

Sir Arthur Sullivan Society



Magazine No. 20

Spring 1985

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE No 20 SPRING 1985

Editorial: Dairy Flat, Audley End House, Saffron Walden, Essex, CB11 4JF.

Dear Member,

I am pleased and proud to be able to announce that Sir Charles Mackerras has accepted the Presidency of the Sir Arthur Sullivan Society. Sir Charles' contributions to Gilbert and Sullivan are well known, as is his arrangement of the music for Pineapple Poll, one of the most successful comedy ballets ever created. In addition he has conducted the only modern performance of Sullivan's cello concerto, and edited the overture of The Yeomen of The Guard (with David Lloyd-Jones) for Eulenberg. Next year he will conduct The Golden Legend in Leeds. It is a great honour to us that a musician of his international reputation should have agreed to associate his name with the Society.

Vice Presidencies of the Society have been accepted by Dr Percy M.Young, Prof. Arthur Jacobs and Prof. George Hilton. Percy Young and Arthur Jacobs are well known for their fine scholarly biographies of Sullivan; George Hilton is a generous benefactor of the Society, whose help has done much to establish it on a sound footing. The Society is fortunate in its Vice Presidents; may we continue to earn their approval.

David Eden.

* * * * *

IN CONNECTION WITH THE CITY OF LONDON FESTIVAL 1985 THE SIR
ARTHUR SULLIVAN SOCIETY AND IMPERIAL OPERA PRESENT WORKS BY
SIR ARTHUR SULLIVAN

- KING ARTHUR INCIDENTAL MUSIC (First known modern performance)
- THE MERCHANT OF VENICE (With duet 'How sweet the moonlight'
from KENILWORTH)
- THE PRODIGAL SON (Oratorio)

The Chorus and Orchestra of Imperial Opera, Musical Director Robert Dean. With: Delinne Isaacs and Catriona Logan (Sopranos); Edna Tripp (Contralto); Stephen Chaytow and Michael Ridley (Tenors); Anthony Barratt (Bass).

SATURDAY 13 JULY 1985 at St MARY Le BOW, CHEAPSIDE, LONDON EC2.

AT 7.30 p.m.

Tickets £3.00 from City of London Festival 01 377 0540; Sullivan Society 01 778 8365

Imperial Opera 01 653 4337.

Tube: St Pauls or Mansion House. Buses 8; 22; 25.



THE MILLER AND HIS MAN

By F.C. Burnand & Arthur Sullivan

Presented by the Boston Chamber Soloists, December 15 1984, at the Agassiz Theater, Cambridge, Massachusetts, U.S.A.

Created by Kay Dunlap, Henry Augustine Tate and Gary Wedow; Musical and Stage Direction: Gary Wedow; Set Design: Geoffrey Landis; CAST: Jayne West (Soprano) A Fairee; William Hite (Tenor) Cymon, the Miller's Man; Mark Aliapoulios (Baritone) The Marquis de Mincepie; Henry Augustine Tate (Special Guest) Joe Gryndon, the Joe Miller. Gary Wedow (Pianist); Mary Vander Linden (Guest Violinist). Janetta: Karen Lykes.

This performance was the American stage premiere (and perhaps the world stage premiere) of Sullivan & Burnand's The Miller and His Man: A Drawing Room Extravaganza, which lasts about half an hour. The story concerns the love between Cymon, the miller's man, and Janetta, the miller's daughter. The miller wants his daughter to marry the Marquis de Mincepie so that he can avoid paying the rent. Cymon is granted three wishes by a Fairy, the most important of which is that any request will automatically be granted; he also wishes for a magic fiddle which he uses to make the miller dance until he consents to the marriage.

Burnand's libretto is much more absurd than Cox and Box. It seems almost amateurish at times, which is not surprising since it is intended merely for drawing room entertainment. The number of songs written by Sullivan is not really known. Two of them were individually published by Sullivan: 'Care is all Fiddle-de-dee' and 'The Marquis de Mincepie'. James F. Simpson wrote the incidental music, and, it was assumed, the other songs. Gary Wedow, the director and pianist, feels that all of the songs were written by Sullivan owing to their total superiority over the incidental music by Simpson. For this performance some topical dialogue was cut, the original dwarf was changed into a fairy, and the incidental music by Simpson was replaced by appropriate music from the G&S operas. For instance, the fairy music from Iolanthe was used in the fairy scene; there was also music from H.M.S. Pinafore, Princess Ida, Ruddigore, and The Mikado. Sullivan's Love Song from the pantomime Frogee Would a Wooing Go was also added for the fairy. Individually, the songs are quite melodic and charming in the usual Sullivan manner, but as a whole the piece lacks continuity, which is not surprising since Sullivan was only asked to contribute songs and not an entire operetta.

The staging of The Miller And His Man was done as though it were being presented in a drawing room, with the piano and a sofa onstage. This type of setting (rather than a fully staged setting) allows the audience to see the piece in the proper light. It is not the type of piece one would stage to go along with H.M.S. Pinafore, but is better suited as entertainment for the drawing room or a small function. The Boston Chamber Soloists with their excellent staging gave The Miller And His Man the best possible rendering we could hope for. It is now hoped that they will perform the Miller at a future New England G&S Society meeting. The score can be found at the Pierpont Morgan Library, New York, and the Boston Public Library Special Collection.

Carleton Gebhardt.

ILLUSTRATIONS

The illustrations, kindly supplied by Mr Gary Wedow, and obtained for the Society by Mr Carleton Gebhardt, are as follows.

Page 2: William Hite & Karen Lykes.

Page 5: Karen Lykes, William Hyte, Henry Tate.

Page 6: Jayne West.

PUBLICATIONS

ERNEST EULENBURG

Announce the publication of the first ever engraving of the complete full score of The Gondoliers. Hitherto no such scores of the Gilbert and Sullivan works have been published. The Gondoliers is the twelfth of the fourteen comic operas and is generally considered to be the climax of the canon, showing Sullivan at the height of his powers.

The editor, David Lloyd-Jones, while relying mainly on the autograph score (in the British Museum) has also consulted other source material, including the orchestral parts made exclusively for the D'Oyly Carte Company, in the preparation of this scholarly edition. It includes a preface and comprehensive editorial/textual notes.

Musical directors and students will surely relish this unique opportunity to study a Sullivan masterpiece, and for many G&S enthusiasts the edition will prove an indispensable companion.

Edition no E927. 488 pages + 22 pp preface & 18 pp textual notes. 135 mm x 190 mm. Price £15.00. Ernst Eulenburg Ltd, 48 Great Marlborough St, London W1V 2BN. Tel 01 437 1246.

R.CLYDE

Announce the publication of a number of Sullivan scores (brochure enclosed). Full scores of the Overtures di Ballo and In Memoriam are due for publication on 1 September 1985, while The Golden Legend, Irish Symphony and The Merry Wives of Windsor are in preparation.

What should give these scores particular value is that, while most of them are based on reprints of the original 19th century published scores, they have been completely re-edited and corrected in accordance with Sullivan's original autograph manuscripts (where available). Each will have a new, informative preface, and full editorial commentary. Most importantly, they will contain appendices giving details of variant readings from the manuscripts and hitherto unpublished passages from the original versions of works which were cut before their eventual publication. The di Ballo volume promises to reveal some 100 bars cut from the published score; the Irish Symphony several pages of hitherto unknown music, including completely different codas for the first and second movements; and The Golden Legend the opening of the lost chorus 'Let him live to corrupt his race'. It is hoped that this last score will be available in time for the Leeds Festival centenary performance next year. But most eagerly awaited of all will be the publication of The Merry Wives of Windsor - a work which has never before appeared in print.

Members desiring further information should write directly to the publisher: R.Clyde, 6 Whitelands Avenue, Chorleywood, Herts, WD3 5RD.

