

SIR ARTHUR SULLIVAN SOCIETY



MAGAZINE No 50 - SUMMER 2000

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Dear Member,

As promised in Magazine 49 the present Magazine is larger than usual because of the number of Sullivan performances taking place in the centenary year of his death. This means that the Magazine contains many performance reviews, for which apologies to those who have no appetite for such things. We are also in a fruitful period for publications and recordings, all of which require notice in these pages. We can only hope that a turning point in Sullivan's fortunes has at last been reached, and that the opening of the new century will mark the long-awaited recovery in his reputation. Without more ado I turn to the tenth and most recent Sullivan Society Festival, which was held at the Belle Vue Royal Hotel, Aberystwyth from 4-5 March 2000. **Ed.**

Finding fresh ways to say deservedly nice things about the Sullivan Festivals is a matter of increasing difficulty. They are all highly enjoyable, and all organised to the same excellent standard by Stephen and Julie Turnbull, to whom our thanks are due.

We assembled in Aberystwyth in time for the opening event of the Festival on Saturday afternoon. This was to have been the launch of the Society's new CD of early (1907) Recordings of *H.M.S. Pinafore* and *The Yeomen of the Guard* by Eliot Levin of Symposium Records. Unfortunately Mr Levin was indisposed, but he gallantly made arrangements for the discs to be despatched to the hotel in time for the launch. This enabled Stephen Turnbull to introduce the discs, and play some excerpts. Of the two, the *Pinafore* set, transcribed from a rare set of Sterling cylinders, is distinguished by a fragment of dialogue before 'Farewell, my own' in Act 2. In spite of the presence of such singers as Harry Dearth and Walter Hyde, this heavily cut set is more of a curiosity than a serious version of the opera. The Pathé *Yeomen* set, however, compares well with other early versions. In both cases the recorded sound is of good quality for the time, and the digital transfers, are superb. We were probably the first people ever to hear these recordings to such a high standard of reproduction. (Symposium 1267).

The CD launch was followed by a talk on 'Sullivan - A Great Composer?' by Professor Ian Parrott, whose interest in the subject goes back to 1942, at least, when he published a birthday centenary article on Sullivan in *Music and Letters*. This article is not simply a discussion of Sullivan-with-Gilbert. Other works such as *On Shore and Sea* are discussed and positively assessed. The burden of Professor Parrott's talk was the

degree of change which has taken place in musical taste between Sullivan's time and our own. The certainties which once made it possible to condemn him have been replaced by something broader and more tolerant. As for Sullivan's claim to greatness, Professor Parrott played passages from *Iolanthe* and *The Golden Legend* to illustrate his quality. Unfortunately the quality of the hotel's upright piano tended to obscure the point. In this case the medium was definitely not the message! In answer to a question he said he had never, in fact, heard a live performance of *The Golden Legend*.

After Professor Parrott's talk, and the established Festival hearing of the Andante Pastorale from *The Light of the World*, David Eden talked on 'Sullivan at the Millenium' - a general survey of the work and achievements of the Sullivan Society from its foundation in 1977. Basing himself initially on personal experience, he sketched out the way in which the Sullivan Society, beginning in total innocence, had found it necessary to indulge in basic rescue work in the case of Sullivan's scores, and to become in effect a musicological society in order to recover compositions which had virtually disappeared. He paid tribute to Dr Terence Rees and Prof G.W. Hilton, whose part in this process had been fundamental to the Society's success. Touching on the difficult question of amateur performance, he said that amateur performances, though necessarily imperfect, had played a vital part in making the music known. Today, thanks to the Society, it was possible to hear a recorded performance of most of Sullivan's works, and to form a personal judgement without reference to received opinion. It is hoped to include a version of this talk in a future Magazine.

On Saturday evening we repaired to the Great Hall at Aberystwyth Arts Centre, to hear *The Golden Legend*, conducted by David Russell Hulme. This performance is reviewed separately on page 3 below, but we should note here that Elizabeth Stokes was unable to sing the part of Ursula, which was taken at 24 hrs notice by Sue Gorton. Fortunately by Sunday morning Elizabeth Stokes had recovered sufficiently to take part in her scheduled recital with Leon Berger accompanied by Hilary Morgan on a rather better piano in a different room in the hotel. They gave us a programme of what would once have been called familiar and unfamiliar Sullivan items. It is remarkable to realise that for the Inner Brotherhood at least 'From rock to rock' (*The Contrabandista*) is now as familiar as 'Welcome joy' (*The Sorcerer*). Under these circumstances some items from *Fallen Fairies* by Gilbert and Edward German had the greatest rarity value. The impression left with this reviewer at least was that German's Olde Englysshe style and the Gilbertian manner do not mix easily together. The programme concluded with the duet 'Bride of my youth' from *Haddon Hall*, and a stirring performance by Leon Berger of *The Absent-Minded Beggar*.

After a coffee break Jean Hindmarsh accompanied by Hilary Armstrong gave us an informal recital, with ad hoc comments from Miss Hindmarsh, who lives in the present writer's memory as his first Josephine in *H.M.S. Pinafore*. Saying that she had lost two inches in height to arthritis, Jean Hindmarsh revealed a voice that was still amazingly fresh. She gave us both 'Minerva' and 'I built upon a rock' from *Princess Ida*; her personal preference, she said, was for the latter. She was joined by Leon Berger in several duets, including 'Prithee Pretty Maiden', and the recently reconstructed 'Reflect, my child', from *H.M.S. Pinafore* (see pp. 21 & 23). It

was a pleasure altogether to see and hear Jean Hindmarsh in such fine form and spirits.

Arriving a little late because of traffic, Kenneth Sandford and Roberta Morrell took over from Jean Hindmarsh to present Roberta Morrell's new biography of Mr Sandford, *Merely Corroborative Detail* (reviewed on page 22). It is clear that Kenneth Sandford's pre-Doyly Carte career was at least as interesting as his time with the company. This was not a formal talk, so the two took it in turns to speak, about the book, and the way it was produced from the mountainous archive that Kenneth Sandford has retained from all stages in his career. It became evident that the famous D'Oyly Carte 'tradition' was perfectly real, and enforced in what we would call an authoritarian manner. The only way to circumvent it was to make gradual slight changes, and hope to go undetected. One suspects that Kenneth Sandford is too nice a man to tell the real truth about D'Oyly Carte.

After lunch we walked to the Joseph Parry Hall for a recital by the Aberystwyth Male Voice Choir - a well-honed ensemble who gave us a characteristic programme, including the Soldiers' Chorus from *Faust*, and, the traditional end to a Sullivan Festival, *The Long Day Closes*. Your reviewer was not able to attend the whole recital because he had a train to catch (and missed it). For obvious reasons the most interesting aspect of the afternoon was a performance of Sullivan's recently discovered string quartet, introduced by Dr David Russell Hulme. This was not a première performance, but in the nature of an early preview. The quartet consists of a single movement, lasting about fourteen minutes altogether. On the basis of a single hearing the most surprising aspect of the work, written at the age of sixteen, is its sophistication. It would not do to compare it with Mendelssohn's Octet, also written at sixteen, but it is not an obviously juvenile or apprentice work. A better comparison might be with Purcell's youthful string fantasias. Hearing the quartet one could well understand why Sullivan's teachers had such high hopes of him, and why his career still presents an insoluble question: 'If he could do *this*, why did he do *that*?'

All in all the Festival made a thoroughly enjoyable introduction to what promises to be a good year for Sullivan. Those who missed it can discover the Festival Experience by booking now for the Edinburgh Festival in November. **D.E.**

THE GOLDEN LEGEND

Aberystwyth Arts Centre, Saturday 4 March 2000. University of Wales Choral Union and Orchestra, conducted by David Russell Hulme. With Jessica Schlenther (Soprano), Sue Gorton (Contralto), Paul Badley (Tenor), Leon Berger (Bass), Trystan Lewis (Bass).

A good audience assembled in the Great Hall of Aberystwyth Arts Centre to hear the first full-scale performance of *The Golden Legend* since that of Sir Charles Mackerras at Leeds in 1986. There was some administrative difficulty over the provision of programmes, which meant that supplies were not readily available to everyone at first. However this

difficulty was eventually overcome, to general relief.

The evening began with a fine performance of Vaughan Williams' *Toward The Unknown Region* (1907), one of a group of works that, historically speaking, helped to obscure Sullivan's reputation by establishing the idea that a renaissance of English music had taken place, consigning previous endeavour to the outer darkness. Vaughan Williams' mysticism has strong affinities with Parry's ethical idealism, and it is not difficult to understand why the audiences of 1907 received the impression that English music was indeed moving in a new and unknown direction.

The very first notes of *The Golden Legend* introduced a sound-world quite unlike that of the previous work. In place of Vaughan Williams' more or less indiscriminating use of the full resources of chorus and orchestra came Sullivan's restraint and imaginative diversity, conspicuous even in the Prologue, which is intended to be noisy. In performance the dramatic effects of the Prologue are hard to bring off because the conflicting powers do not so much clash as alternate. However David Russell Hulme and his forces soon showed that they had matters well in hand, and it became obvious that all would be well with the performance.

