

Welsh National
OPERA
Cenedlaethol Cymru AND
THE PEOPLE OF CARDIFF IN

PART OF
THE
Cinderella
PROJECT
WINNER OF THE 1993 VIVIAN DUFFIELD AWARD
FOR THE PERFORMING ARTS

THE SPLOTT CINDERELLA

A NEW COMMUNITY MUSICAL
by Tim Riley, John Lovat
& Iain Stuart Ferguson



"ONCE UPON A TIME, UPON A TIME THE WORLD WAS YOUNG.
KINGS DID SLAUGHTER DRAGONS AND ALL STORIES THEY WERE SUNG.
COME CLOSE! LISTEN TO OUR TALE.
ONCE UPON A TIME, UPON A TIME WHEN WE WERE CHILDREN
IN A BIG HOUSE, IN A FAR LAND
LIVED A MERCHANT AND HIS WIFE AND DAUGHTER
THEY WERE HAPPY, VERY HAPPY
THEY WERE HAPPY, OH, SO HAPPY."

STAR CENTRE
SPLOTT ROAD · SPLOTT · CARDIFF
THURS 9, FRI 10, SAT 11 DEC 1993 7.30pm

SUPPORTED BY
ASW HOLDINGS PLC



absa



A LATE EIGHTEENTH CENTURY FAIR SCENE IN WALES



By permission of the Welsh Folk Museum

At ASW, we feel as much a part of the area as the towns and villages from which we draw our workforce. Therefore it's natural that we should want to be closely associated with the life of the community outside working hours. So may we offer best wishes to everyone concerned for a highly successful and enjoyable production.



ASW HOLDINGS PLC

P.O. Box 207, St. Mellons, Cardiff. CF3 0YJ Tel: (0222) 471333. Fax: 0222 795499.

THE SPLOTT CINDERELLA

Based on the Brothers Grimm tale of "Cinderella"

Storyline by Tim Riley and Iain Stuart-Ferguson

Music by Tim Riley

Lyrics by John Lovat

Dialogue and additional lyrics by Tim Riley

Iain Stuart-Ferguson	<i>Director/Choreographer</i>
Tim Riley	<i>Composer/Conductor</i>
John Lovat	<i>Librettist</i>
Sean Crowley	<i>Designer</i>
Alan Blakoe	<i>Lighting Designer</i>
Phil Hurley	<i>Sound Designer</i>

Alan Dear	<i>Head of Community & Education</i>
Dee Barry	<i>Secretary, Education</i>
Tim Hudson	<i>Production Stage Manager</i>
Simon Brophy	<i>Production Assistant</i>
Sally Wozencroft	<i>Stage Manager</i>
Siân Elin Jenkins	<i>Wardrobe & Wigs Mistress</i>
Ali Williams	<i>Nofit State Circus</i>
Tom Rack	<i>Nofit State Circus</i>
Peter Gregory	<i>Nofit State Circus</i>
Tim Adam	<i>Nofit State Circus</i>
John Reilly	<i>Coordinator</i>
Alan Parr	<i>Technical Director (WNO)</i>
Maggie Nottage	<i>Technical Assistant (WNO)</i>
Wendy York	<i>Technical Assistant (WNO)</i>
Gareth Griffiths	<i>Music Copyist</i>
Neil Fitzpatrick	<i>Music for First Festival composer</i>
Jack McCarthy	<i>Poster image</i>

Special thanks to Peter Reynolds and the Splott Community Choir



Costume design by Sean Crowley

THE CINDERELLA PROJECT

WINNER OF THE 1993 VIVIEN DUFFIELD AWARD FOR THE PERFORMING ARTS

The Story of Cinderella has always been a great favourite with both young and old.

In staging four new productions of this most famous fairy tale, Welsh National Opera is bringing together four different operas, written by four very different composers and encompassing musical styles from 1817 through to 1993. Massenet, Rossini, Maxwell Davies and a newly commissioned opera written by Tim Riley and John Lovat ensure that the Cinderella story will reach a wide audience throughout England and Wales.