DAVID JACOBS

Writes that orchestral parts for the Grand March from Sullivan's Henry VIII music may be obtained from F.Richardson Ltd, Parliament St, Gloucester at £3.95. The arrangement is by Drake Rimmer, and probably dates from the 1940s.

* * * * *

ERRATA FOR THE SOCIETY'S MIKADO BOOKLET

P10 para 6 line 3: for 1950 read 1949. P13 para 1 line 4: After '1936' insert 'Isidore Godfrey was again at the helm, where he remained for Decca's second version, issued in 1958. P13 para 5 line 8: for Conran read Conrad; P17 para 3 line 5: for Neville Marriner read Iona Brown; P17 para 4 line 10: for Howard read Heward.

DATES FOR MAGIC OF D.O.C.

28 June Derngate Centre, Northampton; July (probably) 11, 12, 13, Barbican Centre; July 14 Stratford on Avon Festival; 28 Sept Dome, Brighton; 6 October Assembly Rooms, Derby.





REVIEWS

HERE'S A HOW-DE-DO!

A Gilbert and Sullivan Gala. With Sheila Armstrong, Robert Tear, Benjamin Luxon. Northern Sinfonia conducted by Richard Hickox. EMI Digital EL 270170.

This recording of excerpts from G&S, including some works such as Utopia Limited, The Grand Duke and also two numbers from Haddon Hall, follows the Valerie Masterson/Robert Tear record of 1983 (ASD 4392). This time Robert Tear teams up with Sheila Armstrong and Benjamin Luxon to show how a good voice can enhance the listener's musical pleasure. The recording scores when the voices are 'straight', eg in the duets 'None shall part us' and 'There was a time'. Robert Tear exactly catches the spirit of 'A tenor all singers above', and Sheila Armstrong's rich, creamy soprano is heard to good advantage in two of the arias for Constance and Aline in The Sorcerer.

But where comedy is attempted they try too hard, and this results in a distorted 'When I go out of door', with both players inappropriately affecting an aristocratic voice. Benjamin Luxon goes over the top in a very slow 'When you find you're a broken-down critter', where John Reed's restraint was much more effective.

Robert Tear takes some of the Grossmith parts, but when he does so his voice is too similar in tone to Benjamin Luxon's in such numbers as the 'Cock and bull' duet, where a darker bass-baritone would have been preferable for Shadbolt. A somewhat varied collection, in fact.

Arthur Jacobs wrote the sleeve notes, and regrettably must be taken to task for carelessness, as on previous occasions. He describes 'The earth is fair' from Haddon Hall* as a duet - it is a tenor solo - just as on the Masterson/Tear record he attributed 'The magnet and the churn' to Bunthorne, and as in his book on Sullivan he attributed 'The ape and the lady' to Melissa not Psyche (pl82) and seemed to think that Iolanthe preceded Patience (pl75). MICHAEL SYMES.

*The other item from Haddon Hall is Rupert's 'I've heard it said', ably performed by Benjamin Luxon (Ed).

RUDDIGORE

Oxford University G&S Society; a concert performance in the Holywell Music Room, Oxford. November 23 & 24 1984.

This was quite a historic occasion for which the Society is indebted to Mr David Russell Hulme, who very generously supplied us with a copy of his recently re-discovered song for Sir Ruthven 'For thirty five years I've been sober and wary'. We gave its first public airing since it was withdrawn during the original run in 1887. The song was delivered excellently by Mr Andrew Walter, and received with obvious delight by an appreciative audience. The performance also contained one or two other previously cut items, including the 'Basingstoke' finale, and the original overture arranged for two pianos. It was thoughtfully directed by Mr David Hill, while a strong cast of principals coped well with the demands of dialogue and lively choreography. The conductor Mr Adrian Parsons had his work cut out controlling a chorus 75 strong - the ghosts emerged from various points among the audience. Altogether it was a very successful and enjoyable performance.

Helen Laughlin.

CELEBRATING THE MIKADO CENTENARY

As befits the most popular opera of them all (John Dunn on 16 March described it as the most performed musical in Britain) the centenary of The Mikado begat very considerable celebrations, involving the media, the D'Oyly Carte Organisation, the Savoy, and many well-loved performers - quite apart from this Society's three special souvenirs.

Ian Bradley got things under way when he presented a 25 minute programme on Radio 4 on 13 March, with a repeat on Centenary Day itself; he also had a lengthy article in the Daily Telegraph of 13 March, while The Stage of 14 March carried a lengthy if unsubstantial celebratory piece. These both perpetrated the hoary old chestnut that Gilbert was inspired to write the libretto when a Japanese sword fell from his study wall; the truth, as explained by Brian Jones to The Daily Telegraph on 15 March, was that Gilbert himself never referred to the sword falling. The Stage also falsely credited Darrell Fancourt with inventing the Mikado's laugh; Brian Jones sets out the true position in one of his contributions to the Sullivan Society's Mikado centenary booklet.

Amateur companies up and down the land are presenting The Mikado this year, and among those performances on centenary day itself was one in Hove conducted by John Lyons, a member of this Society, at which a birthday cake was cut by Marjorie Eyre. There was no professional performance on 14 March, but the following day the London Savoyards presented a complete costumed Mikado in the Barbican Hall, London. Every seat had been sold weeks in advance, and the performance proved to be entirely worthy of the occasion. The cast was headed by John Reed, whose Ko-Ko brought the house down. He sang very well - his voice sounded much stronger and more fluent than in his last years with D.O.C. - and his acting was timed to perfection. His addition to the little list of 'the old Savoyard-ist' as one who would be missed was greeted with great approval. Tom Marandola, standing in at very short notice for the indisposed Geoffrey Shovelton, soon settled down to give an assured and polished performance. Unlike one or two of his fellow principals he was word perfect. Forbes Robinson seemed uneasy with the music of Pooh-Bah, but extracted maximum value from his dialogue. Best of all, however, was Gillian Knight, whose Katisha was positively electric - she commanded the stage from the moment she entered, and the Act 1 finale was thrilling. Her exchanges with John Reed in Act 2 must have delighted older D.O.C. fans, for these two had appeared together in the 75th anniversary performance of The Mikado at the Opera House, Manchester (currently playing host to the 'Drury Lane' version of The Pirates of Penzance) in 1960. At the end of the last speech '... then why not say so?' Ko-Ko nudged the Mikado in the ribs and added 'and anyway, it's your birthday' before leading the audience in 'Happy birthday to you'. The production moved on to Chichester for a week's run (March 18-23), and reappeared for four further performances at the London Palladium (April 11-13). It can be seen again at the Royal Festival Hall (2 June) and at the Barbican Hall (11 June), and is strongly recommended.

Though the D'Oyly Carte Opera Company is no more, its support group, the Friends of D'Oyly Carte, still exists, and organised a 'capital lunch' at the Savoy Hotel. This was attended by some 500 enthusiasts from all over the world, including two former Prime Ministers (Lord Wilson & Pierre Trudeau), as well as former Company members and other celebrities. The meal - as Japanese as possible without offending the English palate - was followed by a speech of welcome from Sir Hugh Wontner, who invited Yum-Yum in the person of Valerie Masterson to cut the 100th birthday cake. There followed a celebratory entertainment (in costume) devised by Cynthia Morey wherein the Mikado leafed through a photograph album, various pictures from which came alive and sang. The cast spanned several generations of D.O.C. history, and it was particularly pleasant to hear Thomas Round and Valerie Masterson, arguably the finest tenor and soprano in the entire history of the Company. Each member of the audience was presented with a Japanese fan as a souvenir of a most memorable occasion.

