

THE TRUMPET BRAY

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

Vol. XXXII No. 4
January, 2008

"They were all present, your Majesty. I counted them myself."

ROBERTA MORRELL G&S CONCERT

Sunday, January 20

2:00 PM

Corey Auditorium
Carlisle, MA

OUR UPCOMING MEETING

This January, instead of the Newton Library video-viewing which we have enjoyed at this time of year for several seasons, NEGASS will return to a popular meeting style that we much enjoyed in the past: that of group attendance at a G&S event followed by dinner at a local restaurant. On January 20 the Savoyard Light Opera Company is presenting Ms. Roberta Morrell in a Gilbert and Sullivan concert performance at the Corey Auditorium, in Carlisle, MA. The concert will showcase many of the Greater Boston area's best Gilbert and Sullivan performers. Roberta will be the on stage host, and share her unique experiences and insights with the audience.



Roberta Morrell is a special resource within the Gilbert and Sullivan international community. She was a long time principal with the D'Oyly Carte Opera Company, performing until the company's last days in 1982. She has directed G&S productions on both sides of the Atlantic, and is the author of a biography of Kenneth Sandford, her friend and mentor. Tickets to the concert may be purchased at the door, through the SLOC website (www.savoyardlightopera.org) or by calling 978-371-7562.

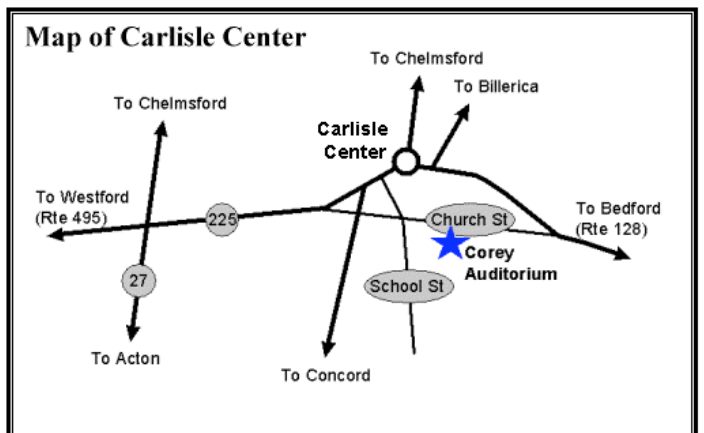
Following the concert NEGASS members are invited to gather Dutch at The Great Wall, a Chinese restaurant at 309 Great Rd, in Bedford, MA 01730 (781) 275-7007 in Bedford, to socialize and discuss the show.

DIRECTIONS TO CARLISLE

From Route 128, take Routes 4/225 nine miles through Bedford, following Route 225 on to Carlisle.

From Route 495, take Exit 32. Follow signs to Route 225. Turn left onto Route 225 and follow to Carlisle Center.

At the traffic circle in the center of Carlisle, take School Street up the hill, turn left on Church Street and enter the school parking area on right.. Parking is free and the auditorium is Handicapped Accessible.



For more information, or just to let April know that you will be coming, please send an e-mail to programchair@negass.org, or call (413) 584-7725.

Hospitality Chair

NEGASS' long-time Hospitality Chair Carol Mahoney has given up the position and had to resign from the Board. I have accepted her resignation with great reluctance. Carol and her husband Bill, who was the Membership Chair for many years, have been mainstays of NEGASS for many years. We hope that circumstances will permit them to at least attend the occasional meetings in the future.

If any NEGASS Member would like to assume the position of Hospitality Chair, please contact me ASAP. Thanks. "The tasks are light, and I may add, they're [not] remunerative."

J. Donald Smith
President



NEGASS and MITGASP TOGETHER

For the second year in a row, the MIT Gilbert and Sullivan Players were hosts to NEGASS for an excellent party at the MIT Student Center. Twenty-five people attended the meeting, almost all of them avid singers. They all brought their appetites, and a fantastic spread of refreshments was supplied. Juliet Cunningham was our accompanist from 2:00 to 4:00. Another job forced her to leave early, when Mike Bromberg kindly took over.

