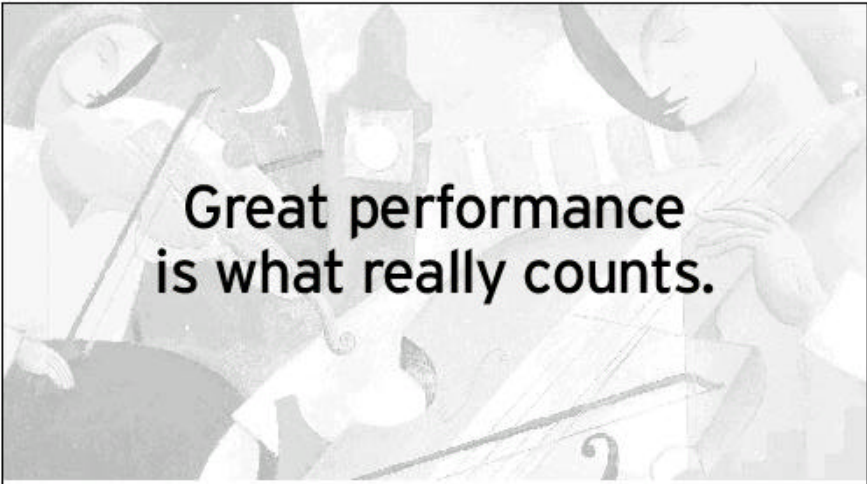


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Dear friends and supporters,

Welcome to the 57th year of Troupers Light Opera. Tonight we are proud to present *Trial By Jury* and *HMS Pinafore*, the first two in the delightful parade of operas that has made W.S. Gilbert and Arthur Sullivan household names for over a century. While G&S has been performed successfully by nationally-known professional organizations, the enthusiasm and vivacity required for these operas, which are a genuine cross between grand opera and Broadway musicals, make them ideal for talented amateurs in community theatre. Troupers Light Opera, a non-profit organization based in the Norwalk-Stamford area, draws members from as far east as New Haven and as far west as New York City. Tonight's cast and crew include students, businesspeople, homemakers, writers, computer scientists, school teachers, a college professor, a dentist, and at least one attorney. Join us! A more interesting group of people you won't find anywhere, and we have a wonderful time putting on these operas. If you are not a singer or musician, there is plenty to do behind the scenes, including set-building and set-painting, publicity, costumes, and hospitality.

Trial By Jury, a one-act piece that is occasionally used as a "curtain raiser" for *HMS Pinafore*, reflects Gilbert's expertise in English common law, as it satirizes courtroom procedure, legal niceties, and the bar in general. Like the rest of the Gilbert and Sullivan operas, including *Pinafore*, it also satirizes the simplemindedness of Victorian attitudes toward love and marriage. About *Pinafore* itself, what can one say? It is *the* defining Gilbert and Sullivan opera: the work that made them international stars. First performed in London in 1879, it quickly crossed the Atlantic (might we call it the first "British Invasion"?) and became overnight a part of American popular culture. People from coast to coast sang its songs and repeated its phrases as teenagers do today with rock music. So annoyed did one American newspaper editor become with his employees' incessant singing of a *Pinafore* song that he angrily ordered them never to sing it again in his presence. "WHAT, NEVER?" delightedly roared the employees, whereupon the abashed editor replied, "Well, *hardly* ever!"

Pinafore was no flash in the pan, however. Like the Gilbert and Sullivan operas that would follow, it has stayed popular because it explores, humorously but with real feeling, timeless human problems. What young person has not been advised to look past wealth and prestige in looking for a partner? What pair of lovers has not had to deal with social obstacles and monetary considerations? What father has not worried that his daughter will run off with a poor and uneducated man? Like other great literary figures, Gilbert presents these problems amidst the basic foibles of the human personality, while Sullivan sets Gilbert's words to tunes that are as fun and "singable" as any in the English language.

Enjoy!

Bill Abbott, President



Diane E. Martin, CPA

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Troupers Light Opera Company

Presents

Trial by Jury and H.M.S Pinafore

By W.S. Gilbert and Arthur S. Sullivan

Stage Director: Nate Merchant
Musical Director: Keith Johnston
Assistant Conductor: Christopher Hisey*
Lighting Designer: Michael O'Connor
Set Designer: Carl Mezoff
Producer: Anne Wachsman

Trial by Jury

Scene: a British Court of Justice
Intermission

HMS Pinafore

Act I – Morning on the British naval ship, HMS Pinafore.
Intermission
Act II – Evening of the same day, on board the HMS
Pinafore.

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**The performance on Saturday March 23 will be conducted by Christopher Hisey.*



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“Now this is fairly acting.”