The celebrations ended with the Mikado Centenary Concert at the Royal Festival Hall, featuring the Magic of D'Oyly Carte and the B.B.C. Concert Orchestra under Fraser Goulding. Presented by John Dunn, the concert was relayed live on B.B.C. Radio 2. The first half contained selections from all the G&S operas prior to The Mikado, and was particularly noteworthy for the inclusion of 'Little Maid of Arcadée' from Thespis (beautifully sung by Vivian Tierney) and the Act 2 finale of Princess Ida. The second half consisted of substantial extracts from The Mikado, but, enjoyable and thoroughly well done as these were, one regretted that more of the music of Pooh-Bah and the Mikado himself could not have been included, for both Kenneth Sandford and John Ayldon were underworked. The almost packed house gave the Company a rapturous reception, bringing forth two encores once safely 'off the air'.

	<u>BARBICAN</u>	<u>SAVOY</u>	<u>FESTIVAL HALL</u>
The Mikado	Harry Coghill	Patrick Wilkes	John Ayldon
Nanki-Poo	Tom Marandola	Thomas Round	Meston Reid
Ko-Ko	John Reed	James Conroy-Ward	Alistair Donkin
Pooh-Bah	Forbes Robinson	Bruce Graham	Kenneth Sandford
Pish-Tush	Michael Wakeham	Alan Rice	Clive Birch
Yum-Yum	Patricia Cope	Valerie Masterson	Vivian Tierney
Peep-Bo	Anne Stuart-James	Caroline Tatlow	Roberta Morrell
Pitti-Sing	Yvonne Lea	Jane Metcalf	Lorraine Daniels
Katisha	Gillian Knight	Jill Pert	Patricia Leonard
Conductor	Peter Murray	David Mackie (piano)	Fraser Goulding

ON SHORE & SEA

Recordings of Imperial Opera's Concert 30 June 1984

Imperial Opera have now agreed to the issue of further recordings from their 'Sullivan and the Crystal Palace' concert. The cassette recordings now available exclusively to members of this Society are as follows:

CASSETTE 1 (As previously advertised in Mag 19): On Shore & Sea complete, plus first complete recording of the great duet between Rebecca and Ivanhoe in the second act of Ivanhoe.

CASSETTE 2 (Now available): God Save The Queen (arr Costa); Scenes 3 & 6, plus Epilogue from The Golden Legend; Solo & chorus 'Io Paean' from The Martyr of Antioch.

Cassettes 1 and 2 are available separately at £3.50 each (U.K.); overseas £4.70 or domestic cheque for \$7.00. A presentation box for the cassettes is available separately at £1.20 U.K.; overseas £3.70 or domestic cheque for \$5.50.

Both cassettes together in the special presentation box: £7.80 (U.K.); overseas £12.00 or domestic cheque for \$17.00. Airmail.

Also available: booklets to accompany the above recordings.

On Shore & Sea commemorative booklet by Selwyn Tillett, complete with libretto. Price £1.15 (U.K.); \$2.50 overseas.

Full Programme of the concert. Price £0.55 (U.K.); \$2.50 overseas.

SE26 54

MIKADO CENTENARY

To mark the centenary of The Mikado the Sullivan Society has issued three specially produced souvenirs which are available now, separately or together:

- 1) Heavy fine quality glass paperweight showing a Royal Doulton figure of Ko-Ko. Price in U.K. £5.00 inc p&p; overseas \$12.00.
- 2) Centenary booklet of 50 pages with illustrations in black and white and colour. Articles by Tony Obrist, Stephen Turnbull, Brian Jones, Pat Gibbons and David Russell Hulme on various aspects of a theme which appears to be inexhaustible. Price £3.50 in U.K.; overseas \$5.00.
- 3) Cassette recording 'Mikado Miscellany'. 100 minutes of early recordings of music from The Mikado, including performances by Walter Passmore, Harold Wilde and Peter Dawson. None of these recordings, which date from 1904 onwards, have been previously issued in a modern format. U.K. price £3.50; overseas \$5.00.

The above three items are available as a package for £11.00 (U.K.) or \$20.00 overseas. Available from Peter Gibbons, 71 Hockley Lane, Eastern Green, Coventry, CV5 7FS. Cheques to Sullivan Society.

PETER GIBBONS Also has available complete orchestral parts for two G&S selections. Anyone interested in performing these selections should contact him at the above address or phone 0284 703835. He will be organising an Exhibition of G&S Ephemera and Memorabilia at Wednesbury Art Gallery and Museum, Hollyhead Rd, Wednesbury, West Midlands, from August 10 - 31.

Peter Gibbons is also agent for the Rockingham Pottery figurines of G&S characters. Each figure, 6" high, is made from a pre-war mould and hand painted. There are 14 figures in all, including the Mikado, Ko-Ko, Katisha, Pooh-Bah, Little Buttercup, Major General. The cost of each figure is £45.00. For details contact Peter Gibbons at 71 Hockley Lane, Eastern Green, Coventry, CV5 7FS. Tel 0284 703835.

THE GOLDEN LEGEND

Queen Elizabeth Hall, 24 February 1985. The Chelsea Harmonic Society:
Una Barry (Soprano); Morag Nicholson (Contralto); Wynford Evans (Tenor);
John Noble (Bass). Chorus of the Chelsea Harmonic Society; Choir of
Faringdon School; New Symphony Orchestra. Conductor: Edward de Rivera.

One of the greatest joys for the follower of a neglected composer is the occasional revealing of a piece of music which, though well known by a vocal score or amateur performance, suddenly shows its full power to the listener.

This was most certainly the case on 24th February; for whatever the shortcomings of the performance, here was The Golden Legend projected in a truly professional manner. And what an eye opener it was too! It had me sitting on the edge of my seat waiting breathlessly on the edge of my seat waiting for each episode to reveal itself in its true sound colours. Above all I was not prepared for the orchestral glory of the piece, only really hinted at in other recent performances. Here was an orchestra which could cope with the difficulties. Never before to my ears had the delicacy with which Sullivan used his orchestral sonorities been more clearly shown. For instance one knows that the harp plays single notes to accompany the rise of the strings in Elsie's 'I heard him call' but actually hearing it was a moment to relish; and how careful Sullivan was to give his groups opportunities to show the best characteristics of their instruments. The richness of the string writing in Scenes One and Two, especially 'My Redeemer', was glorious, reminding one of Elgar. The subdued dynamics of the brass in the Devil's song and the elaborate ensemble for woodwind at the opening of Scene Six are so skilfully written, yet so effective in performance. Without a doubt it is the clarity, richness and expressiveness of the orchestration which is the finest feature of The Golden Legend; it shows most forcefully that first class performances are necessary to realise fully Sullivan's intentions.

Of the soloists it was perhaps only Una Barry who fully managed her part, the climax being a finely sung performance of 'My Redeemer'. Morag Nicholson simply didn't have the voice for Ursula, so that 'Virgin who lovest' became the low point of the evening. The tenor Wynford Evans, who possesses a fine voice, showed us the suffering and poetic side of Prince Henry, but little of the strength. John Noble was perhaps the best known of the soloists, but gave the impression he was sight reading! I don't think he has enough of the dark quality in his voice to bring out the Satanic irony of the part, especially in the wonderful confrontation with the monks in Scene Three. Indeed for these solo parts to be effective they need operatic emphasis - oratorio-style posturing does not work.

But the man who has the most control on the outcome of a piece is the conductor. Edward de Rivera, without a doubt, fully seized on and realised the lyrical qualities of the music. This does not mean to say that he missed the drama - in fact the restless introduction to Scene One and the 'Unbar the door' episode in Scene Four came over with more dramatic cohesion than I had thought possible. 'The night is calm' also proved to be the massive climax to Scene Three, as it should be. He also tried in several sequences to introduce a certain amount of rubato, which may well have worked better if his forces had followed him. In all his account was an indulgent one - in places too slow. Perhaps he was considering the forces he had to control, but the Prologue certainly needed more fire, and the Epilogue nearly ground to a halt, though it sounded effectively enough.

