



# THE TRUMPET BRAY

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

Vol. XXIX No. 3  
Nov-Dec 2004

~ Winter, after all, is best—Fal la! ~

**HOLIDAY PARTY**  
**Saturday, December 11 at 1:00**

## ☞ A NOTE FROM OUR MEMBERSHIP POOH-BAH:

We still have a lot of members who are due to renew. If you aren't sure as to whether you are one of these, please look at your label and check the right upper corner. On it is a letter for your donation category, (for example, a "Y" for Yeomen), and an expiration date (listed as month/year). If this letter/number area is in red, your membership needs renewal. If it is marked with green, you have a membership card inside. **-JANICE DALLAS**



## ☞ UPCOMING MEETINGS ☞

### ☞ HOLIDAY PARTY DECEMBER ELEVENTH!

Parker Hall at **First Parish Church in Lexington** has been reserved for NEGASS for **Saturday, December 11** from 1:00 to 4:00 PM. We will also have use of the kitchen if it is needed and the use of the fireplace. (I will provide kindling and logs.) The piano has recently been tuned.

**HOW TO GET THERE:** First Parish is located at 7 Harrington Road, at the other end of the town green from the Minute Man Statue in Lexington center. Harrington Road can be approached either by Massachusetts Avenue or Bedford Street. Enter the drive to the left of the church. There is a public telephone which can be answered near the space we

will be using. The number is: 781-862-9771.

Everyone should enter the church at the rear where there is an elevator. Parker Hall is on the lower level. People can park behind the church; there is also on-street parking. **--NANCY BURDINE**

**More about the party:** If the weather is being snowy or icy, call Program Chair **Dave Leigh** at (781) 894-3009 to see if the party is still on. **Carol Mahoney** notes that the date is the Eve of St. Lucia, the Scandinavian Midwinter Solstice and Celebration of Light!

Some main dishes will be provided, but you are also welcome to bring a dessert, ethnic treat, appetizer or drink. If your dish needs a serving utensil, please bring one, labeled with your name. *(If you please!)*



Entertainment: there will probably be singing, so bring your scores. It is not yet known if there will be video equipment. **-- tsw**

**RECENT MEETINGS**

[NOTE: Our reviewer arrived late, and therefore used his overactive imagination for the beginning of this event... tsw]

On October 17, I had the honor of joining a happy band of fellow NEGASSers at Marion Leeds Carroll's house in Arlington, for a sing-through of *PRINCESS IDA*. As a prelude to the main event, [Pure fiction! -tsw] Rebecca Burstein and Skyler Wrench delighted us with their lyricism and scholarly prowess by reciting their new "family-friendly" translation of Tennyson's *THE PRINCESS* (the poem upon which IDA was based) in the ancient, heathen language of Q'abat-kai. As Q'abat-kai has a known vocabulary of only twenty-seven words, and all of them are obscene, this did not take very long, and soon Tom Dawkins was at the piano, playing the Introduction.

The cast was as follows:

- Princess Ida: **Marion Leeds Carroll**
- Lady Blanche: **Isabel Leonard**
- Lady Psyche: **Rebecca Burstein**
- Melissa: **Jess Raine**
- Sacharissa: **Jennifer Dohm**
- Chloe: **Randi Kestin**
- Ada: **Joe Melhada**
- King Gama: **Sheldon Hochman**
- King Hildebrand: **Tony Parkes**
- Hilarion, Prologue: **Carl Weggel**
- Hilarion, Acts 1&2; Arac Prologue: **Dave Leigh**
- Arac, Acts 1 & 2: **Tom Dawkins**
- Cyril: **Matthew Morse**
- Florian: **Brian Bermack**
- Scynthus: **J. Donald Smith**
- Guron: **T. Skyler Wrench**
- Accompanist: **Tom Dawkins**



Tentative Meeting Schedule, 2004-2005	
December 11	Christmas party, Lexington
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: Dec. 26, 2004**

**Next Bray Stuffing: Sunday, Jan 2, 2005, 3 pm**, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington.  
Email for directions, [membership@negass.org](mailto:membership@negass.org)

There were some delightful improvisations thrown in, most notably Isabel, as Lady Blanche, questioning the definition of "is", and Dave's very loud high notes at the end of "Whom Thou Hast Chained" (his high C was a trifle strained, though). All in all, it was a truly enjoyable afternoon. People should perform this opera more often.