Due to the innovative and ambitious nature of this project, and its educational outreach programme, I am delighted that Welsh National Opera is winner of the first Vivien Duffield Award for the performing arts.

Wendy York

Welsh National **OPERA** Cenedlaethol Cymru

Patron: Her Royal Highness
The Princess of Wales
General Manager: Matthew A Epstein
Musical Director: Carlo Rizzi
Conductor Emeritus: Sir Charles Mackerras
Director of Administration: Geoffrey Rowe

First Festival:
(Co-ordinators: Miranda Ballin, Dave Lynn)

Alan S Abdul
Melissa Belmont
Kristen Brown
Nichola Carbis
Della Chubb
Ian Chubb
Kevin Chubb
Seanna Cowie
Elizabeth Dutton
Layah Dutton
Janine Duval
Gemma Earls
Nicola Jane Earls
Alex Etherington
Julia Etherington
Abigail Evans
Carina Glover

Cast List:

<i>Cinderella</i>	Natasha Buckeridge
<i>Prince</i>	Wayne Assiratti
<i>Stepsister Mandy</i>	Vicky Ferda
<i>Stepsister Sandy</i>	Michelle Marshall-Davies
<i>King</i>	Clive Weston
<i>Mother</i>	Angela Sadler
<i>Father</i>	Rex Ploughman
<i>Stepmother</i>	Fiona Conlon
<i>Master of Revels</i>	Chris Griffiths
<i>Priest No 1</i>	Martyn Gough
<i>Priest No 2</i>	Phillip Roberts
<i>Postperson</i>	Cerys Jones
<i>Little Red Riding Hood</i>	Noni Lewis
<i>Woodcutter</i>	Alan Hiller

Birds:

Alkimini Ambatzidis
Carl Butcher
Saara-Maija-Bidder
Elizabeth Challoner
Catrina Davis
Yassin Edgeley
Alexandra Edwards - Trapeze
Seemar Majid
Emma-Jane Milton
Jocelyn Pretty
Susannah Spring
Nicola Stenstrom
Amanda-Jayne Way

Small Chorus:

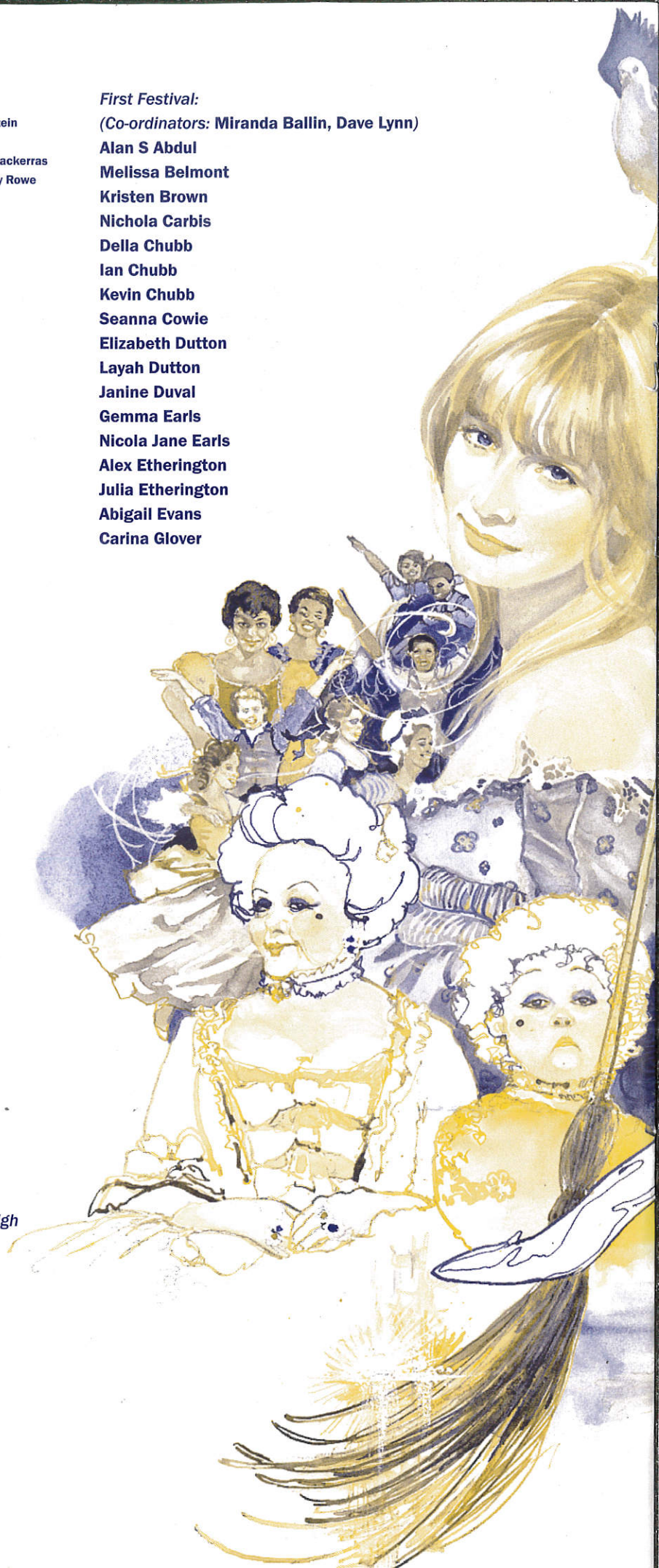
Claire Bonas
Rochelle Collins
Joanna Couch
Naomi Giles
Martyn Gough
Chris Griffiths
Tracey Harding
Rachel Isaac
Ceri Jones
Noni Lewis
Sallie MacLennan
Sarah Newton
Melanie Preece
Phillip Roberts
Hannah Roth
Sian Suller
Andrea Sullivan
Richard Walker
Darren Zapp

