

# THE TRUMPET BRAY

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

Vol. XXVIII No. 2  
September 2003

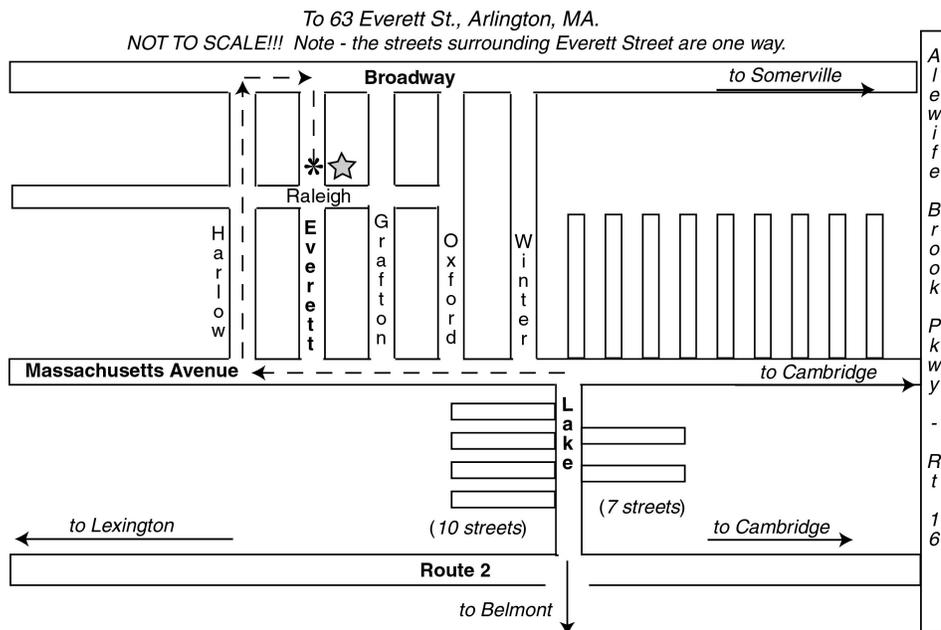
~ *I sing a legend of the sea* ~

**BAB BALLAD/PINAFORE MEETING**

**BAB BALLADS/PINAFORE MEETING: SUNDAY, SEPTEMBER 21 AT 2:00 PM at the home of Janice and Ron Dallas, 63 Everett St in Arlington, MA. *The Bab Ballads*, Gilbert's comic poems, are fun in themselves, and are also the basis of many of the G&S operas. **Harvard University Press** has recently issued a handsome, newly-designed paperbound printing of NEGASSer **Jim Ellis's** edition of the poems. Jim finds that he cannot attend our September meeting, but we still plan to share some of these delightful pieces. If you have a favorite**

you'd like to read, let **Program Chair Dave Leigh** [(781) 894-3009 or [preeta3@yahoo.com](mailto:preeta3@yahoo.com)] know which one. Dave suggests that since we're featuring **PINAFORE**, readings should include "Captain Reece" and "The Bumboat Woman's Story" - but he calls dibs on "The Yarn of the Nancy Bell."

Not to leave Sullivan entirely out of the meeting, we will be singing selections from **PINAFORE**. **Tom Dawkins** will be at the piano, and all are welcome to sing along.



## MASS TRANSIT AND WALKING DIRECTIONS to 63 Everett St.,

**Arlington: Janice writes:** Buses from Alewife (#79 and #350) and from Harvard (#77) go up Mass Ave, and from Davis Square (#87) goes up Broadway, to our street. If you walk the bikeway from Alewife Station, get off on Lake St. and turn right to Mass Ave. Take a left on Mass. Ave. and look for the Mass Convenience store, which is at the end of Everett St. We are two houses down from where Raleigh St. crosses Everett, on the right side. It's a 20 minute walk from either Alewife or Davis Square. **Phone Janice and Ron at (781) 643-2537 if you're lost.**



volunteered to play the piano if someone was willing to host an "informal meeting" for a sing-through. I decided that I'd volunteer my house and see who turns up to sing around the piano! We've decided to do **IOLANTHE** on Sunday, Oct. 19th at 2pm. This isn't a regular meeting, so consider it a social occasion for NEGASSers and their spouses, significant others, friends, etc. Isabel will be the designated pianist, but would be happy to shift to singing some numbers if others would like to have a go at the keyboard.