The scheduled program featured excerpts from *The Mikado*, *Patience*, *The Sorcerer*, and *The Pirates Of Penzance*. All the performances were so fun and playful that it's hard to single out favorites, but I'll name a few highlights nonetheless. Ann Ferentz was a fine Yum-Yum. We need to see more of her. Brian Bermack, a longtime singer with

both groups, showed off his skills in such parts as Bunthorne, General Stanley, and Sir Marmaduke, while Tony Parkes demonstrated his versatility as Pooh-Bah, Dr. Daly, and Ruth. Lyman Opie and Kathy Tompkins also impressed in the *Pirates* finale as, respectively, the Pirate King and Mabel.

Following a short interval for rest and refreshment, our accompanist took requests. A series of excellent ensembles and duets followed, including the madrigal from *The Mikado*, "So go to him" from *Patience*, and "I once was a very abandoned person". I got to sing Despard in that one, and Mike Morse was Margaret. These went so well that we sang several more finales, including Act 1 of *Princess Ida* ("P'raps if you address the lady") with Adrian Packel giving good support among other Hulking Brothers.

At President Don Smith's suggestion, we closed with "When the foeman bares his steel" from *Pirates*. Here's hoping the party can be a tradition for years to come.

APRIL GRANT

RECENT PRODUCTIONS

In this issue we are blessed to have two fine reviews of the Savoyard Light Opera Company's autumn performance of *The Gondoliers*. Each reviewer is a professional musician and educator in her own specialty. Stephanie Mann is a singer and voice instructor, while Alessandra Kingsford is a cellist. Both have performed extensively in New England and beyond, and are highly qualified to comment on classical and operatic music.

Savoyard Light Opera Company *The Gondoliers* (#1)

Personally, I find that 'The Gondoliers' is like one of Shakespeare's 'Problem plays' in that no one really knows what to do with it. It's amusing, but there aren't as many 'hit tunes' from this particular opera as there are from any of the others. Because of this, I find it a very difficult Operetta to pull off well. There were many very strong performances, but I still cannot list 'Gondoliers' as one of my favorite Gilbert and Sullivan operettas.

There seemed to be a little bit of miscommunication between the House staff as the lights in the theater went down before the House doors were even closed. It left us in the audience waiting in the dark for the conductor to come out. The overture was very nice and jaunty, but the strings didn't seem to be in tune with the rest of the

orchestra. It seems to be a common problem with many orchestras. There were many strong performances this afternoon. The first came from Connell Benn as 'Fiametta'. She had a lovely, strong voice in her solo lines, but the diction seemed foggy. It sounded like her microphone was turned up far too high and her sound was being distorted by the speakers. Zoe Daniel was a very sweet-voiced 'Giulia' and Liana Pacilli offered a strong voice in her few lines as 'Vittoria'. She also sang the role of 'Inez' at the end of the show which gave her more than a single line or two to really set off the rich color of her voice. Elaine Crane was a lovely 'Gianetta', her sweet, pure voice easily meeting the demands of the role. Her acting was so committed to every movement and gesture and word, no matter how silly it was. It made for a very real, honest performance. Sarah Powell's young mezzo-soprano voice as 'Tessa' was a pleasant surprise...this girl did not need a microphone, that is for certain. Her 'When a merry maiden marries' was lovely and touching in its pure legato and sweet sentiment. Laura Schall Gouillart was just perfect as 'The Duchess of Plaza-Toro'; her voice rang out despite the sound-enhancement and she gave a subtle and humorous performance. She has done this role before and it suits her velvety strong voice and personality perfectly. Elisabeth Gondek as 'Casilda' had a lovely, light lyric soprano sound, but unfortunately it was difficult to hear her over the orchestra, even with amplification, and her diction was not terribly clear. When the voice could be heard, it had a very nice silvery, spinning sound to it, but there didn't seem to be much of an emotional change from one song or bit of dialogue to another. There were times where she seemed to be especially uncomfortable with Luiz' attentions.



And now, for the men. The first three Gondolieri were adorable and all stage directors please take note: Arthur Dunlap was under-used. He has a gorgeous baritone voice which stood out from the others, but there was still a little bit of nervousness that could be felt. Experience should take care of that. Both of the lead Gondolieri, Marco (Duane Sullivan) and Giuseppe (Tom Frates) were a very pleasant surprise when they popped out from the back of the stage and joined the others out front. Frates had a wonderful, easy baritone voice that seemed equally comfortable singing the low as well as popping up to sing some nice high notes at the end of 'Rising Early in the Morning'. His breadth of expression

