



≈ NEGASS Programs ≈

Sudbury Savoyards' *Princess Ida*

Our most recent NEGASS group outing was on Sunday, February 25th 2024 to the Sudbury Savoyards' production of *Princess Ida* at 1:30 pm at the Lincoln-Sudbury Regional High School. The cast and crew included many NEGASS members. A small but enthusiastic group took advantage of the \$15 NEGASS group discount. Most of the group went out to dinner afterward and enjoyed comparing notes on the show. Two reviews of the performance appear later in this issue.

Annual Meeting and *Sorcerer* Sing

We will hold our NEGASS annual membership meeting on June 23, 2024 at 1:30PM at the Christ Lutheran Church on Union Street in Natick. A main item of business will be the election of Board Members and Officers. Are you interested in joining our ranks? If so, please contact Ann Ferentz, president@negass.org, about placing yourself in nomination. While all Board members are willing to renew their terms, none would be insulted if another member wished to join the Board.

Immediately following the business meeting we will have another sing-through with orchestra. The show will be *The Sorcerer* complete with dialogue. John Dreslin will conduct. Besides the usual excellent orchestra Andrew Conway gathers, we hope that some G&S Society of Maine orchestra members might come down to play, as they have just done the show. Send role requests to Lindsey Buccella by May 15, 2024 at Lindsey@negass.org.

The NEGASS web page, Facebook page, and the next issue of the *Trumpet Bray* will provide more detailed plans as the event grows nearer.

≈ NEGASS NEWS ≈

NEGASS Library

As a reminder, the NEGASS library is actively renting orchestral scores. Word is spreading and *Emerald Isle* scores are currently being rented by the Ardensingers of Delaware. If your group would like to rent orchestral and/or vocal scores, contact Ann Ferentz who, in addition to her duties as NEGASS President, has assumed the role of Librarian (email her at librarian@negass.org). Vocal scores are always available for members to borrow at any time. Just let us know if you have a need!

50th Anniversary

NEGASS's 50th anniversary in 2026 is fast approaching, and your Board is planning a weekend sing-out of all 13 extant operettas! We will need help to pull off this grand celebration. Please volunteer and/or email your ideas to programs@negass.org.

Not a NEGASS member? Join today by visiting <https://www.negass.org/membership.html>. Unsure of your membership status? Email contact@negass.org.

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GENERAL NEWSLETTER CONTRIBUTIONS AND REVIEWS

Send to editor@negass.org

MEMBERSHIP: NEGASS membership dues are \$25.

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.



Troupers Light Opera Company will perform *The Gondoliers* at the Norwalk Concert Hall, 125 East Ave, Norwalk, CT on April 6 and 13, 2024 at 2:30PM and 7:30PM.



Marco Palmieri	Elias Levy
Giuseppe Palmieri	Alan Briones
Antonio	Charles Mays
Francesco	Liam Aldredge
Giorgio	Kenneth Skjeveland
Annibale	TBD
Don Alhambra del Bolero	Greg Suss
Duke of Plaza-Toro	James Ring-Howell
Duchess of Plaza-Toro	Melinda Bauers
Luiz, their attendant	Tyler Panek
Casilda	Sarah Brown
Gianetta	Rhianna Ring-Howell
Tessa	Ayla Shively
Fiametta	Ariana Keller
Vittoria	Ria Ipa
Inez (the King's foster mother)	Maribeth Johnson

Chorus

Jenna Choszczyk, Ariana Keller, Miki Nakahata, Laura Heckman, Lea Kessler-Shaw, Liam Aldredge, Jim Cooper, Jeffrey Rossman, Bill Abbott, Ben Dussault, Mark Callahan, Bill Kenyon, John Matilaine, Misha Polonsky

The Simsbury Light Opera Company will present *HMS Pinafore*

at the Henry James Memorial School, 155 Firetown Road, Simsbury, Connecticut, on Saturday, April 20 and 27, 2024, at 7:30 p.m. and on Sunday April 21 and 28, 2024, at 2:00 p.m.

