



~UPCOMING MEETINGS ~

**NEGASS Elections/Fantasy Day**  
 Sunday, May 16, 2010, 2 - 5 pm, Park Avenue  
 Congregational Church, 50 Paul Revere Rd.,  
 Arlington, MA.

Join NEGASS to elect our new officers to the board of directors. After the elections we will entertain each other with G & S solos, duets and ensembles so choose your favorite pieces, come, and sing. Scores and light refreshments will be provided.

Directions:

- From Arlington Center take Mass. Ave. west for 1.8 miles, turn left onto Park Ave, right onto Paul Revere Rd. Parking on Paul Revere Rd and Park Ave.
- From Rte 2, take the Park Ave exit. At the bridge, go north on Park Ave; church is on left, one block before lights at Mass. Ave.

The NEGASS nominations committee (Angeliki Theoharis, Tom Frates, and Rebecca Hains) proposes the following slate of candidates:

- Vice President: Thomas Dawkins
- Secretary: Martha Birnbaum
- Program Chair: Stephanie Mann
- Member-at-Large (two-year position): Connie Benn
- Member-at-Large (two-year position): Angeliki Theoharis
- Member-at-Large (one-year position): Janice Dallas

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~UPCOMING PRODUCTIONS ~

***The Gondoliers*, MIT G&SP**  
 April 30, May 1, 6, 7 at 8 pm; May 2, 8 at 2 pm, 2010,  
 MIT, La Sala de Puerto Rico, 2<sup>nd</sup> floor MIT Student  
 Center, 48 Massachusetts Ave., Cambridge, MA.

By the time you read this, you will still have time to catch *The Gondoliers*, MIT G&SP's (Gilbert & Sullivan Society) spring production. As is customary for MITG&SP, the cast is made up of both MIT students (undergraduates and grad students) and members of the community. In this year's production, several roles are played by members of the Boston Opera Collaborative and New England Conservatory graduates, as well as talented students, creating a cast that is a fortuitous mixture of town and gown.

Tickets are \$6 MIT & Wellesley students; \$8 other students, seniors, children; \$10 MIT community; \$12 general public. For more information, go to <http://web.mit.edu/gsp>.

***Hot Mikado*, New Repertory Theater**  
 May 2 - 22, 2010, MIT, Charles Mosesian Theater,  
 Arsenal Center for the Arts, 321 Arsenal St.,  
 Watertown, MA.

*Hot Mikado*, book and lyrics by David H. Bell and musical arrangement by Robert Bowman, is a zany adaptation of Gilbert & Sullivan's *The Mikado*. In the mythical village Titi-Pu, where flirting is illegal, a young rocker on the run from his over-eager fiancée is searching for the woman who stole his heart. Unfortunately, she has already been promised to her much older guardian. A series of seemingly foolproof plans are hatched, only to be foiled by the merciless Mikado. This snappy adaptation has music ranging from jazz and swing to gospel and blues.



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THE TRUMPET BRAY is published eight to ten times a year (or more, or less) by the New England Gilbert and Sullivan Society (NEGASS), P.O. Box 367, Arlington, MA 02476-0004.

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SUBSCRIPTIONS Standard membership in NEGASS pays for a printed copy of each issue of the Bray, plus a password to the current issue of the online PDF version. NEGASS membership dues are \$20, \$30, \$50 and \$100. To join, please contact membership chair Janice Dallas, 63 Everett St. Arlington, MA, 02474-6921 or mail membership@negass.org.

Members may opt out of the mailed issues of the Bray and receive it online only. Members may also receive Brays as PDF email attachments. To receive a password and/or to receive the Bray online only or as an email attachment, please email membership@negass.org.

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BETWEEN-BRAY ANNOUNCEMENTS Members can sign up to receive our special *Between-Bray emails* at <http://www.negass.org/join/email.html>

NEXT BRAY DEADLINE: Summer, 2010

WWW.NEGASS.ORG

The New Repertory Theater is offering a \$5.00 discount to NEGASS members. Please order tickets at [www.newrep.org/mikado.php](http://www.newrep.org/mikado.php). Use Coupon Code HMGSS at the bottom of the order summary page. After hitting the "Apply Coupon" button, please select **Hot Mikado Gilbert and Sullivan** from the discount pull down menu. Free parking at the theater.

