

# THE TRUMPET BRAY

NEGASS  
The New England Gilbert and Sullivan Society  
P.O. Box 367, Arlington, MA 02476-0004

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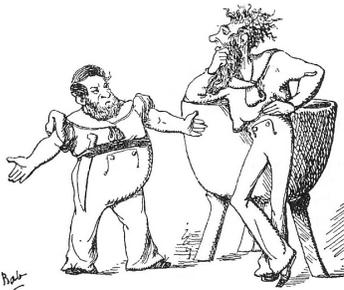
~Sir, will it please you read to us? ~

**Bab Ballads/ZOO meeting**  
**April 30, 2:00 pm**

## ଋଷଭେନ UPCOMING MEETINGS ଓଷଭେନ

### BAB BALLADS/ZOO MEETING APRIL 30

On **Sunday, April 30, at 2:00 pm**, we'll meet at the **Park Street Church** for a full afternoon of music and humor. NEGASS charter member **Jim Ellis** has kindly agreed to give a talk and a reading from his edition of W.S. Gilbert's *Bab Ballads* (Harvard University Press). Members of the audience will then be welcome to read Babs of their choice.



Following this, everyone's invited to sing songs written by Sullivan without Gilbert, or vice versa: Sullivan's parlor songs, such as "The Lost Chord", or numbers from the operas Gilbert wrote with other composers, such as

*The Mountebanks* and *His Excellency*. There's a treasure-trove of sheet music available online, at the Gilbert and Sullivan Archive. In the title box of the first page at <http://diamond.boisestate.edu/gas/> there are separate buttons for Sullivan and Gilbert, which will take you to their independent works.

**Emily Senturia** will be our pianist. If you would like to do a song, please get in touch with me at [programchair@negass.org](mailto:programchair@negass.org), or (413) 584-7725, and let us

know what you'll sing. (If anyone without web access needs sheet music for a song, please phone me, and I'll look it up on the archive and print you a copy.)

Next, we'll have a sing-through of *THE ZOO*, a one-act "musical folly" with music by Sullivan and words by Bolton Rowe. There's a family resemblance to *TRIAL BY JURY*, and it also has its own goofy sense of humor.



Since *THE ZOO* is a relatively unfamiliar piece, I'll be pre-casting the parts. **Bill Venman**, of the **Valley Light Opera**, has loaned us scores. [*Thank you, Bill!—tsw*] If you would like a lead role, please contact me ([programchair@negass.org](mailto:programchair@negass.org), or (413) 584-7725) with your mailing address, and I'll send your score to you ahead of time. Also, if any chorus singer would like to see the music beforehand, contact me, and I'll send your score early as well.

-APRIL GRANT

#### Roles in *THE ZOO*:

**Aesculapius Carboy** (a suicidal apothecary), *tenor*  
**Thomas Brown** (a disguised Peer, in love with Eliza), *baritone*

**Mr. Grinder** (a retired grocer), *baritone*  
**Laetitia Grinder** (his daughter, in love with Carboy), *soprano*

**Eliza Smith** (in charge of the Refreshment Stall), *soprano*

Chorus: **Ladies and Gentlemen of the Great British Public.** (all voice parts needed)

**HOW TO GET THERE:** The Park Avenue Congregational Church, 50 Paul Revere Road in Arlington is located at the corner of Park Avenue and Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington.

**Local route:** Drive or take the #77 Arlington Heights bus along Massachusetts Avenue to Park Avenue, at the far west end of town (there is a traffic light), and then travel one block south (uphill). The church is on your right.

**From a distance:** Take Route 2 to the Park Avenue-Arlington exit, and drive north along Park Avenue until Massachusetts Avenue is in sight. You will be going down a long hill at that point, and see shops ahead; the church will be on your left. **Free parking** is available on both Park Avenue and Paul Revere Road.

**RECENT MEETINGS**

**WELCOME TO OUR HEARTS AGAIN, IOLANTHE!**

A large crowd gathered at the Park Avenue Congregational Church on Sunday **March 19** for NEGASS's annual flagship event, a **Last Minute Light Opera** production. This year's selection was **IOLANTHE** and as is invariably the case, the performance was full of unanticipated delights and felicities.



