



## ≈ NEGASS Programs ≈

### Now to the Banquet We Press!

Announcing the **NEGASS Annual Meeting** and cast for *The Sorcerer*.

Mark your calendars for Sunday, June 23rd at 1:30 pm at Christ Lutheran Church, 110 Union Avenue in Natick, MA for the NEGASS annual meeting and read-through of *The Sorcerer* with full orchestra. John Dreslin, music director for the Connecticut Gilbert & Sullivan Society (and NEGASS board member), will conduct.

The NEGASS annual meeting will include a quick and painless summary of the year past, a look at the year to come and beyond, and a vote on the NEGASS Board of Directors. Then on we will press to *The Sorcerer*, with nothing but Act 1 between us and the banquet – we do hope for strawberry jam, and the only tea will be what you brew yourself!

Andrew Conway is assembling the orchestra, but is still in need of more players. If you interested in playing, please contact Andrew at [ahconway@gmail.com](mailto:ahconway@gmail.com) right away!

We are delighted to announce the cast of *The Sorcerer*!

Sir Marmaduke Pointdextre	Laurie Weissbrot
Alexis	Brad Amidon
Dr Daly	Act1: Jay Wolman
	Act 2: Raph Sherman
Notary	Ben Morse
John Wellington Wells	Dave Leigh
Lady Sangazure	Act 1: Kathy Blaisdell
	Act 2: Opal Hearst
Aline	Sara DeLong
Mrs. Partelet	Martha Warren
Constance	Juliet Cunningham
Hercules	Andrew Conway

All are encouraged to sing the chorus parts. Bring your own score or borrow one at the event.

Admission is free; donations and new memberships are always welcome.

If you aren't already a NEGASS member, we hope you will consider joining for a small insult of \$25 per year. Members enjoy discounted tickets to some G&S productions and priority casting in NEGASS sings. Dues help pay for space rentals and enable NEGASS to support G&S productions throughout New England. Join today by visiting <https://www.negass.org/membership.html>. Unsure of your membership status? Email [contact@negass.org](mailto:contact@negass.org).

### August Open Mic event

NEGASS is planning an informal open mic event on August 25, 2024. We would like to offer the opportunity for local groups to showcase a couple of numbers from recent or upcoming productions, as well as have individuals sing or recite Bab Ballads. The probable location is Christ Lutheran Church in Natick. Contact Lindsey Buccella, Program Chair, to express your interest ([Lindsey@negass.org](mailto:Lindsey@negass.org)).

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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](mailto:contact@negass.org)

#### GENERAL NEWSLETTER CONTRIBUTIONS AND REVIEWS

Send to [editor@negass.org](mailto:editor@negass.org)

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## 50th Anniversary

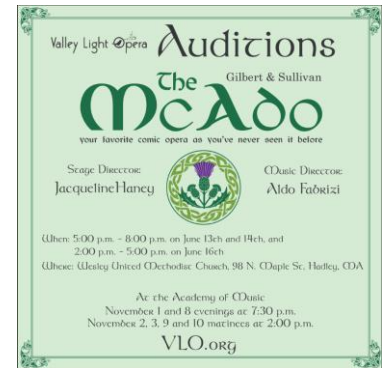
NEGASS's 50<sup>th</sup> anniversary celebration is starting to take shape: we are planning a sing-out of all 13 extant operettas on Labor Day weekend 2026. We will need help to pull off this grand celebration, from project planning to food coordination and chair arranging. Whether you would like to volunteer for a year or a day, there is room for you! Please contact [programs@negass.org](mailto:programs@negass.org).

## NEGASS NEWS

For its 49<sup>th</sup> production, **Valley Light Opera** has chosen a version of *The Mikado* set in the Highlands of 18<sup>th</sup>-century Scotland. This version, from Gilbert and Sullivan Austin, highlights VLO's strengths in terms of music and costumes. The stage director will be Jacqueline (Jacki) Haney and the music director will be Aldo Fabrizi.