--IVAN OFFELITCH



**MUSINGS ON YEOMEN**, from Dean Edmonds

I am impelled to write after reading Allen Cohen's interesting review of *YEOMEN OF THE GUARD* in the August *Bray*. [2003—to see the review in question, go to [http://www.negass.org/Bray/Aug03Trumpet\\_Bray.htm](http://www.negass.org/Bray/Aug03Trumpet_Bray.htm) l#yeo -tsw] in which he refers to *YEOMEN* (Note that it's Yeomen, plural!) as "G&S's famous tragedy." This is the first time I've seen it so called in print (and it's not just a hint in print!), although I've thought of it as such for many years. In fact, I give a bit of a talk entitled "*THE YEOMEN OF THE GUARD*, Gilbert-and-Sullivan's True Grand Opera," thus discounting Sullivan's grand operatic effort in *IVANHOE*. In it I point out that Jack Point is the only real character in the piece -- a man of talent,

education, and wit, who, having neither money nor birth, can only aspire to the profession of a fool.

I've often wondered if Gilbert did this on purpose. He was, after all, a rather surly curmudgeon with a bitter streak at his heart. And although in all his operas he lampoons the set professions of his time -- "the Army, the Navy, the Church, and the Stage," and, of course, the Law -- his display in *YEOMEN* is perhaps the bitterest of all. Why, then, in this grand-opera setting, should he have a cast of characters that outdo in shallowness even the accepted denizens of light opera? Consider Phoebe, the flibbertigibbet who can't restrain herself from revealing the plot to free Fairfax and must thus marry Wilfred, "for even brutes must marry"; Elsie, who doesn't know a good man when she sees one; Dame Carruthers, the battleaxe of the Tower; Sergeant Meryll, the military stereotype, and, worst of all, Fairfax the airhead, who must always have blonde curls and wear court regalia even when in prison. And then there's Kate. Who's Kate? Somebody the cat dragged in so that the fact that Elsie married somebody in a cell could come out. I'm amazed that Allen should even hint at the idea of Point marrying her, although of course he immediately indicates that such a denouement would ruin the whole show.

But it's also true that Gilbert, however much he was mastermind of the stage, got himself in a jam at *YEOMEN*'s conclusion. In no other of his works (with the exception of *PATIENCE*, where you want nobody to be Bunthorne's bride) is a perfectly good principal left at the end with no spouse. I'm sure he was embarrassed about this and proceeded to load the whole problem on the shoulders of subsequent directors with his final stage direction, "Point falls insensible at [Elsie's] feet."

I've seen numerous productions of *YEOMEN* in which the director has endeavored to lend some semblance of verisimilitude to Point's dropping dead right there. After all, we have it on no less an authority than Katisha herself "that no one ever yet died of a broken heart." One attempt was a performance in which Point was portrayed as having a heart condition throughout the show, so that one was prepared for his dropping dead (in true



grand-opera style) at the end. In another curious attempt, the director had the entire chorus, who were equipped with flowered lances in some sort of celebration of the Fairfax-Elsie betrothal, line up and point in unison, a *la* Music Hall Rockettes, at the jester's prostrate figure. A pretty silly ploy, but at least it diverted attention from the surprisingly sudden demise of the No. 1 character. Only once have I seen that last scene acted in a believable way, and that was years ago at a performance in New York by the old D'Oyly Carte Company which still went on tour with such greats as **Darrell Fancourt** and **Martyn Green**. Green played that finale in a manner that left no doubt

that he was not just the comedian whose antics we took for granted in such roles as Ko-Ko and the Lord Chancellor but an actor of the highest order. I will never forget that performance, and the only reason why *YEOMEN* is not my favorite Gilbert-and-Sullivan (my actual favorites are *IOLANTHE* and *GONDOLIERS*) is that I dislike leaving the theatre in tears. Remember, after Sullivan has done his best to make a finale out of "With happiness their souls are cloyed, this is their joy day

unalloyed!" there is a sudden silence as Jack Point enters, jester's regalia drooping, "food for fishes only fitted," and says, "Ye thoughtless crew, ye know not what ye do! Attend to me, and shed a tear or two. For I have a song to sing, oh --- ." You know the rest, but now his trials are o'er only in death. Of course I'm in tears! It's a real grand-opera ending, perhaps finer than most, if ever there was one.

