

# *The Sorcerer*

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## Message from our Chairman:

*I am delighted to welcome you to our 2013 production of 'The Sorcerer'. There is, perhaps, a hint of magic in the title of our show, and we have certainly needed some this year which has seen rehearsals and planning deeply affected by changes in the health and personal circumstances of our extended family, the Society membership. So, although not our original production choice for this year, we are pleased that we have been able to draw together the services of our members and friends, including a few from the Halifax Gilbert and Sullivan Society, to bring you this less often performed comic opera.*

*We welcome for the first time with our Society our Producer, Judith Smith. Rehearsals have been most enjoyable despite my personal phobia for moving to music (others refer to it as dancing). And, once again, we extend our thanks to our Musical Director, Colin Akers, as we continue to strive for the highest standards of musical interpretation and delivery under his ever watchful eye.*

*So please, sit back, watch, listen and be entertained as **"Love, The Housemaid, lights her kitchen fire"**. Enjoy your evening. We shall.*

*Brian J Harrison*



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### **Opening Times:**

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**(Closed Sunday and Monday)**

**Other times, welcome by prior arrangement**

*Halifax Gilbert and Sullivan Society  
will present*

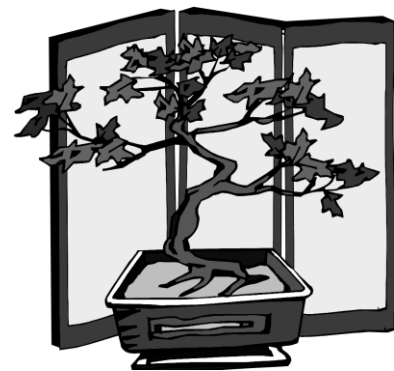
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*from Tuesday 5 to Saturday 9 November 2013*

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*The Mikado* is one of the most popular of the Gilbert and Sullivan shows, and 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 5 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.

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# ALL SOULS' AMATEUR OPERATIC SOCIETY

present their fifty-second production

## *The Sorcerer'*

*Libretto by W S Gilbert  
Music by Arthur Sullivan*



[www.halifaxplayhouse.org.uk](http://www.halifaxplayhouse.org.uk)

At The Playhouse, Halifax  
9<sup>th</sup> – 13<sup>th</sup> April 2013  
Each evening at 7.15 pm  
and Saturday Matinee @ 2.15 pm

Stage Director/Choreographer

Judith Smith

Musical Director

Colin Akers

Accompanists

Christopher Pulleyn

Philip Sutcliffe

Programme Cover Design by Jean Murphy



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# **'THE SORCERER' - GLOSSARY**

<b>Pew Opener:</b>	<b>Person who goes up and down the aisles of a church opening the private boxed pews which were rented by wealthy members of the congregation.</b>
<b>Knells:</b>	<b>Funeral bell-ringing.</b>
<b>Comely;</b>	<b>Pleasant to look at.</b>
<b>Cloy:</b>	<b>Satiate; glut; fill to loathing.</b>
<b>Necromancy:</b>	<b>Magic, particularly foretelling the future by communicating with the dead.</b>
<b>Amulet:</b>	<b>Thing worn as a charm against evil.</b>
<b>Cast a nativity:</b>	<b>Draw up a horoscope based on a person's date and time of birth.</b>
<b>Djinn:</b>	<b>A genie, supernatural spirit in Arabian mythology.</b>
<b>Posthumous shade:</b>	<b>Ghost.</b>
<b>Nosology:</b>	<b>Classification of diseases.</b>
<b>Puffing of goods:</b>	<b>Advertising goods with exaggerated or false claims.</b>
<b>Wood:</b>	<b>Cask or unbottled storage for wine.</b>
<b>Pipe:</b>	<b>A cask usually containing about 105 imperial gallons.</b>
<b>Hogshead:</b>	<b>Large cask containing 52½ imperial gallons.</b>
<b>Noisome:</b>	<b>Harmful; noxious; ill-smelling; disgusting.</b>
<b>Brindisi:</b>	<b>Drinking song.</b>
<b>Jorum:</b>	<b>A large drinking vessel, or its contents.</b>
<b>Sally Lunn:</b>	<b>Type of tea-cake or bun; usually served with butter and jam.</b>
<b>Lowering:</b>	<b>Scowling; threatening.</b>
<b>One Tree Hill:</b>	<b>A hill in Greenwich Park. In the days of Greenwich Fair the hill was often rolled down.</b>
<b>Rosherville:</b>	<b>A pleasure garden, with zoo, amusements and theatrical entertainment near Gravesend, which was particularly popular with working class Londoners.</b>



