

2010-2011
Issue 2, November/December 2010

IN THIS ISSUE



This production is proudly sponsored by:

Supported by
**Baird Private
Asset Management**



Additional support for Gilbert and Sullivan productions is provided by the Dale L. Sorden Fund.

AUDIENCE GUIDE

Research/Writing by Justine Leonard for ENLIGHTEN, Skylight Opera Theatre's Education Program

Edited by Ray Jivoff
414-299-4965
rayj@skylightopera.com

www.skylightopera.com

Gilbert and Sullivan: The Roots of the Musical

The Victorian era partnership of librettist W.S. Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900) produced fourteen comic operas between 1871 and 1896, of which H.M.S. PINAFORE, THE PIRATES OF PENZANCE and THE MIKADO are the best known.

Gilbert and Sullivan introduced innovations in content and form that directly influenced the development of musical theatre through the 20th century. The operettas have also influenced political discourse, literature, film and television and have been widely parodied and pastiched by humorists.

Producer Richard D'Oyly Carte brought Gilbert and Sullivan together and nurtured their collaboration. He built the Savoy Theatre in 1881 to present their joint works (which came to be known as the Savoy Operas) and founded the D'Oyly Carte Opera Company, which performed and promoted Gilbert and Sullivan's works for over a century.

According to Ian Bradley in OH JOY, OH RAPTURE! THE ENDURING PHENOMENON OF GILBERT & SULLIVAN, "The Gilbert and Sullivan operas have had a massive influence on British and American culture. They were the principal begetters of the dominant theatrical genre of the twentieth century, and arguably its most distinctive cultural icon, the musical. Without the Savoy Operas we would never have had FIDDLER ON THE ROOF or THE LION KING."

John Bush Jones in OUR MUSICALS, OURSELVES also sees Gilbert and Sullivan as the primary progenitors of the twentieth century American musical and credits them not just with providing the model whereby book, music and lyrics combine to form an integrated whole but also with "demonstrating that musicals can address contemporary social issues without sacrificing entertainment value."

Perhaps Gilbert and Sullivan's greatest achievement was to transform the theatre from a haunt of the dissolute working and drinking classes to a place for wholesome family entertainment. According to historian David Cannadine, "They created a new form of entertainment, precisely pitched between the music hall and the concert hall, which



was intelligent but not intellectual, tasteful but not pretentious, tuneful but not cloying."

Gilbert and Sullivan also changed the conventions of opera to make it accessible. They achieved this by establishing the equal partnership between lyricist and composer that was to be one of the hallmarks of the musical.

The Savoy Operas further broke with the traditions of both music hall and opera by giving prominence to costumes, scenery and props. The operas were spectacular as well as tuneful and witty.

The other great innovation made by Gilbert and Sullivan was the key role that they gave the chorus. This has been an important feature of much of the most successful and enduring musical theatre. Gilbert and Sullivan created shows that were about communities as well as individuals in which it is not just the principals who have the fun and the limelight.

The names of Gilbert and Sullivan are seldom heard separately, yet the two had careers independent of one another. Gilbert wrote over 70 plays, and was one of the most popular playwrights of the English stage in Victorian times. Sullivan's oratorios, odes and symphonies made him one of the most honored composers of his day. Yet, except for his *Onward, Christian Soldiers*, these works are all but forgotten. Gilbert and Sullivan, it seems, had to meet in order to guarantee their immortality.

The Gilbert and Sullivan Partnership

The magic of the Gilbert and Sullivan partnership was the creative spark between them. Gilbert had the ability to craft a plot of many convoluted layers, and then sort it all out neatly in the end. Sullivan crafted melodies that projected the comic intent of Gilbert's lines.

Although they were artistically compatible, Gilbert and Sullivan were very different men. Gilbert was over six feet tall, with a rather grim face. Sullivan was quite short and known as a kind, likeable man with no great ego. As Gilbert aged, he retained his youthful vigor. Sullivan's health was poor; he was afflicted with a painful kidney ailment and walked with a cane while still a young man.

