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THE
D'OYLY CARTE

OPERA
COMPANY



IN
GILBERT
AND
SULLIVAN
OPERAS



1929

Synopsis of the Gilbert and Sullivan Operas to be given by the D'Oyly Carte Opera Company during their First American Tour, 1929

THE MIKADO

NANKI POO, son of the Mikado of Japan, comes to the town of Titipu disguised as a wandering minstrel. He loves Yum Yum, and has fled from his father's Court to escape the attentions of Katisha, an elderly lady. To his despair he finds that Yum Yum is to marry Ko Ko, a cheap tailor who has been promoted to the rank of Lord High Executioner of Titipu. When Nanki Poo learns this he decides to hang himself, but is prevented by Ko Ko, who promises to let him marry Yum Yum for a month on condition that he allows himself to be publicly executed at the end of it. The reason Ko Ko wishes to have public execution is because he has received a letter from the Mikado threatening to reduce the town to the rank of a village unless an execution takes place immediately. Nanki Poo agrees. He has already disclosed his identity to Yum Yum, although Ko Ko does not know that he is the son of the Mikado. Ko Ko then discovers that

when a Japanese husband is beheaded his wife must be buried alive with him. Yum Yum cannot face this, but when Ko Ko hears that the Mikado is approaching he bundles Yum Yum off to marry Nanki Poo and makes a false certificate of the execution. The Mikado of Japan, accompanied by Katish, comes to Titipu in search of his son, Nanki Poo. Ko Ko informs him that an execution has taken place. He is discussing this with Ko Ko and Pooh Bah, Lord High Everything Else, when Katisha, who loves Nanki Poo, reading the certificate of death, suddenly discovers on it the name of Nanki Poo. Ko Ko, Pooh Bah and Pitti Sing are all implicated in the death of the heir to the throne, but while the Mikado is deciding a suitable death for them, Nanki Poo and Yum Yum, who have been married, appear and the Mikado accepts the beautiful Yum Yum as his daughter-in-law. Katisha, believing Nanki Poo to be dead, has been persuaded to marry Ko Ko, and this has to stand.

This opera was first produced at the Savoy Theatre, London, England, on March 14th, 1885. It is one of the great popular favorites of the Gilbert and Sullivan operas, and perhaps more widely world-known than any of them.



TRIAL BY JURY

THE PLAINTIFF, Angelina, is suing the Defendant, Edwin, for breach of promise. The case is to be tried by jury. She appears in court dressed in her wedding dress accompanied by her bride's-maids, and is so charming that before the case opens the sympathy of the whole court, including the Judge, Jurymen, and even the Usher, are all with her. The Defendant suggests that he shall marry her as well as the lady to whom he has transferred his affections, but the Plaintiff's Counsel objects to this. In the end, as a way out of the difficulty, the Judge decides to marry her himself.



This was the first and the shortest of the Gilbert and Sullivan operas and was produced at the Royalty Theatre, London, on March 25th, 1875.

THE PIRATES OF PENZANCE



FREDERIC, when a child, was apprenticed in mistake to the famous Pirates of Penzance by his nurse, Ruth. He detests his unlawful profession, and decides to renounce it as soon as his apprenticeship ceases. He meets and loves Mabel, one of Major-General Stanley's numerous daughters. These maidens, walking on the seashore, have unexpectedly chanced upon a cove frequented by the Pirates. Their father, the Major-General, has managed to escape from the Pirates by saying he is an orphan though this is untrue. Having left the Pirates, Frederic feels he ought to exterminate them, and learning that through the clumsy wording of his indentures he must return to them until 1940, feels he ought to inform them of the Major-General's mis-statement about being an orphan. The Pirates attack the Major-General's castle, but ultimately

surrender to the policemen sent to destroy them. The daughters fall in love with and wish to marry the Pirates, but all ends well as Ruth tells the Major-General that they are all noblemen who have gone wrong.

This opera was first produced at the Opera Comique, London, on April 3rd, 1880.

RUDDIGORE



From a Drawing by H. M. BUCK

THE PICTURE GALLERY OF RUDDIGORE CASTLE.

Sir Ruthven Murgatroyd is confronted by his ancestors.

ROBIN OAKAPPLE, a young farmer, is really Sir Ruthven Murgatroyd, one of the bad baronets of Ruddigore, in disguise. He had hoped by renouncing his name and title to escape the terrible curse overhanging the heirs to Ruddigore, that unless they commit a crime a day they will die in agony. Robin is in love with Rose Maybud, a pretty village girl, but is too shy to tell her. His foster-brother, Dick Dauntless, returns from sea, and Robin asks him to speak to Rose for him. Dick agrees, but on seeing her loves Rose himself. He proposes marriage and is accepted by her. He then betrays Robin's identity to Sir Despard Murgatroyd, the present bad baronet, who immediately forsakes his bad ways and marries poor Mad Margaret who loves him. Robin then becomes the bad Sir Ruthven Murgatroyd and is called to account by his picture gallery of ancestors for not being bad enough. Finally, however, Sir Ruthven marries Rose, as Sir Roderic, a former baronet, comes to life again.

Ruddigore was first produced at the Savoy Theatre, London, on January 22nd, 1887; it was a burlesque of the old-fashioned type of melodrama.

"THE GONDOLIERS"

"The Gondoliers" is the tenth of the famous Gilbert & Sullivan comic operas and ran for 554 consecutive performances at the London Savoy without an empty seat at any performance. The story starts with two gondoliers, Marco and Guiseppe, both married and suddenly faced with the fact that one of them is the missing heir to the throne of Barataria.