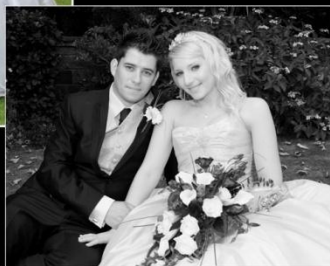
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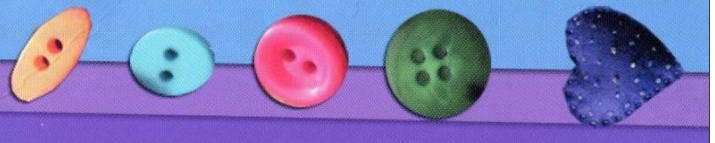


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**Sally Lunn** – A teacake, named after a pastry-cook from Bath who used to carry them about in a basket at the close of the 18<sup>th</sup> Century. Dalmer, a respectable baker and musician, noticed her, bought up her business and wrote a song about her. These teacakes should be cut open, well buttered and served hot.

### **Sally Lunn Recipe**

1lb flour      2 oz sugar      2 oz butter  
1 egg          ½ pint milk      1 oz yeast



Rub butter into the flour, add the sugar and a pinch of salt. Cream the yeast with a little sugar, moisten with warm milk, set in a warm place for 10 minutes. Pour into the centre of flour. Add the egg, well beaten, and sufficient milk to work the whole into a soft dough. Grease four deep sandwich tins and divide the dough into four. Knead each piece and press into the tin. Leave to rise until the dough reaches the top of the tin and bake for 20 minutes.

*Source: Mrs Allan, 8 Bingley Road, Shipley*





Lionel Bart's



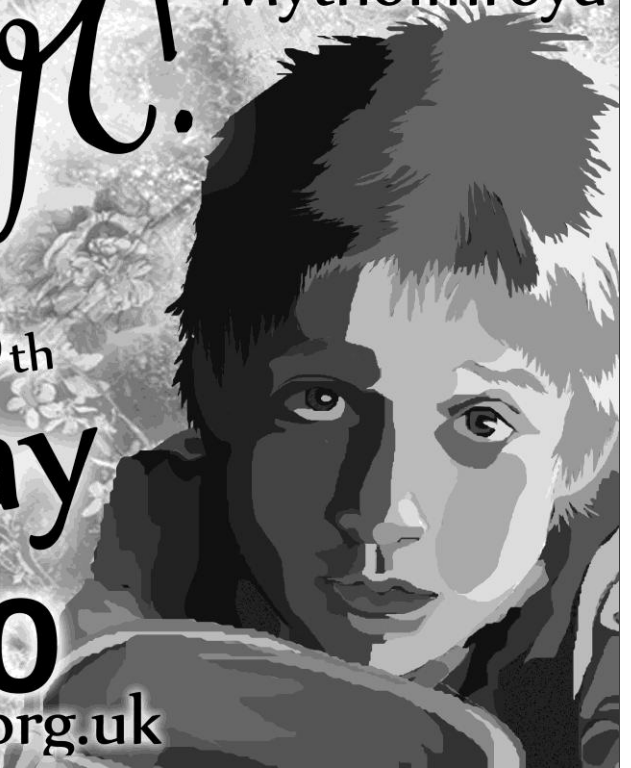
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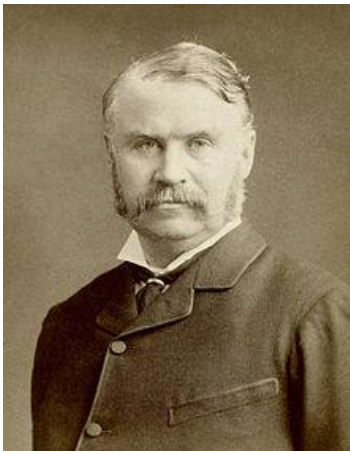
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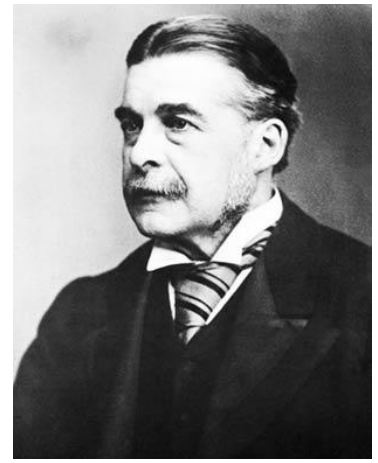
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## *GILBERT & SULLIVAN*



