



# The National GILBERT & SULLIVAN Opera Company

with the National Gilbert & Sullivan Orchestra



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## HMS Pinafore

Or The Lass Who Loved A Sailor

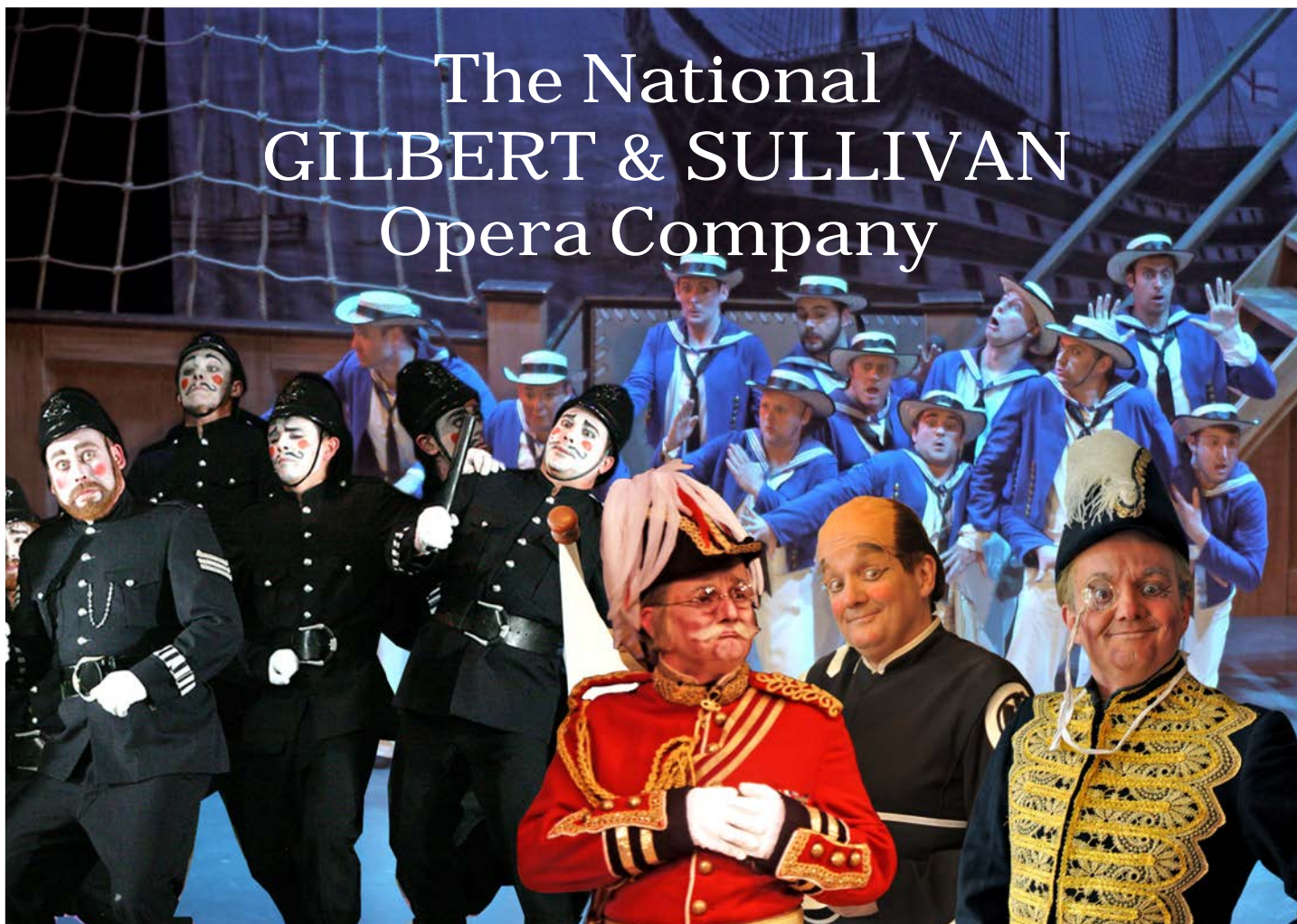
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2017 Season / [www.gsopera.org](http://www.gsopera.org)





# The National GILBERT & SULLIVAN Opera Company



A cornerstone of every International Gilbert and Sullivan Festival since 1994 has been our quite unique National Gilbert and Sullivan Opera Company. That first professional line-up of principals included most of the “big names” from the original D’Oyly Carte Opera Company - Kenneth Sanford, John Ayldon, Alistair Donkin, Geoffrey Shovelton, Patricia Leonard and Lorraine Daniels. They opted to dress in black tie and long dresses and had a supporting amateur chorus. Their first show was “The Yeomen of the Guard.” Since then the company has developed into one of the world’s finest professional Gilbert and Sullivan performing groups, welcome in some of Britain’s number one theatres.

Nothing of course stands still and this is the year we are delighted to introduce a line up of principals which includes many new faces – and others who are making a welcome return. Vivian Coates is the founder and artistic director of Lyric Opera in Ireland. He was awarded a knighthood from the Italian President for his services in promoting Italian opera in Ireland. He will direct two brand-new productions – Princess Ida and The Pirates of Penzance. We welcome Michael McCaffery (Old Vic Company, National Theatre of Great Britain, Glyndebourne and the Bayreuth Festival). He has directed for many of the world’s leading theatres and we look forward to his brand-new production of The Mikado. Donald Maxwell is a firm favourite with G&S audiences and he returns to direct HMS Pinafore and star in Princess Ida. Andrew Nicklin takes over the Musical Director’s baton for three of the four shows and Aidan Faughey conducts Princess Ida.

Other frontline newcomers this year include; Anthony Flaum, Mae Heydorn, Emma Walsh, Natalie Montakhab, Toby Stafford-Allen and Simon Wilding. When you add Richard Gauntlett (Major General, Sir Joseph and Ko-Ko); Richard Suart (King Gama); Nicholas Sales (Ralph and Cyril); James Cleverton (Arac) and Gaynor Keeble (Lady Blanche) you can understand why the production teams are excited at laying these new foundations as we move towards the Silver Jubilee Season in 2018.

The Daily Mail has described our Opera Company as “England’s Winning Team” and the Daily Express said: You come away glad that the works of G&S are in such good hands.”

I hope you agree and that you have a thoroughly enjoyable time with us. Tell your friends!

Ian Smith, Chairman and Artistic Director



# HMS Pinafore: and Gilbert's Model Stage



Nelson's flagship, HMS Victory, made a gallant sight as she lay anchored in honourable retirement at Portsmouth. The tall man who had been roaming around her decks drew from his pocket a sketchbook and rapidly pencilled a few memoranda: an old salt or two, the outline of a deck house, the curve of the poop. He cast a discerning eye over the rigging and sketched in its detail. He sniffed the sea air, and with relish scanned the shipping in the harbour, the uniforms of Navy men, the formal ceremony on an adjoining ship as a gold braided officer was solemnly piped aboard. This was Gilbert's element. The salty blood of his father raced in his veins. In his mind's eye he could see a version of this scene on the stage at the Opera Comique... HMS Pinafore... He could hear the Gilbertian burlesque of naval occasions.

