



Ben Shahn



**OPERA/TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, JUNE 26, 27, 28, 29 AT 8:30**

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## **H.M.S. PINAFORE**

*Music* by Sir Arthur Sullivan

*Libretto* by Sir William Gilbert

*Starring* **MARTYN GREEN** as Sir Joseph Porter  
and

MAC MORGAN    JEANETTE SCOVOTTI    MORGAN STUART  
*with*

Yvonne Chauveau    John Parella  
*and*

Special Guest Star CLARAMAE TURNER as Little Buttercup

Directed by **MARTYN GREEN**

Choreography by DAVID GUTHRIE

With the chorus of OBERLIN COLLEGE GILBERT AND SULLIVAN  
PLAYERS

Chorus and Orchestra under the direction of ROBERT KREIS

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### CAST IN ORDER OF APPEARANCE

Captain Corcoran .....	Mac Morgan
Josephine .....	Jeanette Scovotti
Ralph Rackstraw .....	Morgan Stuart
Sir Joseph Porter .....	Martyn Green
Dick Deadeye .....	John Parella
Hebe .....	Yvonne Chauveau
Little Buttercup .....	Claramae Turner
Tom Tucker	
Carpenter's Mate	
Bos'n's Mate	

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The orchestra for this Festival performance has been made possible by a grant from the Music Performance Trust Funds of the Recording Industries through the gracious cooperation of the Boston Musicians Association, Local No. 9, American Federation of Musicians, Mr. George Harris, President.

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The action takes place on the Quarterdeck of the H.M.S. Pinafore—off Portsmouth.

For this production the date has been brought forward to 1913.

### ACT I

SCENE 1: A Morning In June

SCENE 2: Afternoon, The Same Day

### ACT II

SCENE 1: After Dinner, The Same Day

SCENE 2: Just Before Dawn, The Next Morning

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### PROGRAM NOTES

Our story opens with the gallant crew of H.M.S. Pinafore preparing the ship for a visit from Great Britain's First Lord of the Admiralty, Sir Joseph Porter, K.C.B., when Mrs. Cripps, or as she is more widely known and called, Little Buttercup, comes on board with her "snuff and tobacco and excellent jacky" to sell to the Man-o-war's men. One member of the crew, Ralph Rackstraw, then slowly makes a very despondent entrance. As he explains, "he loves a lass above his station"—in point of fact, his Captain's daughter, and Captain's Daughters don't marry foremast hands. Indeed, the Captain already has other plans for Josephine. He is really a bit of a snob and the purpose of Sir Joseph Porter's visit is to claim her hand in marriage that very day. What Ralph, Captain Corcoran and Sir Joseph don't know, however, is that Josephine is secretly in love with Ralph. Captain Corcoran very soon finds out, for she tells him—but—although she is a woman, and therefore loves, she is also the Captain's daughter and therefore is proud and will carry her secret with her to the grave.

Sir Joseph duly arrives and after telling the story of his climb to his pre-eminent position impresses on everyone that politeness on the high seas is of the essence. With that he retires to the Captain's quarters to discuss with him a tender and sentimental subject—to wit, Josephine. The crew all agree that Sir Joseph is a true gentleman and proceed to sing a song he has written especially for them.

Ralph and Josephine then meet on the Quarterdeck and our hero blurts out his love for her. This she haughtily rejects, thus carrying out the vow she made to her Father. Ralph then makes up his mind—apparently—to commit suicide and actually has a pistol to his head when Josephine sees him. This proves too much for her and she admits her love for him. Quite promptly the whole crew plan for their elopement "that very night" amid great rejoicing.

It turns out that Little Buttercup is also secretly in love—with the Captain. If he were differently situated he might even think of her—but as it is he rejects her. Buttercup is part gypsy and can read destinies and promptly prophesies a change in store for him. He is left wondering

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what she means but his musings are interrupted by Sir Joseph who tells him that his wooing of Josephine has not been successful as yet. The Captain tells him perhaps it is his rank that dazzles her but if he were to tell her officially that in his opinion love levels all ranks, it might make a difference. This Sir Joseph does and Josephine, who has still had some qualms, is now happy to accept his ruling—in respect of his rival's cause, not his own. Of this, however, neither he nor the Captain are aware. The villain of our story, Dick Deadeye, in retaliation for being hated by everyone, gives away the plan for Ralph and Josephine to elope to the Captain who promptly arranges to catch them in the act. When he does, Ralph defies him and he becomes so infuriated that he uses a big, big, "D." Sir Joseph hears him swear, is horrified, and has him placed under arrest. He is very sympathetic to Ralph until he learns that Josephine is the object of this lowly seaman's affections and that she returns them. Still further horrified he places Ralph in irons and has him taken away to a dungeon cell.

At this point Buttercup reveals her own secret—a canker worm that has worried her for years, and is the cause of the change in store for the Captain. In her early youth she foster-mothered two young children. One was of high birth, the other of low condition. But she got them mixed up. The well-born child was Ralph, not Captain Corcoran, as everybody thought. As Sir Joseph says, ". . . then Ralph is really the Captain and the Captain, Ralph." That being so he cannot think of marrying Josephine and willingly gives her to the now Captain Rackstraw. Able Seaman Corcoran is now in a position to marry Little Buttercup—and after some consideration—Sir Joseph decided to marry his cousin, Hebe.

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### NOTES ON THE PRODUCTION

This production of this famous Nautical Comic Opera will differ in many ways from what is generally alluded to as "The Traditional D'Oyly Carte presentations."

