THE
TRUMPET BRAY
A PUBLICATION OF THE NEW ENGLAND GILBERT & SULLIVAN SOCIETY

NEGASS Programs

From the President

Summer's joy abounded at this year's annual meeting and *Princess Ida* read-through on June 28th. Despite the heat, an excellent cast (though I say it who shouldn't) and orchestra, with John Dreslin leading the way, offered a spirited rendition of the operetta. A couple of academic robes were dusted off and put to good use, and a spontaneous battle capped off the final act, with Ida's brothers being overcome in the center aisle. We were sorry to miss seeing Elaine Crane as Ida and thank Stephanie Mann for her last-minute preparation to cover the role, as Elaine was in limbo as "grandmother-in-waiting" with her quite overdue daughter. Also, Martha Birnbaum played the role of Chloe. Of note, violinist Rosanna Chung and trombonist Kevin Bergquist were able to mark as "completed" the cycle of all 13 extant operettas with this play-through!

At the annual meeting, we also welcomed two new board members, Lee Ellis and Gabriel Ellsworth, and thanked Jacqueline Haney for her many years of service to the organization. Lee and Gabriel have been familiar faces at NEGASS sings and open mics for the last couple of years. This year, Gabriel charmed us with his Prince Hilarion and signature British flag bow tie. Lee was unable to attend the NEGASS meeting due to an unfortunate conflict with The Maenad Theatre Troupe's production of *Iolanthe*. (Lee is the founder and artistic director of the troupe.) We will tell you more about Lee and Gabriel in upcoming issues of The Trumpet Bray.

Autumn's gold will bring the long-awaited golden anniversary NEGASS Sing-Out on September 4-6. Over 120 people have registered, hailing from more than a dozen states and a foreign country or two. We have completed casting of the operettas, but **it is not too late to join the chorus and/or orchestra! General registration is going strong and will continue until August 21.** Please contact Andrew Conway (**ahconway@gmail.com**) if you would like to play, and know that chorus/audience registration will remain open until August 21st (**www.negass.org/50th-registration**). We hope you are planning join us!

- Ann Ferentz

Upcoming NEGASS Events

♫**NEGASS 50th Anniversary – September 4-6, 2026, Concord, MA**

We are excited to report that casting is complete for the NEGASS Golden Anniversary Sing-Out! See pages 7 - 9. Festivities will begin with an opening reception at 5:30 PM on Friday, September 4th and conclude at 4 PM on Sunday.

It's not too late to join the chorus. Registration for chorus/audience will remain open until August 21st. The fee of $100 includes meals throughout the weekend (students get 50% off, and single-day passes are also available). Sign up at **www.negass.org/50th-registration**.

IN THIS ISSUE

1 NEGASS Programs
2 NEGASS News
5 G & S News
5 In Memoriam
5 Editor's Corner
6 Calendar
7 Sing-Out Cast Lists

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A PUBLICATION OF THE NEW ENGLAND GILBERT & SULLIVAN SOCIETY

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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), PO Box 118, Arlington MA 02476. To contact the editor, see email address above. To contact all others, use the email **contact@negass.org**

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MEMBERSHIP:
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Please join NEGASS online at **www.negass.org**

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

There are still some **open spots in the orchestra** for *The Gondoliers* on Saturday evening. We are in need of two flutes, one horn, two celli, and more violins. Contact orchestra manager Andrew Conway (**ahconway@gmail.com**) if you would like to join the band!

The NEGASS board and 50th anniversary committee are also **seeking other volunteers** to help make this event run as smoothly as possible. Would you be willing to assist in any of these ways?

- Staff the registration table for an hour or two (Friday evening or Saturday morning)
- Assist with a meal (receive delivery/set-up or clean-up)
- Set up for the Saturday orchestra or break down for Sunday morning

Please sign-up to help by going to **https://www.signupgenius.com/go/10C0A4FABAA2DA5FBCF8-64849889-negass**

Attention, collectors! Ruth Colson has decided to part with much of her late husband (and NEGASS founder) Warren Colson's extensive Gilbert & Sullivan collection. She would like to see items go to good homes for a donation to support NEGASS. Some of the collection will be available for acquisition at the sing-out on Saturday. Items will include: G&S character figurines by various makers, including Rockingham Pottery and Coalport; G&S related Toby jugs; ephemera (such as commemorative booklets); and plates. If you are interested in specifics, please contact NEGASS board member Bruce Moir at **bdmoir2@gmail.com**.

