



≈ NEGASS NEWS ≈

NEGASS board members are re-elected by acclamation at annual meeting

The NEGASS Board of Directors that has served for the past year was re-elected by acclamation by members at the annual business meeting held at 51 Walden. The meeting was held on June 17 during an intermission of the “Supernatural Sing-Out.



Those re-elected were Angela Jajko, president; Connell Benn, vice-president; Lisa Pierce-Goldstein, treasurer; Kate Meifert, program chair; and Martha Birnbaum, secretary.

Re-elected to at-large positions were Elaine Crane, Kaori Emery, Shannon Lebrun, Christine Petkus, and Carolyn Schwartz. Ms. Emery also serves as hospitality chair, Ms. Larson as education chair, and Ms. Schwartz as publicity chair.

NEGASS and GWO hosted a “One-Day Mini Supernatural Sing-Out”

The New England Gilbert & Sullivan Society and Greater Worcester Opera held a marathon “Supernatural Sing-Out” of four Gilbert and Sullivan comic operas. The four “supernatural” shows spotlighted at 51 Walden in Concord were *Thespis*, *The Sorcerer*, *Ruddigore* and *Iolanthe*. *Thespis* was “especially fun” said Angela Jajko. Breaks for lunch and later dinner were scheduled between shows.

≈ G&S EVENTS ≈

Music to Cure MS plans 15th Annual Concert on October 22 in Arlington

Music to Cure MS has scheduled their 15th annual concert for October 22, 2017. This concert frequently includes excerpts from various Gilbert and Sullivan comic operas in their program. The concert will be held at Park Avenue Congregational Church, 50 Paul Revere Road, Arlington MA.



Performers of last year’s Music to Cure MS concert with founder Marion Leeds Carroll seated in front. (Photo by M. Zimmer.)

<p><u>IN THIS ISSUE</u></p> <p>1 NEGASS News 1 G&S Events 3 Recent Productions 5 A Puzzlement 6 Solicitations 7 Calendar</p>	<p>“Interactivity” welcomed Your comments, reviews and other articles are encouraged. Please see “Solicitations,” our section on where your input would be especially welcome.</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



EDITOR-IN-CHIEF

David DeVries – editor@negass.org

ORGANIZATIONAL STAFF

Kaori Emery, design manager – kaori@negass.org
Martha Birnbaum, webmistress – web@negass.org
Martha Birnbaum, membership – memb@negass.org

NEGASS BOARD OF DIRECTORS

Angela Jajko, president – pres@negass.org
Connell Benn, vice president – vicepres@negass.org
Lisa Pierce-Goldstein, treasurer – treas@negass.org
Kate Meifert, program chair – progchair@negass.org
Martha Birnbaum, secretary – sec@negass.org
Elaine Crane, member-at-large – elaine@negass.org
Kaori Emery, member-at-large and hospitality chair - kaori@negass.org
Shannon Lebron, member-at-large
Christine Petkus, member-at-large - christine@negass.org
Carolyn Schwartz, member-at-large and publicity chair – carolyn@negass.org

PRINCIPAL CONTRIBUTORS

Susan Larson, education chair (ex officio) - susan@negass.org

THE TRUMPET BRAY is published six times a year on the 1st day of February, April, June, August, October, and December by the New England Gilbert and Sullivan Society (NEGASS), 162 Charles bank Rd., Newton MA 02458.

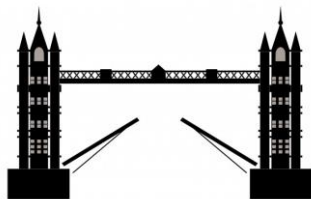
GENERAL NEWSLETTER CONTRIBUTIONS AND REVIEWS may be sent to editor@negass.org.

MEMBERSHIP NEGASS membership dues are \$25. Please join NEGASS online at www.negass.org, or contact memb@negass.org.

THE TRUMPET BRAY Members receive the Bray as a PDF email attachment. All editions including the current one are available at www.negass.org.