### 2024 AUDITION ANNOUNCEMENT

5:00-8:00 PM on  
June 13<sup>th</sup> and 14<sup>th</sup>,  
and 2:00-5:00 PM on  
June 16<sup>th</sup> at Wesley  
United Methodist  
Church, 98 N.  
Maple St, Hadley,  
MA.



You LOVE the music,  
You LAUGH at the story,  
Now you'll be SMITTEN with a new setting!

Yes, *The McAdo*!

The actual text of the show is only minimally changed. Please familiarize yourself with the roles, music, and storyline before your audition by visiting the Gilbert and Sullivan Archive at <https://www.gsarchive.net/mikado/html/index.html> If you seek a principal role, please prepare a selection from the show (we will provide an accompanist). There may be dialogue readings, and there may be some dance steps. For more information go to [VLO.org](http://VLO.org). To sign up for an audition time go to [https://www.signupgenius.com/go/8050D4AA9AE2BA6FD0-49330266-mcado#](https://www.signupgenius.com/go/8050D4AA9AE2BA6FD0-49330266-mcado#/)/ If, for any reason, you cannot be available for these audition times, please contact Ted Blaisdell, the Coordinating Producer at [hagrid417@gmail.com](mailto:hagrid417@gmail.com) to discuss alternatives.

We are also offering an audition workshop on Wednesday June 12<sup>th</sup> from 6:00-8:00 PM at Wesley UMC to describe our audition and rehearsal processes, model a short physical and vocal warm-

up, discuss audition selections, and answer any questions.

We will happily answer any questions that you may have about the auditions, the show, or the production. Feel free to contact Ted Blaisdell the Coordinating Producer at [hagrid417@gmail.com](mailto:hagrid417@gmail.com) or Jacki Haney the Stage Director at [jacquelinehaney@yahoo.com](mailto:jacquelinehaney@yahoo.com).

We can't wait to share this wonderful version of this most popular Gilbert and Sullivan show with you and the Pioneer Valley!

The **Methuen Young People's Theatre** will present Gilbert & Sullivan's *Iolanthe* in September at the historic Memorial Music Hall. Auditions for take place on Thursday, June 6<sup>th</sup> and Friday, June 7<sup>th</sup> at 6:00 PM at the Methuen Memorial Music Hall, 192 Broadway, Methuen, MA.

Our performances for the 2024 season are:

Friday, Sept. 6<sup>th</sup>, 7:00 pm

Saturday, Sept. 7<sup>th</sup>, 7:00 pm

Sunday, Sept. 8<sup>th</sup>, 3:00 pm.

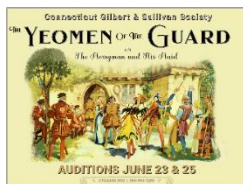
*Depending on cast size, a matinee performance may be added at 2:00 pm on Saturday, Sept. 7<sup>th</sup>.*

Ticket prices are \$15.00 for adults and \$5.00 for children under 12.

All performances will be at the Methuen Memorial Music Hall, 192 Broadway (Route 28), Methuen.

For more information go to our website [mmmh.org](http://mmmh.org), or e-mail us at [methuenyoungpeoplestheatre@gmail.com](mailto: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!



**The Connecticut Gilbert and Sullivan Society (CG&SS)** will hold auditions for its October 2024 production of *The Yeomen of the Guard* Sunday, June 23<sup>rd</sup>, from 6:30 to 8:30PM and

Tuesday, June 25<sup>th</sup>, from 7:00 to 8:30PM. Call back date/time, if needed, will be Tuesday, July 9<sup>th</sup> at 7:00PM. Auditions are at Congregation Adath Israel, 8 Broad Street, Middletown, CT. See the April **Trumpet Bray** for a detailed announcement.

Founded in 1980, CG&SS performs one of Gilbert & Sullivan's comic operettas each year. The production will take place in Deep River on October 19<sup>th</sup> and 20<sup>th</sup> and will be fully staged with sets, costumes, and a 24-piece professional orchestra.

