



# THE TRUMPET BRAY

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

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Jan-Feb 2005

~ When the night wind howls ~

**RUDDIGORE** at Newton Free Library  
Sunday, January 16 at 1:30

## ଋତୁକ୍ରମେ UPCOMING MEETINGS ଋତୁକ୍ରମେ

### **RUDDIGORE** film at Newton Free Library Jan16 1:30



This production, featuring the professional **Gilbert and Sullivan Opera Company** and filmed live at the 2004 Gilbert and Sullivan Festival, restores **RUDDIGORE** essentially to its "First Night" version as G&S originally conceived it. As such, it is a revelation and introduces the opera to the modern audience as if they were seeing the opera for the first time.--J. DONALD SMITH

**HOW TO GET THERE:** The Newton Free Library is located at 330 Homer Street, Newton Center, MA, across from City Hall. (There's a nice big parking lot belonging to the library!) From Route 128, take Route 30 (Commonwealth Ave) to the central Newton intersection of Commonwealth Ave., Lowell St., North St. and Homer, which angles off Comm. Ave to the right. By T: Take the Green Line D-Riverside Car to Newton Highlands, exit the station at Walnut Street, turn right and walk up Walnut Street a little over one mile. The library will be on your left. [It's worth calling a board member (see the masthead

for numbers) if you'd like a ride.] For more info see <http://mln.lib.ma.us:8036/36map.html>.

### ଋ Last-Minute Light Opera Mar. 20: CASTING CALL

The LMLO will be the American beta-test of the **Broude Brothers'** new orchestral score and band parts of **HMS PINAFORE**. Casting opens with this Bray and closes March 13. Like usual, people should call or e-mail me — preferably e-mail me — with the roles they desire, in the order they want 'em, and I'll try to put together the best cast I can.

—DAVE LEIGH

#### Roles in **PINAFORE**:

- Sir Joseph Porter**
- Capt. Corcoran**
- Ralph Rackstraw**
- Dick Deadeye**
- Bill Bobstay**
- Bob Becket**
- Josephine**
- Hebe**
- Little Buttercup**

- Baritone
- Baritone
- Tenor
- Bass
- Bass
- Bass
- Soprano
- Mezzo
- Contralto



## ଋତୁକ୍ରମେ RECENT MEETINGS ଋତୁକ୍ରମେ

A merry and well-fed time was had by all at the NEGASS Holiday Party on December 11th. **Carl Weggel** brought a whole roasted turkey with all the accoutrements, and there were two large tables full of food of all kinds contributed by other members, and very good it all was.

We watched a video of a NEGASS **PRINCESS IDA** sing-through of about 15 years ago, semi-staged and costumed, with **Marion Leeds Carroll** in the title role. Then **Janice Dallas** led us in an entertaining G&S party game. She affixed the name of a G&S character to each participant's back, and that person then had to figure out which character it was by asking other people questions.

The party was held in the historic **First Parish Church** in Lexington, which was just in the news (paragraphs got into all the papers) for its major "facelift," or rather steeple-lift. **Nancy Burdine** writes: "Yes, that was our new, compliant with historic district commission requirements for an "exact" replica, steeple. The 150 years' plus old one was "plucked" the end of summer and this new one built in Vermont by steeplejack **Jay Southgate**. It was brought to Lexington and final assembly done on the premises, then lifted into place a week ago last Tuesday." There were striking photos in local papers of the steeple suspended from a crane, which We wish We could reprint here.

**Q&A ABOUT G&S SCORES**

Can someone within NEGASS offer an opinion regarding Gilbert & Sullivan's vocal scores in general, and about the vocal score of **RUDDIGORE** in particular? We (Humboldt State U.) are performing **RUDDIGORE** next semester and I must order a copy online. The dilemma is choosing one in particular - Schirmer? Oxford University Press? Warner Chappell Edition? Bad orchestral reductions abound in opera scores; I do not know which edition will translate best to the piano. I am deeply grateful for any input/experiences anyone can share with me regarding this.