DEADLINES FOR SUBMISSION OF MATERIAL: 15th of the months of January, March, May, July, September, and November.

www.negass.org



Longwood Opera hosting “An Evening of Gilbert and Sullivan” at Christ Episcopal

As part of their “Smiles at Starlight” 2017 Summer concert series, Longwood Opera is spotlighting “An Evening of Gilbert and Sullivan” at Christ Episcopal Church, 1132 Highland Avenue in Needham MA on August 8 at 7:30 p.m.



Harvard-Radcliffe Gilbert and Sullivan Players to present *Pirates of Penzance*

The Harvard-Radcliffe Gilbert and Sullivan Players have scheduled nine performances of *The Pirates of Penzance* between October 27 through November 5, at Harvard University’s Agassiz Theatre, 5 James Street, Cambridge MA. Three of the nine shows are special performances. On Friday night October 27 is the Creative Black Tie Opening. On Saturday, November 4, is the “Milk and Cookies” matinee at 2 p.m. followed in the evening by the “Alumni night” performance.

Stage direction is by **Patrick Cressler**, music director is **Mateo Lincoln** and the producers are **Ned Sanger**, **Aaron Slipper**, and **Richard Tong**

Additional information is available by contacting hrgsp.president@gmail.com or writing to: Harvard-Radcliffe G&S Players, PO Box 382143, Harvard Sq., Cambridge, MA 02238.



Photo from Harvard-Radcliffe G&S Players website.

❧ RECENT PRODUCTIONS ❧

GWO's *Pirates of Penzance* " was as smooth as glass" in every respect

By David DeVries

Set on a "rocky coast near Cornwall" Greater Worcester Opera's performance of *Pirates of Penzance* sailed through from beginning to end on a sea smooth as glass. This was the last of a string of several performances at various venues during the month of June and while there were no elaborate sets, the music conducted by **Aldo Fabrizi** was every bit in tune with Sir Arthur's intent. The stage direction of **Richard Monroe** and the choreography by **Paige Crane** were more than satisfactory on both counts considering the constraints of the performance area.

The characterizations of Ruth, a piratical-maid-of-all-work, played by **Angela Jajko** and the Pirate King played by **Kyle W. Carlson** were crisp and fraught with delight as they played well off of each other. Angela's facial expressions were quite animated and Kyle's take on the Pirate King was reminiscent of Johnny Depp's Captain Jack Sparrow. Both leads brought new meaning to the term "comic opera."

The Girl's Chorus led by principals Edith (**Elaine Crane**), Kate (**Carolyn Schwartz**), Isabel (**Lisa Tierney**), and Mabel (**Lydian DeVere Yard**) joined by Major Stanley's Wards, maintained the comic facial expressions to the delight of the audience.

Every chorus was perfect and when the men's and women's choruses sang together they were excellently balanced. Samuel's brief solo, "For today our pirate 'prentice," performed by **Brad Amidon**, a well-known and respected area G&S stalwart, was well done as interspersed with the opening men's chorus, "Pour, o pour the pirate sherry...." which was done, as we might expect, with a sufficient amount of testosterone gusto.

Benjamin Morse, a GWO and G&S veteran, is well-accustomed to the many Sullivan patter songs and handles them all with his usual aplomb. Tenor **Matthew Hennek** handled the duties of Frederic capably although he was at his limit with the higher notes required of his character. A recent graduate of the Boston Conservatory, Matthew made his GWO debut with this role. In his second

season with GWO, **Frank L. Walker** as the Sergeant of Police was perfectly cast. His facial expressions and deep baritone voice and precise diction ruled the day. The fact that all the principals displayed "elegant diction" throughout the piece is certainly "without fiction!"

As with every Gilbert and Sullivan comic opera, there are many memorable moments to document. In Act One these included the Pirate King's introductory song, "Oh, better far to live and die," Frederic's "Stop, ladies, pray," the signature song and also the Act II finale "Poor Wand'ring One" with Mabel leading the Women's Chorus, and the Major General's "I am the very model of a modern...."

