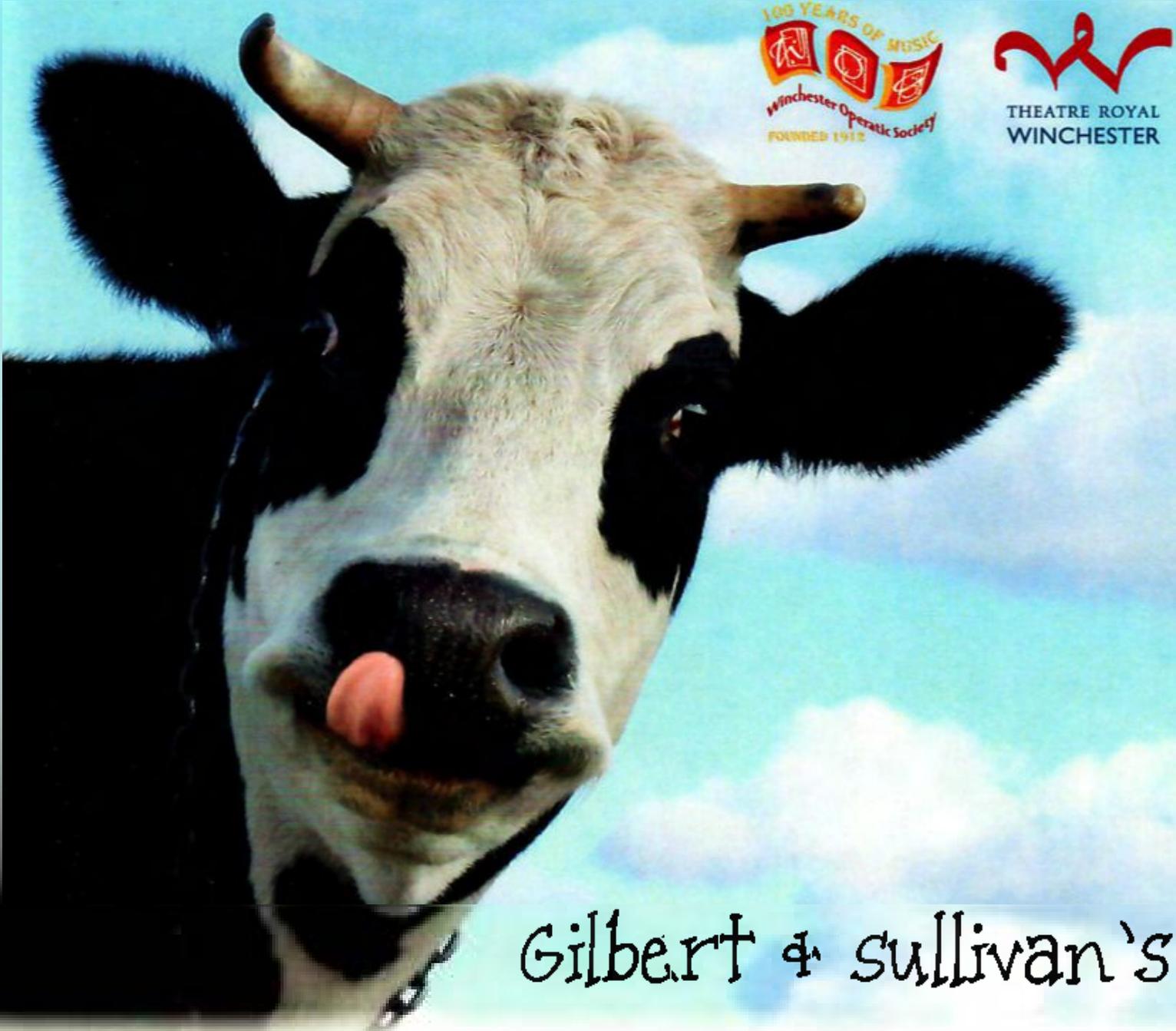


Winchester Operatic Society presents



Gilbert & Sullivan's

Patience

12-16 November 2013

Theatre Royal, Winchester



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Winchester Operatic
Society



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Winchester Operatic Society
presents



