

HALIFAX GILBERT AND SULLIVAN SOCIETY PRESENTS

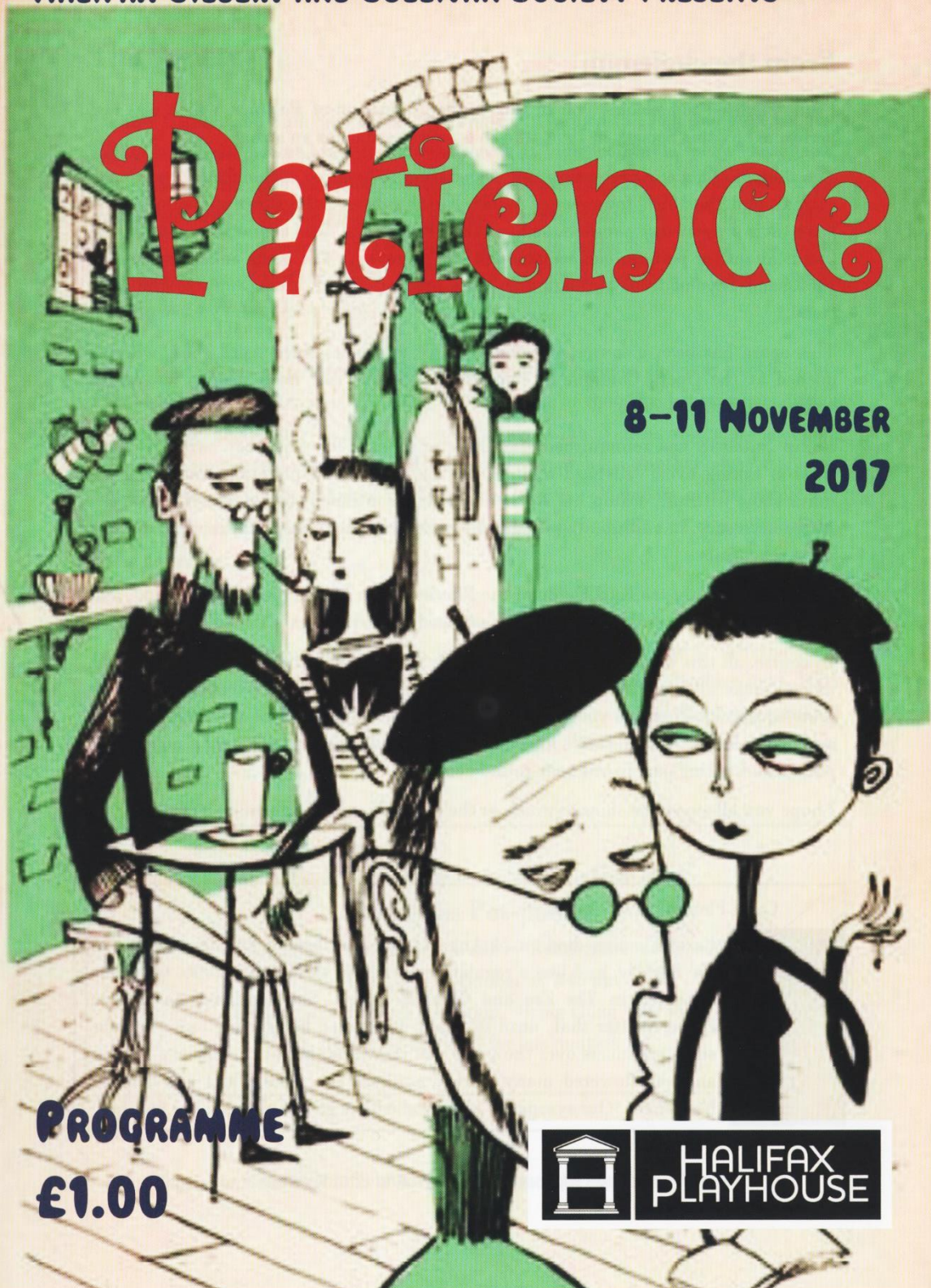
Patience

8-11 NOVEMBER
2017

PROGRAMME
£1.00



HALIFAX
PLAYHOUSE



From the chairman

I am delighted to welcome you to this year's production of *Patience*, which was last performed by this Society in 1996, and so is well overdue for an airing.

