

Patience

or, Bunthorne's Bride

THE CAST

Patience (*A Dairy Maid*) Mallory Rabehl
Reginald Bunthorne (*A Fleshly Poet*) Sam Vinitzky
Archibald Grosvenor (*An Idyllic Poet*) Joe Allen

Lovesick Maidens:

The Lady Jane Lara Trujillo
The Lady Angela Hannah Pantano
The Lady Saphir Natalie Dulka
The Lady Ella Mary Kettlewell

Colonel Calverley (*Officer of Dragoon Guards*) Eric Sorum
Major Murgatroyd (*Officer of Dragoon Guards*) Adam Arnold
Lieut. The Duke of Dunstable (*Officer of Dragoon Guards*) Graham Remple

Mr. Bunthorne's Solicitor Dean Laurance
Magnet and Churn Dancers Kelly Danger, Lowell Rice

Chorus of Lovesick Maidens:

Claire Bias	Kelly Danger	Laura LeVoir
Jancyn Bindman	Liza Hartshorn	Angela Walberg
Katelyn Breen	Tiara Hoque	Holly Windle
	Amanda Jensen	

Officers of Dragoon Guards:

Robert Banks	Jeff Erickson	Lowell Rice
Tom Berg	Scott A. Gorman	Anthony Rohr
Dave Eckenrode	Stephen Hage	Alessio Tranchell
	Richard Rames	

Covers: Laura LeVoir (*Patience, March 21*)
Kelly Danger (*Lady Ella, March 21*)
Tom Berg (*Bunthorne, March 22*)
Robert Banks (*Duke of Dunstable, March 22*)
Clair Bias (*Lady Saphir, March 28*)
Angela Walberg (*Lady Jane, March 28*)
Scott A. Gorman (*Colonel Calverley, March 29*)
Jancyn Bindman (*Lady Angela, March 30*)
Alessio Tranchell (*Grosvenor, April 4*)

Act I: The formal garden of Castle Bunthorne

15-Minute Intermission

Act II: The same, four days later

~ Please turn off all cell phones ~

~ No eating or drinking (except water) is allowed in the theatre ~

~ No smoking is permitted in the building ~

~ The use of cameras or recording of any kind is strictly forbidden ~

For plot synopsis and other program information scan QR Code:



DIRECTOR'S NOTE

The Aesthetic Movement that swept the worlds of art, literature, fashion and manners in the England of the 1880's was a perfect target for W.S. Gilbert's satiric gibes. In the 1860's Pre-Raphaelite artists and writers like James McNeill Whistler, Edward Burne-Jones, William Morris and Algernon Swinburne had tried to revolutionize the taste of their Philistine society by introducing in their work a graceful romanticism, rich and strange and verging on the erotic. But later disciples, such as young Oscar Wilde, carried the concept to ridiculous extremes. And Gilbert and Sullivan were there to ridicule.

Wilde, a talented undergraduate winner of a poetry prize at Oxford in 1878, often carried or wore a sunflower as part of his aesthetic affectation. In *Patience*, Gilbert nearly skewered him and his ilk with the observation that

"Though the Philistines may jostle, you will rank as an apostle
in the high aesthetic band,
If you walk down Piccadilly with a poppy or a lily
in your mediaeval hand."

By November 1880, Gilbert had enough of his "new piece" in hand, written just a year after *The Pirates of Penzance*, that he wanted to meet with Sullivan about it. He had nearly two-thirds of the libretto finished, but felt uncomfortable with the premise of two rival clergymen "worshipped by a chorus of female devotees," borrowed from his "The Rival Curates" in *The Bab Ballads*. He fancied instead reverting to his idea of "rivalry between two aesthetic fanatics."

When *Patience*, "An Entirely New and Original Aesthetic Opera in two acts" opened at the Opera Comique the following April, among the author's and composer's fans was none other than Wilde himself. Needless to say, *Patience* was a great hit. But when the opera opened in New York, business was slack. American audiences who had embraced *H.M.S. Pinafore* and *Pirates* didn't know what to make of this gibe at Aestheticism – a cult that had not reached their Puritan shores.

D'Oyly Carte, in a brilliant stroke of showmanship, sent Oscar Wilde, the high priest of the aesthetic movement, on a lecture tour all across the United States. The poet came complete with velvet suit, knee britches, long hair and drooping sunflower. Carte also saw to it that Wilde attended a performance of the ailing *Patience* at the Standard Theatre in New York. Wilde's lectures, as well as the opera, "caused a regular craze and has given the business a fillip up," Carte reported.

But the greatest "fillip up" given to the entire G&S business was the building of a large (1,292 seats), modern (the first theater with electric lighting!) Savoy Theatre just off the Strand, on the site of John of Gaunt's Savoy Palace. *Patience* opened the theater in October 1881, with new scenery and costumes worthy of the larger, brighter stage. Our set designer, Wendy Waszut-Barrett, an internationally-renowned authority on 18th and 19th century "dry pigment" scenic painting techniques, has hand-painted the entire set using those extraordinary skills, causing the scenery to glow under shifting shades of lighting.

