

SOUTHERN GRAMMAR SCHOOL
FOR BOYS

Headmaster: H. J. Mills, M.A., B.Sc.(Econ.) A.R.Hist.S.



Fifty-First
Annual Entertainment
1965

"THE BARBER OF SEVILLE"

PL 11

ORCHESTRA

<i>Violin:</i>	Miss J. Jermyn, Miss S. Solomon, Mr. N. Joy, Mrs. G. W. Dover, Mr. B. Riches, Mr. L. J. Tyler, Miss J. Westgate, Miss M. A. Harckham, Mr. Lander, J. G. Crowder (L.VI).
<i>Viola:</i>	Mr. Handford, Mr. N. Peate, Mr. T. McCanna.
<i>Cello:</i>	Mr. E. Stevens, Mr. E. Zeffertt.
<i>Double Bass:</i>	Mrs. E. Brooks.
<i>Flute:</i>	Mrs. C. A. F. Swainson, Mr. C. A. Butchers.
<i>Oboe:</i>	Mr. and Mrs. T. Lambert.
<i>Clarinet:</i>	Mr. F. Gibbs, Mr. C. A. Barlow.
<i>Bassoon:</i>	Mr. N. Rowe, Mr. G. Stables.
<i>Horn:</i>	Mr. D. M. Day.
<i>Trumpet:</i>	G. V. Warmington (4L), M. Thomas (3F).
<i>Trombone:</i>	Mr. A. A. Colebrook, N. A. Colebrook (3F).
<i>Percussion:</i>	Mr. A. C. Hitchins, M. C. Hall (3K), J. D. Gregson (3K).
<i>Piano:</i>	Mr. S. J. Newton.
<i>Guitar:</i>	P. Dunn (L.VI).

The action takes place in a day and a night, in Seville. It is the second half of the Eighteenth Century.

Scene I: Outside Dr. Bartolo's house.

Scene II: A room on the ground floor of the house.

Scene III: The music room.

There will be Two Intervals, of about Ten Minutes each

<i>Musical Director:</i>	Mr. T. Russell.
<i>Producer:</i>	Mr. H. F. Williams.
<i>Stage Manager:</i>	Mr. D. E. Palmer, assisted by Mr. J. Farrand and a Host of Boys.
<i>Decor:</i>	Designed by Mr. D. Palmer and D. Cave (L.VI) and made by the Stage Hands.
<i>Lighting:</i>	Mr. C. Tooze, assisted by R. Sutherland, R. Cummins, R. Cross, P. Houzago, M. Edwards, P. Rose.
<i>Properties:</i>	Mr. P. Houldsworth.
<i>Printing:</i>	J. Penfold.
<i>Seating:</i>	Mr. T. Hobbs, Mr. J. Carrick.
<i>Make-Up:</i>	Mr. A. Bolge, Mr. B. Burnett, assisted by K. Tatford, J. Penfold, G. Arlidge, J. Cutting, S. Ingle, J. Christopher and many others.
<i>Wardrobe</i>	Mrs. J. D. Williams

WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY

MARCH 17TH, 18TH, 19TH AND 20TH, 1965

at 7.15 p.m. in

The School Hall, Baffins

“ THE BARBER OF SEVILLE ”

A Comic Opera in Three Scenes by GIOACCHINO ROSSINI

From a Play by BEAUMARCHAIS

C A S T

(in the Order of their Appearance)

Fiorello (servant of Count Almaviva)	...	...	...	G. LAWRENCE
Count Almaviva	...	...	...	A. FAULKNER
Figaro (a barber)	...	...	...	A. HUMPHREY
Rosina (the rich ward of Dr. Bartolo)	...	...	...	T. DANT
Dr. Bartolo	...	...	...	J. M. RUSSELL
Bertha (the housekeeper of Dr. Bartolo)	...	...	...	P. DIMOND
Young Sharp	} (servants of Dr. Bartolo) ...			{ T. LEWIS P. HAYCOCKS
Don Basolio (teacher of Singing)	...	...	...	P. J. WHEELER
An Officer	...	...	...	D. BUCKLEY
A Notary	...	...	...	R. THELWELL
A Judge	...	...	...	T. LEWIS

Soldiers:

A. W. Tatford, D. Trout, A. J. Price, P. Dunn, A. Hemming

Musicians and Citizens:

S. R. Guy, D. G. Thorne, A. Russell, B. R. Mack, C. J. Andrews,
D. J. Marley, P. J. Mumford.

Side Chorus:

Tenors and Basses: C. Hyson, A. J. Guy, R. Pascoe, G. Cowan,
N. A. Colebrook, A. S. Jones, C. L. Slater, G. V. Warmington,
R. Hemsley, C. M. Elkin, C. Fairbairn; Messrs. A. L. Bolge,
C. Tooze, J. C. Carrick, together with a Soprano Group of members
of First and Second Year Forms.

