

## **No. 1 *Patience* Company 1883**

**5 – 10 Mar. Leicester**

THE ROYAL OPERA HOUSE—Sole Lessee and Manager, Mr. Elliot Galer.—A return visit of Gilbert and Sullivan's delightful opera *Patience*, under D'Oyly Carte's management, commenced on Monday night. There are a few changes, the most noticeable being that Miss Laura Clement now fills Miss Ethel Pierson's part of *Patience*; Miss Florence Marryat Miss Fanny Edwards's part of Lady Jane; and Mr. H. Halley Mr. Albert James's part of the Major. The remainder of the cast is as before. The staging and accompaniments are, as usual here, perfect. [*The Era*, 10 Mar 1883]

**12 – 17 Mar. Bradford**

THEATRE ROYAL.—Messrs. Gilbert and Sullivan's tuneful opera "Patience; or, Bunthorne's Bride," seems to lose none of its charm by repetition, and large audiences this week have given to it a hearty welcome. The portrayal of the fleshly poet by Mr. George Thome—Bunthorne we had nearly written—is as distinct and amusing as ever; and Mr. A. Rousbey is still satisfactory in his representation of Archibald Grosvenor, the rival poet. The *Patience* of Miss Laura Clement fully demonstrates her to be a capable actress and vocalist. The part of the massive Lady Jane is now in the hands of Miss Florence Marryatt, a lady well-known as the daughter of the late Captain Marryatt, a successful novelist and a capable elocutionist, who now further shows herself to be a fairly good vocalist. The rest of the parts are filled about as on the previous visit of the opera, and there is a good chorus. "Mock Turtles" has preceded the opera each evening. "Fun on the Bristol" is billed for next week. [*Leeds Times*, 17 Mar 1883]

**19 – 24 Mar. Sheffield**

"PATIENCE" AT THE THEATRE ROYAL.—Almost at any time would Gilbert and Sullivan's æsthetic opera be welcome in Sheffield, but it is especially so now coming after the long run of the pantomime. There is still novelty about "Patience," due, perhaps, to the strange characters introduced, and with whom it takes one some time to get thoroughly acquainted, while the charming music is itself, and apart from any consideration of freshness of libretto, sufficient to always ensure a hearty reception to a company producing the opera. That appearing at this theatre during the ensuing week is about the best Mr. D'Oyly Carte has sent into the provinces, and includes Mr. Geo. Thome, Mr. Arthur Rousbey, and Miss Fanny Edwards. It would, indeed, be well-nigh impossible to find better impersonators of their respective parts than they are, and the greeting given each of them last night evidenced their popularity. It was Miss Fanny Edwards' first appearance since her return to this country from America, and she was loudly applauded when she came on to the stage. She sang exceedingly well, and made altogether a faultless Lady Jane. Both Mr. Thome and Mr. Rousbey rendered their task with a perfect finish, and Mr. Byron Browne sang his songs with more emphasis than he previously did. Miss Josephine Woodward, who represents "Patience," quite charmed the audience by her sweet voice and skilful management of it. The leading rapturous maidens are impersonated by Miss Kate Husk, Miss Clara Deveine, and Miss Alice Gresham, and the vocal work of the former is particularly creditable. Mr. James Sydney again appears as the lieutenant, and his performance is of a satisfactory kind. The singing of the dragoons and the rapture us maidens is, on the whole, commendable; while the band, it is almost

needless to say, showed themselves thorough masters of their work. As usual, the opera is preceded by the one-act vaudeville, "Mock Turtles." [*Sheffield Independent*, 20 Mar 1883]

### 26 Mar. – 7 Apr. Manchester

THEATRE ROYAL. Messrs. Gilbert and Sullivan's æsthetic opera *Patience* drew a crowded house at this theatre last night, and was received, at the hands of Mr. D'Oyly Carte's company, with continued marks of approval and delight. Miss Ethel McAlpine in the title role was charming, Mr. George Thorne portrayed the æsthete Bunthorne with great unction, and Mr. Arthur Rousbey, as Archibald, was as completely effective as ever. Miss Kate Husk, as the Lady Angela, drew the first encore, and played throughout with great spirit. The cast throughout left nothing to be desired, and the curtain fell to the well won and long continued plaudits of the assembly. A word of praise due to Mr. Byron Browne, Mr. H. Halley, and Mr. H. Sidney, the officers of the Dragoon Guards, and to their men also for the easy, nonchalant way in which they did their duty. The two acts into which the opera is divided were mounted most appropriately, while the dresses were as *apropos* as the most æsthetic could desire. The opera is announced for a fortnight. [*Manchester Courier*, 27 Mar 1883]

### THEATRE ROYAL.

The excellent fun and agreeable melodies of "Patience; or, Bunthorne's Bride" have evidently not yet lost their attractions. The large holiday audiences which filled the Theatre Royal on Monday, their readiness to seize on the familiar points, and their evident enjoyment of the whole performance were so many justifications of the foresight of the management in "booking" another return visit of the "Patience" company for Easter week. The craze which the piece holds so good humouredly up to ridicule has had its day. Mr. Gilbert's whimsical satire and Mr. Burnand's "Colonel" possibly helped to kill it. But even if appreciation of the points makes some demand on the memory, the manner in which they are placed, dramatically and musically, appeals to a taste which has a more enduring basis than the ephemeral eccentricities of society. "Patience" is, on the whole, very well represented by the present company. Mr. George Thorne presents, as of old, a very humorous Bunthorne, and Mr. Arthur Rousbey shows that his Grosvenor has lost nothing in its quiet comic force, while his voice seems to have gained since his last appearance in the part at this theatre. Lady Jane was played by Miss Fanny Edwards with due sense of the humour of the part; the Patience of Miss Ethel McAlpine is new to Manchester; but as the young actress is a pleasant vocalist, and takes an intelligent view of the character, it is needless to say she received a hearty welcome from the house, which, indeed, was in an enthusiastic mood, and gave a capital reception to each performer. [*Manchester Times*, 31 Mar 1883]

THEATRE ROYAL.— Lessee, Captain R. Bainbridge.—Closely following on *Iolanthe*, we have here another visit from Mr. D'Oyly Carte's *Patience* company, and, familiar as that opera has now become to playgoers generally, the theatre has been well filled during the past week by thoroughly appreciative audiences, which have nightly encored such favourite popular airs as "If you're anxious for to shine," the "When I go out of doors" duet, the fable song of "The Magnet and the Churn," and especially the "Sing hey to you" duet, the second verse of which has to be repeated at least twice every night before the audience remains satisfied. The company producing the opera is almost the same as that which first introduced *Patience* to Manchester. Mr. Geo. Torne still plays the part of Bunthorne, and plays it, if that be possible, with greater humour and consistency

than ever. Mr. Arthur Rousbey has returned to the rôle of Archibald, and his fine voice is heard to excellent effect in the much admired "Willow waly" duet, as it is, in fact, in all the songs that he takes part in. His acting is also exceedingly finished, and his performance is in every respect an admirable one. Messrs. Byron Browne, H. Halley, and H. Sydney [*sic*] play the parts and sing the music of the Dragoon Guards' officers with excellent effect. Miss Ethel McAlpine is appearing in the title rôle, wherein she affords general satisfaction by her easy acting as well as by her charming singing. Miss Fanny Edwards still appears in the part of Lady Jane, which she renders with as much humour as ever, and Mdlls. Husk Deveine, and Gresham are all equally competent in the rôles of the rapturous maidens. [*The Era*, 31 Mar 1883]

THEATRE ROYAL.— Lessee, Captain R. Bainbridge.—The popularity of Messrs. Gilbert and Sullivan's favourite opera *Patience* is evidently not yet abating in Manchester, for every evening large houses are gathered to witness the production of the piece, notwithstanding that it has so often previously been heard here, and that this is the second week of the engagement. It is a curious fact to note that on each successive evening the same airs are encored by various audiences, the most popular here being very evidently the song "The go to him, and say to him," the second verse of which has nightly to be repeated at least three times. As reported last week, the company engaged here is a most competent one in all departments, and a more efficient representation of the opera could scarcely be imagined. *The Romany Rye* is to be produced on Monday nest. [*The Era*, 7 Apr 1883]

#### 9 – 14 Apr. Newcastle

**THE TYNE THEATRE, NEWCASTLE**  
 Lessee and Manager, Mr RICHARD W. YOUNGE.  
**THIS EVENING,**  
 Important Engagement for Six Nights only of  
**D'O'LY CARTÉ'S OPERA COMPANY,**  
 Who will appear in Gilbert and Sullivan's  
 famous *Æsthetic Opera*  
**PATIENCE!**  
 The Performance will commence with the Musical  
 Farce entitled  
**MATRIMONY!**  
 Price of Admission:—Dress Circle, 3s; Upper  
 Circle, 2s; Pit, 1s; Gallery, 6d.  
 Doors open at 7. to commence at 7:30.

