

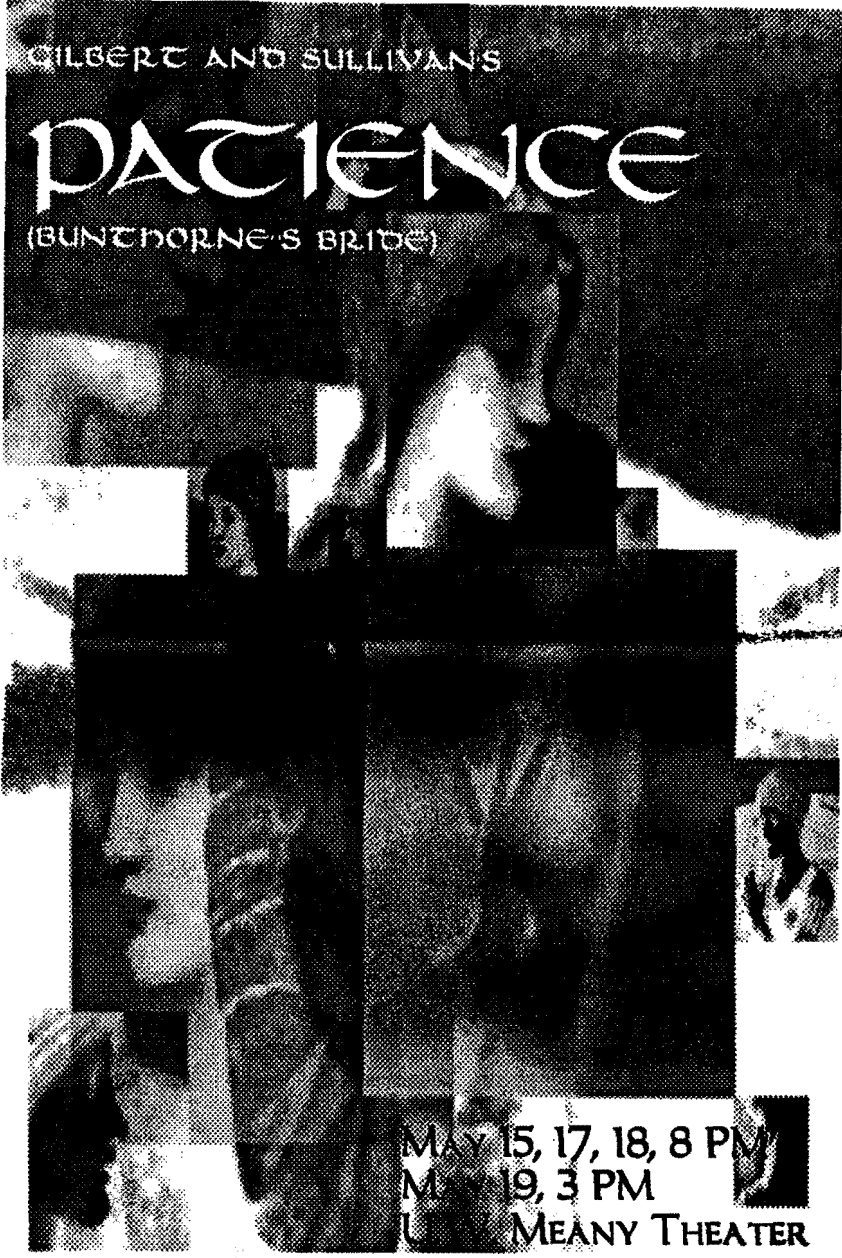
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UNIVERSITY OF WASHINGTON OPERA PRESENTS

GILBERT AND SULLIVAN'S

PATIENCE

(BUNTHORNE'S BRIDE)



