



# THE TRUMPET BRAY

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

Vol. XXXIII No. 9  
June, 2009

*~ When every blessed thing you hold  
Is made of silver, or of gold,  
You long for simple pewter~*

Sunday, June 21  
**New NEGASS Members Song and Aria Concert**  
at Park Avenue Congregational Church  
50 Paul Revere Road, Arlington, MA 02476

## ❀❀❀UPCOMING MEETINGS ❀❀❀

### **Scenes and Arias Concert: Featuring New NEGASS Members**

June 21, 2009, 7pm at Park Avenue Congregational Church, 50 Paul Revere Road, Arlington, MA: NEGASS sponsors a concert featuring new members of the NEGASS family. Admission is \$10 for General Admission, Children under 12 and NEGASS members get in for free! This concert will feature many favorite songs and scenes as well as some lesser-known gems of the repertoire. We hope to see you for our Father's Day concert!

#### Tickets:

- General Admission : \$10
- NEGASS Members: Free

#### How to get there:

##### From Route 2:

- Take the Park Ave Exit towards Arlington Heights
- Turn right at Park Ave(if coming from Boston, left, if from the west)
- Turn left at Paul Revere Rd

##### From I-95:

- Take exit 29A to merge onto MA-2 E toward Arlington/Cambridge
- Take exit 55 toward Waltham
- Turn left at Pleasant St
- Turn right at Massachusetts Ave
- Turn right at Paul Revere Rd

### **~~ NEGASS & Longwood Opera's *Iolanthe* ~~**

August 23, 2009, 2 pm at Christ Episcopal Church, 1132 Highland Avenue, Needham, MA: NEGASS members and members of Longwood Opera present an unrehearsed joint semi-staged concert of *Iolanthe*.

The audience is the chorus, so bring your score!

Music is free and dinner is pot-luck. Please bring something to share if you'd like to stay for dinner.

#### *Roles to be cast:*

The Lord Chancellor (comic baritone)  
Lord Mountararat (baritone)  
Lord Tolloller (tenor)  
Private Willis, of the Grenadier Guards (bass)  
Strephon, an Arcadian Shepherd (baritone)  
Queen of the Fairies (contralto)  
Iolanthe, a Fairy, Strephon's mother (mezzo-soprano)  
Celia, a Fairy (soprano)  
Leila, a Fairy (mezzo-soprano)  
Fleta, a Fairy (speaking role/chorus)  
Phyllis, an Arcadian Shepherdess and Ward in Chancery (soprano)

If you are interested in singing a role for this concert, please email Programchair@negass.org.

## ~~~~ NEW OFFICERS OF NEGASS ~~~~

*"Assume the reigns of government at once!"*

At our May 31 NEGASS meeting, the slate of board members presented by the nominating committee was approved. We would like to thank outgoing board members Don Smith, Richard Freedman, and Art Dunlap for their many years of excellent service. Their devotion to NEGASS has been impressive--and considering Don's 11-year tenure as President, he'll be a tough act to follow! We will miss these board members but are grateful to them for their plans to continue working closely with the board. Don will serve in an advisory capacity, and Richard will serve as NEGASS auditor.

My goals for the coming year include bringing more new members to NEGASS, finding new ways for NEGASS to support the New England G&S scene, and adding more value to your NEGASS membership. I will continue working with Program Chair Stephanie Mann on new programming to delight our members; we would love to know what you want us to present to you. I will also continue requesting NEGASS member discounts from companies producing G&S operas--a new practice we began last year--so please keep your membership cards handy and read descriptions of upcoming productions closely!

There are many more good things to come. But in the meantime, if you have other ideas for how NEGASS can innovate to make your membership even more valuable to you, please email me at president@negass.org, or approach me at any meeting. I would be happy to hear from you.

- Rebecca Hains, President

### ~~ Current NEGASS Board ~~

President ( <i>new</i> ):	<b>Rebecca Hains</b>
Vice President:	<b>Tony Parkes</b>
Secretary/Webmistress:	<b>Marion Leeds Carroll</b>
Treasurer ( <i>new</i> ):	<b>Tom Frates</b>
Program Chair:	<b>Stephanie Mann</b>
Calendar Editor:	<b>Brad Amidon</b>
Publicity Chair:	<b>Angeliki Theoharis</b>
Member without portfolio ( <i>new</i> ):	<b>Martha Birnbaum</b>
Member without portfolio ( <i>new</i> ):	<b>Thomas Dawkins</b>
Editor, <i>The Trumpet Bray</i>	<b>Michael Belle</b>

