



~ NEGASS Programs ~

The Gondoliers and NEGASS Annual Meeting on June 26th

Mark your calendar for the next NEGASS event: a sing-through of *The Gondoliers* with full orchestra, conducted by Aldo Fabrizi, and the NEGASS annual business meeting on Sunday, June 26th at 2:00 PM at Christ Lutheran Church, 113 Union Street in Natick, MA. The annual meeting will include a review of the year past, a summary of plans for the next year, a report from the treasurer, and elections for the board of directors.

We are delighted to announce the Gondoliers cast:

Duke of Plaza-Toro	Jeremy White
Luiz, his Attendant	Ben Morse
Don Alhambra del Bolero	Tony Parkes
Marco Palmieri	Brad Amidon
Giuseppe Palmieri	Laurie Weissbrot
Antonio	Randy Glidden
Francesco	Jon Saul
Giorgio	TBD
Annibale	TBD
The Duchess of Plaza-Toro	Carolyn Schwartz
Casilda, her Daughter	Elaine Crane
Gianetta, Contadina	Stephanie Mann (Act 1)
	Juliet Cunningham (Act 2)
Tessa, Contadina	Ann Ferentz
Fiametta, Contadina	Lindsey Soboleski
Vittoria, Contadina	Michelle Markus
Giulia, Contadina	TBD
Inez, the King's Foster-mother	TBD

All are invited to participate in the Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages. Bring your own score or borrow one at the event.

If you are interested in any of the roles that are still available, email lindsey@negass.org as soon as

possible. (Please note that casting will give priority to current NEGASS members.)

We are also still looking for some instrumentalists for the orchestra, particularly cello, percussion, and trumpet players. Please email Andrew Conway (ahconway@gmail.com) if you would like to play.

Admission is free; donations are always welcome. Proof of vaccination (including booster[s]) is required; masks are required except when performing, eating, or drinking.



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Volume 46 No. 6

June 2022

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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

GENERAL NEWSLETTER CONTRIBUTIONS AND REVIEWS

Send to editor@negass.org

MEMBERSHIP: NEGASS membership dues are \$25. Please join NEGASS online at www.negass.org

THE TRUMPET BRAY Members receive the Bray as a PDF email attachment. All editions, including the current one are available at www.negass.org

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



Future NEGASS events:

- G&S Barn Dance, September 17, 2022, Payson Park Church, Watertown, MA. Please join us for an evening of dancing to G&S music led by Tony Parkes, NEGASS member and contra dance caller extraordinaire.
- September outing to *Iolanthe* (Arlington Friends of the Drama)
- November outing to *Pirates* (SLOC).

NEGASS NEWS

Last issue we announced several upcoming New England productions. This issue we are fortunate to be able to post reviews of these productions. Board member John Dreslin attended the Troupers and Simsbury productions of *Pirates* and provides his reviews:

Troupers Light Opera *Pirates of Penzance*

- John E. Dreslin

The venerable Troupers Light Opera Company marked its return to live productions with four performances of *The Pirates of Penzance* at the Norwalk Concert Hall with double header matinee and evening performances on successive Saturdays, April 2nd and 9th. They had had to cancel their originally scheduled *Gondoliers* production in 2020 due to COVID. As far as audience restrictions went at these performances, masks were required (and freely available at the box office) but not proof of vaccination.

The cast of 24 included a mixture of veterans and newcomers, including two high school aged dancers who provided a charming ballet sequence during the Major General's 2nd Act aria "Sighing Softly to the River." Among the first-time performers with Troupers, **Elias Levy** was a standout tenor in his portrayal of Frederic. His diction and singing were letter perfect. The only drawback was that he tended to deliver his dialogue lines straight out into the audience, rather than interact with his fellow players. It is not sure whether this was his doing, or he was directed to do this. **Rachel Anacker** was a charming Mabel, unfortunately handicapped by the rather unsightly hairpiece that she was costumed in. **Jennifer Wallace** was an outstanding Edith, and was ably backed up by **Ayla Shively** as Kate, and **Mira Singer** as Isabel. **Jordan Nathaniel Fenster** portrayed Major General Stanley. He got out of sync with the orchestra in his introductory song, but otherwise did a credible job. The final newcomer was **Robert Santoli** who was a solid presence as Samuel. Returning Troupers included **John**

Matilaine as the Pirate King and **Marian Shulman** as his partner in crime, Ruth. Veteran player, **Bob Scrofani** was outstanding as the Sergeant of Police. He sang in a rather light high baritone, somewhat reminiscent of the Broadway and movie portrayals of this role, rather than the deep bass often associated with this part.

