

Gilbert & Sullivan's
Patience
or *Bunthorne's Bride*



ROSE VALLEY CHORUS & ORCHESTRA

NOVEMBER 2023





RVCO PRODUCTION HISTORY



1907	The Mikado	1963	The Gondoliers	1994	HMS Pinafore
1908	No show	1964	The Most Happy Fella	1995	Kismet
1909	HMS Pinafore	1964	Ruddigore	1995	Iolanthe
1909	The Mikado	1965	The Music Man	1996	Fiddler on the Roof
1910	Patience	1965	The Mikado	1996	The Gondoliers
1910	Trial By Jury & Pickwick	1965	Kiss Me, Kate	1997	Brigadoon
1911	The Pirates of Penzance	1966	Trial By Jury & Pinafore	1997	The Mikado
1912	No show	1966	The Threepenny Opera	1998	Kiss Me, Kate
1913	The Mikado	1967	Patience	1998	Princess Ida
1914-1920	No shows	1967	The Pirates of Penzance	1999	The Merry Widow
1921	HMS Pinafore	1968	The Yeomen of the Guard	1999	Ruddigore
1922	The Mikado	1969	Princess Ida	2000	The Music Man
1922	Ruddigore	1969	Brigadoon	2000	The Fantasticks
1923	No show	1970	Iolanthe	2000	The Yeomen of the Guard
1924	The Pirates of Penzance	1971	The Mikado	2001	Hello, Dolly!
1925	Patience	1971	The Gondoliers	2001	Stop the World
1926	The Yeomen of the Guard	1972	My Fair Lady	2001	The Pirates of Penzance
1927	Iolanthe	1972	Ruddigore	2002	My Fair Lady
1928	The Gondoliers	1973	Fiddler on the Roof	2002	The Pirates of Penzance
1929	Ruddigore	1973	Trial By Jury & Pinafore	2002	Hansel and Gretel
1929	Trial By Jury & 12 Pound Look	1974	Guys and Dolls	2003	The Sorcerer
1930	The Mikado	1974	Patience	2003	Die Fledermaus
1931	The Sorcerer	1975	Camelot	2003	Me and My Girl
1931	Trial By Jury & Mr. Pickwick	1975	The Pirates of Penzance	2004	Guys and Dolls
1932	Patience	1976	Oklahoma!	2004	The Sorcerer
1933	Iolanthe	1976	The Yeomen of the Guard	2004	Patience
1933	Trial By Jury	1977	Carousel	2005	Carousel
1934	The Pirates of Penzance	1977	Princess Ida	2005	Cox & Box & HMS Pinafore
1935	The Yeomen of the Guard	1978	The Merry Widow	2006	The Red Mill
1936	The Gondoliers	1978	Iolanthe	2006	The Pirates of Penzance
1937	Trial By Jury & Ruddigore	1979	Kismet	2007	Mame
1938	Trial By Jury & Pinafore	1979	The Mikado	2007	The Mikado
1939	The Mikado	1980	Brigadoon	2008	The Merry Widow
1939	The Sorcerer	1980	The Gondoliers	2008	Ruddigore
1940	Utopia, Limited	1981	Die Fledermaus	2009	Plain and Fancy
1941	The Pirates of Penzance	1981	Ruddigore	2009	HMS Pinafore
1942	Iolanthe	1982	The Music Man	2010	The Yeomen of the Guard
1943	Patience	1982	Trial By Jury & The Sorcerer	2011	Oklahoma!
1944	HMS Pinafore	1983	The Desert Song	2011	Patience
1945	Trial By Jury & The Sorcerer	1983	The Pirates of Penzance	2012	My Fair Lady
1946	The Yeomen of the Guard	1984	Guys and Dolls	2012	Trial By Jury
1947	The Gondoliers	1984	HMS Pinafore	2012	Fledermaus
1948	The Mikado	1985	The New Moon	2013	Brigadoon
1949	Ruddigore	1985	The Yeomen of the Guard	2013	The Pirates of Penzance
1950	The Pirates of Penzance	1986	Plain and Fancy	2014	Evita
1951	Patience	1986	Princess Ida	2014	The Gondoliers
1952	Iolanthe	1987	The Vagabond King	2015	Kiss Me Kate
1953	Trial By Jury & The Sorcerer	1987	Iolanthe	2015	Nonsense II: 2nd Coming
1954	The Yeomen of the Guard	1988	Oklahoma!	2015	Thespis
1955	The Gondoliers	1988	The Merry Widow	2016	The Music Man
1956	Ruddigore	1988	Trial By Jury	2016	Iolanthe
1957	The Mikado	1989	The Gondoliers	2017	Annie Get Your Gun
1958	Patience	1989	The Mikado	2017	The Mikado
1958	HMS Pinafore	1990	Hello, Dolly!	2018	The Drowsy Chaperone
1959	Princess Ida	1990	Ruddigore	2018	The Sorcerer
1960	Die Fledermaus	1991	Orpheus in the Underworld	2019	Naughty Marietta (Rev 2018)
1960	The Pirates of Penzance	1991	The Pirates of Penzance	2019	A Christmas Carol (Musical)
1961	Brigadoon	1992	My Fair Lady	2020	No Show (Pandemic)
1961	Iolanthe	1992	Patience	2021	No Show (Pandemic)
1962	Carousel	1993	The Desert Song	2022	H.M.S. Pinafore
1962	The Yeomen of the Guard	1993	The Yeomen of the Guard	2023	High Society
1963	Guys and Dolls	1994	The Pajama Game	2023	Patience

Rose Valley Chorus & Orchestra
presents

Patience

or *Bunthorne's Bride*

Book by W. S. Gilbert s Music by Arthur Sullivan



Stage Direction by Bob Binkley
Music Direction by Florrie Marks

November 11, 12, 18, and 19, 2023 at 2 PM
November 11, 15, and 18, 2023 at 8 PM

presented at
The Auditorium of Strath Haven Middle School
200 South Providence Road, Wallingford, Pennsylvania 19086



Rose Valley Chorus & Orchestra
P.O. Box 414, Media PA 19063
www.rvco.org ~ 610-565-5010 Voice Mail

The Aesthetic Movement

London, 1881 — Queen Victoria mourns the loss of her beloved Albert, who died twenty years earlier at the age of 42. The couple had been married for 21 years and had nine children. The British public have been somber out of respect for the “Widow of Windsor.” The nation has been in mourning for two decades.

A small group of artists had had enough. Poets Oscar Wilde and Algernon Swinburne and painter James Whistler (of Whistler's Mother fame) were part of an “Inner Brotherhood” that preached the new religion of beauty as a reaction against the cheerless Victorian age.

Quick to catch on, the Aesthetic Movement believed in art, truth and beauty (very Bohemian) and that above all was love. They longed for a more Renaissance-like time, when decorative art, fashion, interior design, fine art, and literature were more romantic. The new style should emulate the simplicity and sincerity of the work of Italian artists from before the time of Raphael. Paramount was the belief that you were not refined, not part of the Inner Brotherhood, unless you gave your whole heart to love — often to the extent of being love-sick.



Oscar Wilde



*Very precious
wishes to you.
Greeting Card*

This, of course, was a shock to the general public, who did not understand this new fad, let alone the new catch phrases of the day, e.g., “utterly utter,” “perceptively intense,” “quite too all—but.” Women would walk around moping, proclaiming to have found the ultimate love. Men would walk down the streets in velvet suits, staring into sunflowers. And people would often pose as if they were the subject of a stained-glass window.

This Aesthetic Movement was so popular, and at the same time was so easily ridiculed as a meaningless fad, that Gilbert & Sullivan simply could not resist cashing in on this crazy craze!

Patience

Synopsis

One of Gilbert & Sullivan's most successful shows, Patience is a rollicking satire that pits the straight-laced ideals of the Victorian era against the passions and indulgences of the 1870-80s Aesthetic Movement, ridiculing each side of the spectrum.



Gilbert's clever satire on the raging aesthetic craze presents two poets (Bunthorne and Grosvenor) who are rivals for the affections of the milkmaid, Patience. A train of rapturous maidens and their former flames, a Colonel, a Duke, and a Major along with their regiment of the 35th Dragoon Guards, complete the picture

The rapturous maidens sing sighingly of their love of the aloof Bunthorne. He only has eyes for the unenlightened Patience, the simplistic village milkmaid, who says that love is, to her, a sealed book.

Patience is confused by this Aesthetic "love" mentioned by Bunthorne, and she learns from the Lady Angela that true love must be utter unselfishness. Enter the equally aesthetic Archibald Grosvenor, Patience's loving childhood companion. They find they still love each other, but Patience, in the belief that true love is utter unselfishness, thinks she cannot marry one so perfect.

Meanwhile Bunthorne, dejected by Patience's rejection, has put himself up to be raffled for among the maidens. Patience halts the proceeding by declaring she will marry Bunthorne, prompted by no selfishness. The ladies return to their former loves in the 35th Regiment.