Unfortunately slow speeds tend to reinforce the idea that too much of the music smacks of 'Victorian Vespers'. I suppose it is a thin line to tread, bringing out the lyrical qualities without lapsing into a reverent slowness; but the fact is that contrasts within the work must be clearly defined to give a really inspired performance. That being said however, of the venture nothing but praise is in order. It bodes well for the performance next year, using larger forces and four excellent soloists.

Martin Yates.

SIR ARTHUR SULLIVAN
(1842-1900)
and
ST. PAUL'S CATHEDRAL

Arthur Sullivan lived his whole life during the reign of Queen Victoria, and is the only composer of world fame who can truly be called a Londoner. He was born in Lambeth on 13 May 1842, and though he studied for three years in Leipzig in his late teens, travelled extensively in Europe and visited North America twice, he lived most of his life in London, and died in his Westminster flat on 22 November 1900.

He is best remembered for his collaboration with Sir W.S. Gilbert in the Savoy operas, but before their first extant opera, "Trial by Jury" had been produced (1875), Queen Victoria had predicted that Sullivan's oratorio "The Light of the World" (1873) was "destined to uplift British music".

His first official connection with St. Paul's Cathedral was on 10 May 1854, when, as a Chapel Royal chorister of two months standing, he sang in the Festival of the Sons of the Clergy (an annual event since 1697, at which the conductor customarily conducts the musicians with a roll of parchment). He described the event in a letter to his parents next day; telling them that Prince Albert and the Archbishop of Canterbury had attended, and that he had worn his "gold uniform". He sang at subsequent Festivals, each time walking to and from Cheyne Walk, Chelsea, where the choristers boarded. He became a lifelong friend of John Stainer (a St. Paul's chorister): they would often meet at the Cathedral, and, with the "tips" they received, take a trip on a Thames steamer, taking nuts and oranges as refreshments.

Sullivan already knew Sir John Goss (Cathedral organist 1838-1872) as Composer to the Chapel Royal, and when Sullivan won the Mendelssohn Scholarship to the Royal Academy of Music in 1856 he became the favourite pupil of Goss at the Academy. He was often invited to St. Paul's organ loft, including one occasion when Goss left a pedal stop on, and in getting up to greet other guests to the loft, walked on the pedal board and caused a fearful din during a service. Sullivan and Goss both received their Hon. Doctor of Music degree from Cambridge University on the same day, 1 June 1877.

Late in 1871 the Prince of Wales (later Edward V11) was struck with typhoid, which had killed his father, Prince Albert, exactly 10 years previously. Fortunately the Prince recovered , and 27 February 1872 was proclaimed a Thanksgiving Day; the Queen made the pilgrimage to the Cathedral at 1145 am for the service for which Goss had written a special Te Deum, which made use of Prince Albert's hymn tune "Gotha". Sullivan was also writing a Te Deum; for the Thanksgiving Festival to be held at the Crystal Palace on 1 May 1872. Scored for soprano solo, chorus, orchestra, organ AND military band, it made use of St. Anne's tune (O God our help in ages past"), which until supplanted by Elgar's "Land of hope and glory", was generally regarded as a second National Anthem. The unshamed jollity of Sullivan's Te Deum surprises people even in this age, and it has been described as "the only Te Deum to make God smile". The last two movements were often performed at St. Paul's on the anniversaries of happy events: Queen Victoria's accession (20 June), her Coronation (28 June), and Edward, Prince of Wales' birthday (9 November).

John Stainer succeeded Goss as Cathedral organist in 1872, and it was due to the influence of Stainer that musical arrangements at the Cathedral attained an unparalleled degree of excellence; the choir was increased from 12 to 40 boys, and from eight to 18 assistant vicars choral. Twice daily choral services began on Lady Day (25 March) 1873.

In February 1874 it was announced that Sullivan would write an Evening Service with orchestral accompaniment for the Festival of the Sons of the Clergy: an orchestra had been used for the first time at the 1873 Festival (another innovation by Stainer). Sullivan, however, was inundated with work and was unable to complete the piece in time. He tried again to provide a work for the 1887 Festival, but "There was at the outset of the Festival a great disappointment at Sir Arthur Sullivan's Service not being ready in time".

The reason on this occasion was Sullivan's severe illness. However his "In Memoriam" overture, written in the space of 10 days after his father's death on 22 September 1866, made a fitting prelude to the Festival, where it was played each year from 1877 to 1900. It was during the performance of the overture at the 1880 Festival on 12 May that news of the death of Goss late on 10 May began to circulate. Sullivan attended the funeral of his teacher, Sir John Goss, at the Cathedral on 15 May 1880, and inaugurated the Goss Memorial Fund which met frequently under Sullivan's chairmanship at the Chapter House, and resulted in the unveiling of a memorial to Goss in the Crypt of the Cathedral on the anniversary of his death (10 May) in 1886.

Sullivan was at the Cathedral for the funeral of his friend Lord Leighton, the artist, on 3 February 1896, and again next day, 4 February 1896, acting as pall-bearer at the funeral of his friend Sir Joseph Barnby (conductor and composer).

Later in the same year on 20 August he attended the Cathedral funeral of yet another of his friends, the artist Millais. Sir John Everett Millais' portrait of Sullivan, painted in April 1888, was bequeathed by Sullivan to the National Portrait Gallery.

In common with every other church in England and Wales on Sunday 20 June 1897, Sullivan's hymn "Bishopsgarth" was sung at St. Paul's. It was specially written for Queen Victoria's Diamond Jubilee. The words were by the Bishop of Wakefield, William Walsham How. Sullivan had received the request to provide a "Jubilee Hymn" when he had played the organ for the Queen at a private Easter Sunday service that year at Cimiez, the Queen's favourite resort on the French Riviera. Sullivan presented his royalties from the sale of the hymn to the Prince of Wales Hospital Fund.

"Bishopsgarth" was the first hymn of the service at St. Paul's on Jubilee Day itself, 22 June 1897. Sullivan, together with other eminent musicians, was in the congregation, wearing his academic robes. He had also attended the rehearsal for the event at the Cathedral on the previous evening. After the service the Queen confided that she "loved her Jubilee Hymn; it was so simple and so true" and that she "always cried" when she heard it".

Queen Victoria died on 22 January 1901 at Osborne on the Isle of Wight, and though the Queen's body was taken straight from Osborne to Windsor for the funeral on 2 February, a Funeral Pageant was held at St. Paul's on that day. Sullivan's "In Memoriam" overture was London's musical tribute to the Queen, as it had so often been for many of her most illustrious subjects, and members of her own family.

Apart from "Wreathes for our graves", a sacred part-song, (commissioned by the Queen and intended to be sung exclusively at the Royal Mausoleum, Frogmore, Windsor), Sullivan wrote other sacred part-songs, three oratorios, about 20 anthems, and over 70 hymn tunes. His hymn tune "Onward Christian Soldiers" (St. Gertrude) maintains its universal popularity, but his other hymn tunes and anthems have suffered neglect. However, during his lifetime Sullivan's anthems were performed with great frequency, especially at St. Paul's Cathedral. Sullivan would often visit the Cathedral when one of his anthems was to be performed at the twice-daily choral services.

Stainer relinquished his post as organist to St. Paul's Cathedral in 1888. He was succeeded by Sir George Martin, who visited Sullivan on 26 May 1900 with the request that Sullivan compose a Te Deum for a Grand Peace Service to be held at St. Paul's Cathedral when the Boer War was finally over. Sullivan's setting of Kipling's "Absent-minded Beggar" had already earned thousands of pounds for the victims of the war, and their dependants.

