



Dunfermline
Gilbert and Sullivan Society
proudly presents

NODA
the even stage

Strictly Patience



19 - 21 February 2026, Carnegie Hall, Dunfermline
Thu & Fri Evenings at 7.30pm, Sat Mat at 2.30pm

WELCOME from our CHAIR

It is a real pleasure to welcome you all to Dunfermline Gilbert and Sullivan Society's production of Strictly Patience, a show with a new modern twist that is fun for everyone. Although the Society has performed the show three times in the past, I'm sure that this is the first time that Patience has appeared as a florist and not a milkmaid! When our committee asked Linda Milne if she would direct Patience, she was very enthusiastic. She suggested updating the story and setting it in the Strictly Come Dancing studio. We thought we'd better ask the BBC for permission to use the Strictly connection. They were very helpful and wished us luck! Thank you for your support for your local company tonight. Get ready for flowers, sparkles and glitter in our fab-u-lous production!

Sinead Beveridge

WELCOME from our HONORARY PRESIDENT

Dear friends,

It was a great privilege to be involved in last year's production of The Jury's Out. It never occurred to me at the time that I might find myself involved in tonight's production of Strictly Patience, playing the role of Lady Jane. Although I have recorded the role of Lady Angela with the D'Oyly Carte Opera Company and often sung Jane's song in concert, I have never played Jane on the stage and so it is with pleasure, and a deal of surprise, that I am making my debut in the role at a time in my life where, to quote Jane, "My charms are ripe and already they are decaying". I hope you will enjoy Gilbert's wit, Sullivan's musicianship and the talents of everyone involved in the production, both front and backstage.

Frances McCafferty

UP COMING NODA SHOWS IN FIFE

HMS Pinafore

Kirkcaldy Gilbert and Sullivan Society, 5th - 7th March, Adam Smith Theatre, Kirkcaldy

Frozen

Kirkcaldy Youth Music Theatre, 19th - 21st February, Adam Smith Theatre, Kirkcaldy

Come from Away

Kelty Musical Society, 28th April - 2nd May, Carnegie Hall, Dunfermline

Shrek the Musical

St Andrews Musical Society, 3rd - 7th March, Byre Theatre, St Andrews

Anything Goes

Markinch Amateur Operatic Society, 24th - 28th March, Markinch Town Hall

We Will Rock You

Lochgelly & District Musical Association, 27th - 30th May, Lochgelly Centre

STRICTLY PATIENCE

Carnegie Hall 19th-21st of February 2026

This year's production of *Patience* is a modernised version of the original opera which first opened in 1881 at the Opera Comique Theatre in London. The music and characters are unchanged but we have updated parts of the libretto and set the action around the Elstree Studios at Borehamwood, where *Strictly Come Dancing* is broadcast. Gilbert wrote the opera to satirise the aesthetic movement of the 1870's and 1880's. It proved to be one of the most popular of the collaboration works with Arthur Sullivan with an original run of 578 performances. On its opening night, no fewer than eight of the numbers received an encore!

Strictly Patience will be Linda Milne's second production with DGASS as director. Her work with the Society last year on the creation and staging of *The Jury's Out* was quite inspirational and she brings that enthusiasm to this new and updated version of *Patience* again this year. We welcome back many principals who sang with us in *The Jury's Out* last year. Jennifer Murray-Smith plays the title role of *Patience*. In the original work *Patience* was a milk maid. This was fine in 1881 but you don't get many milk maids in Borehamwood in 2026, so her occupation has been upgraded to that of a florist. Kenneth Maciver and Andrew Murray also return as the poets Bunthorne and Grosvenor, while our wonderful diva, Frances McCafferty, performs with us once again and is playing the part of Jane.

The ladies' chorus swoon over the poets and are led by Sinead Beveridge as Angela, Sharon Edgar as Saphir and Moira Duncan as Ella. There is never a year goes past without the chance to see and hear new talent at our annual show. This year we are very pleased to welcome Moira and we are very lucky that yet another former member of the Edinburgh Festival Chorus has joined our ranks. The ladies' military suitors are perplexed by the idea of the aesthetic movement resulting in much humour at their vain attempts to impress the fairer sex. Robin O'zóg takes on the role of Colonel Calverley and he is supported by Theodore Rankine-Fourdraine as the Duke of Dunstable and Eric Brown as Major Murgatroyd. This is Eric's first principal role with DGASS but many of our patrons will have seen him sing with Falkirk Opera and Linlithgow, Bo'ness and Larbert musical societies.