and sense of humor made the character quite endearing. Also, he seemed to be a very strong dancer. His brother, Marco (Sullivan) was likewise strong with a clear tenor that did feel a little tight when he went to a 'forte' sound. It was a little unbalanced (a sound issue) while singing with Frates, but the balance got better after 'We're called Gondolieri'. His physical movements and gestures were quite refined and very pleasant to watch. Randy Posey as 'The Duke of Plaza-Toro' was very amusing with his boundless energy. Every word of his patter songs could be understood and he had a pleasant, clear baritone voice. Don Alhambra del Bolero (Rick Barnes) was wonderfully foppish in his performance, but he never sacrificed breadth for character. Both came through perfectly and once again, everything he sang or spoke could be understood and he infused each phrase with the great character he created. Finally, there is Michael Goodwin as 'Luiz'. I heard he was a last-minute replacement for the role and if he was, he performed it just beautifully. While Luiz is a good part, Michael's golden, even tenor voice was a bit wasted in this middle-range role which he handled with amazing grace and ease. The acting was natural and he made the most out of Gilbert's dialogue, delivering an acting performance just as strong as his singing.



Aside from the performers, there was some confusion on some aspects of this production; the first was with the sound. From the women's first entrance, it was made terribly obvious that one chorister's

microphone was turned on while others' were not. It was distracting within the chorus pieces. There were also many instances throughout the performance where the microphones were turned up way too high so that there was feedback when the body microphones got too close to the floor microphones or there was only one chorus voice heard over all in an ensemble. The fact that they were turned up so loud made me wonder why the orchestra just didn't play more 'piano' so that the singers wouldn't need to have their volumes turned up. In fact, many of the singers didn't need microphones at all.

Then there the contradiction of set and costumes. The sets, designed by Brian Harris, were absolutely adorable. Act I had charmingly tilted 'Venetian' buildings in bright, cheerful colors and a moving gondola. Act II seemed straight out of Looney Tunes with a purple and gold throne room with large, angular 'Heraldic' hangings, a Harlequin-patterned

backdrop for the two thrones, a giant crown on top of that with a 'Welcome to Baratara' sign over top. But, the set also included a chaser-light 'No Vacancy' sign.

The confusion came with the costumes, designed by Susie Schmidt. For the most part, they would have been fine for a 'traditional' set, but with this wacky one, it seemed really discombobulated. There were these quasi-18th Century 'Venetian' clothes for the Contadine and Gondolieri against these modern sets. Then, enter the Duchy, whose mismatch of historical eras made my inner costumer cringe. In Act I, the Duke wore an 18th Century jacket and breeches while his wife and daughter seemed to be dressed in Victorian walking outfits. Unfortunately, Act II was just as confusing with the Duchess in a gorgeous red and black 18th Century dress, the Duke in what looked to be a 19th Century traditional Greek Uniform with a Matador hat. Casilda was in a Regency, Jane-Austinish dress of purple and gold (which matched the set. While a lovely costume and very flattering to Gondek, with her blonde hair and the same exact colors used in the paint on stage, she blended right into the set). Of the Contadine, again, there was confusion as to why only Fiametta, Giulia, and Vittoria got 'specially colored' skirts and Gianetta and Tessa had skirts that matched the rest of the girls. It helped once they added their lace overskirts which would have been nice to see on them from the beginning to set them apart from the others.

The orchestra played well, although they seemed to be playing forte for the entire production. It is possible to sing over an orchestra in that space without body microphones which detract far more than they enhance. The chorus seemed a bit confused over tempo in a couple of numbers and it was somewhat disconcerting to see so many young women pairing up with men who were considerably older than they were. And then there was the young boy on stage. He was absolutely adorable but, in his hairstyle and sailor outfit, he resembled Eddie Munster. There was a quibble with the ensemble's Italian diction which could barely be understood and it seemed like the ensemble really wasn't aware of what they were actually saying.

The choreography of Brian Steele was charming and clever; Zoe Daniel in particular stood out as a strong, dancing Contadina in 'Dance a Cachucha'.

The stage direction had a few very cute moments, but in the large numbers especially the staging did not seem new or fresh. Large clumps of people moving back and forth; it was very similar in the quartets and quintets as well. With such a funky set and such a strong set of leads, a traditional approach was rather stifled; perhaps a more dynamic and less linear staging approach would have fit better. The '4th Wall' did not need to be broken at the finale for the final

dance/ensemble number. This might occur as a Curtain-call, certainly, but it didn't need to be directed to the audience unless we were meant to join in and 'Dance a Cachucha' as well.