Kind regards always,

--DEAN EDMONDS, JR.

## REVIEWS

### *IOLANTHE* AT MIT

There was a lot to like about MITGASP's production of *IOLANTHE*, which I saw opening night. Both male and female choruses were vocally and dramatically strong, and beautifully costumed by **Jenna Lourenco**. Under the skillful and complex choreographic direction of **Katherine Bryant**, they were always a pleasure to watch. Even when standing still the Fairies were constantly fluttering, in striking contrast to the Peers' noble poses. The women's hair-dos were especially delightful--

cascades of frizzled curls and braids. (Is this a trademark of stage director **Brian Bermack**?) The orchestra, conducted by music director **Jimmy Jia**, was spirited and accurate. **Lyman Opie** gave a fresh interpretation of the Lord Chancellor's lines and silences. I have never seen such a truly nightmarish Nightmare Song, and Lyman was equally excellent and alive throughout Iolanthe's recitative and solo, delivered movingly by **Erisa Hines**. **Len Giambrone** was superb as Lord Tolloller, with a perfectly regal presence and a ringing tenor voice. **Tony Parkes** contrasted well as Lord Mountarat with understated dignity. Celia, Leila, and Fleta, played by **Deborah Sager**, **Noe Kamelamela**, and **Shawna Lee Adams** were appropriately charming. What a lovely voice Noe has, when she's allowed to sing alto instead of tenor! **David Meyer** sang Private Willis's number mellifluously. And a good time was had by all, in the cast and in the audience.

Sigh. But there was also a long list of things about the production that were unnecessarily off-putting. I fear they were virtually all in the category of the stage director trying to be creative. I'll mention two things first that were not in this category: **Vanessa Quinlivan** as the Fairy Queen was just too lightweight for the part, physically, dramatically, and vocally. And **Liz Zhang** as Phyllis, while beautiful and with a sweet voice, strayed in her pitch and did not present any sense of the character. Well, she's young, and that'll wear off. But now for the list ... The Fairies were made up with a bright dark mask around their eyes, making them look quite exotic. Fine, but then they could hardly be mistaken for ordinary women, as is necessary in the Act I finale, and when Iolanthe and the Lord Chancellor meet at the end of Act



II. (Iolanthe's "veil" was, oddly, a piece of netting put over her mouth.) The magnificence of March of the Peers was severely undercut by having Phyllis on stage and each of the Peers trying to get her attention. Lord Mountarat's equally magnificent song was almost totally covered up by chorus stage business--the Fairies

going up to the Peers in twos and threes and starting to flirt with them, action which properly belongs in the next number, "In vain to us you plead". On the other hand, the Fairies repeatedly pleaded "Don't go" to Peers who in fact weren't going. The second verse of the Fairy Queen's song was gratuitously rewritten to eliminate the quaint reference to Captain Shaw: "O, passions raw! O, South Pacific Ocean!" Why not explain it in the program, instead? Strangely, Private Willis stood still during the musical interludes, and did all his marching while he was singing. Strephon, played by **Rob Morrison**, was portrayed as a clumsy oaf, perpetually smiling with his mouth wide open. And Strephon and Phyllis each had a bit in Act II where they cried, and then blew their noses into their hands--particularly distasteful in Phyllis's case as the two Lords came in a minute later and each took one of her hands and kissed it.

But behold, I have said enough. The performance was redeemed by its youthful enthusiasm and many fine points, serving as a reminder of why we prefer amateur to professional G&S productions. And we did enjoy it thoroughly. - NANCY BURSTEIN

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### OPER PATIENCE at Glimmerglass Opera

It is always a pleasure, but unfortunately a rarity, to hear a Gilbert and Sullivan production done by a cast of first rate operatic voices who treat the work with the respect it deserves. Fortunately this year Glimmerglass Opera in Cooperstown, NY, decided to include **PATIENCE** as one of the four productions in its festival season. Though operetta is very often included in their offerings, G&S had not been performed there since 1995 when they staged **YEOMEN**. Having seen and enjoyed four of their G&S productions over the years, I immediately sent for tickets when I saw that **PATIENCE** was on the schedule.