The 14 piece all volunteer orchestra was ably conducted by returning music director **Eric Kramer**. Unfortunately, not enough volunteers were available to fill all the orchestra parts. Brass was represented by only a lone trumpet, and woodwinds by one player on each part. There was no bass player, and horns and percussion were absent. This led to a certain feebleness of sound in some of the more dramatic moments. Also, the fact that the only bass instruments in the whole pit were a single cello and bassoon, sometimes led to a lack of synchronization between the stage and the pit, especially when there was a lot of movement going on, such as in "Climbing Over Rocky Mountain" and the Act 2 Finale when the people onstage could not view the conductor, and could not hear the rhythmic pulse the bass instruments usually supply. But when they could see and hear, the chorus work was very well executed and well sung. Director **Wendy Morgan Hunter** provided just the right amount of stage business to be effective, but not overwhelming. This can be a hard balancing act, and she is to be commended for pulling it off. Costuming was ably accomplished by **Lea Kessler Shaw**, and **Marian Shulman**. Congratulations all around to producer **Bill Abbott** and the cast and crew for their successful return to live performances.

Simsbury Light Opera Company *Pirates of Penzance* - **John E. Dreslin**

As if one Pirates invasion of the State of Connecticut wasn't enough, another band sailed into Simsbury for two successive weekends, from April 30 - May 8. Unlike Troupers production, this had been the originally planned show for spring of 2020, so it has been a whole 2 years in preparation, although because of the COVID hiatus it had to be recast, and rehearsals pretty much started from scratch. Also, unlike the Troupers production, proof of vaccination was required as well as masks, as Connecticut was experiencing a bit of a spike in infections in the weeks leading up to the performances.

The production took place in the lovely auditorium of the Henry James Memorial School, which was a far more pleasant and comfortable location than the ENO Memorial Hall, where many of the previous shows had taken place. Seating and acoustics were

much superior. The only drawback was the lack of pit space so the small orchestral ensemble was situated in an elevated position behind the stage, behind the set. This presented the expected problem that for the most part the orchestra had to follow the singers lead most of the time, because the singers could not see the conductor. This led to several instances of loss of synchronicity, though fortunately these were few. There were two monitors present disguised as boulders on the apron, so in some of the numbers, if the chorus was blocked towards the back of the stage, they could see the conductor's motions. This allowed for a very satisfying rendition of "Hail Poetry!"

Music director **Nathaniel Baker** did excellent work in dealing with these difficulties. His orchestra basically consisted of a string quartet and one each of the woodwinds, except bassoon, a lone trumpet and I think a keyboard providing some percussion effects and backup (though I am not sure on this point, since that player was not visible from the audience). Though small in number they played quite well. However the effectiveness of a full orchestration was sadly missed, especially in such big numbers as "With Catlike Tread." Stage direction was once again provided by experienced G&S'er, **Renée Haines**. She struck just the right balance of choreographic moves that still allowed for effective singing and visual appeal. Dialogue scenes were also spot on. There was never a dull moment. Lighting by **Zack Capitaio** and costuming under the supervision of **Kari Mackey** was also quite effective.

Among the on-stage performers, newcomer **Kristen Vanderlyn** ably fulfilled the role of Mabel. 18-year-old **Meera Mennillo** was a wonderful Edith. **Anna Kelley** and **Kari Mackey** portrayed Kate and Isabel. **Shira Flower** brought a lot of life to her role as Ruth. SLOCO president **Ralph Sherman** was flawless as the Major General, and pulled off a rapid-fire encore of his introductory song. Unfortunately, for some reason the second verse of "Sighing Softly" was cut.

Newcomer **Michael Robb** played the part of Frederic. Though his acting and dialogue were flawless, some of the vocal demands of the part found him straining. **Jay Marshall Wolman** in his fifth season with SLOCO was an effective Pirate King, and **Alfred Fichman** ably backed him up as Samuel. Another veteran performer, **Jeffrey Schwartz**, was a solid sergeant of police. The non-principal chorus consisted of four men and seven women. Three of the four men became policemen in the second act, and unfortunately one of them sang badly out of tune most of the time. The ladies

chorus though was extremely effective, and carried out their duties flawlessly. I especially enjoyed their movements in “Oh Is There Not One Maiden Breast.”