*Shields Daily Gazette*, 9 Apr. 1883

TYNE THEATRE.—Lessee, Mr. Richard W. Younge.—On Monday evening Mr. D'Oyly Carte's company opened at this theatre for a six nights' engagement in *Patience* before a large audience. The opera was placed upon the stage with the usual care and attention to details. The cast was, with trifling exceptions, the same as on the occasion of the company's previous visit. The Bunthorne of Mr. G. Thorne stood prominently out; and Mr. Arthur Rousbey as Grosvenor, Mr. J. Sydney as the Duke, Miss

Fanny Edwards as Lady Jane, and Miss McAlpine as *Patience*, were all excellent. [*The Era*, 14 Apr 1883]

#### 16 – 28 Apr. Glasgow

##### "PATIENCE" AT THE ROYALTY.

That Messrs. Gilbert & Sullivan's æsthetic opera, "Patience," has lost none of its popularity was attested by the largeness of the audience at the Royalty Theatre last evening. The night was so inclement that such a result may fairly be regarded as showing that theatre-goers have a lively recollection of pleasant performances of this opera in the past, or if not so fortunate as to have sat at the feet of the fleshly and idyllic poets, that they are desirous of doing so now. The company was again that of Mr D'Oyly Carte, and when we say that the cast is almost, if not quite, unchanged since the last visit of this combination to Glasgow, it will be understood that the performance was one of rare

excellence. "Patience" is not an opera which can be carelessly acted. Mere energy will not suffice to carry it through. The acting must be as delicate as the satire itself, with its "stained-glass postures" and "Florentine fourteenth century frenzies." The music, again, is of the most graceful character—light and airy and sweetly-patterned, like a piece of fine lace. There is, too, a curious suggestion of the antique about the opera, although it is intended to ridicule, and does ridicule very amusingly, yet inoffensively, the most recent craze of feather-headed enthusiasts. All the finest qualities of the opera were admirably brought out by Mr. Carte's company, the principals and members of the chorus doing their work equally well. The performance was indeed so perfectly rounded that one almost feels as if singling out individual members of the company for compliment is to destroy its symmetry. It might be enough to record the fact that last night every song and almost every concerted piece received an encore, and that the exquisite points of the author were caught up and enjoyed by the audience. Miss Ethel McAlpine, as *Patience*, sang her airs in a careful manner, and Miss Fanny Edwards, as *Lady Jane*, was warmly applauded in her rendering of the song with which the second act opens. Mr. George Thorne is again the *Bunthorne*, and acts with all his accustomed finish. Mr. Thorne is not great as a vocalist, yet he sings with remarkable skill, making his small voice yield artistic results which could hardly be expected from it. Mr. Arthur Rousbey, as *Archibald*, is an accomplished singer, and he is also a capital actor. This may be said with equal truth of Mr. James Sydney, as the *Duke of Dunstable*. Altogether as we have said, the opera was performed in a most efficient manner, its higher poetic qualities being assisted by pretty stage scenery and brilliant lighting. "Patience" should attract large audiences to the Royalty for a fortnight to come. [*Glasgow Herald*, 17 Apr 1883]

ROYALTY.—Lessee and Manager, Mr. E. L. Knapp.—The stage is this week given up to Mr. D'Oyly Carte's company in *Patience*, which appears to have lost but little of its popularity. The satirical dialogue is as provocative of laughter as before, while the ear-catching strains of Sullivan's music exercise the old charm, several of the numbers being heartily encored. As a whole, the company, which is constituted much the same [as] during the last production of the work, is a good one, and the parts all round are rendered in a very satisfactory way. Miss Ethel McAlpine, as *Patience*, acts and sings with much discretion and taste; and Miss Fanny Edwards is a handsome and artistic *Lady Jane*, singing and acting in a way that gains her prominent favour. Mr. George Thorne as *Bunthorne* and Mr. A. Rousbey as *Grosvenor* are excellent; and Messrs. J. Sydney, Byron Browne, and Halley do justice to their respective parts. The orchestra and chorus are both quite equal to the task they have to do. Handsome dresses and pretty scenery help to make the entertainment as complete as possible. [*The Era*, 21 Apr 1883]

ROYALTY.—Lessee and Manager, Mr. E. L. Knapp.—*Patience* continues to attract large audiences to this elegantly appointed house. The opera is charmingly rendered and handsomely mounted, and is altogether a most enjoyable entertainment. [*The Era*, 28 Apr 1883]

### 30 Apr. – 12 May. Edinburgh

#### "PATIENCE" AT THE THEATRE ROYAL.

Three years continued representation of opera generally breeds carelessness, and although a high order of conscientiousness not involved, it is creditable to the company now performing "Patience" at the Royal that much pains seems be taken with detail as at the first production. The "love-sick maidens" have indeed expanded their "business,"

while the singing is as pure and accurate as could wished. The Lady Saphir, in especial, has added new points to what was always a very conscientious piece of nonsense, and the Lady Angela is played quite as amusingly in a different way. The dragoons might profitably take some hints from the maidens. Their singing is feebler in proportion to their numbers, and the bye-play is less consistent. The numerous pretty airs and snatches of duet singing, which are the salvation of "Patience," particularly its tapering second act, receive ample justice. Miss McAlpine's fresh voice suits the warbling character her airs, and she acts freely though perhaps rather knowingly for a guileless milkmaid. The "Lady Jane" of Miss Edwards is vocally the most satisfactory performance, and her comedy does not breadth, some touches emphasising her massiveness being rather needlessly thrown in. Messrs Thorne and Rousbey fill in, with their accustomed care, the conception of the poets, and there is a moving quality in the singing of the latter that gives his music prominence. The *ensemble* singing might have been firmer and rounder, but as "Patience" is singularly weak in chorus work, the deficiency does not interfere with enjoyment. [*Edinburgh Evening News*, 1 May 1883]

EDINBURGH.—"PATIENCE" AT THE THEATRE ROYAL.—Last night Mr. D'Oyly Carte's comic opera company commenced a twelve night's engagement at the Edinburgh Theatre Royal, producing Gilbert and Sullivan's ever popular "Patience." The company is practically the same as that which appeared last autumn at the same theatre and in Glasgow last week, and the piece was received with as much favour as on its earlier productions by a large and fashionable audience. [*Glasgow Herald*, 1 May 1883]

THEATRE ROYAL. — Lessees, Messrs. Howard and Logan Acting-Manager, Mr. John F. Gray. — Mr. D'Oyly Carte's *Patience* company made a third annual visit to Edinburgh on Monday, the present engagement being for the customary period of twelve nights. Any doubts as to the drawing powers of Messrs. Gilbert and Sullivan's charming opera were completely set at rest before the performance commenced, the curtain rising on one of the most brilliant audiences of the season, while the attendance, we may add, on Tuesday evening was still more crowded, every seat and inch of standing room being fully occupied by a most enthusiastic and delighted auditory. A like result has attended each of the other performances of the week, and Mr. Carte's short but pleasant season promises to be a great financial, as it is already an admitted artistic success. The cast is probably the strongest Mr. Carte has ever sent out. The list of names includes Mr. George Thorne, the talented impersonator of Reginald Bunthorne, a performance almost unique in its singular quaintness; Mr. Arthur Rousbey, a vocalist of ability, who again plays Archibald Grosvenor; Mr. Byron Browne, the dashing Colonel of Dragoons, who looks the rôle to the life, and sings well; Mr. James Sydney, who by sheer force of talent has raised the Duke of Dunstable to a character of considerable importance; and Mr. H. Halley, who is most amusing as Major Murgatroyd. Miss Fanny Edwards's majestic impersonation of Lady Jane shows an admirable sense of humour, while the vocal requirements of the part are met with cultivated skill and superb effect. The Patience of Miss Ethel McAlpine is a charmingly picturesque and altogether delightful creation. Miss Elsie Cameron again lends distinction, both vocally and dramatically, to Lady Angela; and Miss Clara Deveine, as Lady Saphir, carries through her share of the æsthetic posturing with an earnestness and success that we cannot too highly praise; while Miss Alice Gresham is all sweetness and brightness as the ecstatic Lady Ella. [*The Era* (London, England), Saturday, May 5, 1883; Issue 2328.]

