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IMPERIAL COLLEGE  
OPERATIC SOCIETY

presents

**Patience**  
**or**  
**Bunthorne's Bride**

by W.S. GILBERT  
and ARTHUR SULLIVAN



Produced by IAN GLEDHILL

Musical Director DAVID POLLARD

in the  
**PUBLIC HALL, BUDLEIGH SALTERTON**

# I.C.O.S. in Budleigh



For the eighth successive year Imperial College Operatic Society is visiting Budleigh – so in case you are wondering just who we are, let me fill in some of the Society's biographical details.

Imperial College is situated right in the heart of London, next door to the Royal College of Music and the Albert Hall and just over the road from the relative tranquillity of Kensington Gardens and Hyde Park. The College has a reputation as one of the highest seats of scientific learning in the world, and its staff includes some very illustrious scientists – one of whom is, in fact, well known at Budleigh's Croquet Club.

Being a scientific establishment, it still suffers from the historical inconvenience of being a 90%-plus male stronghold. The natural balance in our case is restored by students from the Royal College of Music and other colleges in the area.

This mixture of science and music seems to work very well, and we like to think, gives us a quality which some other Operatic Societies find hard to obtain – enthusiasm combined with musical expertise. Our continuance as a society is based on the close-knit camaraderie which has developed. Although, naturally enough, personalities move on, newcomers are always quickly absorbed. Some of you will recognise some 'old faces', but this has been one of our best-ever years for recruiting fresh ones.

But the Society is not made up entirely of students. Such is the attraction that many return after leaving College, making special efforts to ensure that they can get the 'right weeks' holiday from their jobs, so that they can come to Budleigh. It may interest you to know that, on this tour, as well as both science and music students, professions represented by our company include teaching, law, accountancy, banking, electronics engineering, the Inland Revenue(!), civil engineering and the Social Services.

I.C.O.S. stages two full productions each year: one in February in the Concert Hall at Imperial itself, and of course, in summer, this – our Tour production.

The first Tour which we ran was to Folkestone and Bristol in 1965 with 'The Mikado'. Although invited back to Folkestone by the Town Council the following year the Tour was a financial disaster and it was not thought wise to organise another in 1967. The London production in 1968 was successful

enough to inspire the organisation of a tour to Salisbury and Budleigh Salterton with 'Iolanthe'. Unfortunately Salisbury was disappointing but Budleigh — well, we are still coming.

We have all come to accept and look forward to Budleigh as the highlight of our year. We are always so warmly received by everyone that it is now a regular pleasure to keep coming back. We hope that we will be able to keep on coming back — even when we have run out of G. & S. shows. We all feel that we have made a lot of friends in Devon and are certain that you haven't seen or heard the last of us yet.



Roger Woodward — Grosvenor / Tour Chairman 1975



◀ **IAN GLEDHILL The Producer**

Following 'The Sorcerer', 'Ruddigore', and 'Trial by Jury', 'Patience' is Ian Gledhill's fourth production in Budleigh -- his eighth in all for I.C.O.S. A Civil Engineer with London Transport, he appeared in the cast of three shows (beginning, in fact, with 'Patience') before taking over as producer. He is an active member of the Dvořák Society, and his other interests include Victorian Architecture and trams. Earlier this year, he directed a performance of 'The Secret Marriage' by Cimarosa, in the Royal College of Music's Parry Theatre.

**DAVID POLLARD The Musical Director** ▶

David Pollard was born in Somerset in 1952. He studied as a pianist at the Royal College of Music, from where he graduated in 1973. Since the age of seventeen he has conducted regularly, both choral and orchestral concerts, and he now conducts around thirty performances a year. He joined I.C.O.S. in 1972, since when he has conducted performances of 'Iolanthe', 'Princess Ida', 'Trial by Jury', 'H.M.S. Pinafore' and 'The Mikado'. This is his second visit to Budleigh.



# PATIENCE

## THE CAST

COLONEL CALVERLEY	MAX TAYLOR
MAJOR MURGATROYD	ROGER NICHOLLS
LIEUT. THE DUKE OF DUNSTABLE	BRIAN PARSONS
REGINALD BUNTHORNE	PETER MILLS
ARCHIBALD GROSVENOR	ROGER WOODWARD
THE LADY ANGELA	SUSAN STANFORD
THE LADY SAPHIR	JANICE MILLS
THE LADY ELLA	PAT ELLIOTT
THE LADY JANE	DEBORAH KEMP
PATIENCE	TERESA QUINN

### Chorus of Rapturous Maidens

Lindsay Bott	Ann O'Shea
Lesley Butlin	Philippa Ryan
Anna Karin Guth	Barbara Tansey
Gill Hook	Susan Thurlow
Alison Mould	Cecily Woods

### Chorus of Officers of Dragoon Guards

John Barratt	Andrew Goddall	Steve Thurlow
Steve Bodle	Graham Pritchard	Pete Totterdell
Steve Chaytow	John Reddie	Mike Tripp
Tim Frain	Richard Stockton	Richard Wilson

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### SCENE:

Act One — Exterior of Castle Bunthorne

Act Two — A Glade

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Between the Acts there will be an interval of fifteen minutes, during which refreshments will be on sale.