Visit sloco.ludus.com to purchase your tickets.



Cast

Ralph Sherman	Sir Joseph Porter
Jay Wolman	Captain Corcoran
Charlie Berrios	Ralph Rackstraw
Robert Janas	Dick Deadeye
Haley Stoliker	Josephine
April Ackroyd	Cousin Hebe
Shira Flowers	Buttercup
Mark Moyle	Boatswain
Mark Callahan	Carpenter

Chorus

Kathleen Archer, Robin Brown, Nate Brown, Te Craft, Linda Chamberlain, Alfred Fichman, Paul Kornman, Kari Mackey, Charlie Snow.

Valley Light Opera is delighted to announce the fall production of *The McAdo* (pronounced "Mih-KAH-do"), set in a fictional Scotland instead of a fictional Japan. Gilbert and Sullivan Austin produced *The McAdo* in 2023 and they have made it possible for us to bring a G&S favorite to Northampton's Academy of Music in November of 2024. Watch for our announcement of May auditions at VLO.org, coming soon. Rehearsals start in September in Hadley, MA. Show dates are November 1 & 2 and 8 & 9. For a promotional video of Austin's production, check out <https://www.youtube.com/watch?v=s0D1tzpjDxM&t=6s>, and for another of audience reactions, check out <https://www.youtube.com/watch?v=rKhVwBb2IOc>. And pull out those kilts!

The **Methuen Young People's Theatre** is gearing up for its 39th season of presenting Gilbert & Sullivan at the historic Memorial Music Hall.

This past September MYPT put on a rollicking production of *The Pirates of Penzance* with a cast of 35 young people from grades 4 through 12. The three performances were well attended and enthusiastically received.

Now the company is making preparations for another summer of G&S musical theater fun at one of New England's most beautiful venues.

Auditions for *Iolanthe* take place on Thursday, June 6th and Friday, June 7th at 6:00 PM at the Methuen Memorial Music Hall, 192 Broadway, Methuen, MA.



If you, or a young person you know, would like to spend the summer experiencing the beautiful music and wonderful wit of Gilbert and Sullivan in an iconic setting, then don't hesitate to join us at MYPT.

For more information go to our website mmmh.org, or e-mail us at methuenyoungpeoplestheatre@gmail.com

Whether you're a Peer or Peri we know you'll have a wonderful summer if you spend it with Gilbert and Sullivan and MYPT!

Raylynmor Opera of Keene New Hampshire will mount a production of *Pirates of Penzance* in May.

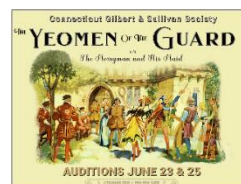
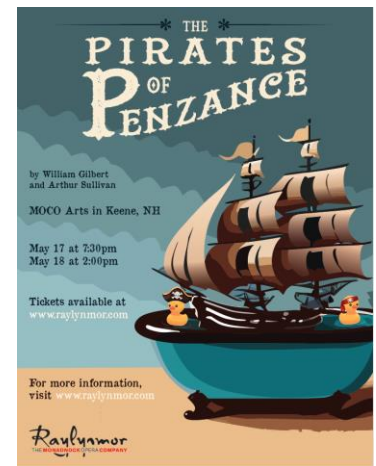
Gilbert and Sullivan's blockbuster operetta is rooted in tradition and yet calls out for adaptation and evolution. This production delivers a modern feel to the show while keeping it tethered to its historical context.

British farce plays with archetypes that lampoon the government and aristocracy. Our production is in a setting that maintains the environment in which a stratified hierarchy of people exists. Using the backdrop of a resort, Raylynmor explores tropes that are decidedly more

American: spring break, fraternity parties, and spa culture. When the Major General arrives and doesn't like what he sees in terms of the day-to-day operations at the resort, he decides to buy it and restructure. The goal of our adaptation is not to break the brilliant narrative set out by its creators, but rather to align the characters more closely with figures that are in our contemporary zeitgeist.

