

# THE TRUMPET BRAY

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

Vol. XXXII No. 3  
November, 2007

*~Well, here I've been, ready to be consulted...~*

**NEGASS Holiday Party**  
**PATIENCE, POTIONS, PIRATES and POOH-BAH**  
**Sunday, December 9, 2:00 PM**  
MIT Student Center  
Cambridge, MA

## UPCOMING MEETING

### NEGASS and MITG&SP TOGETHER

Following last year's remarkably good time, the MIT Gilbert and Sullivan players will host a joint meeting with NEGASS on Sunday, December 9th, at 2:00 p.m., in the MIT Student Center. We'll sing through a series of finales together and then have open singing.

Our program for the afternoon:

- Act 1 finale of The Mikado
- Double chorus with solos from Patience: "In a doleful train"/"Now is not this ridiculous"
- Incantation Scene plus Act 1 finale of The Sorcerer
- Act 1 finale of The Pirates of Penzance

Following an interval for rest and refreshment the program will be open for any other G&S the audience wishes to perform.

All roles will be cast on the spot. The Program Chair will divide the parts between members of both groups. There will be a great many small parts available, so if you've never done a solo before, this is a good opportunity to try it out. As always, everyone is invited to sing in all the choruses. Please bring your own scores, if possible; we will provide a number of loaner scores. For more information, or just to let me know you'll be coming, you're welcome to send an e-mail to [programchair@negass.org](mailto:programchair@negass.org), or call (413)584-7725.

## HOW TO GET THERE

The MIT Student Center, also known as W20, is at 84 Massachusetts Avenue, Cambridge. The room called "Twenty Chimneys" is on the third floor of W20. We will post signs at the door. For a campus map showing W20, visit <http://whereis.mit.edu> and choose W20 from the "building by number" menu. Organizer Ethan Tyndall writes: "For T-riders, both Kendall/MIT and Central are fairly equidistant from W20. From Kendall, walk towards Mass Ave. (There is no bus going that way on the weekends). From Central, walk towards the river or take the Number 1 bus."

**PARKING:** The best parking is found on Vassar Street, near the corner of Vassar Street and Mass Ave. The best places are:

1. On Vassar Street west of Mass Ave (turn left if coming from across the river and Boston; right if coming from Central Square and Harvard), there's a little bit of on-street parking after 6 p.m.
2. Further down Vassar Street and on the right, the West Garage is sometimes (not often) open to the public, especially if there's a major event on campus. (Alas, our performances don't seem to qualify as major events to the powers that be.)
3. Beyond the West Garage, also on the right, is a parking lot that is open to the public after hours.

The Kresge lot is now restricted to MIT permits, and parking on Amherst (...the street leading to the Kresge lot) will probably get you ticketed and towed.

### SPECIAL NEEDS

If you are driving someone who has difficulty walking, there is a small driveway in front of the MIT Campus Police building, next to the Student Center, where you can drop someone off. There is a narrow ramp right next to it leading up to the Student Center. Don't park there. After going up the ramp, there is an unmarked double door that leads to a ramp inside the building, which will take you to the first floor lobby. You can take an elevator from there to the second floor.

There is also a small lot with a Fleet ATM in it on the northeast corner of the intersection of Mass Ave and Vassar Street. It is open to the public on weekends.



### LMLO Pirates of Penzance

What a delightful time NEGASS had on Sunday, October 21, 2007 when a rollicking band showed up at the Park St. Church in Arlington to perform *Pirates of Penzance*. The weather outside was glorious, and some performers were seen sneaking glances out the window at the bright fall foliage. Still, each was governed by a keen "sense of duty" and put forth a noble effort to deliver a noble tale.

The NEGASS singers were accompanied by the expert and stirring piano of Barry Singer, and aided by the steady work of April Grant as our resident NEGASS folio engineer (i.e. page turner). This was the first time NEGASS folk had a chance to sing with Barry, and we hope we will have many more. We were fortunate to have a good turnout of male vocalists, so the rowdy band of pirates shook the rafters with its opening number. Some of the leads knew every word, note, and innuendo of the opera, and some had stunning vocal talents. And some of these persons even "know what it is to have (these) two capacities" simultaneously.

