

PATIENCE

Family entertainment
by Gilbert and Sullivan

An hilarious musical satire on the
aesthetic craze of the 1880's by the
Rogers and Hammerstein of the 19th
century.



**An Austin Gilbert and
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Production**

Directed by Sharon Daniel
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MAUDLE ON THE CHOICE OF A PROFESSION.

Maudle. "HOW CONSUMMATELY LOVELY YOUR SON IS, MRS. BROWN!"

Mrs. Brown (a Philistine from the country). "WHAT? HE'S A NICE, MANLY BOY, IF YOU MEAN THAT, MR. MAUDLE. HE HAS JUST LEFT SCHOOL, YOU KNOW, AND WISHES TO BE AN ARTIST."

Maudle. "WHY SHOULD HE BE AN ARTIST?"

Mrs. Brown. "WELL, HE MUST BE SOMETHING!"

Maudle. "WHY SHOULD HE BE ANYTHING? WHY NOT LET HIM REMAIN FOR EVER CONTENT TO EXIST BEAUTIFULLY?"

[*Mrs. Brown determines that at all events her Son shall not study Art under Maudle.*]

ABOUT THE AUTHORS

English writer and satirist Sir William Schwenck Gilbert was born in London in 1836. He studied under his father, a novelist, and at Boulogne and King's College in London. Gilbert became a journalist and wrote drama criticism and humorous verse. He was knighted in 1907.

Sir Arthur Seymour Sullivan was born in London in 1842. As a youth, he won the Mendelssohn Scholarship, which enabled him to attend the Royal Academy of Music. At the age of 20, this music to Shakespeare's, "The Tempest," was performed at the Crystal Palace. Like Gilbert, Sullivan was knighted in 1883.

Gilbert and Sullivan met in 1871. They collaborated on a series of operettas, ten of which remain in the current repertory. Traditionally, Gilbert would present a story idea to Sullivan and then do a story line without dialogue and lyrics. After writing the lyrics he would give the project to Sullivan.

Sullivan would work on arranging rhythm before even considering melody. After extensive revision of the rhythm of a song, he would jot down melodies in his personal musical shorthand and later convert it to more legible notations. Occasionally Gilbert would completely rewrite a song if Sullivan had trouble with it, but usually they worked independently of each other. Their collaboration was interrupted in 1890 by a quarrel between the two men that lasted three years — ostensibly about a new carpet in the Savoy Theatre, which was built for their work.



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ABOUT THE OPERETTA

“Patience,” the fifth of the Savoy operas, opened in London at The Opera Comique on April 23, 1881 and was subsequently transferred to the Savoy Theatre, newly built by D’Oyly Carte as a permanent home for the Gilbert and Sullivan operas. Thus it has the distinction of being the first opera to be performed there. It had an initial run of more than 575 performances.

Sir William Gilbert first conceived “Patience” as a comic rivalry between two clergymen over their infatuated parishioners. He wrote almost two-thirds of the lyrics before deciding that the cleric element made him “feel hampered by the restrictions which the nature of the subject places on (his) freedom...” So he switched to aestheticism, a topic that had great opportunities for satire but was daring because of its popularity at the time.

The aesthetic movement reached its peak in the 1880’s in England, with Rossetti, Swinburne and Oscar Wilde as its most prominent adherents. It was a fashion and behavioral trend that filled upper middle class salons with languid ladies and affected men. Major props for this long-running fad included extreme fashions, medieval posturing and a penchant for Japanese fans and jars. The aesthetes professed the doctrine of art for art’s sake, irrespective of content; this approach is satirized in Bunthorne’s poem in Act I. They allied themselves with the Pre-Raphaelite movement in favoring the simplicity of medieval art. The character of Bunthorne is generally regarded as being modeled on Oscar Wilde. However, since it is alien to the spirit of the Savoy operas to ridicule particular individuals, it is likely that Gilbert’s target is, in the words of the London Times’ review of the first night, “not the movement itself, but rather the exaggerated and ridiculous form it takes among those persons who, without natural taste of their own, try to assume the attitudes and appearance of their intellectual superiors.”