by W.S. Gilbert and Sir Arthur Sullivan

Director: David Tatnall
Musical Director: Marcus Reeves

PRESIDENT'S MESSAGE

With our centenary year of celebrations behind us we move forward with our autumn production of *Patience* which is number six in the G&S repertoire. A satire on the aesthetic movement of the 1870s involving a dairy maid, poets, Rapturous Maidens, and Dragoon Guards set in the gardens of Castle Bunthorne.

Many view Sir Arthur Sullivan's music for *Patience* as some of the best of all the Savoy Operas and we hope you will agree.

Our production is traditional with a modern twist and a great deal of jocularly resulting from the creative vision of our producer David Tatnall. David has gained a reputation for being one of the most creative producer performers in the South, and has worked with many groups. Pocket Opera is his award winning company producing work that is original and highly entertaining. David's take on the rivalry between the poets Bunthorne and Grosvenor is akin to Oscar Wilde meeting the Archers!

We are pleased to see Marcus Reeves return as Musical Director after his success with our award winning 2012 production of *HMS Pinafore*. Marcus expressed a wish to work with us again and we hope he enjoys his second outing with us as much as we benefit from his patience(!) and musical talents.

The Society notes with great sadness the passing of Richard Green in August this year and Margaret Bone in September. They were both great supporters of the Society, both acting members who made an important contribution with their enthusiasm and talents, and in Richard's case his service as a committee member and treasurer. They will be sadly missed.

If you would like to become more involved with us both on or off stage we would be pleased to hear from you. We hold open auditions for each of our productions and those of you who are regular supporters will note that each show has a different cast list so all have a chance to take part. Our productions rely on a number of members who fulfil the vital roles in costume, wardrobe, set construction and many other functions. All our helpers agree they get a lot of fun and satisfaction working with us, as well as a variety of social functions. If you would like to know more visit our web site: www.winchester-operatic.org.uk.

We are always grateful for the help and support that Mark Courtice and the staff of Theatre Royal Winchester give us on our visits here. As the house lights dim stand by for some touch and go jocularly enhanced by splendid music!

Brian Hurst

Honorary Vice Presidents and Life Members - Geoffrey Burnaby, Jo Burnaby, Eileen Evans, Brian Hurst, Bob Jones, Pamela Jones, The Mayor of Winchester, Pamela Peskett, James Sabben-Clare, Richard Steel, Christine Walters, David Weait, Michael Williams.

Council of Management 2012-13 - Brian Hurst (President), Martin Larcombe (Company Secretary), Richard Steel, Anne Croudass, Mary Twomey, Adrian Hickford.

Executive Committee 2012-13 - Mary Twomey (Chairman), Adrian Hickford (Vice-Chairman and Hon. Treasurer), Heather Reid (Hon. Secretary), Alison Bradley, Stephen Gleed, Suzanne Hall, Katie Hickson, Anne McDonald, Gill Russell, Lucy Whiteman.

WOS Friends - Tim Ames, Janet Bird, Richard and Maureen Chisnell, Alan Clarke, Valerie Cork, Barrie Dey, Elizabeth Duff, Alice Dyson, Muriel Fisher, John Gibson, Jean Hilton, Austen and Connie Hooker, Irene Johnston, Rosemary Lake, Rupert Marks, John Murray, Brenda Pomeroy, Lady Jane Portal, Joyce Sadd, Carole Steel, Tim Stevens, Richard and Di Threlfall, Paul Tipple, Vernon Tottle, David Weait, Barbara Welch, Margaret Williams, Angela Winteridge.



REHEARSING PATIENCE



SYNOPSIS Craving admiration, Reginald Bunthorne has become an aesthetic poet. The local gentlewomen swoon after him, to the chagrin of their erstwhile loves, the Dragoon Guards. Bunthorne fancies the milkmaid, Patience, who knows nothing of love or poetry. When Lady Angela tells her that true love must be utterly unselfish and that love is a duty, Patience vows to fall for the first man she meets.

