



THE
TRUMPET BRAY

A PUBLICATION OF THE NEW ENGLAND GILBERT & SULLIVAN SOCIETY



NEGASS Programs

NEGASS Celebrates 45 Years!

Photographs by Zach Capitao and Emma Leona unless otherwise noted

The New England Gilbert and Sullivan Society (NEGASS) celebrated its 45th Anniversary by throwing a party on October 16, 2021 at Christ Lutheran Church in Natick, MA. Five New England theater companies presented scenes, songs, and finales from the G&S canon to the delight of the nearly 80 NEGASS members in attendance, who also had the opportunity to perform songs, soliloquies, and stories from all of Gilbert and Sullivan. There was lots of socializing, impromptu singing around the piano, and singing of choruses in public. We thank everyone who came out to join us for a day of innocent merriment!

The event began with refreshments and a chance to gather and mingle with old friends. NEGASS President Ann Ferentz and founding member Ruth Colson delivered some opening remarks (Ruth's entire address is included later in this issue).



Dreslin, as was nearly all the singing for the day. Bravo John!

Simsbury Light Opera Company put on a very energetic *Iolanthe* Act 1 Finale, followed by lunch (introduced by *Merrily ring the luncheon bell*) and impromptu singing around the piano.



After a few announcements we were treated to selections from Valley Light Opera's upcoming production of *Pirates of Penzance*. Kathy Blaisdell (Ruth) started us off with *When Frederic was a little lad*, followed by *Poor wandering one* by Rory Mason as Mabel.

Their final number was *I am the very model of a modern Major General* sung by the incomparable Thom Griffin.

Next up were *Ruddigore* selections from the Connecticut G&S Society, starting with Robin Oakapple's *Away, remorse!* by David Henderson, followed by *I once was a most abandoned person* with Michael Loomis as Despard and Natalie Wood as Mad Margaret, continuing on to the *Matter Trio*.



Greater Worcester Opera began the singing with *The Mikado* Act I Finale accompanied by board member John



Photo by Martha Birnbaum

NEGASS members Michelle Markus and Brad Amidon sang *Things are seldom what they seem (HMS Pinafore)* followed by Laurie Weissbrot's *A wonderful joy our eyes to bless (Utopia Ltd.)*

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EDITOR-IN-CHIEF

Laurence Weissbrot editor@negass.org

ORGANIZATIONAL STAFF

Brad Amidon, membership coordinator
 Martha Birnbaum, technical support and member outreach
 Elaine Crane, web mistress
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DEADLINES FOR SUBMISSION OF MATERIAL: 15th of the months of January, March, May, July, September, and November.



While he was “on stage,” David Henderson gave us *Little maid of Arcadee* from *Thespis* so that we would have more of the operettas represented.



NEGASS member Randy Glidden next sang *The nightmare Song* from *Iolanthe*, followed by Aversa Sheldon doing *On the day when I was wedded* from *The Gondoliers*.



The Sudbury Savoyards then took the spotlight, accompanied by pianist Bryce Denney (giving John Dreslin his first



break!) to give us selections from *Yeomen of the Guard*, starting with *'Tis done! I am a bride* with Janet



Pohli as Elsie. Carolyn Schwartz sang *Dame Carruthers’ part in Night has spread her pall once more*. Next came Brad Amidon doing a masterful job as Jack Point in *Oh! a private buffoon is a light-hearted loon*, leading directly into *Hereupon we're both agreed* with Matt Tragert as Wilfred.

Strange adventure! followed with Graham Daley as Kate, Peter Boettcher as Fairfax, and Jon Saul as Sergeant Meryll. After that came *Hark! What was that, sir?* featuring the entire ensemble, which included Randy Glidden as the Lieutenant, Lindsey Soboleski as Phoebe, and Kathryn Denney. Sudbury concluded our planned musical program with *A man who would woo a fair maid* (Elsie, Phoebe, and Fairfax).

We all enjoyed anniversary cake before singing *Hail, Poetry!*

For many of the attendees, this was their first in-person musical gathering since the start of the pandemic. It afforded the opportunity to renew old friendships and to forge new ones.

∞ A Moment In Time ∞

Here is the entire text of Ruth Colson's opening remarks:

Welcome to Christ Lutheran Church, the birthplace of the New England Gilbert and Sullivan Society. As with all births, there was a gestation period.

