

The Jersey Gilbert and Sullivan Society
presents

PATIENCE

OR

BUNTHORNE'S BRIDE

TUESDAY 18TH MAY 2010

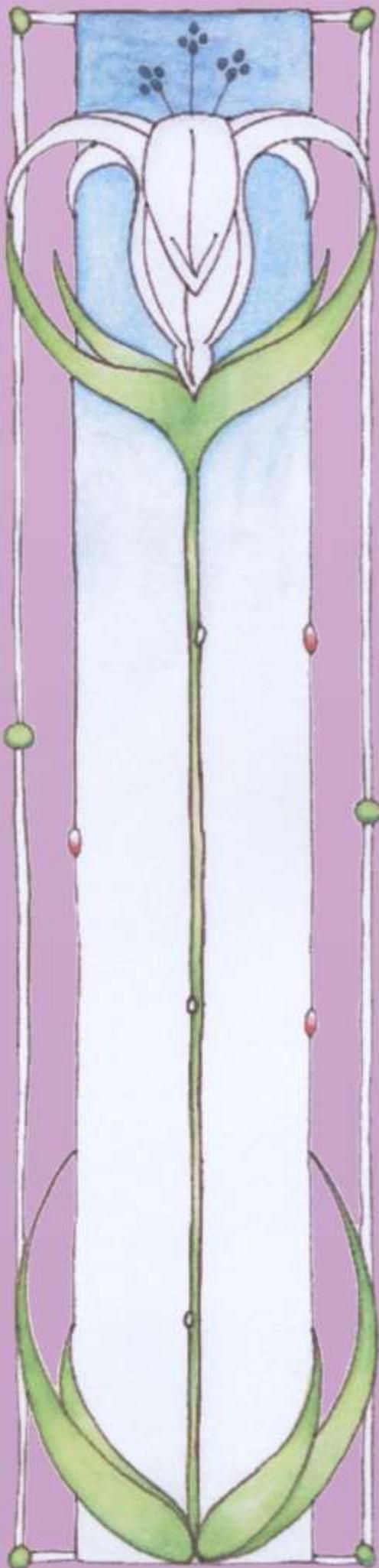
TO

SATURDAY 22ND MAY 2010

JERSEY OPERA HOUSE

MARIA STEGENWALNER - DIRECTOR

JOHN SHIELD - MUSICAL DIRECTOR



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The curtain rises to reveal a group of love-lorn young ladies, all hopelessly in love with Reginald Bunthorne, a “fleshy poet”, whom they follow endlessly. Alas, their love is unrequited for Bunthorne is in love not with the high-born Ladies, but, as the Lady Jane points out, with Patience, the village milk-maid, who has never loved anyone except an aunt and cannot understand this thing called love which seems to carry with it such an air of misery.

Patience

A synopsis

Libretto by W.S Gilbert
Music by Arthur Sullivan

Patience reveals that the 35th Dragoon Guards have halted in the village and will soon be amongst them. But the Ladies care nothing for Dragoon Guards. A year before they were all engaged to them, but the intervening twelve months has wrought its changes. Their tastes have been etherealized and their perceptions exalted. And leaving Patience even more confused than before, they depart to pay their daily homage to Bunthorne.

No sooner have they departed than the Dragoons arrive, resplendent in their scarlet uniforms, and their Colonel describes in some detail the attributes of a Dragoon. Hardly has he done so than the Ladies reappear, this time with Bunthorne. The soldiers are eager to resume their acquaintance, but the Ladies pay scant regard to these brash, military men who now appear to them to lack any sense of what is truly beautiful in the World. All the while Bunthorne is, it would seem, completely wrapped up in a frenzy of composition until at last his poem is finished. He reads it to the uncomprehending Dragoons and the adoring Ladies, after which all depart in opposite directions. Immediately, Bunthorne returns and confesses that his entire demeanour is an affectation, a sham, assumed purely for the purposes of gaining the adoration that is bestowed on him so liberally.

He is joined by Patience and declares his love for her, but she doesn't understand him or his strange way of talking and tells him that she could never love him. He is heart-broken and rushes away. Patience wonders to herself what all this strange talk of love means when the Lady Angela appears. The Lady Angela is fascinated by the fact that Patience has never experienced love. They talk and Patience lets slip that there once had been someone when she and the object of her love were but small children. Lady Angela retires and Archibald Grosvenor, poet and aesthete, wanders into view, at first unrecognized by Patience. The moment she realises that here is her childhood sweetheart, they renew their love for each other. But it cannot be. Archibald Grosvenor is the very embodiment of perfection and Patience has just been advised that true love is the one unselfish emotion. To marry Grosvenor would thus be a very selfish act and they part.

Bunthorne has decided that the only way to resolve the problem of who to marry is to put himself up to be raffled for. All the Ladies, including, to the consternation of Bunthorne, Lady Jane, buy a ticket. The raffle is on the point of being drawn when Patience arrives having decided that the “utterly unselfish” thing to do is to agree to marry Bunthorne. The Ladies drift back to the Dragoons, but then Grosvenor wanders in and declares himself an aesthetic poet. The Ladies flock to him. Bunthorne is jealous and the Dragoons disgusted.

ACT II

Lady Jane, no longer in her first youth, is discovered lamenting the fact that Bunthorne has rejected all her advances. Disconsolate, she departs and Grosvenor appears surrounded by the young Ladies. Their attentions are “simply cloying” and he appeals for a brief respite. Reluctantly, they agree. Patience, who has escaped from Bunthorne, wants to know whether Grosvenor still loves her. Reassured, she nevertheless rejects any hint of an advance from him.

Meanwhile, Bunthorne is followed, limpet-like, by the formidable Lady Jane. No matter how much he snaps at her, she clings to him. He is incensed that all the young ladies have abandoned him for Grosvenor. “Not all,” says Lady Jane and offers to help Bunthorne to beat Grosvenor at his own game.

