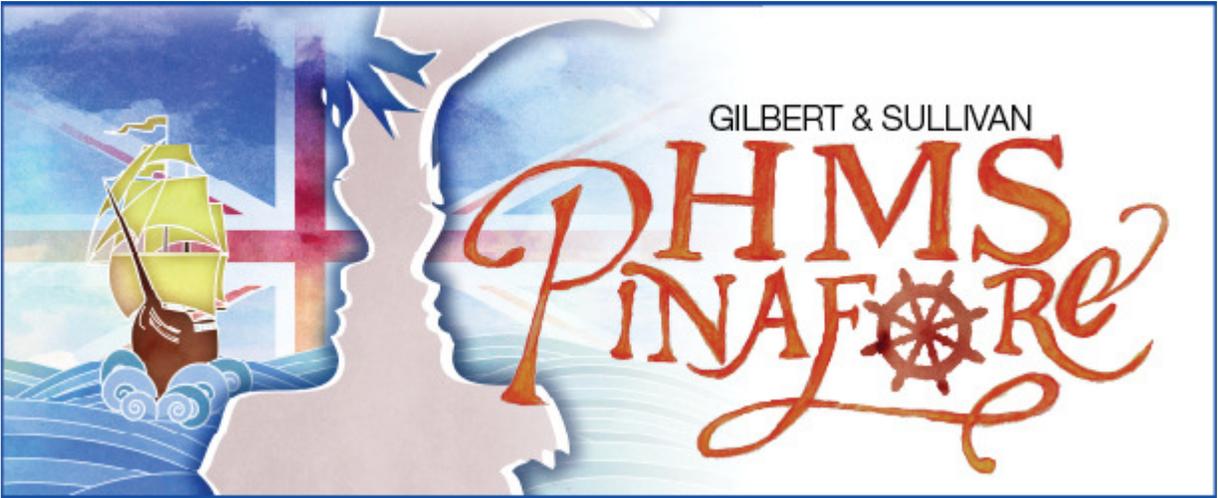


Virginia  
Opera

Presents



A COMIC OPERA IN TWO ACTS

*Music by Sir Arthur S. Sullivan*  
*Libretto by Sir William S. Gilbert*

**Study Guide**  
Virginia Opera Association ©2014

# HMS Pinafore

Time: 19<sup>th</sup> Century

Place: Quarterdeck of HMS Pinafore

## Main Characters:

Sir Joseph Porter, First Lord of the Admiralty  
Captain Corcoran, Commander of the Pinafore  
Ralph Rackstraw, Able seaman  
Josephine, Captain Corcoran's daughter  
Little Buttercup, a bumboat woman  
Dick Deadeye, Able seaman

## Brief Summary

**Act I.** Little Buttercup comes aboard the Pinafore to sell her wares. She hears the name Ralph Rackstraw which unsettles her. The crew is preparing for Sir Joseph's Porter's visit. He arrives with an entourage of female relations. Captain Corcoran is hoping his daughter will marry Sir Joseph. Josephine and Ralph love each other but Josephine is constrained by his lower social class. Ralph threatens suicide and Josephine relents, agreeing to an elopement. Dick Deadeye warns the couple.

**Act II.** Captain Corcoran is upset over Josephine's disinterest in Sir Joseph. He is comforted by Buttercup who secretly loves him. Dick Deadeye informs the Captain about the planned elopement. The pair is stopped by the Captain who is so angry that he says, "Damme!" Sir Joseph hears the word is shocked. The Captain is disgraced and Ralph is put in chains. Buttercup reveals her long-held secret. She had once been a baby nurse for both Ralph and the Captain and had mixed the babies up. Ralph and the Captain switch places allowing Ralph to marry Josephine, the Captain to marry Buttercup and leaving Sir Joseph resigned to wed a female relation.

