



DIE FLEDERMAUS



Halifax Gilbert and Sullivan Society

will present

THE PIRATES OF PENZANCE

at The Halifax Playhouse

from Tuesday 4 to Saturday 8 November 2014

7.30 each evening, with a matinee at 2.30 on Saturday

For advance ticket enquiries please phone 01422-381931



Since its première in 1879, *The Pirates of Penzance* has been one of Gilbert and Sullivan's most popular operas.

From the rough but tender-hearted pirates to the coy but eager daughters of the Major-General, and the outwardly bold but inwardly nervous policemen, the chorus has lots of memorable numbers, like "Climbing over rocky mountain", "With cat-like tread" and "A policeman's lot is not a happy one".

We also meet Frederic, the Pirate Apprentice, his commander the swashbuckling Pirate King, his beloved Mabel and her father, the "very model of a modern Major-General".

The Pirates of Penzance offers great fun for the chorus. If you would like to join the Society for this production and for its other activities, please contact the Secretary, Kathryn Buxton, at 01484-301291.

We will start music rehearsals from May onwards, and production rehearsals from September. Auditions for principal parts are open to all, and will take place on Sunday 11 May at All Saints Parish Hall, Skircoat Green. Rehearsals and other events take place at the same venue on Friday evenings from 7.45.

Please see our website for further information.



www.halifaxgands.org.uk

Message from our Joint Presidents:

In 1972 the headline in the Halifax Evening Courier was 'All Souls' choose Strauss for tenth show' – Die Fledermaus. Ten years later on we produced this 'Queen of Operettas', with magnificent sets designed and painted by the members of the Society under designer Judith Leeson.

In 1997 we again produced the show and won the Halifax plc (as it was) cup for best local performance.

Here we are in 2014 once more offering this wonderful show for your pleasure.

Whatever you may think of the contrived plot, which revolves round the attempt by Dr Falke (the Bat) to get even with his high-society neighbour, Gabriel Eisenstein, it is not difficult to understand why the work continues to be produced regularly.

So sit back, relax and enjoy the wonderful music and humour of Die Fledermaus.

Sheila M Moulds and Arthur E Talbot



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Opening Times:

Tue-Fri: 12.00 pm to 5.30 pm

Sat: 10.00 am to 5.30 pm

(Closed Sunday and Monday)

Other times, welcome by prior arrangement

A tribute to Peter Greenwood (1931- 2014) from Arthur Talbot and Sheila Moulds, Joint Presidents of ASAOS.



I first met Peter in 1966 playing for a performance of 'The Mikado' presented by Brighthouse Light Opera Society. What a wonderful, talented accompanist! Peter joined All Souls' AOS in 1967 and played for our production of 'The Mikado'. He had one of those rare talents of helping the singers to give of their best and making their mistakes disappear by his excellent playing. Indeed, he was asked to play for many professional singers when they came up North.

In 1973 he took over the leadership of the musical side of the Society, becoming the Musical Director for the Society's production of 'The Gypsy Baron' by Strauss.

The year after, he was back on the piano stool helping us all to give of our best. One of the Courier reporters said "pianist Peter Greenwood was in fine form, always there with the singers even when the occasional line was lost". Peter was made an Honorary Member of the Society and continued playing for All Souls' until 2007, when his final show was 'Die Fledermaus'.

May he rest in Peace and rise in Glory.

Arthur

What a privilege and joy it has been to work with Peter for almost forty years until lack of mobility prevented him from continuing his long and fruitful association with All Souls' Amateur Operatic Society. During all the productions we never had one disagreement with each other. Peter was a natural musician, unsurpassed in the field of operetta and we seemed to react instinctively to each other and the music. The rhythm and buoyancy of his playing was a delight to hear and a wonderful support to everyone on stage.

His help for singers was legendary, both for All Souls' and many other soloists, groups and societies in the area. His total commitment, patience and cheerfulness are qualities which we all truly appreciated.

I have lost a great friend and colleague. To misquote Katisha in 'The Mikado' - "Where shall we find another – where shall we find another?"

Goodbye Peter.

