

CONNECTICUT GILBERT & SULLIVAN SOCIETY

presents

H.M.S. PINAFORE
OR THE LASS THAT LOVED A SAILOR

SAT OCT. 15

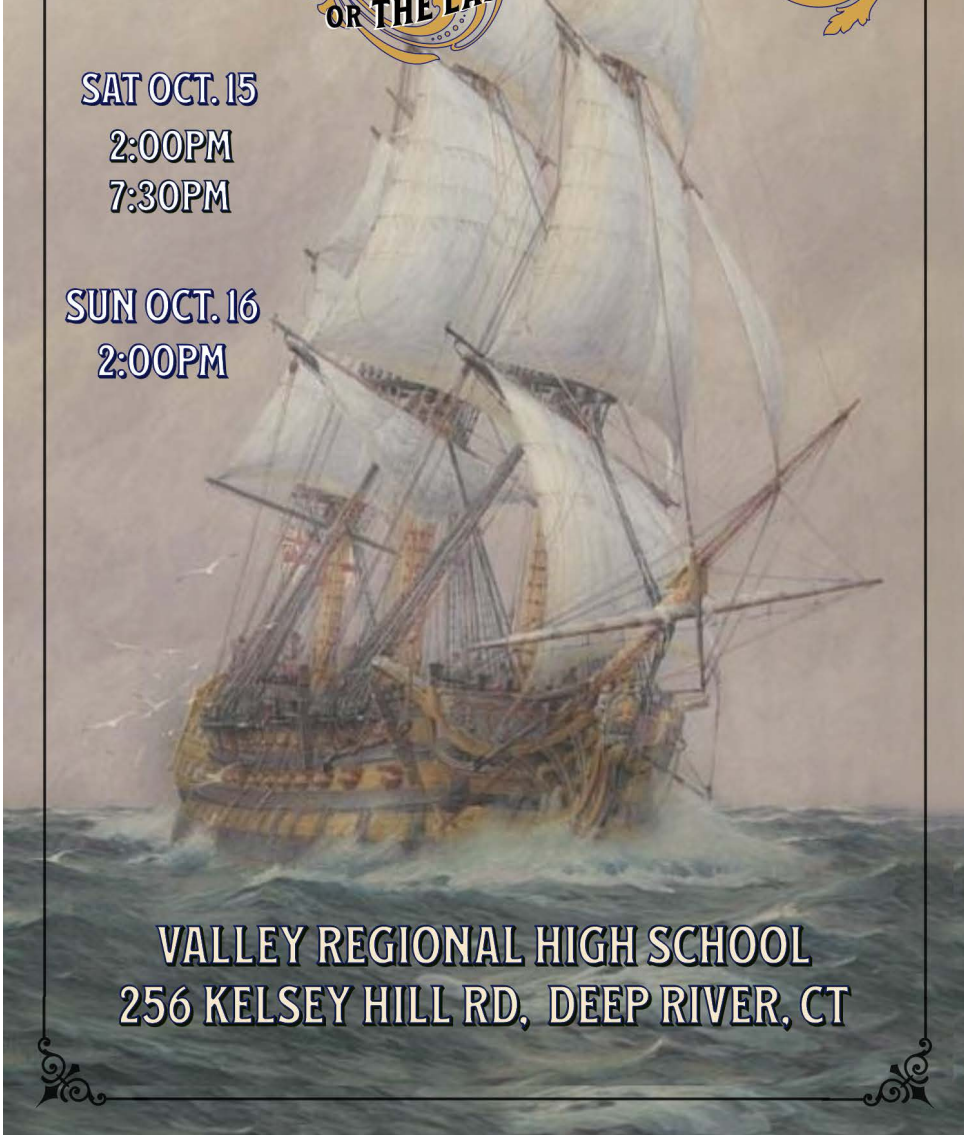
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SUN OCT. 16

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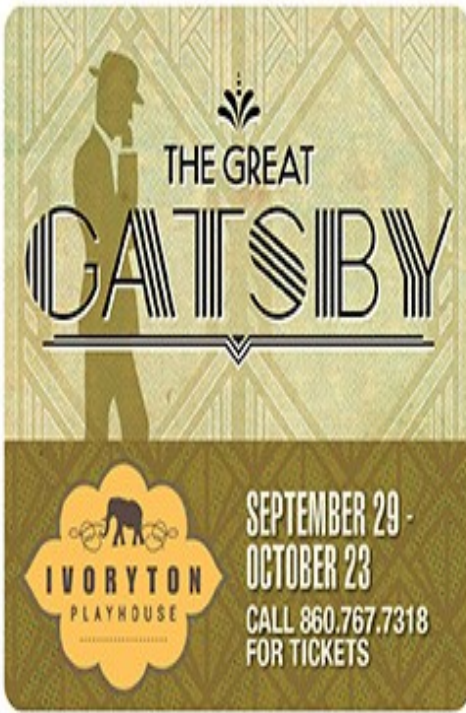
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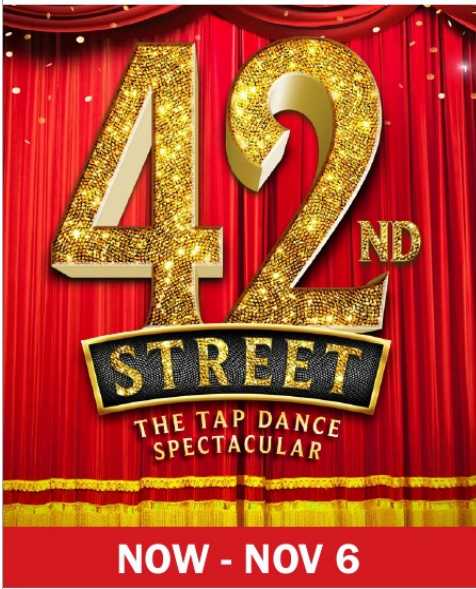
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congratulate the Connecticut Gilbert & Sullivan Society
on its exciting production of "H.M.S. PINAFORE"

October, 2022



*The New England Gilbert and Sullivan Society is
proud to support the
Connecticut Gilbert and Sullivan Society
and their production of "HMS Pinafore"*

*NEGASS is an organization dedicated to fostering
the appreciation of the works of Gilbert and
Sullivan in New England and beyond. Visit our
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SETTING & CAST...

Act I: Noon—Quarterdeck of the HMS Pinafore, Portsmouth, England

Act II: Night—Quarterdeck of the HMS Pinafore, Portsmouth, England

THERE WILL BE ONE INTERMISSION.

Character:

“Starboard” Cast:

“Port” Cast:

Saturday Mat.

Sat. Eve., Sun. Mat.

SAILORS, MARINERS, & PORTSMOUTH CITIZENS

RT. HON. SIR JOSEPH PORTER, K.C.B.