The themes of artistic pretension and desperation to keep up with cultural trends are eternal, and the 1880s followers of Wilde, Swinburne and the Pre-Raphaelite artists have their present-day parallels, as have the "Philistines" who cannot see what all the fuss is about (or perhaps can see through the pretence). The poets and artists of the 1960s and beyond went through the same process, before giving way to the next trend.

This opera has been a source of enjoyment for audiences since April 1881, when it opened at the Opéra Comique in London, and it has lent itself readily to various settings, including tonight's.

Philip Sutcliffe has relinquished the Director's chair for this year, with Richard Buxton taking over. Richard remains on the conductor's podium, conducting his ninth show with us. Philip has in the meantime continued to take music rehearsals where necessary, in addition to playing the piano and providing helpful advice during stage rehearsals.

Thanks are also due to Karl Eaton of the Playhouse for his help with the lighting, and to the host of other individuals who have helped behind the scenes.

Of course, all this would count for nothing if it were not for you, who come to support us and make all the effort worthwhile. If you are a regular supporter, you have our grateful thanks. If this is your first sight of the Society, may it be the first of many, and please look at the Society's information page and consider becoming a member or patron and taking part in our year-round activities.

I hope you all enjoy the show as much as the cast will enjoy performing it.

Kelvyn Waites

Carol Fleming, 1931 – 2017



Carol Fleming died on 24 August. She had been a founder member of the Society, and was a regular performer in shows until 2006, when she appeared in *The Zoo* and *Trial by Jury*. She continued to sing in concerts after that, until ill health prevented her getting out. Various show producers over the years will remember her as the Society Florist, and she flowered many shows, not just the roses white and red for *Gondoliers*. Our sympathy and good wishes go to Colin and her family.

Page sponsored by Kelvyn and Pam Waites

The Society

Halifax Gilbert and Sullivan Society was originally formed in 1968, and gave its first public full-dress performance three years later at Halifax Playhouse. The annual production in the late autumn, still at the Playhouse, remains the Society's major public appearance, but we also offer a season of public concerts in the spring, usually between March and June. We are always pleased to perform at new venues in and around Halifax or further afield, and anyone wishing to organise a concert should contact the Secretary (see below).

The Society meets to rehearse on Friday evenings throughout the year at All Saints Church Hall, Skircoat Green, Halifax. Three or four of these Friday evenings during the year are given over to informal concerts and Club Nights, where we will sing through a complete Gilbert and Sullivan opera, or perhaps another piece from the same period, with the audience providing the chorus. Members of the public are always welcome to join us (and sing with us, although that's not compulsory!) on these occasions.

If you would like to sing with or support the Society yourself, you are very welcome to turn up at the rehearsal room on a Friday evening (7.45 onwards). Alternatively you may contact the Secretary, Kathryn Buxton, 34 Fir Road, Huddersfield, HD1 4JE (01484-301291). If you don't sing yourself, but can perhaps offer organisational or other practical skills, you will be equally welcome. We look forward to seeing you in the future!

Halifax Gilbert and Sullivan Society present their

Christmas Pot-pourri

at All Saints Church Hall, Godfrey Road, Skircoat Green
on Friday 15 December at 7.45 pm

Free admission with retiring collection. Bring along your party piece!

