

OPERA A LA CARTE

in

GILBERT AND SULLIVAN's

H.M.S. PINAFORE

or

The Lass That Loved A Sailor

Director: Richard Sheldon

Music Director: Alexander Ruggieri

Written by: W.S. Gilbert

Composed by: Arthur Sullivan

CAST

in order of appearance

Mrs. Cripps (Little Buttercup) a Portsmouth Bumboat Woman
..... **ADELAIDE SINCLAIR**

Bill Bobstay, Boatswain's Mate..... **BENITO GALINDO**

Bob Becket, Carpenter's Mate..... **MARC GOLDSTEIN**

Dick Deadeye, Able Seaman..... **MICHAEL GALLUP**

Ralph Rackstraw, Able Seaman..... **CRAIG GILMORE**

Captain Corcoran, Commanding H.M.S. Pinafore..... **JESSE MERLIN**

Josephine, The Captain's Daughter..... **ANN NORIEL**

The Rt. Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty
..... **RICHARD SHELDON**

Hebe, Sir Joseph's First Cousin..... **JENNIFER HAREN**

First Lord's Sisters, Cousins and Aunts

MARJORIE CUNNINGHAM

AMBER JANAY DAVIDSON

LEILANI HAYASHI

CAITLIN LOPEZ

KELSEY NAMARA

MEGAN O'TOOLE

ASHLEI ROMANOWSKI

DIANE SAWYERS

CAROL WINSTON

Sailors:

NICHOLAS BARTHELEMY

JOSEPH VON BUHLER

GREGORY IRIART

CHRISTOPHER NOBLE

STEVE O'DONNELL

JOSH SHAW

MICHAEL UPWARD

GARY WHITE

SCENE:

Quarter-deck of H.M.S. Pinafore off Portsmouth

ACT I: Noon

INTERMISSION

ACT II: Night

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Production accompanied by

THE OPERA A LA CARTE ORCHESTRA

OPERA A LA CARTE PRODUCTION STAFF

Director..... **RICHARD SHELDON**
Music Director..... **ALEXANDER RUGGIERI**
Technical Director..... **KATHERINE NOLAN**
Technical Assistants..... **MICHAEL RHEA, EVAN DRANE**
Tour Manager..... **LAURA RECCHI**
Set Designer..... **SHAUN WELLEN**
Lighting Designer..... **KATHERINE NOLAN**
Costumer..... **MARY MOORE**
Rehearsal Accompanist..... **CAROL TAVIS**
Prop Manager..... **GARY WHITE**
Photographers..... **ROBERT MILLARD**
BOB YOUNG PHOTOGRAPHY
Webmaster..... **MICHAEL UPWARD**
Graphic Design..... **GILLIAN SYMONDS**

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Visit the Opera A La Carte website at: www.operaalacarte.org

The use of cameras, video or recording equipment during the performance is strictly prohibited.

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Opera A La Carte gratefully acknowledges the generous support of:
THE WINDOVER FOUNDATION WELLS FARGO BANK UNION BANK
Katherine Nolan Craig Gilmore David McVey June Satton

ABOUT THE COMPANY.....

OPERA A LA CARTE was founded in 1970 by noted British Gilbert and Sullivan specialist Richard Sheldon. Starting out as a small concert ensemble, giving its first performance on March 28th of that year at the Idyllwild School Of Music And The Arts in Southern California, the company soon opened at a small dinner theatre in Santa Monica, where instant success justified a five month residency. Thereafter, the ensemble expanded its activities into schools and colleges with specially designed educational programs for all levels --- still a prominent company feature.

Five years later, in 1975, OPERA A LA CARTE mounted its first full-scale production – THE MIKADO – which received its initial performance at the Concord Pavilion in Northern California with the Oakland Symphony Orchestra in September of that year.

With several productions now in the repertoire as well as a wide variety of concert programs, the company is especially known for its authentic style. Through its nationwide tours, OPERA A LA CARTE is constantly winning new audiences and rapidly earning the recognition as the foremost Gilbert and Sullivan touring company in the country.

“The glory of Opera A La Carte has been its absolute adherence to the letter as well as the spirit of these works, not as museum fossils but in their authentic, joyous vitality.” --- Los Angeles Daily News

Musical Numbers

Overture

ACT I

“We sail the ocean blue” (Introduction and Opening Chorus).....	<i>Sailors</i>
“I’m called Little Buttercup” (Recitative and Aria).....	<i>Buttercup</i>
“But tell me who’s the youth” (Recitative).....	<i>Buttercup and Boatswain</i>
“The nightingale” (Madrigal).....	<i>Ralph and Chorus of Sailors</i>
“A maiden fair to see” (Madrigal).....	<i>Ralph and Chorus of Sailors</i>
“My gallant crew” (Recitative and song).....	<i>Captain Corcoran and Chorus of Sailors</i>
“Sir, you are sad!” (Recitative).....	<i>Buttercup and Captain Corcoran</i>
“Sorry her lot” (Ballad).....	<i>Josephine</i>
“Over the bright blue sea” (Barcarolle).....	<i>Sir Joseph’s Female Relatives (off-stage)</i>
“Sir Joseph’s barge is seen”.....	<i>Chorus of Sailors and Sir Joseph’s Female Relatives</i>
“Now give three cheers”	<i>Captain Corcoran, Sir Joseph, Cousin Hebe, and Chorus</i>
“When I was a lad” (Song).....	<i>Sir Joseph and Chorus</i>
“For I hold that on the seas”	<i>Sir Joseph, Cousin Hebe, Female Relatives and Sailors</i>
“A British tar” (Glee).....	<i>Ralph, Boatswain, Carpenter’s Mate and Chorus of Sailors</i>
“Refrain, audacious tar” (Duet).....	<i>Josephine and Ralph</i>
“Can I survive this overbearing” (Finale of Act I).....	<i>Ensemble</i>

