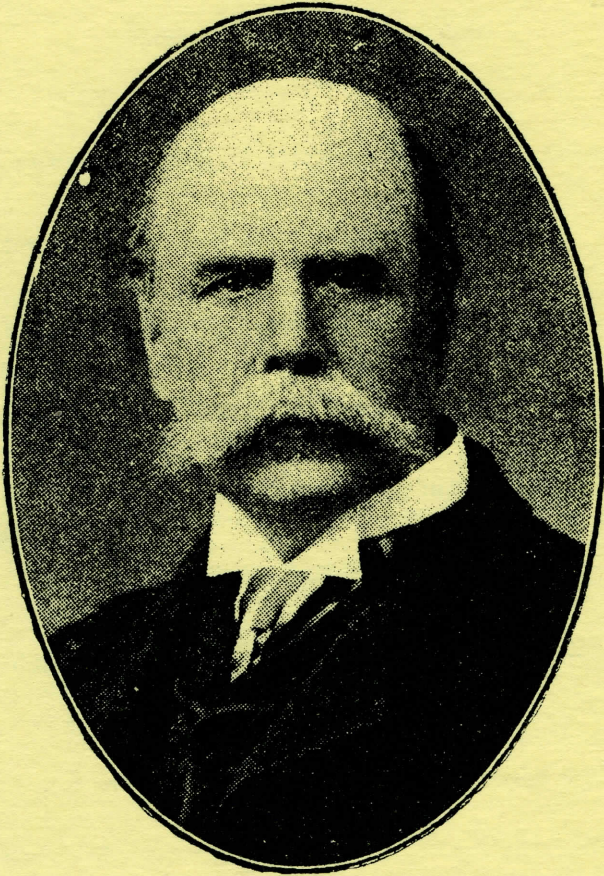


# SIR ARTHUR SULLIVAN SOCIETY



Mr. Henry Sutherland Edwards.  
(Photographed by Bassano, Old Bond Street.)

MAGAZINE No 45

SUMMER 1997

# SIR ARTHUR SULLIVAN SOCIETY

## Magazine No 45 - Summer 1997

### Dear Member,

By the time this Magazine is in your hands, all the recording sessions for our opera CD will be complete and editing work will be in hand. The sleevenotes are written, and, after more than three years, the disc is at long last within our grasp. We hope to hold a formal launch at some stage during the autumn: more details will follow. In the meantime, we will continue to accept orders from members at the special price of £10 per copy (£12 overseas). The price once the disc goes on public sale will be around £14. Orders to the Secretary, please.

A number of members attended the recording sessions on 31 May for the *Kentworth*/anthems CD. Unfortunately, the sessions were dogged by difficulties not of the Society's making, principally that the number of choir members who actually attended was insufficiently large to do real justice to the complex choruses in *Kentworth*. The committee is reviewing this part of the project and considering the best way to take it forward. The future of the anthems part of the day is clearer. Although, due to time considerations, only one anthem was recorded, both performance and recording were to a very high standard, and it has therefore been decided to work with the small choir concerned and produce a separate CD with an extended repertoire of anthems and art songs. Recording sessions have been fixed for early October, and full details of the new CD will be including in the next Society mailing. **D.E.**

### SULLIVAN FESTIVAL 1998

The dates for the 1998 Festival have been finalised. The event will take place on **23, 24 and 25 October**: the venue will be the West Retford Hotel, Retford, Notts. At the heart of the weekend will be two performances of *The Rose of Persia* by Generally G & S, and the programme will also include a Sullivan church service, a recital/cabaret by Patricia Leonard and David Steadman, and a special performance of Richard Suart's celebrated one-man show *As a Matter of Patter*. There will also be an auction and talks, and it is hoped to include a brass band concert.

Bookings are now open and full details will be found in a flyer enclosed with this Magazine. Reserve your places now for what promises to be an enthralling weekend of Sullivan's music. **SHT**



# ARTHUR JACOBS MEMORIAL GATHERING

The Duke's, Hall, Royal Academy of Music, London, Sunday 4 May 1997

Friends and colleagues of our late Vice-president travelled from all over the world for a "memorial gathering" in which Arthur's life and achievements were celebrated in words and music. Friends from many walks of life - performers, former students, colleagues, old friends - made personal tributes. Sullivan's great-great nephew Scott Hayes spoke of how Arthur encouraged him to research his family history and the "Sullivan connection". Distinguished fellow critics acknowledged their debt to Arthur's intellectual rigour and integrity; sons Julian and Michael spoke eloquently of Dad.

One of Arthur's former students at Huddersfield Polytechnic, Paul Feehan, played piano pieces by Mendelssohn and Chopin - pieces often played by Arthur himself. Della Jones, accompanied by Sir Charles Mackerras, sang "Cruda sorte!" (O Misfortune) from *The Italian Girl in Algiers* (Rossini) in Arthur's translation, followed by a ravishing performance of "When a merry maiden marries". Sir Charles shared a fascinating reminiscence: in the early 1950s Arthur had praised *Pineapple Poll*, and the two men had resolved to write an opera on *The Importance of Being Earnest* with Sir Charles selecting the music from Sullivan's neglected operas and Arthur supplying the lyrics in the style of Gilbert. They got as far as preparing one or two numbers, but, sadly, the project was never completed.

Curtis Price, Principal of the Royal Academy of Music, announced that the Sullivan and Henry Wood Archives at the Academy, both based on material donated by Arthur, were shortly to be rehoused in an adjacent building recently purchased by the Academy.

\*

*Peterborough Gilbert and Sullivan Players*

## **PRINCESS IDA**

**6th. - 11th October 1997**

**KEY THEATRE, PETERBOROUGH**

**Tel:01733 52439 for tickets from the beginning of September.**

## BOOK REVIEW

**Abide With Me: The World of Victorian Hymns** by Ian Bradley.  
xvii + 299pp. SCM Press Ltd, price £14-95 (paperback). Also  
available in hardback price £30.

I have to begin with an admission that I am not the most unbiased person to review this book: my musical education (such as it has been) began in the 1960s in an Anglican church choir where many of the hymns discussed by Dr. Bradley were our staple diet: we used *Hymns Ancient and Modern* (standard edition), and the likes of *100 Hymns for Today* and *Hymns for Today's Church* never crossed our threshold. This was a church where we sang Sullivan's *Resurrext* ("Christ is risen! Christ is risen!") every Easter as a matter of course. So I am a sympathiser.