Sullivan completed the Te Deum on 14 July 1900. Like his "Festival" Te Deum it included scoring for orchestra, choir and military band, but made use of his own most popular hymn tune "Onward Christian Soldiers". This Te Deum was Sullivan's last completed work, and was sung at St. Paul's Cathedral on 8 June 1902.

But Sullivan had died on St. Cecilia's day, 22 November 1900. He was buried in the Crypt of St. Paul's Cathedral on 27 November 1900, by special desire of the Dean and Chapter of the Cathedral. Pall bearers were; Sir John Stainer, Sir George Martin, George Lewis, Sir Frederick Bridge (organist of Westminster Abbey), Colonel Arthur Collins and Francois Cellier (conductor of the Savoy Theatre).

After the committal, as a final tribute, the ladies and gentlemen of the Savoy Theatre sang the unaccompanied anthem "Brother, Thou art gone before us" from Sullivan's sacred music drama "The Martyr of Antioch" (to words of a former Dean of St. Paul's, Dean Henry Hart Milman).

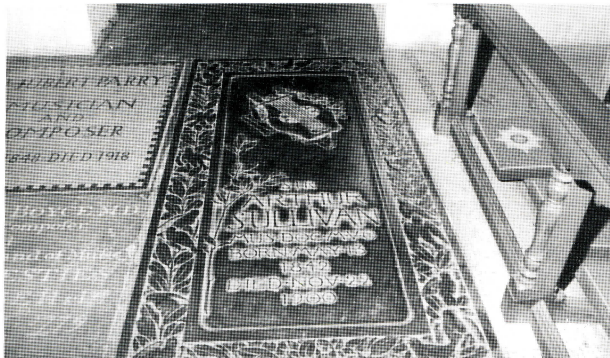
This Sullivan memorial plaque by Sir W. Goscombe John, previously placed in the Crypt, is now situated in the north transept, on the walls of the Cathedral.



On the anniversary of Sullivan's death (22 November) in 1982 members of the Sir Arthur Sullivan Society were kindly allowed to conduct a brief remembrance service at Sullivan's grave in the Crypt.

The Chairman of the Society, Rev. Selwyn Tillett, offered the following prayer;

" O God, who in the gift of music hath given us a revelation of Your divine beauty, teach us to love You in all Your gifts, and so to devote ourselves in all our work to Your glory, that we too may raise men from the sorrows of this world to the enjoyment of Your divine loveliness".



Visit the Crypt of St. Paul's Cathedral, which is open to the public, and see Sullivan's grave, and the graves of other eminent British musicians.

THE SIR ARTHUR SULLIVAN SOCIETY
(founded 1977)
Charity Registration 274022
exists

"to advance the education of the public in, and promote performances of, the music of Sir Arthur Sullivan and other British Victorian composers, by means of the presentation of publications, recordings, lectures, concerts and other activities".

Details of membership of the Sir Arthur Sullivan Society, and of its publications, recordings and activities are available from:

All proceeds from the sale of this publication in aid of St. Paul's Cathedral
Published by the Sir Arthur Sullivan Society

MUCH ADO ABOUT NOTHING

By C.V. Stanford.

Jeanetta Cochrane Theatre, March 11, 12, 14, 15, 1985. Opera Viva.

Kensington Symphony Orchestra Conducted by Michael Head. Produced

By Michael Hunt.

The Sullivan Society's constitution includes an interest in Sullivan's contemporaries, and Stanford is one of the most important of the younger ones. His operas date from 1877, and in Much Ado About Nothing of 1900 Julian Sturgis (of Ivanhoe) was his librettist.

Sturgis has been criticised for his Sullivan collaboration in detail rather than broad principle, but in this Shakespeare adaptation he produced a most workable script by skill of harsh pruning, selection and contrast. Indeed the contrasts are notable, with the four acts split between introduction and ceremony; night scene; cathedral scene; broad comedy and resolution. (In the original layout of Ivanhoe he achieved this, but the pre-production sequence changes to Act 2 obscure this fact and needlessly weaken the structure).

On the first night of this revival of Much Ado About Nothing, nerves and some under-rehearsal diluted the effects of a fine work. But even under these circumstances the hardcore members of the Sullivan Society present there concluded that the work deserved a future. This opinion was resoundingly confirmed on the last night, by which time the performance had taken shape. In particular a feeling engendered on the first night that the major plot was really about Claudio and Hero rather than Beatrice and Benedick was tempered considerably. It became evident that a strong Claudio and a nervous Benedick had tipped the scales unduly; but by the last night this imbalance was far less pointed. Indeed the whole opera could be seen in better perspective.

Stanford handles the work with great skill and professionalism, with well integrated episodes and smooth continuity. There are no great tunes, but the writing is most attractive, the love scenes tender, and the orchestration richly used to enhance the drama. Only in the broad comedy with Dogberry and the plotting of Don John were there signs of weakness (poor casting may have accentuated the latter). The work is framed by a setting of 'Sigh no more ladies', and though it is not a masterpiece it is a most enjoyable and worthwhile opera deserving a good airing every generation. A company the size of Opera North should suit it well, and it is a national scandal it has taken so long for it to be recognised.

Opera Viva deserve our thanks and congratulations. The young cast mostly did very well. The lighting in the night scene was inadequate, and the out-of-period (c1900) costumes were not helpful. But these are relatively minor quibbles; the efforts of the British Music Society and their 1985 opera project were amongst the pressures and reasons for this revival (though not acknowledged in the programme) and I trust they will be overjoyed that already one unjustly neglected opera has been rediscovered.

John Willoughby.

* * * * *

A special limited edition 2 record issue by Opera Viva is now available: BRITISH OPERA 1876-1914. Extended scenes from Stanford's Much Ado About Nothing, and more than 20 minutes of music from Holst's previously unheard opera Sita. Also included are scenes from Delius' Irmelin, Boughton's Immortal Hour and scenes from operas by Cowan, Corder, d'Erlanger, Maccunn, Naylor, Smyth and Goring Thomas.

£11.99 post free from Opera Viva, 76 Tongdean Lane, Brighton, Sussex. BN1 5JE. Prices for U.S.A.: \$23.00 2nd class air mail; \$22.00 surface mail; \$20.00 cash.

TEXT OF THE SERMON PREACHED BY THE CHAIRMAN OF THE SULLIVAN
SOCIETY, REV SELWYN TILLET, AT THE SERVICE IN ALL SAINTS
CHURCH, PAVEMENT, YORK, DURING THE SULLIVAN FESTIVAL 22 SEP 84.

Fading is the worldling's pleasure
All his boasted pomp and show.

(From the hymn 'Glorious things of thee are spoken',
which had just been sung to Sullivan's tune Lux Eoi.)

Sir Arthur Sullivan, if I may quote from our Festival Programme, was 'as his highly secular life bears witness, . . . not altogether the kind of man who fitted well into the life of the church. However his early training in the Chapel Royal enabled him to compose for the Anglican church with ease and familiarity. A popular hymn could earn a significant sum in royalties . . . as could an anthem, which might be used in parish churches throughout the country. . . . 'Love not the world' (The Prodigal Son) was a standard item in the Victorian contralto repertory, though we note how little attention Sullivan paid to its precepts'.

Sullivan, in short, was a mercenary rake, even fonder if possible of his gambling than of his ladies. Far from 'loving not the world' he loved it 'not wisely but too well', and when he died, prematurely, on the feast of Saint Cecilia, patron saint of music and musicians, there would have been those in the Victorian church who saw in his untimely departure the due reward of his deeds.

And yet - we also know that Sullivan was a man haunted weak health that in origin at least was none of his making; haunted in the last years of his life by the persistent failure of new and ambitious musical ventures. Some of us have seen in Arthur Jacobs' book and in John Wolfson's Sullivan And The Scott Russells appalling photographs of him in the last stages of his life; a man who did not merely think of himself as old, sick, and worn out, but who died at the age of fifty-eight looking not a day over seventy-five.

