



THE  
**TRUMPET BRAY**

A PUBLICATION OF THE NEW ENGLAND GILBERT & SULLIVAN SOCIETY



❧❧ UPCOMING MEETINGS ❧❧

Spontaneous Savoyards' sing through of *The Gondoliers*  
 Saturday, November 7, 2009, 4 p.m.  
 Lexington Music School, 1403 Massachusetts Avenue,  
 Lexington, MA

Our next meeting will be a 'Spontaneous Savoyards' sing through of *The Gondoliers*, Saturday, November 7th at 4pm at the Lexington Music School at 1403 Massachusetts Avenue, Lexington, MA. Roles will be chosen at the meeting (no pre-casting) and scores will be available to sing along.  
 The roles available are (first-come, first served!):

The Duke of Plaza-Toro	Baritone
Luiz	Tenor or Lyric Baritone
Don Alhambra del Bolero (Grand Inquisitor)	Bass
Marco Palmieri	Tenor
Giuseppe Palmieri	Baritone
Francesco	Tenor
Antonio	Baritone
Giorgio	Bass
Annibale	Spoken lines only
The Duchess of Plaza-Toro	Contralto
Gianetta	Soprano
Casilda	Soprano
Tessa	Mezzo-Soprano
Fiametta	Soprano
Inez	Contralto
Vittoria	Mezzo-Soprano/Soprano
Giulia	Mezzo-Soprano/Soprano

IN THIS ISSUE

Upcoming meetings .....	1
Recent productions .....	1
Upcoming productions .....	5
Announcements .....	6
Calendar .....	7
NEGASS meeting schedule .....	8

How to get to our next meeting

From Route 95/128:

- Take exit **30** to merge onto **Marrett Rd/Massachusetts 2A E** toward **E Lexington**
- Turn **left** at **Massachusetts Ave**

From Route 2:

- Take exit **55** for **Pleasant St** toward **Waltham/Lexington**
- Turn **left** at **Pleasant St**
- Turn **left** at **Massachusetts Ave**

❧❧ RECENT PRODUCTIONS ❧❧

Love in the Subjunctive: An Evening of Dubious Love Songs

*Love in the Subjunctive: An Evening of Dubious Love Songs* was presented at Southgate in Shrewsbury on September 21, 2009 and was a delightful evening of Broadway gems and G&S favorites. The concert featured NEGASS members **Brad Amidon, Connell Benn, Elaine Crane, Rebecca Hains, and Tyler Hains** with internationally renowned musical director **Florrie Marks** at the piano. The concert was narrated elegantly by **Benn** as she took us through the 'whys and wherefores' of the subjunctive matter in each piece offered. The first half of the concert consisted of Broadway repertoire from classic musicals such as *Brigadoon, Candide, My Fair Lady, Guys and Dolls, Camelot, Fiddler on the Roof, The Music Man, and Carousel*. This half also brought us some lesser-known pieces from *Juno, Bittersweet, and Rags* as well as some more modern examples from *The Phantom of the Opera* and *Beauty and the Beast*. Especially effective were the performances of both **Rebecca** and **Tyler Hains**; **Tyler** gave us a wonderful rendition of Gaston's egotistical song 'Me' (*Beauty and the Beast*), telling Belle (Rebecca) all the reasons why she should marry him. In turn,



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SUBSCRIPTIONS 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. NEGASS membership dues are \$20, \$30, \$50 and \$100. To join, please contact membership chair Janice Dallas, 63 Everett St. Arlington, MA; membership@negass.org. Members may also opt out of the mailed issues of the *Bray* and receive it online only. For a password and/or to receive the *Bray* online only, please email membership@negass.org.

ARCHIVES Past issues of *The Trumpet Bray* can be read or downloaded from <http://www.negass.org/bray/>

BETWEEN-BRAY ANNOUNCEMENTS Members can sign up to receive our special *Between-Bray emails* at <http://www.negass.org/join/email.html>

NEXT BRAY DEADLINE will be announced in the next *Between-Bray Email*

WWW.NEGASS.ORG

Rebecca delved into the belter repertoire to give us 'Adelaide's Lament' (*Guys and Dolls*) with perfect comic timing.

