

Winchester
Amateur Operatic Society

(26th SESSION)



THE
GUILDHALL
WINCHESTER

MAY 23rd, 25th, 26th
and 27th, 1950

Matinee
Saturday, May 27th

MAY 18TH AND 19TH: SECONDARY
AND PRIMARY SCHOOLS

MAY 24TH: WINCHESTER COLLEGE
AND ST. SWITHUN'S SCHOOL

Foreword

ONCE more the members of the Winchester Amateur Operatic Society extend warm greetings to their many patrons and friends and express the hope that they will thoroughly enjoy the presentation of the charming and mirth-provoking Opera "Patience" which is being revived after a lapse of 27 years, the first production of which took place in 1923.

The present revival will no doubt be particularly welcomed by many of the older friends of the Society and by play-goers in general for, with the exception of "Trial by Jury" and "H.M.S. Pinafore" in 1925, and "Utopia" in 1931, all the popular series of the Gilbert and Sullivan Operas have each in their turn been given repeat performances. "Patience" struck an entirely new note in Opera production in 1881; it ran for a greater number of consecutive performances than did any other of the Gilbert and Sullivan works, with the exception of "The Mikado" and "H.M.S. Pinafore."

There is indeed a distinct touch of satire in the very name of the Opera. The strange craze for aestheticism against which it was directed must have surely tried the patience of so brilliant an exponent of English common-sense as the late Sir William Gilbert, and it might be fairly claimed that his devastating wit helped in a large measure to bring about the well-deserved demise of this strange cult which had gained a firm hold on a certain section of the society of those days.

Ridicule is a powerful weapon of reform, and Gilbert's keen sense of the ridiculous gave him ample scope in the holding up to contempt this abnormal craze for poetic extravagance and aesthetic type of nonsense. A healthy clearance of the decks was brought about in a large measure by the great popularity of the Opera, the pretentious shams of the movement being exploded by the hearty laughter occasioned by Gilbert's exuberant wit and caustic criticism.

The music of "Patience" of Arthur Sullivan received universal admiration and acclaim, an eminent critic of the day writing that the Opera "swept the country like a melodious whirlwind." It has never failed to delight succeeding generations of playgoers and still continues to be one of the most attractive features of the Opera. Long and arduous rehearsals have been carried out at the Guildhall during the past week and no effort will be spared by all concerned to give a thoroughly enjoyable and successful performance to all the Society's patrons and friends who will attend the Opera.

A. C.

The Winchester Amateur Operatic Society

President - THE LORD ASHBURTON
Vice-Presidents - MR. A. CLEMENTS, DR. P. T. FREEMAN, M.B.E., J.P.

Executive Committee :

NORMAN PEARSON (*Chairman*)

QUEENIE BIRD	MARGARET ELTON	JOAN PEARSON
LIONEL CHEW	AUBREY HARDING	ROY PORTSMOUTH
DOROTHY CROSBY	MERVYN HAYNE	VERA PORTSMOUTH
	HORACE TAYLOR	

<i>Stage Manager</i>	-	-	-	-	NORMAN PEARSON
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<i>Assistant Treasurer</i>	-	-	-	-	LESLIE FREEMAN
<i>Auditor</i>	-	-	-	-	HORACE W. POOLE
<i>Lighting by</i>	-	-	-	-	JAMES OFFORD
<i>Prompter</i>	-	-	-	-	KITTY BISHOP
<i>Call Boys</i>	-	-	-	-	{ LESLIE FREEMAN STEPHEN SIMMONS
<i>Stage Assistants</i>	-	-	-	-	{ DENNIS HAWES PHILIP KING ERNEST PONSFORD REGINALD SAINT FREDERICK SIMPKINS
<i>Make-up Assistants</i>	-	-	-	-	{ NORRIS ELTON DOROTHY MCCREA
<i>Wardrobe Mistresses</i>	-	-	-	-	{ JOYCE COTTERILL VIVIEN COTTERILL RUBY VAUGHAN
<i>Accompanist</i>	-	-	-	-	HILDA SAUNDERS
<i>Joint Secretaries</i>	-	-	-	-	{ BARBARA HARDING GERALD HARDING