# HMS Pinafore

An operetta in Two Acts

Book by  
W. S. Gilbert

Music by  
Arthur Sullivan

## Cast of characters

The Right Honorable Sir Joseph Porter, K.C.B., First Lord of the Admiralty.....Baritone  
Captain Corcoran, Commander of the HMS Pinafore.....Baritone  
Ralph Rackstraw, Able seaman.....Tenor  
Dick Deadeye, Able seaman.....Bass  
Bill Bobstay, Boatswain.....Baritone  
Bob Bobstay, Boatswain's mate.....Baritone  
Josephine, Captain Corcoran's daughter.....Soprano  
Hebe, Sir Joseph's first cousin.....Mezzo Soprano  
Little Buttercup, a Portsmouth bumboat woman.....Contralto  
First Lord's Sisters, Cousins, Aunts, Sailors and Marines.....Chorus

Setting: Quarterdeck of HMS Pinafore, off Portsmouth, England

First performance on May 25, 1878 at the Opéra Comique in London, England.

First performance by Virginia Opera on April 17, 1998.

# Plot Synopsis

## **Act I. The quarterdeck of HMS Pinafore, midday.**

The sailors are cheerfully preparing for the arrival of Sir Joseph Porter, First Lord of the Admiralty, Little Buttercup, A bumboat woman, has come aboard to sell provisions to the crew. She silently loves Captain Corcoran, the commanding officer of the Pinafore. Buttercup meets Dick Deadeye, a sailor who is thoroughly disagreeable, and Ralph Rackstraw, one whose name causes her to be distressed and to hint at dark secrets. Ralph Rackstraw and Josephine, Captain Corcoran's daughter, are in love but cannot overcome the stumbling block presented by their differing social stations. Sir Joseph arrives, accompanied by his ever present female relations, and tells the crew how he became First Lord of the Admiralty. He makes sure that the crew feels that they are everyone's equal (but his own, of course) and advises them to be polite at all times.

The Captain has been trying to arrange a match between Sir Joseph and his daughter, but she finds him intolerable, leaving her father in a quandary over what to do. Ralph continues to beseech Josephine to openly accept his love. When she refuses again, he threatens to commit suicide which prompts Josephine to agree to an elopement. The crew rejoices at the couple's intentions and all happily plan to assist except Dick Deadeye who warns Ralph away from the Captain's daughter.

## **Act II. Same location, later that evening.**

Captain Corcoran is feeling melancholy over the turn of events and is comforted by Buttercup who says she has gypsy blood in her veins and predicts a change coming. When Sir Joseph appears to tell the Captain that Josephine has discouraged his suit, the Captain suggests that perhaps Josephine is intimidated by Sir Joseph's high rank and feels inferior. He urges Sir Joseph to reassure her that the inequality of social status should not be a barrier to their marriage. Sir Joseph does this not realizing that Josephine's happy reaction reflects her thoughts of the situation with Ralph, not Sir Joseph.

In the meantime Dick Deadeye has informed the Captain of his daughter's planned elopement. Captain Corcoran catches the pair as they are trying to steal away. He is so upset when he realizes that Ralph is the intended bridegroom that he swears, "Damme." Unfortunately his words are overheard by Sir Joseph and his female relations who are aghast at what they have heard. The Captain is sent away in disgrace and Ralph is put in chains and sent to the dungeon.

Little Buttercup knows that now is the time to speak up about her long-held secret. She reveals that many years earlier she had been in charge of taking care of two babies—Ralph and Captain Corcoran. Somehow she had mixed them up. The one who is now Ralph should be Captain Corcoran and the one who was the Captain should be Ralph. The problem is now solved for everyone. Ralph and the Captain switch positions and social stations thereby allowing Ralph to marry Josephine and her father to marry Buttercup. Sir Joseph reconciles himself to marriage with Hebe, one of his cousins, and there is general rejoicing aboard the HMS Pinafore.

# The Music of HMS Pinafore

The music of HMS Pinafore is sparkling and charming and is a perfect reflection of the style and tone of its lyrics. Sullivan drew on sea chanteys, hornpipes and hummable tunes that lingered in the minds of his audience to produce a work that has thrived since 1878. The broad satire of Victorian social and political mores contained in its irreverent lyrics is just as engaging today as it was relevant a century ago and is set musically to maximize the impact of the words.

