

Madison Savoyards, Ltd.,
presents
Gilbert & Sullivan's



Patience

or Bunthorn's Bride

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*Madison Savoyards, Ltd.,
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Patience

or, Bunthorne's Bride

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Stage Director
J. Leon Miller

Set Designer
D. R. Torney

Costume Designer
Susan Gustaf

Lighting Designer
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Technical Director
Jim McWilliams

Producer
Alexander Feldman

Publicity Director
Jeannie Jerde

Asst. Chorus Master
Steve Kushner

Stage Manager
Cynthia Peterson

The Madison Savoyards Orchestra
Christopher McGahan, Conductor

Argument

This sprightly satire on the "aesthetic" craze of the 1880s presents a "Fleshy Poet" and an "Idyllic Poet," Bunthorne and Grosvenor, who are rivals for the affections of the milkmaid, Patience. A train of languid ladies and their former flames, a Colonel, a Duke and a Major, with a regiment of officers of the Dragoon Guards, complete the picture.

Patience, having been told that love must be absolutely unselfish, has to reject the perfect Grosvenor (Archibald the All-Right) and accept the very imperfect Bunthorne. This defection of their idol drives the ladies back to their military lovers, but the reunion is soon broken up by the arrival of Grosvenor, to whom they promptly transfer their adoration.

Later, the baffled Bunthorne, aided by the mature Lady Jane, concocts a scheme to get rid of the interloper by means of a terrible Curse, which compels Grosvenor to give up his aestheticism and to become a quite commonplace young man.

The plan, however, backfires, as all the ladies now revert to ordinary attire, explaining that since Archibald the All-Right cannot possibly be All-Wrong, obviously aestheticism should be discarded. Patience, discovering that her Archibald is no longer perfect, promptly falls into his arms, and Bunthorne, crushed, decides to wed Jane, his one remaining adorer.

However, the Duke enters, declaring that it is only fair for him to bestow himself upon the only lady who is distinctly plain—Jane, who joyfully accepts him, so that "Nobody is Bunthorne's bride!"

A Note on Aestheticism

"A languid love for lilies...lank limbs and haggard cheeks...all one sees that's Japanese..." is Bunthorne's sarcastic catalog of aestheticism, the artistic craze that swept England in the late 1800s. In her book *The Aesthetic Movement*, Elizabeth Aslin described it as a mania that, "beginning with the work of a few architects and designers in the 'sixties, gathered force until, in the 'eighties, it embraced every art form from the greetings card to domestic architecture. It introduced Japanese art to children's story books and red brick Queen Anne architecture to the streets of London; it led to changes in fashionable dress, to the first garden suburb and to the vogue for painted dark green or Venetian red front doors and railings."

Some of the hallmarks of the movement that W. S. Gilbert had such fun ridiculing were a "soulful intensity" of expression; a fondness for muted colors ("dirty greens," as Bunthorne has it); a passion for flowers, especially sunflowers and lilies; and an infatuation with antiquity. Among its heroes were the artist William Morris, the American painter James McNeill Whistler, and the poets Algernon Charles Swinburne and Oscar Wilde—who turn up in *Patience* disguised as Grosvenor and Bunthorne, respectively.

Those who shake their heads at the excesses of modern life should consider this 1876 commentary on the aesthetic movement: "There has assuredly never been since the world began an age in which people thought, talked, wrote and spent such inordinate sums of money and hours of time in cultivating and indulging their tastes."

Musical Numbers

Overture	Orchestra
Act I: Exterior of Castle Bunthorne	
Twenty Love-Sick Maidens We	Maidens, Angela, Ella
Still Brooding On Their Mad Infatuation... ..	Patience, Saphir, Angela, Chorus
I Cannot Tell What This Love May Be	Patience
The Soldiers Of Our Queen	Dragoons, Colonel
In A Doleful Train	Maidens, Ella, Angela, Saphir, Dragoons, Bunthorne
When I First Put This Uniform On	Colonel, Dragoons
Am I Alone And Unobserved?	Bunthorne
Long Years Ago, Fourteen Maybe	Patience, Angela
Prithee, Pretty Maiden	Patience, Grosvenor
Though To Marry You Would Very Selfish Be	Patience, Grosvenor
Let The Merry Cymbals Sound	Ensemble

There will be a 15-minute intermission between the acts.