We are, of course, happy that the orchestra will be playing under the direction of Eddie MacLennan again this year. Without doubt he is one of the most appreciated members of the team and this is Eddie's 23rd year as our Musical Director!

Many of the G&S operas contain a large element of satire and ridicule but it has to be admitted that *Patience* has more contemporary satire than any of their other works. Much of the comedy in the opera stems from this satirical view of aesthetes such as Oscar Wilde and James Whistler. Yet, in spite of this ridiculing of the aesthetic movement, the popularity of *Patience* helped to publicise and even enhance the movement. So, please sit back now and enjoy the artistic hullabaloo played out in our 21st century version of *Patience*.

LIST OF CHARACTERS

Officers of the Dragoon Guards and Poets

Colonel Calverley.....Robin O'zóg
Major Murgatroyd....Eric Brown
Lieut. The Duke of Dunstable.....Theo Rankine-Foudraine
Reginald Bunthorne.....Kenneth Maciver
Archibald Anton du Grosvenor.....Andrew Murray

Rapturous Maidens

Angela.....Sinead Beveridge
Saphir.....Sharon Edgar
Ella.....Moira Duncan
Jane.....Frances McCafferty

Patience.....Jennifer Murray-Smith
Mr Bunthorne's Solicitor.....Linda Milne

SCENE: THE BACK LOT AT ELSTREE STUDIOS

There will be one interval of 20 minutes

Refreshments will be available from the Tiffany Lounge during the interval at every performance and also after the evening performance on Thursday and Friday

CHORUS AND ORCHESTRA



LINDA MILNE
DIRECTOR



EDDIE MACLENNAN
MUSICAL DIRECTOR

Rapturous Ladies

Margaret Brown	Joy Campbell
Anne Dolbear	Paula Frame
Karen Grant	Joan Langford-Johnson
Gwyneth Kirby	Angela Over
Ellen Patrick	Susan Reid
Clare White	Theresa Wilson

Dragoon Guards

Ian Anderson	Jack Archibald
Willie Campbell	Douglas Reid
Paul Graham	Michael Wilson

Orchestra

Leader	Vince Gray
1st Violin.....	Christine Munday
1st Violin.....	Rosemary Grady
2nd Violin.....	Wendy Gudgin
2nd Violin.....	Aurora Clifford
Viola.....	Robert Maguire
Violincello.....	Katie O'Neil
Double Bass.....	Catherine Frew
1st Flute.....	Craig Steedman
2nd Flute.....	Hannah Ford
Oboe.....	John Gourlay
1st Clarinet.....	Stuart Smith
2nd Clarinet.....	Melanie MacGregor
Bassoon.....	Christopher Johns
1st Trumpet.....	Steven Gray
2nd Trumpet.....	Mark Maylin
French Horn.....	Suzanne Jackson
Trombone.....	John Paterson
Percussion.....	David Wilson

Rehearsal Pianists

Carol Madden
Willie Campbell

SYNOPSIS

ACT I

On the back lot of Elstree Studios, a group of Star Struck Ladies are all in love with the aesthetic poet and dancer/come judge Bunthorne. Jane announces that Bunthorne has his heart set on the florist Patience, but Patience confesses that she has sadly, never loved anyone. The ladies' old sweethearts, the 35th Dragoon Guards, appear, led by Colonel Calverley, Major Murgatroyd and the incredibly rich Lieutenant the Duke of Dunstable. They arrive ready to propose marriage, only to discover their intendeds fawning over Bunthorne. They are rebuffed and mocked by their former sweethearts, who criticise their red and yellow uniforms as non-aesthetic.