Thank you so much! **-Billie Whittaker**

**A NEGASS member replies:**

I have to recommend the Oxford University Press edition. It has its problems, just as any score does, but it's still head and shoulders above the rest. In terms of piano reductions, this one is based on the original reduction by George Lowell Tracy of Boston, which is the one Sullivan authorized for publication and performance. It is also the only score still in print which presents the opera as Gilbert and Sullivan left it, completely free of the changes introduced by the D'Oyly Carte from 1919 on.

There are a few caveats with this edition: firstly, since it is the only edition without the D'OC alterations, the only matching full score is the OUP edition. However, as full scores (especially critical editions) go, it is not very expensive. Secondly, while the quality of the research and editing of the edition is stupendous, the quality of the layout is less so; hence, lyrics run together from time to time.

Thirdly, since the overture we know and love was one of the D'OC changes (and one of the \*only\* ones that did any good to the score), this edition has instead the original, weaker overture. Oh, and in Rose's solo (Act 1, No.3), the first ending begins one measure \*before\* it's marked.

That said, it is still far and away the best of all editions of **RUDDIGORE** available. Any serious G&S fan should have it. **"O.G."**

Tentative Meeting Schedule, 2004-2005	
January 16	Newton film viewing: <b>RUDDIGORE</b>
March 20	LMLO <b>PINAFORE</b>
April 17	Potpourri: <b>TRIAL</b> /Bab Ballads/ G without S
June 5	Elections/Fantasy meeting

**NEXT BRAY COPY DEADLINE: Feb.27, 2005**  
**NOTE** from tsw: We put this in each Bray because YOU, the Members, are Our Writers! You are all encouraged to send in reviews and other G&S material!

**NEXT BRAY COPY DEADLINE:**, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, [membership@negass.org](mailto:membership@negass.org)



**MEMBER NEWS**

**Welcome, Welcome We!** new members...

**David Matz**, of Boston, who describes himself as audience and "man of all work." He also tells us he directs

the graduate programs in dispute resolution at UMass/Boston. (*A useful person to have in any society!* –tsw)

**Mitchell Adams**, of Dedham

**April Grant**, who writes:

I'm very pleased to be joining the Society. **Ms. Dallas** has asked me to say a few words about myself. I'm twenty-three years old, I live in Northampton, Massachusetts, and I'm a writer. I like 19th-century literature and theatre, and, most of all, G&S. Ever since I was a child, I've loved their operas, but **RUDDIGORE** is my favorite. Back in 1997 I sang in the chorus of **THE MIKADO** with the Valley Light Opera. Since then I haven't been onstage in any Gilbert and Sullivan, but I've gone to lots of performances, by the V.L.O. and other companies. Also, I like to cook, so I learned how to make Sally Lunn cakes. In themselves, they aren't as exciting as, say, chocolate chip cookies, but for light snacking and general ambience and history, they can't be beat. If anyone wants me to bring Sally Lunn cakes to a meeting, I will be glad to oblige.

There, that's me in a nutshell. I look forward to meeting everyone connected with NEGASS. –**APRIL GRANT**

### NEW EDITION OF *COX AND BOX* from Preetia Triangle



**Dave Leigh** is announcing **February 1** as the official publication date for his edition of **COX AND BOX**. The score will cost \$12.00, and will include the complete vocal score, with dialogue, plus the original versions of Box's lullaby and Bouncer's "Rataplan" solo. More information

— including samples — will be on his website ([www.preetatriangle.com](http://www.preetatriangle.com)), probably by mid-January.

*He writes:*

**COX AND BOX** has maintained popularity over the decades, thanks to its use by the D'Oyly Carte as a curtain opener for the shorter operas, but that continued popularity has come at a price. In order for the show to work as a curtain opener, the running time had to be reduced from about 70 minutes to about 35 minutes. This means that seven of the ten musical numbers were truncated, one was cut entirely, and approximately half the dialogue was deleted. It is this "Savoy Version" which is known to its fans.