Discounted tickets are subject to availability and fees. Tickets will be held at will call. No retro or double discounts.

Directions:

<http://www.newrep.org/directions.php>

☞ RECENT PRODUCTIONS ☞

□

**Gilbert & Sullivan featured at BPeace Concert, March 7, 2010, Temple Beth El, Belmont, MA.**

On March 7, Belmont's Beth El Temple Center Social Action Committee hosted a concert to benefit BPeace (Business Council for Peace), a non-profit organization that helps women build their businesses in Afghanistan and Rwanda.

Among the singers were NEGASS members and G & S enthusiasts **Marion Leeds Carroll, Kaori Emery, Ann Ferentz, Grace Field, Bulent Guneralp, Katherine Meifert, Tony Parkes, and Janine Wanee.** They were accompanied by Beth El member Joseph Reid in music from *The Sorcerer, Ruddigore, Princess Ida, Iolanthe*, and other shows, both G&S and Broadway. The concert was very well received.

Marion started us off by greeting her "Kindly Friends" with Aline's aria from *The Sorcerer*. Next, Ann delighted us by lamenting the rigors of etiquette (as *Ruddigore's* Rose), and was wooed by Tony (as Robin) to our further delight. Kate, as Lady Blanche in *Princess Ida*, called resoundingly for "Mighty Must", and was urged by Ann (as Melissa) to "Rule the Roast". Tony returned as Lord Chancellor to amaze the audience with a fine rendition of the "Nightmare Song" from *Iolanthe*.

The second half started with Grace, Sudbury's recent *Princess Ida*, providing an expert "I built upon a rock." Kaori, Sudbury's recent *Elsie in Yeomen of the Guard*, arrived next with Tony to regale us with "I Have a Song to Sing, O!", after which we moved out of G&S into Broadway: Bulent charmed us with "Once in love with Amy" from *Where's Charley?* by Frank Loesser, and won our hearts with "This nearly was mine" from *South Pacific*. Then Janine brought

us beautifully "Over the Rainbow" from *The Wizard of Oz*.

Finally, Ann returned us to G&S with the *Pirates of Penzance* aria "Poor wandr'ing one", supported by all the women on stage, and we ended to great applause. The fundraiser was a success, and everyone had a great time.  
- **Marion Leeds Carroll**

***The Pirates of Penzance, Harvard-Radcliffe  
G&S Players, April 16 - 29, May 1, 2, 2010,  
Agassiz Theater, 10 Garden St, Cambridge, MA.***

The Spring '10 production of *The Pirates of Penzance* by the Harvard-Radcliffe Gilbert & Sullivan Players (HRGSP), presented as usual at the Agassiz Theater in Radcliffe Yard, was a fairly straight-down-the-middle one, except for one item mentioned at the end below. The sets (**Matt Bird**), costumes (**Janice He**), lighting (**Matthew Warner**) and staging (**Sara Libenson**) were none of them what you would call adventuresome, but they were all serviceable and functional. The set, with a ship's prow prominent for Act I, converting, we were told, to a rudimentary two-story tower/house for Act II, deserves mention for this technical flexibility; the lighting for Act II featured a nice starry sky, which however kept getting in the players' eyes (better as a metaphor than a reality, we think). The choreography by Ms. Libenson was inventive in places, with chorus-line effects for daughters and pirates and some campy butt-wiggling business for the police.

Music Director **Jesse Wong** assembled a better orchestra this time than we have heard on previous outings with HRGSP, for which we were grateful, and he led them with precision and some subtlety; he provided a really bang-up performance of "Hail, Poetry" with nice dynamic touches and fine phrasing. We noted, for this performance (Thursday, April 22, in the middle of a three-week run), the absence of low brass in the orchestra - with two trumpets in the pit and a Major General onstage, this was an overbalance in favor of high brass - but trombone lines were allocated in some instances to the bassoon, who handled them with aplomb. In general we were very favorably impressed with the wind playing.