Dr. Bradley clearly outlines the history of hymn singing before the Victorian era, and sets the hymn firmly in its historical, social and theological context. He considers important writers and composers, and, of course, Sullivan engages a good deal of his attention. Although his 70-odd tunes constitute a small output compared with, say, J.B. Dykes or H.J. Gauntlett (said to have written over 2,000) Dr. Bradley shows that, not only was Sullivan among the most popular hymn composers in his lifetime, but also that his tunes have shown, relatively speaking, greater powers of survival than those of many of his contemporaries. All told, the book sheds fascinating light on the most neglected area of Sullivan's output: we learn, for instance, that the tunes of "The lost chord" and "Were I thy bride" were adapted for use as hymns, and Dr. Bradley makes a strong plea for the merits of *Bishopgarth* (the Jubilee Hymn) in its centenary year. He endorses the late Mervyn Horder's contention (see Magazine 41) that the hand of Sullivan is to be seen (or heard) in *St. Clement* ("The day Thou gavest, Lord, is ended"), and champions *Lux In Tenebris* at length, and from personal experience, as by far the best setting of Newman's "Lead, kindly light":

"Sullivan's extraordinarily sensitive setting of Newman's ambiguous poem of doubt-in-faith was in the first edition of the *Church Hymnary* but has been in few hymnals since. It transformed "Lead, kindly light" for my Aberdeen students who had hitherto found it dull and maudlin. Although perhaps ideally suited to choirs and certainly worthy of coming back into the anthem repertoire, it is also surely within the capabilities of many congregations." (p. 255).

Reference is made to the Ely Cathedral Choir recording, which had exactly the same effect on your reviewer as that experienced by Dr. Bradley's students. (The tune was, of course, included in Sullivan's own *Church Hymns with Tunes*).

This is a well-written and enormously entertaining book, never more so than when considering the fate of Victorian hymns in the twentieth century, where opportunity is taken to quote some amusing recent rewritings of "Onward, Christian soldiers". But my own personal favourite — and here I share common ground with a person of no less eminence than Lord Runcie, who reviewed the book for *The Daily Telegraph* — is a laughable reworking of the refrain from "Eternal Father, strong to save":

"Oh hear us when we cry to you  
For those who sail the ocean blue (p. 244)

This book is strongly recommended to all with an interest in Victorian music and social history. It sheds invaluable light on Sullivan's work as a composer of hymns.

**SHT**





# RUTLAND BARRINGTON

On Saturday 31 May 1997, the 75th anniversary of Rutland Barrington's death, some fifteen members of this society and the Gilbert & Sullivan Society met at Morden Cemetery in South London for a brief ceremony just after 11.00 am. As readers will remember, people from all round the Savoyard world including this society had contributed to the cost of a gravestone over Barrington's last resting place, which until now had gone unmarked.

Brian Jones of both societies had contracted with A.E. Vaughan of Tooting, monumental Masons, to carve the stone. G&S devotees themselves, the firm had kindly donated a photoplaque of Barrington as Pooh-Bah, inset into the stone's grey Cornish granite. Brian in liaison with Revd Selwyn Tillett, Chairman of this society, had worded the inscription, which reads:

In affectionate memory of

## **RUTLAND BARRINGTON**

(George Rutland Fleet)  
born 15 January 1853  
died 31 May 1922

Creator of Pooh-Bah, Sergeant of Police,  
Captain Corcoran  
and other leading roles  
in the Gilbert and Sullivan operas

At Brian's request Selwyn was asked to say a few words and to dedicate the stone:

Seventy five years ago today - 31 March 1922 - died a man without whom the Savoy operas which we all know and love would not have been the huge string of successes that they were when first produced. Without his ability as an actor and comedian (notice I don't say *singer*); without his larger than life personality and his immediate rapport with audiences of all kinds, the words of Gilbert and the music of Sullivan might very largely have disappeared behind the clouds of obscurity that cloak the work of so many of their contemporaries. Wherever the Savoy story is told, he is remembered even today with warm affection and very real admiration. He was born George Fleet - generations of appreciative Savoyards have known him as Rutland Barrington.

Despite his long and popular career at the Savoy and in musical comedy, he died, after a long illness and crippled by a stroke, in poverty and largely forgotten, at Battersea Workhouse Infirmary. With his wife and his brother he lies here - and for 75 years that appreciation of his memory has continued only in the minds of G&S aficionados. His grave has borne neither memorial nor tribute to mark his career or his resting place. That is, until today.

His unpublished biography by the late Gerald Glynn first called attention to this spot. Brian Jones, over at least fifteen years to my knowledge, has been instrumental in turning the interest of the G&S



public to this neglect, and, more recently, in stirring up the financial involvement of those who have *struggled hard to overcome this defect*. To them our warm thanks; and also to Barrington's great-great-nephew Barry Ingledew, whom we are delighted to see here today. To you, sir, we show *the deference due to a man of pedigree*.

But this morning is not just a time to remember, even if we do it sincerely and with affection, for the personality we remember is one whom none of us saw in action. That remembering is a passive kind of thing. This morning is a time at last to do something positive; which believe it or not is why I've been asked to superintend these proceedings. *I do it on compulsion*; but also with a sense of privilege and not a little humility. This morning - as we ensure that no casual passer-by ever again is unaware who lies here - is a time simply and generously to thank God for a life lived to the full, for a talent honestly and sincerely used, and for a personality indelibly stamped on a musical world without which none of us would be here. So let us pray:

Merciful father and Lord of all life, we praise you that men and women are made in your image and reflect your truth and light. We thank you for the career of Rutland Barrington; for all that he received from you and shared with friends and colleagues; and for all that his memory continues to inspire in us. As we remember him with respect and affection, may our *capacity for innocent enjoyment be just as great as his*; and as we thank you for all the things of beauty which you have entrusted into our lives, so may the *conditions of our trust be as faithfully observed, for the enjoyment and delectation of our fellow men and women*, and through the grace of your son, Jesus Christ our Lord. Amen.

As our brother Rutland Barrington has been entrusted to God's merciful keeping, so now we dedicate this stone to his memory; in the name of the Father, and of the Son, and of the Holy Spirit; and in sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ, who died, and was buried, and rose again for us; to whom be glory now and for ever. Amen.

Rest eternal grant to him, O Lord, and let light perpetual shine upon him; and may God in his infinite mercy bring the whole church, living and departed in the Lord Jesus, to a joyful resurrection and the fulfilment of his eternal kingdom. Amen.

The ceremony concluded with the singing of three verses of *Onward, Christian soldiers*.

## **PHOTOGRAPHS**

Among the people in the photographs printed on page 4 are: Leon Berger (kneeling); Barry Ingledew; Mr & Mrs Jones; Hilary Tangye; Colin Prestige; Peter Parker; Selwyn Tillett. Apologies to the others, whose names are known to themselves and to each other, but not, unfortunately, to our Chairman. (Ed)

## **SHOME MISHTAKE SHURELY?**

BBC Radio 3, Thursday 31 July: *Wandering Minstrels* - an hour-long programme on G&S; BBC Radio 3, Friday 1 August: *Mining the Archive* - an hour of archive G&S including excerpts from the Mackerras *Princess Ida*; BBC Radio 3, Saturday 2 August: *The Gondoliers* live from the Proms.

## GLIMPSES OF SULLIVAN

Here in this tavern, as the so called café [Café de l'Europe] should be termed, used to assemble after their several performances nearly all the chief actors of the day. Ineed the traditions of the place must always form a portion of the story of the Haymarket Theatre. . . . Arthur Sullivan was often there. One night he said to me proudly: 'What do you think? I have been made musical editor of the *Glow-Worm!*' (Cyril Maude: *The Haymarket Theatre*; London, Grant Richards, 1903. P.165.)