Trial by Jury

Usher.....Rob Stafford
 Edwin, the Defendant.....David Root
 Foreman.....David Shimchick
 The Learned Judge.....David Schancupp
 Counsel.....Wade Woodward
 Angelina, the Plaintiff.....Lia Gianitsos

H.M.S. Pinafore

Buttercup, a bumboat woman.....Linda Palmer
 Captain Corcoran.....Wade Woodward
 Ralph Rackstraw, able seaman.....David Root
 Dick Deadeye, able seaman.....Rob Stafford
 Boatswain’s mate.....David Shimchick
 Carpenter’s mate.....Larry Welch
 Josephine, the Captain’s daughter.....Amy Beebe
 Cousin Hebe.....Monica Candullo
 The Rt. Honorable Sir Joseph Porter, K.C.B.....Tom Zimmerman

Chorus

“My gallant crew”

Bridesmaids, Sisters, Cousins and Aunts

Kathleen Bernadette, Monica Candullo (T), Wendy Falconer, Lia Gianitsos (P),
 Diana Gladden, Silloo Madan, Michelle McNaughton, Maureen O’Connell,
 Christina Richardson, Joan Stietzel, Anne-Marie Stack,, Joyce Veishlow.

Jury, Barristers, Sailors

Bill Abbott, Dexter Anderson, Jim Cooper, , Martin Diamond, John Hoover,
 Richard Huie, , Bill Lamoureux. Israel Rodriguez, Guy Stretton, Paul Vidulich,
 Bernie Warmflash

Short Attention Span Plot Summaries

- Lost lover litigates against lothario. Legal leader leaps laughingly to wedlock.
- Stalwart sailor seeks salt's scion as spouse. Secretive snack seller scotches stuffy statesman's scheme. Sailor succeeds.

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Trial by Jury

“Driven hither by objective influences...”

This short piece was Gilbert and Sullivan's second collaboration. Their first, Thespis, (1871) was a Christmas pantomime that was more popular than most such efforts (about 80 performances) but since the music has been lost, we'll never know what most of it was like.

Trial by Jury (1875) was written as a curtain raiser for an existing opera company, probably for (believe it or not) Lohengrin. It was based on some material Gilbert had already written, and when he read it to Sullivan, he found it extremely amusing and set it to music in about 3 weeks. It is the only one of their shows to contain no dialog. The entire short piece is a series of lively songs and choruses.

In the story, Edwin is being taken to court by Angelina, who is suing him for breach of promise of marriage. Edwin is much the innocent here, since he thinks he can just explain that he lost interest in her. Nearly everyone else has some ulterior motives. The Judge admits he rose to his position by marrying a "rich attorney's elderly, ugly daughter." He also admits that once he was successful, he threw her over. Like every other man in the courtroom (including the jury) the judge is much taken with Angelina and will do anything to gain her favor. Angelina, on the other hand, mainly wants to use her wiles to get Edwin's money.

Edwin notes that he would make a poor husband, since he "smokes like a furnace, and is always in liquor." The judge proposes that they make him tipsy and try. Edwin doesn't object, but her Counsel does. The judge in exasperation says he will marry her himself, and all ends happily.

Trial by Jury was enormously successful, running for over 300 performances, and led directly to the ongoing partnership between England's greatest comic playwright and one of England's leading composers. As Gayden Wren notes, It was the turning point where "Gilbert and Sullivan" became "Gilbert & Sullivan."*

* Gayden Wren, *A Most Ingenious Paradox: the Art of Gilbert and Sullivan*, Oxford University Press, 2001.



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HMS Pinafore

"...thither by subjective emotions"

This opera (1878) is a satire of love among ranks and of incompetent politicians. Sir Joseph Porter, as First Lord of the Admiralty has never gone to sea, and obtained his political position by apple-polishing rather than innate ability. He is consciously modeled on W. H. Smith, the bookstore magnate, who was the real First Lord of the Admiralty at the time, even though he had no naval experience at all. Smith was called "Pinafore Smith" for the rest of his life.

As the story opens the crew of the HMS Pinafore is happily singing and salutes their popular, democratic captain. The seaside vendor, Little Buttercup comes on board selling food and trinkets and when the young hero Ralph Rackstraw appears, she indicates that there is a secret behind him that only she knows. Sir Joseph arrives with his retinue of sisters, cousins and aunts and tells of how he rose to the rank of First Lord by polishing the handle of the big front door of his attorney's firm. The Captain has promised his beautiful daughter Josephine to Sir Joseph, but Josephine secretly loves Ralph Rackstraw, a lowly sailor. Josephine tells Ralph he should refrain from loving her because of the disparity of their ranks, while to the side exclaiming how much she actually loves him. Ralph tells his messmates he has been rejected, and threatens to end it all, but at the last moment Josephine enters declaring her love. They plan to sneak off to be married, but ugly Dick Deadeye warns that it will never work because and he is a lowly tar and she is a Captain's daughter. However, the chorus thrusts him away and the first act ends happily with a series of rousing choruses as they sing of their plans.

In the second act, the Captain sings of the changes taking place. Sir Joseph tells the Captain that Josephine shouldn't be so reticent to be attracted to him, since it is official policy that love levels all ranks and they sing the rousing Bell Trio. Deadeye warns the Captain of the impending elopement and the Captain catches them as they are sneaking away, uttering an injudicious expletive that shocks everyone. Sir Joseph in hearing of Ralph's intent banishes him to the dungeon. But then Buttercup reveals her dark secret that changes everything and all ends happily.

HMS Pinafore was a huge success, running for 571 performances in London alone, and a popular craze worldwide. It made Gilbert & Sullivan famous.

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Glossary of Obscure Terms

"His simple eloquence goes to my heart."