## ~~~~ RECENT PRODUCTIONS ~~~~

### No CARDS: The Evolution of an 'Entertainment' or Early Gilbert at Newport *redux*

In 1981 I discovered Jane Stedman's book, *Gilbert Before Sullivan*, which contained the librettos for the six comic operas, or 'entertainments', that William Gilbert wrote for German Reed's *Gallery of Illustration* in the period 1869-75. I was fascinated by one of them, *A Sensation Novel*, which was obviously closely related to *Ruddigore*, a show I had just directed (they both have a Sir Ruthven who is compelled to commit crimes). With the cooperation of Fredric Woodbridge Wilson, then at the Pierpont Morgan Library, I obtained a musical score for the piece and organized a group to perform it under the rubric of 'the Royal Victorian Opera Company'. I found that the early Gilbert 'entertainments' were like potato chips—you can't do just one—and by the end of 1995 the Royal Vic had performed (and committed to video) all but one of Gilbert's German Reed entertainments.

The one remaining was *No Cards*, Gilbert's maiden effort for the *Gallery of Illustration*, and one which I regarded as the ugly duckling of the series. The specified cast consisted of four characters: a beautiful young heiress, her aunt, and two suitors—one a wealthy bachelor of 50, the other an impecunious, shy young man. The score, credited to a possibly pseudonymous 'Lionel Elliott', consisted of two songs for the aunt, a Bab Ballad for the young suitor, and a mid-play ensemble which is reprised at the end.

As 1996 dawned, the urge for me to complete the set of German Reed videos was overwhelming, but I didn't have enough faith in the dramatic value of *No Cards* to commit to a series of live performances. I thought a suitable compromise would be a straight-to-video production which could be aired on the local cable station. In preparing for this project I studied the script and found what I considered to be at least two problems: there's a lot of expository dialog before the first song, and there's no solo for the soprano. I remedied both of these points by adding a brief exchange at the very beginning which gave Annabella (the heiress) the chance to sing 'Champagne Charlie', a lively hit of the era. Another awkwardness of the original script was that it included one line for an unnamed 'Servant' who was not listed in the *dramatis personae*. I expanded this ghostly fellow's part to five lines and incorporated him as the butler 'Arthur Seymour' (an off-hand nod to the composer with whom Gilbert is most frequently

associated). With these changes, a reasonably entertaining video of *No Cards* was filmed, and subsequently broadcast by the Watertown cable station in December 1996.

Fast-forward 12 years. In the summer of 2008 I was contacted by Phyllis Spiece, music director for the Beechwood Theatre Company, a small group in residence at Astor's Beechwood Mansion in Newport, Rhode Island—one of the fabulous "cottages" built there in the late 19<sup>th</sup> century by America's *nouveau riche*. The Beechwood group was interested in performing *No Cards*, attracted, no doubt, by the simplicity of the set (Mrs. Pennythorne's drawing room), the modest number of actors required, and the appropriateness of the era (*No Cards* dates from 1869; the Mansion was acquired by the Astors in 1880). Phyllis Spiece inquired if I could provide the score. I could, and did—together with my somewhat altered script.

The Beechwood premiere of *No Cards* took place on 26 October 2008. I drove to Newport for the event, and was very impressed with the production. I was particularly pleased that all the changes I had made had been retained (for a more detailed review of the show, see the *Trumpet Bray* for November 2008). More recently I got word from Charles Lane Cowen, the director of the company, that they had scheduled an encore performance of *No Cards* for 22 May of the current year, so once again I drove to Newport to see the show. What I saw surprised me. The show had become richer, more nuanced, more detailed. Mr. Cowen had stepped in for the actor who previously played Churchmouse (the impecunious suitor), and his portrayal was more energetic and more complex, a better match for the aggressive older suitor. This time I noted further changes in the script—the director had cut at least one tedious speech, and had interpolated dialog in which Churchmouse illustrated his tendency to vacillate by warmly arguing both sides of the 'Manhood Suffrage' question.

But the major change in the tone of the show came from another cast substitution. The role of Seymour the butler was changed to that of Seymour the housemaid, brilliantly played by a young actress named Jessica Bradley. She established her character indelibly in the very first scene, pouring tea for the ladies with bowed head and downcast eyes, walking



backward to leave the room and exiting with a curtsey. When she returned at various times to announce a visitor, her convincing lower-class accent further illustrated her origins, and her bewilderment at the highly improbable dénouement of the piece gave the audience someone to identify with. Her presence opened up a whole new dimension in what otherwise might be a somewhat mechanical farce, giving it something of the depth of an episode of the celebrated TV series *Upstairs, Downstairs*. I left the theatre with the feeling that a succession of happy changes had turned Gilbert's ugly duckling into a swan.

