, Polyphonie and the Jersey Festival Choir; and takes singing lessons from Gitte-Maj Donoghue. He is a regular competitor in the vocal classes of the Eisteddfod and sits on the festival's Music Section Committee.

Mark Bond began learning the piano at 5 and sang all the way through his school career, both in choirs (a treble solo in Benjamin Britten's St Nicholas) and in school productions such as Purcell's Dido and Aeneas and Mozart's Marriage of Figaro and Cosi Fan Tutti. After leaving school, Mark moved on to more contemporary music with five years in a rock band including summer seasons in various holiday establishments around his home town of Torquay. During this time he continued his stage work with local Amateur Operatic groups which included appearing in German's Merry England and Novello's King's Rhapsody at the Princess Theatre.

For the last 25 years, Mark's musical focus has been on Church music, both classical and contemporary, and as well as being an organist, he has composed music for worship and also incidental music for commercial use. On arriving in Jersey 10 years ago, Mark was encouraged to take the part of the Pirate King in The Pirates of Penzance and has performed with the Society ever since. Parts played include the Carpenter in HMS Pinafore, Sir Roderick Murgatroyd in Ruddigore, Lord Mountararat in Iolanthe, Pish Tush in The Mikado and Colonel Calverley in Patience.



Kate McCaffrey has been a member of the Jersey Gilbert and Sullivan Society since she moved to the Island in 2010 and performed in the chorus in 'Patience'. She has been involved in music from a young age and has been a G&S enthusiast since taking a lead role in her primary school production of 'HMS Pinafore'. She has considerable choral experience from her time with the Highcliffe Junior Choir (Sainsbury's Choir of the Year 2006) performing many prestigious venues including in the Albert Hall with the King's Singers, the Barbican Centre with the Swingle Singers and annually at the International Music Eisteddfod in Llangollen. At university, she was a member of the Durham University Light Opera Group and has also performed with UCL Opera. Kate has singing lessons with Jane Highfield and is a member of Polyphonic."

Nicola Austin moved to Jersey in 2004 and works as a pharmacist at Jersey General Hospital. Since she has been in the Island she has been fortunate to play various roles including Kate in Kiss Me Kate, The Beggar Women in Sweeney Todd, Constance in The Sorcerer and Lady Angela in Patience. In 2011 Nicola tackled the role of Lady Thiang in The King And I and also played Tessa in The Gondoliers.

Other favourite roles to date include Pitti-Sing in The Mikado and Lady Jacqueline in Me and My Girl. Nicola continues to compete in singing competitions both in Jersey and Worthing and, in fact, was Worthing's Musical Theatre Singer of the Year 2010, and Recital Singer of the Year this year!

Sue Chipperfield's first performance with The Jersey Gilbert and Sullivan Society was in the chorus of HMS Pinafore in 2005. She has been in every production since, playing Hannah in Ruddigore, Lady Jane in Patience and, her favourite role to date, The Duchess of Plaza-Toro in last year's production of The Gondoliers. Her first stage appearance was at the age of 4 in the Jersey Eisteddfod and she sang, danced and acted in this festival for many years following that! On her return from study in the UK, she joined the Les Quennevais Players and played many comedy roles. Sue has been a member of the Holmchase Singers for over 40 years and has also sung with the Festival Choir. She teaches Chemistry at Hautlieu School where she is Head of Science.



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The Production Team



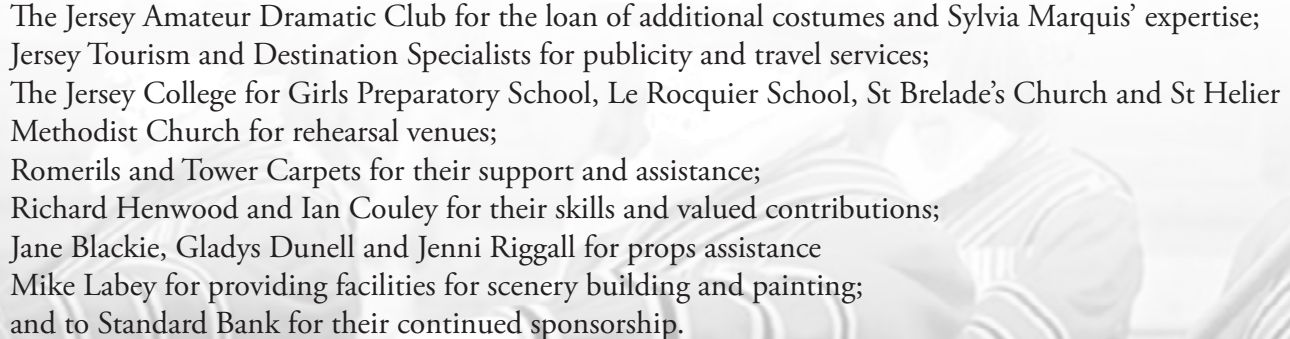
Director	John Shield
Musical Director	Annette Blanchet
Choreographer	Claudia De Castro
Accompanist	Sam Bisson
Lighting	Mike Wynes
Lighting Assistant	Matthew Le Feuvre
Sound	Stephen Chatfield
Sound Assistant	Rita Chatfield
Stage Manager	Richard Henwood
Deputy Stage Manager	Sharon O'Brien
Wardrobe Supervisor	Gill Last
Properties	Jill Higginbotham
Prompt	Vicki Croxford
Make-up	Jane Fox, Terri Bond, Jill Higginbotham
Publicity	Jennifer Ellenger
Programme Design	Christopher Talbot
Banners	Hugh Lincé
Poster Design	Andrew Jelley
Set Design	John Shield, Andrew Jelley
Set construction	Richard Henwood, Andrew Jelley, Peter Winn
Painting Supervisor	Ian Couley
Painters	Ian De Gruchy, David Fosse, Frank Le Quesne and other Society members
Photography	Liz Morin