We were saddened to learn on our arrival of the recent death of **Victor Godin**, who for numerous years past had assembled an orchestra to accompany the annual sing-through. We remembered him for a moment of silence led by NEGASS President **Don Smith**, and then turned our admiration towards conductor **David Larrick** and pianist **David Goldhirsch**, who after a lovely

overture proceeded to give the performers all the support that could be desired from 20 times their number. David Larrick urged audience members to join onstage for the chorus scenes, both for the fun of it and for the gain in musical cohesion. Despite his persuasive arguments, I remained in my seat for the first act, the better to observe the goings-on on the stage. I found them so engrossing that at times I forgot to sing along. (And I will note that not everyone on stage complied with the clearly marked cutoffs, ahem ahem ....) My second act view of the stage, as recruited page turner, was not as full so I will mostly speak of the first half.

The troupe of fairies was led by **Marion Leeds Carroll** (Celia), **April Grant** (Leila), and **Ann Ferentz** (Fleta). Marion was a last-minute substitute (well, this \*is\* Last Minute Light Opera!) for **Deb Sager**, who, arriving partway through the first act, amiably conceded the role for the rest of the afternoon. Marion looked and sounded lovely. That's one of the advantages in being immortal -- we never grow old. Marion's voice and smiles were as enchanting as ever. April, our magnificent Program Chair to whom we owed this grand entertainment, was lithe and graceful with a strong mezzo and remarkably beautiful flowing hair. Ann completed the trio with appropriate mischievousness (and an excellent wand).

Part of the fun of LMLO is the semi-costuming, and **Emily Spura** as the Fairy Queen contributed a great sight

**FUTURE MEETINGS**

**NEGASS ELECTIONS, JUNE 4**

It is now the time of year when your Board thinks of the future of NEGASS. The positions which will be open are: **Vice-President, Secretary, Program Chair and 3 at-large positions** (currently held by **Marion Leeds Carroll, Janice Dallas** and **Skylar Wrench**.) The Program Chair is a one-year position while the others are for two years. While each of the at-large members currently holds specific responsibilities, the duties are not tied to their being members of the Board and there have been many times in the past when the positions they fill have been held independently.

We are particularly seeking **new members to the Board** as the survival of NEGASS, or indeed any other volunteer organization, depends on new blood. We would hate to see NEGASS wither away because too many members of the organization are willing to enjoy its benefits but are unwilling to contribute to its very existence.

Expressions of interest should be directed to me (preferably by e-mail) by **May 15**. I look forward to hearing from you.

--J. Donald Smith, President, NEGASS

gag with her purple feathered deely-boppers [*antennae-like things on a headband—tsw*], enhancing her impressive height and regal bearing. Her full contralto balanced the other ladies' voices appropriately. **Rebecca Burstein** as the eponym had a lighter and sweeter voice than is usual for the role, but did appropriate honor to her rare and valued opportunity to sing harmony.

The role of Strephon was taken by **Skyler Wrench**, who was audibly struggling with the low notes in his first number. By his duet with Phyllis he was warmed up and sounding considerably better. His acting throughout was superb and excellent, and we appreciated his Act II representation of leading "both parties" by the large red and blue decorations on his left and right lapels. His love interest Phyllis was played by **Elizabeth Zhang**, who has a huge rich soprano voice and plenty of charm and humor.

**Brian Bermack** and **Len Giambrone** led in the thrilling March of the Peers, as Mountararat and Tolloller respectively. Len's stage presence is awesome. He really isn't like that in person, but on stage as a British representative peer with his nose in the air he was quite intimidating even when standing silent. Also, his youthful ringing tenor voice has deepened and filled out impressively in the last year. Brian provided a nice complement in their dialogue scene, and performed his Act II show stopper "When Britain Really Ruled the Waves" with warm dignity.

The last lead to put in an appearance in Act I was **Tony Parkes** as the Lord Chancellor. Tony plays this part just as I would wish to see it done, with complete straightforwardness and sincerity. "When I went to the bar" was not taken for comic effect, but as a simple explanation to poor Strephon. The contrast between the wildly over-romanticizing youth ("The seas! The bees! The breeze!") and the prosaic father ("Professional license, if carried too far ...") was human nature and family relations to perfection.

