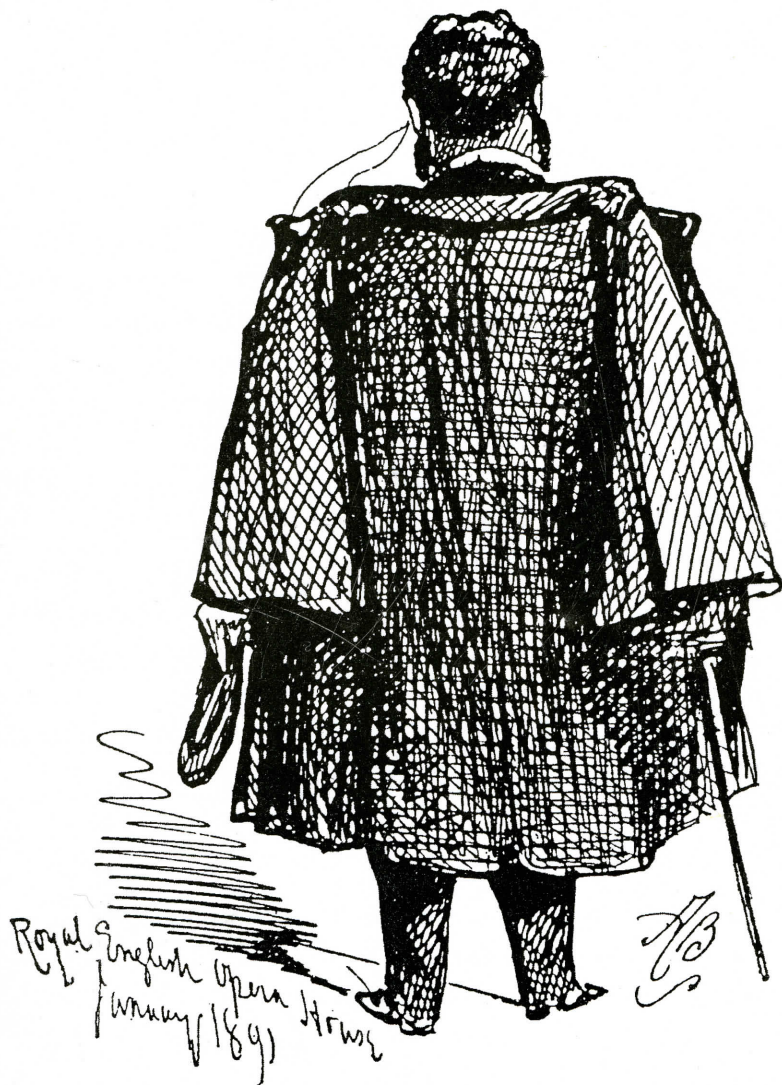


SIR ARTHUR SULLIVAN SOCIETY



SIR ARTHUR SULLIVAN SOCIETY

Magazine No 46 - Spring 1998

Dear Member,

I am delighted to announce that recording of *Sullivan and Company* is now complete, and post-production work is in hand. Sleeve notes have been written and booklet illustrations are being obtained. I spoke with John Yap of That's Entertainment Records on 20 February and he pledged that the CD would be issued as a matter of urgency. We hope it will be possible for a public launch to take place at Gillian Knight's and David Steadman's Sheffield Park concert on 26 April (for details see page 16 below). May I take this opportunity to thank all Society members for their patience and forbearance during the four years it has taken to bring this project to fruition. If the whole CD is of the same quality as the unedited "rushes" I have so far been able to hear, it will be an outstanding disc. This will therefore be the final time I will be able to invite members to buy copies of the CD at the pre-production price of £10 per copy (£12 overseas). Once publication has taken place the price will be £14. Cheques payable to Sir Arthur Sullivan Society, please and sent to me at 48 Front Street, Cockfield, Bishop Auckland, DL13 5DS. **Stephen Turnbull**

KENILWORTH

Agreement has been reached in outline with the Oxford Pro Musica Singers and Symposium Records for this CD to be made in the autumn of 1998 with a view to its being available in time for Christmas. A meeting of interested parties at the end of March will address the various practical concerns and produce a detailed timetable. The expected programme is: *Kenilworth*; *Boer War Te Deum*; *Imperial Ode*; *Exhibition Ode*. All the works will have full orchestral accompaniment. We are extremely grateful to our vice-President, Prof. George W. Hilton, whose generosity has enabled the engagement of a full-scale professional orchestra for this project. Members who would like to order their copies now may send £9 per copy (£11 overseas) to me at the usual address. The selling price when issued will be not less than £10. Members who subscribed in advance for the 1997 version of this project will automatically receive a copy of this new disc. **SHT**

PROMS 2000

In a letter to me dated 4 March 1998 Nicholas Kenyon says he is sure that he will be able to include music by Sullivan in the Millennium Proms. **SHT**

ANNUAL GENERAL MEETING 1998

The 1998 AGM will take place in London on the afternoon of Saturday 30 May and will include a concert of music from *The Beauty Stone* (whose centenary falls on 25 May). At the time of going to press negotiations were still in hand for a venue and so the formal AGM notice will appear on a separate sheet enclosed with this Magazine. The same concert is also being presented at a meeting of the London Gilbert and Sullivan Society on 27 May. Naturally we would prefer members to come and hear it at our A.G.M. - or, ideally, at both events! **SHT**

SULLIVAN FESTIVAL 1998

May I take this opportunity to thank all those members and friends who have already made their bookings for the 1998 Festival - well over forty of you already. There is still time to secure your place, and places continue to be available. A full booking form and information leaflet is included with this Magazine.

The weekend will take place at the West Retford Hotel, Retford, Notts. from 23 - 25 October 1998. At its heart will be two complete, staged performances in the Majestic Theatre, Retford, of Sullivan's last completed opera *The Rose of Persia* by Generally G and S, produced and directed by Martin Yates. This will be the fourth in Generally G and S' acclaimed series of revivals of the late Sullivan operas, and the performances will be to a very high standard. We will have a major celebrity concert when Richard Suart presents a special edition of his celebrated, cultivated, but definitely not underrated one-man show *As a Matter of Patter*, and there will also be a recital/cabaret by Patricia Leonard and David Steadman. Both these events will be private to Festival participants. There will be a concert of Sullivan's chamber music, a service featuring his choral music and hymns, and (it is hoped) a brass band concert. There will also be talks (on *The Rose of Persia* and old recordings) and another of the Society's famous biennial auctions of Sullivan/G & S memorabilia. The whole package, including en suite accommodation and meals, costs just £190 per head. Single rooms and extra nights are available at a supplement; non-residential and partial packages are also available.

Please make your booking now by sending the enclosed form to the Secretary, 48 Front Street, Cockfield, Bishop Auckland, DL13 5DS, together with a cheque made payable to *Sir Arthur Sullivan Society* for £30 per head deposit. Please note that attendance is not restricted to members of the Sullivan Society: why not bring your family or friends or a party from your local operatic or choral society? If you have any queries regarding the Festival, please ring 01388-710308. **SHT**

OAK HALL MANOR

Oak Hall Manor, Sheffield Park, has one of the largest collections of G&S memorabilia on permanent display. At certain times of the year the display is open to the public. Melvyn Tarran is constantly searching for other G&S items that would be of interest to this collection. Please write or telephone Mr M.P. Tarran if you can help in this connection at Oak Hall Manor, Sheffield Park, Sussex, TN22 3QY. Telephone 01825 790338.

CARL ROSA PRODUCTIONS Ltd

Full staged productions of *The Mikado* and *The Pirates of Penzance* at Darlington Civic Theatre from 23-27 June. Principals include Valerie Masterson, Gillian Knight, Gareth Jones, Eric Roberts, Michael Rayner. Full professional chorus and orchestra conducted by David Steadman. Further performances are being arranged at Sunderland and York during the autumn with the possibility of additional dates later. Darlington Civic Theatre box office: 01325 486555. These productions will also be seen at the Gilbert and Sullivan festival in Buxton (see below).