Vocal scores of the complete Cox and Box still exist, but they are hard to find, and are all either reprints of the 1871 edition, whose 19th-Century typeface and formatting make it difficult for modern performers to read, or are such faithful reproductions of that edition that they include many of its obvious mistakes. It seemed to me that a new edition was called for, one which offered modern typesetting and notation, and which avoided at least the most egregious errata of previous editions, and that is what I have set out to create in this edition.

It is important to bear in mind, then, that I created this edition from what sources were readily available to me. This is not a critical edition. Rather, it is designed strictly for practical use. My intention in creating this edition is to provide a complete vocal score from which a group of actors with a piano and a stage could perform the entire triumveretta.

The primary source for this edition is a reprint of the vocal score published in 1871 by Boosey & Co., London. Secondary sources, used primarily to weed out what errors and inconsistencies I could find, include a reprint of the 1869 vocal score, also published by Boosey; a full score, edited by Roger Harris, and published by R. Clyde in 1999; and the libretto available online at the Gilbert & Sullivan Archive.

In formatting this edition, I have endeavored to blend efficiency, practicality, and clarity. I have completely reformatted the score, with a modern typeface. Repeats are taken when practical, with any difference in the repeated music clearly marked. Clefs for the voice lines have been standardized throughout, in keeping with contemporary notation: transposed treble clef for the tenor, and bass clef for the baritones. Any inconsistencies

regarding individual page formatting is in deference to overall clarity.  
 -DAVE LEIGH

I am sure his family will be in our thoughts at this sad and difficult time.  
 --PAUL HOWARTH

#### MORE SAD NEWS FOR THE G&S COMMUNITY



The curator of the G&S Archive, **Jim Farron**, died unexpectedly in his sleep on November 20.

**Paul Howarth**, the Associate Curator of the Archive, posted the following on SavoyNet and has kindly allowed Us to print them:

I read of Jim's death this morning with great shock sadness and I find it difficult to put my thoughts and feelings into words.

Jim's enthusiasm as for the works of Gilbert and Sullivan was boundless, and he worked tirelessly at his self-appointed task of evangelist. Only last Saturday, he wrote to me:

"I 'found' G&S relatively late in life. I have no idea how I missed it to that point, as I have always been a classical music fan, but somehow I did. I don't recall exactly, but I don't think that I really discovered G&S until about 20 years ago. And now I want to help the other unfortunates who were in the same situation that I was -- an ignorant, lost soul missing out on the real joys of life!"

He was a man of wide and diverse interests. He read widely - putting the time when he was travelling to and from work on the bus to good use in that respect. His garden, wildlife and his vintage car (a VW Beetle if I recall correctly) were other passions.

It is now some years ago that he posted my first contributions to the Gilbert and Sullivan Archive. Over the years he has always been patient, helpful and encouraging and I was delighted when he designated me "Associate Curator". As he pointed out to me at the time, "it sounds impressive - and can mean almost anything you want it to mean". Since he resumed the reins of the Archive just over a year ago we have worked closely together, and I am proud to have been associated with him. He will be greatly missed.

I hope that the Archive will continue - and go from strength to strength. There could be no better memorial to Jim in the G&S world than for the work which he started to continue to flourish.

#### RECORDS REVIEWS

##### Two recording reviews from Jonathan Strong: GILBERT & OFFENBACH?!

Now we have a chance to hear what Gilbert's translation of Offenbach's *LES BRIGANDS* sounds like, thanks to the Ohio Light opera and Albany Records (2-CD set TROY660/661). It's a delightful production from the group that's given us recordings with dialogue of *IDA, UTOPIA, GRAND DUKE* and *YEOMEN*. Gilbert translated Meilhac and Halevy's French for a bilingual edition of the libretto in 1871. It's pretty much a literal translation, so I can't claim it's Gilbertian; what it reveals is how Meilhac-and-Haievian some Gilbertianisms are. The situations forecast *PIRATES* (the Brigands versus the inept Royal Carbineers) and *GONDOLIERS* and *DUKE* (the penniless noble deputation, as in Plaza-Toros and Monte Carlos), and there are many passages of dialogue (considerably cut for the recording) that seem right out of Savoy opera. What's missing, naturally, is the brilliant verbal and rhythmic invention of the mature Gilbert, but so bouncy is Offenbach's score that there's not a dull moment. When Gilbert's translation was at last given in London in 1889 (with Lilian Russell) it was over his objections. The Ohio text differs in many small ways from the 1871 printing, but I don't know if the adjustments were made in 1889 or 2003; in either case they attempt to fit the words more felicitously to the music. What I do know is that Gilbert himself did not make the adjustments because he made his translation as a parallel text, not a stage adaptation. But 95% of what you hear is Gilbert, and it's a treat to hear his words sung to the infectious score from across the channel.