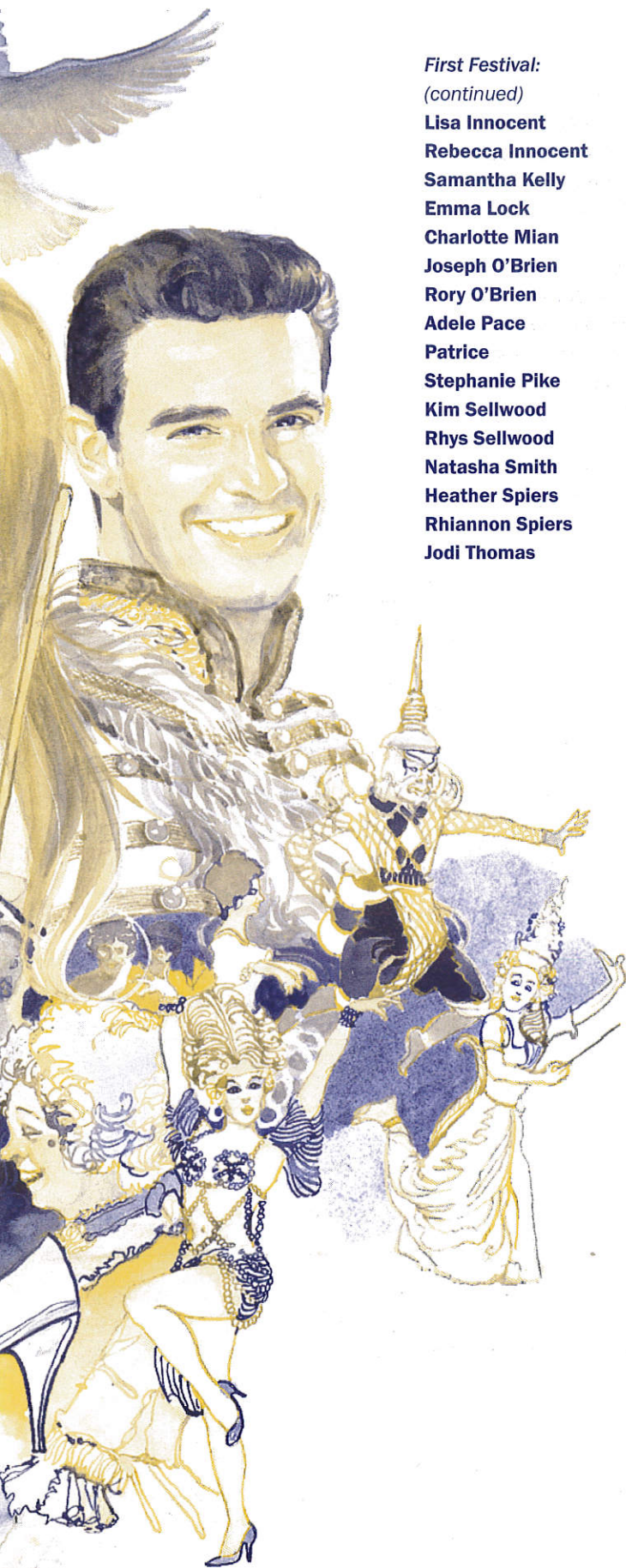
Chorus:

