



THE TRUMPET BRAY

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

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- she's played them twenty seasons -

BETWEEN-MEETING ISSUE:
Casting Call for LMLO *THE GONDOLIERS*



BETWEEN-MEETING ISSUE: CASTING CALL!
Because our next meeting will feature NEGASS's annual **Last-Minute Light Opera** production, for which a rather large cast is needed, The Board, in its infinite wisdom, has decided to toss out an extra **Bray**, so that you can get your plans in place early.

The opera: *GONDOLIERS*. When and where: March 30 at 2 PM, Park Avenue Congregational Church, Arlington, MA. Conductor: David Larrick. Orchestra Manager: Vic Godin

❖❖❖❖❖❖❖❖❖ **THE ROLES** ❖❖❖❖❖❖❖❖❖

THE DUKE OF PLAZATORO (patter baritone)
LUIZ (*his Attendant*) (baritone or tenor)
DON ALHAMBRA DEL BOLERO (*The Grand Inquisitor*) (baritone)
MARCO PALMIERI (tenor)
GIUSEPPE PALMIERI (baritone)
ANTONIO (baritone)
FRANCESCO (tenor)
GIORGIO (baritone)
ANNIBALE (dialog only)
THE DUCHESS OF PLAZATORO (contralto)
CASILDA (soprano)
GIANETTA (soprano)
TESSA (mezzo-soprano)
FIAMETTA (soprano)
VITTORIA (soprano or mezzo)
GIULIA (soprano or mezzo)
INEZ (*The King's Foster Mother*) (mezzo or contralto)

To request a role, contact casting director **Carl Weggel** at programchair@negass.org or (978) 474-0396. Let him know your preferred role, and what other roles you'd be willing to take instead.

Be aware that this has become a very popular annual meeting, with incredible competition for roles! If Carl receives multiple requests for your favorite part, you may have to choose another role, or only part of a role. On the other hand, if nobody auditions for some lonely little part, someone may be asked to perform that in addition to his/her main role or role fragment.

Our old rules about preference given to "the one who wants the role the most," and lack of attention to appropriateness in casting, seem to have ended with the addition of an orchestra. Carl will be looking for singers who can stay in time with an orchestra, and who will not cause an ensemble to fall apart. (The NEGASS Board would appreciate feedback on this change of policy: Is the glory of a fine pick-up production which gives more polished NEGASSers a chance to strut their stuff, and also draws a larger audience, worth the loss of one more chance for less-experienced NEGASSers to sing? - remember that we still have plenty of meetings at which *anyone* is invited to sing, at whatever level: the annual picnic, for instance, and Fantasy Day.)

Carl will start choosing the cast **no earlier than March 1** - so don't think nagging him will help! Carl writes, "Strong preference will be given to NEGASS members,

so if you **really** want a role--and you are not currently a member of NEGASS--be prepared to become one!"



LAST MEETING: THE STORY OF GILBERT AND SULLIVAN AT THE NEWTON FREE LIBRARY. Don Smith wrote to Beth Purcell, the Library's program organizer: On behalf of the New England Gilbert and Sullivan Society I would like to thank you and the Newton Free Library again for your hospitality in hosting what has become an annual video showing. We had an audience today of over 80 people. Judging from the laughter at appropriate places in the film and the applause at the end (and very few leaving during the show), everyone seemed to have enjoyed themselves. We look forward to future collaborations.



ELECTIONS/FANTASY MEETING This year's Elections/Fantasy meeting will take place in May instead of June, and will be held in the Park Avenue Congregational Church instead of in a living room, so that we can focus more on the performance part of the meeting (since the election is always so short!).

A new Board does need to be elected. Up for re-election this year are our Program Chair (a one-year term), Treasurer, President, and two Members at Large.

Dave Leigh is interested in running against **Carl Weggel** for the post of Program Chair – and after several years in that seat, We suspect that Carl isn't planning to run too fast to keep it! **Dick Freedman** is willing to remain our Treasurer. We believe that **MALs Peter Cameron** and **Carol Mahoney** are not desperate to leave office – an especially good thing in the case of Carol, who also serves as our Hospitality Chair!