All in all, this was a most pleasant ending to a season that certainly saw its share of *Pirates* performances, starting in the fall with Valley Light Opera, and continuing in the spring with Troupers and SLOCO. I have seen them all and enjoyed every one, but now I am looking forward to more variety next season.

For another take on the **Simsbury Light Opera Company** *Pirates of Penzance*, here is a review by opera blogger Howard Steven Frydman:

The Howard- Theater Review – “The Pirates of Penzance” at SLOCO

Posted on May 1, 2022 by [The Howard](#)

Theater: Simsbury Light Opera Company
 Production: “The Pirates of Penzance”
 Director: Renée Haines

The Howard Exhale – “A Sparkling Good Time at SLOCO”



Kristen VanDerlyn

Our future musical stars are not always found gracing the “bright lights” of Broadway. No they are nurtured in regional theater and once in a while you may catch a rising star - such as the amazing singing sensation Kristen VanDerlyn – aka the “voice of heaven”. Miss VanDerlyn is currently starring as “Mabel” along side Michael Robb as “Frederick” and Ralph Sherman as the “Major General” in the Simsbury Light Opera Company’s current 75th main-stage production of Gilbert & Sullivan’s classic comic operetta – “The Pirates of Penzance” – it’s the greatest love story of its time with a few pirates thrown in for good measure! Ahoy Matey!



Kristen VanDerlyn & Michael Robb

I am truly honored to be invited to this first production in two years by the members of the Simsbury Light Opera Company. In fact it was Kristen herself, whom I have known since her days at the Hartt School, who had contacted me back in December 2021, to let me know she would be playing the lead role of “Mabel” – the sweet and innocent daughter of the Major-General. Folks let me tell you, I humbly propose that you take the time to see this singing phenom, Kristen VanDerlyn, before she heads to Broadway, in this most excellent SLOCO production.



Cast of The Pirates of Penzance – Hail Poetry

The lights now dim at the Henry James High School Auditorium in Simsbury, Connecticut, a live orchestra begins the Overture, and we are underway with the introduction of plundering pirates under the helm of their “Pirate King” (stalwartly portrayed by Jay Marshall Wolman). Yahoy!!! Grrrrrrrrrrrr!!! Shiver me timbers!! The steely eyed yet tender hearted pirates of the Penzance have come ashore of a lowly port of call as they celebrate the 21st birthday of their indentured apprentice Frederic (portrayed by Michael Robb) and to be inducted as a full-fledge pirate, with all duties and responsibilities that come with the job of being a “pi-rate”.

Alas, Frederic informs his fellow pirates that he intends to leave them, and ... will marry his longtime childhood maid – Ruth, (enchantingly and devilishly portrayed by the vibrant Shira Flowers), by no means a virgin, but now a sultry buccaneer herself, she explains that Frederic should never have been a pirate except for her mistake, being hard of hearing, she was to apprentice Frederic to a pilot, but she misunderstood Frederic’s parents wish of finding him a position sea-going and instead indentured him as a pirate with the Pirate King. Oh what misfortune to a poor orphan boy!



Kristen VanDerlyn and Michael Robb

Meanwhile a bevy of beautiful girls are frolicking on the beach as they take off their shoes innocently unaware of any nearby pirates. Frederic, who has learned that his Ruth is not the virgin she has claimed to be, now has come upon the young ladies and that singular beauty-Mabel (the most excellent Kristen VanDerlyn), all daughters of the Major General, and asks if one of them will marry him. Mabel, on seeing Frederic immediately falls in love and agrees to his proposal of marriage.



Ralph Sherman is the Major General

The Major General, (portrayed by Ralph Sherman) father to all our lovely maidens, now enters, and upon doing so, delights this audience with his rapid rendering of “A Modern Major General,” the show’s

piece de résistance. Mr. Sherman can be seen breaking into a much deserved smile on stage as the audience continues their rousing applause for his performance. Bravo Mr. Sherman!

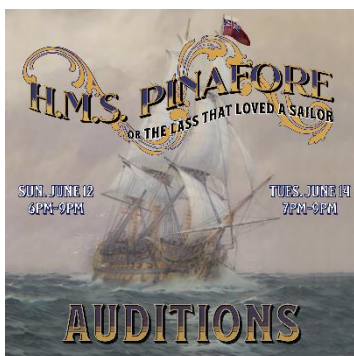
Avast ye land lubbers!! Is this the end? Will the pirates plunder, will the bevy of beauties find their beau's? It's a "don't make me have to force you to walk the plank in search of Davy Jones' Locker" moment. No, this reviewer is not going to tell you what happens next - but I strongly suggest you make way my friends to see this masterful production of *Pirates of Penzance*!