Warren Colson, my husband, LOVED Gilbert and Sullivan. From the time he read his first G&S in grammar school and saw his first show, he wanted to

read about, talk about, watch, and perform Gilbert & Sullivan. He had an idea...

Warren invited Bill Kirtz, a Boston Globe reporter, and Les Moore, fellow enthusiast, to meet at our house to discuss how great it would be to have a local organization similar to the one in New York that promotes the love of Gilbert and Sullivan's works.

They decided that each would invite five other key people who might be interested in a club to a brainstorming meeting. When Dean Edmunds was contacted, he was so enthused that he said, "We'll have this meeting at the Boston University Faculty Club and I'll be the host."

A group of people with a common love of G&S met at BU. They included people from all over New England, so the club was determined to be for New England enthusiasts, not just a Boston society.

One of the people there was Juliet Cunningham, who volunteered to work on a program for the next meeting, to be at Christ Lutheran Church in Natick. Juliet was about to be the first Program Chair for the new society.

Publicity and invitations were sent out. The meeting at Christ Lutheran Church was large and enthusiastic! The attendees voted to form the New England Gilbert and Sullivan Society, a branch of the London Society. It is fondly referred to as NEGASS.

NEGASS would be a non-performing group for people with a common love of all things Sullivan and Gilbert. The goal was the enjoyment, education, and preservation of the works of these two Englishmen, and to share information about upcoming try-outs and performances.

Meetings would be held in various areas of New England. Each program included a reading of a Bab Ballad and the singing of Hail Poetry.

I would like to ask that any charter member present, please stand and introduce yourself to the rest of the group. Thank you.

Today, as we celebrate our 45th Birthday, I commend you, who have joined NEGASS over the years, for continuing to stay true to its original purpose.

Ruth Colson

And here are some musings on SLOCo's origins:

In 1945, a group of theatre-loving employees of the Ensign-Bickford Company in Simsbury, Connecticut, started rehearsing Gilbert & Sullivan's *The Pirates of Penzance*. With their first performance, they became a part of Connecticut history, and The Simsbury Light Opera Company was born. Since that performance, SLOCo has produced at least one public performance every year, making us the oldest continuously performing community theatre company in Connecticut, and one of the oldest in the country. We produce fully staged operettas, complete with costumes, sets, and an orchestra. We draw a cast, crew, and audience from all

over the state, as well as from Massachusetts and Rhode Island. And one of our greatest honors will always be having had Martyn Green as our artistic director for our productions of *The Pirates of Penzance* in 1973 and *Patience* in 1974.

Our performance streak came crashing to a halt in March 2020, when, two weeks before our opening night, the pandemic forced us to cancel our shows and close our doors, sending us into a very uncertain time. SLOCo had already publicly performed a few times earlier in the year, including once at a local school to bring the joy of Gilbert & Sullivan to the next generation, so our performance record so far remained intact. And at that time, we all figured that by 2021 things would be normal again, so we would be able to resume our regular spring performance schedule. Of course that did not happen, and we were left wondering if SLOCo's unbroken record had reached its end.

Then in June 2021, SLOCo received an invitation from NEGASS to perform at their 45th anniversary celebration. A group of talented SLOCo volunteers, with a wonderful accompanist, worked hard to represent the rich history and tradition for which SLOCo is known. We performed the Act I finale of *Iolanthe* on October 16th, 2021, for a marvelous audience, and SLOCo's legacy triumphantly lives on!

We are eternally grateful to the Board of Directors of SLOCo and NEGASS, the hopeful and rapturous volunteers, and the people who never stopped creating art during these past 18 months. We hope for another beautiful, happy, and healthy 75 years for us and for all other theatre companies. May this upcoming season be the best we all have ever had.

Emma Leona
SLOCo President

❧ NEGASS NEWS ❧

Thespis Read-Through and Open Sing in January

Thespis, Gilbert and Sullivan's first collaboration, premiered at the Gaiety Theater in London on December 26, 1871. To celebrate the sesquicentenary (150th anniversary), NEGASS will host a read-through of the libretto on Sunday, January 16, 2022 at 2 PM at Christ Lutheran Church in Natick, MA (snow date, January 23). We will also sing *Little maid of Arcadie* and the *Thespis* version of *Climbing over rocky mountains*.

Given the popularity of the open mic at the NEGASS 45th, we will then take requests. To Participate, Please Pick a Piece from an oPeretta starting with "P"!