On their departure, the three Officers, somewhat hesitantly, appear - all dressed in aesthetic garb. The Lady Angela and the Lady Saphir find them and are so taken with this transformation that their “hearts go out to them”, although since there are three officers, but only two ladies, there is some debate as to who should have whom.

When the rival poets meet, Bunthorne persuades Grosvenor to agree to become a common-place young man and make a complete change, whilst Bunthorne himself will become much more pleasant. Grosvenor departs and Patience appears just as Bunthorne is dancing around in celebration of his success. She is delighted and falls into his arms until she realises that, since he is now reformed, to love him would be a very selfish act – and love is unselfish. Bunthorne is about to relapse when Grosvenor returns, in a tweed suit, followed by all the Ladies similarly attired. Since he is now a commonplace young man, Patience can marry him. The Dragoons and the Ladies resume their engagements (yet again) and Bunthorne is left to take Lady Jane.

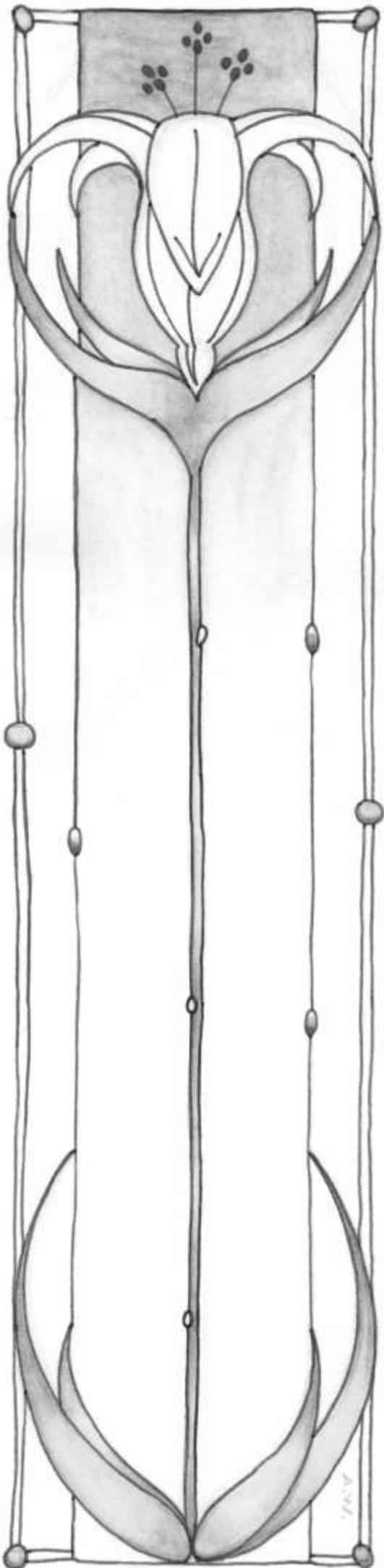
Or is he?

“Patience” and the *Æsthetic Movement*

First seeing the light of day in 1881, “Patience”, described as “an *Æsthetic Opera*”, was the sixth collaboration between W. S. Gilbert and Arthur Sullivan after the Victorian impresario Richard D’Oyly Carte had brought them together again. It was written at a time when the Victorian Age was at its most magnificent. Five years before, Disraeli had made Victoria Empress of India, with the attendant pomp and circumstance, and “uniforms handsome and chaste” could be seen all around.

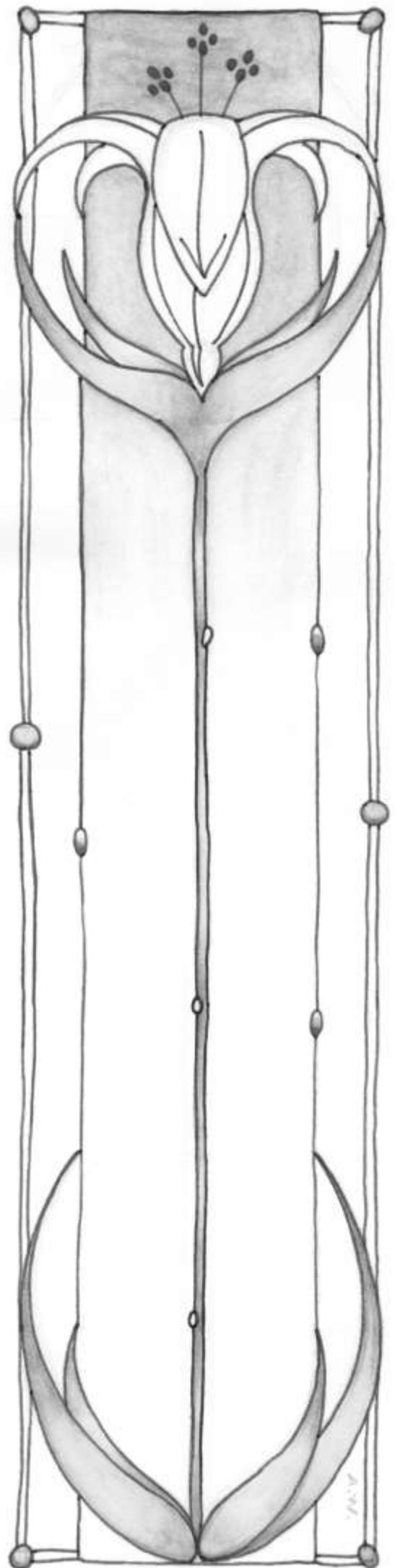
We tend to think of the Victorian Age as one of tremendous self confidence when the British Empire was at its zenith and the country was, in general terms, prosperous. The Middle Classes were in the ascendant, the towns and cities were expanding and all seemed prosperity. But whilst much of this is true, it should not be forgotten that the Nineteenth Century saw fundamental changes in all walks of life. The Corn Laws had left agriculture in dire straits and for most of the first half of the century farmers and their workers were in considerable distress. In the burgeoning factory towns, a similar distress could be observed caused by the new coal mines and cotton mills. The life of the general populace was far from comfortable - as was expressed by Disraeli in his novel “*Sybil*” published in 1845. Three years later revolutions occurred throughout Europe, and, although England remained free from such upheaval, in that same year there arose what was known as Chartism, the first big movement of working-class self help. In the world of religion, the broad based Church of England, comprising a wide range of beliefs, was in large part an evangelical church, but during the 1830s a High Church Tractarian Movement split away from this evangelism in what became known as the Oxford Movement. (Although Gilbert’s initial idea was to satirize the *Æsthetic Movement*, he changed course and re-worked the plot as a satire on the Anglo-Catholic Tractarian Movement and its attendant rituals, basing the opera on an earlier Bab Ballad, “*The Rival Curates*”, but later decided that this might be a step too far and that a satire of the Church in Victorian England might not be too well received. He thus reverted to his original idea of rival poets.)

