

# The Pirates of Penzance



The Zoo

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*Imperial College Operatic Society*  
*presents*

THE ZOO

*by* Bolton Rowe and Arthur Sullivan  
*and*

THE PIRATES OF PENZANCE

or

The Slave of Duty

*by* W.S. Gilbert and Arthur Sullivan

Public Hall, Budleigh Salterton



# *John W Palmer*

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# THE ZOO

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**Produced by Stephen Bodle**  
**Musical Director — Richard Cartmale**

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## *Dramatis Personæ*

*Aesculapius Carboy: Nicholas Keay*  
*Eliza Smith: Michèle de Casanove*  
*Thomas Brown: Roger Middlebrook*  
*Laetitia: Jenny Foster*  
*Mr Grinder: Mark Shaw*

**Ladies and Gentlemen of the Great British Public.**

*Julia Casson*  
*Joanna Claydon*  
*Sally Donegani*  
*Lynette Green*  
*Delinne Isaacs*  
*Janina Kaminska*  
*Amanda Laurence*  
*Beth Lawton*  
*Cecilia Nevill*  
*Georgia Paget*  
*Jane Turner*  
*Becci Watts*

*Gary Atkins*  
*Steve Bodle*  
*Adam Craske*  
*Mark Lee*  
*Tony Moorby*  
*Mac Newton*  
*Brian O'Connell*  
*Clive Paget*  
*Anthony Pearce*  
*Brendan Peilow*  
*Ellis C Pike*  
*Neil Richards*  
*Mark Waters*

**Scene — The Zoological Gardens**

There will be an interval of fifteen minutes after this production.

# Production Notes

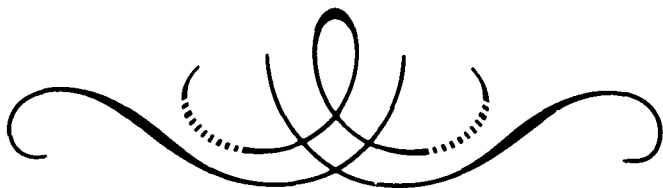
THE ZOO was first performed in June 1875 at the St James' Theatre, London, only a little more than two months after the first performance of the much better-known TRIAL BY JURY. The two are of a similar length, and neither has spoken dialogue, but while the latter still enjoys great popularity, the former has sunk into relative obscurity. Therefore it is perhaps the differences between the two pieces which deserve our attention rather than the similarities.

The librettist of THE ZOO was B C Stephenson, writing here under the pseudonym of Bolton Rowe, and much of his output was more run-of-the-mill than that of his more famous contemporary W S Gilbert. The libretto of THE ZOO suggest that he lacked the wit of Gilbert, for though the situations he creates are very funny, the lines he gives to his characters are for the most part unmemorable. Sullivan's music, too, never quite reaches the heights it attains in places in TRIAL BY JURY. This is not to say that THE ZOO is not a very funny and enjoyable show, but its humour defies for the most part from the unlikely situations created by the writer rather than from any apparent musical or literary genius.

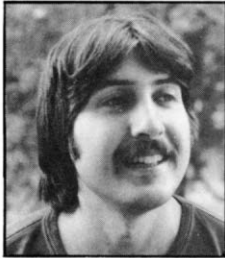
THE ZOO is a simple burlesque of all the standard features of Victorian melodrama and operetta. The tenor hero, in love with the soprano heroine, is prevented from developing their relationship as he would wish by her "wicked" father. Because the hero in this case is an apothecary by trade, he determines to take his revenge by sending the parent a rather unpleasant lotion. Unfortunately, he sends it in the same package as a present for his true love, and led to believe the the two have got mixed up and that the worst has happened, he decides to commit suicide and chooses the Zoo as the place in which to do so. It goes without saying, of course, all eventually ends happily, thanks to the timely intervention of the other two characters in the opera, a coquettish young refreshment seller and the inevitable nobleman in disguise (who may have gone on to become Pirate, for anything we know to the contrary). Add to this list of characters a chorus of the "Great British Public" and the result is a show as enjoyable as some of the better-known works of Gilbert.

A review of the first performance mentions an item "introduced" for the soprano. The term "introduced" implies that it did not appear in the first night libretto by which the critic was following the performance. The music for this song still exists in the published score, but the original words have been lost. For our production, we have taken the liberty of adding a dozen bars of music to the original and writing a set of words of our own. The result is a song which we believe is more satisfying to sing and pleasant to listen to, and we hope you will agree that it deserves inclusion.

Please do not make the mistake of taking any part of THE ZOO too seriously. It is a work that can only be enjoyed fully if it is taken for what it is surely meant to be—a send-up of all that is worst in low quality Victorian drama.