Links to the *Thespis* script, music, and open mic specifics can be found at:

<https://www.negass.org/gs-events>

Participants should plan to bring the script and music in whatever form pleases them. This is an informal and spontaneous event. Please feel free to contact Ann Ferentz (president@negass.org) with questions.

Outing to Sudbury Savoyards' Grand Duke

Join NEGASS for an outing to see the Sudbury Savoyards' production of *The Grand Duke*, "Gilbert & Sullivan on a grand scale since 1961". We will attend the 2 PM matinee together on Sunday, February 27th and those who are interested may join a group dinner afterwards. Pay your own way, but if enough people sign up there may be a group discount on tickets to the show.

Please contact Martha Birnbaum (events@negass.org) to join the group.

The NEGASS board is always planning future programs and anticipates more operetta sings, outings, and other events in the year to come. We always welcome your thoughts and suggestions for future events (contact@negass.org).

The NEGASS website will maintain a list of current events. Events are also posted on Facebook.

✧ Updates from G&S Groups ✧

Sudbury Savoyards announce Grand Duke cast

After a year hiatus from their mainstage show--only the second in their 60-year history--the Sudbury Savoyards are returning to the stage with Gilbert and Sullivan's Grand Duke in February/March 2022. The show opens on Friday, February 25th at the Lincoln/Sudbury Regional HS!

Rudolph, Grand Duke of Pfennig Halpfennig -	Ben Morse
Ernest Dummkopf, Company Manager -	Steve Huff
Ludwig, Leading Comedian -	Tom Frates
Dr. Tannhauser, Notary -	Brad Amidon
The Prince of Monte Carlo -	Santo Mammone
Herald -	Randy Glidden
Ben Hashbaz and the Detective -	Jon Saul
The Princess of Monte Carlo -	Lindsey Soboleski
The Baroness von Krakenfeldt -	Carolyn Kelly Schwartz
Julia Jellicoe -	Elaine Crane
Lisa -	Julianna Smith
Olga -	Graham Daley
Gretchen -	Donegan Moore
Bertha -	Debbie Crane
Elsa -	Ann Ferentz
Martha -	Kerry Tamm

Simsbury Light Opera Company recently held auditions for their spring 2022 production of *The*

Pirates of Penzance. Rehearsals begin in January 2022 on Sunday and Tuesday nights. Show dates are April 2, 3, 9, and 10, 2022 at their new performance venue, the Henry James Memorial School in Simsbury. They are also seeking backstage help (set building, painting, props, costumes, publicity, tickets sales, and more.) Email sloco@sloco.org with questions and areas of interest. All performers, cast and crew must show proof of vaccination.

Troupers Light Opera of Norwalk, CT will also be performing *The Pirates of Penzance*, on April 2 and 9, 2022 at the Norwalk Concert Hall, 125 East Ave, Norwalk, CT. For details, visit <http://wp.trouperlightopera.org>

As we emerge from pandemic lockdowns, live performances are returning to our local communities. We have the pleasure of reporting on three such events:

Connecticut Gilbert & Sullivan Society's Ruddigore: a delightful return to live performance by Lindsey Soboleski and Ann Ferentz

The house lights dim; the audience quiets; the music director enters to applause and takes the podium; the overture begins for the opening performance of the Connecticut Gilbert & Sullivan Society (CTGSS) production of Riddigore on November 6th. How much we have missed these simple delights for the past year and a half! From the moment we saw that the program listed "Honeycrisp" and "Macintosh" casts (to account for double-casting of Rose Maybud and Dame Hannah)--not to mention an extensive and helpful glossary--we knew that this production would be filled with fun surprises.

The curtain opened to reveal a lovely set (designed by Merlin Tollefsen), with Rose's cottage house left, another cottage house right, and a beautiful seaside backdrop, complemented by a soundtrack of gulls to transport the audience to the fishing village of Reddering. Then in swooped the bridesmaids, with their silken dresses and delightful advertising banner "We put the wows in your vows; altar'd states our specialty!"

As Act I unfolded, the history of the bad baronets of Riddigore was revealed by Dame Hannah, played by NEGASS member Aversa Sheldon, who brought drama to the role with her full alto voice. This was her CTGSS debut and we hope we'll see more of her. Siobhan Fitzgerald played a proper Rose Maybud, always acting according to her book of etiquette. A trio of dancers, Maria Roscio, Ava Capuano, and Christine Wirtz, brought an extra sense of fun to the hornpipe and wedding scenes. Michael Loomis

made a magnificent entrance late in Act I as the current bad baronet of Ruddigore, Sir Despard.