Jo Bibey
Sarah Bryant
Sylvia Cooke
Peggy Daly
Anne Excell
Olwyn Hatch
Alan Hiller
Sarah Jeffery
Nicola Kelly
Betty Lewis
Miranda Morton
Pamela Nichols
Anne O'Brien
Janette O'Brien
Valerie Page
Mark Pakianathan
Rachel Quinn
Caroline Robinson
Margaret Thomas
Jane Weston

Singers from Willows High School:

Christopher Davidson
Kelly Greedy
Sian Gwilym
Sheree Mahoney
Ian O'Sullivan
Emma Porch
Emma Rees
Rachel Silver
Rebecca Silver
Amanda Stacey





First Festival:

(continued)

Lisa Innocent
Rebecca Innocent
Samantha Kelly
Emma Lock
Charlotte Mian
Joseph O'Brien
Rory O'Brien
Adele Pace
Patrice
Stephanie Pike
Kim Sellwood
Rhys Sellwood
Natasha Smith
Heather Spiers
Rhiannon Spiers
Jodi Thomas

Second Festival:

(Taught and directed by

Nofit State Circus)
Kelly Barry
Jade Barton
Alex Beck
Robbin Benson
Simon Biggs
Tamara Bishop
Faye Bowley
Matthew Collier
Alexandra Edwards
Ryan Edwards
Steve Glasgoe
Alison Gourlay
Chris Jobber
Katy John
Cathy Jones

Howell Jones
Kathrine Jones
Cathal Kerr
Lorraine Lammas
Tania Lavworth
Dave Maidment
Dai Moore
David Mullins
Emma Mundy
Fatimah Odin
Adrian Peters
Sharon Reece
Abigail Robbins
Duncan Roy
Pheona Shrivs
Richard Skinner
Chloe Smith
David Walker

Orchestra:

Accordian
Brass

Tracey Pallant

Kelly Chapman

Peter Rose

Helen Russell

Willows High School

Willows High School

Willows High School

Cello

Arthur Davies

Clarinet

James Mainwaring

Flute

Lorraine Robinson

Guitarists

Matthew Rowland

Darryl Saunders

Percussion

Richard Gott

Pianist

Tim Riley

Deputy Stage Manager

Assistant Stage Managers

Helen Irving

Debbie Lewis

Dee Little

Donna Mian

Siohbhan Walsh

Gaynor Bowley

Claire Toppar

Jean John

Sharon Lord

Melanie Shanahan

Angela Evans

Louise Shenstone

Thony Lewis

Gareth Wozencroft

Edward Evans

John Harvey

Roger Paul

Phillip Smith

Jason Sutton

Wardrobe/Dressers

Scene Painters

Set Builders

With thanks to Copystat, David Morgans, Rubicon, Harlech Industrial Doors, Royal Mail, Dave from the Guitar Workshop, Richard James, Bette Griffiths (Willows High School), Penygraig Community Project, Community Music Wales, Splott Methodist Church, Singlam Fabrics, Barclays Bank, East Moors Community Centre, Avon County Music Service

Special thanks to Peter Perkins and all the staff of the Star Centre, and Eira Purves of ASW Holdings PLC

THE *Cinderella*

PROJECT

The staging of a large scale community opera is no mean feat. The work involved for the professional production team, WNO staff and last but certainly not least, the members of the community who have devoted the last three months to intensive rehearsals, is just as great as staging a professional opera production.