### 14 – 19 May. Huddersfield

THEATRE ROYAL AND OPERA HOUSE.—Lessee, Mr. J. W. White.—This week we have a return visit from the No. 1 *Patience* company, and the humour of Mr. Gilbert's "book" and the catching melodies by Sullivan have apparently lost none of their hold upon the public. The company is with few exceptions the same as when it last appeared here, and the opera is produced and mounted with the same tastefulness and care. Messrs. George Thorne, Arthur Rousbey, Byron Browne, Richards, Hallett, and James Sydney, Misses Ethel McAlpine, Elsie Cameron, Clara Deveine, and Elsie Gresham [*sic*] undertake the principal roles, and are heartily received. A lever de Rideau has been found in the shape of a little operetta, entitled, *Matrimony; or, Six and Six Where Suited*. [*sic*]. [*The Era*, 19 May 1883]

### 21 May – 2 Jun. Liverpool

#### PRINCE OF WALES THEATRE.

W. S. Gilbert and Sir Arthur Sullivan's æsthetic opera "Patience, or Bunthorne's Bride," was presented for the third time in Liverpool, at Prince of Wales Theatre, last night and attracted a large audience, Mr. D'Oyly Carte's company being the talented exponents of the charming and popular little opera. "The Colonel" and "Patience" have dealt death-blows at the crazy æstheticism which for a time infected what is known as "Society" and although "Patience" has well served its original mission, its representation yet possesses attractiveness to an audience that can appreciate with delight a piece of this class on its real merits. The individual characters in "Patience" found fitting and capable representatives in last evening's performance. Mr. George Thorne's *Reginald Bunthorne* provoked unlimited laughter and applause. As *Mr. Archibald Grosvenor*, Mr. Arthur Rousbey, in the character of an "idyllic poet, won much favour; and Miss Ethel McAlpine's *Patience* met with frequent and loudly-expressed marks of approval by the audience. The rest of the members of the company did full justice to the parts allotted to them. Mr. Gilbert's caustic witticisms were delivered with effect, and the sparkling music of Sir Arthur Sullivan was ably rendered both by performers and orchestra. The scenic effects deserved all possible praise. "Matrimony, or Six and Six when Suited," an operetta, the joint work of Mr. J. B. Hughes and Mr. P. W. Halton, was given before "Patience." Mr. D'Oyly Carte's Company will appear in "Patience" each evening of the present week. [*Liverpool Mercury*, 22 May 1883]

PRINCE OF WALES THEATRE.—Lessee, Mr. Frank Emery.—Throughout the week the *habituées* of the Prince of Wales Theatre have been giving the æsthetic opera *Patience* a more careful and appreciative hearing than ever. There was a large audience on Monday, and each of the prominent numbers was very cordially applauded. Mr. George Thorne again "shone resplendently" as the humbugging representative of poesy and the flesh pots; Miss Ethel McAlpine's "too utterly" dairymaid was as charming and attractive as ever; Mr. Walter Rousbey [*sic*], a vocalist and histrionic artist of high standing, was once more in a congenial sphere when satirising the being belonging peculiarly to the school of so-called refined thoughts, tastes and habits; and Miss Fanny Edwards, as the scarlet-affected Lady Jane, completed a quartette of principals which could not have been improved upon. The other representatives of the various characters were quite up to the mark, and completeness was conspicuous in the band and chorus departments. A musical trifle called *Matrimony* preceded the opera. [*The Era*, 26 May 1883]

PRINCE OF WALES THEATRE.—Lessee, Mr. Frank Emery.—*Patience*, owing to legitimate and remarkable success, has been continued at the Prince of Wales Theatre during the week. The general opinion prevails that this is by far the best performance of the Gilbert-Sullivan æsthetic opera which has been given in this city, and this opinion has been backed up by an amount of patronage which must be very gratifying to Mr. Emery. A morning performance of *Patience* takes place this (Saturday) afternoon, and on Monday we are promised another short cruise by *H.M.S. Pinafore*, manned by a competent crew. [*The Era*, 2 Jun 1883]

#### 4 – 9 June: Hull

HULL THEATRE ROYAL.—"Patience" is apparently as popular as ever in Hull, for the return visit this week has created quite a *furor* among the theatre-going public, and that it has enlisted the interest of the more well-to-do of the inhabitants is evident by the filling up of the chief places in the house, though all parts have been well occupied. Very few changes are to be noted. Mr. Arthur Rousbey still delights the audiences by his admirable impersonation of *Archibald Grosvenor*, and we must give the credit of being absolutely unique to Mr. George Thorne in his part of *Reginald Bunthorne*. His versatility of treatment is remarkable, and never seen to more advantage than in the encores to which he nightly responds. Miss Ethel McAlpine gives a very finished rendering of *Patience*; and the quiet but expressive humour of Miss Fanny Edwards as *Lady Jane* is, together with her accomplished singing, the occasion of two or three hearty encores. It goes without saying that the other parts were well sustained. Next week the pantomime of Dick Whittington, as recently performed at York, is to be given for a limited number of nights. [*Hull Packet*, 8 Jun 1883]

THEATRE ROYAL.—Lessee, Mr. Wilson Barrett; General Manager, Mr. Alfred Cuthbert.—We have this week a welcome return visit of the pleasing *Patience*. The greeting accorded Mr. D'Oyly Carte's excellent company, both principals and chorus, was most cordial, and, as all were in grand form, encores, in several instances double ones, were the rule. The tenor, Mr. James Sydney, is suffering from a severe cold; his place, however, is filled by Mr. Brooklyn, who possesses a sweet but somewhat thin voice. This gentleman was evidently very nervous on the opening night, but on the occasion of our second visit this was not noticeable, and he succeeded capitally. Mr. Thorne again made a great hit as Bunthorne, and Mr. A. Rousbey was most successful vocally and artistically as Grosvenor. Messrs. G. B. Browne and H. Halley are still admirably fitted as the Colonel and Major. Miss Fanny Edwards and Miss Ethel McAlpine, the massive æsthete and the dairymaid respectively, were most enthusiastically received, and sang magnificently, as also did the Misses Elsie Cameron, Clara Deveine, and Alice Gresham. [*The Era*, 9 Jun 1883]

#### 11 – 16 Jun. Leeds

THE GRAND THEATRE.—Lessee, Mr. Wilson Barrett; Acting-Manager, Mr. Lee Anderson.—Mr. D'Oyly Carte's popular *Patience* company is fulfilling its third or fourth engagement here with Messrs. Gilbert and Sullivan's delightful æsthetic opera, and judging from the applause and evident gratification of the audience, it is as popular as ever. Messrs. George Thorne and Arthur Rousbey still appear in the parts of Bunthorne and Grosvenor, which they have made their own, Mr. Byron Browne is still the popular and efficient Colonel, and Mr. James Sydney the Duke of Dunstable. We believe Mr. H.

