



Vol. XXV No. 1

*The sun, whose rays are all ablaze -*

**SUNDAY, August 27 at 2:00 PM  
Picnic/MIKADO Sing-Through**

**\* \* \* R E N E W A L I S S U E \* \* \***

**ANNUAL PICNIC PLUS MIKADO SING: AUGUST 27, 2:00PM** The NEGASS Annual Picnic will be held this year on Sunday, August 27, at the home of **Dr. and Mrs. David Sheldon, 281 Fairmount Avenue**, in Boston's residential **Hyde Park** neighborhood. Activities will get under way at 2:00 p.m. with a complete and unabridged sing-through of **MIKADO**, for which **Ms. Juliet Cunningham** has graciously agreed to provide the accompaniment, and will be followed later in the afternoon by feasting and general merriment. All NEGASS members, prospective members, and their guests are cordially invited.

All those attending the picnic are asked to bring their own entrees and beverages and one item (salad, vegetables, dessert, etc.) to share. Grills (with fuel) will be available for barbecuing, and there will be condiments and paper plates available as well. We suggest that you bring a lawn chair or blanket upon which to enjoy your meal.

Those who are interested in the possibility of singing one of the lead roles during the musical portion of the picnic should contact **Rebecca Consentino**, at [becca@altavista.net](mailto:becca@altavista.net), or **Carl Weggel** at (978) 474-0396 It is anticipated that a most agreeable time will be had by all. -- **PROGRAM CHAIR ART DUNLAP**



**HOW TO GET THERE: 281 Fairmount Avenue, Hyde Park, MA** (A bluish, gray-green Victorian house on the corner of LeSeur Street – please feel free to phone the Sheldons at (617) 364-5810 if you have trouble finding your way.)

**From the center of Boston:** Go to Forest Hills. From Forest Hills, take Hyde Park Ave. heading southeast about 3 or 4 miles to Cleary Square. There will be a police station on the right, and then a Papa Gino's on the left. Turn left at the Papa Gino's onto River Street. Go about 2 blocks and then bear right onto Fairmount Ave. Go over the bridge above the railroad tracks to the light at the Truman Highway. Continue straight, through the lights, on Fairmount Ave. Go to the top of the hill. Number 281 Fairmount Ave. is on the corner of LeSeur Street.

**From Route 128/Route I-93:** Take the exit in Canton for Route 138 North (Exit 2). Head northeast on Route 138 into Milton a distance of about 2 and 1/2 miles. Go to the fourth set of traffic lights. You will know you are approaching them when you see Curry College on your left. At this intersection, where there is a firehouse, turn left onto Bradlee Street (to the right of the firehouse) -- DO NOT make too sharp a left turn, as this would take you onto Atherton Street instead. Take Bradlee Street about 1/4 mile to the first street on your right, and turn right. Then take the first left. You will be on Fairmount Ave. Go up 2 blocks to LeSeur Street.

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**JUNE ELECTION MEETING:** The June Meeting took place at the home of **Janice and Ron Dallas**, to whom NEGASS is grateful for their kind hospitality. Out-going NEGASS Secretary **Carol Mahoney** provided her usual sumptuous selection of food and drink to keep the participants in the Fantasy Performance well stoked.

After we'd made short work of the uncontested elections (see the listing on the last page of the **Bray** for the new officers), **Eric Schwartz** took up his usual place at the piano to accompany a varied selection of G&S favorites. It was very much a "Family Day" as **Katherine Bryant** and her father sang *I once was a very abandoned person* from **RUDDIGORE** [now we know where she got that lovely voice and fine acting talent! – mlc], **Ilana** and **Dick Freedman** gave us *There grew a little flower* from **RUDDIGORE**, and new Vice-President **Jen Morris** and her son **Alex Gundy** provided a spirited *Beauty in the bellow of the blast*.

**Juliet Cunningham** continued her traversal of tenor roles with *I shipped, d'ye see* from **RUDDIGORE**, but declined to do the hornpipe. Not to be outdone in *travesti* singing, Katherine essayed *There lived a king* from **GONDOLIERS** and new member **Carlotta Stern** greeted the crew of **PINAFORE** with *I am the captain of the Pinafore*.

**Art Dunlap** rose from bass to tenor in *When first my old, love I knew* from **TRIAL** [sounding better than many an acknowledged tenor! – mlc]. Hostess **Janice Dallas** provided *A lady fair* from **IDA**, while **Marion Leeds Carroll** and **Nancy Burstein** relived their childhood in *Although of native maids the cream* from **UTOPIA**, after which Marion invited Juliet to put on trousers again to sing *Fitzbattleaxe* to her Zara in *Sweet and low*. They went on to sing solos in *In a doleful train* from **PATIENCE**. Eric rose from the piano, replaced by Katherine, to join Marion in *There was a time* from **GONDOLIERS**.

Everyone got to join in, taking various solo and chorus parts in the Act I finales of **PATIENCE** and **IOLANTHE** as well as the Act III finale of **IDA**.