And so it proved. Apart from occasional slight blemishes too insignificant to notice this was *The Golden Legend* as it is, particularly in the matter of the orchestral effects, sometimes exquisitely realised, as at the conclusion of 'My Redeemer.' The unaccompanied chorus 'O Gladsome Light', beautifully sung, served as a reminder that this was a performance in Wales, where the choral tradition as Sullivan knew it still lingers. 'O Gladsome Light' is perfectly judged in its place, but it is hard to resist the suspicion that Sullivan knew his market in the valleys and wrote accordingly.

The arrangement of the stage made it necessary to place the soloists behind the orchestra, but this had no apparent effect on the performance. A particular word of praise must go to Sue Gorton, standing in at the last minute as Ursula in place of Elizabeth Stokes, who was indisposed. Sue Gorton's performance was as assured as that of the other soloists, not least in 'Virgin who lovest', where she generated the requisite degree of fervour. Jessica Schlenther sang beautifully as Elsie. Her voice does not naturally possess the Wagnerian power necessary for the conquest of the combined chorus and orchestra at the end of 'The night is calm', but in every other respect her performance was admirable, her phrasing well judged and expressive. Similarly with Paul Badley as Prince Henry, whether at the door, or on the road to Salerno. The great love duet between the Prince and Elsie was one of the highlights of the evening, as it should be. Leon Berger attacked the spire of Strasburg Cathedral to tremendous effect as Lucifer. If he did not tempt the Prince with real alcohol, one certainly felt that he was about to. As for the Forester, who is the real hero of *The Golden Legend* as Osric is the real hero of *Hamlet*, Trystan Lewis did all that could possibly be required. His promotion in the Prince's service must surely follow.

Recognition and thanks are due to David Russell Hulme, whose determination and work over a long period made the production possible. Having assembled a splendid chorus and orchestra, he conducted a

performance in which all the elements of tempo and balance felt right. He may perhaps have been assisted in this respect by Sullivan's own weighty baton, which he used to conduct the Prologue. All in all this was an evening which justified the efforts of everyone concerned, and which should have done much to advance the reputation of Sullivan as something rather more than a benighted precursor of Vaughan Williams. **D.E.**

THE GOLDEN LEGEND

*Walton & Oatlands Choral Society With Kingston Orpheus Choir.
Church of Christ, King of Peace, Portmore Way, Weybridge.
Saturday 8 April 2000. Alison Roddy (Soprano); Patrizia Dina
(Mezzo); Dan Ludford-Thomas (Tenor); Michael Lessiter (Bartitone);
Lawrence Reed (Bartitone). The Mendelssohn Orchestra, Leader
Lawrie Lea, conducted by Susan Higgins.*

The sequence of bell notes that opens the *Golden Legend* prologue was placed there by Sullivan at the suggestion of his librettist, Joseph Bennett. Like many suggestions of music critics, this one is of dubious value. The sounds of a solo tubular bell cannot possibly convey either the peaceful pre-assault tolling of a cathedral bell or the wild clanging that would really accompany a Satanic attempt to pull down the spire. For this performance the customary tubular bells (together with the harp) were replaced by the electronic keyboard variety, to better effect than normal, but still some way short of credibility. One wonders whether the special bells made for the purpose at Sullivan's behest were a solution to the problem.

Among the soloists Alison Roddy stood out as Elsie. Her Prince Henry, Dan Ludford-Thomas, has the right lyric voice for the part, but he often seemed ill at ease, and his words were muffled even from a distance of three feet. These disadvantages robbed the great love duet of some of its magic after Alison Roddy had whetted the appetite for something special in 'The Night is calm'. Michael Lessiter enjoyed himself and entertained us as Lucifer, while Patrizia Dina delivered 'Virgin who lovest' with conviction.

I do not think I have ever heard a totally convincing choral performance in the Prologue, and I am beginning to wonder whether such a performance is possible, except for a very large choir. On this occasion the chorus showed to best advantage in a beautiful rendering of 'O Gladsome Light', and in a full-throated Epilogue. Allowing for a few minor slips inevitable in a difficult and unfamiliar work, the Mendelssohn Orchestra acquitted themselves admirably, and Susan Higgins' choice of tempi was beyond cavil. Altogether a pleasing and worthwhile evening with *The Golden Legend*, but one which left me with more doubts than usual about the wisdom of Sullivan's decision to adopt the hybrid opera/oratorio format, or at least his librettist's decision to edit Longfellow merely, without adapting the text in the interests of musical coherence. **D.E.**

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THE SINGULARITY OF THE BOER WAR *TE DEUM*

By Richard Silverman

Sullivan's final decade bears a melancholy resemblance to Elgar's last fifteen years. Both men suffered from significant health problems in their final periods. Elgar's last major work was the cello concerto of 1919. On 7 April 1920, Elgar's wife died. This was a blow from which the composer never recovered. Depressed, he withdrew, not only from major compositional projects, but from other interests as well. He spent a lot of time playing golf. Visitors to his home found him unwilling even to discuss music, a subject of which he claimed to know very little!

A piano concerto and an opera were never completed. An oratorio, *The Last Judgement*, never materialised. *Falstaff*, composed before World War 1, was his last major orchestral work. An oft-anticipated third symphony was actually begun in Elgar's final year. Like Stanford's seventh, Elgar's third was apparently meant to be more concise than his earlier symphonies. Some changes in the harmonic palette are also evident. However, in spite of liberal borrowings from his 1923 incidental music to *King Arthur*, Elgar was unable to shape his many sketches into a completed score before death intervened.

Sullivan's final decade was plagued by significant physical decline. Nevertheless, he retained the stamina and confidence to compose light opera of the highest quality to the very end of his life. What he inexplicably failed to do was build upon the previous decade that began so successfully with *The Martyr of Antioch* and culminated with *Ivanhoe*. His last concert overture, *Macbeth*, published in 1894, dates from 1888, contemporary with his refusal of a request - albeit a grudging one - from the Leeds Committee for a symphony. Plans for operas about King Arthur and Saint Cecilia did not materialize. Nor did intentions to compose a successor to *The Golden Legend* progress to a practical stage.

Death was close upon Sullivan's heels when he accepted an invitation to compose a *Te Deum* to celebrate the expected end of the Boer War. Working at a speed unexpected in a man so weakened by kidney disease, and depressed by a string of recent deaths among his close friends, Sullivan did not fall back on familiar techniques, but produced a work of striking innovation. While bearing one significant similarity to the youthful *Festival Te Deum*, this final completed work is notable for the departures Sullivan took in texture, mood, and harmony.

Sullivan's use of dissonance in the *Boer War Te Deum* is bold and unprecedented for him. He previously used dissonance in the traditional manner. It is a means of momentarily destabilizing the harmonic structure; an aural shock which is quickly resolved, as in this example from the vigorous fugue 'O that men would therefore praise the Lord' from *The Prodigal Son*:

ness, would praise the - Lord!

Lord for His good - - ness!

Lord for His good - - ness!

do - eth for His chil - dren of men!

In the Boer War *Te Deum* dissonance is used frequently. While Sullivan still resolves dissonant chords to consonant ones, he sometimes alternates them closely, negating the effect of the harmonic resolution almost immediately.

II

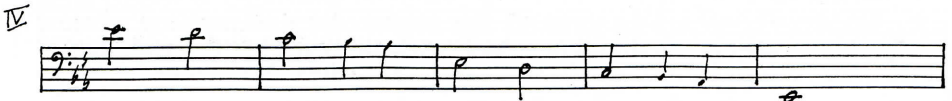
ev - er - last - ing

III

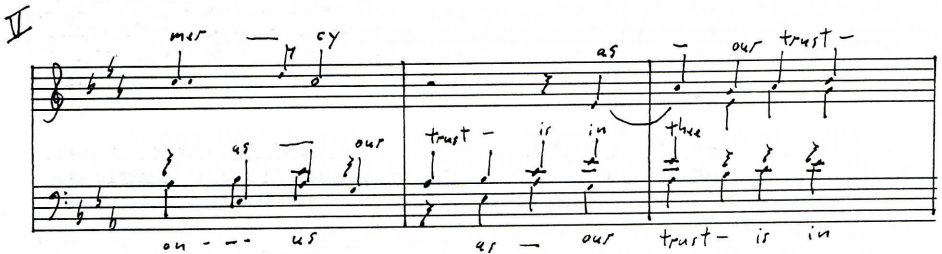
Day by day we mag - ni - fy

Compare this unsettling 'day by day' passage to its confident counterpart in the *Festival Te Deum*. The harmonic instability in the *Boer War Te Deum* contributes to the uncharacteristic mood of sombre introspection. Sullivan peered into these emotional depths before - as with 'In Rama was there a voice heard' from *The Light of the World* - but rarely.

As in the *Festival Te Deum*, a popular hymn is introduced, but in this final work there is no jaunty woodwind tune combined with it; nor are the woodwinds present in the orchestration.* What we are presented with earlier is a funeral march. The finale is not bold and exhilarating as in the *Festival Te Deum*, but resolute and somber. The downward tread of the bass line emphasises the mood.:



There are no vigorous fugues in this work either. Counterpoint is more tightly woven, canonical in character:



As Elgar would attempt in 1934, Sullivan accomplished in 1900 in his final completed work: concision and harmonic innovation. Whether this work would have represented a new approach for Sullivan, we will never know. For the *Boer War Te Deum* stands alone among Sullivan's choral works, the first and last of its kind.

