

UPCOMING EVENTS

Virtuoso Series Concert: Transitions, Early Music Recital
11/11 • Organ Recital Hall • 7:30 p.m.

Virtuoso Series Concert: Special Guests Jun Qian, Clarinet & Kae Hosoda-Ayer, Piano
11/12 • Organ Recital Hall • 7:30 p.m.

Jazz Combos Concert
11/12 • Griffin Concert Hall • 7:30 p.m.

Fall Dance Concert
11/15 • University Dance Theatre • 8:00 p.m.
11/16 • University Dance Theatre • 2:00 & 8:00 p.m.

Virtuoso Series Concert: Faculty Chamber Music
11/18 • Organ Recital Hall • 7:30 p.m.

Jazz Ensembles Concert: Big Band Latin Jazz
11/19 • Griffin Concert Hall • 7:30 p.m.

Voice Area Recital
11/20 • Organ Recital Hall • 7:30 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

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Tickets: (970) 491-ARTS (2787)

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Meet Me at the UCA
5th Anniversary

PRESENTED BY THE CHARLES AND RETA RALPH OPERA CENTER
Directed by Tiffany Blake • Conducted by Wes Kenney

PATIENCE By Gilbert & Sullivan



November 8, 9, 15 at 7:30pm • November 17 at 2:00 pm, 2013
GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

PATIENCE

By W.S. Gilbert and Arthur Sullivan

	Friday, 11/8, 7:30 p.m. Friday, 11/15, 7:30 p.m.	Saturday, 11/9, 7:30 p.m. Sunday, 11/17, 2:00 p.m.
Patience, a milk maid:	Shafica Kaleel	Sarah College
Reginald Bunthorne, a poet:	Ryan McPeck	Colin Williamson
Archibald Grosvenor, a poet:	Noel Houle-von Behren	Westin Sorrel
Lady Angela:	Dana Kinney	Karoline Barnett
Lady Saphir:	Hillary Thompson	Talia Fischer
Lady Ella:	Tracey Kaiser	Carolyn Höhle
Lady Jane:	Ashlyn Dunn	Emily Morris
The Duke of Dunstable:	Pablo Romero	Eric Botto
Colonel Calvary:	Matt Sommer	Justin Little
Major Murgatroyd:	Arthur Beutel	Andrew Madden
Bunthorne's Solicitor:	Garrett Ching	Karl Perry
Chorus of Rapturous Maidens:	Miranda Bashore, Karoline Barnett, Vanessa Doss, Ashlyn Dunn, Lindsay Espinosa, Talia Fischer, Carolyn Höhle, Tracey Kaiser, Dana Kinney, Emily Morris, Marissa Rudd, Kristen Smith, Hillary Thompson, Xioahan Wang	
Officers of Dragoon Guards:	Arthur Beutel, Eric Botto, Garrett Ching, Justin Little, Andrew Madden, Karl Perry, Dean Rieger, Pablo Romero, Matt Sommer, Schyler Vargas	

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*Fall Dance Concert
Saturday, November 16*

