UNIVERSITY OF WASHINGTON OPERA PRESENTS

GILBERT AND SULLIVAN'S

PATIENCE
(BUNTHORNE'S BRIDE)

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

FRI, MAY 17, 1996
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 someone 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 doleful 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
eccasy 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 disconsolately.

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,
where and that their love is futile

The Maidens have now turned away from Bunthorne and are following the unresponisible 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 adoratian. Grosvenor informs them that his heart is fixed else­
where 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 sur­
vived, 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, Birming­
ham, 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
## ORCHESTRA

**Conductor**

Peter Erbs

**Assistant Conductor**

Timothy Schwarz

### VIOLIN I
- Matthew Cowan
- Kui He
- Kyung Sun Chee
- Immanuel Hsu
- Coral Overman
- Laura Kempen
- Kelly Jeppeson

### VIOLIN II
- Catherine Shipley
- Anne-Marie Hoffman
- Mary Theodore
- Valérie Cook
- Tove-Lise Falch
- Kathryn Temple
- Kjell Sleipness

### VIOLA
- Leah Irby-Oxford
- David Lawson
- Karri Lynn Rotton
- Ryan Reise
- Tara Ord

### CELLO
- Peter Williams
- Loren Dempster
- Kimberly Johnson
- MariKate Robertson

### BASS
- Brad Hartman
- Anthony Baldacci
- Christopher Baldacci

### VIOLONCELLO
- Raymond Davis

### OBOE
- Taina Karr

### CLARINET
- Pamela Farmer
- Jennifer Harold

### TIMPANI/PERCUSSION
- Ruth Roberts

### BASSOON
- Ryan Hare
- Emily Robertson

### HORN
- Dean Matthewson
- Carey LaMothe

### TRUMPET
- Dan McDermott
- Darrin Faul

### FLUTE
- Ashley Carter
- Amy Swanson

### TRUMPET
- Dan McDermott
- Danin Faul

### TENOR TROMBONE
- Nathaniel Irby-Oxford
- Ruth Roberts

### TIMPANI
- Matt Dumm

### VIOLIN II
- Matthew Cowan
- Kui He
- Kyung Sun Chee
- Immanuel Hsu
- Coral Overman
- Laura Kempen
- Kelly Jeppeson

### VIOLONCELLO
- Raymond Davis

### TIMPANI
- Matt Dumm

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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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