Into the notebook went the exact stage movements by which the First Lord of the Admiralty would be piped aboard, together with "the admiring crowd of sisters, cousins and aunts that attend him wherever he goes."

Gilbert's diary shows that during that day in Portsmouth - April 13, 1878 - he "lunched" on board The Thunderer with Lord Charles Beresford. Went round ship. Went on board Victory, and St. Vincent, making sketches then pulled ashore to station and back in London in the evening he went to the Beefsteak Club for dinner, called at the Olympic Theatre, where his play "The Ne'er-do-well" was proving a flop, and then went home to his own little theatre. From the sketches he had made on board the Victory he was able to prepare a complete model of the Pinafore's deck and with the aid of this model and varied coloured blocks to represent principals and chorus, Gilbert, like an experienced general worked out his plan of campaign in the retirement of his studio and so came to the theatre ready prepared to marshal his company. The perfect state of preparedness in which HMS Pinafore was launched showed Gilbert to be the master absolute of stagecraft

A photograph of Gilbert's model stage was published with this description: "He has an exact model of the stage made to half inch scale, showing every entrance and exit exactly as the scene will appear at the theatre. Little blocks of wood are made representing men and women - the men are 3 inches high and the women 2 1/2 inches. These blocks are painted in various colours to show the various voices. The green and white striped blocks may be tenors; the black and yellow sopranos; the red and green contraltos and so on. With this before him and a sheet of paper Mr Gilbert works out every single position of his characters, giving them their proper places on the model stage, and he is thus enabled to go down to rehearsal prepared to indicate to every principal and chorister his proper place in the scene under consideration".

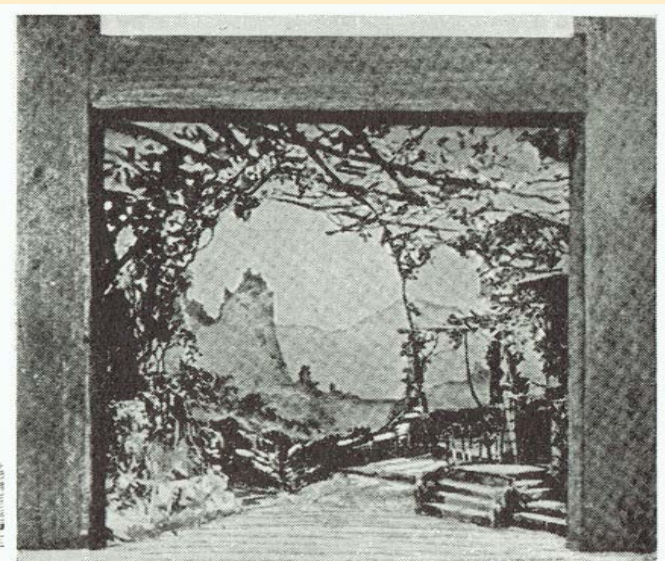
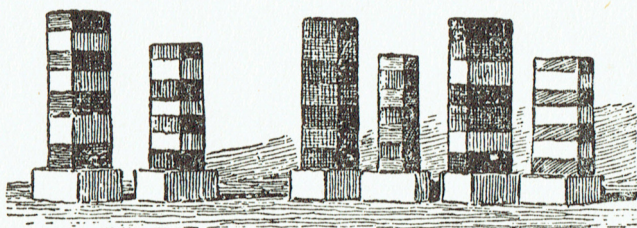
Sullivan accompanied Gilbert on that visit to Portsmouth in April 1878 when - with the production of HMS Pinafore scheduled for May - they made a final check up on accuracy and atmosphere aboard ship and inspected the uniforms which were being made by a Portsmouth naval tailor (a typical touch of Gilbertian fastidiousness for detail).



*Gaily tripping, Lightly skipping,  
Flock the maidens to the shipping*

*Gilbert's model stage, with an experimental setting for an opera.*

BELOW: *The 'Characters'*





Gilbert was nervous about HMS Pinafore. He frequently sat up rewriting until two and three in the morning. Gout had begun to trouble him. Three weeks before the first performance he was still revisiting it. He rehearsed so intensively that on the day before the production he was at the theatre all day – and nearly all night as well. "Drove to Opera Comique for night rehearsal. Everything is smooth – dresses all right. Remained there till 3:35 am then to club for supper, then home at 4.30am."

Gilbert was up again in a few hours and off to the theatre to "superintend the scene." He dined and dressed at his club and then departed for the first performance:

"To theatre at eight. Put finishing touches. Rowdy Gallery, singing songs et cetera. Piece went extremely well. I went in and out three or four times during evening. Enthusiastic calls for self and Sullivan. Then to Beefeaters Club."

The opening night was May 25, 1878. Sir George Douglas who was present in the audience wrote: "there was no room for fault finding whether in music, play or acting. One heard that night for the first time words and airs that have remained with one ever since, and that straightway became a part of the national inheritance." Next day, a Sunday, Gilbert went round in a hansom to call on Sullivan, they read the Sunday paper notices together and decided to cut out a hornpipe in Act One and Barrington's Serenade in Act Two. On the Monday the newspapers were very kind except the Daily Telegraph: "a frothy production destined soon to subside into nothingness".

If HMS Pinafore had been shipwrecked, the indications are that there would never have been a Mikado or Gondoliers. Sullivan and Gilbert would have been sufficiently discouraged to give up further collaboration in comic opera. Gilbert's diary shows that his mind was running again towards serious drama. Sullivan's thoughts were turning again North – to Leeds – to the more austere climate of oratorio. Although the partners now seemed to be in danger of splitting apart in one direction, they came together most unexpectedly in another, for in June the Leeds Express announced that Sullivan had found a subject for a new oratorio. "Taking counsel with his friend and co-worker, Gilbert, he has selected the poem by the late Dean Milman, the Martyr of Antioch which will be arranged and in fact rewritten by Mr Gilbert."

(Extracts from Leslie Baily's "The Gilbert and Sullivan Book" first published in 1952.)

FEBRUARY 8, 1868.]

FUN.

## CAPTAIN REECE.

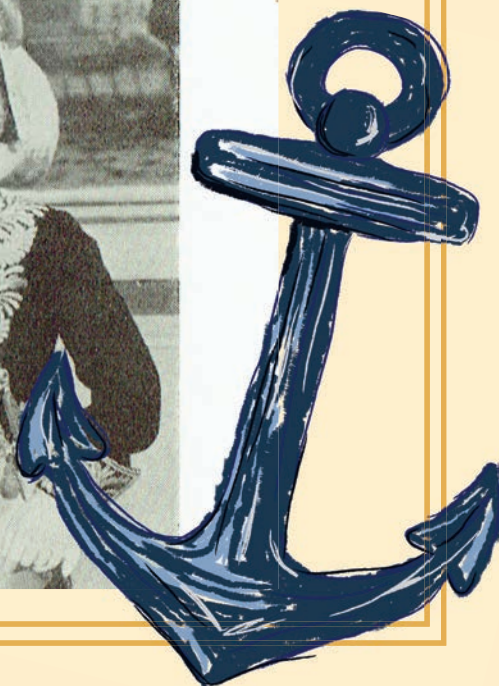


OF all the ships upon the blue,  
No ship contained a better crew  
Than that of worthy  
CAPTAIN REECE,  
Commanding of *The Mantelpiece.*

He was adored by all  
his men,  
For worthy CAPTAIN  
REECE, R.N.,  
Did all that lay within  
him to  
Promote the comfort  
of his crew.