Sir Arthur Sullivan originally was not overly enthusiastic about composing the music for the comic opera, preferring instead to vacation in Monte Carlo and Nice. However, deadline pressure and the successful conclusion of a lawsuit in which he was involved gave Sullivan the urge to work and he scored most of the opera in 10 days.

The opera had its first performance in New York on September 28, 1881. Like its predecessors in the Gilbert and Sullivan repertoire, it was extensively pirated in the absence of adequate copyright laws; but it never achieved the spectacular success of “H.M.S. Pinafore” and “The Pirates of Penzance.” Between December 1881 and December 1882 Oscar Wilde was in the U.S. on a lecture tour, arranged by D’Oyly Carte with the purpose of making “Patience” more comprehensible to American audiences by contact with an actual exponent of aestheticism.

The story of “Patience” concerns the infatuation of the Rapturous Maidens of the chorus (who are engaged to members of the Dragoon Guards) with Reginald Bunthorne, an aesthetic poet. His affections have lighted upon Patience, the village milkmaid, a simple soul who denies all knowledge of love. She does, however, admit to the Lady Angela that as a child she had a little boy as her playmate. This playmate then reappears in her life in the person of Archibald Grosvenor, also a poet. She realizes that she loves him, but that since he is in every respect (according to himself) perfect, she must show unselfishness by seeking out someone with at least some blemishes of character. Thus, just when the desperate Bunthorne is about to put himself up for raffle in order to secure a wife, Patience rushes in and offers herself. The other girls thereupon return to their fiancés in the Dragoon Guards, only to abandon them again on catching sight of Grosvenor.

Grosvenor, much against his will, is relentlessly pursued by the girls. Bunthorne is furious at the appearance of a rival. Encouraged by Lady Jane, the oldest and least attractive of the Rapturous Maidens, he intimidates Grosvenor into abandoning his aesthetic pose and becoming “an everyday young man.” This done, Bunthorne announces that he is a reformed character. Patience, since love must be unselfish, leaves him at once and returns to Grosvenor; and in the final marriage arrangements, whereby the girls marry the Dragoons, Bunthorne is left, after all, without a bride.

GLOSSARY

SOUTH KENSINGTON — A part of London where there was an art school for ladies. It was also a center of the aesthetic movement.

HOLLOA! — A hunting cry.

PADDINGTON POLJAKY — A famous Victorian detective.

SOLICITOR — A kind of attorney.

GROSVENOR GALLERY — An art gallery specializing in exhibitions of Pre-Raphaelite works and popular with devotees of aestheticism.

CHANCERY LANE — A street in London, particularly connected with the legal profession.

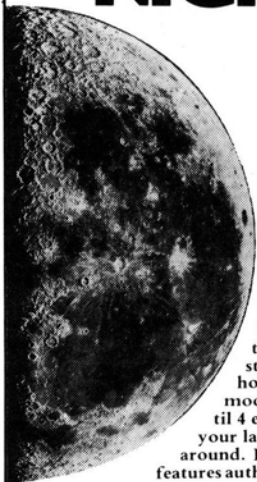
SOMERSET HOUSE — A large London house, built about 1550; it formerly housed the registers of births, marriages and deaths.