Sheila

ALL SOULS' AMATEUR OPERATIC SOCIETY

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Mr A E TALBOT

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ALL SOULS' AMATEUR OPERATIC SOCIETY

present their fifty-third production

'Die Fledermaus'

By Johann Strauss II

Adaptation by Phil Park & Ronald Hanmer

This Amateur production by arrangement with Josef Weinberger



www.halifaxplayhouse.org.uk

At The Playhouse, Halifax

8th – 12th April 2014

Each evening at 7.15 pm

and Saturday Matinee @ 2.15 pm

Producer

Cathy Sutcliffe

Musical Director

Colin Akers

Accompanists

Christopher Pulleyn

Philip Sutcliffe

Dancers supplied and
choreographed by:

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(of Stage Door Studio)

Programme Cover Design by Peter Dover



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JOHANN STRAUSS II ***1825-1899***



Johann Strauss the Younger, the most famous and enduringly successful of nineteenth-century light-music composers, was born in Vienna on 25 October 1825. His father, Johann Strauss the Elder, was by that time well on his way of becoming Europe's uncrowned king of dance music but he wanted his son to follow a different career path than he himself had followed, so Strauss II became a bank clerk while secretly studying the violin with a member of his father's company.

His father left the family when Strauss was 17, and Strauss II soon began openly embracing the musician's life, conducting a band in a Viennese restaurant when he was still a teenager, in 1844. Indeed, it was only with Strauss senior's untimely death in 1849 that the younger man could advance his own musical standing in his native Vienna.

Building upon the firm musical foundations laid by his father (1804-49) and Joseph Lanner (1801-43), Johann, along with his brothers Josef and Eduard, developed the classical Viennese Waltz to the point where it became as much a feature of the concert hall as the dance floor. With his abundantly tuneful waltzes, polkas, quadrilles and marches, Johann II captivated not only Vienna but also the whole of Europe and America for more than half a century.

Thrice married Strauss II was persuaded to compose operetta, not by Offenbach, as often stated, but by his first wife, the singer Jetty Treffz. He completed sixteen stage works, of which *Die Fledermaus* (The Bat, 1874) and *The Gypsy Baron* (1885) remain the most popular, and more than five hundred orchestral compositions - including the most famous of all waltzes, *The Blue Danube* (1867), which helped establish Strauss II as "The Waltz King" and earned him a place in music history.

Strauss was working on a ballet, *Cinderella*, when a respiratory illness turned into pneumonia and caused his death, in Vienna, on June 3 1899, at the age of 73.



THE CAST

Doctor Falke	<i>'The Bat' of the story</i>	-	Gerry Wheatcroft
Rosalinda Eisenstein	<i>A lady of about thirty</i>	-	Amy Ellison
Gabriel Eisenstein	<i>Rosalinda's husband</i>	-	Brian J Harrison
Adele	<i>A pert Soubrette</i>	-	Jessica Butterfield
Ida	<i>Sister of Adele</i>	-	Jean V Murphy
Prince Orlofsky	<i>Blasé Millionaire</i>	-	Penny McGoverin
Alfred	<i>An Opera Singer</i>	-	Robert Driver
Frank	<i>Governor of the Prison</i>	-	Jai Jai Ekins
Doctor Blint	<i>A Lawyer</i>	-	John Morgan
Frosch	<i>A bibulous Police Sergeant</i>	-	Tony Sutcliffe
Ivan	<i>Orlofsky's Major-Domo</i>	-	Tim Widdop
Mitzy	<i>One of Rosalinda's housemaids</i>	-	Jeanette Kendall

Servants, Guests, Warders etc

Stephanie Bolton	Caitlin Edwards	Elene Foster
Fiona Fox	Sue Harrison	Doreen Oakley
John Priestley	David Parkin	Fionna Pilgrim
Helen Matthews	Christine Roberts	Rosy Robinson
Peter Sugden		

Dancers

Natalie Brook	Annalisa McGorlick	Sadie Wilkinson
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Raffle prizes can be collected after the show, in the foyer

MUSICAL CONTENTS

ACT I: The Eisenstein Apartment

Overture	
Life is a Song	Adele, Alfred & Chorus
Never go to Law	Gabriel, Rosalinda, Blint
What a Night	Falke, Gabriel
How Sad we Are	Rosalinda, Gabriel, Adele
Here's to Love	Alfred, Rosalinda, Frank & Chorus
A Married Couple, a Home Serene	Rosalinda, Alfred, Frank & Chorus
Finale, Act I	