Entr’acte

ACT II

“Fair Moon, to thee I sing” (Song).....	<i>Captain Corcoran</i>
“Things are seldom what they seem” (Duet).....	<i>Buttercup and Captain Corcoran</i>
“The hours creep on apace” (Scena).....	<i>Josephine</i>
“Never mind the why and wherefore” (Trio).....	<i>Josephine, Captain Corcoran and Sir Joseph</i>
“Kind Captain, I’ve important information” (Duet).....	<i>Captain Corcoran and Dick Deadeye</i>
“Carefully on tiptoe stealing” (Soli and Chorus).....	<i>Ensemble</i>
“Farewell, my own!” (Octet and Chorus).....	<i>Ensemble</i>
“A many years ago” (Song).....	<i>Buttercup and Chorus</i>
“Oh joy, oh rapture unforeseen” (Finale).....	<i>Ensemble</i>

SYNOPSIS

H.M.S. PINAFORE (or The Lass That Loved a Sailor)

Aboard H.M.S. Pinafore, lying off Portsmouth, the crew is preparing for a visit by the First Lord of the Admiralty, Sir Joseph Porter, K.C.B., who always travels with an admiring bevy of sisters, cousins and aunts, headed by Hebe. The Captain of the Pinafore, Captain Corcoran, is hopeful that his daughter, Josephine, will marry Sir Joseph, but she is secretly in love with and loved by Ralph Rackstraw, one of the sailors aboard ship. The lovers decide to elope, assisted by Little Buttercup, the bumboat woman, the crew and the sisters, cousins and aunts, but are foiled through Dick Deadeye, an unpleasant member of the crew, who has discovered the plot and tells the captain.

When Sir Joseph has had Rackstraw loaded with irons and taken to the cells, Buttercup confesses that many years ago she practiced baby-farming and mixed up two babies, so that in fact it turns out that Ralph is of aristocratic birth and Corcoran came from humble parentage.

Ralph, therefore, becomes captain of the Pinafore and is able to marry Josephine; Corcoran becomes a common sailor and marries Buttercup; Sir Joseph is married to Hebe; and everyone lives happily ever after.

GLOSSARY

BABY FARMING – Looking after young children whose parents for some reason or other are unable to do so. There is now strict supervision and legislation to prevent abuses formerly prevalent.

BUMBOAT WOMAN – One who peddles goods to ships lying at anchor. (The word “bumboat” is of German or Dutch derivation).

CATCHY-CATCHIES – Babes in Arms.

CIMMERIAN DARKNESS – The Cimmerii were first mentioned by Homer as inhabitants of north or west Europe dwelling in perpetual darkness.

CONIES – Another name for rabbits.

GILLOWS – The Oxford Street firm of Waring & Gillow, furnishers.

GROG – A mixture of rum and water, the traditional drink of the British Royal Navy.

HIGHLOWS – A cut-down Wellington boot.

HYMEN – A god of love or marriage.

THE INSTITUTE – The incorporated Law Society’s Hall in Chancery Lane, London, was colloquially known as the Law Institute.

JACKY – Plug tobacco, very strong, formerly much used by seamen for smoking or chewing.

JOVE’S ARMOURY – The thunderbolts the god was said to hurl at those who displeased him.

SELVAGEE – A strap usually made of wire, spliced into a loop, used in connection with the rigging of a sailing vessel.

BECKET, BOBSTAY, DEADEYE, RACKSTRAW – Nautical terms in connection with the rigging of a sailing ship, used by Gilbert as names for the sailors on H.M.S. Pinafore.

ABOUT THE OPERA....

-- What, never?

-- No, never.

-- What, never?

-- Hardly ever!

So delightful was this light-hearted exchange between the Captain and the crew of H.M.S. PINAFORE that it quickly became catch-phraseology in day-to-day conversation on both sides of the Atlantic. History even records an occasion when it appeared no less than twenty times in one particular issue of an American newspaper. The editor instructed his staff never to use it again. "What, never?" they asked; his reply was inevitable!

First produced at the Opera Comique in London on May 25, 1878, PINAFORE, in spite of overall favorable response, almost sank into oblivion! The Opera Comique was a small theatre located below street level, access being via a long tunnel, and its already stuffy atmosphere was aggravated by an unusually hot spell in May and June of that year. As a result, people were reluctant to spend an evening in such ill-ventilated surroundings, and audience attendance dropped at an alarming rate. The production was threatened with closure more than once, but Sullivan's intervention by including PINAFORE selections in a series of Promenade Concerts he was conducting at Covent Garden proved to be a brilliant advertising gimmick which saved the day! The opera went on to enjoy an initial run of 571 performances.

In the United States "Pinafore-mania" spread rapidly and soon there were sundry versions of the opera being performed, digressing from the style and manner of presentation conceived by its creators. Furthermore, neither was gaining any financial benefit from these transatlantic performances which, oddly enough, was not the main point at issue as far as Gilbert was concerned --- "It's not that I need the money so much, but it upsets my digestion!" he protested.

Although it was, in fact, the fourth collaboration, H.M.S. PINAFORE played a major part in establishing that unique entity we have come to recognize as the Gilbert and Sullivan style. The story, its roots in Gilbert's poems or Bab Ballads, revolves around some of the writer's most charming characters and contains some of his cleverest satire. The score, with its lilting melodies, nautical jigs, stirring choruses and colorful orchestration, reveals Sullivan as a master of his craft.

H.M.S. PINAFORE has ridden on the crest of the waves of success for more than a century. The rollicking opening chorus --- "We sail the ocean blue and our saucy ship's a beauty" --- seems to reassure us that it will never decline in popularity. What, never? No, never!