The Gondoliers

ALMA THEATRE
LUTON
NOVEMBER 7TH - 12TH 1949
Souvenir Programme 6d.
LUTON AMATEUR OPERATIC
AND DRAMATIC SOCIETY
(Attached to the National Operatic and Dramatic Association)

By permission of the executors of R. W. Bigg Carter, Esq.

Present

The Gondoliers

or

The King of Barataria

Written by W. S. Gilbert
Composed by Arthur Sullivan

At the

ALMA THEATRE, LUTON

Week commencing

MONDAY, NOVEMBER 7th, 1949

each evening at 7 p.m.

SPECIAL MATINEE PERFORMANCE
SATURDAY, NOVEMBER 12th, at 2.15 p.m.

Produced by

ARTHUR D. CHILDS

Associate Producer

QUEENIE BOND

Accompanied Theatre Orchestra under the direction of

JOHN GURSTEIN

Dances arranged by

HILDA M. SQUIRES
LUTON AMATEUR OPERATIC AND DRAMATIC SOCIETY

Rounded 1923

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The Story of the Opera...

The Story of the Opera deals with the romantic experience of two Gondoliers, Marco and Giuseppe Paladini, and the mysterious disappearance of the only son of the King of Barataria, who was stolen in infancy during the Inquisition and brought to Venice while a baby.

The two Gondoliers are very popular with the Venetian Ceasars, and in the opera we find these ladies waiting for their arrival, to the discomfort of the other Gondoliers whose advances they have rejected. Perturbed by so many admires, Marco and Giuseppe decide to leave the place of their lives to take refuge in Fiesole, and fortune smiles upon Giacinta and Tessa, and their marriage is solemnized.

In the meantime, the impious Duke of Plata-Toro, a Governor of Spain, together with his consort and their beautiful daughter, Casilda, have arrived in Venice to ascertain the whereabouts of the Royal child whom their daughter was married to during infancy.

The Grand Inquisitor, whose assistance they seek, believes the Royal child to be either Marco or Giuseppe, but in the absence of positive proof, decides that they shall reign jointly in Barataria, until the King’s identity is established.

The Second Act represents the Court of Barataria, where social distinctions are amusingly disregarded. The identity of the Royal Prince is not disclosed until the arrival of Lars, his Fostering-Mother, who continues to pursue her aim, during troublous times, the Royal Page to a place of safety and pass off her own child as his substitute. The Royal Prince is not only a pauper but also a scholar, the Duke of Plata-Toro’s Attaché, to whom Casilda has been secretly married. The end is easily foreseen. Neither of the two Gondoliers is an “Unsuspected baratarian,” and the “affaire de coeur” between Lars and Casilda finds a fitting sequel in her Coronation as Queen of Barataria.

Your programme was, of course, printed by TATE’S
Cost of Production

Don't let this title deter you. This is not a discourse on economics but merely a few points to enlighten you on one of the most important problems the committee has to face.

Before a show is looked for public performances, the Treasurer is called upon to provide his budget. This is, on the one hand an estimate of the expenses, and on the other, a detailed statement of expenses anticipated. The Society's Officers collaborate with the Treasurer in seeing that expenses are kept within these limits.

Expenses may be "fixed" and may include advertising, booking, management, and stage properties. They may be "variable" depending on other factors, and in this category we have Theatre Hire and Rehearsals, which usually bring a straight percentage of receipts. Costume hire which varies with the number of performers and changes demanded by the play or producer. A third class which often lies to be allowed for is the "unexpected" which can include professional services summerly required or additional costs occasioned by some sudden emergency.

Remember—"with amateurs and professionals alike—"the show must go on!"

Costs have increased enormously since the war, and this is one reason why we cannot always offer the same things you would like. Spectacular plays with elaborate sets and lavish costumes are enormously expensive. The Production cost of a musical play—excluding the cost of hiring a theatre—can vary from £1,000 to £5,000, or more, as our past experience has proved.

So you see why we do value so much your support, which, with members' subscriptions and the great generosity of subscribers enables us to carry on and contribute something to the cultural and artistic life of our Community.
LUTON AMATEUR OPERATIC AND DRAMATIC SOCIETY present

BOOK BY
W. S. GILBERT

The Gondoliers

or

The King of Barataria

MUSIC BY
ARTHUR SULLIVAN

DRAMATIC PERSONAE

The Duke of Plaza-Toro, a Grandee of Spain
Luiza, his attachée
Don Alfonso del Salsero, the Grand Inquisitor

VENETIAN GONDOLiERS

Mario Palmini
Giuseppe Palmieri
Antonio
Francesco
Georges
Giuseppe

The Duchess of Plaza-Toro
Catalina, her daughter

COUNTAIN

Giannetto
Titas
Frauncesca
Vittoria
Quinta

Jenny, the King’s Factor—Mother

SYNOPSIS OF SCENES

ACT I
THI PIAZZETTA, VENICE

ACT II
PAVILION IN THE PALACE OF BARATARIA
(An interval of three months is supposed to elapse between acts i and ii)

SYNOPSIS OF MUSICAL NUMBERS

ACT I

OVERTURE

CHORUS OF CONTADINI! (Over Solo)...

