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**PATIENCE**

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**Souvenir Programme  
1958**



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or BUNTHORNE'S BRIDE

(by kind permission of Miss Bridget D'Oyly Carte)

By William S. Gilbert and Arthur Sullivan

in the Schoolroom at 7-15 p.m. each Evening

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OPENERS—

Saturday, 22nd March—

HIS WORSHIP THE MAYOR OF BATLEY  
(Councillor H. I. Sykes)

Monday, 24th March—

REV. D. ALEXANDER DOUGLASS

Tuesday, 25th March—

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Wednesday, 26th March—

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Thursday, 27th March—

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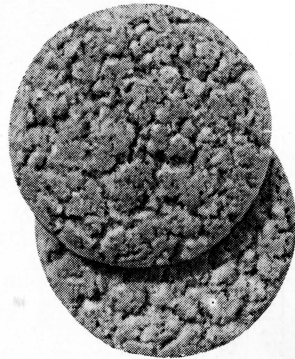
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## **President's Remarks**

Ladies and Gentlemen,

I extend to you a warm welcome to this our tenth successive Gilbert and Sullivan Production, "Patience."

Our Church has benefited greatly from your patronage during our past shows, and for that, and your presence here tonight, I wish on behalf of the Society, to **thank you**. May I at this stage also thank everyone who has helped to make this production possible. All that remains, is for me to wish you all a very pleasant evening.

Your sincerely,

F. STEAD.

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## *Acknowledgement*

The President, Officers and members of the Batley Congregational Operatic Society are deeply grateful to all those friends who have furthered the production of these Operas, and to the advertisers who have made it possible to produce this programme. We ask, where possible, to help those who have helped us.—THANK YOU.



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## ***The Story***

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In front of Castle Bunthorne a number of young maidens are playing on lutes and announcing the fact that they are twenty love sick maidens. The object of their love is Reginald Bunthorne, a poet. Lady Jane, an elderly maiden, is however aware that Bunthorne happens to be enamoured of Patience, the milkmaid. Patience astonishes the maidens by stating that she "cannot tell what this love may be," and they find this very difficult to understand for they have always been in love. A year ago it was the Dragoon Guards, who at this moment appear, full of life and vigour and very different from the object of their affections.

Bunthorne, left alone confesses that his aestheticism is a pose, and proffers some splendid advice on how to shine in the high aesthetic line. When he makes poetic advances to Patience she is not impressed, and on the appearance of Archibald Grosvenor, a poet but an idyllic one, she reminds her that he is the little boy she loved fifteen years ago, she decides to fall in love at once.

Meanwhile, on the advice of his solicitor, Reginald has put himself up to be raffled for, but just as the raffle is about to begin, Patience horrifies the maidens by volunteering to marry Bunthorne. She believes that as she can only love unselfishly a man for whom she does not care, that man had better be Reginald.

Lady Jane, leaning on a violincello, decides to remain true to Reginald, but feels that he ought to marry her quickly, as she is not getting any younger. Archibald enters, followed by the maidens, who have now transferred their love to him, but his heart is with Patience. The rival poets are consumed with jealousy. Reginald demands that Archibald shall cease being an aesthetic, and Archibald finally agrees. Patience naturally comes to the conclusion that there would be nothing unselfish in loving Archibald since he has now become a commonplace young man.

STORY—Continued.

Reginald is crushed. Lady Jane marries one of the dragoons and poor Reginald decides that

“In that case unprecedented,  
Single I must live and die,  
I shall have to be contented  
With a tulip or lily”,

The final joke on Reginald is the sub-title of the Opera  
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 ARCHIBALD GROSVENOR ..... N. ALLAN HAIGH  
 MR. BUNTHORNE'S SOLICITOR ..... REGINALD BARRON  
 THE LADY ANGELA }  
 THE LADY SAPHIR } rapturous  
 THE LADY ELLA } maidens { ..... BARBARA MOUL  
 THE LADY JANE } { ..... MARGARET WILSON  
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## SYNOPSIS OF SCENES

ACT 1.—Exterior of Castle Bunthorne.

ACT 2.—A glade.