The onstage happenings, both musical and dramatic, ranged from the adequate to the exceptional. We should begin with **Bridget Haile's** extraordinarily fine Mabel. We last saw Ms. Haile onstage as Iolanthe a few performances back, which, while a meaty role, was not as musically demanding as Mabel. Here, she combined brilliant singing in the

punishing coloratura passages, spunky vivacity and great comic timing. **Benjamin Morris** as Major General Stanley also displayed fine timing, great diction, and facial gestures well crafted to his part, and while not a singer in Ms. Haile's league, deftly negotiated "Sighing softly to the river," which tests a "comic baritone's" range. **Benjamin Nelson** as Frederic brought his usual comic flair to enliven what in some hands becomes a rather tepid romantic lead part, but owing to the agency of some ill-natured fairy lost a good part of his vocal instrument, which is normally one of the best in Boston in this repertoire (we may return another night in the run). **Ilan Caplan** as the Pirate King was an over-the-top swashbuckler in the Kevin Kline mold. **Kait Michaud** as Edith was in notably good voice, and **Philipp Grimm** as the Sergeant of Police was delightful, forging a blend of Charlie Chaplin, Michael Palin's lumberjack, and the Ministry of Silly Walks. Solid efforts came from **Paige Martin** as Kate and **Daniel DuComb** as Samuel. **Bess Rosen** was Ruth—a fact that seems to have slipped the attention of whoever typeset the program!—and hers was also a solid dramatic performance, whose singing was sturdy but somewhat marred, alas, by some unclear enunciation; it did not help matters that Mr. Wong took some of her numbers—in particular "When Frederic was a little lad"—at a relentless pace that offered little opportunity for nuanced presentation.

A final word is due here about dramaturgy: as Mr. Nelson acknowledged in his prefatory "Historian's Note" in the program, this production borrowed a few ideas from the Joseph Papp production of *Pirates* in 1980, most notably the insertion in Act II between

"When you had left our pirate fold" and "Away, away!"—of the line "What is the matter?" This is, it seems, an irresistible invitation to insert the triple-patter number "My eyes are fully open" from *Ruddigore*. A few



deft word changes bring the lyrics within the ambit of *Pirates*, and while purists may chafe, it does add a little more balance between the two acts. We didn't particularly mind the insertion, though the three patterers could have worked more to make their diction as elegant as the Major General's.

— **Vance R. Koven**

***The Pirates of Penzance, Harvard-Radcliffe  
G&S Players, April 16 - 29, May 1, 2, 2010,  
Agassiz Theater, 10 Garden St, Cambridge, MA.***

My wife and I and two oldest grandchildren attended a matinee performance of *The Pirates of Penzance* on April 18. We have been going to Harvard-Radcliffe Gilbert & Sullivan Players performances since 1976, initially with our 3 daughters. We elders agreed that this cast and orchestra put on one of the most enjoyable and satisfying shows we have seen over this extended time. I would call it a traditional treatment as sets and costumes were appropriate for the period. Voices were exceptionally, uniformly good. Mabel's strong, operatic delivery was impressive. Both spoken and sung diction were uniformly excellent. The Major General's patter song was one of the best renditions in memory. The acting was fine, with humor aplenty but not overdone.

And the orchestra, although a bit smaller than usual, was cohesive, in tune, of high quality of musicianship and very responsive to the conductor. Care was taken not to overpower a solo. I heard many comments from audience members echoing the aforementioned impressions. Our 13-year-old granddaughter and 10-year-old grandson were most attentive throughout the performance. HRGSP are almost always satisfying if not good; this time they were exceptional.

- Erwin Miller

***The Pirates of Penzance, Harvard-Radcliffe  
G&S Players, April 16 - 29, May 1, 2, 2010,  
Agassiz Theater, 10 Garden St, Cambridge, MA.***

The end of April was a lovely time to be in Harvard Square. It was accepted freshmen weekend, and Harvard was pulling out all the stops for its prospective students, including bands playing in the street, illuminated domes on the Harvard houses and, of course, a production of *The Pirates of Penzance* by the Harvard-Radcliffe Gilbert & Sullivan Players (HRG&SP).

Although not prospective Harvardians, we were there as well and I have to say, I enjoyed this production even before it began. I am referring to reading the program. The first thing I learned (crediting HRG&SP Historian Benjamin Nelson) is that there is some debate about whether Frederic would have turned 21 in 1940 or 1944, since 1900 was not a leap year. Nelson, who played Frederic in this production and must also be somewhat of an astronomer royal, also noted that if the 21<sup>st</sup> birthday was indeed in 1940, then Frederic would have been

born in 1852 and the events of *Pirates* would have taken place in 1873. Since that was five years before *Pinafore* premiered, Major General Stanley could not have referenced *Pinafore* in his song – a paradox!