First Lord of the Admiralty

John Freedman

John Freedman

CAPTAIN CORCORAN—

Commander of the HMS Pinafore

Jeffrey Schwartz

David Henderson

RALPH RACKSTRAW

Able Seaman

Spencer M. Reese

Spencer M. Reese

DICK DEADEYE

Able Seaman

David Schancupp

Nathan Wise

BILL BOBSTAY

Boatswain's Mate

John Paul Hammond

John Paul Hammond

BOB BECKET

Carpenter's Mate

Mark Callahan

Mark Callahan

JOSEPHINE

The Captain's Daughter

Natalie A. Wood

Sarah Solari

COUSIN HEBE

Sir Joseph's First Cousin

Denise Shultzman

Joan Toone

LITTLE BUTTERCUP

A Portsmouth Bumboat Woman

Aversa Sheldon

Shira Flowers

FIRST LORD'S SISTERS, COUSINS & AUNTS

Rebecca Reeve

Rebecca Reeve

Valerie Jacobsen

Valerie Jacobsen

Rhoze Faraci

Rhoze Faraci

Clare Wurm

Clare Wurm

April Ackroyd

April Ackroyd

Cassandra Pease

Cassandra Pease

Sarah Solari

Natalie A. Wood

Shira Flowers

Aversa Sheldon

Joan Toone

Denise Shultzman

SAILORS

Richard Adams

Richard Adams

Ephraim Mosher

Ephraim Mosher

William Faye

William Faye

Ed Kerrigan

Ed Kerrigan

Garry Jacobsen

Garry Jacobsen

David Henderson

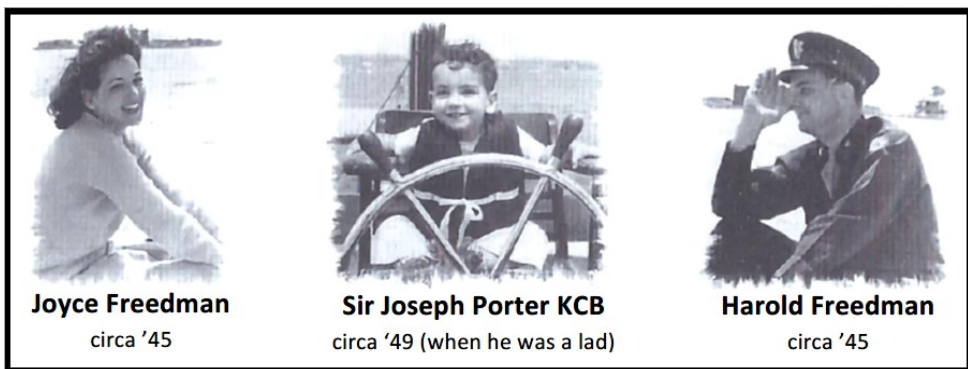
Jeffrey Schwartz



SETTING & CAST...



Act I: Noon—Quarterdeck of the HMS Pinafore, Portsmouth, England
Act II: Night—Quarterdeck of the HMS Pinafore, Portsmouth, England
THERE WILL BE ONE INTERMISSION.



Joyce Freedman
circa '45

Sir Joseph Porter KCB
circa '49 (when he was a lad)

Harold Freedman
circa '45



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MUSICAL NUMBERS...

HMS PINAFORE

Overture *Orchestra*

ACT I

We sail the ocean blue <i>(Introduction and Opening Chorus)</i>	<i>Sailors</i>
I'm called Little Buttercup <i>(Recitative and Aria)</i>	<i>Buttercup</i>
But tell me who's the youth <i>(Recitative)</i>	<i>Buttercup and Boatswain</i>
The nightingale <i>(Madrigal)</i>	<i>Ralph and Chorus of Sailors</i>
A maiden fair to see <i>(Ballad)</i>	<i>Ralph and Chorus of Sailors</i>
My gallant crew <i>(Recitative and Song)</i>	<i>Captain Corcoran and Chorus of Sailors</i>
Sir, you are sad! <i>(Recitative)</i>	<i>Buttercup and Captain Corcoran</i>
Sorry her lot <i>(Ballad)</i>	<i>Josephine</i>
Over the bright blue sea <i>(Barcarolle)</i>	<i>Sir Joseph's Female Relatives, off-stage</i>
Sir Joseph's barge is seen <i>(Song)</i>	<i>Chorus of Sailors and Sir Joseph's Female Relatives</i>
Now give three cheers <i>(Song)</i>	<i>Captain Corcoran, Sir Joseph, Cousin Hebe and Chorus</i>
When I was a lad <i>(Song)</i>	<i>Sir Joseph and Chorus</i>
For I hold that on the seas <i>(Song)</i>	<i>Sir Joseph, Cousin Hebe, Female Relatives and Sailors</i>

MUSICAL NUMBERS...



HMS PINAFORE

ACT I (CONTINUED)

A British tar (Glee)	<i>Ralph, Boatswain, Carpenter's Mate, and Chorus of Sailors</i>
Refrain, audacious tar Duet	<i>Josephine and Ralph</i>
Can I survive this overbearing? (Finale Act I)	<i>Ensemble</i>

ACT II

Fair moon, to thee I sing (Song)	<i>Captain Corcoran</i>
Things are seldom what they seem (Duet)	<i>Buttercup and Captain Corcoran</i>
The hours creep on apace (Scena)	<i>Josephine</i>
Never mind the why and wherefore (Trio)	<i>Josephine, Captain Corcoran, and Sir Joseph</i>
Kind Captain, I've important information (Duet)	<i>Captain Corcoran and Dick Deadeye</i>
Carefully on tiptoe stealing (Soli and Chorus)	<i>Ensemble</i>
Farewell, my own! (Octet and Chorus)	<i>Ensemble</i>
A many years ago (Song)	<i>Buttercup and Chorus</i>
Oh joy, oh rapture unforeseen! (Finale Act II)	<i>Ensemble</i>





ORCHESTRA...

CONDUCTOR

Karen Ciccone

FLUTE 1

Jean Gladue

FLUTE 2

Tim Belliveau

OBOE

Kristen Boyer

CLARINET 1

Rob Breen

CLARINET 2

Kirk Edwards

BASSOON

Carl Chudy

HORN 1

Sue Johnston

HORN 2

Mitch Friedman

TRUMPET 1

Laura Hilton

TRUMPET 2

Rich Dumas

TROMBONE 1

Frank May

TROMBONE 2

Vic Johnson

PERCUSSION

Kristen Sobanski

VIOLIN 1

Nancy Allen-Ziemski
Beth Pierce
JoAnn Galat Brown

VIOLIN 2

Joan Winters
Mary Snyder

VIOLA

Christine Cohen

CELLO

Susan Kohanski

BASS

Lou Golston

Congratulations!!


Connecticut Gilbert & Sullivan Cast & Crew of

HMS Pinafore

Keep it going for decades to come!

Richard & Merrill Adams



 **Life is Elysian for Captain Corcoran.** He is the proud and gallant Captain of the Man o' War ship, the HMS Pinafore, and he manages a top-notch, brave, and worthy crew who think the world of him. To top it off, after diligent and careful planning, he has successfully arranged for the marriage of his only daughter, Josephine, to the British Navy's First Lord of the Admiralty, Sir Joseph Porter, K.C.B. Elated that he has risen to the top of his social class with this arrangement, Captain Corcoran gloats on his achievement—what could possibly go wrong to derail all he has painstakingly built? Plenty. As it turns out, Captain Corcoran is an expert at manipulating the situation to achieve his desired outcome, but he is not so good at manipulating the people he needs to get him there.