We welcome and encourage new talent and invite all who are interested to join us. Our cast members have various levels of vocal and performance skills and experience. They come from a wide variety of backgrounds and professions, and range in age from school-aged children to retired seniors. They all



enjoy music and live theater and have an itch to be part of the fun.

If you have additional questions about auditioning and performing with us, or working with our production crew, call us at 860-554-1256. Come join us and be a part of the fun and excitement!

In addition to performing fully staged productions, CG&SS performs free showcase events at various retirement communities and assisted living facilities, some of which are open to the public.

**The College Light Opera Company (CLOC)** is a non-profit theatre organization located in Cape Cod, Massachusetts. For over 50 years, CLOC has provided hundreds of college-age students from around the country with a unique educational opportunity to learn from leading professionals and practice their craft in a challenging but supportive environment. Each summer, CLOC invites 75 of our nation's most promising theatre artists to be in residence in Falmouth for eleven intense weeks of production. These students become members in our Vocal Company, Orchestra, Design and Production Team, Music Staff, and Business Staff. The result is nine fully produced musicals and operettas performed at the Highfield Theatre, 58 Highfield Drive, Falmouth, MA, considered to be nine of the best theatre productions on Cape Cod each year. Their 2024 Season comprises:

<i>Brigadoon</i>	June 18 - 22
<i>Iolanthe</i>	<b>June 25 - 29</b>
<i>Holiday Inn</i>	July 2 - 6
<i>Gypsy</i>	July 9 - 13
<i>The New Moon</i>	July 16 - 20
<i>Little Shop of Horrors</i>	July 23 - 27
<i>Patience</i>	<b>July 30 - August 3</b>
<i>Legally Blond</i>	August 6 - 10
<i>A Little Night Music</i>	August 13 - 17

For more information about CLOC visit <http://www.collegelighoperacompany.com/>

The **Sudbury Savoyards** have announced that *Ruddigore* or *The Witches Curse* will be their main stage production for mid-late February 2025 with auditions and rehearsals starting around November 2024. The Sudbury Savoyards have presented a Gilbert and Sullivan production on a Grand Scale every year since 1961 and are excited to be continuing this rich tradition in 2025.



## SHOW REVIEWS

### Troupers Light Opera Company *The Gondoliers* – OperaMetro.com

If my memory serves me correctly, **Troupers Light Opera Company** had scheduled *The Gondoliers* for the spring of 2020. But, alas, we all know what happened to that season! This spring the Troupers have brought this wonderful opera back to the stage at Norwalk Concert Hall. This review is of the matinee performance on April 6.

Some say *The Gondoliers* is Sullivan's best score; it's big too: Gilbert packed the tale with two of this and three of that, hidden identities, absurd twists of fate, dances...something for everyone. *The Gondoliers* is conspicuous for its large cast. The cast is set in groups.



First the Italians: After a rousing choral introduction, the two young and romantic gondoliers Marco and Giuseppe enter. (Don't be thrown by their Italian!) They quickly

switch into choosing a beautiful young lady to marry. As Marco, Elias Levy is dashing and warm-hearted; as Giuseppe, Alan Briones is a bit more down-to-earth, but equally charming. They are always positive and good-natured, consistently excellent! Levy's "Take a pair of sparkling eyes" in Act II will melt your heart.

They settle on two young women as brides, chosen from the wave of young beauties available. Marco chooses Gianetta, who is feisty and always smiling, fittingly sung by Rhianna Ring-Howard. Her wide vocal range is used to full effect.



Giuseppe chooses Tessa, more soft, grounded and thoughtful, sung by Ayla Shively. Case in point: at the end of Act I, before their husbands leave for Barataria, Gianetta and Tessa give their guys some advice. While Gianetta's is a setting of rules about other women Marco may encounter, Tessa's request is softer, more 'think of me,' tell the moon.