Nor was the world of art free from tumult. In 1848, the Pre-Raphaelite Brotherhood, poets and painters, was formed by Holman Hunt, Millais (whose forebears came from Jersey) and Dante Gabriel Rossetti. The Early Victorians, with their growing prosperity, experimented with all kinds of new and untried methods and techniques of construction which affected both art and architecture and, in many cases, left those two worlds devoid of shape and beauty. The Pre-Raphaelites, who considered that the *malaise* had begun not decades but centuries before, wished to return to the techniques of the early Italian painters who came before Raphael and some twenty years later, in 1870, this aversion to the perceived ugliness of contemporary art was the target of the *Æsthetic Movement*.



Originally, the Æsthetic Movement was anything but absurd. It grew out of a number of sources, including Pre-Raphaelism, and was particularly associated with the Arts and Crafts Movement of which William Morris was a prime mover. Its pervading principle was “Art for Art’s Sake”. Æsthetes emphasized art over everything else and were particularly influenced by the work of Japanese artists and designers (both Bunthorne and Lady Jane refer to the Japanese influence). Nor was it limited to painting and design. One could go along to St James Hall on a Monday Evening to hear classical concerts (the “Monday Pops” of which Grosvenor sings) or view the latest paintings at Burlington House or see Henry Irving and Ellen Terry at the Lyceum Theatre. There was thus an outpouring of Art that enriched mid-Victorian life. However, it had not been without its critics. As early as 1871 the critic Robert Buchanan had criticised Dante Gabriel Rossetti whom he described as a “fleshly poet” (Gilbert gives the same soubriquet to Bunthorne). By 1881, when the Opera was written, the Movement had reached absurd proportions and it was not unknown for æsthetes, “most intense young men”, to “walk down Piccadilly with a poppy or a lily in their Mediæval hand”. In satirizing the movement, Gilbert was not alone. In *Punch* George Du Maurier, the grandfather of Daphne Du Maurier (and also, incidentally, the grandfather of the five boys who had inspired James Barrie to write *Peter Pan*), had been writing articles for some time ridiculing the excesses of the Movement, whilst F. C. Burnand, with whom Sullivan had collaborated fifteen years before on *Cox and Box*, had written a farce, *The Colonel*, which was enjoying huge success. This success was shared by Gilbert and Sullivan in their new opera which ran for a very respectable 578 performances, starting at the Opera Comique and, once Carte’s new theatre was built, then becoming the first opera to be performed at the Savoy Theatre.

Gilbert always feared that “Patience” was the one opera that would be too much of its time to last. But although, ostensibly, a satire on a particular movement, the opera in fact satirises affectation generally, whether it be of an artistic or a military kind. Bunthorne and Grosvenor survive on female adoration, but the Dragoons are equally, but perhaps rather more awkwardly, intent on charming the ladies. The Colonel states quite openly that when he first put his uniform on it was “plain to the veriest dunce that every beauty will feel it her duty to yield to its glamour at once.” Gilbert was a keen and accurate observer of humankind and he need not have had any fears. Human nature is unchanging and we are all aware that affectation is to be found just as much in our own day as in his. The opera is as fresh today as it was when it first appeared nearly a hundred and thirty years ago.



Forthcoming Events:

8th October 2010 30th Anniversary Celebration at Jersey Arts Centre
 May 2011 The Gondoliers
 Please note the above dates in your diaries

The Jersey Gilbert and Sullivan Society has performed the following :

Ruddigore	Lido de France	1982	Iolanthe	The Jersey Opera House	1995
The Mikado	Lido de France	1983	HMS Pinafore	The Jersey Opera House	1996
The Pirates of Penzance	Lido de France	1984	Trial by Jury	The Magistrate's Court	1997
Iolanthe	Lido de France	1985	Patience	The Jersey Arts Centre	1998
The Gondoliers	The Jersey Opera House	1986	The Grand Duke	The Jersey Arts Centre	1999
Trial by Jury & HMS Pinafore	The Jersey Opera House	1987	The New Savoyards Concert	The Jersey Arts Centre	2000
Mr. Gilbert and Mr. Sullivan	The Jersey Opera House	1987	The Mikado	The Jersey Opera House	2001
The Yeomen of the Guard	The Jersey Opera House	1988	Utopia Limited	The Jersey Arts Centre	2001
Patience	The Jersey Opera House	1989	The Yeomen of the Guard	The Jersey Opera House	2002
The Mikado	The Jersey Opera House	1990	The Gondoliers	The Jersey Opera House	2003
The Sorcerer	The Jersey Opera House	1991	The Pirates of Penzance	The Jersey Opera House	2004
Cox & Box	The Jersey Arts Centre	1991	HMS Pinafore	The Jersey Opera House	2005
The Pirates of Penzance	The Jersey Opera House	1992	Ruddigore	The Jersey Opera House	2006
Trial by Jury	The Jersey Arts Centre	1992	Iolanthe	The Jersey Opera House	2007
The Gondoliers	The Jersey Opera House	1993	Sorcerer	The Jersey Opera House	2008
Princess Ida	The Jersey Arts Centre	1993	The Mikado	The Jersey Opera House	2009
Ruddigore	The Jersey Opera House	1994and various concerts throughout the years		

I wish to join the Jersey Gilbert and Sullivan Society

Name.....

Tel No.....

Address.....