He was and remains a confusing and in some ways tragic figure, who attempted to live the whole of his life to the full and yet still was baulked of many of the things he craved - lasting acceptance as a 'serious' musician and, not least, the public openness of a stable personal love. It was perhaps with more aptness than they knew that the chorus of the Savoy Theatre sang over him his own setting of these words from the pen of an undistinguished dramatist:

Brother, thou art gone before us, and thy saintly soul is flown
Where tears are wiped from every eye, and sorrow is unknown;
From the burden of the flesh, and from care and fear released,
Where the wicked cease from troubling, and the weary are at rest.

Yet whatever one would wish to say about Sullivan's life - and much has been said - one fact is undeniable. He possessed something which none of us possesses - a precious talent for creating music. Not for writing it or performing it - the physical putting of notes on paper was always skimped at the last minute or left to others, and his inspiration as a conductor was nil - nor for appreciating it or criticising it, for his references to the work of so many other composers are casual or perfunctory - but for creating it. He possessed uniquely among British composers of his day the gift for awakening an immediate response in his hearers - a response which is still awakened in us today, or none of us would be here this weekend. He possessed and still possesses for us the talent of being like King David in our first lesson, 'cunning in playing'* so that when he takes his harp and plays we like King Saul are refreshed, and are well, and the 'evil spirit' departs from us. For Sullivan was a man who did not merely live his human life to the full, with its share of excesses and tragedies - he was a man who used his God-given talent to the full, and whose influence in so doing has brought us all here.

*1 Samuel 16 v 18.

In the circles which I and other clergy have to frequent, the realms of interminable meetings over day-to-day parish affairs and problems of local church reorganisation or immediate administration, one phrase is bandied about more than any other. That phrase is 'Christian Stewardship'. Very often 'Christian Stewardship' is seen only in financial terms - the parish church's annual income is X pounds, and the most 'Christian' way of using that income is so-and-so. But I do not believe that Christian Stewardship is concerned only with money and its use, but with our use or abuse as human beings loved by God of all the things which we have been given by him - money, property, one another, and our personal talents. I believe that whether or not we would consciously call ourselves Christians, or even believers in God, we reveal something of our personal experience of God's love for us and for all mankind by our response to it - by our use of all his gifts - first among which must be our talents and abilities.

If we allow these talents to grow and develop in the service of our fellow-men (and through them in our service of God) we are fulfilling one of the chief requirements God makes of us. We are all trustees for the beauty of God's gifts, and it is our duty to see that the conditions of that trust are faithfully discharged.

Sullivan was a trustee for the beauty of God's gift of music, and we have been celebrating his faithful discharge of the conditions of that trust. He is at his best, and uses his talent to the utmost, when in our ears and hearts he adds the dimension of real human-ness and love (for which he himself was so desperately searching) to otherwise heartless puppet characters; when by his addition of beauty through music he makes real someone who otherwise could not possibly exist; when he shows us that they have another dimension, seen only by those who use their talents to the full.

To restrict myself to his best-known area - Lady Jane sawing her 'cello is only human because of Sullivan's music. Princess Zara and Captain Fitzbattleaxe, otherwise quite insufferable, are only briefly human when they fall in love to Sullivan's music. Even Katisha becomes tragically and uniquely human only because the God-given talent in Sullivan sees and responds to the potential for love even in her - and if you doubt me, listen to Ann Drummond-Grant.

By living his own life to the full, and using his talent to the full, Sullivan - or anyone else in fact - responds in the best way possible to the love of God at work; he is indeed doing precisely what God does as he gives hope even to those who are half-human or only cardboard. For the love of God sees the hidden beauty and the true depth in each of us, and is waiting to fill us and make us fully human just as Sullivan's music fills the puppets. If we allow ourselves to use our talents to the full in God's service, to be used as channels of God's love, we shall no doubt be hurt and worn out as Sullivan was; we shall also learn the lesson from his work as from the life of Christ, that there is hope of resurrection from hurt, from waste, from tragedy and ultimately from death itself. For as expressed in our second reading (Rev 21 v 4) 'God shall wipe away all tears from our eyes - there shall be no more death, neither sorrow nor crying, neither shall there be any more pain: for the former things are passed away'. The former things are passed away - for him now as (we trust) for us, through the love of God; even if we have only lived our life half to the full, if we have been cardboard all our lives, afraid of the risks of the world.

And when the Lord shall summon us whom thou hast left behind,
May we untainted by the world as sure a welcome find;
May each like thee depart in peace, to be a glorious guest -
Where the wicked cease from troubling, and the weary are at rest.

* * * * *

THE ARTICLE in the centre pages of the Magazine on Sullivan and St Paul's Cathedral is by John Gardner. It is to be placed as a separate brochure in St Paul's in order to draw the attention of visitors to Sullivan's connection with the church.



SULLIVAN FESTIVAL 1986

Planning of the above event is now well in hand, and I am grateful to all those participants who returned the questionnaire relating to the 1984 Festival. All your comments have been carefully studied and taken account of in planning next year's event.

The 1986 Sullivan Festival will once again be based on the Lady Anne Middleton's Hotel, York, and will take place on 14, 15 & 16 March 1986. The provisional programme is as follows.

Friday Evening 14 March

Informal reception/get-together in the Hotel conference room - a chance for participants to meet and get to know one another. Refreshments will be available and various sales stands (books music records etc) will be open.

Saturday 15 March

Morning: Society A.G.M. to be followed by talks (speakers to be announced) in the conference room. Lunch.

Afternoon: Coach to Leeds (25 miles) for a Symposium at which various Sullivan experts will answer questions. Packed tea & free time prior to:

Evening: Performance of The Golden Legend at Leeds Town Hall, conducted by Sir Charles Mackerras, with Sheila Armstrong (Soprano), Sarah Walker (Contralto), Robert Tear (Tenor), Richard van Allan (Bass). The Leeds Philharmonic Society and the BBC Philharmonic Orchestra. (Coach to be back at York around 10 pm.)

Sunday 16 March

Morning: Sacred recital at All Saints Church, Pavement - a survey of the Church's year as reflected in the music of Sullivan. Directed by Richard Grierson. Free time before Lunch.

Afternoon: Song recital by Martin Yates (Baritone) and others in the conference room. The Festival will end by 4 pm.

The cost of a place at the Festival, including bed and breakfast accommodation in a twin bedded room for the Friday and Saturday nights, Saturday & Sunday lunch, a packed tea (Saturday), a good seat for The Golden Legend, a seat on the Leeds coach, and a copy of the Festival brochure will be in the region of £75. Reduced rates will be available for those not requiring Friday accommodation, and in special circumstances a meals-and-events only package can be arranged. Private facilities are available at additional cost, as is dinner on the Friday. Extended stays can be arranged. To avoid the possibility of overcrowding, the number of Festival participants will be strictly limited to 60.

Full details of the programme and the precise cost will not be known for several months, and once available will be sent to all those who attended the 1984 Festival. Anyone else wishing to have the information should send an sae to the Secretary. Alternatively a £10 deposit will secure your place now. 51 Nowton Rd, Bury St Edmunds, Suffolk, IP33 2BU. Tel 0284 703835.

Stephen Turnbull.

* * * * *

THE GOLDEN LEGEND

The Golden Legend will be performed at the Pikes Peak Center, Colorado Springs, by the Colorado Springs Chorale under Donald P. Jenkins on 25 & 26 April 1986. Soloists to be announced.

THE CHIEFTAIN

A concert version of The Chieftain (1895 revision) will be given by The Prince Consort in the Queens Hall, Edinburgh on Monday May 27 at 7.45 pm. Tickets £2.00.

WANTED TO PURCHASE

A D'Oyly Carte production libretto of H.M.S. Pinafore. John Cannon, 149 Comptons Lane, Horsham, Sussex, RH13 6BH. Tel Horsham 53776.



