

Sir Arthur Sullivan Society



Magazine No. 21 Autumn 1985

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE NO 21 AUTUMN 1985.

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

Dear Member,

Sullivan's Cello Concerto in David Mackie's reconstruction will be played by Julian Lloyd Webber, conducted by Sir Charles Mackerras, at the Barbican on 20 April next year, 1986. There will be a second performance on 27 April in the Free Trade Hall, Manchester. On this occasion the work will be conducted by Owain Arwel Hughes, with Julian Lloyd Webber as the soloist. The first part of the programme will be a G&S miscellany. The cello concerto was last played on 3 July 1953, when Sir Charles Mackerras conducted the Goldsborough Orchestra, and the soloist was William Pleeth; cadenzas by Charles Mackerras.

D.E.

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G&S AND THE BBC

In recent months the G&S grapevine has been occupied with rumours that the BBC is about to embark on, or has actually commenced, recording a new series of Gilbert and Sullivan operas. I therefore wrote to Ian McIntyre, Controller, BBC Radio 3, seeking clarification of these rumours, and by return of post received a letter from S. Stringer, secretary to Bryant Marriott, Controller, Radio 2, which I quote verbatim:

30 July 1985

Dear Mr Turnbull,

Thank you for your letter of 26th July addressed to Ian McIntyre, Controller of Radio 3, which has been passed to Radio 2 since this network is mounting a future series of Gilbert and Sullivan operas.

All thirteen operas will be recorded within a time span of five years and none of them will be broadcast until all recording is complete. Four have been recorded already (all conducted by Sir Charles Mackerras) and they are:

Ruddigore
Princess Ida
Pirates of Penzance
Trial by Jury.

A fifth opera - Yeomen of the Guard - will be recorded sometime in December this year. I have been told by the production department that the best artists of the day associated with G and S will be included in these recordings. With reference to your query about Sullivan's 'other' operas, I am afraid this future series will only include the G and S operas.

I do hope this information answers your questions.

Yours sincerely,

S.Stringer.

Members who feel that Radio 3 should be hosting this series may care to consider that whilst Radio 3 audiences run into thousands, those for Radio 2 run into millions.

SULLIVAN FESTIVAL - YORK - 14, 15 & 16 March 1986

PROGRAMME

Friday evening, 14 March 1986

The Conference Room of the Lady Anne Middleton's Hotel will be open for an informal get-together of Festival participants; Philip Martin Books of York, and other dealers, will be in attendance, and the Society's sales stand will be open.

Saturday 15 March

- 10.30am Annual General Meeting of the Sir Arthur Sullivan Society.
- 10.45am RECITAL by the Prince Consort. Details to be announced.
- 11.30am TALK by David Russell Hulme.
- 12.15pm RECITAL by Helen Clarke (mezzo) and David Clarke (piano) featuring music of Edward German in the 50th anniversary year of his death; also songs from The Emerald Isle.
- 1.00pm LUNCH
- 2.30pm RECITAL by Martin Yates (baritone), to include Sullivan art songs.
- 3.30pm TEA (if required)
- 6.00pm COACH leaves Lady Anne Middleton's Hotel for:
- 7.30pm THE GOLDEN LEGEND in Leeds Town Hall, conducted by Sir Charles Mackerras.
Sheila Armstrong (Soprano)
Sarah Walker (Contralto)
Robert Tear (Tenor)
Richard Van Allen (Bass)
The BBC Philharmonic Orchestra; The Leeds Philharmonic Choir.
- 10.00 pm COACH returns to Hotel.

SUNDAY March 16

- 9.30am SACRED CONCERT at All Saints' Church, Pavement, York. The concert will present a chronological survey of the Church's year using the hymns of Sullivan, together with anthems & extracts from The Light of the World. You will be welcome to join in the hymns, and volunteers will be sought for a choir to sing the anthems. The choir will rehearse pm Saturday.
- 11.00am Talk by David Mackie (late of D.O.C); subject to confirmation.
- 12.30pm LUNCH
- 2.15pm RECITAL by Geoffrey Shovelton, late principal tenor with D.O.C. Subject to conf.
- 3.30pm CONCLUSION.

PLEASE NOTE - all timings are approximate, and the programme may be subject to alteration. Further details will be sent to participants when available & full details will of course be included in the Festival brochure.

BOOKINGS with £10 deposit per head to Stephen Turnbull, 51 Nowton Rd, Bury St Edmunds, Suffolk, IP33 2BU. Tel 0284 703835.

BRITISH OPERA IN RETROSPECT

'British Opera in Retrospect' is the name given to the British Music Society's opera project, designed to stimulate the performance of British operas in 1985, as the Society's contribution to European Music Year. It is also the title of a publication which will be a record of that project. To be published in 1986 the book will include:

- 1) A list of the British operas performed as part of the project.
- 2) A log of all entries in the project, including conductor, cast, etc.
- 3) Winners of the competitions.
- 4) A Performer's Guide to British Opera, including articles on the following:

In the Beginning - Henry B. Raynor; Handel's Opera - Adrian Yardley, Anne Adams; Handel's Contemporaries - Michael Withers; Havergal Brian - David Brown; The Pasticcio Experience - P.L. Scowcroft; Operetta - Andrew Lamb; The Victorian Romantics - Terence Rees; The Late Renaissance - Lewis Foreman; Arthur Sullivan - David Lisle; The Early Renaissance - Stephen Banfield; Learmont Drysdale & Hamish McCunn - Paul Hindmarsh; Rutland Boughton - M. Hurd; The Continentals - Chris de Sousa; Frederick Delius - Christopher Redwood; Holst & Vaughan Williams - Henry B. Raynor; Josef Holbrooke - Peter Washtell; They Went To Australia - Jonathan Milford; They Went To Canada - F.R.C. Clarke; They Went To S. Africa - Brian Priestman; Benjamin Britten - Peter Washtell; The Continentals 2nd Phase - Chris de Sousa; Michael Tippett - Bernadette Duffy; In Recent Times - Stan Meares; Entries For The New Opera Award - J & F Dodd.

PRICE: £3.25 per single copy; £2.90 each for 10 copies or more. Prices include p&p.
Available from: The British Music Society, 30 High Beeches, Gerrards Cross, Bucks. SL9 7HX.
LAST ORDERS - 31 December 1985.

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GILBERT & SULLIVAN - THE EARLY RECORDS

This disc contains 22 items from the EMI archives (with a little help from Roger Wild, a member of this Society) covering recordings of the Gilbert & Sullivan operas from 1898 to 1911, and makes available some astonishing rarities, such as the Francis Howard version of the Nightmare song, which hitherto were nothing more than entries in discographies. Unlike the Pearl 'Art of the Savoyard', this disc concentrates on the operas, rather than the company with which they were primarily associated, and so recordings by Peter Dawson, Walter Hyde and Eleanor Jones-Hudson (to name a few) rub shoulders with those by Passmore, Henry Lytton, Richard Temple *et al.*

Twelve G&S operas are represented, and whilst there are no gems from The Rose of Persia or the like, neither are there any of the tedious musical comedy and similar songs which make 'The Art of the Savoyard' such an endurance test. In general the items are well chosen, although C.H. Workman might have been better represented by his Princess Ida and Utopia Ltd items rather than those here presented. The inclusion of 'There grew a little flower' by Carrie Herwin and George Baker, the only 78 recording of a single vocal number from Ruddigore outside the complete sets, will be welcomed by many, as will the inclusion of both Walter Passmore's 1900 Berliners. (Wells' song is a revelation to those familiar with the traditional laconic Passmore style - even if the speed may be due to the restrictions of a seven inch record.

But the great advantage of this record is the quality of its transfers from the original masters; almost half the items here presented were included in 'The Art of the Savoyard', and some others have also been reissued, but the transfers we are given here are so superior as to make the songs sound almost like different performances. In particular, the Richard Temple Mikado's song sounds for the first time as if Temple really did play the role on stage.

In short, this record is absolutely indispensable to anyone interested in the history of G&S and the history of D'Oyly Carte. Even those who hate the crackle of old records should make an exception and buy this disc - but beware one or two irritating errors in the sleeve notes. EMI Mono ED 29 0422 1. (SHT).

SULLIVAN, PINERO AND THE BEAUTY STONE

By George Rowell.

The Beauty Stone, which has yet to earn its rightful measure of attention from theatre historians, has one indisputable claim on their notice: it is Sullivan's only theatre score for a partner as eminent as W.S.Gilbert (Shakespeare being hors de concours). While F.C.Burnand, B.C.Stephenson, Julian Sturgis, Sydney Grundy and Basil Hood all brought some (widely differing) experience to their work, Arthur Wing Pinero was unquestionably the leading playwright of the 1890s. Indeed his standing in 1898, firmly based on the popular and critical reception of The Second Mrs Tanqueray, was greatly enhanced by the production, four months before the premiere of The Beauty Stone, of his most enduring success, Trelawny of the 'Wells'. It is significant that two years after Gilbert's knighthood Pinero also received the accolade, and that these two were the only dramatists to be knighted for services to the theatre until Noel Coward in 1970.

Doubts as to the substance of Pinero's contribution to the text of The Beauty Stone have compounded its neglect by scholars. In a recent study the American Walter Lazenby affirmed: 'His share was small' (1), and most critics have assumed that Pinero merely produced a scenario for his colleague Joseph Comyns Carr to develop. But Carr's wife declared: 'Joe was only responsible for the lyrics and parts of the plot' (2), and an important collection of material, now in the library of the Garrick Club, supports this view. Carr himself wrote to Pinero during their collaboration: 'I have felt from the beginning that as with you lay the initiative in the writing and conduct of our story, it was fit and proper that you should control with a final judgement the harmony of the work as a whole, and that with your sense of this harmony my share should always conform.(3).