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E Mail.....

Please circle if applicable: Soprano, Tenor, Contralto, Bass, Soloist, Chorus

General Interests: Please circle if applicable

Front of House, Backstage, Set Construction or Painting, Musical Direction, Directing, Orchestra
 Choreography Wardrobe Make-Up

Other interests or talents.....

.....

Membership:

(Cheques should be made payable to The Jersey Gilbert and Sullivan Society)

Adult: £25 Family: £45 Student or Senior Citizen: £20

Signed.....Date.....

Please return to: William Millow, 2 St Julien Apartments, Langley Park, St Saviour, JE2 7ND

Acknowledgements

The Director, Company and Society would like to take this opportunity of acknowledging their gratitude to the following people and organisations for their assistance in staging this production:

The Staff of The Jersey Opera House, Standard Bank Jersey Limited, Jersey College for Girls Preparatory School, Julie Millow, Anne Hembry, Andrew Parker, Fiona Le Goupil, Mark and Terri Bond, Moore Stephens Jersey, Jersey Tourism, Jersey Evening Post, BBC Radio Jersey, Channel 103FM, Christine Hyde, Jersey Instrumental Service, JADC, Jersey Green Room Club and Romerils.

Musical Numbers

Overture

ACT I

1. **Chorus of Maidens with Solos** (Angela and Ella)
"Twenty love-sick maidens we"
2. **Recitative** (Patience, Saphir, Angela and Chorus) –
"Still brooding on their mad infatuation" and Song
(Patience) – *"I cannot tell what this love may be"*
- 2A. **Chorus of Maidens** (Exit)
"Twenty love sick maidens we"
3. **Solo** (Colonel) and **Chorus of Dragons**
"The soldiers of our Queen"
4. **Chorus with Solos** (Angela, Ella, Saphir and Bunthorne)
"In a doleful train two and two we walk"
- 4A. **Chorus of Maidens** (Exit)
"Twenty love-sick maidens we"
5. **Song** (Colonel)
"When I first put this uniform on"
6. **Recitative and Song** (Bunthorne)
"Am I alone and unobserved"
7. **Duet** (Patience and Angela)
"Long years ago, fourteen maybe"
8. **Duet** (Patience and Grosvenor)
"Prithee, pretty maiden"
- 8A. **Duet** (Patience and Grosvenor)
"Though to marry you would really selfish be"
9. **Finale Act 1**
"Let the merry cymbals sound"

ACT II

1. **Chorus of Maidens**
"On such eyes as maidens cherish"
2. **Recitative and Song** (Jane)
"Sad is that woman's lot"
3. **Chorus of Maidens**
"Turn, oh turn in this direction"
4. **Song** (Grosvenor) and **Chorus of Maidens**
"A magnet hung in a hardware shop"
5. **Song** (Patience)
"Love is a plaintive song"
6. **Duet** (Jane and Bunthorne)
"So go to him, and say to him"
7. **Trio** (Duke, Major and Colonel)
"It's clear that mediaeval art"
8. **Quintet** (Angela, Saphir, Duke, Major and Colonel)
"If Saphir I choose to marry"
9. **Duet** (Bunthorne and Grosvenor)
"When I go out of door"
10. **Song** (Grosvenor) and **Chorus of Maidens**
"I'm a Waterloo House young man"
11. **Finale**
"After much debate internal"

John Shield - Musical Director

John is very grateful to Messrs Gilbert and Sullivan as he thoroughly enjoys being involved in their operettas, whether he is seen on stage or contributing behind the scenes. This provides a nice contrast to his many other musical and theatrical activities and interests.



Maria Stegenwalner-Director

Maria has been a confirmed G&S fan since she saw a production of HMS Pinafore at the Opera House when she was a child. She enjoys singing, acting and directing in equal measure – and enjoyed directing Patience for the Society in 1998 so much, that she has come back for more! When she's not directing, she enjoys singing in Polyphonie, and with Lizzy and Karen in the 3rd Degrees

Pat Macdonald - Choreographer

Pat, who originally came from Sri Lanka, moved to Jersey in the 1960's. She has taught dancing for 50 years and in that time has worked for the Jersey Green Room Club, the Jersey Amateur Dramatic Club, the Jersey Gilbert and Sullivan Society, College and the St. Martin's Old-Time Musical Society.

Dramatis Personae

Officers of Dragoon Guards:

Colonel Calverley	Mark Bond
Major Murgatroyd	David Frank
Lieutenant the Duke of Dunstable	Michael Halsey

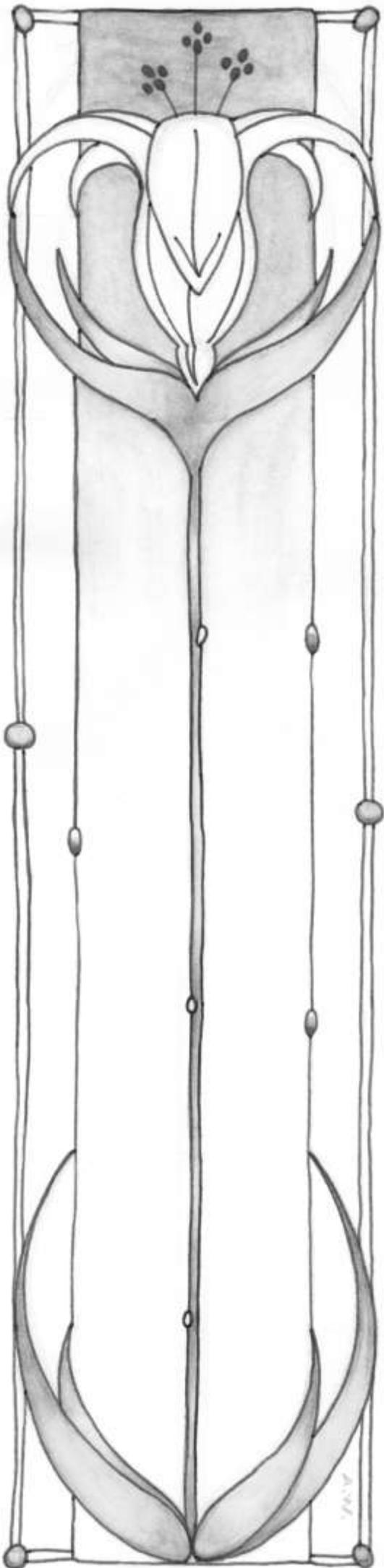
Reginald Bunthorne (a Fleshly Poet)	Michael Blackie
Archibald Grosvenor (an Idyllic Poet)	William Millow
Mr Bunthorne's Solicitor	Geoffrey Cornwall