The second half of the performance was chock full of Gilbert and Sullivan pieces from eight of the operas. *Ruddigore* was the most represented with four 'Subjective' pieces, but even the lesser-performed *Utopia Limited* and *The Grand Duke* were represented. Everyone performed in fine voice and form, with some of the performers seeming a little more comfortable in the music in this half.



There was a large, appreciative audience who enjoyed the evening's performance and the fine styling of **Marks** and the performers. It was an excellent presentation of pieces that, despite coming from different eras, worked beautifully in this program. **Marks** is to be praised for her organization and repertoire choices and all the performers should be lauded for their fine performance.

-Stephanie Mann

### *Yeomen of the Guard* at the Tower of London

I had the distinct privilege of attending the Carl Rosa Opera production of *Yeomen of the Guard* (Sunday, September 13, 2009) at the Tower of London (London, UK). It was very exciting to see the opera at the historical place where it is set. In brief remarks before the performance, director **Peter Mulloy** explained that the opera was commissioned by Queen Victoria to celebrate the opening of the Tower to the public in 1888,

although the historical accuracy of this statement has been questioned on SavoyNet. Queen Victoria's commission or not, we all agree this is the first time the opera has been performed at the Tower in over 30 years.

In preparation for the opera, we toured the Tower of London the day before. The Tower is actually a walled garrison covering 18 acres, surrounded by a moat (now filled in) and comprised of many separate buildings and towers. The opera is set on the green outside the yeomen warders' residences, near Beauchamp Tower, the doctor and chaplain's residences, the church, and the spot where private executions were held. My compliments to the Sudbury Savoyards on the February 2008 production for capturing many of the details - from the blue doors on the warders' residences, to the ravens, to Dame Carruther's English-style pointed hat.



The Carl Rosa production occurred, alas, not on Tower Green but in the moat, outside the wall, with the Beauchamp Tower around the corner. Over 4,000 folding chairs faced a stage covered with a tent-shell. In addition to the stage, some action took place on a staircase leading down to the orchestra/audience level and just in front of the orchestra, where the headman's block was set. Unfortunately, anything that occurred below the halfway point on the staircase was invisible to me (and I was in section B of A through D). The company had almost no time "in space" as another concert in the Tower Festival occurred here the night before. The sets were fairly simple - a flat representing Sergeant Meryll's house and another representing the Beauchamp, with an interesting cart that wasn't used between the flats. No blue doors, just strange dappled lighting adorned the buildings, although Sergeant Meryll's door opened, solving many staging problems (what to do with Elsie after she faints, where the real Leonard Meryll should go after telling Phoebe the news, and in general how the Meryll family should enter and leave the stage). In general, the staging was also simple, for example when the Meryll family splattered across the stage for "Alas! I waver to and fro", but the courtly dance in "A man that would woo a

fair maid" was quite nice, and incorporating the female chorus on stage, attending to their spinning, sewing, and laundry during "When maiden loves she sits and sighs" worked well.

The normal problems of an outdoor venue were met and wrestled. To aid visibility, large screens on either side of the stage displayed the key action (when the cameraman tracked the right singer) and the sound was amplified (with a notable cut-out just before Phoebe sang "Were I Thy Bride", which the actors bravely worked through until **Peter Mulloy** walked on stage to hand Phoebe a microphone). Although fog billowed before the stage lights, the weather held for the entire production.



The fun of a professional performance is the depth of the performers. In this case, we were treated to a nearly full orchestra, well tuned even in the night air, a chorus that numbered 47 according to the program, and an experienced cast. **Charlotte Page** (niece in *Peter Grimes* at Covent Garden, G&S with D'Oyly Carte) portrayed a sincere Elsie Maynard with a sweet voice that completely commanded the entire range of the role. "Tis done" evoked the biggest response from the audience of the night. She played Elsie as a poor simple busker (with a clear but not overdone lower-class accent),