'THE ROOTS OF THE GILBERT AND SULLIVAN OPERAS ARE IN THE BAB BALLADS . . .'

Sir Joseph Porter, K.C.B., First Lord of the Admiralty in 'H.M.S. Pinafore' (here played by Martyn Green), with 'his sisters, and his cousins, and his aunts'—direct descendants of—



# The Production Team



**DONALD MAXWELL**  
*Director*

Donald Maxwell was born in Perth and graduated in Geography from Edinburgh University. He made his debut with Scottish Opera in 1976 and has since sung with all the major British Opera companies, at the BBC Proms and abroad at La Scala Milan, Vienna Staatsoper, The Metropolitan Opera New York, Teatro Colon, Buenos Aires, Théâtre Musical de Paris and Salzburg Easter Festival.

He has a repertoire of over 100 roles ranging from Eisenstein in Die Fledermaus to Bottom in A Midsummer Night's Dream and including Balstrode, Iago, Wozzeck, Flying Dutchman, Rigoletto, Nick Shadow, Golaud, Faninal and Don Alfonso. He is particularly noted for his portrayal of Falstaff, which he has sung at the Edinburgh International Festival and in London, Paris, New York, Tokyo, Milan and Vienna. He has also created several world premieres in works by Holt, Manoury, Harle, Berio, O'Regan and Eotvos.

Donald Maxwell's recordings include Bottom, A Midsummer Night's Dream, Falstaff in Vaughan Williams' Sir John in Love, Carmina Burana, Kismet, and several Gilbert and Sullivan operas. He has had a long association with the Buxton Festival since its inception, including directing The Beautiful Galathea and Pimpinone for the Festival. Donald was Director of the National Opera Studio from 2001-2008, and is a voice tutor at the Royal Welsh College of Music and Drama.

He has been involved with the International Gilbert and Sullivan Festival for over fifteen years, singing a variety of baritone roles including King Paramount in Utopia limited, and he has also directed Patience, The Mikado and The Sorcerer for the National G&S Opera Company.

Recent performances include Doolittle in My Fair Lady for The Lyric Opera of Chicago. Future plans include The Magic Flute at the ROH and La Boheme at the Met.



**ANDREW NICKLIN**  
*Musical Director*

Andrew originally trained as a pianist with David Newbold, but early in his musical career he turned to musical direction and has conducted well over 40 operas, including the majority of the G & S canon. For the G & S Opera Company he has musically directed Cox & Box, The Pirates of Penzance and The Merry Widow. He was also Musical Director of the International G & S Festival for several years and last year took on the role of Adjudicator for the international competition.

Also known for his productions, Andrew has directed seven operas for the G & S Opera Company, including Princess Ida, The Merry Widow and Utopia Ltd.

A regular participant in the international competition with Derby G & S Company, Andrew has seen the company crowned international champions on six occasions and once with Trent Opera. He also took Trent Opera and Nottingham Festival Opera to the Waterford International Festival of Light Opera and his productions of Sondheim musicals won the competition on three occasions.

Andrew has his own company, Trent Opera. Apart from regular productions of Gilbert & Sullivan, Trent Opera has staged The Barber of Seville, Carmen, The Magic Flute and Turandot.

Andrew was Musical Director of South Yorkshire Opera for several years and founder and Artistic Director of Nottingham Festival Opera. More recently he worked with Heritage Opera on Tosca, Rigoletto, The Magic Flute and Madame Butterfly. He was also Chorus Director for the Raymond Gubbay G & S series throughout the UK.

He remains in demand as a pianist and has accompanied Simon Butteriss, Richard Suart, Nicholas Sales and John Savournin in concert as well as performing the songs of Flanders & Swann with Donald Maxwell.



**MITCHELL HARPER**  
*Choreographer*

Mitchell has many exciting projects lined up for 2017, including choreographing Goldilocks at the Guildford School of Acting.

Recently Mitchell has choreographed and co-directed 9 to 5 (Coleg Gwent) performed in Jack and the Beanstalk at the King's Theatre Edinburgh and performed in The Nutcracker (MAC, UK and Ireland),

Mitchell works closely with several different drama schools and societies, and will be returning to Petersfield Youth Theatre to direct alongside Nik Ashton and choreographing the summer school team at Guildford School of Acting.



**BENEDICT KEARNS**  
*Asst. MD & Répétiteur*

Benedict read music at King's College, Cambridge, where he was a baritone Choral Scholar. He has toured extensively with Westminster Abbey and King's, Cambridge.

As a conductor Benedict is equally at home with operatic, orchestral, and choral conducting. Benedict has been Director of Music at St. Jude's Church, Hampstead Garden Suburb, a leading recording venue in London.

Benedict is currently the Sir John Fisher Foundation Junior Fellow (Répétiteur) at the Royal Northern College of Music. He trained as a pianist from a young age with his Mother and subsequently with Antonietta Notariello at the Junior Department of the Royal Academy of Music. He was invited to join the National Youth Orchestra of Great Britain as their keyboard player.

# The Producers



**IAN SMITH**



**JANET SMITH**



**NEIL SMITH**

Ian, wife Janet and son Neil founded the world-famous International Gilbert & Sullivan Festival back in 1994 and established the professional Opera Company which performs annually at the Festival. In 2014 they piloted a short tour around six UK theatres. It was so successful that the following year it more than doubled in size. This year we will visit Buxton, Windsor, Norwich, Malvern and Newcastle, plus a private performance of The Mikado in Chichester. It is a not-for-profit company established to present the very best Gilbert & Sullivan to the widest possible audiences in Britain and beyond.



**SARAH TAYLOR-KENT**  
*Company Stage Manager*

Sarah's enjoyment of Gilbert & Sullivan started at the age of four watching her parents appear in all the shows in a local amateur Teesside group. She went on to join a junior G&S company in Barnsley at the age of 13 when the family moved there - a many years ago! She has been hooked ever since!



**NICHOLA REILLY**  
*Deputy Stage Manager*

Nichola trained at the Royal Scottish Academy of Music and Drama in Technical and Production Arts. Since graduating in 2007, Nichola has worked in Stage Management for a number of companies including Northern Stage, Grid Iron Theatre Company, Live Theatre and Scottish Opera.



**DAVID MARSDEN**  
*Lighting Designer*

After lighting productions at school and for Manchester Youth Theatre he trained at the Royal Northern College of Music. His career includes lighting for ballet, musicals and opera productions involving working with Rudolf Nureyev and Fleming Flindt and Antony Besch along the way.

David has been involved in every Gilbert & Sullivan Festival.



**DENIS BLATCHFORD**  
*Wardrobe Supervisor*

Denis started in 1976 with Scottish Opera. Since then he has worked in costume departments in films, television, theatre, opera and ballet all over the world. Films from Mad Max to Baywatch; television including Dallas; Northern Ballet, Opera Royal to Frankfurt; music from Tina Turner to Cher, and from Placido Domingo to James Cagney, and Margot Fontein to Taylor Swift.