Rapturous Maidens:

The Lady Angela	Nicola Austin
The Lady Saphir	Liz Morin
The Lady Ella	Karen Syvret
The Lady Andrea	Andrea Rosenfeld
The Lady Arianna	Arianne Morin
The Lady Bethania	Bethany Millow
The Lady Wendy	Wendy Balderson
The Lady Jane	Sue Chipperfield

Patience (a Dairy Maid)	Gitte-Maj Donoghue
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Director	Maria Stegenwalner
Musical Director	John Shield
Rehearsal Accompanist	Julie Millow and Anne Hembry
Choreographer	Pat Macdonald
Deputy Stage Manager	Andrew Wooton
Set Design and Construction	Andrew Jelley and Peter Winn
Lighting Design and Operator	Mike Wynes
Sound	Jersey Opera House
Prompt	Jane Fox
Wardrobe	Jennifer Wilkinson
Make-up	Terri Bond
Costume Hire	Utopia Costumes and Chorus Line
Wigs	Shepperton Wig Company
Poster and Programme design	Andrew Wooton
Printing	MailMate



Orchestra

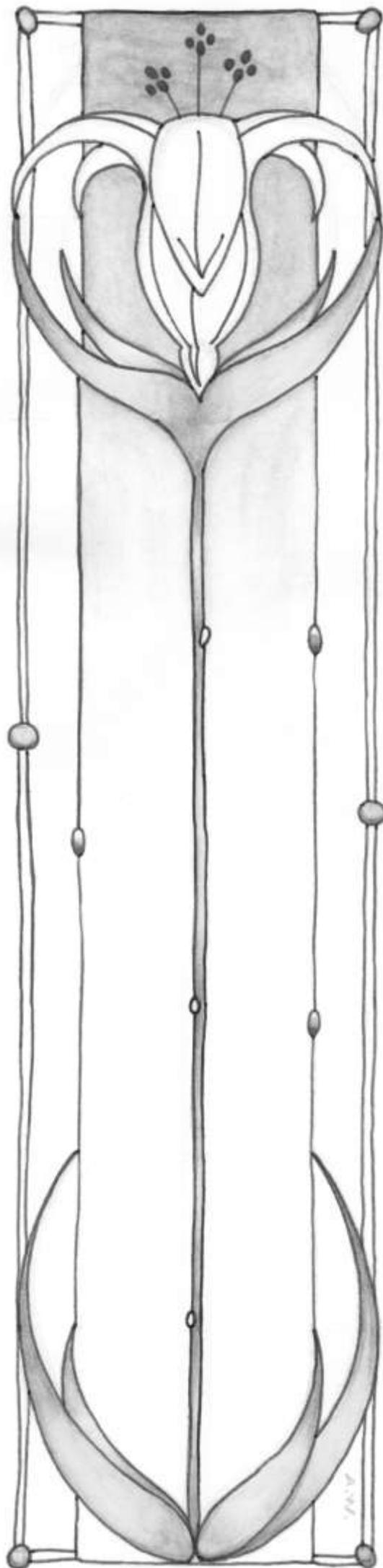
Violin Leader	Pat Woodsford
Violins	Julie Riley, Keith Fox, Alex Hopkin
Viola	Sarah Dodds
Cello	Laura Poingdestre
Bass	Hugh Morshead
Flutes	Helen Poingdestre Andrew Goodyear
Clarinets	Mim Fillmore, Laura Poingdestre
Oboe	Jean Hall
Bassoon	Nick Hubbard
Trumpets	Julian Smyth, David Taylor
Trombone	David Manning
Percussion	Tom Ashcroft
Keyboard	Emily Poingdestre
Piano	Julie Millow

Ladies' Chorus

Kate McCaffrey
Jennifer Ellenger
Victoria Halston
Hannah Higginson
Lydia Higginson
Anne-Marie Neale
Fiona Wilson
Anne Ogley
Anne Platts
Emily Snell
Regina Thomsen
Susan Turnbull

Gentlemen's Chorus

Clive de la Cour
Graham Austin
Jean-Jacques Morin
Stephen Higginson
Andrew Jelley
Mike Labey
Andrew Parker
Frank le Quesne
Peter Routier
Dominic Wilson
Peter Winn



GLOSSARY

Act I.

Cynosure: A centre of attraction.

Colonel Calverley's Song

Receipt: Recipe.

Nelson: Horatio Nelson (1758-1805) Vice-admiral and hero of the Battle of Trafalgar (1805), during which he was killed.

The Victory: Nelson's flagship at the Battle of Trafalgar.

Bismarck: Architect of the unification of Germany, of which he was Chancellor 1871-1890.

Fielding. Henry Fielding (1707-54), the author of *Tom Jones*.

Paget: Sir Joseph Paget (1814-99), an eminent surgeon and pathologist.

Jullien: Louis Antoine Jullien (1812-60), a French born conductor who organised concerts and operatic performances at Drury Lane.

Macaulay: Thomas Babington Macaulay (1800-59), the Whig politician whose magnum opus was *The History of England*.

Boucicault: Dion Boucicault (1822-90), Irish actor and playwright (who thereby rendered "the pathos of Paddy" i.e. the Irish).

Sodor and Man: The diocese of Sodor and Man, founded in 447 and one of the oldest dioceses in Britain. Horatio Powys (1805-77) was Bishop from 1854 until his death and stringently upheld the rights of the See which involved him in much litigation.