“Let us be merry!”

ENTRANCE OF Tita, Tienna, Giuseppina and Lusi: “From the sleepy Spanish shore”...

SONG (Don Alfonso)...

“Of love and marriage!”

DUET (Giuseppina and Luisa)...

“O bliss, when once together!”

SONG (Don Alfonso with Tita, Tienna, Giuseppina and Luisa)...

“I am the Prince”

QUARTET (Duke, Duchess, Contadina, Lusi and Countess Inquisitor)...

“Try we the glee!”

CHORUS (Widows and Brides)

with Solio (Tita)...

“Tis a merry maiden”

FINALE—SONG (Pomacina)...

“Kind Sir, ye cannot save the heart!”

QUARTET (Mara, Giuseppe, Giannetto and Tita)...

“Then one of us”

ACT II

CHORUS OF MEN WITH MARCO AND GIUSEPPE...

“Oft happiness the very path”

SONG (Giuseppe) (with Chorus)...

“Riding early in the morning”

SONG (Mara)...

“Take a pair of sparkling eyes”

SCENA (Chorus of Girls, Quartet, Duke, and Chorus)...

“Here we are at the risk”

CHORUS AND DANCE...

“Dance a Cavatina”

SONG (Don Alfonso, with Mara and Giuseppe)...

“Tis a lovely bing”

QUARTET (Marco, Giuseppe, Giannetto and Tita)...

“In a courteous fashion”

SONG (Mara)...

“On the day when I was wedded”

DUET AND DUET (Duke and Duchess)...

“To help unloving companions”

GUARDIAN (Duke, Duchess, Contadina, Marco, and Giuseppe)...

“Tis a merry maiden”

QUARTET AND FINALE (Marco, Giuseppe, Giannetto, Giannetto, Tita and Luisa)...

“Here is a case cunningly contrived”

Page Nine
“milko”

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1924  The Gondoliers
1925  Iolanthe
1926  The Veoman of the Guard
1927  Patience
1928  The Mikado
1928  9 45
1929  Les Cloches de Carcassonne
1929  The Happy Ending
1930  The Gondoliers
1930  The Prisoner of Zenda
1931  The Geisha
1931  The Last of Mrs. Cheney
1932  The Country Girl
1932  The Ringer
1933  The Arcadians
1933  Pawing Brompton Road
1934  Our Miss Gibbs
1934  The Fourth Wall
1934  Bas, Bas, Black Sheep
1935  The Cabaret Girl
1935  The Mikado
1936  The Quaker Girl

1936  Full House
1936  Distinguished Gathering
1937  Desert Song
1937  Fresh Fields
1937  On the Spot
1938  Rose Marie
1939  Love from a Stranger
1939  Showboat
1940  The Arcadians
1941  The Full House
1942  3 Night Must Fall
1944  The Last of Mrs. Cheney
1945  When We Are Married
1946  Little Ladyship
1946  George and Margaret
1947  Rose Marie
1947  You Can’t take it With You
1947  French Without Tears
1948  Ladies in Retirement
1948  Goodnight Vienna
1949  The Mikado

The Committee and Artists extend their warmest thanks to you, our audiences, for your attendance, for your support which means so much and most of all for your generous appreciation.
A Message from ...  

THE ARTS LEAGUE OF LUTON

The Arts League of Luton, which embraces in its membership over 20 Affiliated Musical, Dramatic, and Artistic Societies in the Town, extends its best wishes to the Luton Amateur Operatic and Dramatic Society on the occasion of this presentation of the "Gondoliers."

The Society has a long and courageous history and its present standards are respected—indeed, envied—even in a very wide field.

The Arts League is proud to have the Operatic & Dramatic Society amongst its membership, with so many other keen supporters and active workers in music, drama, and the visual arts.

It is the aim of the League to provide those Societies and individual members with better opportunities of working together— to further their effectiveness and extend their amenities in Luton.

The League is working hard to establish an Arts Centre where concerts, plays, exhibitions, discussions, and social gatherings of all kinds can take place amongst those interested in this work. It is the means of contact with the Arts Council of Gt. Britain (who support it) and Educational and other authorities who can, under recent legislation, offer valuable assistance to Societies and individuals working together under some recognized constitution.

Efforts like the "Gondoliers" deserve—nay, demand—this support and interest. Will YOU associate yourself with our efforts? Individual membership is 5/- per annum—Societies can affiliate on a basis of 6d, per member up to £2 2 0 maximum. Details from the Secretary, Gladys M. Theedburn, 77, Kingsley Road, Luton.

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