

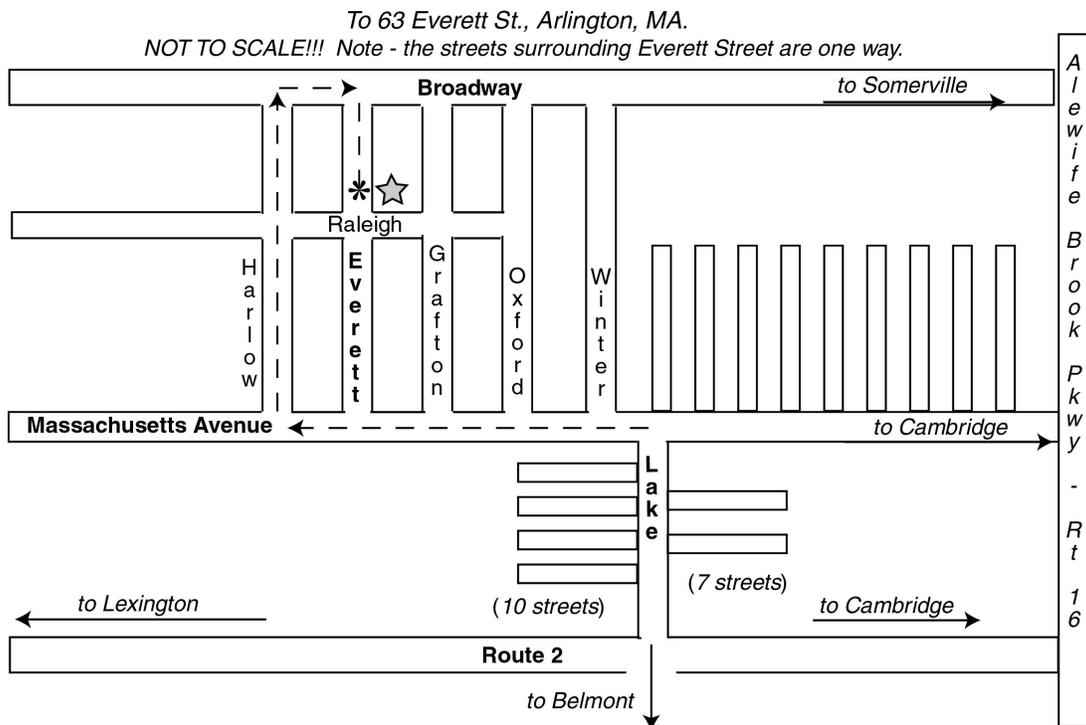
Vol. XXIV No. 9
Congratulate me, gentlemen!

SUNDAY, June 18 at 2:00 PM
Elections/Fantasy Day

JUNE MEETING: ELECTIONS AND FANTASY DAY. On Sunday, June 18 at 2:00 PM we'll gather at the home of **Ron and Janice Dallas** at **63 Everett St. Arlington, MA** for our annual Election of NEGASS Officers. (That should take about five minutes.) We'll spend the rest of the afternoon living out our Fantasies by singing and playing anything we like from the world of G and/or S, accompanied by the excellent **Eric Schwartz**. Are you a mezzo who has always longed to sing the *Nightmare Song* from *IOLANTHE*? – We have known it done! How about a

baritone who longs to sing *I'm called Little Buttercup* – gee, that's happened, too! – Or someone who will never be cast in a particular role, or who has sung it but is longing to sing it again – or how about someone who can't sing, but would like to do a bit of dialogue? – even dialogue from a Gilbert non-musical play! – or a singer who'd like to try a Sullivan art song! Share your fantasies!

HOW TO GET THERE: 63 EVERETT STREET, ARLINGTON, MA (Call 781 643-2537 for more info)



(See next page for Mass Transit or Walking Directions)

for them, and commented that he is “toying with the idea ...Anyway, what I'm wondering is how I could get hold of some these orphan scripts to read through them and settle on one to set. Do you have them? Are copies easy to order? (Don't forget that I'm in Japan....) A musicologist I'm not.”