A more specific item of evidence is the manuscript of the piece in Pinero's hand, also in the Garrick Club, in which the dialogue appears very nearly as printed by Chappell at the time of the Savoy production. If Carr's were the lion's share of this dialogue, it is highly improbable that Pinero, increasingly immersed in preparations for Trelawny of the 'Wells', would copy out his partner's work. Comments inserted onto the latter's script would be the obvious procedure. This manuscript contains no lyrics (though their burden is carefully described), but attached and in Pinero's writing is a draft, subsequently set in condensed form by Sullivan, of No 14: the duet for Laine and Philip, 'I love thee! I love thee!'. Pinero's share in the work was evidently anything but 'small'.

What gives the material in the Garrick Club library even more interest is a sequence of five letters from Sullivan to Pinero which illuminates not only their collaboration but the composer's doubts and difficulties, particularly in his dealings with Richard and Helen D'Oyly Carte, during the years which followed the withdrawal of The Grand Duke. If their tone is always formal and sometimes fractious, it should be remembered that whereas Pinero's star was firmly in the ascendant in 1898, Sullivan's since The Gondoliers, and more particularly The Grand Duke, had seemed to wane. The Beauty Stone was not their first professional association. Almost ten years earlier the composer had contributed a serenata, 'E tu nol sai', to Pinero's play The Profligate, produced at the opening of the Garrick Theatre, which Gilbert had financed. But the correspondence shows that until the later stages of The Beauty Stone Sullivan chose to communicate with Pinero through Comyns Carr, and of this arrangement an explanation may be appropriate.

Carr was something of a dilettante, an art critic with a clever wife Alice, who designed many of Ellen Terry's costumes for Irving's productions, but also a theatre man of some

experience, not only as a writer but as lessee of the Comedy Theatre for several years. More importantly for Sullivan he was the author of King Arthur, a verse drama produced by Irving in 1895, to the success of which Sullivan's incidental music contributed materially. The appeal to him of Arthurian legend has been well documented in Arthur Jacobs's recent biography. There seems no doubt that he saw the legend as a congenial successor to Ivanhoe, and the setting of The Beauty Stone, medieval Flanders, therefore attracted him for the same reasons. It may be plausibly deduced that he entered into the project with hopes of a 'serious' musical challenge (which blinded him to the fact that the plot hinged on yet another variation of the 'magic lozenge' of unhappy Gilbertian association), and that throughout the writing of the work he pleaded for a stronger musical content. The 'Prefatory Note' which Pinero prepared for the libretto describes the piece as 'An Original Romantic Opera', the word 'Opera' being amended to 'Musical Drama', and both libretto and vocal score adopt this style. But in the 'Complete List of Works' compiled by Sullivan's amanuensis Wilfred Bendall and appended to the biography by A.H. Lawrence in 1899 the term 'Romantic Opera' is restored (4).

With this background it may be suggested that The Beauty Stone originated as a project for Carr and Sullivan to follow up their success with King Arthur, and the participation of Pinero (whose reputation as a martinet was second only to Gilbert's) had been encouraged if not imposed by D'Oyly Carte, mindful of his losses on Ivanhoe and the fate of his Royal English Opera House. The first mention of the collaboration in Sullivan's Diary appears on 17 September 1897:

Joe Carr and his wife lunched. . . Long talk about opera. He stated he and Pinero were going away on 28th to work for me.

and interestingly the note concludes: 'He fell in with my views about King Arthur for an opera' (5). The excursion mentioned took Pinero and Carr to Brussels to soak up local history and lore. By 16 October an outline was ready and the Diary notes: 'Joe Carr read scenario of new opera . . . I like it immensely.'

This early enthusiasm, however, sprang from the euphoria of the Diamond Jubilee summer, for which Sullivan had provided the score of the ballet Victoria and Merrie England (with a welcome £2000 advanced on royalties) and during which he had been entertained as a Royal guest at Windsor. As the autumn set in his mood darkened. Inevitably his style of living pressed him hard financially. After the withdrawal of The Grand Duke he had proposed to the D'Oyly Cartes that henceforward any new work he undertook for the Savoy should earn him a share of the takings, not the profits, itself a comment on his expectations there, and a departure which was to strain his relationship with Pinero and Carr (6). Moreover it became increasingly clear that the Cartes planned to present the new work with a company drawn chiefly from the regular ensemble, in Sullivan's eyes inadequate to his musical demands. His dissatisfaction with their proposals centred on the unoffending head of Ruth Vincent, whom they put forward for one of the soprano leads.

On 20 November Sullivan revisited the revival of The Yeomen of the Guard, which had been running at the Savoy since May, and in which Ruth Vincent had taken over the part of Elsie from Ilka von Palmay. He was not impressed.

. . . Perry (Florence Perry, playing Phoebe) takes the soprano part in all the concerted music, making Ruth Vincent sing the contralto line, and as the lower and medium parts of Vincent's voice are weak and wanting in penetrative power the effect was bad or rather nice. I like little Vincent and her upper notes are of pretty quality although not strong, and she is pretty and refined, but the weak quality is a great drawback.

A few days later he wrote to Helen D'Oyly Carte proposing Hilda Moody for the part of Laine.

The D'Oyly Carte management did not agree. On 30 November Mrs Carte assured Pinero in a letter that they had signed a new five-year contract with Ruth Vincent, and 'made the engagement (to play Laine) positively. . . Sir Arthur never knows a good artist when we have one in the theatre.' In fact the Yeomen revival was nearing the end of its run, and on 4 December The Grand Duchess (almost thirty years old and familiar to London audiences in several versions) replaced it. 'Offenbach there at last!' noted Sullivan after the

first night, adding a little unkindly: 'Ruth Vincent looked as if she were furious at being relegated to the Chorus again'. Next day she replaced Florence St John, whose voice had failed, in the title role, which did not make for a better understanding between Sullivan and his associates on The Beauty Stone.

An ugly situation was developing. In an undated letter to Pinero, evidently written about this time, Carr noted: 'When I saw Arthur the other day I found him as I thought not in a satisfactory frame of mind. . . For some reason or another he seemed full of bitterness against the Cartes generally, and he told me he should write to them about their company, which he thought for the most part unfit for our opera. . . He seemed unstable and unsettled: and I left him with the feeling that we are dealing with a sick man.'

A dinner, arranged to patch up the differences, signally failed in its objective. On 16 December Sullivan recorded:

Dined at Joe Carr's with Pinero - long talk after dinner. First signs of difficulty likely to arise. Both Pinero and Carr, gifted and brilliant men, with no experience in writing for music, and yet obstinately refusing to accept any suggestions from me as to form and construction. Told them that the musical construction of the piece is capable of great improvement, but they decline to alter. 'Quod scripsi, scripsi,' they both say.

The charge, perhaps justifiable against Pinero, ignores Carr's successful provision of opportunities for Sullivan in King Arthur. These included a number of ensembles: a 'Chorus of Lake Spirits'; a 'Chaunt of the Knights' and another 'Chaunt of the Grail'; and 'The May Song'. For Pinero, about to start rehearsals of Trelawny of the 'Wells', the position was especially disquieting, and Helen D'Oyly Carte felt called on to arbitrate. The problems of casting seemed less intractable than those of construction. After a discussion with Sullivan on 21 December she was confident enough to report to Pinero: 'I found - somewhat to my surprise - that all the difficulties raised as to chorus and cast seemed to have disappeared. He seemed quite happy as to Laine and the Devil (Ruth Vincent and Walter Passmore) - and even to desire Lytton for the father.' In fact major casting worries remained, notably a dramatic soprano for the Levantine enchantress Saida, and the two leading male singers, Philip and Guntran. The next day Sullivan's diary records:

Went to the Savoy. Heard Devoll and Isham. Both excellent and very intelligent.

George Devoll and Edwin Isham were two Americans who had made some impression on English concert platforms, but whose theatrical experience was slight. Far more pressing, however, was the conflict of views over construction, and particularly Act One. Helen Carte's letter to Pinero had outlined these:

The trouble seems to be that he has not been consulted as to the places where the story had better be told in music (lyrics) and where in dialogue - and (as I understand him) that there is not sufficient room for music.

She added that Sullivan had asked for a discussion the following day. 'In all our interests I think you will agree with me that it had better be dealt with at once and if it should end in Sir Arthur's not doing the music (I hope it may not) then it would be better for us all to know it now.'

The meeting, which followed Sullivan's hearing of the two American singers, proved fruitless, and the composer found himself 'amazed at the position taken up by P. and C. Stubborn refusal to alter anything or act upon any suggestion made to them. My explanation as to musical requirements not listened to! We are at a deadlock and I cannot accept the position of a cypher. Finally I said I should send them my requirements in 1st Act for them to accept or reject.' The season of Good Will intervened and helped to modify Sullivan's demands. Ten days later these had been reduced to the conversion of 'the long scene (of dialogue) that precedes the Devil's Song (Act 1 Scene 1)' to a quartet, as Mrs Carte explained to Pinero on 30 December. Amongst his reasons, she reported, was the fact:

that opera artists - even where very fair actors - cannot be expected to be as good actors as those selected only for acting - and that there is always a risk of making a long dialogue scene go slowly - this applies somewhat specially to Miss Brandram, who is undoubtedly more welcome - and more dramatic - when she sings than when she speaks. The 4 artists in question (assuming them to be Miss Vincent, Miss Brandram, Mr Passmore and Mr Lytton) all have marvellously clear enunciation of their words when singing and I think it could be guaranteed that in such a scene they would bring out the words in the music (written as Sir Arthur would write it) fully as clearly as in speaking.

Evidently Pinero and Carr accepted Sullivan's reduced demands, and the outcome was the quartet: 'Who stands within?' (No 4). On 2 January Sullivan noted: 'Joe Carr came at 3. He and Pinero accept my suggestion about 1st Act. Discussed lyrics a little', and on 15 January he took up his task:

At home all day at work. Finished (sketch) of No 1 (Duet) and 'Hobble, hobble' and 'Burghers of Mirlumont'.

