

THE  
**TRUMPET BRAY**  
 A PUBLICATION OF THE NEW ENGLAND GILBERT & SULLIVAN SOCIETY



∞ NEGASS EVENTS ∞

**It's almost time! NEGASS will launch annual membership drive soon!**

**By Elaine Crane**

To our friends far and near, we invite you to read some exciting news about changes to our membership benefits and timeline. Everything you need to know (and a few things you don't) can be found here: [NEGASS membership info](#).

We'd love to maintain and continue building a strong membership, dedicated to supporting, fostering and enjoying the works of a collaboration we all esteem greatly. What a joy that the works of Gilbert and Sullivan still bring music, language, emotion, humor and so many other things together to ease our hearts and lighten our steps as we journey through the world. Join us as we support, enjoy and share.

Our new membership web page should be ready very soon! At that time you will be able to start or renew your membership in a New England based organization dedicated to the appreciation and support of the works of the brilliant collaborators, W.S. Gilbert and Sir Arthur Sullivan.

Benefits include:

- \*Bi-monthly publication of *The Trumpet Bray*, featuring articles, reviews, a calendar and so much more! *The Bray* is a bounty of rich and unique content.
- \*Access to events such as concerts, lectures, performances, and private gatherings including Last Minute Light Operas.
- \* Membership in an organization that promotes and supports an art form all its members honor, enjoy and esteem.

\* The chance to meet other wonderful folks who also sing choruses in public – oh rapture!

*New!*

All memberships run from September – August

*New!*

Suggested membership is \$25, with a “pay what you can” option. For more details or to pay online, visit [www.negass.org](http://www.negass.org)

**A three-way collaboration will produce *H.M.S. Pinafore* this October**

**By David DeVries**

Elaine Crane, NEGASS president recently announced the three-way collaboration of Eventide Theatre Company, The Inn at Yarmouth Port, and NEGASS of a staged concert version of *H.M.S.*



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***FUN FACT***

Major-General Stanley in *The Pirates of Penzance* was actually a caricature of Field Marshal Sir Garnet Wolseley, an Irish officer who served Great Britain with outstanding distinction during the late 1800's.



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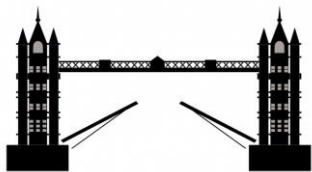
GENERAL NEWSLETTER CONTRIBUTIONS AND REVIEWS may be sent to [editor@negass.org](mailto:editor@negass.org).

MEMBERSHIP NEGASS membership dues are \$25. Please join NEGASS online at [www.negass.org](http://www.negass.org), or contact [memb@negass.org](mailto:memb@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](http://www.negass.org).

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[www.negass.org](http://www.negass.org)



*Pinafore*. Elaine said the prospect of this collaboration is “very exciting!” There will be a musical run-through at the Inn on Friday October 12. Performances will be at the Eventide Theatre at 713 Main Street (Route 6A) Dennis, MA on Saturday, October 13 at 7:30, and a 2 pm Sunday matinee on the fourteenth. According to Elaine, “These will be parlour type concerts on-book as needed, with the usual banter and a few props. After costs, proceeds will be divided into shares for Eventide, NEGASS and the lead actors Full houses are expected for both shows.”

All this is coming about through the efforts of Kathleen Larson Day who, after having established a professional singing career in New York City which included appearing with the New York Gilbert and Sullivan Players, purchased and renovated the Inn at Yarmouth Port with a view to host musical people and events.