The Act II set included a fabulous oversized throne and portraits of the previous bad baronets of Ruddigore, which came to life as the actors with the same likenesses emerged from behind the frames. David Henderson was transformed from an unassuming Robin Oakapple in Act I to a helpless Sir Ruthven Murgatroyd in Act II, always accompanied by his faithful Old Adam, excellently played by David Schancupp. Meanwhile, Mad Margaret, played by Natalie Wood, brought her vocal and comedic talents to the role, as Margaret struggled to keep her insanity ever so slightly beneath the surface during the Act II Basingstoke scene. She and Michael Loomis played off each other expertly, leading into the *My eyes are fully open* trio, which was a highlight of the show. Notably Act II included several often-omitted numbers: the second verse of Rose Maybud's aria *In bygone days I had thy love*, Robin's *Away, remorse*, and the original 4/4 version of *Oh happy the lily* during the Act II finale.

Costuming by Pat Ubaldi Nurnberger was especially well done with Mad Margaret's suit, black with colorful stripes at odd angles and an excellently askew bow at the throat. Other costumes of note were Despard's dastardly cape and top hat, the seven bad baronets of Ruddigore, all dressed from different eras, and Rose's gorgeous wedding dress.

The orchestra, under the baton of music director John Dreslin (NEGASS board member), was consistently strong from the downbeat of the overture through the final chord. Surtitles, operated by Monika Dreslin, were displayed throughout, although these were hardly necessary as most of the diction was very clear. They were most helpful for characters with thick accents like the sailor Richard Dauntless, played by Jeff Schwartz.

Overall, it was great to see CTGSS back in the theater for one of the first live G&S productions since the start of the COVID pandemic. Congratulations to all on such a fine production!

**Savoyard Light Opera Company 50th Anniversary
Pirates of Penzance Sing Through
by Ben Morse**

I had the privilege of not only attending the event, but also being able to participate in this musical 50 year milestone anniversary celebration of the Savoyard Light Opera Company (SLOC), which is based in Carlisle, MA. The venue for the event was the well-known 51 Walden St in Concord, MA,

where musical and dramatic magic has been happening for many years. It was a well-selected location, central to many, and at the same time open and airy (at times, chilly) to allow for spacing and plenty of fresh air exchange.

The assembled Gilbert and Sullivan enthusiasts were there to enjoy and lift up this organization, and also to rejoice in gathering together once again to corporately sing, clap, and "aarr" as a body. It was a highlight of the day for many; this newly reintroduced ability to be in the same room, basking in G&S, in the presence of other light, medium, and heavy-duty G&S fans.

Debbie Crane and Joy Paradissis Playter (President and Vice President of SLOC, respectively), provided the needed introductions and "hellos," and Donna DeWitt, long-time member and frequent Director-of-shows, regaled us with the history of SLOC. Barry Singer ably provided the accompaniment, with a special bonus accompanist in Sarah Telford, who had the "upper hand," in an amazing four-handed Overture, to which the crowd responded enthusiastically. This wonderful addition of 10 extra digits was utilized throughout the performance, much to pirates' and proper folks' delight. The cast was a varied lot, some of them giving a tag-team high five to another capable performer for the second act, while others were in for the duration. I was able to sit with the masses and enjoy the second act as a spectator, and, along with the rest of the "extended chorus," sang along enthusiastically with every group number.

The event was a joy, and all those who attended seemed to have agreed with my assessment. Congratulations, Savoyard Light Opera Company, and let's hope that we can pour, oh pour the Pirate sherry once again 50 years hence! Hear, Hear, and a hearty Aarr!

**Valley Light Opera *Pirates of Penzance*
by John E. Dreslin**

2020 was a leap year! Unfortunately, it was also the year that COVID invaded our lives. Many groups had planned to do *Pirates* that year, and were forced to cancel. For that reason, it seems we have a true Pirate invasion taking place this year, as we once again return to live theater. Both Simsbury Light Opera, and Troupers Light Opera of Connecticut are planning on productions in April, 2022. However, the first production out of the gate was by Valley Light Opera, whose show played for the first two weekends in November at the Academy of Music in Northampton, MA. It truly set a high standard for

the other groups to emulate! A cast member began the proceedings by explaining the precautions that the group had taken to assure a safe production, which included a vaccination requirement for cast, orchestra, and crew, masking at all rehearsals, and even masking backstage at performances when characters were not appearing on the stage. As is currently standard procedure, audience attendees had to show proof of vaccine before being admitted to the theater, and wear masks while inside.