Did this performance change my mind about this particular piece? Unfortunately not. However, there were many performances which I was glad to be in the audience to see. The leads all offered charming performances and everyone seemed to enjoy their time on stage. I would really like to see SLOC do a Gilbert and Sullivan production that isn't so traditionally 'Stand and Sing' with clumps of people moving side to side and upstage and downstage. I would also like to see them go back to the unamplified performances. I know it can be done and done beautifully.

STEPHANIE MANN

NEGASS Meeting Schedule, Spring - 2008	
March 16 2:00 PM	Last-Minute Light Opera: Ruddigore Park Ave Congregational Church
May 4	Play-reading of "Engaged" Newton Free Library
June 1	Business/Election/Fantasy

NEXT BRAY DEADLINE: February 20, 2008
Next Brav Stuffing: Sunday, March 2, 3:00 pm, at the

Savoyard Light Opera Company *The Gondoliers* (#2)

The Savoyard Light Opera Company presented *The Gondoliers* in November, at Corey Auditorium in Carlisle. As a member of the orchestra, I found the duties delightful and the privilege great.

The cast was uniformly strong. The leads delivered their solos well and sang gorgeously in ensembles, particularly in the quintets *Try We Live-long* and *Here is a Case Unprecedented*. The rich butterscotch tones of Laura Schall Gouillart and Randy Posey added dignity to the Duchess and Duke of Plaza-Toro. Rounding out the "Spanish Five" were the lovely Casilda of Elisabeth Gondek, the stalwart Luiz of Michael Goodwin, and the amusing Don Alhambra of Rick Barnes. The "Italian Four" were

brought to vivid life by Elaine Crane as Gianetta, Sarah Powell as Tessa, Duane Sullivan as Marco, and Tom Frates as Giuseppe. *Then one of us will be a Queen* was charmingly sung and danced, and sparked a rousing Act I finale.

The chorus and secondary leads contributed fine singing and dancing, especially notable in *Dance a cachucha* and the Act II finale. Music director Fred Frabotta, stage director Donna DeWitt, and choreographer Bryan Steele created a cohesive production that flowed nicely from one number to the next. The colorful sets and costumes, by Brian Harris and Susie Schmidt, respectively, enhanced the lighthearted mood of the evening.

The production was dedicated to the memory of Marsha Gilbride, longtime SLOC orchestra manager, who added so much to the company, and whose cheerful presence will be greatly missed.

ALESSANDRA KINGSFORD

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 Sarembo
- 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. They may not take checks in US Dollars.

DONALD SMITH



NEWS OF NEGASSERS

The review that appears below was written by Jonathan Strong and passed on to us by Bob Cummings. Both of these gentlemen are long-time NEGASS members and major contributors to G&S performances and scholarship in the New England area. Bob is the artistic director of the Connecticut Gilbert and Sullivan Society (CG&SS). Jonathan is a Professor at Tufts University and Middlebury College's Bread Loaf School. Both frequently contribute reviews and provide commentary on G&S at NEGASS meetings and in the *Bray*.

Professor Strong is reviewing a DVD of a recent CG&SS's production of *IOLANTHE* by CG&SS. In his review, Strong praises the videography of Larry Engler, who was a member of the Village Light Opera Group in NYC when Strong was a singer and director there. Engler is looking for work and willing to travel, and we are pleased here to pass on this strong endorsement of his technical skills.

"Thanks for the DVD. I must say this *IOLANTHE* is the best-sounding and looking CG&SS ever! What stylishly colorful stage pictures, one after another. And the voices were splendid. *IOLANTHE* will always be my favorite of all G&S, and so I'm particularly particular about it. (I saw Peter Pratt and D'Oyly Carte on tour in Chicago in '56--my first D'Oyly Carte--so it means something to me when a production works as well as yours-- the usual delightful touches (the swing, the sparkling crowns, the Wagnerian Queen) that I expect from Bob Cumming productions and, of course the stalwart tenor of Bill Sorensen! Allan Church's diction and phrasing was excellent (must have learned at the knee of Leighton Phraner!). Bill Sorensen and Mike Reynolds made perfect nobs. And Carol

Connolly was surely born to play that role--'gentle' and 'fierce' in quick succession. Nice lightning! Renee Haines' ballad (my favorite among favorites) was lovely, and Hal Chernoff's Pvt. Willis lifted up the second act even higher than the heights of Act One. Your dancing boy was most remarkable.

