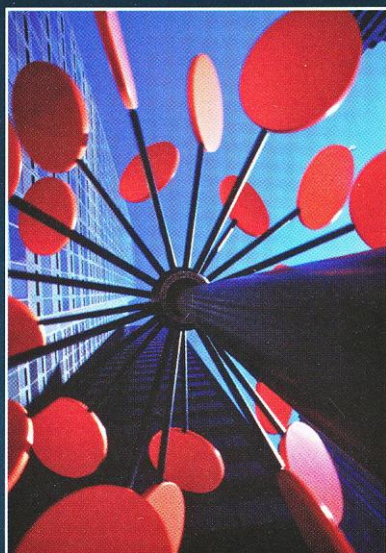




# ROCHESTER ORCHESTRA & CHORALE



**GAITY**

April 21, 2001



# ROCHESTER ORCHESTRA & CHORALE

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Jere Lantz, Music Director

*presents*

## **H.M.S. Pinafore**

Or, The Lass That Loved a Sailor

*with the*

Gilbert & Sullivan Very Light Opera Company

Wendy Evans, Artistic Director

Mikal J. Kraklio, Stage Director

Lawrence Henry and Jean Van Heel, Rehearsal Pianists

April 21, 2001 – 7:30 PM

Mayo Civic Center Auditorium

### Cast

Captain Corcoran (Commander of the H.M.S. Pinafore)

Little Buttercup (a Portsmouth Bumboat Woman)

Ralph Rackstraw (Able Seaman)

Josephine (Daughter of Captain Corcoran)

Dick Deadeye (Able Seaman)

Bill Bobstay (Boatswain's Mate)

Sir Joseph Porter, K.C.B. (First Lord of the Admiralty)

Cousin Hebe (Sir Joseph's Relative)

Waldyn Benbenek

Felicia Dismer

Eric Mellum

Jill Sandager

Michael Milnar

Joe Kolbow

Ethan Edwards

Lynn Hicks

### Chorus

Jeremy Bierlein, Ernest Brody, Stephanie Brody, Rachel Brogan, Jim Brooks, Penny Dale, Roger Evans, Mary Gregory, Bruce Haas, Lyndsay Hage, Madeleine Hage, Stephen Hage, Matthew Hall, Shanda Hannan, April Hanson, Paul Hardt, Kathy Hering, Marcia Hill, Art Hopstock, Carolyn Koenig, Janna Kysilko, Dean Laurance, Warren Loud, Kristefor Lysne, Holly McDonald, Jay Melchoir, Mario Diaz-Moresco, Charlotte Morrison, John Murray, Richard Rames, Charles Segal, Jill Stanton, Rhea Sullivan, Jean Van Heel, Lisa Maria Vogel, Krista Wald, Holly Windle

Tonight's performance is sponsored by the  
Carl & Verna Schmidt Foundation.

After the concert, please join us for a reception  
given by the Rochester Music Guild.

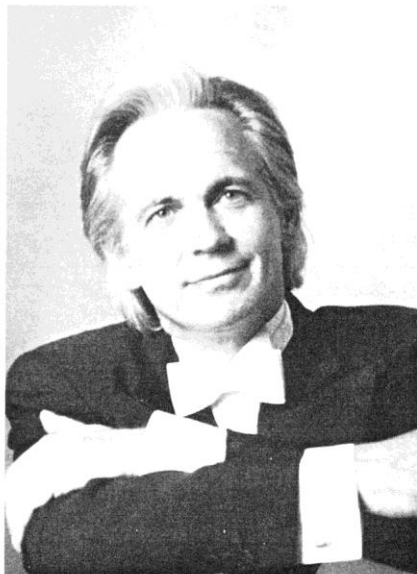
*This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts.*



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# Jere Lantz

## Music Director



Now in his twenty-first season at the helm of the Rochester Orchestra and Chorale, Maestro Jere Lantz demonstrates at every concert that experience combined with enthusiasm can lead to ever deeper and richer artistic performance.

Part of that growing artistry comes from his musicmaking throughout Minnesota and around the nation, as well as internationally. Currently he serves as Music Director of the Minneapolis Pops Orchestra and the Minnetonka Choral Society in the Twin Cities. Previously he served as artistic director of the Minneapolis Chamber Symphony, Midwest Opera Theater, and the orchestras of St. Cloud and Mankato, as well as Associate Music Director of the Minnesota Opera.