And finally, don't forget to check out the swag shop at **https://negass-50th-swag.printify.me/products** if you'd like a commemorative tee shirt or other item!

The detailed schedule and answers to frequently asked questions may be found on the event website (**www.negass.org/50th-anniversary**). Please direct other questions to **50thanniversary@negass.org**.

NEGASS NEWS

The **Maenad Theatre Troupe** performed *Iolanthe* at the Trinity Episcopal Church in Stoughton, MA on June 27th and 28th. *[If anyone who saw the show would like to send me a review, I'll be happy to include it in the next Bray. – ed.]*

Simsbury Light Opera Company held their annual meeting on June 28th at Basingstoke, their rehearsal facility. They chose *The Gondoliers* as their next show. SLOCO is now accepting applications for a paid Artistic Director for this Spring 2027. Qualifications include:

- Experience directing operetta, opera, musical theatre, or comparable stage productions
- An appreciation for, and preferably experience with, the works of Gilbert and Sullivan
- Strong leadership, communication, organizational, and collaborative skills
- Availability for evening and weekend rehearsals and performances

This is a paid contract position. Compensation is competitive and commensurate with experience. To apply, email the following to **mailto:sloco@sloco.org**:

- Resume
- Cover letter describing your directing experience and interest in *The Gondoliers*
- Optional portfolio materials, including production photos, video excerpts, reviews, or a brief statement outlining your artistic vision

Please use the subject line:

Artistic Director Application 2027 – Your Name

The **Gilbert and Sullivan Society of Maine** (GSSME)sent us the following article, originally published on the Bar Harbor Story website:

A Beacon Shines on Main Street

By Mike Reynolds
Photos By Amy Henderson

"Gilbert and Sullivan!" – no, seriously.

If you mention these names in front of any crowd of a couple dozen 20–35-year-olds anywhere in the area, you will get mixed results. Some will stare at you blankly for a second, then turn their attention back to their phones. Some might think for a few seconds then say they vaguely recall their parents liking a maudlin 1970s pop singer with a name kind of like that, then turn their attention back to their phones. Still others, (many more, in fact), will recall the rapid fire, tongue twisting patter songs, gently stinging satire, and soaring melodies the pair is noted for, whether they first encountered them in a college production they were in, or a parody they watched on TikTok or YouTube at a friend's behest. They might chuckle a bit, maybe hum a bar or two, and rather than turn their attention back to their phones, they will want to know more. But they will all know one thing… in the Acadia region, at any rate, and in Maine in general, Gilbert and Sullivan is "cool" again.

While other performing arts institutions in the state, according to the Maine State Arts Commission, are suffering to rebuild their audiences and endowments, still trying to stay afloat in the post-COVID arts environment by mounting smaller and smaller cast productions and musicals with AI-generated or pre-recorded accompaniment tracks, The Gilbert and Sullivan Society of Maine remains dedicated to doing things the Maine way: crafting full scale productions of classic comic operas with a full cast, full chorus, and a full live orchestra, just as it has been doing for 50 years, mostly at The Grand in Ellsworth. As a result, the company regularly draws volunteers from all over the state to join in the creative work – onstage and backstage. Why is this so?

Musical Brilliance

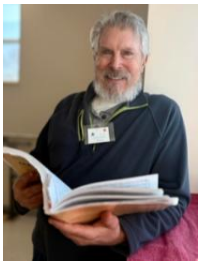
"I think Gilbert and Sullivan marks a very important transition point between modern musical theater and dramatic opera of the 19th century," offered Deiran Manning, GSSME Artistic and Music Director. Manning, who is also Executive Director of the Winter Harbor Music Festival, has been leading GSSME's productions since 2023. "Sullivan's music draws on the breadths of artistic tradition of earlier eras and creates a complicated enduring soundscape, while Gilbert's lyrics present the entire work with a sense of humor akin to Monty Python. I feel a calling to present works of this style because, what's the point of living if you don't present art or create something that you feel needs to be shared? Preserving and popularizing these works not only serves as a way of maintaining their humor and brilliance for the audience, but could also serve as a stepping stone to enable audiences to appreciate earlier operatic styles that they might otherwise have been closed off to."

Flautists Dierdre McArdle of Ellsworth and Judy Fraser of Gouldsboro, (also a trustee), have been playing in the orchestra for GSSME productions for over 10 seasons. "We have a lot of musicians," McArdle told us, "who have played Gilbert and Sullivan forever — musicians from the Downeast Chamber Orchestra, musicians who travel from Lincoln, Bangor, Winter Harbor, Thomaston, Belfast." "I mean, this is Maine," Fraser added. "You're going to drive the distance."