RUDDIGORE

New Edition presents *Ruddigore* at the Playhouse, Harlow, Essex, 6th-9th May 1998, at 8 pm. Tickets £6.50; Concessions £5.50. From Box Office tel 01279 431945

GILBERT and SULLIVAN FESTIVAL

The programme of the fifth Gilbert and Sullivan festival at Buxton is now to hand. The event will run from 29 July - 15 August, and, although the 1998 programme contains fewer unusual and rare works than in past years, the first weekend (1 - 3 August) promises to hold considerable interest for Sullivan enthusiasts. On the Sunday evening there will be a concert in the Buxton Opera House featuring music from *all* Sullivan's operas - only the second time that such a concert has ever taken place. The Society is co-operating fully with the Festival directorate on this project and the concert will be well worth a trip to Buxton. On 3 August your Secretary will be giving a talk featuring some of the more unusual and bizarre recordings of Sullivan's music he has amassed over the last twenty years. Saturday 1 August will see a "from scratch" *H.M.S. Pinafore* and *The Carl Rosa Pirates of Penzance* (1 August evening; 2 August matinée) and *Mikado* (9 August mat & eve) will receive performances, as will a new production of *Iolanthe* (8 August mat & eve). All three of these productions will be fully professional (principals, chorus and orchestra), and will be conducted by David Steadman. Pick of the amateur shows would seem to be a triple bill of *Trial by Jury*, *Cox and Box*, and *The Zoo* (6 August). For further details ring 01422-323252.

TELEVISION

The BBC1 *Omnibus* programme of Gilbert and Sullivan, filmed largely at the Berkeley and Buxton festivals last year, will be shown on the evening of Sunday 15 March. We hope it will show G&S, and G&S enthusiasts, in a good light. On Wednesday 25 February BBC2 showed a 40-minute programme in its series *Trouble at the Top* on Sir Michael Bishop and the financial trials of the D'Oyly Carte Opera Company. One learned nothing that had not been common knowledge for some time, but a compensation was the inclusion of excerpts from the 1997 touring production of *Iolanthe*.

OBITUARY

The satirist John Wells, who died on 14 January 1998 at the age of 61, was also well known as a translator and adapter of operas. He directed *The Mikado* for D'Oyly Carte in 1989, and was a witty and trenchant narrator of *The Gondoliers* at the Proms in 1997.

*You like COX & BOX ?
Now try the SEQUEL...*

THE CHIEFTAIN

Music by ARTHUR SULLIVAN : Libretto by F.C. BURNAND

Spanish brigands ? Bigamy ? Kidnap ? Gold, disguises, financial scandal, young love ? It's all there - with Sullivan's music to stir the delicious mixture to life !

The Chieftain was written originally shortly before Sullivan and Gilbert met, and was revised and revived by the Savoy Opera company in the 1890's. Burnand had also written the libretto to the smaller *Cox and Box*, and many stage comedies - and later found time to edit *Punch* magazine too. *The Chieftain* (originally called *La Contrabandista*) features eight major characters, plus a satisfying variety of smaller roles - not to mention the Sullivan habitual diet of magnificent numbers for the chorus and complete cast !

Our opera has now been fully revised for modern performing conditions with the help of the Sir Arthur Sullivan Society, to a revised libretto by David Eden.

Full score and parts, including a brand new overture, will be available from the publisher from October this year (orchestration 2Fl, Ob, 2Cl, 2Bsn, 2Hn, 2Trp, 3Trb, Tmp, Perc, Strings - 5,4,3,2,1). Dialogue and brief directions are included in the vocal score, together with a piano reduction of the overture for concert performance.

Further details of *The Chieftain* are available from the publishers,

SERESTA MUSIC Ltd.,
410A, Hessle Road, Hull HU3 3SD, England
Tel/ fax 00 44 (0)1482-210743
E-mail martin@miff.demon.co.uk

VOCAL SCORE PRICES (*prices include full postage and packaging*)
(*Please make cheques payable to CHIEFTAIN MUSIC, and allow 28 days for delivery*)

Each	4-11 copies	12 or more copies
£ 18.00	£ 17.00	£ 16.00

REVIEWS

THE CHIEFTAIN

The Chieftain - New Performing Edition by David Eden & Martin Yates, published by Seresta Music, 249 pp. (See advertisement p.4 opposite).

The vocal score of *The Chieftain* is a major collector's rarity - even the British Library has no copy of the first edition. At the very least, therefore, this edition is worth acquiring as a copy of the music - and what music! There is no point in claiming that the *Chieftain* score is 'better than' anything - all one can do is point out that a genius like Sullivan rarely wrote anything but masterpieces, and that *The Chieftain*, in spite of much negative and ill-informed comment, is one of them.

The version now published by Seresta music was prepared by David Eden for Martin Yates' production at Retford in 1994. It was taken up by Dagger Lane Operatic Society, and Seresta Music were so pleased by the score that they decided to publish it. The resulting edition is beautifully computer-printed and ringbound, with coloured illustrations front and back. The full libretto is printed with the score, and there is an introduction, historical introduction, synopsis, editorial apparatus, and performing notes - everything, in short, to facilitate performance. The libretto has been deliberately designed to provide as small a quantity of spoken dialogue as possible, so that the work is almost entirely carried by the music. The costumes are colourful, with plenty of chorus work. In short, anyone wishing to produce this show has nothing to fear but fear itself. **D.E.**

THE NOTARY

The Notary and Other Lawyers in Gilbert and Sullivan, by A.J. Burgess, Notary Public of the City of London, with original illustrations by Andrew and James Dodds. Jardine Press 1997: hard covers. xxi + 575pp; 168 illustrations. Available from the author at 10 Philpot Lane, London EC3M 8AA, price £45.

There are three main sections to this work. In the first, the author discusses those operas in which lawyers appear, and considers their impact upon the plot. Those treated are *Trial by Jury*; *The Sorcerer*; *H.M.S. Pinafore*; *Patience*; *Iolanthe*; *Utopia Limited* and *The Grand Duke*. The legal capacities of Pooh-Bah are dealt with in a lengthy introduction which also provides some general background, beginning with a discussion of Schubert's comic trio *Die Advocaten*, in which two lawyers seek to extract every last penny in fees from their unfortunate client. Several of these chapters contain interesting digressions and anecdotes from the author's own legal experience. He is a particular admirer of Mr. Bunthorne's Solicitor, not least for his "valuable attribute" of keeping silent. The second section contains the vocal score of ten lawyers' songs from the operas, plus the banquet chorus from *The Sorcerer* and *Die Advocaten*. The third section, amounting to almost half the book, reprints a number of Bab Ballads and several of Gilbert's full-length works, including *Dulcamara*, *Thespis*, *The Happy Land*, *The Prima Donna* and *Tom Cobb*. Finally there is a useful chronology of the life and times of

Gilbert and Sullivan 1836 - 1911 and a far from complete CD discography of those operas in which lawyers appear.

The book is not free of errors. For instance, "The absent-minded beggar" is described as Sullivan's last composition (p. 561), *The Martyr of Antioch* as a cantata (p. 554), *The Golden Legend* as an oratorio (p. 556) and *Ivanhoe* as a grand opera (p. 559). The number of performances of the first London run of *The Gondoliers* is given incorrectly (p. 558). I would take issue with Mr. Burgess' translation of Speisesaal as "food hall" (p.169) - it means "dining room" - and Dummkopf simply means "idiot". I would not share the view that Counsel for the Plaintiff is a tenor (p.27). Turning to the illustrations, we are entitled to ask what English bobbies are doing leading Scaphio and Phantis off into custody (p. 157) - did the Anglicization of Utopia go that far? However, to the initiated, errors such as these are minor distractions rather than serious blemishes.

At £45 this is not a cheap book. However, it is one of the most beautifully produced works on a Gilbert and Sullivan theme that I have seen. Its 600 A4 pages are printed on high quality art paper, and are replete with illustrations both colour and monochrome. These include specially taken photographs, attractive line drawings by Andrew Dodds and linocuts by his son James. Historic material (much of it in colour), some of it familiar, some reproduced for the first time, has come from a variety of sources including Mander and Mitchenson, the Peter Joslin collection and the Palace Theatre. This is a book into which it is fun to dip, and it will bring pleasure to lovers of the Gilbert and Sullivan operas. Gilbert enthusiasts will want to acquire it in order to have their hero's out of print plays. **SHT**

H.M.S. PINAFORE

The Flotation of H.M.S. Pinafore 1787: by Percy M. Young. The University of Birmingham Institute for Advanced Research in the Humanities Occasional Paper No. 17. 21pp. Available from The Secretary, Institute for Advanced Research in the Humanities, Edgbaston, Birmingham, B15 2TT price £3-00.