However – **Don Smith**, who has remained our **President** for several years, is finally ready to step down. Don is willing to stay nearby as President Emeritus, to help with a transition – but **WE WILL NEED A NEW PRESIDENT!**

If you or anyone you know cares enough about NEGASS to help, please contact anyone on the Board to find out more about what we do, and what you can do to help. - mlc



PICNIC MEETING We'll hold this year's picnic on **Sunday, Aug 24**. The location is still up in the air – any volunteers? (...there's always *Our small living room and tree-shaded deck in East Arlington... and We do have a piano...* - mlc) Any preference as to the opera we ought to sing through at the picnic? Tell Us your thoughts!

Tentative Meeting Schedule, 2002-2003	
March 30	LMLO GONDOLIERS
May 18	Elections/Fantasy Day
August 24	Picnic Meeting

NEXT BRAY COPY DEADLINE: March 9, 2003

Next Bray Stuffing: Sunday, March 16, 2003 at 3:00 PM. Call Us at (781) 646-9115 evenings and weekends, or send email to marion@leedscarroll.com, for directions to Our easy-to-get-to Arlington, MA home.

Welcome, Welcome, Welcome We New Members Sheldon Brown – who says “I'm not actually a new member, merely a belated renewal” – and **Eugenia Hamilton Duke**, a former **Opera a la Carte** member.

Eugenia tells Us: I recently moved to Rhode Island from Colorado, but I am originally from California. For eighteen years I was Principal Contralto for the professional G & S Company, **Opera a la Carte**, under my professional name, **Eugenia Hamilton**, and toured throughout the US from Portland, OR to Portland, ME. While with **Opera a la Carte**, I had the privilege of appearing with **D'Oyly Carte** greats **Kenneth Sandford**, in a series of concerts, and as the "Duchess of Plaza Toro" in the **GONDOLIERS** with **Donald Adams**. I miss G & S and hope to find some performing opportunities here as well as connect with other fans of the Savoyard traditions.

Sheldon comments: I've loved G & S since I was a teenager in the Pleistocene era. I didn't actually start performing in public until I was pushing 50, when I shared the stage with my then 13 year old daughter **Tova** in **MIKADO** with the **M.I.T.G.A.S.P.**, under **Marion Leeds Carroll**. Since then I've been in quite a few of their productions, some with my daughter, others with my son **George**. My high was the role of King Paramount in **UTOPIA** [in 1996].

I am a photographer, and have documented many of the M.I.T.G.A.S.P. shows on one of my Websites: sheldonbrown.org/g-s Currently I'm preparing to be a Heavy Dragoon with the **Sudbury Savoyards** toward the end of the month. I also do **Revels** shows fairly often. See also sheldonbrown.com/music.html. In real life I run one of the top bicycle-related Web sites: captainbike.com.

Hearty Greeting Offer We, Eugenia and Sheldon!
—mlc

==**<=> PAST REVIEWS: RESPONSES <=>==

MIKADO AT HARVARD Hi! I'm one of the **Harvard-Radcliffe Gilbert and Sullivan Players**. I was reading the review of our hack night (I'm glad the reviewer enjoyed it!) but I noticed a few mistakes and omissions. First of all, our stage director was **Holger SCHOTT**, not Holger SCOTT, and Yum Yum was played by **Laura PUGLIESE**, not Laura Puglisi. Also, the review neglects to mention our music director, **John Driscoll**, who was just as involved in the creative process as the stage director, and who was, effectively, in charge on show nights. Thanks,

-- A schoolgirl of Titipu (**Margaret Maloney**)

[Thanks for the corrections! - and yes, as you noted after, We left the "e" off the end of Radcliffe, too! - mlc]

PIRATES AT MIT First, the pleasant follow-up: Director **Brian Bermack** wrote to ask that We pass this comment on to the reviewer: I just wanted you to know that when you wrote in your review "Frederick's absurdly formal attire in Act II seemed to realize the fantasy expressed in the lost verse of "Oh, is there not one maiden breast"..." you were exactly on target - it was that verse that initially suggested the idea to me. It just seemed so right."