Gilbert and Sullivan use gender as a dramatic tool in *The Pirates of Penzance*. The forces are divided between the "rollicking band of pirates" and the "bevy of beautiful maidens" (with a few bumbling police thrown in for good measure). Add to the pack the much-picked-on Ruth, and there is a great recipe for a misogynistic plot that allows "peers to be peers" as long as everyone else looks the other way.

Ultimately, *The Pirates of Penzance* is about sunny enjoyment. Most of the pivotal plot points are highly contrived insertions of nonsense - made deliciously eloquent by Gilbert's serpentine lyrics. Sullivan's mock bel canto creates an effervescent atmosphere that is always winking at the audience.



The **Connecticut Gilbert and Sullivan Society** will hold auditions for its October 2024 production of *The Yeomen of the Guard* Sunday, June 23rd, from 6:30 to 8:30PM and Tuesday, June 25th, from 7:00 to 8:30PM. Call back date/time, if needed, will be Tuesday, July 9th at 7:00PM.

Auditions are at Congregation Adath Israel, 8 Broad Street, Middletown, CT.

IF YOU ARE AUDITIONING FOR A PRINCIPAL ROLE, please fill in an audition form, available at <https://bit.ly/cgss-yeomen-audition-form> or by scanning this QR code, and bring it with you to your audition. Alternatively, you may fill



one out when you arrive at auditions. We will ask you to perform a song of your choice. It need not be from the upcoming show or even be a G&S number. Select something, preferably in English, that you think best demonstrates your singing abilities.

Bring a copy of the sheet music for your song for our accompanist. We may ask you to sing scales to assess your vocal range. You will be asked to read dialog for the principal role(s) in which you are interested. You may also be asked to read dialog for other roles for which you might be considered.

IF YOU WOULD LIKE TO JOIN MEN'S OR WOMEN'S CHORUS, and you have performed with us before, performed with a similar group, or have sung in a choir or chorus, you need not audition.

Sunday evening rehearsals at Congregation Adath Israel in Middletown start, July 14th at 6PM.

For further information about our rehearsal and performance schedule or about auditioning and performing with us, please call 860-554-1256.

SHOW REVIEWS

Sudbury Savoyards presents *Princess Ida*

- John E. Dreslin

Princess Ida has always been one of my favorite scores and I was quite eager to see **Sudbury Savoyards** production. I had to make a two-hour trip up from Mystic, Connecticut where I had a morning service to play at my church. As a result, I barely made it in time for the opening and had no time to read the director's program notes.

After the prelude, when the curtain opened on the opening chorus, I was somewhat surprised to see that according to the costuming, it seemed to be set in the 1950's. Other surprises were soon to follow. Rather than have an intermission between the first two acts, there was a brief pantomime of Hilarion, Florian, and Cyril, travelling to Castle Adamant, encountering all the hazards that are referred to in their "Gently, Gently" trio that comes later in Act 2. Then the curtain opened to reveal the girls' school, and I was very perplexed to see a number of men on the stage. "What gives?" I wondered; it did not seem to make any sense. Even stranger still, was that the same men then invaded the castle later in the Act 2 finale.



After this rather long almost 2 hour sit, an intermission arrived between acts 2 and 3. Only now was I able to read the program and was able to find out this was a "concept" production in which director Rebecca Graber was trying to make the very modern

point that a person's gender can be defined by what they are wearing. So anybody wearing a skirt would be a woman, and anybody in pants a man. So, at last this puzzle was explained. Woe be to anyone who did not read her notes to figure out what the point was. People whose first exposure to *Princess Ida* might have come away with a sort of twisted idea of what this wonderful work is all about. For me, the idea fell flat, and it reminded me of the current "concept" production of *Carmen* at the Metropolitan Opera, which was set in present day Southwest US, with Escamillo being a bull rider (!) and Don Jose clubbing Carmen to death with a baseball bat. Call me a traditionalist, but that was my feeling. I also was not a fan of the costuming. If this was going to be girls' school, couldn't they have at least been wearing matching skirts?