From the first notes of the overture, played by an all-volunteer 25-piece orchestra, ably conducted by Maestro Aldo Fabrizi, it was obvious that the audience was in for a real treat. The principal cast was made up almost entirely of experienced VLO Gilbert and Sullivan veterans, who delivered their dialogues for the most part letter perfect. Notable standouts were Travis Benoit as a youthful Frederic, Kathy Blaisdale as Ruth, Matthew Roehrig as the Pirate King, Robin Parsons as the Sergeant of Police, and Thom Griffin as Major General Stanley. A winsome Rory Mason ably played the part of Mabel. Rounding out the smaller roles were first timer Tim Plankey as Samuel, the always dependable Elaine Crane as Edith, Heather Williams as Kate, and Grace Olmsted as Isabel. The chorus was a substantial two dozen or so. Some of the Pirates were females in disguise, I assume to cover some of the tenor notes and allow more of the men to assume the roles of policemen in the 2nd Act.

Steve Morgan provided stage direction with assistance by choreographer Graham Christian. The costume designs by Laura Green were lovely and period appropriate, and the lighting by Doug Pinckney and set by Chris Riddle were also effective without being overwhelming. For the most part both physical movement and hand gestures were kept to a minimum, especially noticeable in the first act, where a lot of the chorus singing was done almost in straight lines near the stage apron. This allowed a very precise choral sound, which was indeed a treat to listen to, and not often encountered. The 2nd act introduced more freedom of movement, with the Paradox, and Away, Away trios quite effective. Also, the police choruses were quite comically staged. I really appreciated the rendition of With Catlike Tread, where the "Come friends who plow the sea" was delivered only *piano*, as indicated in the score and only building up to *forte* in the final phrase. Too often it is sung full out all the way through. The rendition of the music was full of these little details that Maestro Fabrizi elicited from both the singers and the orchestral players. All

in all this was an excellent production and a truly enjoyable rendition of this Gilbert and Sullivan classic.

Yes, we know it isn't

There are two more recent events that are not, technically, by G&S groups but should be of interest to our readers.

The first is from Marion Leeds Carroll, long-time NEGASS member and former editor of The Bray. She presented her *Music to Cure MS 2021* concert to



support research on Multiple Sclerosis in support of the Accelerated Cure project. It went live on October 31 at 3 PM, and will continue to be available for at least a year. Visit <https://tinyurl.com/c75ht4mb> Last year's concert is still available by going to https://www.youtube.com/playlist?list=PLru_b5-WDzi1g55WuNFAnozgsNE7MupcR. Your Bray editor and Board member Ben Morse took part in this year's concert. Please watch and enjoy these events, and feel free to donate to this worthy cause.

The second is a new project of longtime NEGASS member Martha Birnbaum, who provides technical support and member outreach for NEGASS. According to Martha, Cambridge Chamber Ensemble presents operatic gems that are not well known but deserve to be. She started the company in 2017 with Pauline Viardot-García's *Cendrillon*, followed by Handel's *Silla* and Wagner's *Das Liebesverbot*. CCE just finished mounting Gustav Holst's chamber opera *Savitri* and look forward to doing John Blow's *Venus & Adonis*. Lots of work for a new company but much fun. Besides being the producer for *Savitri*, Martha has been a former editor



of the Bray, membership secretary, Lord High Comestibles Coordinator, and any other task, as she is a Slave to Duty! Cambridge Chamber Ensemble engages both emerging artists and established performers and strives for diversity in casting and roles.

❧ G&S NEWS ❧

David Mackie was repetiteur, chorus master, and associate musical director with the D'Oyly Carte Opera Company from 1975 until the closure of the Company. His new book, *A Bit More Like Work or Life After D'Oyly Carte*, is about to roll off the proverbial presses.

Meredith Dixon continues to add to and improve the Gilbert and Sullivan Archive. Visit www.gsarchive.net for a real treat.

❧ EDITOR'S CORNER ❧

The first article in this issue described our 45th anniversary party. I will start this section on the same subject.