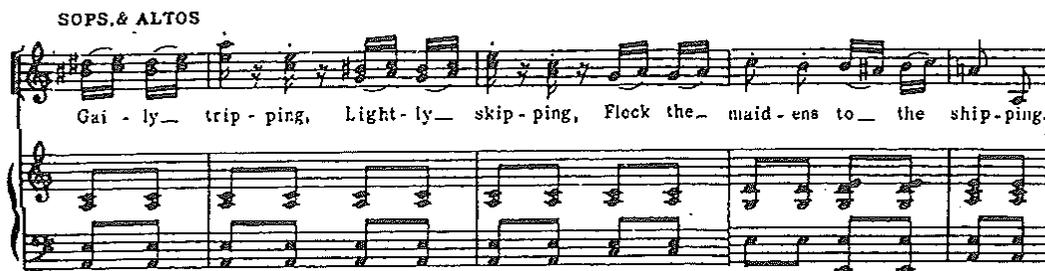
The operetta begins with an overture which is a medley of music contained in the larger work.



The first act opens with a men's chorus as the sailors aboard the H.M.S. Pinafore introduce themselves in "We sail the ocean blue." The impression is jaunty, four-square and masculine.



The women (the female relations of Sir Joseph Porter) are portrayed as flowery, light, fresh and "feminine" when they sing. "Gaily tripping, lightly skipping" as they aboard the Pinafore.



In comparing the musical treatment of this male verses female chorus, there is no doubt that music itself plays out the satire the words imply in this light-hearted parody of gender stereotypes.

The character of Little Buttercup is introduced with her signature aria. "I'm called Little Buttercup," a waltz melody which is now universally recognized. Sullivan also used this melody as the Entr'acte between Acts I and II.

I'm called Lit-tle But-ter-cup, dear Lit-tle But-ter-cup, Though I could nev-er tell why,

The image shows a musical score for the Little Buttercup aria. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The lyrics are: "I'm called Lit-tle But-ter-cup, dear Lit-tle But-ter-cup, Though I could nev-er tell why,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a waltz-like melody with a dynamic marking of *p* (piano).

Sir Arthur Sullivan was a very literate composer with wide-ranging skills amply demonstrated in his use of a variety of musical forms in HMS Pinafore. Illustrated here are a madrigal, a ballad and a barcarolle. Notice the response of the chorus.

### MADRIGAL

RALPH CHORUS  
He sang, "Ah, well - a - day!" They sang, "Ah, well - a - day!"

The image shows a musical score for a madrigal. It features a vocal line for Ralph and a chorus. The vocal line is written in a treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The lyrics are: "He sang, 'Ah, well - a - day!'" and "They sang, 'Ah, well - a - day!'". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a waltz-like melody with a dynamic marking of *pp* (pianissimo) and a *dim.* (diminuendo) marking.

## Ballad

There is regularity in the melodic and accompaniment lines.

Josephine

Sor-ry her lot — who loves too well, Heav-y the heart — that hopes but vain - ly,

## Barcarolle

Notice the rolling accompaniment pattern in 9/8 meter.

Sullivan was also very successful with his patter songs, carrying on the tradition of Rossini and Donizetti in comic opera characterization. Sir Joseph sings of how he became a success in this memorable multi-versed patter song, “When I was a lad.”

SOPRANOS & CONTRALTOS

O - ver the bright blue sea — Comes Sir Jo - - seph Por-ter, K. C. B.;

Josephine has a memorable solo scene which follows a traditional aria structure. It begins with the recitative, “The hours creep on apace,” and grows into the aria shown below, “A simple sailor, lowly born.” The three traditional sections of this scene expand to include a cabaletta-like ending as she tries to decide if her heart should obey the god of love or the god of reason.

A sim - pie sail - or, low - ly born, Un - let - tered and un - known,

One of the enduring aspects of HMS Pinafore are musical sequences which are so integrated with text that they have crept into the popular vernacular instantly recalled. Two examples follow:

“What, never?”