We personally don't know how one might get hold of such scripts – particularly if one were in Japan. Any advice for Bob? – Send it to Us and We'll publish it.

-- mlc

♫ ♫

FULL SCORE FOR IDA *Janice gleaned this as well:* I'm happy to announce the availability of a new, full (conductor's) score to **IDA**. It's based on the orchestra parts available from **Kalmus** (and compatible with them). Typeset parts are also available.

For more information about these materials, as well as my **SORCERER** and **COX AND BOX** materials, please see my website <<http://www.ultranet.com/~larrick/>>

-- **DAVID LARRICK**, dcl@ties.org

David adds: The parts and score were "beta-tested" by the **MIT G&S Players'** recent production, whose marvelous orchestra was conducted by yours truly.

As I mentioned, the materials are based on the Kalmus parts. In particular, a set of parts owned by **Valley Light Opera** of Amherst, graciously lent to me by **Bill Venman**.

– **DAVID LARRICK**

♫ ♫

THE TRUE EMBODIMENT OF EVERYTHING THAT'S EXCELLENT That's the title of an article about G&S by **Stephen Jay Gould**, published in the Vol. 69 No 2 Spring 2000 issue of **The American Scholar**, a publication of the **Phi Beta Kappa Society**. Gould explains that, although these works are “often dismissed as... an embarrassment to anyone with modern intellectual pretensions... I may now” [*following the popular success of Topsy-Turvy*] “emerge from decades of (relative) silence to shout my confession that I love these pieces with all my heart, and that I even regard them as epitomes of absolute excellence for definable reasons that may help us to understand this most rare and elusive aspect of human potential.” Gould then goes into a lengthy philosophical discussion regarding the definition of excellence, settling on G&S as crack specimens - the pick of the basket. The article is far too long even for excerpts – but We'd be happy, upon request, to lend

Our copy, which was provided to Us by **Elizabeth Stone**.

--mlc

♫ ♫

New MIKADO Scores from Dover - Review by Marc Shepherd *Marc, a G&S scholar who serves as Listmaster for SavoyNet, has kindly sent Us a combined version of the two separate reviews of the new Dover editions of MIKADO – Full Score and Piano/Vocal editions -which he has published on that list. Unfortunately the combined review is so long that We cannot fit it into a single Bray – so We will publish it in installments. Here's this month's section:*

The full scores of the Savoy Operas have not fared well as far as published editions go. Only **THE MIKADO** and **H.M.S. PINAFORE** had editions during Sullivan's lifetime (the latter in a German translation). That was it until the 1970s and '80s, when **Kalmus** put out editions of the nine most popular operas. In the 1980s, **Ernst Eulenberg** published a new critical edition of **THE GONDOLIERS**, but its utility was severely limited by a miniature format unreadable from the conducting stand and the lack of other scores and parts that agreed with it. In 1994, **Broude Brothers** published the full score of **TRIAL BY JURY**, a full-dress scholarly edition that finally gave one of Sullivan's operas the respect it deserved. A scholarly edition of **RUDDIGORE** from **Oxford University Press** appeared in early 2000.

The Kalmus full scores published in the '70s and '80s were of widely varying quality. Kalmus did **MIKADO** a singular disservice by simply reprinting the 1893 **Bosworth** edition. Despite being prepared directly from the composer's autograph score, that edition was full of errors, difficult to read, and contained many of the wrong words (in some cases pre-first-night lyrics). If this isn't bad enough, the Kalmus score retails for \$160.00.

In the computer age, anyone can be a music publisher, but not necessarily a good one. **William V. Dorwart** publishes an expensive **MIKADO** full score, but the editor silently incorporates his own “improvements,” leaving the conductor unsure where Sullivan ends and Dorwart begins. **Larry Simons** offers a score free for download over the Internet, but the format is unwieldy, and it will look ugly unless your printer matches the resolution Simons used.