Ring 01484 301291 for information

Page sponsored by John and Barbara Thompson (Whangarei, New Zealand)

Background to the story

Patience

was written at a time when the stuffiness of the first part of Victoria's reign was beginning to evaporate, and a more relaxed period was being ushered in. In the visual arts, an admiration of simplicity, natural forms and country crafts came to the fore, along with a love of beauty for its own sake. In addition, there was a nostalgic regard for a bygone golden age. Heavy, garish, modern machine-made objects were reviled, as were the nouveaux-riches who owned them. The simple life was de rigueur, as long as one could afford it, and keep up the intellectual pretence!

The story of the opera

Concerns two poets, one of whom concentrates on the beauties of nature and a classical golden age, while the other relies on a stark simplicity for his effect. But where Reginald Bunthorne's florid verses are only an imposture designed to gain public attention (as he confesses to the audience in his song), the simplicity of Archibald Grosvenor is quite natural, and its effects on his audience are for him (if we and Patience are to believe him) most unwelcome.

Wherever there are artistic movements, they have their camp followers, those who take up the latest trend with unsurpassed enthusiasm, only to discard it the instant the next trend comes along. The pop singers and groups from the nineteen-sixties onwards can be compared with the literary figures of the nineteenth century. The rapturous maidens of our opera are the poetic "groupies", who have been seduced by Bunthorne's self-generated publicity, much to the annoyance of their admirers, the down-to-earth dragoons who cannot see why they do not swoon over their handsome uniforms.

Two ladies remain constant in the attitudes throughout the opera. Lady Jane has embraced the aesthetic movement whole-heartedly, and remains faithful to Bunthorne's art. Patience, on the other hand, is a simpler, earthier character who, once she has been convinced of a principle, will stick to it through thick and thin. So when Lady Angela assures her that true love can only exist when it is completely unselfish in motive, she takes this as her guiding light for the rest of the opera.

The principle of unselfish love, the wavering affections of the rapturous maidens between the two poets, and the attempts of the dragoons to understand and compete with their aesthetic rivals, lead to a succession of unlikely liaisons and changes of attitude before the final resolution.

(partly based on the 1996 programme note by Richard Fellows)

The characters in the story

The Poets

Peter Skelton (Reginald Bunthorne, a fleshly poet)

Ian Moorhouse (Archibald Grosvenor, an idyllic poet)

The Twenty Love-sick Maidens

Kathryn Buxton (Lady Angela)

Christine Roberts (Lady Saphir)

Rachel Prosser (Lady Ella)

Penny McGoverin (Lady Jane)

Stephanie Bolton, Trish Brennan, Carole Engel, Jean Greenwood, Deborah Hammond

(and another eleven who are so emotionally wrought that they have taken to their beds and cannot be stirred)

The Dragoons

John Morgan (Colonel Calverley)

Trevor Roberts (Major Murgatroyd)

Steven Greenwood (Lieutenant the Duke of Dunstable)

Harold Galley, Eoin O'Shea, Fintan O'Shea, Peter Sugden, Kelvyn Waites,

In attendance, observing and participating . . .

Anna Trent (Patience, the "Milkmaid", proprietor of the Coffee Bar of the same name)

HALIFAX GILBERT AND SULLIVAN SOCIETY

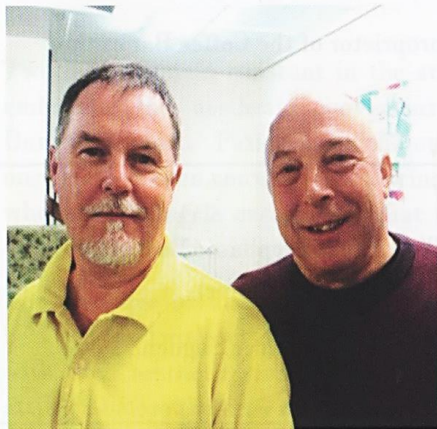
Andrew Stopford (President), Kelvyn Waites (Chairman), Stephanie Bolton (Vice-Chairman), Kathryn Buxton (Secretary), Fintan O'Shea (Treasurer)