The door prize, a cassette recording of **Jim Broadbent** reading Gilbert's **Bab Ballads**, graciously provided by Janice, was won by Ilana . [See a review of the recording, later in this **Bray** – mlc]

The long and enjoyable meeting adjourned after some three hours, although there were those who certainly could have kept going. Next year!

-- J. DONALD SMITH

**Tentative Meeting Schedule, 2000-2001**

8/27	Picnic meeting plus <b>MIKADO</b> sing-through
10/15	<b>Bruce Miller's</b> talk on <i>De Belville</i> plus <b>IOLANTHE</b> highlights sing-through
1/21?	Possible video viewing, possibly at MIT, possibly of <b>DUKE</b>
3/18 or 25	<b>Last Minute Light Opera/Orchestra IDA</b>
5/?	Master class? Or a talk by <b>Ric Wilson</b> ?
6/?	Elections/Fantasy Day

~ NEXT BRAY COPY DEADLINE: Sept 17, 2000 ~

**Next Bray Stuffing: Sunday, September 24, 2000 at 3:00 PM.** Call Us at (781) 646-9115 evenings and weekends, or send email to Marion@leedscarroll.com, for directions to Our snug and easy-to-get-to home. —mlc

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Welcome, Welcome, Welcome We New Members **Randolph C. Lindel** of Cambridge, MA, Ms. **Patricia McDonald**, **Lisa M. Redpath** and **Carlotta Stern**.

**Randy writes:** My G&S interest began in seeing the productions of the **Harvard-Radcliffe** group when I was an undergrad there in the mid-60s. And I began performing the G&S canon in 1970 when I moved to NY and joined the **Blue Hill Troupe**, of which I am a past president and still an active member. Though I now live in Cambridge, my management consulting career takes me to NY about once a week, so I can continue to sing with the Troupe fairly regularly. As I've done all 13 shows at least twice (except only once for **DUKE**), getting up to speed on the music takes less time these days. I look forward to NEGASS meetings and events. *A valuable and welcome new member!*

*We know from personal experience that Carlotta has a lovely soprano voice and excellent stage presence, and We hear that she lives in Belmont, MA. We know nothing yet about Patricia and Lisa -- Tell Us, Tell Us All About It! Hearty Greeting Offer We!*

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**OCTOBER MEETING: BRUCE & HELGA'S IOLANTHE DISCOVERY** **Helga J. Perry**, **Bruce I. Miller's** colleague and fellow-explorer, can't be with us in October, but Bruce will be here to share the details of their latest adventure: they have found part of the long-missing music for Mountarat's second-act song, *De Belville was regarded as a Crichton of his age*. As the Associated Press reported in June: "The De Belville Song,' a sharp-tongued satire on the British House of Lords, was scrapped from the script of the opera **IOLANTHE** soon after the opera opened in New York



forthwith, is the list of 1999-2000 Extraordinary Memberships (*Bow, bow, ye Lower Middle Classes*):

Whichever category suits you - please send the enclosed Renewal Form to Membership Chair **Janice Dallas**, 63 Everett St., Arlington, MA 02474-6921 with what dispatch ye may! --- *mlc*

## Daughters of the Plough

- |                         |                           |
|-------------------------|---------------------------|
| Frank Behrens           | David Marshall            |
| Lisa Berglund           | Neil McCormick            |
| Nancy & Philip Burstein | Daniel & Rena Miller      |
| Mr. Peter Cameron       | Meghan Monahan            |
| Ms. Judith Chasin       | Lee Patterson             |
| R. E. Colson            | Lonnie Powell             |
| Philip Drew             | Ruth Roper                |
| Barry Garden            | Mr. & Mrs. Robert Russell |
| Stephen Grover          | Larry Seiler              |
| Robert & Ursula Haslun  | Barry Singer              |
| Melissa Hirshson        | Mr. David Stieber         |
| Mr. Fred Hughes         | Jonathan Strong           |
| Charlee Hutton          | Victor Troll              |
| Alessandra Kingsford    | Tom Weber                 |
| Steven B. Levine        | Carl Weggel               |
| Ernest V. Loewenstein   | Dr. & Mrs. Charles Wilder |
| Stephen Malionek        | Edward H. Wiseman         |
| Bob Manninen            | Jane Young                |

Stephen Zydofsky

## Bucks and Blades

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|-------------------------|-----------------------|
| Mike Bromberg           | Walt Howe             |
| Dean S. Edmonds Jr.     | Arthur & Jean Koykka  |
| Richard Freedman        | Miles Cary Leahey     |
| Nathan Handspicker      | Mr. Larry Littlefield |
| Sheldon & Alice Hochman | Jim Parmentier        |
| John N. Howard          | J. Donald Smith       |

## Flowers of Progress

Bill & Nancy Burdine

*And* As we approach the 25<sup>th</sup> anniversary of the founding of NEGASS, it seems appropriate to publish a list of still-active Charter Members. Have we left out anyone who was a member during the inaugural year, 1976-77, and who's still active now? **Tell Us, tell Us all about it!**