The Grand Inquisitor had taken the heir, as a child, to Venice to save his life and entrusted him to a worthy gondolier. But the heir becomes hopelessly mixed with the gondolier's own son of the same age.

Then enter the Duke and Duchess of Plaza-Torpo and their daughter Casilda in search of the latter's husband, to whom she was married in infancy. While awaiting a decision the two gondoliers rule jointly. They alternate daily in serving one another, but their life is not pleasant, because they can draw rations for only one king.

But when the wife of the old gondolier arrives, she startles everyone by asserting that Luiz the drummer is the missing heir. And the two gondoliers return happily to their wives.

"The Gondoliers" was first produced at the Savoy Theatre, London, on December 7th, 1889.



SCENE FROM ACT I "THE GONDOLIERS"



From a Drawing by H. M. Brock

IOLANTHE'S APPEARANCE FROM THE STREAM

IOLANTHE

IOLANTHE, a beautiful fairy, committed a terrible crime—she married a mortal. She is sentenced to penal servitude for life on condition that she never sees or communicates with her husband again. After twenty-five years the other fairies plead with their Queen to pardon Iolanthe. The Queen consents, and Iolanthe, clad in weeds, rises from the stream where she has been living. Iolanthe is overjoyed and tells the Queen and her sister fairies that she has a son of twenty-four, Strephon, an Arcadian shepherd who loves Phyllis, a Ward in Chancery. The Lord Chancellor, who loves Phyllis himself, will not give his consent to the marriage and separates the Arcadian couple, and later Phyllis is led to believe that Strephon is false. Strephon calls upon his fairy relations to help him, and the Queen makes him a Member of Parliament. Later Iolanthe incurs the wrath of the Queen by pleading with the Lord Chancellor for Strephon, and revealing herself to him as his long lost wife. The Queen again pardons her as all the other fairies have, in the meantime, also married mortals, and Phyllis and Strephon are happily reconciled.

Iolanthe was first produced at the Savoy Theatre, London, on November 25th, 1882.

THIS IS THE ORIGINAL COMPANY

Too much stress cannot be laid upon the fact that the D'Oyly Carte is the original Gilbert & Sullivan company, founded nearly five decades ago by W. S. Gilbert, Arthur Sullivan and Richard D'Oyly Carte. The latter was the business manager of the triumvirate and to him fell the vitally important duty of supervising the production of the operas written by his gifted colleagues.

From the days when these men were alive and writing, composing and staging these operas, there has never been a break in the continuous operation of the D'Oyly Carte Opera Company. Although without parallel or precedent in theatrical affairs, the plan making this possible is a simple one. Young players are always being "brought up" with the company, always in training with it. Upon the retirement of an older member, some one who has had several years' training and experience as his understudy steps into his place.

Thus it is that Gilbert, Sullivan and Richard D'Oyly Carte's own conceptions of how these immortal musical plays should be acted and sung have never been lost sight of.

The company that is to appear here is one of the strongest that has ever traveled under the D'Oyly Carte banner.

Henry A. Lytton

Darrell Fancourt	Beatrice Elburn
Charles Goulding	Marjorie Eyre
Sydney Granville	Blossom Gelsthorpe
Martyn Green	Bertha Lewis
Joseph Griffin	Pauline Wootten
Leslie Rands	
Herbert Aitken	Murielle Barron
Henry Blain	Clara Bayliss
John Dean	Dorothy Delbridge
W. R. Dyson	Muriel Dickson
Richard Eaton	Dorothy Donaldson
R. E. Faulkner	Eleanor Evans
J. Radley Flynn	Sibyl Gordon
Harcourt Fuller	Doris Hemingway
T. Penry Hughes	Nancy Hughes
Reginald Jackson	Marguerite Hylder
R. Hugh Jones	Marguerite Kynaston
Warren Jones	Sylvia Lang
Charles Leslie	Nancy Ray
C. William Morgan	Aline Sinclair
Richard Walker	Elsie Winston
John Wightman	

<i>General Manager</i>	<i>Richard Collet</i>
<i>Business Manager</i>	<i>Frederick Hobbs</i>
<i>Stage Manager</i>	<i>Harry Arnold</i>
<i>Musical Directors</i>	<i>Harry Norris</i> <i>and Isidore Godfrey</i>
<i>American Representative</i>	<i>B. E. Lang</i>

The D'Oyly Carte Opera Co.

"THE MIKADO"

"IOLANTHE"

"THE
GONDOLIERS"



W. S. GILBERT
Who Wrote the Libretti

AUDITORIUM

TUES., WED., FRI., SAT.

JAN. 22nd
23rd, 25th
and 26th

Matinee Saturday

Seats on Sale

SHERMAN, CLAY & Co.
6th and Morrison St.
Friday, Jan. 18th



RICHARD D'OYLY CARTE
The Co-ordinating Genius

THE UNIQUE
TRIUMVIRATE WHICH
RENDERED POSSIBLE
THE
GILBERT AND SULLIVAN
OPERAS



RUPERT D'OYLY CARTE
Present Owner and Manager

1929

"RUDDIGORE"

"TRIAL BY JURY"

"THE PIRATES
OF PENZANCE"



ARTHUR SULLIVAN
Who Composed the Music

PORTLAND REPERTOIRE

"THE MIKADO"
Tuesday, Jan. 22
"THE GONDOLIERS"
Wednesday, Jan. 23
"TRIAL BY JURY" and
"PIRATES OF PENZANCE"
Friday, Jan. 25
"IOLANTHE"
Saturday, Jan. 26
Matinee at 2:30
"RUDDIGORE"
Saturday Evening
January 26