Richard Buxton, Steven Greenwood, Deborah Hammond, Marie Sugden, Peter Sugden (Committee members)

The musical numbers

Act One

- Twenty love-sick maidens we (*Ladies, with Angela, Ella*)
- Still brooding on their mad infatuation . . . I cannot tell what this love may be (*Patience, Ladies*)
- Twenty love-sick maidens we (*Ladies, as they leave*)
- The soldiers of our Queen (*Gentlemen*)
- If you want a receipt for that popular mystery (*Colonel, Gentlemen*)
- In a doleful train (*Ladies, Gentlemen, Angela, Bunthorne, Saphir*)
- Twenty love-sick maidens we (*Ladies, as they leave*)
- When I first put this uniform on (*Colonel, Gentlemen*)
- Am I alone and unobserved? . . . If you're anxious for to shine (*Bunthorne*)
- Long years ago (*Patience, Angela*)
- Prithee, pretty maiden (*Grosvenor, Patience*)
- Though to marry you would very selfish be (*Grosvenor, Patience*)
- Finale to Act One: Let the merry cymbals sound . . . Now tell us, we pray you . . . Heartbroken at my Patience's barbarity . . . Stay, we implore you . . . Your maiden hearts, ah, do not steel . . . Come, walk up, and purchase with avidity . . . We've been thrown over, we're aware . . . And are you going a ticket for to buy? . . . Hold! Stay your hand! . . . If there be pardon in your breast . . . True love must single-hearted be . . . I hear the soft note of the echoing voice . . . But who is this . . . Oh, list while we a love confess



Peter Skelton (*Bunthorne*) and
Ian Moorhouse (*Grosvenor*)



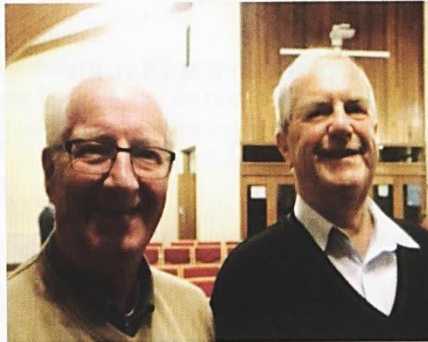
Anna Trent (*Patience*)

Act Two

- On such eyes as maidens cherish (*Ladies*)
- Sad is that woman's lot . . . Silvered is the raven hair (*Jane*)
- Turn, oh turn in this direction (*Ladies*)
- A magnet hung in a hardware shop (*Grosvenor, Ladies*)
- Love is a plaintive song (*Patience*)
- So go to him and say to him (*Jane, Bunthorne*)
- It's clear that pure poetic art (*Duke, Major, Colonel*)
- If Saphir I choose to marry (*Duke, Major, Colonel, Saphir, Angela*)
- When I go out of door (*Bunthorne, Grosvenor*)
- I'm a Waterloo House young man (*Grosvenor, Ladies*)
- Finale to Act Two: After much debate internal



Carole Engel and Jean Greenwood



Kelvyn Waites and Harold Galley



Fintan O'Shea and Peter Sugden



Trish Brennan and Stephanie Bolton

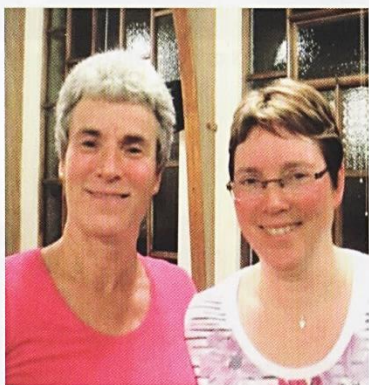
Production team

STAGE AND MUSICAL DIRECTOR Richard Buxton
ASSISTED ON BOTH COUNTS BY Philip Sutcliffe
REHEARSAL PIANISTS Philip Sutcliffe, Colin Akers