The cast will be comprised of Eventide and NEGASS performers and other local talent. The chorus will be chosen from the local theatre stock ensemble, with their music director. The cast will be as follows:

Sir Joseph: **Ben Morse** (NEGASS board member)  
Captain Corcoran: **Tom Frates** (NEGASS board member)  
Ralph Rackstraw: **Lonnie Powell**  
Dick Dead Eye: **Chris Shultz** (Eventide performer)  
Boatswain: **Larry Milner**  
Carpenter: TBD  
Josephine: **Sara Sneed** (Eventide performer)  
Cousin Hebe: **Elaine Crane** - Sat Performance (NEGASS board member), Sun Matinee: **Jen Kangas** and  
Little Buttercup: **Kathleen Larson Day**

Tickets can be purchased through the Eventide Theatre Company’s website:  
<https://www.eventidearts.org/gilbert-sullivansh-m-s-pinafore/>

Recommended Inns for the G&S Event Weekend October 12-14, 2018 are: The Inn at Yarmouth Port 508-744-7546\*, Liberty Hill Inn 508-362-3976, The Village Inn 508-362-3976, Ashley Manor 508-362-8044, Candleberry Inn 508-896-3300, and The Sea Meadow Inn 508-896-2223. Please book directly with the Innkeeper and mention this event! You must call the Inn directly for these rooms. All Inns are close to the concert venue.

\*Guests staying at The Inn at Yarmouth Port will have VIP access to a music rehearsal at the Inn itself Friday evening at 7PM and will get to meet and greet the artists.

## ❧ NEGASS NEWS ❧

### Send your snail mail to our new Post Office box

Treasurer Brad Amidon has arranged for a NEGASS post office box at the Arlington post office. This may be used for any snail mail, especially membership renewals.

NEGASS  
Post Office Box 118  
Arlington MA 02476

## ❧ G&S EVENTS ❧

### CTGANDS presenting *The Mikado* October 13-14, 2018 in Deep River

The Connecticut Gilbert and Sullivan Players will present *The Mikado* on October 13-14 in the Valley Regional High School auditorium in Deep River CT. Set in Titipu, the production will keep all the original characters and story line and all the fun, color, and charm of the original G&S masterpiece.

CTGANDS plans to stay "reasonably faithful to the original libretto and will be dressed in fairly traditional Japanese style costumes." They will not be using makeup and wigs to enhance the "Japanese" look.

The producer of the show is **John Freedman**, now in his third season. Pooh-Bah for the Saturday matinee on October 13 will be **Michael Loomis**, the artistic director of the company. **John Dreslin** is the music director.

### Music to Cure MS has scheduled annual concert for October 28

The annual concert for Music to Cure MS is scheduled for October 28 from 3 to 5 p.m. at the Park Avenue Congregational Church, 50 Paul Revere Road, Arlington MA. The concert supports the Accelerated Cure Project for Multiple Sclerosis and includes works by Gilbert and Sullivan

### *Yeomen of the Guard* will be the first offering in the NYGASP 2018-19 season

The New York Gilbert and Sullivan Players have announced their 2018-2019 season which opens on October 27 and 28 with *The Yeomen of the Guard* which they have not performed since 2013. *Yeomen*



**Stephen Quaint** and **Quinton Tot** in *The Yeomen of the Guard*, 2013. (Photo by William Reynolds.)

will be performed at the Kaye Playhouse at Hunter College. Following that will be *The Pirates of Penance* on December 27 and 30 also staged at the Kaye Playhouse. Celebrate New Year's Eve with NYGASP on December 31 at the Leonard Niamey Talia at Symphony Space. A Victorian double bill of *Ages Ago* and *Mr. Jericho* will be offered on March 1-3, 2019 at the Marjorie S. Dean Little Theatre at West Side YMCA.

### Valley Light Opera to present *The Gondoliers* in November



**George Eisenhauer** and **Libby Maxey (Marco and Gianetta)** at rehearsal. (Photo by Phil Heizer.)

Valley Light Opera has scheduled *The Gondoliers* to run on November 2, 3, 9 and 10 at 7:30 pm and November 4 and 11 at 2 pm at the Academy of Music, 274 Main Street, Northampton MA. The

Artistic Director is Michael O. Budnick and the Music Director is Aldo Fabrizi.