## Charter Members

- |                        |                            |
|------------------------|----------------------------|
| Eleanor Babikian       | Mr. & Mrs. Alan Hopfenberg |
| Harry Benford          | Walt Howe                  |
| Van Pelt Brower        | Larry Littlefield          |
| Ruth Colson            | Leslie Moore               |
| Juliet Cunningham      | Richard Sewell             |
| Dean Edmonds Jr.       | William C. Venman          |
| Jim Ellis              | Mr. & Mrs. Leonard Weaver  |
| Alexander Nicoll Gerli | Peter Zavon                |

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Information about membership in **The G&S Society of NY** is published in their newsletter, **The Palace Peeper**. NEGASS members with questions about our own membership fee might be interested in their membership scale: "In-Town (within a 35-mile radius) : Individual: \$30; Joint: \$40. Out-of-Town (more than a 35-mile radius): Individual: \$20; Joint:\$27. Student/under 18 years: \$15"

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**G&S IN THE PALM OF YOUR HAND** *A member of the MIT G&S Players* has taken librettos from **The G&S Archives**, formatted the text to be readable on his Palm Pilot, and, in order to share the results, has created <http://www.mit.edu/~goodmanj/palm-pirates/>, a Web site which he calls **Palm Pirates**. *As he explains, this is "a web site containing the Gilbert and Sullivan Libretti in DOC format. You'll need a DOC reader for the Palm, like AportisDOC or TealDOC, to read them; you can get one from <http://www.palmgear.com>...*

I have finished converting **PIRATES, PATIENCE, PINAFORE, MIKADO, RUDDIGORE, and SORCERER**. If your favorite isn't here, stop by a week or a month from now, and maybe it will be...*[If you'd like to contribute to the project yourself]* E-mail me [goodmanj@MIT.EDU] for a style guide and useful software tools. Comments on readability, typos, and accidental deletions are also welcome.

Memory issues: DOC files are compressed; the six completed libretti average 38 K; I figure all 14 will take up just over 500 K; about 1/4 of the memory of a Palm III.

Feel free to pass this message along to whomever you think might be interested." - **JASON GOODMAN**

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**MORE ON GOULD'S ARTICLE** [*A NEGASS SavoyNetter wrote to both SavoyNet and Us:*] Mention has been made of a lengthy appreciation of G&S by the Harvard professor **Stephen Jay Gould** in the current issue of **The American Scholar**... [*This was the article We quoted last month, in which he explains in a scholarly fashion exactly why G&S are excellent - mlc*]

I found I was able to order the specific issue I wanted directly from the publication's offices.

The magazine is published by **Phi Beta Kappa**. You can reach the magazine staff via e-mail at [subscription@pbk.org](mailto:subscription@pbk.org). There is also a webpage with mail links at <http://www.pbk.org/americanscholar.htm>.

I telephoned Phi Beta Kappa at 1-202-265-3808. They put me through to the magazine office, and I ordered the single issue I wanted for \$8 and charged it to my credit card. (The issue in question is *Vol 69 No 2 Spring 2000*.)

-- **WILLIAM S. KELLY**

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**GRAND DUKE SCORE QUERY:** Arthur Koykka asked: "Is it possible to buy a copy of *DUKE* to take to Toronto? **Boston Music** didn't know what I was talking about..."

*We replied to him:* The **G&S Archives** Sources page (<http://diamond.idbsu.edu/gas/html/pubs.html>) says:

**Chappells of Bond Street.** At the same location — 50, New Bond Street, London — for nearly 190 years. Carries the scores for all 13 G&S operas (*Grand Duke* is being reprinted and should be available in 2000), and is willing to ship them anywhere in the world. Their telephone number is 020-7491-2777 (International: 44-20-7491-2777), and their email address is [sheet\\_music@chappell-bond-st.co.uk](mailto:sheet_music@chappell-bond-st.co.uk).

*And Arthur replied with this valuable information:* Chappell charged me £13.99 for the score of *DUKE*, and postage of 6.56, making a total charge of £20.55. It arrived in eight days. I don't consider that bad at all. Something to pass along the next time someone asks you how to get this score.

Boston Music had **IDA**, so now we have two scores of everything.

- - **ARTHUR S. KOYKKA**

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**IN SITU PINAFORE.** *Our Swiss connection writes:* The June **Bray** asks about *in situ* G&S performances in New England. I have been searching, so far without success, for the programme of the production on the Boston Harbor evening cruise, in which I took part in the summer of 1981. We did (I think) a couple of performances on the boat, then back to dry land for a couple more in an open-air auditorium in a park in Lincoln, MA.

The production was put together, and Sir Joseph'd, by an energetic and talented Welsh gentleman named **Jeffrey Wayne Davies**. He also owned an agreeable small restaurant just behind the Boston theater district, where above the dining-room he had constructed a mini-theater in which I recall seeing him

perform in a polished production of **COX & BOX** (invitees only!).