Gilbert & Sullivan's fourth collaboration, *HMS Pinafore*, begins with Captain Corcoran eagerly anticipating the arrival of Sir Joseph to claim his daughter's hand. Josephine, with a deep sense of duty to her father, puts on a 'happy face' and does her best to honor her father's wishes to marry Sir Joseph, but she finds it difficult and impossible to love him because he is so "tedious, fretful and dictatorial." Instead, though she holds herself aloof from him, she loves and pines for the Pinafore's lowly foremast hand, Ralph (pronounced "Raif") Rackstraw. When Sir Joseph and his entourage of adoring sisters, cousins, and aunts, finally arrive amid a flurry of cannon fire and fanfare, he turns social order among the seamen on its head by claiming "A British Sailor is any man's equal." Ralph takes this to heart and, emboldened by these alluring ideas, confesses to his fellow seamen that he is in love with Josephine. Despite their disparity in rank, Ralph rationalizes the crew has a duty to believe that "A British Sailor is any man's equal," and as such, Ralph, a "humble, poor and lowly-born" seaman, is justified in confessing his love for the Captain's Daughter without recourse and with the expectation that she might return his love.

Dick Deadeye, the unpopular voice of reason, admonishes that although tempting, reality is different when one man by his station can give orders to another who, by *his* station, is obliged to obey. Of course, nobody listens to Dick Deadeye, and the crew, swept up in Ralph's bravado and Sir Joseph's message, encourage Ralph to confess his love. Josephine acknowledges to her father that while she loves a Pinafore sailor, she will never reveal her love to one who is so lowly born. She holds true to her word until Ralph, driven by desperation at Josephine's rejection, chooses to die rather than live a life of despair. Unable to hide her love any longer, Josephine confesses her love to Ralph, much to the joy of the crew and entourage of sisters, cousins, and aunts led by Cousin Hebe who is secretly elated since she desires Sir Joseph for herself. The whole team then help the pair to plan an escape.

This planned escape and blatant affront to society's norms is too much for Dick Deadeye and he warns Captain Corcoran of Josephine and Ralph's schemed elopement. Captain Corcoran, fresh off his lament and confession to Little Buttercup that his Elysian life is falling apart to which she warns "things are seldom what they seem," decides stopping Josephine and Ralph's elopement is his chance to "make things what they should be." Unfortunately for Captain Corcoran, while he does stop the elopement, he soon finds out why "things are seldom what they seem." As Ralph is taken away in chains and Captain Corcoran is confined to his cabin for swearing, Little Buttercup confesses a "long-concealed crime" where it is revealed Ralph and Corcoran were switched as children and Ralph really has the rank of Captain, and Corcoran the rank of a lowly sailor. The reversal in social positions finally makes possible the love of all couples: Josephine to Ralph, Captain Corcoran to Little Buttercup, and Sir Joseph to Cousin Hebe, and makes good on Sir Joseph's and Captain Corcoran's observation that "love levels all ranks."



DIRECTOR'S NOTES...



Welcome aboard the H.M.S. Pinafore!

You are bound for a fun voyage today, full of excitement, intrigue, and unexpected twists along the way! This is my third time ‘sailing the ocean blue’ aboard this famous Gilbert and Sullivan cruise, and I am always delighted each time I return to it. Sullivan’s music is tuneful, stylish, and rollicking in every way you would expect from a show set on the high seas. I especially want to draw your attention to Gilbert’s witty turns of phrase throughout the show in both the dialogue and the musical numbers. He has packed the show with clever references and double meanings, all the while winking at the audience in the way only Gilbert can.

Creating art—for so many performing groups-- continues to be an adventure as we resurface from our season of musical hibernation. But as always, the wonderful members of CT G&SS have eagerly met the challenge and brought such wonderful energy to this show! I am grateful to all the members of the cast, so many of whom are wearing multiple ‘hats’ both onstage and off, for their work, their spirit, and their commitment to community. And in addition to the ‘crew’ that you will see onboard the Pinafore today, there are just as many folks working behind the scenes to make this show happen! We would not be able to do what we do without them, and I am always thankful for their many contributions to this mammoth task of putting on a show! A quick (but heartfelt) personal shout out goes to John Freedman, our incredibly hard-working producer, and Karen Ciccone, our wonderful new music director with whom it has been such a joy to collaborate!

We are always happy to be performing in the lovely auditorium of Valley Regional High School, and are so glad you have joined us today. YOU are the reason we do what we do—so welcome to the crew! Sit back, relax, and enjoy your journey on the Pinafore! And come see us again soon!

Dr. Spencer Reese

Artistic Director



I'm called Buttercup!



Copied all the letters...



Gaily tripping, lightly skipping!



H.M.S. Pinafore – An International Hit!

H.M.S. Pinafore was the work that made Gilbert and Sullivan an international sensation. It was their 4th collaboration following on the heels of *Thespis* (winter holiday entertainment), the one-act fully-musical *Trial By Jury*, and *The Sorcerer*, which had achieved moderate success in London with 178 performances in its initial run and set the pattern to which their successive works would adhere. Gilbert and Sullivan were now a team and were under contract with impresario Richard D'Oyly Carte to produce new works, and as *Sorcerer* attendance was winding down, Carte requested a new one.

Gilbert developed a libretto based on some of his humorous Bab Ballad poems poking fun at the British class system, the Royal Navy, and the ability of politicians to rise to posts for which they were unqualified. Even the name of the ship is a joke on the fearsome, brave names the navy would give its warships. Sullivan set Gilbert's lyrics to an exceptionally tuneful and hummable score. The show opened on May 25, 1878 at the Opera Comique in London, and received mostly enthusiastic reviews. However, popularity and ticket sales waned during the hot summer months, and several times postings were made that the show would be closing. The cast even took a one third reduction in pay. Sullivan saved the day by programming selections arranged for orchestra at the Promenade Concerts at Covent Garden, which stimulated new interest. By the autumn it was running to sold out houses again and this would continue for over a year and a half. Not only that, but American theater groups got a hold of the material, and not being bound by copyright laws, staged their own versions (as many as 150!) for which Gilbert and Sullivan received no compensation. Finally fed up with this practice, the whole D'Oyly Carte troupe complete with Gilbert and Sullivan themselves, sailed to America to stage the authentic version. Not only this, but they secretly had with them, ready to produce, their next work: *The Pirates of Penzance* which they would premiere in New York in order to secure their American copyright.

One interesting aside regarding the music. I had often wondered about the long introduction to the opening chorus "We Sail the Ocean Blue." In it you hear snatches of some of the other numbers that will come up in the show. Only recently did I learn that originally there was no overture planned for *Pinafore* and that this would be the opening number. Indeed, none of their prior works had overtures originally, one was added to *Sorcerer*, but only after its premier. But at the last minute it was decided that *Pinafore* would have an overture at the outset. Sullivan composed part of it, and outlined the rest for his assistants to complete. But one of my favorite moments in all of Gilbert and Sullivan is during this lead up, when at the opening curtain, the music shifts from the preparatory Ab seventh chord to the totally unexpected key of C major. It is like a sudden burst of sunlight. Enjoy!

John E. Dreslin, D.M.D

Assistant Music Director & Accompanist



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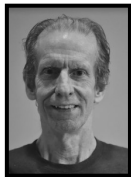
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THE CAST...