Our Thanks

The Director, entire Company and Society would like to thank the following for their invaluable and much appreciated assistance in bringing this production to you:

Jersey Opera House for their technical input and general assistance;
Berenice Costumes for the hire of costumes and props and their helpful cooperation;
The Jersey Green Room Club for the loan of scenery;
The Jersey Amateur Dramatic Club for the loan of additional costumes and Sylvia Marquis' expertise;
Jersey Tourism and Destination Specialists for publicity and travel services;
The Jersey College for Girls Preparatory School, Le Rocquier School, St Brelade's Church and St Helier Methodist Church for rehearsal venues;
Romerils and Tower Carpets for their support and assistance;
Richard Henwood and Ian Couley for their skills and valued contributions;
Jane Blackie, Gladys Dunell and Jenni Riggall for props assistance
Mike Labey for providing facilities for scenery building and painting;
and to Standard Bank for their continued sponsorship.



Previous Jersey Gilbert and Sullivan Society Productions

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 Jersey Opera House - 1986
Trial by Jury & HMS Pinafore - The Jersey Opera House - 1987
Mr. Gilbert and Mr. Sullivan - The Jersey Opera House - 1987
The Yeomen of the Guard - The Jersey Opera House - 1988
Patience - The Jersey Opera House - 1989
The Mikado - The Jersey Opera House - 1990
The Sorcerer - The Jersey Opera House - 1991
Cox and Box - The Jersey Arts Centre - 1991
The Pirates of Penzance - The Jersey Opera House - 1992
Trial by Jury - The Jersey Arts Centre - 1992
The Gondoliers - The Jersey Opera House - 1993
Princess Ida - The Jersey Arts Centre - 1993
Ruddigore - The Jersey Opera House - 1994



Iolanthe - The Jersey Opera House - 1995
HMS Pinafore - The Jersey Opera House - 1996
Trial by Jury - The Old Magistrate's Court - 1997
Patience - The Jersey Arts Centre - 1998
The Grand Duke - The Jersey Arts Centre - 1999
The New Savoyards Concert - The Jersey Arts Centre - 2000
The Mikado - The Jersey Opera House - 2001
Utopia Limited - The Jersey Arts Centre - 2001
The Yeomen of the Guard - The Jersey Opera House - 2002
The Gondoliers - The Jersey Opera House - 2003
The Pirates of Penzance - The Jersey Opera House - 2004
HMS Pinafore - The Jersey Opera House - 2005
Ruddigore - The Jersey Opera House - 2006
Iolanthe - The Jersey Opera House - 2007
The Sorcerer - The Jersey Opera House - 2008
The Mikado - The Jersey Opera House - 2009
Patience - The Jersey Opera House - 2010
The Gondoliers - The Jersey Opera House - 2011
.....and various concerts throughout the years



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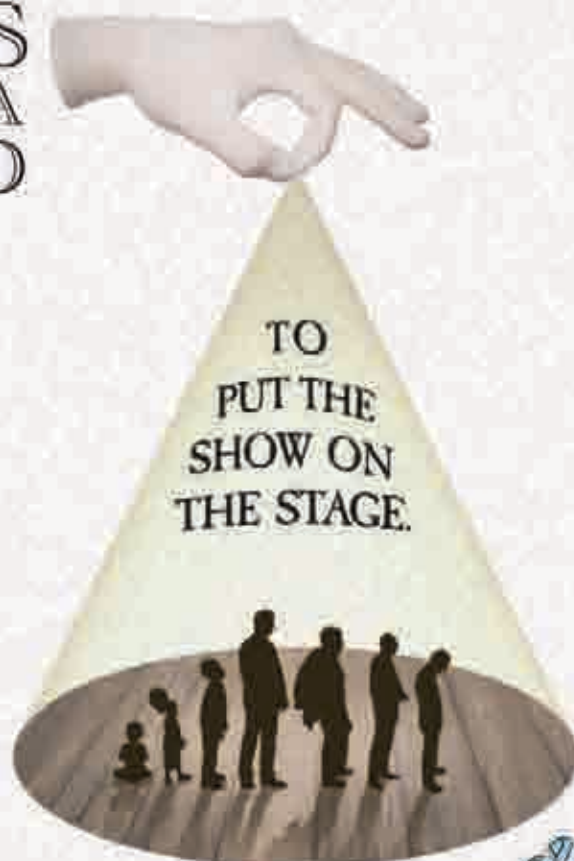
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