The bios of the company in the HRG&SP programs are always enjoyable to read, but I thought this one was particularly witty. One actor noted that his hobby included varying piracy with knitting as well as a little burglary, another (presumably a math major) noted being fairly good at integral and differential calculus. The Harvard students in the cast seemed to truly enjoy taking a break from being economics or biology majors to learn skills not always embraced by contemporary society, such as gasping, curtsying, and “how to stay perfectly still in a ridiculous pose.”

**Nathaniel Koven**, a member of the police chorus who starred in Harvard's recent production of *The Sorcerer*, wrote that he is “the very model of a singer operettical: / He's information orthodox, unusual, and heretical; / He knows the words of Gilbert and he sings the notes so lyrical, / From patter-song to aria with emphasis satirical!”

But enough of the program. We both enjoyed the performance as much as the pre-show reading. The orchestra, led by **Jesse Wong**, was very good, and it is always a plus at these productions to have a full orchestra in front of the stage.

The voices were also a plus, particularly those of **Bridget Haile** (Mabel), **Kait Michaud** (Edith), and **Bess Rosen** (Ruth). **Benjamin Nelson** was a great Frederic. He has the long blond locks of a matinee idol, perfect for tossing off his very expressive face. He not only sang but danced well, and did a good job of displaying naiveté when first meeting Mabel. As her sisters sang the weather song, he began by shaking Mabel's hand and trying to impress her with his sword, but soon graduated to passionate clinches.

**Ben Morris** as Major-General Stanley was – tall! I've never seen a tall M-G Stanley. He sang his patter song well, handling the words nicely even in double



time. **Ilan Caplan** as the Pirate King (all Pirate Kings are now going to remind me of Johnny Depp) very well conveyed all the idiosyncrasies of his character.

Our second act favorite was **Philipp Grimm** as the Sergeant of Police, who moved like Charlie Chaplain

with rubber legs and whose wonderful facial expressions commanded attention.

Stage director **Sara Libenson** did an admirable job of staging on a relatively small stage, and we liked some of her bits, such as having Frederic try to escape from the pistols in the paradox scene by squatting down and having the Pirate King and Ruth follow his movements, keeping the pistols aimed at his head.

The production was by and large a traditional one, although at the end of the paradox song when Frederic says "Oh horror!" and the Pirate King and Ruth ask him what is the matter, the three of them stepped forward, the curtain closed, and they sang a rendition of the trio matter-patter song from *Ruddigore*. I know this has been done in other productions and, not being a strict G&S purist, I think it works well in this place.

The scenery was adequate but nothing special, although there was a boat onstage in Act I and a tower from which Stanley surveyed the scene in Act II. The spotlight did not seem to be working consistently, but that is a minor flaw in an otherwise very enjoyable evening.

We look forward to HRG&SP's production of *Ruddigore* in the fall.

-Linda and Peter Silverstein

## ❧ ANNOUNCEMENTS ❧

***Ivanhoe*, by Sir Arthur Sullivan, from Chandos Records – a project long in the making comes to fruition.**

**The BBC National Orchestra of Wales, David Lloyd Jones, Conductor.**

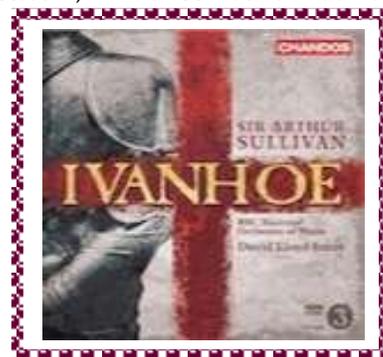
*Ivanhoe* is a curiosity of an opera. It was written after the best of the Gilbert & Sullivan collaborations but before *Utopia Ltd.* and *Grand Duke*. The librettist is Julian Sturgis, not a particularly well known or highly regarded poet, though he based his text on Sir Walter Scott. Since this opera was written for a new venue (Richard D'Oyly Carte built the Royal English Opera House expressly for *Ivanhoe*), it is also free from some of the limitations imposed on Sullivan by the size of the Savoy. Most notably, the orchestration is larger and more lush, and includes instruments that never find their way into the Savoy operas such as harp, English horn, bass clarinet, and a full quartet of horns.