Sullivan's work habits were casual, tending toward procrastination. But he was patient, charming and comfortable hobnobbing with nobility and high society. He smoked, drank, gambled and was somewhat notorious for his voracious appetites, including encounters with prostitutes and indulging in fine food and wine. Although Sullivan never married, he had many love affairs, the longest with Mary Frances (Fannie) Ronalds, an American who was separated from her husband, but never divorced. Social conventions of the time compelled them to keep their relationship private.

Gilbert, on the other hand, was sensible and conservative. He was married to Lucy Agnes Turner, whom he called "Kitty." Gilbert could be quarrelsome, with a habit of bringing suit against anyone he thought maligned him. He once wrote, "I am an ill-tempered pig, and I glory in it." With his bent for cynicism and satire, he enjoyed poking fun at the establishment with his stinging lyrics. More than anything, he was a perfectionist, insisting on complete control of the production of his plays. He worked out details of staging on a miniature stage with little blocks of wood. He coached the actors in gestures and inflection, and even designed the costumes and sets.

Sullivan would attend rehearsals to ensure that what was going on was consistent with his music. Often, the two would cut and change, argue and bargain, each trying to protect his contribution. It was collaboration in the fullest sense of the word, and from this unusual and unlikely pairing came one of the most creative partnerships in musical history.



Gilbert before Sullivan

William Schwenck Gilbert was born in London in 1836, the son of a naval surgeon. He made brief attempts at working in government service and law, but got out of both as fast as he could. In 1861, his caustic wit and sarcasm led him to a job he loved, contributing drawings, prose and verse to *Fun*, a comic journal. Many of these stories would later be mined as inspiration for his plays and operas, particularly Gilbert's series of illustrated poems, the *Bab Ballads*.

In the *Bab Ballads* and his early plays, Gilbert developed his unique "topsy-turvy" style, wherein humor was derived by setting up a ridiculous premise and working out its logical consequences, however absurd. His play CHARITY (1874) was concerned with sexual double standards. He tried political satire in THE HAPPY LAND (1873), which was banned by the Lord Chamberlain, and he attacked money-obsessed society in ENGAGED (1877). Gilbert was now the most talked-about playwright in London. Director and playwright Mike Leigh described the "Gilbertian" style:

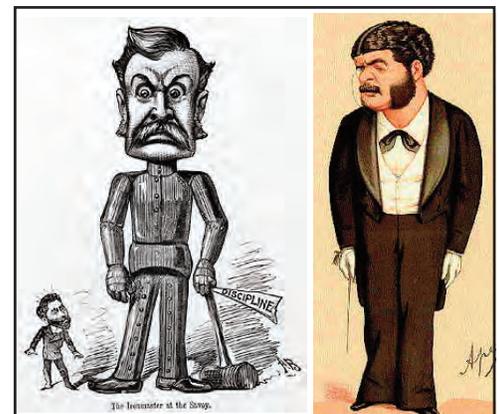
"His genius is to fuse opposites with an imperceptible sleight of hand, to blend the surreal with the real, and the caricature with the natural. In other words, to tell a perfectly outrageous story in a completely deadpan way."



Sullivan before Gilbert

Arthur Sullivan was born in London in 1842. His father was a military bandmaster, and by the age of 8, Arthur was proficient with all the instruments in the band. In school he began to compose anthems and songs. In 1856, he received the first Mendelssohn Scholarship and studied at the Royal Academy of Music and then at Leipzig, where he also took up conducting. His graduation piece, a suite of incidental music to Shakespeare's THE TEMPEST, was an immediate sensation. He soon was regarded as England's most promising young composer.

Sullivan's first foray into comic opera was COX AND BOX (1866), written with librettist F.C. Burnand. Gilbert (writing dramatic criticism for *Fun*) said, "Sullivan's score is, in many places, of too high a class for the grotesquely absurd plot to which it is wedded." But it proved highly successful, and is still regularly performed today.



Caricatures of Gilbert and Sullivan

The Works of Gilbert and Sullivan

Gilbert and Sullivan's first collaboration was **THESPIS** (1871), a Christmas entertainment, with a mixture of political satire and grand opera parody. The score was never published and is now lost.

