UNIVERSITY SYMPHONY
Peter Erős, conductor
Johan Louwersheimer, assistant conductor

VIOLIN I
Andrew Yeung
Xiao Po Fei
Keh-Shu Shen
Coral Overman
Kyung Sun Chee
Thane Lewis
Jeff Yang

VIOLIN II
Daniel Perry
Kevin Hee
Kjell Sleipness
John Powelson
Jeanne Drumm
Leah Irby

VIOLA
Haiying Li
Donna Fogle
Greg Savage
Denise Martel
Angela Engebretsen
Carrie Jo Adams
Chelsea Murray

CELLO
Zoltan Stefan
Cheryl Bushnell
Joseph Kim
Parke Burgess
Stacy Philpott
Loren Dempster
Lan-June Wang

BASS
Aron Taylor
Amy Eacker
Mark Jasper
Olav Hekela

PERCUSSION
Gunnar Folsom
Michael Ganyo

FLUTE
Sabra Weber
Yuriko Brunelle

OBOE
Susan Worden
Gail Perstein

CLARINET
Debbie Smith
Susan Ediger

BASSOON
Brian Wirt

HORN
Donald J. Ankney
Todd L. Brecks

TRUMPET
Colby Hubler
Matt Armstrong

TROMBONE
C. A. Kirby
Nathaniel Lauren Oxford
ARTISTIC STAFF

MUSIC DIRECTOR ..................................................................................... Peter Eros
STAGE DIRECTOR .......................................................................... Theodore Deacon
ASSISTANT CONDUCTOR (May 21, 22, 23) ......................................... Laurent Philippe
CHOREOGRAPHER ............................................................................ Jeff Caldwell
SET DESIGN .................................................................................. Laura Hibbs
LIGHTING DESIGN (in partial fulfillment of MFA) ......................... Liz Collier
COSTUMES BY ............................................................................. Malabar Limited
ADDITIONAL COSTUME DESIGNS ............................................. Susan Edie
CHORUS MASTER ........................................................................ Fredrick Lokken

CAST (in order of appearance)

BUTTERCUP ...................................................................................... Meg Davis
BOATSWAIN .................................................................................. Clifford Watson
DICK DEADEYE ............................................................................ Daniel J. Yarr
RALPH RACKSTRAW .......................................................... Guy Bogar (May 19, 22)
.......................................................... Andrew Childs (May 21, 23)
CAPTAIN CORCORAN ..................................................................... Paul V. Elgin
JOSEPINE ...................................................................................... Jennifer E. Brody (May 19, 22)
.......................................................... Erin Gabriel (May 21, 23)
SIR JOSEPH PORTER (K.C.B.) .................................................. L. Donald Bartholomew
HEBE ............................................................................................. Elisa Verb
CARPENTER ................................................................................... Mike Dahl
BRITISH TARS ........ Mark Alexander, Brian Duff, Cody Gillette, Bruce Hohensee,
.......................................................... Ryan Mefferd, Philip Parham, John Wadlow
SISTERS, COUSINS & AUNTS .................................................. Margit Abraham, Anna Briscoe, Eunsun Cho,
.......................................................... Kellie Eickmeyer, Ana Lackovic, Kate Lloyd,
.......................................................... Jennie Pu, Jennifer Sanderson, Jennifer Tullis
**PLOT SYNOPSIS**

ACT I: The curtain rises on the quarter-deck of H.M.S. Pinafore where its gallant crew energetically goes about its duties ("We sail the ocean blue"). They greet Buttercup, a "bumboat" (provision ship) woman who goes about selling her wares to the eager sailors ("I'm called Little Buttercup"). In the midst of this merriment, Buttercup spies a handsome young tar, but the mere mention of his name, Ralph Rackstraw, brings back to her the sad memory of some dark secret.

Ralph, too, carries a great weight in his heart, for he, a lowly sailor, has fallen in love with the high-born daughter of his ship's captain ("A maiden fair to see"). One surly tar, Dick Deadeye, dares to suggest that captains' daughters don't marry common sailors and is roundly scolded by his shipmates for his heresy.