Sir Arthur Sullivan has a pleasant sense of humour, as might, indeed, have been expected. Like most great men he is not, perhaps, disinclined for a little lionising, but the prospect of ten days of it appalled the popular composer, for he took the bold course of assuming an alias, and sold his fellow passengers on board the *Etruria* most effectively. He shipped as 'A. Seymour', he sailed as 'A. Seymour', and arrived in port undetected, much to his satisfaction. It was all very well to defy commonplace passengers, but it appears the "lynx-eyed reporter" was not to be outwitted by a mere change of name. He spotted Sir Arthur at a glance, as that worthy wight stood inside the railing at the Barge Office while his trunks were being overhauled, and was the first to greet him when he stepped outside. The composer could not deny his identity, but pleaded fatigue, and the interviewer said he would call at his hotel. "Where was Sir Arthur going to stay?" The composer replied "At the Astor House," and gave that address to the driver of his cab. And yet Sir Arthur drove to an hotel which was not "the Astor House," thus eluding even the "lynx-eyed reporter," though not, we fear, for long. (*Pall Maa Gazette*, 25 July 1885, p. 3).

## DAVID WILMORE

Has for sale the following items: 1) Double Crown poster for the DOC production of *The Lucky Star*; 2) Double Crown poster by H.M. Brock for *The Sorcerer*; 3) Copy (case bound) of Sullivan's patent Safety Shaft for releasing horses from carriages; 4) Numerous back issues of *The Savoyard* with binders. Serious offers only by post - highest bid secures. David Wilmore, The Lodge, Braisty Woods, Summerbridge, North Yorkshire, HG3 4DN.

## CAMBRIDGE YOUTH ORCHESTRA

West Road Concert Hall, Cambridge; Sunday 18 May 1997. Under their conductor William Lovell the Cambridge Youth Orchestra gave a generally mainstream programme (Beethoven, Schubert, Ravel, Boyce, Walton, Grieg) with the welcome novelty of excerpts from Sullivan's *L'Île Enchantée*. The movements played were as follows: Prelude: Allegro Scherzando; Andante (Pas de Deux); Tempo di Valse; Allegro Agitato (Scène de Jalousie); Andante Maestoso; Galop/Valse/Galop.

The Cambridge Youth Orchestra is genuinely what it claims to be, with an age range from 11 to 18 years. However the 11-year-olds of Cambridge are not as others of their kind, and the orchestra maintains very high standards. Allowing for lack of the polish that can only come with experience, these were performances one could hear in a relaxed frame of mind, knowing that pleasure was not about to be extinguished by a false entry or bad intonation. The excerpts from *L'Île Enchantée* seemed to please the audience, and the galop won the most enthusiastic applause of the evening. The contribution of the Sullivan Society was generously acknowledged in the programme notes. **D.E.**



# THE RECORDING OF SULLIVAN'S VOICE

The following article has been compiled by the Editor from information kindly supplied by Ralph MacPhail of Bridgewater, Virginia, and Bruce Miller of Worcester, Massachusetts.

No one seriously doubts the authenticity of the cylinder recording of Sullivan's voice, but its provenance and current whereabouts have always seemed rather mysterious. The cylinder is preserved at the Edison National Historic Site. It is one of 43 similar cylinders made by Edison's representative Colonel G.E. Gouraud when visiting England to promote the new invention in 1888. These cylinders include a piano-and-cornet performance of *The Lost Chord* and various messages to Edison from acquaintances of Col Gouraud.

A transcription from the Sullivan cylinder was made in the 1950s. It was issued on an LP, *The Sound of Fame* in the 1960s, and is currently available on Pearl GEMM CD 9991. On 27 August 1995 the 43 cylinders were transported from the Edison National Historic Site to the Rodgers & Hammerstein Archives of Recorded Sound at the New York Public Library for the Performing Arts at Lincoln Center. On the same day Jerry Fabris, curator of sound recordings at the Edison National Historic Site, made analogue and digital recordings from the 43 cylinders, using a custom-built playback machine. Fabris discovered that the reissued recording of Sullivan is only part of a longer speech, which had been edited, presumably in order to emphasise the 'world-historical' importance of his remarks. The recording was made at Colonel Gouraud's London House, Little Menlo, Beulah Hill, Upper Norwood. On 5 October 1888 Gouraud gave a dinner at Little Menlo to invited guests, who then recorded their voices. The following people were present: Cecil Raikes (Postmaster General); Edmund Yates; Arthur Sullivan; A.M. Broadley (a barrister who acted as Toastmaster); J.C. Parkinson; Augustus Harris; H. de. C. Hamilton. 'The phonograph standing upon a table behind the Host gave forth aloud the following toasts and speeches with perfect distinctness and fidelity to nature, especially as regards the tones and mannerisms of the professional British Toastmaster, as to so paralyze the company that the electrical energy of a Schanschieff primary batter had to be applied to the guests to restore their mental and physical equilibrium.' When everyone was in the right mood Gouraud began his recording sessions, introducing each speaker himself. Raikes made a few remarks worthy of a Postmaster General; then it was the turn of Edmund Yates (1831-1894) who at this time was proprietor and editor of *The World*. Sullivan spoke after Yates, and because he referred to Yates the remarks of both men are given here.

1) (Gouraud): I next have the pleasure of introducing to you a name that is as familiar to you and all of our countrymen as it is, I am happy to say, to myself and my family: Mr Edmund Yates. (Yates): This is the record of a most marvellous dinner transmitted to you by your most marvellous invention. If I lack words to describe the dinner it is because I am so enrapt and enchanted by your invention that I find myself much more stupid than I ought to be after the grand excitement of our friend's meats and wine. Edmund Yates - not Her Majesty's Postmaster General, but one who was a poor clerk under Her Majesty's Postmaster General for five and twenty years.

2) (Gouraud): We will now pass on to the next Phonogram which will begin with a record that I am sure you will receive with infinite delight knowing your love of music. I need only say that the record will be the voice of the great composer, Sir Arthur Sullivan, whose music is as well known in America as it is in England, and as well loved by those who know it. Continuation of introduction of friends. Now listen to the voice of Sir Arthur Sullivan. (Sullivan): Dear Mr Edison, if my friend Edmund Yates has been a little incoherent it is in consequence of the excellent dinner and good wines that he has drunk, therefore I beg you will excuse him. He has his lucid intervals. For myself I can only say that I am astonished and somewhat terrified at the results of this evening's experiments: astonished at the wonderful power you have developed, and terrified at the thought that so much hideous and bad music may be put on record for ever; but all the same I think it is the most wonderful thing that I have ever experienced, and I congratulate you with all my heart on this wonderful discovery. Arthur Sullivan.

## **Sources**

*Early Cylinders at the Edison National Historic Site*. Article with introduction by Tim Gracyk, with Jerry Fabris and Peter Dilg, in: *Victrola & 78 Journal*, Summer 1996 p. 32 ff. Copyright V&78J.