This valuable paper is the text of a public lecture given by our Vice-President at the University of Birmingham on 21 October 1997. It deals with the background to *H.M.S. Pinafore*, the writing and composition of the work, and early performances. Early foreign, children's and amateur performances are also discussed. Dr. Young identifies a performance of *The Contrabandista* in Manchester in 1874, and an occasion in 1876 when *Trial by Jury* was played as a curtain-raiser to Cellier's *The Sultan of Mocha* (dedicated to Sullivan). This is a highly readable new look at a story whose familiarity has bred contempt in many of us, and bodes well for the forthcoming Broude Brothers edition of the *Pinafore* full score, of which Dr. Young is a key member of the editorial board.

ELS PIRATES

Following its highly successful production of *El Mikado* in the 1980s, the Barcelona opera company Dagoll Dagom has now turned its attention to *The Pirates*. Our member Steve Skinner was fortunate enough to be in Barcelona in November 1997 and witness the town engulfed by *Pirates* fever. His review of the production will appear in a future edition of the Magazine.

AT THE FILMS

WILDE

Wilde, the new film about the life of Oscar Wilde, has a scene in which Bosie (Jude Law) sings 'Ah, leave me not to pine alone' from the second act of *The Pirates of Penzance* to Oscar (Stephen Fry). The song is interwoven as a kind of leitmotiv in the relationship between the two in Debbie Wiseman's score for the film. Struck by the tremendous emotional power of the score in general, and by the effectiveness of this rather unlikely piece of Sullivan in particular, I wrote to Debbie Wiseman to ask how the music came to be used. She replied that the scene of Bosie's singing had already been shot by the director, Brian Gilbert, before she came to work on the score: 'I believe he chose it for its effectiveness in the scene and because it was of the period, rather than for any particular historical reference. So, as it was already in the film, when I began composing it seemed natural to try to use the theme in some way within the score, and I did make a couple of musical references to it.'

Debbie Wiseman's score for *Wilde* is available as an original soundtrack recording on MPRCD-001 (Music Collection International Ltd). Apart from its intrinsic quality, the score shows a fascinating creative use of a theme by Sullivan, and in all respects is well worth the attention of members of this Society.

Fortunately the CD does not include the original performance of 'Ah, leave me not to pine' by Jude Law, which is a classic of its kind. Jude Law may be the young Roscius, but he is certainly not the young Caruso. Indeed his performance is so wonderfully bad that the Committee have already declared him the 1998 winner of the Society's Ernest Pike Award for dreadful singing. This award, a bouquet of stale cabbages, à la Marquess of Queensberry, has been despatched to 'Mr Jude Law, posing as a singer'. Now we know what *really* happens when, in *The Importance of Being Earnest*, Jack and Algernon 'whistle some dreadful air from a popular British opera.' **D.E.**

*

PARADISE ROAD

Paradise Road is a film starring Glenn Close and Pauline Collins in which English and Dutch women form a choir while being detained by the Japanese in a prisoner of war camp on Sumatra. The choir, grandly designated a vocal orchestra, sings various pieces of music such as the largo from the *New World* symphony and Ravel's *Bolero*. No music by Sullivan is included in the film, but the book on which it is based, *Women Beyond The Wire*, reproduces one of the surviving programmes of the choir (p.141). This opens with 'Ring forth ye bells' from *The Sorcerer*, and also includes 'I stole the Prince' from *The Gondoliers*. It moving to think that this music should have been performed under such appalling circumstances - the choir eventually had to discontinue because so many members had died of disease and malnutrition. *Paradise Road* is British Army slang for death.

Warner, Lavinia, and Sandilands, John: *Women Beyond The Wire*, London, Michael Joseph, 1982. **Ed.**

LEADING LADIES IN *THE BEAUTY STONE*

By Michael Walters

A chance comment by David Eden in a recent SASS magazine regarding the respective roles of Saida and Laine, set me thinking. Mr Eden commented:

Like Rowena in *Ivanhoe*, Laine is a heroine whose rival, in this case Saida, is altogether more worthy of the hero than she is. Susan Blenkiron sang Laine's music beautifully, but Sullivan was of Saida's party without knowing it.

I think, however, that he probably did know it, in view of the identities of the two ladies for whom the respective roles were (presumably) written. Pauline Joran, who created Saida, was an established opera singer; Ruth Vincent (Laine) a comparative novice. A brief outline of the careers of the two ladies may, therefore, be of interest in placing the roles in some sort of context. Nothing of consequence has previously been written about Pauline Joran in Gilbert and Sullivan literature.

Clara Pauline Joran was the daughter of Louis Grund Joran of Freeport, Illinois, though there were claims that she was born in Australia. Ironically, in spite of her short but distinguished career, she would probably be forgotten today but for her single appearance in an unsuccessful Savoy opera. The first we know of her is that she appeared with two sisters as a party of juvenile artists in San Francisco in 1885. She seems next to have been in London, for William Ganz ⁽¹⁾ says that while a member of the New Meistersinger's Club in St James's Street, he arranged a number of musical soirées, and for one of these Pauline Joran was recommended to him. She played some violin solos very well, and a few days later Ganz auditioned her and discovered that she had a beautiful soprano voice, so he advised her to give up the violin and become an opera singer. On Ganz's recommendation she was engaged by Carl Rosa to play Beppo in Mascagni's *L'Amico Fritz* in which she had to sing and play the violin at the same time. This English première took place at the Prince's Theatre, Manchester, on 24 September 1892.

Although described as a soprano, Pauline Joran seems to have had a wide range, for the details of her London stage career in the 1890s indicate that she sang both soprano and mezzo-soprano roles with ease. It is likely that her first London appearance was in 1893 at Covent Garden as Lola in *Cavalleria Rusticana* and Beppo in *L'Amico Fritz*. The following year she appeared at Drury Lane as Lazarillo in *Maritana*, Marguerite in *Faust*, Mercedes in *Carmen* and Santuzza in *Cavalleria Rusticana*. She also sang at the Covent Garden season that same year, in such roles as Siebel in *Faust*, Lola and Mercedes. She returned to Drury Lane to play Rossweisse in *Die Walküre*. In 1895 she again appeared at both Drury Lane and Covent

Garden, as Nedda in *Pagliacci*, Mistress Ford in *Falstaff* and Stephano in Gounod's *Romeo and Juliet*. In 1896 she once more sang at both houses, as Nedda, as the title role in *Carmen* (which she had sung, probably for the first time, at Pesaro, Italy, the previous year), as the Countess of Longford in the now forgotten *The Lady of Longford* (2) and as Lady Pamela in Auber's *Fra Diavolo*. In 1897 she appeared in the title role in *Carmen* at the Garrick Theatre and Gertrude in Paer's *Il Maestro de Capella* at the Prince of Wales.

Her next London season consisted of 50 performances in *The Beauty Stone* which may have been a failure by Savoy standards but was Miss Joran's longest run! The press were enthusiastic:

Miss Pauline Joran has had so much experience at the Royal Opera that her engagement at the Savoy was wise. She looked well as Saida, and acted with the utmost grace, also singing some rather difficult music with great facility. (*The Era*)

This admirable singer has done such good work elsewhere that she needs no special introduction to Savoy audiences. (*Daily Telegraph*)

Miss Pauline Joran, a first rate musician as well as a clever singer, did not belie the expectations of those who had heard her in Verdi's *Falstaff*, in *Pagliacci* and *Carmen*. The Savoy is, indeed, to be congratulated on having secured so accomplished and charming an artist. (*The World*)

Miss Pauline Joran, deserting the grand opera stage for the Savoy, which at present is very little removed from it, sang with the power, the fresh, unforced production, the velvety inflection we know so well . . . she acted with a fascinating earnestness. (*Evening News*)

Miss Pauline Joran's accession to the ranks of the Savoyards is a great source of strength to the company, though one would have preferred to see this charming artist in a more sympathetic role. (*Daily Graphic*)

The *Daily Telegraph* elaborated on this last point, finding that: her breadth of style and imposing presence are admirably contrasted with the naive charm of Miss Ruth Vincent.