Timeless Satire

Gilbert & Sullivan enjoyed phenomenal success on both sides of the Atlantic in the late nineteenth century. Their operettas were wildly popular, selling out theatres and captivating audiences across the globe. They became a cultural phenomenon, and their music and stories permeated society. The operettas were a breath of fresh air in the stuffy Victorian era. They poked fun at social conventions, lampooned the upper class, and celebrated

the wit and charm of the common man, while reserving their sharpest barbs for the priggish, the pompous and the powerful. Their characters, often eccentric and larger-than-life, provided ample opportunities for comedic situations and biting social commentary. But that was 150 years ago. Why are their works still popular enough to merit this level of investment of time and resources?



"I'm currently teaching a class on Gilbert and Sullivan at the Acadia Senior College," said GSSME trustee, Joe Marshall. "I give the students a background on the operas, tell them the stories, play the music…and people are still enthusiastic about the plays 150 years after they were first performed. The only other English canon like that is Shakespeare. The themes are universal — darkness and light, comedy and tragedy, life and death."

Timeless Appeal

GSSME trustee Daniel Clement, seen here as King Gama in the company's recent production of *Princess Ida* is a long-time fan. "I like the light-hearted silliness of the shows, layered with very serious social commentary and satire. It's a fun combination of serious subjects done in a light way. I so enjoy it."

Gilbert's humor is timeless. His wit is sharp and clever, often poking fun at human nature in ways that remain relevant across the generations. Sullivan's melodies are catchy and unforgettable, with a whimsical charm that's impossible to resist, and their fast-paced, tongue-twisting patter songs are a delight to perform! The characters in Gilbert and Sullivan's operettas are often quirky and lovable, with personalities that are both relatable and entertaining. Their comic operas embrace the absurdity of life, creating a world where anything is possible. They offer a delightful escape from the everyday, a chance to laugh at ourselves and the world around us, and a reminder that, even in the face of social conventions, there's always room for a good dose of silliness and charm.

All are Invited

GSSME is famously welcoming and inclusive, with large ensembles, orchestra, and a full chorus, both male and female. The productions are fully staged, with often magnificent sets and costumes. They offer a respectful, collaborative environment where people can bond intensely over rehearsals, set building and after-parties, which means that almost anyone who wants to participate can find a place either onstage or behind the scenes. It is, in essence a ready-made, deeply connected community united around a single large scale creative endeavor.

GSSME Trustee Jeannie Kell has been working backstage with the company for a good many seasons. "I do a lot of the behind-the-scenes stuff for G&S year-round. Right now, I'm helping to plan our trip to England. And…I love it. I come from a very musical family. My sister's a professional musician in Europe and for me, this is my little piece of that. I'm a piece of something bigger."

"I do a lot of communicating between the cast and our director," offered Bangor resident and GSSME stage manager Bryce MacGregor. "I get the schedule out, make sure everyone knows when to be here, work the scene changes. When the actors weren't here, I'd stand on stage to help with blocking. The last time I actually was on stage was for a production in high school, so being back on stage…it feels really nice."

GSSME productions demonstrate the enduring power of their music and stories. From traditional stagings to more modern interpretations, the appeal of Gilbert and Sullivan operas continue to captivate audiences across

generations. "My teacher at school recommended we come, me and my mom...," Conners Emerson 7th Grader Pace Quebbeman offered. Her mother, Renee joined in: "I used to be a theatre major in school, and I wanted my daughters to build confidence and connect with the community. I love it, so I jump in with them." "I feel more involved, added Pace, and it's a part of my life now."

International Recognition

The Gilbert and Sullivan Society of Maine has announced their 2027 offering will be the pair's final and most absurdly funny collaboration, *The Grand Duke*. The company first entered the festival in 1994 with their production of *Utopia, Limited*, and won! Then entered the following year with their production of *Iolanthe*. *The Grand Duke* tells of a theatrical troupe takes over a small country, and the fate of a nation depends on the cut of a deck of cards. It promises to be a rollicking evening packed with sharp social satire, unforgettable music, romance, revolutionaries, mistaken identities, and even sausage rolls. The company sees it as a fitting 'centerpiece' for their milestone 50th Anniversary year.

Auditions, will take place September 14, 2026 6:00PM – 8:00PM and September 19, 2026 10:00AM – 1:00 PM in Room 101 at the Moore Community Center, 125 State Street, Ellsworth, Maine and, as always with GSSME, all are welcome.