Initially, *Ivanhoe* was extremely successful, enjoying an opening run of 155 performances. It then fell into

near-oblivion. Certainly part of the blame lies with the libretto, which is uninspired and inconsistent, to say the least. Like the later Gilbert & Sullivan operas, it seems to lack the tightness of Sullivan's best work, and some of this may be blamed on the original production and lack of editing, as well as on the form. The opera is divided into three acts with three scenes each, which are through-composed (this is a Germanic style more typical of Wagner and Weber), where in his comic operas (which follow the French style like Offenbach) there are more clean-cut divisions between arias, ensembles, choruses, and dialogue (or in the case of grand opera, recitative). This imposes a larger scale form than Sullivan was used to, and because of this, some sections feel like they go on a bit too long or lack direction. Nevertheless, there are some magnificent moments in the score, and many of these recall the best writing in the distinctly English *Princess Ida* and *Yeomen of the Guard*.

Before the present recording, there were only two full recordings available, neither particularly good. In the 1970s, a commercial issue of a live performance of the Beaufort Opera's production was released. It is essentially a pirated recording that sounds, according to Brian Fieldhouse at [gasdisc.oakapplepress.com](http://gasdisc.oakapplepress.com), "like someone had a Walkman in his pocket while watching a performance".

Then in 1989, the English vocal ensemble Prince Consort attempted a full recording with David Lyle, but at best the



reviews are mixed. Finally, in the current Chandos recording, a legitimate professional cast and orchestra has been assembled and recorded by a top company. The entire group seems to be very well cast and of high quality, but the score simply isn't the masterpiece for which Sullivan might have hoped.

I knew several of the principal singers by name, mostly from oratorio recordings. **Neal Davies** has recorded two excellent *Messiahs*, **Stephen Gadd** is on several Mozart Masses with the English Consort, **Catherine Wyn-Rogers** is a favorite mezzo of Harry Christophers and has recorded *Messiah*, *Samson*, Bach and Vivaldi with him and The Sixteen. **Toby Spence** appears on an excellent *St. Matthew Passion* and **Janice Watson** appears on the first full recording of Britten's opera *Gloriana*.

The recording is dedicated to Richard Hickox, who for many years was going to conduct *Ivanhoe* but died shortly before this recording was due to start. **David Lloyd-Jones** was selected to take over the project, and he is extremely capable and well known in the English opera world. (I was unable to find if he is at all related to Beti Lloyd-Jones, who recorded a few roles with the D'Oyly Carte). The BBC National Orchestra of Wales plays with excellent ensemble under David-Lloyd's direction, and moments of drama are given appropriate treatment.

As Richard Coeur-de-Lion, **Neal Davies** is regal and resonant. His tone changes to blend with those around him but is always pleasing and well placed. His scene with **Matthew Brook** as Friar Tuck that opens the second act is slow in pace, but the two exchange very pleasant songs almost in the style of a competition in *Die Meistersinger*.

**Toby Spence** is cast in the title role and he has a majestic British sound. His top isn't as clear as a tenor like Philip Potter, but he's also more noble and stentorian, especially when he throws in a high B-flat as he announces himself in the last scene. He is at his considerable best in his third act aria, which has a similar character to "Free from his fetters grim." In fact, the opening of the third act recalls *Yeomen* in character, and the orchestral introduction is very similar to "Night has spread her pall once more." Spence blends excellently with **Janice Watson**, the soprano cast as Rowena, and though she sounds a little older and occasionally has a bit of fatigue in her top notes, she is very expressive.

The younger soprano character of Rebecca is sung by **Geraldine McGreevy**, and she has the silvery, spinning tone that would be spot on in the title role of *Princess Ida*. Her duet at the end of the second act with **James Rutherford** is one of the vocal highlights of this recording. Rutherford succeeds in producing a full sound without being obnoxious and he floats a high F# towards the end that is positively succulent. **Catherine Wyn-Rogers** makes one wish that the mezzo part of Ulrica were longer. Though it is a minor role, she sings it like she were given Ulrica in *Un ballo in maschera*.