One of the charms of Gilbert's dialogs and librettos is his use of unusual and obscure words. Some of these were obscure even when the shows were written, and others have left common usage in the century that followed. Herewith are some of the more interesting ones.

Tink-a-tank - This is onomatopoeia, for the sound of a guitar being plucked.
Reversed in banc - The judges opinion was reversed by the *bench* of a higher court .

Ancient Bailey - Old Bailey, the chief criminal court of London. Poetic license enforced, here.

Rich as the Gurneys - The Gurneys founded a banking house that later went bankrupt. but like the executives of Enron, they escaped very rich.

Fudge - Utter nonsense. Does not yet mean candy.

Passing fair - Very lovely indeed.

Camberwell and Peckham - boring suburbs, rather like Levittown.

Concentrated otto - Attar of roses. (rose extract used in perfume.)

al a Watteau - *Jean-Antoine Watteau*, a French painter of pastoral scenes.

Nice dilemma - one requiring close reasoning.

Pinafore - A little girl's washable bib, pinned in front of her garments. . A ridiculous name for a ship, suggested by Sullivan, instead of "HMS Semaphore"

Quarterdeck- rear upper deck, where the officer's quarters are located.

Excellent jacky - rum soaked chewing tobacco.

Soft tommy - bread.

Cony - A rabbit.

Poloney- Bologna or baloney.

Ralph - Pronouced "Rafe."

Ship a selvagee - put a hank of rope to its proper use.

KCB - Knight Commander of Bath, an appointed position.

Solecism- any mistake in grammar or idiom

Cimmerian darkness - Homer refers to the Cimmerians as dwells in a land without sunshine.

Living ganglion - A mass of nerves attached to the brain or spinal cord.

Catchy-catchies - Babies

Grog- rum, diluted 5:1 to prevent the sailor from getting drunk too quickly.

Ambitious brill- a small flat fish, smaller than the turbot it is being compared to.

Gillow's -Waring and Gillow, a London store specializing in furnishings.

No telephone - The telephone was invented in 1876, so this 1878 mention may be the first in musical theater.

Baby farming - baby sitters or child care providers, including wet nurses.

Musical Numbers – Trial

“They are passing fair.”

1. Hark the Hour of Ten is Sounding – chorus and Usher
2. When First My Old Old love I Knew-- Edwin and chorus
3. All Hail Great Judge -- Judge and chorus
4. When I Good Friends was Called to the Bar-- Judge and chorus
5. Swear thou the Jury – Counsel, Usher, Jury
6. Comes the Broken Flower -- Angelina and Bridesmaids
7. Oh Never, Never, Never – Judge and chorus
8. May It Please You, My Lord – Counsel and chorus
9. That She is Reeling Is Plain to Me -- Judge, Counsel, chorus
10. O, Gentlemen Listen I Pray – Edwin
11. That Seems a Reasonable Proposition – Judge and solos.
12. A Nice Dilemma – Judge and Ensemble
13. I Love Him, I Love Him -- Edwin and Angelina
14. Oh Joy Unbounded – Ensemble
- 15.

Musical Numbers – Pinafore

“Then hum this at your leisure.”


Act I

1. Overture
2. We Sail the Ocean Blue --sailors
3. I’m Called Little Buttercup -- Buttercup
4. The Nightingale. A Maiden Fair to See. –Ralph
5. My Gallant Crew. – Captain and sailors
6. Sorry Her Lot – Josephine
7. O’er the Bright Blue Sea, Sir Joseph’s Barge is seen. --Chorus.
8. When I Was A Lad – Sir Joseph
9. A British Tar – solos and chorus
10. Refrain Audacious Tar -- Josephine and Ralph
11. Finale – Can I Survive This Overbearing; This Very Night; Oh Joy Oh Rapture Unforeseen; Let’s Give Three Cheers for the Sailor’s Bride - Ensemble

Act II

1. Fair Moon – Captain
2. Things Are Seldom What They Seem – Buttercup and Captain
3. The Hours Creep On Apace – Josephine
4. Never Mind the Why and Wherefore – Josephine, Captain, Sir Joseph
5. Kind Captain, I’ve Important Information – Deadeye and Captain
6. Carefully on Tiptoe Stealing; He is An Englishman -- Chorus with solos
7. Farewell My Own -- Octet and chorus
8. A Many Years Ago – Buttercup
9. Finale – Oh Joy Oh Rapture Unforeseen – Ensemble

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Michelle McNaughton
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Steve Levinson, Paul Vidulich
Bustles and Britches
Hon. Peter C. Dorsey, U.S. District
Judge
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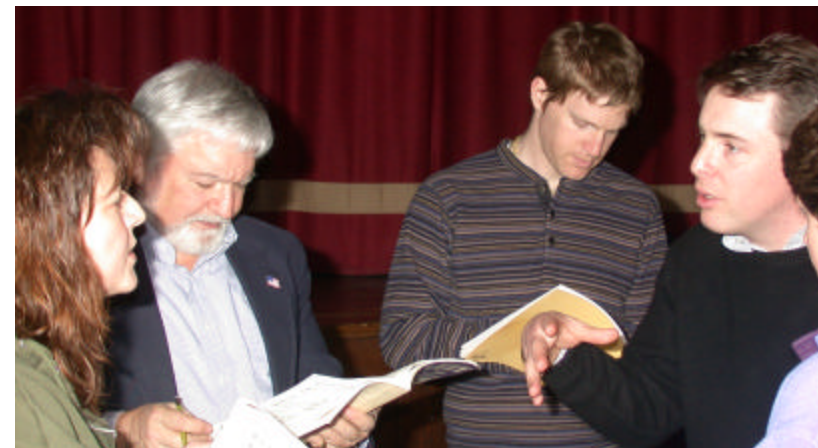
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"When I was a lad..."