Halley (the Major) is new to Leeds. He is efficient. The rapturous maidens are portrayed by the same agreeable and clever ladies as heretofore, including the popular and charming Miss Elsie Cameron, a great favourite in Leeds, Miss Clara Deveine and Miss Alice Gresham, as Angela, Saphir and Ella. Miss Fanny Edwards, with great advantage to the opera, resumes the part of Lady Jane; and Miss Ethel McAlpine, as the heroine, *Patience*, leaves nothing to be desired. They were all recalled at the end of every act. The chorus was, as heretofore, large and effective, and the dresses were exceedingly brilliant and appropriate. Mr. P. W. Halton conducted with his usual judgement and tact, and the scenery by Mr. Stafford Hall and the general appointments were beyond praise. [*The Era*, 16 Jun 1883]

### 18 – 23 Jun. Birmingham

#### PRINCE OF WALES THEATRE

The reproduction here on Monday of Messrs. Gilbert and Sullivan's famous lyric satire "*Patience*, or *Bunthorne's Bride*," by the same excellent company which first introduced it here some two years ago, attracted a large and enthusiastic audience, whose gratification with, the entertainment was expressed by recalls and redemands so numerous as to extend considerably the duration of the performance. Though the satire has now lost something of its original flavour and pungency, and the sham æstheticism at which it is directed may be considered already in a great measure a thing of the past, the humour is so grim and quaint, the situations are so absurd, and the music is so graceful and charming, that "*Patience*," when adequately presented, will probably never want for an appreciative audience. But few changes have taken place in the cast since the first production of the piece here, but these changes generally are an improvement upon those noticed on the occasion of the former visit of the company. Mr. George Thorne's impersonation of the fleshly poet *Bunthorne* is as grotesque and characteristic as ever, and he sings the songs with a truth of intonation and a distinctness of utterance contrasting favourably with the performance of some artists of richer vocal endowments. Miss Ethel McAlpine, who resumes the rôle of *Patience*, assigned on the last two occasions to Miss Pierson, has improved both in her singing and acting, and in the duets, "*Prythee, pretty maiden*," and "*Long years ago*," and the ballad, "*Love is a plaintive song*," she won great and deserved applause. The reappearance of Mr. Arthur Rousbey in the part of the idyllic poet, *Archibald Grosvenor*, was not the least gratifying feature of the performance. He looks and acts the character to admiration, and there is little room for fault-finding in his vocalisation. He was especially effective on this occasion in the "*Willow Waley*" duet with *Patience*, the "*Magnet and churn*" song, and the terpsichorean duet with *Bunthorne* "*Conceive me if you can*," which was received, as usual, with uproarious applause and repeated recalls. The "massive" *Lady Jane* found an incomparable exponent in Miss Fanny Edwards, whose singing in the Handelian scena, with violoncello accompaniment, and the well-known duet with *Bunthorne*, was exceedingly effective. Miss Elsie Cameron was quite at home in the part of the *Lady Angela*, and the other rapturous love-sick maidens were well played. Mr. G. B. Brown as *Colonel Calverley*, gave the two military songs, with chorus, in the first act, with all due spirit and effect, though in the first a little into articulateness was perhaps desirable. *Major Murgatroyd* was in the competent hands of Mr. H. Halley and Mr. James Sydney was both vocally and histrionically excellent as the ducal lieutenant. The chorus, which has been augmented since its last visit here, acquitted itself creditably, and the band-playing left little to be desired. Of the tastefulness of the scenery and costume it would be superfluous to speak. [*Birmingham Daily Post*,



20 Jun 1883]

PRINCE OF WALES THEATRE.—Proprietor, Mr. J. Rodgers; Acting Manager, Mr. C. Appleby.—Mr. D'Oyly Carte's company have paid a return visit to this theatre with that charming æsthetic opera *Patience*. The company is the same as on the previous visit, the only changes being in the subordinate characters. Mr. George Thorne again takes in his own peculiarly delightful manner the character of Bunthorne; and *Patience* is again personated by Miss McAlpine. Mr. Arthur Rousbey reappears as Archibald Grosvenor; and Mr. G. Byron Brown as Colonel Calverley. The choruses were, as on former occasions, admirably rendered. [*The Era*, 23 Jun 1883]

### 25 – 30 Jun. Bristol

#### "PATIENCE" AT THE NEW THEATRE ROYAL.

The Messrs. Chute could not possibly have made a happier selection for the conclusion of their highly successful season than the engagement of Mr. D'Oyly Carte's company for a return visit with Messrs. Gilbert and Sullivan's popular Comic opera of "*Patience; or, Bunthorne's Bride.*" The charming and graceful music to which the quaint and amusing satire of the æsthetic craze has been wedded has lost none of its attractiveness, and last evening a crowded house accorded the opera an enthusiastic reception; indeed, the encores were so frequent as to sensibly prolong the performance. It would be impossible to conceive a more finished representation, the chorus, in particular, being exceptionally strong and effective, whilst the orchestra rendered the accompanying music admirably. Mr. George Thorne again played the part of Reginald Bunthorne, the fleshly poet, and the round of applause which greeted him upon his first appearance testified to the pleasure which many present experienced in once more renewing the acquaintance of so established a Bristol favourite. His rendering of the part is original and quaint, his posturing—a feature which largely enters into the representation of the character—well studied, and his gestures natural and appropriate, whilst his clear and distinct enunciation renders the performance thoroughly enjoyable. The title role has seldom had a more adequate representative than Miss Ethel McAlpine, who sings the melodious music assigned the part charmingly, whilst her acting is particularly bright and unaffected. The ballad, "Love is a plaintive song," was heartily applauded and re-demanded, and conspicuous amongst the numerous encores of the evening were those accorded to the well-known duet "Prythee, pretty maiden," and in that in which the refrain "It was a little boy" occurs, and in which Miss McAlpine was associated with Miss Elsie Cameron (Lady Angela) who possesses a singularly sweet voice, which she uses with discretion. Mr. Arthur Rousbey's rich voice and cultured style contributed to a thoroughly artistic representation of the character of Archibald Grosvenor, an Idyllic poet. Into the character of Col. Calverley Mr. Byron Browne infused a good deal of dramatic vigour, at the same time that he displayed a rich tenor voice of considerable compass. Miss Fanny Edwards was very good as Lady Jane, the "massive" love-sick maiden; and the other characters were all well filled. "*Patience*" will be repeated each evening this week. On Monday next there will be an extra night for the benefit of Mr. George M. Chute, when he will make his first appearance in the character of John Mildmay, in Tom Taylor's comedy of "*Still Waters Run Deep,*" and at the conclusion of the play will address the audience. [*Bristol Mercury*, 26 Jun 1883]

NEW THEATRE.—The re-appearance of Mr. D'Oyly Carte's company in Messrs. Gilbert and Sullivan's æsthetic opera "*Patience*" attracted a very large audience at the New

Theatre last evening. The work has been produced in Bristol on two previous occasions, and, although Mr Gilbert's satire upon æstheticism may have lost much its point, the music seems to improve upon acquaintance, like others of Dr. Sullivan's compositions—"Iolanthe," to wit. Last night's representation was most satisfactory, and as the company is precisely the same as appeared in the opera on the occasion of its last production Bristol, a detailed notice of the performance can hardly be considered necessary. Mr. Geo. Thorne, on making his appearance as Bunthorne, received quite ovation, and the applause was so loud and continuous that the music had to be stopped. Mr. Arthur Rousbey again appeared as Archibald Grosvenor, Mr. Byron Brown the Colonel, Mr. H. Halley as the Major, Mr. James Sydney as the Duke, Miss Ethel McAlpine as Patience, and the Misses Elsie Cameron, Clara Devine, Alice Gresham and Fanny Edwards as the Ladies Angelina, [*sic*] Sapphire, [*sic*] Ella, and Jane. The opera was capitally mounted, and with such excellent company it should continue to attract large audiences during the week. This will be the last engagement of the season, and Monday evening next Mr. George M. Chute will take his benefit. An attractive programme has been arranged and there is sure to be a big house. [*Western Daily Press*, 26 Jun 1883]