MAY 15, 17, 18, 8 PM
MAY 19, 3 PM
LEWIS MEANY THEATER

FRI, MAY 17, 1996

DAT 12,877
12,878

CASS 12,879
12,880

The University of Washington Schools of Music and Drama

present

GILBERT AND SULLIVAN'S

PATIENCE

(BUNTHORNE'S BRIDE)

in cooperation with

DC
DÓYLY
CARTE
Opera Company
BIRMINGHAM

MUSIC DIRECTOR / CONDUCTOR Peter Erös

DIRECTOR Theodore Deacon

SET DESIGN Robert A. Dahlstrom

COSTUME DESIGN Douglas A. Decker

LIGHTING DESIGN Jay Venzke

ASSISTANT CONDUCTOR Timothy Schwarz
(conducting May 18 and 19 performances)

STAGE MANAGER Angela T. Yokolek

ASSISTANT DIRECTOR Teri Minton

ASSISTANT COSTUME DESIGNERS Kira Knight,
Shea Van Horn, Valerie Green

ASSISTANT LIGHTING DESIGNER Carissa Brockway

PATIENCE Amy Cheifetz
 LADY ANGELA Tova Dodge
 LADY SAPHIR Emily Austin-Sinclair
 LADY ELLA April Fissel
 LADY JANE Greta Birkby

BUNTHORNE Jeff Caldwell
 GROSVENOR Glenn Guhr
 COLONEL Will Mouat
 MAJOR Jesse Aasheim
 DUKE Mark Calvert
 SOLICITOR Donald Bartholomew

MAIDENS

Alice Bridgforth, Soon Cho, Shannon Fulgham, Kate Lloyd, Halina Newberry,
 Ali Ozanich, Caroline Pachaud, Alice Seubert, Jessica Stanton, Kristen Vennes,
 Christy Villareale

DRAGOONS

Erin Aas, Jeff Adams, David Felt, Thomas Fruchterman, Adam Gossett,
 Bruce Hohensee, Matt McGehee, Philip Parham, Robert Sherwood, Ilin Tsai

1 HR + 10 min, TOTAL ACT 1
 ACT 1 DAT 12,877 | CASS 12,879 (A+B)

At Castle Bunthorne a group of rapturous Maidens sing of their unrequited love for the poet, Reginald Bunthorne ("Twenty love-sick Maidens we"). Lady Jane informs them that the poet is in love—not with any of them but the village milkmaid, Patience. All are horrified that one so innocent, untutored in the ways of love, can be the object of such affection.

Patience arrives to find the Maidens brooding. In her innocent, unaffected way she is confused by the suffering of those who are "truly in love" ("I cannot tell what this love may be"). Patience informs them that their fiancés, the Thirty-Fifth Dragoon Guards, have just arrived in the village and are waiting to see them. But these Maidens are no longer interested in their soldier-lovers. Instead, they leave to awaken their new idol, Bunthorne.

The Dragoons arrive singing of their fierce fighting spirit ("The Soldiers of our Queen"). The regiment's Colonel proudly enlightens everyone on the qualities that make up a Heavy Dragoon ("If you want a receipt"). He is followed by the Duke, who sadly tells of the burdens and responsibilities carried by a rich aristocrat (The Duke's Song).

The Maidens arrive but spurn their former fiancés for Bunthorne ("In a doteful train"). The poet enters, seemingly engrossed in composing a poem, but very

much aware that all the ladies kneel about him. He reads his poem to the ecstasy of the Maidens and the distaste of the Dragoons. As he leaves the Maiden's follow wistfully behind. The Colonel is shocked by this affront ("When I first put this uniform on").

Bunthorne, left alone, drops his medieval affectations. He confesses a morbid love for admiration and offers advice on how to become a beloved aesthetic poet ("If you're anxious for to shine"). When Patience arrives he attempts to woo her. Patience rejects Bunthorne firmly and he exits disconsolate.