That man is another poet, the comely Archibald Grosvenor, Patience's childhood playmate. But there can be nothing unselfish about marrying so picturesque a man! Patience therefore demonstrates her unselfishness by attaching herself to Bunthorne. With Bunthorne off the market, most of the ladies swarm after Grosvenor. So... Bunthorne has Patience, but not the universal admiration he desires. Grosvenor is widely adored, but cannot be with his true love, Patience. Patience is dutifully devoted to Bunthorne, but pines for Grosvenor.

Lady Jane, who alone among the gentlewomen has remained true to Bunthorne, urges him to challenge Grosvenor. At the threat of Bunthorne's curse, Grosvenor reverts to being completely commonplace. So do all his followers, who reunite with the Dragoons. Since Grosvenor is no longer perfect, Patience can unselfishly love him. Lastly, Jane abandons Bunthorne when the Duke offers for her. Nobody is Bunthorne's bride!

BACKGROUND By 1880 the names Gilbert and Sullivan rolled off the tongues of most Victorians as rapidly as someone being set right by by calomel. Over the course of the last decade they had collaborated on five operas, four of which had taken the country by storm, and one of which, *HMS Pinafore* in 1878, had recorded the second longest run of any musical production in London to date. The D'Oyly Carte Opera Company, set up exclusively to perform the works of the famous pair, was flourishing and the announcement of the next opera was eagerly anticipated.

Gilbert originally conceived *Patience* as a tale of rivalry between two curates and of the dotting ladies who attended upon them. The plot and even some of the dialogue were lifted straight out of Gilbert's Bab Ballad *The Rival Curates*. While writing the libretto, however, Gilbert took note of the criticism he had received for his very mild satire of a clergyman, Dr Daly, in *The Sorcerer*, and looked about for an alternative pair of rivals. He chose instead to focus on two rival poets, which was a particularly apt choice as the aesthetic movement was currently sweeping the country. It emphasised aesthetic values over moral or social themes in literature, fine art, the decorative arts, and interior design. Although the output was prolific, some argued that the movement was empty and decadent and it was this self-indulgence that Gilbert took great delight in sending up.

George Grossmith, the company's leading comedian, had, by this time, built up a big reputation with the London public. He was allocated, for the first time, the leading role in the opera. Whilst Sir Joseph Porter and Major General Stanley were important characters Grossmith had, in the role of Bunthorne, indisputably the largest and most important role in the piece. He was paired with Rutland Barrington, another favourite from the company, as Grosvenor. Barrington, with his rotund, tall stature contrasted perfectly with Grossmith's wiry physique. The comic pairing of these two actors as the poets was repeated many times in later operas, most notably *The Mikado* when they took the roles of Pooh-Bah and Ko-Ko respectively.

Patience opened at The Opera Comique, London, on 23rd April 1881. However, on 10th October it moved to the 1,292-seat, Savoy Theatre that had been specially built by Richard D'Oyly Carte for the company. It was the first theatrical production in the world ever to be lit entirely by electric light. Henceforth, the Gilbert and Sullivan comic operas would be known as the Savoy Operas, and both fans and performers of Gilbert and Sullivan would come to be known as "Savoyards."