In Act Two the obvious highlight is the trio of The Pirate King, Ruth and Frederic wherein the two aforementioned break the news that Frederic, having been born in leap-year is a "little boy of five" instead of a 21 year-old member of the piratical band in the song, "A paradox...a most unusual paradox." This scene of course is concluded with the trio rousingly performing "Away, away! My heart's on fire." Continuing towards the finale, the company of police headed by the Sergeant rendered "when a felon's not engaged in his employment," and when the above is joined with Samuel and the pirates for "With cat-like tread," the overall success of the production is completely assured.



Double-bill of *The Zoo* and *Trial by Jury* well performed by College Light Opera

By David DeVries

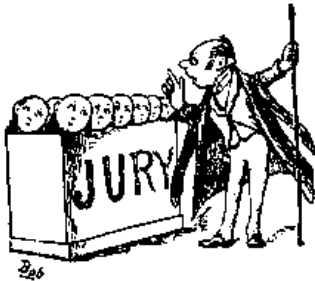
The summer season in Falmouth is underway with the return of the College Light Opera Company with nine weeks of nine different productions. The mere fact that this troupe of young professionals can pull off this demanding schedule of fifty six nearly flawless performances from late June

Through most of August with only two days between the different shows is nothing short of astounding.

We begin with the double-bill of *The Zoo* and *Trial by Jury* which played from June 27 through July 1. In both productions the sets were minimal as one might expect given the fact that the sets need to be changed out within a 20-minute interval between shows. *The Zoo* premiered in June 1875 and ran for only five weeks. CLOC began this performance with Sullivan's *Overture to Macbeth*. This was well performed by the orchestra directed by Associate Conductor **Garrett Martin**. Enter Aesculapius Carboy (**Jacob Verhine**), a chemist, who is at the London Zoo intent on doing himself in thinking he had poisoned his love. He is thwarted in hanging himself by the proprietress of the refreshment stand, one Eliza Smith played by **Cheyne Alexander**.

In addition to Mr. Verhine and Ms. Alexander, the other principals in this curtain-raiser were **Micah Krajca** as Mr. Grinder, **Jared Andrew Michaud** as Thomas Brown the Duke of Islington, and **Lucia Helgren** as Laetitia, daughter of Mr. Grinder.

Principals and chorus members did a remarkable job in handling the performance. I find however, that the author of the libretto, B.C. Stephenson, under the pen-name of Bolton Rowe, was certainly not equal to Mr. Gilbert. In fact, I thought his effort was simply pedestrian. Mr. Sullivan's music on the other hand was showing the potential talent of the composer and was similar to the orchestral machinations he employed in his early comic operas like *Trial by Jury* which opened about three months before *The Zoo*.



Trial by Jury, the second half of CLOC's double-bill, was preceded by Sullivan's Act IV Prelude to *The Tempest*. This was quite appropriate considering the matter before the court was a breach of promise suit. Most of the ensemble was dressed in the style of the mid-1900's which was OK, while the officers

of the court were garbed in traditional British legal attire.

Alex Schechter did a fine job as The Usher commanding the attention of all on and off stage with his "Silence in court" and pounding his staff on the floor. Unfortunately he was frequently drowned out by the assembled choruses of the gallery, jurymen, and press corps. It was no wonder that **Sarah Ruth Mikulski**, being seductively attired, stole the show as well as the hearts of the jurymen and the judge. Her stage presence and vocal ability were quite good.

The Judge (**Jared Andrew Michaud**) and Edwin, the defendant (**Trevor Todd**), also performed their roles with enthusiasm in this farce of the British legal system.



CLOC's *Patience* presents a fantastic effort better than some professionals

By **David DeVries**

In preparation for CLOC's *Patience* my wife and I started to watch Judith DePaul's Opera World video which featured bass Donald Adams in the role of Colonel Calverley. We muddled through the first act and shut it down being unimpressed. With this mindset, I did not have much hope for the Falmouth production. Was I ever mistaken!

The overture was a delight being conducted by **Miles Plant**. The horn section performed brilliantly offering up an excellent brass duet flawlessly performed with rich mellow tones. Indeed, the orchestra performed professionally and without blemish throughout.