NEW THEATRE ROYAL.—Managers, Messrs. George and James Macready Chute.—The highly successful season at this house will certainly not suffer in repute by the last engagement, for on Monday night a large and brilliant audience assembled to welcome *Patience* on its third visit. That the opera has lost nothing by repetition may be gathered from the facts that the receipts were greatly in excess of the occasions on which the opera has previously been performed and the encores were both numerous and enthusiastic. The company is a truly excellent one, and in no character is there any noteworthy weakness. The admirable vocalisation and capital acting of Mr. Arthur Rousbey again proved a very taking item with the audience, and one of the most enthusiastic encores of the evening was that accorded to "The Magnet and the Churn." Mr. George Thorne, who was accorded a most enthusiastic reception, was, as ever, Bunthorne to the life; and Mr. G. Byron Brown's voice again told with immense effect as the Colonel. Mr. James Sydney was in capital voice, and Mr. H. Halley made a very good Major. Patience was again performed by Miss Ethel McAlpine, and the music of the character was admirably rendered throughout. The Lady Jane of Miss Fanny Edwards was, as heretofore, an excellent performance, and her rich contralto voice was heard with fine effect in the song "Silvered is the raven hair," which was redemanded in the most unmistakable manner. Miss Elsie Cameron, Miss Deveine, and Miss Gresham were the representatives of the three æsthetic ladies, and the chorus was excellent throughout. [*The Era*, 30 Jun 1883]

## 2 – 7 Jul. Nottingham

### THEATRE ROYAL.

The taste of the local public for really good musical programmes is this season being fully tested by Mr. Charles, and we are bound to admit that the experiment is thoroughly justified by results. To the numerous gems of comic opera which have of late been placed on the boards at the Theatre Royal is this week added the well-established favourite work of Mr. W. S. Gilbert and Sir A. Sullivan—"Patience, or Bunthorne's Bride." In all essential characters the cast is unchanged since the last visit of the company, and it is the bare truth to say that last night the artists acquitted themselves in a manner which did full justice to their best previous efforts. Mr. George Thorne as the "fleshly

poet," *Bunthorne*; Mr. Arthur Rousbey, as the "idyllic poet," *Archibald Grosvenor*; and Messrs. G. B. Browne, H. Halley, and J. Sydney, as the Dragoon Officers, were all very acceptable. Miss Ethel McAlpine reappeared as *Patience*, with all the freshness and natural grace of the author's very lady-like dairy maid. Miss Fanny Edwards again filled the part of *The Lady Jane*, to the thorough satisfaction of the audience, and the Misses Elsie Cameron, Clara Deveine, and Alice Gresham represented the other "rapturous maidens" with grace and ability. To enumerate the encores which were given last night would be simply to write out the titles of all the leading numbers in the work, and the rendering of these thoroughly musical compositions fully justified the enthusiasm of the audience, which was a large one. It need only be added that the chorus, both male and female, is fully up to its work, and that the accessories of costume and scenery are as attractive and complete as ever. The performance concludes with a very clever musical sketch, entitled "Matrimony; or, Six and Six when Suited," in which the characters are supported by Messrs. Leonard Vincent, H. Browning, and Sidney Price, and Misses Deveine, Bernard, and Woodward. This bright little piece ought certainly not to be missed, and, as the opera is over in excellent time, there is no reason why it should be. [*Nottingham Evening Post*, 3 Jul 1883]

THEATRE ROYAL.—Manager, Mr. Thomas W. Charles.—*Patience* has once again paid us a visit, greatly to the delight of those who love polished wit and humour allied to charming music, and their numbers, we are glad to say, are many. The company is, for all practical purposes, the same as on its first visit to Nottingham, Miss Ethel McAlpine's impersonation of the heroine revives the memory of a highly artistic assumption; Miss Fanny Edwards as Lady Jane is as massive and tuneful as ever; Miss Alice Gresham is a new and graceful Lady Ella; and the Ladies Angela and Saphir could not be in better hands than those of their previous representatives, Mdlles. Elsie Cameron and Clara Deveine. Mr. George Thorne's Bunthorne retains all its former excellencies—not a few; Mr. Arthur Rousbey as Grosvenor acts and sings as grandly as of yore; Mr. H. Halley now represents the Major, and very well he does it; and the parts of the Colonel and the Duke are still presented by Messrs G. Byron Browne and James Sydney with similar histrionic and vocal perfection to that originally displayed. The chorus is as numerous, as well-dressed, as musically precise as before, and Mr. Harry Pott's picturesque scenery gives the finishing touch to a complete and truly satisfactory production. *Matrimony* merrily concludes the performances. [*The Era*, 7 Jul 1883]

### 9 – 14 Jul. Brighton

THEATRE ROYAL. – Proprietrix, Mrs H. Nye Chart. – For the third time in little more than a year we have to welcome Mr D'Oyly Carte's *Patience* company. This speaks volumes for the local popularity of the opera. It would be difficult to get together a better all round cast than the present one, which by dint of constant playing has become almost perfect. Mr George Thorne plays Bunthorne with all his old originality and drollery, and we cannot conceive a more perfect realisation of Mr Gilbert's quaint conception than his. As Grosvenor Mr Walter Rousbey [=Arthur Rousbey] is very amusing whilst the Lady Jane of Miss Fanny Edwards is a thoroughly artistic performance. Mr Byron Browne makes a splendid Colonel Calverley, and Miss Ethel McAlpine a pleasing *Patience*. [*The Era* (London, England), Saturday, July 14, 1883; Issue 2338.]

## 16 – 21 Jul. Cardiff

### "PATIENCE" AT THE THEATRE ROYAL, CARDIFF.

There can scarcely be two opinions as to the performance of Messrs. Gilbert and Sullivan's opera at the Cardiff Theatre last evening. The unanimous verdict of a crowded house was that the rendering of the work placed it quite in the front rank of anything that has been witnessed in the town; and most certainly the good points of the piece, both musically and histrionically, were never so clearly or so artistically brought out. In number the present company far exceeds any that have hitherto appeared in this opera in Cardiff, where it has already been played twice, and the twenty love-sick maidens have their full complement and are flanked by an equal number of dragoons. The consequence is naturally increased strength to the chorus, which came in for a large share of the success of last evening. As a proof that familiarity had not taken away from the popularity of the music may be evinced the fact that nearly every number was encored, the performance being prolonged thereby to a somewhat later hour than usual. The dresses are rich, tasteful, and singularly happy in arrangement of colour, and the scenery is an attractive feature in a more than ordinarily brilliant *mise-en-scène*. Patience herself is played by Miss Ethel McAlpine, who is no stranger to Cardiff, she having appeared as Mabel in the first production of "The Pirates of Penzance" here. She gained many fresh friends on the present occasion by her finished singing and piquant acting, which elicited the most genuine applause from all parts of the house. Miss Fanny Edwards is the Lady Jane, and her fine voice did her share of the music ample justice, while we trust she will not think us ungallant in saying that she looked the part admirably. Mr. George Thorne, as Bunthorne is highly humorous, and the enunciation of his patter songs is beyond all praise, not a word being lost on the audience. The portrait is filled in with many subtle and effective touches, and stands out in prominent relief from the other characters. Mr. Arthur Rousbey and Mr. Byron Brown are both possessed of voices of more than common excellence, and were heard to distinct advantage in the music allotted to Grosvenor and Colonel Calverley. Smaller parts were efficiently distributed between Messrs. Halley and Sydney and Misses Cameron and Deveine, and the ensemble was one not often reached in a provincial theatre. As prelude to the more important work, a merry little trifle was played called "Matrimony," the music of which is by Mr. P. W. Halton, the conductor; it admirably serves its purpose as an agreeable *lever-de-rideau*. The Taff Vale Railway have arranged to run a special late train to Pontypridd and intermediate stations on Thursday evening, leaving Cardiff at 10-40 p.m., and another opportunity is afforded our country cousins of seeing this favourite work on Saturday afternoon, when a matinée is to be given at two o'clock. [*Western Mail* (Cardiff, Wales), Tuesday, July 17, 1883; Issue 4424.]

