

SIR ARTHUR SULLIVAN SOCIETY



MAGAZINE No 49

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Magazine No 49 - Autumn 1999

Dear Member,

An explanation is due for the reduced number of pages (16) of this Magazine. This reduction has been made necessary by our decision to celebrate the first performance of *The Absent-Minded Beggar* on 13 November 1899 by reprinting the Ridgways Tea facsimile edition, which accompanies the Magazine as a 'free gift.' The total number of printed pages is, of course, increased. In order to accommodate as many articles as possible, the number of illustrations is also reduced. However the next Magazine, No 50, should be bigger and better than normal, owing to the many Sullivan celebrations and performances associated with the millenium. **Ed**

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TRINITY COLLEGE OF MUSIC

In a ceremony at Westminster Central Hall on 29 October 1999, Trinity College of Music conferred a Fellowship on our President, Sir Charles Mackerras, for his lifetime achievement as a conductor and 'musician's musician', and for his active promotion of the music of such diverse composers as Sullivan and Janacek.

At the same ceremony a Fellowship in Music Education was conferred on Paul Seeley for a pioneering survey of the work of the répétiteur and the training required to fill this important role in an opera company. Paul Seeley's research was based on his experience at D'Oyly Carte and the other major opera companies.

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BLISS

by Stephen Hersh



'LOST' PINAFORE SONG RESTORED

By Bruce Miller and Helga Perry

On 15 April 1999, Bruce I. Miller read a paper on behalf of himself and Helga J. Perry at the 10th annual interdisciplinary conference of the Society for Textual Scholarship, C.U.N.Y. Graduate Center, New York, announcing their discovery of most of the missing orchestral parts for a 'lost' musical number in *H.M.S. Pinafore*.

This is the ballad which was to have been sung by Captain Corcoran to Josephine in the scene immediately following her entrance song, 'Sorry her lot'. (Josephine joined him in duet for the refrain.) The words begin, 'Reflect, my child', and can be found in a version transcribed by Ian Bradley in all editions of his Annotated Gilbert and Sullivan. Careful readers will observe that the present edition differs in certain respects from Bradley's:

BALLAD - CAPTAIN

Reflect, my child, he may be brave
As any in the Royal Navy
And dally foil a watery grave,
The locker of poor Davy.
But ah! what gallant act
Could counteract
The fearful social ban
That falls on man
Who with his knife's sharp blade devours his gravy.

ENSEMBLE

In truth I fear
The sneer
That would disgrace
Each face
When he with blade of knife devoured his gravy.

CAPTAIN

He may a second Shakespeare be,
Endowed with faculty creative,
But what avail such gifts if he
Confounds accusative with dative.
In what far nook of earth
Would moral worth,
Or strength of lung or limb,
Atone for him
Whose verbs don't tally with the nomi-native.

ENSEMBLE

Oh, I can tell
Too well
How people frown
Him down
Whose verbs don't tally with the nominative.

The ballad appears to have been cut prior to opening night, but had been set to music and scored before its excision. Gilbert mentions in his diary entry for 1st May 1878 that he "wrote 'Reflect my child' for Barrington" and took the words to Sullivan the same evening. The Music was found last summer in old manuscript orchestral parts of *H.M.S. Pinafore* which were copied for the D'Oyly Carte Opera Company, and which have been made available for study by them.

Miller had asked Perry to look at these old manuscript band parts to help resolve editorial problems for the critical edition now in progress. She told him on the phone that some of the parts contained the very first *Pinafore* Act II finale, and were obviously 19th century in origin. He asked her to check them to see if there was any evidence of the splitting and renumbering of "Over the bright blue sea" to take into account the removal of the original No. 6 "Reflect, my child" ("Over the bright blue sea" became the new No. 6 and "Sir Joseph's barge is seen" became No. 7). She said she had a viola part of music which did not match that of "Over the bright blue sea". They immediately became very excited, and Miller asked if there were any other book containing this music. Perry called back 15 minutes later with the following list: parts for flutes and clarinets that contained some brief vocal cues, also French horns, violas, two cello/bass books, and a trombone book that had "tacet" written for the old No. 6.

The 1st violin part was all that had hitherto been known to have survived. David Mackie found and transcribed it at the D'Oyly Carte office in 1976, and David Russell Hulme reproduced a transcription of the same Violin 1 music in his Ph.D. dissertation for the University of Wales, Aberystwyth, in 1986 (British Library: Thesis reference DX 171353). Percy M. Young, the editor of the *Pinafore* critical edition, also kindly made available to us his own transcription. The original violin book has unfortunately vanished. Miller and Perry didn't find that, nor did they find a 2nd violin part, so they used the material from Mackie, Young and Hulme to fill in the 1st violin, and reconstructed a conjectural violin 2 part based on what they had in the other string parts. As musicians will know, reconstructing a 2nd violin part in this type of orchestration is a relatively straightforward and not difficult task.

Miller and Perry didn't have the vocal lines either - there is no full score extant for this number, though one can see where it used to be in Sullivan's autograph score. It never got into any vocal scores. So they had to do a lot of detective work over many months. They had some clues from cues in the flute and clarinet parts (clarinet has 4 notes with the words underneath, so they knew it was the right song), and the refrain was pretty obvious to work out from the woodwind parts too. They didn't have so much

to go on for the verse - a couple of cadences and some unison string measures were the easy sections, and they have come up with several possibilities for filling in the gaps.

