

Imperial College Operatic Society

presents

PATIENCE

or, Bunthorne's Bride

by W. S. GILBERT AND A. SULLIVAN

in the

CONCERT HALL

IMPERIAL COLLEGE UNION

FEBRUARY 1971

DRAMATIS PERSONAE

Colonel Calvery	} (<i>Officers of Dragoon Guards</i>)	{ COLIN DAVIS
Major Murgatroyd		{ PETER JOHNSON
Lieut. The Duke of Dunstable		{ JOHN FOSTER
Reginald Bunthorne	(<i>a Fleshly poet</i>)	JON BASS
Archibald Grosvenor	(<i>an Idyllic poet</i>)	MIKE BUCKLEY
The Lady Angela	} (<i>Rapturous Maidens</i>)	{ CECILIA GORDON-CLARKE
The Lady Saphir		{ ANN HATTON
The Lady Ella		{ ROSALIND ANDREWS
The Lady Jane		{ JULIET POYNER
Patience	(<i>a Dairy Maid</i>)	HEATHER BROWN

Chorus of Rapturous Maidens and Officers of Dragoon Guards

HELEN ALMEY, JOYCE BROOKS, JANICE COOK, EILEEN CURSON, DIANA DEAVIN, PATRICIA DOWNES, FIONA FOSTER, SARAH FOSTER, GILLIAN FOX, YVONNE FEDRICK, CATHERINE GEE, SUSAN GREENOUGH, DIANA STOKES, SHAN THOMAS, ANN VERNON, JUDY WALDREN, MARGARET MIDDLETON, MARGARET NUTTALL

ANDY BAXTER, RICHARD DEAVIN, CHRIS DOWLEM, TIM DYE, NICHOLAS FELDMAN, MARK HEWETT, ANDY IRWIN, GRAHAM LAWRENCE, JOHN McDONOUGH, TOM PARKER, MAX TAYLOR, PETER MILLS, RICHARD WILSON, IAN GLEDHILL, ANDY ROLAND, IAN JOHNSON

Act I Exterior of Castle Bunthorne

Interval of twenty minutes, during which coffee will be on sale.

Act II A Glade

Producer: CATHARINE ROBINSON

Musical Director: STUART ALLEN

THE ORCHESTRA

includes members of the Imperial College Musical Society and the
Royal College of Music

Leader: CELIA MAYES

Committee:

Chairman: PETER JOHNSON

Vice-Chairman: MAX TAYLOR

Secretary: COLIN DAVIS

Treasurer: NICHOLAS FELDMAN

Society Accompanists: MARGARET SNOWBALL
MARGARET NUTTALL

Stage Manager: ANDY STEVENS

Lighting Director: RICHARD WOODHEAD

Set Design: ANDY STEVENS

Set Construction: STEVE (Fred) CANN

CHRIS HAZLE

NIGEL FURBER

TED AWTY

Lighting: JOHN

F.O.H. Manager: MERVYN GAMAGE

The Society wishes to express its appreciation to
the Dramatic Society for its kind co-operation.

“Patience” was first performed on Saturday, April 23rd, 1881, at the Opera Comique and subsequently transferred to the Savoy Theatre, thus being the first opera to be performed in the traditional home of G & S opera. The opera is a satire on the aesthetic cult then in vogue under the leadership of Whistler, Swinburne and Oscar Wilde—and to this day the traditional costume of Bunthorne combines characteristics of these three personages.

“Patience” concerns the fate of a conscious fraud, Reginald Bunthorne, who is finally hoisted on his own petard, and left a lonely bachelor by the maidens who have previously adored him.

Several numbers in the original production were cut out after the first performance—a second verse to the duet between Angela and Patience, and only a couple of years ago, a study of the license copy of the opera which Gilbert had submitted to the Lord Chamberlain’s office revealed the existence of a song for the Duke most immediately before the second act finale—dialogue in the present version of the opera.

Musically, the score is one of Sullivan’s wittiest, and a rare example of Sullivan’s delineation of character being better than Gilbert’s. Thus we have simple tunes for the milkmaid Patience, fussy patter for tattling Bunthorne, languid music for the lyric poet Grosvenor, sickly cloying music for the Duke, irascible military music for the Colonel. Perhaps the final touch is added by Gilbert’s bringing on to the stage a Solicitor who is not permitted to say a word. M.P.W.