CAPT.  
TENORS & BASSES

No, nev-er! Hard-ly ev-er!  
No, nev-er! Hard-ly ev-er!

What, nev-er? What, nev-er?  
What, nev-er? What, nev-er?

The musical score for "What, never?" features three staves. The top staff is for the Captain, the middle for Tenors and Basses, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "No, nev-er! Hard-ly ev-er! No, nev-er! Hard-ly ev-er! What, nev-er? What, nev-er? What, nev-er? What, nev-er?"

“Never mind the why and wherefore.”

Captain: 1. Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore,  
Sir Joseph: 2. Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore,  
Josephine: 3. Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore

The musical score for "Never mind the why and wherefore." consists of three staves. The top staff contains the vocal lines for Captain, Sir Joseph, and Josephine. The middle and bottom staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore, Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore, Nev - er mind the why and where - fore, Love can lev - el ranks, and there - fore".

This example shows mock patriotic sentiment, another subject being lampooned, in the wonderfully stirring, “He is an Englishman,” a melody which also serves as the theme for the rousing finale of the operetta.

That he is — an — Eng — — — lish — man!  
That he is — an — Eng — — — lish — man!

*rit.*

The musical score for "That he is an Englishman!" features three staves. The top two staves are for vocal lines, and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "That he is — an — Eng — — — lish — man! That he is — an — Eng — — — lish — man!". The piano part includes a *rit.* (ritardando) marking.

# About the Composer

Sir Arthur Seymour Sullivan was born in London on May 13, 1842, to an Italian mother and Irish father who was a professor at the Royal Military School of Music. He showed early musical talent and became a chorister at the Chapel Royal when he was twelve. In 1856, he was awarded the Mendelssohn Scholarship to study composition at the Royal Academy of Music. The scholarship also made it possible to attend the Leipzig Conservatory in Germany where his composition teachers felt he had great promise. Sullivan's incidental music to *The Tempest*, written while a student at Leipzig, brought him immediate recognition when it was performed at the Crystal Palace in 1862. Continued success in the composition of choral and orchestral works places him among the most prominent British composers at a relatively young age.

His earliest surviving operatic work, *Cox and Box*, originally conceived as a small-scale entertainment, was professionally produced in 1869. During the run of this opera Sullivan was introduced to the writer and dramatist William S. Gilbert. Two years later they combined their efforts to produce a work called *Thespis*, which achieved moderate success. In 1875 Gilbert and Sullivan were asked by Richard D'Oyly Carte to write a work for the Royal Theater which resulted in their operetta *Trial by Jury*. The popularity of this work helped establish a more permanent arrangement between Sullivan, Gilbert and D'Oyly Carte. D'Oyly Carte formed a company to perform the joint work of Gilbert and Sullivan at the Opéra Comique Theater. Their first offering was *The Sorcerer* in 1877 followed by *HMS Pinafore* in 1878. The success of *Pinafore* cemented the partnership and the demand for more operettas quickly increased.

During the 1870s Sullivan also became very busy with conducting engagements and was appointed principal of the National Training School (which became the Royal College of Music) from 1876-1881. The demands on his time resulted in a decline in the number of other serious works he was able to produce. This fact caused him frustration and, coupled with his feeling that his role in the partnership was less appreciated than Gilbert's, created friction between the two men. However, their continued collaboration resulted in a series of popular successes. In 1881, the Savoy Theater was built by Richard D'Oyly Carte specifically to produce their work. In 1883, Sullivan was knighted by Queen Victoria for his contributions to British music and in 1886 he composed one of his most noteworthy efforts, the cantata *The Golden Legend*.

In his composing Sullivan made use of both European and English musical traditions, integrating church music, opera and ballad with ingenuity and imagination. Sullivan's technical mastery of composition clearly places his operettas in a special category. He was a marvelous orchestrator and had an adroit ability to elucidate the text, using rhythm in imaginative ways. His music refrains from emotional extremes and his musical characterization, which tends toward overstatement, is nonetheless able to characterize the social milieu of a large cross section of contemporary society.