Act II: A Glade

On Such Eyes As Maidens Cherish	Maidens
Sad Is That Woman's Lot	Jane
Turn, Oh, Turn In This Direction	Maidens
A Magnet Hung In A Hardware Shop	Grosvenor, Maidens
Love Is A Plaintive Song	Patience
So Go To Him And Say To Him	Jane, Bunthorne
It's Clear That Medieval Art	Duke, Major, Colonel
If Saphir I Choose To Marry	Duke, Colonel, Major, Angela, Saphir
When I Go Out Of Door	Bunthorne, Grosvenor
I'm A Waterloo House Young Man	Grosvenor, Maidens
After Much Debate Internal	Ensemble

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CAST, in order of appearance:

Angela..... Julie R. Soddy
Ella..... Jane K. Bires
Saphir..... Donna M. Gitter
Jane..... Jean Sinclair
Patience..... Wendy Jaquint
Major Murgatroyd..... John Staley
Colonel Calverley..... Dennis Krenn
Lieutenant The Duke of Dunstable..... John Rowe
Reginald Bunthorne..... Mark Ranum
Archibald Grosvenor..... Jeffrey Herbst
Solicitor..... Ken Hur

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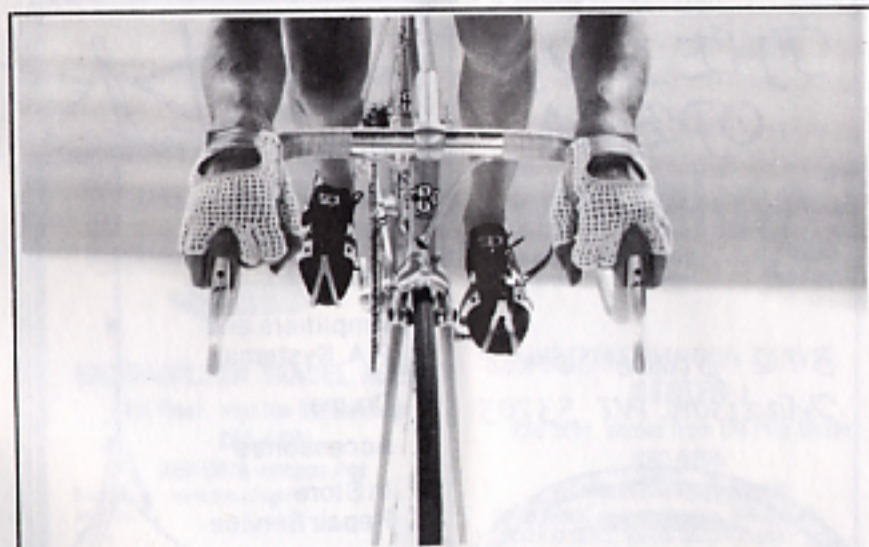
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Assistant Production Manager: Steve Brick
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The Savoyards

The success of Gilbert & Sullivan's operas prompted their business manager, Richard D'Oyly Carte, to build a theater for them in the heart of London. On the site of the ancient Savoy Palace, D'Oyly Carte built the first theater in the world to be lit by electricity. It opened on October 10, 1881, with *Patience*. The works of Gilbert & Sullivan are so closely associated with the theater that they are often called the Savoy Operas, and their devotees are called Savoyards.



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Music Director's Note

On my fifth extensive go-round in this topsy-turvy world of Gilbert & Sullivan, I am finding both more fun and more craft in the music than ever. There is as much parody of and punning on late-Romantic conceits—for aestheticism must be viewed as quintessentially a mature Romantic phenomenon—evident in Sullivan's music as in Gilbert's words.

Sullivan conjures, beginning with the first deft phrases after the overture, a picture redolent of decadent Romanticism's high summer, orotund as the liquor of red raspberries overripe. It is a simple phrase: four notes; two pitches; three orders of duration. But it is fraught with many layers of 19th-century symbolism. In a Cecilian age, it is the opening motto of the latin *Requiem*, or *Mass for the Dead*. Simultaneously, with its implied harmony, it is the opening motive of that supreme Romanticist's, Robert Schumann's, *Frauen-Liebe und -Leben*, op. 42. And in a brilliant orchestral stroke, it is reserved here to the solo horn, that instrumental epitome of late Romantic *Angst* and loneliness.

None of these arcana—if such they be—need subtract a jot or a tittle from the average showgoer's enjoyment, while at the same time they enhance the cognoscenti's delight in the musical fun. And then the second act begins with yet another version of the misery motive....

For this evening's performance we are restoring the second verse of the Patience-Angela duet, which was dropped for reasons of brevity after the first performance. Since it provides plot information, we have chosen to use it.