**JANET MORRIS**  
*Costume Design*

Janet graduated from the London College of Fashion and Wimbledon School of Art with a BA (Hons) degree in Costume Construction. She spent three years in Florida at OWCC making costumes for their productions. She has worked for the Royal Opera House Covent Garden, English National Opera, The National Theatre, Opera North, Welsh National Opera, Opera Della Luna, The Arts Theatre Cambridge and National G&S Opera Company.

# The Story



*"You've a remarkably fine crew..."*

## Act I

The British warship H.M.S. Pinafore is at anchor off Portsmouth. The sailors are on the quarterdeck, proudly "cleaning brasswork, splicing rope, etc." Little Buttercup, a Portsmouth "bumboat woman" (dockside vendor) – who is the "rosiest, roundest, and reddest beauty in all Spithead" – comes on board to sell her wares to the crew. She hints that she may be hiding a dark secret under her "gay and frivolous exterior". Ralph Rackstraw, "the smartest lad in all the fleet", enters, declaring his love for the Captain's daughter, Josephine. His fellow sailors (excepting Dick Deadeye, the grim and ugly realist of the crew) offer their sympathies, but they can give Ralph little hope that his love will ever be returned.

The gentlemanly and popular Captain Corcoran greets his "gallant crew" and compliments them on their politeness, saying that he returns the favour by never ("well, hardly ever") using bad language, such as "a big, big D". After the sailors leave, the Captain confesses to Little Buttercup that Josephine is reluctant to consider a marriage proposal from Sir Joseph Porter, the First Lord of the Admiralty. Buttercup says that she knows how it feels to love in vain. As she leaves, the Captain remarks that she is "a plump and pleasing person". Josephine enters and reveals to her father that she loves a humble sailor in his crew, but she assures him that she is a dutiful daughter and will never reveal her love to this sailor.

Sir Joseph comes on board, accompanied by his "admiring crowd of sisters, cousins and aunts". He recounts how he rose from humble beginnings to be "ruler of the Queen's Navee" through persistence, although he has no naval qualifications. He then delivers a humiliating lesson in etiquette, telling the Captain that he must always say "if you please" after giving an order; for "A British sailor is any man's equal" – excepting Sir Joseph's. Sir Joseph has composed a song to illustrate that point, and he gives a copy of it to Ralph. Shortly afterwards, elated by Sir Joseph's views on equality, Ralph decides that he will declare his love to Josephine. This delights his shipmates, except Dick Deadeye, who contends that "when people have to obey other people's orders, equality's out of the question". Shocked by his words, the other sailors force Dick to listen to Sir Joseph's song before they exit, leaving Ralph alone on deck. Josephine now enters, and Ralph confesses his love in terms surprisingly eloquent for a "common sailor". Josephine is touched, but although she has found Sir Joseph's attentions nauseating, she knows that it is her duty to marry Sir Joseph instead of Ralph. Disguising her true feelings, she "haughtily rejects" Ralph's "proffered love".

Ralph summons his shipmates (Sir Joseph's female relatives also arrive) and tells them that he is bent on suicide. The crew expresses sympathy, except for Dick, who provides a stark counterpoint of dissent. Ralph puts a pistol to his head, but as he is about to pull the trigger, Josephine enters, admitting that she loves him after all. Ralph and Josephine plan to sneak ashore to elope that night. Dick Deadeye warns them to "forbear, nor carry out the scheme", but the joyous ship's company ignores him.

## Act II

Later that night, under a full moon, Captain Corcoran reviews his concerns: his "kindly crew rebels", his "daughter to a tar is partial", his friends seem to desert him, and Sir Joseph has threatened a court-martial. Little Buttercup offers sympathy. He tells her that, if it were not for the difference in their social standing, he would have returned her affection. She prophesies that things are not all as they seem and that "a change" is in store for him, but he does not understand her cryptic warning.

Sir Joseph enters and complains that Josephine has not yet agreed to marry him. The Captain speculates that she is probably dazzled by his "exalted rank" and that if Sir Joseph can persuade her that "love levels all ranks", she will accept his proposal. They withdraw, and Josephine enters, still feeling guilty about her planned elopement with Ralph and fearful of giving up a life of luxury. When Sir Joseph makes the argument that "love levels all ranks", a delighted Josephine says that she "will hesitate no longer". The Captain and Sir Joseph rejoice, but Josephine is now more determined than ever to marry Ralph. Dick Deadeye intercepts the Captain and tells him of the lovers' plans to elope. The Captain confronts Ralph and Josephine as they try to leave the ship. The pair declare their love, justifying their actions because "He is an Englishman!" The furious Captain is unmoved and blurts out, "Why, damme, it's too bad!" Sir Joseph and his relatives, who have overheard this oath, are shocked to hear swearing on board a ship, and Sir Joseph orders the Captain confined to his cabin.

When Sir Joseph asks what had provoked the usually polite officer's outburst, Ralph replies that it was his declaration of love for Josephine. Furious in his turn at this revelation, and ignoring Josephine's plea to spare Ralph, Sir Joseph has the sailor "loaded with chains" and taken to the ship's brig. Little Buttercup now comes forward to reveal her long-held secret. Many years ago, when she "practised baby-farming", she had cared for two babies, one "of low condition", the other "a regular patrician". She confesses that she "mixed those children up. ... The wellborn babe was Ralph; your Captain was the other."

Sir Joseph now realises that Ralph should have been the Captain, and the Captain should have been Ralph. He summons both, and they emerge wearing one another's uniforms: Ralph as Captain, in command of the Pinafore, and Corcoran as a common sailor. Sir Joseph's marriage with Josephine is now "out of the question" in his eyes: "love levels all ranks ... to a considerable extent, but it does not level them as much as that." He hands her to Captain Rackstraw. The former Captain's now-humble social rank leaves him free to marry Buttercup. Sir Joseph settles for his cousin Hebe, and all ends in general rejoicing.



*In short, he did everything possible to make everyone on board thoroughly ill.*



*My gallant crew, good morning!*



# HMS Pinafore Or The Lass Who Loved A Sailor

## *Dramatis Personae*



**NICHOLAS SALES**  
*Ralph Rackstraw*



**MAE HEYDORN**  
*Little Buttercup*

The Rt. Hon. Sir Joseph Porter, KCB,  
*First Lord of the Admiralty*..... Richard Gauntlett  
Captain Corcoran,  
*Commander of H.M.S. Pinafore*..... Toby Stafford-Allen  
Ralph Rackstraw, *Able Seaman*..... Nicholas Sales  
Dick Deadeye, *Able Seaman*..... Simon Wilding  
Bill Bobstay, *Boatswain's Mate*..... Matthew Kellett  
Bob Becket, *Carpenter's Mate*..... Jonathan Stirland  
Josephine, *The Captain's Daughter*..... Emma Walsh  
Cousin Hebe, *Sir Joseph's First Cousin*..... Katie Grosset  
Mrs. Cripps (*Little Buttercup*),  
*Portsmouth Bumboat Woman*..... Mae Heydorn

