



The Gondoliers



or The King of Barataria

by
W.S. Gilbert & Arthur Sullivan

16-18 October 2025
PROGRAMME

£ 2

NODA
For every stage



Julian Light Operatic Society: Registered Charity No 1103764

Julian Light Operatic Society

registered charity no. 1103764

Hon. Life Members

Alvina Doughty, Maureen Fitzpatrick-Browne, Fraser Grant, Cathy Hickling, Edwin Owen, Pauline Pressey, Paul Smith, David & Pam Thomas

President

Edwin Owen

Chairman

Laurence Klein

Vice-Chairman

Alan Whitworth

Hon. Secretary

Graham Ceadel

Hon. Treasurer

Laurence Klein

Committee

Helen Gargan (*Friends & membership*),
Philip Lewis

www.julianoperatic.org

CHAIRMAN'S MESSAGE



Welcome to the Julian's 2025 show, *The Gondoliers*!

Here we have an opera set in Venice in 1750. What would the modern-day theatre-goer expect to see? Maybe a *Gondoliers* shifted in time to a dystopian future reminiscent of Mussolini's Italy? Or perhaps set among the mafia in 1920s New York? Or a mental hospital on Mars? If you like that sort of thing I'm sorry to disappoint you but we've gone with that rare creature, a fairly traditional show pretty much set in a time and place envisaged by its authors, but maybe with the odd anachronism, to which Gilbert himself was not averse. For this we thank our new director Zena Wigram who has worked very hard and with great patience to get us to do what you're witnessing on stage.

My thanks goes once again to Jamie Naylor our M.D., for his energy and enthusiasm and his expertise in conjuring up a new overture arrangement for this show - a first, I think it can be said in our history! And thanks once again to Jan Cunningham, our rehearsal accompanist of many years standing.

I'd also like to thank all those people whose hard work has got us here, notably Martin Jarvis, our award-winning set designer and constructor, Lilius Lewis, Julie Caplan, Val Austen and Zena who worked on costumes, props and many other things. And also thanks to each member of the committee, putting in a shift all the year round, and others in the company who do what needs to be done, and the massively helpful people at Questors.

Thank you too, to our Friends (formerly Patrons) and the regulars at our shows and concerts for your continued support. We would very much welcome new Friends of JLOS - please fill in the form on our website julianoperatic.org/friends or speak to our front-of-house staff. And if you like the idea of joining us on stage we also welcome new members. We rehearse on Thursday evenings in Ealing. You can contact us at inform@julianoperatic.org.

Enjoy the show!

L K

JLOS SUPPORT

**We are indebted to the following Friends who
have supported us financially over the past year:**

Melvyn Buck

Angela North

Debbie Edwards

Edwin Owen

Cora Hardy

Ian Potts

Catherine Hickling

Stephen Pound

(M.P. for Ealing North 1997 - 2020)

Jeremy Lowe

(in memory of his late father Bob)

Mike Smartt

Peter Swallow M.P.

**We are a community charity and very grateful
for any financial assistance.**

**We are self-financing, and receive no public
subsidies. If you would like to make a
donation, please go to our website.**

**Alternatively join our friends
scheme via our website or by
emailing inform@julianoperatic.org**

Page sponsored by Alan Whitworth

PRODUCTION CREDITS

DIRECTOR

Zena Wigram

MUSICAL DIRECTOR

James Naylor

REPETITEUR

Jan Cunningham

Set Design & Implementation

Martin Jarvis & Crew

Costumes

Zena Wigram and Liliias Lewis

Costume Hire

Rickmansworth P., Compass & Questors Theatres

Props

Philip Lewis

Lighting Design

Nicola Maddox

Lighting Technician

Ben Pereira

Stage Manager

Nel Wilson

Front of House

Friends of JLOS

Box Office

Questors Theatre

Programme

Alan Whitworth

Artwork

Martin Jarvis

Production Photography

Simon Drake Photography

**A big thank you to Val Penketh, Val Austen, Julie Caplan, Radlett Musical Theatre
and ROS Musical Theatre for their help with costumes**