We'll decide roles on that day, dependant on who turns up and volunteers. Bring your own **IOLANTHE** scores, though I have the NEGASS copies to borrow if you don't own one. Since I don't live in a large church hall, I'd like an e-mail (Janice@dallas-family.com) or phone call (781-643-2537) if you are coming so I can gather up chairs, etc. Bring something edible to share, if you can. **HOW TO GET THERE:** see directions to the September meeting, above.

--JANICE DALLAS

**OCTOBER 25: MEMORIAL CONCERT FOR BRUCE MILLER – not an actual meeting, but an expected gathering of NEGASSers and others! Janice Dallas spread the news:** A memorial concert on Saturday evening October 25 has been planned by Bruce's students and colleagues as the central event of a weekend celebration of Bruce's life. The concert will take place at the Hogan Ballroom, in the Hogan Campus Center at the **College of the Holy Cross** in Worcester, MA. Details about the celebration are available at: <http://www.bruceimiller.com/fall.html>

Any singers and instrumentalists interested in taking part in a performance of the **Mozart Requiem** are welcome to arrive early for a rehearsal and to join in. Contact **Braden Mechley** at PO Box 94-A, College of the Holy Cross, 1 College St, Worcester, MA 01610 or [bmechlev@holycross.edu](mailto:bmechlev@holycross.edu) to take part, or to make a donation to help make this weekend happen.

**HOW TO GET THERE:** Detailed directions to the College are available at: <http://www.holycross.edu/about/directions.htm>

Enter Holy Cross at Gate 7 (last gate on the left on College Street), and look for the Hogan Center, the second building on your left, with the large silver cross on it. Visitor Parking is to the right of the building. The Center is handicapped accessible: a lift is located at the front doors on the parking level, making it possible to avoid stairs.

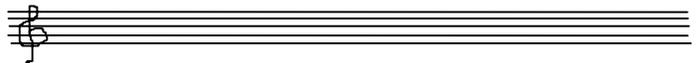


**DONATIONS IN BRUCE'S MEMORY:** Janice asked Bruce's executor, **Frank McGovern**, for advice, and he replied:

I know Bruce was actively involved with **Broude** and the **Broude Trust**, and I know he would be pleased if donations went in that direction with the understanding that the donations be marked for use in furthering scholarship in G&S. Contact people include **Marc Shepard** (212-816-0781) and **Ronald Broude** (413-458-8131). You should also consider the Holy Cross Music Library inasmuch as Holy Cross was such a large part of Bruce's life.

**NOVEMBER:** We are planning our usual **FALL PERFORMANCE ISSUE**, in which we will puff local G&S auditions and performances – stay tuned!

**DECEMBER:** NEGASS sometimes used to hold holiday parties in December. Is anyone up for that this year? We could come in costume as G&S characters, or just show up in fancy holiday garb... We could play G&S-themed charades or other party games... We could sing things in addition to G&S if we liked... Anybody like the idea? Anyone want to host a party, or shall we rent a hall? Anyone have ideas for appropriate Victorian party activities? E-mail or phone new Program Chair **Dave Leigh** with your thoughts: (781) 894-3009 or [preeta3@yahoo.com](mailto:preeta3@yahoo.com)



Remember to renew your membership!

Special request from Membership Chair **Janice Dallas:** If you've given her your email address, and it's at **attbi.com** – please send her your new address when it changes to **comcast.net!** In fact, if you are on the NEGASS Web-based email list, you can also update that by visiting: <http://www.negass.org/Pages/EMail.html>

#### ARTICLES

**A COMPARISON OF THREE SORCERER SCORES:** It is easy to find vocal scores for the well-known G&S shows; in many cases now there are a few editions to choose from. For the "Big Three," in addition to **Schirmer**, there are **Dover** piano-vocal and full scores. We also have the **Broude TRIAL** and the **Oxford RUDDIGORE**, two good critical editions certainly superior to their Schirmer counterparts. **TRIAL** is pricey, especially if you want a full score; **RUDDIGORE** is actually less expensive than Schirmer and Kalmus for both the vocal and full scores. But, should you want to

perform **SORCERER**, **IDA**, or **UTOPIA**, you have had no choice at all but to buy the **Kalmus** reprints of old English scores, and for **DUKE**, you have to send to **Chappell** in the UK.

At least, these were the options until the rise of computer music publishing. There are now online scores of several operas, as well as miniature G&S publishing companies, trumpeting their new and superior (?) editions. The results are quite often unsatisfactory – e.g., large PDF files that you have to print out yourself - or expensive.