Victrola & 78 Journal, c/o Tim Gracyk, 9180 Joy Lane, Granite Bay, CA 95746-9682. e-mail: tgracyk@garlic.com

*Little-Merlo Transcripts* - typescripts of Col. Gouraud's recordings at the Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, NJ 07052.

The transcripts are reproduced by kind permission of Mr Douglas Tarr of the United States National Park Service, Edison National Historic Site.

The Sullivan Society is grateful to Mr Bruce Miller for obtaining the information and making it available. **Ed.**

## **CONGRATULATIONS**

To our President Sir Charles Mackerras on his recent award of the honorary degree of Doctor of Music at Oxford University.

## **THANKS**

To Dr Terence Rees for the copies of the Sotheby's catalogue of the sale of Sullivan's letters on pp.10/11 overleaf. Sale held 15-16 May 1997. Catalogue pages 170/1.



308 Sullivan (*Sir Arthur*) Collection of autograph letters signed including by Sullivan (2, excusing himself from an engagement and discussing a lady: "...My name is 'The Pirates of Penzance' or 'The Slave of duty'..."), W.S. Gilbert, Parry, Nellie Melba, Robert Franz (good long autograph letter about singers' cadenzas in Handel's operas, making comparisons with Bach's practice and including a musical quotation from Handel's *Radamisto*), Britten, Ernst and Walford Davies, 9 items, mounted on card,

£500-600

309 Sullivan (*Sir Arthur*) Autograph letter to W.E. Gladstone signed ("ArthurSullivan"), ACCEPTING A KNIGHTHOOD, thanking Gladstone for his flattering letter proposing the award ("...I am grateful for, and humbly accept this mark of Her Majesty's favour, and beg that you will believe I thoroughly appreciate your own kindness in the matter..."); with, on the verso, Gladstone's autograph confirmation that the proposal of the knighthood should go forward ("Yes!"), 2 pages, printed black-edged stationery, some spotting and creasing at folds, 1 Queen's Mansions, London, 5 May 1883

The conferral of Sullivan's knighthood by Queen Victoria took place at Windsor Castle on 22 May 1883, along with that of George Grove. Earlier there had been a party for his 41st birthday, which was attended by the Prince of Wales, the Duke of Edinburgh, Millais, Gilbert, Tosti, Emma Albani and others.

£500-600

310 Sullivan (*Sir Arthur*) Good long autograph letter signed ("ArthurSullivan"), to Arthur Wagg ("My dear Arthur"), ABOUT HIS PRECARIOUS FINANCES AND HIS WORK ON A BALLET, presumably *Victoria and Merrie England*, telling him that the composition, which has been very hard work, is now over half way completed, reporting the disastrous decline in his income from royalties, and the the bad results from "those infernal Kleinfonteins and Anacondas"; he describes his pleasant surroundings at the Villa Malhilde, and its close proximity to "a most dangerously attractive spot called Monte Carlo", and urges Wagg to come down and stay with him before he has to return on 14 or 15 March for rehearsals, 7 pages, 8vo, the two sheets hinged with tape (slightly obscuring a few letters), some splits at folds repaired, Villa Malhilde, St Jean-de-Villefranche (Beaulieu), Alpes maritimes, 15 February 1897

...The ballet was not at all the easy matter that I anticipated it would be. There is a great deal of thought in it, and the absolute note writing is terrific. But I have stuck to it like a man, and the result is that I have only one scene (out of seven) to compose, and I have scored 250 pages out of 350 or 400...My royalty accounts this halfyear, are a third of what they have ever been before, but the publishers tell me that is quite exceptional, & cannot be as bad again...but I can't worry poor M<sup>rs</sup> Carte about it, as she is in a terrific drive herself with the production of the new Opera, and Charles Harris' death at such a critical moment. So you see, I can't play at M.C. even if I had the time and inclination...

Sullivan's ballet *Victoria and Merrie England* was finally premiered at the Alhambra Theatre on 25 May 1897.

£600-800

311 Sullivan (*Sir Arthur*) Four autograph letters signed ("ArthurSullivan"), INCLUDING TWO AUTOGRAPH MUSICAL QUOTATIONS, from the Bridal March from Wagner's *Lohengrin* and from Mendelssohn's "Wedding March", giving best wishes for a forthcoming wedding, describing the bride's father's proficiency at bezique at Monte Carlo ("...here is the good old wedding march instead, finishing with a long "Sea" (C) (sea?) of happiness. Bless you dear Effie..."), 8 pages, 8vo, three on printed stationery, one autograph envelope, London and Monaco, 1892-1899 where dated

£600-800

Private (for your own information only)

I had an awful time after you left every day five notes went, never more nor less, until last Monday, when I got angry, took the needle and lost 9½ notes! Then I stopped and began again on Thursday evening, absolutely cowed and nervous over it. But thank to say luck turned. I won 8 yesterday I won 10, and I hope by care, patience, and moderation to get back another 18—then I don't mind. In the mean time, I hope you will let my debt stand over a few days, because I have had to draw a good deal during these past disastrous days, and I don't want to frighten my bankers.

312 Sullivan (Sir Arthur) Remarkable long autograph letter signed ("Arthur Sullivan"), to Arthur (Wagg), ABOUT HIS COMPULSIVE GAMBLING, with a one-page postscript marked by the author "Private (for your own information only)", in which he reports the bad luck that he has had at the roulette wheel since Arthur left, asking for an extension of his loan, explaining that his housekeeper (and partner at cards) Clothilde [Racquet] will not now allow him to return home; he also describes a prize-giving ceremony in which the Prince of Monaco was drenched in water and reports that Melba has abandoned a concert tour of Germany ("...she has written to ask me to stay until she arrives so as to discuss our joint concert together..."), 7 pages, 8vo, the pages now joined out of sequence, minor repairs to splitting at folds, some dust-marking, printed stationery of the Hotel de Paris, Monte Carlo, 31 March 1900

...I had noone to...initiate into the mysteries of the game of Roulette, to shew how by placing your money continually and consistently on one number that number will never come up until you change your stake on to another, and then the first one comes up immediately. I had an awful time after you left. Every day five notes went, never more nor less, until last Monday, when I got angry, took the needle and lost 9½ notes! Then I stopped and began again on Thursday evening, absolutely cowed and nervous over it. But strange to say luck turned. I won 8. Yesterday I won 10 and I hope by care, patience, and moderation to get back another 18—then I don't mind...

This remarkable letter was written little more than six months before the composer's death on 22 November 1900. It is known that gambling became one of Sullivan's obsessions, although few details about his gambling have been published. Arthur Jacobs notes that in Sullivan's diary there were indications that the composer was already ill while at Monte Carlo in March (Arthur Sullivan, 1986, p.430, note for p.393).