**Many thanks to the management and technical staff of Questors for their
help in staging this production**

Page sponsored by Tim Perkins and Tony Grace

THE SONGS

Overture

ACT ONE

<i>List & learn:</i>	Chorus & soloists
<i>From the sunny Spanish shore:</i>	Duke, Duchess, Casilda & Luiz
<i>There was a time:</i>	Casilda & Luiz
<i>In enterprise of martial kind:</i>	Duke
<i>O rapture, when alone together:</i>	Casilda & Luiz
<i>No possible doubt whatever:</i>	Ducal Party with Don Alhambra
<i>But, bless my heart:</i>	Casilda & Don Alhambra
<i>Try we life long:</i>	Ducal Party with Don Alhambra
<i>Bridegroom and Bride:</i>	Chorus
<i>When a merry maiden marries:</i>	Tessa
<i>Kind sir, you cannot have the heart:</i>	Gianetta
<i>A regular Royal Queen:</i>	Tessa, Gianetta, Marco & Giuseppe
<i>Now pray what is the cause:</i>	The Company

ACT TWO

<i>Of happiness the very pith:</i>	Men's Chorus with Marco & Giuseppe
<i>Rising early in the morning:</i>	Giuseppe & Men's Chorus
<i>Take a pair of sparkling eyes:</i>	Marco
<i>Here we are at the risk of our lives:</i>	Contadine with Tessa & Gianetta
<i>Dance a Cachucha:</i>	Chorus
<i>There lived a King:</i>	Don Alhambra with Marco & Giuseppe
<i>In a contemplative fashion:</i>	Gianetta, Tessa, Marco & Giuseppe
<i>With ducal pomp:</i>	Men's Chorus with Duke & Duchess
<i>On the day when I was wedded:</i>	Duchess
<i>Small titles and orders:</i>	Duke & Duchess
<i>I am a courtier grave and serious:</i>	Casilda, Marco, Giuseppe Duke & Duchess
<i>Here is a case unprecedented:</i>	Casilda, Marco, Giuseppe Gianetta & Tessa
<i>Now let the loyal lieges gather round:</i>	The Company

THE PLOT

ACT ONE

Contadine assemble in the piazza in Venice to determine who is to marry the gondoliers Marco and Giuseppe Palmieri. A game is played, and Gianetta and Tessa prove the lucky ones. Meanwhile, the Duke of Plaza-Toro arrives with his entourage and plans to revive his fortunes by becoming a limited company. He announces that his daughter Casilda was engaged in infancy to the only son of Barataria's wealthy King. The Grand Inquisitor, Don Alhambra reveals that the King had become a Wesleyan Methodist, and therefore arranged for the prince to be brought up by a Venetian gondolier who brought him up alongside his son and trained them both as gondoliers. These two gondoliers were Marco and Giuseppe, but some confusion exists as to who is the future King. They leave Venice without their brides for Barataria to rule jointly.

ACT TWO

Three months later all seems well in Barataria, but the Kings miss their wives and are delighted when Tessa and Gianetta suddenly arrive. They still don't know which of them is Queen, but the prospect of a banquet cheers them up.

Don Alhambra reveals that the Plaza-Toros will soon be arriving with Casilda complicating the issue as the real Queen. When they arrive, it is clear that the limited company has been successfully floated, and Casilda is introduced to Marco and Giuseppe. She explains to them her infant marriage.

Gianetta and Tessa overhear this, and the five unite in their adversity, before Don Alhambra produces a nursemaid who holds the key to the Kings identity. The nursemaid happens to be Luiz's foster-mother and sorts the whole affair out, so all can live happily with their respective partners.

