

Director's Note

Patience is a satire on the Aesthetic movement. But it's really a satire on what happens when people adopt a philosophy or belief that is born solely out of emotion and is devoid of independent critical thought. I hope I don't offend when I suggest that the world today is not terribly far removed from our Aesthetic Ladies in that one has to look no further than our current political scene to see some obvious parallels. I think I'll stop there without pointing out any of the more obvious examples.

But that has to be said in order to justify my belief that Gilbert & Sullivan are as relevant today as they were in the 1800's. While they choose to satirize almost exclusively with humor and rarely with outright provocation, their masterpieces (of which *Patience* is absolutely one of their greatest) remain models of social commentary and of the human condition. There is a reason these works are produced over and over again. Great art stands the test of time.

My thanks to a magnificent and dedicated cast, crew, orchestra, design team and Music Director. And my thanks, most of all, to the Gilbert & Sullivan Very Light Opera Company for keeping this particular art form alive and well in the Twin Cities.

—Robert Neu

Synopsis

Act I: The village maidens, despairing because their idol, aesthetic poet Reginald Bunthorne, is "coy and cares for none," learn that Bunthorne loves Patience, the village milkmaid. Patience (who says she has never loved) announces that the 35th Dragoon Guards have returned to the village. This news fails to interest the newly "etherealized" maidens despite the fact that they were all engaged to these "fleshly men" the year before.

The dragoons arrive in fine martial style calculated to stir feminine admiration, only to find the maidens too engrossed with Bunthorne to notice them. Bunthorne, "alone and unobserved," reveals the truth: he is only posing as an aesthetic poet in order to get attention. Patience, rebuffing him, seeks guidance from Lady Angela, who explains that True Love is always Unselfish. Angela's inquiries reveal that years before, Patience had loved her playmate, a little boy. An attentive stranger turns out to be this very playfellow – Archibald ("The All Right") Grosvenor, a genuine aesthete. Since loving so perfect a being would not require the unselfishness specified for True Love, Patience sadly rejects him.

The maidens provide an aesthetic escort for the disconsolate Bunthorne who (by the advice of his solicitor) has decided to "put himself up to be raffled for." Interrupting the proceedings, Patience offers her hand to Bunthorne. The maidens seek consolation with the dragoons, until the arrival of the true aesthetic poet, Grosvenor, unleashes a feminine "Florentine fourteenth-century frenzy."

Act II: Lady Jane, the oldest maiden of them all, alone remains faithful to Bunthorne, hoping she will "reap her reward" before her charms decline. Grosvenor, hotly pursued by the enraptured maidens, tries to convince them of the hopelessness of their passion. Giving them the slip, he meets Patience, who confides that True Love with Bunthorne is less than idyllic. Without the adulation of the maidens, Bunthorne, too is unhappy. Finding a staunch ally in Lady Jane, he resolves to beat Grosvenor "on his own ground." Meanwhile, the Colonel, Major, and Duke have reached a similar conclusion and are bent on winning back the admiration of the maidens by adopting aestheticism. Angela and Saphir are properly impressed, although the question remains as to which lucky girl should win the "great matrimonial fish" – the Duke. Bunthorne, by means of dire threats, forces Grosvenor to become commonplace. The surprising result is a general unaesthetic "transfiguration" which leaves the discontented Bunthorne with only a "vegetable love."

PRODUCTION STAFF

Stage DirectorRobert Neu
Music DirectorMarina Liadova
Stage ManagerLaura Bidgood
Set Designer & Scenic Painter Larry Rostad
Costume Designer Paula Lee
Lighting Designer.....Andrew Kedl
Assistant Stage ManagerTrina Morrison
Crew.....Malka Key, Jack Kravik, Brianna Sullivan
Wardrobe Mistress Malka Key
Set & Prop ConstructionGibson Batch, Julie Delton, Andy Dizon
Malka Key, Jack Kravik, Trina Morrison, Heather Rostad
Larry Rostad, Dean Laurance, and other cast members
Props Laura Bidgood
Costume Construction.....Malka Key, Paula Lee
and cast members
Follow Spot Operator..... Jack Kravik
Audio-Visual Engineer.....Bob Johanneck
Audio-Describer..... Judy Baldwin
Poster/Program Graphic Design..... Tom McGregor and Mary Olson
Poster Illustration:*The Bower Meadow*, Dante Gabriel Rossetti, 1871-72
Lobby Display & Photography Stephen Hage
Group PhotosDaniels Studio
House Managers..... David Morrison & Fred Morrison
Ticket Sales..... Charlotte Morrison
Ticket helpers.....Eric Pasternack, L. Peter Erickson

House Staff Recruitment Shawn Holt

The Board:

Producer Stephen Hage
Labour Pool Coordinator..... Eric Pasternack
Publicity Waldyn Benbenek
TreasurerRichard Rames
Secretary..... Shawn Holt
Female Chorus Representative Mary Gregory
Male Chorus Representative..... John Orbison
Orchestra Representative.....Barb Hovey

ORCHESTRA (Includes Substitutes)