##### ...AND NOW SULLIVAN WITHOUT GILBERT

Hyperion Records and conductor **Ronald Corp** have followed up their splendid offerings of *THE GOLDEN LEGEND* and *THE PRODIGAL SON* (coupled with The *BOER WAR TE DEUM*) with a very welcome CD of Sullivan's early comic opera *THE CONTRABANDISTA* and his late (1892) incidental music for Tennyson's *THE FORESTERS*. This latter is a warm, tuneful set of songs and choruses in the tradition of English folk music, with a foretaste of the revival promoted a decade later by Vaughan Williams's generation. The opera, written right after *COX AND BOX*, has an equally catchy and clever score with a Rossinian flair--and a real Spanish bolero to

boot. The performances, especially **Richard Suart's** as the British tourist Grigg, are first rate. My own quibble is that former D'Oyly Carte contralto **Frances McCafferty's** impersonation of Inez lacks all zest; she sounds like a drawing-room soloist and not a Brigand chieftainess. This is the opera that Sullivan and F.C. Burnand expanded into the full-length **CHIEFTAIN** in 1894, and although the later version is, to my mind, finally the preferred one, there are delights (especially in the second act) that Sullivan did not carry over to the new score, so **THE CONTRABANDISTA** deserves to be heard on its own terms, as Sullivan's first fully-fledged comic opera, arias, ensembles, choruses and all. Let's hope Hyperion keeps up its series going. There are rumors of an **IVANHOE!**

--JONATHAN STRONG

### ☞ RUDDIGORE IN KEENE, NH.

NEGASS members may not be aware of the annual G&S offerings of the **Raylynmor Opera** at the Colonial Theater in Keene (website: [www.Raylynmor.com](http://www.Raylynmor.com)). On November 19 I saw a quite fine **RUDDIGORE** (Their spring offering is **LA CENERENTOLA**). The company consists of professionals, semi-professionals, and local folks, which makes for a somewhat uneven ensemble, but there was great pleasure to be had in **Daniel Kamalic's** note-and-word-perfect Ruthven, the best sung and acted wouldn't-be Baronet I've seen in years. And **Anne Dreyer's** Rose was beautifully sung and enacted with poise and grace if without quite enough absurdity. The real find was Newfoundland-born **E. Mark Murphy**, a true character tenor with a resounding voice, perfect diction, great dance steps, and a fine sense of character, the ideal G&S tenor. **John Iverson's** Despard and **Tom O'Toole's** Roderic were both effective, and **Julane Deener's** Margaret was funny but neither her voice nor her characterization quite pulled it off. As is often the case the women's chorus sang better than the men's, but the ghost scene looked great (the portraits held their poses, without scrim, for the entire act) and the somewhat superannuated bucks and blades were, effectively, left alone on the stage at the Act I curtain, having given up on prettiness rural and quite philosophical about it. Simple and colorful sets and a beautiful old theater and a fine orchestra under **Peter Szep** made for a memorable evening. Artistic Director **Dorothy Yanish** runs a fine little company. Check it out next year!

--STEPHEN TRUSTY

☞ Note from tsw: We hear the **Harvard PIRATES**

was extremely good, and wanted to see it Ourselves, but it sold out too quickly. If any lucky NEGASSER saw it, please send Us a review!