THEATRE ROYAL.—Lessee and Manager, Mr. Edward Fletcher; Acting Manager, Mr. John Sheridan.—Following that mirth-provoking and cleverly constituted opera *Billee Taylor*, which met with a very hearty reception last week, we on Monday last had Mr. D'Oyly Carte's highly successful company with *Patience*, and for this time of year a more satisfactory programme could not have been selected. The lines allotted to Patience are rendered with great care and discrimination by Miss Edith [*sic*] McAlpine, while Miss Fanny Edwards, whom we have hitherto seen as the buxom Buttercup in *Pinafore*, makes a most massive and well-qualified Lady Jane. Mr. George [Thorne] deals with the exacting music devolving on Bunthorne, effectively imparting humour into the character. Mr. Arthur Rousbey does justice to Grosvenor, and the Colonel Calverley of Mr. Byron

Brown is a performance of unexceptional skill and taste. The twenty love-sick maidens were fully represented in the clever and efficient chorus supplied, and, as is usual, the opera was staged in a truly magnificent manner. As a *lever de rideau*, *Matrimony*, a laughable little trifle, is nightly given, with taking music by P. W. Halton, the experienced wielder of the baton, and in it several of the company take part. So successful has this present engagement been that the several railway companies here have been induced to run specials to Cardiff from a distance this week, returning after the performance. [*The Era*, 21 Jul 1883]

### 23 – 28 Jul. Southport

THE WINTER GARDENS.—Manager, Mr. J. Long.—Mr. D'Oyly Carte's *Patience* company are here on a visit at the Pavilion. Both the singing and acting are excellent. Miss Ethel McAlpine as the dairymaid is possessed of a fine soprano voice. The singing of Mr. Arthur Rousbey is also a treat to listen to; and Mr. George Thome is generally admired. [*The Era*, 18 Jul 1883]

### 30 – 31 Jul. Harrogate

TOWN HALL THEATRE—Lessees, Harrogate Amateur Minstrels.—Mr. D'Oyly Carte's No. 1 *Patience* company attracted large houses here on Monday and Tuesday. Miss Fanny Edwards could not appear through illness, and her part (Lady Jane) was efficiently taken by Miss Elsie Cameron. Everything went smoothly, and was enthusiastically received. Considering this is the third visit to Harrogate of *Patience*, the opera wears marvellously well. [*Era*, 4 Aug. 1883]

### 1 – 4 Aug. York

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**T**HEATRE ROYAL, YORK.  
 Lessee and Manager.... MR. W. A. WADDINGTON.

ENGAGEMENT FOR FOUR NIGHTS.  
 Commencing *WEDNESDAY, August 1st, of*  
 D'OYLY CARTE'S OPERA COMPANY.

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY,  
 AUGUST 1st, 2nd, 3rd, and 4th,  
 At 7.40, the New and Original Æsthetic Opera, in Two  
 Acts, entitled—  
*PATIENCE; or, Bunthorne's Bride!*  
 Written by W. S. Gilbert. Composed by Arthur Sullivan.

Reginald Bunthorne..... Mr. George Thorne.  
 Archibald Grosvenor..... Mr. Arthur Rousbey.  
 Mr. Bunthorne's Solicitor..... Mr. Richards.  
 Colonel Calverly..... Mr. G. Byron Brown.  
 Major Murgatroyd..... Mr. H. Halley.  
 Lieutenant the Duke of Dunstable.. Mr. James Sydney.  
 The Lady Angela..... Miss Elsie Cameron.  
 The Lady Saphir..... Miss Clara Deveine.  
 The Lady Ella..... Miss Alice Gresham.  
 The Lady Jane .. Miss Fanny Edwards.  
 Patience..... Miss Ethel McAlpine.

CONDUCTOR—MR. F. W. HALTON.

Doors open at 7. Commence at 7.40 o'Clock.  
 Dress Circle, 4s.  
 Box Plan at BANKS' MUSIC WAREHOUSE, Stonegate, York.

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[*Yorkshire Gazette*, 28 Jul 1883]

### 6 – 11 Aug. Scarborough

LONDESBOROUGH THEATRE.—Proprietor and Manager, Mr. W. A. Waddington.—The popular opera of *Patience* has been given during the week by Mr. D'Oyly Carte's

company with great success. The various characters, as portrayed by Messrs. G. Thorne, A. Rousbey, Byron Browne, Richards, Halley, Sydney, and the Misses Cameron, Deveine, Gresham, Fanny Edwards, and Ethel McAlpine, called forth frequent and well-merited applause. [*The Era*, 11 Aug 1883]

### 13 – 18 Aug. Newcastle

TYNE THEATRE.—Lessee, Mr. R. W. Younge; Manager, Mr. William Younge.—Mr. D'Oyly Carte's company commenced a six nights' engagement at this theatre on Monday evening, and, although it is only some four months since their previous visit, there was a large audience present, who seemed to enjoy as heartily as ever the æsthetic opera of *Patience*. The cast, with few trifling exceptions, was the same as on the company's last visit, Mr. George Thorne meeting with a hearty reception as Bunthorne, and acting and singing throughout with his usual success. Miss Fanny Edwards, as Lady Jane, also came in for a cordial welcome, her fine contralto voice being heard to much advantage. Mr. Arthur Rousbey, as Richard Grosvenor [*sic*], and Miss Ethel McAlpine, as *Patience*, were also heartily applauded. The operetta of *Matrimony* concluded. [*The Era*, 18 Aug 1883]

### 20 – 22 Aug. Carlisle

HER MAJESTY'S THEATRE.—George E. Edmondson, Secretary.—This week we have Mr. D'Oyly Carte's No. 1 *Patience* company, who have been well received by numerous and fashionable audiences. [*The Era*, 25 Aug 1883]

### 23 – 25 Aug. Whitehaven

THEATRE ROYAL.—Directress, Miss Bertha Fletcher.—We have had a visit from D'Oyly Carte's *Patience* opera company (No. 1), and the theatre has been literally packed at advanced prices, hundreds being turned from the doors. The numerous artists and strong chorus received round after round of applause with encores each night, and the opera was placed on the stage with every attention to detail and effect. [*The Era*, 1 Sep 1883]

### 27 Aug. – 1 Sep. Barrow-in-Furness

ALHAMBRA THEATRE.—Proprietors, Messrs Bell and Atkinson; Manager, Mr. F. G. Vennimore.—*Patience* has been produced here this week by an excellent company, and good houses have attended to witness its representation. [*The Era*, 1 Sep. 1883]

### 3 – 8 Sept. Preston

THEATRE ROYAL AND OPERA HOUSE. – Lessee and Manager, Mr. T. Ramsey. – Messrs T.W. Robertson and H. Bruce's *Guv'nor* company, which was with us the latter half of last week, was accorded very fair patronage, considering Mr. Barry Sullivan's great success the three previous days. The piece went well, and occasioned almost uncontrollable laughter. This week *Patience* has been served up, and the Reginald Bunthorne of Mr. George Thorne, the Archibald Grosvenor of Mr. Arthur Rousbey, the Lady Jane of Miss Fanny Edwards, and the *Patience* of Miss Ethel McAlpine have been particularly welcome. The acting, singing, and dresses are all of the best, and the chorus is a special feature. [*The Era* (London, England), Saturday, September 8, 1883; Issue 2346.]