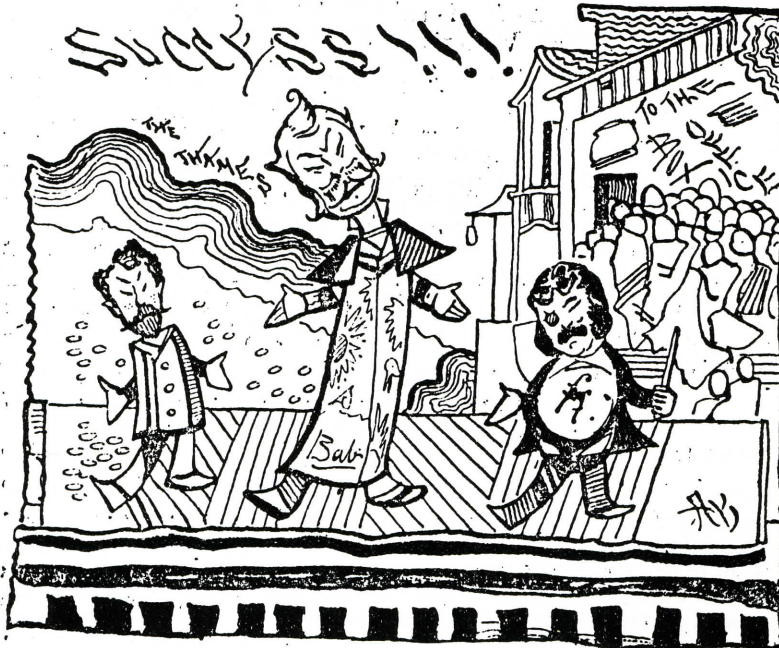
Their edition, which includes a comprehensive article, full score, piano-vocal reduction, band parts, and a critical apparatus for both words and music, has been copyrighted and will be published in two Broude Brothers publications: as part of the appendix for the critical edition of *Pinafore*, and in a separate performance edition so that people who already possess a set of orchestral parts can include this number in their productions. The critical edition of *Pinafore* will also be issued with complete performance materials.

The first live public performance with full orchestra was given at the International Gilbert and Sullivan Festival in Buxton, England, on 29th July 1999 as part of a lecture, "Gilbert and Sullivan Rarities: Music From The Cutting Room Floor", given by the former D'Oyly Carte stars Michael Rayner (Captain Corcoran) and Jean Hindmarsh (Josephine).

Helga Perry, Music Department, University of Birmingham.

Bruce I. Miller, Music Department, College of the Holy Cross.

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TOPSY-TURVY

Director: Mike Leigh. 160 minutes. Production: Thin Man Films. Backers: Greenlight Fund; New Market Capital Group. UK Distribution: Pathé. International Sales: United Artists Films. Producer: Simon Channing-Williams. Script: Mike Leigh. Cinematography: Dick Pope. Production Designer: Eve Stewart. Costume Designer: Lindy Hemming. Make-Up and Hair Designer: Christine Blundell. Editor: Robin Sales. Music: Carl Davis. Music Director: Gary Yershon. Choreographer: Francesca Jaynes. Research: Rosie Chambers. Main Cast: Jim Broadbent; Allan Corduner; Timothy Spall; Lesley Manville; Ron Cook; Wendy Nottingham; Kevin McKidd; Shirley Henderson; Dorothy Atkinson; Vincent Franklin; Cathy Sara; Louise Gold; Martin Savage; Eleanor David; Alison Steadman.

Mike Leigh's film is a study of the Gilbert and Sullivan partnership in the difficult period between the production of *Princess Ida* and that of *The Mikado* in 1885. Substantial excerpts from both of these operas are given, together with parts of *The Sorcerer* (1884 revival). The story is so familiar, and so well-loved, so to speak, that it is natural to respond to it with uncritical pleasure, as the Victorians themselves responded to the mere sight of the world on film.

In trying to reach a considered judgement, the first question to be asked is this: What sort of film is *Topsy-Turvy*? Is it a musical biopic? Is it a deconstruction? Is it a send-up? Is it a serious study in the difficulties faced by genius? The answer is perhaps that the director's concern is ultimately with the culture of the Victorian theatre itself, and with the personalities and general mayhem that went to make a stage production. Thus we have extensive cameo portraits of the Savoy singers and personnel, as well as the main protagonists, who include Lucy Gilbert, Helen Lenoir and Mrs Ronalds. All of these portraits are based on massive research, the actors having studied their characters in depth before improvising the dialogue in the approved Mike Leigh fashion. *Topsy-Turvy* however is not heritage cinema. Costumes and background are necessarily those of the period, but they are not sumptuous, and are occasionally rather bleak. The scenes are often comic (Gilbert uses the telephone) or unpleasant (Grossmith shoots up) or both (Gilbert visits the dentist), and are sometimes moving (Temple's disappointment when *The Mikado's* song is cut). As for deconstruction the research has been thoroughly digested, with the result is that everything is freshly observed, as in, for example, the portrayal of the bitchy but mutually dependent relationship between Jessie Bond (Dorothy Atkinson) and Lenora Braham, or the combination of vanity and servility displayed by the singers in their relations with the authentically authoritarian Carte management.