£600-800



## SOME PROBLEMS IN RUDDIGORE

By David Eden

To modern audiences the ghost scene probably constitutes the main attraction of *Ruddigore*. To the Victorians by contrast *Ruddigore* was not an established classic to be forgiven its faults but an entertainment like any other, to be applauded only insofar as it satisfied expectations. Those expectations, nourished by long precedent, were for George Grossmith and his little songs, his antics, his encores, and his twitching legs. To see the erstwhile Ko-Ko as Robin Oakapple at the centre of a scene of torture inflicted by a chorus of the undead was not everyone's idea of a laugh. 'This charnel-house business, references to funeral shrouds, churchyard bells and grey tombstones has no humorous side', said the *Saturday Review*; 'powerful it is, but not within the limits of any sort of comic opera' (1). Gilbert agreed. In providing the lyric which Sullivan set so effectively, he, Gilbert, had expected something altogether different:

My own impression is that the first act led everyone to believe that the piece was going to be bright and cheery throughout, and that the audience were not prepared for the solemnity of the ghost music. That music seems to my uninstructed ear to be very fine indeed, but out of place in a comic opera. It is as though one inserted fifty lines of *Paradise Lost* into a farcical comedy. I had hoped that the scene would be treated more humorously, but I fancy he [Sullivan] thought his professional position demanded something grander and more impressive than the words suggested (2).

Nothing could better illustrate the way in which Sullivan's treatment of the text influences our perception of what Gilbert intended. We think Gilbert must at least have wanted some sort of solemnity for his walking portraits, but apparently he regarded them as humorous successors to the cavorting waxworks in his burlesque of *Robert the Devil* (1868). He must therefore have expected Sullivan to provide them with comedy music, and to set 'The ghosts' high-noon' as if it were one of Grossmith's society entertainments. Instead Sullivan saw a different potential and took the opportunity to do what Gilbert feared most, namely to create a substantial, virtually operatic movement. The proper nature of the ghost episode, musically speaking, has become apparent only since the performance of Sullivan's complete manuscript score at Sadlers Wells in 1987. In the original sequence, which can be seen in Gilbert's *Original Plays*, the ghosts' entry, 'Painted emblems', was followed by a slow march; then the ghosts sang 'Baronet of Ruddigore'; Sir Roderic entered at the words 'By the curse upon our race', and concluded with his song 'When the night wind howls' (3). Hasty revisions following the first night boos excised the march and 'By the curse upon our race', neither of which had actually been booed. Left alone Gilbert would have removed more. When a *Ruddigore* revival was proposed in 1909 he took it upon himself to 'cut a good deal of the heavy ghost music in Act 2' (4). This intention was to have been carried out with the consent of Sullivan's insubstantial nephew, Herbert.

Further evidence of problems in the second act is supplied by the history of a recitative and song for Robin Oakapple, placed immediately after the despatch of Old Adam to kidnap a maiden. On the opening night, 22 January 1887, George Grossmith performed some words beginning 'For thirty-five years I've been sober and wary', based on a poem by Henry Mayhew first published in Cruikshank's *Comic Almanac*, 1848. Mayhew's poem was certainly known in Gilbert's family circles, for it was reprinted by his cousin (5) Sutherland Edwards in his *Personal Recollections*; the poem was widely recognised by Mayhew's friends as an attack on his father, Joshua Mayhew:

Then he makes a fresh will ev'ry quarter -  
Or when he's a fit of "the blues" -  
Or his wife has offended him somehow -  
Or some son will not follow his views;  
And he threatens to leave them all beggars,  
Whene'er they come under his ban -  
He'll bequeath all his wealth to an Hospital,  
Like a highly respectable Man. (6).

Gilbert's version is lighter in tone, but the underlying idea is much the same:

Well the man who has spent the first half of his tether  
On all the bad deeds you can bracket together,  
Then goes and repents, in his cap it's a feather,  
Society pets him as much as it can.  
It's a comfort to think, if I now come a cropper,  
I shan't, on the whole, have done more that's improper  
Than he who was once an abandoned tip-topper,  
But now is a highly respectable man!

Gilbert, who rejected the ghost music as too heavy, considered Sullivan's setting of of *this* lyric too light. In a letter of 22 January 1887 he asked for something a little more energetic:

I can't help thinking that the second act would be greatly improved if the recitation before Grossmith's song were omitted and the song reset to an air that would admit of his singing it *desperately* - almost in a passion, the torrent of which would take him off the stage at the end. After a long and solemn ghost scene, I fancy a lachrymose song is quite out of place - particularly as it is followed by another slow number, the duet for Jessie and Barrington (7).

Properly speaking Gilbert is quite right. A man who has just been terrified and tortured by a fellowship of funereal phantasmagoria is entitled to feel rather desperate. On the other hand such a man will not normally have the composure to invent and perform a neat little patter song about the contradictions of respectability. What Gilbert should have done, by his own inverted canons, was allow Robin to treat the ghosts' orders as melodramatic (and welcome) permission to commit the crimes he had longed for in secret. This however might have tempted Sullivan to yet more 'heavy' music.

It is not clear whether Sullivan refused to alter his setting, or whether he and Gilbert both decided that Grossmith could not be expected to sing with any sufficient degree of desperation. In either case a decision was made to replace the song with another. On 30 January 1887 Sullivan 'wrote and scored' a new number, 'Henceforth all the crimes', which was performed on stage from 2 February (8). If the collaborators intended to improve on 'For thirty-five years' they did not succeed. The new song is



open to the same objection as the first, namely that it not a credible response to Robin's recent 'desperate' experiences:

Ye supple M.P.s, who go down on your knees,  
Your precious identity sinking,  
And vote black or white as your leaders indite,  
(Which saves you the trouble of thinking).  
For your country's good fame, her repute, or her shame,  
You don't care the snuff of a candle -  
But you're paid for your game when you're told that your name  
Will be graced by a baronet's handle -  
Oh! allow me to give you a word of advice -  
The title's uncommonly dear at the price! (9)

None of these difficulties would have arisen if *Ruddigore* had been a confident work, obviously finished and right. Even today there is no general agreement on the best shape for it, though many would wish to see the full rehabilitation of Sullivan's score. A substantial number would probably be glad to see the restoration of Gilbert's original title, *Ruddigore*, altered to its present form after 2 February 1887. The hint of swearing in 'Ruddy' (a euphemism for 'Bloody') combined with the very idea of red gore set many Victorian teeth on edge. "That the author should have chosen so repulsive a title is a lasting source of wonder", said the *Saturday Review*. The *Pall Mall Gazette* decided to go to Gilbert himself for an explanation. Their interview with the great man appeared in the issue of 27 January 1887:

Every critic has had his fling at the title of Mr Gilbert's new opera. They all complained that it was too "gory". One of our representatives has been successful in eliciting Mr Gilbert's own opinion:- "I have read very few notices of "Ruddigore", said Mr Gilbert, but I do understand that some exception has been taken to the title, as being unpleasantly sensational. The piece is a caricature of transpontine melodrama cast in operatic form. There are the wicked baronet, the British tar, the virtuous village maiden, the love-crazed waif, the faithful body-servant and the tearful old dame, all familiar figures in that class of piece for which the Surrey and Victoria Theatres were famous. The title is equally a caricature of the titles of such pieces. It is not a pretty title, and it was not intended to be. To object to a title in which the word "gore" occurs is a new development of critical fastidiousness. The houses in Kensington Gore have commanded high prices for many years past. Gore House, once the residence of the Countess of Blessington, became a restaurant under Sayer's management, and people eat with an appetite in spite of its horrible name. It is true that the novels of Mrs Gore are not at all as widely read as they used to be, and this may perhaps be due to the recent discovery that her name is not to be mentioned without a shudder (10).