With the only available full scores so badly flawed, and two of them wildly overpriced, it is not difficult to do better, as editors **Carl Simpson** and **Ephraim Hammett Jones** certainly appear to have done. At

\$19.95, Dover's full score is an irresistible buy. The companion vocal score, at \$12.95, is priced to compete with the other available vocal scores.

My endorsement of the Dover **MIKADO** comes with caveats. While I found few outright errors (*i.e.*, words or notes that couldn't possibly be right), there are many inconsistencies (*i.e.*, apparently similar textual problems not treated similarly). Compare the Dover text with other available texts, and you will be hard pressed to comprehend the editors' thought process. They apparently have an incomplete understanding of the sources' relationships, and the criteria guiding their decisions seem at times cavalier.

Cosmetically, the Dover **MIKADO** is simply gorgeous. It is professionally typeset using modern fonts and notation. The dialogue is printed in a large font that will be easily readable in a dark theater. I found no examples of notes or words being cramped into too little space—often the sign of amateur musical typesetting. The score needs more use in field conditions before judgment can be passed, but at first look it appears to be a significant improvement over all of the others currently available.

Both full score and vocal score begin with an introduction that explains the background of **MIKADO** and provides a brief overview of the editorial procedure. As far as I recall, this introduction marks the first time in a mass-market publication that the famous story about the sword falling off the wall of Gilbert's study is debunked. **Brian Jones** first punctured this myth in the inaugural issue of the *W. S. Gilbert Society Journal*, in 1985. It's high time that authors stopped rehashing it.

Some of the editors' statements are more doubtful. They say that **MIKADO'S** record for 672 consecutive performances was not broken until 1922, but in fact Cellier and Stephenson's **Dorothy** broke it with 931 performances not long after **MIKADO** closed. We could probably have done without a lengthy synopsis that seems patronizing and contains a number of errors.

To the discussion of their editorial procedure, the editors devote just two parsimonious paragraphs. On the one hand, it is two paragraphs more than any of the other available **MIKADO** scores gives us. Yet, the editors are silent on a number of easily answered questions. Chief among them: what state of **MIKADO** does this edition represent? It is evidently a hybrid.

For example, the role of Pish-Tush is presented in a first-night state: he is allotted the brief solo after the

opening chorus, the bass line in "So please you sir," and the bass line in the Madrigal. The edition makes no mention of the introduction of the character Go-To shortly after the opera opened. Yet, the bassoon chuckle in *Three little maids* (generally agreed to have been added during one of the revivals) is included, and the two occurrences of the n-word are silently emended with their traditional replacements.

The bassoon encore to *The flowers that bloom in the spring* (also a later addition) is included as Number 20a in the full score, but is omitted in the vocal score. The edition does not restart the numbering at 1 for Act II, even though Sullivan's autograph, the Bosworth edition, all early vocal scores and all Chappell vocal scores to the present day, do so.

Were you not to Ko-Ko plighted appears in its first-night state, and there are footnoted instructions explaining the changes required for the traditional one-verse form. Alternate words for this later version are provided in italics, an arrangement that performers are sure to find confusing. It is also inconsistent that there is no explanation of how to reduce *So please you sir* from quintet to quartet, or indeed, no mention that this change ever occurred. The vocal score adds a footnote explaining that the number is traditionally given as a quartet, but the instructions for how to convert it to that form are incorrect.

The editors' two primary sources appear to have been Sullivan's autograph score and the Bosworth Edition.

