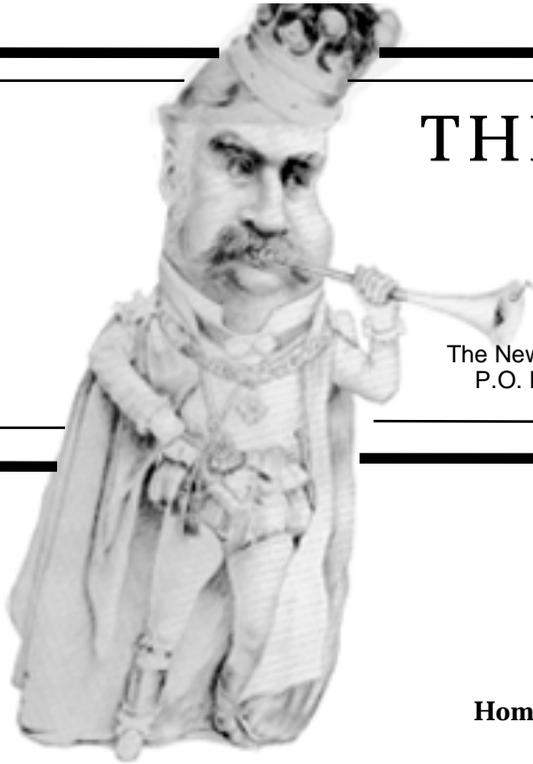


THE TRUMPET BRAY

NEGASS

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



Vol. XXXI No. 6
April/May 2007

~With lucid intervals of lunacy~

Play Reading Day
April 29, 2:00pm
Home of Liz Lewis, Jamaica Plain, MA

UPCOMING MEETINGS

Play Reading: ROSENCRANTZ AND GUILDENSTERN and A COLOSSAL IDEA

On Sunday, April 29th, we'll meet at 2:00 p.m. at the home of NEGASS member Liz Lewis for readings of W.S. Gilbert's comedies **Rosencrantz and Guildenstern** and **A Colossal Idea**. The first is a parody of Shakespeare and of Gilbert himself, and the second a door-slamming farce; they're both hilarious. We may also read through other plays, as time allows. All roles will be cast on the spot, and scripts will be provided. If anyone wants to read the plays in advance, they are online courtesy of the Gilbert and Sullivan Archive.

A list of Gilbert's plays is here, with links to both scripts:
http://diamond.boisestate.edu/gas/other_gilbert/html/other_gilbert.html

Afterwards, we'll have open singing; G&S parodies are especially encouraged. Juliet Cunningham will be our accompanist. For more information, contact the Program Chair (413-584-7725 or aprilcath@yahoo.com).

--April Grant

Roles in ROSENCRANTZ AND GUILDENSTERN:



King Claudius
Queen Gertrude
Rosencrantz
Guildenstern
Ophelia
Hamlet
Polonius
First Player
"He" and "She" (other players)

Roles in A COLOSSAL IDEA:

Mr. Wellington Yellowboy
Jack Battersby
Mrs. Yellowboy
Mrs. Badger
Anna Maria

WHAT TO BRING: Music for any songs you'd like to sing. Feel free to bring snacks or drinks if you wish; we'll be making tea.

HOW TO GET THERE: Directions to Liz's house:

206 Wachusett St., Jamaica Plain, MA 02130

Home tel: 617-522-8916

Cell: 617-283-0041

If coming from north:

Take 93 South to Storrow Drive to the Fenway exit, then follow signs for Boylston Street outbound until you get to the Jamaicaway/ Riverway/ Arborway.

Or take Fresh Pond Parkway to Storrow to the Fenway exit, then follow signs for Boylston Street outbound until you get to the Jamaicaway/ Riverway/ Arborway.