Sullivan's best orchestral writing is probably the battle scene in the last act, and the chorus of knights "Fremuere principes" is the obligatory Sullivan hymn-chorus. It is a unison chorus not unlike parts of "For he is an Englishman" but the orchestra that accompanies it makes it sound as full as a "Hail Poetry!" or "Eagle high."

In short, the cast, chorus, and orchestra are all of highest quality and if one is looking to hear *Ivanhoe* presented as well as it can be done, this is without a doubt the recording to buy. There are numerous points of beauty and majesty, but there are also moments of flagging energy that even an excellent cast cannot entirely save. Some of these sound like middling parts of the Gilbert & Sullivan operas that aren't particularly inspired musically but are saved by humor. As this is a serious opera, there are no jokes here to take up the slack, and I feel that this is one more level at which Gilbert & Sullivan's work is stronger together than either of their best work alone. Anybody who wants to get to know Sullivan's sole foray into grand opera, though, will be well served by this recording.

-**Thomas B. Dawkins**

## New Members

NEGASS welcomes new member Alexander Frieden, a 13-year-old from Brookline MA who is a singer.

Members who have joined so far in 2010:

**Peter Boettcher**, Chelmsford

**Jamieson (Jamie) Cobleigh**, Ashland

**Heidi Fram**, Byfield

**Alexander Frieden**, Brookline

**Janine Gauntt**, Boxborough

**Mike Halperson**

**Marianne Orlando**, Framingham

**Teresa Pergal**, Annisquam

**Frank Pergal**, Annisquam

**Ed Piper**, Exeter, NH

## G & S Practice CDs from Notebashers.com

G & S fan Rob Moss of England has called our attention to a new and useful web site, [www.notebashers.com](http://www.notebashers.com), that creates and sells practice CDs for G & S choristers and soloists. Rob writes "Retired export manager Penny Hood has had the joy of seeing the hobby she loves grow into a promising business thanks to her boundless enthusiasm, embracing of cutting-edge technology and more than a little hard work." Notebashers, the company, came out of Penny's trying to learn the notes and harmonies for her songs as a member of The West Yorkshire Savoyards. She found a cheap music software program and was soon producing the alto lines for all the G & S chorus parts.

Before long her friends were clamoring for copies of their parts; soon she purchased better music notation software and notebashers.com was born. The site now carries endorsements from such big names as The Royal Choral Society, and Alistair Donkin,

member of the original D'Oyly Carte Production Company.

Penny says that "the joy of getting commendations and repeat requests from people is what makes this all really special." She has diversified from G & S to other composers including Mozart, Bach, even a little Wagner. Penny's latest challenge is full orchestral backing tracks, so that performers are able to sing one or two songs from works without needing an orchestra on-hand. Says Penny, "I've always thought how great it would be to be able to just jump up on-stage and perform without needing French horns and oboes and whatever else." If her work does a little bit to propagate the fantastic work of Gilbert and Sullivan, then all the better, says she.

8. "Loudly let the trumpet bray!" for whose entrance?
  - a. The Mikado; b. The Peers; c. The Learned Judge; d. The Lord High Executioner.
9. The band are sordid persons who...
  - a. argue for a trifle on account; b. require to be paid in advance; c. play so beautifully on the Marine Parade; d. can't do themselves justice.
10. The person who is a master of the delicately modulated instrument" of Question 1 does *not* possess the accomplishment of...
  - a. playing so beautifully on the Marine Parade; b. tootling like a cornet-à-pistons; c. imitating a farmyard; d. playing Wagner imperfectly.



**Cornet-à-pistons – Gondoliers**



**Strephon playing the flageolet - Iolanthe.**

**G & S Musical Instruments Quiz**  
(courtesy of <http://home.pacific.net.au>)

1. "That delicately modulated instrument"
  - a. drum; b. guitar; c. flageolet; d. cello.
2. Lady Jane plays onstage on a
  - a. drum; b. guitar; c. flageolet; d. cello.
3. Dr. Daly accompanies himself on a
  - a. drum; b. guitar; c. flageolet; d. cello.
4. The defendant accompanies himself on a
  - a. guitar; b. mandolin; c. banjo; d. flute.
5. Captain Corcoran accompanies himself on a
  - a. guitar; b. mandolin; c. banjo; d. flute.
6. The stringed instruments that announce the Act II arrival of the Duke and Duchess of Plaza-Toro
  - a. cellos; b. violins; c. double basses; d. lyres.
7. Who will "stick to her pipes and her tabors"?
  - a. Lady Jane; b. Lady Blanche; c. Phyllis; d. Julia Jellicoe.