## *The Chorus*

### *First Lord's Sisters, Cousins, Aunts, Sailors*

Victoria Aindow	Seumas Aonghas Begg
Nicole Boardman	Tom Blackwell
Dawn Burns	Steven Fawell
Anna Cooper	Stephen Godward
Katie Grosset	Anthony Harris
Joanna Goldspink	Samuel Jackson
Alexandra Hazard	Matthew Kellett
Kelli-Ann Masterson	Matthew Siveter
Stephanie Jennifer Poropat	Jonathan Stirland
Grace Wain	James Wafer

## *The Production Team*

Director..... Donald Maxwell  
Musical Director..... Andrew Nicklin  
Choreographer..... Mitchell Harper  
Associate MD and Repetiteur..... Benedict Kearns  
Lighting Designer..... David Marsden  
Costume Design..... Janet Morris  
Scenic Design..... Paul Lazell  
Company Stage Manager..... Sarah Taylor Kent  
Deputy. Stage Manager..... Nichola Reilly  
Wardrobe/Wig Supervisor..... Denis Blatchford



## Musical Numbers

### Overture

#### Act I: QUARTER-DECK OF HMS PINAFORE, PLYMOUTH - NOON

1. We sail the ocean blue..... (Sailors)
2. I'm called Little Buttercup..... (Buttercup)
- 2a. But tell me who's the youth..... (Buttercup and Boatswain)
3. The nightingale..... (Ralph and Chorus of Sailors)
- 3a. A maiden fair to see..... (Ralph and Chorus of Sailors)
4. My gallant crew, good morning..... (Captain and Chorus of Sailors)
- 4a. Sir, you are sad..... (Buttercup and Captain)
5. Sorry her lot who loves too well..... (Josephine)
6. Over the bright blue sea..... (Chorus of Female Relatives)
7. Sir Joseph's barge is seen..... (Chorus of Sailors and Female Relatives)
8. Now give three cheers  
I am the Monarch of the sea..... (Captain, Sir Joseph, Cousin Hebe, Chorus)
9. When I was a lad..... (Sir Joseph and Chorus)
- 9a. For I hold that on the sea..... (Sir Joseph, Cousin Hebe and Chorus)
10. A British tar..... (Ralph, Boatswain, Carpenter's Mate  
and Chorus of Sailors)
11. Refrain, audacious tar..... (Josephine and Ralph)
12. Finale, Act I: Can I survive this overbearing?..... (Ensemble)



#### Act II: QUARTER-DECK HMS PINAFORE, PLYMOUTH - NIGHT

##### (Entr'acte)

13. Fair moon, to thee I sing..... (Captain)
14. Things are seldom what they seem..... (Buttercup and Captain)
15. The hours creep on apace..... (Josephine)
16. Never mind the why and wherefore..... (Josephine, Captain and Sir Joseph)
17. Kind Captain, I've important information..... (Captain and Dick Deadeye)
18. Carefully on tiptoe stealing..... (Soli and Chorus)
- 18a. Pretty daughter of mine..... (Captain and Ensemble)  
and He is an Englishman..... (Boatswain and Ensemble)
19. Farewell, my own..... (Ralph, Josephine, Sir Joseph,  
Buttercup and Chorus)
20. A many years ago..... (Buttercup and Chorus)
21. Finale: Oh joy, oh rapture unforeseen..... (Ensemble)

H.M.S. Pinafore; or, The Lass That Loved a Sailor is a comic opera in two acts, with music by Arthur Sullivan and a libretto by W. S. Gilbert. It opened at the Opera Comique in London, on 25 May 1878 and ran for 571 performances, which was the second-longest run of any musical theatre piece up to that time. H.M.S. Pinafore was Gilbert and Sullivan's fourth operatic collaboration and their first international sensation.

Drawing on several of his earlier "Bab Ballad" poems, Gilbert imbued this plot with mirth and silliness. The opera's humour focuses on love between members of different social classes and lampoons the British class system in general. Pinafore also pokes good-natured fun at patriotism, party politics, the Royal Navy, and the rise of unqualified people to positions of authority. The title of the piece comically applies the name of a garment for girls and women, a pinafore, to the fearsome symbol of a naval warship.

# The Principals



**RICHARD GAUNTLETT**  
*Sir Joseph Porter*

Richard began his career in the musical *Barnum* with Michael Crawford at the Opera House in Manchester, Victoria Palace in London and the BBC film version. He played Puck in Britton's *A Midsummer Night's Dream* at La Fenice Opera House in Venice and for Hamburg State Opera, Cupid for the Breganz Opera Festival, Austria in *Maskerade* which transferred to London's Royal Opera House.

Richard has been a regular performer with Opera Della Luna and played most of the patter roles with the National Gilbert and Sullivan Opera Company. Richard played the comic fall-guy Lefou in the original cast of Disney's *Beauty and the Beast* at the Dominion Theatre in the West End where he remained for the entire run. In 2004/5 Richard joined the West End cast of *Lion King* playing Timon.

He has toured the world with his array of variety acts working for many of the Cruise Lines - Cunard, Holland America, Royal Caribbean and is a proud member of The Grand Order Of Water Rats. Television work includes playing a baddie (Urak) in the *Dr. Who* adventure *Time and the Rani*.

Film work includes several fleeting glimpses as one of Bob Hoskins' stunt doubles' in *Who framed Roger Rabbit*. As a writer Richard wrote episodes for ITV's '*The Sooty Show*' and is now hard at work writing pantomimes for this year's season. He will be directing and appearing at The Theatre Royal in Norwich for the 17<sup>th</sup> year running in *Sleeping Beauty*. You can follow him on Twitter @DickyGauntlett

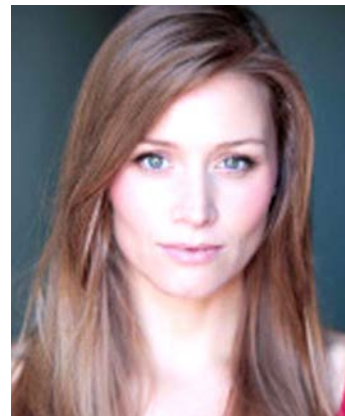


**NICHOLAS SALES**  
*Ralph Rackstraw*

A lover of Gilbert & Sullivan since childhood, Nick first visited the International Gilbert & Sullivan Festival in 1994 and first performed there (as an amateur) in 1996. He switched careers to singing in 2001, and has happily continued his association with G&S (and in particular The Festival) ever since.

His first professional engagement was with the Carl Rosa Opera Company, playing Nanki-Poo and several other leading roles on their UK tours. He has since performed most of the other tenor roles professionally, and is delighted to be adding Cyril to the list, now only lacking Ernest in *The Grand Duke* for the 'full set'.

Away from G&S, he recently made his debut at the Royal Opera House, playing Leibboyar in *Boris Gudonov*. He also spent 5 years working as a house principal in various opera houses in Germany. If all that wasn't enough, he also finds time to run, with his partner, soprano and director Sarah Helsby Hughes, a touring opera company, *Heritage Opera*.