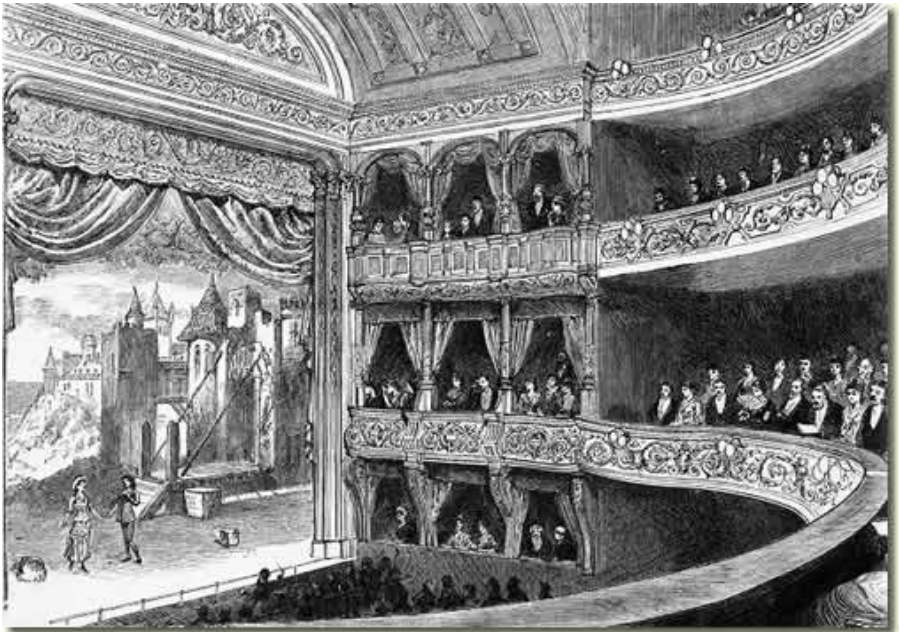
All eyes then fall upon the newly-arrived Archibald Grosvenor, the idyllic poet. He is Aesthetic!!! The ladies promptly transfer their adoration to this new aesthetic idol, greatly to the indignation of Bunthorne who sees in him a hated rival.

Aided by the Lady Jane, who alone is faithful to him, Bunthorne concocts a scheme to get rid of the interloper by means of a terrible Curse, which compels Grosvenor to give up his aestheticism and become a quite commonplace young man.



The scheme backfires! Patience, discovering that her Archibald is no longer perfect, promptly falls into his arms. Bunthorne, crushed, decides to wed Jane. But the Duke bestows *his* great gift of marriage upon Jane, who promptly tosses the earthly poet aside. The final question then becomes: who will be Bunthorne's Bride?

*"If this young man expresses himself
in terms too deep for me,
Why, what a very singularly deep young man
this deep young man must be!"*



The interior of the Savoy Theatre, London, in December 1881,
during the premiere run of *Patience*.

Following the show, please
come to the lobby and meet
the cast, orchestra, and crew.

Please do not come backstage.



Patience
Musical Numbers

Act I — Exterior of Castle Bunthorne

Act II — A Glade

Overture

Act I

1. Twenty love-sick maidens we Maidens, Angela and Saphir
2. Still brooding on their mad infatuation Patience, Saphir, Angela,
..... and Maidens
I cannot tell what this love may be Patience and Maidens
- 2a. Twenty love-sick maidens we Maidens
3. The soldiers of our Queen Dragoons and Colonel
4. In a doleful train Maidens, Angela, Saphir. Dragoons,
..... and Bunthorne
- 4a. Twenty love-sick maidens we Maidens
5. When I first put this uniform on Colonel and Dragoons
6. Am I alone and unobserved? Bunthorne
7. Long years ago, fourteen maybe Patience and Angela
8. Prithee, pretty maiden Grosvenor and Patience
- 8a. Though to marry you would very selfish be ... Patience and Grosvenor
9. Let the merry cymbals sound Ensemble

Act II

10. On such eyes as maidens cherish Maidens
11. Sad is that woman's lot Jane
12. Turn, oh, turn in this direction Maidens
13. A magnet hung in a hardware shop Grosvenor and Maidens
14. Love is a plaintive song Patience
15. So go to him and say to him Jane and Bunthorne
16. It's clear that medieval art Duke, Major, and Colonel
17. If Saphir I choose to marry Duke, Major, Colonel,
..... Angela, and Saphir
18. When I go out of door Bunthorne and Grosvenor
19. I'm a Waterloo House young man Grosvenor and Maidens
20. After much debate internal Ensemble

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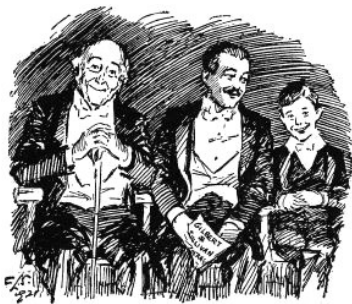
A great way to introduce children and grandkids
to the exciting music and colorful pageantry
that live musical theatre offers.



Break a Leg,
Bunthorne!

(Rob)

Love,
Hobbes



The Joy of
Three Generations
at a
Gilbert & Sullivan
Operetta

Patience

Dramatis Personae

Officers of Dragoon Guards:

Colonel Calverley	Edwin Nealley
Major Murgatroyd	Colin Dahms
Lieut. The Duke of Dunstable	Jeff Swafford
Reginald Bunthorne (<i>A Fleshly Poet</i>)	Rob Hull
Archibald Grosvenor (<i>An Idyllic Poet</i>)	Jay Anstee
Mr. Bunthorne's Solicitor	Bill Michael

Rapturous Maidens:

The Lady Angela	Mary Punshon
The Lady Saphir	Laura Hull
The Lady Ella	Meagan Rubino
The Lady Jane	Theresa D'Andrea
Patience (<i>A Dairy Maid</i>)	Maria Leonetti

Rapturous Maidens

Lisa Cleek	Lisa Franks	Joyce Severin
Faith Donaher	Marie Maguire	Cathy Wakefield
Sally Foster-Chang		Sharon Weil-Chalker

Officers of Dragoon Guards

Don Cheetham	William Dahms	Robert Moore
Bruce Conley		Steve Naz

The sixth Gilbert & Sullivan collaboration, *Patience* opened on April 23, 1881, first at the Opera Comique and then moving on October 10 of that year to D'Oyly Carte's new theatre, the Savoy, the first public building in the world to be lit entirely by electric lights. *Patience* ran for a record-breaking 578 performances, eventually surpassed only by *The Mikado* with 672 performances.

Patience satirizes the "aesthetic craze" of the 1870-80s, when the output of poets, composers, painters, and designers of all kinds was indeed prolific—but, some argued, empty and self-indulgent (think flower children of the 1960-70s or the hipsters of the 2000 noughties). The artistic movement was so popular that it made the then-contemporary *Patience* a big hit. Its love triangle and satire of blind devotion to figureheads keep *Patience* timeless, and it continues to delight audiences 140 years later.

A Special RVCO Thank You

A special RVCO thank you to Janice Manley, an RVCO Life Member and master Costume Chair/Seamstress for many shows. Janice and her husband, Bob, performed in the 1974 *Patience* production. Bob gifted the cello to Janice, and RVCO is grateful to her for sharing it for this production.

The lights go down
and the Orchestra tunes.
Thus begins
the Magic of musical theatre.



The Pre-Raphaelite Brotherhood

The Pre-Raphaelite Movement preceded and was then embraced by the emerging Aesthetic Movement, which peaked 1865-1885. Its unique approach to fashion and art had a tremendous influence on the styles of Aesthetes. The Pre-Raphaelites didn't just promote their unique clothing style in art. Many actually dressed like the Medieval lords and ladies they admired, becoming obsessed with these fashions which allowed for freedom of movement and expression heretofore impeded by traditional Victorian dress.

Patience
Orchestra

FLUTE/PICCOLO

John Kauffman
Melissa Almanza
Beth Collins
Carolyn Giardini

OBOE

Michael Holtz

CLARINET

Kyle Barger
Jerilyn Greenfield
Vincent Hurtubise

BASSOON

Don Greenfield
Abi Nathan

FRENCH HORN

Donna Winquist
Jessie Dietz
Neal Spiker
Catherine Rutan

TRUMPET

Caroline Sychterz
Susan Haidar
Heather Riebeling

TROMBONE

Don Matheson
Lynda Chen
Rich Cappel

PERCUSSION

Paul Sherin

VIOLIN

Sherry Ash
Shirley Peters
Norman Ellman

VIOLA

Peter Kwak
Drew Sheinen

CELLO

Joel Silver
Charles Thompson

BASS

Faye Kahmer
Leslie Rickert

Our Esteemed Orchestra



Gilbert and Sullivan

Sir William Schwenck Gilbert
(11/18/1836 - 5/29/1911)

Sir Arthur Seymour Sullivan
(5/13/1842 - 11/22/1900)

The men, whose names for eternity shall be linked, were a Victorian duo who together wrote fourteen hugely popular and influential comic light operas. While we still refer to their works as “operas,” they were in fact on the cutting edge of a new genre which we know today as musical comedies.