Bunthorne then confesses that his aestheticism is a sham and, seeing Patience, he reveals that, like her, he does not like poetry, but she tells him that she cannot love him. However, Angela, one of Bunthorne's admirers, rhapsodises upon love as the one truly unselfish pursuit in the world so Patience, impressed, promises to fall in love at the earliest opportunity. By chance, Archibald Anton du Grosvenor arrives; another aesthetic poet/dancer/judge who turns out to be Patience's childhood love. He has grown to be infallible, and the two declare themselves in love but realise that as Grosvenor is a perfect being, it would be selfish for Patience to love him; thus, they must part.

Bunthorne is heartbroken and has chosen to raffle himself off to any of the ladies. The Dragoons attempt to reason with the ladies, who will not listen to them, as they are too busy clamouring for raffle tickets. Patience interrupts the proceedings and proposes to unselfishly sacrifice herself by loving the poet. A delighted Bunthorne accepts immediately, and his followers return to the Dragoons to whom they are engaged. All seems resolved until Grosvenor returns, and the women, finding him poetic, aesthetic, and far more attractive than Bunthorne, become his partisans instead.

Act II

Jane laments the passing years and expresses hope that Bunthorne will propose to her before it is too late. A weary Grosvenor, who is followed everywhere by the ladies, begs to be given a half-holiday from their attentions and Bunthorne is furious when Patience confesses her affection for Grosvenor.

The Dragoon officers then attempt to earn their partners' love by appearing to become as "dramatic" as the ladies. Angela and Saphir are favourably impressed and accept Calverley and Murgatroyd in matrimony; Dunstable graciously bows out.

Bunthorne threatens Grosvenor with a dire curse unless he undertakes to return to being a perfectly commonplace dancer. Grosvenor agrees but this plot backfires however, when Grosvenor reappears as an ordinary man and the women follow him into ordinariness, and into the world of.....

What will happen to them all.....you'll have to wait and see?

LINDA MILNE, DIRECTOR



Following her director debut last year with *The Jury's Out* Linda returns to the Society to direct *Strictly Patience*. Linda first joined DGASS in 1975 where her love for G&S started and is delighted to be back with the company again some 50 years on! Linda told us that when the Society approached her and asked how she could bring *Patience* into the 21st Century and consider our ladies' chorus and "love sick maidens" she put her creative thinking cap on! The result is *Strictly Patience* but fear not as all of Sullivan's beautiful melodies will still be heard and only some tweaks to Mr Gilbert's libretto.

Linda has definitely now got the bug for directing although she hasn't quite thrown her stage shoes away so keep your eyes peeled. Directing is so much fun says Linda and she enjoys working with the company and encouraging them to do new things! The principals too await what they are asked of them and they are always up for the challenge. Linda tries to make the rehearsals enjoyable and along with Eddie our MD, everyone goes away feeling good. This is a busy time for Linda as once the curtain goes down on *Strictly Patience*, she will be revisiting *The Jury's Out* as the company have been invited to take the show to the Buxton International Gilbert & Sullivan Festival in August. Linda told us that this is truly an honour to be taking her new operetta to this prestigious Festival and she and the company are super excited about going on tour and performing at Buxton. We wish them well.

THE SUPPORT TEAM

John Allen is our Production Manager again this year and we welcome a new stage manager, Nigel Orkney, and a new DSM, David Mitchinson, in the prompt corner where he gives the cues, calls the performers to the stage and generally controls the run of the show.

Kerry Black is back in charge of costumes while her husband, Lindsay, is one of two Assistant Stage Managers on props, the other being our ever-efficient ASM, Amanda Dellar. Ian Cunningham is once again behind the sound desk and Carly Barr is Board Operator and Lighting Assistant to John Allen. Eddie McLennan is our superb Musical Director again, having rehearsed the entire company since the end of last summer, he now has to keep all our orchestral musicians in good time too. Additional stage crew for this production include Douglas Reid, Jack Archibald and another new member of the crew, Allannah Sethi. We are grateful for their help during the get-in, fit-up, and get-out on Saturday evening. We also welcome two new ASM's to the team for their first G&S show backstage, Emily O'Neill and Douglas Harvey. Both are, or have been, studying theatre at college and university and are with us to gain experience in performance and theatre practice from a backstage perspective.

We could not run the show without our stalwart Front of House team led, this year, by George Shand, ably supported by Anne and Chris Wiltshire, Jean Shand, Rebecca Horn and Brian Shaw. It takes many people to make the shows work, and we are thankful to all our volunteers for the time and assistance that they give towards a successful performance.