THE CHORUS



THE CHORUS

In picture opposite from left to right:

**Sheila Perkins, Tim Perkins, Ken Sturt,
Chris Bennett, Jenny Sturt, Tony Grace,
Laurence Klein, Cora Hardy, Louise Buchanan,
Lilias Lewis**

Not in photo, but in the show:

Maja Dabagh, Ian Hillis

BIOGRAPHIES

Paul Clarke - The Duke of Plaza-Toro



Paul is happy to have been promoted to the role of the Duke of Plaza-Toro after having played Giuseppe in a school production as well as in a previous Julian production. However, he has become accustomed to playing noble roles, as he has played the title role in *The Grand Duke* as well as having been the First Lord of the Admiralty, a Major General, a Lord Chancellor, a Learned Judge, a Bad Baronet of Ruddigore and a Lord High Executioner!

Chris Pettitt - Luiz

Chris plays violin, piano and percussion with East London Community Band and is delighted to be singing again after an eight year hiatus. Having previously played Marco in *The Gondoliers*, he is enjoying participating in the other half of the plot as Luiz. Concerning rumours of a gondolier bearing a striking resemblance to Luiz, he invites you to develop your own conspiracy theories: cunning espionage, or yet more fraternal intrigue?



Stephen Roe - Don Alhambra Del Bolero



Stephen returns to the role of Don Alhambra, having last played it for JLOS 33 years ago! More recently he was Sir Roderic (*Ruddigore*) and Mountarat (*Iolanthe*) for JLOS. Other roles include Sir Marmaduke (*The Sorcerer*) and The Pirate King (*Pirates*) for NewLog at the National G&S Festival at Buxton; where he was nominated for Best Performer in a Male Role. He also played there, and in London, the title role in *Mr Jericho* for Jam Factory Opera.

Ben Hancox-Lachman - Marco Palmieri

Ben is establishing himself as a tenor in London and the southeast, while studying for a PhD in Biochemistry. Oratorio and opera performances include the title role in Handel's *Samson*, and Don Curzio in Mozart's *The Marriage of Figaro*. Additionally, he has performed an extensive repertoire in recital, recently premiering John Hawkins' song cycle *Both Beauties*. In August, Ben recorded *Love, Friendship and Longing*, a setting of Tang Dynasty poems by Nicholas Smith.



BIOGRAPHIES



Alex Kirstukas - Giuseppe Palmieri

Alex joined JLOS for the 2024 winter concert and is delighted to be back! He has also sung G&S with Grosvenor Light Opera, King's College London, Grims Dyke Opera, and various overseas groups. When not doing theatre and music, Alex is a researcher at Royal Holloway University of London in the departments of...theatre and music. Very on-brand.

Philip Lewis - Antonio/Annibale

I am very pleased to be playing the role of Antonio in *The Gondoliers*. I have been very fortunate to play a selection of roles for the Julian, which have included Sir Joseph Porter in *Pinafore*, Florian in *Princess Ida*, The Sergeant in *Yeomen*, Major General in *Pirates*. My song in this production, is an up tempo number eulogising on the splendid life of a Gondolier, and Antonio has clearly spent more time on the water than did Sir Joseph. It is packed with tra la tra la's and had Eurovision been around in 1889 would, I feel, have been a real contender!



Martin Jarvis - Francesco

Martin is delighted to be given a small named part, Francesco. Normally he sings in the chorus and designs and builds the sets which he has been doing for JLOS since 2006. I hope you will enjoy the set this year.

Alan Whitworth - Giorgio

Alan played Giorgio when JLOS last put on *The Gondoliers* in 2012. He played Antonio in his only other appearance in the show with JLOS back in 2000. *The Gondoliers* is a good show from the point of view of smaller roles and has proved a fruitful vehicle for him. He is delighted to get any part nowadays, as he nears the end of his stage adventure, which has kept him busy over many years, mostly in the chorus.