The film is a superb piece of ensemble acting, led by Jim Broadbent as Gilbert. Broadbent was awarded the male acting prize, the Coppa Volpi, at the Venice Film Festival, and one can well understand why. This Gilbert is brusque and pedantic at rehearsal, and obviously hell to live with at home, but one senses a vulnerability that never quite rises to the surface. Lucy,

the victim of his emotional neglect, tries in vain to make him understand her needs. The relationship rings true in terms of the film, and one feels that the historical reality cannot have been much different. Gilbert's emotional frigidity is partly explained by his parents and sisters, who are represented as basically insane. William Gilbert is actually given a mad moment, and his wife appears as a kind of mad woman in the attic, after the manner of Aunt Ada in *Cold Comfort Farm*. One feels that they were, like the Carlyles, destined for each other by God so that only two people should be miserable instead of four.

Allan Corduner as Sullivan is faced with an almost insurmountable problem. A positive, angry man like Gilbert is a gift to an experienced character actor, who can easily find ways to represent him. Sullivan's personality was more fugitive. He was sympathetic and charming, obviously humorous, but not undignified. These were unique qualities of the man, and Allan Corduner has not altogether found them in himself. His Sullivan is entirely successful for the purposes of the film, but this *petit-maitre* could not have created the sophisticated music on the sound track, or conducted the Leeds Festival. The film gives full play to the composer's amorous propensities, including a French brothel scene (Sullivan often lapses into French), and a scene in which Mrs Ronalds makes it clear that she requires an abortion. References to Queen Victoria and the Prince of Wales are absent - one of the many ways in which the film avoids cliché.

As D'Oyly Carte, Ron Cook perhaps comes closest of the three principals to a naturalistic presentation of the man in his habit as he lived. The Cartes' frustrations with their creative team are well handled, but the relationship between Sullivan and Gilbert is not fully explained because Sullivan's pressing financial motives for writing comic opera are not given. At one moment he is idealistically opposed to Gilbert and all his lozenges, the next he is collaborating happily on *The Mikado*. This is the only real flaw in the dramaturgy of the film, made more noticeable by the elaborate treatment of Gilbert's own change of mind (the Japanese sword, and a beautifully filmed visit to the Japanese Exhibition in Knightsbridge). The natural climax to the film is the production of *The Mikado*, but this is not shown as a conventional triumph of ecstasy over agony. Instead the film closes with its darkest pictures of the personal lives of the protagonists, and with Lenora Braham (Shirley Henderson) alone on stage singing 'The moon and I', with its significant remarks about reflected glory.

All the singing in the film is done very creditably by the actors themselves. In particular Kevin McKidd as a comically effeminate Durward Lely reveals a pleasant light tenor voice that would astonish the aficionados of *Trainspotting*. Afficionados of *Bedrooms And Hallways* may be less astonished to see him in a corset. Timothy Spall makes a magnificently lugubrious Temple/Mikado, so much so that one wonders whether the original himself was as interesting. Martin Savage looks like Grossmith, and is very effective in conveying his dandyism. The stage productions are extraordinarily evocative. They are not so much an archaeological reconstruction of Gilbertian practice (which would probably seem dull to modern taste) as a soundly based modern interpretation of the general idea. In this way the production restores the entertainment value of the original without perpetuating its deficiencies. One could wish for an entire *Sorcerer*

done to these standards.

It is in the nature of a self-evident fact that the sound track must be good. Nevertheless the choice of music is sometimes unusual, and always intelligently adapted to the situation. *The Grand Duke* is represented, as are *The Long Day Closes* and the grotesque dance from *The Merchant of Venice*. However there are no patter songs (another cliché avoided). Weber, Fauré and Offenbach are also present. A CD will be issued by Sony, and Jim Broadbent has made a CD of *Bab Ballads* for the Faber/Penguin label. The film has been well received in America, and will go on release there in December. It will go on general release in the UK in February or March next year.

Now comes the final question: How good is *Topsy-Turvy*? *The Times* (6 September 1999) describes the film as 'almost great', saying that the structure is adversely affected by the director's 'exhilaration of smuggling almost an entire musical into his film.' *Screen International* (17 September 1999) says much the same thing, thereby raising the possibility that the response of the general public might not be quite the same as that of a member of the Sullivan Society. That said, the film is brilliantly conceived, and superbly executed. It is funny, and true in all the things that matter. The visual style is fresh, the acting first rate. What might hinder it as a popular success is the integrity that refuses to indulge in hokum and tosh of the *Shakespeare in Love* variety, and the lack of those Big Thing American or Australian stars whose fragrant persons and impeccable English accents have done so much damage to the prospects of more talented native actors. **D.E.**

TOPSY-TURVY - SECOND OPINION

A couple of days after I was privileged to see a preview of this remarkable film on 22nd October, there appeared in an article in *The Daily Telegraph* the comment: "We know what we mean by a Mike Leigh film". Well I, for one, didn't and don't, and this was an advantage in seeing this film. For though ostensibly the story of that part of the Gilbert and Sullivan partnership that fell between the opening of *Princess Ida* and the triumph of *The Mikado*, it is multi-layered and is much more than that. And one outstanding feature is the high degree of characterisation written into the script. So my advantage was that I only recognised two names and three faces from the large cast. The characters therefore really came alive for me without well known faces interfering with the illusion. Enough to say that all the roles were character roles, and the acting throughout was a credit to the profession.