OUR DUNFERMLINE SOCIETY

Production Team

Production Manager.....John Allen
Stage Manager.....Nigel Orkney
Deputy Stage Manager.....David Mitchinson
Assistant Stage Managers.....Amanda Dellar
.....Lindsay Black
.....Emily O'Neill
.....Douglas Harvey
Lighting Designer.....JohnAllen
Lighting Technician.....Carly Barr
Sound.....Ian Cunningham
(Solus Technical Services)
Wardrobe.....Kerry Black
Prompt.....Susan Reid
Fit-Up Crew.....Jack Archibald,
Allannah Sethi, Douglas Reid
Front of House Manager.....George Shand
Cast Photographs.....Val McManus
Art Work.....Fiona Main
Programme Design and Editorial.....Jennifer
Murray-Smith, John Allen

Management Committee

Chair.....Sinead Beveridge
Vice-Chair.....Ian Anderson
Finance Manager.....Anne Dolbear
Administration Manager.....Ellen Patrick
Social & Fund-Raising Manager.....Jack Archibald
Production Manager.....John Allen
Publicity Manager.....Clare White
Programme Manager.....John Allen

Web Master.....Martin Tarr

Honorary Life Members.....Jim Etheridge

Non-Performing Members.....John Allen,
Lyn Bowring, Fiona Enright, Mike Enright, Andy
Flavell, Julie Flavell, Brenda Fraser, Bryn Gibbins,
Mary Kidd, Rae Lamond, Liz Landsman, Val
McManus, Jim Robinson, Brian Shaw, Martin
Tarr, Anne Wiltshire

Programme and Raffle Ticket Staff.....Anne
Wiltshire, Chris Wiltshire, Rebecca Horn, Jean
Shand, and Brian Shaw

The Society wishes to thank:

Limekilns Parish Church, our welcoming rehearsal venue; Rosyth Community Market; Fiona Main for artwork and design; Kingdom's Community Initiatives Fund for their kind donation; Dunfermline Floral Art Club; and The Kingdom Singers for the wooden lectern. All volunteer staff and programme sellers, and all who have assisted in any way and whose names have been inadvertently omitted.

Thanks also go to:

Prophire Scotland; Border Studios; Titan Props for coffee shop furniture, and Andrew Holland for voting paddles.

NEXT YEAR....

We will be performing another of Gilbert and Sullivan's wonderful operettas again in 2027. The dates will be 18-20 February at Carnegie Hall and we hope you can join us.

DGASS in BUXTON

We are really excited to be taking our production of The Jury's Out to the Buxton International Gilbert and Sullivan Festival: 5TH August 2:30pm in St John's Church

FIND OUT MORE



DGASS & NODA

Formed in 1899 the National Operatic and Dramatic Association has been the leading representative body for amateur theatre in the UK. Dunfermline G&S Society has always been affiliated to NODA. Membership of NODA provides theatre groups and individuals with a range of benefits including representation to government, access to funding agencies and direct access to rights holders and the media. NODA runs seminars, summer schools, workshops, national & regional conferences and the Scottish annual conference at Peebles Hydro is undoubtedly the best and highest attended in the UK.

NODA's aims are to give a shared voice to amateur theatre, to help societies and individuals achieve the highest standards of best practice and performance. There are over 160 amateur groups affiliated to NODA in Scotland, spread across 11 NODA Districts and each has its own representative on the Scottish Committee. For information on NODA please contact Stuart McCue-Dick, Counsellor for Scotland, his email address is stuart.dick@noda.org.uk

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We provide invaluable services, expertise and resources – that help thousands of our member groups create and produce theatre, that enhances lives and benefits communities everywhere.