Producer Richard D'Oyly Carte commissioned them to write a one-act opener for one of his plays. **TRIAL BY JURY** (1875), a stinging satire on law, was a huge success, beginning a partnership that would span twenty-five years.

When D'Oyly Carte formed his own comic-opera company in 1877, he launched the venture with Gilbert and Sullivan's **THE SORCERER**, which concerned the complications arising when a love potion is distributed to all the residents of a small village. The leading character was a Cockney businessman who happened to be a sorcerer, a purveyor of blessings and curses.

Six months later, Gilbert and Sullivan scored their first international hit with **H.M.S. PINAFORE** (1878). PINAFORE satirizes the rise of unqualified people to positions of authority and pokes good-natured fun at the Royal Navy and the English obsession with social status and love between members of different social classes. As with many of the Gilbert and Sullivan operas, a surprise twist changes everything dramatically near the end of the story.

The libretto of PINAFORE relied on stock characters, many of which were familiar from European opera: the heroic protagonist (tenor) and his love-interest

(soprano); the older woman with a secret or a sharp tongue (contralto); the baffled father (lyric baritone) and a classic villain (bass-baritone). Gilbert and Sullivan added the element of the comic patter-singing character.

H.M.S. PINAFORE ran in London for 571 performances, the second longest run of any musical theatre piece in history up to that time. With the success of H.M.S. PINAFORE, the D'Oyly Carte repertory system was cemented, and each opera would make use of these stock characters. The repertory system ensured that the actor who played the comic patter role of the sorcerer, John Wellington Wells, would become Sir Joseph Porter in H.M.S. PINAFORE, then join the army as Major-General Stanley in **THE PIRATES OF PENZANCE** and so on.

In 1878, when PINAFORE came to the United States, there were no copyright laws and soon there were over 100 unauthorized productions playing in America. Gilbert and Sullivan didn't earn a penny from this, even more troubling, they had no control. So pirating was on their minds when they wrote **THE PIRATES OF PENZANCE** (1879) and premiered the show not in London, but in New York City. Sullivan conducted the piece that night and Gilbert was in the ensemble! Their intent was to forestall further "copyright piracy" by delaying publication of the score and libretto and mounting the first production in America themselves. In 1880, they mounted four touring companies of PIRATES, performing in 100 cities that year.



A British Tar, a Bab Ballad cartoon



Two of Gilbert's BAB BALLAD cartoons which inspired the operettas.
When I Was a Lad (top)
The Bumboat Woman's Story.



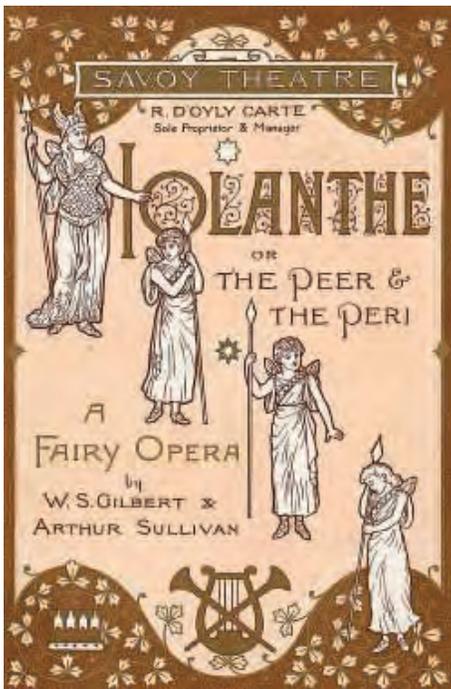
PIRATES pokes fun at grand opera conventions, the sense of duty and family obligation, the "respectability" of civilization and the relevance of a liberal education. The story also revisits the theme of unqualified people in positions of authority, in the person of the "modern Major-General," who has up-to-date knowledge about everything except the military. It became one of the most frequently performed, translated and parodied Gilbert and Sullivan works.