The Community and Education Department of WNO exists to promote opera to a wider community, and what better an opportunity than to actually take part in one. We are all extremely grateful to ASW Holdings plc for their financial and moral support, and without their money for this production it could not have happened.

Plans are already afoot for more work of this type in Cardiff, so if you too would like to be involved, please contact the Community and Education Department at WNO on (0222) 464666.

BIOGRAPHIES

IAIN STUART-FERGUSON - Director

Born Scotland. Studied Painting and Sculpture before entering the world of Theatre and Dance.

Iain founded and directed Jumpers Dance Theatre (now called Diversions) and left to follow a freelance career as a choreographer, director and teacher.

As a director work includes *Sweeney Todd* (Welsh Premiere), *Grease*, *Chicago*, *West Side Story* (Sherman Theatre), *Pirates of Penzance* (Dyffryn Gardens, Everyman Theatre).

As a choreographer, work includes *Otello*, *Wozzeck*, *Lucia di Lammermoor* (WNO), *Peter Pan*, *The Country Wife*, *Pride and Prejudice* (York Theatre Royal), *Sweeney Todd*, *A Winter's Tale* (Watermill Theatre), *Triumph of Love* (Actors Touring Co), *Piaf* (Newcastle), *King Rollo* (Unicorn, London), *Blood Brothers*, *Much Ado About Nothing*, *Vanity Fair*, *Oz*, *Gregory's Girl*, *Harry's Comet*, *Something's Afoot*, *The Amazing Mr Toad*, *Pied Piper* (Sherman Theatre), *Miracle Plays*, *Macbeth* (Theatre Wales), *Tempest*, *Much Ado*, *Caucasian Chalk Circle*, *As You Like It*, *Oedipus Rex* (National Youth Theatre of Wales), *A Midsummer Night's Dream*, *The Tempest*, *Comedy of Errors*, *Merry Wives* (Everyman Theatre).

Iain has directed and choreographed over 40 television productions and films to include *Coming Up Roses* (Feature Film), *Llio*, *Hapnod*, *Welsh Proms '92* (HTV), and *Penny For Your Dreams* (BBC2).

TIM RILEY - Composer

Tim Riley is 27 years old. He was born in London, raised in North Wales and now lives in Splott. Having trained at the Bristol Old Vic Theatre School as a lighting and sound technician he abandoned it all to pursue a career as a composer, musical director and pianist. The majority of his work has been for Theatre and Radio.

He is actively involved with Gwent Theatre having composed music for eleven of their productions including three small scale musicals (all with lyrics by John Lovat) *Treason*, *After Hours* and *Deadline*. In 1990 he composed music for *A Man of Affairs* (a 1930's style production of Molière's *Don Juan* with book by David Cottis) this musical was shortlisted for the Vivian Ellis Musical Prize (whose adjudicators include Andrew Lloyd Weber, Cameron Mackintosh and Tim Rice).

More commercial work includes creating the soundtrack to be heard in Dan yr Ogof Caves, music for a large audio visual

show at the Ebbw Vale Garden Festival and composing and producing the soundtrack for a Son et Lumière show at Abergavenny Castle.

He has also composed scores for *Dracula* (Sherman Theatre Company), *The Duchess of Malfi* (BBC Radio Drama, broadcast on Radio Three).

He also works regularly as a pianist and vocal coach for many radio plays broadcast on Radio Four and recently was involved in the BBC animated Shakespeare series.

More recently he has become involved in adapting books for the stage; Roald Dahl's *James and the Giant Peach* and Lewis Carroll's *Alice Through the Looking Glass* have both been performed at the Dyffryn Open Air Festival (co-written with director Valerie Lucas).