More significantly, the *Globe* found that:

In the part of Saida she sang her music with fine emphasis and expression, and made much of scenes that were in themselves unsympathetic and consequently not too grateful in the playing.

In her last year on the London stage (1899) she sang three roles, Marguerite in *Faust*, Nedda and Santuzza. She retired on her marriage to Baron William Ernest Bush which took place on 6 December 1899. Her husband was British Juror for Chemicals at the Antwerp Exhibition in 1888

and was created Baron Freiherr von Bush of Coburg-Gotha by Duke Ernest II in ducal patents dated 25 December 1889. On 29 September 1896 he received the Royal License to use the title in the United Kingdom (3). Miss Joran thus became Baroness de Bush, but enjoyed an even shorter period in marital bliss than on stage, for the Baron was killed on 24 July 1903 when he fell out of a railway carriage on the way to Scotland. With his death the title became extinct.

Ruth Vincent, who came from a well-known Norfolk family, was born in Great Yarmouth in 1877. She studied under Mr F. Walker, made her debut in 1894 as a member of the chorus of *The Chieftain* (4), and created Gretchen in *The Grand Duke*, also understudying Florence Perry as Lisa (5). Two years later, *The Lute* proudly pointed out that it alone had noticed Miss Vincent's promise and repeated its review of her performance:

Of the minor parts the Gretchen of Miss Ruth Vincent deserves notice. The four lines allotted to her commencing "My lord Grand Duke farewell!" were so sweetly given that we at once turned over the book in the hope of finding that she had a song. But though little scope is afforded her in *The Grand Duke* she has a promising future before her.

Following *The Grand Duke* she toured in the chorus of *Utopia Ltd.*, *The Vicar of Bray*, *Mirette* and *The Chieftain*. In February 1897 she played Dorothea in *His Majesty* and subsequently took over the leading role of Felice from Ilka von Palmay. In May of that year she appeared as Kate, and subsequently Elsie, in *The Yeomen of the Guard*. Sullivan apparently watched her in this opera and noted in his diary "I like little Vincent." Later he saw her in *The Grand Duchess of Gerolstein* and commented "Ruth Vincent looked furious at being relegated to the chorus." In fact she played Iza, one of the maids of honour, a very small part, and also understudied Florence St. John in the title role, which she actually played on the second night owing to the latter's illness. In March 1898 she appeared as Casilda, and in June created Laine in *The Beauty Stone*. It will at once be seen from the reports below that the press's attitude to the two ladies was very different. Clearly Ruth Vincent was a novice who was doing "jolly well", rather than an established star:

Miss Ruth Vincent is a charming representative of the cripple girl, and is so pretty in her ill-favoured guise that the contrast when she is transformed is hardly marked enough. Her singing of the prayer and the ballad is most artistic, and she makes a distinct success. (*The Times*)

... was the heroine of the occasion on Saturday. To her fell the greatest opportunity, and the discerning audience naturally acclaimed her the greatest artist. 'T'was ever thus. But without bestowing upon this promising young singer the infinite praises that fell to her on Saturday, we may commend her discreet reading of a most picturesque and fascinating character. (*Daily Telegraph*)

... while a perfect contrast [to Pauline Joran] was found in

Miss Ruth Vincent, whose charming assumption of the cripple girl is a great advance on anything she has yet done, and her good work was fully recognised by the audience. (*Illustrated Sporting and Dramatic News*)

Alike as the cripple and as the Court Beauty she charmed the beholder, while her singing was marked by a simple fervour entirely appropriate to the part. The dramatic outburst on her return to the weaver's cottage was quite unconvincing but otherwise her performance was one of the successes of the evening. (*Daily Graphic*)

In September 1898 she was Aline, in January 1899 she created Princess Laoula in *The Lucky Star* and in June 1899 she was Josephine. After this her unfortunate break with the Savoy occurred. She was apparently to have played Scent-of-Lilies in *The Rose of Persia*, but was so annoyed at having to play second lead to Sullivan's new discovery, Ellen Beach Yaw, that she walked out of the Savoy only a few days before the opening. Madame Yaw was unfavourably received by the press and soon left the cast, her place being taken by Isabel Jay. It may have been a conviction that she could have done better than the star, rather than merely sour grapes at being relegated to a minor role, that caused Miss Vincent's displeasure. On the other hand it is quite possible Sullivan believed that, at this stage of her career, she was not up to singing the music he had written for Madame Yaw. Yet, ironically, only a year later, Ruth Vincent appeared as the Sultana in the New York production of *The Rose of Persia* under D'Oyly Carte management (albeit that Sullivan had considerably rewritten the role for Isabel Jay). The reviews, however, were indifferent, and the production did not run. Ruth Vincent's success on the London stage came later, for example, William Ganz (1) particularly praised her performance as Helene de Solanges in *Veronique* (6), suggesting its success was largely due to her singing. Thus, if Sullivan wrote better music for Saida than for Laine, he probably knew exactly what he was doing.

Notes

- 1) Ganz, William, 1913: *Memories of a Musician*.
- 2) The English première of this opera by Leonhard Emil Bach in a translation by Augustus Harris and Frederic E. Weatherly. It received three performances on 20 and 24 April and 9 May.
- 3) de Ravigny, Marquis of, 1909: *The Nobilities of Europe*.
- 4) According to Rollins and Witts. Other sources give her official debut as *The Grand Duke*.
- 5) *Who's Who in the Theatre, 1912*, states, apparently erroneously, that she had understudied Ilka von Palmay as Julia.
- 6) By Henry Hamilton (libretto; an English version of the original by Albert Vanloo and G. Duval), Lilian Eldee and Percy Greenbank (lyrics) and André Messager (music). It received 496 performances at the Apollo from 18 May 1904 to 23 September 1905.

**ЧАСТНЫЙ
ЛѢТНИЙ ТЕАТРЪ Ремесленного общества.**

Дирекция: Эрихъ Зандтъ.

Въ абонементъ.

Представление № 73.

Въ понедѣльникъ 9-го августа 1910 года

„МИКАДО“ или Одинъ день въ ТИТИПУ.

Большая японская оперетта въ трехъ отдѣльных, соч. В. М. Жильберга. — Музыка Артура Сулливана.

Начало въ 8½ час. вечера.

На основании ВЫСОЧАЙШЕ утвержденного 5-го мая 1902 г. мѣсяца Государственного Совета и утвержденного 20 августа 1892 г. правительственнымъ распоряженіемъ благотворительнаго сбора съ публики въ пользу театровъ, билеты въ извѣстномъ количествѣ могутъ быть выданы и лицамъ, не состоящимъ членами Ремесленного общества, такъ какъ въ настоящее время.

**Privates
Sommer-Theater des Handwerker-Vereins.**

Direktion: Erich Sandt.

Im Abonnement.

Montag, den 9. August 1910

Vorstellung 73.

Zum zweiten und letzten Mal:

DER MIKADO

oder

Ein Tag in Titipu.

Japanische Burlesk-Operette in 3 Akten von W. S. Gilbert. — Musik von Arthur Sullivan.

Regie: Herr Wiesner. — Dirigent: Mr. A. C. Reynolds.

Personen:

Der Mikado von Japan	Herr Sandt.
Nanki Poo, sein Sohn, als fahrender Musikant verkleidet, in Yum Yum verliebt	Herr Priegnitz.
Koko, Geheimer Justizreferent, Oberscharfrichter und beeidigter Hauptoperateur	Herr Wiesner.
Pooh Bah, Staatsbeamter für Alles	Herr Dannenberg.
Pish Tush, Edler des Landes	Herr de Jearneau.
Yum Yum } Pitti Sing } Schwestern, Mündel Kokos	{ Frau Wissmann. Frl. Peterson.
Peep Boh } Katsaha, eine ältliche Hofdame, in Nanki Poo verliebt	{ Frl. Abne. Fr. Haagen-Wiesner.
Ki Ki Ki, des Mikado Fächerträger und geheimer Tem- peratur-Commissar	Herr Rennspies.
Chor der Schulmädchen, Garden und Landleute. Ort: Garten in Kokos Staatspalast.	

Gewöhnliche Preise. — Anfang 8¼ Uhr abends.