During the course of an earlier interview Gilbert had volunteered the important information that he smoked cigars while working, and drank lemon squash, as Robin Oakapple claimed to in 'For thirty-five years'. Another song, Richard's 'I shipped, d'ye see', touched a raw nerve in the French. The critic of *Le Figaro*, a gentleman with the aptly Gallic name of M. Johnson, misinterpreted Richard's tale of British unheroism as an attack on the honour of his own country, with the result that Gilbert and Sullivan found it necessary to write to the French paper. Sullivan's diary records that he took the letter to the London office of *Le Figaro* on 30 January. But the matter did not rest here, as the *Pall Mall Gazette* for 5 March 1887 reveals:

M. Johnson of the *Figaro* has found an ally in his attack on Mr Gilbert. In other words, there is actually a second Frenchman in London as ignorant of English as he. M. Victor Saglier writes as follows in the *Revue d'Art Dramatique*, an admirably conducted fortnightly magazine devoted to the serious discussion of dramatic matters.

Ce n'est qu'un damné "Mounseer",  
Mais frapper un Français c'est frapper une fille,  
Et la besoigne en est honteuse.  
Nous, malgré nos défauts,  
Nous sommes de vaillants Bretons,  
Elle - elle n'est qu'une misérable "Parlez-vous".

. . . Our France was being dragged through the mire, our name, our country, our honour, were being insulted, and that six times in succession in six different *couplets*. The piece, which was on the verge of disaster, suddenly recovered itself; a simple appeal to the vilest feelings of the mob had done more than all the puns and rose water romances with which the first act is studded. Messrs Gilbert and Sullivan had scored a success. I left the Savoy Theatre revolted, enraged at the harrowing spectacle at which I had assisted. . . . (11).

The correspondence in the *Pall Mall* rumbled on, with a letter in French from Max O'Rell explaining the real meaning of the song, and giving a further French translation of the text (7 March); a Foreign Correspondent (9 March) wondered why *he* had not been invited to the first night in order to expound the truth abroad; Gilbert wrote on 11 March to say he and Sullivan had written to *Le Figaro* 'as gentlemen'. Finally, on 12 March, someone pointed out that the lines in which hitting a Frenchman is likened to hitting a girl have a precedent in Mrs Gaskell's *Sylvia's Lovers* (1863). All in all the affair of *Richard Sans-Peur* played its part in keeping *Ruddigore* in the public eye - a useful boost in view of the fact that audiences had thinned in mid-February owing to the absence of George Grossmith (12).

## NOTES

- 1) *Saturday Review*: 29 January 1887, p. 157 col 1.
- 2) A.E.T. Watson: *A Sporting and Dramatic Career* (1918), p.85.
- 3) W.S. Gilbert: *Original Plays*, 3rd Series, p. 247.
- 4) Hesketh Pearson: *Gilbert - His Life & Strife* (1957), p. 255.
- 5) Sutherland Edwards was the son of Gilbert's maternal aunt, Harriet Edwards (1804-1886).
- 6) Henry Sutherland Edwards: *Personal Recollections of Sutherland Edwards* (1900), pp. 57/8.
- 7) Sydney Dark & Rowland Grey: *W.S. Gilbert - His Life & Letters* (1923), p. 105.
- 8) Reginald Allen: *Sir Arthur Sullivan, Composer & Personage* (1975), p. 125.
- 9) W.S. Gilbert: *Original Plays*, 3rd Series, p. 252.
- 10) *Pall Mall Gazette*: 27 January 1887.
- 11) *Pall Mall Gazette*, 5 March 1887.
- 12) *Society Gazette*: 12 March 1887.



## REFLECTIONS ON BERKELEY, JUNE 1997

by our Bay Area correspondent

**Bart Bancroft**

The international Gilbert and Sullivan Festival, which began four years ago and last year for the first time consisted of two legs on separate continents, has now expanded to become a three-centre event. The first leg of this year's Festival took place on the Pacific coast of the United States, based in the university city of Berkeley, to the north of San Francisco, from 14 — 22 June. The programme consisted of the now familiar mix of opera performances (amateur and professional), masterclasses, talks and recitals, plus some sightseeing trips for the benefit of those who had made long journeys to be there. The Bay is a very arts-rich area (name me a British university city where you would expect to see, weeks before the concert, a notice at the box office of a 2,000-seat theatre saying: "Borodin String Quartet sold out") and provided a very congenial atmosphere.

The first opera of the week was *The Mikado*, performed by the newly-formed Gilbert and Sullivan Opera Company. In a curtain speech the Festival Director, Ian G. Smith, spoke of his dream of establishing a professional company dedicated to performing G & S with what might be termed "traditional values". This *Mikado* was a step towards the realisation of that dream: a cast of British professional principals combined with a chorus drawn from the San Francisco area to present an excellently sung, essentially traditional account of Sullivan's most popular opera.

By any standards this opera was strongly cast, with none of the principals disappointing and several excellent. Gareth Jones' urbane Pooh-Bah delivered his many lines with a lightness of touch rarely seen in this rôle - the rapier, not the bludgeon, and all the funnier for it. Valerie Masterson's voice (Yum-Yum) had a remarkably young, fresh sound: "The sun, whose rays" was quite beautiful. Eric Roberts won over the Bay audience (and the press) with his slightly vulgar but vulnerable and rather appealing Ko-Ko, and Michael Rayner's bluff, avuncular Mikado, reminiscent of a rotund Northern alderman, made a good impact. Gillian Knight's Katisha had a power and passion that I have rarely encountered in G & S. Thrilling singing: a performance of the highest class. The local chorus sang and moved with almost professional precision and the locally recruited orchestra played beautifully under James Newby.

Derek Collins' production showed the influence of several recent professional *Mikados*. Only occasionally (as in those awful fan movements in "Three little maids") was he forced back on old D'Oyly Carte business. The 2,200-seat Zellerbach Hall was nowhere near full and local people were suggesting that the advance publicity for the whole Festival had been sporadic and not very clear. Ticket prices were high by US standards. Houses were moderate all week with *H.M.S. Pinafore* (21 June) doing the best business.

This production, by Roberta Morrell, was perhaps less successful. Valerie Masterson (Josephine) was the pick of a team of principals which included Gillian Knight (Buttercup), Michael Rayner (Dick) and Alistair Donkin (Sir Joseph) — who at one point saved the day with some very quick thinking when Ralph forgot his lines. Kenneth Sandford's Captain was more firmly sung than I had expected, though his ponderous style of acting does not suit the part. Janet Cowley did all anyone could with Hebe. This time the chorus was drawn from various British operatic societies and, although they sang well, they lacked the discipline of their American *Mikado* counterparts.