Captain Corcoran comes on deck to the hearty praise of his crew ("I am the captain of the Pinafore"). Left alone with the admiring Buttercup, the Captain confesses his distress at his daughter Josephine's rejection of her arranged marriage to Sir Joseph Porter, K.C.B., First Lord of the Admiralty. Josephine enters, despairing at a hopeless love ("Sorry her lot"). She reveals to her father her affection for one of the sailors on his ship. The Captain is sympathetic, but will not violate the strict class distinctions of his society, arguing that Josephine must think no more of one so far beneath her.

Sir Joseph then arrives, flanked by the formidable Cousin Hebe and fawned over by an omnipresent retinue of sisters, cousins and aunts ("I am the monarch of the sea"). While inspecting the crew, Sir Joseph relates how he achieved his exalted rank through every political avenue except practical experience ("When I was a lad"). He reprimands Captain Corcoran for treating his crew with condescension, stating that a British seaman is any man's equal.

The sailors perform for their guests a rousing shanty composed by Sir Joseph ("A British tar is a soaring soul"). All pair off except Ralph who, emboldened by Sir Joseph's words, confesses his love to Josephine. She is rapturously happy to hear his words but, remembering her rejection by his lady love, Dick Deadeye taunts him with the truth and Ralph puts a pistol to his own head. But before the fatal shot is fired, Josephine declares her love and all but Dick rejoice in the love that transcends all ranks ("Let's give three cheers for the sailor's bride").

ACT II: As the act opens, Captain Corcoran is found on deck, lamenting his confusion and distress at the recent turn of events ("Fair moon, to thee I sing"). Buttercup offers comfort, but hints darkly that there is a change in store for the captain ("Things are seldom what they seem"). Josephine appears, torn between her fear of giving up her wealth and social position, and her passionate love for Ralph ("The hours creep on apace"). Sir Joseph, thinking he is furthering his own cause, assures Josephine that love can conquer all differences in rank. Josephine privately interprets this as encouraging her plans to marry Ralph, and she, Sir Joseph and the captain sing a merry trio celebrating love as the great leveler ("Never mind the why and wherefore").

Dick Deadeye sneaks in to warn the captain that Josephine is about to elope with Ralph ("'Kind Captain,' I've important information"). The lovers, accompanied by the chorus, creep out to elope ("Carefully on tiptoe stealing"), but are foiled by the captain. Ralph fearlessly declares his right as a true-born Englishman to love Josephine ("He is an Englishman"), but the captain is driven to unaccustomed profanity in asserting that Ralph has gone too far.

Ralph is about to be dragged off to a dungeon in chains (" Farewell, my own"), when Buttercup appears to confess her long-held secret ("A many years ago"). Happily, Buttercup's revelation resolves everyone's dilemmas and ties up all the romantic loose ends in one tidy vaudeville finale ("Oh joy, oh rapture unforeseen").

**PROGRAM NOTES**

There is an aura of immortality surrounding H.M.S. Pinafore. In the century since its composition, time has diminished neither its comic pungency nor its melodic appeal. It remains one of Gilbert & Sullivan's most popular works. This is all the more remarkable considering Pinafore's stormy beginnings. Sullivan composed most of the score while in excruciating agony from kidney stones. The first performances were scantily attended, threatening financial ruin. Failed labor negotiations came close to halting the production in the early part of its run. The company created to produce the performances disbanded acrimoniously and a rump body of ex-producers attempted to establish their own production apart from Gilbert & Sullivan's oversight.

In the teeth of such disasters Pinafore emerged triumphant and grew to be one of the most influential operettas in the history of the genre. It was Gilbert & Sullivan's first runaway sensation, racking up over 700 performances in its initial run in 1878. By the time Gilbert traveled to the United States in 1879, no fewer than eight unauthorized "pirate" productions were playing simultaneously in New York City alone. So great was the mania for Pinafore in America that it eventually played a deeply influential part in the formation of our own musical theatre traditions.