The plot is essentially split into two parts. The first is centred on the dispute over what, if anything, was to replace *Princess Ida*, with Gilbert adamant about his "lozenge plot", Sullivan digging in his heels about having to set music for plots without human or emotional content, and the D'Oyly Cartes desperately trying to save their commercial goldmine. The second part is about the creation of *The Mikado*, which all parties found

acceptable.

Gilbert was given a penetrating portrayal, feared at the Savoy, intolerant, egotistical and near-impossible to work with amicably, but a librettist of genius and a great stage producer. This is the Gilbert we all know. But the background of his tyrannical father and a mother he disliked are shown as character forming. This was partly reflected in the abominable treatment of his loyal and supportive wife. She must have had a dreadful life, even by Victorian standards, though her dream of empty perambulators did not quite ring true, if my memories of a talk by the tenor Derek Oldham (who knew Lucy Gilbert) are accurate.

Sullivan's image, through drawn well, is less rounded. One could see how he enjoyed conducting his music and why he was so liked by the Savoy company. Also one could understand why he wished to write more serious and satisfying music, both for himself and for "Queen and Country". His trips to the Paris brothels were handled amusingly, while his relationship with Mrs Fanny Ronalds was made plain, including the need for abortions. But his hypocrisy in being simultaneously a stalwart of Society and the Church was not covered, nor, except in passing his gambling. But one reason he continued to work with Gilbert was the need to recover his gambling losses. A mention of his generosity to his impoverished relatives in the USA was also needed if he was to be dealt with in as much depth as Gilbert.

In much shorter roles, the D'Oyly Cartes and their influence were handled excellently. There were enlightening scenes when Carte ruthlessly haggled over salaries with George Grossmith and Rutland Barrington, and threatened to sack Lenora Braham over her "weakness" (the bottle). And the episode when Helen Lenoir tried to mediate between and even to dominate the unmovable duo over "the next" opera was equally fine.

While the plot was progressing, we were given invaluable insights into the backstage scenario with Sullivan at rehearsal and Gilbert's techniques as a producer. This included the use of Japanese girls to show the "three little maids" how to walk. Indeed the whole atmosphere was believable. Scenes when both Jessie Bond and tenor Durward Lely argued with their dresser over the use of corsets were hilarious. George Grossmith's use of drugs was disturbing. But the highlight of this aspect was when Gilbert cut Richard Temple's Mikado Song. Temple's anguish was plain, and one felt for him. Then the chorus virtually mutinied, and Gilbert had to back track with as much dignity as he could. "Are you willing to sing the song, Mr Temple?" "Yes, sir." came the somewhat abject reply. "Then please be so good as to do so." (or so my memory recalls the episode).

Production standards were high, including Carl Davis's background music taken skilfully from the operettas, and the 160 minutes slipped away in no time. Importantly, the continuity of the film was admirable, except perhaps for a scene with Gilbert's mother, which held matters up and seemed needless as he had already expressed his dislike of her. This "space" would have been better utilised by filling in the omitted details of Sullivan's life. But happily there were generous extracts from *The Mikado* and examples of *Princess Ida* and *The Sorcerer*, though I would not have chosen the tea-

Freischutz to get the point. Some of these extracts were so realistic one instinctively made to applaud before realising one was in a cinema.

What became plain during a question and answer session afterwards with Mike Leigh was the high level of research undertaken. One can reasonably say that almost every matter of significance was either accurate or the subject of reasonable supposition based on the evidence available. But with Sullivan there is nearly always a worm in the rose, and on this occasion it took the form of a needless swipe at *Ivanhoe* in the postscript. It says that *Ivanhoe* is not as much fun as *The Mikado*, which is as daft and irrelevant as saying that *The Mikado* is not as serious as *Ivanhoe*. It left a rather sour taste. Why must the "serious" Sullivan always be knocked?

Nevertheless I strongly recommend this film, which is a magnificent achievement and gives a much needed example to Hollywood as to how a true story about Britain can be told without making a travesty of our history. **STAN MEARES.**

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SOME MINOR POINTS ON TOPSY-TURVY

Members of the Sullivan Society and the Gilbert and Sullivan Society were kindly invited by Mike Leigh to a special screening of *Topsy-Turvy* on 22 October 1999. Answering questions afterwards Mike Leigh said that the only known historical inaccuracy in the film was an ironical reference made by Gilbert to the possibility that he might get some ideas from Ibsen in Oslo. In 1885 the town was known as Christiania - it did not take on its present name until 1925. To this one might add that while Ibsen was certainly in Christiania in 1885, he did not become a controversial household name in England until 1889, when *A Doll's House* was staged at the Novelty Theatre. Shaw's famous Ibsenism belongs to the 1890s.

At one point in the film Gilbert's father is referred to as 'Doctor Gilbert'. Technically speaking this is an error, made necessary by the requirements of the film. Gilbert's father was a qualified surgeon (just about) but he never obtained the Licentiate of the Society of Apothecaries. Consequently he remained 'Mr Gilbert', like a modern surgeon, and was not entitled to call himself 'Doctor'.