Unfortunately, about a year later, I heard that Jeffrey had died (in his late thirties, I guess) of a mysterious wasting disease that some attributed to his lifestyle on the New York beaches. No-one had ever heard of AIDS at that time, but hindsight suggests that Jeffrey was one of its earliest victims - a great loss to Boston-area G&S *inter alia*. [*Having seen that fascinating production of C&B, which Jeffrey brought to NYC, We agree that his talent was extraordinary, and are very sorry to hear, after so long, of his death.* - mlc]

Hope all the good guys got elected on Sunday. [*They did!*] *Bonne chance* for the next year. [*Merci!* - mlc]

-- **DAVID STIEBER**

୬ ୩ ୬ **MORE IN SITU PERFORMANCES:** **PINAFORE** performed June 30, July 1-2 at the Charlestown Navy Yard, presented by The **Boston Academy of Music** and **Boston National Historical Park**, with **Richard Conrad** artistic director; **Carole Charnow** producer; **David Daniels** conductor and **Patricia-Maria Weinman** stage director.

Visually a unique production, staged on a set next to the access ramp to the **USS Constitution**. Reportedly, capacity attendance at all performances. The miking on the whole was good, and the orchestra and cast could be heard throughout.

The singing and characterizations generally were good. This reviewer felt that **Debra Rentz** as Josephine and **Richard Simpson** as Ralph deserve top honors. The opera got off to a good start with the seaman's chorus ably led by **Bryan McNeil** as Bill Bobstay and **Drew Poling** as Bob Becket, and Buttercup's solo (**Anna Maria Silvestri**) showing some Gilbertian discipline. As the action progressed, however, more and more melodrama and burlesque intruded into the performance. Buttercup's reaction, "Ralph - that name!" was much overdone. The dialogue between Ralph and Josephine went well; "irreconcilable antagonisms" got a good laugh. Dick Deadeye (**William Thorpe**) showed some restraint in his opening scene. For some reason, the Captain (**Richard Conrad**) spoke his first words way at the back - (where *is* he?). His opening solo was well sung.

The entrance of Sir Joseph Porter (**Keith Jurasco**) on the arm of Hebe (**Laurie Lemley**) was something else. First he was divested of his life preservers, and then inhaled a pinch of snuff and expelled it (loudly), and he could never get names right (Captain Conner, Miss Butterball). His solos were relatively restrained, but there was too much harrumphing and pomposity.

The sisters, cousins and aunts in vivid red outfits entered from the audience and did their number with the sailors very well. When Ralph called "Messmates, ahoy," the chorus had already appeared, and he turned around expressing surprise; a nice touch. But then came the pistol, which was passed around on a white cushion and finally ended up with Hebe who presented it to Ralph. The finale had the usual sort of conga line, with Dick pushed overboard by Tom Tucker, Cabin Boy (**Eoin Gaj**).

The Captain opened the second act standing on the deck of the "Constitution" singing *Fair moon* with feeling – observed by Buttercup below clinging to a street lamp (one of three borrowed from downtown Boston?) (Conrad then had to hurry to the gangplank to get to the set to finish the number.) The second act deteriorated further into melodrama: "The poor bumboat woman has GYPSY BLOOD;" the duet *Things are seldom what they seem* was marred by the two singers sorting through Tarot (?) cards and flinging them about, and by Buttercup exiting accompanied by a few bars of the *Habanera*. *The hours creep on apace* was a highlight, but was followed by *Never mind the why and wherefore*; after three verses, champagne glasses were brought on and two encores followed (whether you wanted them or not), with the Captain and Sir Joseph slapstick and inebriated. The choreography of *Kind Captain* was confined to Dick swooping around à la Dracula in a cloak, which he then handed to the Captain to use as a boat cloak. During *He is an Englishman*, well sung by the Boatswain, Buttercup passed around hats representing different nationalities to the crew, champagne was served to all, and tea to Ralph and Josephine, who gave a royal wave.

There was much good singing and playing, but lasting well over two hours under a hot sun, this was a strenuous production. -- **PETER CAMERON**

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**PROPOSED HADDON HALL CD** *Janice Dallas* gleaned this from **SavoyNet**: The only one of Sullivan's operas which has not yet found its way onto compact disc in complete form... is **Haddon Hall**. I am delighted to announce that this gap is now to be filled. In the 1980s the **Prince Consort** of Edinburgh made fine LP recordings of **The Emerald Isle**, **The Beauty Stone** and **The Rose of Persia** (the former two are now available on CD thanks to **Chris Webster**). The Consort is no more, but its twin driving forces, **Alan Borthwick** and **David Lyle**, continue to be active in the Edinburgh musical scene... Alan and David have assembled a company (professional orchestra, semi-pro principals and amateur chorus) for the express purpose of making a studio CD recording of **Haddon Hall**...I had the good fortune to hear a few "rushes" the other

day and can testify to the very high quality of the performance, particularly the orchestral playing. It will be issued on **The Divine Art** label and will be available by the **Sullivan Festival** in Edinburgh... - possibly earlier. The recording will be a 2-CD set and will sell to the general public at approximately £22. **SavoyNetters** may place advance orders up to and including the Festival (25 November) at a special price of GBP20 post paid (UK) or GBP22 / \$34 post paid (overseas). There is no limit to the number of copies which may be ordered at this special price. [*Clearly, We must learn more about this year's Sullivan Festival itself, as well as asking SavoyNetters to serve as purchasing agents for NEGASSers who wish to buy these CDs - although the extra £2 for the general public doesn't sound so awful. - mlc*]... In addition to your advance orders... your donations, however large or small, towards the costs of the recording will be most gratefully received.