If I may draw a literary analogy, Sullivan's *Boer War Te Deum* is to his other choral works what *He Knew He Was Right* is to Trollope's *Palliser* and *Barchester* novels. Might one imagine that Archdeacon Grantly would prefer the *Festival Te Deum* while his father-in-law would be drawn to the *Opus Posthumous*?

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* The woodwind was omitted because it could not be tuned to fit in with the organ of St Paul's Cathedral. As for Barchester, who can doubt that in later life Mr Slope was a high-minded, not say a persecuting, exponent of the English Musical Renaissance? **Ed.**

THE LIGHT OF THE WORLD

Hayes Philharmonic Choir; St Mark's Church, Westmoreland Road, Bromley, Kent. Saturday 13 May 2000. Jennifer Adams (Soprano); Jacqueline Fox (Contralto); Philip Salmon (Tenor); Stephen Roberts (Baritone). The Artesian Ensemble, Leader Mike Gray, conducted by Rodney Williams.

All modern performances of *The Light of the World* have been beset by discrepancies between the available orchestral parts and the published vocal score. Fortunately these difficulties proved no obstacle to a fine performance of a reduced version of the work. Essentially the entire *Lazarus* episode was omitted, together with individual movements from other sections: 'The spirit of the Lord'/'Doubtless thou art our Father' (*Nazareth*); 'Hosannah to the Son of David' (*The Way to Jerusalem*); Overture to the Second Part.

First and foremost praise is due to Rodney Williams for his care in editing the music and then bringing together the forces that presented the work so well. *The Light of the World* is old-fashioned inasmuch as the delicacy and transparency of the orchestral writing look back towards the eighteenth century rather than forwards to the muddy sub-Brahmsian textures of the English Musical Renaissance school. Imperfectly executed, Sullivan's effects can sound dire. On this occasion one heard many beautiful things one had hardly been aware of, revealing that whatever else it may or may not be *The Light of the World* is a true product of Sullivan's gift for orchestral writing.

Having said this much it may as well be admitted that there are some things in the score that really are dire. The nerveless Prologue Chorus is a case in point, as are the mens' choruses in the Bethlehem section - hearty without heart, beefy without beef. At this point *The Light of the World* suffers terribly by comparison with *The Messiah*. The shatteringly vivid emotion of 'In Rama' is followed immediately by the suave tenor balladry of 'Refrain thy voice from weeping.' Permanent improvement begins at Easter, and there is a good case for performing this part of the work separately as a satisfying and coherent whole. As an Easter meditation *The Light of the World* is markedly superior to Stainer's *Crucifixion*.

Stephen Roberts was outstanding in a fine group of soloists. He delivered such a recitative as 'Blessed are they that are persecuted' (*Nazareth*) as if it were part of the *St Matthew Passion*. Philip Salmon (successor to Sims Reeves in 1873) had no such emotional intensity to deliver (Sullivan knew his Sims Reeves) but he sang with conviction and assurance. Jennifer Adams did all that could be required in 'My soul doth magnify the Lord' and 'Lord, why hidest thou thy face?' while Jacqueline Fox, lighter of voice than Clara Butt, was moving in 'God shall wipe away all tears.' The chorus coped superbly throughout an exhausting evening, moving easily from the pellucid 'Yea though I walk' to the massive sonority of 'Him hath God exalted.' All in all the performance did the work good service, and the Hayes Philharmonic Choir must be congratulated on their courage in bringing it forward. Their efforts were well appreciated by a full audience. **D.E.**

THE MIKADO

Full orchestral score with complete dialogue. New edition by Carl Simpson and Ephraim Hammett Jones. Softback; 302x229cm; xiv + 350 pp. ISBN 0-486-40626-1. Dover Publications Inc, Mineola, New York, 1999. Price \$19.99. Readily obtainable in UK from all good music shops @ c.£16.95.

For most musicians the name *Dover Publications* is forever associated with reprints of out-of-copyright scores from major publishing houses, well bound, in attractive soft-back covers, printed on quality paper and retailed at incredibly cheap prices - a fraction of what the original publishers charge. Previously their only Sullivan title was *The Authentic Gilbert & Sullivan Songbook*, 399 pp of reprints from the earliest vocal scores, including some variants not found in modern editions.

Now, out of the blue, comes their first *original* publication, a new full-sized edition of the full orchestral score of *The Mikado* by Carl Simpson and Ephraim Hammett Jones, newly engraved and based on the original autograph among other primary sources. It includes the complete dialogue, in its proper place, a *Preface* giving a brief history of the circumstances of the work's composition as well as the editors' source material and editorial practice followed by original cast list and full synopsis. The musical text itself is truly 'as practicable and readable as possible from a performer's point of view', enabling one to appreciate fully the skill and felicities of Sullivan's orchestration, impossible with only a vocal score. Included are the original Hamilton Clarke *Overture* as well as both verses of 'Were I (*sic*) not to Ko-Ko plighted' (but, sensibly, with 'VI-DE' [cut] marks and alternative text supplied for those who desire only the traditional single verse) and a quintet version (*ie* with the inclusion of Pish-Tush) of 'So please you Sir, we much regret'.

The stated aim is that 'the present edition is intended as one for practical performance', and this they admirably fulfil. Full stage directions are supplied and each individual number is barred throughout, these numbers being emboldened at crucial points, replacing the need for rehearsal letters. Editorial amendments and correlations are marked with an asterisk and footnoted so as not to clutter up the text. In other words a score ideal for performance by all conductors and musical directors confident in reading a full orchestral format. And the icing on the cake? The cost a mere £16.95, a fraction of the £150 that Broude Brothers ask for their much shorter score of *Trial by Jury*.

While clearly stating that it is not intended as 'a critical edition in the strictest sense of the term', given its editorial policy and close scrutiny of original material including Sullivan's autograph, Bosworth's full score (1898) and numerous early libretti it is a pity that a few things have slipped through without comment. The editors express surprise that the bassoon gurgle in 'Three Little Maids' (which they include) is found pencilled into the autograph but 'curiously absent' from the early vocal scores and Bosworth full score, seemingly unaware that it was a later addition. Go-To is totally non-existent but his demise passes without any comment at all. The 'n'-

word in 'Little List' and 'Mikado's Song' is replaced by the usual 'banjo' and 'painted with vigour' but, again, without comment. However offensive that word might be today, surely editorial integrity demands at least a footnote. Their version of 'So please you Sir, we much regret' has Pish-Tush's contribution relegated to only 'Tra la la's' whereas my early vocal score has him sing 'That youth at us should have its fling is hard on us'. (Ian Bradley shines no light as he omits Pish-Tush from it completely). While it promises to include, albeit in brackets, items 'come down to present day from long standing performance tradition' such gags as 'no money, no grovel' don't find place.

But these are minor criticisms which hardly detract from what must surely be one of the most important Sullivan publications of recent years, and a bargain at that. In this instance one could *not* agree with Gilbert and/or Durward Lely's '*modified* rapture'. Nothing could possibly be more satisfactory. **David Lardi.**

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TOPSY-TURVY CD

Topsy-Turvy Original Motion Picture Soundtrack: Sony Classical SK 61834. Conducted and arranged by Carl Davis. 19 Tracks, including music from *The Sorcerer*, *Princess Ida*, *The Mikado*, *The Yeomen of the Guard*, *The Grand Duke*, *The Gondoliers*, *The Long Day Closes*.

This beautifully produced CD is valuable both as a souvenir of the film, and as a test case in the old argument between Gilbert and Sullivan concerning the use of singing actors rather than singers *per se*. For anyone who fancies the Gilbertian side the efforts of Kevin McKidd, Martin Savage, Timothy Spall, Eleanor David and the rest of the cast will serve to show what results can be achieved by professional actors when occasion requires. Batting for music, we might compare *Topsy-Turvy* with the recordings of, say, Sir Charles Mackerras, which show what happens when Sullivan is sung by people with avowedly operatic voices.

The sung excerpts performed are mostly taken from *The Mikado*, followed by *The Sorcerer* and *Princess Ida*, but there are less familiar things as well. The 'Paris Galop' (Track 6) is a somewhat unconvincing combination of the Galop and 'My Lord Grand Duke farewell' from *The Grand Duke*. Eleanor David as Mrs Ronalds gives us what one can only call the first *Lost Chord* of the new millenium, while 'Resolutions' (Track 19) is Carl Davis' effective string arrangement of *The Long Day Closes*. 'Alone' (Track 9) is an arrangement of 'Tis said that joy in full perfection' from *The Yeomen of the Guard*. The *Yeomen, Mikado* and *Princess Ida* overtures are given complete. 'Climbing over rocky mountain' features in the End Titles, as does the habañera from *The Grand Duke* (Track 14).