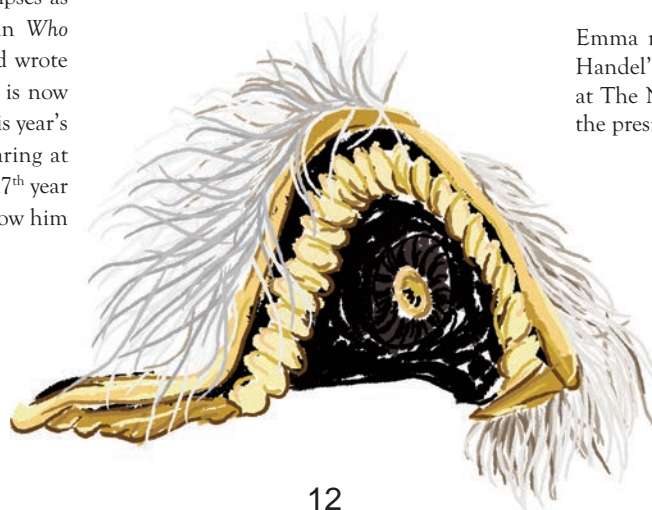
**EMMA WALSH**  
*Josephine*

Award winning soprano, Emma Walsh, is equally at home on the opera stage, concert platform and in the recital hall. She has recently completed the opera course with Associated Studios, London and is a graduate of The Guildhall of Music & Drama. Having begun her studies in her native Ireland, she was the recipient of numerous awards and bursaries throughout the country including; The Capuchin Order Perpetual Trophy and Bursary at Feis Maitiu, Cork and Voice of the Feis at Feile Luimni, Limerick.

Emma studies singing with Prof Susan J Waters. Recent roles inc; *Musetta*, *La Bohème*, *Hanna Glawari*, *The Merry Widow*, *Josephine* in *HMS Pinafore* (G&S) with Lyric Opera, Ireland, *Flora*, *La Traviata*, *Winslow Hall Opera*. Emma won RTE's All Ireland Talent Showcase at The National Concert Hall, Dublin and was awarded Tipp Fm's Arts Bursary.

Emma has worked with and had masterclasses with many wonderful performers, conductors, directors and coaches including; Tina Ruta, Chris Cowell, Brad Cohen, Liz Rowe, Lawrence Cummings, Jonathan Hinden, Christopher Maltman, Cav. Vivian Coates, Iain Burnside, Graham Johnson, Jane Robinson (ENO), Peter Robinson (BYO), Sarah Walker, Jane Manning, Eugene Asti, Richard Jackson, Mark Shanahan and Kathryn Harries (NOS).

Emma recently performed as the soprano in Handel's *Messiah* with Limerick Choral Union at The National C-ncert Hall in Limerick for the president of Ireland; Michael D Higgins





**SIMON WILDING**  
*Dick Deadeye*

Simon became the youngest member of the Bayreuth Opera Festival in 1989 and studied at the R.N.C.M. He made his Covent Garden debut as Foltz in Graham Vick's *Die Meistersinger Von Nürnberg* under Haitink followed by the roles of the Cappadocian in *Salome* under Dohnanyi and *Der Brabantische Edle* in *Lohengrin* under Gergiev. His ENO debut followed as Count Ceprano in Jonathan Miller's *Rigoletto*, going on to add Theseus in *A Midsummer Nights Dream*, and *The Drunken Poet* in *The Fairy Queen*.

Recent roles include *The Pig* in *The Enchanted Pig*, Royal Opera House/Broadway NY; *Sciarrone* in *Tosca*/Royal Opera House conducted by Domingo, *Pinnalino*, *Betto* and *Talpa* in *Il Trittico* - Royal Opera House/Opera Holland Park, *Comendatore* in *Don Giovanni*, Opera Holland Park, several roles in *The Nose*, Royal Opera House, *Merriman* in *The Importance of Being Earnest*, Royal Opera House/Lincoln Centre NY, *Hagen* in *Götterdämmerung* COC.

Recordings include *Deadeye*, H.M.S. *Pinafore* D'Oyly Carte, the Cappadocian in *Salome* for the Royal Opera House, *Lt Ratcliffe* in *Billy Budd* with the Halle Orchestra for the Erato Label, the *Sergeant* in *Boatswain's Mate*.



**TOBY STAFFORD-ALLEN**  
*Captain Corcoran*

Toby Stafford-Allen has established himself as one of Britain's leading baritones with a decade of critically-acclaimed performances with English National Opera. His roles with English National Opera included: *Guglielmo*; *Giuseppe* (*The Gondoliers*); *Papageno*; *Pish Tush* (*The Mikado*); and *Schaunard*.

Toby Stafford-Allen made his international debut - as *Guglielmo* at the Aix en Provence Festival - whilst still a student at the Royal Northern College of Music.

Further international engagements include: *Donald* (*Billy Budd*) at the Hamburgische Staatsoper; *Schaunard* in Seoul (with Angela Gheorghiu and Vittorio Grigolo) and at the Bregenze Festspiele; *Henry* (*The Fairy Queen*) at the Liceu Barcelona; *Mars* and *Euro* (*Il Pomo d'oro*) at the Batignano Festival and *Escamillo* and *Enrico Ashton* for Lyric Opera Dublin.

In the UK, he has sung for Glyndebourne Touring Opera with Scottish Opera. He made his debut at the BBC Proms in 2009 as *Archibald Grosvenor* in *Gilbert and Sullivan's Patience* under Sir Charles Mackerras. He made a critically acclaimed return to the Proms in 2012 as *Shadbolt* (*Yeomen of the Guard*).



**MAE HEYDORN**  
*Mrs. Cripps*

The Swedish/German mezzo soprano/contralto Mae Heydorn graduated on a scholarship from The Guildhall School of Music and Drama with Distinction. She made her debut at Glyndebourne Festival Opera as *The Woodpecker* in *The Cunning Little Vixen* the same year. Mae Heydorn has covered the roles of *Bianca*, *The Rape of Lucretia* and *Mrs Grose*, *The Turn of the Screw* at Glyndebourne since and she covered the role of *Polina Pikovaya* *Dama* with Grange Park Opera. Acclaimed as a mezzo soprano whose "*cut and amplitude of timbre puts her at an advantage*" (*Opera Magazine*, Jan 2016), Mae Heydorn is an award-winning performer and recipient of the Wagner Society's President's Prize 2014 awarded by Dame Gwyneth Jones.

Recognised for her Lied interpretations she remains an enthusiastic explorer and lover of the art song, chamber music, oratory and contemporary repertoire. She sings in recitals in the Barbican Hall, Cadogan Hall, St Martin in the Fields, the Oxford Lieder Festival, for the British Schubert Society, the London Mahler Society and in the Music at Oxford concert series.

She took first prize at the Schubert Society's Lied Duo Competition and is a recipient of the Making Music Philip and Dorothy Green Award. Earlier this year she premiered Robert Mansell's 'Love in the Life of Shakespeare' in the UK singing the role of Queen Elizabeth having also recently sung the world premier of Jacques Cohen's *Exodus* Fragment in a part written for her.

Following her success at the Wagner Singing Competition Mae Heydorn has made her role debuts as *Marcellina* *Le nozze di Figaro*, *Emilia Otello* and *Frau Mary* *Der fliegende Holländer*. Earlier in the season she played the lead mezzo part in a new, critically acclaimed West End production 'The Rinse Cycle' singing excerpts from *Fricka*, *Erda* and *Floßhilde*.