Art Dunlap came on strong as Samuel, and, at least for Act 1, Jim Parmentier was a robust and noble Pirate King, befitting his true status as the head of a band of noblemen in disguise. The depth of the tenor/baritone section gave us the opportunity to hear several strong alternates. Carl Weggel, resplendent in pirate clothing from the neck upwards, sang a strong Samuel in the second Act, and NEGASS President J. Donald Smith was a robust Sergeant of Police. Tony Parkes was a fine Major General Stanley, with good command of his patter material. Dean Edmonds, one of the founders of NEGASS, took over the Major General in Act II with conviction. Dean, who now lives in Florida, has kept in close touch with his NEGASS friends and planned his latest visit to Boston just so he could attend this event. Ken McPherson was outstanding as the second pirate king with a warm baritone and superb acting skills. He led the band of pirates around the police in a hilarious Act II serpentine.

Stephanie Mann led the ladies in a wonderful performance of Mabel. Her singing was beautiful and polished and her acting was delightful. Playing opposite her, Brad Amidon was a charming, youthful, and ardent Frederick with a warm tone and personality. Their duets had the right balance of sincerity and satire. Michelle Markus sang and acted poor Ruth with dignity and wounded pride. Yours truly enjoyed herself immensely as Edith, who was able to connive with Kate (sung by Marion Leeds Carroll) and Isabel (April Grant)

to give Mabel room to, if not sow her wild oats, at least to design her future garden. ALL HAIL APRIL for assembling such an excellent cast of leads!!!

The G & S choruses were enthusiastically delivered by a small but valiant group of pirates and sisters and who lent power and resonance to the finales. Bob and Elizabeth Wiener, who recently joined NEGASS, were delighted at their first experience with the group. Several people brought cookies, brownies and other such goodies for intermission and a good time was had

by all. We are all looking forward to the next NEGASS LMLO.

MARTHA BIRNBAUM

## RECENT PRODUCTIONS

### Savoyard Light Opera Company *The Gondoliers*

On the evening of Saturday, Nov. 10, my husband, Ron, and I went to see the Savoyard Light Opera Company's "The Gondoliers", at Corey auditorium in Carlisle, MA.

To start the show, Music Director and Conductor Fred Frabotta came out wearing a colorful red and white striped jersey, instead of a tux. Under his baton, he had a 27 person orchestra, whose sound seemed to be well-balanced to me. I always enjoy listening to the large orchestras that SLOC and Sudbury Savoyards gather together.

Choreographer Brian Steele did a wonderful job with the cast. Movement was well thought out and interesting to watch. I especially appreciated the "Cachucha", which was strongly flamenco in its style. Praise goes to the cast, who made it look easy to do.

This Luiz (Michael Goodwin) and Casilda (Elisabeth Gondek) had amazing "chemistry". They were very warm and friendly with each other. The Duke (Randy Posey) and Duchess (Laura Schall Gouillart) continued in the same vein, playing off each other very well. Their voices complemented each other. The pair was definitely a joy to see and hear. Gianetta (Elaine Crane) and Giuseppe (Tom Frates) were very expressive from the beginning, with Marco (Duane Sullivan) and Tessa (Sarah Powell) as their partners.

Except for a sound glitch in the beginning of Act 1, where the right side of the stage was louder than the left side, the sound worked well. SLOC uses personal head mikes, but they were only visible on the Duke. This miking allowed the singers to be heard clearly over the large orchestra. There were good voices in both the leads and the chorus, though I wish Marco could time his vocal entrances with Giuseppe better. He tended to be slightly behind.

For Act 1, the curtain opened on an unusual set. It had the usual elements, but the design was very stylized. Ron says it was "Avant Garde" and thinks the set painting was great. Centered in front of a white

backdrop was a gondola moored next to a stone landing. Houses at either side curved over toward the gondola. Even the small cafe table on the left was tilted. The food on it must have been well fastened on!

For Act 2, a platform with two thrones and a diamond patterned back panel was center stage in front of a black scrim, which masked the Act 1 set. Keystoned panels stood to each side. The main colors were light purple and light blue with gold trim. A huge crown hung tilted onto the top left of the throne area, under a lighted sign that said "No Vacancy". Flown above was a banner that reading "WELCOME TO BARATARIA".

Lighting Designer Erik Fox used many different colors of mood lighting on the Act 1 backdrop. The sidelights however, which were great for the dancing, unfortunately left shadows on performers' faces and in odd places on the set. His follow spot operator did a great job of being in the right place at the right time. I appreciated that the follow spot was dimmed enough, that it didn't wipe out the performer's face it shone on.