Gilbert wrote the book and lyrics, to which Sullivan then set to music. The famous works are called the “Savoy operas,” a term taken from the Savoy Theatre where the majority of their works were produced by entrepreneur Richard D'Oyly Carte. Their collaboration stretched from *Thespis* in 1871 to 1896. In 1889 following *The Gondoliers*, the partnership temporarily broke up, partly because of the legendary irascibility of Gilbert, partly because Sullivan (encouraged by none other than Queen Victoria) wished to devote himself to “serious music,” but mostly the quarrel was over the cost of a carpet. Two later works, *Utopia, Limited* and *The Grand Duke*, came after the reunion of the team, but these works show how distant the partners had become.



The Savoy operas are characterized by the topsy-turvy logic of their plots, which often achieve their dénouement on the basis of some paradoxical (“Gilbertian”) legalistic quibble (Gilbert had trained as a lawyer), as well as by their satire of English institutions.

Gilbert's lyrics are masterpieces of complicated and difficult rhymes, often employing obscure and topical allusions, as well as three or four foreign languages; Sullivan's serious and romantic music adds emotional depth and tenderness to the lyric's often cynical frivolity.

Though both of the pair were eventually knighted, Queen Victoria withheld the honor from Gilbert, possibly having been offended by one of his works, but more likely because she thought knighthood more suitable for Sullivan in 1883 for his (now mostly forgotten) serious works. This imbalance of honors was likely a contributory cause to their 1889 quarrel. The knighthood honors would eventually be evened out by Victoria's successor, Edward VII in 1907.

If you want to see the team in action, watch Mike Leigh's absolutely delightful 1999 film, *Topsy Turvy*, which depicts how Gilbert & Sullivan almost broke up until they were inspired to create *The Mikado*.

Music Director's Notes

Gilbert and Sullivan were on a roll. They had had particular luck with the letter P—*Pinafore* and *Pirates* were resounding successes—so it seemed only logical that their next collaboration would also begin with the letter P. And thus was *Patience* born.

As was Sullivan's usual practice, the Overture was written not by Sullivan, but, in this case, by his student Eugen d'Albert. You'll hear something not usually heard in a Sullivan Overture: the early solo section, usually featuring the oboe, is played instead by the trumpets. And the beautiful, flowing melody played by the woodwinds and strings is given very different treatment by d'Albert in the Overture than by Sullivan in the opera.

In fact, Sullivan's music for *Patience* runs quite the gamut of emotions. From the brilliant double chorus midway through Act 1 to the heartfelt sextet-and-chorus in the Act 1 Finale ("I hear the soft note of the echoing voice") to the chaotic end of the Act 1 Finale (don't even bother trying to catch all the words!), the first act is a veritable potpourri of Sullivan's compositional talent. Act 2 gives us a delightful quintet ("If Saphir I choose to marry"; be sure to listen for the flute and clarinet obbligato in the refrains), *Patience's* introspective thoughts about love ("Love is a plaintive song"), Bunthorne and Jane's rollicking duet ("So go to him"), and a Finale that wraps up things faster than in any of the other Savoy operas.

Patience may be Gilbert's satire on aestheticism, but it's also his brilliant satire on human nature, on our tendency to run from one fad to the next. Sullivan takes us on a musical journey with beautiful pastoral passages, military marches, and a variety of ensembles that are sure to keep our musical ears entertained. Together, the authors have given us a delightful show with a life far beyond what they could have imagined. Sit back and enjoy!

Florrie Marks

Patience
Glossary

Bunthorne is described as “a fleshly poet.” Fleshly can mean corporeal, corpulent, gross, or sensual. We can assume that Gilbert meant that Bunthorne (or at least his poetry) was sensual, i.e. carnal, in a Victorian way; whereas the term when later applied to the Dragoon Guards (“They are fleshly men of full habit!”) surely implies gross.

Grosvenor (“GROVE-ner”), Bunthorne's rival, takes his name from a London art gallery that opened in 1877 and became famous for its association with the aesthetes. More on this at the end of this glossary. Grosvenor is described as “an idyllic poet.” An idyll may be, among other things, a poem or narrative of simple perfection and loveliness.

Dragoon: A cavalry soldier. The term may have been derived from “dragon” because the soldiers originally were equipped with an early form of musket that “breathed fire like a dragon.” When first formed, dragoon guards were infantrymen who did their fighting on foot, but rode horses for quick deployment. They eventually developed into all cavalry units of three types: heavy, medium, and light, each suited to its own special duties. Large men on large horses formed the heavy cavalry and they were often called heavy dragoons.

Solicitor: A legal advisor and pre-trial attorney. If the situation involved a pleading before a higher court, the solicitor would turn the case over to a barrister who specialized in the kind of law involved. Otherwise the solicitor might handle the case without benefit of barrister.

IN ORDER OF OCCURRENCE

ACT 1

Cynosure: A center of attraction, something that strongly attracts attention by its brilliance.

Transcendentality: Aesthetes held that beauty transcended all other considerations in life.

Transfiguration: A change in external appearance, from being plain or ugly to being radiant or beautiful, or both.

Receipt: Recipe. *See “Colonel Calverley’s Song” on page 22.*

Bunthorne's poem stresses the incompatibility of medicinal and poetic aspects of flowers. So we may now ask the profound philosophical question: Does “Hollow! Hollow! Hollow!” refer to the emptiness of life or to the physical condition of the body cavity after extensive purgative medicinal ministrations? The flowers in question:

Asphodel: A plant of the lily family, the immortal flower of Elysium; also a source of a potent diuretic

Calomel: Mercurous chloride used as a purgative.

Colocynth: A plant whose pulp is used to make a purgative.

Aloe: A plant with a bitter juice, also used as a purgative.

Empyrean: The highest heaven, pure, refined beyond aerial substance.

Della Cruscan: Affectedly sentimental school of poetry started by Englishmen in Florence in the 18th century.

(Continued on page 15)

GLOSSARY
(Continued from page 14)

- Hessians:** From the German state of Hesse, this type of military riding boots with ornamental tassels became popular in 19th century Britain.
- Peripatetics:** Wanderings; a term given to the philosophy of Aristotle who used to walk about as he taught his followers.
- Elysian Fields:** In Greek mythology, the abode of only virtuous souls.
- Aceldama:** Originally the potter's field purchased with the money given to Judas for betraying Jesus.
- Chronos:** The Greek word for time.
- Pandæan pleasure:** Refers to Pan, the Greek god who presided over shepherds and their flocks, often depicted playing his pipes.
- Daphnephoric:** Daphne, a nymph who rejected every lover, was changed into a laurel tree to escape Apollo's attentions.
- Blue and white:** Blue and white oriental ceramics were fashionable in the 1870s and 1880s.
- Fish in the sea:** "There are plenty of good fish in the sea" means that you shouldn't worry as more opportunities will come along.
- Oh, list:** "Oh, list while we a love confess" means "Oh, listen ..."

ACT 2

- Lip-shade and pearly grey:** Cosmetics (lipstick and face powder).
- Decalet:** A ten-line poem.
- Emetical:** Nauseating (or worse).
- Quiddity:** A captious nicety in argument, a quirk or quibble.
- Half-bred black-and-tan:** A mongrel dog so colored.
- 'Hops':** Informal dances.
- 'Monday Pops':** Popular series of classical music concerts organized by Chappell's, the music publishers, and held in St. James' Hall.
- Miminy-piminy:** An expression meaning overly refined, finicky.
- Je-ne-sais-quoi:** Literally "I know not what" in French.
- Waterloo House Young Man:** This song is filled with local London establishments which employed ordinary clerks, as well as references to popular draper, furrier, costumier and milliner shops: Chancery Lane (law clerks), Somerset House (civil servants), Sewell & Cross (drapers), Howell & James (drapers), Waterloo House (housed another leading draper firm, Halling, Pearce and Stone), Swears and Wells (furriers and costumiers), Madame Louise (a fashionable milliner).
- Grosvenor Gallery:** An art gallery founded in 1877 where the English painters known as the Pre-Raphaelites exhibited. The gallery proved crucial to the Aesthetic Movement because it provided a home for works not welcomed by the more classical and conservative Royal Academy.

This glossary was compiled using the resources of the
Benford's Gilbert & Sullivan Lexicon, <http://gsopera.com/lexicon>
with additional research and editing by Martha Smylie.

About RVCO

The Rose Valley Chorus & Orchestra presented its very first production, Gilbert & Sullivan's *The Mikado*, at what is now Hedgerow Theatre on November 21, 1907. This performance united the wealth of musical and dramatic talent resident in the Arts and Crafts colony of Rose Valley into a group that is still vibrant and successful well over a century later!

Today RVCO draws its members from the entire Delaware Valley, a result of its reputation for presenting professional-quality theatrical productions. The voices of the principals and chorus, with musicianship of the full 30-piece orchestra, rank among the best of the area's many community musical theatre groups. Please help us continue our high standards by becoming a sponsor today for our next show!