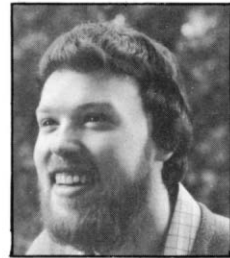
# The Zoo



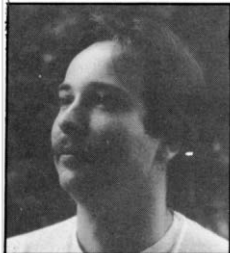
**Carboy**  
*Nicholas Keay*



**Laetitia**  
*Jenny Foster*



**Grinder**  
*Mark Shaw*



**Thomas Brown**  
*Roger Middlebrook*



**Eliza**  
*Michèle de Casanove*

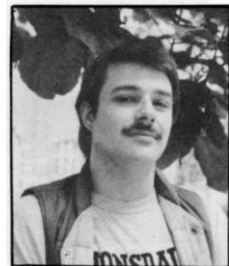


**Producer**  
*Stephen Bodle*

Although he has sung with the society for a number of years, this is Richard's first appearance as the conductor of a fully staged ICOS show.

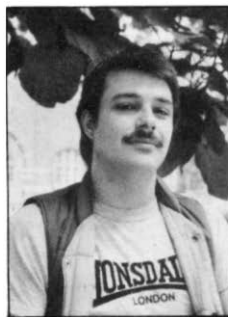
Richard attended Trinity College of Music for four years, specialising in singing and conducting, but also studying percussion, piano and composition. During this time he directed a number of concerts and operas and was awarded the 1982 Ricordi Conducting Prize.

Steve has been a member of ICOS since 1975, his first year as a student of chemical engineering at Imperial College. He has visited Devon regularly ever since, both with ICOS and Imperial Opera. More usually a member of the cast, this is only the second production that he has directed in Devon; the first being *Trial by Jury* in 1981.



**Musical Director**  
*Richard Cartmale*

# The Pirates



Frederic  
*Richard Cartmale*



Ruth  
*Georgia Paget*



Pirate King  
*Anthony Pearce*



Samuel  
*Clive Paget*



Sergeant of Police  
*Gary Atkins*



Producer  
*Roger Nicholls*

Roger joined ICOS when an undergraduate at the Royal School of Mines, in 1971. After some years in the back row of the chorus he played several principal rôles, including: Thomas Brown (*The Zoo*, 1976), Jack Point (*Yeomen*, 1977) and Private Willis (*Iolanthe*, 1978). Since then he has produced *Trial by Jury*, *Princess Ida*, *The Sorcerer*, *Utopia Ltd* and *The Gondoliers*.

He is a teacher of mathematics in an Inner London Comprehensive School.



# of Penzance



**Mabel**  
*Delinne Isaacs*



**Major General**  
*Mark Lee*



**Edith**  
*Sally Donegani*



**Kate**  
*Cecilia Nevill*



**Isabel**  
*Jane Turner*

Robin graduated from Oxford University in 1981 and has spent the last two years studying conducting with Norman Del Mar and Christopher Adey, at the Royal College of Music where he won the 1983 Ricordi Prize.

Robin's first production with ICOS was last summer when he conducted *The Gondoliers*. This is his third and last show, as he is going on to further study at Carnegie-Mellon University, USA.



**Musical Director**  
*Robin Fountain*

# THE PIRATES OF PENZANCE

OR

## The Slave of Duty

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**Produced by Roger Nicholls**  
**Musical Director — Robin Fountain**

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### *Dramatis Personæ*

*Major General Stanley: Mark Lee*  
*The Pirate King: Anthony Pearce*  
*Samuel (his Lieutenant): Clive Paget*  
*Frederic (the pirate apprentice): Richard Cartmale*  
*Sergeant of Police: Gary Atkins*  
  
*Ruth (a piratical maid of all work): Georgia Paget*  
*General Stanley's daughters*  
*Mabel: Delinne Isaacs*  
*Edith: Sally Donegani*  
*Kate: Cecilia Nevill*  
*Isabel: Jane Turner*

### **Chorus of Pirates, Police and General Stanley's Daughters.**

*Michèle de Casanove*  
*Julia Casson*  
*Joanna Claydon*  
*Jenny Foster*  
*Lynette Green*  
*Janina Kaminska*  
*Amanda Laurence*

*Beth Lawton*  
*Becci Watts*  
*Adam Craske*  
*Roger Middlebrook*  
*Tony Moorby*  
*Mac Newton*  
*Brian O'Connell*

*Brendan Peilow*  
*Ellis C Pike*  
*Neil Richards*  
*Tim Sawers*  
*Mark Shaw*  
*Mark Waters*  
*William White*

### **Scene**

**Act 1. A Rocky seashore on the Cornwall coast.**

**Act 2. A ruined chapel by moonlight.**

There will be an interval of fifteen minutes between acts one and two.