Amateur performances included a version of *The Pirates of Penzance* produced by Peter Mulloy based on an 1880s D'Oyly Carte prompt book, and a highly polished, beautifully sung *Sorcerer* from the San Francisco-based Lamplighters — although the opulent eighteenth-century costumes deprived the opera of much of its point. The musical standards of this group — whose budget allows it to employ paid administrative staff — surpass those of any British amateur opsoc. Lamplighters recently issued their own CD (see review on page @@). Collector's item of the week was a triple bill of *The Zoo*, *Cox and Box* and *Trial by Jury* (19 June). *The Zoo* was sumptuously presented and well sung by the Stanford Savoyards — although some of the "English" characters in the crowd, notably a policeman, had a distinctly transatlantic look. Then followed a professional *Cox and Box* (1921 Savoy Edition) with the 82-year-old Thomas Round giving a performance of amazing vitality as Mr. Box alongside Gareth Jones' pompous Cox and Michael Rayner's blustering Bouncer. Finally, a Festival production of *Trial by Jury* (by Alistair Donkin), which had been cast from participants and rehearsed during the week, was notable for the introduction of a female Counsel — a remarkably successful departure (please, no letters saying it has been done before). There was a second *Mikado* in which a mixed cast of professionals (Peter Mulloy as Pish-Tush, Peggy Ann Jones as Pitti-Sing and Janet Cowley as Peep-Bo) and amateurs was supported by a massed chorus of local schoolkids, who sang quite sweetly and enjoyed the experience as much as the audience.

The range of supporting events included a series of masterclasses by former D'Oyly Carte singers, talks by Scott Hayes (Sullivan's great-great nephew) and the Secretary of the Sullivan Society, and a one-man show by Thomas Round. All attracted moderate audiences but deserved rather bigger ones.

#### CD ROUNDUP - STEPHEN TURNBULL

**The Last night of the Proms:** BBC Singers, BBC Symphony Chorus; BBC Symphony Orchestra, conducted by James Loughran: Carlton Classics: 15656 91912 (Budget price).

This compilation disc contains material conducted by James Loughran at Last Nights between 1977 and 1984 and includes works by Ibert and Lambert alongside the traditional Last Night flummeries. Of particular interest to Society members is the inclusion of Sir Charles Mackerras' eight-movement suite from *Pineapple Poll*. This is the first occasion on which any music of Sullivan from the BBC Sound Archive has made it onto CD: let us hope it will not be the last.

**A Song to Sing, O!:** The Lamplighters celebrate Gilbert and Sullivan. Conducted by Baker Peeples and Monroe Kanouse. Lamplighters Music Theatre, Opera West Foundation, 630 Third Street, San Francisco, CA 94107, price \$16 (CD); \$12 (cassette) plus \$4 per unit postage. Payment accepted in US\$ only; checks or International Money Orders payable to **The Lamplighters**. Credit card orders: telephone (415) 227 - 4797.

The Lamplighters is "a community theatre providing training and performing experience in the art of light opera", specialising in Gilbert and Sullivan. The group was established in 1952 and performs to very high standards. In August 1996 they cut their first CD, containing 20 selections (some of them quite substantial) from all the operas between *H.M.S. Pinafore* and *Utopia Limited*. With a 28-piece professional orchestra and a 40-strong chorus, the result is very attractive indeed. We often say of amateurs that they are as good as professionals even when our ears tell us differently, but the performances here are so good that, in all but a couple of instances, they do genuinely stand such comparison. Chorus work is excellent and orchestral playing, beautiful. The programme is nicely balanced and this is a disc well worth acquiring.



## SELWYN TILLET WRITES

I am immensely grateful to two people who have written to me since the Society's publication of my booklet on *Mirette* and *His Majesty* last year. Members who have it might like to adapt various passages in accordance with the new information these have been kind enough to supply.

Clifton Coles, a member of the Society in Baton Rouge, Louisiana, and a specialist in late 19th-century British drama, makes three substantial points about *Mirette*. First he draws our attention to *André Messager: A Bio-Bibliography* by John Wagstaff (New York 1991) which quotes substantially from the composer's own brief memoirs both in French and in English translation. These confirm the suggestion that in the second version of *Mirette*, if not also in the first, Messager had considerable assistance (he actually uses the word *collaboration*) from his wife 'Hope Temple' (Wagstaff p. 163). They further provide his own frank opinion of a work necessarily adapted so much to English style:

(*Mirette*) is intended for export only, and the many concessions I have had to make to the English taste do not make me very willing to disseminate this score.

(Letter of 27 November 1894; translation in

Wagstaff, p. 37)

Secondly he rightly takes me to task for confusing father with son when discussing the original librettist of *Mirette*. It is Michel Carré père (1819-1872) who was the librettist of Gounod's *Faust*, as indeed for Thomas' *Mignon*, Bizet's *Pearl Fishers*, Offenbach's *Tales of Hoffmann* and many others. It is his younger son (Michel fils 1865-1941) who gave Messager the book of *Mirette* and had eventually another thirty forgettable scripts to his name. His elder brother Albert (1852-1938) was a particular friend of Messager and had supplied the libretto of *La Basoche*. There was another brother, Fabrice, who wrote words for Ernest Audran, an uncle Auguste who provided texts for Boulanger in the 1860s, and Michel fils' wife who committed one libretto in 1906. The whole family tree can be leafed through in *Opera Librettists and Their Works, A - L* (Mellen Opera Reference Index Vol 5) by Charles H. Parsons (Lewiston, New York, 1987).

Thirdly, *Mirette* was of course taken on provincial tour - by D Company from December 1894 to June 1895, and by E Company in January and February 1895.

I want to express thanks also to Duncan Barker of the University of Durham, who is working towards a PhD thesis on the work of Sir Alexander Mackenzie, the composer of *His Majesty*. He corrects my original source as regarding some of Mackenzie's works, discussed on pages 25-26 of my article. Mackenzie wrote just one violin concerto, but two suites for violin and orchestra. More importantly he is able, at least in part, to answer Mackenzie's own plea as to the whereabouts of *His Majesty*'s full score. A chorus and a trio, both completed but cut at a very early stage of rehearsal; a duet in Act 2 for Felice and Ferdinand in disguise, and Mopolio's original entrance song are all preserved in manuscript as part of Mackenzie's own Bequest to the Royal Academy of Music - made in 1935 but uncatalogued until Mr Barker's own work in 1996.

Approximately two hours of music from the non-G&S Savoy 1890s operas, including *Mirette* and *His Majesty*, have been recorded by Selwyn, members of the Mohawk Minstrels and students from the Royal Academy and Royal College of Music. It is hoped that a double cassette will be ready in the autumn.

## MELVYN TARRAN

Presents *A Tribute to Rutland Barrington* at Oak Hall Manor, Sheffield Park, East Sussex on Sunday 7 September at 3.30pm. A talk by John Cannon will be followed by tea and scones, then a performance with Gareth Jones, Simon Butterliss, Janine Roebuck and David Mackie; concluding with a buffet supper. Entire event £25; without buffet £12-50. Telephone 01825-790338.