Music by Arthur Sullivan

The Gondoliers

Words by W.S. Gilbert

OR The King of Barataria

DRAMATIS PERSONAE

The Duke of Plaza-Toro (*a Grandee of Spain*)

Luiz (*His Attendant*)

Don Alhambra Del Bolero (*the Grand Inquisitor*)

Marco Palmieri

Giuseppe Palmieri

Antonio/Annibale

Francesco

Giorgio

The Duchess of Plaza-Toro

Casilda (*her daughter*)

Gianetta

Tessa

Fiametta

Vittoria

Giulia

Inez

} (*Venetian Gondoliers*)

} (*Contadine*)

Paul Clarke

Chris Pettitt

Stephen Roe

Ben Hancox-Lachman

Alex Kirstukas

Philip Lewis

Martin Jarvis

Alan Whitworth

Sunita Dugal

Gina Carmello

Stephanie Laishley

Julie Caplan

Jennifer Lack

Katie Frodsham

Claire Doran

Maureen Fitzpatrick-Browne

Chorus of Gondoliers and Contadine

Scene/Date

Act One The Piazzetta, Venice

Act Two Pavilion in the Palace of Barataria

1750

(3 months later)

There will be an interval of 20 minutes between the 2 acts
The show runs for about 2 hours 30 mins including the interval

BIOGRAPHIES



Sunita Dugal - The Duchess of Plaza-Toro

Sunita has been singing with the Julian Light Operatic Society for many years. She thinks this is her 20th production with the group. This is her second *Gondoliers* outing with JLOS (last time she was Tessa). This time she is having great fun playing the Duchess of Plaza-Toro!

Gina Carmello - Casilda

Gina's varied performances encompass musical theatre, opera, oratorio and jazz, taking her to venues countrywide. In addition to theatre, Gina regularly appears as a guest soloist for charity, corporate and private events, as well as recorded media. Upcoming performances include Yum-Yum in *The Mikado*, at Watford Palace Theatre. This is Gina's third appearance with JLOS, following April's concert, and playing Rose Maybud in last year's *Ruddigore*.



Stephanie Laishley - Gianetta



Steph. made her JLOS debut in 2019, as Elsie in *The Yeomen of the Guard*, and she's since played several lead soprano roles... and one tenor, as the swaggering Defendant in *Trial by Jury*! She recently played Frasquita in *Carmen* with Opera Integra and has toured the UK in a wide variety of shows, including Elizabethan medley *Shakespeare Live!* and the UK premiers of *The Daily Fail* and *Strangers Welcome*. Steph. is very excited to be back at Questors playing Gianetta!

Julie Caplan - Tessa

Julie was born and bred on G&S and is delighted to be playing the role of Tessa, one of her favourites: a friend to all, feisty but dim and prone to speaking 1st and thinking after...definitely typecast! Previous roles include the title role in *Iolanthe*, Rose (*Ruddigore*), Eurydice (*Orpheus in the Underworld*), Rosalinde (*Die Fledermaus*) and Sarah (*Guys and Dolls*). This is her first show with JLOS and she hopes it won't be her last. When not singing, Julie can be found sticking injured people back together.



BIOGRAPHIES

Jennifer Lack - Fiametta



Jennifer is very excited to play Fiametta in her first JLOS production! She has previously performed as 'Anne', a composite principal daughter role, in King's College London's *Pirates of Penzance*, and she is currently also an active member of the Grosvenor Light Opera Company, the Grim's Dyke Opera Chorus, and the Finchley Chamber Choir. Jennifer holds a BA in English and is completing her MA in philosophy, both from KCL.

Katie Frodsham - Vittoria

By day, Katie is a corporate investigator, tracking down white collar criminals. By night, she indulges her love of G&S, most recently playing Mabel in *The Pirates of Penzance* at the International Gilbert and Sullivan Festival. She is looking forward to performing in her first JLOS production.