Back in London, D'Oyly Carte was building his own theater, the Savoy, as the home for Gilbert and Sullivan operettas. It was the world's first public building lit entirely by electric lighting. The theater opened in 1881 with **PATIENCE**, a less than veiled satire of author Oscar Wilde. Audiences loved it, and success after success followed.

IOLANTHE (1882) was the first of the operas to open at the Savoy. This fairy operetta satirizes English law, the House of Lords and the war between the sexes.

In 1883, during the run of **IOLANTHE**, Sullivan was knighted by Queen Victoria and increasingly viewed his work with Gilbert as unimportant, beneath his skills and repetitious. Furthermore, he was unhappy that he had to simplify his music to ensure that Gilbert's words could be heard. But, just after **IOLANTHE** opened, Sullivan signed a five-year contract with Gilbert and Carte to produce a new comic opera on six months' notice.

PRINCESS IDA (1884) spoofed women's education, male chauvinism and the war between the sexes. It is their only work written in blank verse and was the first of the operettas that was not a success. The piece had a short run and was not revived in London until 1919.



THE MIKADO (1885), the most successful of the Savoy Operas, made fun of English bureaucracy, thinly disguised by a Japanese setting. **THE MIKADO** was the partnership's longest-running hit and remains the most frequently performed Savoy Opera. It has been translated into numerous languages and is one of the most frequently played musical theatre pieces in history.

RUDDIGORE (1887), a topsy-turvy version of a Victorian melodrama, was less suc-

cessful than most of the earlier collaborations. Nevertheless, the piece was profitable and was regularly performed by the D'Oyly Carte Opera Company.

THE YEOMEN OF THE GUARD (1888), their only work with a serious ending, concerns a pair of strolling players caught up in a risky intrigue at the Tower of London during the 16th century. The dialogue is quasi-early modern English.

THE GONDOLIERS (1889) takes place partly in Venice and partly in a kingdom ruled by a pair of gondoliers who attempt to remodel the monarchy in a spirit of "republican equality." **THE GONDOLIERS** was their last great success.

The whole world seemed to be singing Gilbert and Sullivan tunes. But behind the scenes, their relationship grew pricklier as the years went on, exploding in 1890 with a silly wrangle over who was responsible for paying the cost of new carpeting for The Savoy Theater.

In 1893, the partnership temporarily reunited to collaborate on a new operetta, **UTOPIA UNLIMITED**, a very modest success. The story revolves around King Paramount of the south seas island of Utopia and his decision that his people should adopt all English customs and institutions. It was the most extravagantly costumed and staged of all the Savoy Operas. The libretto is less tightly constructed than its predecessors and for some, the score represents the low point of Sullivan's music. This may explain why it is revived less often than the earlier operas.

THE GRAND DUKE (1896,) their last work, was an outright failure. It has a long and rambling libretto, in which a troupe of actors takes political power, but it contains a number of hilarious moments and funny characters and the music is cheery and flavorful. Some find this final operetta to be the most underrated of the G&S works.

Sullivan's last works were an opera, **IVANHOE** (1891) and three more operettas, none in collaboration with Gilbert. His last years were very difficult. His health disintegrated as he continued a life of gambling, drinking and morphine use to relieve his pain. He died in 1900, alone in London.



Koko in **THE MIKADO**

After the split, Gilbert continued to write, completing four more plays in his last fifteen years. He was finally knighted in 1907. Considered a heartless curmudgeon all his life, he was heroic in death. On May 29, 1911, he was giving swimming lessons to two young women when one of them called out for help. Gilbert died of a heart attack while attempting her rescue.

Richard D'Oyly Carte died in 1901, and his widow, Helen, continued to direct the D'Oyly Carte Opera Company, which performed in London and toured nearly year-round, exclusively performing the Gilbert and Sullivan operettas, until it closed in 1982.



Ghost High Noon from **RUDDYGORE**

H.M.S. PINAFORE Glossary from *The Gilbert and Sullivan Archive*

Act I

H.M.S.: Her Majesty's Ship

Pinafore: A girl's apron

Portsmouth: A great British naval base on England's south coast.

Boatswain (bo-sun): an officer in charge of rigging, ropes, sails, etc.