D'Orsay: Count Alfred D'Orsay (1801-52), a leader of fashion in Paris and London.

Dickens: Charles Dickens (1812-1870).

Thackeray: William Makepiece Thackeray (1811-62), 19th Century novelist.

Victor Emmanuel: Victor Emmanuel II (1820-78), King of Italy.

Pevekil: Sir Geoffrey Pevekil, an old Cavalier who lived in the Peak District of Derbyshire, is the hero of Sir Walter Scott's novel *Pevekil of the Peak*.

Thomas Aquinas: Italian theologian and philosopher (1227-74). Canonized in 1323.

Doctor Sacheverell: Henry Sacheverell, (1672-1724), English clergyman, critical of the Whig Government.

Tupper: Martin Tupper (1810-89), a popular Victorian author and philosopher.

Tennyson: Alfred Lord Tennyson (1809-92). Became Poet Laureate in 1850.

Defoe: Daniel Defoe (1660-1731) Author of *Robinson Crusoe* (1719).

Anthony Trollope: (1815-82), Post Office official and novelist.

Mr. Guizot: François Guizot (1787-1874), French politician and historian.

Mephisto: Mephistopheles, a made up name for a medieval devil.

Lord Waterford: Henry Beresford, 3rd Marquis of Waterford (1811-59), a well-known practical joker who met his death whilst hunting.

Roderick: Either Roderick Dhu, a Scottish outlaw defeated by the Saxons who appears in Scott's narrative poem *The Lady of the Lake*, or Roderick, the last Gothic king of Spain, whose overthrow by the Moors is the subject of Scott's poem *The Vision of Don Roderick* and Southey's *Roderick, the last of the Goths*.

Paddington Pollaky: Ignatius Paul Pollaky (d. 1918), London's first eminent private detective. He had an inquiry office at no. 13 Paddington Green from 1865 until 1882.

Odalisque: An Eastern female slave or concubine, especially in a Turkish Sultan's harem.

Caesar: Caius Julius Caesar (100 B.C. - 44 B.C.) Roman general and politician, assassinated on the Ides of March.

Hannibal: (247 B.C. - 182 B.C.) Carthaginian General and enemy of Rome. Led an army across the Alps into northern Italy in 218 BC.

Sir Garnet: Sir Garnet Wolseley (1833-1913) who took part in and significantly influenced every campaign between the Crimea and the Boer War. To Disraeli he was 'Our Only General', while to many soldiers and to the public at large he epitomised the virtues they most admired: exceptional personal bravery and an unshakeable belief in the virtues of the British Empire.

The Stranger: Tragedy by Benjamin Thompson based on a German tale about a Count who leaves his wife and roams the world known only as 'The Stranger', first performed in 1798.

Manfred: Probably the eponymous hero of Byron's dramatic poem rather than the King of Naples and Sicily who died at the battle of Benevento in 1266.

Beadle of Burlington: One of the three beadies who patrolled the Burlington Arcade just off Piccadilly in London's West End.

Richardson's show: A travelling show which included melodrama, pantomime etc., which was a major attraction at Victorian fairs.

Mr. Micawber: A character in Dickens's *David Copperfield* who frequently suffered temporary financial embarrassments and was always expecting something to turn up.

Madame Tussaud: The waxwork modeller who came to England in 1802.

Amaranthine: Unfading.

Asphodel: A plant of the lily family, the immortal flower of Elysium.

Calomel: Mercurous chloride used as a purgative.

Colocynth: Plant common in Asia and North Africa whose pulp is used to make a purgative.

Aloe: A plant with a bitter juice which is also used as a purgative.

Empyrean: Formed of pure fire or light; refined beyond aerial substance, pure.

Della Cruscan: Affectedly sentimental school of poetry started by Englishmen in Florence in the eighteenth century, taking its name from the Florentine Accademia della Crusca, an organization founded in 1583 to "purify" the Italian language.

Early English: The earliest phase of English Gothic Architecture belonging to the 13th century.

South Kensington: In the nineteenth century, an artistic area of London including the School of Design and several recently founded museums.

Hessians: A type of boot worn by troops which were invented in the German state of Hesse.

Peripatetics: Wanderings. It is also the term given to the philosophy of Aristotle who used to walk about as he taught his followers.

Queen Anne: She reigned from 1702-14. The style of red brick domestic architecture which was springing up in the 1870s in South Kensington and elsewhere was called "Queen Anne".

Empress Josephine: The wife of Napoleon Bonaparte who held a brilliant court and established Paris as the artistic capital of the world.

Plato: The Greek philosopher. Platonic love is a condition of friendship and affection devoid of any sexual connotation.

Elysian Fields: The abode of the souls of the virtuous, in Greek mythology.

Acelandama: A field of blood or scene of great slaughter; originally the potter's field purchased with the money given to Judas for betraying Jesus.

Eros: The Greek god of love, equivalent to the Roman god Cupid.

Chronos: The Greek word for time.

Pandæan pleasure: Pan, the Greek god who presided over shepherds and their flocks, delighted in rural music and is often depicted playing his row of pipes.

Daphnephoric: Daphne, a nymph who rejected every lover was pursued by Apollo and was changed into a laurel tree to escape his attentions.

Blue and white: Blue and white oriental ceramics were fashionable in the 1870s and 1880s.

Fish in the sea: "There are plenty of good fish in the sea" means that you should not worry if you have missed one opportunity, there will soon be another.

Lip-salve: Ointment for the lips.

Pearly grey: Face powder.

Decalet: A ten-line poem.

Emetical: Nauseating (or worse).

Quiddity: A captious nicety in argument, a quirk or quibble.

Botticellian, Fra Angelican: Like the works of the early Renaissance artists Botticelli (c.1445-1510) and Fra Angelico (1400-1455). The Victorian Pre-Raphaelites aimed to return to their pure style of art, i.e. the style of art before it was corrupted by the academic and classical approach of Raphael.

Narcissus: In Greek mythology, a beautiful youth who was condemned to fall in love with his own reflection.