Jay Marshall Wolman, Michael Robb and Shira Flowers

The SLOCO presentation of Gilbert and Sullivan's *Pirates of Penzance* is a simply fun time for all – full of wonderful comic pirate exploits and memorable tunes that will leave you humming such pirate stalwarts including: "Poor Wandering One," "A Modern Major General" and my favorite, "When the Foeman Bares His Steel" aka as the "Tarantara" song. The full cast of "*Pirates of Penzance*" is simply amazing, with singular kudos going to Ralph Sherman for his show stopping rendition of "A Modern Major-General"; Shira Flowers for her seductive portrayal of "Ruth", Ms. Flowers also receives the coveted "Howard Noticed You Award" – for her unforgettable scene stealing performance; Jay Marshall Wolman brings a wonderful energy as the "Pirate King"; Michael Robb as our energetic Frederic, and lastly, to a young lady with a voice like no other, Miss Kristen VanDerlyn, a unique spark, an unforgettable unparalleled voice that I feel will take her far in the world of entertainment.

The Connecticut Gilbert & Sullivan Society will perform *H.M.S. Pinafore* on Saturday, October 15th 2:00PM and 7:30PM and Sunday October 16th 2:00PM at Valley Regional High School, Deep River, CT. Auditions will be held on Sunday, June 12th 6:00PM to 9:00PM and Tuesday, June 14th, 7:00PM to 9:00PM at



Congregation Adath Israel, 8 Broad Street, Middletown, CT. Visit their web site (<http://CTGANDS.ORG>) and Facebook page or call 860-354-2256 for further information on auditioning and the show.

CG&SS had planned a sing-through of *Iolanthe* on May 15, but too few people committed and they had no choice but to cancel the event.

A group of CG&SS cast members joined with Valley Regional High School Chorus for their spring concert on May 11, performing Gilbert and Sullivan numbers. They presented the Madrigal from *Ruddigore*, "The Nightingale," "A Maiden Fair to See," and the Act One Finale beginning with "Let's Give Three Cheers for the Sailor's Bride" from *H.M.S. Pinafore*. Hopefully this exposure will encourage some of the choristers to further their interest in future Gilbert and Sullivan participation. The Gilbert & Sullivan portion of the program can be viewed online, starting at about minute 58 at <https://youtu.be/p5gndpptyws>.



Finally, in an occurrence that is becoming all too frequent, CG&SS announces that long-time stalwart of the company Peter Wilhelmsen of Niantic, CT passed away peacefully on November 15th at home with his family after a long battle with cancer.

Memorable roles included Dick Deadeye in *HMS Pinafore* and Poo-Bah in *The Mikado*.

Savoyard Light Opera Company of Carlisle, MA will do a fully staged performance of *The Pirates of Penzance*. The following information is from their website SavoyardLightOpera.org:

Pirates of Penzance auditions will take place on June 20 & 21, 2022 (with callbacks if needed on the 22nd) We are planning to set the show in the 1920s-meaning the Pirates will be 'Gangsters/Bootleggers' along with some other fun ideas for costumes and more. Audition details can be found here: <https://www.signupgenius.com/go/8050F4DAFAF2BA3F85-thepirates>

Director - Donna DeWitt
 Music Director - Barry Singer
 Producers - Debbie Crane & Joy Paradissis Playter
 Auditions and rehearsals take place in Carlisle or the surrounding towns.

Performances take place at Carlisle Public Schools. Performances will occur in November over the two weekends before Thanksgiving.

Arlington Friends of the Drama will present nine performances of *Iolanthe* from September 16, 2022 through October 2, 2022 to celebrate their centennial. Auditions will be June 8 and 9, with callbacks June 11. **THEY SEEK A VOLUNTEER COSTUMER.** Visit their website: <https://www.afdtheatre.org> for more information and to sign up to audition, and to download an audition form, their production schedule, and their code of conduct. All auditioners must show proof of Covid-19 vaccination.