David Tatnall

ACT ONE

Exterior of Castle Bunthorne

ACT TWO

A Glade

MUSICAL NUMBERS

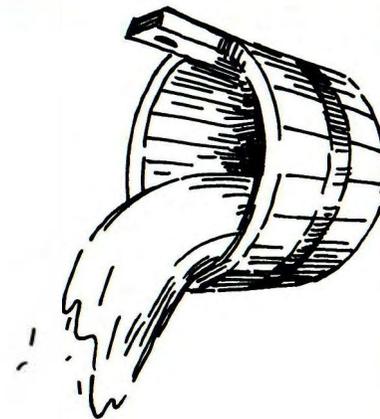
ACT ONE

| | |
|---|---|
| Twenty lovesick maidens we | (Angela, Ella, chorus) |
| Still brooding on their mad infatuation | (Patience, Saphir, Angela, chorus) |
| I cannot tell what this love may be | (Patience) |
| Twenty lovesick maidens we (reprise) | (chorus) |
| The Soldiers of our Queen | (Colonel, chorus) |
| Though men of rank | (Duke, chorus) |
| In a doleful train | (Angela, Ella, Saphir, Bunthorne, chorus) |
| Twenty lovesick maidens we (reprise) | (chorus) |
| When I first put this uniform on | (Colonel, chorus) |
| Am I alone and unobserved? | (Bunthorne) |
| Long years ago, fourteen maybe | (Patience, Angela) |
| Prithee, pretty maiden | (Patience, Grosvenor) |
| Though to marry you would very selfish be | (Patience, Grosvenor) |
| Finale | |

Interval

ACT TWO

| | |
|----------------------------------|--|
| On such eyes as maidens cherish | (chorus) |
| Sad is that woman's lot | (Jane) |
| Turn, oh turn in this direction | (chorus) |
| A magnet hung in a hardware shop | (Grosvenor, chorus) |
| Love is a plaintive song | (Patience) |
| So go to him and say to him | (Jane, Bunthorne) |
| It's clear that medieval art | (Duke, Major, Colonel) |
| If Saphir I choose to marry | (Angela, Saphir, Duke, Major, Colonel) |
| When I go out of door | (Bunthorne, Grosvenor) |
| I'm a Waterloo House young man | (Grosvenor, chorus) |
| Finale | |

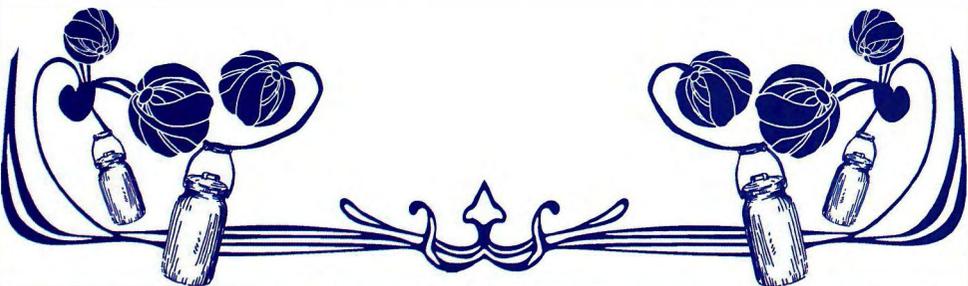


CAST LIST

| | |
|-------------------------------------|--|
| Peter Barber | Colonel Calverley |
| Mike Palette | Major Murgatroyd |
| Dan Hickson | Lieut. the Duke of Dunstable |
| Tony Blackshaw | Reginald Bunthorne (a fleshly poet) |
| Adrian Hickford | Archibald Grosvenor (an idyllic poet) |
| Alison Bradley | Patience (a dairy maid) |
| Lucy Whiteman | The Lady Angela |
| Anne Croudass | The Lady Saphir |
| Claire Smith | The Lady Ella |
| Katie Hickson | The Lady Jane |
| Adam Case | Mr. Bunthorne's Solicitor |
| Martin Larcombe | Photographer |
| Martin Larcombe and Dave Rowe | Jessie the cow |

RAPTUROUS MAIDENS AND OFFICERS OF DRAGOON GUARDS:

Sue Aiken, David Anderson, Jan Baerselman, Jacqui Beckingham, Harry Butterwick, Tom Chenhall, Deborah Cleary, Sue Harper, Louise Hodson, Grace Honeysett, Bob Jones, Pamela Jones, Alan Matheson, Simon Meanwell-Ralph, Noeline Ormerod, Colin Paice, Heather Reid, Gill Russell, Michael Watson