As guest conductor, Maestro Lantz has led orchestras from coast to coast, from the major orchestras of Syracuse and Rochester, New York,

to the Tucson Symphony and Santa Cruz Symphony in the West. Closer to home, he has conducted the Minnesota Orchestra, St. Paul Chamber Orchestra, South Dakota Symphony, and St. Louis Symphony. Other appearances include the New Hampshire Music Festival and the orchestras of Kansas City, Chattanooga, Savannah, Erie, and Indianapolis. Invited in 1996 to conduct three of China's ten professional orchestras, Lantz led what each of the orchestras considered the best concerts they have ever presented.

Whether in concert, in print or in electronic media, Jere Lantz is known for bringing the story behind the music with knowledge and wit to interested listeners wherever he conducts. His lecture series for the University of Minnesota in Rochester, for the Rochester Area Home School Association and for Rochester Community Education have been hailed as among the most enjoyable and informative offerings of each of those groups. What distinguishes his lectures is his knack for relating the periods and personalities of great music to other historical and artistic events as well as to contemporary American life. From toddlers to elders, Jere Lantz is able to connect the essence of music to what matters most to every audience.

Rare among conductors, Maestro Lantz is as compelling with a *cappella* chorus as he is with a full orchestra, as accomplished with oratorio and opera as he is with symphony, as entertaining in pops as he is edifying in the classics.

What keeps Jere Lantz interested in Rochester is what keeps Rochester excited about him: a flourishing RO&C program, enthusiastic community support, and maturing artistry in concert. It can truly be said that Jere Lantz and music in Rochester have grown together.

# PROGRAM NOTES

by Jere Lantz

## THE GAIETY OF GILBERT AND SULLIVAN

Gilbert and Sullivan represent not a paradox so much as a legion of paradoxes. They rubbed each other the wrong way – ending up in a feud so vicious they had to stop working together – yet they united words and music at least as naturally as any partnership before or since. They could never agree on goals yet achieved the longest lasting collaborative musical theater we know.

Arthur Seymour Sullivan (1842-1900) came to music early: his Irish father was bandmaster at the Royal Military College, Sandhurst. After studies at the Royal Academy of Music and the Leipzig Conservatory, young Arthur plunged into the world of British arts in the Victorian age, becoming friends with painter John Everett Millais, novelist Charles Dickens and poet Alfred Tennyson. Employed as an organist in both the church and the theater world, he composed in nearly every genre: cantata, ballet, symphony, concerto, oratorio, concert overture, chamber music, song, and hymn.

It is only in the last two, besides comic operetta, that he is at all remembered today. We occasionally hear his puzzling song *The Lost Chord* and more rarely his Easter hymns *Come, ye faithful, raise the strain*, and *Welcome, happy morning*, as well as that most Victorian of all hymns, *Onward, Christian soldiers*.

W.S. Gilbert (1836-1911) was headed for a career in law when he began to create comic verse for the periodical *Fun*. A playwright acquaintance recommended him as a quick mind who could turn out a farce in but two weeks. Gilbert did; the farce, called *Dulcamdra, or the Little Duck and the Great Quack*, was a hit. The law was laid aside in favor of the theater. In 1870 Gilbert met Sullivan; their first joint project (*Thespis, or the Gods Grown Old*) appeared the following year. Other obligations prevented their collaborating again until 1875, but then productions poured out at an astonishing rate, fourteen in all, ten between 1877 and 1889.

Each had its own absurd story with a self-defining logic. Each Gilbert conceived as a satire on a current mode of British society or fashion: *Patience* on the Pre-Raphaelite aesthetes, *The Mikado* on the fad for all things oriental, *Princess Ida* on education for women, and *H.M.S. Pinafore* on the long theatrical popularity of naval merriment (what Britishers called "the jolly jack tar") and on the Royal Navy itself.

Sullivan began to chafe more and more under the rigor of a theatrical regime. After all, he had to conduct the shows; once they were on stage, Gilbert's job was done. He chafed even more over what he considered the under-utilization of his talents. Both he and his musical public expected more of him than comic opera. Moreover, Gilbert was the dominant personality: it was his ideas that came alive onstage; it was he who shaped the productions. Sullivan simply added music to Gilbert's inspiration. The sad irony, of course, is that Sullivan's greatest talent lay not in serious musical composition but in fashioning tunes to enliven Gilbert's silly stories, just as Gilbert's lay not in dramatic writing but in concocting confections to inspire Sullivan's muse. Imagine Gilbert's words without Sullivan's music, or Sullivan's music without Gilbert's words.