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For every stage

NODA
For every stage
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**THEODORE RANKINE-
FOUDRAINE**
as
DUKE OF DUNSTABLE



Theo grew up in London but has family from England, Scotland and France. He completed his Master of Engineering degree from Bath University and currently works as a microchip designer. Theo has long had a passion for opera but has always been an avid spectator rather than on stage. This all changed when he got the opportunity to perform with Edinburgh G&S as Marco in *The Gondoliers* and earlier this year as Alexis in *The Sorcerer*. Theo joined Dunfermline G&S to take the part of Richard in *The Jury's Out* and really enjoys performing these days, also taking on the roles of Edgardo in *Lucia di Lammermoor* with Tayside Opera and Dr Blind in *Die Fledermaus* with Fife Opera. Theo is really enjoying working with DGASS and is looking forward to his role as Lieutenant the Duke of Dunstable of the Dragoon Guards, before he appears again with EDGAS as Ernst in *The Grand Duke*, at the end of February.

Eric made his stage debut in 1999 playing the role of Arvide Abernathy in the Linlithgow Amateur Musical Productions' of *Guys & Dolls*. He has played many roles with this company including General Waverley in *White Christmas*, Jud Fry in *Oklahoma*, Maurice in *Beauty and the Beast*, Bela Zangler in *Crazy for You*, and most recently Lurch in *The Addams Family*. He is also a stalwart of Falkirk Opera where he has played many roles including Mr Bumble in *Oliver*, Monty in *Made in Dagenham*, Father McAlister in *Whisky Galore* and Lazar Wolf in *Fiddler on the Roof*. Eric has also made appearances with Larbert Opera, Bo'ness Opera and is a member of Linlithgow Rugby Club Male Voice Choir, who have toured many countries including China, Canada and most recently, Denmark. Eric joined Dunfermline G&S for the 2023 production of *The Pirates of Penzance* and he is looking forward to taking his first principal role with the company as Major Murgatroyd in *Strictly Patience*.

ROBIN OZÓG
as
COLONEL CALVERLEY



Robin is one of the founder members of Dunfermline G&S and a favourite with our audiences. Over the years he has played all the major tenor and romantic lead roles in G&S (many several times over!). Outwith G&S, Robin has performed in many Societies in Fife, Lothian, Forth Valley and Tayside. He has played Danilo in *Merry Widow*, Alfred and Falke in *Pink Champagne*, Eisenstein in *Die Fledermaus*, Brazil, Raoul and Robert in *La Vie Parisienne*, Pluto in *Orpheus in the Underworld*, and many other leading roles. More recently Robin played the part of Ko-Ko in *The Mikado*, Archibald Grosvenor in *Patience*, Jack Point in *The Yeomen of the Guard*, Sir Despard in *Ruddigore* and, last year, played the two roles of the mayor in Act I of *The Jury's Out* and the Judge in Act II. In 2025, Robin directed the Kirkcaldy G&S production of *The Sorcerer*, when he also played the part of Sir Marmaduke Poindextre. This year he is directing the KGASS production of *HMS Pinafore* and is also playing the part of Sir Joseph Porter KCB.

ERIC BROWN
as
MAJOR MURGATROYD



KENNETH MACIVER
as
REGINALD BUNTHORNE



Kenneth joined the Dunfermline G&S Society last year, taking the part of Henry in *The Jury's Out*, and we welcome him back as he takes on the role of Reginald Bunthorne in *Strictly Patience*. Kenneth has been singing since he was a child and has performed both in the UK and in Europe with Perth's Jambouree choir and cabaret singers, which celebrated its 20th anniversary this year with a concert at St Leonard's-in-the-Fields church in Perth. He has received many vocal awards and has performed and met both our late Queen and, most recently, our current King, whilst entertaining the residents of Viewlands House in Perth with his singing partner, tenor Liam Bothrone.

In addition to singing in choirs, Kenneth has previously performed in *Trial by Jury* and in ensemble groups performing a musical version of *Titanic* and Purcell's *The Fairy Queen* and has over 15 years' choral experience singing as a soloist and as a bass throughout Scotland and further afield. By day, Kenneth works in Finance for Perth Theatre and Concert Hall, starting there in 2021 as part of the Visitor Experience team.

Andrew joined the DGASS men's chorus for *Iolanthe*, in 2024. Andrew played the part of Cyril in *The Jury's Out* last year, and is very happy to be back with us as Archibald Anton du Grosvenor for *Strictly Patience*. Andrew is highly talented and has played the French horn in many concert bands and orchestras since he was just 10 including the Grampian Youth Orchestra. More recently, Andrew played with the Edinburgh University Wind Band, while studying for his degree, and this followed many years with the Grampian Youth Orchestra. Andrew also performed at the Edinburgh Festival Fringe in 2013 with Happy-Go-Lucky-Theatre's production of *The Pirates of Penzance*.