1. Take the Jamaicaway south, past Jamaica Pond, etc., until you get to the northern tip of the Arboretum.
2. Take the second leg off the rotary (follow signs for 203 East and Forest Hills). **STAY IN THE RIGHT LANE.**
3. Take your first exit ramp on the right. If you end up staying on 203 and going over the bridge by Forest Hills, you missed the exit.
4. Turn right at the bottom of the ramp. Landmark before you turn: the Forest Hills station and clock tower will be directly in front of you.
5. After you pass the Forest Hills station, make your first legal **LEFT** onto Ukraine Way. You'll have a left turn arrow. (There are a few places before that where you think you might be able to turn left, but they're marked clearly "Do not enter--buses only" or some such.)
6. Go one block and turn **RIGHT** at the end of Ukraine Way onto Hyde Park Avenue. (Ukraine Way is only one block long; it brings you over the commuter rail tracks.)
7. If there aren't a lot of cars in the left-turn lane at the next light (which is Walk Hill Street), get into the left-turn lane and--you guessed it--turn left onto Walk Hill. If there are a lot of cars in the left-turn lane, you're better off staying straight on Hyde Park Ave. and taking your **NEXT** left onto Patten Street. It comes up quickly; there's just a small break in the island separating the two directions of traffic.

Landmark: If turning at Walk Hill, the Dunkin' Donuts on the far left corner; if turning at Patten, the big "Do Not Enter" signs. (But don't worry, it's only prohibited to turn there on school days from 8-10 a.m. and 4-6 p.m.)

8. In either case, once you've made the turn, go up one block and turn **RIGHT** onto Wachusett.
9. Stay on Wachusett for a few blocks, or one longish block if you turned on Patten. When you see a stop sign ahead of you (the intersection with Eldridge Road), look for parking and park anywhere that suits your fancy. I'm on the left just before the intersection with Eldridge.

If coming from south:

Take 93 North to the exit for 203 (Granite Avenue to 203/Gallivan Boulevard and Morton Street). Follow along for 2.7 miles (you will cross Blue Hill Avenue and Harvard Street as you get closer to where you need to make the turn). When you reach the intersection for the American Legion Highway (it may or may not be well-marked), turn right at the **NEXT** ramp and loop around to the right to get onto American Legion Highway. Head west on American Legion Highway until you get to Walk Hill Street. Turn right onto Walk Hill Street.

You'll be passing cemeteries on either side. Then you'll see Bourne Street on the left (stay on Walk Hill--this is just a landmark).



Take your next left onto Wachusett Street (at the light). Go down a few blocks; 206 is on the left, just before the intersection with Eldridge Road.

If coming from west:

Depending on how well you know back roads, you have a few options.

- Route 9 east to Brookline
- Right onto Cypress in Brookline to the end (T intersection)
- Left on Chestnut Street, through the little rotary and bear right, and then...
- Right onto Perkins
- Left onto Francis Parkman Drive, which brings you out to the Jamaicaway/Arbo



- Then follow directions from step 1 above under **If coming from north** section.

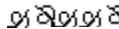
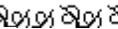
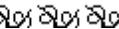
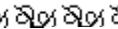
OR...do this only if you're familiar with the roads, because some of the streets aren't marked well and there's one section (Bussey Street) with no street lights.

- Route 9 east to Hammond Pond Parkway
- Right onto Hammond Pond Parkway
- Then third leg off rotary onto the West Roxbury Parkway

anyone in NEGASS who would be interested in any of the following:

- Yeomen of the Guard--1950**
- The Gondoliers--1950 (2 sets)**
- The Mikado--1957 (2 sets)**
- Princess Ida--1954-5**
- Trial by Jury--1963."**

[Please contact jason@eisenstein.tv if interested. --Ye Ed.]









RECENT MEETINGS

On March 18th, we had our annual Last Minute Light Opera meeting at the Park Avenue Congregational Church in Arlington, MA. David Goldhirsch was our conductor, with Mike Bromberg at the piano. Our Membership Chair writes, in part:

"The audience was invited to come up onstage and sing as chorus (on-book) and about 8 of us did so, with a few left in the audience to sing along. Two of us, as onstage participants, needed to sing seated, and chairs were provided."...