ERRATA FOR THE SOCIETY'S TRIAL/SORCERER BOOKLET

Several errors unfortunately found their way into my contribution to the Trial/Sorcerer booklet. The corrections are as follows.

P 11 para 5: The role of Alexis in the 1953 recording of The Sorcerer was played by Neville Griffiths, not Jeffrey Skitch. This was a typist's error.

P 21 para 1: The roles of Defendant and Plaintiff in the centenary performance and recording of Trial by Jury were played by Colin Wright and Julia Goss respectively, not Meston Reid and Pamela Field as stated. Since writing my articles I have been able to study a privately circulated account of the 1975 D.O.C. centenary fortnight by Michael Walters, who attended of the four performances of Trial given. It is clear from this account that on 25, 26 and 27 March the roles of Usher and Foreman were played by John Broad and James Conroy-Ward respectively - not by Kenneth Sandford and John Ayldon - and a programme for the final performance of the season (Trial & The Grand Duke, 5 April) in my collection also allocates the parts to Broad and Conroy-Ward. My statement (p 20 final paragraph) that the cast of the 1975 recording was identical with the centenary cast - made in good faith on the strength of cast lists appearing in The Savoyard - is incorrect and should be disregarded. In the interests of clarity I set out the casts below:

	<u>1975 Recording</u>	<u>Centenary Performances</u>
Judge	John Reed	John Reed
Defendant	Colin Wright	Colin Wright
Counsel	Michael Rayner	Michael Rayner
Usher	Kenneth Sandford	John Broad
Foreman	John Ayldon	James Conroy-Ward
Plaintiff	Julia Goss	Julia Goss

My thanks to those members who were kind enough to write pointing out the errors, and my apologies for having made them in the first place.

STEPHEN TURNBULL.

* * * * *

SULLIVAN'S CELLO CONCERTO

There is a good hope that we may soon be able to hear a reconstruction of Sullivan's cello concerto, the orchestral parts for which were destroyed in the Chappells fire. After the closure of D.O.C. David Mackie, who had a copy of the surviving solo cello part, set about making a reconstruction of the piece. He produced a first draft, and at that point contacted Sir Charles Mackerras, who had conducted the BBC broadcast in 1950. Sir Charles suggested that the reconstruction might be published by Weinberger, and has made a number of suggestions based on his memory of the earlier performance. The score is now approaching completion, but is not yet quite ready for public performance. Naturally the Sullivan Society hopes that eventually the work will be performed, published and recorded. However we are not yet in a position to be able to make a definite announcement about the future of the project. (Ed).

* * * * *

GEORGE GROSSMITH BIOGRAPHY

Tony Joseph's well researched biography of George Grossmith (212 pages paperback) is still available from him at 55 Brynland Avenue, Bristol BS7 9DX. Price inc p&p £5.50 in U.K. In U.S.A. \$15.00; in Australia \$19.00 airmail. (Tony Joseph's book is reviewed in Mag 13 Autumn 1982 p 5).

DAVID LISLE

Invites offers for a substantial collection of L.P. records of organ and church music ranging from Bach and his contemporaries to modern composers. He will sell them complete or individually and proceeds from the sale will be used to assist the sponsorship of the recording of Sir Charles Mackerras' Golden Legend performance. For further information contact David Lisle, 28 Cator Rd, Sydenham, London SE26 5DS. 01 778 8365.

Minutes of the A.G.M. of the Sir Arthur Sullivan Society
Held at the Conway Hall 16 March 1985 Commencing 5.25 pm

PRESENT: Rev Selwyn Tillet, Messrs Stephen Turnbull, David Lisle, David Jacobs, John Gardner, Martin Yates, Mrs Pat Gibbons and 19 members.

APOLOGIES: Messrs David Eden, Arthur Jacobs, John Lyons, G.J.Spinks, E.R.Wood, Mrs Josie Higginson.

The minutes of the 8th A.G.M., held on 10 March 1984, were read by the Hon Secretary and approved nem con.

MATTERS ARISING: The Chairman reported that Sir Charles Mackerras has now accepted the post of Honorary President of the Society. The question of placing a plaque on the Sullivan family grave is progressing, the necessary consent having been obtained.

THE SECRETARY'S REPORT circulated at the meeting, setting out in detail a year 'which had probably seen more solid achievement than any since the foundation of the Society in 1977'. In the ensuing discussion Mr Philip Plumb mentioned that he had heard from a reliable source that the BBC had embarked on a new series of recordings of the G&S operas, and that Ruddigore, conducted by Sir Charles Mackerras, had been completed. No further details were known. The Chairman gave details of the Society's concert of 13 July; he also mentioned that he had attended a performance of On Your Toes at the Palace Theatre on Mikado centenary day, where the orchestra, obviously aware of the building's connections, had played part of the Mikado overture prior to the performance.

TREASURER'S REPORT: Presented in the Treasurer's absence by the Secretary. Mr Plumb asked what proportion of income came from membership subscriptions. He considered that the figure (approximately $\frac{1}{3}$) demonstrated the importance of our other activities. Mr Brian Jones considered the accounts showed a satisfactory position and the meeting agreed nem con that they be submitted for audit.

ELECTION OF OFFICERS:

Chairman: Mr David Eden
Secretary: Mr Stephen Turnbull
Treasurer: Mr Martin Yates

As the number of nominations exceeded the number of Committee places, a ballot was necessary to elect six Committee members. The following were elected:

Mrs Pat Gibbons	Mrs Julie Turnbull
Mr John Gardner	Mr Peter Gibbons
Mr David Lisle	Rev Selwyn Tillet

The honorary auditor, Mr Nick Jackson, was returned unopposed.

ANY OTHER BUSINESS: Mr Don Anders thanked all those concerned with the organisation of the 1984 Sullivan Festival, and the Secretary outlined plans for the 1986 event, to be built round Sir Charles Mackerras' performance of The Golden Legend in March. The Secretary mentioned that he hoped the first volume of the Society's discography would appear in 1985. Work is constantly being delayed by the discovery of more records. The meeting closed 6.05.

* * * * *

DAME BRIDGET D'OYLY CARTE

We learn with regret of the death of Dame Bridget D'Oyly Carte on 2nd May 1985. The obituary which is reproduced on page 23 opposite appeared in The Times 3 May 1985. It is printed here by permission of Times Newspapers. Copyright Times Newspapers Ltd.

DAME BRIDGET D'OYLY CARTE

Maintenance of Gilbert and Sullivan tradition

Dame Bridget D'Oyly Carte, DBE, who died at her country home in Buckinghamshire yesterday, at the age of 77, was the inheritor of a great theatrical tradition, which she worthily upheld for more than 33 years.

Succeeding unexpectedly to the position of proprietor of the D'Oyly Carte Opera Company (her only brother having been killed in a motor accident in Switzerland), she took over the reins of management in 1948 on the death of her father, Rupert D'Oyly Carte. With marked accomplishment she continued to present all the Gilbert and Sullivan operas, both in this country and in the United States and Canada, until the copyright, and with that the performing rights owned by her family, came to an end in 1961, 50 years after Gilbert's death.

Born on March 25, 1908, she was educated privately in England and abroad, and later at Dartington Hall, Totnes. She married in 1926, at the age of 18, her first cousin, the 4th Earl of Cranbrook, but the marriage was dissolved in 1931, after which she resumed her maiden name.

She became an assistant to her father at the Savoy Hotel in 1933, and continued in that capacity until the outbreak of war, when she was engaged in child welfare work in London and in dealing with the evacuation of nursery schools, with which work she continued until she assumed her father's responsibilities at his death in 1948.

Over the next thirteen years she maintained the worldwide fame of the Gilbert and Sullivan operas established three generations before.

