



~ NEGASS EVENTS ~

Ruddigore, NEGASS/Longwood Opera, March 3, 2013, 2:30 pm, Christ Episcopal Church, 1132 Highland Ave., Needham, MA

NEGASS and Longwood Opera present a joint concert of the seldom-heard original version of *Ruddigore*. The audience is the chorus, so bring your scores and be ready to sing along!

Principal roles have been cast, and will be sung by a mix of NEGASS members and members of Longwood Opera.

Refreshments will be served after the show.



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Directions to Christ Episcopal Church:

From the North: Rt. 128 (I-95): Take Exit 19b, Highland Avenue, towards Needham. The church is about 1.1 miles from the exit, on the left, opposite the Public Library and just before Rosemary St.; its large **parking lot** is on the right.

From Boston: Take **Mass Pike** or **Rt. 9** west to **Rt. 128 (I-95)** south, then follow as above.

~ NEGASS NEWS ~

NEGASS Wins Arlington Cultural Council Grant

OH RAPTURE, OH BLISS! The NEGASS Public School Outreach Committee is delighted to report that we have received an Arlington Cultural Council Grant to support a performance of our program "The Words or the Music?" in the Bishop Elementary School in 2013. This award is highly prestigious and we trust it will help us persuade other schools to provide a venue for our introduction to the works of Gilbert and Sullivan for school-aged children.
-Nancy Burstein, NEGASS School Outreach Committee

~ G & S EVENTS ~

MITG&SP Holds Auditions for Iolanthe

Auditions for MITG&SP's Spring 2013 production of *Iolanthe* will be held on the following dates and times in the MIT Student Center (3rd floor), 84 Massachusetts Ave., Cambridge, MA, 7 - 10 pm:



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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), P.O. Box 367, Arlington, MA 02476-0004.

GENERAL NEWSLETTER CONTRIBUTIONS may be sent to editor AT negass DOT org. REVIEWS may be sent to progchair AT negass DOT org. CALENDAR ITEMS may be sent to calendar AT negass DOT org.

SUBSCRIPTIONS Standard membership in NEGASS pays for a printed or electronic copy 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 email memb AT negass DOT org.

Members receive the Bray via US mail or as a PDF email attachment. To receive the Bray via email, please send a request to memb AT negass DOT org. All editions except the current edition are available online. The current edition is available online to NEGASS members only.

ARCHIVES Past issues of *The Trumpet Bray* can be read or downloaded from <http://www.negass.org/bray>

BETWEEN-BRAY ANNOUNCEMENTS Available to NEGASS members through online member profile.

DEADLINES FOR SUBMISSION OF MATERIAL: 15th of the months of January, March, May, July, September, and November, 2011.

www.negass.org

February 5 - Room W20-PDRS 1&2
February 6 & 7 - Room W20-Twenty Chimneys (W20-306)

No appointment is necessary. Please be aware of our student casting policy: Any MIT student capable of performing a role will be given preference over other candidates.

Please prepare one song or aria in English. An additional piece in any language is optional. Please bring sheet music for the accompanist.

Auditioners will also be asked to read a scene from the show; in lieu of a reading, auditioners may bring a prepared monologue. Callbacks will be held on Sunday, February 10, from 2-5 PM.

Sudbury Savoyards presents *The Gondoliers*

The Sudbury Savoyards are pleased to present *The Gondoliers* for their winter 2013 production with Music Director **Katherine Engel Meifert**, assisted by **Kathryn Denney**, and Stage Director **Ed Knights**. Both **Meifert** and **Denney** are Members of NEGASS.

The cast includes a line-up of NEGASS members: **Tom Frates** as Guiseppe, **Angela Jajko** as Tessa, and chorus members **David Baldwin**, **Janice Dallas**, **Ann Ferentz**, **Fred Hughes**, **Neil McCormick**, and Erin Van Speybroeck. Behind the scenes, as well as in the chorus, is Producer **Susan A. Elberger**. **Jamie Cobleigh** is House Ticket Chief.