-- **MARC SHEPHERD**

More next month! Here are citations for the volumes Marc is discussing:

THE MIKADO in Full Score

Dover Publications Inc: Mineola, NY, 1999
xvi + 352 pages; \$19.95

THE MIKADO Vocal Score

Dover Publications Inc: Mineola, NY, 2000
x + 246 pages; \$12.95

☞ ☞

SUDBURY SAVOYARDS ANNOUNCE NEW BOARD *More news gleaned by Janice Dallas:* The **Sudbury Savoyards** elect board members who then choose positions on the board. We understand that new officers and staff this year include **Katherine Meifert** as Chairman, **Donna Roessler** as Second Trombone, **Jon Saul** [*a new NEGASSer!*] as Secretary, **Terri Meehan** as Treasurer, **Mike Daniels** as Church Liaison, and **Jim Parmentier** as Company Promoter. Continuing on are: **Marianne**

PINAFORE aboard HMS President in the Thames.” Alessandra asks, “Do you know of any New England GS shows that have been performed “*in situ*”? It would be a great idea – imagine **TRIAL** at Concord District Court, or **PINAFORE** on the U.S.S. Constitution!”

*Actually, Our seive-like brain still holds memories of a PINAFORE done last summer on a ship in – was it Mystic, CT? Moreover – see the **Calendar** for a ship-shape summer production planned by the **Boston Academy of Music!*** -- mlc



☞☞ **MITG&SP** is seeking a Producer plus Stage and Music Directors for **SORCERER**, their planned Fall 2000 production. Make an appointment for an interview between **June 12th - July 7th**. Call MITG&SP at (617) 253-0190, contact them via e-mail at savoyards-request@mit.edu, or visit <http://www.mit.edu/activities/gsp/home.html> for more info.

☞☞ **The G&S Society of Hancock County, ME**, will hold a **Pick-up Light Opera** (analogous to our **Last Minute Light Opera**) **MIKADO** on **6/18**, followed by a pot-luck dinner and G&S sing-along. Call **Nick Burnett** at (207) 244-0421 or **Lee Patterson** at (207) 244-4044 to request a role, or for more information.

And – they’ll hold a reprise of their winter show, **SORCERER**, on **7/13-16** – for tix & info call the **Grand Auditorium** of Ellsworth, ME box office at (207) 667-9500.

And -- **PIRATES** will be their **2/01** show, for which **Dede Johnson** and **Fred Goldrich** will return as Artistic and Music directors. Visit their new web site at <http://ellsworthme.org/gsshc/> for more info!

☞☞ **D'Oyly Carte's** only planned American production for this year is **PINAFORE**, to be performed at the Shubert Theater in New Haven, Connecticut, presented by the **International Festival of Arts and Ideas**. Prices are \$25, \$38 and \$48. Performances will be held at **8 PM on 6/16 and 17, at 2PM on 6/ 17 and 18, and at 7 PM on 6/18** For more info, phone 888-ART-IDEA or 800-228-6622, or visit www.shubert.com/tickets/html

☞☞ **The Westchester Gilbert & Sullivan Group**, which meets approximately once a month at a private home in Briarcliff, NY to enjoy informal sing-throughs of G&S operas, is planning **PIRATES** on 6/14, a Pot Luck Supper and Talent Show on 7/19, and

their Annual Business Meeting on 8/16 – and, looking at last year’s schedule, We gather that they’ll be starting up again in September with an endless series of monthly sing-throughs. Call **Emily Kingsley** at (914) 923-2995 for driving directions to the meetings, or **Betsey Hughes** at (914) 769-2494 if you want to sing a solo. You’re also welcome to sing chorus, or just listen.

☞☞ **Exsultet!**, a chamber chorus in residence at **Holy Trinity United Methodist Church**, 16 Sylvan Street in Danvers [MA], is planning a summer sing of **MIKADO** on Wednesday, **6/28**, at 7:30 PM. They’ll sing through the complete work, accompanied by piano, including the dialogue. (NEGASSer **Tony Parkes** will be playing the role of KoKo.) For more info, contact **Richard A. A. Larraga** at (781) 329-1741 or R2AL@exsultet.org, or visit www.exsultet.org.

☞☞ **NYGASS's** next meeting will take place Saturday, **6/24** at the Friends Meeting House near Union Square in 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.

