

Victorian Lyric Opera Company
presents

PATIENCE

- or -

Bunthorne's Bride

BOOK BY
W.S. GILBERT

MUSIC BY
ARTHUR S. SULLIVAN

F. Scott Fitzgerald Theatre
Rockville, Maryland

April 23, 24, 30 & May 1, 1993 at 8:00 PM
April 24, May 1 & 2, 1993 at 2:00 PM

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to authentic productions of the comic operas of Gilbert and Sullivan and encourages the promotion of these evergreen works of the Musical Theater. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. VLOC is always pleased to welcome new members to the organization. If you would like to become a member as a performer, technical staff or support member; or would just like to be kept informed of our activities, please sign our mailing list in the lobby during Intermission (or after the show).

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Patience
-or-
Bunthorne's Bride

Director
Kai Cofer

Music Director/Conductor
Larry Garvin

Artistic Director
Rosalie Santilhana

The Cast

Colonel Calverley..... Roger Thiel
Major Murgatroyd Lyle Jaffe
Lieutenant, the Duke of Dunstable Greg Robertson
Reginald Bunthorne (*a fleshly poet*)..... John Perine
Archibald Grosvenor (*an aesthetic poet*)..... Gordon Brigham
Mr. Bunthorne's Solicitor Tony Dwyer
Lady Angela..... Diana Fortuna
Lady Saphir..... Shirley Friedman
Lady Ella..... Xina Lowe
Lady Jane..... Roberta Mosier
Patience (*a dairy maid*)..... Sheryl Ruppert

Chorus of Dragoon Guards and Love-sick Maidens

Peter Beach, Don Benson, Tim Briceland-Betts
Stephanie Brigham, William G.S. Brown, Lynne Claflin
Eva Esparza, Joy Foust, Virginia Garber, Jack Goldklang
Tom Goode, Leta Hall, Bob Jacobson, Donna Jaffe
Velissarios Karacostas, Kate Lawniczak, Edith Livingstone
Malinda Lloyd, Ron Lloyd, Gina Nowacki, Grant Schmick
Kathryn Scott, Sharon Stewart, Kari Stiles, Rusty Suter
Lou Wiot, Kent Woods

Time: The 1880s

Musical Numbers

Overture

Act I

1. Twenty love-sick maidens we (*Opening Chorus and Solo*)
.....Maidens, Angela, & Ella
2. Still brooding on their mad infatuation (*Recitative*)
.....Patience, Saphir, Angela, & Chorus
I cannot tell what this love may be (*Solo*)..... Patience
- 2a. Twenty love-sick maidens we (*Chorus*)..... Maidens
3. The soldiers of our Queen (*Chorus & Solo*).... Dragoons & Colonel
4. In a doleful train (*Chorus & Solos*)
..... Maidens, Ella, Angela, Saphir, Dragoons & Bunthorne
- 4a. Twenty love-sick maidens we (*Chorus*)..... Maidens
5. When I first put this uniform on (*Solo & Chorus*)
.....Colonel & Dragoons
6. Am I alone and unobserved? (*Recitative & Solo*).....Bunthorne
7. Long years ago, fourteen maybe (*Duet*).....Patience & Angela
8. Prithee, pretty maiden (*Duet*).....Patience & Grosvenor
- 8a. Though to marry you would very selfish be (*Duet*)
.....Patience & Grosvenor
9. Let the merry cymbals sound (*Finale of Act I*)..... Ensemble

Act II

10. On such eyes as maidens cherish (*Chorus*)..... Maidens
11. Sad is that woman's lot (*Recitative & Solo*).....Jane
12. Turn, oh, turn in this direction (*Chorus*)..... Maidens
13. A magnet hung in a hardware shop (*Song & Chorus*)
..... Grosvenor & Maidens
14. Love is a plaintive song (*Solo*)..... Patience
15. So go to him and say to him (*Duet*).....Jane & Bunthorne
16. It's clear that medieval art (*Trio*)..... Duke, Major, & Colonel
17. If Saphir I choose to marry (*Quintet*)
..... Duke, Colonel, Major, Angela, & Saphir
18. When I go out of door (*Duet*)..... Bunthorne & Grosvenor
19. I'm a Waterloo House young man (*Solo & Chorus*)
..... Grosvenor & Maidens
20. After much debate internal (*Finale of Act II*)..... Ensemble