---

Producer ..... Madame HILDA NAYLOR  
 Musical Director ..... Mr. C. TWIGG  
 Hon. Secretary ..... Mr. J. FARQUHARSON  
 Hon. Treasurer ..... Mr. H. FREEMAN  
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## ***Musical Numbers***

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### ACT 1

- 1 Chorus of Maidens—"Twenty love sick maidens we"
- 2 Recit and Song (**Patience**)—"I cannot tell what this love may be"
- 3 Solo (**Colonel and Chorus of Dragoons**)—"If you want a receipt"
- 4 Chorus with Solos (**Angela, Saphir and Bunthorne**)—  
"In a doleful train"
- 5 Song (**Colonel**)—"When I first put this uniform on"
- 6 Recit and Song (**Bunthorne**)—"If you're anxious for to shine"
- 7 Duet (**Patience and Angela**)—"Long years ago"
- 8 Duet (**Patience and Grosvenor**)—"Prithee, pretty maiden"
- 9 Finale—"Let the merry cymbals sound"

### ACT 2

- 10 Recit and Song (**Jane**)—"Silvered is the raven hair"
- 11 Chorus of Maidens—"Turn, oh, turn in this direction"
- 12 Song (**Grosvenor with Chorus**)—"A magnet hung in a hardware shop"
- 13 Song (**Patience**)—"Love is a plaintive song"
- 14 Duet (**Jane and Bunthorne**)—"So go to him and say to him"
- 15 Trio (**Duke, Major and Colonel**)—"It's clear that medieval art"
- 16 Quintet (**Angela, Saphir, Duke, Major and Colonel**)—  
"If Saphir I choose to marry"
- 17 Duet (**Bunthorne and Grosvenor**)—"When I go out of doors"
- 18 Song (**Grosvenor and Chorus**)—"I'm a Waterloo House young man"
- 19 Finale.



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## Minister's Remarks

Ladies and Gentlemen,

I welcome most heartily this production of the Gilbert and Sullivan opera "Patience" which is one of my personal favourites.

A few weeks ago I was reading the life of the artist James Whistler, whose influence on art in his generation was considerable. It is with his period—the latter half of the 19th century—that this opera deals, and Gilbert could not resist parodying the extreme vogue of thin, languid figures and pseudo-aesthetic culture which was popularised by followers of Whistler and Oscar Wilde. When Whistler's works were shown at the Grosvenor Gallery in 1877 they were savagely criticised by John Ruskin, but among the young men of "taste" of that day they were highly esteemed. Hence Gilbert could write of

"A pallid and thin young man,  
A haggard and lank young man,  
A greenery-gallery, Grosvenor Gallery,  
Foot-in-the-grave young man."

What would he have said of our "Teddy Boys"? "Patience" reminds us that very rarely does the man in the street see eye to eye with the "advance" artist—and when you add to the fun of the opera the delightful music of Arther Sullivan, this production should be a joy to all who see and hear it.

My very good wishes to all who are concerned to give us this presentation of "Patience".

D. ALEXANDER DOUGLASS.

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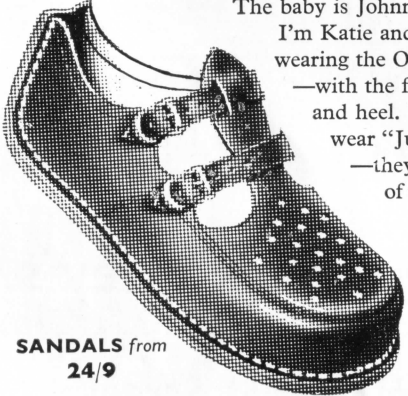
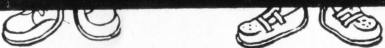
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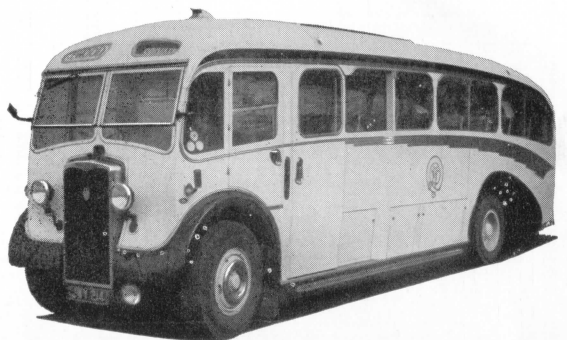
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