## ∞ G&S NEWS ∞

### **Sudbury Savoyards sets auditions for winter 2019 of *Yeomen of the Guard***

The Sudbury Savoyards have scheduled auditions on October 21 and 22 for their winter 2019 production of *Yeomen of the Guard*. The auditions on Sunday the 21<sup>st</sup> are set for 2 pm and on Monday the 22<sup>nd</sup> at 7:30 pm. These will be held at the Goodnow Library Community Room, 21 Concord Road in Sudbury. Any necessary callbacks will be on Wednesday the 24<sup>th</sup> at 7:30 pm.

**Tony Parkes** is the stage director, **Kathryn Denney** is the music director and **Graham Daley** is the producer.

The principal roles to be cast are (with their requirements): **Sir Richard Cholmondeley**, **Sergeant Meryll**, **Leonard Meryll**, **Jack Point**, **Wilfred Shadbolt**, **Elsie Maynard**, **Phoebe Meryll**, **Dame Carruthers**, and **Kate**.

For more information please check out Sudbury's website <http://www.sudburysavoyards.org/>

### **SLOCO seeks Artistic Director for 2019 *Patience***

The Simsbury Light Opera Company is seeking an artistic director for their 2019 production of Gilbert and Sullivan's *Patience*. SLOCO maintains a more traditional, period specific staging; therefore, a working familiarity with the Gilbert and Sullivan repertoire is preferred, but not required. Must have strong communication and time management skills, as well as be willing to collaborate closely with both the musical director and production team. Auditions are in late October, with rehearsals 3 days a week beginning January 27, 2019 with a late spring performance.

SLOCO, an amateur theatre group based in Simsbury CT, is entering their 74th season. SLOCO is a small group with a long history. If joining this merry band sounds like a dream come true, please submit a letter of interest and a résumé to [TColby@sloco.org](mailto:TColby@sloco.org) as soon as possible. A stipend to be discussed upon interview.

### **Troupers schedule auditions in November for Spring *Ruddigore***

Troupers Light Opera in Norwalk CT invites anyone interested to audition for parts in their spring 2019 production of *Ruddigore*. Auditions will be held November 5 & 6 at the Union Memorial Church, 58 Church Street. Stamford CT 06906. If you would like to audition, click on their website which will provide a link to apply. If you have any questions, contact [info@trouperlightopera.org](mailto:info@trouperlightopera.org)

### **Theatre at Monmouth ME presented *The Pirates of Penzance***

*The Pirates of Penzance* took center stage in the historic Cumston Hall when the Theatre at Monmouth presented this Gilbert and Sullivan classic. **Adam Blaise** was the director.

### **A new G&S performing group called the "Savoyards of Boston" being formed**



#### **By Nathaniel Koven**

The MIT Gilbert and Sullivan Players' non-student community is spinning off as the independent Savoyards of Boston! Although they have a large established community of MITG&SP expats, they heartily welcome all who would like to be involved. They want the whole community to have a say in how they are structured and who their leaders will be so that the organization reflects the community it serves.

An organizational meeting was recently held. **Rossana Chung** was elected president, **Sara Haugland** was elected clerk, and **Jaie Deschene**, **Nathaniel Koven**, and **Tim Ayres-Kerr** also joined our Board of Directors. A treasurer and additional members of the Board and any interested people are encouraged to apply. A launch event sometime in the fall or winter is planned.

The group's logo is a mash-up of the flags of the United Kingdom and United States. The 14 stars in the upper-left represent the 14 operettas that W.S. Gilbert & Arthur Sullivan wrote together. The three red stripes in the lower-right might be construed to represent either Gilbert, Sullivan, and Richard D'Oyly Carte; or the "big three" operettas: *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*. For the time being, this is just a temporary logo designed by Nathaniel Koven.