Members of the WEST YORKSHIRE ORCHESTRA, SQUARE CHAPEL
ORCHESTRA and FRIENDS

STAGE MANAGER Christine Noble-Doyle
LIGHTING DESIGNED BY Karl Eaton
COSTUMES The cast and friends, Ian Stead, Boyz of Bacup
PROPERTIES Deborah Hammond, Christine Noble-Doyle
ORCHESTRAL PARTS James Newby Music
TICKET SALES Stephanie Bolton
FRONT OF HOUSE MANAGER Andrew Stopford
PUBLICITY Peter Sugden
FOYER DISPLAY Kathryn Buxton
PROGRAMME Richard Buxton

Thanks to Northowram Garage for displaying a banner



*Kathryn Buxton (Angela) and
Christine Roberts (Saphir)*



*John Morgan (Colonel), Trevor Roberts (Major)
and Steven Greenwood (Duke)*

A poetical source

Gilbert first envisaged *Patience* as a clerical conflict. In his Bab Ballad *The Rival Curates* the protagonists compete to see who can be the milder.

List while the poet trolls
Of Mr Clayton Hooper,
Who had a cure of souls
At Spiff-ton-extra-Soooper

He lived on curds and whey,
And daily sang their praises,
And then he's go and play
With buttercups and daisies

His Vicar is delighted and boasts

"In mildness to abound
My curate's sole design is,
In all the country round
There's none so mild as mine is!"

Trouble rears its head when a friend arrives and says to Hooper

"You think your famous name
For mildness can't be shaken,
That none can blot your fame –
But, Hooper, you're mistaken

Your mind is not as blank
As that of Hopley Porter,
Who holds a curate's rank
At Assesmilk-cum-Worter



He plays the airy flute
And looks depressed and blighted
Doves round about him 'toot'
And lambkins dance delighted

Furious at this challenge to his reputation, Hooper sends a hit squad to eliminate Porter, but agrees to give him an opportunity to recant :

I'll give him this one chance –
If he'll more gaily bear him,
Play croquet, smoke, and dance,
I willingly will spare him

Porter is delighted :

"What?" said the reverend gent,
"Dance through my hours of leisure?
Smoke? Bathe myself with scent?
Play croquet? Oh, with pleasure!

For years I've longed for some
Excuse for this revulsion :
Now that excuse has come –
I do it on compulsion!

It was during the writing of *Patience* that Gilbert decided to change his characters from curates to poets, and some clerical references survive in the opera. See if you can spot them!



Written in a hurry – Sullivan fever in the 1880s

Sullivan, indulging in his 'natural indolence' in the South of France, got behindhand (even by his standards) when writing *Patience*, with consequent lapses in his orchestral inventiveness and flounderings into the churchiness and sentimentality which came so easily to him, and to many other Victorian composers ...

So the music of *Patience* was conceived in an atmosphere of impatience : the impatience of Gilbert and the cast waiting at rehearsals for the arrival of newly-written sheets of music at the theatre; and the impatience of the publisher, Mr Tom Chappell, to have the piano score of the opera printed ready for sale in the music shops of Britain on the morning after the première. Every day he would send a youth to Sullivan's rooms with the proofs, and that messenger, young Goodman, grew up to be a Director of Chappell's :

"I used to take the proofs with me, and catch a horse-bus to Victoria Street. Mr Sullivan worked in the semi-basement. The butler would let me in. It was a plainly furnished room. There was a piano, but I don't recollect ever seeing Sullivan playing it. He wrote most of the music at his desk, smoking cigarettes and sipping weak gin-and-water. Very often he would say to me: "Now, you call back tomorrow morning, my boy, and I'll leave the manuscript and proofs with the butler for you". I knew this meant he was going to work through the night.