The film makes use of the Japanese sword incident. Mike Leigh referred to a source in 1907, but the story is told under the heading 'A Japanese Sword the Germ' in the *Pall Mall Gazette* for 24 August 1885, quoting an interview with Gilbert given to the *New York Tribune*, also in August 1885. Gilbert offered Sullivan the Japanese idea on 8 May 1884. The story of the sword is therefore contemporary with the first production of *The Mikado*. Gilbert may not have been telling the truth but the story cannot be repudiated, except by someone who was present when the incident did not happen. It may be worth remarking that *The Yeomen of the Guard* was apparently inspired by an advertising poster, and Gilbert once said that *The Gondoliers* was inspired by a picture of Venice. **Ed.**

FROM A GREAT-GRANDMOTHER'S ARMCHAIR

By

Helen, Countess of Radnor

The most remarkable concert I ever gave took place on May 14, 1880, in St James's Hall, Piccadilly, when all the leading Conductors of English Orchestras, and other celebrated musicians, were good enough to come and play Romberg's "Toy Symphony" for me. This was at a Concert given on behalf of the Children's Hospital in Great Ormond Street, and my dear old friend, Henry Leslie, undertook to be Conductor of the Band! Mr Arthur Sullivan was one of the people I asked to help me, and the following letter was the one I received from him in reply:-

DEAR LADY FOLKESTONE,

Yes, I will help you with pleasure. If the 'Cuckoo' is not yet engaged, I think I can give satisfaction on that instrument. Why do you not play Romberg's Symphony, instead of the one by Haydn? It is so much prettier, and so much more effective.

Yours sincerely,

ARTHUR SULLIVAN

A Toy Symphony, perhaps I should explain, is a symphonic work, necessarily of slight structure, in which pipes and whistles imitating birds' voices, and other childish instruments are used, and, when well played, with very quaint and pretty effect, as on this occasion. It is, in short, a "musical joke" and a joke indulged in even by such great masters as Haydn and Mozart.

The orchestra was composed of the following musical celebrities, eighteen in number (and the conductor), whose photographs appear on another page: *1st Violins*: August Manns & W. Cusins; *2nd Violins*: Carl Rosa & Charles Santley; *Viola*: Wilhelm Ganz; *Violoncello*: H. Daubert; *Contra Bass*: M. Progatsky; *Trumpets*: J. Stainer and W. Kuhe; *Pianoforte*: Fred Cowen and J.F. Barnett; *Bellringer*: Julius Benedict; *Drum*: A. Randegger; *Rattle*: J. Blumenthal; *Woodpecker*: Arthur Chappell; *Nightingale*: Joseph Barnby; *Quail*: Charles Hallé; *Cuckoo*: Arthur Sullivan; *Conductor*: Henry Leslie.

Towards the end of the Symphony there was a Cadenza - a duet between the "Cuckoo" (Arthur Sullivan) and the "Quail" (Charles Hallé). The former was always rather mischievous and loved a joke, and as such an opportunity was irresistible, in the middle of his Solo, he reversed the notes

and "Koo-cucked" instead of "Cuc-kooing."

The effect was instantaneous! The whole of the large audience burst out laughing. Never in my life before that evening had I been present at such a scene. It was quite a long time before we could get silence and the "Toy Symphony" was able to be finished.

Madame Trebelli was kind enough to sing for me at this concert, and she sang her Solo quite beautifully. In the second part, and after the "Toy Symphony", she conducted Henry Leslie's Choir (who were singing for me) in the "Soldiers' Chorus" from Gounod's "Faust," sung through "Mirlitons." (For the uninitiated, let me say that this instrument sounds like a comb with a bit of paper over it.)

The effect was electrical. There was wild applause, and appeals for an encore; but as nothing else had been practised, I suggested that Mme. Trebelli, Mr Leslie and I, should sing "Three Blind Mice" through the "Mirlitons"; accordingly, we three walked gravely on to the platform, and I began to sing. We had barely got to the end of the first "round," when the whole audience realized the joke, and literally *rocked* with laughter. I need hardly say that we never got to the end of it. The applause after that "unfinished" performance also I shall never forget.

Arthur Sullivan wrote me a charming little note, just after this concert, which I should like to give here. I had, apparently, sent him my portrait, although I do not remember this.

DEAR LADY FOLKESTONE,

Nothing you could have done would have given me so much pleasure as your thought in sending me your picture. It will remind me constantly of an old friend, who, besides being one of the most gifted, is also one of the kindest hearted of her sex.

You ought to have been an artist.

Pray accept my best thanks for what you have sent me.

Yours very sincerely,

ARTHUR SULLIVAN

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From: *From a Great-Grandmother's Armchair*, by Helen, Countess of Radnor; Privately Printed, 1927. pp108-110. Kindly supplied by Peter Stickley. Lady Radnor's photograph of the participants in the *Toy Symphony* has been frequently reproduced, eg in Percy M. Young: *Sir Arthur Sullivan*, 1971.

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HMV

Unswerving in their devotion to the doctrine of the Eternal Return, HMV have again recycled the Sargent sets on 2 CDs @ £9.99. *Ruddigore/Merchant of Venice; Gondoliers/ Cello Concerto; Iolanthe/Di Ballo; Patience/Symphony.*

RUDDIGORE

The legal dispute over Sullivan's ms score of *Ruddigore* has been settled out of court (see Mag 48 p. 11). The manuscript will now probably remain on deposit in the British Library.

JOSEPH VANDERNOOT

Joseph Vandernoot, the conductor of the Beaufort Opera performance of *Ivanhoe*, which began the modern revival of the work, has died. (*The Stage*, 21 October 1999).