In the case of **SORCERER**, we now have at least three choices, which I am reviewing here. There is the **Cramer/Kalmus** score, the online score available from **trouperslightopera.org**, and a new edition from **Preeta Triangle Publications**, edited by our own program chair **David Leigh**, who has also edited a version of **IDA**.

I need not spend much time on the **Kalmus** reprint. It's twenty dollars and fairly illegible, as any singer or pianist who has tried to work with it knows. It has pages that must be highlighted to figure out which line is for whom, the clefs change, and "Dear friends" [*Constance's Act II song*] is in D-flat only. The only slight advantage I can see to this score is that orchestral parts (but no full score) are available which presumably match, but as the vocal score has no rehearsal letters or measure numbers, I see no reason why a conductor should have to suffer through trying to decipher the tiny print. There is no dialogue in the score either, so a libretto has to be provided to the actors and then pasted in at the proper places.

The **Troupers Light Opera** score [edited by **Jim Cooper**] seems to be mostly a computer reworking of the **Kalmus** score, making no attempt to correct errors, and giving you boxed rehearsal numbers so that the two scores can be used at the same time. It also has rehearsal letters for the **Kalmus** parts, a very small advantage.

There are many drawbacks to this score. The first is that it's only available online and you have to print it out yourself, which takes a long time even with a laser printer. Then if you want it double sided and bound, you have to go to the local copy shop, persuade them to copy music for you (some won't) and pay for the binding. [We are all too well aware that some copy shops will refuse to copy materials that they fear may be under copyright – but We objected to the reviewer that Our computer is capable of printing double-sided – to which he replied that, although his computer permits this, his printer is not set up to do it – and

*there's still the question of binding... although there are three-rings binders out there...]*

This score isn't particularly elegant, and does not follow a lot of the most basic printed music conventions. Stems in multiple-voice passages in the piano go in the wrong direction, as do ties and slurs. The beaming is frequently awkward. In much of the score, the two lines of the piano part are separated, making it difficult to read. The expression markings are tiny, the layout on the page is inconsistent, and the underlay is vague at times. (I will add one aside: I printed out the score in November of 2002 and apparently it has been revised since then, but having downloaded the new overture, I see few improvements). If you want the dialogue, it is provided separately as a Word file, which you have to print out and then salt into the pages of the score.

I am not in the habit of puffing goods, but the new score from **Preeta Triangle** is by far the best. From the beginning, there are many convenient features, such as ranges listed in the *Dramatis Personae*, editorial notes, and an appendix containing the E Major version of "Dear Friends." The printing is clear, the piano part kind to the accompanist, with many cautionary accidentals. Clefs are standardized to modern usage throughout (the one exception, Dr. Daly's part in the Act II finale, is clearly noted both in the score and in the editorial notes), and when there are a large number of solo lines, they are labeled at the start of each system.



Some people may not like the fact that the vocal parts are beamed in a style more common to instrumental music: that is, instead of each word or syllable being given a separate stem, phrases are connected. I personally find rhythms easier to read when they are beamed

this way. (For an example, think of the tricky sixteenth notes in the "Oh marvelous illusion" chorus). There are a few minor errors in convention that I am told will be corrected in the next printing. When I say minor, I mean a couple of inverted ties, and the fact that the first bar of a piece generally shouldn't carry a measure number.

The dialogue is clearly printed and in its proper place, and it's nice to see Dr. Daly's flageolet solo on his line, where the accompanist is less likely to jump in and play it should the baritone be so fortunate as to play the recorder or flageolet himself.

Given that all three scores are at the same price point (\$20 for the **Kalmus**, at least \$15 at the copy store plus your own paper and printer ink/toner for the **Troupers Light Opera**, and \$18 for the **Preeta Triangle**), I would certainly choose the latter, both as a singer and pianist. I have not



discovering Love for the first time. [NEGASSers **Todd Allen Long** and **Linda Nadeau** were together again, as a Pish-Tush worth watching, and a Katisha to risk boiling in oil for.]

[**RUDDIGORE** featured NEGASSer **Dave Jedlinsky** in his second tenor role – **Richard** – against **Todd Long's Robin** – another great show over-all!]

**IOLANTHE** had a particularly strong father/son conflict with the Lord Chancellor of **Michael Galizia** and Strephon of **Rob Ritter** really getting in each other's faces, literally nose-to-nose. The intensity of their rivalry was palpable.

