



THE TRUMPET BRAY

NEGASS
The New England Gilbert and Sullivan Society
P.O. Box 367, Arlington, MA 02476-0004



Vol. XXVII No. 4
January 2003
- *Life is lovely all the year!* -

THE STORY OF GILBERT AND SULLIVAN VIDEO IN NEWTON

Sunday, January 19 at 2:00 PM

SUNDAY, JANUARY 19 AT 2:00 PM: THE STORY OF GILBERT AND SULLIVAN AT THE NEWTON FREE LIBRARY. We'll all want to revisit this classic, and share it with our friends in Newton!

DON SMITH writes: *The Story of Gilbert and Sullivan* is a classic film from the "Golden Era" of movie musicals. The 1953 semi-fictionalized 'bio-pic' provides a reasonable look at the history of the famous partnership - the collaboration, the triumphs, the quarrels. While the film does take liberties with historical accuracy, the very heavy emphasis on excerpts from most of the operas featuring Martyn Green, Thomas Round and many other stars of the **D'Oyly Carte Opera Company** provides a flavor of G&S performance which can only be imagined now. Robert Morley provides an outstanding performance as W. S. Gilbert, with Maurice Evans as Sullivan and Peter Finch as Richard D'Oyly Carte.

HOW TO GET THERE: **The Newton Free Library** is located at 330 Homer Street, Newton Center, MA, across from City Hall. (There's a nice big parking lot belonging to the library!) From Route 128, take Rt. 30 (Commonwealth Ave) to the central Newton intersection of Commonwealth Ave., Lowell St., North St. and Homer, which angles off Comm. Ave to the right. By T: Take the Green Line D-Riverside Car to Newton Highlands, exit the station at Walnut Street, turn right and walk up Walnut Street a little over one mile. The library will be on your left. [*It's worth calling a board member (see the*

masthead for numbers) if you'd like a ride.] See <http://mln.lib.ma.us:8036/36map.html> for more info.

REVIEWS

FALL PERFORMANCES! *NEGASS has not held a formal meeting since our Master Class on October 6. Instead, members have been reveling in the many local G&S productions of November and December. Here are the reviews We've been sent so far – if anyone has another, don't be shy - send it in, and it will be printed in the next issue!*

≡≡≡≡≡ SLOC MIKADO IN CARLISLE [review #1]

This November, I had the pleasure of playing in the orchestra for the **Savoyard Light Opera Company's** production of **MIKADO**. It was a fine production with a strong cast, wonderful sets and costumes, and (though I say it who shouldn't) a crisp and sparkling orchestra.

The curtain rose on a vision of red lacquer woodwork, shoji screens, cherry blossoms, and Mt. Fuji in the background, which smoked or erupted, as the occasion demanded. Colorful kimonos, elaborate head-dresses, Kabuki makeup, and atmospheric lighting continued the theme. From the opening men's chorus, "If you want to know who we are", the cast sounded robust and enthusiastic.

Kim Bolling, as Yum-Yum, and **Timothy Carew**, as Nanki-Poo, were ideal, sweet of voice and sincere of gesture. **Chris Snell's** Ko-Ko was delightfully droll, and **John Bennett's** Pooh-Bah had enough genuine nobility to justify his pre-Adamite ancestral descent. There was luxury casting in the gorgeous voices of **Stephanie Mann** as Pitti-Sing and **Benjamin Cole** as Pish-Tush. "Brightly dawns our wedding day" was as lovely a G&S number as I have heard, with beautiful style and flawless intonation.

Laura Schall Gouillart as Katisha sent her rich mezzo sailing over the full orchestra in the Act I finale, and returned for a moving "Alone, and yet alive" in Act II. **Bob Russell** was a powerful Mikado of Japan, and the citizens of Titipu were in glorious voice throughout the evening. Congratulations to stage director **Margot Law**, music director **Fred Frabotta**, and the entire production team for an excellent show!