"All the leads threw themselves into the spirit of the occasion, and the chorus got into the acting as well. There was a lot of laughing afterward as we indulged in the great spread that Hospitality officer, Carol Mahoney, set out for us.

"I do miss the great orchestras that the late great Vic Godin got together for us but, until another person steps into his shoes, we'll still continue to make great music

together, just on a smaller scale."

—Janice Dallas


RECENT PRODUCTIONS


Utopia Ltd., Harvard-Radcliffe Gilbert and Sullivan Players

Sat. evening, April 7, 2007

In his Director's Note for HRGSP's *Utopia* Jeremy Steinemann reflects upon the artistic advantages gained by those who stage relatively obscure dramatic offerings. *Utopia* is such an one, even here in New England where G&S flourishes to such an extent that a different gem of the canon may be enjoyed each weekend with less than two hours' driving by at least one paid-up NEGASS member. Steinemann, a Lowell House junior directing his first-ever play, uses his advantage well to tell this story of political collusion, intrusion, confusion and resolution. Representatives of distant Britain's power are invited to a South Pacific kingdom to reconstruct one island's society into the image of the other. It doesn't work, of course, and further change is needed. This time, however, instead of a topsy-turvy reversal to that which was before, in the Gilbertian style to which we are accustomed, WSG directs further political evolution to a two-party system, and encourages political reconciliation. Or at least Steinemann does, because in his program notes he suggests that Scaphio and Phantis will return to head the new political parties. It's an intriguing thought I don't find in the libretto itself. On stage, they become advance men on the campaign trail, each passing out buttons and waving yard signs for either Gilbert or Sullivan and the falling curtain signals the start of an exhausting debate that continues even now, 110 years later.

Sophomore Jonathan Roberts played King Paramount, and brought the relaxed ease of an accomplished actor to his first-ever G&S production. (The HRGSP program bios tend toward insider jokes and absurd comments . . .

something that protects them from our scrutiny now but which they may regret later when attempting to recall their lost youth). During the evening Roberts moved smoothly and well across a



broad range of emotions. He showed abject tearfulness when contemplating his political servitude, and astonished insult when his daughter called his writing ungrammatical. He showed smug confidence as he danced his "indifference" to Scaphio and Phantis, and elation in his love duet with Lady Sophy. But Roberts achieved his most touching moment, and underscored the turning point of the play, when he sank with satisfied relief onto his throne, basking in the success of his first Drawing Room event and contemplating with satisfaction his newly built kingdom. The stage lights dimmed and the spotlight closed around him. The King took off his crown and set it carefully beside him. The Princesses Nekaya and Kalyba run silently in from the wings . . . he rises and sweeps them into his arms, and we see that what the King really wants to be is a good father to his children and a good leader to his people. They exit lovingly together and, two scenes later, he will find his queen in Lady Sophy.

For those of you unfamiliar with the opera, I point you to <http://diamond.boisestate.edu/gas/utopia/html/index.html>. For those who do know it, my remaining comments should not be obscure. Steinemann was forced to make several cuts in staging, in dialogue and song, probably for the interests of time, and most did not affect the opera to any great extent. There were only four Flower of Progress, not six. Sam Lederer played a dour Captain Sir Edward Corcoran, KCB, resplendent in his dress white uniform with blue embroidered trim, gold aiguillette and a full British Fore and Aft. Grumpy though he was (perhaps from 15 years of marriage to Buttercup?) Corcoran managed a highly respectable jig as he and his fellow Flowers ran a smart Virginia reel in their opening number, and he got a good audience laugh from his "Well, hardly ever!". Which brings up another point. By 1893, after 22 successful years of staging these operettas Gilbert was not above recycling . . . not because he was out of ideas but because he knew the audience

loved to hear them. There are several such snatches in *Utopia*, along with a great many period references that caused me to keep my Benford's *Lexicon* close at hand. Bits of dialogue I was sorry to see go included the short exchange "He'll go up to Posterity...!" "He'll go down to Posterity...!" before the finale of Act I, and some of the other comic lines by one or the other Wise Man.