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ACT I — Exterior of Castle Bunthorne

ACT II — A Glade

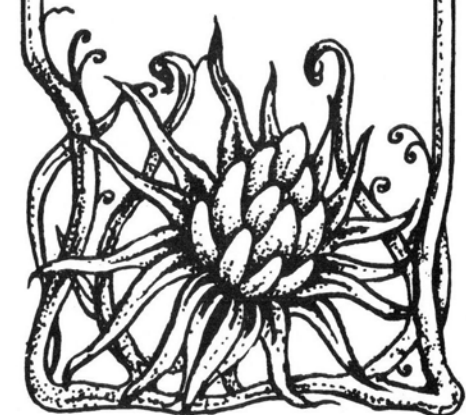
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ABOUT THE ACTORS

GEORGE M. BARILLA (Chorus) appeared in the 1977 Center Stage version of
"Kiss Me Kate" and in the 1978 production of "Camelot" with his son. His
daughter recently appeared in "Divergence In Dance." In his free time, he
takes his family camping.

HOWARD BLACK (Chorus) has a musical background from his high school
and college years. He appeared in the University of Texas production, "St.
Bleeker Street." Howard enjoys reading, jogging, skiing and gardening.

SUSAN BOSWELL (Lady Saphir) has most recently been featured in Center
Stage's production of "Baker's Wife" where she played Denise. Last summer
she performed in Zachary Scott's "Once Upon a Mattress." Besides dance and
stage direction, Susan enjoys sewing.

BILL BREAU (Reginald Bunthorne) studied music at North Texas State
University. His credits include: "HMS Pinafore," "Amahl and the Night
Visitors," "Once Upon a Mattress," and "Charley's Aunt."

CATHERINE A. BROCK (Lady Angela) has ten years of voice experience, eight
in dancing and several in acting. She has performed in shows such as "HMS
Pinafore" and "Pirates of Penzance," both at Oberlin; and "Trouble in Tahiti"
at the University of Texas.

ANN COLTMAN (Chorus) is a member of the Gilbert and Sullivan Society. She
has been seen in "HMS Pinafore," "Sorcerer" and "Pirates of Penzance." She
has taught piano and theory for seven years and enjoys both dancing and
singing.

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MICHAEL DROUSCHE (Chorus) received his Bachelor of Arts degree in English and Drama Education. Recently, he appeared in Zachary Scott's productions, "The Lark" and "Once Upon a Mattress."

BARBARA DUVALL (Chorus) has had many years of vocal training. She has been featured in the chorus of "Student Prince," "Messiah," "HMS Pinafore" and "Beethoven's 9th Symphony," all in Syracuse, New York.

JEFF ELLINGER (Chorus) is a member of Interactors of ZSTC, Fractured Fables, and Family Circus. In ZSTC's recent production, "The Lark," Jeff played Brother Ladvenu.

REBA GILLMAN (Chorus) has performed in a variety of musical productions including "Iolanthe," "Pirates of Penzance" and "HMS Pinafore." She works as an educational director at a local day care center.

D. ALLEN LAWSHA (Colonel Caverly) performed in many Gilbert & Sullivan shows in Houston including "Yeoman of the Guard," "Trial by Jury" and "Patience." In Austin, he has been seen in "Ruddigore," "The Sorcerer" and "The Mikado."

KEN MATHEWS (Major Murgatroyd) is currently working on a music theory voice degree at the University of Texas. He has performed as the Duke in "Man of La Mancha," and in "Amahl & the Night Visitors." Besides fine arts he appreciates photography, reading and swimming.

JULEE C. McCLELLAND (Lady Jane) has appeared in ZSTC's productions of "Pirates of Penzance" and "A Little Night Music." At Center Stage, she performed in "Dance on a Country Grave" and "Catch-22." Prior to that, she played Dolly Levi in "Hello Dolly."

JAMES C. MCGREW (Chorus) produced and directed an all service variety show during WWII, which played in the central and south pacific. He also conducted USO shows with celebrities like Bob Hope and Jack Benny. He enjoys Dixie and Big Band Jazz records and Civil War history.

JOHN McNEILL (Chorus) received his BS in Drama from Syracuse University and did graduate work at the University of Minnesota. Besides being Zachary Scott's Technical Director, he appeared in their production of "To Kill a Mockingbird" and in Austin Parks & Recreation Department's "Man of La Mancha."

