

Vol. XXIV No. 3

*Oh, Captain Shaw!*  
**SUNDAY, November 7:**  
**IOLANTHE at MIT**

**SUNDAY, NOVEMBER 7 at 2:00 PM: MITG&SP IOLANTHE** On Sunday, November 7 at 2 PM, NEGASSers will attend the **MIT Gilbert & Sullivan Players'** fall production, **IOLANTHE**. Afterwards, we will enjoy an interval of rest and refreshment at **Mary Chung's**, a great Chinese restaurant a few blocks from MIT.

This **IOLANTHE** features a strong cast with many lead roles taken by students. NEGASSers will recognize the faces of some familiar favorites and have the opportunity to see some fresh new talent appearing at MIT for the very first time. [*Since NEGASS Program Chair (and very talented soprano) Rebecca Consentino, who provided this article, was on the production's casting board, We can be pretty sure she knows what she's talking about - mlc*]

The show features NEGASS members **Katherine Bryant** as the Fairy Queen and **Neil Addicott** (who played Strephon in MITG&SP's last **IOLANTHE**) as Mountararat. [*Dame Rumour whispers that the cast also boasts Mary Tsein, last year's charming Yum-Yum, as Phyllis, and Dawn Perlnor, a past contributor in the violin section who turns out to have a lovely mezzo voice, as Iolanthe.*]

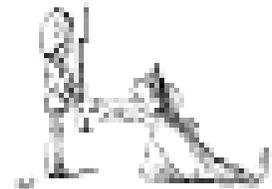
The stage director is **Erik Lars Myers**, whose first gig with MIT was as makeup director for last fall's **MIKADO**, who then served as director for their summer show, **Crichton** [*a world premier of a musical based on The Admirable Crichton*]. The music directors are **Kate Thornton** and **Kevin Mitchell** as One Individual, both of whom have taken roles onstage and behind the scenes in recent years. The orchestra will be conducted by **David Larrick**, a

NEGASS favorite familiar from **The Sudbury Savoyards**.

Myers reports that he was unfamiliar with **IOLANTHE** before he began directing it -- hence the need for a casting team. He believes that his vision is "probably very unique among **IOLANTHEs**," because he had no preconceived notions about the show.

"I see **IOLANTHE** as a play about woman empowerment," said Myers. "I'm trying to keep the fairies as non-girlie as possible. No wings, no pastels. They don't have little wands with stars in the end, they have big sticks that they can whack people with."

His original concept was to put the fairies in combat boots, but he decided against it. "Instead," he said, "I'm shooting for a more ephemeral, timeless feel for the play and just making the fairies as powerful, bright, graceful, and quick as possible... I'm pushing for the anthropomorphic representation of nature, in which each fairy represents either a season or an aspect of nature." [*We like his humour! We've longed to do something along those lines Ourselves! - mlc*]



To reserve tickets, please contact Program Chair **Rebecca Consentino** at 617-731-3998 or <rac@bu.edu>. Tickets are \$5 for MIT/Wellesley students, \$7 for other students, children, senior citizens, and MIT Community, and \$9 for the general public. Groups of 10+ will receive a \$1 discount on each ticket [*so call Rebecca and let's get our group discount!*]. Tickets will be paid for at the



excised music. A violin part had been found in 1976, but it was not enough to give much idea of Sullivan's setting. Then in 1998, in the course of working together on the forthcoming **Broude Brothers Ltd.** critical edition of *PINAFORE*, Miller and Perry discovered a collection of 19th Century band parts which, they found upon analysis afforded a substantial idea of the song's orchestral setting and, as they put it, "a plausible, if conjectural, reconstruction of the vocal lines." And so they set about to reconstruct the piece.

Their comprehensive presentation included a number of specific examples of the material they had to work with, what they did with it and why, including a couple of important substantive corrections of apparent errors in the license copy lyrics.