G & S NEWS

As you are reading this, the 32nd International Gilbert & Sullivan Festival is in full swing at the Buxton Opera House in Buxton, UK.

BaltiQWERT #25 will take place all day on Saturday, November 7, 2026. Philadelphia's Matt Butt joins Erica Rome as co-pianist! Bagels and coffee start at 9:00AM, singing starts at 9:30AM, pizza will be delivered around noon, and we will be done between 5:00 and 5:30PM. This all takes place at Towson Unitarian Universalist church, 1710 Dulaney Valley Road, Lutherville MD, 21093. The shows (with accompanist) are:

Trial By Jury (Erica)
Patience (Matt)
The Grand Duke (Erica)
The Yeomen of the Guard (Matt)
Iolanthe (Erica) and
"*When The Buds Are Blossoming*" (Erica)
(madrigal from Ruddigore)

ROLE REQUESTS ARE DUE August 31, 2026.

Please send your role requests to Michael Blum **michaelblum71@gmail.com**.

"Lost" Iolanthe songs. We found the following on **savoynet@googlegroups.com** from remmersmusic@gmail.com:

> Hi all!
>
> Just published: **Utopia Opera's** film of the 3 "Lost" Songs: one 13-minute suite with 10-piece orchestra, 8 singers, and with all the connective tissue in and out of the standard version of the show. **https://youtu.be/OztnnHCztSU**
>
> Additionally, Marc Shepherd (you know him, I reckon) and I engaged in a 2-hour video interview where we discussed lost songs (in general), the three lost songs (in specific) and what it was like to discover them, and an overview of his many exploits in G&S (particularly as an editor of scores and as creator of the G&S Discography website). This interview is quite the Inner Brotherhood kind of discussion and I think folks reading this will appreciate it (not the least of which because you'll know everything we're referencing!) **https://youtu.be/wwVXI1lfs_Q**
>
> Please enjoy!
>
> Will

IN MEMORIAM

As has been happening more frequently, but understandably for our age group, there have been a few deaths reported recently. Valley Light Opera has lost Byron Hyun Koh and Jim Ellis, whose family lovingly called him "The Enjoyer" and "The Energizer Bunny."

As a junior in high school, Jim saw his first Gilbert and Sullivan opera performed by the Oberlin College Gilbert and Sullivan Players. The opera delighted him at once, and he made up his mind to attend Oberlin and join the Players—which he did, performing with them at the college and also acting and directing in their summer theater on Cape Cod. These experiences led to his life's work, play, and involvement in community.

Byron Hyun Koh of Amherst, Massachusetts was an active member of Valley Light Opera for several years, and passed away on June 13, 2026, just three days after celebrating his 89th birthday.

John Swanson, who sang with CGSS and SLOCO, died in Connecticut after a brave battle with pancreatic cancer. Besides his work in G&S, he did musical theater, and formed the cabaret band The Coconuts in the late 1970s, with which he continued to perform until shortly before his death.

All are great losses.

EDITOR'S CORNER

Once again, we had a wonderful read-through at our annual meeting, this time of *Princess Ida* with orchestra. I might have mentioned in the past that I really enjoy these events. You can get a taste of the experience by finding the YouTube Sarah Delong has up with her singing "A maiden fair" at the Annual Meeting. This picture is a screen-grab from her video.

William Remmers described the conversation he had with Marc Shepherd about the discovery of the three "lost" songs from *Iolanthe*. The two-hour video includes the 13-minute performance, so it's really only a little over one and three quarters of an hour. That sounds long. It's not. It was one of the most engrossing things I have ever watched. Do yourself a favor and spend some time with it.

For those of you who are in Buxton, you probably won't read this issue until you get home. I wish I were with you in England, enjoying the finest G&S available. Looking at the attendees at the SavoyNet dinner, I was surprised that I know about three quarters of them, although it has been over twenty years since my last trip to Buxton. Ah, me!

- Laurie Weissbrot

We have a Little List

The editor wishes to thank those who contributed to this issue of *The Trumpet Bray*, including Ann Ferentz, Bruce Moir, Erica Rome, William Remmers, Mike Reynolds, Elizabeth White, Amy Henderson, and Mike Lague.

(Please forgive any omissions!)

