

The Madison Savoyards Ltd. Presents

Gilbert & Sullivan's

H. M. S.

PINAFORE

Wisconsin
Union Theater

July 22, 23, 30

8:00 P.M.

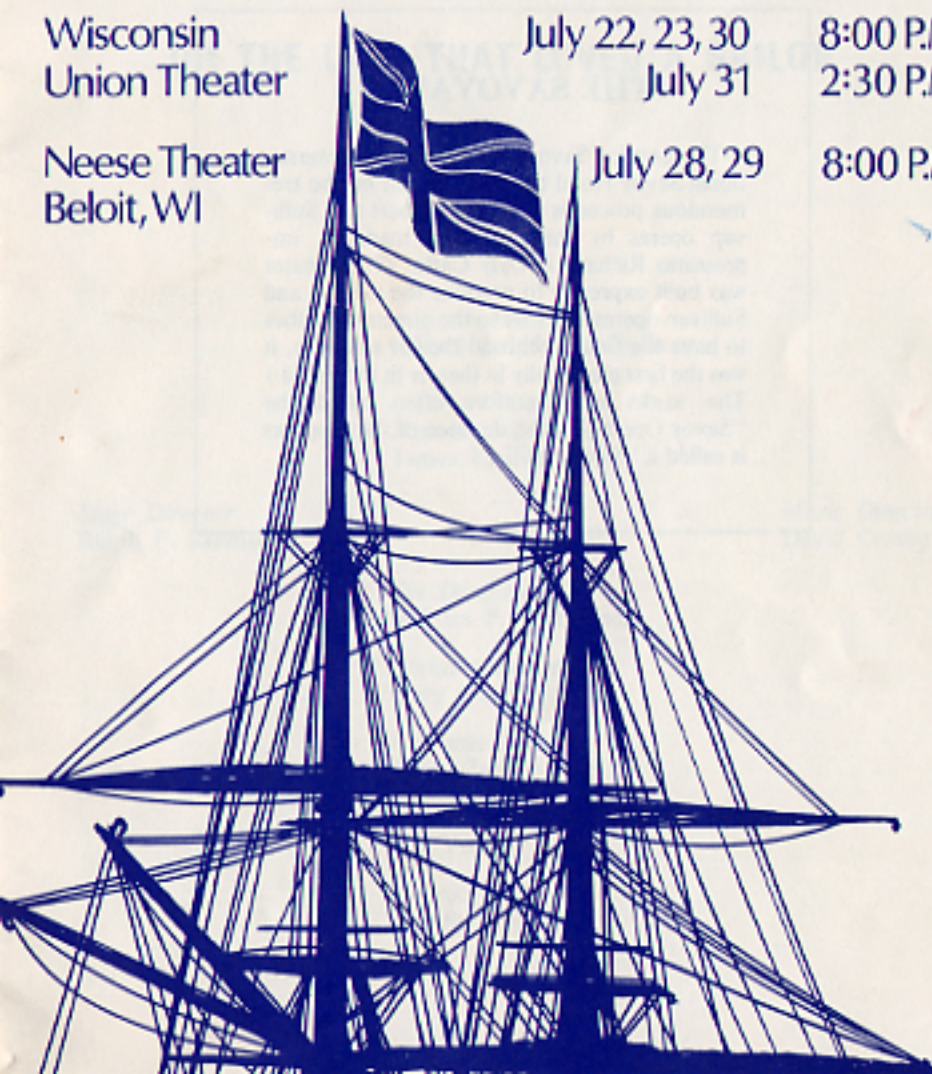
July 31

2:30 P.M.

Neese Theater
Beloit, WI

July 28, 29

8:00 P.M.



The Madison Savoyards, Ltd. presents

H.M.S. PINAFORE

OR THE LASS THAT LOVED A SAILOR

by

W. S. Gilbert and Arthur Sullivan

Executive Producer
James Eatman

Stage Director
Ralph E. Sandler

Music Director
David Crosby

Set Designer
William P. Quirnbach

Lighting Designer
Gary Clevin

Costume Designer
Betty Zeps

Technical Director
Jay Young

Choreographer
Jeri Smalley

THE SAVOYARDS

The London Savoy Theatre, and the international Savoy Hotel chain were built on the tremendous proceeds from the Gilbert and Sullivan operas by their business manager, impresario Richard D'Oyly Carte. (The theater was built expressly to produce the Gilbert and Sullivan operas and true to the directors' wishes to have the finest technical theater available, it was the first electrically lit theater in the world.) The works are therefore often called the "Savoy Operas" and a devotee of these operas is called a "Savoyard."