The product of their efforts was performed for the audience by Sudbury Savoyard **Richard Knowlton** and our esteemed **Marion Leeds Carroll**, backed by the able piano of **Eric Schwartz**. (Marion's appearance had a touch of the heroic, she being not long off the New York train after singing Josephine the night before in a *PINAFORE* there (including *Reflect*, of course).

In a prelude to the Miller/Perry presentation, **Ronald Broude** of Broude Brothers told something of the paths and pitfalls involved in preparing critical editions of the G&S operas. Broude Brothers of Williamstown are engaged in a program of publication of critical -- i.e., exhaustively researched, annotated and documented -- editions of the operas in all their historical variations and permutations, in the course of which Bruce and Helga came to be wielding their scholarly talents on *PINAFORE*. (They first became acquainted via **SavoyNet**.)

Bruce and Helga speculate, but reach no conclusion, as to why *Reflect, my child* was cut. But they conclude that "We can accept the wisdom of Gilbert and Sullivan in doing so as in the best interests of launching *HMS PINAFORE*."

The rediscovered work, they feel, sheds new light on the collaborators' creative process and helps us to understand "how two consummate craftsmen were thinking as relatively early in their collaboration, they were refining what would become their first international success." -- **GAMA REX**

**&&& Bruce Miller informs Us:** ...this material ... is readily available direct from **Broude Brothers** or from fine music stores such as **Yesterday's Music** [*that's actually Yesterday's Service, on Mass. Ave.*

*near Porter Square in North Cambridge, MA], Boston Music Co. or Carl Fischer.*

Broude Brothers has a fax number... 413 - 458 - 5242. They are a well known publisher and even if stores have not yet received a brochure announcing the materials, they can be ordered now. The publication is GS3A.

--**BRUCE MILLER**



**MORE ESSENTIAL G&S BOOKS** An anonymous voice (female) left a message on Our tape to the effect that, although not all books are visible in stores, some bookstores - notably **Barnes & Noble**, if We remember correctly - will order apparently unavailable books. Apparently she was able, by requesting, to order **Andrew Goodman's Gilbert and Sullivan's London**, Hippocrene Books, 1988.

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**DECEMBER MEETING PLANS: GAYDEN WREN'S A G&S CHRISTMAS CAROL.** Our December 5 meeting will feature another sing-through of this version of Charles Dickens' classic Christmas story, set to Sullivan's music. NEGASS sang through this last year - and a few years ago as well - with such success that it was decided to repeat the experience. However, since the text and its setting are unfamiliar to many, it was decided this year that, for the first time, the show would be **rehearsed**. Contact **Us (mlc)** if you want a role - see Our contact info on the last page of the **Bray**. Call or e-mail Us soon, so that We can send you your music and start planning a rehearsal or two.

#### Dramatis Personae

<b>Balladeer/Narrator</b>	<i>A Wandering Minstrel</i>
<b>Pooh-Bah</b>	<i>Lord High Everything Else</i>
<b>Ebenezer Scrooge</b>	<i>A Greedy Banker</i>
<b>Bob Cratchit</b>	<i>Scrooge's Clerk</i>
<b>Emily Cratchit</b>	<i>Cratchit's Wife</i>
<b>Uncle Tim</b>	<i>Emily's Brother</i>
<b>Tiny Tim Cratchit</b>	<i>Cratchit's Son</i>
<b>Fred Scrooge</b>	<i>Scrooge's Impoverished Nephew</i>
<b>Dora Lincoln</b>	<i>Fiancee</i>
<b>Mr. Kindheart</b>	<i>A Philanthropist</i>
<b>Mr. Goodman</b>	<i>Another Philanthropist</i>
<b>Old Fezziwig</b>	<i>A Memory</i>
<b>Passer-By</b>	<i>fourth Citizen</i>
<b>Jacob Marley's Ghost</b>	<i>A Spectral Visitation</i>
<b>Ghost of Samuel</b>	<i>A Piratical Visitation</i>
<b>Ghost of Christmas Past</b>	<i>A Spectral Visitation</i>



DIALOGUE). Thank you for your time (and I look forward to getting the perfect answer).