# Production Notes

It seems appropriate for ICOS to be performing "Pirates" in Devon, for the opera's connexions with the West Country go beyond its Cornish setting. The World Premiere, on 30th December 1879, took place, not with the glamour of a London first night, but at the Royal Bijou Theatre, Paignton, at two o'clock in the afternoon.

W.S. Gilbert and Arthur Sullivan were in New York to produce "HMS Pinafore" in opposition to the many unauthorised American versions being put on there. The plan was to forestall these "pirates" by finishing off the composition of "The Pirates of Penzance", and staging its American premiere themselves. In order to secure the copyright a performance in England was also needed so, a few hours before the New York performance, a scratch, under-rehearsed rendering took place at Paignton. Many of the company wore costumes from "HMS Pinafore", in which they happened to be touring at the time; the policemen were dressed as sailors, carrying copies of the music which they had not had time to learn.

"Pirates" thus followed "Pinafore", Gilbert and Sullivan's first big "smash-hit", which had achieved popularity of craze proportions on both sides of the Atlantic. Many of the previous opera's successful features can be seen again in "Pirates": the uniformed male chorus, the large female family, the dapper high-ranking officer. It has been called "Pinafore on dry land".

But a major difference between the two operas is their theme. In "Pinafore" Gilbert snipped at naval tradition, class distinction and superficial notions of "equality". In "Pirates", his theme is the Victorian preoccupation with duty. The opera satirises the notion that a person's "Sense of Duty" (the original subtitle) should always determine his actions. Gilbert points out, through his world of nonsense and paradox, the insensitivity and selfishness sometimes inherent in this.

Having been apprenticed to a pirate band by mistake, Frederic's duty is to serve out his apprenticeship, but, once out of his indentures, it becomes his duty as a right thinking man to exterminate the men among whom he has grown up. When the situation is reversed (by one of Gilbert's most famous dramatic paradoxes), his duty is now to seek the downfall of his prospective father-in-law. His predicament is understood by Mabel, his noble-hearted beloved, but not by the local police, who find their own duty ("to be the agents whereby their erring fellow-creatures are deprived of their liberty") quite distressing enough!

As for the music, Sullivan himself considered that it was "infinitely superior in every way to the 'Pinafore'—tunier, and more developed—of a higher class altogether". This represents a considerable, if accidental, achievement, for when he and Gilbert arrived in New York, Sullivan found that he had left all his preliminary work for the second act of "Pirates" in England. There would not be time to have it sent on, so he had just over a fortnight to complete and rehearse the score, remembering what he could and inventing what he could not. He wrote day in, day out, and friends helped by copying out the orchestral score, which also had to be sent to England for the Paignton performance. The freshness and gaiety of the result is testimony of Sullivan's dedication and professionalism.

It is ironic that since the demise of the D'Olyly Carte Opera Company, who prided themselves on their preservation of the essentials of Gilbert's original production "Pirates", although rooted in Victorian attitudes and pre-occupations has again become a "smash hit" on both sides of the Atlantic. The "Pirates" seen recently in Drury Lane responded well to the "Broadway" treatment and provided lively entertainment. Yet one cannot help feeling that elements of Gilbertian wit were obscured by ambitious choreography, and some of Sullivan's best orchestration and vocal lines suffered through the overuse of percussion and amplified, untrained voices.

This production seeks to embellish the best features of Gilbert's original conception whilst allowing Sullivan's brilliant score to be appreciated to the full.

Peter Mills  
Roger Nicholls

# Orchestra

## **Violins**

*John Britten (leader)*  
*Barbara Malpass*  
*Trevor Booth*  
*Sarah Tilley*  
*Julia Alford*  
*Simon Jones*  
*Stephen Frost*

## **Viola**

*Sebastian Fenton*  
*Tim Jones*  
*Victoria Munns*

## **Cellos**

*Eleanor Ramage*  
*Ruth Alford*

## **Double Bass**

*Liz Hollowood*

## **Percussion**

*Brian Steel*

## **Horns**

*Tim Jones*  
*Christine Norsworthy*

## **Trumpets**

*Alan Wilkinson*  
*David Brooke*

## **Trombones**

*Colin Parker*  
*Jeremy Bennett*  
*Elizabeth Bundy*

## **Clarinets**

*Chris Jeffrey*  
*Annette Brooks*  
*Gillian Pearmain*

## **Flutes**

*Jonathan Heitler*  
*Sally Farrell*

## **Oboe**

*Alison Britten*

**Rehearsal Accompanist** *Cecily Nicholls*

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*Brendan Peilow*  
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*Costumes*

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