I have been informed that the Beechwood Theatre Company plans to perform the Gilbert-Cellier-Berney collaboration *Put a Penny in the Slot* next November, and that they are actively considering another of Gilbert's German Reed entertainments, *Eyes and No Eyes*, for future production. I will certainly be driving to Newport again.

- Chuck Berney

#### ~~ Mass Theatrica's *The Mikado* ~~

I have been looking forward to seeing **Mass Theatrica**'s production of *The Mikado* for some time; ever since I knew that this theatre group would be producing this, really. It certainly didn't hurt that I knew most of the cast! Luckily for **Mass Theatrica**, the house seemed rather full by the time I got there, but unluckily for me, since the floor isn't raked and there is no raised stage, I had a hard time seeing anything past the performers' waists when they were standing, or...well, anything at all if they were sitting on the bench or on the floor.

This co-directed production seemed to have an interesting mix on making the characters much less stylized in the case of some, and keeping to 'tradition' in the case of others. **Jeramie Hammond** as Pooh-Bah and

**Tom Frates** as Ko-Ko seemed to stay in the more traditional, stylized version of the character which lent an interesting contrast with the others. There were quite a few changes made to the score, but I found I didn't really miss much of what was cut or changed. For example, the opening number featured the entire company, leads and women (except Katisha), which showed from the very beginning that this was very much an Ensemble production and there was not this great rift between 'Choristers' and 'Leads'. There was some lovely choreography in the opening which showed the gracefully beauty of the costumes' kimono sleeves...and everyone, even the men, seemed comfortable using fans.

**Brad Amidon's** Nanki-Poo was a clever, charming, earnest man whose tenor voice sounded more relaxed than we have heard it previously. He also delivered one of the naughtiest line readings of 'from seventeen to forty-nine are considered years of indiscretion' that I had ever heard and it took me a good



few minutes to stop laughing. **Hammond's** Pooh-Bah wore the most Kabuki-style makeup of anyone on the stage, adding to his foppish delivery and demeanor. His low notes were lovely, but a few of us wondered if he was suffering from the summer cold that seems to be going around because his upper range sounded hoarse and strained. **Thomas René Brennan** was a young Pish-Tush with a lovely voice and an easy demeanor on stage. We hope to see much more of him in the future. Ko-Ko, played by **Frates**, seemed much more the traditional goof-ball that we are used to seeing and it almost seemed a bit much with the more intimate acting of the others. His voice was fine, but much of his music was sung in a character tone - I think I would have liked to hear some real voice from him rather than something so contrived. There were some great glimpses of a Real Ko-Ko in his wooing scene with Katisha - we got to see that the goof was really hiding someone as passionate as the Mikado's 'Daughter-in-Law elect'.

'Comes a train' was cut and we went right into 'Three Little Maids' which didn't bother me one bit. The three sisters were all very strong and I don't know how they all managed to skip and sing like that, but the effect was bubbly and energetic. **Beth Grzegorzewski** was a stunning Yum-Yum; the vocal stylings of the role seemed to suit her warm, strong voice perfectly. She played this ingénue with a backbone - during the Act I finale, I wondered if a fight was actually going to start between Katisha and Yum-Yum! It was delightful to see the character with much more strength than is often seen and no affectation. **Jacque Wilson** was a clever Pitti-Sing and it was really interesting to see how her relationship with Pooh-Bah grew during the show. There were some really cute moments between the two of them. The role is a familiar one to her and once again, she sang it very well. **Susan Craft's** Peep-Bo was

adorable and she got some big laughs in her dialogue just before the Madrigal...it's a hard bit of dialogue and she delivered it perfectly.

**Angeliki Theoharis** gave us a strong-voiced, Dragon-Lady of a Katisha, but she showed us the woman's emotions in the Act I finale as well as in 'Alone, and yet alive'. As soon as Ko-Ko showed some of his passion when he went to woo her, we saw how Katisha could be melted into a kittenish flirt...who was still just a 'teeny bit bloodthirsty'. It was also fantastic to see **Art Dunlap** as The Mikado of Japan. His voice was strong and his character was wonderfully clueless, which was a great character choice, if you ask me. The ensemble, although only numbering 4 (without the leads) carried the music quite well although in many of the numbers, one of the soprano members' intonation was off.