Dienstag, den 10. August 1910

Benefiz für die I. Sängerin Frau Pauline Wissmann.

Margarethe (Faust). Oper von Ch. Gounod.

In Vorbereitung: Gastspiel des Charakter-Schauspielers Herrn Robert Tauber: „Der Andere.“ Schauspiel von Paul Lindau. — „Die Jüdin von Toledo.“ Schauspiel von Heppner. — „Gespenster.“ Schauspiel von Henryk Ibsen. — „Madame Butterfly“ (Die kleine Frau Schmetterling). Grosse Oper von Puccini.

Drucken und Verlegen: K. Matrisson.

Der Besuch des Theaters ist auch Nichtmitgliedern des Handwerker-Vereins gestattet, mit Ausnahme derjenigen Personen, welchen darüber auf Beschluss des Vorstandes untersagt ist.

Personen, die nicht Mitglieder des Handwerker-Vereins sind, können das Theater besuchen, wenn sie vorher dem Vorstande des Vereins Anzeige gemacht haben.

GILBERT & SULLIVAN IN ESTONIA

By Philip Scowcroft

The Gilbert and Sullivan operettas have been heard in many unlikely places over the last century, and one of the more unlikely ones was Dorpat (or Tartu) in what is now Estonia but was then part of the Russian Empire, and whither during the autumn of 1910 Alfred Reynolds took a German company to play a season of musical stage pieces including Johann Strauss' *Die Fledermaus* and *The Gipsy Baron*, L  har's *The Count of Luxemburg*, Zeller's *Der Vogelh  ndler*, Gounod's *Faust*, and *Der Mikado, oder Ein Tag in Titipu!* Reynolds (1884-1969) (1) had been in Berlin for six years, studying at the Hochschule with Engelbert Humperdinck of *H  nsel und Gretel* fame acquiring practical musical experience, in the operatic sphere as r  p  titeur and conductor, and as Organist and Choirmaster at Berlin's St George's (Anglican) Church. According to his unpublished Autobiography Reynolds greatly enjoyed his stay in Dorpat; during the summer he learned Russian (something he took up again at the end of his life) and found time to visit St Petersburg. From the poster (2) it appears that *Der Mikado* was played twice in Dorpat; the one thing that puzzles me is that it is stated to be a Japanese burlesque operetta in 3 Acts, when, like all the G&S operettas, apart from *Princess Ida* and of course *Trial by Jury*, it has only two. Presumably one of the two acts was divided on this occasion, though one cannot really suggest how this might logically have been done.

Later in 1910 Reynolds returned to England and established a noteworthy and busy career as conductor and composer in the theatre, though as far as I am aware he never conducted G&S again. His operetta (he preferred the term "comic opera") in three acts, *Derby Day*, first produced at the Lyric Theatre Hammersmith on 24 February 1932 to words by A.P. Herbert, was at the time hailed hopefully as a revival of the Savoy tradition. However, for all the piece's undoubted attractiveness and fair initial run (132 performances) it was never quite that. As some critics pointed out even at the time, the music just lacks the memorability of Sullivan, while it can now be seen that Herbert, despite his later stage successes with Vivian Ellis, did not strike as deep a chord in the national consciousness as did Gilbert.

NOTES

1) For details of Reynolds' life and career, see the writer's *British Light Music - A Personal Gallery of 20th Century Composers* (Thomas Publishing, 1997), pp.82-86.

2) The original is in the possession of Reynolds' daughter, Dr Barbara Reynolds, to whom I am indebted for permission to reproduce it here.

CHRISTMAS AND NEW YEAR TV AND RADIO

After Classic FM's profusion of G&S in 1996, the 1997 Christmas schedules were inevitably a disappointment. No major works at all were broadcast on radio or television, although "It came upon the midnight clear" had its usual quota of airings. Henry Kelly included "All this night bright angels sing" in his Classic FM programme on 17 December. ITV broadcast the American feature film *The Hand that rocks the Cradle*, about a deranged woman who, believing the mother of another family to be responsible for the death of her own husband and child, determines to displace that mother from her own family. This she tries to do by various deceits up to and including murder, all to the accompaniment of "Poor wand'ring one". The World Service of the BBC saved the day by making Sullivan its Composer of the Month for December 1997. Four 30-minute programmes were presented by Roderick Swanston, a well-known British critic who has written fair-minded reviews of several recentish Sullivan CDs. The majority of the music excerpts were familiar, but the final programme (transmitted worldwide in the early hours of Boxing Day) included "The absent-minded beggar" (Sanford Sylvan) and two tracks from the Society's Ely CD: "It came upon the midnight clear" and the final section of the *Boer War Te Deum*.

FOR SALE

Mr. and Mrs. Hughes of Chesterfield have for sale nine of the electrically recorded (1926 - 1936) HMV G & S complete sets in mint condition in original presentation albums. The records may be viewed, and realistic offers made, by telephoning 01246-810319 during reasonable hours. When ringing, please tell Mr. and Mrs. Hughes that you are responding to the announcement made on their behalf by Stephen Turnbull.

WANTED

Our member Kevin Hewitt is trying to complete a set of *The Gilbert and Sullivan Journal*, and specifically seeks the following numbers:

- Volume I: Nos. 1, 10, Index
- Volume II: No. 8
- Volume IV: Nos. 11, 12, Index
- Volume V: Emergency Issues 2, 5, 10-13
- Volume VI: Nos. 1-7, 9-11, 15, 17, 18, 20, 21
- Volume VIII: No. 10

Prices by negotiation. Please contact Mr. Hewitt direct at Westpac Bank - PNG Ltd., Managing Director's Office, 5th Floor, Mogoru Moto Building, Port Moresby, Papua New Guinea, P.O. Box 706

CD CORNER

Florence Austral's famous 1928 recording of "The night is calm" from *The Golden Legend* has been reissued several times, not least by Pearl in 1991 (*Sir Arthur Sullivan: Sacred and Secular Music* - GEMM CD 9494). One of the truly great Sullivan recordings, it is now included in a new CD from Dutton Laboratories, "Stars of British Oratorio" (CDLX7025). Dutton have a reputation for producing the finest transfers available of 78rpm material and this disc is worth adding to your collection even if you already have the Pearl CD.

MORE FILMS

The Australian film *The Getting of Wisdom* use the third movement of Sullivan's Irish Symphony arranged for brass band by Richard Divall in its opening sequence. The same film also introduces *Onward Christian Soldiers*. (Information David Jacobs).

Haddon Hall features in *The Lady and the Highwayman* (1988) a seventeenth-century-made-for-television romp based on Barbara Cartland's *Cupid Rides Pillion*. The opening sequence is reminiscent of *Haddon Hall*.

Grims Dyke features in the Hammer horror film *Curse of the Crimson Altar* (1970), Boris Karloff's last film, also starring Christopher Lee.

Gilbert's *Bab Ballad* 'Prince Agib' is sung (if that is the word) in the Merchant Ivory vehicle *A Room With A View* (1985).

Apart from quoting *The Pirates of Penzance*, the film of *Wilde* makes use of The Palace Theatre for the St James's Theatre where *Wilde*'s plays were produced.

SAVOY HOTEL

In his Savoy period, [César] Ritz was in his forties and at the peak of his prodigious powers. His success at the Savoy was such, in terms of his impact on the social life of London, that he was seriously accused of breaking up home life. 'Dining out' became a growing habit and the Savoy was the most fashionable rendezvous. Ritz also had an effect on London club life; men who would previously have dined at their men-only clubs now took their wives out to dinner or supper at the Savoy.

Although it affected only the small upper layer known as 'society', this was a real social revolution. André L. Simon describes it thus: 'There had been up to that time two very different sorts of "smart" women in London, Paris, New York and other great cities: those whose heart's desire - and profession or vocation - was to please men; and the others: they did not mix. It was only in the late eighties, with César Ritz at the Savoy . . . that a new and much higher standard of elegance was introduced into the catering world: for the first time *Grande luxe* and *bon goût* were happily partnered, and for the first time also the wives, sisters and daughters of members of the old aristocracy and of captains of industry and of wealthy financiers dined with their male escorts in fashionable public places, where they had no objection whatever - far from it - to meeting all the more glamorous cocottes of the day.'