sympathetic to her partner, Jack Point, but in love with dashing Fairfax. **David Curry** (many G&S roles with Carl Rosa) personified the dashing Fairfax, bemused by whatever life dealt him, confident he would find a way to win, and truly smitten with Elsie. I liked his acting very much, especially the gradual winning of Elsie during "A man that would woo a fair maid". Bruce Graham (joined D'Oyly Carte in 1978) was a trusty Sergeant Meryll, differentiated from the other yeomen by a blue tunic. Graham has a tremendous voice, so it was a treat to hear him featured in the (sometimes omitted) "A laughing boy but yesterday". **Victoria Byron** (G&S with Opera della Luna and at Buxton) played Phoebe as a good girl who just couldn't resist flirting with every man, even Jack Point during "A man that would woo a fair maid". Second yeoman **John Savournin** was an unexpected gem with a clear sound in a range that often gets rumbly. **Donald Maxwell** (from the heavy opera world) was a comically lecherous and gross Shadbolt. Another member of the D'Oyly Carte Company, **Gareth Jones**, sang Sir Richard Cholmondeley. Dame Carruthers was sung by **Susan Gorton** (another visitor from heavy opera, although SavoyNet assures us she started in G&S) with a statuesque presence and an even broader vibrato. Much has been made on SavoyNet of her invention of certain lyrics, and while in general it didn't derail things, I was a little shocked when she reported Elsie moaning about "five hundred dollars" instead of "an hundred crowns". Jack Point was sung by **Paul Nicholas**, star of the award-winning BBC television series *Just Good Friends*. Although Mr. **Nicholas** has musical theater credits, he made some work for the music director and conductor, **Wyn Davies**, in the second act, starting with "Oh! A private buffoon is a light-hearted loon". The orchestra held its ground.



As many readers of the Bray realize, the whole opera hinges on the characterization of the people caught in the love triangle, building to Jack Point's fate. **Nicholas** played Jack Point as an unsympathetic fellow, scolding Elsie in unscripted stage action when Fairfax's cell is found empty and drinking his problems away as he consults Ambrose for more "original" jests. In the finale, Elsie appears in a grand Tudor wedding gown (it looked great even if I couldn't figure out where a poor street performer about to wed a soldier got it). I have never understood why Fairfax needs to toy with her again at the end and why she can't recognize her beloved after more than two hours of opera, but this production helped me by providing Fairfax with a mask that he held before his face when he enters to claim his bride. When Jack Point reprises "I have a song to sing", Elsie goes to him with Fairfax's gentle encouragement. She sang "shed a tear" rather than "laughed aloud" at the merryman, then Fairfax tenderly leads her away, and Jack Point... Well, I don't know what Jack Point did! He walked down the stairs and did something in front of the orchestra which I couldn't see, and the camera to the screens didn't track him! Oddly enough, this made for a happy ending, because you couldn't see poor dead Jack Point (as indicated in the synopsis in the program), only the happy couple.

It was truly thrilling to hear Dame Carruthers sing "When our gallant Norman foes" in the moat of the very Tower of London. Although not all aspects of the production were ideal, we had a memorable pilgrimage for immersion in the Tower Opera.

- Michelle Markus





## MIT Gilbert and Sullivan Players looking to fill Orchestra positions for fall 2009 *The Mikado*

The MIT Gilbert and Sullivan Players are now accepting applications for orchestra positions for the Fall 2009 production of *The Mikado*. Rehearsals will be Sunday afternoons (exact time TBD, probably 2-5pm,) starting in October. Performances will be December 4-6 and 10-12.

Parts available:

2 Flutes (2nd doubles piccolo)

1 Oboe

2 Clarinets in Bb

1 Bassoon

2 Horns in F

2 Trumpets in Bb

2 Trombones

1 Timpani

1 Percussion

Violin I&II

Viola

Violoncello

Contrabass

If interested, please contact Shawn Gelzleichter at [sgelzleichter@gmail.com](mailto:sgelzleichter@gmail.com). Please include any pertinent experience and availability/conflicts, as well as what you play and contact information.