-- ALESSANDRA KINGSFORD

⇒***⇨ **SLOC MIKADO IN CARLISLE** [review #2]

The question in an opera as complex as **MIKADO** is always: How far will they go? In the case of the **Savoyard Light Opera Company** this past November, quite far indeed. With elaborate costumes, full-fledged kabuki makeup, a hugely talented orchestra, and a spectacular set, SLOC met the challenge nicely under the direction of **Margot Law**. The performance also showcased some of the most impressive performers I've ever seen in these particular roles.

The show was off to a marvelous start with the appearance of **Timothy Carew** (Nanki-Poo), who not only has the voice of an angel but accomplished the rare feat of making "A wand'ring minstrel I" fun to watch. The subsequent "Our Great Mikado," sung by **Benjamin Cole** as Pish-Tush only served to up the ante; it's a pity that there was no better place to put the phenomenal Cole than in this comparatively tiny part.

The most noticeable gap in this performance was that SLOC was desperately hurting for choreography. Too often the characters were left to make stunted, improvised movements during their grand songs; merely assigning them business to attend to would have improved the situation. This caused numbers like "Taken From the County Jail" and "Braid the Raven Hair" to appear awkward and slow. **John Bennett** as Pooh-Bah was one of the only people who managed to appear physically engaging despite the obvious lack of direction.

Tentative Meeting Schedule, 2002-2003	
January 19	Newton Free Library Film: <i>The Story of Gilbert and Sullivan</i>
March 30	LMLO GONDOLIERS
Late April	Lecture? Cartoons? Film? TBA!
May 18	Elections/Fantasy Day

NEXT BRAY COPY DEADLINE: March 9, 2003

Next Bray Stuffing: Sunday, March 16, 2003 at 3:00 PM. Call Us at (781) 646-9115 evenings and weekends, or send email to marion@leedscarroll.com, for directions to Our easy-to-get-to Arlington, MA home.

Welcome, Welcome, Welcome We New Members Thurman Smith and Susie Gray. Thurman is an appreciative audience member – while apparently **Susie** has other appreciative Savoyards in her family: her membership was a gift from her niece, **Sarah Kenyon**. We hope to hear more about these new members - Tell Us, Tell Us All About It! **Hearty Greeting Offer We!** —*mlc*

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The men's chorus was excellent; the women were a little too timid at times and difficult to hear—schoolgirls or no, it's nice to understand the words. On the subject of schoolgirls, **Kim Bolling** is a very cute Yum-Yum, and **Stephanie Mann** as Pitti-Sing showcased some comic potential (here I am remembering her swinging a sword wildly around her head as she sings "his cervical vertebraee...").

Chris Snell as Ko-Ko gets points for liveliness, but his exaggerated antics and distorted lines were a frenetic quest to obtain the audience's affections; put simply, it got old very shortly after he arrived onstage. It worked fine for character-centric numbers like "As Some Day It May Happen" and "Willow, Tit-Willow," but too often he made the dialogue and ensemble-heavy scenes unpleasant with his boisterousness.

John Bennett had the Pooh-Bah affect down pat, and despite Snell's best efforts to upstage some of his punchlines, he was certainly the audience's darling. His comic performance in "So please you sir, we much regret" was one for the books. He was outdone a little in "Young man, despair" by the formidable combination of Carew and Cole chiming

in for the chorus - those two really ought to run out and audition together as The Gondoliers or some other set of parts that would pair them in song. They sound magnificent together.

I was bowled over by "Sing a merry madrigal," done almost completely *a capella*. It was one of the few genuinely well-staged moments in the show, as the depressed singers nurse cups of teas while an exasperated Peep-Bo (**Allison Corke**) looks on.

Bob Russell's Mikado was rather hilarious, though his repeated pauses to laugh maniacally during "A More Humane Mikado" would have been more effective in smaller quantities. He, did, however, have some of the best comic timing in the show and by far the finest use of the snapping fan (a stage direction staple in any performance of this show).

The show ended gloriously, with the exception of one soprano's tragic decision to screech the final note a full octave above the company, and off-key. A fine metaphor for a show that was fantastic, albeit with a few cringe-inducing moments here and there. My hat goes off to **Margot Law** and company, and, as usual, the incomparable **Laura Schall Gouillart**, whose astronomically excellent performance as Katisha is outdone only by her fine performance as my mother. Kudos to all.