I feel, and have felt for many years, that the word "tradition" has been very much misused and wrongly interpreted in so far as it has been used to describe a very static and highly outmoded style. Business, choreography that was up to the minute in 1878, and possibly twenty years ahead of its time in many cases, is now very much out of date today. Gilbert was described as being twenty years ahead of his time in those days. But Gilbert has been dead these past fifty-two years and so is now thirty years behind. However, were he alive today he would still be twenty years ahead of our time and would institute many changes. But he would still stick to "tradition"—tradition as he, I think, would interpret it. That is: "an intelligent interpretation of the Author's intentions." He is not here for me to consult, and though he would undoubtedly haul me over the coals for some of the things I have done, both in the past and in the

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case of this production, I believe he would at least pay me the credit of having earnestly tried.

It is said that Gilbert and Sullivan attracts only a very special type of audience. This is true—and that it is true is due to the very stereotyped kind of productions that have hitherto been presented. My main endeavour here is to attract an audience not usually seen watching any of the G. & S. Operettas, while retaining those of the special type . . . the “fans.”

In planning this production I have been careful not to change a word or a note of music. I have, however, permitted myself to change the date of the action and bring it forward to 1913—thereby making it HIS Majesty's Ship instead of HER Majesty's Ship. I have also tried to give the show some kind of logical progression. The Second Act directions for the setting as given by Gilbert are: *The Same* (as Act I) *Night. Awning removed. Moonlight.* In all D'Oyly Carte productions, where quite obviously they were following directions in Gilbert's prompt copy of the script, the lights suddenly come to full up just as Captain Corcoran arrests the flight of Ralph and Josephine, and we really do have a dawn that comes up like thunder. To me this is most illogical. To overcome this I have taken the liberty of splitting both Acts into two scenes. Act One, Scene One is now: A morning in June; Scene Two is: Afternoon of the same day. Act Two, Scene One is: After dinner that night; while Scene Two is: Just before dawn the next morning.

We are now able to bring our lights up with some degree of logic—providing we bring them up gradually.

While most of the dances will be freshly choreographed and differ entirely from those the fans are probably more used to; and while one trio will be staged as a full company production number instead of just as a trio—brought about to some extent by a very personal reason—I hasten to assure everyone that they will hear as faithful an interpretation of Gilbert and of Sullivan as it is possible to present. Though the eyes of some may find fault—and I hope they will be very much in the minority—the ears we trust will not.

MARTYN GREEN  
May, 1962



**The Director wishes to acknowledge particularly the help of the new Executive Committee, whose energy and hard work in a critical year have done much to make the 1962 Festival a reality.**



OPERETTA / SATURDAY, JUNE 30; SUNDAY, JULY 1 AT 8:30

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## THE BEST OF GILBERT AND SULLIVAN

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A CONCERT EVENING

Starring **MARTYN GREEN**

with

JEANETTE SCOVOTTI

MORGAN STUART

and

THE CHORUS OF THE OBERLIN COLLEGE GILBERT & SULLIVAN PLAYERS

Directed by **MARTYN GREEN**

Musical Director and Conductor

ROBERT KREIS

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### PROGRAM

1. "THE MIKADO"

Overture

The Orchestra

Behold the Lord High Executioner

The Chorus

As some day it may happen

Mr. Green and the Chorus

2. "PIRATES OF PENZANCE"

How beautifully blue the sky

Miss Scovotti, Mr. Stuart and the Chorus

3. "PRINCESS IDA"

If you give me your attention

Mr. Green and the Chorus

4. "THE GONDOLIERS"

Take a pair of sparkling eyes

Mr. Stuart

5. "RUDDIGORE"

My boy you may take it from me

Mr. Green and Mr. Stuart

In sailing o'er Life's ocean wide

Mr. Green, Miss Scovotti and Mr. Stuart

6. "IOLANTHE"

Overture

The Orchestra

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## THE BEST OF GILBERT AND SULLIVAN

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7. **"PATIENCE"**

Am I alone and unobserved  
Mr. Green  
If you're anxious for to shine  
Mr. Green

8. **"H.M.S. PINAFORE"**

The hours creep on apace  
Miss Scovotti

9. **"PIRATES OF PENZANCE"**

A Modern Major General  
Mr. Green and the Chorus

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### INTERMISSION

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10. **"RUDDIGORE"**

Overture  
The Orchestra

11. **"TRIAL BY JURY"**

All hail great judge  
The Chorus  
When I, good friends, was called to the Bar  
Mr. Green and the Chorus

12. **"THE MIKADO"**

Were you not to Koko plighted  
Miss Scovotti and the Chorus

13. **"YEOMAN OF THE GUARD"**

A private buffoon  
Mr. Green  
I have a song to sing O  
Mr. Green, Miss Scovotti and the Chorus

14. **"THE GONDOLIERS"**

O Rapture, when alone together  
Miss Scovotti and Mr. Stuart  
Dance a Cachucha  
The Chorus

15. **"PIRATES OF PENZANCE"**

Oh is there not one maiden breast  
Mr. Stuart and the Ladies of the Chorus  
Poor Wandering One  
Miss Scovotti and the Ladies of the Chorus

16. **"IOLANTHE"**

The Nightmare Song  
Mr. Green

17. **"THE MIKADO"**

For he's gone and married Yum-Yum  
Mr. Green, Miss Scovotti, Mr. Stuart and the Chorus