The booklet has many attractive stills from the film, together with an introduction by Mike Leigh explaining some of the background, and expressing his own pleasure in the music. The 'Biographical Notes' make clear - as the film inexplicably does not - that Sullivan's main motive for continuing to work with Gilbert was financial. **D.E.**

PRINCESS IDA CD

Ohio Light Opera conductor J. Lynn Thompson. Newport Classic NPD 85675/2. Full price: available from Classic Tracks, Leicester (0116-253-7700)

For a number of years now a summer season of operetta has been presented by Ohio Light Opera in Wooster, Ohio. The season usually includes at least a couple of G&S operas, and over the years they have presented all thirteen performable works - even *The Grand Duke*. Their repertoire includes the whole gamut of operetta and musical comedy, and in recent years they have begun to make recordings, including *The Arcadians* and Victor Herbert's *Eileen*. Now they have made a version of *Princess Ida* billed as the "first complete CD recording".

The opera was recorded live at the 1999 Ohio Light Opera Festival, and for the most part the sound quality is such that you wouldn't know it. The noise of stage movement (notably marching) breaks in occasionally, and the balance is not always perfect - the tenor chorus comes through too strongly in several places. However, the bronchitis brigade have been edited out, and only a burst of applause at the very end gives the game away.

Ohio Light Opera is a professional company composed almost entirely of young singers at the outset of their career; consequently all the juvenile leads of both sexes are sung by fresh young voices. Indeed, the singing throughout is first class, although one might wish for a slightly larger chorus. What a pleasure it is to hear the rôle of King Gama taken by a genuine singer (Ted Christopher). I also liked Peter Castadi's Arac - a young voice, but a full, round one. Julie Wright (Ida) sings "Minerva" beautifully. Orchestral playing is splendid and Mr. Thompson's tempi are, for the most part, spot-on, although "Expressive glances" is slower than those of us familiar with the 1965 Sargent recording are used to hearing. The dreary "Come, mighty must" (one of Gilbert's worst lyrics - so bad even Sullivan couldn't save it) is also slow, and Elaine Fox, who has too young a voice for Blanche (how rarely one makes that criticism!) sings it with a lot of vibrato and avoids the final bottom G.

The only major drawback is the inclusion of the dialogue. After *The Grand Duke* and *Ruddigore* (and parts of *Utopia Limited*), the dialogue of *Princess Ida* is the most dull and tiresome in the canon, and Decca rightly omitted it in 1965. Exclusion here would have enabled the opera to fit on a single CD with concomitant reduction in price. The cast do their best to infuse the lines with life (the fact that it was a live performance helps), but so few of the lines are funny there is little they can do. One or two, notably Daniel Neer as King Hildebrand, try a little too hard. Furthermore, the American accents, largely unobtrusive in the sung sections, are very much in evidence in the dialogue ("King Gamma"), and, whilst not inherently unattractive, fall oddly on the English ear.

The attractive accompanying booklet contains the complete libretto plus a number of small black and white production photographs. All told, this issue is a delightful surprise - the first new *Ida* for thirty-five years - and should be in everyone's collection. Buy it now and let us hope Ohio Light Opera can be encouraged to give us *Utopia Limited* or *The Grand Duke* - but please without the dialogue! **SHT**

SPIRITO Y ROSATO

The editor has received the following letter from Mr Christopher Webber concerning Vives' *Spirito y Rosato* (Mag 49 p.12).

A society member drew my attention to the article in your Autumn '99 newsletter mentioning Amadeo Vives's stage adaptations of Sullivan. Vives's interest is no surprise. Many listeners who enjoy Sullivan's music also respond to the Spaniard's sweet scores. However, readers may be interested to learn that *Spirito y Rosato* was not in fact the first zarzuela adaptation of Gilbert and Sullivan to be performed in Madrid.

The first Sullivan zarzuela seems to be *Ensayo General*, first produced at the Teatro de Apolo (one of the two major musical theatres in Madrid) on 26th April 1887. It is a one act *sainete lírico* or *género chico* zarzuela, to a libretto by Adolfo Llanos with "*música del maestro inglés Arthur Sullivan*", and was successful enough to be published soon afterwards.

My attention was drawn to its existence early in 1999, amidst some anticipation that this "original" work might prove a major discovery. When I looked at the score in the archives of the Sociedad General de Autores y Editores (SGAE) in Madrid, *Ensayo General* turned out to be a clever reworking of *H.M.S. Pinafore*, adapted to a farcical plot about a theatre company rehearsing a zarzuela with an exotic "Turkish" setting. The score uses many of Sullivan's best tunes, including an effective reworking of "Fair Moon" as the baritone *romanza* "*Sultana de las hermosas*".

The man who mounted this pastiche was Florencio Fiscowich. He was an unscrupulous impresario, whose musical plundering spurred a group of Madrid composers led by Ruperto Chapí (and including Tomás Bretón and Vives) to found the Sociedad de Autores, the organisation which has protected performing and publication rights in Spain since 1899. I fear that Sullivan never saw any share of the profits on *Ensayo General*, but at least his music was heard - and appreciated - by at least two generations of *madrileño* composers.

Readers interested in looking at musical trade in the opposite direction may be interested to read Andrew Lamb's article *Zarzuela Britannica*, which can be found on the *Zarzuela!* website at <http://www.nashwan.demon.co.uk/zarzuela.htm> together with Derek Barnes's MIDI version of the all too familiar *Preludio* to *Ensayo General*.

WANTED

'The Very Best of Gilbert & Sullivan': SAVOY CD U 2049 (1980s); original CD or taped copy. Contact: Arthur Barrett, 1 Stratford Drive, Norwich, NR1 2EU. Tel 01603 624768.

FOR THE RECORD

Cox and Box was produced at the Cambridge ADC Theatre from 26-29 January 2000. As a Cambridge undergraduate F.C. Burnand was one of the founders of the ADC Theatre.



CAROLINE HATCHARD

By Charles A. Hooley

Portsmouth's own, the delightful Caroline Hatchard, arrived at the Royal Academy of Music in London on 24 September 1900, two months before the death of Sir Arthur Sullivan. She found the grand old man's music prominent in her studies and much to her liking; she turned to it often during her career.

Distinguished as the first English-born and trained soprano to be engaged at the Royal Opera in London, she made her debut there on 2 May 1907 as the Dewman in *Hänsel und Gretel*. During her time she sang in opera, oratorio and in concert, and then discharged her duties faithfully as a vocal professor. Thus she contributed mightily to British music, a fact that seems to have escaped the attention of music lovers today. This article is part of a series intended to redress this situation.

Caroline Hatchard brought Sullivan songs to her concert repertoire and participated in at least two of his major works. In fact, she sang a Sullivan song during her first public appearance, the Proms of 7 September 1904. *Musical Opinion* liked her: 'She selected no less exacting a solo than 'Non Paventar' from *The Magic Flute* - I have rarely heard an unheralded singer who pleased me more. Her voice is of beautiful and sympathetic quality, and of ample power. . . . the young singer gave ample proof of her high artistic capabilities. We were [also] favoured with Sullivan's 'Orpheus with his Lute' and again Miss Hatchard won the favour of all present.'

'Orpheus with his Lute' was one of five Shakespeare settings Sullivan introduced in 1866. Caroline sang 'Orpheus' again in a Chappell Ballad Concert, prompting the *Daily Mirror* to report 'her voice is a florid soprano of fine quality.'

When Sullivan's cantata *The Golden Legend* was given in Plymouth on 4 March 1905, it must have been her first time to sing this work before an audience. Her compadres, under the conductor Harry Moreton, were Marion Battishill, Anderson Nicol, Charles Knowles, Sidney Smith and the Guildhall Choir. 'who found Sullivan's melodious and essentially vocal numbers much to their liking and sang splendidly and with the utmost attention to colouring.'

The next day the *Western Morning News* reacted: 'With the natural advantage of a soprano of bright, clear and bell-like character, Miss Caroline Hatchard combined refinement of voice-production and aesthetic feeling. The rare beauty of her top B flat, attained without effort or loss of quality, and of other notes in the same region, obtained for her quite an

ovation. She charmed her auditors by the beauty of her singing and her fine interpretation of the spiritual emotions as the highest inspiration of earthly love.'

At home in Portsmouth on 6 November 1906, she sang with the Test Valley Musical Society, drawing favour from *The Southern Daily Echo*: 'She sang magnificently; some of her notes having the purity of a nightingale. Liszt contributed a couple of items to her repertoire, and the others were 'A Song from the Northland' by Grieg, all the splendours of which were produced, and the ever popular 'Orpheus with his Lute.' Spontaneous and delighted applause greeted this last item, and Miss Hatchard could not refuse an encore.'

Sullivan's *The Martyr of Antioch* was given in Huddersfield on 3 March 1911, with Caroline as Margarita. *The Examiner* took note: '*The Mikado* last month by the Amateur Opera Society, and *The Martyr of Antioch* by the Huddersfield Choral Society furnish ample testimony to one of the most striking of Sullivan's characteristics - his versatility.'

Sullivan based his cantata, a sort of sacred quasi-opera, on Dean H. Milman's poem of the same name. Following its première at the Leeds Festival in 1880 it proved an instant success, and became ubiquitous in concert programmes for the next twenty or thirty years. In 1898 Carl Rosa Opera adapted the work for stage purposes, and a goodly number of effective representations followed. Its action centres on the clash of wills between Christian Margarita and her beloved, the Roman pagan Olybius, a classic conflict that ends in her death.