Act II: A Salon in Prince Orlofsky's Villa

What a Feast!	Chorus
Chacun à Son Goût	Orlofsky & Chorus
The Laughing Song	Adele, Orlofsky, Falke, Gabriel & Chorus
Homeland	Rosalinda & Chorus
The Tick-Tock Polka	Gabriel, Rosalinda
Champagne	Ensemble
Merci, Merci, Merci	Ensemble
Brother Mine	Ensemble
Finale, Act II	The entire company

Act III: The Prison Governor's Office

Opening Act III	
After the Ball	Frank
How can you be so Ungallant?	Adele & Chorus
The Legal Profession	Rosalinda, Alfred, Gabriel
Finale, Act III	Ensemble



THE STORY

Period: The year is 1874

ACT I

Eisenstein has just been sentenced to eight days in prison for assaulting a Police Officer (with his walking stick), but Falke, who plans revenge for having been pushed into a fountain by his friend after a party, and left to go home soaking wet in his costume of a bat, arranges matters so that Eisenstein (without his wife Roslinda's knowledge) can defer his arrival in prison until the following morning. This allows the two friends to go to Prince Orlofsky's party that evening and enjoy the female company.

Rosalinda, now free for the evening, arranges a tête-à-tête with her old flame Alfred and gives her maid Adele the evening off so as not to be disturbed. Adele also obtains a ticket to the party from her sister Ida.

The Prison Governor then arrives at the apartment to arrest Eisenstein and take him to jail so, in order to protect Rosalinda's reputation, Alfred allows himself to be arrested in Eisenstein's place.

ACT II

Falke tells Orlofsky of his plans to obtain revenge on Eisenstein and the Prince willingly plays along.

Eisenstein arrives and is introduced to the guests as a French Marquis. He quickly identifies Adele among the guests and demands to know what she is doing there, but Adele (on Falke's instructions) pretends to be an actress and publicly ridicules her employer for 'mistaking' her for his wife's maid.

Governor Frank is introduced as a French Chevalier and quickly strikes up a friendship with Eisenstein – each of them blissfully unaware of their true identities.

Falke now arranges for Rosalinda to arrive disguised as a masked Hungarian Countess. She is outraged to see her 'jailed' husband flirting with all the ladies present, but Eisenstein is fascinated by the new guest and is soon flirting with her instead. Rosalinda artfully relieves Eisenstein of his pocket watch, which he, in fear of being compromised, vainly tries to recover. His attempts are cut short by the clock striking 6 am, when he must report to prison.

cont....

THE STORY cont'd

ACT III

Roaring drunk, Frank returns to the jail to receive a report on the night's events from his equally drunk assistant, Frosch. Alfred (who Frank and Frosch both believe to be Eisenstein) has asked for a lawyer, who has been sent for. Meanwhile, all the ladies from the party arrive to watch the fun, having been let in on the plot by Falke. Eisenstein arrives and tries to persuade Frank that he really is Eisenstein, which Frank will not accept as he knows he arrested Eisenstein at home the night before!

Eisenstein realises that Rosalinda had been entertaining a secret lover while he was at Orlofsky's party. He seizes the lawyer's wig and gown and, in this disguise, obtains a confession from Alfred and Rosalinda before flinging the wig down and accusing his wife of infidelity. She in turn produces the watch and accuses him of the same! Falke then appears and reveals that the night's events were all his beautifully orchestrated revenge on Eisenstein.

The operetta ends with mutual reconciliations and the promise of a stage career for Adele!

Chacun à Son Goût - to each his own taste

Zigeuner - Gypsy

Czardas - Traditional Hungarian Folk Dance

Quote:

Strauss II once observed: "If an operetta is to become popular, everyone must find something in it that appeals to his taste...And the people in the balcony must also get something that they can remember, for these people have no money to buy piano scores and even fewer have a piano. There, one must manage to send them from the performance so that something immediately sticks in their ear!"