The Venetians were colorfully dressed. The women were in solid color blue, red, teal, gold, and purple skirts with floral patterned vests over white blouses. On their heads, they wore red and white roses with a white lace veil in back. The men were in black breeches, red striped jerseys, or white shirts with red neckerchiefs, and red or blue sashes. White skimmer hats with red ribbons were on their heads.

The Spaniards in Act 1 were dressed in duller colors of gold, tan, and dark blue. Luiz was impressive in a short dark uniform jacket with shiny brass buttons, gold breeches, and a red sash. He didn't change for the Act 2 finale. In Act 2, the Duke changed into a maroon tailcoat with gold trim, gold breeches and what looked like a toreador hat. The Duchess wore a red dress in a 1700's style. Her tall Spanish comb and mantilla were surmounted by red and white roses. Casilda wore an empire style gold dress with a light purple overdress. Her outfit blended well with the two "King's" light purple, ermine trimmed vests, with metallic gold belts. The two of them had to share one oversized crown with a puffy purple velvet top.

As is customary, Don Alhambra was in black, though this is the first time I've seen him dressed in gaucho pants. Inez was also in a black skirt and vest, with white blouse and tights. Over her costume, she had a dark red hooded cape.

I was surprised that the theater was only 2/3's full on

this Saturday night, though it was a 3 day weekend and people might have been away. SLOC is a good performing group and deserves to have full houses.

JANICE DALLAS

Meeting Schedule, Spring - 2008	
January ?	Annual Newton Library Video
March 16?	LMLO- TBD
June 1?	Election/Fantasy

**NEXT BRAY DEADLINE: January 3, 2007**

**Next Bray Stuffing:** Sunday, January 6, 3:00 pm, at the home of **Janice and Ron Dallas**, 63 Everett Street, Arlington, MA, 02474-6921. E-mail or phone for directions: (781) 643-2537, [membership@negass.org](mailto:membership@negass.org).

## The G & S Library Shelf

A new book on Sullivan's *Ivanhoe* has just been released by the Sir Arthur Sullivan Society.

*SULLIVAN'S IVANHOE* is the title of a new book that has just been published by the Sir Arthur Sullivan Society. It is 140 pages, set in A5 format, and perfect bound with a full color cover. Edited by David Eden, this volume has 54 illustrations and 36 music examples.

Here are some of the topics in this text:

- The Making of *Ivanhoe* - David Eden
- Three contemporary reviews
  - Julian Russell Sturgis - David Eden
  - The Musical Times on the libretto
  - Contrast and Unity in the Score of *Ivanhoe*
- Ivanhoe* and Continental Opera - Jonathan Strong
- The Crusader in Context (Other settings of *Ivanhoe*) - Meinhard Sarembe
- The Knight and the Queen (*Ivanhoe* and Britten's *Gloriana* compared) - Martin Yates
- Ivanhoe* and the Gramophone - Stephen Turnbull
- The Beecham Revival of 1910 - a contemporary review of Macfarren's *Robin Hood* - David Eden

The price of this text is £10 plus shipping (which is

either £3.50 via air or £2.00 for surface mail). To order, write to Elaine Richardson at [elaineatsass@aol.com](mailto:elaineatsass@aol.com). They may not take checks in US Dollars.

DONALD SMITH

## COMPANIFICATION ISSUES

### Hail, All Hail the On-Line NEGASS!

Repeated news: Thanks to Rebecca Hains, our Board Member Without Portfolio, we have a new way to celebrate NEGASS on line: Facebook.com is a popular social networking site where individuals sign up, create a profile, and connect with family, friends, and colleagues.

Visit our Facebook group and register: <http://www.facebook.com/group.php?gid=4813208186>.

Joining our Facebook group is not the same as joining NEGASS. To join NEGASS on line, visit <http://www.negass.org/Pages/Join.html>. To join the NEGASS Between-Bray Email list, visit <http://www.negass.org/Pages/EMail.html>



## NEWS OF NEGASSERS

### CD Review Redux: Rebecca Hains Gilbert and Sullivan Soprano Arias

*Last month we shared with you one review of Rebecca's Hains's recently-released CD. This month, we provide*

*you with another . . . this time by NEGASS Vice President Tony Parkes.*

The Gilbert & Sullivan Soprano Arias. Rebecca Hains, soloist, with piano accompaniment by William J. Gatens. Self-produced CD. Recorded November 24, 2006; released in 2007.

