

# Patience





£2,913

*have been given to various charities as the result  
of the following productions :*

"The Pirates of Penzance" - 1913	"Princess Ida" - - - 1935
"The Mikado" - - - 1914	"The Mikado" - - - 1936
"Iolanthe" - - - 1920	"Iolanthe" - - - 1937
"The Yeomen of the Guard" - 1921	"Tom Jones" - - - 1938
"The Gondoliers" - - - 1922	"Monsieur Beaucaire" - 1939
"Patience" - - - 1923	"Merrie England", Concert Version 1947
"Ruddigore" - - - 1924	"Iolanthe" - - - 1948
"Trial by Jury" and	"The Gondoliers" - - - 1949
"H.M.S. Pinafore" - - - 1925	"Patience" - - - 1950
"Princess Ida" - - - 1926	"Trial by Jury" and
"The Mikado" - - - 1927	"The Pirates of Penzance" - 1951
"Iolanthe" - - - 1928	"Princess Ida" - - - 1952
"Merrie England" - - - 1929	"The Mikado" - - - 1953
"The Gondoliers" - - - 1930	"Ruddigore" - - - 1954
"Utopia Limited" - - - 1931	"The Yeomen of the Guard" - 1955
"The Yeomen of the Guard" - 1932	"Trial by Jury" and
"Cox and Box" and	"H.M.S. Pinafore" - - - 1956
"The Pirates of Penzance" - 1933	"The Gondoliers" - - - 1957
"Ruddigore" - - - 1934	"Utopia Limited" - - - 1958

## The Story of the Opera

"PATIENCE" is a period piece and to be enjoyed should be regarded as such. When produced in 1881 it was topical and announced as "an entirely original aesthetic opera".

At this time in Victoria's reign everything from wallpaper to dress had become ugly, drab and conventional.

Rosetti, Burne-Jones, Swinburne and others revolted against the stereotyped art and craft of the period, introducing a new form of art with which all are familiar. This tendency was called Aestheticism—the cult of the beautiful—and, roughly summarised, was an attitude to life as well as art. Of course, as so often happens in every movement or aim, it became exaggerated and ultra-precious. In its sincerest form aestheticism was a fine thing, but it was the overdone-ness of it in so many cases that exposed it to ridicule. Its chief apostle was the brilliant author and playwright Oscar Wilde, who also introduced dress reform, and Gilbert could not resist the temptation to satirise this new cult as well as some of its followers—the result we see in "Patience".

The curtain rises to reveal the twenty love-sick maidens—girls of county families who have become completely aesthetic—in Burne-Jones' attitudes, singing and dreaming of Reginald Bunthorne, a very minor poet.

Bunthorne, who thrives on foolish adulation, has become a devotee of aestheticism and affects an extravagant style. To this end he adopts a costume as ridiculous as his poetic effusions, with the result that all the maidens rave about him and leave their former lovers, the gallant dragoons, to worship at the shrine of this prevailing craze, but while this adulation appeals to his vanity, his heart is lost to a simple dairy maid, Patience, who knows little of love and cares less for aestheticism.

Heartbroken at his failure to win her affection, Bunthorne consults his solicitor and, acting on the latter's advice, offers himself to be raffed; this having the desired effect of bringing Patience to his arms and restoring the maidens to their former lovers. Thus, all might have been well, but into this picture comes a truly "idyllic" poet, Grosvenor, who causes such a flutter in their hearts that they all, including the fickle Patience, fall victims to his aesthetic charm.

Once again heroic measures are necessary, for the dragoons realising that they stand no chance against the new craze, change their military attire for the grotesque costumes of aesthetic art. The effect is magical and all are re-united; Patience, however, remaining enamoured of Grosvenor. Bunthorne, in despair, falls back upon the elderly Lady Jane whose importunities have pursued him throughout, but even she succumbs to the dashing Duke of Dunstable who declares her to be the only plain one among them and so, out of charity, takes her. Poor Bunthorne, the devotee of a discredited and ridiculous art pose, is left alone in aesthetic isolation.

# Gilbert and Sullivan's Opera

# “PATIENCE”

OR BUNTHORNE'S BRIDE  
(By permission of Bridget D'Oyly Carte)

### Dramatis Personae

Colonel Calverley	}	(Officers of Dragoon Guards)	-	-	-	ROBERT WILTON
Major Murgatroyd						BRYON CAVILL
Lieutenant The Duke of Dunstable						WYNDHAM RADCLIFF
Reginald Bunthorne ( <i>a Fleshly Poet</i> )	-	-	-	-	-	BERTRAM DOBSON
Archibald Grosvenor ( <i>an Idyllic Poet</i> )	-	-	-	-	-	EDWARD WILLIS
Mr. Bunthorne's Solicitor	-	-	-	-	-	JOHN SPALDING
The Lady Angela	}	(Rapturous Maidens)	-	-	-	JANE BINSTED
The Lady Saphir						BARBARA WILLIAMS
The Lady Ella						MURIEL FISHER
The Lady Jane						DOROTHY CROSSBY
Patience ( <i>a Dairy Maid</i> )	-	-	-	-	-	MARY SPALDING

### Chorus of Rapturous Maidens

VALERIE BELL	IRENE HAYNE	CLARICE PORTSMOUTH
MARGARET BONE	JOY HICKS	VERA PORTSMOUTH
GILLIAN ELDRIDGE	ANNA LAYTON	SUSAN RUNDLE
MARGARET ELTON	MYFANWY MITCHELL	ANN SHAWYER
JOSEPHINE FULFORD	KATHLEEN NEALL	STELLA SMITH
JULIET GOWAN	IRIS O'GRADY	ANNE WHITTLE