ITEMS WANTED

Robin Gordon-Powell would like to obtain copies of the Society's cassette recordings of *The Prodigal Son*, *Imperial Ode*, *King Arthur*, *Golden Legend*, *Martyr of Antioch*, which are currently not available. Also rare scores and libretti/commemorative booklets. Contact Robin Gordon-Powell, 216 Amesbury Avenue, London, SW2 3BL. Tel 020 8674 4907. Mobile 07881 934 4907. E mail: rg-p@rocketmail.com.

ANANAS POLLY

Ananas Polly, aka *Pineapple Polly* will be performed at the Opernhaus, Halle, from 28 April 2000. Choreographer Ralph Rossa. Also on the programme: *The Miraculous Mandarin* (Bartok). Tel 49 345 51100. opernhaus@halle.de (Information Heinrich-Michael Scheu).

THE TEMPEST

Chris Webster (Sounds on CD) now has available a CD transcript of the *Tempest/Henry VIII* LP recording by Patricia Brinton (Soprano) with the Vienna Orchestral Society conducted by F. Charles Adler. Tel 0181 649 9727

JOSEF LOCKE

The fine and famous tenor Josef Locke died on 15 October 1999 at the age of 82. He made several Sullivan recordings, including 'Take a pair of sparkling eyes', 'The Lost Chord' and 'Onward Christian Soldiers'.

SPIRITO Y ROSTATO

The *Musical Mirror* of February 1933 carries an article on the Spanish composer Amadeo Vives (1871-1932) which says that Vives was responsible for introducing G&S to Spain. The issue for March 1933 has a letter from Julius Harrison wondering how G&S was adapted for the Spanish audience. The issue for April 1933 says that *Princess Ida* was brought out in Spain in September 1901 under the title *Spirito Y Rosato* ('The Spirit Is Fickle'), adapting the story to that of an impoverished 16th century Infanta. It was so successful that while it was still running Vives began to adapt *The Yeomen of the Guard* under the title *Revolutio el Kapitain*, which had only a mildly revolutionary theme acceptable to the Spanish authorities. (Researched by John Gardner).

PROCIDA BUCALLOSSI'S DANCE ARRANGEMENTS

By John Cannon

Phillip Scowcroft's article (Magazine No.48 p. 22) sheds welcome light on the the three musical Bucallossis, and it is worth noting that Procida Bucalossi was easily the most prolific arranger of piano dance medleys from the Gilbert and Sullivan operas and loosely related contemporary works.

Bucalossi heads the following survey of 119 arrangements by 24 arrangers. Although his 19 Gilbert and Sullivan arrangements fall one short of Charles D'Albert's record total of 20, Bucalossi arranged much more of other composers' music than did D'Albert, whom he superceded as principal arranger of the so-called Savoy Operas after *Iolanthe*. Forty-four of Bucalossi's arrangements are listed, 25 of which are of Sullivan's music.

The listings are possibly complete with regard to the Gilbert and Sullivan operas, but are unlikely to be so in respect of the other named works, and I would welcome information concerning any omissions. All the listed arrangements are for solo piano, although two-piano arrangements were also made in some cases. Sullivan himself wrote a waltz arrangement of his music for *The Chieftain*. In this connection it may be worth recording that Boyton Smith's *Chieftain* Fantasia is now the only surviving musical source for the song 'A Lady Peers From A Tower.'

Most readers will be aware that the vast majority of these arrangements were published with attractive lithographed front covers, which have become very collected nowadays.

Key to Dance Rhythms

F = Fantasia; G = Galop; Gav = Gavotte; L = Lancers; P = Polka; Q = Quadrille (s); V/W = Valse/Waltz; Y = Yule Log March.

P. Bucalossi

Princess Ida - P; Q; V. *The Mikado* - L; P; Q; V. *Ruddigore* - L; P; Q; W. *The Yeomen of the Guard* - L; Q; W. *The Gondollers* - L; P; Q; W. *The Grand Duke* - W. *Dorothy* - L; P; Q; W. *Dorothy* - 'Queen of my Heart' W. *Doris* - L; W. *The Nautch Girl* - L; Q; W. *The Basoche* - L; Q; W. *The Mountebanks* - L; P; Q; W. *Haddon Hall* - L; P; Q; W. *Hansel and Gretel* - W. *Mirette* - L. *Victoria and Merrie England* - W; P.

Charles D'Albert

Trial by Jury - L; P; Q; W. *The Sorcerer* - L; Q; W. *The Pirates of Penzance* - Gal; L; P; Q; W. *Patience* - L; P; Q; W. *Iolanthe* - L; P; Q; W. 'The Distant Shore' (Song) - W. 'Sweethearts' (Song) - L; W. *Rip van Winkle* - Q.

Charles Coote

Cox and Box - Q. *H.M.S. Pinafore* - W. *Princess Ida* - L. *Ages Ago* - Q. 'Once Again' (Song) - W. *La Périchole* - Q; W. *Don Quixote* - Gav. *Billee Taylor* - Q. *The Merry Duchess* - Q.V.

Charles Godfrey

H.M.S. Pinafore - Gal; P. Q; W. *Princess Toto* - Gal; W; Q. *Billee Taylor* - V. *Victoria and Merrle England* - L; Q.