Having reached the peak of confusion at the Act I Finale, we broke for (a) conversation, (b) door prizes won by our accompanist's daughter **Iulia** [*that is not a typo--tsw*] and by **Rebecca Burstein**, and (c) wonderful refreshments laid out by our invaluable Hospitality Chair **Carol Mahoney** and contributed by herself and the assembled multitude, including allergy-respecting baked goods courtesy of Skyler ("Thank you!", says my allergic husband), Dancing Deer cookies brought by

**Janice Dallas**, whose son works for the company ("Thank you!!!" says their greatest fan, myself), and Egg Salad of The Gods brought by myself (my own way of saying "thank you" to all).

Act II opened with Private Willis's song, sung by **Art Dunlap**, whose gorgeous baritone was, as always, a pleasure to hear (but who could have taken a little less rubato). The story wound its delightful way through the complications and resolutions to its satisfactory conclusion, and away we went to Fairyland!

- **NANCY BURSTEIN**

Meeting Schedule, 2005-06	
April 30	Spring meeting (details p. 1)
June 4	Annual election and Fantasy day, Dallas house
June 18	Annual Board Meeting
August 27	<b>GONDOLIERS</b> sing-through with Longwood Opera

**NEXT BRAY COPY DEADLINE: May 14, 2006**

**Next Bray Stuffing:** Sunday, May 21, 3:00 pm, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, [membership@negass.org](mailto:membership@negass.org)

☪☪☪☪ MEMBER NEWS ☪☪☪☪

☪ **Sudbury Savoyards honor Janice & Ron Dallas**

The **Sudbury Savoyards** have a program called the **YEOMEN OF REGARD** to honor "the precious few who contribute far beyond reason or expectations, leading the group to new levels of achievement and providing the fundamental effort that brings, and keeps, the group together." This year the award went to **Ron and Janice Dallas**, stalwarts of NEGASS as well.



From the encomium in the **GRAND DUKE** program:

*Individually, and as a couple, Ron and Janice have contributed their extraordinary talents and expertise in the major areas of costume design and construction, as well as set design, engineering and construction. Quite often Janice is performing on-stage while husband Ron is behind the scenes making things work smoothly.*

*The Dallases joined the Sudbury Savoyards in 1987 and quickly became engulfed in all the aspects necessary for creating successful performances, frequently contributing from their own small theatrical design and construction company. Janice, a caregiver by day, would blossom into a performer by night. In the technical area, Ron would often multi-task as a set and/or lighting designer, master electrician, master rigger, technical consultant, assistant costume designer, wardrobe assistant, and even figure out on-stage plumbing when required.*

*Without the talents of Ron and Janice Dallas, individually or combined, the Sudbury Savoyards would not be as we know it today.*

--**SUDBURY SAVOYARDS**

Further information and photos can be found at:  
[http://www.sudburysavoyards.org/yor/2006\\_dallas/index.html](http://www.sudburysavoyards.org/yor/2006_dallas/index.html)

#### ☞ OTHER G&S NEWS ☞

##### ☞ **RUDDIGORE** video wanted

NEGASS member **Allen Cohen** is looking for a good video of **RUDDIGORE**, preferably VHS, for a presentation to the **Senior Citizens Explorers Club** of Salem College. (It could be a Buxton performance or another good amateur production). If you can lend or sell him one, contact him at [Skyten@aol.com](mailto:Skyten@aol.com) or 978-535-4545.



☞ **The Connecticut Gilbert & Sullivan Society** now has a website, <http://ctgilbertandsullivan.org>.

##### ☞ **G&S singers sought for paid performance**

We are interested in getting some G&S singers for our **50th anniversary** open house celebration **June 17 or 18**. We are probably interested in several (3-4) singers because we like the G&S ensemble singing especially. It seems to us that 45-50 minutes of singing would be appropriate. About pay, we have no idea what current rates are. We live in the middle of Cambridge (near Inman Sq) but have a large side yard, and hope that the weather will allow us to have our celebration outside. If not, we will hold it inside. We do have a Steinway in the living room, but I'm not sure what to do if we hold it outside.