Sponsorship of individual numbers in the score will be possible at £100 per song. The sponsor's name will be associated with his or her chosen song in the CD liner/notes, and the sponsor will receive a complimentary copy of the 2-CD set on publication.

Please send your orders, donations, sponsorships to **Stephen Turnbull, 48 Front Street, Cockfield, Bishop Auckland, DL13 5DS, UK** together with a cheque for the appropriate remittance made payable to **Sir Arthur Sullivan Society**. If you have any queries or would like any further information, please e-mail me privately.

-- **STEPHEN TURNBULL**  
Secretary, **Sir Arthur Sullivan Society**

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**REVIEWER NEEDED** We are in receipt of a review copy of **Gilbert and Sullivan's London** by **Andrew Goodman**. The book comprises a guided tour of London, filled with historical notes, pictures and anecdotes, and on a brief skimming We found it fascinating – We wish We had time to read it all and write a review Ourselves. But alas, We don't. Would someone like to take this copy, review it, and then either keep the book, or share it with other NEGASSers? Let Us know, and We'll send it on. – *mlc*

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**NEW MIKADO SCORES FROM DOVER -- REVIEW BY MARC SHEPHERD** *Here's the second installment of an excellent, thoughtful but very long review of the new Dover editions of MIKADO – Full Score and Piano/Vocal editions - by Marc, a G&S scholar who currently serves as Listmaster for SavoyNet.*

The introduction also mentions that the editors consulted two early vocal scores and two early libretti,

but these sources are not mentioned in any of the footnotes, and some significant variants are ignored. It does not inspire confidence that the two cited libretti are both American ones, and the editors do not seem to have devoted much editorial attention to the dialogue. The edition offers simply the standard modern version, without any of the traditional add-ons, such as “No money, no grovel.”

In the full score, the traditional fanfare at the end of the opera (just before the Act II finale) has been replaced by a new piece of the editors’ composition, without a word of explanation. In a **SavoyNet** post, the editors said that the traditional fanfare seemed to them an undistinguished piece. As they found no evidence for Sullivan’s hand in it, they decided to replace it with a new fanfare based on the *Miya sama* theme, more suited to the opera’s musical atmosphere.

It is true that the traditional fanfare doesn’t appear in the early scores. But, there is no reason to doubt that Sullivan either wrote it, or approved of it, and we *certainly* know that he had no hand in the version that Messrs. Simpson and Jones now offer. At the very least, the traditional fanfare should have been offered as an option. SavoyNetter **Fred Goldrich** pointed out the irony that the editors say in three separate places that the overture is by **Hamilton Clarke**, but they never say that the fanfare is by **Carl Simpson** and **Ephraim Jones**.

After the full score was published, the editors were vilified on SavoyNet for omitting the traditional fanfare. Having seen the decidedly negative tide against them, the editors reversed this decision. The vocal score, while retaining their fanfare (now properly credited), also offers the traditional one as an option. After Dover’s current stocks of the full score are sold out, they say that there will be a second printing that corrects this and other errors, including many that were pointed out in an earlier version of this review.

One likes to see apparently similar editorial situations presented similarly, and this is not always the case. The editors silently emend the musical tag of *A more humane Mikado* to match the later vocal scores, even though earlier vocal scores and the Bosworth score have a tag that’s one measure longer. Given the editors’ persistent footnoting of much smaller matters, the lack of a printed explanation in this case is puzzling.

The editors have incorporated many traditional readings that Sullivan’s autograph does not support, typically in cue-size notes; these are clearly signaled via footnotes. Unfortunately, it is not clear how the editors decided what the “tradition” was, and they seem to have been careless about documenting it. For example, in *The criminal cried*, the traditional bassoon scale on

“For its owner dead was he,” and the traditional bassoon and horn parts on “of pedigree,” are provided in cue-size notes. Extra notes for the clarinets at measures 14-18 and 46-50 of *Here’s a how-de-do* are noted similarly. Likewise an emendation to the timpani part at measures 84-85 of the overture.

So far, so good. But, most of the **D’Oyly Carte** recordings have an entire extra measure in the overture at bar 72 (just before the second statement of the “sun whose rays” theme); this bar is added in later editions of the vocal score. If anything is traditional, this extra measure is, but the editors do not mention it. In Sullivan’s autograph, the overture ends with simultaneous cymbals and bass drum on the last two notes, but the D’Oyly Carte recordings have a timpani roll. This is not mentioned, nor is a slight emendation to the percussion and string parts on the transition from *Miya sama* to *From every kind of man*.