# (or Bunthorne's Bride)

## Producer's Notes

It was with 'Patience', transferred from the Opera Comique, that Richard D'Oyly Carte opened his newly-built Savoy Theatre in 1881. The triumvirate of Gilbert, Sullivan and Carte had by then been in partnership for six years, their first success being 'Trial by Jury', first produced 100 years ago in 1875.

Most of Gilbert's libretti are satires on one or another of the institutions of his day, and in 'Patience' the butt of his humour was the so-called 'aesthetic' movement and its followers. This movement represented an attempt to break away from the stodginess which engulfed Victorian art and literature in the second half of the nineteenth century, with a return to free romantic expression in literature, and in art a rejection of the classical tradition of the Renaissance painter Raphael, and a return to the less formal style of his predecessors – earning for the painting side of the movement the title 'Pre-Raphaelite'.

All this was misunderstood by solid, conventional Victorian opinion, and the leaders of the new movement, Swinburne, Whistler, William Morris, Burne-Jones, Rosetti, and especially Oscar Wilde, were cruelly satirised in journals such as Punch, and on the stage in works like 'Patience'

With the wisdom of hindsight, we now have a better understanding of what these people were trying to do, and many of them are now respected as great artists in their own right. Much of the point of Gilbert's barbs is therefore lost.

What has not dated is the way in which hangers-on attach themselves to the leaders of such a movement, and copy and exaggerate their attitudes. The behaviour of the lovesick maidens, trailing after Bunthorne and Grosvenor, is relevant not only to the Aesthetic movement of the 1880's, but to any trend or mode in art or fashion which, taken to extremes, becomes bizarre and ridiculous.

For example, in the late 1960's the 'Flower Power' Movement, starting in America, generated a large band of eccentric followers, and 'Patience' has been successfully updated to this period (by the D'Oyly Carte Opera Company in fact – in one of their 'Last Night' concerts) .

I thought it would be appropriate to set 'Patience' in a style which not only produced its share of bizarre followers, but is also currently undergoing a tremendous revival of popular interest: Art Deco of the 20's and 30's. Art Deco objects have suddenly become very collectable, while films like 'The Great Gatsby' have revived interest in the period.

In that world of searching for a new lifestyle and new 'Aesthetics' after the Great War, Bunthorne, Grosvenor and their followers find a ready place, – as does Gilbert's merciless ridicule of the pretentious, whenever it is found.

Ian Gledhill.





DEBORAH KEMP Jane



BRIAN PARSONS Duke



PAT ELLIOTT Ella



MAX TAYLOR The Colonel



TERESA QUINN Patience



ROGER NICHOLLS Major



JANICE MILLS Saphir



PETER MILLS Bunthorne



SUSAN STANFORD Angela

# The Orchestra

## Violin

Richard Shorter (Leader)  
Lynda Bill  
David Greed  
Jane Gwyn  
Annabel Jones  
Fiona Love  
Jean Wagner

## Clarinet

Joy Farrall  
Mike Withers

## Bassoon

Christine Barson

## Viola

Pat Perrett

## Trumpet

Michael Petri  
Dave Burgess

## 'Cello

Elaine Potts  
Jane Coe

## Horn

Fred Shaub  
Barry Dwyer

## Double Bass

Steve Parrott

## Trombone

Susan Dodd

## Flute

Michael Stanley  
Christine Withers

## Timpani

Gill Froom

## Oboe

Ian Craig

Rehearsal Accompanist

Pat Nuttall

## FOR THE COMPANY

### Tour Committee 1975

Chairman	Roger Woodward
Vice Chairman	Mike Tripp
Secretary	Lindsay Bott
Treasurer	Dick Stockton
Band Fixer	Gill Hook
Publicity	Roger Nicholls
Stage Manager	Andy Potter
Set Designer	Nigel Stevens
Lighting	Tony Haddrell
	Neil Pielou
Assistant Stage Manager	John Midlane
Properties	Paul Jarvis
	Steven (Fred) Cann
Crew	Mary Henery
	Sam Hallas
	Chris Byard
	Richard Austin
	Trevor Smith
Consultant	Stuart Blackburne
Costume design	Ian Gledhill
Wardrobe Mistress	Deborah Kemp
Wardrobe Assistant	Lindsay Bott
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	Sam Hallas
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	Jonathan Salzedo

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