Let me begin with a confession: I am a huge fan of Rebecca Hains, and in my eyes she can do no wrong. Like many young sopranos, she combines a lovely face and figure with a ravishing voice. Unlike many young sopranos, she "gets" Gilbert & Sullivan. In her own words: "I approach each character not as a two-dimensional caricature, but as a person who really exists within her world. Each leading lady deserves a thoughtful interpretation that can provide credible reactions to and interactions with the other characters. To reap the full benefit of Rebecca's careful character work, one must see her in live performance; as several admirers have pointed out, she listens as well as she sings. But having her voice on disc, to enjoy whenever one chooses, is a fair exchange for the lack of visuals.



The Hains CD, which lasts nearly an hour, comprises 20 of the soprano arias in the G&S operas, given in canonical order, plus a bonus track of "Neath my lattice" from *The Rose of Persia* (Sullivan with Basil Hood, 1899). The G&S selections are those which, in Rebecca's opinion, can

be extracted from the score as complete solos. Rebecca gives us four selections from *The Grand Duke*, including Lisa's "The die is cast". If you are unfamiliar with the delightful score of *The Grand Duke*, I hope this CD will whet your appetite.

The recording quality of Rebecca Hains' CD is flawless, at least to my ear, and it lets her voice shine on any playback equipment you may have, whether it be large or small. Her own "thoughtful interpretations" are much in evidence. Contrast the solemnity of "O goddess wise" from *Princess Ida* with the playfulness of "The Ape and the Lady" from the same opera. In these songs Rebecca combines her solid vocal technique with much more intelligent phrasing than we hear in many professional singers. In fact, it is her well-trained breath control that lets her "turn the corner" between phrases without stopping to inhale at places where breathing

would break the thought of the text. In support of Rebecca, William Gatens' piano accompaniment is sensitive, and the tempi are well judged.

Nothing human is perfect, although this disc comes close. A handful of the selections have lines meant to be sung by one or more other principals or by the chorus; here they are left unsung, and the pianist plays on. At times this is distracting, particularly in "Poor wandering one," where some of Gatens' very few fluffs occur in the exposed middle section when the chorus should be singing "Take heart, no danger lowers." But the awkward moments pass quickly, and the overall impression is of exuberance dancing on a foundation of competence.

As an added treat, the liner notes contain several photographs of Rebecca in various G&S costumes and of the SavoyNet productions at the International G&S Festival in Buxton, England in which she took part. The reproduction quality of the photos is excellent.

I hope this CD will go some way toward making people realize that there is much more to Gilbert & Sullivan than the patter songs. If you already know this, you owe it to yourself to add it to your collection.

TONY PARKES

The Rebecca Hains CD is available for \$14 (plus shipping) by sending a check to Tyler Hains at 9 Beckett St, Peabody, MA 01960. Domestic first class shipping & handling is \$2.50. Priority mail S&H is \$5. Or you can use PayPal to send money to [tyler1@hains.net](mailto:tyler1@hains.net). More info is available at [cdinfo1@hains.net](mailto:cdinfo1@hains.net).

## NEW MEMBERS

Rabbi Stephen and Cecile Arnold from South Boston won their membership at the October *Sing to Cure MS* concert. Robert N. Weiner from Brookline heard about us at the August Longwood/NEGASS meeting.

(Editor's Note: We were conflicted as to where the following news should appear - under NEWS OF NEGASSERS or under NEW MEMBERS. After conferring with the Membership Chairperson we chose the latter, as it has the potential to increase our head count, our income and our influence into the next generation.)

Long time NEGASS members Randi Kestin and Ezra Peisach welcomed 6lb-1oz Joshua Adam Kestin Peisach into the world on October 18, 2007. No word yet on his vocal range. Two year old Rebecca is his sister.



SHREDS AND PATCHES

### The BU Savoyards

Following our comment about the BU Savoyards in the October Bray I received a very kind note from Peter Zavon, a NEGASS charter member now living in Penfield, NY. Peter wrote to say that the attractive BU website is being maintained by Robert Canterbury and confirmed that the BU Savoyards have not existed as a student organization since about 1980, and have not performed in public since 1977. They have, however, performed at two joyous reunion concerts.