-- **EMILY F. GOUILLART**

⇒*~*~*⇒ **DELIGHTFUL PIRATES AT MIT:** The MITGASP production of *PIRATES* provided an afternoon of sheer delight. The men's and women's choruses were spirited and fully characterized, with fresh young voices. The orchestra, under the baton of **Jimmy Jia**, was sprightly and tuneful. Among the many excellent leads, **Graham Wright** as the Pirate King (think **Kenneth Branagh** with a shaved head) and **Stuart Stanton** full of charm as Frederick were standouts. MIT junior **Sonya Tang** as Ruth and **Evan Xenakis** as the Major General were also irreproachable.

As expected, the MIT influence popped up here and there. The Act II set included a topiary beaver, and slipped into the program notes and ads were two parodies of the Major-General's song (e.g. "I am the very model of a modern Software Engineer,/The code I write is destined for huge networks running peer-to-peer ...")

Among many excellent touches from director **Brian Bermack** were the girls' marching band with air-trombones, drums, piccolos, etc. during "When the

foeman bears his steel"; the flirtations between the pirates and girls behind the back of the Pirate King and Major General during the "orphan/often" dialogue; and the pirates' entrance for "With catlike tread" from the back of the auditorium holding their knives in their teeth. Frederick's absurdly formal attire in Act II seemed to realize the fantasy expressed in the lost verse of "Oh, is there not one maiden breast": "Oh, do not spurn the pirate's tear,/Nor deem his grief unreal and frothy;/He longs to doff his pirate gear/And turn tall-hatty and broadclothy".

The one weakness in the cast was freshman **Miranda Kaufman** as Mabel. The girls' chorus was lively and appealing, full of wide-eyed joy, and they all had such wonderful hair—in braids, in ringlets, in ribbons! Then Mabel wandered in looking drab and drear with stick-straight hair held back by a wide white band, and never a facial expression. There was no chemistry between Frederic and Mabel, and inexplicably they never even touched during "Ah leave me not to pine".

I also could have done without several interpolations from the movie: the cathedral setting imposed via lighting on "Hail, Poetry", and especially the Patter Trio from *RUDDIGORE*. The latter may be fun for the singers, but it's silly at a serious moment and it destroys the developing trajectory of Frederick's character. It was a (small) blot on the otherwise sincere characterization that made the rest of this production so thoroughly enjoyable.

-- **NANCY BURSTEIN**

⇒*~*~*⇒ **MIKADO HACK NIGHT AT HARVARD:** I

am submitting a review of the **Harvard-Radcliff G&S** production of *MIKADO*, while hoping that some other member saw the same show and wrote a review. [We haven't received one - did anyone write one?- mlc] I went to the last show - Hack Night - without realizing just what a H-R hack night was. I've seen and been in crew shows, but never seen an entire production burlesqued before an audience. So I have to try to extract what may have been out of all the fooling around.

The orchestra joined in the fun, but did its usual first-class job. The horns used to be weak, but I now have no complaints. They have improved greatly.

Samuel Perwin (Nanki-Poo) and **Laura Puglisi** (Yum-Yum) sang well together. I can't guess how they acted during the regular run, since the sendup was mostly play-as-you-go, with more attention paid

to the lines than the action. "Three little maids" became "Three hot little ho's are we, fresh from the women's penitentiary". **Dan Spitzer** (Pish-Tush) , **James Maltese** (Ko-Ko), and **Sam Gale Rosen** (a hilarious Pooh-Bah) did the "I am so proud" as Groucho, Harpo, and Chico. Again, I don't know if this was the regular run or the hack, but it worked. They even popped in a "see-hear-speak no evil " pose. Rosen spoke with a heavy rasp to his voice, but sang clearly. He could have saved a little wear and tear on his throat. I did ask him how much of his act that night was put-on compared to other nights. "A great deal." So he was having fun on his last shot.

Having fun. I will have to make more hack nights. The liberties taken with the lyrics in "Little List" would horrify a purist. In "Miya Sama" they sang a list of Japanese corporations, reading it off the palms of their hands. When Ko-Ko presents the coroner's report, Pooh-Bah, instead of saying "I am the coroner" lifted his head and sang, in falsetto, the Munchkin's verse that the witch was officially dead. Two full minutes before the show could move on from that one.