Future projects include a new musical with noted South Wales writer Frank Vickery and a trip to Perth in Australia next year to create the soundtrack for a Son et Lumière production in an old prison in Freemantle where many a hapless convict was transported from Wales in the last century.

JOHN LOVAT - Librettist

John Lovat was born in Warrington. He has been a professional actor since 1977, and has lived and worked in Wales since 1983. He has learned to speak Welsh, and is now based in Abergavenny with his wife and two children.

He was involved in Anne Jellicoe's community play *The Reckoning* in 1979, and has an ongoing interest in community work.

He has directed three plays for Gwent Theatre and has written the lyrics for their recent community plays: *After Hours*, *Deadline* and *Treason* for which Tim Riley composed the music. John and Tim have formed a productive partnership since their collaboration on *Treason*.

John is currently playing in *The Eye of the Storm* which toured to Dublin in October 1993, and he will be touring in a new production of *Dead Man's Heat* by Charles Way in the New Year.

SEAN CROWLEY - Designer

Since leaving Wimbledon School of Art in 1985 with a First Class Hons Degree, Sean has worked across the Design Spectrum (opera, theatre, film television). As an Assistant Designer with many of Europe's top designers, he has worked with companies such as the Royal Opera, Scottish Opera, the Metropolitan Opera, the Bastille Opera, Monte Carlo Opera and

the Royal Shakespeare Company. His designs have ranged from large scale community *The Miracle Plays*, St David's Hall 1988, to one man cabaret *Hubert Rose and the Temple of Doom*, Edinburgh 1992. As a resident designer at the London Studio Centre he designed over 40 shows between 1988 - 1992. He began designing for the Welsh National Youth Theatre in 1987, and designs include *Peer Gynt*, *Oedipus*, *Caucasian Chalk Circle* and this year's devised show *Why Won't You Talk To Me*. Other designs include *Gaslight* Queens Theatre, Hornchurch, *Extreme Measures* The Place Theatre, *West Side Story*, *Showboat*, *Carousel* Wimbledon Theatre, and *Dance Overture* Sadlers Wells 1990. At present, Sean is working on several programmes for S4C with his new company Trireme, a design company based in Wales formed early this year with Edward Thomas. Designs include *Heno*, *Jacpot!* Series 1 and 2, Ernest Jones a drama documentary. In the New Year, Trireme begin work on a feature film to be released in 1995.

TIM HUDSON - Production Stage Manager

Began his career as Deputy Manager of Point Theatre in Dublin where he worked on Bolshoi and Kirov Ballets, *Cats* and concerts such as U2, Bon Jovi, UB40, and Simple Minds. Toured with the Tim Rice/Abba musical *Chess* and stage managed a rock venue in Northampton. For the Isle of Man TT - Suzi Quatro and Uriah Heap. For Dominion Theatre - Childrens Royal Variety Show. Has just finished Company Managing a Bob Marley musical *Rainbow Uprising*. For WNO Education Department - *HippOpera* in Birmingham and *Macbeth*. Currently Production Stage Manager on WNO's *Cinderella* by Peter Maxwell Davies.

SALLY WOZENCROFT - Stage Manager

Sally was born in Cardiff and currently lives in Splott. *Cinderella* is her first large scale community project. She is still studying Stage Management at the Bristol Old Vic Theatre School. Since 1989 Sally has toured extensively with Nofit State Circus as Assistant Stage Manager with their Marquee, and as a workshop leader with Arts Play Umbrella - teaching trapeze and various circus skills.