I realized this time how most of the funniest bits go to the love interest in IOLANTHE. David Henderson and Kathleen Thompson played beautifully off each other. And has your orchestra ever sounded better? Wish we could have seen and heard it all in the flesh. But the 'Just Shoot Me' DVD gives a great feel for the show, and I'll certainly pass on his web address (says I, the last remaining person on Earth with no computer).

JONATHAN STRONG, Nov 13, 2008

Larry Engler may be reached at 860-342-2461 or by email at information@justshootmevideo.com. The website of CG&SS is <http://thespienne.home.att.net/theshow.html>, and you may reach Bob at singers.agency@snet.net.

SHREDS AND PATCHES

Casco Bay Light Opera Society

Barry Hilton (barryhilton@earthlink.net) hopes to organize a high-quality amateur company in Portland, Maine, that will be able to produce Gilbert and Sullivan works and other light operas. The plan is for this new company, tentatively to be known as CABAL (for *Casco Bay Light Opera Society*) to pick up the reins (as well as some stored costumes, scores and other assets) from the Brunswick Choral Society. BCS, in years past, had regularly performed G&S in the Portland area but it has been dormant for some time now. Stay tuned for updates on this promising new venture from our northern sector.

Yeowoman? Yeomanette?

Michael Quinion, in his blog entitled World Wide Words (www.worldwidewords.org) notes that the military unit referenced by the abbreviated phrase 'Yeomen of the Guard' is actually the 'Queen's Body Guard of the Yeomen of the Guard'. These men form the ceremonial bodyguard of the Queen, and are the oldest military unit of the British Armed Forces. The unit to which W S Gilbert clearly intended to refer is actually named the 'Yeomen Warders of Her Majesty's Royal Palace and Fortress of the Tower of London'. This past fall, for the first time in 522 years, a woman began work as a member of the Yeomen of the

Guard who actually work as warders at the Tower of London. Moira Cameron is her name, and her official rank is Yeoman (F). That bit of trivia ought to win you a New Year's bar bet somewhere.



Parodies, Parodies, Parodies

Peter Cameron, of Methuen, MA, wrote us a nice, hand-written note (...how long has it been since you received a hand-written note?) after attending the Valley Light Opera production of *The Mikado* in early November. He sent along a revised set of lyrics for Ko Ko's patter song which is credited to J. Klate, N. Dahlman and J. Ellis on the VLOC website. There are many clever parodies of this old chestnut out on the internet, but this is modern and particularly well-grounded in New England.

"As Someday It May Happen"

As someday it may happen that a victim must be found,
I've got a little list. I've got a little list,
Of society's offenders who might well be underground
And who never would be missed! Who never would be missed!

There's the drivers right behind you in gigantic SUVs,
Who'd squash you like a bug if they should accident'ly sneeze.
And kids today who keep their iPods turned up all the way –
And even with them off they still don't hear a word you say.
And all who cheer the Yankees in New England must desist.
For they'd none of 'em be missed, they'd none of 'em be missed.

(chorus)

There's that condescending connoisseur who'd bore you to the bone,
the wine enthusiast - - - I've got him on the list!
And those pestilential nuisances who sell things on the phone,
They never would be missed! They never would be missed!

And the cell phone voice mail messages that make you want to weep
"I don't want to page this person, I just want to hear the beep!"

And the Volvo-driving liberal whose car bumper tell the tales
Of children now at Harvard, Amherst, Smith and saving whales
And that enemy of common sense, the deconstructionist;
I don't think he'll be missed. I'm sure he'd not be missed.

(chorus)

And that negative politico who plays mud-slinging games, the
campaign strategist! I've got him on the list.
And presidential aspirants who call each other names.
They never would be missed! They never would be missed.

And vague attorneys general who simply can't recall
The names of those they fired, or most anything at all,
And presidents who drag us into war we're sure to win
But neglect to plan to get us out, so now we're neck-deep in;
And the NeoCons who think you just spread freedom with a fist
Well, they'd none of them be missed; they'll none of them be
missed.