Production Staff

Producers Gaye Freese & Lyle Jaffe

Director..... Kai Cofer
Conductor/Musical Director..... Larry Garvin
Artistic Director..... Rosalie Santilhano
Set Design..... Kai Cofer
Lighting Design..... Scott Lord
Master Carpenter..... Tim Briceland-Betts
Costume Design..... Kai Cofer
Costume Construction..... Edith Livingstone, Leta Hall
Sharon Stewart, Lori Wasserman
Technical Director (Rockville Civic Center)..... Lewis Dronenburg
Stage Manager..... Pamela Hodges
Dance Captains..... Bob Jacobson, Kate Lawniczak
Assistant Stage Managers..... Chris Beach, Gaye Freese
Technical Crew..... Chris Beach, Gaye Freese
Pam Hodges, David Kaysen, Scott Lord
Orchestra Manager..... Bernie Rappaport, Gene Sober
Rehearsal Pianists..... Jenny Bland, Judy Gardner
Make-Up..... Malinda Lloyd, Rusty Suter
Tickets..... Gaye Freese
Program..... Leta Hall, Pamela Hodges
Additional Word Processing..... Leta Hall, Pamela Hodges
Set Construction and Painting..... John Austen
Tim Briceland-Betts, Bill Brown, Tony Dwyer
Gaye Freese, Pam Hodges, Donna Jaffe, Lyle Jaffe
Bob Jacobson, Jared Jacobson, Judith Rubinstein
House Manager..... Susan Canaday, Georgia Townsend
Videotaping..... Falls Church Cable Television
Photography..... Joel Hoffman, Sarah & Sam Stulberg
Refreshments..... The Wooden Shoe Pastry Shoppe
Costume Storage..... Donna & Lyle Jaffe
Set Storage..... Gordon & Stephanie Brigham, Harry Leet
Rockville Civic Center

Illustrations from Victorian Pictorial Borders, Carole Belanger, ed; Dover Publications, Inc., NY; Music stands and lights courtesy of Rockville Musical Theatre and Christ Congregational Church; Bass drum courtesy of the Naval Surface Warfare Center; Tympani courtesy of the Earle B. Wood Middle School.

The Story of the Opera

Bunthorne Castle is besieged by lovesick maidens weeping despondently for the love of Reginald Bunthorne, an aesthetic poet. But they love in vain for – as Lady Jane, an elderly spinster, explains – Bunthorne is already in love with Patience, the village milkmaid. Patience, naive in the ways of love, cannot understand why the maidens are unhappy. But she feels sure that the news she brings will restore their spirits, for the 35th Dragoon Guards, to whom the maidens were all engaged, have just returned to the village. To Patience's astonishment, the maidens are unmoved at this news and the Dragoons are equally shocked to discover the maidens' obsession, especially when they see Bunthorne, and the Dragoons leave in disgust.

Once he is alone, Bunthorne is revealed as a sham – he is acting as an aesthetic merely for the attention it creates. His love for Patience is not returned and she is perplexed by the poet. Feeling concerned at her lack of knowledge in love, Patience seeks guidance from Lady Angela, who explains that love is the only genuine feeling that is unselfish. So Patience decides that it would be selfish to deny her love and, rushing off, she encounters Archibald Grosvenor, who proceeds to woo her. When she finds that this poet is her old childhood friend, Patience gives him her heart, but Grosvenor is loved by all women because of his great beauty. Patience realizes that to love him would be selfish, and the two part.

Patience then informs Bunthorne that, since loving him would not be selfish, she has decided to accept him. Bunthorne is overjoyed and leaves the other maidens who return to their old loves – the Dragoons – only to be confronted with Grosvenor with whom they all instantly fall in love, much to that poet's horror and the annoyance of the Dragoons.

Lady Jane remains devoted to Bunthorne, expecting him at any time to lose interest in Patience and return her true devotion. Meanwhile, Grosvenor is desperately unhappy. He dreams of Patience but is pestered by the adoring maidens. Bunthorne, shocked at the maidens' betrayal and Patience's obvious regard for Grosvenor, decides to confront his rival. The Dragoons, also bewildered at the turn of events, attempt to win back their loves; their officers dress as poets, assuming, with some difficulty, the aesthetic posture, much to the maidens' amazement. They win a promise that the maidens will return to them should Grosvenor fail to choose one of their number.