☞☞ **Bruce I. Miller** and **Helga J. Perry** will be reading a paper with the title "The Reward of Merit? An Examination of the Suppressed *De Belville* Song in Gilbert and Sullivan's **IOLANTHE**" at the **11th International Conference on Nineteenth-Century Music** at Royal Holloway, University of London on Thursday, **6/29**, during the evening session entitled "The Victorian Era." [See the *Official Abstract printed above.*] For further details of the conference, contact **Dr. Katharine Ellis** at k.ellis@rhbc.ac.uk.

☞☞ **The College Light Opera Co. (CLOC)** 32nd season will include two G&S works: **PIRATES June 27-July 1** and **UTOPIA July 25-29**. Performances Tuesday-Saturday at 8:30 PM and Thursday at 2:30 PM at the newly-renovated Highfield Theatre in Falmouth, MA. Box office phone: (508) 548-0668. Or mail ticket orders to CLOC, P.O. Drawer 906, Falmouth, MA 02541.

☞☞ **The Boston Academy of Music (BAM)** will celebrate its 20th anniversary with a nautical production of **PINAFORE**. Open-air performances at the Charlestown (MA) Navy Yard (bring your lawn chairs, they warn us) in front of the USS Constitution, will be held **6/30** and **7/1** at **8:15 PM**, and **7/2** at **2:00 PM** Call (617) 242-0055 for more info.

BAM also plans **GONDOLIERS** 11/24 & 25 at 8:00 and 11/25 & 26 at 2:00. Call (617) 242-0055 for more info.

☞☞ **The Sudbury Savoyards** will perform Hart and Kaufman's *You Can't Take It With You* [yes, *We know it isn't...*] directed by **Michael J. J. Cashman** on 7/7, 8, 14, 15, 21 and 22 at 8pm and 7/16 at 2:30pm. We hear they plan *GONDOLIERS* as their spring 2001 show – for which they are currently seeking directors. For more info, call 978-443-8811 or visit their web site at <http://www.sudburysavoyards.org/>.

☞☞ **The Seventh International Gilbert and Sullivan Festival** will take place in Buxton, England 7/29 – 8/20. 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**) or phone 01422 323252 – or order your tickets directly by visiting <http://www.buxton-opera.co.uk/>

☞☞ We're looking forward to **THE MILLENNIUM SINGOUT**, to be held in **Toronto, Ontario, Canada, August 18-20, 2000** – 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.

☞☞ **The Light Opera Company of Salisbury, CT** will present its third production, *IOLANTHE* on 9/ 2 and 3, Labor Day Weekend, 2000. For further information, contact Sharon at dba.keene@snet.net or 860-435-4956. This year's performances will be a benefit for **Habitat for Humanity**.

☞☞ **The Harvard-Radcliff G&S Society** plans *PIRATES* as their **Fall 2000** production. For more info, write hrgsp@hcs.harvard.edu, visit <http://hcs.harvard.edu/~hrgsp/> or phone (617) 496-4747.

☞☞ **SLOC (The Savoyard Light Opera Co.)** of Carlisle, MA plans *PIRATES* directed by **Donna [Parry] DeWitt** and **Philip Lauriat** in **November, 2000**. 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* in **November, 2000**. 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 Connecticut G&S Society** plans *RUDDIGORE* at the Middletown, CT High School on **11/17-19/2000**. Directors: **John Dreslin**, music and **Robert Cumming**, stage. For more info, call (800) 866-1606.

☞☞ **The American Century Theater**, a professional company located in Arlington, VA., has just held auditions for George S. Kaufman and Gilbert & Sullivan's *Hollywood Pinafore*, to be performed in Sept and Oct. Tell Us, tell Us all about it!

THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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*NEGASS membership dues are \$15 and up. Please send membership inquiries to **Bill Mahoney** C/O the above address.*

Visit the **New NEGASS Web Site** at
<http://www.negass.org>

The Trumpet Bray can be read on line at
http://www.negass.org/bray/html/Trumpet_Bray.html

Visit the **Gilbert and Sullivan Archive** at
<http://diamond.boisestate.edu/gas>