Nate Merchant - Stage Director

Nate has directed both theater and opera, including *Il Barbieri di Siviglia* and *Don Pasquale* with the Bronx Opera, and *Hamlet*, *The Importance of Being Earnest*, *Julius Caesar*, and *Edmund Ironside* for American Globe Theater in New York.

Keith Johnston - Music Director



Music Director Keith Johnston has conducted ensembles throughout the country. Most recently, the Music Director for the Onondaga Civic Symphony and the Auburn Chamber Orchestra (NY), he was also Music Director of the Pittsburgh Savoyards Opera Company from 1993-1998, conducting over 100 opera performances throughout Southwestern Pennsylvania. He was also Music Director for the Allegheny Brass Band of Pittsburgh, where he commissioned new works, and toured with them to the People's Republic of China, and Bermuda.

Mr. Johnston has held posts with the Edgewood Symphony (PA), the Pittsburgh Civic Symphony, the Tuesday Musical Club of Pittsburgh, The Chamber Orchestra of Inspiration Point (AK), Carnegie Mellon University (PA), and Langston University (OK). An advocate of new music, Mr. Johnston has given numerous world premieres, and conducted at the University of South Carolina's Contemporary Music Festival. In 1996 he was awarded the Judith Kirk-Knerr Award for Programming from the National Association of Music Clubs for his dedication to the performance of works by American composers.

Mr. Johnston has also been active as a conductor of youth orchestras including the Syracuse Symphony Youth Orchestra, the Three Rivers Young Peoples Orchestras (PA), the Wheeling Symphony Orchestra (WV), and the Pennsylvania Music Educators Association (PMEA) All-State Orchestra. Mr. Johnston has taught at Carnegie Mellon University, and Langston University. He attended Carnegie Mellon University receiving both his undergraduate and graduate degrees. He has studied conducting with Juan-Pablo Izquierdo, Robert Page, and Eduardo Alonso-Crespo. He has also studied conducting at the Royal Academy of Music in London, and with Boston Pops Conductor Keith Lockhart. Mr. Johnston is the General Manager of the Stamford Symphony Orchestra and the Greenwich Choral Society.

Christopher J Hisey, -Assistant Conductor - An internationally recognized conductor, Christopher Hisey has conducted throughout the United States and in Eastern Europe. He made his international debut with the Ruse Philharmonic Orchestra in Ruse, Bulgaria in January of 2001. Since then he returned to Bulgaria to conduct the Pleven Philharmonic Orchestra in January of 2002 and was immediately rebooked for March of 2002 and invited to conduct on an American Music Festival in Sofia, Bulgaria in November of 2003. Future engagements include concerts in Bulgaria and St. Petersburg Russia, and a recording of American music with the Pleven Philharmonic.

Mr. Hisey has served as Music Director of the Perrysburg Symphony Chorale, Associate Conductor of the Bowling Green Philharmonia and Opera Theatre Orchestra. He has appeared as guest conductor with the Ohio District II Music Festival, the Lexington String Festival, and the Fairfield County Chorale Summer Sing Program.

Mr. Hisey is currently Professor of Conducting and Music Director of the orchestra at Fairfield University. He is also a conductor with the Bridgeport Youth Symphony, and on the string faculties of Greens Farms Academy and the Westport School of Music. *Troupers is very grateful to Mr. Hisey for agreeing to step in to help us with a severe scheduling conflict.*



Amy Beebe (Josephine) is pleased to return to Troupers Light Opera Company after performing the role of Mabel in last year's production of "Pirates of Penzance." Later this spring, she will be performing with the Crystal Opera in Norwalk, where she bowed as Norina ("Don Pasquale") in 2000.

Last summer, Amy appeared with the Caramoor Young Artists, directed by Will Crutchfield, as well as participating in the Bel Canto Institute which was founded by

Metropolitan Opera prompter and Assistant Conductor, Jane Bakken Klaviter. Amy was delighted to be a finalist in the 2001 Classical Productions competition concert at Weill Recital Hall last November, and in the NYSTA Vocal Gymnastics Competition in 2000.

Amy supports her 'singing habit' by working as office manager at RHS&A, a management consulting firm in Stamford. She holds a Master of Music Performance from West Texas A&M University.



Monica Candullo - (Cousin Hebe) Monica is delighted to be working with Troupers Light Opera. This will be her debut performance. She holds a Spanish and Music degree from SUNY Cortland and is currently working on her Masters in Secondary Spanish at IONA College. When Monica is not teaching, tutoring, going to class you can find her with her

family, friends, singing and dancing. She dedicates her performances to her wonderful supportive family and in the fond memory of her cousin Jack Artuso and Noni. Never give up on your dreams.