Bunthorne and Grosvenor meet and bicker. The former, arguing that the village is too small for two poets, threatens the other with a curse unless he renounces aestheticism and dresses in ordinary clothes. Grosvenor relents and agrees to do this and is relieved that he now has the excuse he has been looking for to effect a change in his demeanor. Bunthorne is overjoyed and also decides to change by becoming more amiable and cheerful. This renders him perfect.

Patience decides that, because of this perfection, she cannot love him and Grosvenor, who is now commonplace, claims her. Bunthorne is left with faithful Jane but, as the Dragoons reclaim their loves, one of them – the Duke of Dunstable – decides out of fairness to take a plain wife, and calls on Jane. The spinster deserts Bunthorne, who remains the only single person in the plot.



NOTICE

SMOKING is NOT PERMITTED in THE THEATER.

EMERGENCY EXITS ARE LOCATED AT THE SIDES OF THE STAGE AND IN THE LOBBY.

AUDIENCE MEMBERS ARE NOT PERMITTED IN THE BACKSTAGE AREA.

Thank you.

Under the Lights

Peter Beach (Chorus) has not recovered from the hours and hours of Woochee™ make-up in *The Mikado*, but loved *Pirates* and *Yeomen*. This is his 4th VLOC production as a very bass fellow.

Don Benson (Chorus) thanks those who admit knowing him before and after the facial hair. You know what he's thinking when he sings "Now is not this *ridiculous* and is not this *preposterous* ... explain it if you can."

Tim Briceland-Betts (Chorus) returns after a 2-year hiatus (to become a father among other things). Tim is enjoying being a 'heavy dragoon', since in real life he is pegged as a skinny pacifist.

Gordon Brigham (Archibald Grosvenor) worked for the last 4 years as a 'love-warrior' for the Fairfax County Board of Corrections. The Muse called, as it were, and he's presently working on a Musical-Comedy version of Bergman's *The Seventh Seal*. When he's not keeping it under his hat, he's spreading himself too thin, and lecturing senior citizens groups on "The Beast Within." He and his wife Stephanie live yonder in that big ole house in the holler where they raise onions, minions, and figments.

Stephanie Brigham (Chorus) is performing in her 12th VLOC show. She is happy to be in the same show in which she met her husband, Gordon, 5 years ago.

William G.S. Brown (Chorus) joined *Patience* after retiring, seeking respite from the hectic work-a-day life. He is now seeking respite from the hectic work-a-day rehearsals.

Lynne (with an "e") Claflin (Chorus) - Ocean Scientist by day, Grecian Urn by night, affected by aestheticism - leads Lynne's friends to question her sanity. Her response - "I've been Bunthorned!"

Tony Dwyer (Mr. Bunthorne's Solicitor) is making his first stage appearance since the second grade class play, although he worked backstage in the last VLOC production. To avoid subjecting the rest of the cast to unfair competition, his part in *Patience* involves neither speaking, singing, nor dancing. When not working for VLOC for free, Tony is paid to play with computers.

Eva Esparza (Chorus) is pleased to make her debut as a 'rapturous maiden' with VLOC. She is currently a junior at Oakcrest School in Washington, DC and enjoys light opera, jazz, and playing pool.

Joy Foust (Chorus) is in her 4th production with VLOC. She owes her success to her mother who inspires her, pays for her voice lessons, and told her to put this in.

Diana Fortuna (Lady Angela) returns to the VLOC stage after a much-lamented (by her) absence of 2 shows. Long years ago, 14 maybe (actually 16, but who's counting?), Diana made her stage debut as a love-sick maiden in *Patience*, so she feels a special affection for the show that asks her to think of nothing at all. Diana's professional career is too nerve-wracking at this point to discuss here.

Shirley Friedman (Lady Saphir) besides appearing in a number of soprano and contralto roles for VLOC (most recently as Buttercup in *H.M.S. Pinafore* and Dame Hannah in *Ruddigore*), and was also the first step-sister in Glen Echo's production of *The True Story of Cinderella*. For Shirley, VLOC is a family legacy: Artistic Director Rosalie Santilhano is both Shirley's mother and her predecessor in several roles. We hope Lauren, Shirley's 4-year old daughter, will continue the tradition.