Producer: **Kelsey Peterson** W '05

Stage Director: **John Deschene**

Music Director: **Shawn Gelzleichter**

Vocal Director: **Kathryn McKellar**

## ANNOUNCEMENTS

### New Members

NEGASS welcomes new members **Eva Kurtz-Nelson, Robert, Lynne, Owen** and **Schuyler White**. **Eva Kurtz-Nelson** is a student at Brown University and is active in their G&S group. The **White** family hails from Kennebunkport, ME and all are active with the Methuen Young Peoples Theatre. **Lynne** is a singer, **Robert** plays piano, **Schulyer** the clarinet, tenor saxophone and piano, and **Owen** plays trombone and piano. It's wonderful to have all of you aboard!



### From the desk of the Hospitality Chair

If you are planning on attending our November 7, 2009 meeting please consider bringing some treats or drinks to share. If you can make a contribution please contact **Connie Benn** at [connie@negass.org](mailto:connie@negass.org). Thank you!

### Publicity Chair Report

NEGASS has been busy spreading the word and lending support to companies that produce G&S! We have placed ads in several productions, throughout New England. A NEGASS ad will appear in Savoyard Light Opera Company's production of *The Pirates of Penzance*, which will open on November 13<sup>th</sup> in Carlisle. We have also given support to The Connecticut Gilbert and Sullivan Society, which will be producing *The Pirates of Penzance* in November, 2009. The program for *Joy Unbounded: A Gilbert and Sullivan Jubilee*, being performed at the Cotuit Center for the Arts, Nov 20-22, 27-29, will contain a half page NEGASS ad. Mass Theatrica productions will contain NEGASS ads for the entire season. A half page ad also appeared in the recent *Music to Cure MS* fund raising concert, which was organized by our beloved **Marion Carroll** and featured several of our members. Thank you all for your

continued membership and support. Together we can keep G&S alive and thriving in New England!

If you're putting on a G&S or G&S-related show, we'll be happy to purchase an ad in your program, as well. Please, feel free to contact publicity chair, **Angeliki Theoharis** at [publicity@negass.org](mailto:publicity@negass.org)

## A Note from the Editor

It has been a wonderful experience editing the Trumpet Bray for NEGASS. I must admit that when I first accepted the job, nowhere in my plans - or even my wildest dreams - was there a possibility that I would be moving to San Francisco to begin singing in the San Francisco Opera Chorus for an entire season, possibly permanently. With this in mind, I retained the editorship with the intent of stepping down if and only if another candidate for editor-in-chief appeared. And now one has. Beginning with the next edition, the new editor-in-chief will be Martha Birnbaum. As many of you know, she has served NEGASS in many critical capacities. She has been on the editing board for a few months and we applaud her as she shapes the words and articles-in order categorical!

- Michael Belle

## CALENDAR

Valley Light Opera, Amherst, MA

### *Pirates of Penzance*

Friday, October 30, 2009 at 8:00 p.m.

Saturday, October 31, 2009 at 2:00 p.m.

Sunday, November 1, 2009 at 2:00 p.m.

Friday, November 6, 2009 at 8:00 p.m.

Saturday, November 7, 2009 at 8:00 p.m.

Sunday, November 8, 2009 at 2:00 p.m.

Amherst Regional High School Auditorium

21 Mattoon St., Amherst, MA 01002

(413) 362-1701

Harvard-Radcliffe Gilbert and Sullivan Players

### *The Sorcerer*

<http://www.hrgsp.org/happeningnow.htm>

Agassiz Theatre, 10 Garden Street, Cambridge, MA

November 5-15, 2009

The Village Light Opera Group

### *Starship Pinafore*

adapted by William Brooke and Stephen Quint, directed by Brooke and conducted by Robert Dewar, on Friday, Nov. 13 at 8pm, Saturday, Nov. 14 at 8pm, Friday, Nov. 20 at 8pm, Saturday, Nov. 21 at 2pm, and Sunday, Nov. 22 at 2pm. VLOG has a new performance venue: Pace University's New York City campus, at the Michael Schimmel Center for the Arts, 3 Spruce St. (between Centre and Gold Streets, opposite City Hall). Tickets will be available for purchase from

VLOGers, or can be ordered from TheaterMania at 212-352-3101, or by clicking on "Tickets" at [www.vlog.org](http://www.vlog.org)

Savoyard Light Opera Company, Carlisle, MA  
*Pirates of Penzance*

[www.savoyardlightopera.org](http://www.savoyardlightopera.org)

November 13, 14, 21, 2009 at 7:30 p.m.