Christopher McGahan

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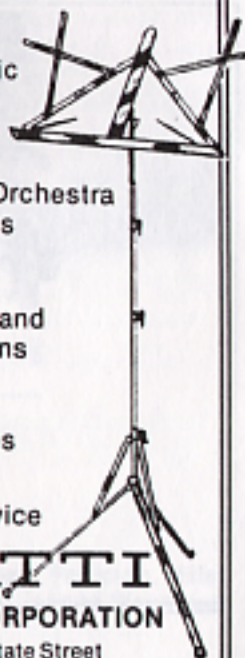
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Stage Director's Note

Aestheticism, James M. Whistler, Oscar Wilde, Swinburne...how much can an operetta which lampoons these subjects be appreciated by a modern audience? This was the main problem I anticipated in my first perusal of *Patience*. The average theatergoer in 1982 could not be expected to be as familiar with the aesthetic movement as the people who were observing it as it happened.

However, a closer look revealed the usual brilliant Gilbert & Sullivan wit and incredible fantasy which are always there for us to enjoy no matter the amount of knowledge we bring with us.

I also decided that, while the specific lampoon is of aestheticism and the people who represented it in Victorian England, the general barb is at cultism and affectation—topics which are as current as ever. People who join in various artistic movements to be in fashion, with no intellectual comprehension, are still with us.

A Glossary has been prepared to help illuminate certain jokes and references. I encourage you to examine it before the performance and at intermission for your own enjoyment and deeper understanding. If you are reading this as the lights are dimming, don't worry—we have the work of masters here. There is a great deal to enjoy in the story of *Patience* the milkmaid, Bunthorne and Grosvenor the poets, the Dragoon Guards and our band of Rapturous Maidens—whatever we know or don't know about aestheticism—when W. S. Gilbert and Arthur Sullivan tell the tale.

J. Leon Miller



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About the Directors and Cast

Christopher McGahan (Music Director), now in his third season as Music Director and Chorusmaster of the Savoyards, has been conductor of the Bucknell University Orchestra and Chamber Singers as well as University Organist and director of the Chapel Choir. During the past year, while resuming his composing activities, he has premiered a new choral work, to be published by C.F. Peters, in Washington's National Cathedral, and led his Chamber Singers in a favorably received performance in New York's Carnegie Hall. Prior to his appointment to Bucknell, he was on the conducting staff of the Illinois Opera Theatre.

J. Leon Miller (Stage Director) has directed for the Janesville Little Theatre, Belfry Bay Summer Theatre and at the UW-Rock County Center, but is primarily known in Madison as an actor, having appeared with the Madison Civic Rep, Madison Children's Theatre, Madison Theatre Guild and the University Theatre. John is currently a member of the acting company of Professional Artists Productions in Nashville, Tenn. He has a great love of G&S, and now of the Madison Savoyards.

Julie R. Soddy (Angela) graduated from the UW this spring with a degree in Applied Voice. Last year she played Kate in Madison Savoyards' *Pirates Of Penzance*. She has appeared as Regina in *Caught In The Villain's Web* and Lady Manley-Prowe in *Something's Afoot*, both with the Madison Theatre Guild. With the UW Opera, she has sung Helena in *A Midsummer Night's Dream* and has appeared in *House To Half* and *The Rake's Progress*. In Janesville she appeared in *Music Man, 1776, Brigadoon* and other productions.

Jane K. Bires (Ella) is a Madison native who has been a Gilbert & Sullivan fan since childhood, when she attended her first Savoyards production. She has appeared with Madison Savoyards in *The Pirates Of Penzance, Ruddigore* and the Savoyard Touring Company, as well as with the Madison Civic Opera and the UW Opera Workshop. She graduated from the UW-Madison with a degree in Comparative Literature and presently works as a project specialist in the UW Department of Psychiatry.

Donna M. Gitter (Saphir) has performed with the Madison Savoyards in *The Pirates Of Penzance*. She received her degree in Music Education from UW-Madison and continues to study voice privately. She has sung in recitals locally as well as with the Madison Philharmonic Chorus.

Jean Sinclair (Jane) made her Madison debut as Ruth in last year's Savoyards production of *The Pirates Of Penzance*, followed by Lady Thiang in the Madison Children's Theatre's *The King And I*. She has performed with the Florentine Opera Co., the Vienna Operetta Co., the Milwaukee Opera Co., the Skylight Theater (as the Duchess of Plaza-Toro in *The Gondoliers*), the Bel Canto Choir and the Charles Sullivan Ensemble. She has performed in Broadway revues at Summerfest and the Metropole Theater, as well as a cabaret show at the Pfister Hotel and Benjie's Lounge. She has also done solo oratorio work in Erie, Pa., Schenectady, N.Y., and most recently in Milwaukee, in Bach's B minor Mass at the Pabst Theater. She currently sings with the Madison Philharmonic Chorus. In her other life she is a Montessori teacher.

Wendy Jaquint (Patience) will be a sophomore at the UW next fall. She is studying voice under Ilona Kombrink with a four-year scholarship awarded to her by the UW Summer Music Clinic. This is her first role with Madison Savoyards.