The Duke of Plaza-Toro and his wife, the Duchess, and their daughter Casilda have arrived in Venice. They have traveled from Spain to meet their "son-in-law." With their consent they allowed their daughter Casilda to be married in infancy to the Prince of Barataria, also an infant. Now it's time to close the deal...

Don Alhambra, the Grand Inquisitor, tells the Duke that the Prince is indeed in Venice...but he, as a very young lad at risk of being assassinated, was taken here by Alhambra and passed off for safe keeping to a foster father with a son of the same age. These two, now grown into the mature young men we know as Marco and Giuseppe. Problem is, no one, not even Alhambra, can tell which son is the gondolier and which is really the Prince. The father who took in the Prince forgot which was which, and besides, he has long since passed away!

Don Alhambra has a plan to figure out which is which, but in the meantime the two gondoliers must travel and assume the rank of King of Barataria, without knowing in fact which one is the true King and which is still a gondolier.



The Duke of Plaza-Toro is a stately but out-of-touch gentleman played by James Ring-Howell; his wife the Duchess is portrayed by Melinda Bauers; Casilda, their daughter who is married to the infant Prince, now in Venice to at last meet him, is charmingly portrayed by Sarah Brown. When we first meet her in Act 1 Casilda teeters on being a spoiled brat, but when the 'olds' go away, she gets passionate with Luis (who is their "band" of one instrument, a drum actually). "O rapture, when alone together" is what they sing together, revealing a carefully hidden love. Brown is wonderful, matched by Tyler Panek as Luis. I won't spoil the big reveal at the end.

Don Alhambra is Gregory Suss, who was last season's Jack Point in *Yeomen of the Guard*. He uses his voice and manners to create a true snob, at the

same time drawing laughs. Maribeth Johnson is Inez, who is important in clearing up the identity of Prince, now King of Barataria.

In addition, we have Charles Mays, Liam Alldreged, Kenneth Skjeveland, and William Abbott as other Gondoliers; Ariana Keller and Ria Ipa are Contadine. Eleven others are Gondolieri or Contadine, including Mark Callahan, Jim Cooper, Jenna Choszczk, Ben Dussault, Laura Ann Heckman, Bill Kenyou, John Matilaine, Alyssa Morrin, Miki Nakahata, Misha Polonsky, and Lea Kessler Shaw.

The Troupers Orchestra is under the direction of Zachary Kempler. The musicians were behind the stage sets with Maestro Kempler; the singers on stage communicated with the Kempler via a two-way camera stage front, hidden from the eyes of the audience by a flowered wall. Kempler keeps the big score moving along. This arrangement works quite well and frees up considerable space between stage and audience. If a player on stage misses a cue or forgets a line in the score Kampler would slow down or speed up the music to sync with the singer. Fortunately, these were only a few.

Nancy L. Meyer, who returns from last season's successful *Yeomen of the Guard* has done it again. There is a certain energy under her direction. The story is updated to the Venice of the mid-20<sup>th</sup> century, allowing for vibrant and relatable costumes. Brava for your fine work, Nancy!

Further information about Troupers Light Opera can be found on their website: [trouperlightopera.org](http://trouperlightopera.org) or [facebook.com/TroupersLOC](https://facebook.com/TroupersLOC). A picture gallery of recent productions is on the website, as well as information for joining the company. Their dedication to their art and music are longstanding. Some of the Troupers I first met in the 80s are still there, pitching in both onstage and offstage. However, each year there is an infusion of youth and energy provided by new cast members. Inquire! Go Troupers!