ORCHESTRA

| | |
|-------------------|--|
| Violins | Nuala Land, Richard Shorter |
| Viola | Rachel Groves |
| Cello | Sam McKay |
| Bass | George Tate |
| Flute | David Anderson |
| Clarinets | Paul Stiles, Ann Clausen |
| Oboe | Victoria Small |
| Trumpet | Wayne Landen |
| Horn | Allan Mead |
| Trombone | Jamie Payne |
| Percussion | Paul Lovegrove |
| Rehearsal pianist | Lucinda Pillow |
| | Reduced orchestration by James Newby (jamesnewbymusic@btinternet.com) |
| | Duke's song melody realised by David Mackie |

CREW

| | |
|-----------------------------|--|
| Stage Manager | Angie Barks |
| Production Manager | Katie Hickson |
| Music Secretary | Anne Croudass |
| Set Design and Construction | Sue Aiken, David Anderson, David Freemantle, Warner Hall, Brian Hurst, Pamela Jones, Liz Petley-Jones, Ian White |
| Make-up | Liz Petley-Jones and team |
| Costumes | Katie Hickson |
| Costume Hire | Berenice Stage Costume Hire (Pantomime Cow from Antiks Costume Hire, New Milton) |
| Props | Trish Feltham with Lizzie Gilbert, Liz Petley-Jones and Sylvia Jobling |
| Lighting Design | Rebecca Gregory |
| Lighting and Technical | Theatre Royal |
| Sound | Christopher Evans |
| Backstage | The usual suspects |
| Posters and Flyers | Ashley Burr at Copyman |
| Programme | Gill Russell and Liz Petley-Jones with Ashley Burr at Copyman |
| Sales and Marketing | Gill Russell |
| Front of House | Robert Parsons |

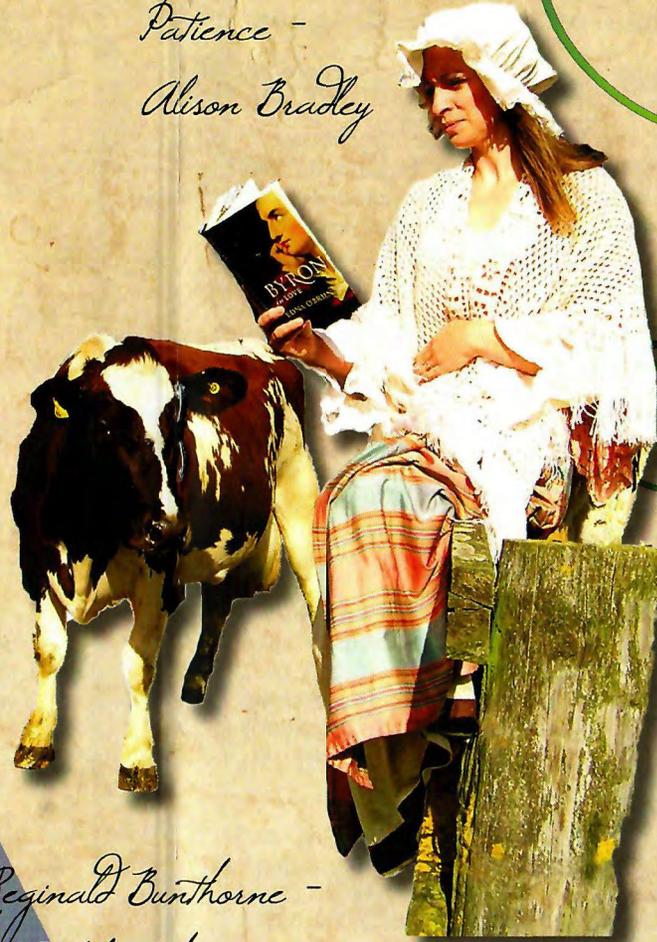
ACKNOWLEDGEMENTS

- Theatre Royal Winchester
- United Church, Jewry Street for rehearsal space
- Chris Martin, Manor Farm, Exton for photoshoot location
- Liz Petley-Jones and Suzanne Hall for publicity and programme photographs
- Peter Sillick for show photographs and recording
- Rebecca Case, George Kyriacos, Gerry Pritchett and Jan White for assistance in sourcing properties.