Bumboat: A boat carrying provisions to vessels at a distance from the shore.

Highlows: Laced ankle boots of the kind typically worn by Victorian women.

Jacky: Twists of chewing tobacco soaked in rum.

Soft tommy: A kind of bread.

Conies: Wild rabbits.

Polonies: Smoked sausages from Bologna, Italy.

Spithead: The stretch of water lying off Portsmouth in the east Solent.

(Dick) Deadeye: A deadeye is a wooden block with three holes, used for tightening the shrouds of a sailing ship.

Foremast hands: Those sailors who serve "before the mast" (below the rank of officer).

Quarter-deck: The deck to the aft of the mainmast where the officers and midshipmen had their quarters.

Fore-yard arm: The ends of the large wooden spar which crossed the mast and from which sails were set.

Reef: To reef is to reduce the area of a sail exposed to the wind.

Selvagee: Rope made into a strap or sling.

K.C.B.: Knight Commander of the Bath.

Nine-pounders: The smallest cannons carried on Royal Navy ships.

Pocket borough: A parliamentary seat controlled by a wealthy landowner.

Horn-pipe: A popular sailor's dance.

Midshipman: A non-commissioned rank just below officer. Young men becoming officers would serve three years as midshipmen before becoming lieutenants.

Topman: A sailor stationed at the top of a mast.

Grog: Rum diluted with water.

British tar: A British sailor.

Cimmerian darkness: According to Homer's ODYSSEY, the Cimmerians lived in a land where the sun never shines.

Ganglion: A tumor or swelling; a point from which many lines diverge. Here it means a center of activity.

Act II

"Jackdaws strut in peacock feathers": A reference to Æsop's fable about the jackdaw which decked itself out in peacock's feathers, only to become the laughing stock of the other birds.

"Black sheep dwell in every fold": A proverb meaning that there are bad individuals in every group.

"Storks turn out to be but logs": From Æsop's fable about a group of frogs who ask Jupiter to give them a king, and, dissatisfied with the log given to them, it is replaced by a stork.

"Bulls are but inflated frogs": From Æsop's fable in which a mother frog wants to impress her children by making herself as big as an ox. She puffs herself up and bursts.

Turbot, Brill: Both are flat-fish. Turbot is a delicacy, brill is not.

"Once a cat was killed by care": The saying "Care killed the cat" means that you can worry yourself to death.

"Only brave deserve the fair": From Dryden's ODE FOR ST. CECILIA'S DAY, ALEXANDER'S FEAST (1697).

"Thirsty lambs run foxy dangers": From Æsop's fable that tells of a lamb which was devoured by a wolf while off-guard, drinking from a stream.

"Dogs are found in many mangers": From Æsop's fable about a dog which would not allow an ox to get near the hay, even though the dog did not want it. A "dog in the manger" is therefore a mean-spirited individual who will not allow another to use something, even though he does not want it.

Blue and white: Blue and white asian ceramics which were very fashionable in the 1870s and 1880s.

Gillows: Suppliers of high quality furniture to the richest families in the country.

Elysian: In Greek mythology, the Elysian Fields were the final resting places of the souls of the heroic and the virtuous.