In **PIRATES**, **Christine Osborn's** Ruth was a true delight. She had all sorts of business that created a fully-rounded character - during her song "When Frederic was a little lad" she continually wiped Frederic's face with a hanky (after spitting on it!), fussing all over him, combing his hair, etc. I couldn't help chuckling at her whimsical portrayal. [As a soprano, We have to praise the crystal-clear **Mabel of VLOC Committee member Denise Young**. NEGASSer **Tyler Hains** showed off a fine baritone as the **Pirate King** – and **John Dreslin**, who had been at the piano for several shows, picked up his baton again, to great welcome.]

[**Frances** left out **PATIENCE** - in which she sang **Angela** – another delightful-all-around show!]

**UTOPIA LIMITED** featured real-life sisters **Deborah and Mandy Jacobson** as twins **Nekaya and Kalyba**, brimming with winsome girlishness. As their older sister, [NEGASSer] **Rebecca Consentino Hains** followed up her enchanting **Aline** with another sweet voiced performance. The men were the usual suspects of talented veterans (I'm sick of mentioning their names over and over...). [But We're not! – at least, **Dave Jedlinsky**, wearing his baritone hat as **Goldbury**, and **Sam Silvers**, reprising his **Buxton** role as **Tarara**, can't be passed over!]

[No NEGASSers in **YEOMEN** - but it was another candy-box full of delicious performances – what a splendid end to a splendid weekend!]

Spreading the shows out over three days made for a much less exhausting affair than the previous one-day marathon. It seemed almost decadent to have one-hour lunch and two-hour dinner breaks. A truly amazing operation to organize and actually pull off without casualties! Congratulations to the Pretty Committee. So when are you going to do it again, huh?

-- **FRANCES YASPRICA**

[It was also good to see NEGASSers **Arthur and Jean Koykka, Ezra and Randi Kestin Peisach**, and others singing along in choruses. Arthur has just sent Us his SingOut review, which We'll print next month.– mlc]

For more on the **SingOut**, including photos, visit <http://www.savoy.net.org/forums/>, a new discussion board created by NEGASSers **Tyler and Rebecca Consentino Hains**. (You can log on with the username "guest" and the password "guest" if you don't want to be permanently involved with the site.)

**A new and original plan: Frances tells Us further: "David Craven is soliciting interest for an "ObsQWERTY" gathering in Chicago to do lesser known works with ROSE OF PERSIA, MOUNTEBANKS, etc. THAT would be something!"**



**SON OF SINGOUT Toronto** is planning a reprise of its August 2000 "T2K Singout, Eh?" in August 20-22, 2004. (We mistakenly said in the last **Bray** that this was a function of the **Toronto G&S Society** – but no! – this is being organized, as was the last Toronto Singout, by four very brave individuals: **Len Henderson, Herschel Rosen, Ori Seigel, and Elspeth Simpson**) To be sure you are included in their list for informational updates and mailings, email [torontosingout2004@sympatico.ca](mailto:torontosingout2004@sympatico.ca) or send a letter to: Son of Singout | 22 Royal Street | Oshawa ON Canada | L1H 2T6

Include your name and postal address in your email message, so a printed brochure and registration form can be sent to you. (They'd like your phone number, too.)



**10<sup>th</sup> INTERNATIONAL G&S FESTIVAL AT BUXTON: SavoyNetters Triumph at the Tenth International Gilbert and Sullivan Festival.** This year at the International G&S Festival, members of the Internet discussion group **SavoyNet** were again in attendance and onstage. In fact, their production of **Utopia Limited** took 2nd Place overall at the Festival.

The Festival is held in Buxton, England in August each year, and it is the ultimate treat for the Gilbert & Sullivan fan. The Festival includes over three weeks of nightly G&S operas and daytime fringe activities, but you need not attend for the whole Festival. Buxton, located about an hour Southeast of Manchester, is an ideal setting for a summer festival: an intimate, yet bustling spa town, famous for the Buxton mineral spring and baths.

At the core of the Festival is a competition of amateur G&S performing societies. Each year, G&S performing groups travel to Buxton from all over the world to

compete. 15 amateur productions are presented and judged in the Buxton Opera House, a charming 900 seat house with excellent acoustics. Tickets for the amateur productions are about \$20 each.

In addition, there are weekend professional performances given by the **Carl Rosa Opera Company**, **Opera della Luna** and the **G&S Opera Company**, starring such well-know performers as **Richard Suart**, **Gillian Knight** and **Eric Roberts**. There are also numerous daytime "fringe" activities, performances, master classes and lectures by members of the original **D'Oyly Carte Opera Company** and other professionals, and a late night Festival Club, where one can relax and enjoy two different cabaret performances each evening after the opera. There is also a G&S memorabilia fair, providing a chance for G&S enthusiasts to buy and sell books, scores, figurines and other collectors' items.