The treatment of libretto variants is hit-and-miss. In the recitative before *A wand’ring minstrel*, the word “lovely” appears in brackets, below the familiar word “gentle,” but without explanation. Similarly, in the little list song, “waltzes” is printed in brackets below “dances” (as in, “doesn’t think she...”). These variants are found in early sources, but when offered without explanation, I think that they have a greater potential to confuse than to enlighten. Since the editors are unwilling to provide the necessary background, it might have been better to just choose the best reading and omit the bracketed words. -- **MARC SHEPHERD**

[*More next month – we’re short of space this month! - mlc*] The Dover publications reviewed:

<i>The Mikado</i> in Full Score	<i>The Mikado</i> Vocal Score
Dover Publications Inc:	Dover Publications Inc:
Mineola, NY, 1999	Mineola, NY, 2000
xvi + 352 pages; \$19.95	x + 246 pages; \$12.95

☞ ☞

**UTOPIA AT CLOC** I spent a delightful afternoon at the **College Light Opera Company’s UTOPIA LTD.**

**UTOPIA** was the finest school production of a G&S opera I’ve seen, although, with principals and chorus recruited from across the U.S., the high quality is no surprise. The audience, mostly retirees and a few families with children, was generally enthusiastic; however, I noticed not a few defections at intermission (one departing couple left agreeing oxymoronically that “it was very funny and they couldn’t understand the words”; another gentleman who was getting into his car said to his wife: “It’s not as good as the **MIKADO**.”) Still, CLOC has a strong subscriber base (my elderly seatmate said she has come to every show for 15 years). With a season that includes popular shows like MY

FAIR LADY, OKLAHOMA and **PIRATES**, I suppose CLOC can afford a loss-leader or two.

The show was traditional, with two cuts: *Subjected to your heavenly gaze* and the final verse of *A wonderful joy our eyes to bless*. A few comments on production: Utopia appears to be located at the crossroads of the South Pacific, as the islanders' garments were inspired by Fiji, Bali and Hawaii and probably several other archipelagos, with a little Hollywood thrown in (I was delighted to see one young lady with a coconut-husk brassiere). The twins' dresses were utterly charming (and extremely demure); Lady Sophy was a little overdressed in black ruffles. Having Mr. Goldbury in tails at first seemed an error, but when he embarked on *Some seven men* he was tossed a topper and cane from the wings and transformed into a song-and-dance man, which perfectly illustrated his true nature (he also seemed to be a bit of a vaudeville magician). Sir Bailey, unfortunately, seemed to be wearing Mr. Blushington's costume (a loud yellow-check suit), while the latter was dressed as a waiter! The drawing-room dresses were a mishmash of Edwardian styles, a reasonable choice, and the Utopian maidens clearly found them uncomfortable. The Utopian gents seemed to have raided the ghosts' wardrobe from **RUDDIGORE** (I saw a Tower warder and a cavalier). A minor error: Zara referred to longing to try on her new dress but did not change after her duet with Fitzbattleaxe, and though she said the drawing room was by candlelight, no ladies were in evening dress. The maidens might err sartorially, but Lady Sophy and Zara would not. But tush, I am quibbling. The backdrop was a vivid South-Sea-scape.

All the performances were strong. For me the standouts were the twins (**Kiley Swicegood** and **Maureen McKay**), pretty blondes who really did look like twins. They were absolutely marvelous, with attractive voices, clear diction and excellent comic sense. Goldbury (**Ryan Looper**) was a little older than most of the other actors, and his experience showed; he was very suave and self-possessed. I liked Zara (blonde like her sisters) and Fitz, though both seemed hampered by the limitations of the characterization Gilbert provided, and by uninspired blocking that dampened *A tenor all singers above* and a pretty rendition of *Sweet and low*. I should mention that Phylla (**Adriana Lomysh**) nailed her solo and ensured that the show was off to a fine start.

Paramount (**Jonathan Stinson**) handled his difficult role with aplomb; despite a tendency to throw away lines, he had immense charm and an excellent voice. (None of the actors was "aged" with makeup but older types were cast in the older roles.) The villains (**Marc Webster** as T, **Paul Murray** as P and **Michael Salonia** as S) were audience favorites; the "capital plot"

trio got probably the second biggest hand of the night. Lady Sophy (**Amalia Martin**) was ill-served in Act 1: entirely upstaged by the blocking of *Bold-faced ranger*, and having lost the first duet, she remained a cipher until Act 2, when she proved to have a lovely voice. Her *Oh the rapture unrestrained* with Paramount was delightful. That and the dance that followed (a country dance with the other three couples, not a tarantella) got the biggest hand of the night, I think.