### ☞ AUDITIONS AND PRODUCTION INTERVIEWS

☞ MIT Gilbert and Sullivan Players will hold **YEOMEN OF THE GUARD** auditions early February.

We congratulate NEGASS's own **Thomas Dawkins**, who has been chosen as Music Director of this production!

He informs Us that cast auditions will be held at the beginning of **February, probably the 1st, 2d and 3d** at 7-10 pm. To confirm, check the MITGASP website, <http://web.mit.edu/gsp/www/>. They will also be seeking orchestra members and set, lighting and costume crews. Performances will be the weekends of April 29th and May 6th.

To schedule an interview or to ask questions, please e-mail [gsp-board@mit.edu](mailto:gsp-board@mit.edu) or call (617) 253-0190.

### ☞ AUDITIONS FOR SAVOINET IOLANTHE

This will be presented in Buxton, England, at the **International G&S Festival**. See below for more information about the Festival.

If you wish to audition, please send indications of interest to the stage director, **Diana Burleigh**

([deebie@connexus.net.au](mailto:deebie@connexus.net.au))

and the producer, **Peter Crichton**

([peter.crichton@savoyard.co.uk](mailto:peter.crichton@savoyard.co.uk)).

After they receive your indication of interest, they will send you the information about the audition materials to prepare.

Auditions tapes will be due by **January 28, 2005**, and more information on how to

submit your tapes will be given later on SavoyNet.



Those wishing to be considered for a role need to send a message with "B2005 Auditions" in the title bar, stating:

- 1 Your name.
- 2 your home address.
- 3 your age (lie if you wish but make it credible).
- 4 your height.
- 5 a very brief resume of your training and major experience.
- 6 will you be coming to Buxton anyway.
- 7 which role(s) you are interested in.

The International G&S Festival is held in Buxton, England in August each year, and it is the ultimate treat for the Gilbert & Sullivan fan. The Festival includes over three weeks of nightly G&S operas and daytime fringe activities. Buxton is located about an hour Southeast of Manchester, England.

At the core of the Festival is a competition of amateur G&S performing societies that travel to Buxton from all over the world to compete. All of these performances are given in the Buxton Opera House, a charming 900 seat house with excellent acoustics. See the Festival Website (will be updated in January) at: <http://www.gs-festival.co.uk>.

If you wish to audition for the SavoyNet show, you will need to subscribe to SavoyNet. For information, see: <http://www.cris.com/~oakapple/savoynet>. Once you subscribe, it is recommended that you follow the instructions to set your mail to the "DIGEST" mode, so that you only receive a couple of SavoyNet digests every day, rather than many (VERY many!) individual messages. You can subscribe later, but information about the production is being posted to SavoyNet, so if you are serious, do subscribe right away. - from SavoyNet

### 🎭 CALENDAR 🎭

(Please note that auditions are in their own section just above)

🎭 **BRUCE MILLER TRIBUTE IN ENGLAND:** On Sunday, January 9th, the official UK tribute to Bruce takes place: **Sevenside Theatre Ensemble**, under the direction of Bruce's English colleague, **Peter Meason**., presents the world premiere concert performance of the complete **Broude Critical Edition of PINAFORE** (the same one that NEGASS will be using for our LMLO) at St. George's Church in Worcester, England. We hear this

will include Capt. Corcoran's "lost" song, "Reflect, my child." NEGASS's **Randi Kestin** sings Hebe. For more info, go to <http://bruceimiller.com/events.html>.

🎭 **Hancock County (ME) Gilbert and Sullivan Society** presents **THE YEOMEN OF THE GUARD**, directed by **Geoffrey Shovelton**. Thursday, **February 3, through Sunday February 6** (snow date Monday, February 7) at The Grand Auditorium in Ellsworth, ME. (**Note:** one weekend only in February rather than their usual two.) It will also be performed Thursday July 14 through Sunday July 17.