Virginia Garber (Chorus) who is delighted to be making her 4th appearance with VLOC as a 'love-sick maiden', is chief handmaiden to her 4 cats in Silver Spring.

Jack Goldklang (Chorus) is in his 2nd VLOC and 6th G&S production. He most recently appeared with the Chevy Chase Players as MacDuff in "the Scottish play."

Tom Goode (Chorus) is making his VLOC debut. In his youth, he was an officer of the Oxford University G&S Society and has survived the Great Gilbert & Sullivan Sing-Out TWICE.

Leta Hall (Chorus), aspiring member of the families von Trapp and Partridge, is glad to be with VLOC (for the 5th time) after her embassy assignment in Silver Spring Stage's *Don't Drink the Water*.

Bob Jacobson (Chorus/Dance Captain) is VLOC's own weatherman. His major contribution is writing down stage directions so Tim knows what to do. *Patience* is Bob's 7th show.

Donna Jaffe (Chorus) met her husband during *Patience*, married him during *Pinafore*, and continues to block herself as close to him as possible.

Lyle Jaffe (Major Murgatroyd) continues to be afflicted with an antibiotic-resistant stage pox. Every so often the possible remedy materializes, but, alas, it is out of arm's reach. As a long-time member of VLOC, Lyle and his love-sick maiden, Donna, have enjoyed the friendships and activities of this growing company.

After *Patience*, Lyle may spend less time on stage, but will continue lending administrative support while returning to college. He and Donna continue participating in Temple Emmanuel activities and WETA-FM fundraisers.

Velissarios Karacostas (Chorus) has been aspiring to participate in a G&S production for the last 2 years. Thanks to VLOC, he can finally sing and be silly on stage.

Kate Lawniczak (Chorus/Dance Captain) sends special warm fuzzies to her long-suffering family (Hot dogs *again?*) and her playground pals.

Edith Livingstone (Chorus/Costume Coordinator) has survived the dual challenge of both singing in the chorus and coordinating the costumes for this production. She is pleased to be appearing in the 3rd production of *Patience* with VLOC and even happier not to be wearing one of those 'lovely' green dresses. To the delight of her 5 cats, Edith has decided not to give up her day job as a health care consultant at William, Thatcher & Rand for a career as a finger-cymbal player.

Malinda Lloyd (Chorus/Make-up) enjoys the aesthetics of *Patience* as she curls the locks and paints the brows of the dashing dragoons. She carries leftover Woochees™ from *The Mikado* in her make-up bag-of-tricks just in case... An English teacher by day, a novelist by night, and a singer in VLOC for sanity.

Ron Lloyd (Chorus) who has owned a dragoon for some time now has the chance to excel as one in *Patience*. He formerly served as a Yeoman and sang as a gentleman of Japan in *The Mikado*.

Xina Lowe (Lady Ella) is fulfilling a life-long ambition to be somebody's tag-along kid sister. Last seen as Mad Margaret, this is Xina's second VLOC production. Until recently her singing career was primarily dinner table renditions of "It Isn't Easy Bein' Green" to her veggie-phobic daughter. Other roles in other places, other times (and perhaps other lives) include the title role in *Rose Marie*, Abigail in *The Crucible*, Susanna in *The Marriage of Figaro*, Cunegonde in *Candide*, and Casilda in *The Gondoliers*.

Roberta Mosier (Lady Jane) is delighted to be making her VLOC debut in a role which demands that she be 'massive'. A native of western New York, she has performed with the Opera Theater of Northern Virginia, the Cleveland Opera, the Cleveland Opera Theater, the Lyric Opera of Chicago, and others, with her favorite roles being Katisha in *The Mikado*, the Witch in *Hansel & Gretel*, Bloody Mary in *South Pacific*, and the Mother in *The Consul*.

Gina Nowacki (Chorus) is performing in her 6th VLOC operetta and 2nd production of *Patience*. When not performing, she lurks backstage scattering rose petals and harassing people.

John Perine (Reginald Bunthorne) is rapturously ecstatic to reprise his favorite G&S role (psychoanalysts will please refrain from comment). The prospect of being continually pursued and adored by a bevy of beauteous maidens (however misguided) is truly Elysian, even in light of the outcome. After all, Jack Point, Ko-Ko, and even Robin never had it so good. The romantic prospects for other past roles such as Major-General Stanley, Sir Joseph Porter, and King Gama are best left unexamined.