No: the showstopper wasn't *Society has quite forsaken*. The septet just got respectful applause, I think because it was very traditional (minstrel instruments and all). Today's audiences don't understand the parody; a patty-cake number such as **Trent** did last year, or some other rhythmic routine or even a dance (**LOOM** used to give all the singers tambourines) is more lively and engaging.

One cute innovation: Paramount made his act 1 entrance in a wheeled chair drawn by ... a turtle. Is that a metaphor for Lazyland, or what?

A word about the orchestra, also students: they were really really good. I didn't notice them, if you know what I mean. My seatmate commented that they were the best orchestra she'd heard in the last few years.

A hasty scan of the "friends" in the program revealed the name of **Peter Zavon**; I also ran into netter **Richard Freedman** and his wife at intermission. I hope more New England list members [*and NEGASSers!*] take advantage of CLOC--it's a bit of drive for most of us, being out on Cape Cod, but it's very inexpensive (only \$22!), in a small theater scaled to young voices, and with a production staff (**Robert and Ursula Haslun**, founder and producers; director **Roger Andrews**; and music director **Elizabeth Hastings**) obviously dedicated to Our Heroes.

-- LISA BERGLUND

☺ ☺

**BAB BALLADS RECORDING** When **Jim Broadbent**, playing Gilbert in *Topsy-Turvy*, began reading aloud *Our great Mikado, virtuous man*, I instantly concluded that he'd listened to **Stanley Holloway's** brilliant recording of the *Bab Ballads*. Everything about Broadbent's intonation and cadence recalled Holloway's treatment of Gilbert's comic verse. (Holloway also recorded one *Song of a Savoyard, The Ape and the Lady*). The parallel was so close, in fact, that while I was thrilled to learn that Broadbent, directed by **Mike Leigh**, had recorded 31 Babs in a **Penguin** audiobook, I wondered whether he would carve out original territory.



The first recording one hears is often personally definitive; I memorized Holloway's renditions in my salad days. With ripening judgment, I still find him superior to Broadbent in three of the four Babs that both read (*Phrenology*, *The Yarn of the Nancy Bell* and *Peter the Wag*; only with *Babette's Love* do I find Broadbent as compelling, and as funny, as Holloway). Holloway seems to enjoy himself more: his performance is bigger, the final lines of the poems have more punch, and the absurdities of the stories are related with exuberant gusto. Broadbent is dryer, more deadpan; he sometimes allows the stories simply to cease.

However, Holloway only read comic narratives; the poems that Broadbent reads have greater emotional and satirical range, and for them his approach is more appropriate. That we inevitably associate Broadbent's voice with that of Gilbert, thanks to his role in *T-T*, just makes the performance all the more effective. (I suspect many of us associate Holloway's voice with Alfred P. Doolittle.)

Unlike Holloway's seven Babs, which were paired with **Joyce Grenfel** reading **Hilaire Belloc's *Cautionary Tales*** and marketed as a children's record, Broadbent's ***The Bab Ballads*** is definitely aimed at grownups. It offers a comprehensive selection of poems, including a number of sentimental poems and works whose specific, trenchant satire would be less accessible to children. To be sure, kids will love the outrageous violence of *Ellen McJones Aberdeen*, *Gentle Alice Brown*, or *The Yarn of the Nancy Bell*, and will relish absurdities like *The Perils of Invisibility*, *The Variable Baby* and *Etiquette*. Grownups will enjoy the social satire in these pieces as well as in works like *Lost Mr. Blake* (one of my favorite Babs) and *Bob Polter*.

I have a few minor quibbles: some of the poems are really not that interesting (*The Advent of Spring*, *Jester James*, *To My Absent Husband*) and instead of THREE policemen poems, two of which Holloway read in his collection, why not give us *Ferdinando and Elvira* and *The Periwinkle Girl*?

Much of my c18 scholarship is devoted to the concept of the anthology, and I'm interested in the narrative that an editor creates when he selects and arranges works. One theme of ***The Bab Ballads*** is "germs of the Savoy operas": the recording begins with *Captain Reece* and includes both familiar plot material (like *The Rival Curates* and *The Bumboat Woman's story*) and poems that metamorphosed into songs (*The Way of Wooing* evolved into *A man who would woo a fair maid*, *The Story of Gentle Archibald* anticipates Archibald Grosvenor's *Teasing Tom* poem, while *A Bad Night of it* contains the seeds of *The Nightmare Song*).

Another, and more intriguing thread, especially in the context of ***Topsy-Turvy***, is a dark critique of Victorian theater and, by extension, of Victorian hypocrisy. This recording presents a series of Gilbert's poems on theater, ranging from the sentimental moralism of *Only a Dancing Girl*; the comic comeuppance of *The Haughty Actor*; the violent *Story of Gentle Archibald who wanted to be a clown*; the sardonic exchange in *The Pantomime 'Super' to His Mask*, and finally *The Reverend Micah Sowls* with its devastating attack on the abuse of Shakespeare (with a touch at the Church). The entire recording ends with one of Gilbert's grimmest poems, *At a Pantomime by a Biliou One* which strips the paint to expose the skull beneath the skin.