Claire Doran - Giulia



Claire is a London-based soprano (ABRSM Licentiate), currently studying with Jeff Stewart (Royal College of Music and the Royal Welsh). She has sung leading roles with Richmond Opera, including Dido (*Dido and Aeneas*) and Venus (*Venus and Adonis*), and Cupid in Handel's *Semele*. Claire also performs with Midsummer Opera and enjoys a wide repertoire from opera and song to musical theatre. Away from the stage, she helps run the

wildlife rescue Urban Squirrels.

Maureen Fitzpatrick-Browne - Inez

Maureen, a retired charity worker, joined the Julian back in 1966 and, since that time, has missed only one show when she was busy with her own production.....that of twin boys. This is her second appearance as Inez, but she has enjoyed playing the more glamorous roles of Tessa and Vittoria before she became "old and crusted".



BIOGRAPHIES



Zena Wigram - Director

Zena Wigram trained at the South African College of Music, Academy Drama School, and (on a scholarship) Hertfordshire Theatre School. She was a NODA rep for eight years, and has directed for amateur companies including Richings Players, Digswell Players, Anchor, ROS Musical Theatre, St Giles Singers and Proscenium, as well as being MD for other groups. Zena is currently a principal soprano with Grims Dyke Opera, singing G&S at Gilbert's

home in Stanmore.

Other professional companies she has performed with include Barking Dog, Jellybean and OperaWorks. She also teaches singing, and runs a B2B services marketing company, Minim Marketing.



James Naylor - Musical Director

James is a choral director and community practitioner working in the Greater London area. He is the M.D. of Waltham Forest Community Choir and touring chamber opera company the Willmore Singers. While reading music at the University of Birmingham, he was M.D. of the University's Gilbert and Sullivan Society, and conducted an award winning performance of *Patience* at the Harrogate International Festival. He has a special interest in large

scale community projects and contributed to events with the Barbican Arts Centre and LSO 500 Voices. During the pandemic, James explored different ways of creating music in isolation and assisted award-winning composer Esmeralda Conde Ruiz in creating *Cabin Fever*, a global audio-visual art piece exploring vulnerability and dreaming (recently showcased at the Tate Modern). James and the director Jessica Dalton have partnered on many successful performances, including five previous JLOS productions (*The Pirates of Penzance*, Nov 21, *The Sorcerer*, April 22, *The Mikado*, Nov 22, *Iolanthe*, Oct 23, and *Ruddigore*, Oct 24), a wide-reaching production of Britten's *Noyes Fludde* in February 2020, and an original passion play with words and music written/curated by the pair on Good Friday 2022. As a singer, previous roles include Pooh-Bah (*The Mikado*), the Usher (*Trial by Jury*), and Dick Deadeye (*HMS Pinafore*).

THE BAND

Violin 1 (Leader)	Iza Stocka
Violin 2	Chloë Meade
Viola	Rebekah Dickinson
Cello	Laura Williamson
Double Bass	Arwyn Ivey
Flute/piccolo	Nevena Atanasova
Oboe	Lottie Brenton
Clarinet	Carl Ashford
Bassoon	Jamie King
French Horn	Freya Campbell, Ima Kirkwood
Percussion	David Neville

**Orchestral Arrangement: Reduced for 11 players by
Eric Wetherell**

**Overture arrangement and orchestration by James
Naylor**

EVOLUTION OF AN OVERTURE

**An insight into the overture you will hear at this
performance, arranged by James Naylor**

This overture was written specially for our production of *The Gondoliers*, with the aim of capturing the energy, colour, and sheer fun of the opera right from the start. Inspired by the overtures to *The Mikado* and *Patience*, it follows a three-part structure that's typical of Gilbert and Sullivan - mixing lyrical moments with comic sparkle.

We kick off with "Away they go to an island fair" and the romantic "Take a pair of sparkling eyes," before easing into a slower section built entirely from "Buon giorno, signorine." The final part picks up the pace with "Regular Royal Queen" as its main theme, plus "Thank you gallant Gondolieri," and a big finish with "Hail O King."

