



GILBERT AND SULLIVAN

H.M.S. Pinafore

Martyn Green
Leslie Rands
Leonard Osborn
Darrell Fancourt
Richard Walker
Radley Flynn
Muriel Harding
Joan Gillingham
Ella Halman

The D'Oyly Carte Opera Company
New Promenade Orchestra
Isidore Godfrey

(Recorded in 1948)

Glibert & Sullivan: H. M. S. Pinafore

Act I:

1	<i>Overture</i>	4:18
2	<i>We sail the ocean blue</i> (Chorus)	2:24
3	<i>Hail, Men-O'-Wars men / I'm called Little Buttercup</i> (Buttercup)	1:48
4	<i>But tell me / The nightingale sighed for the moon's bright ray</i> (Buttercup, Ralph & Crew)	2:34
5	<i>A maiden fair to see</i> (Ralph)	1:52
6	<i>My gallant crew, good morning / I am the captain of the Pinafore</i> (Captain & Crew)	2:14
7	<i>Sir, you are sad</i> (Buttercup & Captain)	1:26
8	<i>Sorry her lot who loves too well</i> (Josephine)	3:06
9	<i>Over the bright blue sea / Sir Joseph's barge is seen</i> (Chorus)	1:19
10	<i>Gaily Tripping</i> (Sir Joseph's female relatives)	1:29
11	<i>Now give three cheers / I am the monarch of the sea</i> (Sir Joseph, Relatives)	1:33
12	<i>When I was a lad</i> (Sir Joseph & Chorus)	2:56
13	<i>For I hold that on the seas</i> (Sir Joseph, Hebe, Chorus)	0:36
14	<i>A British Tar</i> (Ralph, Boatswain, Carpenter's mate & Chorus)	1:52
15	<i>Refrain, audacious tar</i> (Josephine & Ralph)	3:01
16	<i>Finale Act I</i> (Company)	8:49

Act II:

17	<i>Interlude</i>	1:17
18	<i>Fair moon, to thee I sing</i> (Captain)	2:10
19	<i>Things are seldom what they seem</i> (Buttercup & Captain)	2:26
20	<i>The hours creep on apace</i> (Josephine)	1:37
21	<i>A simple sailor lowly born</i>	2:56
22	<i>Never mind the why and wherefore</i> (Sir Joseph, Captain & Josephine)	2:35
23	<i>Kind captain, I've important information</i> (Dick Deadeye & Captain)	2:18
24	<i>Carefully on tiptoe stealing</i> (Ensemble)	1:40
25	<i>Pretty daughter of mine / He is an Englishman</i> (Captain, Crew, Ralph)	5:18
26	<i>Farewell my own</i> (Ralph, Josephine, Sir Joseph, Boatswain, Dick Deadeye, Hebe, Buttercup, Boatswain's mate)	1:51
27	<i>My pain and my distress / A many years ago</i> (Sir Joseph, Buttercup)	2:26
28	<i>Oh joy, oh rapture unforeseen / Finale Act II</i> (Josephine, Hebe, Ralph, Dick Deadeye, Company)	2:49

Gilbert and Sullivan

H.M.S. Pinafore - 'An Entirely Original Nautical Comic Opera...'

Spurred on by the success of *Trial By Jury* (1875), in 1876 impresario Richard D'Oyly Carte set up his London-based Comedy Opera production company at the Opera Comique, specifically to promote the comic operettas of William Gilbert (1836-1911) and Arthur Sullivan (1842-1900). Their first production, *The Sorcerer* (1877) was well received and, on 25th May, 1878, under the musical direction of the composer, this was followed by the even more successful *HMS Pinafore* (or *The Lass That Loved A Sailor*). The first real milestone of the Gilbert and Sullivan partnership, to this day *Pinafore* has remained a top favourite on a par with *The Mikado*, *The Pirates Of Penzance* and *The Gondoliers*. After a somewhat indifferent première its first production enjoyed a thereto unprecedented initial London run of 571 performances, a phenomenal early success which gave rise briefly to litigation between Carte and his backers, who staged their own short-lived rival production at the Imperial.

Word of *HMS Pinafore* soon spread like wildfire through English-speaking provinces. Free from copyright, the show, as Herman Klein recalled in *Musicians and Mummies*, the reminiscences he wrote almost half a century later, was also variously "pirated and appropriated without payment of a cent of royalty" in three separate productions in the United States during 1878. Its first (unauthorised) New York production ran for 175 performances from January 1879 and this in turn led to a spate of heavily adapted, often bowdlerised, versions by other American – and even Australian – theatres attempting to cash in on its

novelty, before Carte redressed the balance with an authentic Broadway staging.