### **WS Gilbert: November 1836 – May 1911**

William Schwenck Gilbert was born in London on 18 November 1836, to William Gilbert, a retired naval surgeon, and his wife Anne. Young William spent his formative years touring Europe with his parents before they returned to London in 1847. He was sent to the Great Ealing School and completed his education at King's College, London.

His interest in the theatre seems to have come to him at an early age. Circa 1861, he began making submissions of prose, verse and drawings to the comic magazine 'Fun' writing 'The Bab Ballads' for the wag rag. He turned to playwriting and his first legitimate production, 'Uncle Baby' debuted at London's Royal Lyceum Theatre 31 October 1863. The play ran for seven weeks. His writing for the theatre included farces, operetta librettos, adaptations of novels such as Dickens' 'Great Expectations' and translations of French drama.

Gilbert was knighted in 1907 and died in May 1911.

### **Arthur Sullivan: May 1842 – November 1900**

Arthur Seymour Sullivan was an English composer and composed 23 operas, 13 major orchestral works, eight choral works and oratorios, two ballets, incidental music to several plays, and numerous hymns and other church pieces, songs and piano and chamber pieces. The best known of his hymns and songs include 'Onward Christian Soldiers' and 'The Lost Chord'.

Sullivan's father was a band conductor and recognised his young son's talent in music and his training began at the Royal Academy of Music which he attended until 1858. He then moved on to Leipzig where he attended the Conservatory and produced one of his first respected works 'The Light of the Harem'. In 1876 Sullivan accepted the Principalship of the National Training School for Music (later the Royal College of Music) which he held for five years. Over the next few years he expanded his classical pursuits and earned money conducting; working for the Leeds Festival and the Royal Philharmonic until 1887.

Sullivan was knighted in 1883 and died in November 1900.

### **Gilbert & Sullivan**

The first work in which Gilbert collaborated with Sullivan, 'Thespis' (1871), met with little success when produced at the Gaiety Theatre. It was Richard D'Oyly Carte, then manager of the Royalty Theatre, who brought the two men together again in 1875; the result was 'Trial by Jury' which won instant popularity and ran for more than a year.

The two men collaborated on 14 comic operas between 1871 and 1896, establishing the distinctive English form of operetta. Gilbert's satire and verbal ingenuity were matched so well by Sullivan's melodiousness, resourceful musicianship and sense of parody that the works of this unique partnership won lasting international acclaim.

# THE CAST

Sir Marmaduke Pointdextre ( <i>an elderly Baronet</i> )	-	Richard Buxton
Alexis ( <i>of the Grenadier Guards, his son</i> )	-	Steven Greenwood
Dr Daly ( <i>Vicar of Ploverleigh</i> )	-	Trevor Roberts
Lawyer/Notary	-	Peter Sugden
John Wellington Wells ( <i>of J Wells &amp; Co, Family Sorcerers</i> )	-	Neil Smith
Lady Sangazure ( <i>a lady of ancient lineage</i> )	-	Penny McGoverin
Aline ( <i>her daughter – betrothed to Alexis</i> )	-	Amy Ellison
Mrs Partlet ( <i>a pew-opener</i> )	-	Kathleen Smith
Constance ( <i>her daughter</i> )	-	Christine Roberts
Hercules	-	Ben Heavyside

## Chorus of Villagers

Stephanie Bolton	Jessica Butterfield	Fiona Fox
Jean Greenwood	Brian Harrison	Sue Harrison
Graham Hardman	William Heavyside	Jeanette Kendall
Jean Murphy	David Parkin	Cherie Patterson
David Prosser	Alison Shedden	Marie Sugden
Tony Sutcliffe	Tim Widdop	