Greg Robertson (Lt., The Duke of Dunstable) has trod the boards in divers endeavors, including Bunthorne in *Patience* (U-MD Opera Theater), Aeneas in Purcell's ever-popular *Dido & Aeneas* (U-MI Summer Opera), El Gallo in *The Fantasticks* (also Michigan), the title role in *Don Giovanni* (Mich. again), and Merlin in *Camelot* (the Musicana Dinner Theater). Greg, domicilular resident of our fair city (Rockville), shares lodgings with his wife Jennifer, their cat Aida Lott, and their illustrious peruvian cavy, Pigasus.

Sheryl Ruppert (*Patience*) is pleased to return to VLOC despite having been manhandled in *Pirates* and having 'tripped' merrily in *Iolanthe*. She has also performed with the Washington Civic Opera and the Crittenden Opera Studio. Some favorite roles include Susanna in *The Marriage of Figaro*, Gretel in *Hansel & Gretel*, Guenevere in *Camelot*, and Luisa in *The Fantasticks*. When she is not upon the wicked stage, she enjoys her work as an advocate in the courts for victim's rights and abused children. She still believes in happy endings!

Grant Schmick (Chorus), by day a mild-mannered computer weenie, holds the distinction of being VLOC's tallest tenor. "It just comes naturally to me," he says modestly.

Sharon Stewart (Chorus) is in her 2nd production with VLOC. She has enjoyed playing many roles in local community theater, including Fiona in *Brigadoon* and Hodel in *Fiddler on the Roof*.

Kari Stiles (Chorus) is 'aesthetically pleased' to be performing in her 1st VLOC production. She last performed in *The Most Happy Fella* at Montgomery College in Rockville.

Rusty Suter (Chorus/Make-up) is happy to be one of the "twenty" maidens aesthetically adoring Bunthorne ... for a 2nd time. This makes Rusty's 10th show with VLOC and her 3rd time assisting with make-up. Look out, John, she's brought a Woochee™ and a staple gun!

Roger Thiel (Colonel Calverley) received his original voice training with Dorothy Remington and has studied since with Ron Oaks, initially at the Toutorsky Academy of Music. His favorite G&S role is the Judge in *Trial By Jury*. This is his 22nd show in about as many years. Other interests include boating, antique airplanes, and his WWII novel-in-progress. In NYC, he originated an economically-inspired solo street show called *Squeegee Man*.

Lou Wiot (Chorus) is romping through her 9th performance with VLOC. This and singing in a championship Sweet Adeline chorus "keep me young and out of trouble."

Kent Woods (Chorus) was hoping for a leading role in this show but finds himself once more in the chorus. For him, *Patience* is, indeed, "nothing more than a minor form of despair, elevated to a virtue." (Oscar Wilde).

* **Editor's Note:** Woochees™ are those attractive latex skull caps used to make actors appear bald (for example, Harvey Korman in *The Carol Burnett Show*). They must be applied with a certain ... aggression and once applied can only be removed with similarly aggressive tactics.

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Behind the Scenes

Christopher Beach (Assistant Stage Manager) joined VLOC in the Spring 1992 production of *Yeomen* playing a naughty first citizen. Chris' interest began in high school drama class and the role of Arvide Abernathy in *Guys & Dolls*. "Now I hang with TECHIES: they're cool!"

Kai Cofer (Director) recently received his degree in theater arts from Indiana University. He has directed numerous musicals, children's plays and classical dramas. *Patience*, however, marks his G&S debut. Currently, Kai is directing a production of *Alice in Wonderland* and is appearing in *Big River* at the West End Dinner Theater. Kai would like to thank VLOC, cast and crew, for their time, talent, and "patience." He hopes that everyone involved had a "jolly utter, too all but" good time.

Gaye Freese (Co-Producer/Assistant Stage Manager), our mild-mannered VLOC producer, is also an aspiring aerialist. "High?" she's been heard to ask, "whaddaya mean high? I can still see the ground from here." Her fearlessness combined with her hobby of luring the acrophobic onto scary rides make Gaye a real asset to the tech crew. She is much admired by Pam "No, thanks, I'll stay down here" Hodges and Leta "Just stay low" Hall as she flits about the firmament. Gaye is looking forward to being suspended from the ceiling by a wire in *Iolanthe*.

