

The Victorian Lyric Opera Company
presents

Patience

- or -

Bunthorne's Bride



Book and Lyrics by
W.S. Gilbert

Music by
Arthur Sullivan

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

June 15, 16, 22, & 23, 2001 at 8 PM
June 17 & 24, 2001 at 2 PM

Get Involved

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is primarily devoted to authentic productions of the comic operas of Gilbert & Sullivan and other operettas of that era, 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 of VLOC as a performer, technical staff, or donor, or if you would just like to be kept informed of our activities, please sign up for our mailing list during Intermission or after the show, or call us at 301-879-0220.

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Patience

- or -

Bunthorne's Bride

Director

Jeffrey R. Breslow

Music Director & Conductor

Cynthia Elek

Artistic Director

Rosalie Santilhano

Colonel Calverley J. Scott Weikert
Major Murgatroyd Ira Haber
Lieut., the Duke of Dunstable Donald K. Burrell
Reginald Bunthorne (*A Fleshly Poet*) Pablo Zylberglait
Archibald Grosvenor (*An Idyllic Poet*) Robert Ritter
The Lady Angela Laura Passin
The Lady Saphir Lisa Freese
The Lady Ella Katherine Grodrian
The Lady Jane Shirley Santilhano Friedman
Patience (*a Dairy Maid*) Mollie Bronwyn Bennett
Mr. Bunthorne's Solicitor The Honorable Rose Krasnow
(June 22)
Steven Mager, Esq. (June 15 - 17, 23, & 24)

Chorus of Rapturous Maidens and Officers of Dragoon Guards

Paul Boymel, Edward Byrde, Les Elkins, Gaye Freese
Virginia Garber, Bill Gribbin, Barry Grinnell
Deborah Jacobson, Lyle Jaffe, Gina Nowacki, Deborah Peetz
Maureen Roul, Joseph Sorge, Sarah Stricklin

Setting:

The exterior of Castle Bunthorne

Musical Numbers

Overture

Act I

1. Twenty love-sick maidens we (Opening Chorus & Solos)
..... *Maidens, Angela, & Ella*
2. Still brooding on their mad infatuation (Recitative & Song)
..... *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 (Solos & Chorus)
..... *Colonel, Major, & Dragoons*
6. Am I alone and unobserved? (Recitative & Solo)*Bunthorne*
7. Long years ago, fourteen maybe (Duet) *Patience & Angela*
8. Prithce, Pretty Maiden (Duet) *Grosvenor & Patience*
- 8a. Though to marry you would very selfish be (Duet)
..... *Grosvenor & Patience*
9. Let the merry cymbals sound (Finale of Act I)..... *Ensemble*

Act II

10. On such eyes as maidens cherish (Opening 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 (Solo & 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, Major, Colonel, 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*

The Story of the Opera

Bunthorne Castle is besieged by lovesick maidens weeping despondently for Reginald Bunthorne, an aesthetic poet. But they love in vain, for Bunthorne already loves Patience, the village milkmaid. Patience, naive about 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 her astonishment, the maidens are unmoved at this news – and the Dragoons are equally shocked to discover the maidens' obsession, so they leave in disgust. Once he is alone, Bunthorne is revealed as a sham – he is acting aesthetic merely for the attention it creates. His love for Patience is not returned, and the poet perplexes her. 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, her old childhood friend. Patience gives him her heart, but Grosvenor is irresistible to women because of his great beauty. Patience realizes that to love him would be selfish, and the two part. Patience then informs Bunthorne that, as loving him would not be selfish, she has decided to accept him. Bunthorne is overjoyed and leaves the other maidens, who return to the Dragoons only to be confronted with Grosvenor with whom they all instantly fall in love.

Jane remains devoted to Bunthorne, hoping he will return her devotion. Meanwhile, Grosvenor dreams of Patience but is pestered by the adoring maidens. Bunthorne, shocked at Patience's 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 the aesthetic posture, and the maidens promise that they will return to the Dragoons should Grosvenor fail to choose one of them. Bunthorne and Grosvenor meet, and the former argues that the village is too small for two poets and threatens the other with a curse unless he renounces aestheticism. Grosvenor relents and agrees to do this. 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 claims her. Bunthorne is left with Jane but, as the Dragoons reclaim their loves, the Duke decides to take a plain wife, and calls on Jane. She leaves Bunthorne, who remains the only single person.