'High diddle diddle': Presumably the nonsense verse "High diddle diddle, the cat and the fiddle."

Half-bred black-and-tan: A mongrel dog so coloured.

'Hops': Informal dances.

'Monday Pops': Popular series of classical music concerts organised by Chappell's, the music publishers, and held in St. James's Hall.

Bank-holiday: Two Acts of Parliament had established Boxing Day, Easter Monday, Whit Monday and the first Monday in August as bank (i.e. public) holidays.

Francesca di Rimini: An Italian lady of the 13th century who committed adultery with her husband's brother whose story was immortalised in Dante's "Inferno".

Miminy-piminy: An expression meaning over refined, finicky.

Je-ne-sais-quoi: Literally "I know not what".

Chancery Lane: A street in the area of London occupied by courts and the legal profession. A "Chancery Lane young man" translates as a lawyer's clerk.

Somerset House: A large and imposing building between the Strand and the Embankment erected in 1776 which has housed many Government Departments over the years. A "Somerset House young man" could be a junior Civil Servant.

Greenery-yallery: Green and yellow were colours much favoured by the Pre-Raphaelites.

Grosvenor Gallery: Gallery in Bond Street, London founded by Sir Coutts Lindsay in 1877 where the Pre-Raphaelites exhibited. It was crucial to the Aesthetic Movement.

Sewell & Cross, Howell & James: High-class drapers and costumiers in Soho and Regent Street respectively.

Waterloo House: A large and imposing Regency building near Trafalgar Square which was occupied by another leading drapery firm, Halling, Pearce and Stone.

Swears and Wells: A famous firm of furriers and costumiers.

Madame Louise: A fashionable Regent Street milliner.



Michael Blackie
– Reginald Bunthorne

Michael Blackie's first principal role was as Malvolio in *Twelfth Night* whilst still at school. This was followed by Lady Jane, the contralto lead in *Patience*, and Sir Despard Murgatroyd in *Ruddigore*, a role he has twice played for the Society. A member almost from the start, he has appeared in all but two of its productions and taken a principal

role in all the operas. He is now in his second term as Chairman (previously 1984 to 1989).

Away from the Savoy Operas, he has appeared with the Jersey Green Room Club, the Jersey Amateur Dramatic Society and the Samarès Players, in roles as diverse as the Barrister in *The Winslow Boy*, the Count in *Incident at Vichy*, Sir John in *Me and My Girl*, Duncan in *Macbeth* and Noel Coward in *Noel and Gertie*. He was the Narrator for *Cinderella* with the Jersey Symphony Orchestra in 2006 and the Compère for Hayley Westenra's concert at The Opera House. He has sung with The Songsmiths and is a member of Holy Trinity Church Choir. His most recent venture has been into radio drama in The Interview broadcast on BBC Radio Jersey.



William Millow
– Archibald Grosvenor

Will first acted at school as Quince in *A Midsummer Night's Dream* and the Porter in *Macbeth*. At Warwick University, he played the trumpet in the Brass Society and sang in a gospel choir. He currently sings with the Cantabile Ensemble and Polyphonic and has sung with the Jersey Festival Choir. He studies

singing and piano with Roy Picot, recently gaining his Grade 6 singing examination (and his Grade 3 piano!) and is a regular competitor at the Eisteddfod in the vocal classes. Last year, he was one of the soloists in the Festival Choir's performance of Handel's Messiah and took part in his first production by the St Martin's Musical Society. Will joined the G&S Society in 2005 and has been in every production since then, playing Strephon in *Iolanthe* in 2007, Dr Daly in *The Sorcerer* in 2008 and Ko-Ko in *The Mikado* in 2009.



Gitte-Maj Donoghue
- Patience

Gitte-Maj Donoghue is originally from Denmark and has lived in Jersey for 17 years. Her love of Gilbert and Sullivan began in Copenhagen when she played Mabel in *Pirates of Penzance* whilst studying music there. Her first production with the Jersey Gilbert and Sullivan Society was playing Phyllis in

Iolanthe in 1995. Gitte-Maj has a Master's degree in Music from Copenhagen University and a Diploma in Singing from Trinity College of Music. She is currently teaching music at Beaulieu Convent School and is involved with running the Jersey Instrumental Service's Youth Choir. She also has approximately 30 private singing students and is married with three children



Karen Syvret
– Lady Ella

Karen had speech and drama lessons with Eileen Senior whilst at school and regularly competed in the Eisteddfod. At Jersey College for Girls she played the title role in *The Duchess of Malfi* and Portia in *The Merchant of Venice*. She became a regular member of the Samarès Players, appearing

as Beatrice in *Much Ado about Nothing*, Titania in *A Midsummer Night's Dream*, Masha in Chekhov's *Three Sisters*, and Lydia in *The Rivals*.

She didn't begin singing until her late twenties, but then played Maria in *West Side Story*, Prince Charming in *Cinderella* and Jane in *Salad Days* for the Green Room Club. As a member of the Society she has had leading roles in *The Yeomen of the Guard*, *The Gondoliers*, *Iolanthe*, *Ruddigore* and *The Sorcerer*. At the last two Eisteddfods, she shared the Jersey Theatrical Cup. She studies singing with Gitte-Maj Donoghue and with Jane Highfield (Professor of Singing at the Royal Academy of Music and the Guildhall School of Music and Drama).



Sue Chipperfield
– Lady Jane

This is Sue Chipperfield's sixth outing for the G&S Society. Sue is having a brilliant time playing the "old trout" of the show - Lady Jane. She says being a member of the Society is great fun, enjoying equally being in the chorus or taking a principal role. As a child Sue took singing lessons with Amy

Luce, drama lessons with the late Daryl Rennolds and dance lessons with Valerie Guy. She participated for many years in the Eisteddfod and school plays and was a member of the Les Quennevais Players and the Jersey Green Room Club. Sue has also been a member of the Holmchase Singers for over 40 years and occasionally sings with the Festival Choir. She works at Hautlieu School, and is currently Head of Science teaching mainly Chemistry.