## Children

Matthew Benn	Sophie Benn	Naomi Prosser
Emily Thomas	Kate Thomas	

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# **THE STORY**

## **ACT I**

At Sir Marmaduke Pointdextre's mansion in the village of Ploverleigh the engagement of the baronet's son, Alexis, to Aline, the lovely daughter of Lady Sangazure, is to take place with the whole village invited for the ceremony. However, for pretty little Constance Partlet there is no rejoicing; her heart has gone out to the local vicar, Dr Daly, but he doesn't respond either to Constance or to Mrs Partlet's unsubtle attempts to interest him in her daughter as a wife.

The principals in the day's matrimonial business come upon Aline singing as she anticipates the joy the day will bring her. It is at this time we discover that Sir Marmaduke and Lady Sangazure had, in their youth, unfulfilled desires on each other, and the spark of love still burns even though they are outwardly merely courteous.

Alexis and Aline sign the Deed of Betrothal before the Lawyer and at last, left alone, wax lyrical their praises of true love. Alexis feels so strongly about the subject that he has resolved to make a gift of love to all the village by ordering a custom-compounded philtre from a London company, which he decides to administer that afternoon to the communal tea cup so that all of Ploverleigh may experience the amorous joy which they themselves know.

The sorcerer, Mr John Wellington Wells, has come to supply the philtre in person and calms Aline's qualms by assuring her that it is a very proper philtre and, although those who take it fall rapturously in love with the first person they see, it works only on unmarried people. As tea-time approaches, Wells prepares his philtre with an Incantation and when the townspeople gather for the celebratory banquet and partake of the cup they soon begin to stagger about under its effects until the entire unmarried population of Ploverleigh is fast asleep on the ground.

## **ACT II**

It is evening and Wells, Alexis and Aline await the end of the first phase of the philtre's action. Soon the people awake and, sure enough, within minutes of waking the whole male chorus has proposed to the whole female chorus. Unfortunately, the first single person Constance has seen on her awakening is a very old, very deaf Notary and she tries, with great difficulty to make the old man understand the extent of her affection.

cont....

# THE STORY

## ***ACT II cont'd***

Alexis is very proud of the results of his experiment but, when he suggests to Aline that he and she should also partake of the philtre she is horrified that he should consider it needful to bolster their love by artificial means. She refuses and he takes umbrage. A further complication ensues when Sir Marmaduke enters with Mrs Partlet and announces that he is planning to marry her.

John Wellington Wells is now aware of the effects his philtre can have when administered en masse and he is worried. He is even more worried when Lady Sangazure descends on him and he attempts to repel her advances by denigrating himself, finally resorting to a lie; he declares he is already engaged to a South Seas maiden.

Aline, upset by Alexis's attitude towards her, over her refusal to take the philtre, finally resolves that she will put aside her reservations and do so. Unfortunately, having sipped the cup, she encounters Dr Daly who now finds himself adored by the loveliest of them all - and Alexis is in despair.

Things have certainly not worked out as intended. The sorcerer is being dogged by Lady Sangazure and Alexis has had his betrothed alienated. Now that the effects of their tampering with nature are rebounding on themselves, the two men decide that something must be done to put an end to the effects of the philtre. Wells tells Alexis that there is only one way out - one of them will have to give up their life to the spirit under whose guidance the philtre was concocted.

Alexis agrees to pay the penalty for his folly, but Aline has a point of law to press. If the effect of the philtre is to be reversed and everyone restored to his or her old love, what, pray, will become of her if Alexis has been sacrificed? Her logic is undeniable, and it is decided that the victim will have to be Wells. As John Wellington Wells is consumed in a flash, all the marital mis-matchings are solved.