When 1961 and the lapse of the Gilbert and Sullivan copyright drew near she at first thought that it would be right that the long reign of her family, begun by her gifted grandfather Richard D'Oyly Carte, an impresario of extraordinary vision and ability, should come



to an end. She also later publicly dissociated herself from a petition to Parliament which sought a privileged position for the operas a perpetuation of the copyright for them under some public cultural body. The petition was not successful.

However those near her suggested that she should continue to present the operas, for which there was still a great following. To this she consented, and to the formation of the D'Oyly Carte Opera Trust, a charitable organisation which she endowed, giving to the Trust her company's scenery, costumes, band parts and other assets, worth at that time at least £150,000, to which she added £30,000 in cash. More recently she had given to the Trustees the original Sullivan score of *Iolanthe*.

The new Trust, which took over in 1961, included representatives of the three families, D'Oyly Carte, Gilbert and Sullivan, and, guided by Mr A. W. Tuke, then chairman of Barclays Bank, who became chairman, the Trust assigned to Miss D'Oyly Carte the theatrical presentation of the operas by a company she formed for this purpose, Bridget D'Oyly Carte Ltd, of which she was chairman and managing director. In this capacity, she continued to

present the operas until their last season in London in 1982, and she remained chairman of the Trustees until her death.

By nature shy and retiring, characteristics she inherited from her father, but always entertaining in her methods of expression, Dame Bridget (an honour conferred on her in 1975) invariably gave evidence of her shrewd observation and artistic judgement and ability. It was these qualities that made her of exceptional value to the Savoy group of hotels and restaurants, founded by her grandfather, of which her father had long been chairman.

At her father's death she became an active director, taking control of the furnishing and decoration departments with considerable talent and success. At the time of her death she was president of the company, in which she was a large shareholder, maintained her family connection with the Savoy Theatre of which she was a director, and was also chairman of Edward Goodyear, Ltd, the royal florists.

As the only surviving child of Rupert D'Oyly Carte by his wife, Lady Dorothy Milner Gathorne-Hardy, daughter of the 2nd Earl of Cranbrook, Dame Bridget inherited their beautiful home/ in Devon between Brixham and Kingswear (now the property of the National Trust), and when she sold this, she acquired the estate of Shrubs Wood in Buckinghamshire, with a house designed by the Russian architect, Serge Chermayeff, which was her home for more than 30 years and where she was able to pursue her great love of gardening.

She also spent some time in Scotland, where she lived in the 17th century castle of Barscobe in the Stewartry of Kirkcudbright.

Though herself entirely unassuming, she bore a name that was known wherever the English language was spoken.

SIR ARTHUR SULLIVAN SOCIETY. SALES LIST AT SUMMER 85

The following are all available from S.A.S.S. sales, 71 Hockley Lane, Eastern Green, Coventry, CV5 7FS. Prices allow for postage and packing in the U.K. Cash with order, please. All cheques to Sullivan Society. Overseas customers please write for a quotation specifying items required, whether surface or air mail is required, and whether you will be paying in Sterling or dollars. We will then quote you a single figure for the entire parcel. Please remember that U.K. bank conversion charges are high; it is cheaper to pay in Sterling.

<u>CASSETTES</u>	£
VICTORIA & MERRIE ENGLAND Complete piano score played by Selwyn Tillet (Piano)	2.75
SULLIVAN ORGAN TRANSCRIPTIONS: Cassette and detailed booklet.	Set: 5.00
THE LIGHT OF THE WORLD Substantial Excerpts on 2 cassettes	6.50
THE MARTYR OF ANTIOCH Cpte on 2 Cassettes, with booklet. MEMBERS ONLY.	6.50
ON SHORE & SEA w. excerpts from IVANHOE & GOLDEN LEGEND 2 cassettes	7.00
THE MIKADO - The 1917 recording reissued	3.50
MIKADO MISCELLANY - Historic recordings 1904-1930	3.50
DOROTHY Cellier's comic opera complete performed as an organ solo	3.50
SULLIVAN & SOMERVELL Songs performed by Martin Yates	3.50
SULLIVAN'S IRISH SYMPHONY/SAPPHIRE NECKLACE OVERTURE/HADDON HALL Selection/ELGAR	5.50

<u>LIBRETTI OF SULLIVAN WORKS</u>	
HADDON HALL (Sydney Grundy)	1.20
THE EMERALD ISLE (Basil Hood) Illustrated	2.00
THE BEAUTY STONE (Pinero & Carr) Illustrated	2.00
ON SHORE & SEA (Tom Taylor) Illustrated, with a note by Selwyn Tillet	1.15

<u>BOOKLETS</u>	
VICTORIA & MERRIE ENGLAND By Selwyn Tillet. Illustrated	1.85
THE MARTYR OF ANTIOCH By Selwyn Tillet	1.00
IOLANTHE - A Centenary Souvenir Booklet, profusely illustrated	2.00
PRINCESS IDA - do	2.95
TRIAL/SORCERER - do	2.95
THE MIKADO - do in b&w & colour	3.50
The following back numbers of the Magazine are still available:	
8; 12; 13; 14; 15; 16; 17; 18; 19; 20. EACH:	0.75

<u>FACSIMILE CRYSTAL PALACE NOTES</u>	
THE GOLDEN LEGEND By Joseph Bennett	1.40
THE LIGHT OF THE WORLD By George Grove	1.75

<u>PAPERWEIGHT</u>	
Heavy glass paperweight (oval) showing Doulton figure of Ko-Ko	5.00

* * * * *

DATES FOR LONDON SAVOYARDS
 11 June Mikado, Barbican w. Geoffrey Shovelton & Gillian Knight;
 Sunday 2 June Festival Hall 01 928 3002 Mikado as above; 22 October Pinafore Barbican;
 Friday 8 Nov Gondoliers Barbican 01 638 8891.

NEW SADLERS WELLS
 Will produce The Merry Widow, La Traviata and H.M.S.Pinafore from 17
 October 85 to 23 November 85. They have taken The Mikado to Jersusalem in May.

FRONT COVER
 The front cover illustration shows the 3 Little Maids in New York 1886.

19TH CENTURY
MUSICAL
THEATRE
IN
ENGLISH

RECENT RESEARCH & RESEARCH METHODS

—
A Conference
—

NEW YORK CITY
FRIDAY & SATURDAY
JUNE 7 & 8, 1985

Further information may be obtained from F. Woodbridge Wilson,
The Pierpont Morgan Library, 29 East Thirty-sixth Street,
New York City 10016, Telephone 212-685-0008.

Colchester Musical Society.

PRESIDENT

THE WORSHIPFUL THE MAYOR
(Jas. Wicks, Esq.)

THE ABOVE SOCIETY WILL GIVE A PERFORMANCE OF

SIR ARTHUR SULLIVAN'S SACRED ORATORIO—

“THE PRODIGAL SON”

WITH

Miscellaneous Second Part,

AT THE

CORN EXCHANGE, COLCHESTER.

On Tuesday, April 21st, 1896.

CHORUS OF 70.

Assisted by a few Members of the York and Lancaster Band,

(By kind permission of Col. C. J. Whitaker and Officers).

Soprano: MISS EDITH SERPELL, L.A.M.

(Prize Scholar and Silver Medalist.)

Contralto: MISS WILSON.

Tenor: MR. HUGHES.

Baritone: MR. F. J. MOTUM.

Accompanists

MR. H. HAGUE, R.C.M. & MR. LEONARD BARBER.

CONDUCTOR

MR. CHARLES OSMOND

DOORS OPEN 7.30.

COMMENCE 8 O'CLOCK.

Reserved Seats, 2s.; Second Seats, 1s.; Third Seats, 6d.

Plan to be seen and Tickets had at Mr. CLARK'S LIBRARY, High Street.