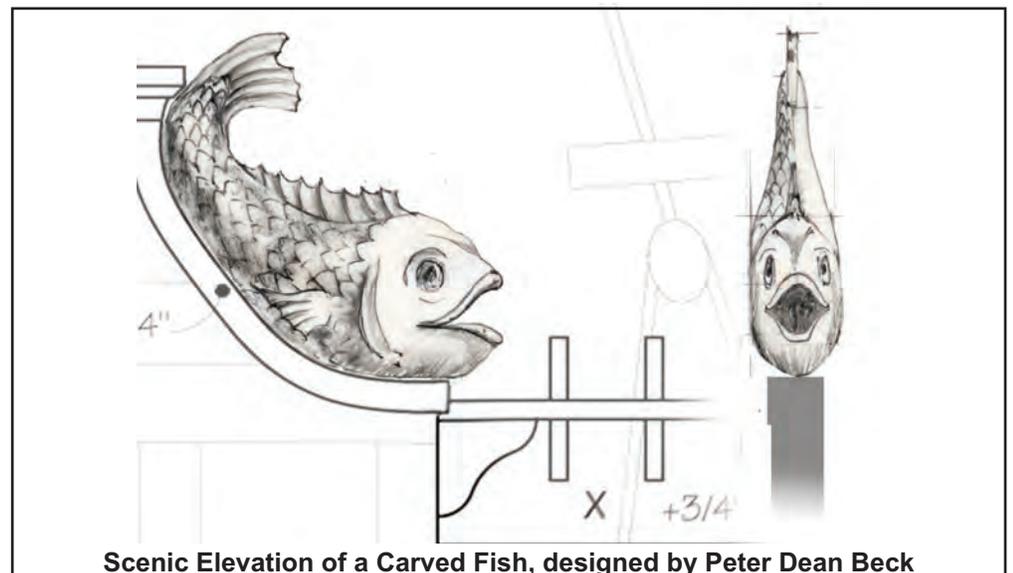
Cat-o'-nine-tails: (or "the cat") A whip with nine knotted lashes used for punishment.

Hymen: The Greek god of marriage.

Port division: The crews of men-o'-wars were divided into port and starboard watches, one of which was on duty while the other rested.

Fo'c'sle: (Forecastle) the part of the upper deck forward of the foremast.

Roundelay: A short simple song.



Scenic Elevation of a Carved Fish, designed by Peter Dean Beck

A little historical perspective

1836:
W.S. Gilbert born November 18.

1837:
Queen Victoria's coronation. She is 18.
Dickens' OLIVER TWIST.

1838:
First transatlantic steamship crossing.

1840
Mass immigration from Ireland to U.S.

1842:
Arthur Sullivan born on May 13.

1843:
Typewriter invented.
First Christmas cards.

1844:
D'Oyly Carte born on May 3.

1846:
Invention of Ice Cream!

1847
Charlotte Bronte's JANE EYRE.

1849
Bowler hat invented.

1850
Invention of the Singer Sewing Machine.

1851
London is declared world's largest city.

1856
Gilbert graduates, starts work as a clerk.
Sullivan wins Mendelssohn scholarship.

1858
First refrigerator invented.

1861
Gilbert's first *Bab Ballads* for *Fun Magazine*.
American Civil War begins.
Pasteur's germ theory.



1862
Sullivan launches career with music for THE TEMPEST.

1865
End of U.S. Civil War.
Lewis Carroll's ALICE IN WONDERLAND.

1866
Sullivan writes COX AND BOX.
Tolstoy's WAR AND PEACE.
First Broadway musical, THE BLACK CROOK.

1867
Strauss' BLUE DANUBE WALTZ.
Marx's DAS KAPITAL.

1870
First bicycle invented.
Jules Verne's 20,000 LEAGUES UNDER THE SEA.

1871
THESPIS
Verdi's AIDA.
CHOPSTICKS composed by Arthur de Lulli.

1872
Motion picture invented.
Chewing gum invented.



1875
Bizet's CARMEN.
Telephone invented.

1876
Brahms' First Symphony.
First telephone message is transmitted.

1877
Tchaikovsky's SWAN LAKE.

1878
H.M.S. PINAFORE

1879
Edison's light bulb publicly shown.

1880
Dostoevsky's BROTHERS KARAMOZOV.

1882
Internal combustion engine invented.

1883
R.L. Stevenson's TREASURE ISLAND.

1884
Twain's HUCKLEBERRY FINN.

1886
Coca Cola first sold as headache remedy.

1888
Van Gogh's SUNFLOWERS.
Edison invents the phonograph.

1890
G & S Carpet Quarrel.

1891
Ibsen's HEDDA GABLER.

1892
Doyle's first Sherlock Holmes book.
Leoncavallo's PAGLIACCI.
Tchaikovsky's NUTCRACKER SUITE.

1893
Humperdinck's HANSEL AND GRETEL.
Dvorak's NEW WORLD SYMPHONY.
Wall Street collapses.

1894
Kipling's JUNGLE BOOK.

1895
Wilde's IMPORTANCE OF BEING EARNEST.
Discovery of the X-Ray.
Marconi pioneers wireless telegraphy.

1896
Chekhov's THE SEAGULL.
Puccini's LA BOHEME.
Radioactivity discovered.

1898
Last public appearance of G & S. They don't speak to each other.
Stanislavsky founds Moscow Arts Theatre and Method Acting.