Captain Fitzbattleaxe was played by Walter Klyce with crispness and style and a curl plastered right into the middle of his forehead. Princess Zara, played by Charlotte Munson, exuded a strength and confidence of personality that served her well in all but one of her scenes. Steinemann chose to stage Act II's "A tenor all singers above" and "Words of love too loudly spoken" in front of the curtain. This worked well to display Fitzbattleaxe's grand gestures of anguish and embarrassment at his temporary lack of vocal talent. (This particular ditty is perhaps the best known piece from the opera, and can frequently be found in comic reviews of the genre). Lesser known, but to me exquisitely beautiful is Zara's response in which she praises the strength of quiet, lasting love. It is beyond me why Ms. Munson needed to stride purposely to center stage and belt this tune out in brassy forte to audience none of whom were seated more than 50 feet from her. But by the second verse she had toned it down a bit and melted into her Arthur's arms for a very convincing kiss. All was well again, the curtain opened on Act II, and we were merrily off to the Minstrel Show.



Sarah Stein played Lady Sophy crisply and strictly and smartly in Act I, with gestures strong and sure, in the firm tradition of the long line of Gilbert's amorous spinsters that runs through Lady Jane, Katisha and Dame Carruthers. With her hair in a bun, her blouse heavily starched, and her pointer grasped firmly in hand Stein commanded the

Princesses, the King and the stage in Act I. In Act II, however, with her full-flowing skirt and glorious blond hair falling free around her shoulders she was perfectly setup for the emotional turnabout she does with the King . . . but it never came. Sophy goes from revulsion to rapture in six lines of dialogue. I waited to see a pause, a gesture of confusion, a coy turn of the head as she realizes that "the threatening clouds have passed away" . . . but it no. It was not to be. Their love-duet began just as if they were Strephon and Phyllis in Act I of *Iolanthe*.

The range of costuming in this show was quite dramatic, thanks in part to NEGASSER Janice Dallas and the Sudbury Savoyard Costume attic. The opening scenes of Act I, with native men in khaki shirts with maroon pantaloons, and women in simple skirts and white, twine-tied muslin blouses reminded me of a peasant village in the Ural mountains. But that setting contrasted superbly with Princess Zara's cobalt blue ball gown and the brilliant red uniforms of the First Life Guards. (More performance groups should know about and take advantage of the Sudbury Savoyards' fine and efficient costume rental resource). Similarly, the formal dress of the Lord Dramaleigh (played with animation and vigor by Ben Morris) and of Mr. Goldbury (played with timing and style by Roy Kimmey) visually commandeered the stage and underscored the disparities in the lifestyle and achievements of Britain and Utopia. Dramaleigh's top hat stayed firmly in place despite his floor-sweeping bows and grand gestures of antic hyperactivity. Here costuming certainly advanced the plot, and Gilbert would have been pleased.

My notebook has hardly been emptied . . . but my deadline and word limit near. I thoroughly enjoyed this production, with its brightness, its vitality, its simple but frequent and effective choreography . . . so seldom seen in productions by, shall we say, more "mature" G&S companies? Only twice and only briefly did I see/hear an actor lose contact with the conductor and shoot that sudden glance to the orchestra pit for timing and recovery. It's hard on stage to dance and sing well ensemble . . . but this troupe can do it. "Woefully ignored and sadly under-appreciated" no more, I commend HRG&SP's Utopia for its energy and enthusiasm, and thank the troupe for bringing us the joy of this "hidden gem of the Gilbert & Sullivan canon".

--Jim Parmentier

REVIEW OF *PIRATES* in Concord, MA

As a fund-raiser for the Concord Players--51 Walden Renovations, a Concert performance of "Pirates of Penzance" was put on by a joint effort of 3 of the organizations that use the facilities at 51 Walden Street in



Concord, MA. Instrumentalists were drawn from the Concord Orchestra and the Concord Band, and singers from the Concord Players, as well as other G&S performers from all around. Alan Yost, conductor, pulled it all together into an enjoyable whole.