Carl Kiefert

His Excellency - L; P. *The Geisha* - L. *The Rose of Persia* - W. *Floradora* - Barn Dance. *The Emerald Isle* - W.

Warwick Williams

The Grand Duke - L; Q. *Victoria and Merrle England* - Y. *The Lucky Star* - L. *The Rose of Persia* - L.

Paul Dupre (t): *Utopia Limited* - P. W.

F.R. Kinke: *Utopia Ltd* - L. *The Chieftain* - L.

Frank Leslie: *Utopia Limited* - Q.

W.H. Montgomery: *Trial by Jury* - G.

J. Pridham: *H.M.S. Pinafore* - Singing Q.

Arthur Greville: *Billee Taylor* - L.

Bernard Wilcockson: *The Happy Land* - W.

W. Smallwood: *The Mikado* - F.

Boyton Smith: *The Chieftain* - F.

Otto Roeder: *The Sultan of Mocha* - L; W.

Alfred Cellier: *The Sultan of Mocha* - G.

Henry Watson - *The Sultan of Mocha* - Q.

Meyer Lutz: *Ruy Blas* (1889) L; W.

Edward Belville: *The Vicar of Bray* - L. *His Majesty* - W.

Henri F. Hemy: *The Grand Duchess* - L.

Arban: *The Grand Duchess* - Q.

Frank Musgrave: *The Grand Duchess* - G.

Dan Godfrey Jnr: *A Princess of Kensington* - L.

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ILLUSTRATIONS

The cartoon of Gilbert and Sullivan on the front cover is taken from 'Moonshine's Portraits Without Faces', *Moonshine* 5 Jan 1884 p.10; the illustration on page 4 is taken from the *Illustrated Sporting and Dramatic News*, 28 March 1885, both courtesy of Dr Terence Rees.

NOTES AND QUERIES

The picture on the front cover of Mag 48 showed Sullivan in an unidentified concert hall. John Gardner writes as follows: The photo is the Grand Hall of the Royal University, Dublin, on Monday 9 April 1894. Sullivan conducted the whole concert, including *In Memoriam* as a tribute to Sir Robert Stewart, who had recently died falling off his horse. The main work was *The Martyr of Antioch*, in which the soloists, as seen in the photo left to right, are Edward Lloyd, standing, with his music trying to hide his flab; Charlotte Thudichum, sitting, with the hat on; Hilda Wilson, on Sullivan's right; and Andrew Black. The duet 'Happy and Blest' from Mendelssohn's *St Paul* was also performed. The second half of the concert included the *Henry VIII* music, 'How sweet the moonlight' (Thudichum and Lloyd), *Di Ballo*, and 'O Hush Thee My Babcie.' Is the harp in position for 'How sweet the moonlight'?

With reference to Katie Barnes' letter (Mag 48 p.17) John Gardner writes: I think this refers to a function on 6 November 1893 at the Guildhall (City of London) 'In Honour of Music.' Sullivan was confined to his home with a bronchial attack. 'The enclosed' was probably the following from Sullivan, which Frederick Bridge read in reply to the Lord Mayor's address: 'Today is a red-letter day in our national musical calendar. Your Lordship, who is notably given to good works, may, perhaps, forget it; believe me, we never shall: and I fain would have been present tonight to thank your Lordship in the name of the musicians of England, whose humble representative I was to have been, for the splendid manner in which you have emphasised the fact that music is a powerful and important element in the lives of mankind.' Lord Roberts attended the event, and 'The Long Day Closes' was sung. Ben Davies sang 'There's a little group of isles' with Frank Cellier accompanying at the piano.

Both Terence Rees and David Jacobs have written to explain 'Da luan, da mort' in the Act 1 finale of *The Emerald Isle*. The words mean 'Monday, Tuesday.' 'Mort' should properly be 'mairt.' Thanks to both, and to John Gardner for clearing up such mysteries. **Ed.**

ANOTHER MYSTERY

John Sheppard has noticed a reference to Hamilton Clarke and Sullivan in Jeremy Dibble: *C. Hubert Parry: His Life and Music* (OUP 1992) page 396. Advising Parry to 'farm out' some of his orchestration, August Jaeger wrote as follows: 'You are *too* conscientious over your scoring. Why, Sullivan's "Golden Legend" was largely scored by Hamilton Clarke, as we know very well *here* [ie Novellos]. No-one thinks the worse of S. for that! And he wasn't as busy as you are!' (Letter dated 11 June 1904).

Jaeger was certainly working at Novellos in 1886, at the time of *The Golden Legend*, but his statement that it was scored by Hamilton Clarke must be false, if only because the full score is in Sullivan's hand. At the same time Clarke's association with Sullivan is well established. It would seem that Clarke may have been called in to make an arrangement of some sort, as Sullivan asked Edward German to arrange a Wagner selection for the Leeds Festival. Jaeger's misinformation may not have been entirely innocent - he must have been aware of Parry's snobbish dislike of Sullivan. **Ed.**

TRAVESTIES

CECILY: Art is a critique of society or it is nothing.

CARR: Do you know Gilbert and Sullivan??!

CEC: I know Gilbert but not Sullivan.

CARR.: Well if you knew Iolanthe like I know Iolanthe -

CEC: I doubt it -

CARR: Patience!

CEC: How dare you!

CARR: Pirates! Pinafore!