**Simsbury Light Opera's *H.M.S. Pinafore*-  
- OperaMetro.com**



- John E. Dreslin  
- photos by William Strickland

**Simsbury Light Opera Co.** (SLOCO) presented *H.M.S. Pinafore* as its annual production for four performances over the last two weekends of April. Once again it was presented at the Henry James Memorial School auditorium in Simsbury. As in the past, this



presents a bit of a problem as there is no orchestra pit in the otherwise very nice auditorium. There is pretty good stage space, so the 13-piece orchestra was placed behind the set. The set was a very attractive head-on view of the Pinafore's quarterdeck, with stairs on either side and down the middle leading to an upper tier. The apron of the stage was adorned with blue wave-like material that also covered a monitor in the center, which allowed the onstage cast a view of Maestro Nathaniel Baker's direction, who was otherwise behind them – but very visible to the audience. As is often the case in such an arrangement, there was sometimes a lack of synchronization between the singers and the orchestra. The orchestra was also very much muted, and never was able to muster the powerful sound needed to provide excitement in some of the big numbers. The cast and chorus though, for the most part projected quite well, and were musically very well-rehearsed, with good attacks and cut offs and excellent diction. In this respect the size of the auditorium is beneficial. It is small enough that the cast does not need microphone amplification, and the audience size is appropriate to the space and concentrated close to the stage.



The cast of principals included some real standouts. The ever-dependable Ralph Sherman gave



a good account of Sir Joseph, and his "When I Was a Lad" was crisply done. His costume, however, tended toward the bizarre, certainly nothing like it was ever seen in the diplomatic corps. Haley Burry was a very attractive Josephine, and her two arias were among the high points of the show. Charles Berrios, well known to fans of Valley Light Opera as well as SLOCO for his fine operatic tenor voice, played the part of Ralph. He is a charming presence

onstage and his acting was most enjoyable. However, his opening solo, "The Nightingale" was one of the numbers where the lack of synch with the orchestra was especially noticeable. SLOCO president Jay Wolman did a fine job as Captain Corcoran. Especially charming was Shira Flowers as Buttercup, complete with a cockney accent. Bob Janas, as Dick Deadeye, seemed to tower above everybody else on stage, but didn't quite have a powerful enough bass to cut through the ensembles in his solos in the Act 1 finale; however, his acting was most enjoyable. Mark Moyle as the Bosun, Mark Callahan as the carpenter's mate, and April Ackroyd as Cousin Hebe all carried out their duties admirably.



Of special musical interest were the inclusion of the Bruce Miller reconstruction of the duet "Reflect My Child" between the Captain and Josephine in Act 1 preceding the arrival of the ladies' chorus, and the recitative version of the Act 2 final dialogue beginning with Sir Joseph's line "Here, Take Her, Sir..." which was in the original opening night score but was dropped shortly thereafter.

Marc Deaton returned for his second season as artistic director and contributed some amusing touches. Both Buttercup and the women's chorus made their entrances in a boat that was towed from the wings to center stage to the delight of the audience. The only problem was that Hebe and the other four chorus women had to clamber out over the boat's side just when the double chorus "Sir Joseph's Barge is Seen" was at its most intricate, which caused a bit of a problem for a few bars, as the music got very jumbled. However, they straightened that out fairly quickly, and the rest of the number went smoothly.

The dialogues for the most part had a lot of energy and sparkle. More problematic was the lack of any effective choreography in the ensemble numbers. Basically, the choruses would just enter and assume their positions on the stage, either in line or in groupings, and then just sing with minimal movement. This was most notable in the closing of Act 1 after the last sung chords, where there is quite a bit of joyous playoff music before the curtain closes, and the cast did not make a single movement through all of this, but stood in a line across the upper tier of the set. Also, some choreography would have been nice in the "A British Tar" trio and men's chorus in Act 1. The solos and small

ensembles received better treatment, and the "Bell Trio" even managed four well received encores.

Behind the scenes work was admirably done. Zackary Capitaio provided an effective lighting design and execution. Nancy Silveira was costumer. Experienced stage manager Emma Leona got everything off without a hitch. Technical director Steve Sudell came up with the impressive set. The SLOCO team once again pulled together to make this, their 77<sup>th</sup> production, a happy experience for all those who attended. They are one of the oldest Gilbert and Sullivan groups in the area and I am looking forward to seeing how they will carry on their tradition of excellence next year.