The vocal qualities of both men's and women's choruses were excellent from the outset beginning with a passionate "Twenty love sick maidens we" and "The soldiers of our queen" performed with the appropriate martial gusto. The expertise of both choruses continued throughout. The only minor problem I had was in counting the ladies - I could find only about 16 instead of the 20.

Enter our program's namesake, Patience by **Lucia Helgren** who with a happy lilt gives us "I cannot tell what this love may be" which concludes with she is "blithe and gay." The Colonel's song "If you want a receipt for that popular mystery" was ably performed by **Micah Krajca**. The men's chorus then joins in telling us how a heavy dragoon came to be. In this piece as well as a later chorus of dragoons "Now is not this ridiculous," provided evidence that the patter songs might equally be well performed as a group as well as by a single artist.

Patience and Grosvenor (Ms. Helgren and **Benjamin Dutton**) very evenly paired vocally in their duet "Prithee, prithee, maiden." When joined by the orchestra's tender accompaniment at the end of the song with "Hey willow waly O! The finale of Act One begins with the orchestra's flutes bringing to mind Mendelssohn's "Incidental Music to a Midsummer Night's Dream" and ushering in a delightful chorus by the ladies, "Let the merry cymbals sound." Lady Jane (**Cheyne Alexander**) did the honors with the cymbals quite effectively!



Gilbert's conception of the tender duet, "Hey willow waly O!" (From the Gilbert and Sullivan Archive.)

The highlight of the end of Act One was very tenderly sung by Lady Angela (**Madeline Coffey**), Lady Saphir (**Maya Ballester**), Lady Ella (**Sarah Ruth Mikulski**) joined by the Colonel (Mr. Krajca), the Duke (**Jacob Verhine**), and Major Murgatroyd (**Trevor Todd**) in the sextette "I hear the soft note of the echoing voice." The harmony and the segments sung acapella were spot-on.

In the beginning of Act Two Lady Jane (Ms. Alexander) is found playing a violoncello and it is hard to distinguish if she really is playing or feigning. Good job either to Ms. Alexander or the musician in Volume XXXII No. 1

the pit - or both! Grosvenor's whimsical song "A magnet hung in a hardware shop" was well-performed by Mr. Dutton. Likewise the ballad "Love is a plaintive song" by Patience was equally well-done by Ms. Helgren. Following those two segments we are (Continued on next page.)

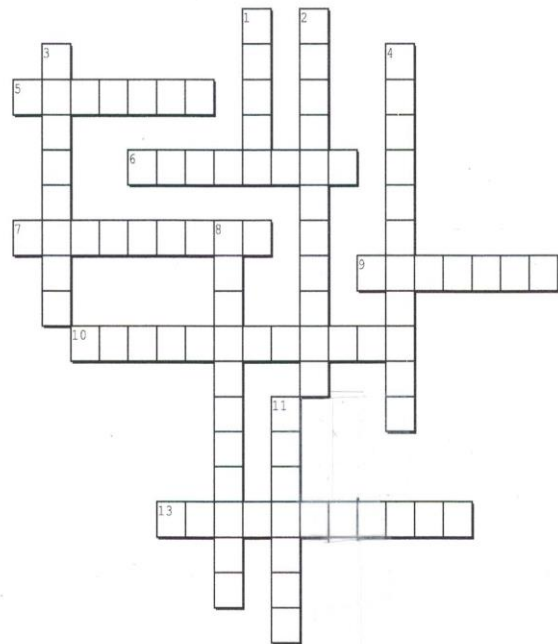


Two early 20th Century scenes. Left is Lady Jane with her violoncello, and right, a scene outside Bunt Horne's castle.