## ***Iolanthe* open-sing in Simsbury is held**

The Simsbury Light Opera Company held an open-sing of *Iolanthe* on September 24. Principal Roles for the sing-out were cast as follows: The Lord Chancellor: **Hal Chernoff**, Lord Montararat: **Mark McNally**, Lord Tolloller: **Richard Kelpen**, Private Willis: **Tim Colby**, Strephon: **Mark Callahan**, Queen of the Fairies: **Emma Capitaio**, Iolanthe, a Fairy and Strephon's Mother: **Julie Rumbold**, Celia, a Fairy: **Janet Aldrich**, Leila, a Fairy: **Rebecca McFarland**, Phyllis, an Arcadian Shepherdess and Ward in Chancery: **Emily Trudeau**. The accompanist: was **Elizabeth White**.

## ❧ A PUZZLEMENT ❧

**Fill in the blanks.** (Answers on page 7)

- \_\_\_\_\_ was the one country H.M.S. Pinafore was not pirated.
- Patience is known as the \_\_\_\_\_ opera.
- Iolanthe* honors \_\_\_\_\_, the London fire chief
- The inspiration for Princess Ida came from the poem "The Princess-A Medley" written by \_\_\_\_\_.
- \_\_\_\_\_ is the villain of *The Mikado*.
- \_\_\_\_\_ has been called "A parody of traditional popular melodrama."
- When writing *The Yeomen of the Guard*, Gilbert read \_\_\_\_\_.

## ❧ RECENT PRODUCTIONS ❧

### **CLOC's *Iolanthe* was "on the whole, delightful"**

**By David DeVries**

One of the favorite things my wife and I look forward to doing each summer is to attend a Gilbert and Sullivan performance by the College Light Opera Company. This year they have performed *The Pirates of Penzance* and *Iolanthe*. We

unfortunately missed *Pirates* but did catch *Iolanthe*. We have seen this company for many years and even though they have an ever-changing cast of college-age performers they have never disappointed.

The same is true for this year's company and their rendition of *Iolanthe*. From the overture to the closing chorus, the performance was a delight. Even the untimely crash of a piece of scenery could not mar the show as those on stage handled the mishap as though it had been planned. Associate Conductor **Garrett Martin** led the orchestra in a competent performance which Sullivan would have approved with the exception of a couple pieces in which the tempo was a bit too animato.

I believe **Mark A. Pearson**, producer and artistic director, together with **Angela Mantel**, technical director were responsible for two innovations we have seen here before. The first is a sloped stage from a low elevation at the front of the stage going to a slightly higher one at the rear which provides the audience a more complete view of all the performers on stage. The second is the use of an elevator or trap door allowing for an unusual entry (or departure) of the principals. This device was used a couple of seasons ago to allow John Wellington Wells a speedy exit at the end of *The Sorcerer*. This year it was for the opposite effect as the Fairy Queen called Iolanthe forth from the stream. In either case, it required the complete attention of the audience viewing the stage or the effect would be completely missed. For those catching it, it was certainly an attention-getting wow! Well done.

Both the chorus of influential fairies and the House of Lords did yeoman jobs. The duet of ("None shall part us from each other") by Phyllis (**Katherine Beckvold**) and Strephon (**Adam Cantor**) as the loving couple was effectively done. The picturesque entrance of the peers ("Loudly let the trumpet bray") was most colourful with the conservatives sporting red robes and the liberals blue. After a few moments of their marching about I finally caught the significance. The solos of "Blue Blood" of Lord Tolloller (**Jacob Verhine** who was the Duke in last year's *Patience*) and the Earl of Mountararat (**Mark Hosseini**) were excellently done with both exhibiting good stage presence. The same may be said of **Ryan Brown** in the role of the Lord Chancellor. He handled the patter songs ("The law is the true embodiment," "When I went

to the bar," and "The nightmare song") with aplomb.