The weekend turned out to be a most enjoyable one, as I was able to combine a Friday evening performance of **PATIENCE** with a Saturday matinee of a stunning production of Puccini's **LA FANCIULLA DEL WEST**. For those not familiar with Glimmerglass, the 900 seat Alice Busch Theater is a treat to behold, situated on the shores of Lake Oneonta about 6 miles north of Cooperstown which holds many attractions such as the Baseball Hall of Fame, Cooper Museum and Farmers' Museum. In good weather the grounds are ideal for a picnic dinner, and refreshments of all kinds are readily available. It is well worth the trip, but if you wish overnight

accommodations it is advisable to make reservations well in advance, as the local hotels and motels fill up fast during the summer season. At ten and five minutes before each performance a brass ensemble comes onto the outside balcony to play a fanfare summoning the audience into the theater (a bit of a nod to the tradition at Bayreuth).

From the first notes of the overture conducted by Buffalo native **Andrew Bisantz**, it was immediately obvious that this would be no ordinary performance. The house was completely sold out, and yet you could have heard a pin drop during the softer passages. Very few of us are able to hire a large orchestra of expert players and give them the necessary rehearsal time to produce a nuanced meticulous performance, but this was the case here. My wife and I both agreed we had never heard it played so well. This was to be the case throughout the opera; all singing, playing and diction being absolutely first rate. Sir Arthur would definitely have loved it, you never got the impression that his music was playing “second fiddle” to anything – but then again I think Gilbert would have been pleased as well with how well his words were projected.

The set by **Donald Eastman** consisted of a simple, but effective, representation of the exterior of an English country manor house that could be rotated to reveal an interior setting or completely rolled off the stage when necessary. There was often a bit of humor in how these permutations would occur. The male chorus made much of rotating it on their entrance “Soldiers of the Queen”, which only set up an even funnier sequence of Lady Jane turning it all on her own in her second act scene with Bunthorne upon the dialogue line “No, not pretty... massive!” The original costumes by **Merrily Murray-Walsh** were also extremely well done and added a visual delight to the production.

Director **Tazewell Thompson** admitted in an interview in the program that he wished to set a different style than one that is often associated with G&S productions (“an overblown, curious, artificially amplified way of dealing with behavior”) and try for a more sincere down to earth approach. He admitted that some audience members might find this disappointing at times, and indeed I think in some cases he was right, but it did offer a fresh and

interesting approach. If anything most of us regulars would probably think that the production was a little bit under-choreographed, especially in some of the well known second act numbers such as “So Go to Him, and Say to Him” and the quintet “If Saphir I Choose to Marry”. (It was interesting in the latter number that they made a lyric change to make “...heartfelt sympathy” be pronounced in its usual way, rhyming it with “I will single be”.) I don’t think that this was done because the cast couldn’t do something more complicated, as was readily proven by Bunthorne (**Jeffrey Lentz**) and Archibald (**Kevin Burdette**) in their lively version of “When I Go Out the Door”, which rated a complete encore. It was especially problematic though in the slower paced first act which tended at times to drag, especially during the scenes without the men’s chorus.

Soprano **Sarah Coburn** was as delightful to look at as she was to listen to in the part of Patience. However she was a bit more of a savvy, sophisticated Patience than is often portrayed, which had the effect of making the goings on of the lovesick maidens even a little odder than usual.

**Joyce Castle** as Lady Jane was one of the real standouts of the show, a very believable character. Her opening aria of the second act was a highlight, especially in that she did much actual cello playing (slightly out of tune with the orchestra) which made it all the funnier when every now and then they would play without her. It is not often that I have seen this number get the loudest and most sustained applause of the whole show, but this was the case here.



Another eye-opening performance was by **Jake Gardner** as the Colonel. Unlike many of the “comic baritones” often associated with this part, he had a full operatic voice (proven in the not insignificant part of Ashby in the next day’s Puccini). He was able to rattle off the patter with the best of them but

at the end of a phrase still had the breath control to hold a sustained note.