Lia Gianitsos - (Angelina) This is Lia's first season with Troupers, and her first Gilbert and Sullivan role. Lia comes to Troupers after having performed in studied both in the US and Europe. She holds a BFA in Vocal Studies from SUNY/Purchase, where she was the 1986 vocal competition winner. Lia's singing allowed her to travel to Germany, where she worked and coached in the Stuttgart Staatsoper. Among her roles are Pamina, Adina and Gilda. Currently, Lia is singing, teaching and coaching in New Haven, where she resides with her two cats Littles and Gizmo, both of whom have a strong liking for Gilbert and Sullivan: "It was the Cat!"



David Root (Ralph Rackstraw/Edwin) holds degrees from Kent State University and the Cleveland Institute of Music. These performances of Trial by Jury and HMS Pinafore mark his debut with the Troupers Light Opera Company. Some of the opera companies he has performed with recently include Lyric Opera Cleveland, Cleveland Concert Opera, Chautauqua Opera, Opera Domani, The Vertical Repertory Theater and Bronx Opera. His operatic repertoire includes Tom Rakewell (*The Rakes Progress*), Ferrando (*Così fan tutte*), Male Chorus (*The Rape of Lucretia*), Ernesto (*Don Pasquale*),

Tebaldo (*I Capuleti e I Montecchi*) and, naturally, many of the wonderful Gilbert and Sullivan tenor roles. Mr. Root may also be heard in recording as the angel Gabriel in the world premier recording of Randall Thompson's *The Nativity According to St. Luke* available from Koch International Classics (with members of the Cleveland Orchestra).



Rob Stafford (Dick Deadeye, Usher) Bass-baritone Robert Stafford has been an active opera, concert and recital singer since his graduation from the Oberlin Conservatory of Music in 1992. He has sung in several opera houses in California, including Opera San José, West Bay Opera, Pacific Repertory Opera, the San Francisco Conservatory Opera Theater and the San Francisco Opera Guild's Opera -à-la-carte program, in roles including Dandini (*La Cenerentola*), Escamillo (*Carmen*), Don Alfonso (*Così fan tutte*), Count Almaviva

(Le Nozze di Figaro), Nick Shadow (The Rake's Progress), Bottom (A Midsummer Night's Dream), Papageno (Die Zauberflöte), Polyphemus (Acis and Galatea) and the title role in Puccini's Gianni Schicchi.

In 1996, after participating in the Baroque Performance Institute at Oberlin (where he was a student of Max van Egmond) and Joshua Rifkin's Akademie für alte Musik in Brixen, Italy, Robert began performing baroque music frequently. His repertoire includes the bass solos in Handel's Dettingen Te Deum and The Messiah, Bach's B-minor Mass and Mattäus- and Johannespassions; and later masterworks, such as Mozart's Requiem, Haydn's Creation and Lord Nelson Mass, Fauré's Requiem and Vaughn Williams' Dona Nobis Pacem. With the American Bach Soloists, he sang an all-Bach program, including Cantata 82, Ich habe genug, for solo bass, and with San Francisco's Magnificat, an all-Buxtehude Cantata program.

His recent performances have included a concert performance of the role of Augustus in the opera Cleopatra by Johann Mattheson with Jos van Veldhoven's Utrechts Barok Consort, the Mattäuspassion with Stichting Eigenweis in Edam, The Netherlands, Polyphemus in Handel's Acis and Galatea with Musica Angelica in Los Angeles, Figaro in Le Nozze di Figaro with the West Marin Music Festival, and the Bruckner Te Deum in Carnegie Hall with the New York Choral Society.



David Shimchick - (Boatswain, Foreman) is a lifelong resident of Milford, though he recently moved to Norwalk. Audiences have just seen David as Bellomy in Milford's Eastbound Theater production of *The Fantasticks*. Other local appearances include the cabarets *A Kick Out of Cole* and *Gershwin, by George*, produced by Leo Meyer, and *Get Happy!*, conceived and directed by Kevin Connors. Additional appearances in school and community theater include David in the Thomaston Opera House production of *Seesaw*, and lead

roles in *George M!*, *Oklahoma*, *The Boy Friend*, *Anything Goes*, and *Damn Yankees*. David holds a BA in Theatre Studies from Georgetown University where he played Claude in *Hair*, and wrote/performed an original musical entitled *Transcending Zones*. In addition to his undergraduate degree, David holds a Masters degree in Elementary Education from Southern Connecticut State University. David is currently teaching fourth grade at John F. Kennedy School in Milford, and working towards a Sixth Year degree in Educational Leadership.



Linda Palmer - Linda has performed many leading roles over the years for Troupers Light Opera, some of which include *Elsie Maynard* in "Yeomen of the Guard", *Mabel* in "Pirates of Penzance", *Angelina* in "Trial By Jury", and *Dame Hannah* in "Ruddigore". Linda has also performed the role of *Laeticia* in Gian Carlo Menotti's "Old Maid

and the Thief", *Georgette* in Giacomo Puccini's "Il Tabarro" and *Donna Elvira* in Wolfgang Amadeus Mozart's "Don Giovanni" for Crystal Opera. Linda continues to be a member of the Connecticut Grand Opera Resident Chorus. She lives very happily in Norwalk with her cat Beau Beau.