THE STORY

Some time before Act I opens, Ralph has fallen love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans to reciprocate Ralph's and Buttercup's affections. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

When Act I opens, the sailors are preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn complaints of Ralph and Josephine. Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He explains how he became Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his.

Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; only Dick Deadeye croaks his warning that their hopes will be frustrated.

Act II opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Little Buttercup tries to comfort him, and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has thoroughly discouraged him in his suit; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph.

Meanwhile Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain thereupon intercepts the elopers; and, when he learns that Josephine was actually running away to marry Ralph, he is so incensed that he cries, "Dumme!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph also learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertently, she got them mixed up; so the one who now was Ralph really should be the Captain, and the one now the Captain should be Ralph. This error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.

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THE CAST

in order of appearance

<i>Little Buttercup, A Portsmouth Bumboat Woman</i>	Margaret Astrup
<i>Bill Bobstay, Boatswain's Mate</i>	.....	Perry Allaire
<i>Ralph Rackstraw, Able Seaman</i>	.....	Robert Collett
<i>Dick Deadeye, Able Seaman</i>	.....	Steve Brush
<i>Captain Corcoran, Commander of H.M.S. Pinafore</i>	..	Patrick Joseph Linehan
<i>Josephine, The Captain's Daughter</i>	.....	Mary Dillon Galbraith
<i>The Rt. Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty</i>	.....	Richard Knowles
<i>Cousin Hebe, Sir Joseph's First Cousin</i>	.....	Kathleen C. Bartell
<i>Bob Beckett, Carpenter's Mate</i>	.....	Paul Guest
<i>Marines</i>	.....	Michael Scott Boo Vanden Brook
<i>Midshipmate</i>	.....	Geoffrey Sandler
<i>Drummer</i>	.....	Richard Schroeder

CREW OF THE H.M.S. PINAFORE

Chris Damon	Stephen J. Pecha
Edward Elder	Tim S. Riley
John Elder	Jeff Rosenzweig
Scott F. Gilbert	John Rueden
Kerry Grunke	Fred Tuck
Paul Houlihan	Max Ward
Frank R. Parker	Steve Zwickel

SISTERS, COUSINS, AND AUNTS TO SIR JOSEPH PORTER

Camilla Barnes	Charlotte Mullen
Laura Croen	Debra Nachreiner
Jill Susan Fuqua	Mary J. Rapp
Linda K. Goldman	Roberta Riportella
Ann Jefferds	Ginevra Roberts
Jeannie Jerde	Laurine St. Pierre
Marli Johnson	Janice Weichmann
Kazuko Kajiwara	Carol Wright
Monica M. May	Joann Zwickel
Susan Mohr	

UNDERSTUDIES

Laurine St. Pierre (<i>Buttercup</i>)
Tim S. Riley (<i>Ralph Rackstraw</i>)
Chris Carey (<i>Josephine</i>)
Paul Schmidt (<i>Sir Joseph Porter</i>)
Ginevra Roberts (<i>Cousin Hebe</i>)
Frank R. Parker (<i>Carpenter's Mate</i>)

Scene: *Quarterdeck of H.M.S. Pinafore, off Portsmouth*
Act I - Noon Act II - Night

THE ORCHESTRA

THE WISCONSIN CHAMBER ORCHESTRA
David Crosby, Artistic Director & Conductor
Michael Weldon-Campbell, General Manager

<i>Violin I</i>	Wendy Grunert Harriet Welther Mary Utiger Robin Petzold	<i>Oboe</i>	Delia Montenegro
<i>Violin II</i>	Pat Laurino Patty McCall Laurie Hoff Sherwill Schultz	<i>Clarinets</i>	Maurita Mead Greg Smith
<i>Viola</i>	Edith Code	<i>Bassoon</i>	Lesa Jandourek
<i>Violoncello</i>	Anton TenWolde	<i>Horns</i>	John Lorge David Calhoun
<i>Double Bass</i>	Greg Koeller	<i>Trumpet</i>	Brad Peters
<i>Flutes</i>	Martha Durkin O'Ann Fredstrom	<i>Trombone</i>	Charles Mead Gary Lipsutz
		<i>Timpani & Percussion</i>	Jay Gilbert Chris Peacock

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PROFILES

The Directors

RALPH E. SANDLER (stage director) Ralph is familiar to Madison audiences on the one hand as program director of the Wisconsin Union Theater and on the other as an actor in over a dozen local theatre productions in recent years. He has played the parts of the Coach in "That Championship Season," Shylock in "The Merchant of Venice," Big Jule in the University Theatre's production of "Guys and Dolls," and Gloucester in "King Lear." Although he has directed elsewhere, "H.M.S. Pinafore" is Ralph's Madison directorial debut.