PRODUCTION OFFICIALS

PRODUCER

CATHY SUTCLIFFE: Although born and raised in the North East, Hebburn to be precise, Cathy has spent most of her adult life in the Bradford area, where she had two sons, Andrew and Christopher. Cathy entered the 'Theatre' in 1986 joining the local church group St Margaret's Players at Thornbury, with very rare forays 'on stage', but in the main doing properties, prompting and then directing/producing on a regular basis until the group folded in 2002 due to a shortage of members. Just prior to this, in 2001, Cathy joined both All Souls' and Millennium Stage Productions, in Batley, continuing with various aspects of theatre life. This, however, is Cathy's first time directing a musical performance and it is, as she has discovered, vastly different to directing drama productions. We wish her well this week.

MUSICAL DIRECTOR

COLIN AKERS: Colin started his musical life quite late at the age of 11 and at 16 went to Chethams School of Music with joint first study instruments of piano and flute. He attended Huddersfield University studying primarily music performance. He joined Halifax G&S in 1988, initially as accompanist, then promoted to Musical Director in 2000. He became the Musical Director for Batley G&S in 2005 and joined All Souls' in the same capacity in 2009. Since starting with All Souls' he has striven to continue the high performance standards expected and has championed new and varied composers in the Accent On Song concerts, ranging from Mozart to Rachmaninov to Holst to showcase the society's abilities and talents. In January 2014, he commenced a Musical Directorship with Huddersfield G&S. As well as being an accompanist, Colin is also a member of an orchestra that supports several societies throughout West and North Yorkshire.

ACCOMPANISTS

CHRISTOPHER PULLEYN: Christopher began accompanying at the age of 14, for a production of the musical 'The Boyfriend'. Since then, he has continued to enjoy a busy career playing for choirs and soloists around the North. Having recently returned from living in Japan, he is currently Assistant Musical Director of the Bradford Festival Choral Society, and performs regular concerts with the Liverpool Italian Opera Company.

PHILIP SUTCLIFFE: Philip got his first piano at the tender age of five. Although it stood just three inches off the ground, had only nine keys and was made of purple plastic he made swift progress and eventually managed to gain entrance into Huddersfield University where he studied big piano. Having spent several years studying music he ran away to join a touring theatre company. As an actor he has toured most of England, the bottom bit of Germany and bits of Scotland, including taking shows to the Edinburgh Festival. He has performed Beckett in Minsk and Shakespeare in Kiev, but that was all a very long time ago. Philip has played for ASAOS before, and we welcome him back for Die Fledermaus.

ASAOS PRODUCTION OFFICIALS

Producer	Cathy Sutcliffe
Musical Director	Colin Akers
Rehearsal Accompanists	Catherine Warwick & Jonathan Jarvis
Accompanists	Christopher Pulleyn & Philip Sutcliffe
Stage Manager	Jim Cheetham
House Manager	Christine Marsh
Set Designers	Cathy Sutcliffe & Jim Cheetham
Costumes	Thanks to Ian Stead, arranged by Stephanie Bolton & Sue Harrison
Properties	Cathy Sutcliffe & Harvey Morgan
Publicity	Jean V Murphy
Ticket Secretary	David Howard
Prompter	Kathleen Smith
Librarian	Cathy Sutcliffe
Scenery	Members of the Society led by Jim Cheetham
Make Up	Tracey Burn, Sara Jones, Sheila Spencer Sandra Tann, Jean Taylor, Helen Woodcock
Stage Crew	William Heavyside, David Howard, Harvey Morgan Chris Murphy, Andrea O'Hare, Bob Parker & Peter Widdop
Lighting	Andy Booth
Video	Stephen Foster
Rehearsal Refreshments	with thanks to Margaret Crawshaw & Alison Shedden