Conductor.....Marina Liadova
Orchestra Manager..... Ann Marie McIntire
Violin David Kozamchak (Concert Master)
Victoria Athmann, Amy Atzel, Nancy Birth, Jonathan Flory
Kate Kelly, Lorine Menzhuber, Miyuki Onishi, Derick Rehurek
Amy Tobin, Mark Wamma, Theodora Wynhoff, Eva Zorn
Viola Ann Marie Bur, Antigone Delton
Karen Krueger, Teresa Mager, Aija Ronis
Cello.....John Dunham, Coral Bastien, Karin Holmberg Kimble
Janis Nash, Amy Samelian, Jesse Berndt
String Bass Benjamin Kitt, Ann Marie McIntire
Flute Kristen Kinnear-Ohlmann, Joe Wypych, Anne Cheney
Clarinet..... Dave Clark, Barb Hovey, Kent Barth
Oboe.....Steve Schellenberg, Elizabeth Berry
Bassoon..... Beth Brandt, Charlotte Tuomaala
HornMichael Engh, Chris Hahn
Teresa Herbert, Karen Holmes, Jeffrey Ohlmann
Trumpet.....Betty MacKay, Andy Padula, Bob Zobal, Linda Ness
Trombone..... Tim Jung, Greg Onstad, Scott Soltis, Benjamin Bussey
Percussion John Litch, Charley Rich

Rehearsal Pianists:Steven Norquist, Jean Orbison Van Heel

GLOSSARY (*in order of occurrence*)

the very *cynosure* of our eyes and hearts – a center of devotion

the 35th *Dragoon Guards* have halted in the village – mounted infantrymen, whose name came from “dragon” because their original musketry breathed fire

fleshly men of full habit – two references to their vulgar tastes

Colonel Calverley's "If you want a receipt..." – The *receipt* (recipe) for a *heavy dragoon* (cavalry soldier) consists of characteristics of many famous people. The *scum* is removed, and the *residuum* (remainder) is the final product. Our version (written by our director, Robert Neu) replaces many of the 1870s topical references with more modern ones.

all of *county family* – gentry, with ancestral roots in a particular county

fleshly thing – something carnal or sensual

Bunthorne's poem *Oh, Hollow! Hollow! Hollow!* – At first, Patience mistakes the title for a reference to the call (“Halloa”) a fox-hunter makes when a fox breaks cover — *amaranthine asphodel* means “undying lilies,” and *calomel*, *colocynth*, and *aloe* are all laxatives derived from plants. The gist of the poem is the incompatibility of poetic and medicinal properties of flowers.

you are not *Empyrean* – celestial

you are not *Della Cruscan* – school of poetry started by sentimental Englishmen in Florence in the eighteenth century

you are not even *Early English* – literature & architecture style, circa 13th century

surmounted by something *Japanese* – Japanese style was a fad for the aesthetics

when uttered in *Hessians* – military boots (from German state Hesse)

the *peripatetics* of long-haired *aesthetics* – wanderings

black *Aceldama* of sorrow – field of blood; originally the potter's field purchased with Judas's blood money

Oh, forgive her, *Eros* – the god of love

Oh, *Chronos*, this is too bad of you – Father Time, in Greek mythology

gaily pipe *Pandaeon* pleasure – refers to Pan, Greek pastoral god, who played Pan pipes

with a *Daphnephoric* bound – Daphne, a nymph renowned for virgin timidity and shyness, was changed into a laurel tree to escape the attentions of Apollo. She presumably bounded as she ran.

Act 2:

a *puling* milkmaid! – whimpering (thus implying childishness)

well-saved *combings* – hair collected (from a brush) to puff up a hairstyle

with rouge, lip-salve, and *pearly grey* – a face powder

decalet – a ten-line poem

or caught *bluebottles* their legs to pull – flies

his placidity *emetical* – nauseating (or worse)

to stuff his conversation full of *quibble* and of *quiddity* – to make his conversation pompous and boring with hair-splitting

they are of the *Inner Brotherhood* – leading Pre-Raphaelite aesthetes often referred to themselves as “the Inner Brotherhood”

distinguish gems from *paste* – artificial gems made from finely ground glass

half-bred black and tan – mongrel terrier dog, a low-class pet

thinks *suburban 'hops'* more fun than *'Monday Pops'* – prefers low-class dances to more high-brow classical concerts

blue and white young man – a reference to the craze for blue & white ceramics and pottery

Francesca da Rimini – the ill-fated heroine of a tragic tale, celebrated by Dante, brought in here because of her medieval background

a *Chancery Lane* young man, a *Somerset House* young man – references to legal and government office districts, respectively

greenery-vallery, *Grosvenor Gallery* – green and yellow were colors favored by Pre-Raphaelites, who exhibited in Grosvenor Gallery

Sewell & Cross ... Howell & James ... Waterloo House ... Madame Louise – fashionable drapers and milliners shops

CONTRIBUTORS

Aesthetic Poets (\$100 and over)

Arlene & Tom Alm ❖ Suzanne Ammerman ❖ Philip Asgian ❖ Rolf & Chris Bolstad ❖ Wendy Evans ❖ Gretchen Fogo ❖ Carol & Greg Gross ❖ Stephen Hage & Lara Trujillo ❖ Douglas O. Happe ❖ Evan Hazard, in memory of Elaine Hazard & Dick Lueben ❖ Bill & Nancy Jones ❖ Jack & Geraldine King ❖ Michael Mack ❖ L. David Mech ❖ Derrill M. Pankow ❖ Garry & Mary Ann Peterson ❖ Nancy & Bert Poritsky ❖ Ron and Diane Reimann ❖ Charley Rich ❖ Tom & Beverly Rogers ❖ Paul & Patricia Sackett ❖ Leon Satran, MD ❖ The family of Steven and Mary Schier ❖ Radonna & Jim Schwarz ❖ Richard Evan Stone ❖ Connie Waterous

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), Offenbach's *Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010) and *The Pirates of Penzance* (2011)

In the Spring of 2013, we will present *The Yeomen of the Guard*.

Our next Lake Harriet Bandshell performance will be *HMS Pinafore*, on July 14 (7:30) & 15 (5:30) of 2012



Presents

Patience

or Bunthorne's Bride



March 9 – April 1, 2012

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Minneapolis

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