Having remained, on account of its monumentally droll mockery of snobbish British ideas concerning rank and station, a staple of English operetta, *HMS Pinafore* has proved more immune than other Gilbert and Sullivan collaborations to modernising trends. In 1940, in Chicago, an attempted transfer to a tropical location proved a flop, as also did two similar Broadway productions (one with an all-black cast) in 1945. A British favourite successfully revived, with minimal concessions to modernity, at the London Old Vic as recently as 1986, *HMS Pinafore* has also over the years been the subject of several outstanding complete recordings. The very first of these, an acoustic recording of 1922 "under the personal supervision of Rupert D'Oyly Carte", conducted by George W. Byng and sung by such redoubtable Savoyards as Henry Lytton, Bertha Lewis, Sydney Granville and Darrell Fancourt (as Dick Deadeye), assisted by some talented HMV "house" singers, was upgraded in 1930 by an electrical version with a similar cast under Malcolm Sargent. Now digitally re-mastered for CD, this complete version of 1948, featuring various established Savoyards and the New Promenade Orchestra under Isidore Godfrey (who joined D'Oyly Carte in 1925 and was the Company's Musical Director from 1929 to 1968) was in its day sonically ahead of its time, being one of Decca's FFRR (Full Frequency Range Recording) series.

Martyn Green

Perhaps nowadays remembered solely for his subtly underplayed Mikado in the 1939 British film première, a musical adaptation by Geoffrey Toye which star-cast singing-actor and girls' pin-up Kenny Baker as Nanki-Poo, the baritone Martyn Green was both Lytton's natural successor and for many years a stalwart of the D'Oyly Carte Opera Company. Born William Martyn-Green in London on 22nd April, 1899, he studied voice first with his father, the noted tenor William Green, then with Gustave García (1837-1925) at the Royal College of Music. After active service in the British Army during the First World War, from 1919 he toured with Daly's Theatre companies in musical comedy productions such as *The Maid of the Mountains* and *Sybil*, before joining D'Oyly Carte as a chorus member and understudy in 1922. His solo début as Luiz in *The Gondoliers* was followed by a succession of principal rôles, including Ko-Ko, The Lord High Executioner (*Mikado*) and John Wellington Wells (*The Sorcerer*), Major Murgatroyd (*Patience*) and The Associate (*Trial By Jury*). During the second world war Green served in the RAF but in 1946 returned to D'Oyly Carte, where he played comic leads until 1951. Subsequently, he toured the United States, performing, directing and lecturing on characterization in the Savoy operas. He appeared on American television (his was the voice of the Fox in the cartoon *Pinocchio*) and on Broadway as Chaucer in the musical *The Canterbury Tales*. He died in Hollywood, California, on 8th February, 1975.

Darrell Fancourt

Closely identified with the Mikado, a rôle he played over 3,000 times, in his day the baritone Darrell Fancourt was also considered, on account of his commanding stage-presence, mastery of breath-control and clarity of diction, an ideal Sir Roderick Murgatroyd (*Ruddigore*) and Dick Deadeye. Born in London in 1888 and educated at Bedford School, he trained at the Royal Academy with Alberto Randegger (1832-1911) and Sir Henry Wood (1869-1944) and in Germany with Lilli Lehmann (1848-1929). Already an experienced concert recitalist before he sang Galitzky in *Prince Igor* under Albert Coates at Covent Garden in the 1919 Beecham opera season, he joined D'Oyly Carte in 1920. His other Gilbert and Sullivan rôles included Sir Marmaduke Pointdextre (*The Sorcerer*), The Pirate King (*Pirates of Penzance*) and Sgt Meryll (*Yeomen of the Guard*). Awarded the OBE in the 1953 Coronation honours list, Darrell Fancourt was also scheduled to make his farewell performance (as the Mikado) at Sadlers Wells before illness overtook him.

Leslie Rands

Leslie Rands was a D'Oyly Carte principal baritone for 22 years. Among the nineteen different rôles he sang with the company, outstanding were Doctor Daly (*The Sorcerer*), The Pirate King (*Pirates of Penzance*), the Earl of Mountararat, Strephon (*Iolanthe*), the Mikado and Pish-Tush (*Mikado*) and Captain Corcoran. Initially a boy chorister at Chichester Cathedral, Leslie Rands studied at the Royal College of Music in London. With his wife and D'Oyly Carte soprano colleague Marjorie Eyre he appeared in Britain, the United States and Canada during the 1930s and, between 1949 and 1951, with the Australia and New Zealand Gilbert and Sullivan Company, toured the Antipodes.