Costumes, Perruquier and make-up, B. J. SIMMONS & CO. LTD., London

Scenery by STAGE SCENERY LTD., LONDON

£1,685

*The above sum is the total amount given to various
charities since the formation of the Society*

The Story of the Opera

IN the little village lying under the shadow of Castle Bunthorne twenty love-sick maidens have one and all fallen deeply in love with the stalwart and handsome 35th Heavy Dragoon Guards, an affection heartily reciprocated, even as far as an engagement being arranged by all concerned.

The sudden arrival on the scene of Reginald Bunthorne, a fleshly poet and devotee of the strange aesthetic cult, plays havoc with the girls' susceptibilities, all, including Lady Jane (an elderly spinster), falling madly in love with him, to the indignation and even consternation of the Dragoons. But the aesthetic poet is enamoured of the engaging milkmaid Patience, and the air is rampant with jealousy and disappointment amongst the twenty love-sick maidens by this slighting of their united charms. He is "icy-insensible," and Lady Jane reveals the secret of his preference for Patience, claiming that "the wealth of golden love stored up in her own rugged old bosom" was far preferable to the affections of a mere village dairymaid.

Patience is sympathetic and full of pity, but being heart-free she cannot understand their sudden rapturous adulation for the gentleman with the long hair and strange appearance.

Led by Col. Calverley, the Dragoons press their suit, singing their own praises with great ardour, but alas! with little response:—

*"They are sneering at us, fleering at us, jeering at us,
Pretty sort of treatment for a military man!"*

Bunthorne still further enrages them by his strange antics and poetic effusions, attended by all the love-sick maidens in rapturous worship. They all adore his "precious nonsense," but the ardour of his love-making frightens Patience, who in her innocence knows nothing of such delicate and emotional matters.

Complications arise in the arrival of a stranger, Archibald Grosvenor, another idyllic poet of remarkable beauty and godlike grace, who reveals himself to Patience as an old sweetheart of their childhood days. In spite of his long absence he is still in love with her. Struck by his handsome appearance, the whole of the maidens transfer their affections to "Archibald the Allright" as he is lovingly termed, and the rivalry of the two poets soon reaches an acute stage.

Bunthorne plans to outwit Grosvenor in a rather original fashion, first by inducing him to completely change himself into a common-place individual.

The hard-working Dragoons have been busily engaged in training themselves to become real high-brow devotees of the aesthetic cult and with signal success. Their devotion deeply touches the ladies and a happy reconciliation is brought about.

The choice of brides provides a highlight of the Opera, and with the exception of Bunthorne's dilemma all ends happily. He is completely outwitted and dolefully sings:—

*"In that case unprecedented
Single I must live and die,
I shall have to be contented
With a tulip or li-ly."*

A. C.

Gilbert and Sullivan's Opera

Patience

OR BUNTHORNE'S BRIDE

(By permission of the executors of R. D'Oyly Carte)

Dramatis personae :

Colonel Calverley	}	(Officers of Dragoon Guards) -	-	{	JOHN MILLER
Major Murgatroyd					LIONEL CHEW
Lieut. The Duke of Dunstable					MERVYN HAYNE
Reginald Bunthorne (<i>a Fleshly Poet</i>)	-	-	-	-	HERBERT DOBSON
Archibald Grosvenor (<i>an Idyllic Poet</i>)	-	-	-	-	HORACE TAYLOR
Mr. Bunthorne's Solicitor	-	-	-	-	PHILIP KING
The Lady Angela	}	(Rapturous Maidens) -	-	{	EILEEN MORGAN
The Lady Saphir					MURIEL WILSON
The Lady Ella					JOAN STONE
The Lady Jane					DOROTHY CROSBY
Patience (<i>a Dairy Maid</i>)	-	-	-	-	CONSTANCE SMITHERS