1899
Joplin's MAPLE LEAF RAG.
Aspirin invented.

1900
Sullivan dies on November 22.

1901
Queen Victoria dies on January 22, at age 82, succeeded by her son, King Edward VII.
Carte dies on April 3.

1906
Caruso's first Victrola recording.
San Francisco earthquake.

1907
Picasso's DEMOISELLES D'AVIGNON.

1908
Model T Ford introduced.

1911
Gilbert dies on May 29.
Berlin's ALEXANDER'S RAGTIME BAND.
Rutherford's nuclear model for the atom.



Buy It Because It's a Better Car

Model T
Touring Car
\$650
Cash, Ford,
Ontario

Get particulars from: Ford Motor Co. of Canada, Ltd. Ford, Ont.



Long Live the Queen



The reign of Queen Victoria, (1837-1901) known as the Victorian era, was marked by a great expansion of the British Empire. Victoria was sovereign of the United Kingdom of Great Britain and Ireland and the first Empress of India. Her reign lasted longer than that of any other British monarch, and is the longest of any female monarch in history.

Victoria inherited the throne at the age of 18 and became the first sovereign to take up residence at Buckingham Palace. She was to become the iconic symbol of the nation in a period of industrial, cultural, political, scientific and military progress. Three years after taking the throne, Victoria married her cousin, Prince Albert of Saxe-Coburg-Gotha.



Their relationship was one of the world's great love stories. Their nine children and 42 grandchildren married into royal families across the continent, tying them together and earning her the nickname "the grandmother of Europe."

Victoria was thoroughly devoted to Albert, who introduced a strict decorum in court and made a point of straitlaced behavior. After Albert died in 1861 from typhoid fever, Victoria was shattered and went into seclusion in a period of mourning that never really ended, she wore black for the rest of her life.

In her lighter moments, Victoria was very fond of Gilbert and Sullivan's operettas. She once asked Sullivan in casual conversation when he was going to write a proper opera. He took this as a royal command and eventually produced a Grand Opera called *IVANHOE* in 1891, which had a run of 155 performances, which is still a record for the Royal English Opera House.

As queen, Victoria saw slavery abolished in the colonies, the Suez Canal acquired, successful wars fought in Crimea, Egypt and the Sudan and constitutions created in Canada and Australia. She presided over the Pax Britannica, the greatest expansion in the history of the British Empire, which reached its zenith at more than 12 million square miles and 450 million people, one-quarter of the world's population, most of whom venerated her. "The important thing is not what they think of me," she once said, "but what I think of them."

In 1899, the Boer War in South Africa overshadowed the final years of Victoria's life as the enemy was able to humiliate the British Empire, the greatest power on earth. On January 22, 1901, with her children and some grandchildren at her bedside, she died at age 82 in the arms of her eldest grandson, German Kaiser Wilhelm. Never forgetting her beloved Albert, her last word was "Bertie."



Savoy Theatre, London



Richard D'Oyly Carte (1844 - 1901)

The Gilbert and Sullivan partnership was actually a trio. The third partner was Richard D'Oyly Carte, the catalyst who made the creative pair household names.

D'Oyly Carte's father owned a musical instrument manufacturing firm. He started out in his father's business, but by the time he was twenty-five, he had his own theatrical and concert agency. Carte believed that a school of wholesome, well-crafted, family-friendly, English comic opera could be as popular as the risqué French works dominating the London musical stage in the 1870s. To that end, he brought together dramatist W. S. Gilbert and composer Arthur Sullivan and nurtured their collaboration on a series of thirteen Savoy Operas. He founded the D'Oyly Carte Opera Company and built the state-of-the-art Savoy Theatre to host the Gilbert and Sullivan operas.