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John Staley (Major Murgatroyd) last appeared with Madison Savoyards as Prince Hilarion in *Princess Ida*. He has performed with the Madison Theatre Guild, the University Opera and Madison Civic Opera, where he was seen most recently as Pang in Puccini's *Turandot*. His other roles include Remendado in Bizet's *Carmen*, Francis Flute in Britten's *A Midsummer Night's Dream* and a multiple character role in Ravel's *The Enchanted Child*. A graduate of the UW School of Music, he is a member of the educational touring group Opera for the Young.

Dennis Krenn (Colonel Calverley) has appeared in Madison Savoyards' *Pirates Of Penzance*, in *Carmen* and *La Gioconda* with the Florentine Opera of Milwaukee, in Madison Civic Opera's *Amahl And The Night Visitors*, and most recently in Madison Theatre Guild's *Something's Afoot*. While attending UW-Stevens Point he appeared in *Fiddler On The Roof*, *La Perichole*, *The Fantasticks* and *Don Pasquale*, and performed scenes from *Faust*, *La Boheme*, *Don Giovanni* and *Così Fan Tutti* in the UW-SP opera workshop. He is also a former member of the Madison Festival Choir.

John Rowe (Lieutenant The Duke of Dunstable) is an emergency physician presently practicing in Beloit. He has been active in the Madison music scene since 1969 and is probably best known for oratorio work in Bach's St. John and St. Matthew Passions and Magnificat, besides extensive choral work in and out of the UW. He has also appeared in *The Most Happy Fella*, *Guys And Dolls* and several opera "chunks."

Mark Ranum (Bunthorne) is a Janesville native who appeared in numerous productions while a student at Craig High. He has also performed at Janesville Little Theatre, UW-Rock County Center and the Dobama West Theatre of Lake Geneva. Currently a student of Ilona Kombrink in Applied Voice at the UW, he has appeared in *The Merry Wives Of Windsor* with the UW Opera, and in *Something's Afoot* for the Madison Theatre Guild.

Jeffrey Herbst (Grosvenor) is currently a UW sophomore in Applied Voice, studying with Ilona Kombrink, and has also been selected as an acting specialist in the UW Theatre Department. His credits this year include Lewis in Power Pak Productions' *Pippin*, the Lieutenant in Strindberg's *Dance Of Death* and Hortensio in the UW Opera/University Theatre's *Kiss Me Kate*. He says his most interesting role this year was the Mouse King in the Wisconsin Ballet's *Nutcracker*.

Ken Hur (Solicitor) has worked with George Keathley at Studio M in Coral Gables, Fla., appearing in *Summer And Smoke*, *Squaring The Circle* and *Machinal*. He has sung with barbershop quartets in Madison and Miami, Fla., and has done public speaking and emcee work. Starting in September he will appear regularly on Channel 15's "PM Magazine" in a feature on law for consumers.

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<i>Violin II</i>	Greg Reed Hector Valdivia Susan Robards	<i>Clarinets</i>	William Wehnert Grant von Wald
		<i>Bassoon</i>	Rox Lee
<i>Viola</i>	David Code Karen Bryan	<i>Horns</i>	Steve Thurlow Cynthia Horton
		<i>Trumpet</i>	Tim Blaha Linda Klein
<i>Cello</i>	Peter Steffens Phillip Marquess	<i>Trombone</i>	Terry Austin
<i>Double Bass</i>	Hans Sturm	<i>Percussion</i>	David Pedracine

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We are delighted to welcome you to our 1982 production—*Patience*.

The Madison Savoyards was founded 20 years ago with a commitment to excellence in the production of Gilbert & Sullivan operas. Today, this commitment forms the strong foundation on which the company lives. For those of us close to the Savoyards, there is always a great deal of excitement and anticipation as we approach each new season. For our dedicated and tireless staff it is the culmination of months of work and preparation. We are confident you will share our excitement and satisfaction and that you will enjoy this year's performance.

It has been gratifying for us to see how far Savoyards has progressed in the past 20 years, but at the same time we cannot help but be concerned with the tremendous increase in operating expenses. We receive no major outside funding and must rely almost entirely on ticket sales to cover our production costs. Your assistance is needed if we are to continue in our tradition of quality theater presentations.

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We also need your help in other areas: publicity, costumes, programs or props. If you'd like to volunteer, please call me at 241-0168 or Alex Feldman at 251-5812.

Your generous contributions are of vital importance to us. They enable us to continue to bring the music and lyrics of the Gilbert & Sullivan repertoire to the Madison community. We thank you for your help.

Jeannie Jerde, President

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