You should know that we both sang G&S at school: G&S was sung at our wedding reception; and at our 25th anniversary we were able to hire some local Boston G&S singers to perform for our party. We go to G&S performances at both Harvard and MIT regularly. We are really fans.

--**SARA MAE & LARRY BERMAN**

Please contact the Bermans if you would like to perform or organize a group of singers: [ona@world.std.com](mailto:ona@world.std.com)

#### ☞ RECENT PRODUCTIONS ☞

☞ **Connecticut Gilbert & Sullivan Society** **SORCERER**: E-mail from **Jonathan Strong** to director **Bob Cumming**, 1/19/06

I was delighted by **THE SORCERER**. The production is quite sparkling. The set was handsome and the lighting effects (those flashes in the sky and the revolving shapes!) were splendid. Ahrimanes, especially, was startlingly effective. I'm so glad you did the scene as a ghostly dialogue. The only other time I've seen it done was with newly composed...music, and it was merely confusing. In your version, the verse (wisely cutting the chorus interjections) is actually impressive! And it certainly makes a good deal more sense of the plot.

My greatest praise definitely goes to **Bill Sorensen**. Each time I hear him he gets better! He is a true operatic tenor, solid as a rock and lovely in tone (I swear I'd recognize his voice in the dark, a mark of distinction in a singer). Your Aline was equally big-voiced and lovely, and if she was on prednisone she certainly did herself proud. The two of them carried the show, as they should, but usually don't. Wells was just right and, properly enough, the lesser presence up against Aline and Alexis--but entirely quaint and appealing. Lady Sangazure did a super job smothering him.

It was nice to see **Michael Reynolds** as a man (I remember his Duchess) and I enjoyed his diffidence till struck with the philtre. And **Laurie Weissbrot** is truly your stalwart baritone (and I remember him as a mere Tipseion in **THESPIS**). I think your Constance will come along nicely; she has a sweet presence, and her mum and

the notary rounded out a nice trio. Whirling Hercules was also a nice touch.

I liked the seated tea party; made more sense than the usual standing about. In fact, the villagers were droll in their variety, as should be. It's a tricky show to pull off; it starts with that string of ballads that could bog down unless given with well-drawn character, as yours were. And the supernatural element (nice demons!) mixes so oddly with the village comedy. It's really so unlike the operas that follow; you get a sense of G&S finding their footing after the fluky perfection of *TRIAL* (and, for all we know, the Offenbachian pastiche of *THESPIS*). But *SORCERER* is truly necessary to get to *PINAFORE*, and for all its restrained comedy has lots of charm. People seem to get sentimental about it, more than the others. I have a high school friend who still considers it her very favorite. Maybe it's the village aspect of it. One might wish to live in a perpetual Ploverleigh. And **John Dreslin's** orchestra is always remarkable! It makes all the difference in a community production. May you continue to attract those fine musicians and singers!

--JONATHAN STRONG



hear, and the male choristers forgot their blocking. They made a game attempt at fan-work, but that's not enough to carry a production. It's hard to find enough men for a community theatre show, but the ones they did find could have done their work better. During one pause when the actors forgot their lines, I had to fight the temptation to leap up and shout out the right words.

The one male lead whose performance I enjoyed was Pooh-Bah (**David Chivers**). He seemed to be having a lot of fun, giving an oily, smirking characterization. **Kevin Kary** as Ko-Ko didn't do much with the part. I did approve of his singing the unchanged Little List song... though he then added a modernized verse. (I feel that — after cutting out the ethnic slurs — the man playing Ko-Ko should be forced to sing Gilbert's words. I suspect I'm alone in feeling this way.)

The women were wonderful. I'd say that the female performers owned the show. The women's chorus looked lovely, and they did their dancing, staging and fan-waving in the most graceful, expert manner. A lot of them had green kimonos, perhaps to set off the bright colors worn by the Three Little Maids. One slight trouble was that taller women were blocked to dance in front of short women.

### ☞ WILBRAHAM UNITED PLAYERS' *MIKADO*

On March 31st, the **Wilbraham United Players** presented *THE MIKADO* as their 50th anniversary production. The company originally formed to do G&S, when the Wilbraham United Church Choir performed *HMS PINAFORE* in 1956, and *MIKADO* is a return to the fold after years of musicals and straight plays.