Caroline Jackson (Pitti-Sing) has a great flair for humor, pantomiming behind Yum-Yum with a paper lantern during "The Sun whose rays". When the song got to "the Moon's Celestial Highness", you guessed it. After all, it was hack night. She stood out of the spotlight during "Alone, and yet alive" and signed the song in American Sign Language. She has the sense you expect in Pitti-Sing.

The standout voice was **Andrea Jabus** (Katisha). That night she was made up in heavy green makeup, so thick it looked like cake frosting. She still had her makeup on in the Green Room. I would like to see the face that voice was coming out of.

Bo Meng played Mikado. It's hard to extrapolate his regular performance. His whole act was a throw-away, played as child-scaring clown, with heavy samurai/clown makeup. Someone else will have to write him up.

Members of both men and women choruses sang well, and enjoyed themselves immensely.

The Director was **Holger Scott**, the Choreographer **Mike Morris**. During the Madrigal, four chorus members came out in black kung fu suits and mimed 3 executions: a hanging, a beheading, and an electrocution. At the moment of death they would flash bright red handkerchiefs. A bit macabre,

perhaps, but it displayed a concept, an great idea. I recall the last time HR did the Mikado in '97. The only scenery was a revolving door. The choreography of movement through that door during the madrigal was inspiring.

I shouldn't compare. The '97 production was the best choreography I've ever seen; this production stands on its own.

-- **DON BILODEAU**

◆◆◆◆◆ **BOOK REVIEW** ◆◆◆◆◆

Gilbert and Sullivan: A Dual Biography
By **Michael Ainger**
Oxford University Press, 2002 | xxiv + 504 pages

My collection of G&S books sits about eight feet away from where I'm now typing: seven shelves, almost floor-to-ceiling. There are very few books on those shelves that I feel have truly set the standard for G&S scholarship: Allen, Baily, Benford, Jacobs, Stedman, Rollins & Witts.

To these must now be added another. *Gilbert and Sullivan: A Dual Biography* is a landmark in the field: simply the best thing of its kind, and a remarkable achievement that we may not live to see bettered. If you read no other book on G&S, you must read Ainger.

The dust jacket describes it as "the first joint biography of Gilbert and Sullivan based on original research in over half a century," a claim that is fully justified. Its honored predecessor was **Leslie Baily's** *The Gilbert and Sullivan Book* (1952; revised 1956, 1966). Baily had, at the time, unprecedented access to original sources, but he was more a storyteller than a scholar. Some of his account crosses the boundary from fact to fiction, and he is often unclear about his sources.

Beyond Baily's intrinsic limitations, the landscape has changed since 1952. The D'Oyly Carte papers, donated to the Theatre Museum after Bridget D'Oyly Carte's death, weren't available to Baily. (It is not clear how much of the Gilbert or Sullivan papers Baily saw, but he clearly had access to a good deal of them.)

Ainger, unlike Baily, has scrupulously documented everything he did. There are nearly 1,500 footnotes to his thirty-six chapters, plus a prologue and an epilogue. He appears to have covered thoroughly the three major archives (Morgan Library, British Museum, Theatre Museum), Sullivan's diaries, contemporary periodicals, and reminiscences of

Gilbert & Sullivan's contemporaries. Anger was apparently determined to find out everything for himself: he relies only occasionally on secondary sources.

At 504 pages, Anger's book is a tad longer than the Jacobs bio of Sullivan, and 130 pages longer than Stedman's bio of Gilbert. Yet, despite having to cover both men, there is no sign of the relentless compression that some reviewers found in Stedman.

One quickly discerns why: W. S. Gilbert's birth is reported on page 1 of Stedman's bio, but not till page 16 of Anger's. Until then, Anger takes us on a leisurely tour of the family backgrounds from which these geniuses sprang: first the Gilberts, beginning with Schwenck's great-grandfather (he a grocer); and then the Sullivans, beginning with Arthur's grandfather (he a soldier in the army who eventually deserted). Not content to report the accepted wisdom about Sullivan's grandfather's heroic army career, Anger researched the Public Records Office to get the real story.