Larry Garvin (Music Director/Conductor) has heard comments that his bios are too negative. So: Fresh from his triumph as both Rodolfo and Mimi in the Met's *Bohème*, Larry returns to VLOC, squeezing in musical direction around balancing the budget and bringing baseball back to DC. Born at the early age of 4 in a log cabin he built with his own hands, Larry has already blazed a trail across the worlds of science, the arts, and sewer design. Who could forget the Olympic gold medals, or the Nobel prizes in medicine, literature, and peace, or the cure for tennis elbow? Larry resides in New York, London, and Point Barrow with his pet apteryx Murgatroyd.

Pamela Hodges (Stage Manager) doesn't care for bright lights, whether from the sun or the 90,000 watts' worth of Fresnels that certain lighting designers are wont to install. She much prefers to hang out in the dark sidelines of the theater, where she can offer quiet encouragement and enthusiasm. *Patience* is Pam's 10th VLOC production.

Scott Lord (Lighting Design) has risen through the ranks of the VLOC technical crew so that he is now very rank, indeed. He worked VLOC's 3 most technically challenging productions (*Yeomen*, *Mikado* and *Ruddigore*), because he likes to start out easy. Scott has learned some important lessons while working with VLOC: 1. Don't send the scaredycats up into the catwalk; 2. Never forget Lesson #1; and 3. If you forget Lesson #1, the nearest florist to the theater is ...

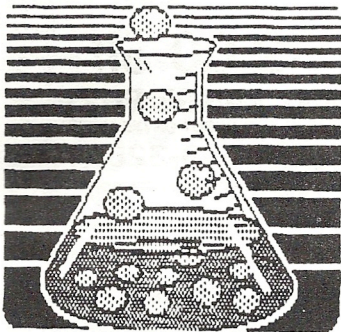
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Glossary

Words/Phrases in Order of Appearance

Full habit [They are fleshly men, of full habit!]: This can be interpreted as gross men of vulgar tastes: boors, oafs, and lumpkins.

Ban [Force of Mephisto pronouncing a ban]: A curse: *#!#XX! – or worse.

Odalisque [Grace of an odalisque on a divan]: A concubine in a Turkish harem. Strictly speaking, an odalisque was simply a female Turkish slave. Undraped odalisques reclining on divans were popular subjects of erotic paintings of the day. One example by Ingres (in the Louvre) is named *Odalisque*. There she is, artistically clothed in only a head-wrap and bracelet, gracefully incumbent upon what we may suppose to be a divan.

Thousand a day [to be a duke, with a thousand a day!]: This refers to the ducal income from tenants, etc. amounting to a thousand pounds per day.

County family: Collins English Dictionary defines this as "an ancestral family having long association with a particular county." Terence Rees adds that the term has strong snobbish connotations. These lovesick maidens were socially acceptable and wanted Bunthorne to know it. They were members of the gentry, ranking just below the nobility.