The set was simple but attractive: three black structures covered in flowers. The costumes were beautiful, with much use of gold lamé and multicolored silk. I liked that the performers didn't wear extreme makeup. (The audience knows that the performers are not actually geishas, Kabuki characters, etc., so why make them wear pounds of dehumanizing face paint?) I could read people's facial expressions, unlike in most *MIKADO*s I've seen.

The cast was uneven. To get the negative criticism out of the way first: most of the male leads were not that great. One man paraphrased his lyrics, others were hard to

**Carolyn Averill**, **Joni Cossaboom** and **Lindsay Adkins**, as Yum-Yum, Pitti-Sing and Peep-Bo respectively, were fabulous. They were masters of the High-Speed Toddle. All three looked young enough to be convincing as schoolgirls, but they sang well and they knew their stuff as actors. Yum was all wide eyes, Pitti was spunky and sensible and Peep was a little snide. The first big laugh in the show came when Yum-Yum sees Nanki-Poo and rushes over to greet him, leaving Ko-Ko in the lurch.

The men picked up energy from the women. The male principals were much better actors when they were doing scenes with their female counterparts. Pooh-Bah had a good bit where the Three Little Maids forced him to dance with them. The women's chorus were confident and knew their staging, so from the Act 1 finale onward the choral groupings looked good.

**Katisha (Lisa Woods)** was demonic. She was the only cast member wearing Kabuki face paint, as well as some harsh age makeup. The combination looked vicious. Her body language and gestures were what made the part.

She was tall and thin, in a red kimono with long thin sleeves like an extra pair of arms. She moved like a dancer, and in her first scene she constantly made clawing bird-of-prey motions at Nanki-Poo. Maybe this was influenced by the dramatic dancing in movies like *Memoirs of a Geisha* — at any rate, it was a great touch. Another good use of gesture came from Ms. Averill, who did some beautiful fan-work during “The sun whose rays” with gold and silver satin fans. And I liked her over-literal gestures during “Here’s a how-de-do!” — a sort of American Sign Language version.

Ms. Woods used a screechy speaking voice for Katisha. It wasn’t what I expected, but it grew on me. Ko-Ko flopped down on his knees out of terror, then scooted across the stage, still on his knees, to beg for her love. That was cute. There should have been much more of that sort of thing, from him and all the men.

Overall, though, the production was fun. WUP should follow it up, and go back to doing Gilbert and Sullivan on a regular basis. However, that would mean having to go out and lasso more male performers. Perhaps they might try *PATIENCE* — lots of good stuff for the women, relatively unchallenging male chorus.

—OSWALD BASTABLE

### ☞ THE GRAND DUKE IN SUDBURY, March 4

What a grand production *it* was! When we received the *Savoyards’ Sandwich Board* a few weeks ago, I and my wife **Janet** decided that this rare event was one that could not be missed. After seeing the beautiful, although not so efficiently designed, new **Lincoln-Sudbury High School** building, I decided to compose a review of the play. Not having paper to write upon, I looked for a distinguished individual who might be able to supply this important item. This appeared in the most generous personage of **Mr. Jim Parmentier**, who also happened to be the Assistant Stage Director and who, along with the full Stage Director **Paula Moravek**, did a terrific job of directing this most professional performance.

From the full “clash of the brass and the trumpets’ bray” opening of the overture, it became apparent that we were to be treated to a most delightful and enjoyable musical performance. Under the direction of Conductor **Stephen Malionek**, the complete 30-piece orchestra provided a

close accompaniment to the soloists and chorus, although the strings could have been more in tune at times.

At the opening “Won’t it be a pretty wedding”, the bright costume designs by **Lucy Dean** lit up the entire stage. Lisa, **Stephanie Mann**, displayed good acting and a clear voice with good command of the high and low ranges. **Diane Zolnaski**, on bassoon, followed closely and artistically in the arpeggios.

**Dennis O’Brien**, as Ludwig, and **Tony Parkes**, as Rudolph, showed much stage presence and, following the great stage direction of Paula, included Ludwig’s actually eating his sausage roll. Rudolph flashed his handkerchief rather quickly, but we did manage to glimpse the New York Yankees logo.