Rose Valley Chorus & Orchestra now has two major theatrical productions each season (fall and spring) which includes Broadway musicals as well as Gilbert & Sullivan and other operettas. Stage participation as a principal or chorus member is determined by audition. Audition dates are announced on our website (www.rvco.org) and on our Facebook page.

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Patience

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Acknowledgments

- Holy Trinity Lutheran Church, Wallingford for rehearsal facilities.
- Park Avenue Community Center, Swarthmore, for rehearsal facilities.
- Scenic backdrop created and loaned by Cynthia Du Pont Tobias.
- Gilbert & Sullivan Society of Chester County for scenic set pieces.
- Lobby display boards courtesy of Rae Conley.
- Photography by Paul Joslin.
- Videography by O.K. Video of Wilmington, Delaware.
- Strath Haven Middle School personnel including Principal Dr. Christopher Matsanka, James McLaughlin and Allyson Williams.
- A special RVCO thank you to Janice Manley, an RVCO Life Member and master Costume Chair/Seamstress for many shows. Janice and her husband, Bob, performed in the 1974 *Patience* production. Bob gifted the cello to Janice, and RVCO is grateful to her for sharing it for this production.

History of the Rose Valley Chorus & Orchestra

In 1901, a group of successful architects, artists, teachers, writers, actors, and craftsmen, led by William Price, established a self-sufficient artisans' utopia in Rose Valley, then a deserted textile mill town. Their utopian vision did not survive, but the Rose Valley Chorus (RVC) did! We begun as community entertainment with Christmas caroling parties and G&S sing-alongs as early as 1904, and we survive today as a vibrant organization with ambitious productions that now reach a wide audience. See our Production History in the front inside page of this playbill.

The real "debut" of RVC was in November 1907 at Artsman's Hall with a full production of *The Mikado*, complete with costumes, staging, sets, and piano accompaniment. The group's founder, Will Walton, directed the show and Louis Remont was the music director. The price of a ticket was fifty cents.

In 1922, Ruth Deeter played Mad Margaret in *Ruddigore* and Katisha in *The Mikado*. Her brother, Jasper Deeter, was so taken with the charm of Artsman's Hall and Rose Valley that he began an actors' group here in 1923 and the venue was renamed The Hedgerow Theatre.

RVC moved over to The Old Mill until they were forced to relocate after a devastating fire in 1931 destroyed the hall and most of their costumes, props, and set pieces. Being now well-established, the members found a new venue—Clothier Memorial Hall at Swarthmore College. However, no place was permanent and they moved on to Players Club of Swarthmore, Widener University, Nether Providence Middle and High Schools, E.T. Richardson Middle School, Delaware County Christian School, and the Garnet Valley Middle School. They have performed at Strath Haven Middle School since the fall of 2010.

Acquiring a permanent performance space has always been a vision as yet attained, but in 1997 the group did buy the Bortondale Road firehouse in Middletown for a set building workshop, storage space for sets, costumes, and props, and, most importantly, a tangible symbol of the organization's enduring presence in the community.

In 1958, the group began to recruit an orchestra, which now numbers 30-35 members. As an integral part of the organization, "& Orchestra" was added to the original name. In 1960-61, the season was extended to two shows—the traditional G&S as well as either a Broadway or light opera show.

In celebration of our 100th anniversary, "Music in the Schools" was formed to present, free of charge, a 35-minute staged and costumed version of G&S's *Pirates of Penzance* to local elementary schools. This introduction of "live" theatre and the fun of G&S have been very beneficial to the students and the performers.

RVCO's membership remains its greatest strength and from the beginning the performers and musicians have been completely unpaid volunteers. The generous, open-hearted, and welcoming fellowship experienced by all members may be unusual in today's world but it is a vital part of RVCO's history and founding values. So many deep friendships, so many marriages as a result of meetings during rehearsals and parties, so many generations of families participating in productions — these are the rewards of a long and happy collaboration among friends.

Patience

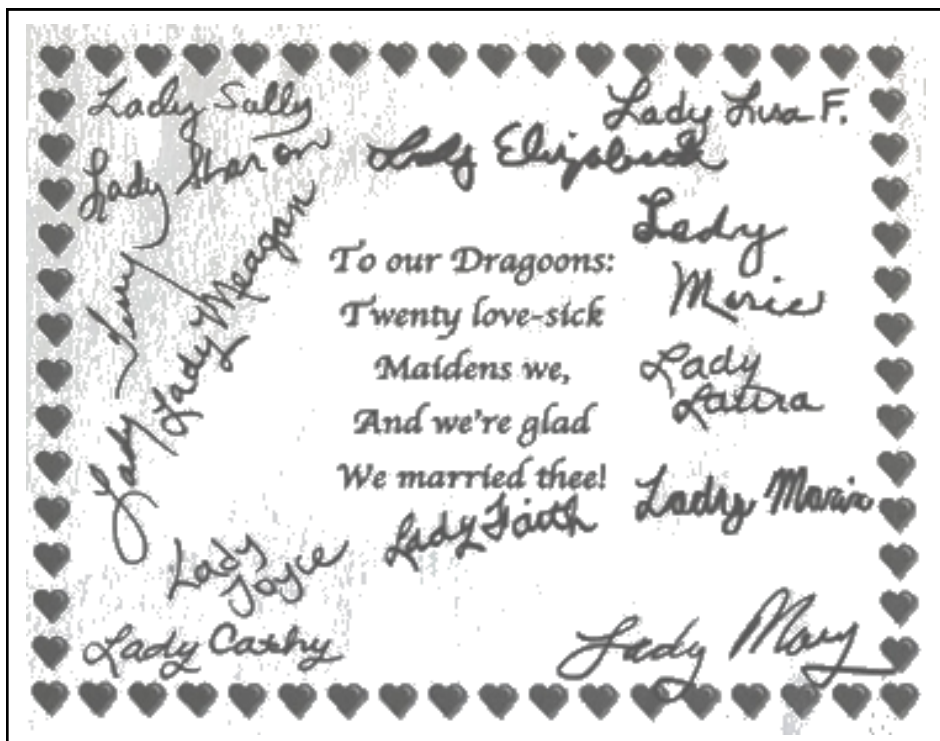
Director's Notes

This show is pure pleasure! Cleverly constructed by both Mr. Gilbert and Mr. Sullivan, it is a charm to perform. You are in for a treat! My first as director, but my 6th overall, and I never tire of it. Never hesitate to see a G&S show more than once, as there is always some new wrinkle to discover.

It has been wonderful working with this delightful group of people, and with Florrie especially, to pull out as much of the great silliness and beautiful music as there is in the score. I have stolen a lot from my G&S mentor, Bruce Montgomery. Wish he could see it. But, most importantly, this production is the result of the talented and dedicated cast, crew, and orchestra of Rose Valley Chorus. Their inventiveness, hard work, and sense of joy is a real gift.

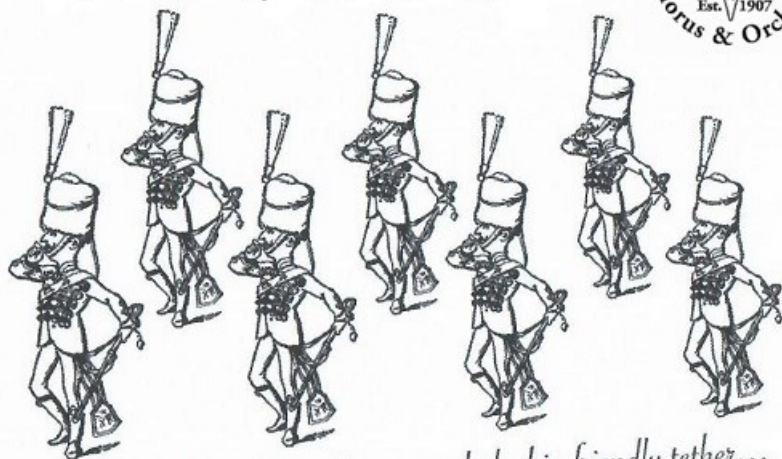
Bob Binkley





The Men's Chorus!

Willy • Colin • Steve • Don • Bruce
Ed • Bob • Jay • Bill • Rob • Jeff



The soldiers of our Queen are linked in friendly tether...