Two such combustible egos had to explode eventually. Initial friction led them to create by correspondence, keeping personal contact infrequent. Still, though Richard D'Oyly Carte had built the Savoy Theatre in 1881 to mount their productions, Gilbert and Sullivan parted company, reunited twice later for what are generally agreed to be less than their best achievements. After years of illness, Sullivan succumbed to bronchitis in 1900. Eleven years later, the more robust Gilbert died with the sort of vigor with which he had always lived: at the age of 74, he suffered a heart attack at his country estate, while trying to rescue a woman from drowning in a lake.

It is the goal of theater to capture its own time in a way that speaks to all time. Though no one could argue that Gilbert and Sullivan created works of great profundity, no one can deny that they achieved that goal. Their contribution is truly unique and, every evidence suggests, immortal. It is one of theater's great ironies that these two powerfully gifted artists yearned for individual recognition but today are never, never mentioned apart from one another. (Well, hardly ever.)



# H.M.S. Pinafore

by W.S. Gilbert and Arthur Sullivan

## Synopsis

### Act I: Departure and Journey to the Island of Barataria

After the chorus of sailors aboard H.M.S. Pinafore introduce themselves in song, Little Buttercup comes aboard to sell provision to the ship's company. Ralph (pronounced "Rafe") Rackstraw enters and tells his fellow sailors of his love for the Captain's daughter Josephine. She is supposed to marry Sir Joseph Porter, the First Lord of the Admiralty, who is on aboard, along with his accompanying gaggle of sister, cousins, and aunts.

Josephine tells her father, Captain Corcoran, that she has had the misfortune to fall in love with a common sailor – Ralph, of course. Being dutiful and proud, however, she will keep her feelings to herself and marry Sir Joseph.

Rejected, Ralph is set on suicide, but is interrupted in the nick of time by a repentant Josephine. They plan their elopement, encouraged by Sir Joseph's relatives and the sailors – all but Dick Deadeye, who tries in vain to discourage the union.

### Act II: Night, Docked at Barataria

The act opens with a worried Captain Corcoran musing on the problems of his daughter and Sir Joseph. Little Buttercup hints to him of mysterious changes to come. When Sir Joseph expresses displeasure at Josephine's coolness, the Captain suggests that she is probably holding aloof because of the difference in rank between a captain's daughter and Sir Joseph.

Josephine's soliloquy, however, shows that she's debating about giving up her wealthy home to live in poverty with a lowly sailor. Sir Joseph and her father appear at

this critical moment to tell her that "love levels all ranks," which she takes as encouragement about Ralph.

Thanks to a warning from Dick Deadeye about the planned elopement, the Captain is ready when Ralph and Josephine begin to leave the ship. Sir Joseph, shocked by the Captain's use of the "big, big D" word, banishes him to his cabin, and sends Ralph off to the brig in chains. Buttercup steps forward with an improbable tale of babies switched in infancy, and the resulting new identities produce three happy couples united in matrimony.

# H.M.S. Pinafore

## Glossary

### Act I

Buttercup's wares:

*jacky* – twists of tobacco soaked in rum (for chewing)

I've *treacle* and toffee – molasses, or a similar syrup

*soft tommy* – a kind of bread

chicken and *conies* – wild rabbits

pretty *polonies* – smoked sausages named, like the sandwich meat, after Bologna, the Italian town where they were first made

reddest beauty in all *Spithead* – body of water off Portsmouth

Dick *Deadeye*, Bill *Bobstay* (boatswain) – the last names of these sailors refer to parts of a ship's ropes or rigging

*to do her menial's duty* – to be her humble servant

*foremast hands* – those sailors who serve "before the mast" (those below the rank of officer – see "quarter-deck")

*quarter-deck* – the deck to the aft of the mainmast where only commissioned officers may promenade

ship a *selvagee* – a hank of rope yarn made into a strap or sling

he would commit *solecisms* that society would never pardon – gaffes, or breaches of etiquette

Sir Joseph Porter, K.C.B. – Knight Commander of the [Order of the] Bath (high honor)

bang the loud *nine-pounders* go – the smallest of the battery of the cannons carried on Royal Navy ships (which also include 18 and 32-inch pounders)