Then the unhappy follow-up: A fond mother writes: You have denied one soprano even the slight comfort that comes from the adage "It doesn't matter what they write about me as long as they spell my name right"

The last name of the **MIT PIRATES** Mabel is **Knutson**, not Kaufman. And she did not choose her wide white hair band.

When We replied, Mabel's mother further wrote: I agree with the reviewer that the ditzzy daughter's chorus was the best thing about the show; it was fun to point out to my mother that the girl shaking her ringlets was a physics major and the one fainting behind her fan was in neuroscience.

What I found frustrating in the review was that the director got credit for the nice blocking of the chorus and my daughter Miranda got panned for Mabel's not touching Frederick but standing alone during the sad scene. (and that no one's singing was mentioned.)

Oh well - us stage mothers must be tough - I will go rent **Gypsy** for inspiration.

Of course, We raised the matter with both Our reviewer and the director - and the director hastened to comment that he felt he had not done justice to Miranda, who is "a better actress (and better looking) than it ended up

appearing." *So - tough stage mothers - do not despair! Your daughters may yet get their due!* - mlc

==**<=> NEWS <=>==

UPDATED PIRATES ON THE WEB A few years ago I was commissioned by the **Cape Town Gilbert and Sullivan Society** to re-score **The Pirates Of Penzance** in a variety of contemporary styles. I also was musical director for the production which enjoyed a highly successful run at the Baxter Theater.

Jim Farron kindly began work on my version to add to his collection of Web Operas, so please do have a look at: <http://diamond.boisestate.edu/gas/pirates/walton/operhome.html> and let me know if this holds any interest for you. I have the remaining midi files available if you wish to "hear" the last section of Act 2. The scores are all available in Finale format and can be sent via email or hard copy by post. -- Kind regards,

-- **JOHN WALTON** jwalton@iafrica.com



COMMUNITY MUSIC CENTER OF BOSTON'S GILBERT & SULLIVAN PLAYERS just presented **MIKADO** - did anyone see it? The center's web site, at <http://www.cmcb.org>, says of the players: "Launched in January, 2000 with two short Gilbert & Sullivan scenes before a packed audience, the **Gilbert & Sullivan Players** performed its first full-length operetta, **Pirates of Penzance**, in spring, 2002. All Gilbert & Sullivan performances are presented fully staged and costumed. The Gilbert & Sullivan players has garnered attention throughout the community, and has been asked to perform on Quincy First Night in December, 2002. Directed by **Gayle Berman**, the Gilbert & Sullivan Players is a rewarding experience for beginners through advanced performers, and includes singers/actors from middle school through adult." Apparently, the Center is actually a school, and nobody auditions for the shows - they sign up for the "course" and then sing a solo for the director if they want to perform a lead role. But the productions certainly seem successful!



ON-LINE RAVE REVIEW OF HANCOCK COUNTY G&S SOCIETY'S PATIENCE Irv Hodgkin has alerted Us to a wonderful review by **Nan Lincoln** in the **Ellsworth [ME] Weekly and the Bar Harbor Times**. "The pictures aren't bad either," he comments - and We must agree that Irv's portrait as Colonel Calverly, which graces the front page of the paper, is worth seeing. Read the review at: <http://www.zwire.com/site/news.cfm?brd=1468>





Left to right: Front - Katherine Engel Meifert, Jon Saul, Randi Kestin, Elaine Crane, Ellen Spear.