Colonel Calverley's Song

- COLONEL. If you want a receipt for that popular mystery,
 Known to the world as a Heavy Dragoon,
- CHORUS. Yes, yes, yes, yes, yes, yes, yes!
- COLONEL. Take all the remarkable people in history,
 Rattle them off to a popular tune.
The pluck of Lord Nelson on board of the *Victory* –
 Genius of Bismarck devising a plan –
The humour of Fielding (which sounds contradictory) –
 Coolness of Paget about to trepan –
The science of Jullien, the eminent musico –
 Wit of Macaulay, who wrote of Queen Anne –
The pathos of Paddy, as rendered by Boucicault –
 Style of the Bishop of Sodor and Man –
The dash of a D'Orsay, divested of quackery –
Narrative powers of Dickens and Thackeray –
Victor Emmanuel – peak-haunting Peveril –
Thomas Aquinas, and Doctor Sacheverell –
 Tupper and Tennyson – Daniel Defoe –
 Anthony Trollope and Mister Guizot! Ah!
 Take of these elements all that is fusible,
 Melt them all down in a pipkin or crucible,
 Set them to simmer, and take off the scum,
 And a Heavy Dragoon is the residuum!
- CHORUS. Yes! yes! yes! yes!
 A Heavy Dragoon is the residuum!
- COLONEL. If you want a receipt for this soldier-like paragon,
 Get at the wealth of the Czar (if you can) –
The family pride of a Spaniard from Aragon –
 Force of Mephisto pronouncing a ban –
A smack of Lord Waterford, reckless and rollicky –
 Swagger of Roderick, heading his clan –
The keen penetration of Paddington Pollaky –
 Grace of an Odalisque on a divan –
The genius strategic of Caesar or Hannibal –
Skill of Sir Garnet in thrashing a cannibal –
Flavour of Hamlet – the Stranger, a touch of him –
Little of Manfred (but not very much of him) –
 Beadle of Burlington – Richardson's show –
 Mister Micawber and Madame Tussaud! Ah!
 Take of these elements all that is fusible,
 Melt them all down in a pipkin or crucible,
 Set them to simmer, and take off the scum,
 And a Heavy Dragoon is the residuum!
- CHORUS. Yes! yes! yes! yes!
 A Heavy Dragoon is the residuum!

Mentioned in
Colonel Calverley's Song

If you want a receipt [recipe] for that popular mystery,
Known to the world as a Heavy Dragoon,
Take all the remarkable people in history,
Rattle them off to a popular tune:

Nelson: Horatio Nelson (1758-1805), vice-admiral whose spectacular British naval career culminated at the Battle of Trafalgar (1805), during which he was killed.

The Victory: Nelson's flagship at the Battle of Trafalgar, which, now in Portsmouth, remains the world's oldest commissioned warship.

Bismarck: Otto von Bismarck (1815-1898), Prussian statesman who unified Germany; Chancellor of the united Germany from 1871-1890.

Fielding: Probably Henry Fielding (1707-1754), the author of *Tom Jones*.

Paget: Sir Joseph Paget (1814-1899), an eminent surgeon and pathologist.

Jullien: Louis Antoine Jullien (1812-1860), a French born conductor who organized concerts and operatic performances at Drury Lane.

Macaulay: Thomas Babington Macaulay (1800-1859), the Whig politician whose magnum opus was *The History of England*.

Boucicault: Dion Boucicault (1822-1890), Irish actor and playwright.

Sodor and Man: The diocese of Sodor and Man was founded in 447, making it one of the oldest dioceses in Britain.

D'Orsay: Count Alfred D'Orsay (1801-1852), a leader of fashion in Paris and London and celebrated dandy.

Dickens: Charles Dickens (1812-1870), probably the best known of English 19th century novelists.

Thackeray: William Makepeace Thackeray (1811-1862), 19th-century novelist, famed for *Vanity Fair*.

Victor Emmanuel: Victor Emmanuel II (1820-1878), first king (1861-1878) of a united Italy.

Peveril: Sir Geoffrey Peveril, an old Cavalier who lived in the Peak District of Derbyshire, is the hero of Sir Walter Scott's novel *Peveril of the Peak* (1823).

Thomas Aquinas: Italian theologian and philosopher (1227-1274). Canonized in 1323.

Doctor Sacheverell: Henry Sacheverell, (1672-1724), English clergyman, who criticized the Whig government in two sermons in 1709. He was convicted of seditious libel and sentenced to a three-year suspension from preaching.

Tupper: Martin Tupper (1810-1889), a popular Victorian author whose most famous work was *Proverbial Philosophy*.

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Mentioned in
Colonel Calverley's Song
(Continued from page 22)

- Tennyson:** Lord Alfred Tennyson (1809-1892), English poet often regarded as the chief representative of the Victorian age in poetry. Became Poet Laureate in 1850.
- Defoe:** Daniel Defoe (1660-1731), author of *Robinson Crusoe* (1719).
- Anthony Trollope:** (1815-1882), Post Office official and novelist, best remembered today for his Barchester Chronicles and the Palliser novels.
- Mr. Guizot:** François Guizot (1787-1874), French politician and historian.
- Mephisto:** Mephistopheles, a made up name for a medieval devil.
- Lord Waterford:** Henry Beresford, 3rd Marquis of Waterford (1811-1859), a well-known practical joker who met his death while hunting.
- Roderick:** Roderick Dhu, a Scottish outlaw defeated by the Saxons, mentioned in Sir Walter Scott's poetry.
- Paddington Pollaky:** Ignatius Paul Pollaky (1828-1918), London's first eminent private detective.
- Odalisque:** An Eastern female slave or concubine, especially in a Turkish Sultan's harem.
- Caesar:** Caius Julius Caesar (100 B.C.-44 B.C.), a general and politician of the late Roman republic, who greatly extended the Roman empire before seizing power and making himself dictator of Rome, paving the way for the imperial system. Famously assassinated on the Ides of March.
- Hannibal:** (247 B.C.-182 B.C.), the renowned Carthaginian General and enemy of Rome. One of his greatest achievements was leading an army across the Alps into northern Italy in 218 BC.
- Sir Garnet:** Sir Garnet Wolseley (1833-1913), the inspiration behind Major-General Stanley (*The Pirates of Penzance*), took part in and significantly influenced every campaign between the Crimea and the Boer War. He epitomized the virtues of exceptional bravery and an unshakeable belief in the virtues of the British Empire.
- Hamlet:** A character in Shakespeare's tragedy (1599-1601), who exacts revenge on his uncle for killing his father, marrying his widow (Hamlet's mother), and succeeding to the throne.
- The Stranger:** A 1798 tragedy by Benjamin Thompson based on a German tale about a Count who leaves his wife and roams the world known only as The Stranger.
- Manfred:** Either the eponymous hero of Byron's dramatic poem or the King of Naples and Sicily who died at the battle of Benevento in 1266.
- Beadle of Burlington:** Either any one of the three beadies who patrolled the Burlington Arcade just off Piccadilly in London's West End, or Erasmus F. Beadle of Burlington, New Jersey, who introduced the "dime novel."
- Richardson's show:** A travelling show which included melodrama, pantomime etc., and was a major attraction at Victorian fairs.
- Mr. Micawber:** A character in Dickens's *David Copperfield* who frequently suffered temporary financial embarrassments and was always expecting something to turn up.
- Madame Tussaud:** The waxwork modeller who came to England in 1802.

*“The meaning doesn’t matter
if it’s only idle chatter
of a transcendental kind.”*

Gilbert and Sullivan had just composed their operetta *Patience*, an all-purpose mockery of aestheticism with the central character, Reginald Bunthorne, being a direct parody of the most glorious dandy of them all, Oscar Wilde. Much to no one’s surprise, Wilde promptly embraced the play. “The only thing worse than being talked about,” he said, “was *not* being talked about.”

Richard D'Oyly Carte, the show’s producer, sent Wilde on a lecture tour across the United States in order to educate Americans regarding the Aesthetic Movement and to illustrate what *Patience* was trying to satirize. Wilde and the U.S. tour of *Patience* reaped invaluable publicity, prompting D'Oyly Carte to report: “absurd as it may appear, it seems that Oscar Wilde's advent here has caused a regular craze and given the business a fillip up.”

“America,” Wilde said, “is not a country; it is a world.” He was affected by America enough to promptly reinvent himself upon return to London. He cut his hair and packed away his “stage costume of knee breeches, black silk stockings, satin smoking jacket, and Byronic peasant shirt.” Wilde had come to admire American simplicity and decency.

*“Conceive me, if you can,
A matter-of-fact young man,
An alphabetical, arithmetical,
Every-day young man!”*

Grosvenor,
in Act 2 Duet with Bunthorne



IN MEMORIAM

JEAN FAVA



Jean and her husband, Ron, in the 1984 production of *HMS Pinafore*. Jean also helped with costumes. The Favas were an integral part of RVCO for many years.

BERT MELLI



Albert "Bert" Melli and his wife, Bets, joined RVCO in 1982. Bert played the Carpenter's Mate, here with Bob Allen, in the 1984 production of *H.M.S. Pinafore*.

LINDGREN LAMMERS



Lindgren "Lindy" Lammers in the 1985 production of *The Yeomen of the Guard* with the late Phil Hoffman, Janet Lloyd Murphy, and the late Walt Hiorth and George Lloyd. She also served on the makeup and costume committees.

MARY BELDECOS



Mary served as House Manager for over a decade as her sister, Helen, performed on stage.