Leonard Osborn

From his youth an amateur tenor singer in his native London, Leonard Osborn worked as a chemist in a silk-printing mill before joining the professional chorus of D'Oyly Carte in the mid-1930s. After making his solo début with the company in a small part in *Yeomen* in 1937, by 1939 he had sung The Defendant (*Trial By Jury*), Francesco (*The Gondoliers*) and Leonard Meryll (*Yeomen*). An RAF flight-lieutenant during the Second World War, in 1946 he returned to D'Oyly Carte where, prior to his retirement in 1959, his extensive list of leading rôles included Tolloller (*Iolanthe*), Nanki-Poo (*The Mikado*), The Duke of Dunstable (*Patience*), Fairfax (*Yeomen*), Marco (*The Gondoliers*) and Ralph Rackstraw.

HMS Pinafore - Synopsis

Ordinary seaman Ralph Rackstraw loves Captain Corcoran's daughter Josephine. While returning his love, she at first conceals the fact that she is betrothed to Admiral Sir Joseph Porter, and Ralph, moreover, belongs to a lower social stratum. She later relents, however, and the lovers plan to elope, until they are foiled by the villainous Dick Deadeye. All seems lost until Little Buttercup, the ageing bum-boat woman, recounting how she wet-nursed both the Captain and Ralph, saves the day. The two babies, she explains, had been muddled up. From lowly Jack Tar, Ralph is finally elevated to Captain and may now freely marry the daughter of his inferior.

Act I: After the Overture [1], the curtain rises on the quarter-deck of the *Pinafore*, which is bristling with activity. The sailors, who have just been paid, are happily splicing and polishing as they sing [2]. Little Buttercup enters, selling wares from her basket [3]. She inquires of the identity of Ralph who then, first in a disconsolate madrigal with his messmates in chorus, then in a ballad, sings of his unrequited love for "a lass above his station" [4] & [5]. Next, the Captain enters and greets his crew [6]. Buttercup commiserates with him on his daughter's reluctance to marry Admiral Sir Joseph Porter K.C.B. [7] before Josephine is heard lamenting her predicament in a sad little ballad [8]. Suddenly, an offstage women's chorus heralds the Admiral's arrival in a barcarolle [9] and all welcome him, his cousin Hebe and his flurry of sisters and cousins and aunts on board [10]. The "ruler of the Queen's navee" expounds his theories regarding his own extraordinary rise to power [11] - [13], whereupon Ralph, the Boatswain and the Boatswain's Mate and chorus of sailors respond with their own somewhat pugnacious homespun credo [14]. Josephine upbraids Ralph, reminding him of his rank - which Ralph grudgingly acknowledges [15]. During the Act 1 Finale, as hunchbacked Able Seaman Dick Deadeye gloats over Josephine's rejection, Ralph threatens suicide. Josephine finally rushes in and declares her love for him and, as Deadeye is temporarily subdued, they plan their elopement [16].

Act II: After a short Entr'acte [17], Corcoran laments the state of affairs [18] and remains despondent despite Buttercup's attempts to console him [19]. In her mock-operatic Scena, Josephine soliloquises on relinquishing rank and wealth for love [20] & [21] and in the ensuing light-hearted song-and-dance Trio with her father and the Admiral, love the leveller of ranks is discussed in closer detail [22]. Next, at dead of night, the fawning Deadeye informs the Captain of their planned elopement [23] before the departing lovers attempt their escape on tip-toe [24]. Discovered and challenged by the Captain, Ralph, amid the approbation of Josephine and of his colleagues, pleads mitigation on the superbly jingoistic grounds of having been born an Englishman [25]. Sir Joseph, on hearing the Captain's expletive "Damme", banishes the latter to his cabin and sends Ralph in irons to a dungeon [26], whereupon the *deus ex machina* Little Buttercup arrives to reveal the true identities of Ralph and the Captain [27]. A rousing finale [28] begins with a Quartet comprising Josephine, Ralph, Hebe and Deadeye. Then, amid general rejoicing, the apotheosis takes place, with Ralph exalted to Captain and the Captain reduced to ordinary seaman. Love has levelled ranks at last.

Peter Dempsey



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ADD

Playing
Time
67:53

GILBERT and SULLIVAN

H.M.S. PINAFORE

or, the Lass That Loved a Sailor

Sir Joseph Porter Martyn Green
 Captain Corcoran Leslie Rands
 Ralph Rackstraw Leonard Osborn
 Dick Deadeye Darrell Fancourt
 Bill Bob-Stay Richard Walker
 Bob Beckett Radley Flynn
 Josephine Muriel Harding
 Hebe Joan Gillingham
 Little Buttercup Ella Halman
 Chorus of First Lord's Sisters, His Cousins, His Aunts, Marines et al
 The D'Oyly Carte Opera Company with the New Promenade Orchestra, conducted by Isidore Godfrey
 Recorded under the direction of Bridget D'Oyly Carte, in Kingsway Hall, London, 1948
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1-16 Act I

41:17

17-28 Act II

26:35

MADE IN
SINGAPORE



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Archivist & Restoration Producer: David Lennick
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A complete track list can be found on page 2 of the booklet
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