Answers:

1 a, 2 b, 3 c, 4 b, 5 b, 6 c, 7 d



## NEGASS Calendar

<p><b>NEGASS Elections</b> Sunday, May 16, 2010 2 - 5 pm</p>	<p><b>NEGASS Elections/Fantasy day</b></p>	<p>Park Avenue Congregational Church 50 Paul Revere Rd. Arlington, MA</p>
<p><b>NEGASS/Montreal West Operatic Society</b></p>	<p>We regretfully announce that this joint event has been canceled.</p>	<p>Haskell Free Library and Opera House Derby Line, VT</p>

## Upcoming Productions

<p><b>Gondoliers</b> MIT G&amp;SP April 30 &amp; May 1, 8 pm; May 2, 2 pm; May 6, 7, 8 pm; May 8, 2 pm, 2010</p>	<p>See page 2 for a description of the show; for more information, please visit <a href="http://web.mit.edu/gsp/www">http://web.mit.edu/gsp/www</a> For tickets, please email <a href="mailto:gsp-tickets@mit.edu">gsp-tickets@mit.edu</a>.</p>	<p>MIT Student Center, 2<sup>nd</sup> floor Sala de Puerto Rico 84 Massachusetts Ave. Cambridge, MA</p>
<p><b>Hot Mikado</b> New Repertory Theater May 2 - 22, 2010</p>	<p>See page 2 for a description of the show; for more information please visit <a href="http://www.newrep.org/mikado.php">http://www.newrep.org/mikado.php</a> for schedule and tickets; 617-923-8487; \$5 discount for NEGASS members</p>	<p>Arsenal Center for the Arts Mosesian Theater 321 Arsenal St. Watertown, MA</p>
<p><b>G &amp; S Festival</b> June 20 - 27, 2010</p>	<p>17<sup>th</sup> Annual G &amp; S Festival - American leg; more information at <a href="http://www.GettysburgFestival.org">www.GettysburgFestival.org</a></p>	<p>American leg: June 19 - 26, 2010, Gettysburg, PA</p>
<p><b>Mikado</b> College Light Opera Company June 29 - July 3, 2010, 8 pm</p>	<p>For more information see <a href="http://www.collegelightopera.com">http://www.collegelightopera.com</a> or call 508-548-0668</p>	<p>The Highfield Theater Highfield Drive Falmouth, MA</p>
<p><b>The Mikado</b> North Country Community Theater July 16, 17, 22-24, 7:30 pm, July 18, 4 pm, 2010</p>	<p>Purchase tickets online at <a href="http://www.lebanonoperahouse.org">www.lebanonoperahouse.org</a> or by calling 603-448-0400. Adults - \$18, Children and seniors (60 and older) - \$12.</p>	<p>Lebanon Opera House - On the Green 51 North Park Street Lebanon, NH <a href="http://lebanonoperahouse.org/directions.php">http://lebanonoperahouse.org/directions.php</a></p>
<p><b>Patience</b> College Light Opera Company August 17 - 21, 2010, 8 pm</p>	<p>For more information see <a href="http://www.collegelightopera.com">http://www.collegelightopera.com</a> or call 508-548-0668</p>	<p>The Highfield Theater Highfield Drive Falmouth, MA</p>

## Auditions

<p><b>Iolanthe</b> Valley Light Opera May 15 &amp; 16, 2010</p>	<p>Saturday, May 15, 10 am - 4 pm &amp; Sunday, May 16, 1 - 4 pm. Callbacks May 17. Bring a G &amp; S song; be prepared to do a short dance. Production November 6 - 14, 2010. <a href="http://www.vlo.org/">http://www.vlo.org/</a></p>	<p>First Congregational Church 165 Main St. Amherst, MA.</p>
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