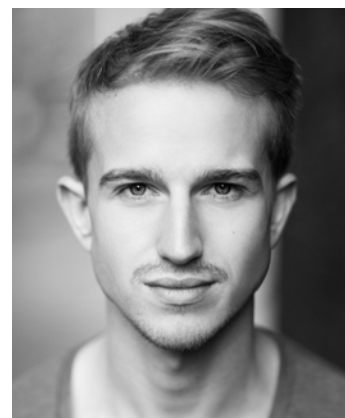
**KATIE GROSSET**  
*Cousin Hebe*

Katie Grosset is a Scottish Mezzo Soprano. She trained at The Guildhall School of Music and Drama, OperastudioVlaanderen, the National Opera Studio and as an Emerging Artist at Scottish Opera where she undertook, amongst her various roles, 56 performances of The Pirates of Penzance as Edith. The first G and S opera she fell in love with as a little girl was The Mikado



**MATTHEW KELLET**  
*Bill Bobstay*

London born bass-baritone Matthew Kellett is a graduate of The Royal Northern College of Music and Trinity College of Music where he was awarded the TCM Trust's Silver Medal for vocal studies. Previous opera roles include: Leporello (Don Giovanni), Bartolo (Le Nozze di Figaro) Dulmara (L'elisir d'amore), Sparafucile (Rigoletto), Shaunard (La Boheme) and Superintendent Budd (Albert Herring) amongst many others. Most recently Matthew appeared as Papageno in Charles Court Opera's revival of their The Magic Flute and returned to the Iford Arts Festival where he took the role of Basilio in The Barber of Seville.



**JONATHAN STIRLAND**  
*Bob Becket*

Jonathan Stirland trained at the Royal Academy of Music. Theatre credits include: Noah Claypole 'Oliver' (Grange Park Opera) Chorus 'Andrea Chenier' (Opera North) Bass Soloist 'Henry IV' (Royal Shakespeare Company) Chorus 'La Boheme' (Raymond Gubbay at Royal Albert Hall) Chorus for five seasons with Opera Holland Park. Soloist 'Fingask Follies' (Fingask Castle, Perth) Swing in Thursford Christmas Spectacular

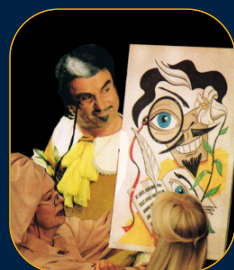
# ENJOY G & S ALL THE YEAR ROUND!

**Did you know?** The National Gilbert and Sullivan Opera Company regularly receive 4\* and 5\* ratings from National theatre critics. We have filmed them performing all 13 of the Gilbert and Sullivan operas and they are available on DVD.

*They make great souvenirs and fantastic gifts!*

You can order them at the Festival or online at [www.gsfestivals.org](http://www.gsfestivals.org)

## Recommended Viewing...



**2000**  
**Patience**

Director  
**John Reed**  
featuring  
Richard Stuart  
Gillian Knight  
Michael Rayner  
Rebecca Knight  
Karen England  
Mark Evans



**2009**  
**Princess Ida**

Director  
**Jeff Clarke**  
featuring  
Oliver White  
Jill Pert  
Philip Cox  
Gareth Jones  
Victoria Byron



**2010**  
**The Yeomen of the Guard**

Director  
**Jeff Clarke**  
featuring  
Charlotte Page  
Richard Gauntlett  
Jill Pert  
Bruce Graham  
Oliver White



**2011**  
**Utopia Limited**

Director  
**Andrew Nicklin**  
featuring  
Donald Maxwell  
Jill Pert  
Simon Butteriss  
Richard Gauntlett  
Oliver White  
Bruce Graham  
Deborah Norman  
Rebecca Bottone



**2016**  
**The Mikado**



**2016**  
**Yeomen of the Guard**



**2016**  
**HMS Pinafore**



**2016**  
**The Pirates of Penzance**

# The Ladies' Chorus



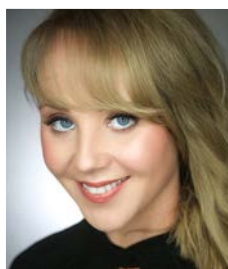
**Victoria Aindow** is a mezzo-soprano from Liverpool. Victoria has performed extensively throughout the UK and Europe. Favourite performances to date include lead classical soloist on Silver Sea, Soloist at Thursford Christmas Spectacular and performing the roles of "Hermia" in Midsummer nights dream, "Iolanthe" and "Charlotte" in Werther, to name a few.



**Joanna Goldspink** recently graduated with an MMus from the Royal Welsh College of Music and Drama, and is delighted to be joining the National G&S Opera Company this year. Favourite roles include Phyllis (Iolanthe), Carlotta (The Phantom of the Opera), Mabel (Pirates), Mrs Page (scenes from Sir John in Love), Tessa (Gondoliers), Eurydice (Orpheus in the Underworld) and Patience (Patience).



Originally from Liverpool, **Nicole Boardman** is preparing to enter her fourth year of vocal studies at the RWCMD in Cardiff. Previous performances include Alto soloist in Mozart's Requiem and Vivaldi's Gloria. In addition, she appeared as Adult Soloist in the WNYO's Summer Showcase and Alto in Brahms's Liebeslieder quartet for Cardiff Singer of the World 2017. Nicole is currently an Alto Scholar in the BBC NCW.



Nottingham born **Alexandra Hazard** has sung in venues around the UK including The Barbican and Birmingham Symphony Hall. She has performed numerous G&S works and is looking forward to returning to Buxton Opera House and Harrogate Royal Hall. Alexandra is currently -studying at Trinity Laban Conservatoire of Music & Dance, preparing for a career in opera.



Northern Irish mezzo-soprano **Dawn Burns** is a former winner of the NI Opera Festival of Voice competition. Dawn trained at the Royal Welsh College of Music and Drama. Dawn has previously worked with Scottish Opera (The Mikado), Grange Park Opera (Peter Grimes, The Queen of Spades), Opera Holland Park and NI Opera. She has been featured on BBC Radio Ulster and BBC Radio 3.



**Kelli-Ann Masterson** hails from County Wexford, Ireland. She holds a B.Mus Ed degree from Trinity College, Dublin and MMus with DIT Conservatory of Music and Drama, Dublin. Favourite roles to date include Adele in Die Fledermaus and Casilda in The Gondoliers with OITO, Dublin. Kelli-Ann is delighted to join the chorus of the National Gilbert & Sullivan Opera Company for their 2017 tour.



**Anna Elizabeth Cooper** studied Voice at RNCM and will be continuing her studies on to Masters Level at the Royal College of Music, London in September. Anna recently performed in the Thursford Christmas Spectacular. Aside from singing, Anna is a keen dancer and recently performed as a solo dancer in Kurt Weill's The Seven Deadly Sins at The Bridgewater Hall with Sir Mark Elder.



**Stephanie Jennifer Poropat** is a former teacher turned opera singer from Sydney, Australia; currently completing her Masters in Music Performance (Opera Voice) at the Royal Northern College of Music. Her background in contemporary music has meant that Miss Poropat has a plethora of performance experience across many genres, and now seeks to pursue a career in opera, both at home and around the world."