Sullivan conducted the premiere; his friend the Prince of Wales attended; and the *Daily Chronicle* reported next day, "As if by the wave of a fairy's wand, when Carte signaled for the gaslight to be turned down, the theatre immediately became filled with a soft, soothing light, clearer and far more grateful than gas...the audience gave a cheer."

Thus *Patience* became the first "Savoy" opera, as well as breaking all previous records with an initial run of 578 performances. And a new word, Savoyard, would be taken into the language for devotees and performers of Gilbert and Sullivan comic operas.

[Adapted from commentary by Darlene Geis, for the PBS-TV series of "The Compleat Gilbert and Sullivan: The very model of a modern major musicale."]

Heartfelt thanks to you, fellow Savoyards, for joining us for this sublime, ridiculous satire.

"Love that will aye endure, though the rewards be few,
That is the love that's pure, that is the love that's true."

— Gary Briggie

PRODUCTION STAFF

Stage Director Gary Briggie
Music Director Randal A. Buikema
Assistant Music Director..... Jean Orbison Van Heel
Stage Manager Kevin Lindee
Set Designer & Scenic Painter Wendy Waszut-Barrett
Stage Carpenter..... Andrew Barrett
Costume Designer..... Barb Portinga
Lighting Designer Carl Schoenborn
Choreographer Tina Moulder
Props Laura Long
Cell Phone Song Lyrics Holly Windle
Assistant Stage Managers Malka Key, Brianna Sullivan
Follow Spot Operator..... Liam Trujillo Hage
Hair and Make-up Design..... Kelly Danger
Dance Captains Kelly Danger, Lowell Rice
Live Streaming Audio & Visual Waldyn Benbenek, Alexander Gerchak
Doug Johnson
Wardrobe Supervisors..... Jo Pasternack, Caroline Amaral Zaltron
Set Construction Crew Chris Seeling, Laura Inserra, and cast members
Rehearsal Pianists Jean Orbison Van Heel, Steven Norquist
Poster Design Tom McGregor, Mary Olson
Lobby Display & Photography Stephen Hage
Ticketing..... Steve Schellenberg
House Managers Steve Schellenberg, Eric Pasternack
Phone Box Office..... Rhea Sullivan, Therese Kulas,
Eric Pasternack, and cast members
Flyer, Program, and Ticket preparation Richard Rames
House Staff Recruitment..... Lowell Rice

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Labour Pool Coordinator..... Kelly Danger
Publicity Waldyn Benbenek, Therese Kulas
Treasurer John Orbison
Secretary..... Lowell Rice
Chorus Representatives Tom Berg, Mallory Rabehl
Orchestra Representative..... Barb Hovey

ORCHESTRA

Conductor Randal A. Buikema
Orchestra Manager / Librarian Lorine Menzhuber
Violin I Victoria Athmann (*Concertmaster*), Derick Rehurek
Jill Lestina-Warnest, Beth Henningsen,
Suki Sun, Sue Bennefeld, Amy Letson
Violin II Lorine Menzhuber, Mackenzie Powell
Betsy Lofgren, Karen Neinstadt
Viola Ann Bur, Laura Bidgood, Aija Ronis
Teresa Mager, Gretchen Cerny
Cello Sara Hertz, Aaron Barrett
David Downing, Karin Holmberg Kimble, Hayley Zacheis
String Bass..... Benjamin Kitt, Jason Anderson, Ann-Marie McIntire
Flute..... Suzanne Benson, Nancy Hagfors
Holly MacDonald, Nancy Wucherpennig, Joseph Wypych
Clarinet John Orbison, Barb Hovey
Brian Krysinski, Louise Buckley
Oboe Donna Votino, Meg Schluckebier, Eric Laska
Bassoon Elizabeth Brandt, Alice Anderson
Gene Scholtens
Horn..... Cristina Werling, Michael Engh, Bob Olsen, Ken Lovely
Trumpet Bob Zobal, Andy Padula, Pete Berg, Mandy French, Doug Snapp
Trombone John Herman, Charles Watt, Matt Schluckebier
Percussion..... Charley Rich, Kat Felicis Ioco
Keyboard Jean Orbison Van Heel

GLOSSARY (*in order of occurrence*)

ACT I:

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.

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 (“Halloo”) 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 II:

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

still more Junoesque grow I – of a stately and imposing kind of beauty

decalet – a ten-line poem

or caught bluebottles their legs to pull – flies

If they want insipidity, they shall have it – extreme dullness

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

CONTRIBUTORS (*Donations received during our 2024 – 2025 season*)

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O Art, we thank thee for this boon!

The Gilbert & Sullivan Very Light Opera Company

presents

Gilbert and Sullivan's
Patience
or Bunthorne's Bride



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MUSIC DIRECTOR: RANDAL BUIKEMA

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