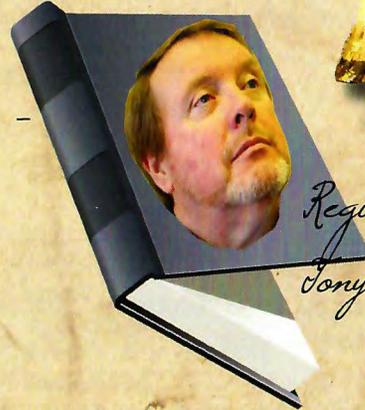
*The Lady Jane -
Katie Hickson*

*Patience -
Alison Bradley*

*The Lady Angela -
Lucy Whiteman*



*The Lady Saphir -
Anne Croudass*

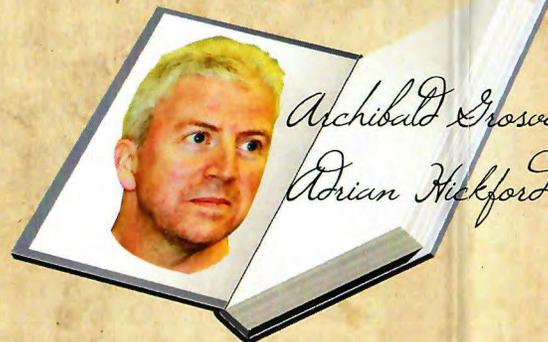


*Reginald Bunthorne -
Tony Blackshaw*

*Major
Murgatroyd -
Mike Palette*

*Lieut. the Duke
of Dunstable -
Dan Hickson*

*The Lady Ella -
Claire Smith*



*Archibald Grosvenor -
Adrian Hickford*

*Colonel
Calberley -
Peter Barber*



BIOGRAPHIES

Peter Barber - Colonel Calverley

This is Peter's eighth appearance with WOS - following Councillor Duxbury in *Billy*, Captain Corcoran in *HMS Pinafore*, Tevye in *Fiddler on the Roof*, Moonface in *Anything Goes*, Shadbolt in *The Yeomen of the Guard*, Julian Marsh in *42nd Street*, and Alfio the Carter in *Cavalleria Rusticana*. For Patience his accent has therefore moved from deepest Yorkshire to posh home counties! Peter lives in Alton and has recently retired as a trustee of Theatre Royal Winchester.

Tony Blackshaw - Reginald Bunthorne

Tony has played many roles in his 40 years on the amateur stage. His first operatic role was as the Pirate King in *The Pirates of Penzance* at St John's College, York in 1973. Since then he has performed with Newark Amateur Operatic Society, Lincoln Operatic Society, Clacton Operatic Society, Eastleigh Operatic and Musical Society and latterly with WOS. He has a reputation for 'harrumphing' roles with WOS - King Hildebrand *Princess Ida*, Myron Hasler *The Pajama Game*, Pooh-Bah *The Mikado* and Baron Zeta *The Merry Widow*. An aesthetic poet is a rather different matter altogether...

Alison Bradley - Patience

Alison has always sung from a young age - but only started seriously when she was 16. In 2004 she was a finalist in the Hampshire Singer of the Year competition. She joined WOS in 2011. In 2012 her performance as Anna Glavari in the centenary production of *The Merry Widow* won Best Performance in an Opera in the Daily Echo Curtain Call Awards.

Anne Croudass - The Lady Saphir

Anne is delighted to add "Lovesick Maiden" to her increasingly lengthy, and diverse, list of theatrical roles. In this year alone she has performed as a Utopian maiden, fat northern bloke, scrubber, several figments of Billy's imagination, mother of the bride and an elephant. When playing the diva gets too much, Anne plays a variety of reed instruments in the band for other local societies.