Production Staff

Producers

Lisa Freese & Denise Young

Director.....	Jeffrey R. Breslow
Music Director & Conductor.....	Cynthia Elek
Choreographer.....	Sandra Mendes
Artistic Director.....	Rosalie Santilhano
Stage Manager.....	Denise Young
Lighting Designer.....	Ayun Fedorcha
Set Designers.....	David M. Smith, Heidi L. Castle-Smith
Scenic Artist.....	Heidi L. Castle-Smith
Master Carpenter.....	David M. Smith
Costumers.....	Gaye Freese, Lisa Freese, Denise Young
Light Board Operator.....	Kerry Freese
Technical Director (Rockville Civic Center).....	Kim Haug
Technical Crew.....	Tony Dwyer, William Kolodrubetz
Rehearsal Pianist.....	Jenny Bland
Make-Up.....	Renee Silverstone
Tickets and Box Office.....	Merle Haber
Program.....	Leta Hall
Publicity.....	Ira Haber, Bill Rippey
Set Construction/Painting.....	Paul Boymel, Ed Byrdy, Ray Caron Les Elkins, Lyle Jaffe, Dave Kaysen William Kolodrubetz, Deborah Peetz
Properties.....	Julie Stevens
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Costume Storage.....	Lisa & Kerry Freese, Gaye Freese Donna & Lyle Jaffe, Denise Young
Set Storage.....	Maureen Roul City of Gaithersburg Rockville Civic Center
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Under the Lights

Mollie Bronwyn Bennett (Patience) is new to the DC area and making her debut with VLOC. A recent graduate of The Eastman School of Music where she received a Masters degree, Mollie is no stranger to Gilbert & Sullivan. She has performed in such shows as *Pinafore*, *Pirates*, *Mikado*, *Yeoman*, and *Gondoliers*. Other performing credits include *Despina (Cosi fan Tutte)*, *Valencienne (Merry Widow)*, *Papagena (Magic Flute)*, and *Nora (Riders to the Sea)*.

Paul Boymel (Chorus) is making his VLOC debut after decades of "Golly, I've loved G&S since I was a little boy; one of these days I really should audition for a show." He thanks his wife, Marsha, for her encouragement.

Donald K. Burrell (Duke) hails from the Washington, DC area, where his musical talents were realized at an early age. He began formal training as a teenager in his school's Music and Arts program as well as privately. He attended Bowie State University and Howard University, where he has developed his musical talents even further. An accomplished gospel singer, he has traveled the United States and abroad. His wish is to always leave a message of hope to everyone with whom he comes in contact.

Ed Byrdy (Chorus) has been performing in G&S operettas off and on for about 23 years and has been in most several times. He is back in the corps of dragoons, not having been promoted above private in the past 20 years.

Les Elkins (Chorus) returns to the chorus after spending the run of VLOC's last show playing (and singing) early jazz on the other side of the planet.

Gaye Freese (Chorus/Costumer) most recently appeared in *Chamber Music* with the Georgetown G&S Society as Queen Isabella. While she agrees that the plot to *Patience* makes more sense, she really misses her tiara and all the bowing and deferential behavior.

Lisa Freese (Lady Saphir/Co-producer/Costumer) is enjoying her role as the 'middle child' in this production. She has appeared in 13 previous VLOC shows, most recently as Peep-Bo in *Mikado*. Between her on-stage performance and her backstage work she has seen very little of her wonderful husband, but as she treads the boards, she knows he is always there to light her way.

Shirley Santilhano Friedman (Lady Jane) has been performing with VLOC since the age of 14 (a many years ago). Since then, she was last seen as Katisha, in *Mikado*, and has done many of the

contralto and mezzo roles. Shirley is also a wedding and all-occasion vocalist. Her favorite role is being a mother to her two beautiful children, Lauren and Eric. She is currently studying voice with Rosemary Dyer of the Washington Vocal Artists Society.

Virginia Garber (Chorus) is delighted to be in her 20th VLOC show. A Mary Baldwin College graduate with a major in music, she is a member of the All Saints Choir and a former member of the choirs of Westmoreland Congregational Church and the American Church in Paris.

Bill Gribbin (Chorus) has performed with the Cheverly Young Actors' Guild and with the Washington Opera's Youth Chorus in *Parsifal* and *Turandot* at the Kennedy Center. A home-schooled avid reader, he also enjoys swimming, soccer and skiing.

Barry Grinnell (Chorus) has been in many VLOC productions since 1985. Skills gained from countless hours of marching in formation on the parade grounds of Benedictine High School in Richmond - some 35 years ago - are finally being put to good use as a member of Her Majesty's Royal Dragoons.

Katherine Grodrian (Lady Ella) is delighted to be making her debut performance in the Washington area. Chicago and Miami credits include Christine in *Phantom*; Luisa in *The Fantasticks*; Pippin; *Pirates*; *West Side Story*; *The Most Happy Fella*; *The Sound of Music*; *The Consul*; and *Carmen*. Kat was also vocal director of *Carnival* and *Company* at the French Woods Festival in New York. Special thanks to Mary Ann, Mom, Dad, and my students.