**Ed Fell**, as the Notary, enunciated his lines rather quickly; nevertheless he was clear and informative while explaining the plot. Due to the long length of the original libretto, many of the lines were hurried, but, in all cases, were clear and the voices carried to the rear of the auditorium. In addition, several musical pieces were omitted. However, those of importance were included. [*Opinions differ on that last point....tsw*]

In the Finale to Act I, the fight between Rudolph and Ludwig was not too effective. There could have been more violence with pushing and quarrelling. However, there was enthusiastic applause from the audience as the curtain closed.

Act II opened with a resounding orchestral announcement as the chorus slowly entered from the side aisles, now dressed in Greek costumes of *Troilus and Cressida* era, and singing “Eloia, Eloia.” Ludwig’s hair was hilariously set and looked for all the world like golden Brillo! The audience responded with laughter, especially when he loudly proclaimed, of Julia, that they should “kindly recollect *I* didn’t choose her!”

While the first act was rather slow and drawn out, Act II picked up the pace and became bright and lively in score, music, and costuming. In Julia’s (**Kathy Lague**) dramatic “I have a rival”, her greatly animated “I track her” could certainly have been taken directly from a Mad Maggie performance.

When Julia sang “So ends my dream”, her vocal range was wide, and the acting reminded one of Katisha’s poignant moments. When she got to the second verse,



“No, no! Let the bygone go by!” she was even more animated.

Her duet and dance “If the light of love’s lingering ember” with Ernest, **Michael Belle**, was light and lively. The presentation of these two great voices treated the audience to an operatic performance! The reentrance of the Wedding Procession complete with each member holding a magnum of champagne and a cocktail glass lent a rather “tasteful” touch.



The entrance of the Herald, **Arthur Dunlap**, came as a well-uniformed surprise to the audience. And if you did not know the story, you could have wondered “what is he doing here?” The plot of **DUKE** is another one of the usually complicated tales and becomes even more convoluted when we learn that Ludwig may be wedded to four women. When the Princess, **Elaine Crane**, embraced him, he exclaimed, “Here’s another!” and asked the audience, “Would anybody else like to marry me? -- Anybody! I’m getting used to it!”

When the Prince (of Monte Carlo) sang, “Take my advice—when deep in debt, set up a bank and play Roulette!” a dancer twirled an umbrella with a real Roulette design and a Disco Ball hung from the stage ceiling!

All danced off to get married as the curtain fell on this, the 45th production of the most talented and entertaining **Sudbury Savoyards!**

--ALLEN J. COHEN

**🎭 CALENDAR 🎭**

🎭 The MIT G&S PLAYERS perform **PATIENCE** on Thursday, **April 20**, 8pm; Friday, **April 21**, 8pm; Saturday, **April 22**, 2pm and 8pm; Sunday, **April 23**, 2pm in **La Sala de Puerto Rico** on the 2d floor of the MIT Student Center (on Mass Ave a block north of the Charles River). Stage Directors are **Garry Zacheiss & Ky Lowenhaupt** (the team that directed last fall’s **YEOMEN**); Music Director is



**Dawn Perlner** and Vocal Director is **Katherine Bryant**.

April 23, 1881, *Patience* opens

🎭 **PROVIDENCE, RHODE ISLAND G&S SING** **Jonathan Ichikawa** and **BUGS (Brown University G&S)** are holding a **G&S Sing-In** on Saturday, **April 29**. Roles have been cast, but you can join the chorus until **April 22**. [Http://www.brown.edu/Students/BUGS/events/sing-in/](http://www.brown.edu/Students/BUGS/events/sing-in/) has details and a link to the registration form.

**10:00 – Welcome; 11:00 – GONDOLIERS**--Opening scene; **11:30 – PATIENCE; 1:00 - lunch break; 2:00 - PIRATES OF PENZANCE; 3:30 – IOLANTHE**--Act I Finale; **4:00 – PRINCESS IDA; 5:30 – RUDDIGORE; 7:30 – Dinner** We will ask participants to contribute \$10 toward lunch & refreshments. (\$5 for students; zero for accompanists.) Group dinner arrangements will be for additional cost.