This same patient attention to detail informs every chapter. To be sure, there is less that is truly new that Anger can tell us about the years of the partnership itself, but almost every chapter has a surprise or two. For instance, did you know that *Patience* was originally intended to open in America, as *Pirates* had done? A memo amongst the D'Oyly Carte papers shows that Carte had an agreement with one Henry E. Abbey of Booth's Theatre, in New York, for a new Gilbert and Sullivan opera to open on 29th November 1880. (The papers don't show why this scheme fell through, but we know it took a while longer for *Patience* finally to be ready.)

There's a handful of manuscript Gilbert lyrics in the D'Oyly Carte papers, and some of them are quoted here for the first time. For instance, the chorus before Ko-Ko's entrance in *The Mikado* was originally to have gone like this:

No one who in time gone by
 Ruled the roost in Titipu
 Ever was, in public eye,
 Insignificant as you.
 You were placed on civic throne
 For a reason of our own
 Though you rule in Titipu
 You are but a *parvenu!*

How about this chilling letter from Helen Carte to her solicitor, entertaining the idea of cheating *both*

Gilbert & Sullivan in an attempt to defeat Gilbert's Carpet Quarrel lawsuit:

Would it stand therefore entirely on the question of whether the [accounts] should be finally made up on the whole run? If so might we not be upset on this as, Mr. Carte having the right to run the piece indefinitely he might find it answer his purpose to run it on losing business (failing getting a suitable tenant) and just make the rent received cover *his* loss while Gilbert & Sullivan might be compelled to share the loss whether they liked or not—having no power to stop the run? I don't want to go in & be beaten—and I don't quite understand what arguments we shall lean on.

While most of the letters exchanged during the Carpet Quarrel have been well rehearsed elsewhere, Anger lays the groundwork for it by showing that, even as early as *Pirates*, Gilbert had very little use for Carte. Much more interesting is Anger's coverage of the later, mini-quarrels, such as that with Sullivan over their financial arrangements for *Utopia*, and several with Helen Carte over the casting of the 1900s revivals.

Another treasure from the D'Oyly Carte papers comes in this 1898 letter from Sullivan to Helen:

I have been staggered by receiving two accounts which for the moment I am unable to pay.

A short time ago I was to the good, & in the last few days the slump has been so rapid and unexpected, that I am much to the bad. Can you (I know you *will* if you can) lend me money (£1700) for three weeks? ... If you can't do all, perhaps you can manage a thousand of it, & I will do the rest.... The insult is, as you understand, a cash transaction, as Pooh Bah would say, payable in three weeks—may be less.

Apparently Helen did not accommodate him, as Sullivan's next letter reveals: "...after all it is only a question of a miserable thousand pounds," he writes. The exchange admirably bookends another incident much earlier in his career, when he asked a friend to loan him a much smaller sum, and was likewise refused.

Late in life, Gilbert started keeping a diary in fractured French, and many of Ainger's quotes from it are hilarious. For instance, after Gilbert starts having trouble with one of his cars (Ainger manages to keep track of them all), he writes: "*Le car ne va pas trop bien puisque le 'clutch slips.'*"

Gilbert kept track of how often he went swimming; from his diaries, Ainger informs us that he had already been in the pond twenty-three times in 1911, including twice on 28th May, before that fateful day on the 29th that was to be his last. It is a minor detail, but one that tells us that Gilbert had every reason to consider himself a secure swimmer.

There are many other incidents related in the book that have not been reported before, but I shall stop here. Surely you have the idea by now.

The book presents its three main subjects (for it is as much about D'Oyly Carte as it is about G&S) fairly, and without rose-colored glasses, but also without any axe to grind. Most of the time, Ainger reports just the facts, though commentary occasionally creeps in. For instance, noting Sullivan's infidelity to Fanny Ronalds, he suggests that Rachel Scott Russell would probably have been, in the end, very unhappy as Mrs. Sullivan.