Performances will take place at 8pm on February 22 & 23, and March 1 & 2, 2013, with matinees at 2pm on Sunday, February 24 and Saturday, March 2 at the Lincoln-Sudbury Regional High School Theater, 390 Lincoln Road, Sudbury, MA. Dress Rehearsal performance on Thursday, February 21 at 8 pm.

Tickets@sudburysavoyards.org or call: 978-443-8811 \$24 for Adults, \$18 for Seniors & Students, \$12 for Children under 12, and \$15 for the February 21st Dress Performance. The theater is general seating and handicapped accessible with ample parking.

∞ Recent Productions ∞

***The Pirates of Penzance*, MITG&SP, November - December, 2012, MIT Student Center, 84 Massachusetts Ave., Cambridge, MA**

This review has to begin with a great big full-disclosure: your reviewer's older son had one of the leading roles in the MIT G&SP fall production of *The*

Pirates of Penzance, which ran from November 30 through December 12 at its usual venue, the Sala de Puerto Rico in the MIT Student Center. That will not of course prevent application of our usual “fair and balanced” criteria to the production, any more than those disclaimers at the bottom of a prospectus prevent you from buying the stock; but, like those warnings, it should shield us from those cold breezes at our, um, back.

This is perhaps the fourth MIT G&S production we’ve seen, and, cards on the table, it was far and away the best. We have to put this a bit delicately, but MIT productions are more welcoming to community involvement than other college performances in the area, and the benefits to the audience about this lack of parochialism are manifest. Most of the principal onstage parts in *Pirates* were taken by “outsiders,” and some, like **Joshua Collier** as Frederic, **Nora Maynard** as Mabel, **Giliana Norkunas** as Ruth, and **Deana Dres** as Kate, can be counted as professionals. Others, like **Ben Morris** as Major General Stanley, **Nathaniel Koven** as the Pirate King, **Kathryn Noonan** as Edith, and **Kelsey Peterson** as Isabel, are out in the real world but have ample G&S experience. All of them sang their roles with pinpoint accuracy and superior stage presence. The two MIT undergraduates in the principal cast, **Chinua Shaw** as Samuel and **Johari Frasier** as the Sergeant of Police, were vocally weaker but kept pace dramatically.

Dramatic pace was, indeed, one of the highlights of this production. Stage Director **Michael DeFillippi** had a sure sense of timing, and a gift for letting his performers fine-tune their acts. We were informed that much of the hilarious stage business of Morris, Koven and Norkunas, for example, began as improvised riffs on a fairly general instruction. It appears that DeFillippi was also responsible for the choreography, and this was effective if not as elaborate as what a designated choreographer might have come up with.

Needless to say, one expects good things of the “tech” at MIT productions, and this one certainly did not disappoint. The sets by **Gary Zacheiss** and Ethan Tyndall, while not avant-garde in design, were attractive, ingeniously engineered so that the “rocky mountains” of Act I could be removed to reveal the gloomy halls and crypt of the acquired ancestors of Act II, all with ramps, steps, walkways, openings and other apparatus for moving the action about. The sets were also seriously built (we’ll forgo the barnyard analogy) of high-tech materials that stood up to a lot of stomping around. The lighting,

designed by Zacheiss and **Ky Lowenhaupt**, was equally effective in largely understated ways. Costume designer **Kelsey Peterson**, with some help from the storehouses of the Sudbury Savoyards, produced highly effective, if not very alarming, gear.

A final word, then, about the music. Our experience with the orchestras at MIT productions has been spotty, but this time it was spot on. Music Director **Barratt Park** assembled a highly skilled orchestra and kept up a pretty pace with them – sometimes just a little too snappy, but considering some of the complexities of Sullivan’s instrumental parts, the showing off was forgivable, at least to the extent the singers could keep up. Ben Morris did, indeed, manage a verse of “I am the very model of a modern major general” at double speed.