At least musically and dramatically the show fared much better. The 25 piece all volunteer orchestra played

quite well with only some minor intonation problems now and then. Unfortunately, the acoustics of Sudbury High School Auditorium are somewhat uneven, and from where I was sitting, whenever the timpani played, nothing else could be heard. Also the choice of seating the lone base player set apart from the rest of the strings sometimes led to a lack of cohesion. However, music director Stephanie Beatrice kept things moving at a good pace, and had several innovative tempo ideas.

The chorus, especially the women, sounded absolutely wonderful. The men's chorus (as is so often the case) was smaller but was helped out by the fact that usually most of the male principals could sing along with them. There were several notable stand outs in the cast. On the men's side David Smyth as Florian and Thai Johnson as a very acrobatic Cyril were wonderful to watch and hear. Michael Gonzalez as Hilarion was somewhat handicapped with the effects of a cold, and his singing was covered by Tim Ayres-Kerr in the pit. The lip synching was so well done that I was completely fooled and only found out about it after the show. Mr. Gonzalez, however, did okay with his dialogues and movements, and the trio numbers featuring Hilarion, Cyril, and Florian were well done. NEGASS board member Brad Amidon was wonderful as



Gama and dominated the stage whenever he was present. Blair Eig, Matthew Garber, and Santo Mammone played the three hulking sons. Arac's solos were divided up among all three, which I thought was a rather nice touch. Still, not having medieval type armor sort of lessened the effect of "This Helmet, I Suppose."

The female leads were uniformly excellent. There were two Idas listed in the program. At the performance I attended the part was undertaken by Sydney Perez who gave it full justice. Sara DeLong was a commanding presence as Lady Blanche, not only a great singer but an exceptional actress, she also dominated every scene she appeared in. Danielle Shevchendo's Lady Psyche and Sara Mitnik's Melissa were also well handled. Both "Now Wouldn't You Like to Rule the Roast" and "The Woman of the Wisest Wit" were a delight to behold. The so called "string of pearls" in Act 2 certainly lived up to its reputation.

Each act had a different set, and although they were not especially elaborate, they served the purpose. Lighting and sound were good, but some of the props left something to be desired. All the principals wore headset microphones, so they were never overwhelmed by the orchestra.

As an aside, this performance had been encouraged as a NEGASS outing with discounted tickets available to members. I think only 6 were sold at the discounted price. It was good to see my fellow members, and several of us went out to dinner after and had a very pleasant time. I expect future outings will be better attended when so many NEGASS members are not in the cast! The Sudbury Savoyards are scheduled to do *Ruddigore* in 2025. Will it once more be a more traditional staging? Only time will tell I guess, but I plan to be back, and I hope some of my NEGASS colleagues will join me.

We also received this Tim Schwartz review via SavoyNet:

Last Saturday (Feb24) I was in MA, and saw Sudbury Savoyards opening performance of *Castle Adamant* (aka *Princess Ida*). Musically and staging, it was a traditional performance, but used more modern costumes. While I'll not give a full review, I voted it delightful!

This production had an excellent full orchestra, and some wonderful singers. I especially liked Cyril, Ida, and Lady Blanche. Well worth it if you are in the area, or don't mind traveling.

Note: I have no affiliation with this group, though I do make a small monetary contribution to them each year.

GSSME's *The Sorcerer* - Worth the Trip!

- Ann Ferentz

On March 9th, I drove from Boston to Ellsworth, Maine for *The Sorcerer*, this year's **Gilbert & Sullivan Society of Maine** production – and I'm so glad I did! GSSME is Community Theater at its finest: a multigenerational cast with many strong singers and actors, an unauditioned chorus, and full orchestra performing in a historic theater, The Grand. Founded almost 50 years ago, GSSME won first prize at the 1994 International Gilbert & Sullivan Festival for their *Utopia, Limited*, and several members of that cast are still with the company.