It's scored for the reduced orchestration we use in this production (Eric Wetherell's arrangement), with one player per part and no full brass section - but it still brings plenty of punch and personality.

J N

Venice in 1750

In 1750, Venice was a city of fading grandeur and vibrant culture. Though its political and economic power had waned since its Renaissance peak, the city remained a dazzling hub of art, music, and spectacle. With a population of around 130,000, Venice was still one of Europe's most cosmopolitan cities, attracting visitors from across the continent who came to marvel at its architecture, attend its carnivals, and indulge in its pleasures.

The Republic of Venice, once a maritime powerhouse, had lost much of its overseas empire - the *Stato da Màr* - and relied increasingly on tourism and trade within Italy. The ruling patrician class maintained elaborate rituals and ceremonies to preserve the illusion of stability, while behind the scenes, the city grappled with economic stagnation and social inequality.

Yet culturally, Venice thrived. The mid-18th century saw the rise of opera houses, coffee houses, and salons. Artists like Canaletto captured the city's shimmering canals and palazzi, while composers such as Vivaldi - though he had died a decade earlier - left a lasting legacy that echoed through Venetian concert halls. The 1750 census, now being digitized, reveals a rich tapestry of occupations, family structures, and immigrant communities, painting a vivid picture of a city both decadent and dynamic.

DIRECTOR'S NOTE

The Gondoliers is a delightful and light-hearted satire, laughing at snobbery and cronyism, and also at the Joint Stock Companies Act, which Gilbert felt ridiculously converged legal entities and real people. Gilbert also pokes fun at religious intolerance. The Duke describes Wesleyan Methodists as 'bigoted and persecuting', presenting the Spanish Grand Inquisitor as an heroic figure. (Methodists were disliked by the more regimented Church of England. Gilbert himself fell out with his local vicar.) We have updated 'Wesleyan Methodist' to another peaceful non-conformist religious group, and made it clear that Don Alhambra is the villain of both strands of the story. His meddling has pushed the younger generation into a complicated knot which Inez must untangle. And Luiz, having been a drummer - not even a 'Lord High Drummer Boy' - may well keep some of the republican innovations Don Alhambra so disapproved of, appointing Barataria's leaders on merit rather than social background. The opera has no particular star - or rather, a wonderful collection of star roles. Gilbert is said to have wanted to push back at the salary demands of the Savoy regulars. (Perhaps that's why the two heroes pick their partners 'at random' from the chorus?) We are extraordinarily fortunate to have such a superb cast, all of whom have thrown themselves wholeheartedly into the fun.

We've worked hard to bring out the humour of the original, while adding a few extra touches, which we hope Gilbert would have enjoyed. (There are records showing that he himself made updates to his libretti – and that not all his audience members approved.)

Thank you to the supportive JLOS committee, our unflagging rehearsal pianist, Jan Cunningham, and our superb musical director, James Naylor, whom it's been an honour to work with.

THE GONDOLIERS HISTORY

In early 1889, while their latest work *Yeomen of the Guard* was still running at the Savoy, Gilbert and Sullivan exchanged correspondence on the matter of what they should do next. Sullivan, who was on his continental travels, wanted to do something more dramatic and serious. Gilbert replied that the libretto in grand opera was always swamped by the music and that wouldn't give him a chance of doing what he does best. Sullivan wrote that he had 'lost the liking for writing comic opera' and that he was the one sacrificing himself in writing for comic opera. Gilbert was having none of that.

It took the intervention of Richard D'Oyly Carte to bring them together. Sullivan accepted his suggestion of working on something serious with another librettist while doing a lighter work with Gilbert if he liked the subject.

Perhaps his recent visit to Venice made Sullivan receptive to Gilbert's idea of setting a piece there. They both took more time to write *The Gondoliers* than any previous opera, and it has a longer music score than any of the others, with a notably long opening sequence of about 18 minutes of music uninterrupted by dialogue.