MARK CALLAHAN (*Bob Becket, Carpenter's Mate*) is very happy to be back for his 11th season with CGSS. Wherever G&S is performed in Connecticut, chances are good that you will see Mark somewhere in the cast, most often in the chorus. His previous roles have included the Solicitor in *Patience*, Antonio in *The Gondoliers*, and Timidon in *Thespis*. In *Pinafore*, he feels at home as the Carpenter, because he likes to think of himself a carpenter in real life, too. However, unlike Bob, whose skills might be called upon to aid a sick or injured shipmate, Mark practices carpentry only on inanimate objects! Also in real life, Mark schedules radiology exams for patients at St. Francis Hospital.



SHIRA FLOWERS, (*Little Buttercup / Port Cast*) most recently played Ruth in Simsbury Light Opera Company's production of *The Pirates of Penzance*. She has also appeared in Theatre Guild of Simsbury's *Singing Broadway* and *Singing Through Life*. Other roles include the Mother Abbess in *The Sound of Music* and the Snake/Balladeer/Narrator in *The Apple Tree*. A graduate of Oberlin College, Shira was active in the school's Gilbert and Sullivan Players, performing in the ensembles of *HMS Pinafore* and *Ruddigore*. An English teacher at Simsbury High School, she is proud to advise Unified Theater, where students with and without disabilities create, rehearse and perform an original musical theater production. In her spare time, Shira runs marathons, teaches yoga and volunteers as a crisis counselor for The Trevor Project. Most importantly, she is the proud mom of Adam, Elijah and Tobias and the wife of Chris. Shira dedicates this performance to the memory of Wendy Sue Williams, the dearest Little Buttercup, a singer and educator who touched so many lives.



JOHN FREEDMAN, (*Sir Joseph Porter*) This year's production of *H.M.S. Pinafore* is a kind of nostalgic homecoming for John who joined CG&SS in 2012 appearing in his stage debut as Bob Becket in that year's production *H.M.S. Pinafore*. He has been performing with CG&SS ever since appearing as Sir Roderic Murgatroyd in *Ruddigore* (2021), Apollo in *Thespis* (2019), Pooh-bah in *The Mikado* (2018), King Gama in *Princess Ida* (2017), Sergeant of Police in *Pirates of Penzance* (2016), Private Willis in *Iolanthe* (2015), Don Alhambra Del Bolero in *The Gondoliers* (2014), First Yeoman, and understudy for Wilfred Shadbolt, in *The Yeomen of the Guard* (2013), Bob Becket in *H.M.S. Pinafore* (2012), and Jury Foreman in *Trial By Jury* (2012). In addition to performing with the group, John is also CG&SS's Vice President and Producer, works on their Marketing Committee, and administers the CG&SS's ticketing and phone systems. Says John, "Since joining in 2012, CG&SS has become a passion and a labor of love for me. I feel privileged and honored to be working and performing with such a dedicated and talented group of people." Now retired, John is a former IT Director at Foxwoods. He and his wife Judy live in Preston, CT.



THE CAST...



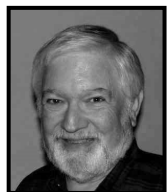
JOHN PAUL HAMMOND (*Bill Bobstay—Boatswain*) is a senior at Saint Bernard High School, where he is an active member of the drama program. *HMS Pinafore* is his third show with the Connecticut Gilbert and Sullivan Society. His first role with CG&SS was playing as a pit musician in *Thespis*. In the 2021 season he moved onto acting in *Ruddigore* and has followed with *HMS Pinafore*. He is tremendously grateful for the opportunity to be a part of a very welcoming and talented cast.



DAVE HENDERSON (*Captain Corcoran / Port Cast*) David continues his long-term relationship with CG&SS following his appearance as Robin in *Ruddigore*. He has also performed with the Greater Meriden Concert Chorale in semi staged productions of *The Mikado* (Nanki-Poo), *Pirates* (Frederic), and *Ruddigore* (Robin). Favorite roles at Castle Craig Playhouse include Curly (*Oklahoma!*, which he also directed), Captain von Trapp (*The Sound of Music*), Tevye (*Fiddler on the Roof*) and Felix (*The Odd Couple*). David has toured in the New England Touring Company's *Joseph and the Amazing Technicolor Dreamcoat* and appeared at the New Britain Repertory Theater in *They're Playing Our Song*. He is active in the music program of First Church of Christ in Wethersfield where he sings, rings English handbells and occasionally plays the organ. He also enjoys singing in the a cappella madrigal quartet Elizabethan Consort and is a past member of the Novi Cantori chamber choir. He is grateful to God and to his wife for many and varied performing opportunities.



AVERSA SHELTON (*Little Buttercup / Starboard Cast*) This Pinafore isn't the "only ship she ever has seen"! Aversa has performed in both Connecticut and Oxford (UK) as Little Buttercup and a similar selection of middle-aged "plump and pleasing persons" ("Dame Hannah," CTG&SS *Ruddigore* 2021; "Lady Sophy," Oxford University Gilbert and Sullivan Society *Utopia Ltd.* 2015). Her other G&S experience includes artistic directing *The Sorcerer* for OUGSS in 2014, and "gaily tripping" in the fickle female choruses of *Princess Ida* at Trinity College (2006), OUGSS' *Ruddigore*, *The Mikado*, *Yeoman of the Guard*, *The Sorcerer*, *Iolanthe*, and *Trial by Jury* (2013-2018), and SLOCO's *Pirates of Penzance* (2022). She "stuck close to her desk" to get her doctorate in history at Oxford, but now daylights as a librarian and archivist.



DAVID SCHANCUPP (*Dick Deadeye / Starboard Cast*) celebrates his 24th anniversary with CG&SS reprising a role he last played twenty-nine years ago. Our audiences last saw him as Old Adam in last year's production of *Ruddigore*. He has appeared in virtually all the bass-baritone roles in the Gilbert and Sullivan repertoire with CG&SS, Simsbury Light Opera, and Troupers Light Opera with whom he re-

THE CAST...



cently appeared as the "Ducato" (aka *Mikado*) in their production of *Mikado* re-set in Renaissance Italy. With CG&SS he has been seen as Mars (*Thespis*), Pooh-Bah (*Mikado*), Lord Chancellor (*Iolanthe*), the Learned Judge (*Trial by Jury*), Sir Joseph (*HMS Pinafore*), Sergeant Meryll (*Yeomen of the Guard*), Major General Stanley (*Pirates of Penzance*), King Gama (*Princess Ida*), and Col. Calverly (*Patience*). He has performed with companies throughout the state including Hillhouse Opera, News Britain Opera, Westport Country Playhouse, Nutmeg Players, Orange Players, Something Players, Castle Craig Players and recently appeared with Connecticut Theatre Company as Arvide in *Guys & Dolls*. Other roles include the Commendatore (*Don Giovanni*), Benoit and Alcindoro (*La Boheme*), Sacristan (*Tosca*), Frosh (*Die Fledermaus*), Ali Hakim (*Oklahoma*), Miles Gloriosus (*A Funny Thing Happened on the Way to the Forum*), Wazir (*Kismet*), J.B. Biggley (*How to Succeed in Business*), the Governor (*Best Little Whorehouse in Texas*), Tiger Brown (*Three Penny Opera*), Mr. Bumble (*Oliver!*), Hines (*Pajama Game*), Hucklebee (*Fantastics*), Mysterious Man (*Into the Woods*), Harry (*Prisoner of 2nd Avenue*), Tito Merelli (*Lend Me a Tenor*), Teddy (*Arsenic and Old Lace*), Herr Schultz (*Cabaret*), and his favorite role, Tevye (*Fiddler on the Roof*). In his non-theatrical life, David practices law in New Haven and serves on the Board of the New Haven Symphony Orchestra.