While some topicality of Gilbert's themes seems remote to modern audiences, the timelessness of his humor remains intact. It is hardly necessary to know that the imperious Sir Joseph was based on one W. H. Smith, a "landlubber" publisher who was Queen Victoria's First Lord of the Admiralty (and a fine one, at that). The humor lies in the blatant hypocrisy of a lowly office clerk who rose to the exalted rank of K.C.B. (Knight Commander of the Bath) preaching social equality while practicing a most self-serving snobbery.

So too can we continue to be amused at Ralph (pronounced "Rafe") and Captain Corcoran's conundrum of "nature vs. nurture." We are confronted at the very beginning with a commander (supposedly related to a peer) seemingly more at home with the crew than with officers, and a "tar" (a lowly sailor) whose pronouncements are more suspiciously Shakespearean in rhetoric than the circumstances of his birth would indicate. Clearly a gloriously absurd reversal of fortune is forecast. In his sure command of satire and social commentary, Gilbert's theatricality rivals that of his contemporary, George Bernard Shaw.

Sullivan's compositional skill deserves no less praise... While his score has all the British operetta hallmarks of popular dance forms, scintillating patter, and jingoistic marches, Sullivan finds subtle musical depths in his clever parodies of the more pretentious operatic forms. Even divorced from its English soil, H.M.S. Pinafore's immortality is assured because it satisfies at so many fundamental levels, as an amusing comedy of love and manners and as biting satire of our fragile human pretensions.
TECHNICAL STAFF

STAGE MANAGER................................. Margo Maier
TECHNICAL DIRECTOR............................. Alan Weldin
OPERA COACH................................. Lisa Bergman
ASSISTANT DIRECTOR............................. Gaen Murphree
ASSISTANT STAGE MANAGER............. Julie Marie Paré, Jennifer Lee Robinson
SCENIC ARTIST............. Laura Hibbs, David McGovern, Mark Chenovik
PRODUCTION ASSISTANT................. Jennifer Lee Robinson
PROPERTIES MASTER............. Alex Danilchik
ASSISTANT LIGHTING DESIGNER .... Roger Shaffer, Jr.
MASTER ELECTRICIAN.............................. Scot Allison
REPETITEUR........................................ Kevin Johnson
STITCHER ........................................ Amanda Evans, Mary Hardan
LIGHT BOARD OPERATOR................... Tim O'Brien
SET CONSTRUCTION CREW .............. Bob Boehner, Malcolm Brown, Edward Cage, Barry Hendrix, Al Salm, Devin Thompson
COSTUME CONSTRUCTION ............. Jennifer Mathieson, Sarah Murdoch, Students of DRAMA 101 and 201
RUNNING CREW ................. Mark Chenovik, Nicole Heit, Joel Howard, Shelby Jenkins, Lincoln Kennedy, Joe McIlwain, Melinda Sterns, Leila Stewart, Don Torres, Mark Walker, Amber Zipperer

STAFF for the SCHOOLS of MUSIC and DRAMA

PRODUCTION MANAGER.......................... Anne Stewart
HEAD, DESIGN AND TECHNICAL.......... Bill Forrester
PRODUCTION
COSTUME ADVISOR.............................. Sarah Nash Gates
LIGHTING DESIGNER............................. Rick Paulson
FACULTY TECHNICAL DIRECTOR........... Jay O. Glerum
SCENE SHOP SUPERVISOR..................... Alan Weldin
SCENE SHOP CARPENTER....................... Malcolm Brown
PROPERTIES MANAGER....................... Alex Danilchik
COSTUME SHOP MANAGER..................... Josie Gardner
LADIES CUTTER..................................... Meri Wada
PUBLICIST........................................ Shantha Benegal
CUTTER/TAILOR.................................. Laurie L. Kurutz
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PROGRAM DESIGN.............................. Claire Peterson
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