If Ainger fails in any dimension, it's in the illustrations, of which there are perhaps twenty to thirty throughout the book, presented in low quality black and white, and few of which are particularly interesting. But as there has been an ample number of lavishly illustrated books on G&S (including Baily's fifty years ago), we don't miss them much here.

Ainger's research is, as far as I can tell, practically free of error. I found a handful of tiny mistakes that are so insignificant as to not be worth reporting. Even a book as detailed as this must leave some things out, and at times it's frustrating to see a letter or diary entry represented by just a phrase in quotation marks—and the rest paraphrased—when one knows there's much more. Still, at over 500 pages one hardly has any right to complain.

Those who've read my reviews in the past know that I am not an easy man to please. Michael Ainger has done it. By all means read *Gilbert and Sullivan: A Dual Biography*. You'll be glad you did.

-- **MARC SHEPHERD**

NEWS

SULLIVAN BAND MUSIC The Specialist Recording Company, which has been presenting a series of single-composer military band CDs, recently released a CD performed by the **Band of the Irish Guards** (Director of Music **Major Andrew Chatburn**) which has won praise from the **British Sullivan Society**. SRC 106 *The Lost Chord* was recorded in Wren Chapel at the Royal Hospital Chelsea, resulting in an attractive "live acoustic" orchestral recording

Michael Purton, managing director of the company, points out: "Music such as Sullivan's was nearly always immediately transcribed for military band and this is how most of the public would have heard Sullivan's music - played by a military band, perhaps on bandstands in parks or on a seaside pier, or at a ceremonial occasion. The playlist contains a number of rarities, including several parade ground marches derived from Sullivan's music, which have lain in the British library for perhaps 100 years."

For ordering info, call **Andy Dayer** at (00)44 (0)1582 769366 or e-mail him at andydayer@aol.com. Or contact **Michael Purton** at mikepurton@compuserve.com or (00)44 (0)1892 523004 for further information.



To see **Stephen Turnbull's** review and the specially commissioned cover design, and for more information about purchasing the CD, visit <http://www.cris.com/~oakapple/gasdisc/sullinst-irishguards.htm>





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I am pleased to announce that my new vocal score of *SORCERER* is completed and available for purchase.

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If you have any further questions, feel free to e-mail me at preeta3@yahoo.com.

Chorus books for *SORCERER* and *IDA* will be available soon.
-- DAVID LEIGH

(People might want to compare Dave's score with *Jim Cooper's* version, which was touted in the last issue of the *Bray*. PDF files of Jim's version, with interweavable dialog pages in Word, are available for download at <http://trouperstlightopera.org/Troupers/Scores/Sorcere r/sorcere.htm>

CALENDAR

The MIT G&S Players announce interviews for producer, directors (orchestra, vocal, and stage), and stage manager for their spring production, *UTOPIA, LTD.*, which will be performed April 4-6 and 10-13, 2003. Since the show isn't the most familiar one, they're noting that there's a plot summary available at the G&S Archives web site: http://diamond.boisestate.edu/gas/utopia/html/plot_summary.html.

To schedule an interview or to ask questions, e-mail savoyards-request@mit.edu or call 617-253-0190. For more info about MITG&SP, visit <http://web.mit.edu/gsp/www>.

January 5, 1884, *Princess Ida* opens
January 22, 1887, *Ruddigore* opens

The Gilbert & Sullivan Society of New York plans meetings this year on **Jan. 16, Feb. 12, March 15, April 11, May 14, and June 14** at CAMI Hall, 165 W. 57 St., NY. Doors open at 7:30; the meeting starts at 7:45, and the Inner Brotherhood go out for coffee afterwards. Visit <http://g-and-s.org/> for more details.

The New York Gilbert & Sullivan Players plan *PIRATES* Jan 10-12, *MIKADO* Jan 17-19 and *GONDOLIERS* Jan 24-26 at City Center in NYC – call 212-581-1212 for info. *YEOMEN* (May 1-4) and *PINAFORE* (May 8-11) will be at the Symphony Space in NYC – phone 212-864-5400 for info.