Back - Fred Hughes, Ben Stevens, Tony Parkes, J. Donald Smith, Ted Koban, Sheldon Brown Missing - Jennifer Healey

NEGASS members in the **Sudbury Savoyards'** upcoming production of *PATIENCE*. **Katherine** is the Associate Music Director, **Elaine** plays Lady Saphir, **Ben** is the Duke of Dunstable, **Ted** is Major Murgatroyd, while the others (including NEGASS President **Don** and Vice President **Tony**) are members of the chorus. Photo by **Ron Dallas**.

REVIEWS

TWO PIRATES IN CONNECTICUT [*Jonathan Strong was not able to attend the Connecticut G&S Society's recent twin productions of PIRATES due to his father's illness, so Bob Cumming sent him videotapes of both casts – resulting in the following review.*] Is there another G&S performing organization capable of fielding two complete sets of soloists on the same weekend? I doubt it. It was a rare treat to watch, back to back, the video recordings of a single production interpreted in two such distinct ways.

Ever since **Joseph Papp** there have been two ways of looking at the work, and I'm glad to say CG&SS did not go wholehog for the Broadway mode, but certainly Saturday afternoon's cast had a bit more of a musical comedy feel, and the evening's cast tipped the scale toward grand opera.

Of course **PIRATES** is the most concentrated dose of operatic parody in all of G&S, and so I tend to favor the full-throated operatic treatment, especially when there are such voices around as **Bill Sorensen**, **Deanna** and **John Swanson**, and **Carol Connolly**. The smaller parts were equally strong, and of course **Leighton Phraner** has the perfect crusty and slightly nervous manner to characterize the Major-General.

But I don't mean to slight the afternoon cast, because it produced a wonderful ensemble in a somewhat lighter vein. **Stephen Grover** was brilliantly crisp (where Leighton was crusty!), and **Christian Milik** was appealingly croony. Must all Mabels and Kings be married to each other? Certainly so if they are as stylish as **Kathleen Thompson** and **Jerry Palmer**. And **Linda Nadeau** cuts quite a figure! Who can choose? I do think the two casts were internally well-matched, which is essential in G&S.

But **Bob Cumming** has always managed to make a unified effect with his well-drilled movements and his sense of stage picture. I was glad that neither set of Police fell into the Keystone Cops trap (which can get tiresome), though I'll quibble with the wind-up toy bit, which got a laugh but somehow soiled the otherwise natural look of the fellows in blue.

While I'm at it, I'll say I prefer not to be given the random contemporary reference (Disney, Arthur Anderson)--the laugh interrupts the illusion of Victoriana to which I cling! And I know it's asking too much, but the now-expected comic ballet to "Sighing softly" always deprives me of taking "seriously" one of the loveliest pieces of the score: the parody of sentimental ballad is funny enough on its own, though obviously not a kneeslapper.

But there were so many good bits in the staging to praise, like the marvelously varied responses of the daughters to Frederic's "Oh is there not one maiden breast," the stately dance at the end of Ruth's song, the grand parade in "Tarantara," the Donizettian flute echoes in the evening's waltz song cadenza, and all the parasol bits. And what a splendid orchestra--again, there's not a group that can match it. **John Dreslin** is a master of the sprightly tempo and the firm attack. It makes a great difference! Now who was the meditative Doctor of Divinity crossing the stage?!

-- JONATHAN STRONG



SCORES SOUGHT *Making plans to attend Victorian Lyric Opera's Sing-Out in August, a reader realizes that he is in need of replacements for a set of flood-damaged scores. He writes: Tell me, are the PINAFORE, PIRATES, and MIKADO scores edited by Simpson and Hammett*

Jones piano scores or full orchestral? [*Gee – We dunno – never heard of them!*]

Second item: are the **IDA** and **SORCERER** piano scores better than **Chappell**?

Third item: I will have to get new **UTOPIA** and **DUKE** scores, which I guess means **Chappell**. How does one contact them? Their website demands you surrender your individuality and first-born before letting you in, and I can't find any G&S there. Do you have an email address? Or a better source for these two items?