ANDREW MURRAY
as
ARCHIBALD ANTON DU
GROSVENOR



MOIRA DUNCAN

as
ELLA



We welcome **Moira** to her first show with the Society. While singing since childhood, this is only the second time she has stepped into the world of Gilbert & Sullivan. Previously Moira has sung with the Fair City Singers, where she was a bridesmaid in Trial by Jury, the Jamboree Singers and the Edinburgh Festival Chorus and currently sings with the Highland Notes, a small group who perform around Perth. A multi-talented lady, Moira plays the flute and the piccolo and dabbles with a wide range of other instruments too. She toured with the Perth Youth Orchestra as well as playing with many ceilidh bands. By day she is an Advanced Clinical Nurse Specialist in Pain working throughout Tayside and is really looking forward to her debut with DGASS.

Sharon has been in theatre since she was eight years old, graduating through children's and youth theatre in a mixture of musical theatre and panto, and first performing Gilbert and Sullivan with Kirkcaldy G&S in her late teens, joining her dad, a long-time member of KGASS. Moving back to Fife in 2015, she joined DGASS and has appeared in several shows, initially in the chorus, before playing Isabel in The Pirates of Penzance in 2023. Happiest singing mezzo-soprano, Sharon played Lady Saphir in Patience 68 and Vittoria in The Gondoliers with KGASS, in 2019 and 2020, and also performed with Kirkcaldy Amateur Operatic Society playing the club singer in Made in Dagenham in 2023. The following year she played Celia in the DGASS production of Iolanthe and joined the cast at Kirkcaldy Amateur Operatic Society for Elf The Musical at the Adam Smith Theatre. Away from the theatre, Sharon works both as an NHS nurse and also runs her own business as a clinical hypnotherapist.

SHARON EDGAR

as
SAPHIR



SINEAD BEVERIDGE

as
ANGELA



Sinead joined the Dunfermline Gilbert & Sullivan Society in 2010, appearing in the chorus of The Sorcerer. Since joining DGASS Sinead has played Peep-Bo in The Mikado, Celia in Iolanthe, Sacharissa in Princess Ida, Isabel in The Pirates of Penzance, Zorah in Ruddigore, Melissa in Princess Ida and in 2021 she played her favourite Gilbert and Sullivan character, Hebe in HMS Pinafore. Sinead has worked with a number of other societies including Falkirk Operatic Society in their productions of The Wizard of Oz, 42nd Street and Sweet Charity, and played Fiametta in The Gondoliers with Kirkcaldy G&S. With Dalgety Players, Sinead was the Queen in the Panto Aladdin in early 2022 and Miss Watson in the Fife première of Big the Musical at Carnegie Hall followed by her favourite role of Glinda in The Wizard of Oz. Sinead's next appearance with the Dalgety Players will be as AC/DC in We Will Rock You in September at Carnegie Hall.

FRANCES MCCAFFERTY

as
JANE



Frances joined the D'Oyly Carte Opera Company in 1993, performing in *The Pirates of Penzance* and *Orpheus in the Underworld*. The following year she made her debut with the Royal Opera, Covent Garden, where she performed several roles over two decades, including two world premieres, where she created the roles of Yetta Zimmerman in *Sophie's Choice* and Miss Forcible in *Coraline*. In addition to playing Katisha in *The Mikado* for the D'Oyly Carte she also performed the role to great critical acclaim for English National Opera in Jonathan Miller's celebrated production. Frances has appeared with Glyndebourne Festival Opera, Opera North, Opera Holland Park and companies in The Netherlands, Eire, France, Germany, Greece, Italy, Switzerland, Israel, Norway and Singapore.