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David Schancupp (Learned Judge) made his debut with Troupers in 1982 as Wilfred Shadbolt ("Yeomen of the Guard"), and since then has appeared with us in virtually all the leading G&S bass-baritone roles: John Wellington Wells ("Sorcerer"), Sir Despard and Sir Roderic ("Ruddigore"), Plaza-Toro and Don Alhambra ("Gondoliers"), the Mikado, Dick Deadeye ("Pinafore"), the Judge ("Trial by Jury"), the Lord Chancellor and Private Willis ("Iolanthe"), and Sergeant Meryll ("Yeomen"), a role which he also performed

with the Connecticut Gilbert & Sullivan Society (Middletown), and was our Major General Stanley in last year's "Pirates of Penzance". David has also appeared with the Simsbury Light Opera Company as Pooh-Bah ("Mikado") and the French Ambassador in Gershwin's "Of Thee I Sing", and will be seen next month as Private Willis in SLOCO's "Iolanthe" (opening April 6). With the Greater New Britain Opera Company he has appeared as the Sacristan ("Tosca") and Benoit and Alcindoro ("La Boheme").

His musical comedy credits include Ali Hakim in "Oklahoma", Miles Gloriosus in "A Funny Thing Happened on the Way to the Forum", the Wazir in "Kismet", J.B. Biggley in "How to Succeed...", the Governor in "Best Little Whorehouse in Texas" and Tiger Brown in "Threepenny Opera" with Nutmeg Players (Clinton), Mr. Bumble ("Oliver!"), Hucklebee ("Fantasticks") and Hines ("Pajama Game") with Something Players (New Haven), and the Mysterious Man ("Into the Woods"), Ali Hakim, and his favorite role, Tevye ("Fiddler on the Roof") with

the Orange Players. He recently concluded a run as Hucklebee with the Eastbound Players in Milford.

His non-musical appearances include Harry ("Prisoner of 2nd Avenue"), Tito Merelli ("Lend Me a Tenor") and Teddy ("Arsenic and Old Lace"). David is a past president of Troupers, and is currently serving on the Board of Directors of Orange Players. In his non-theatrical life, David practices law in New Haven.



Larry Welch – (Carpenter's Mate) -Larry returns to this seaworthy fray of musical theater after a six year hiatus while performing the most important continuing role of his life as a full time dad. So after singing lullabies and show tunes to his two youngest angels, Avery and Thayer, for the past several years, Larry decided to give his family a break and sing elsewhere. This is Larry's first G&S experience as well as with troupers. His work includes a year's tour with the Renaissance Theater Company(a professional and educationally based children's theatre), regional & dinner theatre, and wedding singer. Some

of his roles were El Gallo in The Fantasticks, Lt. Cable in South Pacific, ,Joe Hardy in Damn Yankees, Riff in West Side Story, Capt. Von Trapp in The Sound of Music, Bill Sykes in Oliver, and Jesus in Jesus Christ Superstar. Larry dedicates this performance to his children Dan, Rachel, Avery and Thayer.



Wade Woodward is delighted to make his troupers light opera as Corcoran in *Pinafore* and the Counsel in *Trial by Jury*. He was born in South Dakota and grew up in Arizona where he received his bachelors degree in voice performance from Northern Arizona University. After completing his masters degree from the Eastman school of music, he moved to the tri-state area to pursue a singing career. Last summer he was a resident cast member of the Ohio Light Opera, and will be returning for another season in May.

Other roles of note with various companies include; Billy Bigelow in *Carousel*, Curly in *Oklahoma*, Marcello in *La Boheme* and the title role in *Gianni Schicchi*.





Tom Zimmerman (Sir Joseph Porter, K. C. B.)* has been singing professionally for most of his life. After completing his Bachelor's Degree in Drama and Voice at the University of Toledo, Tom attended the Carnegie Mellon Institute's Opera Performance Master's program.

Tom's multifaceted career included four years with the Metropolitan Opera Chorus, and performances with the Opera Orchestra of New York at Carnegie Hall and at Philharmonic Hall with the New York Philharmonic

Orchestra. He was founder and director of the "What the Dickens Christmas Carolers," a dramatic choral ensemble featuring choreographed presentations (staged by Tom).

As for Gilbert & Sullivan's operettas, Tom appeared as (a gleefully depraved) Wilfred Shadbolt, in Troupers' stunning production of "Yeoman of the Guard," as a Mephistophelean Grand Inquisitor in "The Gondoliers" and as the addled Sergeant of Police in "Pirates of Penzance." Tom characterized a very self aggrandizing Pooh Bah (a corrupt politician) in Light Opera 2Go's "The Mikado," and repeats his Grand Inquisitor in their 2002 production of "The Gondoliers."