Spring Dates TBA

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Production Team

Stage Director: Tiffany Blake

Conductor: Wes Kenney

Repetiteur and Chorus Master: Steven Aguilo Arbues

Rehearsal Pianist: Karen Stoody

Production Stage Manager: Laurel Wiley

Production Technical Director: Brandon Ingold

Scenic Designer: Maggie Seymour

Costume Designer: Maile Speetjens

Lighting Designer: Mackenzie Mulligan

Hair Make-up Designer: Siobhan Gleason

Assistant Stage Manager: Mackenzie Cunningham

Assistant Lighting Designer: Analie Foland

Wardrobe Crew: Josh McKinstry, Molly Langeberg

Deck Crew: Ryan Siebring

Microphone Technicians/A2s: Kalea Burke,
Koby Adams

Spot Operators: Max Meyer, Megan Baur,
Logan Smith

Light Board Operator: Jordan Stutheit

Producing Technical Director: Nathan Cory Seymour

Costume Shop Manager: Janelle Sutton

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Violin 1

Elizabeth Furuiye
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Synopsis

Act I

Bunthorne Castle is besieged by lovesick maidens weeping despondently for the love of Reginald Bunthorne, an aesthetic poet. But they love in vain for - as Lady Jane, and elderly spinster, explains - Bunthorne is already in love with Patience, the village milkmaid. Patience, naive in the ways of 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 Patience's astonishment, the maidens are unmoved at this news and the Dragoons are equally shocked to discover the maidens' obsession, especially when they see Bunthorne, and the Dragoons leave in disgust.

Once he is alone, Bunthorne is revealed as a sham - he is acting as an aesthetic merely for the attention it creates. His love for Patience is not returned and she is perplexed by the poet. Feeling concerned at her lack of knowledge in love, 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, who proceeds to woo her. When she finds that this poet is her old childhood friend, Patience gives him her heart, but Grosvenor is loved by all women because of his great beauty. Patience realizes that to love him would be selfish, and the two part ways.

Patience informs Bunthorne that, since loving him would not be selfish, she has decided to accept him. Bunthorne is overjoyed and leaves the other maidens who return to their old loves - the Dragoons - only to be confronted with Grosvenor with whom they all instantly fall in love, much to that poet's horror and the annoyance of the Dragoons.

Act II

Lady Jane remains devoted to Bunthorne, expecting him at any time to lose interest in Patience and return her true devotion. Meanwhile, Grosvenor is desperately unhappy. He dreams of Patience, but is pestered by the adoring maidens. Bunthorne, shocked at the maidens' betrayal and Patience's obvious 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, with some difficulty, the aesthetic posture, much to the maidens' amazement. They win a promise that the maidens will return to them should Grosvenor fail to choose one of their number.

Bunthorne and Grosvenor meet and bicker. The former, arguing that the village is too small for two poets, threatens the other with a curse unless he renounces aestheticism and dresses in ordinary clothes. Grosvenor relents and agrees to do this and is relieved that he now has the excuse he has been looking for to effect a change in his demeanor. 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, who is now commonplace, claims her. Bunthorne is left with faithful Jane, but, as the Dragoons reclaim their loves, one of them - the Duke of Dunstable - decides out of fairness to take a plain wife, and calls on Jane. The spinster deserts Bunthorne, who remains the only single person in the plot.

-Courtesy of The Victorian Lyric Opera Company

Director's Note:

Gilbert and Sullivan were masters of satire, and in this piece they chose to satire the popular Aesthetic movement centered in London in the mid-1800's. The Aesthetic movement originated with an organization called the pre-Raphaelite Brotherhood whose ideals included the search for beauty through poetry and art. Poets explored unbridled emotion and sought freedom from the respectability of the Victorian establishment. Painters sought inspiration in medievalism. They embraced sensuality, decorative elements and richer colors in their works. Above all, life in and through nature became a theme. Restrictive dress such as the corset was eschewed in favor of flowing Grecian style gowns, which allowed the body room to "flow" as well.

The pitting of a group viewed as extremists by the mainstream culture against "everyday" folk has led to productions of Patience being set in the 1960's with the Aesthetes as hippies. This is a parallel to the Aesthetic movement to which our modern day audience can more readily relate. I considered setting this production in modern day America with the Aesthetes as "hipsters", the soldiers as football players and Patience as a sorority girl. This setting is made impossible because of the specificity of language and humor in Gilbert's libretto. To tinker with a "G-n-S" libretto would most certainly be sacrilege. Therefore I leave it to you, the audience, to draw your own parallels. More importantly, I invite you to enjoy the unbridled joy that our students have found in bringing the humor of Gilbert and Sullivan to this stage.

-Dr. Tiffany Blake

Colorado State University Voice Faculty:

Tiffany Blake

Susan Hochmiller

John Seesholtz

Steven Aguilo Arbues, Vocal Coach

Annie McDonald, Vocal Coach