DENISE SHULTZMANN (*Cousin Hebe / Starboard Cast*) Denise has been a member of CG&SS since 1990. She has played Lady Blanche in *Princess Ida*, Dame Carruthers in *The Yeomen of the Guard*, Inez/Vittoria in *The Gondoliers*, Leila the fairy in *Iolanthe*, Dame Hannah in *Rudigore*, and others. She is also a member of Flock Theatre in New London, where she specializes in playing mean rich women (Lady Middleton/Mrs. Ferrars in *Sense and Sensibilities*; Lady Catherine in *Pride and Prejudice*; Aunt March in *Little Women*; Lady Ingram in *Jane Eyre*, and many others).. Denise lives in Groton with her husband, Tom, and several cats.



JEFFREY SCHWARTZ (*Captain Corcoran / Starboard Cast*) is excited to return to CG&SS after just two previous shows, in 1992 and 2021. Jeff spent the time in between proudly attending his children's many musical performances (which are still ongoing) and coaching middle school lacrosse. Previous Gilbert & Sullivan roles include The Duke of Dunstable in *Patience* (SLOCO), Luiz in *The Gondoliers* (CG&SS), Richard Dauntless (CG&SS) and Sergeant Meryll in *Yeomen of the Guard* (Pennsylvania Singers). By day, he is an attorney with Conway Stoughton, LLC in Hartford. Jeff thanks his friends and family, particularly his children Bradley, Rebecca, and Jonathan and daughter-in-law Monica for all of their love and support.



THE CAST...



SARAH SOLARI (*Josephine/ Port Cast*) graduated from the Hartt School of Music with a Masters of Music in Vocal Performance last year. She studies voice with Elijah Caldwell, and has coached with Kyle Swann and Christine O'Grady. Sarah has performed with many companies throughout the Northeast including Barrington Stage Company (Ariel in *The Little Mermaid*), Oldcastle Theatre Company (Mary Jane in *Big River*), Opera Connecticut (Amahl in *Amahl and The Night Visitors*), Crane Opera Ensemble (Papagena in *The Magic Flute* and Beth in *The Tender Land*), and Hartt Opera Theatre (Princess Gilda in *The Three Feathers* and The Girl in *Trouble in Tahiti*). This winter Sarah will once again be spreading Christmas cheer around Connecticut with the Connecticut Yuletide Carolers. Sarah lives in Rocky Hill with her fiancé, Nathan, and her toy poodle, Bella.



JOAN TOONE (*Cousin Hebe / Port Cast*) Joan is thrilled to appear as Cousin Hebe. In her most recent role, Joan was Blanche in the revival of *Princess Ida*, where she originated the title role for this company in 1987. Her first role with CG&SS was in 1983 as Casilda and later as Fiametta in the 1993 show of her favorite, *The Gondoliers*. She was Pitti-Sing in the 1985 *Mikado*. She is a current student of Spencer Reese and a former student of Leighton Phraner in whose "Night at the Opera" productions she also sang. Bob Cumming, founder of CG&SS first directed her in his own *Rumpelstiltskin* as Betty Botter, and at the Repertory Theatre in New Britain in her dream role, Tuptim from *The King and I*, as well as the Valley Light Opera Quintet. She dedicates this performance to the memories of both Bob and Leighton, without whom none of us would be here tonight.



NATHAN WISE (*Dick Deadeye / Port Cast*) A veteran of seven productions, this is his first *Pinafore* and he is honored to be entrusted with a role he feels so well-suited for (surely type-casting at its best... and don't call me Shirley!). He thanks Maestro Dreslin for his extra help and, as a "method" actor, is indebted to Tony Shaloub's portrayal of Prophet Jack, in the film *LIFE or SOMETHING Like It* for his inspiration; and gives a salute to Burt Lancaster in *The Rainmaker*. Break a leg, everyone!



NATALIE WOOD (*Josephine / Starboard Cast*) has appeared in performances in CT, RI, and MA including *A Christmas Carol* (Christmas Past), *Passion Play* (Mary Magdala), *The Fantasticks* (Louisa), *The King of Hearts* (Jeunne Fille), *The Music Man* (Marion Paroo), *Fiddler on the Roof* (Tzeitel), *West Side Story*, *Titanic* and *Oklahoma*; and stage productions including *The Matchmaker* (Minnie Fay), *The Importance of Being Earnest* (Cecily), *Time of the Hand and Eye* (Charlotte Stewart), and *The Imaginary Invalid* (Louise). This is her fourth Gilbert & Sullivan production having played Daphne in *Thespis*, Tessa in *Gondoliers* and Mad Margaret in *Ruddigore*. A classically trained dancer, her performances include *Snow White* (Snow White), *Peter and the Wolf*



(Cat), *Pas de Quatre* (Lucile Grahn), and *The Nutcracker* (Russian Dance Soloist). As a clarinetist she has performed with orchestras in the tri-state area. She has directed and choreographed musicals and was the featured artist in several televised solo benefit concerts over the years performing works from opera and the musical stage, and most recently in livestreamed holiday (Christmas & Easter) liturgical concerts featuring oratorios and traditional holiday music. In 'real life', she is a Commercial Contracts Negotiator with a large IT firm, and prior to that practiced law in Glastonbury and Simsbury. She resides in Hebron with her husband, Scott, and their two boys.

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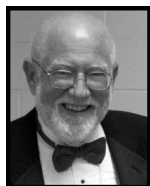


KAREN CICCONE (*Music Director / Conductor*) earned her music education undergrad degree at Rhode Island College and her Masters degree at UCONN. She taught music for 36 years in CT schools. As Music Director she has been involved with Flanders Players (*Godspell, Working*), Pfizer Players (*Music Man*), Waterford Week Players (*Oklahoma, Mame, Lil' Abner*), Norwich Arts Council (*Cinderella, Pippin*), Westerly High School (*Grease*), St. Bernard High School (*Cinderella, Fiddler on the Roof*), East Lyme High School (*Charlie Brown, Bye Bye Birdie*) Pine Point School (*The Battle of Stonington*), Montville Community Theater (*Cinderella, Barnum*), East Lyme Arts Council (*Pajama Game*). In addition to receiving several High School Regional Awards for best director, vocals, pit, and leads, Karen earned the Eugene O'Neill Award for Best Music Director for *Pippin*. Karen has directed the Pawtuxet Valley Community Chorus and the United Congregational Church of Pawcatuck. As a vocalist Karen has sung with Cecilia Chorus, Norwich Diocesan Choir, Capella Cantorum, and Northeast Community Choir. Karen's love of flute playing is evident in her performances with Eastern CT Symphony Orchestra, Musica Dolce Chamber Orchestra, Con Brio, Musica Dolce, Silver Cornet Band, Noank Mystic Community Band, Manatee Community Band, Flute Loops, Gulf Coast Flute Choir, Pit Orchestras, Times and Changes, Jazz Orchestra, chamber ensembles, and freelancing. She recently performed in Chicago at the 50th anniversary of the National Flute Association Convention. She is enjoying retirement with her husband Paul, and if she doesn't have music in front of her, you can find her on the golf course.