"PATIENCE" AT THE THEATRE ROYAL. – Mr. D'Oyly Carte's companies have, perhaps, done more to popularise the opera in the provinces than any other company in

existence. Their tours through provincial towns have been numerous and frequent, and Mr. D'Oyly Carte's name is a household word with all theatre-goers. The company that has been performing Mr. Gilbert and Sir Arthur Sullivan's æsthetic opera "Patience," at the Theatre Royal this week, have fully sustained the ability and popularity of their predecessors. Every individual member of the company is fully conversant with his or her part, and the piece runs smoothly from beginning to end. We are glad to observe that the theatre has been so liberally patronised, as Mr. Ramsey, the enterprising and popular lessee, deserves to be for his pluck in beginning such excellent artistes to Preston. The mounting of the piece is exceedingly good, and the dresses appropriate and excellent. The choruses in "Patience" are "taking" and lively, and are delivered with force and precision throughout. Miss Ethel McAlpine takes the *role* of "Patience," and her appearance as the dairymaid is most becoming. She is possessed of a clear, sweet voice, and renders the songs allotted to her with charming sweetness. She is repeatedly encored during the evening. Her acting is also natural and lifelike. Miss Fanny Edwards is a dignified and graceful Lady Jane, and by the delivery of the part entrusted to her care showed that she has carefully studied her portion. Her strong, rich contralto voice is heard to perfection, while her dignity of deportment lends additional enchantment to her acting. The favour of the audience is divided between her and Miss McAlpine. The characters of Lady Angela, Lady Saphir, and Lady Ella are ably maintained by Misses Elsie Cameron, Clare Deveine, and Alice Gresham. Mr. George Thorne assumes the part of Reginald Bunthorne, to which he does full justice, his duets with Patience and Lady Jane being particularly well received. Mr. Arthur Rousbey, as Archibald Grosvenor, has a handsome appearance, and has a rich baritone voice of great compass. Mr. H. Halley, as Major Murgatroyd, has full scope for his baritone voice, which he uses to best advantage, while Mr. Walter Fish, Lieut. Duke of Dunstable, and Mr. Byron Browne, as Colonel Calverley, are also very successful. – Next week, Mr. T.D. Yorke's famous comic opera company are to occupy the boards. [*The Preston Guardian etc* (Preston, England), Saturday, September 8, 1883; Issue 3678.]

### 10 – 15 Sep. Belfast

#### THEATRE ROYAL – "PATIENCE"

THE performance of "Patience" by Mr. D'Oyly Carte's company at the theatre last evening was unquestionably the best we have ever had in this town. Indeed, it is well known that all of the companies which are associated with the same management improve annually; though, unhappily, so much cannot be said respecting other companies that visit us from time to time. Mr. Carte's principle is, however, decidedly the most rational to work upon: as the public grow accustomed to any comic opera they grow proportionately exacting regarding its production, so that though a company may seem admirable when seen for the first time in a new and attractive work, yet upon its repetition the members will appear tame and even deficient. It is thus necessary, if the public are to continue interested in a comic opera, to do more than merely maintain the original level of excellence in the company selected for its representation. The few changes in the "Patience" company certainly cause the interest of this charming work to be at any rate maintained, though the present is the third visit of the opera to this town. Miss Fanny Edwards, who was the original Lady Jane in the provincial cast, has now resumed her part – or perhaps we should say her middle-aged part. It would be impossible to praise too highly the manner in which this excellent artiste both acts and sings as the too faithful damozel. The quiet vein of humour, perceptible on her first appearance in the opera, is

maintained to the close of every scene, the stolid earnestness of her pursuit of the over-weighted Bunthorne being suggestive of the principles of life formulated by one of Mr. Anthony Trollope's heroes in the phrase, "It's dogged as does it." The rich mezzo soprano of Miss Edwards was heard to greatest advantage in the well known ballad at the opening of the second act. Its quality is even more sympathetic than when Miss Edwards appeared in this town two years ago. The part of Richard [sic] Grosvenor, taken last year by Mr. Arthur Rousbey, has now been entrusted to Mr. Walter Fisher, an extremely accomplished actor and an excellent vocalist – his representation of the part of Hector with the first "Madame Favart" company will still be favourably remembered in this town. His acting last night was all that could be desired; it was very humorous, particularly as regards the working out of the minor details. His recitation of the idyll of "Gentle Jane and Teasing Tom" was a capital bit of parody. Mr. Fisher did not, however, sing the music assigned to him so well as we expected. But it must be remembered that he has only [just] joined the company. In a few weeks, when he becomes thoroughly at home in the music, he will be, beyond doubt, the best representative of the part in the provinces. Miss Ethel McAlpine's voice has also improved both in quality and power since last year. Her singing of the waltz in the second act was full of tenderness, and her acting was, as before, humorous in its unconsciousness. The simplicity of this Dresden China dairymaid was capitally rendered. The rapturous maidens looked as graceful as ever in their clinging draperies – which, by the way, did not cling to figures universally attenuated – and sang charmingly. With regard to the other characters in the piece not much remains to be said. Mr. Thorne and Mr. Bunthorne are intimately associated in the minds of the theatre-goers of this town. In this part Mr. Thorne is inimitable. We should not care to see it represented by any other artist. The Colonel of Mr. Byron Browne was as consistent as ever; while the parts of the Duke and the Major were respectively taken with great advantage by Mr. Sydney and Mr. Halley. The piece was admirably mounted. Nothing, indeed, could be more satisfactory than the production of this most graceful of all the comic operas which owe their existence to Mr. Gilbert and Sir Arthur Sullivan. [*The Belfast News-Letter* (Belfast, Ireland), Tuesday, September 11, 1883; Issue 21265.]

### 17 – 29 Sep. Dublin

#### THE GAIETY THEATRE.

Last evening "Patience," one of the most popular of the works of Gilbert and Sullivan, was produced before a numerous but not crowded audience. The position attained by this opera when it was first presented to the public was well deserved. It caricatured with inimitable force and humour the æsthetic craze which Du Maurier had already, through the medium of another branch of art, done so much to expose. From a musical point of view, its merits were quickly recognised, and some of its numbers, "The Silver Churn," "Love is a plaintive song," "Silvered is the raven hair," and others have become very popular. The artists who appeared last evening have, with one or two exceptions, become pretty well known in Dublin. Miss McAlpine sings sweetly and acts well as Patience, and Miss Fanny. Edwards makes the very most that can be made out of the character of Lady Jane. Her vocalism is uncommonly good. Her voice, which is excellent in quality, has improved very much, and her capital performance added very considerably to the success of the opera. Nothing could be better than Mr. George Thorne's acting as Bunthorne. It would be almost impossible to conceive anything more effective than the manner in which he emphasizes the intensely humorous text with which the part is associated, and he sang with wonderful success that most amusing and satirical



of songs, commencing "If you're anxious for to shine." Mr. Walter Fisher, as Archibald, was fairly successful, but his performance, when compared with that of the gentleman who preceded him in the part, lost something of effect. The other characters were tolerably well filled. The costumes are somewhat dingy, the choruses were sung very badly, but the orchestra made amends, to a certain extent, for the latter deficiency. The opera was preceded by "Matrimony," an operetta the merits of which are not sufficient to justify its frequent repletion. [*Freeman's Journal*, 18 Sep 1883]

GAIETY THEATRE.—Mr. M. Gunn, Proprietor; Mr. M. J. Doyle, General Manager.—*Patience* was produced on Monday evening. Messrs. Gilbert and Sullivan's opera is as popular as ever here. [*The Era*, 22 Sep 1883]

GAIETY THEATRE.—Mr. M. Gunn, Proprietor; Mr. M. J. Doyle, General Manager.—Messrs Gilbert and Sullivan's opera *Patience* still holds the boards here. [*The Era*, 29 Sep 1883]

### 1 – 6 Oct. Cork

THEATRE ROYAL AND OPERA HOUSE.—*Patience* commenced a six nights' visit here on Monday evening and had a very hearty reception. [*The Era*, 6 Oct 1883]

### 8 – 13 Oct. Liverpool

#### PRINCE OF WALES THEATRE

Mr. D'Oyly Carte's "Patience" Company last night commenced their week's farewell engagement at the Prince of Wales Theatre before a large house. This æsthetic opera has been before the public of Liverpool on frequent occasions, but it appears to be ever welcome. The cast includes several old favourites in the principal rôles, who are strongly supported. Mr. George Thome again admirably sustains the part of *Reginald Bunthorne*; Mr. Walter Fisher appears as *Archibald Grosvenor*; while Miss Ethel McAlpine, as *Patience*, highly delighted the audience, who applauded her vocal renderings freely. Taken as a whole, last night's performance was one of the most successful representations of this tuneful opera that has been put upon the Liverpool stage; and "Patience" is sure to be one of the most popular entertainments of the week, On Saturday there will be a day performance. [*Liverpool Mercury*, 9 Oct 1883]