Ritz was now in a position to lay down the law and set precisely the tone he desired. He made evening dress compulsory in the dining-rooms and banned ladies wearing hats or unaccompanied by gentlemen. When a celebrated courtesan complimented Ritz and said, 'You have reached the height of your profession - as I have in mine.' Ritz permitted himself one of his rare witticisms addressed to a customer. 'Alas,' he said, 'with far less pleasure and far more trouble than you have experienced, mademoiselle.'

From: Stephen Watts: *The Ritz*, London, The Bodley Head, 1963, pp. 46/7.

FORTHCOMING PERFORMANCES

Monarchs of all they Savoy - An original play, with excerpts from the Savoy Operas, written and directed by Barry Clark. Starring Richard Baker as Sullivan, John Ayldon as Gilbert, Barry Clark (Carte), Ann James (Helen Lenoir), Janice Hooper-Roe (Rosina Brandram). Musical Director: Patrick Healy. The Players Theatre, Charing Cross, London, Sunday 19 April, commencing at 3pm. Tickets £12 (Concessions £10). Box office 0171-839-1134.

Melvyn P. Tarran presents Gillian Knight and David Steadman at Oak Hall Manor, Sheffield Park Gardens, Sussex on 26 April, commencing with a Pimms reception at 3pm. A supper of coronation chicken, dessert, wine and coffee is available after the performance. Price: Reception, concert, interval tea and biscuits £15; all the foregoing plus supper £28-50.

On 28 June: Pauline Birchall, Stephen Davis, Jane Faulkner and Joseph Shovelton in concert. Bookings and further information from Melvyn P. Tarran, Oak Hall Manor, Sheffield Park, Sussex, TN22 3OY: 01825-790338.

Kenton Light Operatic Society presents a triple bill of *The Zoo*, *Cox and Box* and *Trial by Jury* at the Compass Theatre, Glebe Avenue, Ickenham from 28 April - 2 May 1998 at 7.45 (Saturday matinée 2.45). Tickets £8 (£6 concessions Tuesday evening and Saturday matinée) from 168 College Hill Road, Harrow Weald, HA3 7BY. Cheques payable to KLOS - please enclose s.a.e. - or telephone 0181-954-1942.

Grim's Dyke

Following its change of ownership last year, Gilbert and Sullivan has returned to Gilbert's former home. Costumed performances of operas by G & S Unlimited (with chorus provided by the Pinner & Hatch End OS) are as follows: 5 April; 9 August; 13 December - *Iolanthe*; 10 May; 13 September - *The Sorcerer*; 14 June; 11 October - *The Mikado*; 2 July; 8 November - *The Pirates of Penzance*. G&S matinée cream teas are on 26 April; 24 May; 28 June; 26 July; 23 August; 27 September.

Dinner and song evenings, featuring G & S highlights sung by the English Heritage Singers, are on 26 April; 24 May; 28 June; 26 July; 23 August; 27 September; 25 October; 22 November. Further details from Grim's Dyke Hotel, Old Redding, Harrow Weald, London HA3 6SH (0181-954-4227).

The New Savoyards of London present costumed concerts of G&S songs and scenes as follows:

- 9 May: Felixtowe Spa Pavilion
- 6 June: Tameside Hippodrome, Manchester
- 7 June: Grand Opera House, York
- 27 June: Georgian Theatre Royal, Richmond
- 25 July: Folkestone Leas Cliffe Hall
- 11 September: Beck Theatre, Hayes
- 19 September: Princess Theatre, Torquay
- 3 October: Wyvern Theatre, Swindon
- 26 October: Players' Theatre, London

MERRIE ENGLAND

Will be performed by the Guildford Opera Company at the Electric Theatre, Onslow Street, Guildford, between 29 April and 2 May 1998, starting at 7.30, with a matinée at 2.30 on Saturday. Tickets @ £8.00 are available from Electric Theatre box office on 01483 444789. The performance will be given in a reduced orchestration and will not be completely traditional in style, although remaining faithful to the spirit of the work.

NOTES FROM MANCHESTER NEWSPAPERS

Paul Ernill has completed a substantial article, compiled from contemporary Manchester news papers, on Arthur and Frederic Sullivan's visits to Manchester, Sullivan's early operettas in Manchester, and the triumph of *Trial by Jury*. At 25 pages, the article is too long for inclusion in the Magazine, but copies may be obtained from Paul Ernill at the address below.

The text divides itself into two divisions - Part I relates to Frederic and Arthur Sullivan's visits to Manchester prior to 1875, where Sullivan and Burnand's operettas proved popular, ending with some brief notes on other topics not considered in depth - but may be of interest to other researchers. Part II relates to 1875/6 where *Trial by Jury* was met with much acclaim, particularly in comparison with other operettas presented at the same time - in some of which Frederic Sullivan also performed.

Topics treated include: Part 1: The Manchester Benefit Performance for C.H. Bennett of *Cox and Box*; The London Benefit Performance for C.H. Bennett; A benefit performance in 1866; A visit of Sullivan to Manchester in 1869; An 1870 charity festival; An 1871 visit; An 1872 visit; An 1873 visit; Programme tabulation from the *Manchester Evening News*; An 1874 visit; Fred Sullivan's benefit; Brief notes on other topics; *The Merchant of Venice*; *Henry VIII*; Part 2: The triumph of *Trial by Jury*.

Write to: Paul Ernill, Ty Pen, Ffordd y Llan, Llysfaen, Colwyn Bay, North Wales, LL29 8SB. Tel 01492 518453. Cheques (Sterling only) payable to Paul Ernill: U.K. £4.25; Overseas £5.00.

MAID IN JAPAN

Maid in Japan, or *The Managing Director*, is the title of a new version of *The Mikado* to be produced by the Coventry Savoy Opera Society at the College Theatre, The Butts, Coventry, 17-21 March 1998, at 7.30 pm. Box Office tel 0121 603 3095. We are informed by *Noda News* that Gilbert and Sullivan would probably have been tickled pink, and it seems likely enough that Gilbert at least would have turned a delicate shade of red. The new version is by Alan Sanday. It is a quirky look at the influence of Japan on British industry, which includes the idea of being dismissed for thieving (instead of being beheaded for flirting), and Tit Willow done as a karaoke number. The first act is set in the workshop, and the second in the works canteen. The author describes it as 'a fresh musical comedy, with the G&S connection almost incidental.' The tunes will be the same, but they will sound different because the musical director, Alan Biddle, is re-orchestrating the entire score. He does not claim to be as good an orchestrator as the person responsible for the Broadway *Pirates*, but he is doing it anyway. In other words, this is a collector's item, and as such not to be missed.

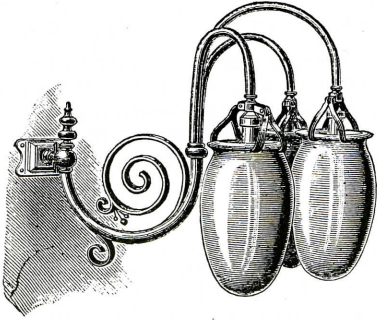


FIG. 1.

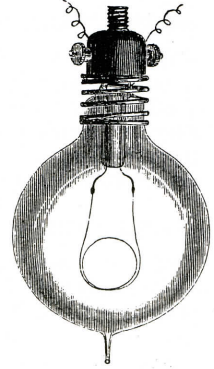


FIG. 2.

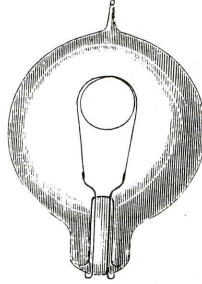


FIG. 3.

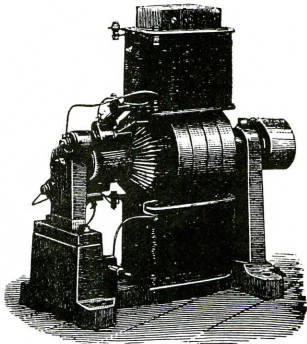


FIG. 4.