SPENCER M. REESE (*Artistic Director, Choreographer, Ralph Rackstraw*) is delighted to return for a third season as Artistic Director of the Connecticut Gilbert and Sullivan Society, having staged 2021's *Ruddigore* and 2019's *Thespis*. Spencer earned a master's degree in opera stage directing from the Eastman School of Music, and a Doctor of Musical Arts degree from the University of Connecticut. He currently serves as the stage director for UConn Opera Theater, and is a frequent teaching artist for Goodspeed Musicals. This is his third voyage aboard the HMS Pinafore, having choreographed (and sung in) the show for UConn and the Ohio Light Opera in 2017. He has spent eight summers with the Ohio Light Opera, where he serves as a stage director, resident performing artist, as well as the company's choreographer. This past summer he celebrated opening his fiftieth production with OLO! Recent directing highlights include Rodgers and Hammerstein's *Cinderella* with OLO and a triple-bill of *The Old Maid and the Thief, The Medium*, and *The Telephone* at UConn.

With an apparent tenor drought at the moment in Connecticut (if you know any... send them our way next year!!), Spencer was flattered when CG&SS asked him to sing in the show as well as serving as director. No stranger to wearing multiple artistic 'hats' in his work at OLO, he was happy to jump on board! He loves singing Gilbert and Sullivan shows, having sung Frederick in *The Pirates of Penzance* in both 2019 and 2022, Ralph in *Pinafore*, and appearing in numerous ensembles and featured roles. Other recent favorites include Cornelius Hackl in *Hello, Dolly!* (OLO 2022), Matt in *The Fantasticks* (OLO 2021), Danny Churchill in *Girl Crazy* (OLO 2019), Jack in *Into the Woods* (OLO 2019), and Georg Nowack in *She Loves Me* (UConn).



JOHN E. DRESLIN (*Assistant Music Director / Accompanist*) returns to his roots this season as assistant music director and rehearsal accompanist after having served as principal music director for the Connecticut Gilbert and Sullivan Society for 31 seasons. During that time, he conducted most of the Gilbert and Sullivan canon multiple times. He has participated in over 100 productions across Connecticut and the Eastern United States as music director, conductor, accompanist, or actor in various genres of musical theater, from opera to Broadway musicals. He has received nine Eugene O'Neill awards for excellence in Community Theater, and a Lifetime Achievement award from Connecticut Gilbert and Sullivan Society. He is also a recognized scholar and lecturer on Gilbert and Sullivan. He has been the organist at the Union Baptist Church in Mystic, CT for the last thirty one years. He holds a Bachelor of Science degree from Wagner College and a Doctor of Dental Medicine degree from Tufts University. He retired from Waterford Dental Associates in 2011 and now considers himself a musician by profession. He resides in Stonington, CT with his wife, Monika.



BILL SORENSEN (*Set Design*) Frederic, Alexis, NankiPoo, Cyril, Marco, Sparkeion, Duke, and Ralph, Set Designer and Tech Director. Oh yes, Bill has played all those roles over the years. He currently sings with his church choir at the North Guilford Congregational Church, Con Brio Choral Society, the Royal Court Singers and on occasion with the Yale Opera Company. He's been with CG&SS since their second season. He owns his own landscaping business out of Guilford. He lives in Guilford with his wife Hallie, daughter and son-in-law, Jennifer and Jason and 5 grandchildren, Christopher, Abigail, Daniel, Rebecca and Heidi. A note: this *Pinafore* set was designed by our previous designer now deceased, Ingrid Walker. Bill did help build it. He's also known for his set strike parties!



KEVIN MICHAEL REED (*Lighting Design*) is a theatre director and designer exploring the intersection of art and technology in performance. His production credits include producer, director, playwright, dramaturg, lighting and AV designer. His directing credits include *The Great Gatsby: A live Radio Play*, *I Do! I Do, X*, *Shadows*, and *Version 2.0*. He has a Master of Fine Arts degree in Theatre Directing (Trinity College, Dublin), a Masters in Creative Writing (City, University of London), as well as a BA in Photography (Fashion Institute of Technology, SUNY). He ran a fashion photography and motion capture studio in NYC's garment district before returning to the theatre, where his present interests lie. He produced the critically-acclaimed productions of Reese Thompson's *WHORE: A Kid's Play* and *JOY DONZE: 13* and *Not Pregnant* at the 2017 Edinburgh Festival Fringe. During the pandemic he served as consultant and technical director of live-streamed productions, conferences and symposiums for various theatre companies throughout the US and Ireland, including Axis Ballymun, The Lir, Dance Ireland, Dublin Arts & Human Rights Festival, Carlow Arts Festival, and KCAT Arts Centre.



OUR ARTISTIC LEADERSHIP...



RICHARD IVES (*Sound Engineer*) of IDEAS Unlimited is providing professional audio support for his 23rd production with CG&SS. He is a mechanical design/project/quality engineer by trade, but since college has always managed to find time to pursue his interest in the technical aspects of music. Rich has designed, installed and tuned sound systems in schools and churches throughout New England, but is most at home mixing a live performance. He “just doesn’t feel right” watching a show unless he’s sitting behind a mixing console and surrounded by electronics. From unknowns to celebrities, from audiences of a few dozen to 15,000, from classical to rock, from tiny coffeehouses to Carnegie Hall, Rich has mixed it all. He enjoys working middle and high school musicals, and has already met some of tomorrow’s Broadway stars.



PAT UBALDI NURNBERGER (*Costume Designer*) Pat Ubaldi Nurnberger obtained her Master’s Degree in Costume Design from UCONN. She graduated from the Rhode Island School of Design and began her career as a fashion designer in New York. While still in New York, she began designing for the theater and quickly fell in love with this art form. She ultimately decided to leave the apparel business and devote herself to the theater. In the years following, Pat has been able to design for drama, musicals, opera, and dance. Larger theater works include designs for *Big Love*, *Midsummer Night’s Dream*, *Steel Magnolias* and *Bus Stop*. She has conceived and designed a new 2nd Act for the Ballet Theater Co’s *The Nutcracker*, as well as *Giselle*, *Sleeping Beauty*, *Snow White*, *Aladdin*, *Coppelia* and others. The musicals *Anything Goes*, *Always...Patsy Cline* and *Spring Awakening*, *You’re a Good Man Charly Brown*, *Hair*, *Beauty and the Beast*, and *The Fantasticks* have followed. Opera designs for *HMS Pinafore*, *The Marriage of Figaro*, *Cendrillon*, *Sour Angelica*, *Princess Ida* and *The Mikado* have followed.