*pocket borough* – refers to a parliamentary seat controlled by a single individual (usually wealthy landowner); these seats were abolished by the Great Reform Act of 1832

*grog* – rum diluted with water (from the nickname of the Admiral who began the custom of issuing the drink to sailors, "Old Grog," so called for the program cloak he usually wore)

British *tar* – slang for sailor

*Cimmerian* darkness – according to Homer's *Odyssey*, the Cimmerians lived in a land where the sun never shines

I am but a living *ganglion* of irreconcilable antagonisms – a bundle of nerves

## Act II

either *at sixes or sevens* – to be confused

*bumboat* – boat used to peddle provisions to ships in port

*storks turn out to be but logs; bulls are but inflated frogs* – references to Aesop's fables

*turbot* is ambitious *brill* – kinds of fish, turbot being preferred

*gild the farthing* – lowest denomination of British coin at the time

the prospect is *Elysian* – in Greek mythology, Elysian fields were the home of the blessed

*cat-o'-nine-tails* (or simply "the cat") – a whip with nine knotted lashes used for punishment

*fo'c'sle* – short for "forecastle," the forward part of the ship, usually containing the crew's quarters

no *telephone* – the first telephone transmission was in 1876, and the first London exchange opened in June of 1878, a month after *Pinafore* did go, *ribald*, get you hence – a vulgar person using coarse language

to your cabin with *celerity* – haste

the consequence of ill-advised *asperity* – harshness of manner; ill temper

I practiced *baby-farming* – took in foster children



## Rochester Music Guild

P.O. Box 5802, Rochester, MN 55903-5802

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April 21, 2001

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*Allan Schroedel Memorial Chair*

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Colleen West

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*John & Janet Woods Chair*

John Vettel

*Assistant Principal*

Lisa Fleming

Robert Tracy

## Cellos\*

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*Principal*

*Steven & Amy Adamson Chair*

Carolyn Mead

*Assistant Principal*

Amy Adamson

*Anonymously Sponsored Chair*

Jana Alme

Sarah Burrington

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Kjell Stenberg

## Basses\*

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*Allen & Gail Bishop Chair*

Christopher Kempcke

*Assistant Principal*

*Eduardo Araquel Chair*

Robert Manulik

Joe Mish

## Flutes

Kay Sahlin

*Principal*

*Dr. Douglas & Julia Wood Chair*

Elizabeth Wall

*Phillip & Barbara Henoeh Chair*

## Oboes

Allen Bishop

*Principal*

*Randy & Terese Horlocker Chair*

## Clarinets

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Karen Hansen

*Philip & Catherine Karsell Chair*

## **Bassoons**

Cindy Bailey

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## **Horns**

Matthew Wilson

*Principal*

*Joe & Lois Duffy Chair*

Kimberly Friesen

## **Trumpets**

Jerry Paulson

*Co-Principal*

Christopher Jankowski

*Randy & Terese Horlocker Chair*

## **Trombones**

James Wheat

*Allen & Gail Bishop Chair,*

*in memory of Jergen Bonhus*

Brian McCullough

## **Timpani**

Jeff Strom

*Principal*

## **Percussion**

Brian Fuller

## **Personnel Manager**

Linda Thompson

## **Music Librarian**

Amy Linstrom

## **Stage Manager**

Noel Taylor

*\* String section musicians are listed alphabetically because their seating within the section changes for each concert.*

## **Sponsored Musicians not Performing this Concert**

Kristina Lantz, Violin I

*Glenn & June Miller Chair*

Dana Maeda, Oboe

*Dr. Richard & Evelyn Berger Chair*

Gary Melbostad, Flute

*Grant Melbostad Memorial Chair*

Bee Darn Pang, Violin I

*Signe Nielsen Betsinger Chair,*

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*Pamela Haase &*

*Nancy Lee Sherden Chair*

David Wall, Trumpet

*Bruce & Vikki Wolff Chair*

Charles Wazanowski, Tuba

*Ann H. Schutt, MD Chair*

Ethan Wood, Violin I

*Gerald Sandbothe Memorial Chair*

## **Special Appreciation**

The cast of the Gilbert & Sullivan Very Light Opera Company and the Rochester Orchestra musicians extend their profound thanks to Sodexho-Marriott, Charter House, and the Rochester Music Guild for providing dinner between today's dress rehearsal and performance.