Adrian Hickford - Archibald Grosvenor

Prior to rehearsing *Patience*, Adrian's knowledge of poetry was limited to a few crude limericks, such as:
The rear half of a panto cow, Daisy,
Loves the movies of Martin Scorsese.
The front half, however,
Prefers Andrew Lloyd Webber
And all films that star Patrick Swayze.

Dan Hickson - Lieut. The Duke of Dunstable

"Now into my 15th year with the Society and playing the G&S tenor twit role for the umpty-umpth time. Sometimes I get the girl, sometimes I don't. However, I generally seem to be dropping down the pecking order (it must be age related) as this time I end up getting the one in the fat suit. A tough pill to swallow, even if it is the lovely Mrs H under it all. At least it's not the pantomime cow..."

Katie Hickson - The Lady Jane

"You spend most of your life eating sensibly, exercising, having expensive hair cuts, trying to look good, only for someone to put you in a fat suit, grey your hair and shove you on a stage for a week. Oh well, hopefully someone will see through to Jane's inner beauty. Probably that twit of a Duke..."

Mike Palette - Major Murgatroyd

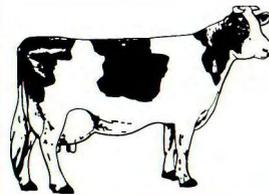
Mike has been treading the boards for over 60 years in plays, operettas, G&S, musicals and grand opera: some professional but mostly amateur. This is his second appearance in *Patience* - the first was a few (ok, maybe many!) years ago as the young poet Archibald Grosvenor. Mike has been a member of WOS since 2002 and playing the Major will be his ninth appearance with the Society.

Claire Smith - The Lady Ella

This is Claire's 12th show with WOS and she is pleased to be playing Lady Ella. This show has required Claire to brush up on her percussion playing skills!

Lucy Whiteman - The Lady Angela

"I have enjoyed being on stage with WOS since 2011 and my favourite role to date was playing the simpering, orange-eating Barbara in *Billy* last spring. I was pleased to be given the part of Angela in this show, not realising quite how unladylike aesthetic ladies can be in the hands of Lord Tatnall..."



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or email: friends@winchester-operatic.org.uk

Or join us?

Contact WOS Secretary: Heather Reid -
email: secretary@winchester-operatic.org.uk



David Tatnall - Director

David loves Gilbert and Sullivan with a white hot passion which is slowly but surely consuming his very vitals. He is delighted to be once again working with WOS. He is fortunate to have played many of the "heavy" baritone roles over the years (favourites being Sir Marmaduke, Captain Corcoran, Pirate King, Grosvenor, Private Willis, Pooh-Bah and Wilfred Shadbolt) and has had an opportunity to direct most of the operas (including, for WOS, *The Gondoliers* in 2005). He also runs his own company, Pocket Theatre, who stage small-scale productions in the area; with whom he is slowly working his way through the whole G&S canon. David divides his time between performing on stage, directing shows, watching cricket, educating children, enjoying Shakespeare, visiting Devon, eating curry, playing with trains and teaching his baby daughter Polly about G&S!



Marcus Reeves - Musical Director

After helping to steer *HMS Pinafore* through the intergalactic challenges of space, Marcus is delighted to have been asked back by WOS as Musical Director for *Patience*. Far more comfortable beneath the boards rather than treading them, Marcus has once again enjoyed working with such a talented team of singers, musicians and crew. Previous G&S experience includes *Pirates*, *Iolanthe*, *Trial by Jury* and *The Mikado*. If all goes well, he hopes to be asked back as MD again. Who knows, they may even let him loose on a musical!