## ENGLISH NATIONAL OPERA

Is reviving the Jonathan Miller production of *The Mikado* - which was first seen eleven years ago and now has the status of a well-loved classic - at the London Coliseum for seven further performances from 18 September. Cast includes Richard Suart, Anne Collins, Ian Caddy, Richard Angas.

## THIN MAN FILMS

We understand this company is to make a film, to be directed by Mike Leigh, on Gilbert and Sullivan and the making of *The Mikado*.

## OBITUARY

**Linden Adams** died suddenly and unexpectedly of cancer on 20 April. She was 50 and had been ill for some time, although it had appeared that the cancer was in remission. Linden joined the Society following her appearance on *Mastermind* a number of years ago, and was a regular attender at Society events. It was a source of great sadness to her that ill health kept her from the Oxford Festival last year. She served as a Committee member and minutes secretary during the last three years of her life; her straightforward good sense was greatly valued by her colleagues. Linden generously bequeathed to the Society her collection of Sullivan recordings, books and scores.

## J.W. WELLS MEETS LUCIFER

The Rosedale Gilbert and Sullivan Society, intimately associated with last year's acclaimed 1879 *Pirates of Penzance* at Billingham Forum, added another feather to its cap last month (7 - 12 July) with an imaginative 1950s open-air staging of *The Sorcerer*. Full advantage was taken of the ample green space available at Nature's World, near Middlesbrough, and Lady Sangazure was able to make her first entrance (with corgi) in a chauffeur-driven open-top vintage Daimler. Musical Director Arthur Berwick had reorchestrated for the exigencies of the open air and to fit the new period, with brass, woodwind and saxophones in the band. Alexis' Act II song was given throughout in 4:4 time. Mr. Wells' effects were highly pyrotechnic, most notably at the end when he ascended a flight of steps through torches and fireworks to meet Lucifer (sic) accompanied by the opening storm music from *The Golden Legend*. In all the many experiences the Sullivan Society has given me, I never thought to hear *The Golden Legend* played on saxophones!  
SHT

## THE GONOLIERS

By the time members read this Magazine, *The Gondoliers* will have been performed in the Royal Albert Hall as part of the 103rd series of BBC Henry Wood Promenade Concerts. The opera was broadcast live on BBC Radio 3 on the evening of Saturday 2 August, with a television transmission (BBC 1) on 6 August. The cast included Richard Suart, Donald Maxwell, Jamie MacDougall, Jason Howard, Timothy Robinson, Felicity Palmer, Rosemary Joshua, Pamela Helen Stephen, Mary Hegarty and Penelope Walker. The BBC Singers and BBC Concert Orchestra were conducted by Barry Wordsworth.



## FORTHCOMING PERFORMANCES

*Patience* will be presented by Kidlington A.O.S. from 22 - 25 October. The performances will include the Duke's song in David Russell Hulme's reconstruction. For further details ring our member Dale Tranter on 01865-374925.

Peterborough Gilbert & Sullivan Players will present *Princess Ida* from 6 - 11 October inclusive at the Key Theatre, Embankment Rd, Peterborough. Contact Kathy George, 4 Hall Gardens, Polebrook, Peterborough, PE8 5LJ. Tel 01832 274037.

## GILBERT AND SULLIVAN FESTIVAL

The performance of *Victoria and Merrie England* at the Gilbert and Sullivan Festival in Buxton, scheduled for 14 August, has been cancelled. However, other Buxton events of particular Sullivan interest, including a performance of *The Beauty Stone* by Generally G and S (9 August matinée) and talks by your Secretary (8 and 9 August mornings) are going ahead as detailed in the May Newsletter. A Sullivan "Songs of Praise" will be recorded on 10 August for transmission on 24 August. For further details ring 01422-323252.

## THE NEW SAVOYARDS OF LONDON

The New Savoyards present concerts of costumed songs and excerpts from all the G & S operas with witty narrations by Gareth Gwyn-Jones. A team of six principals is usually employed. These are not mere static concerts: the performers succeed in actually creating characters. For instance, in the course of a 30-minute sequence of excerpts from *Utopia Limited* at the Georgian Theatre Royal, Richmond on 4 July, Lesley Finn achieved what all others in my experience have failed to do and actually infused a degree of humanity into Lady Sophy. Martyn Harrison's account of "A tenor, all singers above" was vigorously funny without being unmusical and Ralph Meanley - who slid effortlessly from rôle to rôle and was completely unfazed by the huge floppy hat he wore as Grosvenor - did a lovely job with "Some seven men form an association". The Christy Minstrel septet was done as a duet between the King and Fitzbattleaxe. At the piano is Hilary Morgan - surely the surest Sullivan accompanist around. Dates for the autumn include:

13 Sept: Grand Opera House, York	20 Sept: Leas Cliffe Hall, Folkestone
25 Sept: Wycombe Swan, High Wycombe	27 Sept: Beck Theatre, Hayes
19 Oct: Wyvern, Swindon	27 Oct: Players' Theatre, London

## THE D'OYLY CARTE OPERA COMPANY

Is touring a revival of its 1991 production of *Iolanthe* during the autumn, with a cast including Gillian Knight, Richard Suart, Gareth Jones and Gordon Sandison. The venues are as follows:

24 - 27 Sept:	Grand Theatre, Wolverhampton:	01902-429212
29 Sep - 4 Oct:	Grand, Wolverhampton	
6 - 11 Oct:	Theatre Royal, Bath:	01225-448844
13 - 18 Oct:	Lyceum Theatre, Sheffield:	0114-276-9922
20 - 25 Oct:	Grand Opera House, York:	01904-671818
27 Oct - 1 Nov:	Theatre Royal, Nottingham:	0115-948-2626
3 - 8 Nov:	New Victoria Theatre, Woking:	01483-761144
10 - 15 Nov:	Theatre Royal, Newcastle:	0191-232-2061
17 - 22 Nov:	Wycombe Swan, High Wycombe:	01494-512000
24 - 29 Nov:	Theatre Royal, Brighton:	01273-328488
1 - 6 Dec:	Pavilion Theatre, Bournemouth:	01202-456456
8 - 13 Dec:	Theatre Royal, Plymouth:	01752-267222

Also included in the tour is *The Count of Luxembourg* (Léhar).

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Following on from their successful concerts on HMS Warrior (1860), the Cutty Sark and the ensuing national tour, Ralph Meanley and David Mackie have recorded a popular selection of 18 songs from their concert programmes *Shipmates o' Mine*, *Rolling Down to Rio* and *Thank You Mr. Atkins*. The duration of the recording is over an hour.

We are sure that you will enjoy this selection as these artists bring these songs to life with a vigour and understanding that has rarely been achieved. An added attraction is the inclusion of several previously unrecorded songs from Kipling's "Barrack Room Ballads" with music by Gerard F. Cobb. These were recently rediscovered in the British Museum.