**Simsbury Light Opera's H.M.S. Pinafore: A Letter from former SLOCO accompanist Elizabeth White**

Good morning!

Had a lovely time in Simsbury yesterday afternoon enjoying *HMS Pinafore* for the umpteenth time. Son Michael and his wife Sue followed their tradition of coming to the show (and usually to a Patron Party of which there sadly wasn't one this year) from NYC and granddaughter Laurie came up from Yale where she's in the second year of a Fellowship. Listen, I'm her grandmother. I can brag!

It was a good show and fun to see familiar faces in the audience including Elaine Lydon, Libby Merrow, and Elizabeth Gunn. We all agreed there should be a reunion party as we miss being together. The cast included Linda Chamberlain - who is now claiming to be the oldest in age and/or participation (possibly both) cast member. I remember when she was still Linda Matthews. She looks great and how does she stay so young?

The set was really good. Designed and built with expert help by new member Steve Sudell. By the way, John Craft's niece was in the chorus.

Nathaniel was music director with the orchestra behind the scenery on stage. It worked. No Pianist  
- Elizabeth

## ❧ G&S NEWS ❧

### Buxton G&S Festival

Join us 27 July - 10 August 2024 for the 30<sup>th</sup> International Gilbert & Sullivan Festival in Buxton Opera House. Information at <https://gsfestivals.org>

## IN MEMORIAM

**Tony Parkes, November 10, 1959 – May 6, 2024.**

We were saddened by the loss of our beloved friend, Tony, to glioblastoma on May 6th. Below are tributes by two of Tony's many friends, the illustrator Marianne Orlando and Sudbury Savoyards' Board Chair, Graham Daley.

**Tony Parkes as Jack Point**



Illustration by Marianne Orlando in loving memory of Tony Parkes, caller, musician, choreographer, director, performer, and friend.

### **Tribute to Tony Parkes**

by Graham Daley

Tony Parkes was a fixture within NEGASS and the Sudbury Savoyards, and will be deeply missed by the many communities that he enriched with his welcoming and loving presence. He had an astoundingly deep knowledge of things about which he was passionate, which included square and contra dance calling (he literally wrote the books) as well as Gilbert & Sullivan and his favorite musical, *The Music Man*. The Sudbury Savoyards shared remembrances of Tony during their annual meeting on May 18th; a lovely memorial service was held on May 25th at St. Paul's in Bedford; and the folk dance community held a fabulous potluck, sharing time, and memorial dance on May 26th. Tony is survived by his wife Beth, and countless dear and loving friends.

Tony fell in love with Gilbert & Sullivan at the age of eight, when he saw the Bil Baird Marionettes do *HMS Pinafore* on television. He dreamed of being a G&S performer, and promptly memorized all the patter songs, but thought he was ineligible by not having large protruding eyeballs. Although he did sing as the Boatswain in a high school production of *Pinafore*, Tony instead chose to pursue a career as a square and contra dance caller, traveling internationally, making recordings, and developing his singing and patterning skills.

A fan of the Sudbury Savoyards, Tony joined the group in 1997 as a Tower Warder in his favorite operetta, *The Yeomen of the Guard*. Thus began his progression into ensemble and leading roles, backstage and technical work, serving on the Board of Trustees, choreographing, summer shows, July 4<sup>th</sup> parade floats, and stage directing. Tony has appeared with the Sudbury Savoyards in all 13 extant Gilbert & Sullivan operettas, some two and three times, and secured a leading role in each of them at least once. He made his stage director debut in 2016 with Sudbury's production of *The Sorcerer*. His versatility, commitment, and love for the group was recognized earlier this year when he was awarded the Sudbury Savoyards' lifetime achievement award, the "Yeomen of Regard."



Tony's extraordinary service to the G&S world came from his encyclopedic knowledge and brilliance. Tony was a Gilbert & Sullivan aficionado, a true expert in the field. He slowly but surely and steadfastly drove those around him toward a deeper and better understanding of G&S and toward excellence in portraying their works. He was always happy to mentor newcomers, answer a question, define words, explain references and jokes, and provide context for the historical moment in which these works emerged.