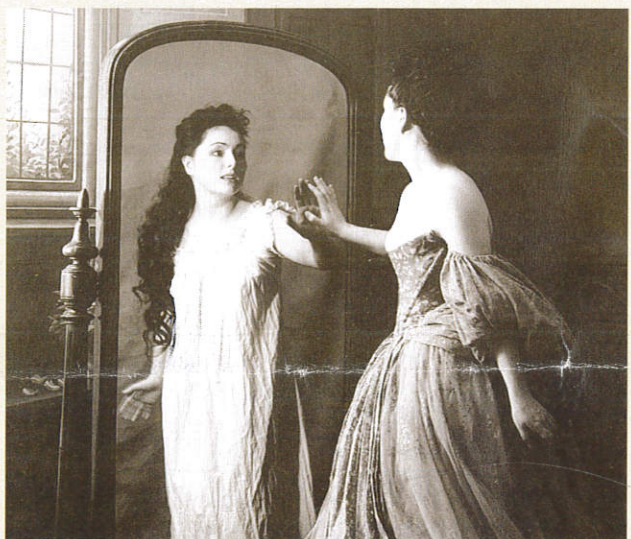
SIÂN ELIN JENKINS - Wardrobe Mistress

Born in Cardiff, attended Ysgol Gyfun Llanharri and graduated from Cardiff University with a Textiles and Design B.Ed Hons Degree in 1986.


Sian has since worked in her own business, specialising in traditional Welsh costumes. She has also worked in television and theatre designing and making costumes and touring the country with various theatre productions.

NOFIT STATE CIRCUS

Based in Splott they are known throughout the universe for their highly acclaimed shows and bright pink trucks. Britain's premier tented circus theatre have worked with 40 non singing members of the local community to create an unusual and exciting element to this show. From stilt-walking school children to unicycling doctors and high flying farmers, you'll see all sorts of people doing all sorts of things.



MASSENET'S
CINDERELLA
 (CENDRILLON)
NEW THEATRE
 CARDIFF (0222) 394844
 A Love Story for our Times
 Monday 13, Wednesday 15
 & Friday 17 December 7.15pm



BP OPERA CIRCUIT "Sharp and entertaining"
 The Independent
ROSSINI'S
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 (LA CENERENTOLA)
ON TOUR NEAR YOU!

Abergavenny Borough Theatre	Tue 11 & Wed 12 Jan	0873 857666
The New Hereford Theatre	Sat 22 Jan	0432 359252
Blackwood Miners Institute	Mon 7 Feb	0495 227206
The Coliseum Aberdare	Tues 8 Feb	0685 881188

THE SPELL OF CINDERELLA

'By all accounts, "Cinderella" is the best-known fairy-tale, and probably also the best-liked.' So says Bruno Bettelheim in his great commentary on fairy-tales, *The Uses of Enchantment*. The story of the girl who sits in the ashes and longs to follow her step-sisters to the ball goes back to ninth-century China, and appears in almost every language and culture. One study traces three hundred and forty-five variants - almost one for every day of the year. Why should this story have exercised so much fascination over a thousand years and the whole of the planet?

The two versions that are best known in Europe are those collected by Charles Perrault and the brothers Grimm. "Cendrillon" was rewritten for the French court of Louis XIV, and "Aschenputtel" was drawn from German folk sources. Each story has its special qualities, and each has inspired operas, plays, pantomimes, ballets and works of art in every medium. Perrault was the first to make the magical transformation of the slipper of fur (vair) into a glass slipper (verre). The Grimms' version showed Aschenputtel planting a twig on her mother's grave, watering it with her tears until it grew into a beautiful tree, and being granted a wish by a bird that settled on the branches.

In both of these versions the force that drives the story is the rivalry between Cinderella and her sisters, and it is a force that everyone recognises in their own lives. Sibling rivalry is a universal stage of development, and Cinderella's predicament is that faced by all children on their way towards adulthood and maturity, when for a while the rivalry of sisters and brothers, or the lack of understanding from parents, seem to be insurmountable obstacles that can only be overcome by magic powers. Fairy-stories, by definition, call upon magic to work their ends, and by following the tale through to its happy ending the child who hears it will be brought one step further towards growing up.

This way of looking at the story of Cinderella story may seem to be stripping off her ball-gown and leaving her scantily clad in nothing but a Freudian slip - or slipper - but there is a universal truth in the story which is what must have exercised its fascination on playwrights, composers, librettists and other artists down the ages, as well as ensuring its survival in the folk tradition of stories told down the ages at the mythical fireside or mother's knee.