PRINCE OF WALES THEATRE.—Lessee, Mr. Frank Emery; Acting Manager, Mr. C. P. Emery.—The legitimate centre of comedy, burlesque, and comic opera—the "prince" in the "square"—has been most liberally patronised during the week, the great attraction being a series of performances, by the D'Oyly Carte corps, of *Patience*. A bright operetta, entitled *Matrimony*, preceded. [*The Era*, 13 Oct 1883]

### 15 – 20 Oct. Huddersfield

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J. W. White. – The first performance of Mr. Cecil Noble's new play *Shame* was given here on the afternoon of Friday (12th inst.) before a large and friendly audience. This week *Patience* is revisiting the scenes of former triumphs. We have so often commented on the excellence with which it is represented by Mr. D'Oyly Carte's company, that we need do nothing more than record the enthusiasm of the reception accorded to the popular artists, Misses Ethel McAlpine, Fanny Edwards, Clara Deveine, Elsie Cameron, and J. Woodward; Messrs. George Thome, Walter Fisher, Arthur Rousbey, James Sydney, and G.B. Browne. *Matrimony* is the opening piece, and in this Misses St. Maur and Annie Bernard, and

Messrs. L. Vincent, H. Browning, and Sidney Price take part. [*The Era* (London, England), Saturday, October 20, 1883; Issue 2352.]

### 22 – 27 Oct. Sheffield

THEATRE ROYAL.—Mr. D'Oyly Carte's "Patience" Company (the one which has on some four or five occasions visited Sheffield) once more has possession of the boards at the Theatre Royal, and Monday night commenced a short engagement with Mr. Callender. The re-appearance of the company was attended with every success; the audience was large, all parts of the house being nicely filled, and the performance was given with all the completeness associated with the visits of Mr. D'Oyly Carte's provincial touring companies. Messrs. Gilbert and Sullivan's most popular work has been so often described, and its performance often commented upon, that it is not needful to do more at present than refer to it generally, especially seeing that it is represented, with one exception, by exactly the same performers as it was on former occasions, the exception being that Mr. Walter Fisher is the Archibald Grosvenor *vice* Mr. Arthur Rousbey. Miss Ethel McAlpine, as Patience, is as charming and sings as sweetly as ever. Miss Fanny Edwards plays Lady Jane even better than before, and last night gave a fine rendering of the recitative and air "Silvered is the raven hair." The principal love-sick maidens are as pleasing as ever in their sinking and attitudinising, and were ably supported by their seventeen sisters in affliction. Too much praise cannot be given to Mr. George Thorne. He makes Bunthorne the chief character of the opera, and so long as the "fleshy poet" is represented by him "Patience" must, apart from its other attractions, retain its popularity. His song, "If you're anxious for to shine," was encored as a matter course, as were also other vocal efforts his. Grosvenor is excellently taken by Mr. Walter Fisher, who is an efficient substitute for Mr. Rousbey. He sang admirably in the duet "Hey Willow Waley" (redemanded), and in the "Magnet and the Churn." Mr. G. B. Brown, as the Colonel, sang the heavy dragoon's song most effectively, and Mr. Sydney (the Duke) made the most of the small tenor music of his part. The sestet and chorus, "I hear the soft note," was so admirably rendered so as to necessitate its repetition. The opera is preceded a cleverly written operetta, entitled—"Matrimony." [*Sheffield Daily Telegraph*, 25 Oct 1883]

### 29 Oct. – 3 Nov. Bradford

THEATRE ROYAL.—Lessee, Mrs. C. Rice.—*Patience* has enjoyed an immense popularity here, and the opera was again produced on Monday evening last, with most gratifying success. [*The Era*, 3 Nov 1883]

### 5 – 10 Nov. Manchester

#### THEATRE ROYAL

Mr. D'Oyly Carte's "Patience" Company has returned to the Theatre Royal on a six night's engagement. "Patience" has been made sufficiently well known by frequent repetition. It evidently has not become too well known, for it was followed on Monday with the same interest and received with much the same applause as the earlier performances. That is testimony to its stable qualities, and they are worthy of the tribute the audience pays. The same feelings which enable people to read the "Pickwick Papers" over and over again enable them to listen to, and laugh at, the reproductions of "Patience" – at least up to a point at which it will be hoped their patience will not be tried. The company, with one exception, remains the same as that which presented Messrs. Gilbert and Sullivan's "æsthetic opera" before. The exception is that Mr. Walter Fisher takes the

part of Archibald Grosvenor, and is excellently suited to it. For the rest it is sufficient to say that Mr. George Thorne is still Reginald Bunthorne, Miss Ethel McAlpine Patience, and the other characters are sustained by Mr. Richards, Messrs. G.B. Browne, H. Halley, J. Sydney, and the Misses E. Cameron, C. Deveine, Josephine Woodward, and Fanny Edwards. There is to be a morning performance of "Patience" on Saturday. [*Manchester Times* (Manchester, England), Saturday, November 10, 1883; Issue 1348.]

#### **12 – 17 Nov. Leicester**

THE ROYAL OPERA HOUSE.—Sole Lessee and Manager, Mr. Elliot Galer.—Mr. D'Oyly Carte's company are paying their third visit with Gilbert and Sullivan's æsthetic opera *Patience*. The principals are the same as upon the former visits, with two exceptions, Miss Ethel McAlpine now filling the title-role with considerable effect, and Mr. Walter Fisher that of Archibald Grosvenor. [*The Era*, 17 Nov 1883]

#### **19 – 24 Nov. Devonport**

THEATRE ROYAL.—Lessee and Manager, Mr. F. Neebe; Business Manager, Mr. F. Holt.—On Monday Mr. D'Oyly Carte's No. 1 *Patience* company began a short visit. The company is a really well-organised one, and deserves the highest commendation. Mr. George Thorne, as Reginald Bunthorne, was simply grand. Mr. Walter Fisher scored a great success as Archibald Grosvenor. Mr. Browne as Colonel Calverley, Mr. Halley as Major Murgatroyd, and Mr. James Sydney as Lieutenant the Duke of Dunstable were equally praiseworthy. *Patience* found a fascinating impersonator in Miss Ethel McAlpine, as did also Lady Jane in Miss Fanny Edwards. [*The Era*, 24 Nov 1883]

#### **26 Nov. – 1 Dec. Bristol**

THE THEATRES. – At the new house in Park row Mr. D'Oyly Carte's thoroughly efficient company will pay a return visit with probably the most successful of Messrs. Gilbert and Sullivan's comic operas, "Patience." Excepting that our talented fellow citizen Mr Walter Fisher will succeed Mr. Rousbey in the *rôle* of Grosvenor, the cast will be unchanged, and there will be the same well trained chorus and augmented orchestra. [*The Bristol Mercury and Daily Post* (Bristol, England), Monday, November 26, 1883; Issue 11087.]

#### **LOCAL NEWS.**

NEW THEATRE. – Messrs. Gilbert and Sullivan's opera "Patience," is a work that grows in popularity the more often it is seen, and its performances last night by the excellent company now occupying the boards of the New Theatre was most thoroughly enjoyed by the audience, and encores were frequent. Mr. George Thorne's clever rendering of Bunthorne has several features of originality which distinguish it from that of Mr. Grossmith or anyone else we have seen in the part, while he is admirably seconded by Mr. Walter Fisher as Grosvenor. This actor gives full expression to the dry Gilbertian humour with which the character of the idyllic poet is conceived. The opera will be repeated every night this week; and on Saturday, for the accommodation of dwellers in the surrounding neighbourhood and of persons who do not care to face the night air, there will be an afternoon performance. Judging by past experiences of these mid-day performances, as well as by the number of seats already secured for Saturday, there will be a large and fashionable attendance. [*The Bristol Mercury and Daily Post* (Bristol, England), Thursday, November 29, 1883; Issue 11090.]

**3 – 8 Dec. Brighton**

THEATRE ROYAL.—Proprietress, Mrs. H. Nye Chart.—Mr. D'Oyly Carte's *Patience* company is here again this week, playing to enthusiastic houses. [*The Era*, 8 Dec 1883]