'Miss Caroline Hatchard's reading of the part of the Martyr was marked by splendid use of a fine vocal organ and exceedingly refined conception of the part. Miss Phyllis Lett is already one of our greatest contraltos in oratorio and she was particularly successful in the part of Julia. . . . Alfred Heather rendered the favourite tenor numbers with fine vocalisation whilst Herbert Brown doubled the parts of Callias and Fabius with great success. . . Both chorus and conductor (Dr Henry Coward) are to be heartily congratulated on yet another triumph. (1)

In July 1911 the Pathé Company issued her recordings of 'Love is a plaintive song' from *Patience* and 'Poor wand'ring one' from *The Pirates of Penzance* (Pathé 220). 'Orpheus with his Lute' and 'The Sun whose rays (*The Mikado*) followed in December (Pathé 681). Not a Savoyard, Caroline simply applies her classical training and, through pure singing, makes this beautiful music come alive. Both 'Orpheus with his Lute' and 'Love is a plaintive song' are probably first recordings.

At the Auckland Society's concert on 17 November 1915, Caroline sang Bishop's 'Tell me, my heart', Sullivan's 'Where the bee sucks' and songs by McEwen, Phillips, Massenet and Tchaikovsky. Dr Kilburn conducted and Paul Kilburn acted as pianoforte accompanist. The best known setting of 'Where the bee sucks' is that by Thomas Arne. Sullivan created his as part of incidental music for *The Tempest* in 1861/2. During his lifetime, and until World War II, Sullivan's version rivalled Arne's in popularity. Caroline must have adored it.

When she sang for Brighton folk at The Dome on 30 December 1922 she must have been in stunning form, as the critic of *The Brighton Standard* waxed ecstatic: '... a soprano voice of superlative loveliness, allied to a technique of literally dazzling prowess. In her full liquid tone there was the gleam of crystal and the warmth of a temperament sensitive to every shade of emotionalism. It poured forth in bounteous streams of limpid bird-like beauty ... in silver trills and golden roulades ... How different the melodic grace, the almost cloistered dignity and yet the rapt emotional beauty of the *Golden Legend* finale, with Miss Hatchard's wondrous voice thrilling always sweetly, sometimes ecstatically. ... Here was Sir Arthur Sullivan at his best.

She was positive in her approach to the advent of radio. Initially, she appeared on 31 October 1924 with Peter Dawson and the City of Birmingham Police Band under Richard Wassell's direction. Into the microphone she directed her well-loved 'Where the bee sucks', 'Je suis Titania' from *Mignon* by Ambroise Thomas and songs by Schubert and Tchaikovsky.

Early in 1926, after an absence due to illness, she reappeared in Manchester at a Brand Lane Concert with the Hallé conducted by Sir Henry Wood. The highly esteemed music critic of *The Manchester Guardian*, Samuel Langford, was present to welcome her back: 'It was a pleasant thing to find Miss Caroline Hatchard once more in the full possession of her best powers as a singer. She has, of course, the most full-throated altissimo voice in the country.' She sang arias from *Faust* and *Carmen*, 'and Rebecca's Prayer from Sullivan's *Juanhoe* in a way that reasserted her claims to a high place among our operatic singers.'

Soon afterwards, on 25 March, Caroline sang 'The night is calm and cloudless' in Victoria Hall, Sheffield, during an 'Old Memories Concert', organised by the local Musical Union. She also sang 'Let the Bright Seraphim' from Handel's *Samson*, and 'Hear Ye, Israel' from *Elijah* by Mendelssohn. The tenor William Heseltine and the bass Joseph Farrington also participated, and Sir Henry Coward conducted.

She returned to radio on 30 August 1926, in what must have been a unique broadcast for the day. It involved a relay from Dover of variety music played by the Band, Drums and Fifes, and Bugles of the 1st Battalion, Lancashire Regiment, conducted by E. Norton Miles, followed by Caroline singing music by Bach, Stanford, Bantock, Cyril Scott and Sullivan's 'Where the bee sucks'.

On 9 March 1928 Caroline sang in Parry's *War And Peace* during a broadcast from the Central Hall in Newport. The cast included Dorothy D'Orsay, Parry Jones and Thorpe Bates, with the Choral Society conducted by Arthur E. Sims. Afterwards, to fill out the allotted time, each artist offered encores, Caroline's being 'Where the bee sucks' and 'The night is calm and cloudless' from *The Golden Legend*.

On 22 February 1929 she joined Muriel Brunskill and Arthur Jordan in the Albert Hall, Nottingham, for a variety concert on behalf of the orphanage operated by the Railway Benevolent Association. She led off with

a Handelian aria, following with 'The Tryst' by Sibelius, Massenet's 'Allelujah', 'Am I not a blade of grass?' by Tchaikovsky, and concluding with 'Where the bee sucks', her Sullivan song audiences had come to expect, but never tired of hearing.

Early in the thirties she left the stage to instruct the students at the Royal Academy of Music. She remained until 1952. She was in her eighty-eighth year when she passed away on 7 January 1970.

Some day soon, it is to be hoped that a CD will be issued containing the sixty minutes of recorded sound left by this truly splendid English soprano.

NOTES

1) *The Huddersfield Examiner*, 11 March 1911.

Caroline Hatchard married Robert S. Langford, Civil Servant, at Southwark Cathedral on 8 August 1908. Robert S. Langford was no relation of the music critic Samuel Langford. I am indebted for this information to Caroline Hatchard's son, Mr Ewen Langford. **Ed.**

DISCOGRAPHY

- Pathé 843: I wish I were a tiny bird (Lohr)/A bowl of roses (Clarke). 06/1909
Pathé 844: Pipes of Pan (*Arcadians*)/Light is my heart (*Arcadians*). 06/1909
Pathé 5003: A Birthday Song (Clarke)/Goodbye (Tosti). 06/1909
Parhé 220: Love is a Plaintive Song/Poor Wand'ring One. 07/1911
Pathé 681: Orpheus With His Lute/The Sun Whose Rays. 12/1911
Gramophone Co 03193: Doll Song (*Tales of Hoffmann*). 07/1910
Gramophone Co 04068: You've Pledged Your Word (*Tales of Hoffman*). With Edith Evans and Frederick Ranalow. 07/1910
Gramophone Co 03192: A Man Like You (*Die Fledermaus*). 07/1910
Gramophone Co GC 3902: The Beautiful Land of Nod (Lehmann). 11/1911
Vocalion 01242: Il Dolce Suono (*Lucia Di Lammermoor*). 01/1921
Vocalion 01296: Se Saran Rose (Arditti). 01/1921
Vocalion 01871: Sweet Bird (Handel). 01/1921
Vocalion 01869: Ou Va La Jeune Hindue? (*Lakmé*). 02/1921
Vocalion 01575: Involami (*Ernani*). ??/1921
Vocalion 01573: With Verdure Clad (*The Creation*). 09/1921
Vocalion: 01226: Je Suis Titania (*Mignon*). 02/1922
Vocalion 01484: Waltz Song (*Tom Jones*). 12/1922
Vocalion 01629: Ombra Leggera (*Dinorah*) 12/1923

COLLECTOR'S LOT

Vincent Daniels appeared on the Channel 4 *Collector's Lot* programme on 17 March (3.30 pm). He talked about his G&S collection and sang 'Young man despair' from *The Mikado* while wearing his Ricketts costume.

VIOLET BEDDINGTON

On 21 May 1999 a lot of 29 letters from Sullivan to Sybil Seligman were auctioned at Sotheby's. These letters concern Sullivan's late love affair with Violet Beddington, and it is clear from their contents that the affair was very much more serious than Arthur Jacobs in his biography of Sullivan was willing to admit. The Sullivan Society was prevented from publishing extracts by intervention from Sotheby's, who presumably wished to protect the purchaser's copyright. Does anyone know the identity of the purchaser? It is clear that these letters are the most important remaining unpublished source for Sullivan's biography. **Ed.**