***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.***



# MUSICAL CONTENTS

## ***ACT I: Exterior of Sir Marmaduke's Mansion at Mid-day***

<i>'Ring forth, ye bells'</i>	Chorus
<i>Recit</i>	Mrs Partlet & Constance
<i>Aria - 'When he is here'</i>	Constance
<i>Recit</i>	Dr Daly
<i>Ballad – 'Time was, when Love and I were well acquainted'</i>	Dr Daly
<i>Recit and Minuet</i>	Sir Marmaduke, Dr Daly & Alexis
<i>'With heart and with voice'</i>	Chorus of Girls
<i>Recit</i>	Aline
<i>Aria – 'Happy young heart'</i>	Aline
<i>Recit</i>	Lady Sangazure
<i>Aria - 'My child in days gone by'</i>	Lady Sangazure
<i>'With heart and with voice'</i>	Chorus of Men
<i>Duet</i>	Lady Sangazure & Sir Marmaduke
<i>'All is prepared'</i>	Aline, Alexis, Lawyer & Chorus
<i>Ballad - 'For love alone'</i>	Alexis
<i>'My name is John Wellington Wells'</i>	Mr Wells
<i>Incantation</i>	Aline, Alexis, Mr Wells & Chorus
<i>Finale - 'Now to the Banquet we press'</i>	Ensemble

**INTERVAL**

# MUSICAL CONTENTS cont'd

## ***ACT II: Exterior of Sir Marmaduke's Mansion at Midnight***

<i>Trio</i>	Aline, Alexis, Mr Wells & Chorus
<i>Ensemble</i>	Constance, Notary, Aline, Alexis & Chorus
<i>Ballad - 'It is not Love'</i>	Alexis
<i>Quintet</i>	Aline, Mrs Parlet, Alexis, Dr Daly & Sir Marmaduke
<i>Recit &amp; Duet</i>	Lady Sangazure & Mr Wells
<i>Recit &amp; Air</i>	Aline
<i>'Engaged to So-and-so'</i>	Dr Daly
<i>Ensemble</i>	Aline, Alexis, Dr Daly & Chorus
<i>Recit</i>	Alexis
<i>Finale</i>	Ensemble

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***Raffle prizes can be collected after the show, in the foyer***

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# PRODUCTION OFFICIALS

## STAGE DIRECTOR/CHOREOGRAPHER

**JUDITH SMITH:** Since being a small child Judith has loved the theatre and after performing in many plays and musicals, both chorus and principal roles, she realised her love of the Gilbert & Sullivan operas. After working with him, as a principal with The Savoyards Appreciation Society for fifteen years, it was John Reed (ex D'Oyly Carte Patter man who retired to and lived in Halifax) who suggested that she should direct and carry on the tradition of the G&S Operettas. That she has successfully done with several G&S Societies over the last 20 years but more recently, not forgetting her general love of theatre, she has appeared in her first ever Pantomime with The Bradford Players and directed a very successful 'Sound of Music' for Settle AOS. She is delighted to be working with Colin and the very friendly and talented Halifax All Souls' Society.

## 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 then went on to Huddersfield University to study primarily music performance. He joined Halifax G&S in 1988, initially as accompanist, and was promoted to Musical Director in 2000 when his first show was 'The Yeomen of the Guard' with the most recent being the relatively unknown 'Grand Duke'. In 2005 he joined Batley G&S as Musical Director. 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:**

# ASAOS PRODUCTION OFFICIALS

Stage Director	Judith Smith
Musical Director	Colin Akers
Rehearsal Accompanist	Catherine Warwick
Accompanists	Christopher Pulleyn & Philip Sutcliffe
Stage Manager	Jim Cheetham
House Manager	Christine Marsh
Designer & Artist	Paul Talbot-Greaves
Costumes	Sue Harrison, with thanks to Ian Stead
Properties	Society Members and Karen Watts
Publicity	Jean V Murphy
Ticket Secretary	David Howard
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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	Max Bryan, David Howard, Chris Murphy, Bob Parker
Lighting	Robert Brett
Rehearsal Refreshments	with thanks to Ralph Howard and Cathy Sutcliffe

## FOR THE PLAYHOUSE

Stage Managers	Ian Henderson & John WorriLOW
Lighting	Courtesy of the Playhouse Team

*We would like to thank James Newby Music for the additional  
Lady Sangazure's Ballad*

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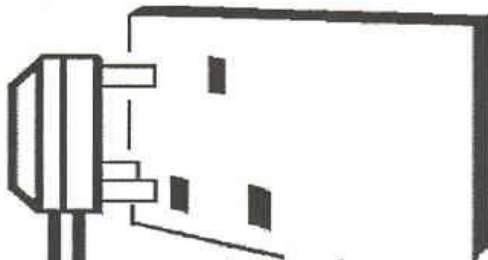
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# ABOUT ALL SOULS' AMATEUR OPERATIC SOCIETY

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 50<sup>th</sup> 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 new website – [www.myspace.com/allsoulsHalifax](http://www.myspace.com/allsoulsHalifax) (email: [asaos@hotmail.co.uk](mailto:asaos@hotmail.co.uk)) - or contact Mrs Jean Murphy, Information Officer, on 01484 717934.