Upon entering the (curtainless) Art Deco theater, the audience was welcomed with an inviting set showing the Ploverleigh village square, complete with chapel, two-story home, and garden wall. After a fine rendition of the overture, under the baton of music and stage director Deiran Manning, the chorus entered energetically with voices ringing forth for the opening number. Any concerns I may have had about the lack of an orchestra pit and lack of amplification on stage dissipated quickly. The chorus was as delightful to watch as to hear; their characters represented all walks of life in the village from aristocrats to bakers to a woman deeply absorbed in reading, and each was uniquely defined with fun costumes and props.

After the opening chorus, *The Sorcerer* continues with a series of recitatives and solos that is stylistically stilted compared with the later operettas. This production did a good job of keeping the recitatives moving throughout. Constance (Alexandria Winch) confessed her love for the naïve and wistful vicar Dr. Daly (Pepin Mittelhauser) with her rich mezzo in "When he is here," the first of many musical highlights of the evening. Sara Phillips played her mother, Mrs. Partlet, with suitable empathy and an enjoyable scheming nature. Given Dr. Daly's pure lyrical voice, it is easy to see why any lady would swoon over such an one as this...



Now for the happy couple, the quintessential self-righteous, idealistic tenor Alexis (played by Rogan Winch – Alexandria's husband) and the lovely

Aline (Celeste Mittelhauser, Pepin's sister – GSSME is a family affair!). Aline entered like a delighted bird in spring (clad in a magnificent gown sewn by her mother, Daaby Tingle), with clarion soprano spinning and soaring in "O, Happy young heart!" This Alexis and Aline were indeed the perfect couple with the

perfect blend of voices for the beautiful duet, "Oh Love, True Love."

On hand for their betrothal ceremony were the notary (Maurice Joseph Marshall), Aline's widowed mother, Lady Sangazure (Debra Hangge), and Alexis's widowed father Sir Marmaduke (Roland Dube). Debra Hangge and Roland Dube, GSSME veterans of four decades, were well-suited to their roles, keeping their pent-up feelings for one another carefully in check during their Act 1 duet.

The last main character to join the action was John Wellington Wells, played by Aidan Pasha as a cheery sorcerer, amused by the foibles of his fellow humans, even when things are about to go badly. He was a commanding presence with deeply resonant voice and bright costume. "My name is John Wellington Wells" was simply excellent.



Photograph by Chris Dougherty

As *Bray* readers know, Act 1 ends with everyone but Alexis, Aline, and Wells having partaken of love philtre-laced tea and falling unconscious. With no curtain, this cast had to find comfortable positions and wait out intermission on stage. Upon waking, they fell in love in the usual odd pairings, which even included some polyamorous groups. Ultimately to sort out the mess, the spell is lifted when the sorcerer is swallowed up by the (multifunctional) garden wall. At that point, everyone returns to the person or object of their affection, including the bibliophile to her book and a man to his hip flask – aah! GSSME has certainly made themselves an object of my affection, and I intend to return to them in future years. It's well worth the trip!

🌀 G&S NEWS 🌀

BaltiQWERT

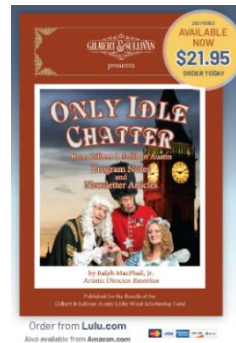
Some of us New Englanders will be travelling down to Baltimore on May 18 for a sing-out that has acquired the name BaltiQWERT. Hosted by Erica Rome and Michael Blum, the event features *Trial by Jury* plus four more shows, which this time will be *Gondoliers*, *Patience*, *Pirates*, and *The Mikado*. It all takes place at the Grace United Methodist Church, 5047 North Charles Street, Baltimore, MD, starting at 9:30 AM and usually ending around 5:00 - 6:00 PM.