Ira Haber (Major Murgatroyd) is delighted to be back onstage with VLOC, after spending a year behind the scenes. A company member since 1994, he has also performed with the Washington Savoyards, Opera Theater of Northern Virginia, Opera International, and West End Dinner Theater. Having done nearly every other job in the theater, Ira is now threatening to either direct or play in the orchestra. He dedicates his performance in honor of his father.

Deborah Jacobson (Chorus) is very excited to be in her 3rd VLOC show. For this production, she would particularly like to recognize her old stage combat instructor, Philip Hunter, for teaching her how to fall down gracefully.

Lyle Jaffe (Chorus) has appeared in almost every production that VLOC has performed. He is happy to be part of a team of performers that brings quality theater to our audiences at affordable prices. Lyle dedicates this production to all of you who continue to gratify this company with your patronage.

Gina Nowacki (Chorus) is pleased to be a lovesick maiden yet again (!) in her 3rd VLOC *Patience*. Since joining VLOC in 1988 she has been onstage in over a dozen shows, appearing most recently in VLOC's February production of *Mikado*.

Laura Passin (Lady Angela) is pleased to return to the VLOC stage. She previously played Edith in VLOC's *Pirates*. Other community theater performances include Linda English in *Pal Joey*, Rose Maybud in *Ruddigore*, Mabel in *Pirates*, Lady Psyche in *Princess Ida*, and Johanna in *Sweeney Todd*. Last fall she appeared in *Parsifal* with The Washington Opera. Off-stage, she advocates for the arts with the law firm of Lichtman, Trister, Singer & Ross.

Deborah Peetz (Chorus) is thoroughly enjoying her 8th year in community theater AND her 8th Gilbert & Sullivan operetta. Since being bitten by the performing bug, she has participated in productions with VLOC, the Washington Savoyards, Opera International, LTA, OTNV, ACCT, and ESP.

Robert Ritter (Grosvenor) is aesthetically pleased to be making his debut with VLOC. He has performed with the Washington Savoyards and other companies, and has been seen as the Usher in *Trial by Jury*, Private Willis in *Iolanthe*, Pish-Tush in *Mikado*, and as the Pirate King. He has also performed classical opera roles. When not stalking the stages, Robert directs sales and marketing of satellite ground systems. He thanks Donna and the boys for being his greatest fans.

Maureen Roulit (Chorus), being a newlywed, is typecast as a lovesick maiden. She's glad to be back on stage after a year-long hiatus, although she enjoyed her recent stint as assistant stage manager for the Washington Savoyards' *Pirates*.

Joseph Sorge (Chorus) was last seen on the VLOC stage as Dr. Blind in *Die Fledermaus*. Prior to that he appeared as Cyril in *Princess Ida*, Leonard Merrill in *Yeomen*, and in the chorus of *Orpheus*, *Pirates*, *Ruddigore*, and *The Merry Widow*.

Sarah Stricklin (Chorus) is pleased to be performing in her 2nd show with VLOC. Currently, she is a student at the University of Maryland, where she is studying music, dance, and women's studies.

J. Scott Weikert (Colonel) makes his VLOC debut after recently locating to the area from Columbus, Ohio. An active member of the Columbus Light Opera, his roles included Strephon in *Iolanthe*, Bob Becket in *Pinafore*, Antonio in *Gondoliers* and chorus roles. Scott also appeared as a Tribune in *The Coronation of Poppea*, the Customs House Guard in *La Bohème* and numerous chorus roles with Opera Columbus. Other credits include the Cantari Singers of Columbus and appearances as a guest artist with his alma mater, Bucknell University.

Pablo Zylberglait (Bunthorne) is very excited to return to VLOC after his usual two-year hiatus (he was Sir Joseph in the 1999 production of *Pinafore* and a Pirate/Policeman in the 1997 production of *Pirates*). Pablo has also appeared with the Washington Savoyards in *Pinafore*, *Patience*, and *Pirates*, and with the Georgetown Gilbert & Sullivan Society in *Patience*, *Pinafore*, *Ruddigore*, *Iolanthe*, and *Mikado*. In his spare time, Pablo is a consumer protection attorney.

THE G&S ARCHIVE

Did that song go by too fast? Do you have questions about G&S that you just can't get answered? Then point your browser to the *Gilbert and Sullivan Archive* at <http://diamond.boisestate.edu/gas>. A wonderful resource for every G&S fan, it contains plot summaries, librettos – so that you can check those words that just fly by in the patter songs – pictures of the original Savoyards, downloadable music files, and much, much more.