Rose Valley Chorus & Orchestra
Patience

The Executive Committee

President	Bruce Conley
Vice President	Chris Rubino
Treasurer	Edwin Nealley
Secretary	Kathleen Michael
Members at Large	Janet Murphy, Donna Winquist, John Kauffman, Robert Moore

Production and Business Committees

Producer	Bill Michael
Stage Director	Bob Binkley
Music Director and Conductor	Florrie Marks
Stage Manager	Kathleen Michael
Advertisements	Bruce Conley
Archivist	Alfred Hurd, Bruce Conley
Audition Committee	Bob Binkley, Bruce Conley, Florrie Marks, Kathy Michael,
Audition Pianist	Florrie Marks
Business Manager	Bruce Conley
Costumer	Laura Ryan
Costume Committee	Kat Carr, Kim Dahms, Tina Dahms, Faith Donaher, Sally Foster-Chang, Marie Maguire, Janice Manley, Meagan Rubino, Cathy Wakefield
Facebook	Julie Zaffarano
Facility Liaisons	Kathleen Michael (school), Chris Rubino (church)
Firehouse Manager	Dave Zaffarano
Graphic Design	Chris Rubino
Hair Design	Sally Foster-Chang
House Managers	Dave Verduin, Wynne Edelman
House Photo Displays	Rae Conley
House Staff	Sheila Bell, George & Izzi Bourre. Alfred Hurd, Chris Rubino, George & Randy Saxe, Martha Smylie, Barbara Stroud, Chris Verduin

(Continued on page 27)

RVCO PRODUCTION & BUSINESS COMMITTEES

(Continued from page 26)

Librarian	Cathy Wakefield
Lighting Design	John Adamson
Lighting Design Assistant.....	Darlene Adamson
Mailing Labels	Stacey Martinez
Make-Up Design	Robert Moore
Membership	Janet Lloyd Murphy
Orchestra Managers	Florrie Marks, John Kauffman
Playbill	Martha Smylie
Properties.....	Kathleen Michael
Publicity.....	Kathleen Michael, Mary Punshon, Chris Rubino Maria Leonetti, Bill Michael, Janet Murphy
Rehearsal Pianist.....	Florrie Marks
Scenic Stage Backdrop.....	Cynthia du Pont Tobias
Set Design.....	Chris Rubino,
Set Construction	Dave Zaffarano (chair), Chris Rubino (coordinator), Don Cheetham, Rob Hull, Lisa Franks, Bill Michael, Robert Moore, Edwin Nealley, Joyce Severin, Jeff Swafford
Set Painting.....	Cynthia du Pont Tobias, Julie C. May Lisa Cleek, Bruce Conley, Rae Conley, John Klinges, Chris Rubino, Jeff Swafford, Sharon Weil-Chalker
Show Selection Committee.....	Robert Moore, Chair Sally Foster-Chang, Barbara Matheson, Edwin Nealley, Cathy Wakefield, Chris Rubino, Julie Zaffarano
Sound Design.....	Michael Chang
Sponsors	Cathy Wakefield
Stage Crew	Barbara Matheson
Tickets	Bruce Conley, John Kauffman, Robert Moore, Donna Winquist
T-Shirts	Meagan Rubino
Video Recording.....	Sue Oldenburg, O.K. Video
Website Webmaster.....	Bill Michael



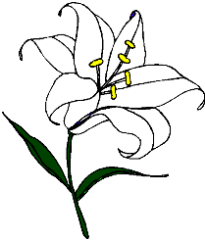
Patience

Cast and Crew

Oh, list while we our love confess!



Darlene Adamson (*Assistant Lighting Designer*) has been with RVCO since 2012. As the Assistant Lighting Designer, she has helped her husband with the technical aspects of our productions. Darlene has run the light board for several of our shows. Most recently she took on the role of Stage Manager at the last minute for the spring 2023 show *High Society*. Darlene works at the Children's Hospital of Philadelphia. She is also attending Drexel University to complete her Bachelor's degree in Healthcare Management.



John Adamson (*Lighting Designer*) has been with RVCO since 2012. He has been our lighting designer, master stage electrician, and special effects consultant. John has a degree in Electrical Engineering from the University of Pennsylvania and prior certification as an Emergency Medical Technician. He has designed lights for over 500 shows in venues that include schools, community theaters, youth theater groups, and dance recitals. John has had the opportunity to work with groups including the Valley Forge Chorus, the Delaware Valley Opera Company, and the Dancing for Life charity. John is the owner of First Stage Lighting and has provided special lighting and sound equipment for this performance. He also provides consultant services for local events in the suburbs.



Jay Anstee (*Grosvenor*) is delighted to return to RVCO where he last sang in *Naughty Marietta* during the spring of 2019. Since his RVCO debut in 1988 in *The Merry Widow*, he has sung in 8 other RVCO productions. Jay studied operatic vocal performance for his MFA at SUNY of Buffalo and here in Philadelphia at the Academy of Vocal Arts. He has sung professionally with Opera Philadelphia, Opera Delaware, Mississippi Opera, and The Santa Fe Opera. He greatly enjoys the works of Gilbert and

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Sullivan. He has sung lead roles in over a dozen local G&S productions. He and his wife Rita live in Philadelphia and are essentially empty nesters. Their remaining child is Alba, their spoiled, three-legged dog.



Bob Binkley (*Stage Director*), a veteran of over a hundred G&S productions, large and small, is making his RVCO directorial debut! He has worked with seven different companies over the last forty years, either as chorus member, lead performer, stage and music director, or set maker for all 14 shows in the G&S canon. His favorite roles include Shadboldt (*The Yeomen of the Guard*), the Learned Judge (*Trial By Jury*), and Bunthorne (*Patience*). "I'm constantly amazed by just how much quality fun there is working with the people who are drawn into this joyful madness. Thanks for your patience, Winnie."



Don Cheetham (*Dragoon*) is happy to be back with the RVCO, renewing old acquaintances and making new ones. Previous RVCO participation includes playing Andrew MacLaren in *Brigadoon* several years ago, and singing in the choruses of the earlier *Brigadoon* and *Naughty Marietta*, as well as the two last productions of *The Music Man*, and *My Fair Lady*. Other favorite roles include two in *Our Town* - Editor Webb (Barleysheaf Players) and Simon Stimson (St. Peter's Players), and Mr. De Pinna in *You Can't Take It With You* (St. Peter's Players).



Lisa Cleek (*Rapturous Maiden*) is happy to be back for *Patience*, having appeared before in RVCO's *H.M.S. Pinafore*, *High Society*, *A Christmas Carol - The Musical*, to name a few. She is having an aesthetically good time with all her fellow actors, the directors, and the rest of the Company.



Bruce Conley (*Dragoon, RVCO Board President*) is happy to be a part of this wonderful production. Bruce joined RVCO in 1988 and has since enjoyed performing in nearly four dozen shows as part of the ensemble and also being featured in numerous small roles. He has served as President of RVCO for over thirteen years and frequently wears many other administrative hats. He is proud of and grateful to the

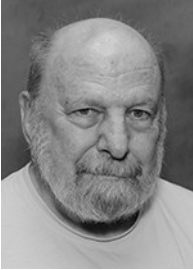
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(Continued from page 29)

many members and friends of the organization who have continued to contribute in so many ways to sustain our operations and enable us to provide beautiful musical productions. He especially thanks his wife, Rae, for her constant help, support and "Patience."



Colin Dahms (*Major Murgatroyd*) This is Colin's seventh appearance with Rose Valley Chorus and Orchestra. He was last seen here in *The Mikado* in 2017 and he's delighted to be back in action! Colin doesn't want to work; he just wants to bang on the drum all day, but since that hasn't started paying the bills yet he wrangles computers for a living instead. If you need a Rubik's cube solved, Colin can do that for you, too.



William Dahms (*Dragoon*) is delighted to be performing with Rose Valley Chorus & Orchestra once again. He has been a Gilbert and Sullivan fan for many years and has been performed in 12 of their 14 works since 2002. Performing with his offspring is always a treat.



Theresa D'Andrea (*Lady Jane*) - Terry's operatic credits include La Princepessa in *Suor Angelica*, Suzuki in *Madama Butterfly*, Flora in *La Traviata*, the witch in *Hansel & Gretel*, Valencienne in *The Merry Widow*, Mamma Lucia in *Cavalleria Rusticana* and the title role in *Carmen*. On the concert stage, Terry has appeared as guest soloist in Beethoven's *Ninth Symphony* with the Kennett Symphony Orchestra, the Hilton Head Orchestra in *Lucia* and was guest artist in Paris in *The Mozart Requiem*. Terry has sung leading roles with touring companies throughout the United States including productions of *Showboat*, *Kismet*, *A Little Night Music*, *Kiss Me Kate*, *The King & I*, *1776*, *Man of La Mancha*, *Fiddler* and *The Mikado*. On the flip side, Terry's passion as an animal advocate has led to many phases of rescue work in finding homes for animals in need.