The Sullivan and Gilbert partnership produces many successes. After *HMS Pinafore* came *The Pirates of Penzance* (1879), *Patience* (1881), *Iolanthe* (1882), *Princess Ida* (1884), and *The Mikado* (1885). *The Gondoliers* in 1893 was their last great masterpiece. The partner's periodic disputes became increasingly bitter and finally destroyed their working relationship. As the 1890s progressed, Sullivan succumbed to ill health, eventually dying in London on November 22, 1900.

# A Short History of HMS Pinafore

HMS Pinafore was the fourth collaboration between William S. Gilbert and Arthur Sullivan. It was first presented at the Opéra Comique Theater on May 25, 1878, by a company of players that had been formed specifically to perform their works. Gilbert's pen had previously satirized the law courts in *Trial by Jury* and English country society in *The Sorcerer*. Now the pair turned their satire toward the British Navy. There was a naval tradition in Gilbert's family; his father had been a naval surgeon. Gilbert loved the sea so this "nautical" undertaking was special to him and he made preparations for the production with great precision. Sullivan's score was a departure from comic operas which commonly used French or Italian models for their composition. He drew upon sea chanteys, hornpipes and similar melodies to create an appealing and delightful score that was a perfect foil for Gilbert's witty text.

Several weeks before the premiere the pair went to the naval base at Portsmouth to visit HMS Victory, the old flagship of the great Admiral Nelson. This was to be the prototype for the HMS Pinafore, which needed to be perfect in every detail. Gilbert made sketches and diagrams which he later used to build a scale model of the quarterdeck to be sure that the setting of the operetta looked authentic. He also worked out the placement of all the cast members in advance using colored blocks on the scale model. D'Oyly Carte, the owner of the company which produced the operettas, had naval costumes made by a naval tailor in the style of an 1840's uniform. The lampooning of the Navy was to be visually precise.

The opening received good reviews but the crowds at first did not come. London was in the grip of a heat wave and the theater business was slack. Sullivan, who was conducting the Promenade Concerts at Covent Gardens, decided to include a medley of songs from HMS Pinafore in one of the concerts, and the London public suddenly went agog. The theater was full every night, the music was on everyone's lips and the newspaper headlines trumpeted, "Pinaforemania!" This craze even extended to the bestowing of a popular nickname on the First Lord of the Admiralty, W.H. Smith, who had been caricatured by the Pinafore character, Sir Joseph Porter. He was thereafter known as "Pinafore Smith."

Razor sharp humor and satire were hallmarks of Gilbert's style as he observed his Victorian world. In the words of one of his contemporaries, dramatist Anthony Hope. "His foe was folly and his weapon wit." In his music Sullivan matched Gilbert's efforts with his own brand of musical satire. The recitatives are reminiscent of Handel, the choral settings lampoon gender stereotypes, and the musical treatment of "For he is an Englishman" is a tongue-in-cheek rendition of a patriotic hymn. Both men used the chorus innovatively, Gilbert in the structure and text of the operetta and Sullivan in the use of the double chorus to illustrate the intent of Gilbert's words.

HMS Pinafore, as a satire of the British Navy and also of the British class system, struck such a chord with the British people that it had a theatrical run for nearly two years and assured the continuation of the creative partnership between Gilbert and Sullivan for many years into the future.

## Discussion Questions

1. HMS PINAFORE is considered an operetta. Can you identify a characteristic of PINAFORE that would classify it as an operetta?
2. What other elements of content and form help distinguish opera from operetta?
3. The Gilbert and Sullivan operettas are known for their satire. What examples of satire did you observe in HMS PINAFORE?
4. As a general rule operas and operettas are identified primarily with their composers. This is not the case with the creators of HMS PINAFORE. Both composer and librettist get equal billing and credit. Why do you think this is the case with the works of Gilbert and Sullivan?
5. Can you name any modern day references to HMS Pinafore?