"There was always great excitement when a new Gilbert and Sullivan opera was published. Public interest grew with every opera. This was heightened by the secrecy. The titles of the operas were kept secret until the curtain went up, because Sullivan and Gilbert were afraid of the title getting to America and being pirated. At our printing works the vocal score would be set up, all ready to print, and the machines would be standing by to turn out the thousands and thousands of copies the public clamoured for, when the title was finally inserted into the blank spaces. Then the machines would run, day and night. The music was always ready to be sold at the theatre on the first night of a new opera and in the shops the next day. I remember in Bond Street outside our offices there would be rows and rows of horse-vans and cabs lined up, waiting to be loaded, and railway vans too, ready to take the country deliveries. Our men had been working day and night packing the orders, and there was great excitement to get them out. Then, what a thunder of iron-shod wheels, what a cracking of whips and clatter of hooves, as these chariots bearing Gilbert and Sullivan's newest opera whirled away through the streets of London!"

Leslie Baily : *The Gilbert and Sullivan Book* (London, 1952, revised 1956)

Fashion and pretension

When W S Gilbert looked around him in 1880-1 he looked at the languid ladies and affected men at fashionable salons, he looked at Punch, in which the 'aesthetic craze' was caricatured by George du Maurier's drawings of Postlethwaite and Maudle (illustrated), and he noted that the movement towards Beauty in daily life which had been led so healthily by William Morris ten years earlier had swung to ridiculous extremes of 'greenery-yallery' fashions and medieval English posturings, all ridiculously mixed up with a vogue for Japanese fans and jars which had come from Paris to London and had turned upper middle-class England into something like an Oriental bazaar.



GALLANT COLONEL: 'And who's this young Hero they're all swarming over now?'
HIS PARTNER: 'Jellaby Postlethwaite, the great Poet, you know, who sat for Maudle's "Dead Narcissus"! Is not he Beautiful?'

... the pendulum had swung too far. To be an apostle in the high aesthetic band you only had to "Walk down Piccadilly with a poppy or a lily in your medieval hand". How near this quip of Gilbert's was to the truth we may gather from Mr Francillon, the Victorian memoir-writer, who went to a party in Gower Street and saw "a youth carrying throughout a whole evening, in melancholy silence, a tall white lily, with whose droop he was evidently doing his best to bring his own figure into imitation. At this same house a young woman, dressed as it seemed to me in nothing but an old-fashioned bathing-gown and an amber necklace, whom I was asked to take to the supper room, returned to my inquiry of what I could get for her the lugubriously-toned answer, 'I seldom eat!'"

Leslie Baily : *The Gilbert and Sullivan Book* (London, 1952, revised 1956)

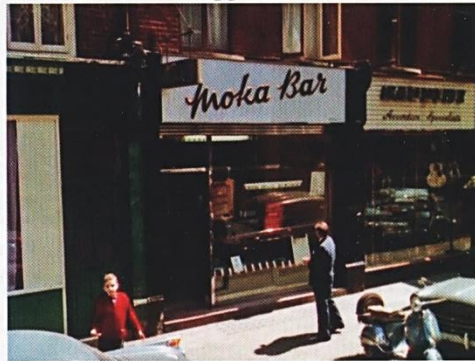
The 1960s coffee bar revolution

The first coffeeshouse in London was opened in 1652 in St Michael's Alley, Cornhill. The proprietor was Pasqua Rosée, the servant of a trader in Turkish goods named Daniel Edwards, who imported the coffee and assisted Rosée in setting up the establishment in St Michael's Alley, Cornhill. From 1670 to 1685, the number of London coffee-houses began to multiply, and also began to gain political importance due to their popularity as places of debate. By 1675, there were more than 3,000 coffeeshouses in England.

Though Charles II later tried to suppress the London coffeehouses as "places where the disaffected met, and spread scandalous reports concerning the conduct of His Majesty and his Ministers", the public flocked to them. For several decades following the Restoration, the Wits gathered around John Dryden at Will's Coffee House, in Russell Street, Covent Garden. The coffeehouses were great social levellers, open to all men and indifferent to social status, and as a result associated with equality and republicanism (Wikipedia)

Coffee bars came again to assume cultural importance in the 1950s and 1960s, when they often hosted performances of music and poetry. Following is an extract from an article in the *Daily Telegraph* which recalls the origins of this trend.