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Sally Foster-Chang (*Rapturous Maiden*) can usually be found in the director's chair for RVCO productions (*Ruddigore*, *My Fair Lady*, *Annie Get Your Gun*, *A Christmas Carol - The Musical*, and *High Society*), but has periodically appeared on stage as well (*The Red Mill*, *The Pirates of Penzance*, *Sorcerer*). She directs for other local community theaters from time to time and prior onstage roles include Bridesmaid #1 in *Trial by Jury*, Nellie in *South Pacific*, Sharon in *Finian's Rainbow*, Emily in *Our Town*, Mother Hicks in *Mother Hicks*, Violet in *Footloose*, Lady Capulet in *Romeo and Juliet* and Nancy in *High Button Shoes*. When not in the theater, Sally works as an occupational health nurse practitioner consultant with Sigma Health Consulting. However, her favorite role of all time is "Mimi" to Theo, Ellie, Addy and Callie, her perfect grandchildren.



Faith Donaher (*Rapturous Maiden*) is excited to be returning for her second show with RVCO after appearing as Cousin Hebe in *H.M.S. Pinafore*. She has also performed in many G&S operettas with the Bucks County Gilbert and Sullivan Society, most recently as Vittoria in *Gondoliers*.



Lisa Franks (*Rapturous Maiden*) is very happy to be in her 5th show with RVCO. She previously appeared as Mrs. Fezziwig in *A Christmas Carol - the Musical*; also *Annie Get Your Gun*, *High Society* and *The Merry Widow*. Professional Credits: Understudied Charlotte Hay (*Moon Over Buffalo*, Walnut St. Theatre). Other roles: (NCT & St. Francis Players) include Fiona (*Brigadoon*), Liza Doolittle (*My Fair Lady*), Sally Smith (*Me and My Girl*), Sarah Brown (*Guys & Dolls*), Marian Paroo (*The Music Man*), Laurey (*Oklahoma*), Agnes Cohan (*George M!*), Rosalia (*West Side Story*), Mrs. McAfee (*Bye-Bye Birdie*) and Reno Sweeney (*Anything Goes*). When not on stage, Lisa can be found teaching French at Villanova University.

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Biographies
(Continued from page 31)



Laura Hull (*Lady Saphir*) is thrilled to be performing again with her husband Rob at RVCO! Her most recent G&S role was Melissa in *Princess Ida* with the Ardensingers. Past RVCO roles include Peep Bo in *The Mikado*, Mrs. Cratchitt in *Christmas Carol - The Musical*, and Fanchon in *The Naughty Marietta, Revised 2018*. Laura has also performed in numerous G&S productions with the Savoy Company in Philadelphia. By day Laura works as a global clinical trial manager and is a cat mom to Gracie, Jasper, and Hobbes.



Rob Hull (*Reginald Bunthorne*) is happy to be returning to RVCO, and having the opportunity to reprise the role of Bunthorne. His first role with Rose Valley was Robin in *Ruddigore* many years ago, followed by Prof. Higgins in *My Fair Lady* about a decade later. More recently, he portrayed John Wellington Wells in *The Sorcerer* (in which he met his lovely wife, Laura), Scrooge in *A Christmas Carol - The Musical* and Uncle Willie in *High Society*. He has also appeared with City Theater, DE Shakespeare Festival, Opera Delaware, Steel River Playhouse and Candlelight Dinner Theater as well as many other local, touring, and regional/stock companies. An alumnus of the MIT Shakespeare Ensemble, he also received training from Circle in the Square's Theatre Workshop.



Maria Leonetti (*Patience*) returns to Rose Valley after having previously been seen in *High Society* (Liz) and *The Sorcerer* (Constance). Professional credits include: Princess Leia in *Star Wars, the Musical* (Bootless), Cassie/Ensemble in *Snyder v Phelps* (Philly Fringe), Lottie/Ensemble in *Show Boat* (Pitman), Frou Frou in *The Merry Widow* (Washington Savoyards), Agnes in *Train to Essex Junction* (Philly Fringe), and featured soloist in *New Voices Cabaret* (Society Hill Playhouse). She has received two Broadway World nominations for Best (Supporting) Actress in a Musical for Natalie in *All Shook Up* (Forge) and Rosalia in *West Side Story* (Narberth). Other past roles include Mary

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Biographies

(Continued from page 32)

Magdalene in *Jesus Christ Superstar* (Viviana) and Essie in *You Can't Take It with You* (Village Playbox). Much love to all her friends and family who come out to support her, especially Sid, who will forever be her favorite scene partner.



Marie Maguire (*Rapturous Maiden*) is happy to be singing in her first G&S production with RVCO. She has performed in eleven of G&S's thirteen operettas with Savoy, Gilbert and Sullivan of Chester County, and Thespiis including a speaking part in *Princess Ida* with Thespiis. This is her thirty-fifth G&S production. Marie is an entrepreneur, author, and a business consultant.



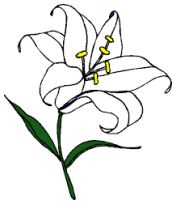
Florrie Marks (*Music Director*) is a past recipient of the Best Musical Director award at the International Gilbert and Sullivan Festival. She has music directed the entire G&S canon, primarily with the G&S Society of Chester County. Other directing credits include Allenberry Playhouse, Penn Singers, Ardensingers, Ridgewood (NJ) Gilbert & Sullivan Opera Company, Ridgewood High School Alumni Band, and Glen Rock (NJ) Pops Orchestra. For several years, she was also the Music Director of the fall and spring musicals at Archbishop Wood High School. In addition to her conducting activities, she is Director of Music Ministries at Temple Lutheran Church in Havertown. Before picking up the baton on a regular basis, Florrie was a professional violinist, with credits ranging from symphony orchestras to a bluegrass band. She music directed our productions of *Annie Get Your Gun* (2017), *The Sorcerer* (2018), *Naughty Marietta, Revised 2018* (2019), *H.M.S. Pinafore* (2022), and *High Society* (2023), and she is delighted to be directing this production of *Patience*.

(Continued on page 34)

Biographies
(Continued from page 33)



Bill Michael (*Solicitor, Producer, Web Master*) last seen as George Kitteridge in *High Society* in June, is thrilled to do the Solicitor role in *Patience*, the first G&S show he did in 1992. He is proud to be the producer of this show and next spring's *Rogers and Hammerstein's Cinderella*. He is a long-time member of RVCO and met his wife, Kathy, over 30 years ago at a cast party for his first RVCO show, *My Fair Lady* (1992). I can't image not being part of this great organization.



Kathy Michael (*Stage Manager, Props, RVCO Board Secretary*) A long-standing member of RVCO, Kathy once again takes on the mantle of Stage Manager, a position she has held frequently over the last several years. In addition to Stage Manager, Kathy has also been House Manager and Lighting Designer for past shows and is currently Secretary of the Executive Board. Since meeting her husband in RVCO back in the olden days, RVCO has become a second family for them and she is pleased to be back among her brothers and sisters.



Robert Moore (*Dragoon, Executive Board, Make-Up Designer, Show Selection Committee Chair*) is a proud RVCO Life Member, Stage Director, and Actor! He is a returned Peace Corps Volunteer (where he served in Sierra Leone, West Africa), retired Art teacher, and holds an MA in Theatre from Villanova University. He has professional credits in theatre, film, touring companies, and has worked in numerous theatres around the area especially RVCO where he's directed many shows and created principal roles in productions. He was the co-founder of the Young People's Theatre Workshop in Swarthmore where he directed and taught classes for 45 years and is now on the teaching staff of the Next Generation youth theatre, also in Swarthmore! This past Summer he appeared as Dr. Grimwig in the Brandywiners' production of *Oliver!* at Longwood Gardens Open Air Theatre. Last spring he co-directed *High Society* for RVCO and will do the same for *Rodgers and Hammerstein's Cinderella* in April 2024! Enjoy the show, everyone!!

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Steve Naz (*Dragoon*) returns for his third RVCO appearance. Having previously served as an able sailor aboard the *H.M.S. Pinafore* and a trusted butler in *High Society*, Steve's latest role has him proudly manifesting as a Dragoon in the Queen's service. Steve's performance background includes participation in numerous bands and ensembles from elementary school up through the Temple University marching and concert bands. He has been an orchestra member in several musical shows, including *Brigadoon*, *Wildcat*, and *Call Me Madam*. Off-stage, Steve is a retired computer specialist and technologist.



Edwin Nealley (*Colonel Calverley*, RVCO Board Treasurer) is certainly Super-aesthetical, having performed almost every Male Role in *Patience*, including playing both poets for RVCO (Grosvenor in 2004, Bunthorne in 2011). Recent RVCO performances include *High Society* (Seth Lord), *Naughty Marietta*, revised 2018 (Lt. Gov. Grandet) in 2019, *The Sorcerer* (Sir Marmaduke) in 2018, *The Mikado* (Pish-Tush) in 2017 and *Iolanthe* (Lord Chancellor) in 2016. Other local performances include *The Gondoliers* (Giuseppe) with Bucks County G&S and *Princess Ida* (Florian) with Ardensingers. *Patience* is one of Ed's favorites — a hilarious reminder of the persistent culture of fandom, as current in Victoria's day as it is today.