FOR THE PLAYHOUSE

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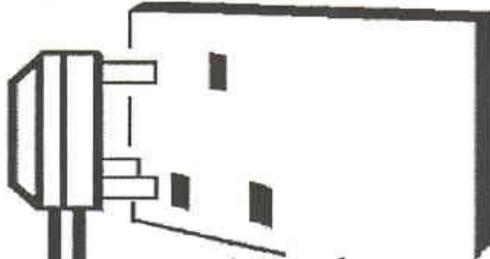
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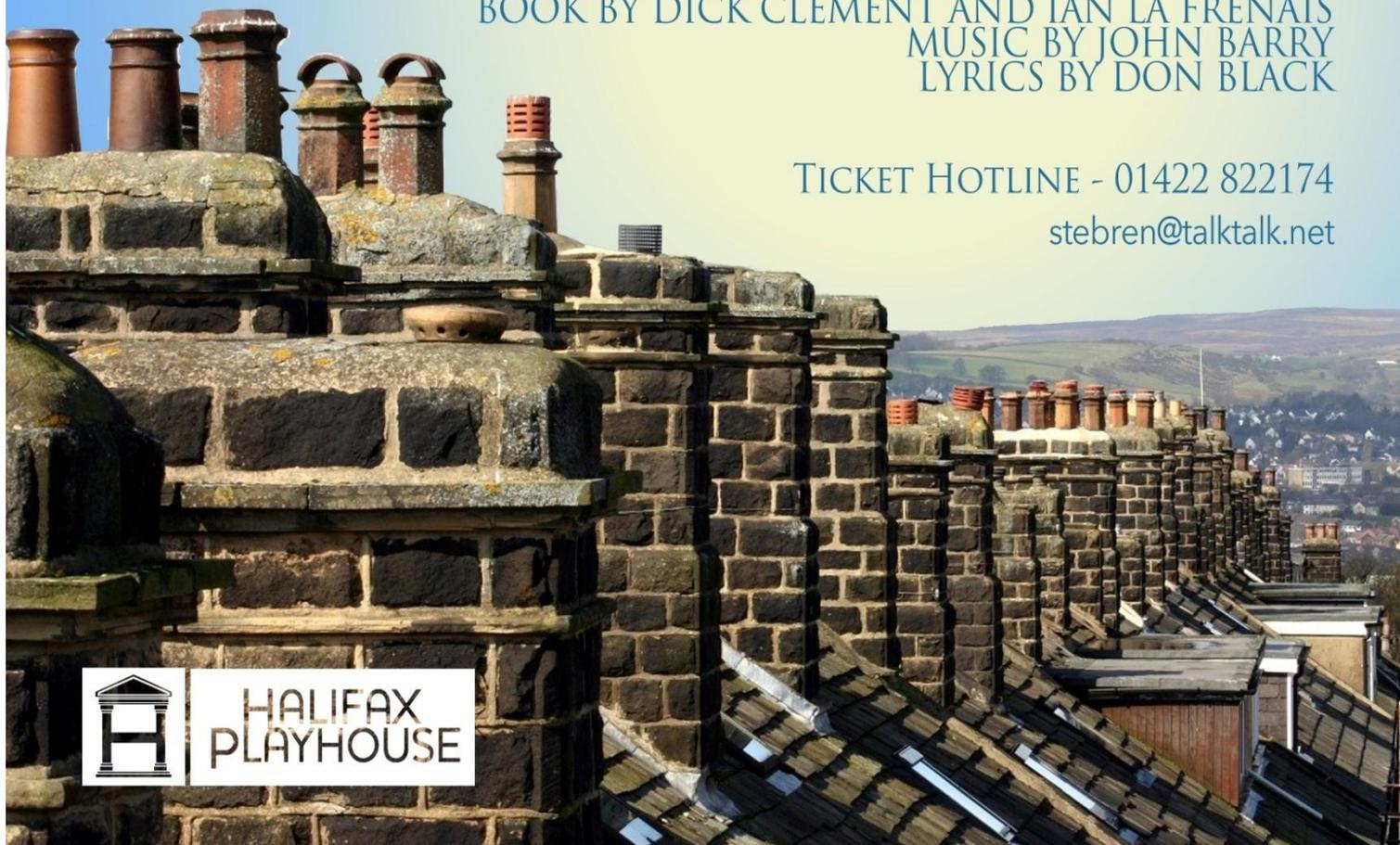
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HALIFAX
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ABOUT ALL SOULS' AMATEUR OPERATIC SOCIETY

The Society was founded in 1962, and originally based & performed at All Souls' Church. From 1985 to 1987 we performed at The Malborough Hall, and since then at the Halifax Playhouse. We are a group of around forty people, of whom thirty or so are performing members.