All in all it was a delightful experience. As is the case of so many Glimmerglass productions, I understand that **PATIENCE** is going to be sent down to the **New York City Opera** at Lincoln Center this season. I think it will prove a worthwhile trip for all Gilbert and Sullivan fans.

-- JOHN E. DRESLIN



### Valley Light Opera's *RUDDIGORE*

I had never been to a Valley Light Opera production. But I have a nephew at Hampshire College whom I was sure could use a break from dorm food, so on what turned out to be the first snowy weekend of the season, my husband and I drove out to Amherst to see the VLO production of *RUDDIGORE*.

We left plenty of time to get there, what with the snow and being in unfamiliar territory, so we arrived half an hour early at Amherst High School. As they say, the joint was jumping. Clearly, VLO has a dedicated following. The organization has been putting on G&S shows since 1975, and the lobby of the high school was filled with posters of shows going back a quarter of a century. Additional display cases highlighted aspects of the current production. One in particular explained how the set was based on the Victorian Toy Theatre concept. "What could make for a more appropriate staging of Gilbert's delightful spoof of Victorian moral absolutes than a make-believe late Victorian parlor entertainment?" explained director **Joseph Donohue**.

And indeed, when the curtains opened, we saw a large toy theatre with cutout scenery and movable cardboard figures, that was mirrored in the set for the show, which had cutout type trees on the sides. The second act set was a giant replica of the toy theatre, which fascinated the two young girls who came out during the overture and oohed and aahed over it. The major characters in the play also came out and greeted the girls during the overture, did little dances with them, etc. I'm not sure how well that worked; I think I would have rather listened to Sullivan's music, played very well under the orchestral direction of **Juli Holmes**, without visual distraction.

The two girls showed up from time to time throughout the play, which I suppose was meant to show their fascination with the life-size non-cardboard players of the toy theatre, but their presence did not add much to my enjoyment of the production.

Having said that, I thought the show was delightful. There was quite a large chorus of bridesmaids, some of whom appeared to be Dame Hannah's age. **Nicholas Dahlman** as Robin and **Elaine Crane** as Rose had beautiful voices and were very fine comic actors. I also enjoyed watching **Emily Spura** as Mad Margaret, and

**Lisa Woods** as Hannah was spunky and defiant. Somewhat weaker was **Jonathan Evans** as Dick Dauntless, whose voice was not always up to the demands of the role – and who didn't dance a true hornpipe – but who did a good job in the first act madrigal.

My highest praise goes to director Donohue, whose concept was executed wonderfully by set designer **Ken Samonds** and lighting designer **Steve Morgan**. Donohue did a very good job at arranging tableaux of frozen expressions that ended scenes, such as the expressions of horror on the company as Despard approached. And I enjoyed watching Rose frantically look through her etiquette book when Robin becomes the Bad Baronet. Other notable touches included the lightning bolts in the sky when Despard appeared and around the sides of the auditorium during the transformation of portraits to ghostly ancestors. Not all of the ancestors were portraits: one was in a suit of armor and another was a sculptured bust on a pedestal. The production concluded with the "Having been a wicked Baronet" ending, which is of course my favorite.



I have to make mention of the program. I have never seen a program of this size. It was 17 inches long, folded to be tall and narrow, and included an eleven-paragraph synopsis of the play, with the first letter of each paragraph spelling out **BASINGSTOKE**.

All in all, it was a very enjoyable evening. I would definitely return to VLO and, if anyone is interested, I can recommend a wonderful B&B in the area!

--LINDA SILVERSTEIN

### ☞ AUDITIONS AND PRODUCTION INTERVIEWS



☞ Those who wish to be chorus in the Sudbury Savoyards' winter show, *THE MIKADO*, (stage-directed by **Kathy Lague**, with music direction by **Steven Malioneck**) should attend the first rehearsal, held at Hawes Hall at Sudbury United Methodist Church on Monday the **29th of November**. (For directions and to confirm the date, check their website, [www.sudburysavoyards.org/](http://www.sudburysavoyards.org/)). Performances will be the last two weekends in **February 2005**.