🌀 BOOK REVIEWS 🌀

We offer not one but *two* reviews of the book mentioned in the last *Bray*. They were written independently, but are remarkably similar, and both are highly complimentary of the book.

From *THE PALACE PEEPER*,
February 2024)

Gilbert & Sullivan Austin is a busy performing company located in the capital of Texas, which also houses the main campus of the University of Texas and a thriving arts community. Ralph ("Rafe") MacPhail, Jr. was the company's Artistic Director from 1998 to 2021. He resides in Bridgewater, Virginia, where he served for 33 years as a professor at Bridgewater College. Rafe has been a member of our Society for decades, and has written and lectured extensively on G&S and related topics. His new book, *ONLY IDLE CHATTER*, is much more grounded and serious than its title may suggest. This 250-page paperback is as fine a single-volume guide to the Savoy Operas as any currently available. It includes essays on each of the G&S operas, and on some works by Gilbert and by Sullivan without the other, directed at young Texans who are just getting to know the repertoire and are being welcomed into the company. Rafe gives them the lowdown on the plots, the characters and the source materials, but anyone anywhere, from novices to old-timers, will enjoy Rafe's breezy, engaging writing style and the many illustrations. The book is being sold at <https://www.lulu.com/shop/ralph-macphail-jr/only-idle-chatter-from-gilbert-sullivan-austin/paperback/product-nvvg6ky.html?q=Only+Idle+Chatter&page=1&pageSize=4>



- Dan Kravetz, G & S Society of NYC

As mentioned in the last issue, our good friend Rafe MacPhail has a new book just out documenting the intricate details of staging the works of Gilbert and Sullivan. The book does not break new G&S scholarship, but it is an enjoyable read whether you are a complete neophyte or a member of the cognoscenti. If you are a G&S "completist" you will certainly want this book; if you think you are such an one, a scan of the "References and further reading" pages will provide a check on just how complete your library really is!

The book is a collection of articles written for the Gilbert and Sullivan Austin [Texas] *Newsletter* which appear pretty much as published. As such, they are introductory about each upcoming show, or a call for auditioners, or a general reminder to come see the show. There are many "Do you know..." type questions. As a 30-year member of SavoyNet, I would answer "yes!" to most of them. But not all. This book may not "break new scholarship," but it certainly concentrates a lot of *old* scholarship into one compact package.

If you ever performed in a G&S show, or worked backstage on sets, or directed, or did publicity, you will enjoy reading this book and comparing notes with Professor MacPhail's ways of approaching these tasks.

If there was a criticism of the book it would be the repetition of the same phrases. This comes from the fact that the book presents the articles submitted to the newsletter pretty much as written. For example, if you are reading the newsletters with audition notices a year apart, reading "I think there is only one G&S activity more fun than seeing one of their operas performed on stage – and that's actually *working* on one," you might not notice that this is an exact repeat of what appeared last year. But when you are reading this book over a two or three day period and read this quote a dozen times, it gets tiresome. A very minor annoyance.

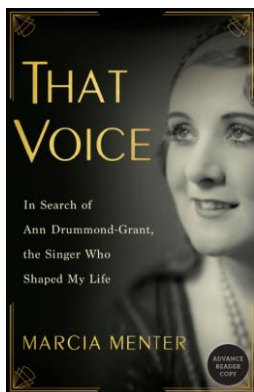
When you get almost to the end of the book there is a chapter about *Sweethearts*. In the first line of this chapter is a phrase that is worth whatever you spent to buy the book or however much time you spent reading it. Gilbert is described as "the man who wrote the **wittily brittle libretti** for the Savoy operas." If ever a phrase cried out to be set to a Sullivan tune, this is it.

All income from sale of this book goes to support the Gilbert & Sullivan Austin Libby Weed Scholarship Fund.

- Laurie Weissbrot, editor

THAT VOICE

In Search of Ann Drummond-Grant The Singer who shaped my life



Marcia Menter has written a book about her idol, Ann Drummond-Grant. "Drummie" was a Scottish contralto who sang with the D'Oyly Carte Opera Company intermittently from 1933 until shortly before her death in September 1959. In a tragic twist, when Marcia fell in love with Grant's singing and yearned to meet her and

follow in her footsteps with the D'Oyly Carte, her idol was already dead.