Carte also built London's Savoy Hotel and acquired other luxury hotels. In addition, he erected the Palace Theatre in London, which he had intended to be the home of a new school of English grand opera, although this ambition was not realized beyond the production of a single grand opera by Sullivan, *IVANHOE*. Nevertheless, his partnership with Gilbert and Sullivan, and his careful management of their operas and relationship, created a series of works whose success was unprecedented in the history of musical theatre.

Synopsis by Samuel Silvers for *The Gilbert and Sullivan Archive*

ACT I

The H.M.S. Pinafore, is anchored in the harbor at Portsmouth. Its sailors are busy scrubbing the decks for the expected arrival of Sir Joseph Porter, K.C.B., Britain's First Lord of the Admiralty. (*We sail the ocean blue*) "Little" Buttercup, a bumboat woman comes aboard to sell her stock of "snuff and tobacco and excellent jacky." (*I'm called Little Buttercup*)

A sailor, Ralph, tells his messmates that he is in love with the Captain's daughter, Josephine. (*The Nightengale; A maiden fair to see*) Dick Deadeye reminds them that Captain's daughters don't marry foremast hands. The Captain arrives to inspect his crew. (*My gallant crew*)

Josephine is sought in marriage by Sir Joseph, but secretly, she is in love with a lowly sailor, Ralph. (*Sorry her lot*) It also seems that Little Buttercup has a romantic interest in the Captain and harbors a secret about Ralph!

Sir Joseph arrives attended by his many "sisters and his cousins and his aunts," among whom is his loyal cousin Hebe. (*Over the bright blue sea*) He explains how he rose to the top post in the Navy. (*When I was a lad*) He presents the crew with a song that he himself has

composed. (*A British tar*) Sir Joseph and the Captain exit to discuss the proposed marriage.

Ralph declares his love for Josephine but she rejects him because she cannot forget the disparity in their ranks. (*Refrain, audacious tar*) But when Ralph threatens suicide, she relents and declares her love for him. With the crew and the sisters, cousins and aunts assisting, the lovers plot to elope that night. Dick Deadeye warns the pair of the impropriety of their plan, but he is forced to retreat. (*Can I survive this overbearing?*)

ACT II

Captain Corcoran, alone on deck, sings of his troubles. (*Fair moon, to thee I sing*) Little Buttercup enters and reveals her affection. He tells her that because of his rank he can never be more to her than a friend; she hints that a change is in store for him. (*Things are seldom what they seem*)

Sir Joseph returns, complaining that Josephine does not favor his suit. The Captain comforts him, suggesting that she is dazzled by his lofty station and suggests that he plead his case on the grounds that "love levels all ranks." Josephine weighs the pros and cons of her situation. (*The hours creep on apace*) When Josephine hears the argument

that love levels all ranks, she realizes that Sir Joseph has stated the justification for her to marry Ralph! (*Never mind the why and wherefore*)

Dick Deadeye tells the Captain about the planned elopement. (*Kind Captain, I've important information*) He and the Captain lie in wait for the crew. (*Carefully on tip-toe stealing*) The Captain confronts the elopers and is so exasperated that he swears a foul oath! This is overheard by Sir Joseph, who orders the Captain to his cabin for this "ill-advised asperity."

Sir Joseph orders Ralph, the "presumptuous" sailor to the brig. (*Farewell, my own*) Little Buttercup discloses her secret: As their foster mother, she accidentally switched the Captain and Ralph while they were both babies. (*A many years ago*)

Sir Joseph immediately sends for Ralph (now Captain) and the Captain (now a humble seaman). Since it is "out of the question" for Sir Joseph to marry the daughter of a mere sailor, his Lordship consents to the marriage of Ralph and Josephine. The former Captain is now free to marry Little Buttercup and Sir Joseph agrees to marry his longtime admirer, Cousin Hebe. All ends happily! (*Oh joy, oh rapture unforeseen!*)



H.M.S. PINAFORE scenic design by Peter Dean Beck