### Chorus of Officers of Dragoon Guards

ROGER BEVAN	EDGAR HOLMES	ERIC SALTER
JOHN BLAKE	AUSTEN HOOKER	HAROLD SHAWYER
PAUL BROWN	BRIAN HURST	RONALD STAINER
GERALD HARDING	RAYMOND HUTCHINS	DAVID SURPLICE
COLIN HARRIS	JOHN O'GRADY	PAUL TIPPLE
MERVYN HAYNE		RICHARD TROWER

Producer and Stage Director  
GLADWYS STARLING

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

ACT I—EXTERIOR OF CASTLE BUNTHORNE

ACT II—A GLADE

*Owing to the indisposition of Barbara Williams the part of The Lady Saphir will be played by Myfanwy Mitchell*

## 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*) AND SONG (*Patience*) - - - - - “Still brooding on their mad infatuation”  
“I cannot tell what this love may be”
- 2a. CHORUS OF MAIDENS (*Exeunt*) - - - - - “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”
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

NELLIE FULCHER  
AUDREY DOBSON  
EDWARD TRIGG  
GLADYS HARTNELL  
ARTHUR PUNTER

### 2nd Violins

PAMELA DAVIS  
HELEN TAYLOR  
DAVID DANCY  
MICHAEL STAINER

### Violas

ANN HARRIS  
OLIVE HAYWARD

### Cellos

KATHLEEN ANDERSON  
LEONARD STARLING  
DOROTHY MILNER

### Double Bass

ERNEST COTTLE

### Flutes

JOAN KING  
JOHN CLARKE

### Oboe

ALEC ORTON

### Clarinets

HIRAM LEAR  
ROY HARWOOD

### Bassoon

NIGEL ST. G. ROWE

### Horns

PETER MORRIS  
CHARLES JACKSON

### Trumpets

STANLEY PAYNE  
CHARLES RHODES

### Trombones

THOMAS COXON  
DOUGLAS WHEELER

### Timpani

WALTER BENNETT

## STEWARDS

AUBREY HARDING (*Chief Steward*)

PETER ASHLEY  
ARTHUR BATH  
RONALD BAVERSTOCK  
ERNEST BURTON  
JOHN CAVE  
NORMAN COLLINS  
FREDERICK COOPER  
REGINALD CROFT  
VICTOR CROSBY  
CONRAD DAVIES

ROGER EDMONDS  
RAYMOND FURMIDGE  
PETER GRAPER  
GERALD HAYNE  
DONALD HUTCHINGS  
MICHAEL KING  
CHARLES MANN  
JOHN MORETON  
PATRICK MORETON

REGINALD PARSON  
HENRY PEARCE  
WILLIAM POWELL  
ALLON RENTON  
ANTHONY SMITH  
FRANCIS SMITH  
GEOFFREY SMITH  
ALISTAIR STONE  
DENNIS WELLS  
JERRY WILSON

## PROGRAMME AND ICE CREAM SELLERS

JANET ASHLEY  
MONICA BATH  
BIRD BAVERSTOCK  
PATRICIA BINSTED  
QUEENIE BIRD  
JANE BUBB  
VALERIE CARTER  
VALERIE CAVILL  
IRENE CLARKE-JONES  
MADDELINE CONDON  
MURIEL COOPER  
VERA CROFT  
JOAN DAVEY  
ROSEMARY DOUGLAS  
JANE EDMONDS  
DOROTHY ELKINS  
MARJORIE ELKINS  
ELISABETH FLETCHER

JOYCE FRANCIS  
MARY HANCOCK  
STELLA HARDING  
ANN HARLEY-JONES  
MARY HARRIS  
GERTRUDE HUTCHINGS  
ELIZABETH JARVIS  
SUSAN JONES  
CHRISTINE KING  
VALERIE LOVELL  
VERA MANN  
JANE MATTHEWS  
BRENDA NEAL  
JENNIFER NEAL  
EVELINE PARSONS  
TALIA PARSONS  
BARBARA PAYNE

SILVIA PITNEY  
JUNE PRITCHARD  
VIOLET RUSSELL  
CAROL SALTER  
DAPHNE SHUTTE  
ROSEMARY SMITH  
ISABEL SPICER  
VANDA STAMP  
CELIA STEEL  
AUDREY STRANGE  
JUDITH TURNER  
DOROTHY WELLS  
NITA WESTGARTH  
HAZEL WHITEHEAD  
DOROTHY WICKENS  
ANNE WILLIAMS  
ANN WILSON  
MARGARET WOODHOUSE

## A LICENSED BAR AND BUFFET

IS AVAILABLE IN

## THE BANQUETING HALL

Tea will be served at the *Matinée*.

## ANNUAL DINNER AND DANCE

The Society is holding its Twenty-sixth Annual Dinner and Dance at the Guildhall on Thursday, the 21st May, when we shall be delighted to have the pleasure of your company.

Tickets (price 16/6) may be obtained from any member of the Committee or from the Chief Steward.

In addition to those advertised, three performances have been given to the Schools of the City and County.

The cast will be most grateful for your forbearance in the matter of smoking.

This Society, as all others, depends for its continuance on a regular influx of new members, both acting and non-acting. From what you have seen of this production you will have realised how much those on the stage enjoy themselves and there are others hidden from your view who derive equal pleasure from a variety of jobs and we are sure that there are many in our audiences who could add to their enjoyment by the simple act of paying a modest subscription.

If you feel only that, in the words of Ko-ko, you "would rather like to try" do please ask a Steward to put you in touch with the Secretaries or telephone Twyford 3350.