CALENDAR

NEGASS Events

NEGASS **50th Anniversary**	**Labor Day Weekend** **September 4-6, 2026**	**51 Walden** **Concord, MA**

G&S Events

32nd International **Gilbert & Sullivan Festival**	**August 1 – 15, 2026**	**Buxton Opera House** **Buxton UK**
Gilbert & Sullivan Society of Maine **Auditions for *Grand Duke***	**Sept 14, 6:00PM – 8:00PM** **Sept 19, 10:00AM – 1:00PM**	**Room 101 at the Moore Center** **125 State Street** **Ellsworth, Maine**
Connecticut Gilbert & Sullivan Society ***Pirates of Penzance***	**Saturday, Oct 17, 2026** **Sunday, Oct 18, 2026**	**Valley Regional H.S.** **256 Kelsey Hill Road** **Deep River, CT**
BaltiQWERT	**Saturday, November 7, 2026**	**Towson U U church** **1710 Dulaney Valley Road** **Lutherville, MD**

Cast List for NEGASS 50th Anniversary Sing-Out
September 4-6, 2026
51 Walden Street, Concord, MA

Trial by Jury **(Friday 7:00PM - 10:00PM) - Block #1, Show #1**

Conductor	John Dreslin
Accompanist	Erica Rome
Angelina	Sara DeLong
Edwin	Peter Boettcher
The Learned Judge	Jim Finder
Counsel for the Plaintiff	Amanda Jones
Foreman of the Jury	Robert Morrison
Usher	Katie Dunton
Bridesmaid Soprano	Laura Hull
Bridesmaid Soprano	Kerry Tamm
Bridesmaid Alto	Mei-Lin Po
Bridesmaid Alto	Joan Toone

Ruddigore **(Friday 7:00PM - 10:00PM) - Block #1, Show #2**

Conductor	Ralph Sherman
Accompanist	Benjamin Nacar
Rose Maybud	Lindsey Buccella
Mad Margaret	Opal Hearst
Dame Hannah	Kathy Blaisdell
Zorah	Alicia Boucher
Robin/ Sir Ruthven	William Remmers
Dick Dauntless	Gabriel Ellsworth
Old Adam	Andrew Smith
Sir Despard Murgatroyd	Michael Loomis
Sir Roderic Murgatroyd	Miles Rind

The Mikado (Friday 7:00 PM - 10:00 PM) - Block #1, Show #3

Conductor	Andrew Smith
Accompanist	David Goldhirsch
Yum-Yum	Svetlana Kirpu
Pitti-Sing	Mei-Lin Po
Peep-Bo	Kari Sherman
Katisha	Amanda Jones
Nanki-Poo	Adrian Wiley
Ko-Ko	Ben Morse
Pooh-Bah	Jeff Mincks
The Mikado	Jeremy White
Pish-Tush	Bradley Carter

Patience **(Saturday 8:30AM - 12:45PM) - Block #2, Show #1**

Conductor	Michael Blum
Accompanist	Mike Bromberg
Patience	Kathryn Denney
Lady Jane	Jessica Pullis
Lady Angela	Kari Sherman
Lady Saphir	Laura Hull
Lady Ella	Kerry Tamm
Reginald Bunthorne	Bob Gudauskas
Archibald Grosvenor	Sean Connaughton
Colonel Calverley	Michael Loomis
Major Murgatroyd	Rob Hull
Lieutenant	Clay Hilley

Grand Duke **(Saturday 8:30AM - 12:45PM) - Block #2, Show #2**

Conductor	William Remmers
Accompanist	Erica Rome
Grand Duke Rudolph	Sean Connaughton
Ernest Dummkopf	Lonnie Powell
Ludwig	Adrian Wiley
Dr. Tannhäuser	Jay Wolman
Prince of Monte Carlo	Santo Mammone
Herald	Daniel Bright
Julia Jellicoe	Elaine Crane
Lisa	Opal Hearst
Baroness von Krakenfeldt	Ann Ferentz
Princess of Monte Carlo	Lindsey Buccella
Olga	Mei-Lin Po
Bertha	Frances Yasprica
Elsa	Laura Hull
Gretchen	Amanda Messinger
Costumier	William Remmers

HMS Pinafore **(Saturday 8:30AM - 12:45PM)-Block #2, Show #3**

Conductor	David Goldhirsch
Accompanist	John Dreslin
Josephine	Jana Kucera
Little Buttercup	Susan Weinman
Cousin Hebe	Joan Toone
Ralph	Robert Vann
Captain Corcoran	Lonnie Powell
Sir Joseph	Samuel Silvers
Dick Deadeye	Blair Eig
Boatswain's Mate	Mike Lague
Carpenter's Mate	Laurie Weissbrot