Around the exhausting, concentrated rehearsal schedule and performances, participants at the Festival relax by watching their competitors' productions at the Opera House and by touring the lovely "Peak District" around Buxton, seeing, among other sights, Peak-Haunting Peveril's ruin of a castle. The Tenth Festival was a delight: seeing old and new G&S friends, watching the performances of the wonderful professionals and amateurs, and performing in a fun-filled production in a beautiful opera house before a large and enthusiastic audience with an excellent orchestra.

**SavoyNet at the Festival:** "SavoyNet" is the Internet newsgroup made up of people from all over the world who correspond with each other about all topics related to G&S. SavoyNet has presented a new production every year in Buxton since 1997. We audition the show in advance by videotape and the cast is decided in the spring. Then we meet in Buxton a week before the show to rehearse.

Our production of **UTOPIA** was extremely successful this year, capturing 2nd Place overall and also garnering 2 awards: **The Flowers of Progress**, for Best Concerted Number, and **Rich Miller**, for Best Male Voice - and 5 additional nominations: **Ron Orenstein**, for Best Character Actor; **Angela Lowe**, for Best Character Actress; **Sam Silvers**, for Best Supporting Actor; **Larry Garvin**, for Best Musical Director; and **David Duffey**, for Best Director.

For information about the **10th International Festival**, view its website at: <http://www.gs-festival.co.uk>. For more about this and previous Festivals, visit <http://diamond.boisestate.edu/gas/festivals/html/festi>

[vals.html](#). Both of these websites have extensive lodging and travel information. - **SAM SILVERS**

## ☞☞☞ CALENDAR ☞☞☞

☞☞ **The MIT G&S Players** have just held auditions (just before the **Bray** came out! – did you receive the **Between-Bray** email?) for their fall production, **RUDDIGORE**. Now they are looking for orchestra members. Show dates: November 7-9 and 13-15. Producer: **Erin Tyndall**, Stage Director: **Andrew Sweet**, Vocal Director: **Katherine Bryant**. [*Dame Rumour whispers that NEGASSer Tom Dawkins may be Orchestra Director – and moreover, that THESPIS is in the works for Spring 2004!*] For more info, e-mail [savoyards-request@mit.edu](mailto:savoyards-request@mit.edu), phone (617) 253-0190, or visit <http://web.mit.edu/gsp/www/>.

October 2, 1888, **Yeomen of the Guard** opens  
October 7, 1893, **Utopia Limited** opens.  
October 10, 1881, Savoy Theater opens

☞☞ **New Hampshire Gilbert & Sullivan Society** will hold auditions, by appointment only, on Saturday, October 11, for **RUDDIGORE** – phone starting September 8 to get on the list. Rehearsals start in January; performances will be March 12-28, 2004.

For more info, phone 603-679-2781, e-mail [nhgandssociety@leddycenter.org](mailto:nhgandssociety@leddycenter.org) or visit their new website at <http://leddycenter.org/nhgandssociety>

☞☞ What's the good of editing a newsletter if We can't blow Our own trumpet in a worthy cause? – visit [http://www.bostoncure.org/events/eventpages/20031026\\_sing\\_to\\_cure.php](http://www.bostoncure.org/events/eventpages/20031026_sing_to_cure.php) for info about the October 26 benefit concert we're organizing for the **Boston Cure Project for Multiple Sclerosis**, featuring NEGASS members **Tom Dawkins**, **David Goldhirsch**, **Dave Leigh**, **Linda Nadeau**, **Eric Schwartz**, and **Tom Weber**, among others – including Ourselves. Time: 3-5 PM. Place: Pleasant St. Congregational Church, Arlington, MA. Contact Us for more info: [marion@leedscarroll.com](mailto:marion@leedscarroll.com) or 781-646-9115

☞☞ **Valley Light Opera (VLO)**'s fall 2003 show, **PINAFORE**, will be Nov. 7, 8, 9, 14, and 15, 2003. Visit their web site at <http://www.vlo.org/> or phone producer **Jacqueline Haney** (413) 585-5769 for more info.

☞☞ The Middletown-based **Connecticut G&S Society** is rehearsing for their fall **GONDOLIERS**. The production, directed by **Bob Cumming** with full orchestra conducted by **Dr. John Dreslin**, will take place at Middletown High School on November 7 & 8, 8 PM and Nov 9<sup>th</sup> 2 PM For info phone 1-800-866-1606 or 866-873-2832 or write to PO Box 2152, Middletown, CT 06457.