The set was pretty non-existent which didn't bother me one bit. There were some floral-draped screens lining the back wall and there was a bench to sit on, but other than that, it was a blank stage. This let us focus on the music and the characters without having to worry about fancy scenery. The costumes (so I was told) were many of the costumes used in FOPAC's production of the same work and I thought they were just fine (although Ko-Ko's hat made him look a little like Pluto the dog with floppy ears). Only a few of the actors wore wigs, which also didn't bother me at all, although one of the ensemble's wigs was an adorable bob...combine that with her kimono and she looked very much like Louise Brooks! **Jim Hay** was the music director and he played quite well although at times the singers overwhelmed the piano. He kept the tempi brisk and jaunty so that nothing could even hint at dragging.



I hope that there will be more G&S in **Mass Theatrica's** future as it is wonderful to see fresh takes on these Victorian works. Indeed, I think it is the key to introducing a new audience to the joy of Gilbert and Sullivan operettas.

- **Stephanie Mann**

## UPCOMING PRODUCTIONS

**First Parish in Lexington presents  
Friday Noon Concerts**

7 Harrington Road  
781-862-8200  
[www.fplex.org](http://www.fplex.org)

*The Parish is wheelchair accessible, and all concerts are free!*

**2009 Schedule:**

**June**

- **12** Lexington Symphony Chamber Players with Ian Watson, conductor...Stravinsky, Grieg, Britten
- **19** Duo con Anima Fern Abrams and Joan Garniss duo piano...Copland, Dello Joio, Bernstein, Creston
- **26** American Guild of Organists - Young Organists Initiative - 2009 AGO organ scholars...The First Parish historic 1897-1898 Hutchings tracker organ

**July**

- **3** The Battle Green Brass...American music for brass quintet
- **10** Minuteman Chamber Orchestra Alan Yost, conductor, Thomas Dawkins, baritone... Mahler & Schoenberg "Songs of a Wayfarer," Schoenberg Chamber Symphony Op. 9 for 15 solo instruments
- **17** Bradford Conner, piano, Carol Epple, flute, Elizabeth Connors, clarinet...Franz Danzi "Concertante," Saint Saens, Mozart
- **24** Rebecca Hains, soprano and Thomas Dawkins, piano with Angeliki Theoharis, mezzo-soprano...The music of Leonard Bernstein "West Side Story" "Candide"
- **31** Benjamin Sears, baritone and Bradford Conner, piano..."Tonight We Love" - Love Songs from Classical Favorites

**Aug**

- **7** Mary Neumann, flute, and John Kramer, piano...(program details will be available closer to the concert date)
- **14** Boston Pipers - bamboo pipes and pipe organ Dan Campolieta, organ...All French program
- **21** Paul Carlson and Ken Seitz duo piano...(program details will be available closer to the concert date)
- **28** Lyricum Woodwind Quintet with Marilyn Becker, piano...Beethoven piano quintet, other works

**Sept**

- **4** Lee Ridgway, harpsichord...17th and 18th century music for harpsichord
- **11** Shaylour Lindsay, piano, and Friends...Stravinsky Suite for violin, clarinet, piano from "L'Histoire du Soldat"
- **18** Suzanne Jubenville, mezzo-soprano and Jeffrey Jubenville, organ and piano..."The Jubenvilles and Friends"
- **25** Barbara Oren, violin and Claudia Struble, piano...Mozart, Schubert, Prokofiev

**Oct**

- **2** Carla Chrisfield, soprano and William Merrill, piano..."Folklore and the Composer" Ravel, Mahler, Brahms, Dvorak, Guastavino, Finnish songs, Sephardic lullaby
- **9** Esprit de Cor multiple French horns David Archibald, conductor...Kerkorian, Mahler, Beethoven, Handel
- **16** Savoyard Light Opera Company with Jeffrey Jubenville, piano...Selections from Gilbert and Sullivan Operas
- **23** First Parish welcomes you to our concert series.

If you are interested in learning more about church programs, please visit <http://www.fplex.org>, call our church office, 781-862-8200, or ask any of our concert staff.

**Follen Church's *The Yeomen of the Guard*  
and  
Student Recital**

The Youth and Junior Choirs of Follen Church in East Lexington, Mass. are performing THE YEOMEN OF THE GUARD on Friday, June 12 and Saturday, June 13, both nights at 8 p.m. Tickets are \$12, students and seniors \$8. More information is available at [www.follen.org](http://www.follen.org). Both performances are likely to sell out; advance booking is recommended through the church office at 781-862-3805 ext. 205 or online at <http://www.brownpapertickets.com/event/67779>.