November 15, 22, 2009 at 2:00 p.m.

Corey Auditorium, Church Street, Carlisle, MA

NEGASS members - \$1 discount off regular price at the box office on opening night only with presentation of membership card.

Sudbury Savoyards

Auditions for *Princess Ida*

[www.sudburysavoyards.org](http://www.sudburysavoyards.org)

Sudbury United Methodist Church, Sudbury, MA

Auditions November 16-18, 2009, performances

February 20-27, 2010

### *Joy Unbounded: A Gilbert & Sullivan Jubilee*

November 20-22, 27-29

Friday and Saturday at 8pm; Sunday at 4pm

Cotuit Center for the Arts, 4404 Falmouth Road, Rte. 28

P. O. Box 2042, Cotuit, MA 02635-2042

phone: 508.428.0669

<http://www.cotuitcenterforthearts.org>

Connecticut Gilbert and Sullivan Society

### *Pirates of Penzance*

November 6-8

Friday and Saturday at 8 p.m.; Sunday at 2 p.m.

Middletown High School Center for the Arts

<http://www.ctgilbertandsullivan.org>

MIT G&S Players, Cambridge, MA

### *Mikado*

December 4, 5, 10, 11, at 8:00 p.m.

December 6, 12, 2009 at 2:00 p.m.

La Sala de Puerto Rico, (2<sup>nd</sup> floor MIT Student Center), Cambridge, MA

New Repertory Theatre, Watertown, MA

May 2-23, 2010

### *Hot Mikado*

New Rep Theatre Company at Arsenal Center for the Arts, Watertown, MA

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

## 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.



### Meeting Schedule

<p><i>Trumpet Bray</i> stuffing</p> <p>Sunday, October 25, 2009 3:00 p.m.</p>	<p>Come chat with friends and share some snacks while we prepare the <i>Bray</i> for mailing.</p>	<p>The Dallas home 63 Everett St Arlington, MA 02474</p>
<p>A Spontaneous Savoyards production of <i>The Gondoliers</i></p> <p>Saturday, November 7, 2009 4:00 p.m.</p>	<p>Join us for an unrehearsed sing-through of <i>The Gondoliers</i>. All roles will be cast on the spot. Come prepared to sing just about anything!</p>	<p>Lexington Music School 1403 Massachusetts Avenue Lexington, MA</p>
<p>Screening: Video of Opera Della Luna's <i>HMS Pinafore</i></p> <p>January, 2009 Date and time TBD</p>	<p>Come view a professional video of Opera Della Luna's innovative <i>Pinafore</i>. How'd they produce it with only 10 cast members? Watch and see.</p>	<p>Location TBD Suggestions? Want to co-host this event? Email <a href="mailto:programchair@negass.org">programchair@negass.org</a></p>
<p>Fantasy Day</p> <p>February, 2010 Date and time TBD</p>	<p>We'll provide the accompanist. Bring your favorite G&amp;S songs and we'll sing solos and ensembles at the piano. Want a turn? You'll get one.</p>	<p>Location TBD Suggestions? Want to co-host this event? Email <a href="mailto:programchair@negass.org">programchair@negass.org</a></p>
<p>Last Minute Light Opera: <i>The Sorcerer</i></p> <p>March, 2010 Date and time TBD</p>	<p>Presented by NEGASS &amp; Mass Theatrica. Leads will be cast in advance; watch the <i>Bray</i> for the casting call. Bring your score and sing along with the choruses!</p>	<p>Location TBD</p>
<p>Outing to a G&amp;S production</p> <p>April, 2010 Date and time TBD</p>	<p>We'll get together to watch a live production. Which one? Watch this space.</p>	<p>Location TBD</p>
<p>Fantasy Day / Elections</p> <p>May, 2010 Date and time TBD</p>	<p>Join us to sing around the piano once more. We'll have refreshments and elections for our 2010-2011 officers.</p>	<p>Location TBD</p>