- **ARTHUR S KOYKKA**

Well, of course, We immediately went to the G&S Archives publications page,

at <http://diamond.boisestate.edu/gas/html/pubs.html>, to see if any of these items were listed or described there. **Chappell** is listed as being accessible via sheet_music@chappell-bond-st.co.uk - so if that's the way you want to go, there you are.

*However, We are under the impression that new editions of all these more-or-less difficult-to-find scores are constantly being published these days. Arthur and Jean have a few months yet before they need these scores. Can any of Our readers pull together a set of suggestions for them and for Us, comparing, for instance, the two new, more legible editions of **SORCERER** (web-download vs. nicely bound) described in the last two **Brays**? Or similar recent editions of **IDA**? We would be thrilled to publish such a comparison!* -- mlc

CALENDAR

☞☞ **The Gilbert & Sullivan Society of New York** plans meetings this year on **Feb. 12, March 15, April 11, May 14, and June 14** at CAMI Hall, 165 W. 57 St., NY. Doors open at 7:30; the meeting starts at 7:45, and the Inner Brotherhood go out for coffee afterwards. Visit <http://g-and-s.org/> for more details.

☞☞ **The Master Singers** of Lexington, MA will present music concerning the legal profession, including a complete production of **TRIAL**, Feb 15, 2003 – visit <http://www.themastersingers.org/> for more info.

☞☞ **The Sudbury Savoyards** will present **PATIENCE**, with stage direction by **Kathy Lague** and music direction by **Steve Malioneck**, on February 21, 22, 23, 27, 28 and March 1, 2003 at the Lincoln-Sudbury Regional High School in Sudbury, MA. The all-star cast:

Reginald Bunthorne

Eric Ruben

Archibald Grosvenor
Colonel Calverley
Major Murgatroyd
Lt. Duke of Dunstable
Lady Angela
Lady Saphir
Lady Ella
Lady Jane
Patience

Bill Kuhlman
Dennis O'Brien
Ted Koban
Ben Stevens
Cindy Ewing
Elaine Crane
Stephanie Mann
Leah Tsamous
Kathryn Denney

If you'd like to see the show for free, sign up to be an usher by contacting **Jim Parmentier** or **Beth Fowler** at jparmen@aol.com, or phone 781-259-0798.

Sudbury has already selected next year's show: Spring 2004 will feature **PIRATES**. For more information, call 978-443-8811, email info@sudburysavoyards.org, or check out their website at <http://www.sudburysavoyards.org/>

☞☞ The **Twenty-eighth Annual Meeting of the Valley Light Opera, Inc.**, will be held on **Thursday, February 27**, in the auditorium of the Amherst Regional Middle School, Chestnut Street, Amherst, MA at 7:45 p.m. Auditions for VLO's fall 2003 show, **PINAFORE**, will be held in March – more news as it breaks! – Meanwhile, visit their web site at <http://www.vlo.org/>

☞☞ The Amherst Historical Society, in connection with the **Valley Light Opera**, present **TRIAL** plus a G&S excerpt program, Friday Feb 28 at 8 PM at the Amherst Regional Middle School Auditorium, 170 Chestnut St., Amherst, MA. Call the Historical Society at 413 256-0678 to reserve tix, which will benefit the Society. For more info, visit <http://www.amhersthistory.org>

March 7, 1896, **The Grand Duke** opens

March 14, 1885, **The Mikado** opens

March 25, 1875, **Trial by Jury** opens

April 3, 1880, **The Pirates of Penzance** opens in London

☞☞ **The MIT G&S Players** have just held auditions for **UTOPIA, LTD.** which will be performed April 4-6 and 10-13, with matinees at 2 pm on the 6 and 13. (**They are still looking for orchestra members!**) Their producer is **Catherine Havasi**, stage director is **Evan Xenakis**, orchestra director is **David Larrick**, and vocal director is **Kristin Brodie**. For more info, e-mail savoyards-request@mit.edu, phone (617) 253-0190, or visit <http://web.mit.edu/gsp/www/>.

April 23, 1881, **Patience** opens