Inspiration proved elusive, however. The next day: 'Tried to work but did nothing.' Clearly a change of scene was indicated. The Villa Mathilde at Beaulieu had proved congenial in the past, and Sullivan arranged to rent it once more. On 20 January he left for Paris, reaching the Riviera three days later.

But composition was still held up by misunderstanding between the collaborators, this time over financial matters. The new agreement which Sullivan had made with the Cartes before The Beauty Stone was even mooted now proved a stumbling-block. Pinero and Carr evidently objected to the composer evading the risks they faced, and on 31 January Sullivan determined to write to Pinero himself, apparently for the first time. This letter, with its references to The Gondoliers and attendant difficulties, as well as a postscript touching on Trelawny of the 'Wells', deserves citation in full:

My dear Pinero.

I was much distressed at receiving a letter from Mrs Carte this morning, in which she says that you and Carr feel aggrieved because I wish for a percentage of the gross receipts instead of a share of the profits; and furthermore that you accuse me of having sprung a mine on you, and changed my arrangement at the last moment. This is to me incomprehensible, and if you will carry your memory back, you will I am sure admit that it is a most unfair charge.

At a meeting of yourself, Carr, and myself at my house last winter, before I left London, we discussed the agreement you proposed drawing up between yourselves and Carte. It will be in your recollection that I urged you strongly, not to take a share of the profits, but a percentage on the gross receipts, and I told you that it was my intention always to do that for the future. I put before you the difficulty of arriving at profits for an isolated piece - that even with an unbroken series such as we had at the Savoy, difficulties had arisen, and that it was almost impossible to justly apportion expenses between proprietor and author in a 'going' theatre. I instanced how Gilbert had been wise in his arrangements, and repeated that I should do the same - that is take a percentage in the future. To which you replied that all the same you preferred the profit arrangement; this in no sort of way altered my determination. I told Mrs Carte of our conversation and of my decision directly afterwards, and thought it was understood and agreed to. At the same interview I explained my reasons to you, and they hold good now as then; viz: that since the Gondoliers, I had made very little out of the new pieces at the Savoy, and that I must have a certainty for the future, even if only for the sake of the enormous manual labour required for an opera. I am sure you will recollect all this; and it does seem a bit hard that you should feel aggrieved because I adhere to my long ago settled determination, and reproach me for not adopting your course - a course I steadily opposed. You and Carr are within your rights to make what

arrangements you like with Mrs Carte. You surely won't deny me the same privilege. If you had any objection to our being on a different financial footing, surely the time to mention it was when you were drawing up your agreement with Mrs Carte, as you knew then (but of course had evidently forgotten it) of my resolve to take a percentage.

But why should there be any bother about these financial details? We each get what we ask for; you, a division of profits - I, a percentage on receipts. If the work is a failure, I shall get a few pounds towards the expense of this house which is taken solely for the purpose of writing the piece undisturbed. If it is a great success, I shall consider myself very well paid, and if you make more out of it than I do, I assure you I shall not be envious or regret not having made the same arrangements as yourselves. One thing more. Mrs Carte says that you think I want a percentage because I have lost interest in the work.

Dismiss this idea entirely from your mind. In the first place, I could hardly have lost interest in the piece when I hadn't seen it a year ago - the time that I told you of my decision; and 2ly, I have been, and am working with the keenest interest, and the greatest industry. Moreover, I am working with if possible greater zest than usual from the fact that I am working for a certainty - not on speculation entirely.

I am getting on swimmingly, having finished the first Act, (all but two Solo numbers which are nothing) and I think what I have done is good. But I do hope and trust that no troublesome discussions on financial questions are going to arise to occupy my time and take away my thoughts from work which is of absorbing interest to me at present. But I wish Carr were at hand so that I might consult him for the thousand and one little things that crop up all day.

I hope this explanation is satisfactory and that you will acquit me of the charge of having sprung a surprise upon you, or of having departed from the course I proposed to adopt from the very beginning.

Yours very sincerely,

ARTHUR SULLIVAN

Arthur Pinero Esq.

P.S.

My heartiest congratulations on your success at the 'Court'. I do sincerely hope it will have a long run.

Not for the first time Sullivan had no sooner made a stand than his naturally pacific nature reasserted itself. Within forty eight hours of confirming his resolve, a telegram announced his change of mind, and a letter followed:

. . . If the financial arrangements I have made are such as to cause you to feel we are not working together with the same degree of interest, or in the same spirit, and that consequently you don't feel comfortable over it, I am ready to change them as you wish, and to stand or fall with you as the result may be.

With this breach between them removed, Sullivan's letters to Pinero took on a more friendly tone. He is shown in a far kinder, more characteristic light over the casting of Saida, the Levantine whose thrall Philip of Miremont struggles to throw off. An aspirant for the part, Florence Monteith, was staying on the Riviera, and after hearing her sing on 23 February, Sullivan wrote:

. . . if she satisfies you and Carr, then the question of 'Saida' can be settled, as I am quite satisfied with her. These are the facts about her:-

She was a lovely girl; (I knew her when she was a child) and is now of that age when her beauty is on the wane. (please destroy this letter!)

change of having sprung a surprise upon you,
or of being departed from the course I proposed
to walk from the very beginning.

Yours very sincerely
Arthur Pinero

Arthur Pinero

P.S.

I hasten to congratulate you on your
success at the Court. I do sincerely hope
it will have a long run.

First and last pages of the ms of the letter
from Sullivan to Pinero quoted on pages 8-9.

Boston.

31 Jan: 1898.

My dear Pinero.

I was much surprised at
receiving a letter from Mr. Cate this
morning, in which he says that you
and I can feel aggrieved because I visit
for a percentage of the gross receipts
instead of a share of the profits; and
furthermore that you accuse me of
having sprung a mine on you, and
changed my engagements at the Red
burnment. This is true in part, and
and if you will deny your memory
back, you will learn from a visit that
it is a most unjust charge.

As a matter of principle, I am, I regret,

She might be 30 or 34 and is handsome still - of a certain type.

Before she took to singing in Grand Opera, she had the notion of being a comedy actress, and studied with Rose Leclercq. Gilbert, I remember, took her up, and coached her in 'Galatea' - so I presume she can speak her dialogue.

A letter of 14 March touches on familiar, though non-musical matters:

. . . If I were you, I shouldn't put a title on any bit of the MS, or on any of the parts - in fact consider the matter as if no title were chosen yet. During rehearsal it will be know as 'the new piece' - an excellent title. By the way, what name are you going to give the Devil? We ought to have something mysterious, yet suggestive - like 'The Gentleman in Black' (that of course is old) or 'The Visitor from - - -' something of that kind. You can't call him 'The Devil' in the bills and the published score, because we shall alienate a lot of goody goody and sensitive people in the audience, and amongst the music-buying public - and we don't want to do that.

. . . we have had a tremendous gale down here, lasting a week. I have never seen the Mediterranean so high.

The moment the Queen sighted the sea at Marseilles, it changed! and is now calm, and we have warmth and sunshine again.

As Sullivan struggled with his assignment, he felt increasingly the need of Carr's presence. Two days after hearing Florence Monteith, he noted:

Worked all day at the 'Saida' scene in Act II. Heartbreaking to have to try to make a musical piece out of such badly constructed (for music) mess of involved sentences.

On 3 March, therefore, he 'wrote also to Carr urging him to come here as soon as possible', and finally on 23 March 'sent Louis (his servant) to Nice to fetch Joe Carr, who had arrived there the night before'. Two days later Pinero received a telegram from Carr:

Everything very satisfactory here. Music excellent.

and on 31 March the Diary records: 'Carr left for London.'

It is relevant here to note the length of his stay (ten days) since in his Some Eminent Victorians, written ten years later, Carr claimed:

The book was written by Mr Pinero and myself, and Sir Arthur Sullivan was the composer. During a part of that time he occupied a charming little villa at Beaulieu on the Riviera, and there I stayed with him for six weeks while he was setting some of the more important of the lyrics in the opera. (7).

Whatever the causes of this failing memory, it throws considerable doubt on other aspects of Carr's stay. He writes, for example, of the composer's feverish activity at the gaming tables:

The excitement to which he yielded on these occasions was extraordinary. . . When the evening closed and we found ourselves once more in the train that was to take us back to Beaulieu, he would sometimes sink back entirely exhausted. . . (8).

Yet the Diary does not record a single visit to the Monte Carlo Casino during those ten days, although several of them are left absolutely blank. There is also Carr's much more attractive picture of Sullivan at work:

We parted generally at about eleven, and then Arthur's musical day began. Withdrawing himself into a little glass conservatory that overlooked the Mediterranean, he would often remain at his desk, scoring and composing, till four or even five o'clock in the morning.(9).

While there is ample evidence that Sullivan did work in this way, particularly when faced with a first night, the Diary during these preparations suggests a far more protracted method, such as:

28 Feb. Worked at 'Maidens and men' all day. Tried 20 different ways and rhythms and eventually came back to the first one.

With Carr's departure, however, the end of the task was in sight. Francois Cellier, standby for so long, had arrived on 28 March, three days earlier, and the final labours were accomplished. On 5 April, for example,

Hard at work all day with Cellier. Framed Devil's Song and 1st Chorus of 2nd Act.

Finally on 7 April:

Sent off registered 9 numbers to copy with a P.F. accompt. for No 4 (Quartet). F. Cellier left at 3.2.