CAROLYN ROSEBOOM (Chorus) performed in the musical production of "Iolanthe" at St. Edward's University.

ROSEMARY RUSSELL-VINES (Chorus) is a founder of the Gilbert and Sullivan Society. She has a versatile background and has performed in "A Little Night Music," "Pygmalion," and "The Mikado." She teaches Sunday School and loves Star Trek.

KATHERINE SHIELDS (Lady Ella) sings both professionally and for her own enjoyment. She has an intense musical background, having received her BA in voice. She has also done graduate work in voice at Boston University. Her major roles include playing Dorothy in "Wizard of Oz," Belinda in "Dido & Aeneas" and Phyllis in "Iolanthe."

KENT SKINNER (Archibald Grosvenor) studied acting at the University of North Colorado and with Sonia Moore in New York. Prior to this performance, he played the lead role in "Candide," and Matt in "Fantastiks."

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CAROLE SMITH (Chorus) holds a Bachelor of Music degree from UT and has toured with the UT Chamber Singers to Europe, the Near East and Rio de Janeiro, Brazil. She is a member of a small professional choral group, the "Coro d'Amici" and has sung chorus in "Kiss Me Kate" and "The Mikado," both at the Paramount.

KRISTI TRIMBLE (Patience) has 2½ years vocal experience and 4 years training in ballet and jazz. She appeared in a variety show at Hockday in Dallas; also in "Oklahoma," "Mame" and "Bye, Bye Birdie." Kristi enjoys sailing, skiing and horseback riding as well as singing and dancing.

LARRY WALDRUP (The Duke of Dunstable) has appeared in the choruses of "Pirates of Penzance," "Kiss Me Kate," "The Mikado" and "The Music Man." He also played the fiddler in the Austin Parks and Recreation Department's production of "Fiddler on the Roof."

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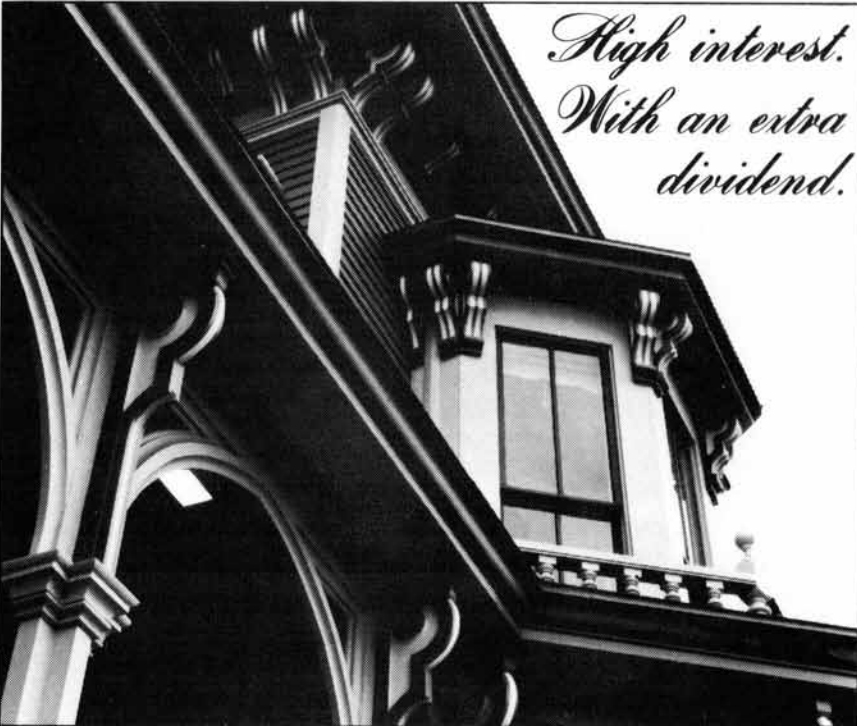
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