🎭 The Connecticut Gilbert & Sullivan Society is holding two benefit concerts to launch their next show, **HMS PINAFORE**. The concerts feature “A humorous variety program of excerpts from American musicals and light operas.” The first is **April 29**, 8 pm, at the Church of the Holy Trinity, 381 Main St (near Rt. 66), Middletown. The second is **May 6** at 8 pm at the First Church of Christ Scientist, Park St. (on the Green), Guilford. Suggested donation \$10.00. Info and reservations, 800-866-1606.

**PINAFORE** will be in **November 2006**, but performance dates aren’t set yet. Auditions are tentatively planned for **June 4 (Sunday) and 5 (Monday)**, 6:00-8:00 pm, at the synagogue, but that may change, so keep an eye on <http://ctgilbertandsullivan.org>.



🎭 **NYGASP IN NEW ENGLAND** **New York Gilbert and Sullivan Players (NYGASP)** will present **THE PIRATES OF PENZANCE** at the Zeiterion Theatre in **New Bedford, MA** on **Thursday, April 27**, at 8 pm. Tickets available on-line at [www.zeiterion.org](http://www.zeiterion.org) or by calling the box office at 508-994-2900. They also perform **THE MIKADO** at the Shubert Theater, **New Haven, CT**, on **May 6 & 7**. More info: email [info@nygasp.org](mailto:info@nygasp.org) or call 212-769-1000.

May 13, 1842, Arthur Sullivan is born

🎭 **Valley Light Opera** holds **AUDITIONS** for **THE GONDOLIERS** on Saturday, **May 13** from 10 am to 4 pm and Sunday, **May 14** from 1 pm to 4 pm at the First Congregational Church, 165 Main Street, Amherst, MA.

Performances will be **November 3, 4, 5, 10 & 11**. More at <http://www.vlo.org/news0604.html>.

☞☞ **IOLANTHE IN POMFRET, CONNECTICUT**

**Bob Sloat** is directing and conducting performances of **IOLANTHE** at Pomfret School, Route 169, Pomfret, CT **May 19 & 20** at 8:00 pm. \$10 adults - \$8 Student/senior. Members of the G&S Players are drawn from the school and area communities. There will be a full orchestra. Call 860 963-6100 for info or reservations.

May 25, 1878, H.M.S. Pinafore opens  
May 27, 1883, Sullivan is knighted  
May 29, 1911, W.S. Gilbert dies

☞☞ **OUR HOT MIKADO, VIRTUOUS MAN**

The **Footlight Club** of Jamaica Plain, MA, will perform **HOT MIKADO** **June 2, 3, 9, 10, 11, 16 & 17, 2006**. Based on **THE MIKADO** by W.S. Gilbert and Arthur Sullivan. Book and Lyrics adapted by **David H. Bell**. Musical Concepts and Arrangements by **Rob Bowman**. Directed by **Richard Repetta**. <http://www.footlight.org/>

☞☞ **Andover Sister Towns Association (ASTA)** presents **A Queen Victoria's Garden Party**, featuring G&S entertainment, from 3-5 PM on **June 24, 2006**, at the gardens and home of **Frank Hopkins**, 4 Brady Loop, Andover, MA. More info: [AndoverSisters@comcast.net](mailto:AndoverSisters@comcast.net) or 978-470-0702.

June 30, 1907, Gilbert is knighted

☞☞ **Glimmerglass Opera** of Cooperstown, NY will be doing **PIRATES** this summer, starting **July 7**—details next issue, or at <http://www.glimmerglass.org/>.

☞☞ **Longwood Opera's Summer G&S concert** will be held **August 8, 7:30 pm** at Christ Episcopal Church, 1132 Highland Avenue, Needham, MA. Concert organized by **mlc** and **David Goldhirsch**. For more info visit <http://longwoodopera.org/#summer>.

☞☞ **The Sudbury Savoyards'** 2007 show will be **IOLANTHE**.

☞☞☞☞

NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to [listserv@bridgewater.edu](mailto:listserv@bridgewater.edu) with nothing in the subject line and **SUBSCRIBE SAVOYNET Your Name** in the message body.



## THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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