Concord Light Opera Company of Concord, NH plans to mount a production of *Ruddigore* after going dark for the past few years. Show dates are the weekend of October 14, 15 and 16 2022. They will hold an introductory meeting and sing along for all potential cast and crew on Sunday, June 26 at 4:00 PM at the Unitarian Universalist Church, 274 Pleasant St. Concord, NH. People are needed for ALL aspects of production. For further information email questions to clcnh@gmail.com

Yes, we know it isn't

Greater Worcester Opera will present a Puccini double-bill of operas performed in English, featuring NEGASS members and board members Elaine Crane, Aldo Fabrizi, Ben Morse and Carolyn Schwartz. *Gianni Schicchi* (a hilarious family feud set in post-WWII Florence) and *Suor Angelica* (heart wrenching story set to sublime music) will be performed on June 9, 10, 11 and 12 at Calliope Theatre (150 Main Street, Boylston, MA.) Fully staged and costumed, with a cast of remarkable singers, this event will remind you of the power of live performance! For tickets (reasonably priced) or more information, visit www.greaterworcesteropera.org



Cambridge Chamber Ensemble will perform *Venus & Adonis*, in English at the Cambridge Multicultural Arts Center, 41 2nd Street, East Cambridge, MA. on June 17, 18, 19, 2022.

Harpichordist Libor Dudas and conductor Stephanie Beatrice make beautiful Baroque music in this rarely performed opera produced by NEGASS tech support guru and outreach director, Martha Birnbaum.

Valley Light Opera of Amherst, MA will present Johann Baptist Strauss II's *Die Fledermaus* as their fall production (performances on November 5, 6, 11, 12, and 13). "The Bat," sometimes called "Revenge of

the Bat," premiered in 1874 and was Strauss' third complete operetta. It is a delightful comedy full of love, deception, revelry, and revenge. The production will be set in Vienna, 1905, and will be performed in English. Auditions were held in late April.

≈ G&S NEWS ≈

Gilbert & Sullivan Austin is taking on the controversy surrounding *The Mikado* and moving the play to the highlands of Scotland where it becomes *The McAdo*. Their Summer 2022 Grand Production opens June 10 for nine performances at the Worley Barton Theater at Brentwood Christian School, 11908 N. Lamar, Austin TX. Gilbert's libretto and Sullivan's score will be kept virtually intact, while the scenery and costumes will reflect the Scottish moors. Social change and the pandemic have spurred Gilbert & Sullivan Austin to set aside forty-five years of tradition, moving the most popular G&S opera from a mythical Japan to a mythical Scotland.

≈ EDITOR'S CORNER ≈

Marc Shepard is one of the scholars in the operas of Gilbert and Sullivan. He has researched original scores and other source material, and produced new scores of several of the shows. He recently posted this to Savoynet:

Last weekend, I went to Chattanooga, Tennessee, to see a student production of *The Grand Duke*. ... I had prepared the orchestra parts, and on top of that the company paid for my trip, so of course I was delighted to go. ... What this group has achieved is so remarkable that it certainly deserves more attention, which I am happy to provide.

The company is the Chattanooga Southeast Homeschool Gilbert & Sullivan Players. ... The cast and crew are entirely home-schooled children, which in the United States usually means the families are deeply religious Christians. The words, "To Honor Christ in All We Do," are on the group's logo.

Of course, there are some activities, ranging from athletics to theater, that are hard to do in the home, and that's what the Homeschool Players and sister groups in the Chattanooga area are for. The Players started in 2001 and have performed a Gilbert & Sullivan show every year since. The directors are all volunteers, and it is a significant commitment, as they rehearse for nine months! (The orchestra is paid.)

No one told me why they chose *The Grand Duke*. ... They could perform just the standard operas with no child ever repeating a show. The audience are almost all friends and family, so ... *Pinafore* would sell just as well as *Grand Duke*. They have never done *Utopia*, and currently *The Sorcerer* is off limits They have done all the others.

They might have chosen this show simply because they have so much talent. There was a cast of 56, including a chorus of 26 girls and 15 boys. Chorus have to audition, and they do not accept everyone who tries out. Even in adult companies, there can be a noticeable drop-off in talent by the time you get to roles like the Herald, but there was not really a notable weakness in this cast. As far as I could tell, all of the harmonies and contrapuntal passages were sung correctly. Everyone moved and reacted well. This does not happen, even in adult groups, without very good direction.

This company does something I have never heard of: they "audition" the crew. As Nate Ridgeway [(director)] put it: "When I got here, the adults built the set and the kids mostly watched. The crew were the kids who weren't good enough to sing onstage. I said we are going to change that. Crew was going to be as hard to get into as the cast."

Well, now they have a crew of 32 kids. According to Ridgeway, they designed and built the entire set themselves. And it was a very impressive set too that most companies would be pleased to have. The kids did all the set changes, with no adult telling them what to do, as far as I could see. Adults [made] most of the costumes, and they were as good as in any production I have seen.