Bottom line, this was the most polished, professional and persuasive MIT production we have seen. Let’s hope this trope can continue building on its success.
- **Vance R. Koven**

≈ G & S News ≈

Gilbert & Sullivan Lost and Found: A Book Proposal and Call for Papers

The published papers from the International Conference on Gilbert and Sullivan held at the University of Kansas in May of 1970 have long since entered into the standard library of Savoy opera scholarship. Yet papers presented at subsequent conferences at M.I.T., West Chester University, SUNY-Purchase, the Pierpont Morgan Library, and elsewhere have not been preserved through publication.

This is a broadcast invitation for researchers and writers to submit proposals of papers they presented *in the past* at scholarly conferences or meetings devoted to Gilbert and/or Sullivan or at more general convocations – papers they deem worthy of dissemination and permanence. Writers will, if their proposals are accepted, be welcome to update and edit their earlier works and submit them electronically. Contributors will retain their copyrights (and be responsible for their permissions). Any and all income derived from the publication and sale of the book through on-line on-demand publisher Lulu.com will go to the International Gilbert & Sullivan Association in North America to support its goal of preserving, cultivating, and perpetuating the comic operas of W. S. Gilbert and Arthur Sullivan.

My role will be facilitator, editor, typesetter and formatter, and I will write an introduction to the volume and arrange for someone well-known in the Gilbert & Sullivan subculture to write a Foreword. Questions, proposals, and suggestions for papers

written by others to be included will all be welcome; please send them to me at P.O. Box 14, Bridgewater, VA 22812, or RafeMacPhail@Yahoo.com, 540/478-4335. How say you? Is not the scheme well planned?
-Rafe MacPhail



Upcoming Productions & Events - 2013

<i>The Mikado</i> G & S Society of Maine	February 15, 16 (7 pm), February 17 (2 pm) www.gilbertsullivanmaine.org/ 207-288-5011 x 3457	Mount Desert Island High School Higgins-Demas Theater 1081 Eagle Lake Rd Bar Harbor, ME
<i>The Mikado</i> G & S Society of Maine	February 22, 23 (8 pm), February 23, 24 (2 pm) www.gilbertsullivanmaine.org/ 207-942-3333	Bangor Opera House Penobscot Theater 131 Main Street Bangor, Maine
<i>Gondoliers</i> Sudbury Savoyards	February 21 - March 2 www.sudburysavoyards.org 978-443-8811 see page 2 for details	Lincoln Sudbury Regional High School 390 Lincoln Road Sudbury, MA
<i>Ruddigore</i> Joint NEGASS/Longwood Opera event	March 3 see page 1, NEGASS EVENTS	Christ Episcopal Church 1132 Highland Ave. Needham, MA
<i>Utopia Limited</i> Harvard/Radcliffe G&SP	March 28, 29, April 4, 5 (8 pm) March 30, 31, April 7 (2 pm) April 6 (6 pm) www.hrgsp.org/ 617-496-2222	Agassiz Theater Radcliffe Yard Brattle St. Cambridge, MA
<i>Iolanthe</i> MITG&SP	May 3 - 5, 10 -12, 2013 gsp.mit.edu/productions/2013/spring/iolanthe/	MIT Student Center 84 Massachusetts Ave. Cambridge, MA
Auditions - 2013		
<i>Iolanthe</i> MITG&SP	February 5, 6, 7, 2013 (7 - 10pm) callbacks February 10 (2 - 5 pm) gsp.mit.edu/productions/2013/spring/iolanthe/ see page 1 for details	MIT Student Center, 3 rd floor 84 Massachusetts Ave. Cambridge, MA
<i>The Merry Widow</i> chorus auditions FOPAC event	March 9, 2013 (3 pm) www.51walden.org performance in June	FOPAC 51 Walden St. Concord, MA