-- JANE CLARK



**CHRISTMAS SHOPPING THOUGHTS:** Former president Dick Freedman gleaned this from SavoyNet: Wildgoose Publications Ltd. presents a wide range of G&S merchandise. Our prints and greetings cards are faithfully reproduced from the original D'Oyly Carte playbills and songsheets, and are a fantastic gift for any G&S fanatic! We also have a limited supply of some brand new products - G&S fridge magnets!

All of our products are available to view on our webpage, which can be found at:

<http://www.wgoose.co.uk/green/>

We also have a new G&S Showtime brochure available (although the fridge magnets aren't in this), if anyone would like a printed copy of our merchandise.

If anyone has any queries, please don't hesitate to contact me. [Since We don't have her contact info, We suggest you contact Dick Freedman at [rnf@null.net](mailto:rnf@null.net)

Best wishes -- LAURA NUNN  
Wildgoose Publications



**G&S VIDEOS WITH SUBTITLES:** Dick Freedman received this message from David Lutyens: My company distributes 12 G & S operas on video, principally through nationwide catalogs such as Signals, PBS Home Video, Critic's Choice etc. These are English productions from the 1980's, the so-called Brent Walker series, made originally for BBC.TV. Though G & S aficionados pick faults with some of them, they are generally high-quality productions (£1,000,000 was spent on each opera) and they are the only video versions of such operas as *IDA, SORCERER, RUDDIGORE, YEOMEN,* and *TRIAL.*

In an effort to make them more accessible to ordinary viewers, I have recently added English sub-titles for the sung lyrics. Please believe me - these really work. They make Gilbert's lyrics easily understandable, even in the fastest patter songs.

Recently, I've been sent a printout of an internet listing of G & S societies. On this, I notice your name appearing repeatedly "thanks to informant." [Ah - our famous former president! - mlc] I am not proficient on the web, nor is my company set up to mail-to (or fulfill

orders from) a large list of customers. However, **Opera World** (800-99-OPERA) is a mail-order/catalog operation that does offer the individual operas.

-- DAVID LUTYENS



**G&S MINIATURES:** Fairview Designs has sent Us a "Little List" of their "1/24<sup>th</sup> scale figures cast in resin and whitemetal and brightly painted. The figures are presented on a classic style base. Each set of characters shows examples of authentic costume designs from the many historic productions of the subject opera." The brochure shows rather small but attractive photos of attractive figurine groups for *MIKADO, YEOMEN, PIRATES, PINAFORE, IOLANTHE, PATIENCE,* and *UTOPIA.* Prices range from £9.30 to £10.50 per figurine, plus overseas shipping charges. Write to **Fairview Designs** at **18, Fairview Road, Chigwell, Essex IG7 6HN, UK,** or call them at 0181-500-1012 for information and/or a brochure.



**COX & BOX ORCHESTRATION.** David Larrick wrote to SavoyNet: If you're planning a production of *COX & BOX* with full orchestra, have I got a deal for you! I have just completed a full (conductor's) score, based on the **Kalmus** parts, and I would like to find a production to "beta-test" it under performance conditions. For more information, email me directly, or check my website. -- DAVID LARRICK

[dcl@ties.org](mailto:dcl@ties.org)

<http://www.ultranet.com/~larrick/>



**SULLIVAN/DONIZETTI CONNECTION.** Daniel Kamalic of MITG&SP wrote to that group's e-mail list: So, I took Donizetti's *Don Pasquale* out of the library, and I just now noticed something interesting.



The title page says: "Edited by ARTHUR SULLIVAN and J. PITTMAN"

This is a **Boosey & Hawkes** edition from a real long time ago. The bottom of each page says "The Royal Edition". I can't find a date on it. Anyone know any reason why this shouldn't be *the* Arthur Sullivan? Did he do editing jobs at some point in his career?

*We replied:* Actually, it almost certainly was "the" Arthur Sullivan. He did a fair amount of that sort of thing. (A musician has to earn a living!) He also was one of the people - along with Brahms, if I remember