Although the Society is non-denominational, we still retain a Christian ethos and continue to support many local charities. We strive to fill as many roles as possible from our own membership, but also hold open auditions for our shows, which continue to attract new members, singers, actors and helpers. We also aim to design and manufacture our own sets which we take great pride in, and our own wardrobe is also used to furnish as many costumes as possible.

We have been noted over the years for our efforts in introducing little-known works to Halifax audiences. These notable productions include our premiere of 'La Vie Parisienne', 'La Perichole', 'The Beggar Student' and our Millennium production of Offenbach's 'Bluebeard'.

In 2011 we celebrated our 50th Anniversary, and as part of the festivities Members voted to perform the much loved 'Merry Widow'. This was followed by 'My Fair Lady' in 2012. The overall performance and musicianship of the Society has been widely acclaimed and we strive to maintain high standards of performance and musicianship.

Each year, in addition to our musical stage production, we perform our annual 'Accent on Song' concert offering a variety of music to suit all tastes.

Our rehearsals take place on Thursday evenings at The Studio Rooms, St James Street, Halifax. They are very enjoyable and everybody is welcome!! Like all Societies we are reliant on our performing members and audience to survive, so if **you** would like to sing, act, help with scenery or costumes, assist backstage, front of house, or simply join a group of friendly people, why not become a member yourself? Interested? **Please see our website – www.asaos.org.uk (email: asaos@sky.com)** - or contact Mrs Jean Murphy, Information Officer, on 01484 717934.

The Society wishes to thank all advertisers, programme sponsors and anyone who helped in any way with the compilation of this programme. Last, but no means least, thanks to you, our audience, without whom we would have no reason to perform. We hope you enjoy the show!

All Souls' Amateur Operatic Society is a Registered Charity, No: 700670

DIARY DATES:

Accent on Song

9th October 2014

TBA

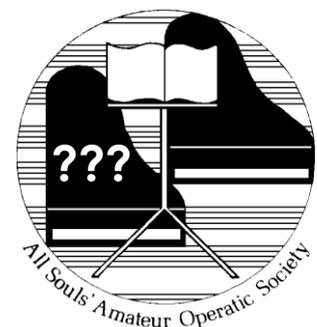
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11th October 2014

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NEXT SHOW
March/April 2015



NATIONAL OPERATIC AND DRAMATIC ASSOCIATION

The National Operatic and Dramatic Association (NODA), founded in 1899, is the main representative body for amateur theatre in the UK. It has a membership of some 2,340 amateur/community theatre groups, 6 Corporate and 1,211 Individual enthusiasts throughout the UK, staging musicals, operas, plays, concerts and pantomimes in a wide variety of performing venues, ranging from the country's leading professional theatres to village halls. Members have access to a wide range of benefits.



NODA is divided into eleven national Regions, each headed by a Regional Councillor who sits on 'the Council' (the ruling body of the Association), supported by a network of Regional Representatives and other volunteers. These volunteers are the vital link to the grass roots of the Association, the amateur theatre companies themselves. The Association is administered from its Headquarters in Peterborough, with a knowledgeable and friendly staff able to deal with virtually any enquiry relating to amateur theatre.

There is a broad spectrum of ages involved with amateur theatre nationwide, from a burgeoning number of youth groups to adult companies, which meet the needs of all levels of both performers, whether dramatic or musical, and enthusiasts involved backstage, front of house or in administration. Our local representative is Mrs Jacqui Hartley.

Further information about membership can be obtained from: NODA, 15 The Metro Centre, Peterborough PE2 7UH (Tel: 01733 374790; Email: info@noda.org.uk)

NODA aims:

- To give a shared voice to the amateur theatre sector.
- To help amateur societies and individuals achieve the highest standards of best practice and performance.
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EVENT CAPTURE VIDEO has worked with Danceology for several years, and has filmed a number of Millennium Stage Production and All Souls' Amateur Operatic Society's performances.

FOR FURTHER DETAILS GO TO:

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We would like to thank North of England Wools for the use of their truck for transporting the scenery from Scene III to the Theatre.