He knew every word to every opera, it seemed, and could help anyone who stumbled, with grace. He would play the piano for a sing-along if you needed him to, and would happily consult with a director or anyone who had questions or wanted to deepen and improve their vision. But more important than his incredible service, artistry, leadership and vast expertise, is that he has been a dear friend, wise counsel, and kind welcome to all of us.

At the memorial, Beth asked me to share "Who was Tony" to us. Here is part of what I said:

"Tony was silly. He seemed quiet, and sometimes a little stiff, but Tony was so quick witted and hilarious that it caught people off guard. He had a little smirk that just couldn't be beat, and it would come out when he would offer a quick one liner or zinger - sort of out of the side of his mouth, and then he would give you this side eye look- waiting for your reaction. Tony knew how to ham it up for the camera with a big, open-mouth, ta-da grin, lighting up the world. Tony brought us so much joy.

"Tony was steadfast. He was steadfast in his commitment not only to Gilbert and Sullivan, and to the Sudbury Savoyards, but to all of us. He was a constant and loyal friend, and was consistent in his pursuit of justice and love. He was steadfast in doing what was right and good and loving at all times, and kept board and production meetings focused on what mattered: caring for people. Also, he was steadfastly on pitch as the bass in a madrigal or barbershop quartet anytime you needed him. We always counted on Tony to keep us in the right.

"But most of all, Tony was love. He preached it; he walked it; he breathed it. It oozed out of his pores and made us all better. He was the first to welcome new members, and many people remember Tony as the first person they met and the one that made them feel that we were a safe and loving place for them. He is known for his warm and long hugs, which healed the soul and made everything okay. He saw the best in us and helped us to see it in ourselves. He is the reason some of us have taken on new roles and succeeded in areas we never imagined. I, for one, never thought I would be an assistant director, or choreographer, or a producer, or even a board chair. His love, for us, for the downtrodden, for our community, for your communities, and for the world, has been part of what has knitted us together into a family. It's part of what makes this communal heart beat, and it keeps us coming back to fill our cups. Tony was love, and we are all full to the brim with the love he poured into each of us. I look forward to spilling it out, all over the place, with all of you."

*Graham Daley is the chair of the Board of Trustees of the Sudbury Savoyards. Thanks to Andrea Roessler, group archivist, for allowing use of her Yeomen of Regard tribute to Tony in this piece.*

## ✧ EDITOR'S CORNER ✧

As you read on page 6, NEGASS lost one of its own last month. I didn't know Tony Parkes for as long as most of you, but I had known of him for many years. He was one of the pre-eminent G&S scholars.

When we had a sing-through of *Yeomen of the Guard* at the NEGASS Annual meeting last June, I played Will Shadbolt. Shortly before we started, I asked Tony "Friend or fiend?" I didn't have to explain that the question was about the cut song "Jealous torments." He simply answered "most of the sources say 'friend' and I knew he was including Sullivan's autograph score, the license copy, the prompt books, etc. His knowledge ranked up there with the likes of J. Donald Smith, Sam Silvers, Marc Shepherd, Rafe MacPhail, and other G&S luminaries, and he was happy to share that knowledge with me just prior to my singing the line.

And as the In Memoriam tribute lists, his interests went far beyond G&S. Quoting from the October 2022 edition of *Trumpet Bray*: "On Saturday, September 17th, eighteen G&S enthusiasts enjoyed an evening of Victorian dancing led by NEGASS member and esteemed dance caller Tony Parkes, resplendent in his tails. It was wonderful to reconnect with each other after the summer and to welcome a number of folks who had never been to a NEGASS event before.