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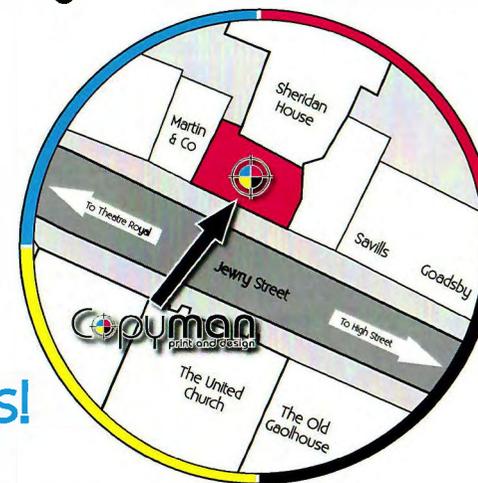
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Nearly 100 different life-preserving or ward support items have been donated in recent years, ranging from £20 to over £150,000 and this year £27,000 has been allocated to a number of wards throughout the hospital. Funds are raised through membership of the Friends, as well as from donations, legacies and various fund raising events. Please give generously, as most of us will need to receive some form of hospital treatment during our lifetime and, who knows, the equipment used to treat you might well have been financed, in whole or in part, through money donated by the Friends. *Thank you.*

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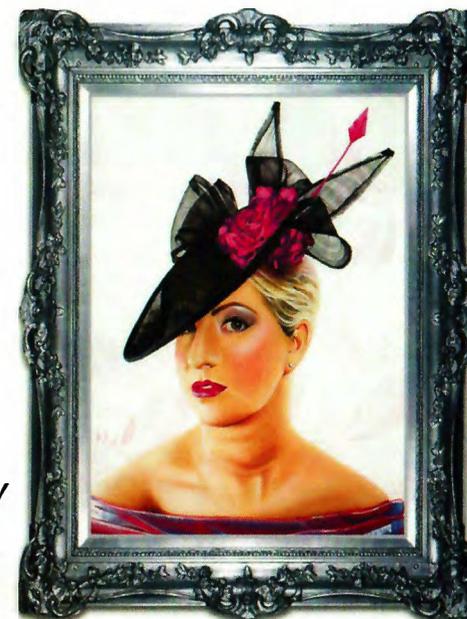
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Future Plans

High Society
13-17 May 2014

'Little One', 'Who Wants to be a Millionaire?', 'Well, Did You Evah!', 'True Love', 'You're Sensational', 'It's All Right With Me', 'I Love You, Samantha'.

If you wondered where you could hear all those classic songs, then wonder no more and come along to see our next production - Cole Porter's *High Society*.

High Society is a witty and romantic show with some delightful characters who find themselves in a variety of situations: confusing, romantic, embarrassing, shocking and absurd; all happening within a setting that is sophisticated and class-aware. The show is full of humour: gentle, boisterous, saucy, slapstick and silly!

The show is directed by Liz Petley-Jones who has appeared in numerous WOS productions and who has a wealth of experience in directing school productions - as well as adults! Music is under the expert direction of Keith Pusey who is a former head of music at Winchester College.

Why not come and join in! We always welcome new members (particularly men!) and on this occasion we are looking for a young(ish) girl who could play the part of Dinah who is meant to be a teenager. The information evening is at the United Church in Jewry Street on Monday 25 November at 7:45 pm and auditions are at All Saints Primary School on Sunday 8 December (full details will be given at the information evening).

Oh What a Lovely War!
11-15 November 2014

We are proud and delighted to announce that in a year's time, opening on Remembrance Day, and during the year which commemorates 100 years since the outbreak of the First World War, our autumn 2014 production will be *Oh What a Lovely War* - the classic Joan Littlewood musical entertainment. Suzanne Hall will direct this amazing piece of ensemble theatre. Plans are already taking shape and discussions around publicity have begun with the "To Honour a Promise" team and Winchester Rotary. Keep an eye on the WOS website for more details as this exciting project develops!



HIGH SOCIETY

13-17 MAY 2014



WILL BE OUR NEXT SHOW!

Information evening: Monday 25th November 2013, 7:30pm,
United Church, Jewry Street, Winchester SO23 8RZ

Come along and find out more about us - new members are
always welcome, whether as performers or backstage.

Further details: Katie Hickson, Production Manager
email - production@winchester-operatic.org.uk



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