DAVID CROSBY (music director and conductor) returns for the third consecutive season with the Madison Savoyards. His background in the Gilbert and Sullivan Operas is extensive, having served as principal singer, Chorus Master, and Music Director of the Oberlin College Gilbert & Sullivan Players both on the Oberlin, Ohio campus and at Highfield Theater in Falmouth, Cape Cod, Mass. This group performed the entire repertory of Savoy works, from Trial by Jury to The Grand Duke.

Crosby is also Music Director and Conductor for the Wisconsin Chamber Orchestra, The Festival Choir, the Beaver Dam Oratorio Society and Madison Campus Ministry (Pres House), as well as an award-winning composer and producer for National Public Radio and Television.



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THE CAST

Richard Knowles (Sir Joseph Porter, K.C.B.) is a professor of English at the University of Wisconsin, Madison. Last year he sang with Opera Seen; with the Madison Savoyards, he has sung the roles of the Mikado in *The Mikado* and Major General Stanley in *The Pirates of Penzance*.

Patrick Linehan (Captain Corcoran) is a graduate student in Political Science at the University of Wisconsin, Madison. He is a graduate of Arizona State University where he appeared in 15 productions as an undergraduate, including leading roles in "Jacques Brel . . .", "She Love Me", "You're a Good Man, Charlie Brown", and "The Real Inspector Hound." This is his first appearance in Madison.

Robert Collett (Ralph Rackstraw) played the role of Frederic in last year's Savoyards' production of *The Pirates of Penzance*. He is on the faculty at the University of Wisconsin, Madison, where he teaches voice and is pursuing a Doctor of Music Arts degree. He is a native Texan who has attended Texas Tech Univ. and the University of Oklahoma. He has done numerous opera and oratorio roles and sung widely in the Madison area including the complete *Messiah* and *Bach Easter Oratorio* with David Crosby and the Madison Chamber Orchestra.

Steve Brush (Dick Deadeye) is currently enrolled in the University of Wisconsin, Madison as an undergraduate in the acting program in the Theatre and Drama Department. He is a member of the University Concert Choir and appeared last year in the University Theatre's productions of "Rosencrantz and Guildenstern are Dead" and "Six Characters in Search of An Author."

Perry Allaire (Boatswain's Mate) is a graduate of the University of Wisconsin, Madison—School of Music. He has appeared in many University Opera productions, including leading roles in *The Rake's Progress*, *Italian Girl in Algiers*, and *The Secret of Marriage*. He has also appeared as the Father in Children's Theatre of Madison's production of *Hansel and Gretel*. He presently conducts a choir at St. Paul's University Catholic Church and studies voice with Arcenia Moser.

Paul Guest (Carpenter's Mate) is currently employed as a supervisor with the Olds Seed Company. Paul has been active with the Madison Savoyards and the Festival Choir for the past two years. Last year in the *Pirates of Penzance*, he sang in the chorus and understudied the Police Sergeant. Paul received his vocal training at Carleton College and plans to resume his studies here in Madison.

Mary Dillon Galbraith (Josephine) has received her Bachelor's and Master's degrees in voice from Arizona State University. She has been a Madison resident since 1970 and is currently employed at the Psychophysiology Labs at University Hospital. She teaches private students in Madison and also taught part-time this past year at Ripon College. She is a member of and on the Executive Board of Madison Baroque Chorus and she is seen frequently in oratorio performances in the Madison area. She has just begun work on her doctorate at the University of Wisconsin.

Kathleen Bartell (*Cousin Hebe*) received both her Bachelor's and Master's degrees in Music from the University of Wisconsin, Madison. She then received Fulbright grants in music to Belgrade, Yugoslavia and Siena, Italy. Ms. Bartell recently appeared as Rosette in the Madison Civic Opera Production of *Manon* and in past years in *Cavalleria Rusticana* and *Carmen*. In addition, she has performed with the Florentine Opera and with their touring company. Currently she is a faculty member of Edgewood College.

Margaret Astrup (*Little Buttercup*) has a B.M. degree in vocal music from Concordia College in Minnesota and is currently a graduate student in applied voice at the University of Wisconsin, Madison. She has appeared in University Opera performances of *Regina*, *Falstaff*, and as *Fidalma* in *The Secret Marriage*. She also teaches voice and piano in the Madison area.