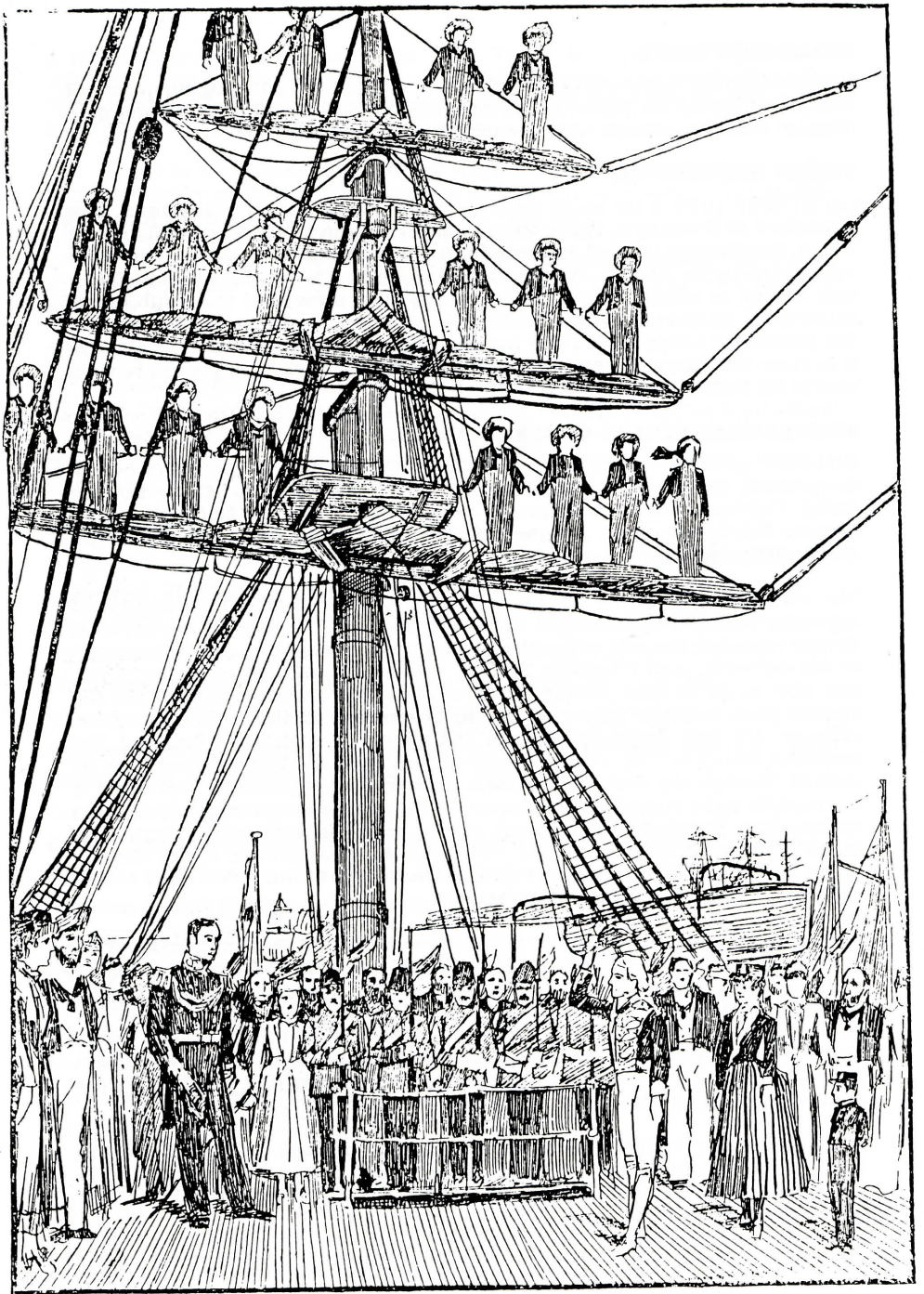
SULLIVAN CENTENARY CONCERT

GOLDEN LEGEND (Excerpts); FESTIVAL TE DEUM. St Peter's Church, Coggeshall, Essex, 11 March 2000. Witham Choral Society, Essex Concert Band, Colchester Bach Orchestra, conducted by Patrick McCarthy. With Daniela Bechly (Soprano), Elizabeth Stokes (Alto), Philip Creasy (Tenor), Leon Berger (Bartone).

The church of St Peter ad Vincula was full for this enterprising and enjoyable concert, which began with excerpts from *The Golden Legend*. Leon Berger repeated the role of Lucifer from his performance the previous week at Aberystwyth, and Elizabeth Stokes, who could not sing at Aberystwyth, was able to do so here. Owing to the unapologetic incompetence of the rail system your reviewer was not able to be present at the beginning of the concert. He was compensated on his eventual arrival by hearing the beautiful sound of 'The Night is Calm' coming from the lighted church as he walked through the dark churchyard. This was an experience that made it worthwhile to be stranded by an occult points failure on a perfectly straight railway line. Elizabeth Stokes then gave a sensitive account of 'Virgin who lovest', prompted by Leon Berger, doing the yeoman service of the antique world as the Forester. The first half of the concert concluded with a full-blooded account of the Choral Epilogue.

The *Festival Te Deum* calls for, and received, full-blooded treatment for most of its numbers. A hitch in ensemble did not detract from the sweep of the big choral moments, which went with all their proper sonority. Daniela Bechly gave a heartfelt account of 'When thou tookest upon thee', but the great success of the evening went to the young members of the Essex Concert Band, whose charming contribution to the jaunty 'Domine Salvam Fac' was encoered by popular acclaim. Altogether a satisfying evening, greatly creditable to Patrick McCarthy, who brought all the forces together.

A CD Recording of this concert is available from Emglow Records, Norton Cottage, Colchester Road, Wivenhoe, Essex, CO7 9HT. 2 CDs price £10.00. Cheques payable to Emglow Records. Tel 01206 826342. Or: marcelg@aspectnet.



H.M.S. PINAFORE CD

D'Oyly Carte Opera Company, conducted by John Owen Edwards. TER CDTER2 1259; full price. Available from record shops or from Classic Tracks, Leicester (0116-253-7700). As a special offer to Society members, Classic Tracks is able to offer the set at a reduced price of £21.50 plus £1 p&p (UK)

TER's complete G & S canon with D'Oyly Carte has resumed after a six-year interruption, and this new *H.M.S. Pinafore* is a welcome addition to a far from crowded market. Essentially, it is the cast album of the 1999 Festival Hall revival, save that old hand Gordon Sandison is brought in as Sir Joseph. He is the biggest disappointment of the set, for although he is a singer-actor of great experience (he sings the Captain in TER's other *Pinafore* [New Sadlers Wells] and is Robin in their 1887 *Ruddigore*), he hams it up and is not all pleasant to listen to. The rest of the cast do pretty well; I much liked Alfred Boe's Ralph and Yvonne Barclay's Josephine (although she lacks the sparkle Catherine Milkic brought to the rôle at the Savoy earlier this year). Frances McCafferty's Buttercup is deliciously fruity.

Pinafore is a short opera, the music comfortably fitting onto a single CD. However, TER have opted for a 2-CD set, which leaves one hoping for a substantial filler - Trial by Jury would be ideal. Sadly, TER have opted instead to record the dialogue. The cast do quite well with it, sounding much more natural than the casts of the two old D'Oyly Carte dialogue recordings, but even the best of Gilbert's lines lose much of their appeal when removed from the context of a live performance.

The advantage this set has over the others in the catalogue is the inclusion, as a bonus track, of "Reflect, my child", the cut song from Act I recently rediscovered by Bruce Miller and Helga Perry. Although it shows neither collaborator at anything like the peak of his powers, it is still a fascinating rarity and well worth hearing. Serious enthusiasts will wish to buy the set for this song alone. **SHT**

TRIAL BY JURY with THE PIRATES OF PENZANCE (VGS 214);
H.M.S. PINAFORE (VGS 213). *D'Oyly Carte Opera recordings, conducted by Isidore Godfrey, made in 1949.*

Chris Webster at Sounds on CD, having already made himself a good reputation with reissues of 78rpm G & S sets from 1917-1929, and LP-era recordings of Sullivan rarities, has now turned his attention to the series of complete G&S operas made by D'Oyly Carte for Decca from 1949. Technically the early Decca sets had many faults, and Chris Webster has set himself the unenviable task of eradicating them. He has been largely successful: these CD issues have a brightness and clarity which would amaze anyone familiar only with the original 78s and LPs. A little "blast" remains on some of the more intense high notes, but otherwise the CDs are free of extraneous noise, not least the pops and clicks which characterised the LPs. I would have wished for a little space between bands, however.

At this point I have to declare an interest in that I regard this 1949-54 series of complete G & S operas as the weakest ever issued. In saying this I realise I will distress many who grew up with these sets, and so I hoped that the greatly improved sound quality of the CDs might have revealed

performances better than I had remembered them. Sadly this is not the case. Martyn Green still uses too much parlando, Leonard Osborn still hoots, and Darrell Fancourt's voice is still a shadow of what it was in his pre-war recordings. Richard Walker's H-i-i-i-i-i-i-i-englishman still makes me cr-h-i-i-i-i-i-i-inge. But there are plusses: Ella Halman's rich contralto, Leslie Rands' refined Corcoran and especially Richard Watson's Judge and Sergeant. These CDs are attractively presented, with illustrations modelled on the original LP covers and brief but helpful background notes by David Steadman. To those who have fond memories of the artists taking part, they are "must have" items. To others they are a sad reminder of D'Oyly Carte in a phase of transition. Either way, they are excellently transferred and sound better now than I would have thought possible.

Available from Chris Webster, Sounds on CD, 228B High Street, Croydon, CR0 1NF. Prices: Trial/Pirates £15 (two CDs); Pinafore £10 (one CD). Add 50p postage (first item); 30p each subsequent item (UK); overseas £1-50 first item; 70p each subsequent. Cheques payable to Chris Webster. If you wish to pay in US dollars, contact Chris direct for details of how to do so. **SHT**

KENNETH SANDFORD: MERELY CORROBORATIVE DETAIL

By Roberta Morrell. Available from the author, Rederring, Madryn Castle, Pwllheli, LL53 8UE price £12-95 plus £2-35 postage and packing (UK). Visa / Mastercard accepted: 01758-721397: rob@rederring.freemove.co.uk

Anyone looking for a hatchet job on the subject of this book will be disappointed as Roberta Morrell and Kenneth Sandford were D'Oyly Carte colleagues for a number of years. At the same time, the trap of hagiography is avoided. The story of Kenneth Sandford's life and career is told entertainingly, with a goodly number of anecdotes and plenty of background colour about life in the old D'Oyly Carte.