CHORUS of Rapturous Maidens and Officers of Dragoon Guards

ACT I	-	-	EXTERIOR OF CASTLE BUNTHORNE
ACT II	-	-	A GLADE

Chorus of Rapturous Maidens :

BIRD, Q. F.	MCDONALD, E. H.	PORTSMOUTH, C. L. V.
BLAKE, B.	O'GRADY, I.	RICHARDSON, P.
BOWER, C.	OWTON, M.	ROBERTS, S. K.
ELTON, M.	OWTON, R.	SYMONDS, A.
FISHER, M. E.	PEARSON, J.	WILLIAMS, M. C.
GOSLING, W.	PONSFORD, H.	WRIE, S.
HAYNE, I. M.		

Chorus of Officers of Dragoon Guards :

ANDERSON, A.	HICKS, G.	PORTSMOUTH, C. R. L.
BAVERSTOCK, R. A.	HOOKE, A. M.	SACREE, A. C.
BELCHER, R. E.	HUTCHINS, R. C.	SAUNDERS, D. G.
CAVE, J. W.	JONES, H. C. W.	SAVAGE, G. W.
DOUGLAS, J.	JOSEY, S. J.	SMITH, G. G.
HARDING, G. V.	O'GRADY, J.	WATTERSON, F.
HEAL, A. V.		

Producer and Stage Director :

LAWSON MACKAY

Musical Director :

JOHN SEALEY, B.MUS., F.R.C.O., A.R.C.M.

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 DRAGOONS - - "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 - - - - "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"

ORCHESTRA

1st Violins :
MR. E. TRIGG
MRS. HARTNELL
MRS. WARWICK
MISS K. COLECLOUGH

2nd Violins :
MISS N. FULCHER
MISS G. FIELDER
MR. S. Z. ALMA
MISS G. EDWARDS

Violas :
MISS A. HARRIS
MISS O. HAYWARD

'Cellos :
MR. WALTON
MISS O. ORME

Double Bass :
MRS. E. BROOKS

Flutes :
MR. M. JONES
MR. W. BARNETT

Oboe :
MR. ORTON

Clarinets :
MR. A. TAYLOR
MR. SAUNDERS

Bassoon :
MR. CLARK

Horns :
MR. MORRIS
MR. BIRD

Trumpets :
MR. S. V. PAYNE
MR. RHODES

Trombones :
MR. COXON
MR. HASKELL

Timpani :
MR. W. DUNN

The Winchester Amateur Operatic Society welcomes the following Societies and wishes to
thank them for their interest and support :—

Alton	Romsey
Eastleigh	Southampton

PAST PRODUCTIONS

“The Pirates of Penzance”	-	1913	“The Gondoliers”	-	1930
“The Mikado”	-	1914	“Utopia”	-	1931
“Iolanthe”	-	1920	“The Yeoman of the Guard”	-	1932
“The Yeoman of the Guard”	-	1921	“The Pirates of Penzance”	-	1933
“The Gondoliers”	-	1922	“Ruddigore”	-	1934
“Patience”	-	1923	“Princess Ida”	-	1935
“Ruddigore”	-	1924	“The Mikado”	-	1936
“Trial by Jury” and			“Iolanthe”	-	1937
“H.M.S. Pinafore”	-	1925	“Tom Jones”	-	1938
“Princess Ida”	-	1926	“Monsieur Beaucaire”	-	1939
“The Mikado”	-	1927	“Merrie England,” Concert Version		1947
“Iolanthe”	-	1928	“Iolanthe”	-	1948
“Merrie England”	-	1929	“Gondoliers”	-	1949

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ANNUAL DINNER AND DANCE

The Society is holding its Dinner and Dance at the Guildhall on Monday, May 29th, and a cordial welcome is extended to all friends who would like to be present.

Tickets for same (price 12s. 6d.) may be obtained from any member of the Committee or from the Chief Steward.

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