Nicola Austin
– Lady Angela

Nicola started singing at an early age with Jan Spooner Swabey and has been fortunate to play many lead roles in Worthing, Salisbury and at the lovely Bath Theatre Royal. Her favourite roles include Pitti-Sing in *The Mikado*, Lady Jacqueline in *Me and My Girl* and Tessa in *The Gondoliers*. Nicola moved to

Jersey with her husband Graham in 2004 and has continued to perform with many societies and compete in the Eisteddfod under the guidance of Gitte-Maj Donoghue.

Last year she was delighted to perform the role of Kate in *Kiss me Kate* for 4 performances with the JADC, followed at the Arts Centre by the extremely contrasting role of Beggar Woman in *Sweeney Todd* for the Green Room Club. Nicola was last seen with G&S as Constance in *The Sorcerer*. In her spare time Nicola can be found working as a pharmacist at Jersey General Hospital.



Liz Morin
– Lady Saphir

Liz Morin's first performance with The Jersey Gilbert and Sullivan Society was in 1984 in the chorus of *The Pirates of Penzance*, staged at the Hotel de France. Liz has been involved with the Society's productions on and off since then, either on stage or in the orchestra playing the cello, with breaks from the shows

due to studying off the Island, getting married and having children. Liz has had many solo roles in the Society's concerts and in full productions she has been a bridesmaid in *Trial by Jury*, Peep-Bo in *The Mikado*, Tessa in *The Gondoliers*, Kate in *The Pirates of Penzance*, Cousin Hebe in *HMS Pinafore*, Zorah in *Ruddigore* and the Fairy Queen in *Iolanthe*.



Mark Bond
– Colonel Calverley

Music has been a part of Mark's life as far back as he can remember. He began learning the piano at 5 and sang all the way through his school career, both in choirs (a treble solo in Benjamin Britten's, *St Nicholas*) and in school productions such as Purcell's *Dido and Aeneas* and Mozart's *The Marriage of Figaro* and *Così Fan Tutti*.

After leaving school, Mark moved onto more contemporary music with five years in a rock band including summer seasons in various holiday establishments around his home town of Torquay. During this time he continued his stage work with local Amateur Operatic groups which included appearing in German's *Merry England* and Novello's *King's Rhapsody* at the Princess Theatre.

For the last 25 years, Mark's musical focus has been on Church music, both classical and contemporary, and as well as being an organist, he has composed music for worship and also incidental music for commercial use.

On arriving in Jersey 7 years ago, Mark was encouraged to take the part of the Pirate King in the *The Pirates of Penzance* and has performed with the Society ever since. Parts played include The Carpenter in *H.M.S. Pinafore*, Sir Roderick Murgatroyd in *Ruddigore*, Lord Mountararat in *Iolanthe*, and Pish Tush in *The Mikado*.



David Frank
- Major Murgatroyd

David has been appearing in Gilbert and Sullivan shows since school times, far too many years ago to remember. His first outing in Jersey was in John Shield's production of *The Pirates of Penzance* in 1984. David has completed the full set of Gilbert and Sullivan shows not

once, but a couple of times since. He also sings with the Harmony Men and has dabbled with the Jersey Amateur Dramatic Club in various chorus parts.

When not working or singing, David bashes away on the piano and likes to chase little white balls around the golf course or chase his little white dog –Soufflé— around the beach. He tries not to annoy his wife, Julie, whilst attempting to memorise his lines – this takes up a fair amount of time.



Mike Halsey
– Lieutenant the Duke of Dunstable

Mike first became aware of Gilbert and Sullivan when young, listening to his father singing in the bathroom. His first Gilbert and Sullivan show was *The Mikado* - a school production, all boys, which, in touring four locations, gave its first five performances of the piece in Sweden. It was a fun trip for a 17 year old. With the

exception of last year's production of *The Mikado*, Mike has sung in every show and concert of the Society since 1998, and had the good fortune to enjoy principal parts in all the shows put on by the Society during the period except last year's *Mikado*. He is a pupil of - the very patient - Gitte-Maj Donoghue and he also sings with the Cantabile Ensemble.



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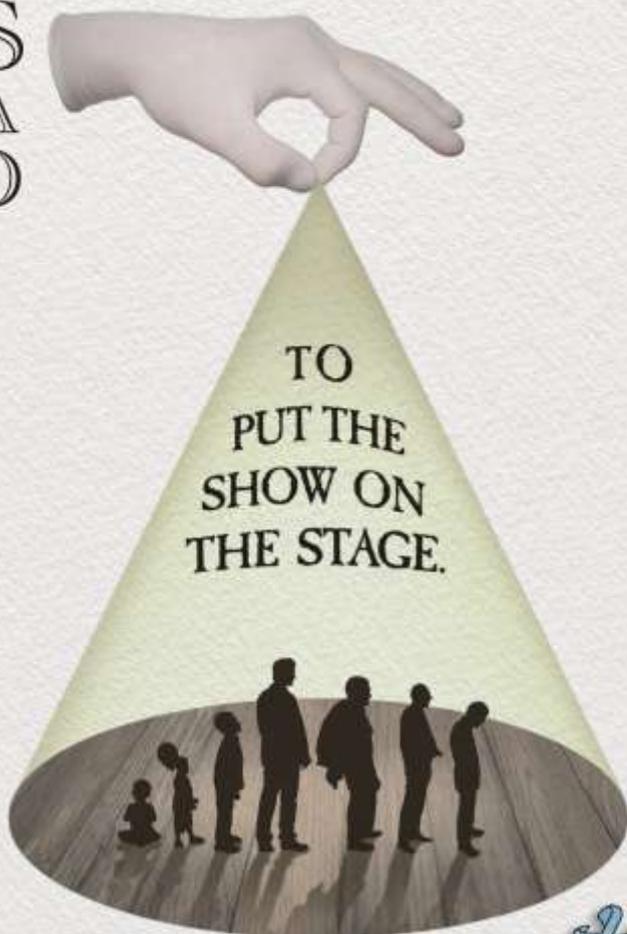
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