Note that the church's music director, Thomas Stumpf, preached a sermon three years ago entitled "Why do we put on a Gilbert and Sullivan opera every year at Follen?" There is a link on the Follen website to a transcript of the sermon, which is well worth reading.

The following Wednesday, June 17<sup>th</sup> at 7:30 p.m., **Janice Dallas, Brad Connor and Ben Sears** will be among

several of Diana Cole's students performing in a recital that shows G&S' influence on American Musical Theatre.

~~ Video highlights from Rebecca Hains's recital of Gilbert and Sullivan songs, presented at the Salem Arts Festival on Friday, June 5, 2009, are now available on her YouTube channel. Please visit them at <http://www.youtube.com/rchairs>.



#### Continental Airlines Tower Festival 2009: *Yeoman of the Guard*

The CONTINENTAL AIRLINES TOWER FESTIVAL 2009 is proud to announce the return of Gilbert and Sullivan's *The Yeomen of the Guard* to the Tower of London after over 30 years!



The production, presented by Carl Rosa Opera, features a cast of over fifty singers and actors elaborately costumed and accompanied by the full Carl Rosa Opera Orchestra. These special and unique performances on the 13th & 15th September 2009 are the first time The

Yeomen of the Guard has been performed in the Towers moat since 1978. The production, commissioned by the Tower Festival, will be one of the only times you will be able to see The Yeomen of the Guard performed within the space where the action is set.

For more information and tickets go to  
<http://www.towerfestival.com> or phone 0844 847 2519.

#### ANNOUNCEMENTS

*"We must really arrive at some satisfactory arrangement"*

NEGASS find ourselves less than satisfied with the current host of negass.org, and are setting about to improve matters by moving to a new web host. Aye, be prepared! This may cause some brief lapses in the Between-Bray email list and in access to the on-line PDF Bray... but we hope all will end well, rapidly and soon.

- mlc

Webmistress, negass.org

~~ SLOC needs YOUR Junk! ~~  
Don't toss out your unwanted stuff...



Put your Spring Cleaning to work to benefit the Savoyard Light Opera Company in the  
-- Second Annual --

#### SavoyARD Sale!

Saturday, June 13, 2009 from 8 am - 2 pm  
at Phil Drew's house at 101 Bedford Rd. in Carlisle, MA  
In the event of rain, it will be postponed until Sunday, June 14

We want your junk! Start putting aside your unwanted items for this event now. Items can be dropped off at Phil's house on Wednesday, June 10, Thursday, June 11, and Friday, June 12 day or evening. (Well, most of your junk, anyway...)

We will accept DVDs, CDs, books, tools, sporting goods, toys, games, lawn furniture, gas powered tools, large and small furniture (e.g., end tables, coffee tables, rocking chairs), complete bed frames (headboard, footboard), baby equipment and items, jewelry, small appliances in good working order, kitchen wares,

decorative items, Halloween costumes, vases, dishes, and other bric-a-brac in good condition.

We will not be accepting TVs, computer monitors, air conditioners, dehumidifiers, computer components, cell phones, car batteries, tires, mattresses or clothing, except for baby clothes.

Please price your items to sell before dropping them off and note that prices may be lowered if necessary to make a sale. In addition, please let us know if you have a folding table that can be used for the yard sale. So start cleaning out those attics and cellars! All proceeds to benefit the Savoyard Light Opera Company.

We also want your company! We also need people to work the yard sale and join in the fun!

Please volunteer for one of the following shifts:

Set up: 6 - 8 am.

Sales: 8 - 11 am or 11am-2 pm.

Clean-up 2 - 5 pm.

In order to make this successful we need everyone's participation.

Questions? If you have any questions, please contact Elizabeth Hoermann, at (978) 392-5689 or email at [ehoermann@comcast.net](mailto:ehoermann@comcast.net). Thank you in advance for your participation.



We look forward to seeing you at the SavoYARD Sale.