Roberta Morrell is to be congratulated on her first book. She writes in an engaging semi-conversational style and handles the English language well. I suppose it is inevitable that, as the bulk of Mr. Sandford's career has been with D'Oyly Carte, so the bulk of the book should deal with it, but I did feel that the earlier chapters on childhood, adolescence and seven or eight very varied pre-D'Oyly Carte years in the business, were rather rushed. Also I should have liked (perhaps as appendices) a listing of all the parts he played professionally and a full discography, but these are minor quibbles. My biggest reservation is with the long section in which Kenneth Sandford, through his biographer, discusses his most famous rôles in fine detail. I cannot shake off the fear that a legion of unimaginative, mediocre amateur performers is going to get hold of this book and copy (badly) every minute nuance of business described in it - even though it is made clear that this is not its purpose. Also, virtually nothing is said on how to sing the rôles.

This is a well produced, attractively illustrated book. The many photographs of Kenneth Sandford in 'his' parts are largely familiar, but there are plenty more, including on stage with the Crazy Gang, and in drag à la Dame Edna Everage. Overall an essential read for D'Oyly Carte fans and an enjoyable one for anyone who likes showbiz biographies. **SHT**

MORE ABOUT 'REFLECT, MY CHILD'

BY BRUCE I. MILLER & HELGA PERRY

The article 'Lost *Pinafore* Song Restored' in the last issue of the SASS Magazine (Mag 49 p.2) was based on information submitted prior to the première performance of the piece on 29 July 1999. At the time, the reconstruction was a work-in-progress. In the autumn of 1999 the entire project - full score, vocal score, band parts, introductory article and critical apparatus - was published by Broude Brothers Ltd.

Careful readers will observe that the final form of the libretto is slightly different from that published in the SASS article. In line three, the original word 'fall' is now emended to 'face' so that it now reads: 'And daily face a watery grave.'

Since the presentation at Buxton, a photocopy of the Violin 1 Leader band part has come to light, and is included as a facsimile reproduction in the latest printing of the full score.

The D'Oyly Carte Opera Company recorded 'Reflect, my child' as part of its new recording of *H.M.S. Pinafore* during September 1999. The new CD set, which will include the dialogue, is to be issued by TER early in 2000.

The first professionally staged production to include 'Reflect, my child' was that given by the Cleveland Opera (Ohio, U.S.A.) in December 1999. *The items published are as follows:*

Gilbert & Sullivan /The Operas /3A *H.M.S. Pinafore* duet (Captain /Josephine) /'Reflect, my child' /Former No 6/ Reconstruction by Bruce I. Miller and Helga J. Perry. *Spectfy when ordering:*

Full Score (Includes article and critical apparatus): U.S. \$10.00; U.K. £6.50.

Piano-vocal score (music only): U.S. \$1.50; U.K. £1.00.

Band Parts (Set includes strings 4/4/3/2./2): U.S. \$17.50; U.K. £10.00.

Extra string parts each: U.S. \$0.85; U.K. £0.60.

N.B. *Prices do not include postage.*

Readers in the U.K. and Ireland may order directly from the new British representative for Broude Brothers Ltd, the Severnside Theatre Ensemble, as follows: Severnside Theatre Ensemble, 25 Peregrine Close, Gloucester, GL2 4LG. Tel: 01452 721983; Fax: 01452 883461. E-mail: sharkli@supanet.com.

Readers in North America and in other parts of the world will find it possible to order these new publications through their local music dealers, or they may contact the publisher directly: Broude Brothers Limited, 141 White Oaks Road, P.O.Box 547, Williamstown, MA 01267-0547, U.S.A. Fax: 413 458 5242; E-mail: broude@sover.net. *To obtain performnace rights, professionals and amateurs in all countries must contact the publisher at this address.*

SIDELIGHTS ON BISHOPGARTH

By Stephen Turnbull

It is well known (at least among members of the Sullivan Society) that in 1897 Sullivan set to music a special hymn to be sung 'in all the churches of England and Wales and in Berwick-upon-Tweed' on 20 June of that year to mark the diamond jubilee of Queen Victoria's accession to the throne. The words were supplied - at Sullivan's suggestion - by William Walsham How, Bishop of Wakefield, and one of the most famous Victorian hymn writers. (How died later in 1897). Sullivan's tune, *Bishopgarth*, was adjudged 'pretty and appropriate' by the Queen. Sending it to How, the composer wrote: 'It is not a part song, nor an exercise in harmony. It is a tune which everyone will, I hope, be able to pick up quickly and sing heartily.' Modern-day scholars are divided: Arthur Jacobs dismisses it as 'a weak tune, weakly harmonized', whereas for Ian Bradley it is a 'superb tune . . . which deserves to be preserved at all costs.'

Given that the words of the Jubilee Hymn were written for one very specific occasion, they showed considerable powers of survival, witnessed to by several recordings of the original hymn in the early days of 78rpm records. Sullivan's tune did better still, finding its way into a number of hymnals, usually wedded to alternative sets of words. In the second edition of *Church Hymns With Tunes* (1903; the first edition of 1874 had been edited by Sullivan himself) it partners 'Great God, to Thee our hearts we raise/In joyful adoration' by J. Julian. In the *Primitive Methodist Hymnal Supplement With Tunes* ('Compiled by a committee appointed by the Conference of 1910') it is matched with G.T. Coster's 'O God our Father, throned on high/Enrobed in ageless splendour'. The *Congregational Hymnary* uses it twice - for 'To Thee, O God, our hearts we raise/In humble supplication' by Henry Dixon Dixon-Wright (1870-1916) and 'O living God, Whose voice of old/Was heard in Sinai's thunder' by J.H.J. Ellison. This frequency of use seems to support Dr Bradley's, rather than Professor Jacobs', assessment of the tune's qualities. No doubt its very common 8.7.8.7.8.7. metre, which made the tune freely available to any number of alternative sets of words, helped as well.

Bishopgarth was, and still is, frequently sung in Scotland to words written in 1899 by Edward Bickersteth, Bishop of Exeter: 'For my sake and the Gospel's, go/And tell redemption's story', and even more frequently (not just in Scotland) to William Chatterton Dix' harvest hymn 'To Thee, O Lord, our hearts we raise/In hymns of adoration' - ironically supplanting Sullivan's own *Golden Sheaves*, which has nevertheless remained the standard tune. The 1933 edition of the *Methodist Hymn Book* gives both *Golden Sheaves* and *Bishopgarth* for this hymn.

Bishopgarth features in an encouraging number of modern hymnals. *Hymns and Psalms* (the current Methodist book) uses it for 'To thee, O Lord, our hearts we raise'; *Hymns for Today's Church* (best known for modernising the words of familiar hymns: 'O come, all you faithful') has it for H.C.A. Gaunt's 'Eternal Father, Lord of life' and both the current (third) edition of the *Church Hymnary* (the hymn book of the Church of Scotland,

Presbyterian Church in Wales and Presbyterian Church in Ireland, also used in some ex-Presbyterian churches in England now in the United Reformed Church) and the *Church Hymnal* (the Church of Ireland's main book) use it with 'For my sake, and the Gospel's, go'.

A recent browse in a long-unopened bookcase in the Durham Diocesan Office unearthed another set of words specifically written for *Bishopgarth* forty years after its composition by a hymn writer and poet of some repute. The Very Reverend Cyril Argentine Alington (1872-1955) was a former Head Master of both Shrewsbury School and Eton College. From 1933 until his retirement in 1951 he was Dean of Durham. Outside the dioceses of Durham, where he is still remembered as a great Dean, he is probably now best known for 'Ye that know the Lord is gracious', which has become one of the best-loved hymns of this century.

In 1942 Alington published a slim collected volume of poetry and hymnody entitled *In Shabby Streets*, in which was included an Accession Hymn, specifically designated to be sung to Sullivan's tune 'O King of Kings' - in other words, *Bishopgarth*. That the tune was in the mind of so prominent an Anglican in 1937 is further evidence of the extent to which it had penetrated the nation's consciousness. One wonders whether Alington knew of the tune's origin: he would surely have appreciated the pleasing symmetry between How's original words, celebrating a 60-year reign, and his own later verses, marking the commencement of a new one. The text of the hymn is as follows:

The Lord of Hosts our King shall be,
 Whatever foes assail us;
 A mighty man of war is He
 Whose arm shall never fail us.
 The gods of silver and of gold,
 Men's hands and brains have wrought them,
 We scorn and fight them, as of old
 Our fathers scorned and fought them.

Lord God of Hosts, through whom alone
 A Prince can rule his nation,
 Who settest kings upon their throne
 And orderest each man's station,
 Now and through ages following
 This grace to us be given,
 To serve and love an earthly king,
 Who serves our King in Heaven!