CRISTINA D’ALMEIDA (*Stage Manager*) is an Author/Writer, Stage Manager, and entrepreneur residing in Watertown, CT. She holds a BA in Journalism with a minor in English/Creative Writing. This is her second CG&SS production, the first being *The Mikado* in 2018 (Stage Manager and Props Master). She worked as a Stage Manager for seven years of the 12 years she has been in theater. In addition to stage management, she has worked in lighting, props, sound, and sets. An avid writer, Cristina has written and published a book, *The Ten Commandments of Stage Management*, something she is most proud of. She is a Writer/Columnist for [Onstage Blog](#) (author of arts-themed articles); a Freelance Editor; and she continues to write while hoping to publish more books in the future. In her free time she runs her small business, Organite Creations, an eCommerce shop producing resin art. Some past stage management credits include: *The Wedding Singer*, *Godspell*, *A Center Stage Christmas*, *Mamma Mia!*, *Hollywood Arms*, *Crazy for You!*, *Anything Goes* (Center Stage Theatre), *Sister Act*, *The Addams Family*, (A Shared Stage Production with Vista Life Innovations), *The Mikado* (CG&SS), *Polaroid Stories*, *Almost, Maine*, *Reverse Transcription*, (Southern Conn. State University). She is grateful to John Freedman for giving her another opportunity to work with this incredibly talented group. A special thank you to her family and friends for their support throughout her career. God bless.



Regretfully the year passes with the loss of two dear members of the Connecticut Gilbert & Sullivan Society.



Annlee Sortland was the Recording Secretary and Associate Producer of CG&SS. Her tireless work compiling mailing lists, designing posters and programs, and organizing us all— always with a smile—will not be forgotten.



Peter Wilhelmsen was an outstanding performer (most notably portraying Dick Deadeye in CG&SS' 2012 production of *HMS Pinafore*), lover of all things English, and Web Master of the CG&SS website. He did much behind the scenes and was consequently only noticed by a few, but his impact was huge. Peter was a friend to all and will be greatly missed.

Those of us who worked with Annlee and Peter are the better for it. And so today we perform this show for them, as they enjoy it in the company of Angels, in the shadow of the Almighty...



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In Memoriam

Michael L. Puscas

May 2, 1953—November 7, 2021

Deacon, Educator, Singer, Actor, Friend

“Well done, good and faithful servant!...

Enter into the joy of your master!”

—*Berean Standard Bible*

Shipmates Mark & Nathan

(“Bob” and “Dick”)

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THE PRODUCTION STAFF...



Producer	John Freedman
Artistic Director	Spencer M. Reese
Music Director / Conductor	Karen Ciccone
Assistant Music Director / Accompanist.....	John Dreslin
Choreography	Spencer M. Reese
Costume Designer.....	Pat Nurnberger
Stage Manager	Cristina D'Almeida
Assistant Stage Manager	Kathleen Thompson
Property Master	Ed Kerrigan
Orchestra Manager	David Moorehead
Sound Design & Operation	Rich Ives, IDEAS Unlimited LLC
Super-titles Creation & Production	John Dreslin
Technical Director / Set Designer	Bill Sorensen
Set Assistance	Dave Hendersen, Mark Callahan, Joan Toone, Tim Roe, Curtis McPhee, Garry Jacobsen, Tom McCarthy, Ed Kerrigan, Bill Faye, Rhoze Faraci, Derek McMullen
Lighting Design & Operation	Kevin Michael Reed
Lighting Assistance	Mark Callahan, Dave Henderson, Bill Faye, Kathy Faye, Tom McCarthy, Ed Kerrigan, Joan Toone
Hair & Make-up	Valerie Jacobsen
Photography	David Henderson, Natalie Wood Richard Arsenault
Videographer	Marcus Hamilton, Hollywood East Productions
Show Program Design	Natalie Wood
Show Graphic Design.....	John Freedman
CG&SS Website	Hal Chernoff, Mark Callahan, Dick Tecca
Marketing & Publicity	Dick Tecca, John Freedman, Ed Kerrigan, Kathleen Thompson Denise Shultzman, Tom McCarthy, Allan Church, Natalie Wood
Front of House	Kathy Faye, Judy Kerrigan, Monika Dreslin, Beth Kelpen, Marcia Miller, Thomas McCarthy, Derek McMullen
Raffle	Dick & Marcia Tecca, Bonnie Jean Connal
Ticket Sales	John Freedman, Ed Kerrigan
Ticketing / Phone System / Database Mgr.	John Freedman
CG&SS Web Site	Hal Chernoff, Mark Callahan, Dick Tecca
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The Connecticut Gilbert and Sullivan Society was pleased to receive a generous grant from *The Community Foundation of Middlesex County* in support of Connecticut Gilbert and Sullivan Society productions. The Grant, made from the Foundation's Loffredo Performing Arts Fund, was used to help provide the unique costumes for the show.

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LEGACY CIRCLE...



Thank you for being a long-time loyal supporter of the Connecticut Gilbert and Sullivan Society. Without your continued support we would not have flourished for over forty years. Non-profit groups, such as ours, face difficult financial challenges and we rely on your generosity to survive.

In March of 2021, CG&SS' founder, Robert "Bob" Cumming, passed away. With Bob in mind, CG&SS created "the Connecticut Gilbert and Sullivan Cumming Legacy Circle." The Legacy Circle is a means by which our friends and supporters can help CG&SS build and maintain its financial well-being by remembering CG&SS in estate planning.

If you are interested in becoming a member of the CG&SS Bob Cumming Legacy Circle, please contact us by calling 860.554.1256 or by emailing us at contactus@cgss.com.

CG&SS is pleased to announce the 2023 production of...

Patience



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Connecticut Gilbert & Sullivan Society



ACT I

H.M.S.: His / Her Majesty's Ship (a ship of the Royal Navy).

Pinafore: A child's dress. Gilbert originally named the opera HMS Semaphore (nautical term rhyming with "one cheer more") but changed it at Sullivan's suggestion. A contradiction to ships named 'Goliath' or 'Majestic' of the day.

Rt. Hon.: "Right Honorable"—a term for appointees to their positions by the Queen's Privy Council. The First Lord of the Admiralty (here, Sir Joseph) is not an admiral, but a politically-appointed civilian who manages the navy.

K.C.B.: Knight Commander of the Bath (a very high order of knighthood).

Ralph Rackstraw: "Ralph" is pronounced "Raif" to rhyme with "waif" (Buttercup's line). "Rackstraw" (and other *Pinafore* seamen) have nauti-

Able Seaman: A sailor certified as having nautical abilities, but only one step above the lowest classification of sailor, 'sea man'.

Deadeye: (*i.e. Dick Deadeye*) A round block of wood with 3 holes drilled through the flat face. It is used in pairs to adjust tension in the shrouds supporting a mast.

Bobstay: (*i.e. Bill Bobstay*) A wire, rope or chain that keeps the bowsprit from being pulled upward by the tension in the forestay.

Boatswain's Mate: A boatswain is a non-commissioned naval officer supervising work ordered by a higher-ranking officer. The "mate" is his assistant.

Becket: (*i.e. Bob Becket*) A short length of rope used to secure coils of line with one end terminating in a hook and another in a loop (1800's bungee cord).

Midshipmite: A sailor's perversion of 'midshipman', a sailor with a rank just above 'cadet' and just below the lowest-ranking officer.

Bumboat: (*i.e. Buttercup is a 'bumboat woman'*) A boat that goes from ship to ship selling trinkets to mariners. The name may have been derived from the 17th century 'dung transport ship'.