# The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “*squillo*” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (*Soprano, Mezzo-Soprano, Tenor, Baritone, Bass*) there is a further delineation into categories (*Coloratura, Lyric, Spinto, Dramatic*) that help to define each particular instrument. The *Coloratura* is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The *Lyric* is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The *Spinto* is a voice, which combines the beauty of a lyric with the weight and power of a *Dramatic*, which is the most “powerful” of the voices. The *Dramatic* instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	<i>Coloratura</i>	<i>Lyric</i>	<i>Spinto</i>	<i>Dramatic</i>
<i>Soprano</i>	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
<i>Mezzo-Soprano</i>	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Cosi fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
<i>Tenor</i>	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Cosi fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
<i>Baritone</i>	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	<b>Verdi Baritone</b> Germont (La Traviata) Di Luna (Il Trovatore) Rigoletto (Rigoletto)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
<i>Bass</i>	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	<b>Buffo Bass</b> Don Pasquale (Don Pasquale) Don Alfonso (Cosi fan tutte)	<b>Basso Cantate</b> Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

# Opera Production

Opera is created by the combination of myriad art forms. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions possible in the operatic format. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage. Wigs, costumes, sets and specialized lighting further enhance these performances, all of which are designed, created, and executed by a team of highly trained artisans.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturg who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working in tandem, the composer and librettist team up to create a cohesive musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who with a team of assistants (repetiteurs) assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life on the stage. The stage director and conductor form the creative spearhead for the new composition while assembling a design team which will take charge of the actual physical production.

Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers must all be brought “on board” to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using “blueprint” plans to design the actual physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. Following the actual building of the set, painters following instructions from the set designers’ original plans paint the set. As the set is assembled on the stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer along with the stage director create a “lighting plot” by writing “lighting cues” which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in with the stage director has designed appropriate clothing for the singing actresses to wear. These designs are fashioned into patterns and crafted by highly skilled artisans called cutters, stitchers, and sewers. Each costume is made for each singer using his/her individual measurements. The wig and designer, working with the costume designer, designs and creates wigs complement both the costume and the singer as well as represent accurate “period” fashions.



consultation  
actors and  
a team of  
specially  
makeup  
which will  
historically

As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.

# Opera Etiquette

**Have you ever been unsure of what is and isn't appropriate for you to do at the opera or have you ever been annoyed by someone else's behavior there?** If so, read on for some tips on proper Opera Etiquette.

## **Dress Up**

Most people like to dress up when they go to the opera because it's part of the fun! Nowadays you can pretty much wear whatever you want. However, an evening at the opera is usually considered to be a glamorous occasion, especially on an opening night.

## **Arrive On Time**

You should always make sure you get to the opera house in plenty of time to get your tickets and be seated before it starts. Thirty minutes before start time is usually sufficient. If you're late, the ushers may let you in after the overture, but, if there isn't an overture, you may have to wait until intermission and miss the entire first act!

## **Remain Quiet During the Performance**

There's nothing worse than sitting near a chatterbox or a ringing cell phone during a performance. Please turn off anything that can make noise, refrain from opening candy wrappers, etc. Save your comments for intermission and, by all means, do not sing along!

## **Applaud When Appropriate**

The correct times to applaud are when the conductor takes the podium at the very beginning of the performance, after the overture, after a big aria, at the end of each act, and when the singers come out to take a bow. If you are unsure of when those times are, it is best to wait and follow the lead of other audience members.

## **Applaud Appropriately**

Clapping while sitting or standing is always acceptable, and you can yell *Bravo!* to show appreciation for a male singer, *Brava!* to show appreciation for a female singer, and *Bravi!* to show appreciation for a group of singers. Yelling out anything other than those three words, as well as screaming or whistling, is inappropriate.

## **Turn off Cell Phones, and Alarms.**

This includes no photos with your cell phone or text messaging. Also, no cameras or recorders should be used in the theatre.

## **No gum, food, or drinks in theatre.**