... I published a new edition of the vocal score about 15 years ago. Ridgeway asked me a year ago if I would do the orchestra parts. That wasn't a small ask. ... The company insisted on paying me a small sum for the parts, which I would have gladly done for free. (FYI, the Savoynet show this summer will use the same parts, and I will eventually put them on the Internet.)

The most remarkable thing is: they performed it totally uncut, other than the overture, which they omitted entirely. I do mean that literally. Every optional musical passage was in, including the reprises that are not in the standard vocal score. Even the middle verse of Ludwig's second act song, which is partially in Greek, was included. This was more of *The Grand Duke* than I have ever seen. It ran three hours and a quarter.

Now, the audience clearly would have shown up for any show, but I know real enthusiasm when I see it. This audience wasn't bored, and neither was I. I would not recommend an uncut *Grand Duke* even to a good adult group, but these kids made it work.

The one significant textual change was to move Rudolph's "broken-down critter" to Act II. After Julia's big aria, the set changed to a cemetery, with tombstones bearing the names "Gilbert," "Sullivan," and "Bond" (the producer's daughter is a Jessie fan). After Rudolph's song, he exited and Ernest emerged from a casket. This extra scenery was cleared after his duet with Julia. I like this change, as it balances Rudolph's part across the two acts, and gives Julia a break after the long "Tomorrow" aria.

... I realize that Chattanooga is very likely out of the way for almost everyone reading this, but if you ever get a chance to see these kids, I would highly recommend a visit.



<https://www.youtube.com/watch?v=ajEizGLVGkw>

Thank you, Marc. I don't watch very many videos of amateur productions. I had never seen a *Grand Duke* that I liked very much. And I rarely waste my time with children's production. But let me tell you, this show blew me away! The sets, the costumes, the enthusiasm, the singing, the movement ... it was all magnificent! And, after three weeks since viewing it, I'm still contending with *GD* earworms. Visit the webpage, watch the performance, and ENJOY. There are some good repositories of G&S tradition. And bye-the-bye, the uncut version is far better than any previous *Duke* I have ever seen.

- Laurie Weissbrot

∞ We Have a Little List ∞

The editor wishes to thank those who contributed to this issue of *The Trumpet Bray* including Lindsey Soboleski, Marc Shepard, Joleen Urban Benedict, Howard Steven Frydman, Ed Kerrigan, John Freedman, John Dreslin, Elaine Crane, and Martha Birnbaum. (Please forgive any omissions!)

✧ CALENDAR ✧

NEGASS Events

NEGASS Annual Meeting <i>Gondoliers</i> sing-through	Sunday, June 26 2022 2:00 PM	Christ Lutheran Church 113 Union Street Natick, MA
G&S Barn Dance	Saturday, September 17, 2022	TBD
<i>Iolanthe</i> Arlington Friends of the Drama show followed by dinner	September 2022	22 Academy Street Arlington, MA
<i>Pirates of Penzance</i> Group outing to SLOC show followed by dinner	November 2022	Carlisle, MA
<i>The Grand Duke</i> Group outing to Sudbury Savoyards' show followed by dinner	2023	Sudbury MA

G&S Events

Arlington Friends of the Drama Auditions for <i>Iolanthe</i>	June 8 and 9, 2022	22 Academy Street Arlington, MA
Connecticut G & S Society Auditions for <i>H.M.S. Pinafore</i>	Sunday, June 12th 6:00PM to 9:00PM and Tuesday, June 14th, 7:00PM to 9:00PM	Congregation Adath Israel 8 Broad Street, Middletown, CT
Savoyard Light Opera Company Auditions for <i>Pirates of Penzance</i>	June 20 and 21, 2022	Carlisle, MA
<i>Pirates of Penzance</i> Savoyard Light Opera Company	November 2022	Corey Auditorium 117 Church Street Carlisle, MA
<i>Iolanthe</i> Arlington Friends of the Drama	September 16, 2022 to October 2, 2022	22 Academy Street Arlington, MA
<i>H.M.S. Pinafore</i> Connecticut G & S Society	October 15, 2022 2:00 & 7:30PM October 16, 2022 2:00PM.	Valley Regional High School Deep River, CT
<i>The Grand Duke</i> Sudbury Savoyards, Sudbury, MA	2023	Lincoln-Sudbury Regional HS Sudbury, MA
GWO sing-through	2023	Worcester, MA