G&S performance began at Boston University in 1926 and continued through 1954 (with a pause in the latter part of WW2). It was revived in 1966 as the BU Savoyards and Peter joined in 1967 as a Freshman. He returned in 1977 for a September reunion performance of *Trial by Jury*. The BU Savoyards never saw themselves as a continuation of that earlier G&S Society, but several members from that era participated in the reunions. The group went into limbo in the late 1970s. Peter performed primarily with the BU Savoyards while he was in eastern Massachusetts, but he also worked with the MIT Classical Musical Society and the MIT G&S Society. The latter is not to be confused (they always say) with the current G&S performing group at MIT, which was formed separately several years after CMS and the G&S Society merged with a third group to form a more general performing organization. The group at Harvard was also active, and for a time there was an active and exciting interactivity between BU, MIT and

Harvard in G&S, with some people performing in all three productions in the same semester. Peter remembered that Jeffrey Weisenfreund, another Charter Member of NEGASS, was also a member of BUS, and MIT G&S. Peter left eastern Massachusetts in 1975 and has not returned since, except for occasional visits.

Peter mentioned that Juliet Cunningham was a founding member of The BU Savoyards in 1966 and continued her connection with the group throughout its existence. Juliet participated in a remarkable dynasty of people who performed the title role of Iolanthe at BU. Wilma Thompson had played Iolanthe in the BU Gilbert and Sullivan Association, pre WW2, and later became a voice teacher at BU. Throughout most of the history of BUS only Wilma or one of her students, including Juliet, sang the role of Iolanthe. The music program had no role in casting decisions, or in anything else connected with these performances. It was just a matter, said Peter, that Wilma liked G&S and let her students know that she saw value in performing it.

Peter allowed that a revival of the BU Savoyard organization was unlikely, both because of the many other performance opportunities that are available for G&S now in metropolitan Boston, and because of the amount of support that would be required by the university in order to mount a production.

One more tidbit of information - Peter pointed out that the graphic on the BU Savoyard website (see below) is not strictly a Bab illustration. It is by Gilbert, but the first four characters are repeated several times in the string. Gilbert drew these characters to accompany the text of *Trial by Jury* in a collected volume of his works in which he also offered some Bab Ballads mixed in with the lyrics to some of the more popular songs from his collaborations with Sullivan. Peter can be reached at [PZAVON@Rochester.rr.com](mailto:PZAVON@Rochester.rr.com)



### ❁ G&S EXHIBITION IN ROCHESTER ❁

Harold (Hal) Kanthor and Mary Kuth, of the University of Rochester Rare Books and Special Collections Library, have collaborated to produce an online exhibition of Kanthor's personal collection of G&S memorabilia. You can view this collection at [www.library.rochester.edu/index.cfm?page=4090](http://www.library.rochester.edu/index.cfm?page=4090). The exhibit focuses on the original G&S productions and

their transfer to New York and other American cities. It includes autographed letters and drawing by both Gilbert and Sullivan, posters, programs and souvenirs from the original productions, photographs of the performers, and advertising material from the period.

### ☺ BOSTON CENTER SEEKS G&S VOCAL INSTRUCTOR ☺

The Boston Center for Adult Education is seeking an Instructor to teach a course on vocal instruction using popular songs from Gilbert & Sullivan Operas during the March-April 2008 term. Please note that students may have little to no vocal experience. Classes will be held at 5 Commonwealth Ave, Boston.

Founded in 1933, the Boston Center for Adult Education is the oldest, nonprofit adult education center in New England and today remains home to nearly 20,000 students annually. Throughout its history, the BCAE has remained responsive to the demands of a diverse community, as well as to the evolving demands of the individual. The ideal candidate should:

- \* Be an expert in the field (professional experience and/or possess a degree in the field);
- \* Have previous teaching experience;
- \* Be enthusiastic and passionate about the subject and teaching to adults;
- \* Must absolutely be dependable and reliable.

Interested candidates should forward their resume and cover letter to: Jessica Hose, Program Manager, [jhose@bcae.org](mailto:jhose@bcae.org)



☺☺ CALENDAR ☺☺

☺☺ THE BOSTONIANS revive a Thanksgiving tradition! THE MIKADO. Staged with full orchestra at Jordan Hall • Sat. NOV. 24, at 8:00. \$40, \$35, \$30 • Seniors & Students \$25 • Children 10 and under \$15. Call 617-242-4015 or visit [www.thebostonians.org](http://www.thebostonians.org).