Patience is now quite confused as to how to distinguish "love" from insanity. She seeks advice from Lady Angela, who informs her that love is an unselfish, self-sacrificing duty ("Long years ago"). Patience decides to love immediately, but is interrupted by the arrival of another poet, Archibald Grosvenor ("Prithee, pretty maiden"). To their mutual joy they rekindle an affection they have held for each other since childhood. Unfortunately Patience rejects Grosvenor's offer of marriage, knowing that her love for the "perfect" Archibald is at odds with the unselfish ideal she has just resolved to uphold.

On the advice of his solicitor, the heart-sick Bunthorne has put himself up to be raffled for. This delights the eager Maidens and horrifies the Dragoons. Before the raffle is concluded, Patience bursts in and offers herself to Bunthorne, a man she "properly" has no affection for ("True love must single-hearted be"). The Dragoons comfort the distraught Maidens with a madrigal ("I hear the soft note of the echoing voice"). All would be well except for the arrival of Grosvenor. The Maidens, discovering that Grosvenor is a broken-hearted aesthetic poet, throw themselves rapturously at his feet.

ACT II [48' ACT 2]
DAT 12,878 | CASS 12,880 (APB)

The Maidens have now turned away from Bunthorne and are following the unresponsive Grosvenor. Only Lady Jane, languorously leaning on her cello, remains faithful to her Reginald ("Silvered is the taven hair"). The Maidens implore Grosvenor to read his poems to them, a performance which only increases their adoration. Grosvenor informs them that his heart is fixed elsewhere and that their love is futile ("The fable of the magnet and the churn").

Patience is miserable beyond description. She has done her duty and embraced Bunthorne in unselfish love, but the experience has left her bitter and sad ("Love is a plaintive song"). Bunthorne, thoroughly irritated, enlists the aid of the ever-faithful Lady Jane in combating Grosvenor's popularity ("So go to him and say to him").

Meanwhile the Colonel, the Duke, and the Major have exchanged their bright uniforms for aesthetic dress in an attempt to win back the affections of their ladies ("You hold yourself like this"). Angela and Saphir, convinced that Grosvenor will never show any interest in them, are impressed by the officers' efforts. The only question now is who will take whom ("If Saphir I choose to marry")?

The poets finally meet and their confrontation is fearsome. Grosvenor yields at last, promising to cast away his aesthetic dress for more common attire ("When I go out the door"). The victorious Bunthorne dances in delight. This new attitude sits well with Patience who now finds it a pleasure to love him. But this, of course, goes against the ideal of "unselfish love" and Patience and

A NOTE ON THIS PERFORMANCE EDITION OF PATIENCE...

Over the years the operas of Gilbert and Sullivan have been revised in various ways for various reasons, most notably by Geoffrey Toye in the 1920s. Lately there has been an increased interest in returning to the original music and text. Most "traditional" editions of PATIENCE, for example, do not include The Duke's Song in Act One or the extended Act Two Finale based on that song, or the second verse of the Patience/Angela duet in Act One. This Performance Edition reinstates these items.

There is evidence that The Duke's Song was never performed in the original D'Oyly Carte production, due, in no small measure, to the disparaging remarks about the English clergy. This does leave the tenor without a solo, the only such case in the entire Canon, which argues well for its reinstatement. The inclusion of the second verse to the Patience/Angela duet adds needed exposition and returns the number to musical balance.

The primary research for this Performance Edition was done by L. Donald Bartholomew. In the autograph full score the orchestra parts of the Act One Duke's Song survive with only a few fragments of the vocal line. In recent years several attempts at reconstructing the missing vocal line have been made: the line used in this production, supplied by the D'Oyly Carte Opera Company, is from an English school production in 1967 (arranger unknown), with the orchestral accompaniment revised and edited by Ms. Helga Perry.

In the Act Two Extended Finale, Sullivan's orchestration has mostly survived, again without the vocal line. Not found in Sullivan's autograph manuscript are the Opening Recitative for the Colonel (erroneously attributed to the Duke) and four lines in the middle of the Duke's Song (Reprise) that follows. These have been recreated by Ms. Helga Perry, who has arranged the rest of the accompaniment and revised the available vocal material to fit.