The Gondoliers opened at the Savoy on 7th December 1889 to great acclaim by the critics and the public, and ran for a highly respectable 559 performances.

After the first night Gilbert wrote to Sullivan thanking him for his magnificent work 'It gives one the chance of shining right through the 20th century with a reflected light'. And the light is still strong a quarter of the way through the 21st.

FUTURE PERFORMANCES

JLOS Presents
"Night & Day"

23th & 24th March 2026 - A
Concert featuring numbers from
G&S and others

AND

Princess Ida
by
Gilbert and Sullivan
during Autumn 2026



**Ealing Symphony
Orchestra**



LLOYD · R. STRAUSS* · PROKOFIEV

Ben Goldscheider* Horn
John Gibbons Musical Director

Saturday, 29 November 2025 · 7pm
St Barnabas Church, Pitshanger Lane, W5 1QG

£17 (£6 students/U25s, U18s free)

ealingso.org.uk



Heroic Voices

PREVIOUS PRODUCTIONS

1949	Iolanthe	1982	The Mikado
1950	The Gondoliers The Mikado	1983	Princess Ida
1951	HMS Pinafore		Patience
	Iolanthe	1984	The Gondoliers
1952	Patience	1985	Ruddigore
	The Yeomen of the Guard	1986	The Merry Widow
1953	Trial by Jury HMS Pinafore		Iolanthe
	Ruddigore	1987	Trial by Jury
1954	The Gondoliers		The Pirates of Penzance
1955	The Mikado Trial by Jury	1988	La Belle Helene
	The Pirates of Penzance		The Yeomen of the Guard
1956	Patience Iolanthe	1989	The Gypsy Baron
1957	HMS Pinafore Cox and Box	1990	The Mikado
1958	The Sorcerer		Die Fledermaus
	The Yeomen of the Guard	1991	HMS Pinafore
1959	The Mikado Ruddigore	1992	Princess Ida The Gondoliers
1960	The Gondoliers Patience	1993	Ruddigore
1961	Princess Ida	1994	Patience Iolanthe
1962	The Mikado Trial by Jury	1995	The Grand Duke
	The Pirates of Penzance	1996	The Merry Widow
1963	Iolanthe		The Sorcerer
	The Yeomen of the Guard	1997	The Pirates of Penzance
1964	The Sorcerer Ruddigore		La Vie Parisienne
1965	The Gondoliers	1998	The Yeomen of the Guard
1966	The Gypsy Baron	1999	The Mikado
	HMS Pinafore Trial by Jury	2000	The Gondoliers
1967	Princess Ida	2001	Ruddigore
1968	Blossom Time	2002	Iolanthe
	The Yeomen of the Guard	2003	Patience
1969	The Mikado The Gondoliers	2004	The Pirates of Penzance
1970	Patience	2005	Orpheus in the Underworld
1971	Trial by Jury Iolanthe	2006	The Mikado
	The Pirates of Penzance	2007	The Sorcerer
1972	Ruddigore	2008	HMS Pinafore
1973	La Belle Helene	2009	The Yeomen of the Guard
	The Yeomen of the Guard	2010	Iolanthe
1974	The Gondoliers	2011	Ruddigore
1975	HMS Pinafore	2012	The Gondoliers
1976	The Mikado	2013	La Belle Helene
1977	Iolanthe	2014	The Mikado
1978	Orpheus in the Underworld	2015	The Pirates of Penzance
	The Yeomen of the Guard	2016	Princess Ida
1979	The Sorcerer	2017	Patience
1980	The Pirates of Penzance	2018	HMS Pinafore
	HMS Pinafore	2019	The Yeomen of the Guard
1981	Lilac Time	2022	The Mikado
		2023	Iolanthe
		2024	Ruddigore