During the weeks Sullivan was working at the Villa Mathilde, the Savoy also had its problems. The Grand Duchess failed to please and was replaced on 22 March by a revival of The Gondoliers (with Ruth Vincent as Casilda). At the same time the Cartes were assembling a company for The Beauty Stone. A series of letters from Helen D'Oyly Carte to Pinero traces this process in some detail, and since it is a process over which theatrical managements then and now usually rebuff the prying eye of research (often for very good reasons), it is tempting to draw on the correspondence extensively. The subject however, is perhaps remote from Sullivan, although one aspect at least does relate to him: the problem of a tenor. During the years preceding The Beauty Stone he had formed an increasingly poor opinion of the D'Oyly Carte specimen. The Diary of this time regularly criticises such as Charles Kenningham, and it was this dissatisfaction that drove him to favour the concert-singer George Devoll and his baritone-compatriot Edwin Isham for the parts of Philip and Guntran.

Knowing they had the composer's support, these two fixed their terms high - to Mrs Carte's disgust. On 17 February, for example, she complained to Pinero:

The two young Americans made up their minds, as I think you know, to go to America now instead of later. They have settled to sail on Saturday. I have been trying to get at what they really meant about terms as American ideas are apt to be big; and, as they seemed to have a difficulty in naming anything I told them as a guide that we had not, that I could remember, made any engagement with a principal tenor, who was unknown here, for a first engagement at this Theatre at over £10 a week, which is, I think, actually the fact. I find from them in reply that their ideas seem to be very much in excess of this. Of course they are both of them quite unknown here and there is no draw in their names whatever and I think they should be content to take very moderate terms indeed with a view to getting an appearance in London in a piece that is bound to create much interest and remark.

Later in this letter she warmed to her theme:

We are anxious, as you know, to get any artists that suit both you and Sir Arthur Sullivan, only of course we all want that the expenses of the Theatre shall be such as give a chance of something being made out of the opera for us all and if we get to very high expenses that may be impossible. It is not like a comedy theatre where there are only the salaries of the principals to think of, but an opera theatre is saddled with a large orchestra and a large chorus and the attendant expenses, and therefore one cannot as a rule engage principals on 'star' salaries with any hope of a good result. This was why the English Opera House came to grief.

In the same letter she mentions the salaries paid to Durward Lely ('£10 a week when he came to us. He remained several years and got up gradually to £12 and I believe at last to £15'). The only tenor to do better at the Savoy was Courtice Pounds ('who became increasingly popular at the time and who had been 8 or 9 years with us'), so the 'terms got a little exaggerated'. How exaggerated Pinero was not told.

One of The Beauty Stone's many might-have-beens is the presence in the wings of Robert Evett, at the time a tenor with a D'Oyly Carte tour. Mrs Carte much preferred him to pushing Americans:

He is a beautiful singer and in every way a good fellow and very popular with audiences. He is not tall and this is no doubt to a certain extent against him, but on the stage he looks very well and has a very good presence. He has a bad cold just now, I fear, but if fit to come he better do so. (2 March).

Was it the bad cold that kept Evett from the part? He was to make an increasingly favourable mark at the Savoy, creating Yussuf in The Rose of Persia, Terence O'Brien in The Emerald Isle and Raleigh in Merrie England. The problem of Saida too would not go away. Sullivan's protégée, Florence Monteith, does not seem to have presented herself, and the formidable claims of Pauline Joran, a Covent Garden diva, had to be recognised. On 29 March Mrs Carte remained unconvinced:

. . . What she wanted was £50 a week and a guaranteed date of commencement. She based her demand on the statement that in the season she generally has two or three private engagements a week at £20 each and occasional concerts and that for seven performances a week she would not care to have less than £50. Of course I cannot tell what she really does make in the season from these engagements, but my experience is that such things are very uncertain and there is a good deal very often of having to sing for very small terms at some particular houses and getting a large fee occasionally . . .

As a compromise the lady was offered £40 a week with a £10 a week 'retainer' (a forerunner of rehearsal pay, still virtually unknown in the theatre). She asked for a three months' guarantee:

I told her she must sign for 'the run', long or short, but that I thought we could guarantee her three months, because in no case have we ever produced an opera of the importance of this one and not run it at least three months and that practically, whatever the result of a piece, we never can run it less, as the preparations for an opera here are very serious. . .

a sadly optimistic prophecy.

Rehearsals were fixed for the second week of April, and as the time approached Mrs Carte became increasingly alarmed by the scale on which Pinero proposed to work:

When I counted up all the people in the dress plots there appeared to be 93, whereas we have never in this theatre had more than 60 to 62 all told, that is, counting a few supers, and it would be impossible to dress any more than these in the theatre. . . It is not like the Lyceum. . . (30 March).

There was also the perennial question of revealing or withholding the title:

In the old days, as a matter of fact, titles were never decided on till the very last rehearsal, and consequently there was no danger of their leaking out, because nobody knew them. Very often, even if a title had been thought of, it was changed at the dress rehearsal. I think that the paper that most often gets unauthorised things is the Daily Mail and we had to put into solicitors' hands something they did before we produced His Majesty in the way of getting from one of our people an account of the plot. They apologised for it and undertook they would never do so again, but whether we can rely on

that of course I cannot tell.

There are no entries in Sullivan's Diary between 9 April (the day after he despatched the last nine numbers) and 13 July (five nights before The Beauty Stone closed) when he left London for Austria. It is hard, therefore, to assess his participation in rehearsals. A letter to Pinero, headed 'Wednesday night', suggests that he had a hand in teaching the Chorus:

My dear Pinero,

Many thanks for your very kind letter. I am glad indeed that you like my musical additions to your beautiful drama - even though they are only skeletons at present. Don't come out a moment before it is quite safe to do so, for you run a great risk in this muggy, changeable weather, both inside and outside the theatre.

I am going to have another long go at the music tomorrow, and then the Chorus will be quite ready for you on Friday. Then if you will take all the musical numbers on the stage without the dialogue in between, I shall be able to hear what is wanted in the way of fitting in - business, exits, entrances &c., to get on with the scoring. Because of these matters I am entirely in your hands.

With kindest regards,

Ever yours sincerely,

ARTHUR SULLIVAN

Comyns Carr paints a distressing picture of the composer at this time:

How great was the strain illness cast upon him became painfully apparent during the period of our rehearsals; for, although he never spared himself, it was clear to those who were near him that the cost to himself in nervous exhaustion was often almost more than he could bear.(10).

Nevertheless he still sought distraction, visiting Epsom races and taking Mrs Ronalds to Paris. Arthur Jacobs assigns to this period the request he made to Helen Carte for a loan of £1700, as he was 'staggered by receiving two accounts which I am unable to pay', and suggests they may have been gambling debts.(11).

When he put down his baton after the first night on 28 May, and still more when he read the reviews next day, did he see the vision of King Arthur as an opera disappearing beneath the waters like Excalibur? The successes of the evening were the 'regulars': Walter Passmore, Rosina Brandram, above all Henry Lytton, whose part as Simon the weaver involved his transformation from aged parent to ardent young admirer of Saida, a timely reminder of Lytton's range before settling to the Grossmith roles. Since there is no coverage in the Diary we cannot know Sullivan's own views of the performance or performers. But in so far as Arthur Lawrence's biography, published the following year, for which the subject 'revised and passed the proofs' and which was 'published with his good will and sanction',(12), can be trusted, his views on two issues must have changed. Lawrence writes that the '"Invocation to the Virgin" . . . was exquisitely rendered by Miss Ruth Vincent, who did excellent work throughout the piece'. As for George Devoll:

It was, however, most unfortunate, in view of the fact that the central interest of the story is the love of Philip for Laine, that the former should have been represented by an American tenor whose voice and stage presence indicated nothing in justification of his selection for the part.

(When it is revived) the heroine shall be supported by a tenor who will not only be able to sing the music, but who will possess the masculine presence which one is inclined to associate with the assumption of a heroic character; nor would it be necessary, in such a case, to have one's ear offended by the anachronism of transatlantic accent in the spoken dialogue of a piece dealing with a period considerably precedent to the discovery of America.(13).

As the prospect of romantic opera faded, so the inexorability of musical comedy forced itself on Sullivan's attention. His abortive negotiations that summer with the librettist of The Geisha, 'Owen Hall', acknowledged grimly:

. . . as I want to devote the next three or four years to making money and nothing else, and as there are very few other ways open to a composer, I might as well go on.(14).

Certainly both Pinero's and Sullivan's reactions to the failure of The Beauty Stone were to look for a complete contrast. Pinero's next play, The Gay Lord Quex, was a risqué bedroom comedy. A cartoon published 20 December 1899 - during the run - with its little motto: 'Pin (rather) Near O' and an outraged 'Lord at Christmas' in the background comments on the tone of this play. Sullivan's next work for the theatre was The Rose of Persia, exotic, escapist, not unsuccessful, but a world away from King Arthur as an opera. Had he perhaps sadly decided that Magic Lozenges, Trick Talismen, and Beauty Stones did not work in real life?

NOTES

- 1) Arthur Pinero (Twayne, New York, 1972). p.20.
- 2) (Alice Comyns Carr) J.Comyns Carr: Stray Memories by His Wife (Macmillan, 1920) p.105.
- 3) All citations from unpublished sources, unless otherwise stated, are from items in this collection, which is uncatalogued. The kindness of the Trustees of the Royal Literary Fund, executors of Pinero's estate, in allowing access to this material is acknowledged.
- 4) Sir Arthur Sullivan: Life-Story, Letters and Reminiscences (Bowden, 1899), p.329.
- 5) MS in the Beinecke Rare Book and Manuscript Library of Yale University. Quoted with the kind permission of the Librarian.
- 6) See Sullivan's letter to Pinero dated 31 January 1898, cited infra.
- 7) (Duckworth, 1908), p.285.
- 8) pp.285/6.
- 9) p.286.
- 10) p.288.
- 11) Arthur Sullivan: A Victorian Musician (Oxford University Press, 1984), p.381.
- 12) p.viii.
- 13) p.200.
- 14) Jacobs: op. cit., p.382.