*You may put them on the list - you may put them on the list;
And they'll none of 'em be missed - they'll none of 'em be missed.*

CALENDAR

☺☺ SUDBURY TO PERFORM YEOMEN ☺☺

The Sudbury Savoyards, under the stage direction of Paula Moravek and the music direction of Thomas Dawkins, will give seven performances of *Yeomen of the Guard* at the Lincoln-Sudbury Regional High School beginning Friday, Feb 22, at 8:00 PM and running through Saturday evening, Mar 1. NEGASS members in the production include the following:

Brad Amidon - Leonard Meryll
Mike Bromberg - Wilfred Shadbolt
Nancy Burdine - orchestra
Janice Dallas - chorus
Beth Fowler - chorus
Laura Schall Gouillart - Dame Carruthers
Rebecca Hains - Phoebe
Tyler Hains - Sir Richard Cholmondeley
Walt Howe - chorus
Fred Hughes - chorus
Neil McCormick - chorus
Jim Miller - chorus
Tony Parkes - Sergeant Meryll
Jim Parmentier - Assistant Stage Director
Andrea Roessler - Producer
Erin Van Speybroeck - chorus

Ticket information, price structures and more news are available at (www.sudburysavoyards.org).

☺☺ **TROUPERS PERFORM YEOMEN** ☺☺
The Troupers Light Opera Company, in Darien, CT, will perform *Yeomen of the Guard* on March 14, 15, 16, 21, 22 and 23 <http://www.trouperlightopera.org/Troupers/>

☺☺ MAINE G&S PLAYERS ☺☺

The Gilbert and Sullivan Society of Hancock County (Maine) performs *The Gondoliers* on the weekend of February 22nd through February 24th at the Bucksport Middle School, and the weekend of February 29th through March 2nd at the Grand Auditorium in Ellsworth. The show will be reprised in the summer at the Bangor Opera House Thursday July 17th through Sunday July 20th. The company will also do a PAC (Performing Arts for Children) show the morning of February 29th.

☺☺ PRINCETON SOCIETY OF MUSICAL AMATEURS ☺☺

PSMA will perform *Iolanthe* February 10 at the Princeton Unitarian Church, in Princeton, NJ. You can get tickets and information from their link on the NEGASS website.

☺☺ MIT GILBERT & SULLIVAN PLAYERS ☺☺

MITGASP will do *Ruddigore* in the Spring of 2008 but performance dates have not yet been announced.

☺☺ NY GILBERT & SULLIVAN PLAYERS ☺☺

The New York Gilbert & Sullivan Players will perform HMS Pinafore on Friday, March 14, 2008 at 8:00 PM at the Capitol Center for the Arts in Concord, NH., and at the Colonial Theater, Keene, NH, on March 15. Tickets for this northern tour may be purchased at http://nygasp.org/current_season/on_tour.

☺☺ FOPAC OFFERS PINAFORE ☺☺

The Friends of the Performing Arts in Concord announced that the Concord Orchestra, the Concord Band and the Concord Players will collaborate in a semi-staged performance of HMS Pinafore on April 5 & 6, at 8:00 PM Tickets are \$20 (\$15 for Season Ticket holders) Further information at www.51walden.org. The "Pirates" they did last year was so well received that they decided to do another G&S concert.

☺☺ ROBERTA MORRELL COMES TO BOSTON ☺☺

The Savoyard Light Opera Company ("SLOC") 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, which is not open to the public, will be held at the First Religious Society in Carlisle, MA. The concert will be at the Corey Auditorium in Carlisle. Please refer to additional information on this event which can be found on Page One of this issue.

☺☺ UPCOMING QWERTYS ☺☺

The Atlanta Spring Sing will be held on Saturday, February 23, from 10:30 to 6:00 PM. They will sing through *Ruddigore*, *The Mikado* and *Yeomen of the Guard*. Contact Andrew Smith at gandsatlanta@gmail.com for information on this and other QWERTY events.

The 3rd Orlando QWERT is being planned in May or June, at one of the local colleges in Orlando. Current plans are to sing through *Rose of Persia*, *Yeomen of the Guard*, *Ruddigore*, *Pirates of Penzance*, and *The Grand Duke*. Contact Elise Curran at YesTisMabel@aol.com in Orlando, or www.internationaloperacenterofamerica.com



THE ONLINE BRAY

Current PDF issues of *The Trumpet Bray* On-Line are now available to NEGASS members through use of a password for a membership payment of \$10 or more. To get your password, please contact our Membership Chair, Janice Dallas, at 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 or 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 with nothing in the subject line and SUBSCRIBE SAVOYNET *Your Name* in the message body.

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NEGASS membership dues are \$10 (Web-only), 20, 30, 50 or 100. Please contact Membership Chair **Janice Dallas**, 63 Everett St. Arlington, MA.