But it is the fascinating detail of the story itself that has helped it turn - like the pumpkin and the lizards at a touch of the fairy godmother's wand - into the enchantments that composers have made of it, which come to life the moment the conductor raises the baton and the music begins. Who can resist a tale of ballrooms and dusty kitchens, of transformations and magical journeys, of kings and princes, wicked stepmothers and girls in rags who turn into princesses and then back to their rags when the clock strikes midnight. From the musical point of view, all the necessary elements are there: Cinderella is the lead soprano, her father the comic bass, the prince the romantic tenor, the stepmother and the ugly sisters form a trio of female voices, and the fairy godmother can be anything you please. There are dances (and few operas are wholly without dances), palace ballrooms, moonlit scenes and everything else that the set-designers could ask for, while the demands on the props department cover everything from pumpkins to coaches. The costumes can be as glamorous as you like, and the sets can be as realistic or as fanciful as the director likes to imagine. And lastly, the fact

that everyone knows the story means that even when the opera is sung in a foreign language, all the main points of the story can be followed quite easily, just like a pantomime.

Rossini's *Cinderella* adds a few variations to Perrault's basic story: the fairy godmother is replaced by Alidoro, a philosopher and tutor to the Prince, Don Ramiro; Dandini, Ramiro's valet, impersonates his master; and Don Magnifico, Cenerentola's father, flatly denies that he has a third daughter, and tells the prince and his courtiers that she is dead - with Cinderella standing beside him. The transformations happen just as they should, and at the end Cinderella gets her prince and they all live happily ever after - but not without a few cynical shafts from Rossini at the crueler sides of human behaviour. This will be a National Tour production.

Massenet takes the same story and sticks much more closely to Perrault's original. His *Cinderella* is a wonderful, romantic version of the tale, with Cinderella's father bitterly unhappy about the neglect of his favourite daughter, and the stepmother, Madame de la Haltière, a monster of vanity and pride, with two daughters to match. The comedy is built up through patter-songs and biting asides from the servants, while Cinderella herself discovers love and self-confidence enough to break away from her father and marry the prince she adores. Like a traditional pantomime, there is a breeches role for the

Prince, who is played by a soprano, just like the old-fashioned Principal Boy. The Fairy Godmother's magical qualities are shown by her superhuman coloratura, like other sorceresses in opera from Mozart's Queen of the Night onwards. This production will be part of the WNO main tour.

Peter Maxwell Davies wrote his *Cinderella* in 1980 for the St Magnus Festival, and took the Grimm version of the tale as his source. The opera began life in response to an anecdote told to Maxwell Davies by his agent, about a missing pair of false teeth (even harder to fit than the slipper) and this led to a telling of the story where the ugly sisters are dressed in wigs and false teeth and are even more grotesque than usual. It was conceived as a pantomime opera, and has been performed in every kind of location from schoolrooms to the Opéra Comique in Paris. Cinderella is an au pair, and there are three ugly sisters (who end up marrying a general, an admiral and an air-chief-marshal) so that all live happily ever after - just as always happens in a well-told fairy-tale. WNO's Community and Education Department will produce this opera in four different venues, Blackwood, Bristol, Llandudno and Oxford.

In addition to these three, the Splott Cinderella project takes another pantomime look at this great tale, and will be produced with local talent in the Cardiff suburb of Splott, again by the Community and Education Department. Written by Tim Riley and John Lovat, this version of Cinderella returns to the earliest version of the plot - complete with three festivals and magic birds. With music closer to West End musicals than grand opera, The Splott Cinderella will feature local performers of all ages and it builds on WNO's previous community productions in this area of Cardiff. The production is supported by ASW Holdings PLC.

Altogether, WNO's Cinderella Project will send Cinderella to the ball more than a hundred times: it is one of the most ambitious and wide-ranging projects mounted by a British opera company, and is the winner of the first 1993 Vivien Duffield Award for the Performing Arts.

THE NATIONAL ANTHEM
BENEVOLENT IN GOVERNMENT
INEVITABLY PROMINENT
INCALCULABLY AFFLUENT
BY JOVE HE IS OMNIPOTENT,
OMNIPOTENT