Man-o'-war's men: A naval vessel ('man-o-war') crew of unlicensed men.

Jacky: The meaning is debated, but chewing tobacco soaked in gin or rum.

Treacle: Generally, molasses, but can be molasses laced with vipers, opium, honey and a host of other ingredients as an antidote to the bite of a wild beast.



HMS PINAFORE GLOSSARY

Soft tommy: Bakers Bread. Sailors will compare this with biscuits.

Conies: Used to describe either rabbit meat or rabbit fur.

Polonies: Partly-cooked sausage. ‘Polonies’ is a corruption of the name of the city, “Bologna,” which Americans corrupted further as ‘baloney’.

Canker-worm: A destructive grub or a caterpillar.

Three-cornered: To state the obvious, triangular in shape, however Dick Deadeye is often portrayed as bent at the waist with one shoulder higher than the other, hence, appearing triangular.

Foremast hand: A common sailor. Officers were typically housed near the stern of a ship, and the common seamen in the forecabin.

Quarterdeck: The part of the upper deck that extends from the main mast to the stern of the ship. Officers consider the quarterdeck ‘their’ territory.

Fore-yard arm: A section of mast perpendicular to the main mast onto which the sail is lashed. Sailors would “lay out” on the yards to manage sails.

Main-truck: The pinnacle of the main mast and highest point on the ship. The highest officer would display his flag here.

Peer: A nobleman, or more aptly, any of the five degrees of nobility: duke, marquis, earl, viscount, and baron.

Hand: To take in and furl the sail. To “hand, reef, and steer” is to describe the skills required to be an “able seaman.”

Reef: No... in this case not an underwater coral colony. “Reef” in the above expression is to reduce the amount of sail in the wind by partially furling it.

Ship a selvagee: Selvagee is strong lengths of untwisted of rope marled together and used as a strap onto which a hook can be fastened to hoist up the object. The phrase to ‘ship a selvagee’ is to put something into working order.

Ancestral timber: A family tree.

Poop deck: A deck at the top of a structure in the back of the ship.

Nine-pounder: Cannon firing 9-pound balls. Used with blanks for salutes.

Articled clerk: Apprentice who has signed articles of indenture.

Pass examination, Institute: An examination which, on passing, makes one a solicitor. The ‘Institute’ was “The Incorporated Law Society’s Hall.”

Smarter: Here not superior intelligence but agile and highly-motivated.

Tar: Slang term for a common sailor.



Jove's armoury: Bolts of lightning, which were Jove/Jupiter's weapon.

Muffled oar: Practice of wrapping cloth on oar blades to soften splashes.

ACT II

Sixes or sevens: A state of confusion or of people who can't agree

Jackdaws: Allusion to Aesop's Fables where a crow dresses in peacock's feathers in the hope of making an impression, but the result impresses nobody.

Bulls, inflated frogs: Another Aesop's Fable with the same lesson as above.

Turbot & brill: 2 types of flat fish— fashionable to serve Turbot, never brill.

Farthing: Coin worth a quarter penny. "Gilding the farthing" was a method of deceiving foreigners because if well-done, it passed as a half sovereign.

Dogs are found in many mangers: Another of Aesop's Fables where a dog spitefully prevents an ox from eating its' meal just to be mean.

Paw of cat the chestnut snatches: Fable where monkey takes advantage of cat who pulls nuts from the fire. Cat burns its paw and monkey steals the nuts.

Finger-glasses: Finger bowls for cleaning fingers after a meal.

Gillow's: A fashionable London store for furniture and home goods.

Pudding Basin: Level of squalor where family members share dinner by eating from a common bowl, similar to what was common to Russian peasants.

Elysian: Heavenly. From the Greek *Elysium*, meaning "heaven."

Cat-o'-nine-tails: A whip made of 9 lead-tipped leather thongs joined together with a handle. The traditional British Navy 'enforcer' abolished in 1879.

Boat cloak: Long cloak worn by ship's officers.

Hymen: Greek god of marriage.

Port division: The 'port watch' where work aboard a ship was divided in two groups of alternating work. The other watch was the 'starboard watch'.

Damme: A contraction of "damn me!"

Fell: A villain, or villainous.

Telephone: The London telephone exchange opened in 1876, two months after HMS Pinafore opened in London.

Baby-farming: London's 1800's day care, often of questionable repute.

Benford, Harrison, *The Gilbert And Sullivan Lexicon*, 1999, 3rd Ed. Houston, TX, Queensbury Press, <http://gsopera.com/lexicon>, pp. 38—49.

Connecticut Gilbert & Sullivan Society

The History

CG&SS is dedicated to the preservation and enjoyment of the rich heritage of satire and melody that emerged from the unique partnership of William Gilbert and Arthur Sullivan.

Membership is open to anyone who shares our dedication by providing a minimum donation of \$50 as a contribution for each year's annual production.

Benefits of contributors are:

1. the opportunity to learn more about G&S at selected programs and meetings;
2. an opportunity to build an outlet for your own creative impulse as you help with productions on stage, behind the stage, or as a sponsoring member of the audience.

CG&SS, since 1981, has produced the following works (an asterisk denotes "with full orchestra, costumes, and scenery"):

1981	<i>The Mikado*</i>	1995	<i>The Sorcerer*</i> (Middletown Premiere)	2011	<i>Ruddigore*</i>
1982	<i>The Pirates of Penzance*</i>	1996	<i>Patience*</i>	2012	<i>Trial by Jury & HMS Pinafore*</i>
1983	<i>The Gondoliers*</i>	1997	<i>Iolanthe*</i>	2013	<i>The Yeomen of the Guard*</i>
1984	<i>Trial By Jury & Pinafore*</i>	1998	<i>The Yeomen of the</i>	2014	<i>The Gondoliers*</i>
1985	<i>Sullivan's "Irish Sympho-</i>	1999	<i>HMS Pinafore*</i>	2015	<i>Iolanthe*</i>
1985	<i>Iolanthe*</i>	2000	<i>Ruddigore*</i>	2016	<i>The Pirates of Penzance*</i>
1985	<i>The Mikado*</i>	2001	<i>Princess Ida*</i>	2017	<i>Princess Ida*</i>
1986	<i>The Golden Legend</i> (Sullivan/Longfellow)	2002	<i>The Pirates of Penzance*</i>	2018	<i>The Mikado*</i>
1987	<i>The Yeomen of the Guard*</i>	2003	<i>The Gondoliers*</i>	2019	<i>Thespis* (J. Strong Ver-</i>
1988	<i>Patience*</i>	2004	<i>The Mikado*</i>	2021	<i>Ruddigore*</i>
1989	<i>Thespis* (Premiere of the</i> <i>J. Strong Version)</i>	2005	<i>The Sorcerer*</i>		
1990	<i>HMS Pinafore*</i>	2006	<i>HMS Pinafore*</i>		
1991	<i>The Pirates of Penzance*</i>	2007	<i>Iolanthe*</i>		
1992	<i>The Gondoliers*</i>	2008	<i>Patience*</i>		
1993	<i>Trial by Jury & Rumpel-</i> <i>stiltskin*</i>	2009	<i>The Pirates of Penzance*</i>		
1994	<i>The Mikado*</i>	2010	<i>The Mikado*</i>		

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