In the last issue I urged all my readers to "Please come to the party and have fun!" Well, about 80 of you came to the party, and I think I am right in saying that there was not one there who did not have fun. Thank you all for coming.

In the last issue I also described my next gig; I was invited to join a small group of singers who were presenting a G&S Highlights show at a senior community in Topsham, Maine. The group was assembled by a former Metropolitan Opera chorister, and comprised four high-quality, professional singers, and me. They had lost their patter-baritone at the last moment and were desperate for a replacement, so I got to sing Sir Joseph Porter, Major General Stanley, and Ko-Ko.

It's funny how things work out. I've been singing G&S for almost 40 years and always wanted to do the patter roles, but as I was fair, and strong, and tall with a passable bass-baritone, I was usually cast as the carpenter's mate or the captain or Dick Deadeye, or The Mikado, or the Pirate King or Sergeant, in "the big three" or Arac, the Usher, Roderic, You get the idea. Not that I'm complaining. These are great roles, and I enjoyed playing them. Suddenly, out of the blue with no audition, I get to sing three major patter roles with some fine singers.

It would be a wonderful story if it ended there, but it gets better.

The tenor for this little ensemble was a fellow named Joshua Collier. Remember that name. Look him up if you want to see his impressive resume. I have had the pleasure of singing with many fine tenors over the years, but none was as good as Josh: power, richness, softness, with a marvelous stage presence and ability to connect with the audience.

He is also an impresario. In 2018 Josh and some friends built the Barn Opera in Brandon, Vermont. While G&S isn't his normal milieu, he wanted to



throw a New Year's Eve party last year. The pandemic dashed that idea. But after singing in Maine, he realized he had the core for a great *Pinafore* cast and decided to resurrect the project. He asked me if I would be interested in singing the role of Sir Joseph in a production of *HMS*

Pinafore on New Year's Eve. Here is his description of the event:

The way this "BARN OPERA goes British" New Year Bash will happen is the doors to the theatre will open at 6pm, with drinks and hors d'oeuvres. We'll then stream the broadcast of the fireworks over the Thames in London at 7pm with innocent merriment! At 8pm, we'll start the performance, which will be a SEMI-STAGED production, with as much of the audience participating in the chorus numbers as interested/possible. Then, after the show, around 10:30, more booze (cash bar) and more substantial food, and then we'll all ring in the New Year watching the broadcast from New York City of the Times Square festivities! It should be a VERY enjoyable evening, and I wouldn't be the least bit surprised if another impromptu concert were to spring up! If interested, please get tickets soon, as we only have 60 seats to reserve for this rollicking evening!

For complete information about the show and to buy tickets, go to www.barnopera.com. The ticket price is \$70, which may seem high for a G&S show but is a great bargain for a New Year's Eve party.

I hope to see you there!

- Laurie Weissbrot

❧ We Have a Little List ❧

The editor wishes to thank those who contributed to this issue of *The Trumpet Bray* including Ruth Colson, Zack Capitaio, Emma Leona, Ann Ferentz, Martha Birnbaum, Lindsey Soboleski, John Dreslin, Ben Morse, and Aldo Fabrizi.

(Please forgive any omissions!)

CALENDAR

NEGASS Events

Thespis reading
and open sing

Sunday, January 16, 2022
2:00pm

Christ Lutheran Church
113 Union Street
Natick, MA

The Grand Duke
Group outing to Sudbury Savoyards'
show followed by dinner

Sunday, Feb 27, 2022
2:00pm

Sudbury, MA

G&S Events

HMS Pinafore

Friday, December 31, 2021

Barn Opera
Brandon, VT

The Grand Duke
Sudbury Savoyards,
Sudbury, MA

February 25, 26, 27, 2022
& Mar 4, 5, 2022

Lincoln/Sudbury Regional HS
Sudbury, MA

Sudbury Savoyards
Diamond Jubilee

Spring 2022

Sudbury, MA

The Pirates of Penzance
Simsbury Light Opera Co
Simsbury, CT

April 2, 3, 2022
April 9, 10, 2022

Henry James Memorial School
Simsbury CT

The Pirates of Penzance
Troupers Light Opera
Norwalk, CT

April 2, 2022
April 9, 2022
Matinee & evening

Norwalk Concert Hall
125 East Ave
Norwalk, CT

Goodbye to our 45th Anniversary Party!



Photo by Zack Capitao and Emma Leona