Lord God of Hosts, arise, arise,
 Be jealous for thine honour!
 Save England from her enemies,
 And pour such grace upon her
 That from her sins, her foolish pride,
 And all her vain endeavour,
 Redeemed, released and purified,
 She serve her King for ever!

ACKNOWLEDGEMENTS: In compiling this article I have been grateful to the Revd. Dr Ian Bradley, particularly for information on modern hymn books - a literary genre I normally avoid!

BIBLIOGRAPHY

C.A. Allington: *In Shabby Streets* (Eton College, 1942)
 Arthur Jacobs: *Arthur Sullivan* (Second Edition) Scholar Press, 1992.
 Ian Bradley: *Abide With Me: The World of Victorian Hymns* (SCM Press, 1997)
 Various hymn books in my own collection.

GILBERT AND SULLIVAN'S LONDON

By Andrew Goodman, second edition edited and presented by Robert Hardcastle. Faber and Faber 192pp: ISBN 0-571-20016-8: £12.99

The first edition of this book appeared from a small publisher twelve years ago. Now we have a new edition from one of Britain's most distinguished publishing houses. The idea is brilliantly simple: starting with the Savoy Theatre and its environs, the author guides us round, in travelogue format (complete with directions for those wishing to walk), the various areas of London in which Sullivan and Gilbert lived and worked. "London" is generously defined, including as it does Weybridge, Walton-on-Thames and Stagenhoe. Areas and places mentioned in Gilbert's libretti are often referred to, but the references are rarely identified.

To anyone who already knows something of Gilbert and/or Sullivan and is interested in following in the footsteps of their heroes, this book will be an indispensable guide. However, it should not be relied on as a source of information about the life and work of Sullivan or Gilbert, as it contains many errors. For instance, it was Lady Katherine Coke (not Cooke) who was at Sullivan's last birthday party (p. 26); *Victoria and Merrie England* did not run from 1896-99, despite Mr. Goodman's claim of evidence in Sullivan's diary (p. 57); the Royalty Theatre revival of *The Zoo* was in 1879, not 1878 (p. 61); George Grove died in 1900, not 1880 (p. 77); the charity performance of *Cox and Box* at the Adelphi was on 11 May (not April) 1867 (p. 80). All these and more could have been corrected by a little checking in published sources. In that respect I was amazed to see the first, rather than the second, edition of Arthur Jacobs' *Arthur Sullivan: A Victorian Musician* cited in the "select bibliography", along with a publication that does not exist: "The Journal (sic) of the Sir Arthur Sullivan Society Vols. II and IV". There are also a number of questionable judgements and inferences: for instance, what are the grounds for claiming that *L'Île Enchantée* was not a success (p. 51), that *The Contrabandista* was a flop (p. 67) and that Sullivan came to dislike "The Lost Chord" (p. 77) ?

There are many illustrations, both contemporary and modern, including a few production stills. Some, though not all, are dated; many are reproduced too small to be of any value. The blame for this lies in the layout adopted, with a wide left-hand page margin to contain directions. The margin is simply not wide enough to do justice to photographs. With the publishers should also lie the blame for some annoying orthographical inconsistencies. Why does *matinée* have its acute accent throughout but *Délibes* and *début* not? **SHT**

TRIAL BY JURY: vocal score edited by Steven Ledbetter. xi + 120pp; "Reflect, my child" (H. M. S. Pinafore): full score, vocal score, orchestral parts edited by Bruce Miller and Helga Perry. Broude Brothers Ltd., Williamstown.
RUDDIGORE: vocal score edited by David Russell Hulme. 171pp: Oxford University Press. For prices see below.

All of a sudden, there seems to be a positive glut of new editions of the G & S operas. These vocal scores are a happy by-product of the two series of full scores which are now under way. The Broude Brothers edition of *Trial by Jury* has been available for several years now, and the new vocal

score contains a goodly amount of critical material, including corrections and emendations which have come to light since the publication of the full score. Oxford University Press have opted for the opposite approach and have published the vocal score of *Ruddigore* ahead of the full score. The vocal score contains simply a brief introduction and cross-reference to the full score, where all the critical material will be found.

OUP are to be congratulated on their brave decision to commence their series with *Ruddigore*, an opera with less popular appeal than many in the canon. On the other hand, serious enthusiasts will be delighted by the decision as it gives us access (in a series of appendices) to all the "lost" material from this opera which we first saw in the New Sadlers Wells production and recording of 1987. Once the full score is published, orchestral parts will also be available.

As a talentless hack amateur who has grumbled away in the back of the bass chorus on and off for the last 25 years, I am perhaps not the best qualified person to review these scores. However I can say that I found both Broude and OUP products much easier to follow than the traditional Chappell vocal scores. In both cases the musical type is crystal clear. Although the page sizes are identical, *Trial* has wider margins. Both editions have rehearsal letters and (within each musical number) the bars are numbered. Both provide stage directions, and *Ruddigore* has the libretto interspersed between the numbers. Matt paper and soft covers are used in both cases, although *Trial* has a matt cover and *Ruddigore* a glossy one. Curiously, *Ruddigore* does not contain a cast list. Both these scores, based as they are on years of careful research, represent an enormous improvement over what has gone before. They reflect Sullivan's intentions more closely than do the Chappell scores and I urge all Societies performing these operas to adopt them without delay.

The story of the rediscovery by Bruce Miller and Helga Perry of "Reflect, my child" from *H.M.S. Pinafore* has been told in (among other places) the pages of this Magazine (see page 23 above). Now the song is available in full and vocal score with a set of orchestral parts. Any Society which wishes to incorporate it in performance can now do so (with appropriate acknowledgement) for very modest cost.

Trial by Jury: Vocal score £14-20; Full score £155-00; "Reflect, my child": Vocal score: £1-40; full score: £7-50; Orchestral parts: £11-20

Also available: "When love and beauty" (*The Sapphire Necklace*): £2-90; "We have heard with our ears" (anthem): £2-90. Prices include postage and packing in the UK. All available in the UK from Severnside Theatre Ensemble, P.O. Box 3009, Gloucester South, Gloucester, GL2 4XF. Please make cheques payable to Severnside Theatre Ensemble

RUDDIGORE vocal score (019 3243520) price £10-95; full score (019 3243504 - may be ordered now) price £95-00 from Oxford University Press, Music Group, Freepost, Saxon Way West, Corby, NN18 9BR. Postage: UK/Eire add £2-06 on orders up to £20; £3-53 £20-£50; £4-70 thereafter. Overseas add 10% of order value. Cheques payable to Oxford University Press; credit cards accepted. **SHT**

TOPSY-TURVY FACTS & FIGURES

The film of *Topsy-Turvy* opened in the United States on 17 December 1999, and in the UK on 18 February 2000. The definitive cast/technical listing appears in *Sight and Sound* for March 2000. The film won 2 Oscars (Costume & Make-Up) 26 March 2000, and 1 BAFTA (Make-Up/Hair) 9 April 2000. It took at least \$4,927,809 gross at the US box office (*Screen International* 10 March 2000, No1249); and at least \$964,667 at the UK box office (*Screen International* 17 March 2000, No 1250). Jim Broadbent won the acting prize, the Coppa Volpi, at the Venice Film Festival. The film won the Boston and New York Critics Association awards, and was voted fourth best film of the year by all US critics, beating *American Beauty* at 7th - see *Premiere* magazine March 2000. Alison Stedman and Timothy Spall received the OBE in New Year's Honours list.

The *Newsletter* of the Royal Academy of Music (No 18, April 2000) carries a two-page feature on *Topsy-Turvy*, including a short article, 'Directing Sullivan', by Mike Leigh, and interviews with Allan Corduner ('Acting Sullivan') and Richard Suart ('Singing Sullivan').

SYMPHONY

Sullivan's symphony was performed on Saturday 8 April 2000 in Peterborough Cathedral. The Classic East Symphony Orchestra was conducted by Norman Beechie. For the record: John Gardner's research shows that the symphony was performed in 1923 by the Dulwich Philharmonic (*Musical Times*, November 1923) and in 1933 by the Glasgow Amateur Orchestra (*Musical Times*, January 1933).

BALLET

The Dancing Times for April 2000 has an article on Sullivan's ballets by Nicola Lisle. The article is well researched, making good use of material published by the Sullivan Society.

SNUFFED OUT BY AN ARTICLE

The New York Times for 8 April 2000 carries an article à propos of *Topsy-Turvy* which goes out of its way to attack Sullivan's 'other' music. The author, Anthony Tommasini, is now the recipient of the editor's *Official Utterance*, which has so far proved *Unanswerable*. (Thanks to several members who have sent copies of this infamous article).

ILLUSTRATIONS

The picture of Sullivan on the front cover was kindly supplied by Dr Hal Kanthor. The advertisement on the back cover is taken from *The Times*, 29 March 1915 (courtesy of John Gardner). The illustration on the inside back cover showing the conversion of Chief Justice Rhenquist by Signe Wilkinson is taken from *The New York Times*, 24 January 1999 (courtesy of Prof G.W. Hilton). The illustration on page 20 shows the 1887 revival of *H.M.S. Pinafore* (*Pall Mall Budget*, 24 November 1887, p. 13). A caption reads: "Then give three cheers and one cheer more / For the faithful seamen of the *Pinafore*."

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