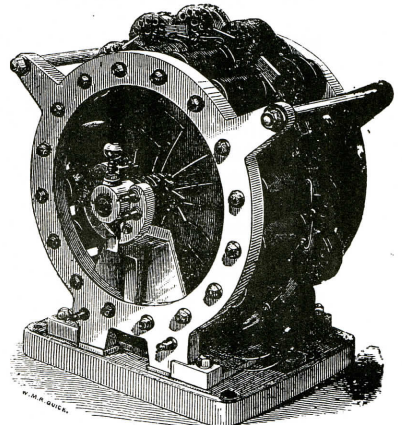


FIG. 5.

THE LIGHTING OF THE SAVOY THEATRE

(ENGINEERING, 3 MARCH 1882)

The general adoption of the electric light for the illumination of theatres and other places where large numbers of persons congregate, cannot be very much longer delayed, because it fulfils every requirement for perfect lighting, and when properly carried out is free from nearly all the dangers and defects which appear to be inseparable from all other systems of illumination

The lighting of a theatre, however, involves the fulfilment of conditions peculiar to itself, and which differ in very essential qualities from all other installations, and it is not too much to say that any system of illumination which is applicable to the lighting of a high-class theatre can be successfully applied almost anywhere, for there is no installation which can furnish so severe a test for any given system. Let us see then what are the peculiar requirements to be fulfilled in the lighting of a theatre. In the first place the auditoriums of theatres are, for obvious reasons, not provided with windows, and thus they are at once deprived of the principal means of ventilation and circulation of air, in both of which other buildings can have the advantage. It is, therefore, highly important that an illuminating agent should be employed which does not in its action overheat the air, and above all which is incapable of vitiating the atmosphere by continually pouring into it the poisonous products of combustion that are inseparable from every system of illumination except that of electricity. Another requirement of theatre illumination is the production of a well-distributed, brilliant, and pure light, one which is completely under control, and can be regulated at will from the stage. This requirement is fulfilled with very considerable success by gas, but, on the other hand, gas illumination cannot be compared for steadiness or purity of light with any of the incandescent systems of electric lighting.

Many who have never been behind the scenes at a theatre are under the impression that the principal source of illumination for the stage is the row of footlights, and perhaps a few gas jets immediately behind the proscenium. but in order to obtain adequate illumination for the various

scenes, the stage of every theatre is provided with long rows of gas jets above the heads of the actors and behind almost every layer of scenery, as well as a corresponding number of vertical columns of lights behind the "wings," and no one can stand behind the scenes when anything like a spectacle piece is being performed without being struck with amazement that it is possible to run a piece for many nights together without the theatre being burnt to the ground, for the whole surroundings, above, below, and on every side, appear to be made up of naked gas jets and scenery composed of the most flimsy and inflammable materials, the two appearing almost to come into contact at every draught of air. As a matter of fact, however, the lamps are nearly always covered with wire netting, by which the scenery is kept out of the flames, and the comparative rarity of fires in theatres is a proof that managers and their responsible agents are very careful in their handling of so dangerous a combination. It is therefore impossible to over-estimate the importance to the lighting of a theatre, and especially the stage, of employing a system of illumination which is practically a perfect safeguard against fire. We have referred to the comparative rarity of fires in theatres, but this rarity is unhappily only comparative, and must be considered rare only in connexion with the dangerous combination of gas jets and inflammable material, which until lately was necessarily inseparable from the stage of a theatre. When, however, a fire does occur during a theatrical performance, it is too often awful in its character, and in the fatality which accompanies it, and the recent disasters at Nice and Vienna have not only roused the public and the authorities in all countries to consider the safety against fire of theatres, and other similar places of amusement, but theatrical managers have all, for more reasons than one, been awakened to the importance of attending to this all-important question.

In the autumn of last year some highly interesting experiments in connexion with the Exhibition of Electricity were made at Paris on the electrical illumination of the Grand Opera, and were described in these columns at the time (*Engineering* vol xxxii, p.417). These experiments excited very considerable public interest, and constituted the first practical indication that the light of the future for theatre illumination must be looked for in electricity.

Almost simultaneously with the establishment of the experimental installations at the Paris Opera, Mr D'Oyly Carte, the enterprising proprietor of the new Savoy Theatre, in London, determined to light this charming little theatre by the Swan incandescence electric light, and the work of installation was entrusted to Messrs. Siemens Brothers & Co., who appointed one of their electrical staff, Mr C. Köppler, to carry out the work on their behalf. The theatre is lighted by no less than 1158 Swan lights of the improved form recently introduced by Mr C.H. Gimmingham, of the Swan Electric Light Company, who have adopted it as their most improved pattern. Of these 1158 electric lights the auditorium is lighted by 114 lamps attached in groups of three, supported on very elegant threefold brackets projecting from the different tiers and balconies, each lamp being enclosed within a ground or opaloid shade, by which arrangement a most soft and pleasant light is produced.

Figure 1 is a view of one of these bracket lamp holders, which have been designed and constructed by Messrs Faraday and Son, of Berners

Street, London. Two hundred and twenty lamps are employed for the illumination of the numerous dressing-rooms, corridors, and passages belonging to the theatre, while no less than 824 Swan lamps are employed for the lighting of the stage. The stage lights are distributed as follows:

6 rows of 100 lamps each above the stage:	600
1 " 60 "	60
4 " 14 " fixed upright	56
2 " " "	36
5 " 11 " ground lights	50
2 " 11 " "	<u>22</u>
	824

And in addition to the above-mentioned lights within the theatre, there are eight pilot lights within the engine-room, which serve the purpose of illuminating the machinery; and as they are in the same circuit as some of the lights in the theatre, they indicate to the engineer in charge of the machines, by the changing of their illuminating power, when the lights on the stage are turned up or down. The new form of Swan lamp employed in this installation is shown in figures 2 and 3, and is both simpler and neater than the lamp of the same company of earlier construction, and, moreover, can be turned out more rapidly and at a cheaper rate. By this new arrangement the very clumsy and unsightly fittings of the old lamp is entirely dispensed with, and the exterior of the lamp is entirely of glass, having two very small platinum loops protruding from the lower part of the neck and which form the terminals of the carbon filament within the lamp. The fitting by which these lamps are attached to the brackets is illustrated in figure 3, and is of the simplest possible construction, consisting merely of a small cylindrical button of ebonite which by a screw shown below the figure can be attached to the brackets or may be screwed into any ordinary gas fitting in the place of the burner. In the upper surface of this button are inserted two little platinum hooks communicating with the attachment screws, and these hooks are fixed at a distance apart equal to that of the little eyes or loops of the lamp, and which, when the lamp is in place, are hooked over them, the two being kept in close mechanical and electrical contact by the spiral brass spring shown in the figure, and which bears against the shoulder of the glass envelope of the lamp.

The lamps are at present worked in parallel circuit in six groups, five of which comprise two hundred lamps each, and the fifth embraces one hundred and sixty-six lamps. The current of each group is produced by one of Messrs Siemens Brothers' W_1 alternate current machines, illustrated in figure 5, the field magnets of which are excited by a separate dynamo-electric machine of the Siemens type, known as D_1 , and which is in general form similar to that shown in figure 4. The machines and engines are fixed on a piece of waste land adjacent to the Victoria Embankment, the current being conveyed by means of insulated cables laid beneath the soil.

The six alternate or W_1 machines are driven at a speed of 70 revolutions per minute, and the six exciting or D_1 machines at 1150 revolutions, by three steam engines, that is to say, a portable 20-horse engine by Garrett, a 12 horse power portable by Marshall, and a 20-horse semi-portable engine by Robey, but the horse power actually utilised, as

measured by a Hefner von Alteneck dynamometer, is between 120 and 130 horse power. We must not, however, omit to state, that in addition to the six pairs of machines for working the 1166 incandescence lamps there is also a D₂ Siemens dynamo machine for producing the powerful arc electric light suspended outside the theatre, and over the principal entrance, and that the power to drive this machine is included in the above-mentioned horse power employed.