Mary Punshon (*Lady Angela*) last appeared at RVCO as Margaret Lord in *High Society*. Other roles with RVCO roles include Josephine in *H.M.S Pinafore*, the title role in *Iolanthe*, Lalume in *Kismet*, Mad Margaret in *Ruddigore*, and Phoebe in *The Yeomen of the Guard*. Mary also represented RVCO at the Gettysburg International G&S Festival as Amanda in *The Carp*. This is her third production of *Patience* as Lady Angela having previously performed this role with The Savoy Company and The Chester County Gilbert and Sullivan Society. Mary was a frequent performer with The Concert Operetta Theater. Among her roles with them was Masha in *The Chocolate Soldier* at The Music Pier in Ocean City, NJ with The Ocean City Pops and Princess Margaret in *The Student Prince* at the Academy of Vocal Arts.

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Chris Rubino (*Set Designer, RVCO Board Vice President*) has been performing with RVCO since 2011. Notable roles include Freddy in *My Fair Lady*, Charlie in *Brigadoon*, Tolloller in *Iolanthe*, Nanki-Poo in *The Mikado*, and Ralph in *H.M.S. Pinafore*. Chris began designing sets for RVCO in 2018, first for *The Sorcerer*, subsequently for *A Christmas Carol - the Musical* (2019), and also for *H.M.S. Pinafore* (2022). Most recently, he designed the set for *High Society* (2023), also playing the role of C.K. Dexter Haven. "Much love to my wife Meagan, and our two sons, Marc and Brian. A special shout-out to this production's Ella, who never criticizes my aesthetic tastes."



Meagan Rubino (*Lady Ella*) is excited to appear in another RVCO production this fall! Prior to this performance, she was in the chorus for the 2022 production of *H.M.S. Pinafore*. She has also performed as Fiametta in the Penn Singers production of *The Gondoliers* and was an enthusiastic member of the chorus for its productions of *The Most Happy Fella*, *Utopia Ltd.*, *Ruddigore*, *My Favorite Year*, and *The Mikado*. She also performed in the International Gilbert & Sullivan Festival in Gettysburg, PA in their production of *The Sorcerer*. When not busy trying to hook an eligible bachelor on stage, Meagan is a proud member of the faculty of School of the Future in Philadelphia and an ardent advocate of public education and civil service in Upper Darby Township. "To my McNuggets: I love you to the moon and back! To the Set Designer: it's all-but... indeed, jolly utter!"



Laura Ryan (*Costumes Chair*) is excited to be working on her first RVCO. She has been working as a costumer and freelance artist for the past 8 years and has worked on a wide range of musicals and straight plays in the Philadelphia, New York, and Long Island areas. She would like to thank the whole cast and crew for being so kind and welcoming, her wonderful costuming team, and her partner for being so supportive. Wishing everyone involved with *Patience* a fantastic run!

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Joyce Severin (*Rapturous Maiden*) is thrilled to be in Rose Valley's fall production of *Patience*. This will be her first foray into the world of Gilbert and Sullivan, and her second with RVCO. When not appearing with RVCO, Joyce is an active member of the Havertown Choristers, the William Penn Community Chorus, and the St Andrew's Choir. She would like to congratulate all involved with this production. Lots of love to her family!



Martha Smylie (*Playbill*), a Life Member of RVCO, is a self-professed G&S junkie ("I do it on compulsion"). In addition to stage work, she loves putting the program together, creating and researching all the articles and information she inserts for your reading pleasure. After 50 years on stage in G&S productions, Martha has relinquished her roles to the next generations! Bittersweet for sure, but she happily stepped into new roles behind the scenes. Together with Bob Moore, she directed last year's *H.M.S. Pinafore* for RVCO as well as *The Mikado* in 2017. For the Ardensingers, she directed *The Pirates of Penzance* in 2019. Martha has performed in all 14 of the G&S operas, some many times over, singing all the contralto roles in the G&S canon. Starting in the Savoy Company in 1972 for 10 party years, she joined RVCO in 1981 for both G&S and Broadway-style shows. She's also performed in numerous other musicals and comedies in the region, including nearby Hedgerow Theatre. Working her way through the animal kingdom, Martha became president of each of five G&S Societies in the Delaware Valley. Like Lady Blanche in *Princess Ida*, "I was born to rule!"



Jeff Swafford (*Lieut. The Duke of Dunstable*) enjoys spending time with his RVCO family. Recent RVCO roles include *High Society* (Mike Connor), *H.M.S. Pinafore* (Dick Deadeye), *A Christmas Carol - The Musical* (Bob Cratchit), *Naughty Marietta*, *Revised 2018* and *The Mikado* (Ensemble), and with other local theaters, *South Pacific* (Stewpot), *Seussical the Musical* (Horton), and *The Pirates of Penzance* (Pirate King). Jeff enjoys camping, the shore, Italian Food, red wine, reviving his love with singing and photography, and is most eager to challenge himself,

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after many years away, at the piano again. Jeff also enjoys Italian food and red wine ... and toffee.



Cathy Wakefield (*Rapturous Maiden*, *Sponsors Chairperson*, *Music Librarian*) is so proud to be a Lifetime Member of RVCO, having been involved with over 50 RVCO shows since my first adventure onstage, their 1981 production of *Die Fledermaus*. Singing and dancing with this group is a pure joy! Favorite shows include *The Pirates of Penzance*, *Guys and Dolls* (1984, 2004), *Plain and Fancy* (1986 onstage with my daughter, Kerri), *Mame* (2007, Cousin Fan), and *My Fair Lady* (2012, Lady Boxington). This being my third time in *Patience*, it just goes to show that you can be a lovesick maiden well into your more seasoned years! "Let the merry cymbals sound!" As always, thanks to my supportive family and friends.



Sharon Weil-Chalker (*Rapturous Maiden*) is thrilled to be back in her third RVCO production, including rehearsing for State Fair, which wasn't staged due to the pandemic, followed by *H.M.S. Pinafore*. She was so happy to end her prior several decades-long hiatus from theatre. Much gratitude to Bob, Florrie, and Kathy for giving her this wonderful opportunity with this lovely and talented cast. Sharon also sings baritone with Sweet Adelines/Philadelphia Freedom Chorus (women's barbershop). She previously sang with Northwestern University Singers, the Swarthmore College Chorus, and the Singing Moms. Tap was on her bucket list, so she takes tap and wants to get back to salsa and bachata lessons at Salsa in the Suburbs. Favourite roles: Sharon/By My Side (*Godspell*), Sylvia Barrett (*Up the Down Staircase*), and singing Handel's *Messiah* annually (and the never staged *Hoopla Barker*). Off stage, Sharon is a physician who takes care of babies' hearts, and enjoys hiking, gardening, and dancing. She plays flute, some piano, and very little guitar.



Opening Nights of the Gilbert & Sullivan Operas

Dec 26, 1871	Thespis.....	Gaiety Theatre
Mar 25, 1875	Trial By Jury.....	Royalty Theatre
Nov 17, 1877	The Sorcerer.....	Opéra Comique
May 25, 1878	H.M.S. Pinafore	Opéra Comique
Dec 30, 1879	The Pirates of Penzance	Royal Bijou Theatre
Mar 3, 1881	Patience	Opéra Comique
Nov 25, 1882	Iolanthe.....	Savoy Theatre
Jan 5, 1884	Princess Ida.....	Savoy Theatre
Mar 14, 1885	The Mikado.....	Savoy Theatre
Jan 22, 1887	Ruddigore	Savoy Theatre
Oct 3, 1888	The Yeomen of the Guard	Savoy Theatre
Dec 7, 1889	The Gondoliers	Savoy Theatre
Oct 7, 1893	Utopia Limited.....	Savoy Theatre
Mar 7, 1896	The Grand Duke	Savoy Theatre

The Savoy Theatre

The Savoy Theatre was built in 1881 by Richard D'Oyly Carte in the Strand, the popular Victorian theatre and entertainment district in the West End. On October 10 of that year, *Patience* transferred from the 862-seat Opéra Comique in London to D'Oyly Carte's new 1292-seat Savoy Theatre — the first public building in the world to be lit entirely by electric lights.

The theatre was renovated in 1929 by Richard's son, Rupert D'Oyly Carte, and then reconstructed to its original design in 1993 following a 1990 fire. The theatre remained in the Carte family's control until 1994 under granddaughter Bridget D'Oyly Carte and then her trustees after she died in 1985. The Savoy is still in vibrant operation today. In December 2013, the Ambassador Theatre Group acquired sole ownership of the Savoy.

1881 Original Façade facing the London Embankment



A black and white illustration of a man in a suit and hat, holding a bouquet of flowers. The man is depicted in a dynamic, slightly off-balance pose, leaning forward with his legs crossed at the ankles. He wears a dark suit jacket with a white collar, a dark hat, and dark shoes. He holds a large bouquet of flowers in his right hand, which is raised towards his face. The word "Patience" is written in a large, elegant, cursive script across the center of the image, partially overlapping the man's torso and legs. The background is a light, textured gray.

Patience