Princess Ida (Saturday 1:45 PM - 6:00 PM) - Block #3, Show #1

Conductor	Dafydd Mac an Leigh
Accompanist	David Goldhirsch
Princess Ida	Sara Duchovnay
Lady Psyche	Ann Ferentz
Lady Blanche	Susan Weinman
Melissa	Laura Hull
Sacharissa	Alicia Boucher
Hilarion	Peter Boettcher
Cyril	Brad Amidon
Florian	Andrew Smith
King Gama	Laurie Weissbrot
King Hildebrand	Martin Lehman
Arac	Anthony Fabyanic
Guron	Robert Morrison
Scynthius	Santo Mammone

Yeomen of the Guard (Saturday 1:45 PM - 6:00 PM) - Block #3, Show #2

Conductor	John Dreslin
Accompanist	David Goldhirsch
Elsie Maynard	Sarah Robinson
Phoebe Meryll	Elysium Ellis
Dame Carruthers	Kathy Blaisdell
Kate	Graham Daley
Jack Point	Jay Wolman
Colonel Fairfax	Tim Throckmorton
Wilfred Shadbolt	Blair Eig
Sgt. Meryll	Miles Rind
Leonard Meryll	Dafydd Mac an Leigh
Lt. Sir Richard Cholmondeley	Jim Finder
First Yeoman	Larry Seiler
Second Yeoman	Clay Hilley

The Gondoliers (Saturday 7:30 PM - 10:00 PM) - Block #4

Conductor	Aldo Fabrizi
Orchestra Manager	Andrew Conway
Gianetta	Danielle Shevchenko
Tessa	Elysium Ellis
Casilda	Sara DeLong
Duchess of Plaza Toro	Elaine Crane
Fiametta	Alicia Boucher
Vittoria	Christine Kann
Giulia	Ann Ferentz
Marco Palmieri	Gabriel Ellsworth
Giuseppe Palmieri	Tom Frates
Don Alhambra	John Freedman
Duke of Plaza Toro	Ralph Sherman
Luiz	Robert Vann
Antonio	James Lebak
Giorgio	Mike Lague
Francesco/Annibale	William Remmers
Inez	Frances Yasprica

Utopia, Ltd. **(Sunday 9:00 AM - 12:15 PM) - Block #5, Show #1**

Conductor	Clay Hilley
Accompanist	Erica Rome
King Paramount	Daniel Bright
Scaphio	Jeff Mincks
Phantis	Bradley Carter
Tarara	Robert Morrison
Princess Zara	Sarah Robinson
Princess Nekaya	Kerry Tamm
Princess Kalyba	Amanda Messinger
Lady Sophy	Kari Sherman
Phylla	Amanda Messinger
Capt. Fitzbattleaxe	Robert Vann
Capt. Corcoran	Bob Gudauskas
Mr. Goldbury	Tom Frates
Sir Bailey Barre	Daniel Kravetz
Mr. Blushington	William Remmers
Lord Dramaleigh	Jay Wolman

Iolanthe **(Sunday 9:00 AM - 12:15 PM) - Block #5, Show #2**

Conductor	Jayden Weichtmann
Accompanist	Benjamin Nacar
Iolanthe	Svetlana Kirpu
Phyllis	Lucio Faria
Fairy Queen	Jessica Pullis
Celia	Lindsey Buccella
Leila	Mei-Lin Po
Strephon	William Remmers
Lord Chancellor	Ben Morse
Tolloller	Tim Throckmorton
Mountararat	Martin Lehman
Private Willis	Daniel Kravetz

The Sorcerer **(Sunday 1:15 PM - 4:00 PM) - Block #6, Show #1**

Conductor	Daniel Kravetz
Accompanist	Erica Rome
Aline	Stephanie Mann
Constance	Lucio Faria
Mrs. Partlet	Amanda Jones
Lady Sangazure	Opal Hearst
Alexis	Clay Hilley
Dr. Daly	Laurie Weissbrot
Sir Marmaduke Pointdextre	Anthony Fabyanic
John Wellington Wells	Mike Bromberg
Notary	Samuel Silvers

Pirates **(Sunday 1:15 PM - 4:00 PM) - Block #6, Show #2**

Conductor	Kathryn Denney
Accompanist	David Goldhirsch
Mabel	Nicole Burke
Edith	Alicia Boucher
Kate	Kerry Tamm
Ruth	Stephanie Mann
Frederic	Brad Amidon
Pirate King	Dafydd Mac an Leigh
Major General	Samuel Silvers
Sgt. Of Police	John Freedman
Samuel	James Lebak