First, we gathered in a circle to learn some basic steps that we would use throughout the evening. Then Tony explained that when the operettas first came out, sheet music would have been on sale in the lobby, including scores for parlor singing and dance arrangements. The music publisher would need to make an educated guess as to which tunes would be popular, so in some cases the music chosen for the dance arrangements does not necessarily reflect what we think of as the "greatest hits" from each operetta. Dance arrangements might include waltzes, quadrilles, and lancers.

After arranging us into squares of four couples each, Tony taught us the "Patience quadrille" and we managed a total of six quadrille figures before taking a break for refreshments and socializing. Then we were back at it for more dancing, this time a set of lancer figures. The dance arrangements were



delightful and kept us on our toes, so to speak, and sometimes laughing as familiar tunes took on unfamiliar tempi (imagine a very peppy version of "Tit Willow"!)

The evening closed with a Spanish waltz done in a large circle with couples dancing their way from one pair of friends to the next. A fitting close to a splendid event."

And, I hope, a fitting close to a tribute to a remarkable individual who left us too soon and will be dearly missed. Rest in peace, Tony.

- Laurie Weissbrot

### **We know it's not, but....**

**Greater Worcester Opera** presents *A Little Night Music* with NEGASS stalwarts and board members Brad Amidon, Elaine Crane, Lindsey Buccella, and Ben Morse, with Aldo Fabrizi as Music Director, at Calliope Theater, Worcester, MA, June 6 - 9, 2024.

**Cambridge Chamber Ensemble** presents Gian Carlo Menotti's *Labyrinth* Nov. 1-3, 2024, produced by NEGASS member Martha Birnbaum.

### **🌀We have a Little List🌀**

The editor wishes to thank those who contributed to this issue of *The Trumpet Bray*, including Martha Birnbaum, Graham Daley, Ann Ferentz, Jacqueline Haney, Ralph Sherman, William Strickland, OperaMetro, Joe Gori, Marianne Orlando, and John Dreslin.

≈ CALENDAR ≈

**NEGASS Events**

NEGASS Annual Meeting  
And *Sorcerer* Sing

June 23, 2024 1:30PM

Christ Lutheran Church  
113 Union Street  
Natick MA

Open Mic Event

Aug. 25, 2024  
[tentative date]

Christ Lutheran Church  
113 Union Street  
Natick MA

NEGASS 50<sup>th</sup> Anniversary

Labor Day Weekend  
September 4-6, 2026

51 Walden  
Concord MA

**G&S Events**

*The McAdo* Auditions  
Valley Light Opera

June 13 and 14, 5:00-8:00 PM  
June 16, 2:00-5:00 PM

Wesley United Methodist Church  
98 N. Maple St  
Hadley, MA.

*Iolanthe* Auditions  
Methuen Young People's Theatre

Thursday June 6, 2024 6:00 PM  
Friday, June 7, 6:00 PM

Methuen Memorial Music Hall  
192 Broadway  
Methuen, MA

*Yeomen Of The Guard* Auditions  
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

*Iolanthe*  
College Light Opera Company

June 25 - 29, 2024

Highfield Theatre  
58 Highfield Drive  
Falmouth, MA

30<sup>th</sup> International  
Gilbert and Sullivan Festival

July 27 - August 10, 2024

Buxton Opera House  
Water Street  
Buxton UK

*Patience*  
College Light Opera Company

July 30 - August 3, 2024

Highfield Theatre  
58 Highfield Drive  
Falmouth, MA

*Iolanthe*  
Methuen Young People's Theatre

Fri Sept. 6<sup>th</sup>, 2024 7:00 PM  
Sat Sept. 7<sup>th</sup>, 2024 7:00 PM  
Sun Sept. 8<sup>th</sup>, 2024 3:00 PM

Methuen Memorial Music Hall  
192 Broadway  
Methuen, MA

*The McAdo*  
Valley Light Opera

Nov 1&8, 2024 7:30PM  
Nov 2, 3, 9&10, 2024 2:00PM

Academy of Music  
Northampton, MA

Sudbury Savoyards  
*Ruddigore* Auditions

November 2024

TBD