The back and forth of the Fairy Queen (**Emma Barishman**) and the Lord Chancellor (Mr. Brown) was nicely done and supported well by the Peers as their "sentences" were pronounced in "Oh! chancellor unwary." The chorus of fairies offered a spirited piece in "Strephon's a member of Parliament!" Sadly the lyrics of the second stanza of "O foolish fey" were "modernized" and in the process Gilbert's reference to Captain Shaw (London's popular fire chief) was deleted. Thus the audience did not enjoy the Fairy Queen's lament, "Oh, Captain Shaw! Type of love kept under! Could thy Brigade with cold cascade quench my great love, I wonder!" It would have allowed the presenting company the opportunity to recognize the local fire chief to be recognized – an embellishment I could be agreeable to. The ballad "He loves!" by Iolanthe (**Abigail Benke**) pleading her case to the Lord Chancellor was very convincingly done.

Overall, the CLOC presentation of *Iolanthe* was "on the whole, delightful."



## Reflections on the 2018 Victorian Lyric Opera Sing Out

By **John E. Dreslin, D.M.D.**

The Victorian Lyric Opera Company of Rockville, MD, held its Sixth Great Gilbert and Sullivan Sing Out for three days over Labor Day weekend, August 31 – September 2, 2018. For those of you not familiar with this event it occurs every five years and consists of singing through all thirteen of the Gilbert and Sullivan operas.

The first of these took place in 1992, and I have attended, conducted and accompanied in all six. The original one was unique in that it was all done in one day, though lasting to the wee hours of the morning. Since that initial outing it was widely decided to space the events out over several days. Singers and G&S enthusiasts come from far and wide to take part. This year about 200 attended,

some to sing roles, some to sing chorus, and some just to attend.

It is a mammoth undertaking by VLOC, headed up by a committee under the supervision of President Blair Eig. Casting, and conducting and accompaniment assignments is basically done by credentials, although some of the local performers in the DC, Maryland, and Virginia areas are known to the organizers, who are also in some cases familiar with performers from outside the area from their participation in past events. This time around there were so many applicants for conducting positions, that one of the shows, *Mikado*, had a different conductor for each act. There seemed to be plenty of talent on hand for most vocal ranges except for of course tenors, who often had to do parts in more than one show. Not everyone in attendance participated in every opera. The more popular and well-known ones such as *Mikado* and *Pirates* had large choruses on hand, whereas *Utopia, Ltd.* seemed to have only twenty-five or so backup singers.



**Dr. Dreslin directing one of the choruses at the Victorian Lyric Opera sing-out.** (Photo courtesy of Dr. Dreslin).

For the last several Sing-Outs I was the sole representative of my group, CTG&S Society, but this year I was accompanied by three other current performers, plus two other alumni of our group. I was pleased to be assigned as conductor for one of my favorites, *Princess Ida*, and accompanist for *Ruddigore*. Plus, I got a chance to play in a lot of the 4 hand piano overture arrangements that introduced each show. Casting by credentials is not without its problems. Mr. Eig, a very pleasant man, explained to me how they wished to give parts to as many different applicants as they could. Since there is limited time to rehearse, usually just while the previous show is being presented, it does not give the casts much time to practice together. As a result, sometimes the fit, especially in the ensemble numbers, does not always work out well as not all

the singers are of the same ability. I was reminded of Forrest Gump about opening a box of chocolate, you never know what you are going to get. Also, one of the most important aspects of the success of each show was the level of piano accompaniment. I think this was even more important than the expertise of the conductors. A good conductor without a good accompanist can get extremely frustrated. Once again, they have very limited time to get acquainted and iron things out.

One of the highlights was a Saturday evening concert performance by the host company of *Grand Duke* with dialogue, costumes and choreography, and a full 24 piece orchestra, ably led by VLOC's resident music director Joseph Sorge. It made a good case that this often-neglected work should be performed more regularly. Also, the festival opened with a sing-through of the two existing pieces from *Thespis* ("Little maid of Arcady" and the full chorus version of "Climbing over rocky mountain"), the Duke's rarely heard song from *Patience*, and the whole attendance singing a rousing "Hail Poetry."