Festival appearances include the Savonlinna Opera Festival in Finland, Grant Park Festival in Chicago, her American debut, and the International Gilbert and Sullivan Festival in Buxton, singing Lady Blanche in *Princess Ida*. No stranger to the concert platform, she has sung with many of the UK orchestras including the Hallé, RSNO, BBC Scottish Symphony and has sung at festivals in the UK, Switzerland, Italy and the United States. Her opera recordings include *The Marriage of Figaro*, *Sophie's Choice*, *The Beggar's Opera*, *Orpheus in the Underworld*, *HMS Pinafore*, *Patience*, *Ivanhoe*, *The Contrabandista* and *The Foresters*.

Jennifer has been a G&S principal since the age of 17. When studying at the University of St Andrews, she played multiple principal soprano roles with St Andrews G&S, Peak Opera in Buxton and Edinburgh Fringe company Happy-Go-Lucky Theatre, and more recently was Yum-Yum in *The Mikado* and Hebe in *HMS Pinafore* with Edinburgh G&S. Since joining Dunfermline G&S she has played Mabel in *The Pirates of Penzance*, Phyllis in *Iolanthe*, and Sally in *The Jury's Out*. Achieving a LCM in performance in 2016, her operatic roles include Lucia in *The Rape of Lucretia*, Susan in *A Dinner Engagement* and Lady Milhouse in *The Minister* with the Byre Opera Company.

She recently debuted the role of *The Queen of the Night* in Michael Scott's production of *Three Queens from the Opera*. Recent oratorio engagements include Faure's *Requiem* and Monteverdi's *Vespers*. Jennifer is also experienced in musical theatre playing Belle in *Beauty and the Beast*, Yvonne in *Sunshine on Leith*, Annie in *Calendar Girls*, *The Baker's Wife* in *Into the Woods*, Lucy in *Threepenny Opera*, and Sarah Brown in *Guys and Dolls*. When not singing, Jennifer can be found at Glasgow Caledonian University, where she is a lecturer in Marketing.

JENNIFER MURRAY-SMITH

as
PATIENCE



RAPTUROUS LADIES

MARGARET BROWN



JOY CAMPBELL



ANNE DOLBEAR



PAULA FRAME



KAREN GRANT



JOAN LANGFORD-JOHNSON



GWYNETH KIRBY



ANGELA OVER



ELLEN PATRICK



SUSAN REID



CLARE WHITE



THERESA WILSON



DRAGOON GUARDS

IAN ANDERSON



JACK ARCHIBALD



WILLIE CAMPBELL



DOUGLAS REID



PAUL GRAHAM



MICHAEL WILSON



The heavy dragoons were a specialised branch of the British cavalry known for their shock tactics and heavy cavalry roles. They were equipped with large swords and wore cuirasses, an armoured breast and backplate, making them formidable on the battlefield. Their primary role was to deliver shock action, throwing themselves into the fray to bolster a weakening line or smash through enemy formations. The heavy dragoons were a significant section of the British Army particularly during the Napoleonic Wars and the Peninsular War and played a major part during the Battle of Waterloo.



Strictly Patience in Rehearsal

Proud members of



Live Music in Dunfermline

Cantilena Festival Duo in Concert

Allan Neave and violinist Angus Ramsay are two of Scotland's most experienced musicians, offering all epochs of music including newly arranged Bach sonatas where the guitar serves as a contemporary interpretation of the keyboard, keeping the original structure of the works but introducing a number of different and varied soundscapes. Professor Allan Neave performs worldwide, and is a regular guest at many of the world's leading musical events. Head of Guitar and Harp and interim Director of Music at the Royal Conservatoire in Glasgow, he has been Artistic Director of the Dundee International Guitar Festival since its inception. Angus spent nearly four decades as principal second violin of the Orchestra of Scottish Opera. In 1991, he founded the Glasgow Viennese Strings, subsequently touring all over Scotland. He teaches extensively throughout Scotland including at the Royal Conservatoire.



**Viewfield Baptist
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Kirkcaldy Gilbert & Sullivan Society
presents

H.M.S. PINAFORE

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for every stage

THE LATE VICTORIAN AESTHETIC MOVEMENT

The aesthetic movement in Britain flourished during the late Victorian period. During the 19th century our country was leading the world in industrialisation and manufacturing. However, as the 1800's moved on there were a great many people, particularly in areas related to the arts, that thought Britain had become ugly. As a counter to this concentration on industry, the aesthetic movement promoted the world of beauty in art, poetry, style and mannerisms at all levels. However, with any movement of this type, there were excesses, notably the superficiality, vanity and pretentiousness of many of those involved and it is these overindulgences that provided Gilbert with so much material on which to base his characterisations of Grosvenor and Bunthorne in particular.