Some of Broadbent's best performances come in this sequence, as he deftly moves from the pompous voice of the actor Gibbs to the querulous Super to the unctuous Sowls. Indeed, the range of accents and characters he assumes is one of the tape's greatest pleasures: I especially liked *Bob Polter* and *The Folly of Brown: By A General Agent*. In *Etiquette* Broadbent chose voices for Peter Gray and Sommers that exactly match Gilbert's illustrations: the former sounds dapper and brisk, the latter pompous and self-satisfied.

Other poems in the collection not otherwise mentioned above are: *The Bishop of Rum-ti-foo*; *The Wise Policeman*; *Emily, John, James and I: A Derby Legend*; *The Story of Prince Agib*; and *To the Terrestrial Globe by a Miserable Wretch*.

This recording is essential for every serious G&S collection. -- **LISA BERGLUND**

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We'd like to remind folks: To subscribe to **SavoyNet**, the G&S mailing list, send the message "Subscribe SavoyNet (your full name)" to the address listserv@bridgewater.edu - and you'll be sent all the information you need.

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🎪🎪 **The Seventh International Gilbert and Sullivan Festival** is taking place in Buxton, England **right now**. For more info visit the **Buxton Festival Site** at <http://www.gs-festivals.freemove.co.uk/buxton2000/> (site authored by **SavoyNetters Bob and Jackie Richards**).

☞ **The G&S Yiddish Light Opera Co.** will be performing *Der Yiddish Pinafore* at the 14th St. Y in New York City on **Aug. 12, 13, 19, 20, 26, 27**. For info phone 212-206-1515 or contact smartix.com CDs and cassettes of *Yiddish PINAFORE* and *Yiddish MIKADO* are available for \$18. CD/ \$15 cassette, postpaid. Make check payable to G&S Yiddish Lt. Opera and mail to Box 394, Merrick, NY 11566.

☞ We'll be attending **THE MILLENNIUM SINGOUT**, to be held in **Toronto, Ontario, Canada, August 18-20** – Will you? To sign up, contact **Ori Siegel** <oris@interlog.com> or **Herschel Rosen** <torontosingout@home.com> or write to: **G & S T2K Singout**, 22 Royal Street, Oshawa, Ontario, Canada L1H 2T6.

☞ **NYGASS** tentatively plans its next meeting for Sat, **September 16** at the Friends Meeting House near Union Square, NYC. The address is on Rutherford Place (it's between 2nd & 3rd Avenue, near 15th St.) Doors open at 7:30; the meeting starts at 8:00, and the Inner Brotherhood go out for coffee afterwards.

☞ **MITG&SP** will present *THE SORCERER*, directed by **Brian Bermack** with music direction by **Alan Yost**, on **November 16, 17, 18, and 19**. They are still seeking a producer, and all manner of designers and other technical folks. E-mail savoyards-request@mit.edu or phone (617) 253-0190 if you'd like to join their production staff, or for more info.

☞ **The Harvard-Radcliffe G&S Society's** fall show will be *PIRATES*, performed at the Agassiz Theater, Radcliffe Yard, directed by **John Driscoll** and **Jonathan Russell**, and produced by **Lin A. Chin** and **Dennis B.F. Clark**. Dates: **Nov 30** (Black tie opening night!) and **Dec 1, 2, 7, 8, & 9** (Hack Night) at **8pm**, and **Dec 2** (Children's Matinee), **3 and 9 at 2pm**. For more info, contact **Jason St. John** at jstjohn@fas.harvard.edu, or phone 617- 496-4747 - or visit the HRG&SS Web page: <http://hcs.harvard.edu/~hrgss/>

☞ **SLOC (The Savoyard Light Opera Co.)** of Carlisle, MA plans *PIRATES*, directed by **Donna [Parry] DeWitt** and **Philip Lauriat**, for **Nov. 10, 11, 17, & 18 at 8 PM**, and **12 & 19 at 2 PM**. For more info, call 978-371-7562 or visit their web site at <http://www.tiac.net/users/sloc/>.

☞ **Valley Light Opera** of Amherst, MA plans *IOLANTHE* for **Nov. 3, 4, 10, & 11 at 8 PM** and **Nov. 5 at 2 PM**. For more info, contact producer **Cami Elbow** at (413) 549-0024, e-mail her at celbow@external.umass.edu, or visit their web site at <http://www.vlo.org/>

☞ **The Harvard College Theatre Collection** will have an Exhibition in celebration of the 100th Anniversaries of the deaths of Sir Arthur Sullivan (1900) and Richard D'Oyly Carte (1901). The exhibition will run from mid-January to mid-April, 2001. More details as they become available. – **DON SMITH**

*Did you catch Longwood Opera's G&S concert on August 1? We were singing in it, as were many fine singers – including, if we heard aright, SLOC's Frederic-Mabel team for this year. They were excellent! – see SLOC's show! -- mlc*

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