### ☺☺ HARVARD-RADCLIFF MIKADO ☺☺

The Harvard-Radcliff Gilbert and Sullivan Players will perform *The Mikado* Nov 30 through Dec 15 in The Agassiz Theater on Radcliffe Yard. They have scheduled a Creative Black Tie evening for opening night, Kids' Matinees on Dec 1 and 9, and Victorian Balls on the evenings of Dec 8 and 9. **Be forewarned . . . Hack Night is Dec 15.** Prices are \$12/\$10/\$3. Call 617-496-2222 or go online to [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu). Need more info? [www.hrgsp.org](http://www.hrgsp.org).

### ☺☺ VILLAGE LIGHT OPERA GROUP ☺☺

The Village Light Opera Group of New York City offers up *Scrooge and Gilbert and Sullivan*. Billed as a new version of Dickens' *A Christmas Carol*, with music from the G&S operettas, the show will run Dec 1, 2, 7, 8 and 9 in the Haft Auditorium of the Fashion Institute of Technology, 227 W 27<sup>th</sup> St.. Get tickets at [www.theatermania.com](http://www.theatermania.com) or 215-352-3101.

### ☺☺ NEW YORK G&S PLAYERS ☺☺

The New York Gilbert & Sullivan Players launches G&S Fest 2008, with multiple offerings of six shows in four weeks in January. The Pirates of Penzance, H.M.S. Pinafore, The Mikado, Princess Ida and The Gondoliers will all be performed between Jan 5 and 13, with a special one-night only presentation of Trial by Jury coupled with a revue entitled, G&S à la Carte on Jan 10. For tickets, directions and more info, see more [www.nycitycenter.org/events/event\\_detail.cfm?event\\_code=GSP08](http://www.nycitycenter.org/events/event_detail.cfm?event_code=GSP08).

### ☺☺ ROBERTA MORRELL COMES TO BOSTON ☺☺

The Savoyard Light Opera Company ("SLOC") [www.savoyardlightopera.org](http://www.savoyardlightopera.org) is bringing Ms. Roberta Morrell to Boston to conduct a G&S Master Class Saturday January 19, 2008 and to present a Gilbert and Sullivan concert on Sunday, January 20, 2008. The Master Class will be held at the First Religious Society in Carlisle, MA and the concert will be held in the Corey Auditorium, also in Carlisle, MA.

Ms Morrell is a special resource within the Gilbert and Sullivan international community who now has ties to the area. She performed for over 15 years with the "original" D'Oyly Carte Opera Company, until the company's last days in 1982. She began with the chorus and progressed to become a soloist in several different roles. She was the biographer of Kenneth Sandford, one of the brightest stars in the D'Oyly Carte Opera Company. Ms. Morrell has directed Gilbert & Sullivan productions on both sides of the Atlantic and is the author of a biography (... which she accurately describes it as a "tribute to") Kenneth Sandford, her friend and

mentor. She also writes mystery novels that are tied to G&S shows. Roberta now lives in Wales and her wide and varied G&S background makes her a unique source of G&S information. You may review additional details of Ms. Morrell's career at <http://math.boisestate.edu/GaS/whowaswho/M/MorrellRoberta.htm>.

Roberta Morrell's Saturday Master Classes will be open to soloists and small groups who would like to have a private session with her to work on their performance skills. In these sessions she will focus her attention, guidance, direction and expertise to help each student with whatever he or she may need. Generally she works with an actor on a particular performance or audition piece. Her warm, gentle manner makes it easy for a performer to understand and act upon her advice.

Ms. Morrell will create the program for Sunday's public event specifically for this concert, which will showcase many of the Greater Boston area's best Gilbert and Sullivan performers. She will be the "on stage" host, sharing her unique experiences and insights with the audience. The concert should prove to be a rare and wonderful experience for all.

For more information go to the SLOC web site [www.savoyardlightopera.org](http://www.savoyardlightopera.org) or contact Larry Millner, President of the SLOC Board of Directors. His phone is 781-583-0206 and his email address is [lmillner@tiac.net](mailto:lmillner@tiac.net)



### 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. For a reduced membership cost of \$10, you can receive the password but not the printed Bray. To get your

password and change your membership category, please contact our Membership Chair, Janice Dallas, at [membership@negass.org](mailto:membership@negass.org)

Visit the NEGASS Web Site at  
<http://www.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>

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

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.

## THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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NEGASS membership dues are \$15, 25, 50 and 100. Please contact **Janice Dallas**, 63 Everett St. Arlington, MA.