Judy 20 December 1899

KING ARTHUR

By Selwyn Tillett

Sullivan toyed with the idea of an opera on the Arthurian legend for many years, but always abandoned the project. Similarly, actors and critics frequently opined that Henry Irving should mount an Arthurian play at his own Lyceum Theatre, with star parts for himself and Ellen Terry as Arthur and Guinevere. The version by J. Comyns Carr produced there on 12 January 1895 was for both men only the partial achievement of an ambition; partial for Sullivan, whose dream was less than half fulfilled, and partial for Irving, who found that the play's real interest lay in the relationship between Guinevere and Lancelot (Forbes Robertson).

Critical opinion, having awaited Irving's Arthur for so long, was deeply divided. In a perceptive but partisan review of the opening night, Clement Scott offered a very plausible reason for this:

At last Henry Irving is to be the 'half-divine' ruler and founder of the Table Round; at last Ellen Terry is to be the Queen Guinevere we have pictured in our imaginations these countless years! . . . Everyone known and unknown had a dreamy, undetermined view of how "King Arthur" ought to be done. The poets, the sentimentalists, and the aesthetes pestered poor Mr Irving with their ideas; some would have been too medieval, some too diffuse, some demanded Vivien, others insisted on Elaine, all naturally clamoured for poetical and pictorial effect. The disciples of Tennyson clung with desperation to the poem of Guinevere as the one thing essential . . . but these things were not to be. Mr Comyns Carr cut the Gordian knot; he had to make a play. . . We must not cry our eyes out because here and there modernity supplants medievalism, and imagination is sacrificed for theatrical effect. We come to the theatre with our minds steeped in the Tennysonian version of the Arthurian legend . . . and the disappointment that we do not get the King Arthur of Tennyson or the Queen Guinevere of Tennyson, that we do not see the pictures that have been presented to our minds for a lifetime, is inevitable.

(Daily Telegraph 14 January)

The ethos of the play was wrong from the outset; everyone came away with his ideal unrealised. The costumes, described in the same review as 'unromantic, unheroic, and unideal', bespoke only Burne-Jones' greater experience in the studio than on the stage. A properly dramatic treatment of the undoubtedly dramatic story, couched in suitably heightened verse, might yet have redeemed Carr's work in the eyes of the critics; but the third truth to be faced was that he had produced a gorgeous spectacle at the expense of any real dramatic interest in the characters on show. Even those determined to praise his technique for its restraint chose their words cautiously:

A betrayed and deluded husband, whatever his amiable and respectable qualities may be, is very apt to cut a pitiable figure in fiction. . . To make such a man what is called 'sympathetic' is extremely difficult. It can only be done by insisting on his patriotism, his force of character, his physical courage. And here we think Mr Carr has done better than Tennyson. . . His verse is seldom careless in its workmanship, and frequently expressive, intelligent, and elevated.

(The Era 19 January)

Many of the audience attended only to see their idol incarnate as their ideal; but after Carr's unsurprising concentration on the relationship of Guinevere and Lancelot:

Mr Irving in his impersonation of the King performed an act of rare artistic sacrifice. The older Arthur is made, the more formal, abstracted, and cold he appears, the less sympathy is with him, the more with Lancelot. But Mr Irving considered not his own part, but the interests of the play as a whole; and he bravely made Arthur elderly, staid, and icily noble - in short, the most aggravating husband possible for a woman of Guinevere's temperament. . . It was Charlemagne with a mixture of Menelaus. (The Era)

Those of the press who were impatient with such mealy-mouthed apologies for a misguided experiment said so openly. The Pall Mall Gazette (14 January) in particular claimed to have seen through the whole thing:

. . . it must be firmly recorded, that whatever Mr Carr's conception of drama may be, he has not come within measurable distance of constructing one. In development and construction the play is about the level of a precocious child's powers of composition; in characterisation it is scarcely better. There are, in fact, no characters at all . . . at all moments of crisis each one lifts up his voice to generalise the situation for the benefit of those who are listening. . . Take the blank verse for a beginning. It is distinguished by the manner of Shakespeare; it contains lofty moralities and thunderous adjectives, and it rolls along with the ease and facility of a billiard ball. It is unfortunate that its obscurity is not compensated by intelligence. . . If Mr Carr would sedulously study Milton and the blank verse of, say, Keats, and produce himself in occasional blank verse poems of not more than fifty lines, he may possibly write something not unworthy of perusal; but even though he said nothing at all at the end of that period he would have gained much.

Mr Irving something more beautiful and picturesque than ever; he had no opportunity, certainly, for acting. . . Scarcely less noble in appearance was Mr Forbes Robertson, whose most beautiful voice was deplorably wasted. . . Miss Ellen Terry declaimed her blank verse with the emphasis of a metronome, and appropriate gestures.

Even the normally polite Times (14 January), after a review of two whole columns, concluded that the piece was no more than:

. . . an agreeable medley of passion, sin, expiation, chivalrous sentiment, blank verse, music, magic, and mysticism, the whole belonging to that indefinite period when there was no glass in the windows.

If Carr's text were truly so inefficient as such reviews might indicate, it is hardly likely that a man of Sullivan's theatrical experience would risk employing him to produce a complete libretto for his long-delayed Arthurian opera. Far more probably Sullivan had seen in the interest developed between Lancelot and Guinevere promising material on which to base the kind of romantic drama that characterises much of his output in the 1890s. However in the present work, where none of that interest is musically expressed, little of Sullivan's share was thought worthy of detailed comment; in the long Times review mentioned above his name does not even appear. One might almost presume a kind of conspiracy of silence deliberately surrounding his rather insubstantial new contributions to a perplexing work. (The Prologue and three acts were prefaced by extracts from the romantic works of his youth thirty years and more before - the Marmion overture 1867, the Irish Symphony 1864, and the music to The Tempest 1861-2).

The Era, while listing all the extracts from his earlier pieces, said of the new music only that it was 'skilful and appropriate':

The music of King Arthur is to a considerable extent choral, which is rather a novelty in the way of incidental music for a drama. The dreamy effect of the subdued female chorus in the scene of the Magic Mere is charming, and the entire opening will remind lovers of Wagner of the Rheingold and the Rhine daughters.

The same unhappy comparison was made by the Pall Mall Gazette, which, if it had been studiously nasty to Carr, was now brutally fair to Sullivan:

Sir Arthur Sullivan's incidental music unfortunately sympathises rather with Mr Carr's actual literary work than with the Tennysonian tradition. We have so much kindness for Sullivan's music of later days that we are fain to suppose that he has drenched himself with the spirit of the author of this particular play. His music has brightness, but its rhythm is far too marked and emphatic. It was unfortunate, for a beginning, that his subject was identical to some extent with Wagner's greatest work; and even the distant chorus of the knights had reminiscences, so far as the subject was concerned, with Taenhausser. It was, therefore, only natural that Sullivan's determined desire to follow his own lighter operatic bent, and Mr Carr's triviality of emotion, should have made his music seem, in the circumstances, somewhat uninteresting and in itself trivial. . . though we are willing to admit that this musician is, in some respects, an exquisite writer of humorous opera, he is, for serious incidental music, no better fitted in his personal art than he was fitted for the composition of an opera to the libretto of such a work as Ivanhoe. We admire his genius none the less for it; we do but choose to define certain limitations.

It was only after Sullivan's death that his secretary, Wilfred Bendall, to whom the score of King Arthur had been bequeathed, determined to recapture so much as was possible by preparing the work for publication. His immediate problem was to decide how much could be salvaged in an intelligible form. Sullivan had been required to supply only rarely a continuous flow of musical ideas; much of the score consisted of a mixture of orchestral melodrama, leitmotiv, and short phrase repeatable ad lib to allow a line to be delivered with special point or an actor to get off the set in time. It was more like the constant undercurrent that would accompany a film or TV drama, and for the same reason would be impossible and pointless to perform alone in concert.

Including the substantial extracts from earlier works there were in all 38 separately numbered items, whose numbering is perverse and whose exact intended moment of performance is not often immediately certain. However the most extended of these items were choruses on or off stage at points of special interest. Whenever a reprise of such a piece was called for, whether of the whole piece or of a mere handful of bars, and whether following the main statement of the piece immediately or several scenes later, each reprise was dignified with its own separate number even though the actual musical text of the reprise might consist of no more than a written instruction to copy out specific bars of the original statement. Reference numbers or letters, in accordance with Sullivan's usual practice, were then added to the original statement at the relevant points. Thus at least in theory however untidy the autograph might be, the copyist's task in making orchestral parts was greatly eased.

Bendall, in turning a complex and bitty score into a suite of five choruses, took two major decisions to ease his task further. Many of the score's short and entirely unvocal passages were ignored altogether, while the original statements and reprises of major choruses were rationalised by excision and compression. What now appears as a distinct number in the suite is thus in effect an abridgement of all that occurred on stage using that musical material. Bendall's adaptation was published by Novello in 1903 as a vocal score of 38 pages. This is taken as the basic musical text in the following discussion, and is referred to as VS. Sullivan's autograph score, now in the Pierpont Morgan Library, is referred to as MS. Sullivan himself is identified as AS, his regular copyist George Baird as GB, and Wilfred Bendall as WB.

After a prelude consisting of the Marmion overture abridged, the Prologue displays 'the magic mere' - a wide lake with a rocky path descending to the shore. No 1 opens with 18 bars of orchestral introduction marked Andante on moto, 9/8 in B flat, scored for a band of 2 flutes, 1 oboe, 2 clarinets, 2 bassoons, 2 horns, harp and strings (6 violins, 2 violas, 2 cellos, 1 bass). In common with all the other pieces, the metronome markings of VS are not in MS. Rehearsal letters A, B and C are transferred without alteration.