All in all, it was a fun time and a good chance to reacquaint myself with some old friends whom I haven't seen for many a year. I only hope that I will still be around and able enough to participate in the next one, which should occur in 2023. I also am hoping that maybe NEGASS will hold one of its own in the future. There was a very nice one in Concord, MA in June of 2011 to celebrate our 35<sup>th</sup> anniversary. We've already passed the 40<sup>th</sup>, but maybe the 45<sup>th</sup>? One can only hope.

**The opinions of the reviewers are theirs alone and do not necessarily reflect the opinions of the New England Gilbert & Sullivan Society or its newsletter, *The Trumpet Bray*.**

### Reviewers Rewarded

Have you ever wanted to comment on your colleagues' hard work somewhere other than Facebook? Now is your chance! *The Trumpet Bray* seeks peer reviewers for local G&S productions. Plus, write a review that goes to publication, and we'll refund up to \$25 towards your ticket cost. Send copy of ticket stub for reimbursement. Contact [editor@negass.org](mailto:editor@negass.org) for more info. *The Trumpet Bray* welcomes reviews of recent G & S shows. The editor reserves the right to amend submissions to adhere to publication requirements.

### ☞ We Have a Little List ☞

We wish to thank those who contributed in any way to this issue of *The Trumpet Bray* including Elaine Crane, Nathaniel Koven, Brad Amidon, John Dreslin D.M.D., William Reynolds, Phil Heizer, the websites of NYGASP, Troupers Light Opera, Simsbury Light Opera, Valley Light Opera, and Sudbury Savoyards, (Please forgive any omissions!)



### ☞ A PUZZLEMENT ☞

#### Answers

1. France. They did not like the thoroughly British sentiments presented.
2. Aesthetic. It is a lampoon of the aesthetic movement of the 1880's.
3. Captain Shaw was singled out in Act Two's, "Oh, foolish fey."
4. Tennyson. The piece was published in 1847 as a comment on women's higher education.
5. Katisha is the most grotesque of Gilbert's contraltos with her self-confessed bloodthirsty tastes.
6. Ruddigore has true villains and gallant heroes.
7. Shakespeare. Jack Point is said to be based on a Shakespearean jester.

Source for these Q&A's from [The Complete Gilbert & Sullivan Opera Guide](#) ©1984, by Alan Jefferson.

## First Contact

How did you first get introduced to the fun of Gilbert and Sullivan? Share your recollections with other readers of *The Trumpet Bray* by emailing: [editor@negass.org](mailto:editor@negass.org) Thank-you.

## G&S Events

*The Mikado*  
CT G&S Society

**October 13 & 14, 2018**  
[ctgands.org](http://ctgands.org)

Valley Regional High School  
256 Kelsey Hill Road  
Deep River CT 06417

*Yeomen of the Guard*  
*Pirates of Penzance*  
New York GASP

**October 27-28, 2018**  
**December 27-30, 2018**  
[nygasp.org](http://nygasp.org)  
see article on page

Kaye Playhouse  
Hunter College  
E 64<sup>th</sup> Street (Between Park &  
Lexington Avenues, NYC, NY

*Annual Concert including*  
*G&S Selections*  
Music to Cure MS  
Concert

**October 28, 2018**  
[Music to Cure MS](#)

Park Avenue Congregational  
Church, 50 Paul Revere Road,  
Arlington MA 02476

*The Gondoliers*  
Valley Light Opera

**November 2-11, 2018**  
[vlo.org](http://vlo.org)  
413-584-9032 x105

Academy of Music  
274 Main Street  
Northampton MA 01060

*Ruddigore*  
Auditions  
Troupers Light Opera

**November 5 & 6, 2018**  
[trouperlightopera.org](http://trouperlightopera.org)

Union Memorial Church  
58 Church Street  
Stamford CT 06906