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PREVIOUS PRODUCTIONS

1962	The Mikado	1988	The Student Prince
1963	The Pirates of Penzance	1989	Orpheus in the Underworld
1964	Trial by Jury & HMS Pinafore	1990	The Grand Duchess
1965	The Gondoliers	1991	The Beggar Student & Accent on Song
1966	The Yeomen of the Guard	1992	The Mikado
1967	The Mikado	1993	The Merry Widow
1968	Iolanthe	1994	Princess Ida
1969	La Vie Parisienne	1995	La Belle Helene
1970	Princess Ida	1996	Fiddler on the Roof
1971	Die Fledermaus	1997	Die Fledermaus
1972	Trial by Jury & The Pirates of Penzance	1998	The Yeomen of the Guard
1973	The Gypsy Baron & Accent on Song	1999	The Count of Luxembourg
1974	Ruddigore	2000	Bluebeard
1975	The Grand Duchess	2001	Orpheus in the Underworld
1976	Patience & Accent on Song	2002	La Vie Parisienne
1977	The Merry Widow	2003	The Merry Widow
1978	The Yeomen of the Guard	2004	The Beggar Student
1979	The Count of Luxembourg	2005	The Gypsy Baron
1980	The Gondoliers	2006	La Perichole
1981	La Belle Helene	2007	Die Fledermaus
1982	Die Fledermaus & Accent on Song	2008	La Belle Helene
1983	Fiddler on the Roof	2009	Fiddler on the Roof
1984	La Vie Parisienne	2010	Kismet
1985	My Fair Lady	2011	The Merry Widow
1986	Ruddigore	2012	My Fair Lady
1987	La Perichole & Accent on Song	2013	The Sorcerer

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Becoming a Patron costs just £20 per year, and entitles you to one ticket for our Stage Production and for our Accent On Song Concert each year. You will receive a complimentary programme for each show, acknowledgement in our annual Stage Show programme, along with the satisfaction of supporting the Arts. We will also keep you informed of any other events that we hold and invite you to attend should you wish.

Patrons provide a valuable source of advance income for All Souls' (we receive no outside funding) – your contribution goes towards preparing and staging productions like tonight's. Whilst always striving for improvements to ensure the highest possible standard we can give, we like to offer YOU, the Patron, value for money.

If you would like to become a Patron, simply complete the form below and either hand it in at the Box Office, or send it to:

Tony Sutcliffe
9 Moorgate Avenue, Bradford BD3 7LR

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I enclose £20 in Cash/By Cheque (please delete as appropriate – please do not send cash by post)

Please make cheques payable to: All Souls' Amateur Operatic Society

CHARLOTTE & EMILY - COSTUME DESIGNERS

All Souls' approached Huddersfield University, back in September 2013, to offer a student the opportunity to design and make a costume for one of the principal cast. The selection process included students submitting a letter of interest and CVs to the Society's committee, followed by a telephone interview.

As a result of this, the Act II ball gowns for Rosalinda and Adele have been designed and made by Charlotte Neave and Emily Spreadborough, both in their third year at Huddersfield studying Costume and Textiles. The course teaches historical and contemporary cut and construction techniques, current textile and modern design, and its application to characterisation for use in theatre, opera, dance, film, TV, music videos and commercials.

Charlotte, 22 has been on placement with Opera North and will be taking up further opportunities with Nicola Killeen Textiles, London. She is also awaiting confirmation of a further exciting design placement, working in Ireland with the Galway Festival. "Working with All Souls' has been extremely rewarding, the Society has been so welcoming and the whole experience has really increased my confidence. I would highly recommend this initiative to any other students wanting to get involved with local groups and charities. My future aspirations are to finish my degree and find a full time position as a designer".

Emily, 20, has recently undertaken a placement with Scottish National Opera. "I have a passion for design and having the opportunity to create a bespoke gown from scratch has been a wonderful opportunity. My aspirations for the future are to complete a post graduate course in Theatre Design and hopefully become a designer".

Emily and Charlotte have been a delight to work with and the Society is truly astounded by the professionalism, quality, attention to detail and commitment both girls have shown. Thank you!

ACCENT ON SONG - OCTOBER 2013