≈ A PUZZLEMENT ≈

G&S Fun Facts

Complete the crossword below



Across

5. aka Mad Margaret
6. Satirizes the aesthetic craze
7. Show opened after The carpet quarrel
9. Named after a house pet
10. The duo's only financial failure
13. A conspiratorial signal

Down

1. Last name of "The Impresario"
2. Dialog is in blank verse
3. She "ages not"
4. Wears an eye patch
8. Has no spoken dialog
11. Orphans

Find answers on next page.

treated to the well performed comical dialog between Lady Jane (Ms. Alexander) and Bunthorne (**Kyle Becker**). This is culminated by their excellent rendition of “Sing Hey to you...Sing Bah to you” which earned a well-deserved encore.

The contest between the two aesthetic rivals comes to a head in the duet “When I go out the door” sung by Bunthorne and Grosvenor (Messrs. Becker and Dutton) in a very well-paced presentation. The program comes to a happy close when all the lovesick principals embrace. Pairing off are Patience and Grosvenor (Ms. Helgren and Mr. Dutton), Lady Jane and Bunthorne (Ms. Alexander and Mr. Becker), the Duke and Lady Jane (Mr. Verhine and Ms. Alexander), the Colonel and Lady Saphir (Mr. Krajca and Ms. Ballester), Angela and the Major (Ms. Coffey and Mr. Todd) and finally Lady Ella and Bunthorne’s solicitor (Ms. Mikulski and **Mark A. Pearson**, co-producer of the show). Completing the tableau is Bunthorne who must be satisfied with the *lily*. The CLOC presentation is a fantastic production that prompts me to put the Opera World version back on the shelf.

The opinions of the reviewers are theirs alone and do not necessarily reflect the opinions of the New England Gilbert & Sullivan Society or its newsletter, *The Trumpet Bray*.

Reviewers Rewarded

Have you ever wanted to comment on your colleagues’ hard work somewhere other than Facebook? Now is your chance! *The Trumpet Bray* seeks peer reviewers for local G&S productions. Plus, write a review that goes to publication, and we’ll refund up to \$25 towards your ticket cost. Send copy of ticket stub for reimbursement. Contact editor@negass.org for more info. *The Trumpet Bray* welcomes reviews of recent G & S shows. The Editor reserves the right to amend submissions to adhere to publication requirements.

~ A PUZZLEMENT ANSWERS ~

Across

- 6. PATIENCE
- 7. UTOPIALTD
- 9. KATISHA
- 10. THEGRANDDUKE
- 13. SAUSAGEROLL
- 5. POORPEG

Down

- 2. PRINCESSIDA
- 3. IOLANTHE
- 4. DICKDEADEYE
- 8. TRIALBYJURY
- 11. PIRATES
- 1. CARTE

~ SOLICITATIONS ~



We know that many of our members and readers are very busy with a host of activities be they work or G&S related, but in the off-hand chance that you find yourself with a spare moment, would you consider writing an article that could be published in *The Trumpet Bray*? Your most welcome submissions for the following columns may be sent to: editor@negass.org

FIRST CONTACT

How did you first get introduced to the fun of Gilbert and Sullivan? Share your recollections with other readers of *The Trumpet Bray*.

TOPSY-TURVEY.COM

Dare to share with your friends your original stories of mis-takes, mis-steps, mis-cues or other on-stage (or otherwise) embarrassing or memorable moments.

WHERE ARE THEY NOW?

“Where Are They Now?” is an occasional feature spotlighting NEGASS members who have moved away but are still active G & S’ers on stages elsewhere.

COMMUNICATIONS

Letters to the editor are always welcome.

G&S Events

The Sorcerer
New York GASP

September 15-17, 2017
nygasp.org

Marjorie S. Deane Little Theatre
10 West 64th Street
NYC, NY

Princess Ida
CT G&S Society

October 14-15, 2017
ctgands.org

Valley Regional High School
256 Kelsey Hill Road
Deep River CT 06417

The Pirates of Penzance
Harvard-Radcliffe G&SP

October 27- November 5, 2017
hrgsp.president@gmail.com
see article on page 2

Agassiz Theater
Radcliffe Yard - 5 James Street
Cambridge MA 02138

H.M.S. Pinafore
New York GASP

December 28-31, 2017
nygasp.org

Kaye Playhouse
Hunter College
E 64th Street (Between Park &
Lexington Avenues), NYC, NY