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THE DIRECTORS' NOTES

Gilbert and Sullivan wrote all-told 14 operas in collaboration. The first was *Thespis*, or *The Gods Grown Old* (1871), while the last was *The Grand Duke*, or *The Statutory Duel* (1896). Twelve of the operas—*Trial by Jury*, *The Sorcerer*, *HMS Pinafore*, *The Pirates of Penzance*, *Patience*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, *The Gondoliers*, and *Utopia Ltd.* are still played today at least as frequently as in the time of Gilbert and Sullivan.

W. S. Gilbert (1836-1911) achieved fame not only for his operas written in collaboration with Sullivan, but also as author of the *Bab Ballads* and several successful plays. Arthur Sullivan (1842-1900) likewise achieved independent popularity for his opera *Ivanhoe*, for the oratorio *The Golden Legend*, and for numerous hymns, including *Onward Christian Soldiers*, and *The Lost Chord*.

From the outset of their collaboration they held each other in high esteem, but were never in intimate association. Even the writing and composition of the operas was done by correspondence. Gilbert would first outline a plot and submit it to Sullivan for approval. When the plot was finally agreed upon, Gilbert would set to work writing the dialogue and the lyrics, sending the latter to Sullivan with the request that he set them to music as soon as possible. They did quarrel, but serious problems were for a long time avoided by the wise intervention of Richard D'Oyly Carte.

Sullivan was knighted by Queen Victoria in 1883, Gilbert by Edward VII in 1907. Gilbert's irreverence toward British institutions was doubtless one reason why Victoria refused to knight him, but it must be remembered that he was the first English dramatist ever to be knighted solely on his merits as a dramatist.

Gilbert and Sullivan enthusiasts are often dubbed "Savoyards" because of the Savoy Theatre in London which Richard D'Oyly Carte had built especially for the operas. It was completed in 1881 and continues to be the home theatre of the D'Oyly Carte Opera Company.

H.M.S. Pinafore, the first of the Gilbert and Sullivan operas to bring world-wide fame to their author and composer, was also the first to include the ingredients of the plot formula which was to be followed (with variations) so successfully in their later operas. These ingredients are: satire of a hallowed institution, a "topsy-turvy" situation, and a dramatic action based upon the country-old device of mistaken identity resolved by a recognition scene.

The institution here is the British Navy. A model of professional competence in its lower ranks, it is headed by that illustrious nincompoop, Sir Joseph Porter, the landlubber party hack who attained his eminence by "never having thought of thinking for himself at all!"

The topsy-turvy situation—defined by Gilbert as “a thoroughly illogical hypothesis” —is created by Sir Joseph, who maintains that “a British seaman is any man’s equal—excepting mine.” The thoroughly logical reaction is by common seaman Ralph Rackstraw who takes the pronouncement so literally that he proposes to his captain’s daughter, Josephine, despite the reminder by the repulsive Dick Deadeye: “when some people have to obey other people’s orders, equality is out of the question.”

The dramatic action follows spontaneously. Josephine repulses Ralph, he threatens to commit suicide, she relents, confessing her love, and they plan to elope, but are denounced by Dick Deadeye to the Captain. Ralph soon finds himself in chains, his protest that “love levels all ranks” being met by Sir Joseph’s implacable “it does to a considerable extent, but not so much as all that.” All ends right, however, for Little Buttercup, the kindly but addle-pated “old bumboat woman,” manages to resolve the delicate problem of discrepancy in rank and the final curtain descends amidst general rejoicing.

Ralph E. Sandler
David Grosby



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The Madison Savoyards, Ltd. wish to thank

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Special thanks to Prof. Karlos Moser

PRESIDENT'S NOTE

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Welcome to our fifteenth annual production—H.M.S. Pinafore.

To our rapid growth, artistic and fiscal, of recent years, we are pleased this year to add our first outside-of-Madison performances at Beloit. We are also happy to continue donating a special preview performance to Theater Bus, a transportation-to-the-arts program for older adults.

Madison Savoyards, unlike many local arts organizations, has very little subsidy from any source. Therefore, we depend almost entirely on our ticket sales for growth and even for continuance on our present production scale. You can help make our continuance possible by encouraging your acquaintances to attend our performances. Note that in addition to the July run, we plan to revive Pinafore September 9, 10, and 11 at the Union Theater.

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President

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