The Society wishes to thank all advertisers, page 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***

**3<sup>rd</sup> & 4<sup>th</sup> October 2013**

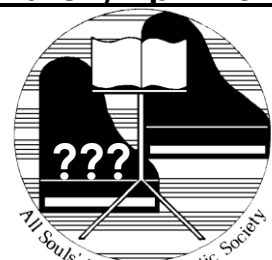
at Square Chapel, Centre for the Arts,  
Halifax at 7.30 pm

and

**5<sup>th</sup> October 2013**

Venue to be confirmed

**NEXT SHOW**  
**March/April 2014**



# 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 2,549 amateur/community theatre groups, and 1,115 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 Region 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 Media Centre, Peterborough PE2 7UH (Tel: 01733 374790; Email: [info@noda.org.uk](mailto: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.
- To provide leadership and advice to enable the amateur theatre sector to tackle the challenges and opportunities of the 21st century.

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*Colin Akers*

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**Thur 18<sup>th</sup> to Sat 20<sup>th</sup> July 2013, at 7.30 pm**

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**Ticket lines: 01484 223200; 01484 222444 or 01924 324501**

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Christopher Murphy

Doreen Oakley

Christine Roberts

Alison Shedden

Paul & Amanda Shedden

Sheila Spencer

Peter & Marie Sugden

Cathy & Tony Sutcliffe

Michael & Jackie Sutcliffe

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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		

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**David Gee, past member and friend of the Society, passed away in his sleep on Monday 21<sup>st</sup> January 2013. We remember him fondly.**

# ASAOS PATRONS

**Mrs C Edwards**

**Mrs B Holmes**

**Mr D Laycock**

**Magic David**

**Mrs P Rowley**

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:

Jeanette Kendall (Secretary),  
28 Thomas Street West, Saville Park., HALIFAX, HX1 3HF

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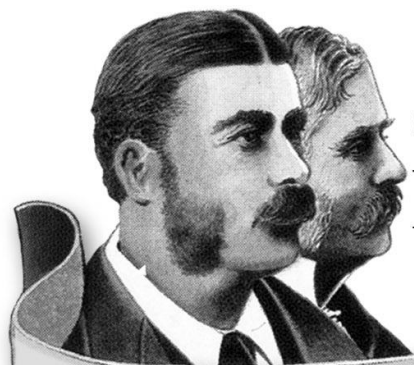
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# Paul Talbot-Greaves



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Paul Talbot-Greaves has been the principal artist and set designer for All Souls Amateur Operatic Society for the last nine years. Working with the producer and set builder from concept, initial ideas and colour schemes are worked up then transferred to a scale model which forms the working basis for painting the sets. Members of the cast help out where necessary during the run up to the show.

Paul is a full time artist and a regular contributor and writer for Artists and Illustrators Magazine, Leisure Painter, The Artist Magazine, Paint Magazine and numerous other UK publications. He works mainly in watercolour but also uses oils and acrylics as painting mediums. As well as producing four teaching art DVDs, he has written four books on the subject of watercolour painting - 'Watercolour for starters' is published by David and Charles (2004), '30 Minute Landscapes' published by Walter Foster, USA (2008), '30 Minute Landscapes in Watercolour' published by Harper Collins (2009) and 'Landscapes in Watercolour' published by Crowood Press (2009). Some of his work is also published in 'Watercolour layer-by-layer' (Walter Foster, USA) and his DVDs are often screened on Sky painting & drawing channel. Paul has been teaching and lecturing on the subject of watercolour painting for the last fourteen years.

To learn more go to: [www.talbot-greaves.co.uk](http://www.talbot-greaves.co.uk)

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