THE BARBER OF SEVILLE

The Plot

Count Almaviva is in love with Rosina, the wealthy ward of miserly Dr. Bartolo, who plans to marry her himself. Disguised as a student, Lindoro, the Count serenades Rosina with a band of musicians, and afterwards by chance meets his old acquaintance Figaro, a barber and man-of-all-work, who suggests that the Count gains admittance to the house by disguising himself as a drunken soldier.

In the second scene, Bartolo is told by the music-master, Don Basilio, of the Count's presence in Seville, and arranges to marry Rosina the next day. The Count enters, as planned, claiming to be billeted on Bartolo; a scene of uproar follows, with soldiers and citizens crowding in to investigate the rumpus.

In disguise once again, the Count this time pretends to be a priest, sent to give Rosina a music lesson by Basilio, who he says is unwell. To allay Bartolo's suspicions, the Count gives him Rosina's letter, and then, during a supposed music lesson, he arranges to come for her at midnight and elope through the balcony window, Figaro having stolen the key for the purpose. When Basilio enters unexpectedly, the Count and Figaro manage to persuade him (with a nicely timed bribe) that he is ill enough to go home to bed; but Bartolo, while being shaved, becomes suspicious and drives the Count and Figaro from the house. Later, Bartolo shows Rosina the letter given him by the Count, persuading her that Lindoro is merely the agent of a certain Count Almaviva. In shame and chagrin she agrees to marry Bartolo that very night, and reveals the planned elopement. Bartolo goes to prepare an ambush for his rival.

At the end of the thunderstorm, Figaro and the Count climb the balcony as arranged and Rosina, after first rejecting Lindoro, falls into his arms when he reveals himself as the Count. Bartolo has removed the ladder, so they cannot elope, but when the lawyer is escorted in by Basilio to marry Rosina and Bartolo, he is quickly persuaded to marry Rosina and the Count, so that when Bartolo arrives with a magistrate, he is too late.

This Production

As in the 'Marriage of Figaro', the main object has been to give a large number of boys direct experience of the music. All numbers are therefore sung chorally - any increase in audibility being purely incidental. The vocal difficulties of this music have been avoided by three methods: the first, and least blameworthy, the transposition of four numbers into lower keys; the second an occasional exchange of vocal lines between the Count and Rosina; the third, and most heretical, modification of the actual notes. It is to be hoped that something remains of the composer's original intentions. Two numbers are cut. The orchestral parts stand as in the score, apart from transposition.

Boys' "Barber" is full of enthusiasm

Portsmouth Southern Grammar School for Boys' production of Rossini's "The Barber of Seville" is as boisterous and lively as it is ambitious.

This production, which opened at the school last night, is no masterpiece, admittedly, and it is some way from the "Barber" as written and envisaged by Rossini.

But no one would make any great claims for it, least of all producer Mr. H. F. Williams or musical director Mr. T. Russell.

Their aim was to give a large number of boys direct experience of fine music—to encourage as many boys as possible to widen their musical interests.

Judged on that basis, it is a magnificent effort, particularly for

an all-boys school—and it is a roaring success.

ACTORS MIME

There must be some 150 boys actually singing in this production, for the musical director and producer decided, wisely, to have all the songs sung by two side-choruses, while the actors on stage mimed.

One hard-worked chorus of tenors and basses sings the men's parts, the other large chorus, formed by sopranos from the schools first and second years, sings the women's parts.

It is a most effective system, with the added advantage of allowing many more youngsters to participate than would do so in normal circumstances.

All enter into the swash-buckling spirit of this sparkling comic opera—and all obviously enjoy themselves. (One of the joys of the production is to watch the zeal and enthusiasm of these young lads).

The production gains a great deal of its gusto and pace from the excellent 34-piece orchestra, with Mr. Russell never allowing the sense of urgency to slacken.

KEENNESS AND DASH

The actors play a lesser role than in normal circumstances. Nevertheless, the Southern Grammar is fortunate in having a group of actors with keenness and dash, with A. Humphrey a rogue of a Figaro, A. Faulkner an upright and handsome Count Almaviva, J. M. Russell a dictatorial Dr. Bartolo, and P. J. Wheeler a rascally Don Basilio.

Special mention must be made of T. Dant (Rosina) and P. Dimond (Bertha), two boys with the courage to play women.

"The Barber of Seville" is being presented again this evening, tomorrow, and Saturday.

— B.A.K.

Bus company and council clash

Cowes Council is to object to applications by Southern Vectis for variations to its licences for buses running to Trinity Wharf, East Cowes.

The Clerk (Mr. E. Hefford) reported to the Council that official notices had been received of applications made to the Traffic Commissioners for variations in the summer services to Trinity Wharf.

The bus company has written to the Council opposing its representations to the Traffic Commissioners asking for services to the wharf to be suspended until the new road system is finished.

A letter from Red Funnel Steamers Ltd., supporting the bus company, has also been received.

Westland Aircraft Ltd. has written to the Surveyor (Mr. G. Dowling) complaining about the blocking of the works entrance in Trinity Road by buses.

The entrance was used by lorries carrying materials and machinery and was vital to fire-fighting plans, it said.