After verse 1. 'Dawn and daytime turn to night', during which the curtain rises at 'heedless of the changing year', Arthur and Merlin appear on the summit of the rocky path, and Merlin tells of the existence of Excalibur. A long orchestral interlude accompanies their dialogue, represented in VS by the later passage between letters C and D. The second verse was originally then preceded by a four-bar horn call beginning at MS letter E, these bars being marked 'cut 4 bars, GB'.

Sullivan's original intention was to have verse 2 sung to a new version of the theme of verse 1, with the stress altered:

Unison

f sword no mortal can with-stand, Fashioned by no mortal hand etc

(6 Bars more in 3 parts)

All the vocal parts are written out but later struck through, so that the words of v.2 ('Sword no mortal shall withstand' etc) no longer appear in MS. The bar reference numbers replacing this passage represent a truncated form of the orchestral interlude, with the first violin part written out by GB, leading directly into v.3, 'Warrior knight, into thy hand'. Following MS accurately therefore one would expect the two interludes to be run together, whereas in VS the words of v.2 appear directly after v.1, set to a repeat of v.1. It is at first unclear from the present state of MS whether the decision to abandon the original v.2 and repeat v.1 was made by AS in production or by WB in assembling the suite. A repeat for v.2 is nowhere indicated, but two bars before B in MS repeat marks have been added to the score at the beginning of a new page. Coming in mid-phrase this is an impossible place to repeat from, but the marking may simply be misplaced as v.1 begins at the identical point on the previous leaf. In direct contradiction is a note from GB at the top of the page, 'Make no repeat'. Just before letter C an original repeat instruction has also been erased. It would appear therefore that when the original v.2 was abandoned a decision was made to repeat the music of v.1, but that later for some reason no doubt connected with timing on stage v.2 was cut altogether. WB has restored the full text and returned to what was first done on stage. However, in so doing, he has also realised how much the interest of the scene would be held up in concert if both orchestral interludes were maintained; the shortened interlude, over which Merlin explains to Arthur that the sword should be his, he has omitted, while transferring the longer version from the end of v.1 to the end of v.2 and thus running vv. 1 & 2 together. In consequence MS letter E has disappeared, and MS letter F becomes VS letter D. From the beginning of v.3 the number is unaltered.

Arthur has previously seen a vision of the woman who is to be his destiny. The vision of Guinevere rises again at Merlin's cue 'Look upon thy fate' as No 2 begins. The first six bars of the introduction in VS are struck through in MS, but a note above corrects 'All in, GB'. There then follow the present bars 7, 8 and 9 and a further three bars identical with bar 9. These last are struck through with the note 'cut 3 bars, G. Baird'. Thus at some time on stage the introduction under Merlin's cue was intended to be a mere three bars. VS bar 10 of the introduction, identical with bar 9, is restored by WB from those cut out by GB. The first four lines of the chorus follow as in VS, the last of them receiving rehearsal letter G and therefore following on in numeration from the previous number. MS then ends v.1 with two string chords as at the end of the piece in VS, and shows a double-bar and a general pause to mark a complete stop.

Arthur now vows to find Guinevere and crown her as his queen. The turmoil that awaits them is foretold. The dialogue is punctuated with three more snatches of the chorus, each allotted its own separate number; but precisely where no 3, 4 and 5 fit, and what form they took, is unclear. No 3 is written and scored almost in full as a twelve-bar abridgement of the vocal part of No 2, with a double bar and a general pause again marking the complete stop. There then follows the section from VS letter E to the end, with many bars numbered and referring back to their equivalents in No 2, and the simple indication 'No 5 repeat No 3'. However the section is headed 'No 4 & 5 Repeat No 3', with two cues given, and its first six bars are struck through. The intention appears to have been to abandon this final section outright, though WB has restored it in place of three tame repeats of material already heard.

Arthur takes Excalibur from the lake, to aid him in his task and to win England; as he receives the sword MS no 6 begins. This is the same as the introduction to No 1, but on strings only, including solo violin apparently additional to the rest, and stops where the voices would come in. It ends with a six-bar coda repeatable ad lib if the action on stage were held up. Arthur's death is prophesied, and as the scene closes No 7 is a further repeat of the same theme to the words 'Great Pendragon's son, to thee/Here we yield Excalibur'. These eleven bars are again marked 'repeat if necessary', and as mere repeats WB ignores Nos 6 and 7 altogether.

Act One, dealing with the quest for the Holy Grail, is set in the Great Hall at Camelot, and as a prefigurement of the British Empire opens suitably enough with the Imperial March.

Then follows a 'Prelude', marked No 8, consisting of a solo melody Andante, 6/8 in E flat and in GB's hand. It stops in mid-phrase after 8 bars and is struck through and marked 'Out GB'. Immediately after on a fresh page it is repeated and continued for a total of 20 bars, the curtain marked to rise at bar 13. The page is headed 'copy from No 10', where the complete scoring is given in full. WB ignores the passage, but its opening is given below:



(Phrasing corrected from No 10)

The quest for the Grail is now discussed, to the accompaniment of No 9 on muted strings. This corresponds with the first 26 bars of VS No 3, with the omission of the two bars' trumpet call at the beginning. The last twenty bars are again repeatable. As Sir Percival announces the approach of all the knights, the strings tremolo accompany the solo violin in 15 bars of the 'Rise and go forth' theme. Elaine now begs Guinevere to dissuade Lancelot from the quest, and as she departs Lancelot himself enters. No 10 writes out in full the theme already met as No 8; 'Curtain' is marked at bar 13 owing to confusion with the earlier appearance, and then scribbled out. Bars 1 to 5 are numbered, five bars left unnumbered, and bars 11 to the end numbered 6 onwards. The harp floats an arpeggio through the last three bars; the opening of the number is marked incomprehensibly 'one harp only'. The whole of this number WB once again ignores.

During the scene which now ensues between Guinevere and Lancelot two verses of the knights' hymn are heard off stage; these are marked 'Nos 11 & 12 behind the scenes, orchestra tacet. Harmonium'. Finally the trumpet sounds for two bars and 'The Chaunt of the Grail' proper begins. The orchestra is augmented with two cornets, three trombones and timpani, and the theme is marked 'alla marcia' for the first time. As Arthur, his knights and a procession of priests and boy choristers enters, No 13 commences and corresponds exactly with VS No 3 as far as the seventh bar of letter K, then adds the last five bars of VS and ceases. MS letters A - E appear in VS as letters F - K.

The last bar of No 13 is marked both 'Segue No 13½' and Segue 9'; turning back to no 9 we find 'and No 13½' scrawled faintly after the original heading. This is the purely instrumental version, and continues under dialogue while tension builds as Guinevere wavers between love for Lancelot and duty to Arthur. It leads to a brief orchestral melodrama of 11 bars (Nos 14 and 14½) as she finally resolves to ask Lancelot to stay behind:



After this we read 'For No 15 see back of 13', but turning over the page a frame is set out for 24 numbered bars of No 13, of which bars 11 to 19 are repeatable. The men's vocal line is given for ten bars, after which the higher voices replace it, and the first violin part is given throughout. The passage corresponds with the eight bars before letter L of VS No 3, followed immediately by bars 9 to 16 of letter M and the first half of bar 17, completed by the last 5½ bars of VS. The last 1½ bars are then struck through, the first 10 similarly, and the whole piece marked 'Cut - refer to No 13. No 15 - go back'. Unfortunately

on reference back to No 13 there is nothing to indicate either a point to begin from or a point at which to stop. The indication to return to No 13 however would suggest the need for a longer chorus on which to end the Act than is given either by the original No 15 or by its repeatable second half. WB has achieved this in VS by a simple repetition of the entire vocal part of No 13, with the new words from No 15, and postponing the five-bar coda to the new end of the piece. Whether or not this took place on stage it does provide a more balanced chorus, takes due note of the continual repeats of the material throughout the scene, and ignores the musically unrelated and fragmentary Nos 14 and 14½.

Act Two was introduced by a section from the music to The Tempest, after which the curtain was to rise on the slope of a hill in springtime studded with bushes of whitethorn. A company of maidens, garlanded with white may, descend the slope, followed by Guinevere and her ladies. As they do so No 16, the May Song, commences. This appears in VS as No 4, where it is reproduced exactly as far as the third bar of page 30 (24th bar of letter P). MS then continues immediately as from letter Q to the end, with the exception of four extra bars before the chorus' last phrase and an extra orchestral chord at the end, all of which GB marks to be cut. A repeat is indicated from VS letter P to the end, and marked 'No 17' for the ladies' exit later in the scene. Some of their words are given for this last fragment. There is thus no trace in MS for the lines beginning 'He beneath whose sun-kissed feet' which form a complete second verse in VS, though they appear in the printed text of the play. Were they used on stage, or has WB merely transplanted them from the text to make a longer and more satisfactory chorus?

There is one brief indication in MS which suggests that a second verse, repeating the musical text of the first, was indeed used in production. At MS letter B (three bars before the first vocal entry) a heavy X has been marked across the frame for the voices. These three bars and the ensuing bar in which the voices enter are numbered 1 - 4 in the same heavy hand above the string parts, and there is a further X at the point where the voices come in. I believe that these markings together furnish not merely the indication of a repeat but an easy guide for the conductor turning back several leaves. If so, VS No 4 is the only item in WB's suite performed exactly as it was at the Lyceum.

The scene proceeds after the departure of the ladies, and Lancelot and Guinevere are overheard by Mordred and Morgan le Fay. No 18 is a mere six bars of string melodrama, a shortened version of No 14, to underline a question of Morgan's. No 19, with which the act closes, is another occurrence of Lancelot's leitmotiv, the same as No 8 and No 10. The first violin part is given, and a note below from AS suggests something of the difficulty of composing the second half of your score while first is already in rehearsal: 'This refers to No 10 - this is slightly shorter, but I haven't got No 10, & so can't put in the reference numbers'. These have been added by another hand below, and are, as one might expect, bars 1 to 5 and so-called 6 to 15 (see No 10 above). The whole piece is marked in three separate places by GB to be repeated as necessary. WB ignores both pieces as before.