CEC: Control yourself!

CARR: *Ruddigore!*

CEC: This is a Public Library, Mr Tzara!

CARR: GONDOLIERS, *Madam!*

From: *Travesties* by Tom Stoppard (1974). Faber edition 1975 p. 74.

CARL ROSA

Carl Rosa opera begins a tour of *Iolanthe* at Bath on 14 January 2000 for 12 weeks. An autumn tour of *Iolanthe* an another opera begins on 5 september 200 at Canterbury.

BEETHOVEN

A complete string quartet movement by Beethoven has been discovered in the collection of the Moleworth St Aubyn family at Pencarrow House. The movement is 23 bars long, and was written in 1817 for the English traveller Richard Ford. Sotheby's estimate that the ms will fetch between £150,000 and £200,000 at auction in December. (*The Times*, 8 October 1899 p.26). The discovery of the ms adds a second composer to Pencarrow's musical associations, and leads one to assume that the ms of *Thespts* will also be discovered there, left behind after Sullivan's visit in 1882. Surely he must have taken it with him so that he could use up in *Iolanthe* all the bits he had not previously used elsewhere. Alternatively he may simply have thrown the ms away in disgust when he discovered there was already nothing left.

WATERCOLOUR CHALLENGE

Haddon Hall was the subject of the Channel 4 *Watercolour Challenge* programme on 11 October 1999 (3.30 pm). Three contestants were given the task of painting the same scene outside the building. A brief account of the history of Haddon was given, including the elopement of Dorothy Vernon and Sullivan's *Haddon Hall*. Sullivan Society members provided visual and musical illustrations from *Haddon Hall*, and this was duly used in the programme. The musical excerpts were 'Ye stately homes' and 'Now step lightly.'

FOR THE RECORD

The Rose of Persia was performed by the St Gabriel's AOS in the St Gabriel's Church Hall, Heaton, Newcastle, from 28 April to 3 May 1975.

THE ROSE OF PERSIA

Leighton Linlade AOS, Leighton Buzzard Theatre, 12 - 16
October 1999. Produced and Musical Directed by Dennis Pim.

The *Leighton Buzzard Observer* announced *The Rose of Persia* as being an opera by Gilbert and Sullivan with words by Basil Hood. The same error has been perpetrated by wiser heads than those of the local hacks of Leighton Buzzard, the indistinguishableness of Sullivan from Gilbert-and-Sullivan being one of the most firmly established articles of faith in musical journalism. In the wake of the recent superb BBC recording the score of *The Rose of Persia* has received its best possible advocacy. Anyone who will take the trouble can now hear the music and discover for himself what it is like. A proper judgement of the work in the theatre must await a suitably funded performance by one of the national companies. In the meantime brave efforts like those of Leighton Linlade AOS continue to make the case for professional revival.

The great strength of this production was the fine orchestra assembled by Dennis Pim. It would not do to compare them with the Hanover Band, but they provided splendid support for a well-disciplined chorus, and soloists of whom Tony White as Yussuf was perhaps the best. Like many amateur operatic societies, and like classical music in general, Leighton Linlade AOS suffer from the difficulty of recruiting youth to the cause. One assumes that this is why veils were first introduced into the harem. Anna Sims as a not-quite-sufficiently formidable Dancing Sunbeam had no problem in this respect, but the courageous Heart's Desire and Rose-in-Bloom of Frances Byers and Sián Clifford respectively could not altogether outface disbelief. Paul Edwards as Hassan grew in ease and authority as the evening wore on, as did Tony Byrne as the Sultan. The duet 'Suppose I say suppose' between the Sultan and Rose-in-Bloom came over as the highlight of the performance. Chris Virgo looked the part of Abdallah to perfection, but like everyone else he lacked a little self-confidence. Part of the problem here is the unfamiliarity of the work. Everyone knows how to play G&S characters - *The Rose of Persia* is Gilbert with words by Basil Hood, which is not quite the same thing. It was good to see the Sultana's party genuinely affected by eating bhang. The point is sometimes missed.

The production was steady and without gimmicks, unless a row of exotic lingerie collected by Hassan's wives from a washing line during the overture counts as a gimmick. This in itself is a thorough commendation, but one necessarily missed the potential eroticism of the dancing at Hssan's house, which requires professional dancers if it is to be realised. Costumes were colourful in the best Persian tradition, and nothing was skimped.

Overall this was a performance of solid rather than spectacular virtues, but it was quite good enough to confirm *The Rose of Persia* as a thoroughly stageworthy piece, capable of entertaining a modern audience. Above all the music is theatrically effective. Having survived a good deal of prejudice and ignorance in this century, *The Rose of Persia* should bloom with greater vigour in the next. **D.E.**

WHEN THE "CAT" 'S AWAY!

AIR—"The Sergeant's Song."



WHEN the "Cat" is not engaged
 in its employment—
 Right employment,
 Of laying its nine tails on
 brutal backs—
 Brutal backs,

Street gangs of roughs are free
 to find employment—
 Bad employment,
 In beleaguering the cit's re-
 turning tracks—
 Homeward tracks.

Our feelings we with difficulty
 smother—
 'Culty smother,
 At finding ruffian hordes at
 rowdy "fun"—
 Rowdy fun.

Taking one consideration with
 another—
 With another,
 One feels that something string-
 ent should be done—
 Promptly done!