### THE PAPERLESS BRAY

Standard membership in NEGASS pays for a printed copy of each issue of the Bray, plus a password to the current issue of the on-line PDF version. You may also opt out of the mailed issues of the Bray and receive it online only. To get your password and/or sign up to receive the Bray online only, please contact our Membership Chair, **Janice Dallas**, at [membership@negass.org](mailto:membership@negass.org)

Past issues of **The Trumpet Bray** can always be read online at [http://negass.org/Bray/Trumpet\\_Bray.html](http://negass.org/Bray/Trumpet_Bray.html)

or be downloaded at <http://negass.org/bray/pdf/>. You can receive our special **Between-Bray E-Mails** by joining us and signing on to the NEGASS email list at <http://www.negass.org/Pages/EMail.html>



## THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

*PO Box 367, Arlington, MA 02476-0004  
Send electronic contributions to [editor@negass.org](mailto:editor@negass.org)*

### *Officers of the Organization*

President **REBECCA HAINS**: [president@negass.org](mailto:president@negass.org)

Vice-President **TONY PARKES**: [vp@negass.org](mailto:vp@negass.org)

Secretary/Webmistress **MARION LEEDS CARROLL**:  
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(617) 459-0683, [editor@negass.org](mailto:editor@negass.org)

*NEGASS membership dues are \$20, 30, 50 and 100. Please contact **Janice Dallas**, 63 Everett St. Arlington, MA.*

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## Gilbert & Sullivan Resources Online

The **Gilbert and Sullivan Archive**, a resource of information on all things G&S, is available at <http://diamond.boisestate.edu/gas/>. **SavoyNet**, the G&S mailing list, is always accepting new members. To subscribe, 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.

<b>NEGASS Meetings: Spring/Summer 09</b>	
June 21, 7:00 p.m. <b>Scenes and Arias Concert Featuring New NEGASS Members</b>	Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington, MA
August 23, 2 p.m.: <b>NEGASS &amp; Longwood Opera's Iolanthe</b>	Christ Episcopal Church, 1132 Highland Avenue, Needham, MA

**NEXT BRAY DEADLINE: August 2, 2009**

Next Bray Stuffing: August 9, 2009, at the home of Janice Dallas, 63 Everett Street, Arlington, MA

## ❀ ❀ CALENDAR ❀ ❀

### ଓ ও Savoy Company, Philadelphia, PA

*The Pirates of Penzance*. The production runs June 12 & 13 at the open air theatre at Longwood Gardens, 1001 Longwood Road, Kennett Square.

### ଓ ও Huntington Theatre

May 15 - June 14, 2009

*Pirates (or Gilbert & Sullivan Plunder'd)*

at the Huntington Theatre, Boston, MA

<http://www.huntingtontheatre.org/season/production.aspx?id=5484&src=t>

### ଓ ও CT G&S Society Auditions

Our auditions for *The Pirates of Penzance* will take place on June 14 and 16 from 5:30 to 7:30 at Congregation

Adath Israel, 48 Old Church Ave, Middletown, CT 06457. This revival replaces original plans to revive "Yeomen" because of the general economy. Performances will take place in the new and stunning MHS auditorium (strike that; it's truly a performing arts center built to accommodate traveling Broadway shows) on Nov. 6, 7 and 8, conducted by NEGASS member Dr. John Dreslin and directed by founder Bob Cumming ([singers.agency@snet.net](mailto:singers.agency@snet.net)). See website at <http://ctgilbertandsullivan.org>.

### ଓ ও Ohio Light Opera

<http://www.wooster.edu/ohiolightopera/>  
*HMS Pinafore* June 25, 27; July 3, 11, 17, 23, 31; August 8  
*Ruddigore* July 21, 25, 29, 31; August 7

### ଓ ও College Light Opera, Falmouth, MA

<http://www.collegelightopera.com/schedule09.htm>  
*Yeomen of the Guard*

July 7-11 at 8 pm; Thursday matinee at 2 pm  
*HMS Pinafore*

August 18-22 at 8 pm; Thursday matinee at 2 pm

### ଓ ও Longwood Opera, Needham, MA

Longwood Opera  
*An Evening of Gilbert and Sullivan*  
Tuesday, August 4, 2009 at 7:30 p.m.  
Christ Episcopal Church  
1132 Highland Avenue  
Needham, MA  
<http://longwoodopera.org>

### ଓ ও Longwood Opera, Needham, MA

NEGASS & Longwood Opera  
Joint Concert: *Iolanthe*  
Sunday, August 23, 2009 at 2:00 p.m.  
Christ Episcopal Church  
1132 Highland Avenue  
Needham, MA  
(see page 1)

### ଓ ও New Repertory Theatre, Watertown, MA

(for those who  
really like to plan  
far in advance)

May 2-23, 2010

*Hot Mikado*

New Rep Theatre

Company at

Arsenal Center for the Arts, Watertown, MA

<http://www.newrep.org/>