Gilbert & Sullivan Society of Hancock County (GSSHC) plans *PATIENCE*, directed by the company's new artistic director, **Geoffrey Shovelton**, of the D'Oyly Carte company, assisted by his wife, **Deborah Clague**, as choreographer. Returning as musical director will be **Fredric Goldrich**. Performances will be January 31, Feb 1 and 2 (matinee) and Feb 7, 8 and 9 (matinee), 2003 at The Grand Theater, Main Street, Ellsworth, ME. E-mail **Irv Hodgkin** at IHodgkin@acadia.net or visit <http://ellsworthme.org/gsshc/> for more info. (Box office telephone: 207- 667-9500)

The Rehoboth Antiquarian Society will present **An Evening of Gilbert and Sullivan** on February 2 at 7:00 p.m. at Goff Memorial Hall, Bay State Road, Rehoboth, MA. Performing will be the quartet **Operartisti: Cecelia Schiano Rodi**, Soprano; **Georgette Ross Hutchins**, Mezzo; **Edward Doucette**, tenor; and **Kevin Harrop Valentine**, Bass-Baritone. Tix: \$18 (\$15 for RAS members). Send checks to Rehoboth Antiquarian Society, P.O. Box 2, Rehoboth, MA 02769

The Master Singers of Lexington, MA will present music concerning the legal profession, including a complete production of *TRIAL*, Feb 15, 2003 – visit <http://www.themastersingers.org/> for more info.

The Sudbury Savoyards will present *PATIENCE*, with stage direction by **Kathy Lague** and music direction by **Steve Malioneck**, on February 21, 22, 23, 27, 28 and March 1, 2003 at the Lincoln-Sudbury Regional High School in Sudbury, MA. The all-star cast:

Reginald Bunthorne
Archibald Grosvenor

Eric Ruben
Bill Kuhlman

Colonel Calverley
Major Murgatroyd
Lt. Duke of Dunstable
Lady Angela
Lady Saphir
Lady Ella
Lady Jane
Patience

Dennis O'Brien
Ted Koban
Ben Stevens
Cindy Ewing
Elaine Crane
Stephanie Mann
Leah Tsamous
Kathryn Denney

For more information, call 978-443-8811, email info@sudburysavoyards.org, or check out their website at <http://www.sudburysavoyards.org/>

March 7, 1896, **The Grand Duke** opens

March 14, 1885, **The Mikado** opens

March 25, 1875, **Trial by Jury** opens

April 3, 1880, **The Pirates of Penzance** opens in London

April 23, 1881, **Patience** opens

May 13, 1842, Arthur Sullivan is born

May 25, 1878, **H.M.S. Pinafore** opens

May 27, 1883, Sullivan is knighted

May 29, 1911, W.S. Gilbert dies

☞☞ **Delaware Community Chorus** (Delaware, Ohio) will present **TRIAL** in May, 2003. for more info, contact JimKeyes7@msn.com.

June 30, 1907, Gilbert is knighted

☞☞ **Ohio Light Opera's** summer 2003 repertory season, which will begin in early June, will include **PIRATES** and **GRAND DUKE**. For more info call (330) 263-2345, email: OH_LT_OPERA@wooster.edu, or visit http://www.wooster.edu/OH_LT_OPERA/

☞☞ **Salisbury Lyric Opera** will present **MIKADO** June 12-29, Thurs, Fri and Sat at 8 PM, Sun at 2 PM at the Foothills Theater in Worcester, MA. Call the Foothills box office at 508-754-4018 for tix & info.

The 10th International Gilbert and Sullivan Festival will take place in Buxton, Derbyshire, England Saturday, July 26 - Sunday, August 17. Visit the Festival Newsletter at <http://www.gs-festival.co.uk/>.

SavoyNet's production in this year's Festival will be **UTOPIA**, and will take place Tuesday, August 5th.

Victorian Lyric Opera Company's 3rd Gilbert & Sullivan Sing-Out will be held in Rockville, Maryland August 29-31, 2003 (that's Labor Day weekend!) Visit their website (<http://www.vloc.org>) for more news.

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We'd like to remind folks: **To subscribe to SavoyNet**, the G&S mailing list, send the message "Subscribe SavoyNet (your full name)" to the address listserv@bridgewater.edu - and you'll be sent all the information you need.

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THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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