Now, I'm not a fan of Concert performances, preferring movement with my singing, but I knew quite a few members of the cast and chorus, so came to see them. We'd had a messy snowstorm the day before and the morning of the performance, so I checked the website to make sure that the show was on. I then slogged through slush and snowbanks and found that a lot of others had braved the weather to attend this show. My first inkling that this wasn't to be an ordinary concert was when I got my first look at the orchestra. Everyone was dressed as a pirate (some with attached parrots!!) or a ward of Major-General Stanley. The chorus had also dressed in this way, and the leads had costume help from Doris Carabillo to look their parts.

Rather than just sitting and standing, the leads acted out their parts enjoyably, and the full house audience was very appreciative. Two voices that especially impressed me were those of John Small as the Major-General and Bob Russell as the Sergeant. When the tenor who was to sing Frederic lost his voice in the week before the show, NEGASSer Brad Amidon stepped into his shoes and did a remarkable job. Other NEGASSers involved in the show were: Tyler Hains as the Pirate King, Rebecca Hains as Edith, and chorus members Marion Leeds Carroll, Art Dunlap, and Carl Weggel. Rounding out the leads were Jodi Hitzhusen as Mabel, Nectaria Kordan as Ruth, Larry Seiler as a very energetic Samuel, Sarah Telford as Kate and Julie Ann Govang as Isabel.

Moments to remember: Sergeant Bob Russell marching in through the audience shouldering a snow shovel, Larry Seiler (Samuel) handing out burglary equipment from his bag, only to have members of the police grab them instead of the pirates, Larry picking up Julie (Isabel) and doing some unplanned dancing with her in front of the audience at the finale, and the ever smiling conductor, Alan Yost, with his parrot on his shoulder.

I had a wonderful time.

--Janice Dallas



☪☪☪ CALENDAR ☪☪☪

[Did anyone see NELO's **Happy Arcadia/Cox and Box** double bill? I'd love to print a review...

Many thanks to Marion Leeds Carroll, Janice Dallas and Judith Chasin for help with this issue's calendar --Ye Ed.]



☪☪ **The College Light Opera Company** of Falmouth, MA will present "Patience" from June 26-30, and "Pirates" from July 24-28. Box office opens June 11--(508)-548-0668. Visit their website at www.collegelightopera.com to see the complete season's

offerings. Season Brochures will be available in May.

☪☪ **Boston Conservatory's G&S Spinoff**

The Boston Conservatory has announced: "Join us April 21, for afternoon performances of A Children's Opera: Jack and the Beanstalk. Music by Sir Arthur Sullivan. Words and story adaptation by John Davies. Directed by Kirsten Z. Cairns." [No further explanation. This may well be a musical with tunes borrowed from G&S... send reviews, please!--Ye Ed.]

☪☪ **G&S Down Under**

The Gilbert and Sullivan Society of Western Australia has their website up and running at www.gilbertandsullivanwa.org.au. They invite you to have a look and welcome any feedback.

☪☪ **More G&S Goodies From NELO**

New England Light Opera will present "Gilbert and Sullivan Night" on July 18, as part of its summer concert series. Call (978)887-2045 or www.newenglandlightopera.org. Summer performances are at the Christ Episcopal Church, 1132 Highland Ave., Needham, MA.

☪☪ **International Gilbert and Sullivan Festival**

The 14th Annual International Gilbert and Sullivan Festival will be held in Buxton, England from July 28--August 19th, 2007. Highlights include: Carl Rosa Opera with "Yeomen" on July 28 and 29, and "Iolanthe" on August 17th and 18th. G&S Opera Company with "Patience" on August 3 and 4 and "Mikado" on August 10 and 11.