🎭 **PRECIOUS NONSENSE play in upstate NY**  
**Margaret Irving writes:**

From **January 13 through February 12**, the **Kitchen Theatre Company of Ithaca, NY** will present the exciting world premiere of **PRECIOUS NONSENSE**. Using the much-loved melodies and lyrics of Gilbert & Sullivan as a start, **Rachel Lampert** has fashioned a new play that promises the twists and turns from our favorite G&S operettas with the delightful comedy and romance their stories extol.

It's 1938 and the Closely Complicated Savoyard Company is on tour again. Director/impresario Richard D. Comfort and his wife Angelina happily await their son Frederic's 21st birthday. They plan to retire and handover the reins to the next generation. But Frederic, knowing his duty, has other career goals. It's a paradox!

And it all unfolds in the intimate 73-seat Kitchen Theatre space where singing is almost palpable! The cast of six includes local favorites **Erica and Joey Steinhagen** along with talented guests from New York City.

So, is there a recently discovered, heretofore unknown musical operetta by Gilbert & Sullivan? No! We've searched the trunks and still find only 14 operettas, but now is the time to add a new story to this timeless music. "Nonsense, yes, perhaps -- but oh, what precious nonsense!"

The Kitchen Theatre is conveniently located on the Ithaca Downtown Commons where parking is free during performances. This makes it easy to enjoy all that downtown Ithaca's superb restaurants and shops have to offer. Please contact me today to discuss how you can create a memorable experience by organizing a group of 10 friends, family or co-workers. There are group rates available and I can often arrange a talk back with the cast

after the performance to make your experience even more complete.

I hope you'll join us for this music filled production of Precious Nonsense - a great way to warm-up on a cold January/February night.

--**MARGARET IRVING**

Audience Services/House Manager  
Kitchen Theatre Company  
116 North Cayuga Street  
Ithaca, NY 14850  
tel 607. 272-0403  
<http://www.kitchentheatre.org>

☪☪ **Belmont Open Sings**, under the auspices of the Powers School of Music, will hold a sing-along *MIKADO* on Sunday, **January 23, 2005**, at the Payson Park Church in Belmont, with the usual full orchestra. See their web page, at [www.powersmusic.org/belmontopensings.html](http://www.powersmusic.org/belmontopensings.html), for more information, or call (617) 484-4696.



☪☪ **SUDBURY SAVOYARDS** present *MIKADO*  
At the NEW Lincoln-Sudbury Regional High School (right next to the old one) on **February 25, 26, and 27** and **March 2, 4 and 5**. (Sunday 2/27 is matinee only, and Saturday 3/5 is both matinee and evening. All other dates are evening only.) Our VP **Tony Parkes** is Pish-Tush! For ticket and other info call (978) 443-8811 or visit online: <http://www.sudburysavoyards.org/>

☪☪ **PRINCESS IDA IN VERMONT**

**Main Street Arts** will be performing *PRINCESS IDA* on **March 4, 5, 11 & 12** at 8pm, and on **March 6 & 13** at 3pm. Main Street Arts is located in Saxtons River, VT (near Keene, NH). Driving directions will be on their website

([www.mainstreetarts.org](http://www.mainstreetarts.org)) soon. The phone number given on their website is (802) 869-2960.

They say that reserving tickets is advisable, as their theater only has 100 seats and their shows frequently sell out.

☪☪ **Lowell Opera Company** plans a **Gilbert and Sullivan cabaret** in **April 2005**. "Come in costume if you wish, and be prepared to sing along!" Date and time TBA: visit their website at [www.operalowell.org](http://www.operalowell.org).

☪☪ **KENNETH SANDFORD Memorial Service in London, England**

This will be at St Paul's, Covent Garden ('The Actor's Church') on Friday, **May 6th, 2005**. Time to be confirmed. All welcome.

☪☪ **The Sudbury Savoyards** have announced that their 2006 show will be *THE GRAND DUKE*. **Stephen Malioneck** will be the music director.

☪☪

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. **Please Note:** SavoyNet's listserv does not accept "rich text" or "HTML formatted" e-mail. If you send one of those, you will get an error message in reply.

☪☪

**THE NEW ENGLAND GILBERT AND  
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