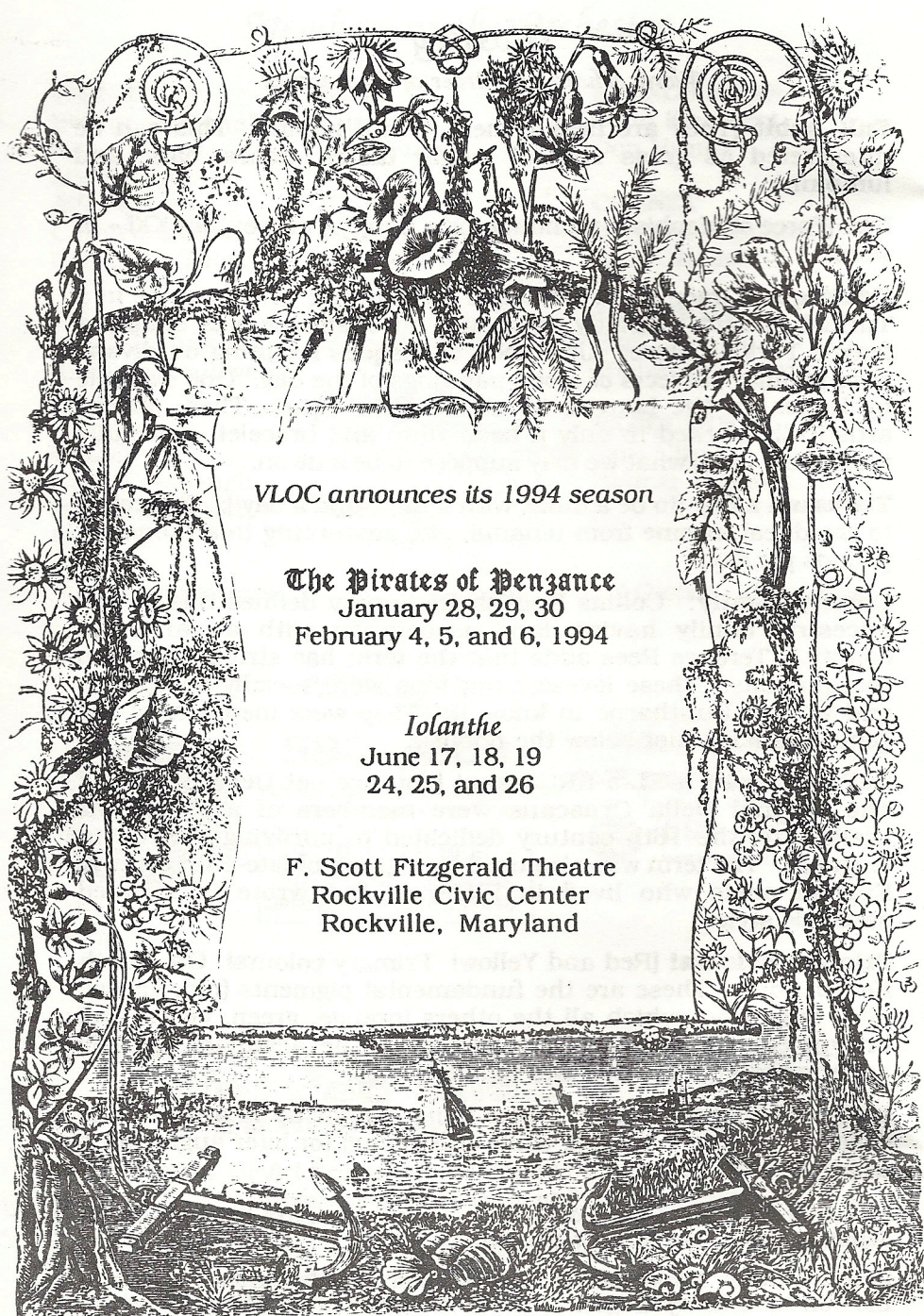
Della Cruscan {DEL-a-KRUS-kan} [You are not Della Cruscan]: The original Della Cruscans were members of a Florentine academy of the 16th century dedicated to purifying the Italian language. The term was also used by a group of late-18th century English poets who lived in Florence and wrote in affected aesthetic style.

Primary colours! [Red and Yellow! Primary colours! Oh, South Kensington!]: These are the fundamental pigments (red, yellow, and blue) from which all the others (orange, green, violet, and brown) can be derived by combining. The aesthetes usually preferred rather subdued and somber mixes.

Well-saved "combings": Loose hairs caught up in a comb and collected (perhaps starting while still young) for later augmenting whatever hair remains.

[Glossary from *The Gilbert & Sullivan Lexicon* by Harry Benford; Sarah Jennings Press, Ann Arbor, Michigan.]

[Editor's Note: If you want a receipt for that popular mystery known to the world as a heavy dragoon — check the easels in the lobby!]



VLOC announces its 1994 season

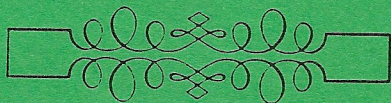
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Iolanthe
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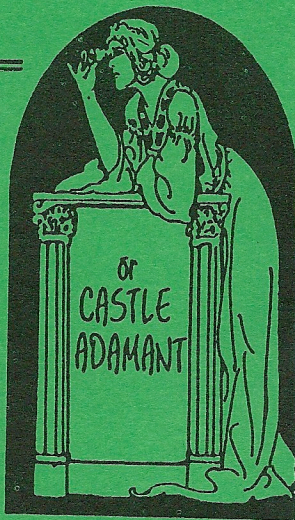


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