There are a few pages devoted to interviews with people in the Company who knew Miss Grant, but the book is mostly about Ms. Menter's own struggles with life in general and a singing career in particular. In an "it's a small world" moment, when Marcia and I were corresponding to do this review, we discovered that we were in the chorus together at

Simsbury Light Opera for their mid-1980s production of *Utopia Limited*.

- Laurie Weissbrot, editor

EDITOR'S CORNER

In last month's issue I expressed my preference for traditional shows with appropriate minor updates. Interestingly, this time we have one review and one announcement that speak to the point.

John Dreslin gave us a review of Sudbury's *Princess Ida*, which changed setting and introduced a gender-fluid concept that he found somewhat off-putting. True, part of the problem was that he was late getting to the theater and didn't have time to read the program in advance, which might have primed him for the changes, but he would still have made the three-hour drive to get there, which he might not have done had he been forewarned.

The second such production is Raylynmor's *Pirates*. Their website clearly describes it as a concept performance. "Gilbert and Sullivan's blockbuster operetta is rooted in tradition and yet calls out for adaptation and evolution. This production delivers a modern feel to the show while keeping it tethered to its historical context." Thank you, Raylynmor, for the warning. This is not a show I will be going to see. But if *you* go see it, please send your review and I'll put it in the *Bray*!

In my review of Rafe MacPhail's book I say that a certain phrase calls out to be set to a Sullivan tune. It would fit so well in "Henceforth all the crimes" from *Ruddigore*, and might go like this:

Gilbertian phrases and wordplay abound in these wittily brittle libretti.

We'll cheer and applaud and we'll dance all around as we happily throw the confetti.

If you would like to set it differently I would be happy to put all such ideas into the next *Bray*.

This issue I have asked for two specific categories of submissions. So I must point out that the deadline for the June 1 edition must be **May 10**, as I will be going to Baltimore for the BaltiQWERT in mid-May.

- 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, John Freedman, Ralph MacPhail, Marcia Menter, Tim Schwartz, Dan Kravetz, and John Dreslin.

(Please forgive any omissions!)

≈ CALENDAR ≈

NEGASS Events

NEGASS Annual Meeting	June 23, 2024 1:30PM	Christ Lutheran Church 113 Union Street Natick MA
NEGASS 50 th Anniversary	Labor Day Weekend September 4-6, 2026	TBD

G&S Events

<i>The Gondoliers</i> Troupers Light Opera Company	April 6 and 13, 2024 2:30PM and 7:30PM	Norwalk Concert Hall 125 East Ave Norwalk, CT
<i>HMS Pinafore</i> Simsbury Light Opera Company	April 20 & 27, 2024, 7:30PM April 21 & 28, 2024, 2:00PM	Henry James Memorial School 155 Firetown Road Simsbury, CT
<i>Pirates of Penzance</i> Raylynmor Opera	May 17, 2024, 7:30PM May 18, 2024, 2:00PM	MOCO Arts Center 40 Roxbury Street Keene, NH
BaltiQWERT	May 18, 2024 9:30AM	Grace United Methodist Church 5047 North Charles Street Baltimore, MD, starting at
<i>The McAdo Auditions</i> Valley Light Opera	May, 2024	TBA
<i>Yeomen Of The Guard Auditions</i> Connecticut Gilbert & Sullivan Society	Sun June 23, 2024, 6-8:30PM Tues June 25 2024, 7-8:30PM	Congregation Adath Israel 8 Broad Street Middletown, CT
<i>The McAdo</i> Valley Light Opera	November 1&2, 8&9, 2024	Academy of Music Northampton, MA
30 th International Gilbert and Sullivan Festival	July 27 - August 10, 2024	Buxton Opera House Water Street Buxton UK