☞ **The Savoy Company of Philadelphia** is preparing for its 2005 production, **THE GONDOLIERS**, and invites those interested in participating--onstage, backstage, or in a production capacity--to contact them NOW. The easiest way to do this is through the Membership section at <http://www.savoy.org/MemberSignUp.asp>. For lead auditions, call **Suzanne Segermark** at (610) 725-0783.

☞ **MIT Gilbert and Sullivan Players** announce interviews for the Spring 2005 Production of **YEOMEN OF THE GUARD**. We are seeking: Producer, Orchestra Director, Vocal Director, Stage Director, and Stage Manager.

Colonel Fairfax, sentenced to die in an hour on a false charge of sorcery, marries Elsie Maynard, a strolling singer. But then he escapes, causing complications. At the end Elsie's boyfriend, Jack Point, dies of a broken heart. Or does he? The nearest that Gilbert and Sullivan working together came to grand opera.

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.

Please see <http://web.mit.edu/gsp/www/> for more info about our group.  
--**ETHAN TYNDALL**,  
MITG&SP Publicity Officer

☞ CALENDAR ☞

☞ **Harvard-Radcliffe G&S Players' fall show will be THE PIRATES OF PENZANCE**, directed by **Ashley Horan '05** and **Mark Musico '07**

Thursday, **December 2** @ 8pm (Black Tie Opening)  
Friday, **December 3** @ 8pm  
Saturday, **December 4** @ 2pm (Milk and Cookies Matinee)  
Saturday, **December 4** @ 8pm  
Sunday, **December 5** @ 2pm

Thursday, **December 9** @ 8pm  
Friday, **December 10** @ 8pm  
Saturday, **December 11** @ 2pm  
Saturday, **December 11** @ 8pm (Hack Night)

Agassiz Theater, Radcliffe Yard, Cambridge, MA.



Harvard Box Office is at (617) 496-2222. Map and more details at <http://hcs.harvard.edu/~hrfsp/tix.html>

☞ **The Ridgewood (NJ) Gilbert & Sullivan Opera Company** presents **IOLANTHE**, fully staged with orchestra, directed by **Jennifer Sherron Stock** and conducted by **Daniel Kravetz**, featuring **Philip Sternberg** as the Lord Chancellor and **Elizabeth Evans** as Phyllis. Performances Saturday, **December 4** at 8:00 and Sunday, **December 5** at 3:00 at Ben Franklin Middle School Auditorium, Glen and Van Dien Avenues, Ridgewood NJ. Admission to Franklin is \$20, seniors and students \$17, under 12 free. For reservations and information, phone 973-423-0300 or visit their web site at [www.ridgewoodgands.com](http://www.ridgewoodgands.com).

☞ **Concert by the new G&S Society at Brown U!**  
**Jonathan Ichikawa** [MIT's wonderful *Despard* last year - tsw] writes:

For anyone in the area, the brand new **BUGS (Brown University Gilbert & Sullivan)** will be performing a concert, its first-ever event, on Thursday **December 9** (Not Fri. Dec 10 as previously announced on SavoyNet). I'm rather heavily involved -- I designed the concert and will be vocal coach for our singers, and will

narrate the evening. I'll also do at least a little bit of singing--plans as of now have me doing "the Nightmare Song" and Wilfred Shadbolt's "Jealous Torments." (Funny coincidence, me getting to do my two favorite songs to perform...)

**NEGASSER Randi Kestin** and Savoynetter **Lydia Haile** are also involved. The concert'll be in Providence, RI. People can email me for more information ([ichikawa@gmail.com](mailto:ichikawa@gmail.com)). --**JONATHAN ICHIKAWA**

December 7, 1889, *The Gondoliers* opens  
December 23, 1871, *Thespis* opens  
December 31, 1879, *The Pirates of Penzance* opens in NY

☞ **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* 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>.

☞☞ **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.



☞☞ **The NEGASS Last Minute Light Opera**, on **March 20, 2005**, will be the American beta-test of the **Broude Brothers'** new orchestral score and band parts of *HMS PINAFORE*.

☞☞ **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).

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

**SAVOYNET**

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.

**SAVOYNET**

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*NEGASS membership dues are \$15 and up. Please send membership inquiries to **Janice Dallas**, 63 Everett St., Arlington, MA 02474-6921*

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