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 Otto Willim
 Bonnie Resnick
 Elizabeth Greenberg
 Marcia Rucker

Violin II

Martin Brown
 Carolyn Larson
 Alana Likov

Viola

Amanda Laudwein
 Ed Greenberg

Cello

Diane Harris-Cline
 Charles Finney
 Sheryl Friedlander
 Liz Ryan

Bass

Nancy Sitton

Flute

Jackie Miller
 Louise Hill

Oboe

Gwen Earle

Clarinet

Laura Langbein
 James Bensinger

Bassoon

Brett Lewis

Trumpet

Curtis Anstine
 Bernie Rappaport

Trombone

Steve Ward
 Alan Potter

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 Donald Swanson
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Behind the Scenes

Jeffrey R. Breslow (Director) is participating in his 2nd VLOC production, having first performed with the group in 1998 as Wilfred Shadbolt in *Yeomen*. His previous directing credits include *Homer* and *All in the Timing* (Silver Spring Stage), *Rumors* and *Mikado* (Georgetown Gilbert & Sullivan Society), and *Beyond Therapy* (Washington Theater Troupe). When not engaging in the aesthetic arts, he is an entertainment lawyer for The Discovery Channel specializing in expedition-adventures and IMAX films.

Heidi L. Castle-Smith (Co-Set Designer/Scenic Artist) is happy to be designing scenery after a 2-year hiatus from theater. This is her first production with VLOC. When not painting she is a PhD student at UMCP in Theater History.

Cynthia Elek (Music Director/Conductor) is music-directing her first VLOC show. Her local directing/conducting credits include *Fiddler on the Roof* and *Man of La Mancha* for Potomac Theatre Co. (MD), *Mikado* for Georgetown G&S Society, and *A Christmas Carol* for McLean Community Center. A graduate of Oberlin College and University of Maryland's Opera Studio, Cynthia has performed locally with the IN Series, Oberlin Alumni Club, and Pro Cantare of Columbia, MD. This is her 4th year with InterAct Story Theatre, as actress and teacher for grades K-6. Cynthia is also a resident artist with Choral Arts artsACCESS and a teaching artist with the Wolf Trap Institute for Early Childhood Learning through the Arts, as well as an early childhood music teacher for Levine School of Music in Virginia. In Anchorage she taught at University of Alaska and performed numerous roles with Anchorage Opera and Anchorage theatres.

Ayun Fedorcha (Lighting Designer) is delighted to be working with VLOC again after having a wonderful time on *Die Fledermaus* and *The Merry Widow*. She freelances in the Metro DC area and was nominated for a Helen Hayes Award for her work on Abel Lopez's *La Chunga* at Gala Hispanic Theatre. Ayun is a frequent designer at the Round House Theatre, and her work there on *Turn of the Screw* and *The Lion in Winter* as well as her work for the Washington Shakespeare Company for *Metamorphosis* received a Mary Goldwater Award from the Theatre Lobby.

William Kolodrubetz (Set Construction) is once again creating sawdust! He is delighted to be working on his 4th consecutive production, and looks forward to many more. Over the last few years, William has been associated with the American Century

Theater, Potomac Theater Company, Dominion Stage, and the Washington Savoyards, Ltd.

Sandra Mendes (Choreographer) loves making singing people move. Last year she choreographed *The Sorcerer's Apprentice* at Adventure Theater, and she recently danced with The Playground at Jack Guidone Theater. She is co-founder/member of volar dances performance group, and teaches dance at Bell Multicultural H.S.

David M. Smith (Co-Set Designer/Master Carpenter) is delighted that this is his first production with VLOC and hopes that there are more to come. He spends his time when not painting or building as Assistant Technical Director for the Washington Opera.

Julie Stevens (Props) is delighted to be working with VLOC in her 5th production. What a wonderful way to spend every waking moment! (Well, not *every* moment). Thanks, Leta.

Denise Young (Co-Producer/Costumer/Stage Manager) decided to try out the exciting world of producing and stage managing for this show. Previously she has appeared on stage in VLOC's *Mikado*, (Yum-Yum), *Die Fledermaus* (Rosalinda), *Princess Ida* (Lady Psyche), *The Merry Widow* (Clo-Clo), *Trial By Jury* and *The Sorcerer*. She has also appeared in several productions with the Washington Savoyards, Opera International, and Opera Camerata of Washington. When not singing or producing she can generally be found madly sewing costumes.

Notice

SMOKING is not permitted in the theater.

AUDIENCE MEMBERS are not permitted in the backstage area.

EMERGENCY EXITS are located at the sides of the stage and in the lobby.

Thank you.

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