The Third Act opened with an extract from the Irish Symphony, before the curtain rose on a vaulted chamber, opening onto the river. Guinevere and Lancelot discover that their love is known, and Lancelot leaves as Arthur enters to tell the queen that Elaine is dead. She has killed herself because Lancelot loves another. Elaine's body is now brought for burial, accompanied by attendants who bear a letter from her to Guinevere. MS gives as No 21 (sic) a frame for an Andante alla Marcia in B major, but writes only the cello part. After 13 bars of this, resembling the present 'Funeral March' (VS No 5) but modulating rather differently, there is a general pause marked 'wait for cue, "'Tis set again in earth"' before the Funeral March begins in earnest with all parts given in full. The whole of this first section has then been struck through, and ignored by WB.

The present opening of VS No 5 (the 'Funeral March') is now given the new No 21, after the excision, and proceeds in B major for sixteen full bars, to be repeated as necessary as an accompaniment to the dialogue. It is marked to begin piano, becoming pianissimo and later mezzoforte at given cues, with a coda of 3½ bars to round it off for the last time (3½ bars before VS letter S, but still in B major). Then follows a page of written instructions to the copyist to supply a series of musical scraps underlining key points in the action, interspersed with doodled faces of eight male members of the cast.

Guinevere faints on reading Elaine's letter; as she does so No 21A is marked as a further repeat of the final phrase of the march, but if the music had been continuous throughout the scene it is difficult to interpret this as anything but an instruction to the conductor to signal to the band that the final cadence and coda were at last on their way. The queen is carried off, leaving Arthur and Mordred alone. Mordred sows the seed of suspicion in the king's mind, and in a dialogue with Lancelot the king learns the truth. Twice during this

scene the last six bars of No 6 are played, repeated thrice each time, as Nos 21B and 21C, when the king refers to his sword. Guinevere now realises that her love is lost to both, and news comes that Caerlon is under siege. Leaving the queen in Mordred's charge, Arthur departs to battle. On his last line, 'My sword is drawn; I want no scabbard now!', the stage direction instructs all the knights to raise their swords in answer as the curtain falls. For this obvious tableau AS supplies (as No 22) seven bars of fortissimo E flat major chords (the first four almost inevitably repeatable ad lib), which, along with the other fragments, WB justifiably ignores.

Act Four was introduced by a further extract from The Tempest, after which the scene is revealed as the queen's prison at Camelot. Here Mordred tricks her into believing that Arthur is dead, and claims her for himself. She would rather die than submit to him, and in anger he announces that she must be tried for treason against Arthur by her implied adultery with Lancelot. The musical opportunities of such a scene would be powerful in an operatic setting (compare the similar situation between Rebecca and Brian in Ivanhoe), but in the present work not a note is heard until the confrontation is over, and then only to cover a change of scenery. No 24, for the change, consists of seventeen bars of undistinguished stormy D minor, the last fifteen to be repeated so long as the change lasts:



This again WB ignores. The fact that it is numbered 24, however, leads one to suppose an original plan either for a brief Prelude to the act (like No 8) or for some kind of musical underlining to the indisputably dramatic situation on stage.

The storm past, the scene is once again the great hall, now filled with armed knights. Mordred sentences Guinevere to death, but grants her leave to summon a champion to meet him in single combat. The two bars of trumpet call (one note) with which the champion announces himself are scribbled on the back of No 24 and graced with the number 24A. The champion enters as Guinevere leads the knights away. Mordred insists on knowing the identity of his opponent before they fight, and he is revealed as Arthur himself. In combat Arthur is fatally wounded, and Mordred retires in triumph. Arthur summons Sir Bedevere and commands him to take Excalibur and throw it into the lake whence it came. As the sword makes its final appearance there is another complete repeat of No 6 (= No 25), and once again the drama of revelation and duel have been enacted in orchestral silence. Sir Gawaine enters and announces to the king that Mordred has encountered Lancelot, and both are dead.

Guinevere now returns to learn the identity of her luckless champion. As she sees Arthur's face, she falls in tears at his feet and the figure of Merlin arises spotlight above them. Arthur, dying, receives a vision of Camelot as it was, and Guinevere in her innocence; this is accompanied on muted strings by the theme of the May Song (No 16) transformed into a D major Andante in 6/8 (No 26). There is a pause at Arthur's death, after which the same key and tempo begin again (No 27) as Merlin prophesies his return and the future salvation of England. Finally the stage is left in darkness save for a vision of Arthur's body borne to the Isle of Avalon, as the music leads into the final chorus (No 28). This is represented in VS by the section of No 5 from letter T onwards, save that the original chorus is for ladies' voices only, and for concert performance WB has made up tenor and bass from the lower orchestral parts. The difficulties of stage timing are reflected even here; there are notes in MS from GB indicating that at some point in production bars 5 - 12 of the chorus were cut, while at another the last 14 bars were repeated! WB has wisely left alone and the chorus stands as AS originally intended.

The same cannot be said of the material in VS which immediately precedes it. Admittedly anyone studying VS No 5 as it stands, without knowledge of MS, would accept it as a unity; even WB's careful title 'Funeral March and Final Chorus' is calculated to deceive the hearer into thinking of it as Arthur's Funeral March. It is only when the whole work is examined that the true difficulty which faced WB becomes apparent. To retrace our steps;

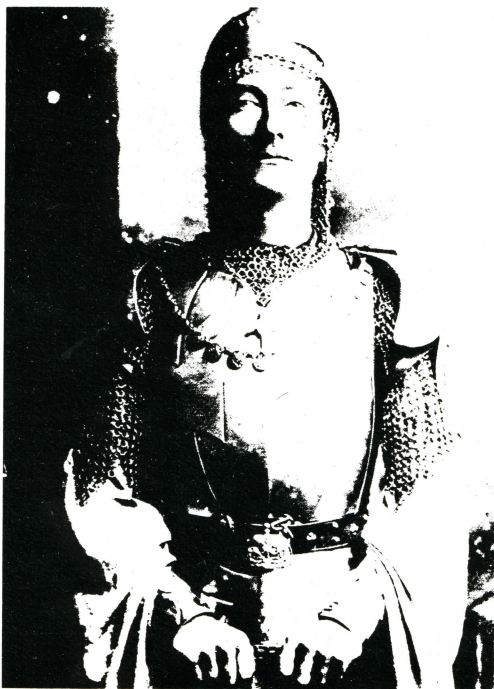
the major musical item in Act 3 was Elaine's funeral march (No 21), repeated as necessary. All other music was either an insignificant repeat (Nos 21A, B, C) or an irrelevant fragment (No 22). In Act 4, with the exception of the storm episode (No 24), there is only a trumpet call (No 24A) and yet a further repeat (No 25) before the connected sequence (Nos 26, 27, 28) leading the play to its conclusion. No 21 was too effective to be lost, and yet too brief to stand alone no matter how many times it might be repeated.

WB's solution is ingenious. No 21 and the final sequence are to be run together, and a way is to be found to allow a long section in D major to grow out of B major smoothly. First, note is taken of the constant repetition of No 21; it is played through twice, but by the alteration of one leading note the second time has been transposed comfortably down into G major (VS No 5, letter R). Here the original four-bar coda can be added, also in the new key (VS No 5, 4 bars before letter S).

A second problem now arises. We have had a slow and lengthy 4/4 section and are about to embark on another in the final chorus (No 28). The two connecting passages, Nos 26 and 27, share a most un-march-like 6/8 metre, and the first of them has already been transformed from 3/4. There is no way in which either section can be included as it stands without completely altering the feel of the piece, only to change back again to the stately 4/4 very quickly. Taking full advantage of the fact that however altered it is still a repeat, WB loses No 26 altogether, and irons out the 6/8 of No 27 to the same slow march 4/4 - even inventing a 'L'istesso tempo' marking to emphasise it (VS No 5 letters S - T). The whole number now flows gently and easily, with no trace of the rumination behind it.

No-one would claim that the reconstructed King Arthur is a lost masterpiece; but it is certain that if Bendall had not undertaken his work of salvage soon after Sullivan's death, no-one would have bothered since. His restoration was made with an eye both to the integrity of each chorus in concert performance and to the preservation of as many as possible of Sullivan's original intentions for performance on stage. Both aims lead also to the use of as much of Carr's text as could conveniently be kept. It should be a source of great regret that Sullivan's ambition for a complete Arthurian opera was baulked*, for certainly Bendall's suite is no substitute at all; but his five edited choruses at least allow us to hear many of Sullivan's ideas in a continuous and musically satisfying form, with their tempo and duration free from such considerations as how long Mr Irving will take to die tonight.

*Shortly before his death Sullivan asked Carr to rewrite King Arthur as an operatic libretto (Ed).



Forbes Robertson as
Lancelot in King
Arthur.

MUSIC OF SULLIVAN IN PRINT

Banks Music Publications, The Old Forge, Sand Hutton, York,
YO4 1LB, has the following music by Sullivan in its 1985 list. ('Ebor' series).

Hark! What mean these holy voices? (407)	20p	Sing, O heavens (379)	Also in sol-fa	45p
Come ye children (<u>Prodigal Son</u>) (518)	18p	The strain upraise (530)		18p
Hymn of the Homeland (282)	22p	Strength & stay (arr A.Pearson) (986)		18p
O love the Lord (179)	25p	The long day closes (TTBB) (348)		
Rejoice in the Lord (393)	25p	The long day closes (SATB) (349)		
The beleagured (TTBB) (350)		Echoes (SATB) (346)		
The beleagured (SATB) (351)		Joy to the victors (SATB) (347)		
The last night of the year (SATB) (251)		O hush thee my babie! (SATB) (291)		
Orpheus with his lute (arr SATB) (991)		The rainy day (SATB) (309)		

FOR ORGAN: Introduction to Act III The Tempest arr Edward C. Bairstow. New publication
1985. £1.20.