The most interesting feature, however, from a scientific point of view, of this most interesting installation, is the method by which the lights in all parts of the establishment are under control, for any of the series of lights can in an instant be turned up to their full power or gradually lowered to a dull red heat as easily as if they were gas lamps, by the simple turning of a small handle. There are six of these regulating handles - corresponding to the number of machines and circuits - arranged side by side against the wall of a little room or rather closet on the left of the stage, and each of these handles is a six-way switch which, by throwing into its corresponding magnet circuit greater or less resistance (increasing or decreasing it in six stages), the strength of the current passing through the lamps is lessened or increased by as many grades. The special interest of this part of the installation, however, is the fact that the turning down of the lights is accompanied by a corresponding saving of motive power in the engine, for the variable resistance which is controlled by the regulators is not thrown into the external or lamp circuit of the alternate of the variable current machines but into the circuit by which their field magnets are excited. When a series of lights is lowered, increased resistance is thrown into the circuit of the dynamo machine, which is exciting the magnets of the alternate current generator corresponding to that particular series of lights; the intensity of the magnetic field of the latter machine is thereby reduced, and consequently the currents induced from that field and transmitted to the lamp circuit are diminished in strength; but by the awakening of the magnetic field the mechanical resistance of rotation is correspondingly reduced, and therefore less power is required to drive the machine. This very beautiful arrangement is at present applied to four of the six circuits, but from its very successful working it will doubtless in time be applied to the other two with a corresponding increase of working economy. The resistances thrown into the circuits are at present of two sorts; the four switches, to which we have just referred, transmit the exciting current into long spirals of iron wire supported on a frame and having a free circulation of air around them by which the heat generated by the current is rapidly dissipated, and the switches of the other two circuits operate in a similar way upon resistances composed of zig-zag bands of hoop iron similarly arranged.

It has occasionally been put forward by persons whose interest it is to oppose the introduction of electrical illumination, that lighting by electricity is accompanied by two sources of danger, the one that of causing fire through improper contacts or the overheating of conductors, and the other the giving of dangerous shocks to persons who incautiously handle the wires. These objections to electric lighting have just that substratum of truth in them which makes it necessary to refer to them, and also to explain what they mean. It cannot be denied that fires have been caused by badly laid or badly constructed electric light conductors, and this occurred

more than once at the Exhibition of Electricity at Paris, and it is also well known that several fatal accidents have occurred from shocks received from some of the higher electromotive force machines. We venture, however, to affirm without the slightest fear of intelligent contradiction, that there cannot exist the smallest fear of fire occurring in an installation of incandescence electric lighting if the conductors are properly constructed, and put up by a person who understands his business; and the same remark applies with equal force to the question of the danger of electric shocks (but this element of danger is absent in the machines which are employed in connexion with with the Swan system), and we would also venture to say that accidents arising from either of the above causes in an incandescence installation are altogether inexcusable; in fact, there is no more excuse for an electrician to fit an unsafe conductor, than there is for a gas-fitter to lay a leaky or otherwise defective gas-pipe, which would be attended with still greater certainty of disaster. In all industries close competition is certain to lead to inferior articles being manufactured in order to reduce estimates, and the business of the electrical engineer is no exception to this liability; but we would venture to point out that the employment of inferior conducting cables for electric light transmission is the very falsest of economy, for, in the first instance, it might lead to serious results for reasons given above, and in the second, the installation can only be worked through such conductors, with a proportional loss of current, and therefore of motive power. We do not think it is too much to say that, with but very few exceptions, if any, all the accidents which have occurred, either of fire or of serious shocks in electric light installations, may be traced to badly conducted or improperly fixed conducting wires. With the splendidly constructed cables of Messrs. Siemens, accidents of this description are practically impossible, and we would also point out that it is part of the Swan system, as it is of that of Mr Edison, to make use of little fusible safety shunts at various places in the circuits, so that if from any cause there occurs any liability for the conductors to become overheated the current is instantly interrupted; this is, however, not intended so much to guard against a danger which is next to impossible to occur in practical working, but to protect the lamps themselves from destruction from too powerful a current being transmitted through them.

In an artistic and scenic point of view nothing could be more completely successful than the present lighting of the Savoy Theatre; the illumination is brilliant without being dazzling, and while being slightly whiter than gas, the accusation of "ghastliness," so often urged against the light of the electric arc, can in no way be applied. In addition to this the light is absolutely steady, and thanks to the enterprise of Mr D'Oyly Carte, it is now possible for the first time in the history of the modern theatre to sit for a whole evening and enjoy a dramatic performance in a cool and pure atmosphere. (pp.204-5)

*

COVER PICTURE

The 'Back Number' of Sullivan on the front cover, published to coincide with the opening of *Ivanhoe*, is taken from *Moonshine*, 7 February 1891 p.63. Courtesy of Dr Vincent Daniels.

PRINCE OF WALES THEATRE

Thought Reading and Animal Magnetism (3 Nov 1892)

At least Mr Stuart Cumberland and Miss Phyllis Bentley have the merit of not pretending, like "the little Georgia Magnet" that the cue-pushing and chair-lifting business is anything more than a trick. Before inviting Dr Parker to lift the young lady and telling him that at one time he could and at another he couldn't, Mr Cumberland informed him it was no question of anything but elbow, and the celebrated preacher found it the case. Even Mr W.S. Gilbert could not get a rise out of the fragile, pretty girl when she worked her elbows, though she rose like a lark when she held them stiff. There was a curious collection on the platform - Mr W.S. Gilbert to represent the stage, and Mr Archer and Mr Malcolm Watson as his natural enemies the critics; Mr Arthur Arnold, Dr Parker, Mr Henniker Heaton, Mr Low (late of the *Times* and Berlin), and others equally well known to the public, so collusion was out of the question. Mr Stuart Cumberland did thought-reading tricks chiefly with the aid of Mr W.S. Gilbert, who makes a good subject - the most obvious was his discovering from hand pressure what figure the cynical dramatist was thinking of, and drawing quaintly a soldier with a wooden leg - rather a complex creature to draw by mere hand pressure. A murder scene was arranged, and in due course guessed. Mr William Archer slew Mr Malcolm Watson: was it emblematic? Did it suggest the *new* criticism overcoming the *old*, or rather the *middle-age* of criticism? Miss Phyllis Bentley's share of the programme consisted of feats similar to those performed at the Alhambra by Miss Annie Abbott, who created so much discussion by pretending that she had some remarkable mystic force. Miss Bentley, who has astonished Royalty, who has beaten the nihilists and not merely shaken the Tzar in his throne - a wooden chair - but lifted him, throne and all, admitted that it was merely a question of balancing. However to be just to the Barnumesque American it must be said that she did her work more neatly and effectively than Miss Bentley. The entertainment is to be repeated today, and those who have not seen such experiments already will find it interesting. (*Pall Mall Gazette*)

PASS THE MUSTARD

W.S. Gilbert met [Emil] Liebling, the pianist. Gilbert said, "I have heard Liszt. I have heard Henry Hertz. I have heard Paderewski." Each time Liebling bowed lower, anticipating a compliment. Gilbert said, "Well, sir, not one of them - - - not one of them, sir, perspires as profusely as you do."

Milwaukee *Evening Wisconsin*, 22 July 1898, p. 4. (Courtesy of Prof. G.W. Hilton).

TWO LETTERS

By Sullivan and one by Gilbert about *The Mikado*. Sullivan accedes to a performance in Dutch in Holland but declines a German contract as it might prejudice another agreement. 'I could not give you permission to do it as I have already entered into a contract for the whole of the German Empire.' (Letters sold at Sotheby's 15 May 1996. Information Terence Rees).

WORLD PREMIERE



MAID IN JAPAN

Wallington Choral Society.

SEASON, 1911—1912.

President - F. CAMPBELL-BAYARD, Esq.

Second CONCERT of the Season,

SULLIVAN'S

Golden Legend,

AT THE

CARSHALTON PUBLIC HALL,

ON

Saturday, March 9th, 1912.

Artistes :

Madame LILIAN PIGGOTT (Soprano).

Mrs. ARTHUR MARTIN (Contralto).

Mr. JAMES HORNCastle (Tenor).

Mr. STEWART GARDNER (Baritone).

Mr. W. E. HINES (Bass).

Principal Violin ...	Mrs. D. BARRETT-MILNE.
Accompanist ...	Miss MAUD DUTTON, L.R.A.M.
Organist ...	Mr. E. DOUGLAS TAYLER, F.R.C.O.
Bells ...	Mr. HUGH WARE, F.R.C.O.

Hon. Secretary :

Mr. E. J. JONES,
106, Onslow Gardens.

Conductor :

Mr. ARTHUR DUTTON,
2, Rose Mount.