Interestingly enough, the "traditional" verse of the Patience/Angela Duet has been sung to the orchestration for second verse. This has been corrected.

This musical research and reconstruction has been done with the full support of Nicholas Stockton, Librarian at the D'Oyly Carte Opera Company, Birmingham, UK. These elements of this World Performance Premiere are copyright by the D'Oyly Carte Opera Company and are presented with their permission and approval.

L. Donald Bartholomew

Production Manager..... Anne Stewart
 Technical Director..... Alan Weldin
 Vocal Coach..... Lisa Bergman
 Chorus Master Abraham Kaplan
 Assistant Chorus Master..... Gabriel Dumitrescu
 Assistant Stage Manager Rohling Hausske
 Program Design..... Skot O'Mahoney
 Tickets..... UW Arts Ticket Office
 Properties John McDermott
 Properties Assistant..... Evan Alexander, Michael Danilchik
 Repetiteurs..... Kevin Johnson, Robert Morgan, Linda Smith
 Master Electrician..... William Spaulding
 Production Electrician Holly Reisen
 Electrics Crew..... Jason Meininger, Students from Drama 212
 and Drama 101
 Master Carpenter Malcolm Brown
 Set Construction Evan Alexander, Bob Boehler,
 Malcolm Brown, Tom Burke, Kyle Lemoi,
 John McDermott, Joel Peterson
 Charge Scenic Artist Norm Scrivener
 Scenic Artists..... Ruth Gilmore, Andrew Lieberman
 Scene Shop Manager..... Alan Weldin
 Costume Shop Manager..... Josie Gardner
 Women's Cutter..... Ginny McKeever
 Stitcher, First hand..... Cynthia Abbott
 Poster Design..... Skot O'Mahoney
 Ladies' Millinery..... Kira Knight, Sean Sullivan
 Wig Master Dennis Milam
 Helmets Veronica Laventz, Shea Van Horn,
 Alex Danilchik, Doug Decker
 Costume Construction..... Doris Landolt, Christy Scoggins,
 Veronica Lavenz, Katie Harrold,
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 Violoncello Instruction..... Raymond Davis
 Acknowledgments Seattle Opera, Seattle Repertory Theatre,
 ACT, Intiman, Julie Berman, Lo Tincher,
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VIOLINI

Matthew Cowan
 Kui He
 Kyung Sun Chee
 Immanuel Hsu
 Coral Overman
 Laura Kempen
 Kelly Jeppeson

VIOLIN II

Catherine Shipley
 Anne-Marie Hoffman
 Mary Theodore
 Valerie Cook
 Tove-Lise Falch
 Kathryn Temple
 Kjell Sleipness

VIOLA

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 David Lawson
 Kerri Lynn Rotton
 Ryan Beise
 Tara Ord

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 Loren Dempster
 Kimberly Johnson
 MariKate Robertson

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Brad Hartman
 Anthony Balducci
 Christopher Balducci

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OBOE

Taina Karr

CLARINET

Pamela Farmer
 Jennifer Harold

BASSOON

Ryan Hare
 Emily Robertson

HORN

Dean Matthewson
 Carey LaMothe

TRUMPET

Dan McDermott
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TROMBONE

Nathaniel Irby-Oxford
 Ruth Roberts

TIMPANI/PERCUSSION

Matt Drumm

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May 17, *Littlefield Organ Series*: Lola Wolf, guest organ. 12:30 and 8 PM,
 Walker-Ames Room.

May 19, *Faculty Recital*: Spotlight on UW Composers with Craig Sheppard,
 piano. 8 PM, Brechemin Auditorium.

May 20, *Collegium Musicum & Baroque Ensemble*. 8 PM, Brechemin
 Auditorium.

May 21, *University Singers*. 8 PM, Meany Theater.

May 22, *University Wind Ensemble and Symphonic Band*, 8 PM, Meany
 Theater.

May 23, *Madrigal Singers*. 8 PM, Meany Theater.

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