Prices, where available, do not include postage. An s.a.e. to Mr Ramsay Silver at the above
address should produce the necessary information. Please quote catalogue numbers and
mention the Sullivan Society when ordering. Banks also intend publishing in the near future
an arrangement for piano duet by James Brown of a vocal duet from The Beauty Stone. (S.H.T.)

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DAME BRIDGET D'OYLY CARTE

A service of thanksgiving for the life of Dame Bridget D'Oyly Carte
(1908-1985) was held in the Queen's Chapel of the Savoy on 26 June. The chapel was filled
to capacity for the occasion, and the congregation included many prominent former members
of the D'Oyly Carte Opera Company and other celebrities.

The hymn 'Love divine, all love's excelling' was sung (to a tune incorrectly attributed
to Sullivan in the printed order of service) and Jill Pert sang 'There grew a little flower'
from Ruddigore. The lesson was the famous passage from Ecclesiasticus 44 beginning 'Let us
now praise famous men', read by Sir Anthony Tuke; an appreciation of Dame Bridget was
delivered by Sir Hugh Wontner. The service concluded with the playing of an edited version
of Sullivan's In Memoriam overture.

The Sullivan Society was represented by Stephen Turnbull and Pat Gibbons.

* * * * *

GENEALOGY

Mr Les Weaver is continuing his researches into Sullivan's family background. There
are two important details which he has so far been unable to settle, viz:

- 1) The place of marriage of Arthur's parents, Thomas Sullivan and
Mary Clementine Coghlan on 2 November 1836.
- 2) The date and place of death of Arthur's paternal grandmother,
Mary Sullivan. It might help if it were known where she is buried.
There were 13 Mary Sullivan and 6 Mary Ann Sullivan deaths
registered in Chelsea, Kensington, Marylebone and Westminster
registration districts alone between 1841 and 1853.

If any reader is able to help in any way, Mr Weaver will be glad to hear of it. Leslie
Weaver, 130 Rudston Rd, Liverpool, L16 4PJ.

* * * * *

HE SAID DAMME

Alan Devlin, the actor who stopped dead in the middle of a performance of
H.M.S.Pinafore while singing 'Now I am the ruler of the Queen's Navee', cursed, and walked
out of Dublin's Gaiety Theatre, used the same epithet on Irish radio yesterday. Asked by
chat show host Mike Murphy if he was going to walk out on him too, 35 year old Devlin
laughed: 'Ah - - off'. He has been sacked from his £400 a week theatre role. 'I'm totally
and utterly ashamed, but there's no use in being ashamed for more than 5 seconds,' he said.

(Daily Telegraph 5 Sep 85)

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ALAN BORTHWICK

Seeks sheet music covers (preferably coloured) and preferably with music
attached, of Utopia Ltd and Ruddigore. Willing to pay reasonable prices. Alan Borthwick,
11 Dalkeith St, Edinburgh, EH15 2HP.

ENO CONCERT

On 21 May 1985 English National Opera honoured Sullivan as the 'Birthday Composer' in one of their monthly series of lunchtime concerts. He was represented by 7 songs performed by Dinah Harris (Soprano), Terry Jenkins (Tenor) and Victor Morris (Piano), all of whom were involved in ENO's revival of Patience - title role, Duke, and conductor respectively.

The selection showed a nice sense of symmetry by beginning with 'Wake gentle maiden' (The Contrabassist) and ending with an enchanting rendition of 'Ah oui, j'etais une pensionnaire' (The Chieftain). In between it encompassed much of Sullivan's non-Gilbert output, from 'Where the bee sucks', which Terry Jenkins proudly pointed out as coming from Sullivan's Op 1, through 'Sweetly the morn doth break' (interesting that they should choose a number officially deleted from Haddon Hall) to 'Suppose, I say, suppose' (Rose of Persia), which was given a more amusing performance than I think this duet deserves. Members will be especially pleased to know that Sullivan's serious output was well represented - The Golden Legend by 'It is the sea' and Ivanhoe by Dinah Harris's thrilling performance of 'Lord of our chosen race', the highlight of the concert.

All three performers must be congratulated on their enterprise and skill in discovering and presenting these all too little-known songs to a 'lay' audience. It would be pleasant to hope that this could point the way to more Sullivan being performed at the Coliseum, perhaps in ENO's series of 'one off' productions - Ivanhoe or The Beauty Stone might be candidates for such treatment, though not, one hopes, in the eccentric style of many recent ENO productions.

KATIE BARNES.

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THE JAPANESE MARCH

An article by Paul Seeley in The Musical Times August 1985 pp 455/6 describes the origin of the words and music of the 'Miya sama' march in The Mikado. The words are traced back to a war poem by the Imperial Commander Shinagawa at the time of the Japanese Civil War 1867/8. The music was written by a Commander named Ohmura in collaboration with other officers. Sullivan's version differs somewhat from the original.

PETER JOSLIN

Has for sale the following items: Emerald Isle libretto £2; 1st Edition Sorcerer Vocal Score £10; Sullivan's Festival Te Deum novello ed £5; Hollingshead's Good Old Gaiety (rebound) £5; Light of the World vocal score £1 & £8; Martyr of Antioch vocal score £10; Goldberg's book on G&S £15.
Peter Joslin, 81 Clifton Rd, Wokingham, Berks, RG11 1NJ. Tel 791404.

IN MEMORIAM

Sullivan's manuscript full score of In Memoriam is now in the Bodleian Library, Oxford. German's score for Fallen Fairies is in the Pierpont Morgan Library, New York.

PETER DAWSON ON STAGE

A new recording (2 discs) from EMI gives performances by Peter Dawson in nearly 50 songs from operetta and musical comedy. The first side is devoted to G&S. EMI 29 0573 3. Mono.

EMI have also announced a two-record set entitled 'The Heyday of Gilbert & Sullivan', featuring excerpts from the electrically recorded complete & abridged sets recorded between 1926 and 1936.

Pearl's 'The Art of the Savoyard Volume 2', advertised for July 1985, does not as yet seem to have made its way into the shops.

MAGAZINE

Back numbers of Sullivan Society Mags 8 and 15 are no longer available.

AMATEUR PIRATES

Beverley A.O.S. will perform the Drury Lane version of The Pirates of Penzance at the New Theatre, Hull, during the week commencing 8 December 1985.

GILBERT & SULLIVAN FESTIVAL

COLORADO SPRINGS, COLORADO, U.S.A.

22 April 1986 - Pikes Peak Center

G&S concert by Kenneth Sandford, Geoffrey Shovelton, Vivian Tierney, Lorraine Daniels, Alistair Donkin, David Mackie. 8.00pm.

25 & 27 April - Pikes Peak Center

THE GOLDEN LEGEND, in costume, semi-staged. With, Tierney, Shovelton, & Ayldon; local choir & orchestra. 2nd part ZADOK THE PRIEST (Handel).

24 April - Packard Hall, Colorado College

An hour with John Ayldon, talking & singing. 11.am.

27 April

Grace Episcopal - Service of Holy Communion, using the music of Sullivan.

Further details in Xmas Newsletter.

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DATES FOR LONDON SAVOYARDS

- 22 Oct 85 PINAFORE - Barbican
- 8 Nov 85 GONDOLIERS - Barbican
- 18-23 Nov 85 GONDOLIERS - Festival Theatre, Chichester. Mats Thurs & Sat; tel 0243 781312.
- 12 Dec 85 TRIAL & CONCERT - Barbican
- 11 Jan 86 PINAFORE - Barbican
- 22 Feb 86 GONDOLIERS - Barbican
- 11 Apr 86 PIRATES - Barbican
- 5 Jul 86 TRIAL & CONCERT - Barbican
- 27-30 Aug 86 PINAFORE - Barbican
- 18 Oct 86 MIKADO - Barbican
- 6 Dec 86 IOLANTHE - Barbican

DATES FOR MAGIC OF D'OYLY CARTE

- 11-16 Nov 85 PIRATES & PINAFORE, Theatre Royal, Nottingham. Tel 0602 472328.
- 30 Nov 85 LIVE BROADCAST- Barbican
- 30 Dec 85 PIRATES - Barbican

DATES FOR OPERA NORTH

- 17-25 Jan 86 MIKADO - Grand Theatre, Leeds. Matinee 25 Jan.

PIRATES OF THE ROYAL EXCHANGE

Or, 'Make your own G&S' directed by Nicholas Braithwaite.
The Pirates of Penzance from scratch. Manchester Royal Exchange. Tickets £3 (Children £1)
Tel 061 833 9833.

WEBSTER BOOTH FUND

The fund exists to provide a yearly scholarship for a tenor at the Royal Northern College of Music. Donations to Webster Booth Memorial Fund A/C 61461478, Barclays Bank, Mostyn St, Llandudno, Gwynedd.

COVER

The picture on the back cover shows Joseph Comyns Carr (1849-1916); that on the front cover shows Sir Arthur Wing Pinero (1855-1936). The cartoon and text on the inside front cover relate to Gilbertian events surrounding the GLC's production of The Metropolitan Mikado. The text is taken from The Stage & Television Today, 1 Aug 1985. For the benefit of posterity the people depicted in the cartoon from left to right are as follows: Anon. (?Michael Heseltine); Sir Kenneth Newman; Margaret Thatcher; Sir Alastair Burnet; Neil Kinnock; Ken Livingstone. They'd none of them be missed.



James King
Bellevue, Conn