The London showpiece of the movement was the Grosvenor Gallery in Bond Street which opened in 1877 and it is no coincidence that Gilbert used the name of Grosvenor in the opera for one of the two aesthetic poets. It was the gallery that featured the work of GF Watts, JM Whistler and especially Edward Burne-Jones. Almost as important, the interior design was carried out by William Morris, a designer whose floral and intricate designs are still popular today and which had a real renaissance in the 'flower power' period of the 1960's.

PATIENCE ON TOUR

The first provincial production of Patience was during the Autumn of 1881. The D'Oyly Carte tour of the UK featuring Patience opened in Scarborough on 1 August just over 3 months after the opening night at the Comique. The tour reached Scotland just 3 weeks later, opening in Edinburgh on 22 August with Ethel McAlpine playing the title role. The tour moved onto Glasgow where it opened two weeks later on the 5 September. D'Oyly Carte had realised that it was not just London audiences that wanted to see G&S shows but the rest of the UK and the English-speaking world as well. The first D'Oyly Carte tour of Britain was in 1878 and lasted 5 months and featured The Sorcerer. The tour played theatres from Birmingham and Liverpool to Edinburgh, Glasgow and Aberdeen and even sailed across the sea to Dublin for 2 weeks.



Andrew Murray as Grosvenor in Full Voice in Rehearsal

S:1 ... an award winning salon
01383 620609

Sheds

THE OPERA COMIQUE THEATRE

The Opera Comique Theatre was opened in 1870 and is chiefly remembered as being the first home for the early Gilbert & Sullivan productions. The premiere of *Patience* was staged at the Opera Comique in 1881 but, later that year, the production transferred to the newly constructed Savoy Theatre where it was their opening show. As such it became the first theatrical production in the world to be lit entirely by electric light. Many had described the Comique Theatre as a death trap! The theatre had been hastily built in a spot best described as unsavoury and lacked many of the features that are now automatically included to ensure the safety of the audience and performers.



Wych Street in 1885

But why was the Comique in such a poor condition? It had been quickly built in an area that had been designated for development. The owner, Sefton Parry, decided that if he built a theatre in that location, he would be eligible for a large sum in compensation when it had to be torn down. A questionable plan. A quick build without heeding to any regulations could have led to disaster if the theatre had been involved in a fire or other emergency. During its relatively short existence the theatre did undertake improvements and a fire exit was added in 1885, thank goodness!

In its early years, the Comique was leased by Richard D'Oyly Carte but only until the opening of the Savoy Theatre. Once D'Oyly Carte had transferred *Patience* to the Savoy, the Comique Theatre never retained a worthwhile run of any production and was finally sold to the LCC (London County Council) in 1902 for £40,000, to be demolished. The anticipated redevelopment of the area was held up for many years and did not proceed until the turn of the century and was not completed until after the first world war. During the redevelopment of the area, 4 theatres were demolished along with many surrounding buildings. In their place, Bush House, Kingsway and the Aldwych Theatre were constructed along with the crescent we now know as The Aldwych, located at the east end of the Strand.

NEW MEMBERS WELCOME

We give a warm welcome to new performing members whether or not they have previous stage experience; all you need is enthusiasm and time. Chorus rehearsals for our main show start in August and are held on Wednesday evenings from 7.30 to 9.30 at Limekilns Parish Church, 8 Church Street, Limekilns, KY11 3HT. Auditions for principal parts are held each summer. Information on dates and arrangements for auditions will be posted on our website dgass.org.uk and we are always glad to hear from those who don't want to be on stage, but could be part of our support team.

FIND OUT MORE

For enquiries about any aspect of the Society, please contact our secretary, Ellen Patrick, on ellenpatrick54@gmail.com or Martin Tarr, our Webmaster, on martin@dgass.org.uk. They will make certain the right committee member gets back in touch with you.



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