Currently, Tom teaches voice lessons privately and special classes for "chorus" singers at St. John's E.C. in Bridgeport, CT. Broadway a la Carte, a Westport based group specializing in Broadway tunes now includes Tom in their entourage. *A.G.M.A. (American Guild of Musical Artists)



Troupers Honors Dorothy Kolinsky

On this first anniversary of her twenty-fifth year with Troupers, we are proud to



honor Dorothy Kolinsky for her long and wonderful service as Repetiteur for our company. Not many theater companies are so fortunate as to have a Juilliard graduate to help train their singers for each production. In this, Dorothy is beyond compare. In tryouts and rehearsals, she has always been able to tackle any page with a "fist full of notes" with perfect aplomb, and her sharp ears have been a help to any number of music directors seeking to perfect the ensemble's sound.

Dorothy is a Stamford native and former music teacher at Turn of the

River Middle School. She is a graduate of Juilliard and has done solo piano, chamber music and orchestral concertizing in the New York metropolitan area. She is currently staff pianist for the Norwalk Symphony Orchestra and is the principal accompanist for Troupers, Master Singers of Stamford and WestFair Chamber Singers. She has been an adjudicator for the Connecticut Federation of Music Clubs' Junior Music Festival as well as many other competitions. She works extensively as a coach, music director and accompanist.





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Production Staff

Anne Wachsmann – Producer and Stage Manager. Anne began work in the New York theatre as a professional animal trainer and handler in such Broadway shows as *L'il Abner*, *Rashomon*, the original *Gypsy* and *Miracle Worker* and many TV shows. Best of all was working backstage at the Metropolitan Opera with horses, dogs, birds and pigs. She moved in stage managing off-Broadway, was a production assistant for Otto Preminger and Alvin Ailey's first production secretary, ultimately becoming a theatrical and literary agent with Lucy Kroll. IN 1980, she stage managed the Opening Ceremonies and Award Ceremonies at the Lake Placid Winter Olympics, retiring afterwards to raise a diverse family. This is her fifth production with Troupers.

Carl Mezzoff -(Set Designer). Carl has received degrees in Architecture from the University of Michigan, where he first became captivated by Gilbert and Sullivan, performing in many university shows. Since settling in Connecticut, he has designed settings for numerous Troupers shows, including *Mikado*, *Ruddigore*, *HMS Pinafore*, *Trial by Jury*, *Pirates*, *Yeomen and Iolanthe*. While not working on sets, he has appeared on stage as *Don Alhambra*, *The Captain*, *Pooh-Bah*, *Sir Marmaduke*, *Private Willis*, *Florian*, *Sgt of Police* and *Grosvenor*. In his spare time, he sings with the Pro Arte singers.

Michael O'Conner – (Lighting Designer) Michael is happy to be back with Troupers Light Opera, after designing *Pirates* last year. His recent projects include Theatre: *Grape Fruit* (Altered Stages), *Year of the Baby* (Soho Rep), *Hamlet* (Here Theatre), *The Love of the Nightingale* (Eugene Lange College), *The Wager*, and *Standing on My Knees* (AADA), *cat's Paw* (Soho Rep), *Christina* (Soho Rep), *Sundays Out of Country* (The Ontological-Hysteric); Dance: *Dance Cavise* (PepsiCio Theatre), *Off and Beyond*, (Contact Theatre), Lighting Supervisor for Tere O'Connor Dance. Other projects include: Associate Lighting Designer *Little Me* (Roundabout Theater Co). Michael is a graduate of the Conservatory of Theater Arts and Film at Purchase College (SUNY).

Bill Simons (Technical Director) – Bill has built sets for the last 22 Troupers productions. Look for Bill any Saturday from January to production time and you will find him, with the production crew, working on our sets. In Troupers off-season, Bill can be found sailing Long Island Sound. HE serves on the race committees of annual Halloween Yacht Club and Breakwater Irregulars, and is co-chairman of the annual Stamford-Denmark Friendship Race, the single largest one-day sailboat race on the Sound.

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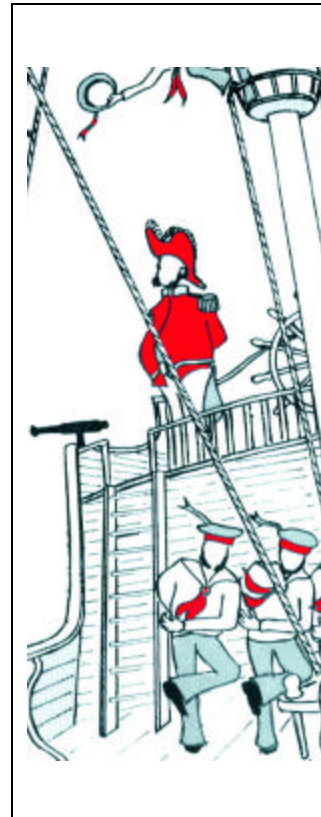
Troupers Light Opera Company was born from an idea brought back to the U.S. in 1946 by several men from Darien, Connecticut who had been stationed in England during World War II. While in England, they had become avid fans of the Gilbert & Sullivan operettas. Returning home, they realized that there were very few opportunities to experience first hand the joy and beauty of the G&S repertoire. To fill this void, they began meeting at one another's homes to sing their favorite G&S songs around the piano. In time, they moved from the parlor to the local stage and adopted the name "Troupers Light Opera Company." TLOC's activities today extend to most of the territory between New Haven and New York. Talented hopefuls from all over the Tri-state region now appear at open auditions each fall for the spring TLOC performance.