**Katie Grosset** is a Scottish Mezzo Soprano. She trained at The Guildhall School of Music and Drama, Opera studio Vlaanderen, the National Opera Studio and as an Emerging Artist at Scottish Opera where she undertook, amongst her various roles, 56 performances of The Pirates of Penzance as Edith. She looks forward to playing Kate this time round! The first G&S opera she fell in love with as a little girl was The Mikado.



**Grace Wain** hails from near Peterborough and went on to study at RWCMD for both an undergraduate degree and a Masters in Opera Performance. Since graduating in 2014 she has been a regular freelance chorister with Scottish Opera. Grace's recent roles include; 2nd Bridesmaid Cover Le Nozze di Figaro (Scottish Opera) and La Ciesca Gianni Schicchi (Les Azuriales).

# The Gentlemen's Chorus



Scottish Tenor, **Seumas Begg** is a graduate of the RNCM, Manchester. Recent companies have included Dutch National Opera, Grange Park Opera, Iford Arts and Heritage Opera. Roles include Tamino Die Zauberflöte, Borsa Rigoletto, Spoletta Tosca, Gastone La Traviata, Postiglione La Fanciulla del West and Lensky Eugene Onegin. In September he joins the Opera Course at the Royal Conservatoire of Scotland.



Baritone **Samuel Jackson** graduated from the RNCM last summer with first class honours and is now studying there for his Masters under Nicholas Powell. Samuel regularly performs alongside choral societies across the country, including The Lancaster Singers, Bury Choral Society and Warrington Choral Society. Samuel's most recent operatic experience includes principle roles in the RNCM's productions of Kurt Weill's Street Scene and Offenbach's La Vie Parisienne.



**Tom Blackwell** trained at Birmingham Conservatoire as a Cornet, Trumpet and Flugel Horn player before experiencing G&S with Silk Opera. He found a love for the Operettas and is excited to be returning to the NGSOC this year. He is still an active brass player, recently directing a Brass Band feature film alongside starting a theatre company and running a busy teaching practice.



London born bass-baritone **Matthew Kellett** is a graduate of The Royal Northern College of Music and Trinity College of Music where he was awarded the TCM Trust's Silver Medal for vocal studies. Most recently Matthew appeared as Papageno in Charles Court Opera's revival of their The Magic Flute and returned to the Iford Arts festival where he took the role of Basilio in The Barber of Seville.



**Steven Fawell** was born in County Durham, just a stones throw away from the birthplace of John Reed, he also attended the same school which performed Gilbert and Sullivan Operas every year because of this connection. After appearing in 'The Gondoliers' aged 15, he decided to train as an actor at Bretton Hall College. Shortly after he joined the D'Oyly Carte and has worked professionally in theatre and TV for over 20 years. He is delighted to be back with NGSOC and looks forward to a successful season.



**Matthew Siveter** is a recent graduate of Royal Holloway University. He has performed Gilbert and Sullivan since the age of 12 and taken many leading roles in the majority of the operetta's. His "Topsy-Turvy" recital has been enthusiastically received around the country. Matthew has performed in both musicals and operas for a number of years.



**Stephen Godward** studied at the Guildhall School of Music under Richard Standen and Derek Hammond-Stroud. He has won awards at The International G&S Festival 6 times and twice at The International Festival of Light Opera in Waterford. He is an All-England Adjudicator. Sondheim and Mozart are his passion and has played Judge Turpin in Sweeney Todd nine times!



**Jonathan Stirland** trained at the Royal Academy of Music. Theatre credits include: Noah Claypole 'Oliver' (Grange Park Opera) Chorus 'Andrea Chenier' (Opera North) Bass Soloist 'Henry IV' (Royal Shakespeare Company) Chorus 'La Boheme' (Raymond Gubbay at Royal Albert Hall) Chorus for five seasons with Opera Holland Park. Soloist 'Fingask Follies' (Fingask Castle, Perth) Swing in Thursford Christmas Spectacular



**Anthony Harris** trained at The Guildhall School of Music & Drama. Theatre includes credits from Opera to Musical Theatre, including work with Nevill Holt Opera, Third Hand Puppet Opera, Ryedale Festival, Ivor Novello - The Great British Musical (London Hippodrome), Free as Air and London Revival Cast Recording (Finsborough Theatre, London). Conducting and choral work includes Children's International Voices of Enfield (Principal Conductor), London Youth Choir and The National Youth Choirs of Great Britain.



**James Wafer** recently graduated from the Royal College of Music with a first class honours degree. After winning the Junior Kathleen Ferrier Competition in 2013, he has sung roles in many operatic productions, including Il Conte (Le Nozze di Figaro) and Orfeo (L'Orfeo). Last year saw him appear at Southrepps Music Festival as a young artist, Nevill Holt Opera and Thursford Christmas Spectacular.

## Members of the National G&S Orchestra



For twenty-four years, at home and overseas, the Festival has been superbly served by Sally Robinson and her National Festival Orchestra. Last year we decided to establish our own named orchestra for the Festival and our Opera Company. As a result we have established the National Gilbert and Sullivan Orchestra. You will recognise many of the players who have supported us over the years.

We are delighted to announce that in Buxton, Harrogate and Norwich we will revert to the original 24-piece D'Oyly Carte orchestra score.

Our players are drawn from all around the UK with an amazing breadth of professional experience with the country's major symphony, chamber and opera orchestras and West End and Broadway shows.



**SALLY ROBINSON**  
*Leader*

Sally Robinson was born in London and at the age of ten she won a junior exhibition to the Royal College of Music to study the violin with Pauline Scott, then went on to study at the Royal Northern College of Music in Manchester. As a freelance violinist Sally has worked with the Northern Philharmonic Orchestra, English National Ballet, Manchester Concert Orchestra, the Carl Rosa Orchestra and others. Leader of the National Festival Orchestra, the Yorkshire Chamber Ensemble and the Lydian String Quartet she enjoys regular invitations to 'guest' lead orchestras in Aberystwyth, East Lancs and Sheffield. Sally has led the orchestra for the G&S Festival since its inception, which is always the highlight of the year!

<b>Violin</b>	Sally Robinson Juliet Leighton-Jones Anthony Banks Karen Bithel Amanda Gillham Nancy Taylor Matthew Batty Ralph Dawson Joanne Atherton	<b>Oboe</b>	Matthew Jones John Crossman Sarah Harper
<b>Viola</b>	Jason Glover Mike Dale Graham Gillham	<b>Clarinet</b>	Colin Blamey Helen Bywater
<b>Cello</b>	Elizabeth Brierley Martin Couzin Jonathan Hennessy-Brown Graham Morris Kim Mackrell	<b>Bassoon</b>	Hazel Barrett Rachel Whibley
<b>Double Bass</b>	Imogen Fernando	<b>Horn</b>	Katrina Lauder Kevin Elliott Naomi Atherton
<b>Flute</b>	Conrad Marshall Nichola Hunter Timothy Taylorson	<b>Trumpet</b>	Anthony Thompson Matthew Knowles Jullian Wightman
		<b>Trombone</b>	Ryan Watkins Ellena Newton Tom Berry Elizabeth Bannan
		<b>Percussion</b>	Mark Taylor Ian Matthews