London's espresso revolution was launched by, of all people, an itinerant dental-equipment salesman from Italy called Pino Riservato, and rippled outwards from premises at 29 Frith Street, near Shaftesbury Avenue. . . . Unlike London's drab cafés, Riservato was determined to offer Londoners something modern and cool (then a new word lifted from black American jazz musicians). He kitted out his venue with a curvaceous Formica-covered bar, metal stools, bright lights, and on the bar, the pièce de résistance: the gleaming Gaggia espresso machine, 'a great burbling, wheezing, spluttering monster [which] would grudgingly excrete some bitter caffeinated essence' to amazed customers.



Photographs and films of Soho's coffee bars reveal a youthful, cosmopolitan clientele comprised of advertising executives, musicians, poets, journalists, actors, bon vivants, West Indian immigrants and in particular teenagers, whether dressed as Brylcreemed teddy boys or scruffy, Gauloise-smoking bohemians. Teenagers were beginning to find their voice within society, enjoying higher levels of disposable income once the austerity of the post-war years was relaxed. Too young to drink alcohol in pubs, and unexcited by youth clubs or Lyons Corner Houses with their stolid bourgeois clientele, they found in Soho's coffee bars the chance to forge their own distinctive identities away from the

This page sponsored by Jim and Alison Smithies

watchful suburban eye: to pose, flirt, sing, smoke, and watch the latest live music with a plenteous supply of coffee, Coca Cola and cigarettes.



It wasn't all teenage kicks and rock and roll. The Partisan Coffee House at 7 Carlisle Street was more emphatically political than Soho's other coffee bars, a politburo of brooding left-wing intellectuals opened in 1958 by the radical historian Raphael Samuel beneath the offices of the *New Left*. In what some right-wing commentators gleefully

took as a metaphor for communism's fatal flaw, it was never able to translate demand into healthy revenue, due to its 'socialist-friendly' policy of allowing customers to sit and debate for hours without ever even buying a coffee. In 1962 it went bust, and is today a nondescript outpost of capitalism: an office block.

(Dr Matthew Green, *Daily Telegraph*, 9 March 2017)



Penny McGoverin (Jane)



Eoin O'Shea



Deborah Hammond



*Rachel Prosser
(Ella)*

This page sponsored by Christine and Trevor Roberts

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affiliated to the National Operatic and
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NODA is divided into 11 National Regions, each headed by a Regional Councillor who sits on the Council, the ruling body of the Association. They are supported by a network of Regional Representatives and other volunteers, who are the vital links to the grass roots of the Association, the amateur theatre companies themselves. The Association is administered from its Headquarters in Peterborough, with knowledgeable and friendly staff able to deal with virtually any enquiry relating to amateur theatre.

NODA aims

- to give a shared voice to the amateur theatre sector
- to help amateur societies and individuals to achieve the highest standards of best practice and performance
- to provide leadership and advice to enable the amateur theatre sector to tackle the challenges and opportunities of the 21st century

National Operatic and Drama Association,
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Page sponsored by Andrew and Sally Stopford

Programme sponsorship

In addition to those named on individual pages, the following have also generously supported the production of this programme.

We are very grateful to them all.

- *Deirdre O'Shea, whose broken leg prevented her from becoming a rapturous maiden*
- *Janet Cowley, in memory of Frank Hogan, a former Dr Daly and Mr Grinder*
- *Colin Akers, proficient with piano, flute and baton for many years (and still here)*
- *Leyland Smith, long-serving tenor until the backstage stairs got too much*
- *Sheila Spencer, whose make-up skills have made many of us look much better than we deserve*

And a supplementary advertisement

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