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Troupers Through the Years

"The hours creep on apace..."

1946	<i>The Mikado</i>	1975	<i>The Mikado</i>
1947	<i>The Pirates of Penzance</i>	1976	<i>The Gondoliers</i>
1948	<i>The Gondoliers</i>	1977	<i>Ruddigore</i>
1949	<i>HMS Pinafore</i>	1978	<i>HMS Pinafore</i>
1950	<i>Mikado adaptation</i>	1979	<i>Princess Ida</i>
1951	<i>The Yeomen of the Guard</i>	1980	<i>Iolanthe</i>
1952	<i>Sunday Musicales</i>	1981	<i>The Pirates of Penzance</i>
1953	<i>Trial by Jury</i>	1982	<i>The Yeomen of the Guard</i>
1954	<i>Ruddigore</i>	1983	<i>The Sorcerer</i>
1955	<i>Iolanthe</i>	1984	<i>The Gondoliers</i>
1956	<i>Patience</i>	1985	<i>The Mikado</i>
1957	<i>The Mikado</i>	1986	<i>Patience</i>
1958	<i>The Gondoliers</i>	1987	<i>Trial by Jury / HMS Pinafore</i>
1959	<i>The Pirates of Penzance</i>	1988	<i>Ruddigore</i>
1960	<i>Princess Ida</i>	1989	<i>The Pirates of Penzance</i>
1961	<i>HMS Pinafore</i>	1990	<i>The Yeomen of the Guard</i>
1962	<i>The Yeomen of the Guard</i>	1991	<i>Iolanthe</i>
1963	<i>The Best of G&S – a tribute</i>	1992	<i>The Gondoliers</i>
1964	<i>Iolanthe</i>	1993	<i>HMS Pinafore</i>
1965	<i>Ruddigore</i>	1994	<i>The Pirates of Penzance</i>
1966	<i>The Mikado</i>	1995	<i>Ruddigore</i>
1967	<i>The Gondoliers</i>	1996	<i>The Mikado</i>
1968	<i>Patience</i>	1997	<i>Iolanthe</i>
1969	<i>The Sorcerer</i>	1998	<i>Patience</i>
1970	<i>Princess Ida</i>	1999	<i>The Yeomen of the Guard</i>
1971	<i>The Pirates of Penzance</i>	2000	<i>The Gondoliers</i>
1972	<i>The Yeomen of the Guard</i>	2001	<i>The Pirates of Penzance</i>
1973	<i>Iolanthe</i>	2002	<i>Trial by Jury / HMS Pinafore</i>
1974	<i>Utopia, Ltd</i>		



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Cello	Polly Jimenez Pam Pollack Jean Bradley, Jane Whitmore Eleanor Smith Kevin Root
Bass	Gene Moorman Susan Mastropietro Liz Hanan
Clarinet	Bill Salatino, Gary Struve
Flute	Jennifer Pyne, Vicki Lan
Horn	Dan Coffman Michelle LeLoup
Oboe	Tony Marra
Trombone	Nicole Shelley Kevin Lowery Beth Nintzel
Trumpet	Jennifer Scopaz Carl Serbell
Bassoon	Duane Cantor

The Music

Trial by Jury was the first work where Gilbert and Sullivan had some freedom to build a show to their liking., and while Sullivan's tunes are light and airy, he does take some time to make some small satiric points. The climactic "A Nice Dilemma" sextet with chorus clearly makes reference to similar sextets in both Donzetti's *Lucia di Lammermoor* and Bellini's *La Sonnambula*, and is in fact rather difficult to sing compare to any other piece in Trial.

By *Pinafore*, the pair knew much more what they wanted to achieve, and even though Sullivan and Gilbert were still both relatively young men, both were experienced theater writers, and Sullivan knew exactly what he was doing. The opening music to Act I before "We Sail the Ocean Blue," is a model of how to give the audience a "rush" as the curtain rises. It also sounds very Mendelssohn-like. Sullivan studied in Europe under a Mendellsohn prize. Sullivan gives Josephine two marvelous solo arias, "Sorry Her Lot," and "A Simple Sailor Lowly Born," which rise far above simple comic operetta standards. And the clever interleaving rapid solo and chorus work in "This Very Night With Bated Breath," at the end of Act I are truly exceptional.

Those with sharp ears may also note that Deadeye's song, "Kind Captain" quotes the beginning of the third movement of Mendelssohn's *Italian Symphony*.

The musical evolution of Buttercup is worth noting as well. While she begins by singing a simplistic $\frac{3}{4}$ ballad in Act I, she becomes a rivetingly dark mezzo in her classic declamation at the end of Act II in "A Many Years Ago."

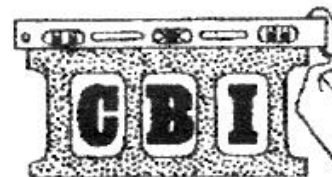
Finally, this is the first of several examples in the canon of the device Sullivan claims to have invented, where men's and women's choruses introduce entirely different themes, that they then sing together against one another: "Sir Joseph's Barge is Seen" and "Gaily Tripping."

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