Affiliated societies that are also performing: Capetown, South Africa (Gondoliers--August 12) and Victoria, Australia (Patience--August 14)
Visit www.gs-festival.co.uk for further details.

☪☪ **HOT MIKADO in Rochester**

The Off-Munroe Players of Rochester, NY, present the "Hot Mikado!" on May 4-6, 11-13, 18, and 19 at the Salem United Church of Christ

☪☪ **Ridgewood's YEOMEN**

Ridgewood Gilbert and Sullivan Opera Co. present **The Yeomen of the Guard** on May 19, 2 p.m. at Heritage Village, Southbury, CT. There will be further performances at three locations in New Jersey. For more information, go to www.dancaster.com/ridgewoodGandS/index.htm

☪☪ **Toronto's G&S Society holds 60th Birthday Extravaganza**

Toronto's Gilbert and Sullivan Society is celebrating their 60th Birthday on June 9 & 10, 2007. On Saturday they plan a Songfest Matinee, followed by a reception, dinner and a concert at the National Ballet School. A dazzling cast presents selections from favourite operettas and beyond, with sing-alongs, starring Canada's premier lyric tenor: Mark DuBois. On Sunday, there will be a church service with Sullivan's sacred music, followed by a luncheon. Call 416-922-4415 or 905-773-5535 for details.

☪☪ **BHT presents YEOMEN**

Blue Hill Troupe presents "The Yeomen of the Guard", April 13-21, 2007 at the Teatro Heckscher of El Museo del Barrio, 1230 Fifth Ave. at 104th St. NYC. For tickets, call 212-988-2012 or go to their website, www.bht.org/show.



☺☺ **Summer for Ohio Light Opera**

Ohio Light Opera will be rotating "Pirates" with "Princess Ida" among other shows. Go to www.ohiolightopera.org for more information.

☺☺ The Spring 2007 show at MITG&SP will be **PRINCESS IDA**. It is to take place the weekends of **May 5** and **May 12, 2007**.

☺☺ The **Montreal West Operatic Society** will present their 68th annual production, "The Yeomen of the Guard" on May 3, 4, 5 & 6 at Parkhaven Auditorium. Their road trip to the Haskell Opera House on the Border at Derby Line Vermont will take place May 19th Info at www.mwos.org. — **Margaret Quinlan**

☺☺ **Yiddish PIRATES at the National Yiddish Theatre (FOLKSBIENE)**

Al Grand writes:

Return engagement of fully-staged production of Gilbert and Sullivan's *Di Yam Gazlonim* ("The Pirates of Penzance") in Yiddish. Book and Lyrics by Al Grand. Directed by Allen Lewis Rickman. Musical Direction by Zalmen Mlotek JCC in Manhattan, 334 Amsterdam Avenue at 76th Street. Tickets \$40/ \$36 Members Call 212-279-4200 for dates, time schedules and ticket info. To purchase tickets online visit www.ticketcentral.com



NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to 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

PO Box 367, Arlington, MA 02476-0004

Send electronic contributions to editor@negass.org

President **J. DONALD SMITH**

(508) 823-5110; president@negass.org

Vice-President **TONY PARKES** vp@negass.org

Secretary/Webmistress **MARION LEEDS CARROLL**
negass@leedscarroll.com, <http://www.leedscarroll.com>

Treasurer **RICHARD FREEDMAN**

(978) 667-0222; treasurer@negass.org and
<http://www.rfreedman.org>

Program Chair/Newsletter Editor **APRIL GRANT** [*acg*]
programchair@negass.org, editor@negass.org

Members at Large:

Membership Officer **JANICE DALLAS** (781) 643-2537,
membership@negass.org

Member Without Portfolio **ART DUNLAP**
art@negass.org

Hospitality Chair **CAROL MAHONEY**
carol@negass.org

Publicity **STEPHANIE MANN**
publicity@negass.org

*NEGASS membership dues are \$15 and up. Please send membership inquiries to **Janice Dallas**, 63 Everett St., Arlington, MA*

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