SIR ARTHUR SULLIVAN SOCIETY

EVENING.

RADFORD. [*First Tune.*] 9.8.9.8. DR. SAMUEL S. WESLEY.

A - men.

ST. CLEMENT. [*Second Tune.*] 9.8.9.8. Arthur Sullivan?

A - men.

32 "*Their office was to stand every morning to thank and praise the Lord, and likewise at even.*"—1 Chron. xxiii. 30.

1 THE day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
To Thee our morning hymns ascended,
Thy praise shall hallow now our rest.

2 We thank Thee that Thy Church unsleeping,
While earth rolls onward into light,
Through all the world her watch is keeping,
And rests not now by day or night.

3 As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.

4 The sun, that bids us rest, is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.

5 So be it, Lord; Thy throne shall never,
Like earth's proud empires, pass away;
cres. But stand, and rule, and grow for ever,
f Till all Thy creatures own Thy sway. Amen.

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Magazine No 41 Autumn 1995

SIR ARTHUR SULLIVAN SOCIETY

Magazine No 41 Autumn 1995

Dear Member

The main event of the autumn must be the issue, after several years' delay, of the two new Marco Polo recordings of Sullivan's music. These are 1) Incidental Music to *Macbeth*, *King Arthur*, and *The Merry Wives of Windsor*: The RTE Chamber Choir and RTE Concert Orchestra, conducted by Andrew Penny; with Margaret MacDonald, Mezzo Soprano (8.223635); 2) Complete ballet *Victoria and Merrie England*, the RTE Sinfonietta conducted by Andrew Penny (8.223677). In the event of difficulty these discs can be obtained from Classic Tracks, 21 East Bond Street, Leicester, LE1 4SX @ 312.99 post free. Credit Cards accepted. Phone 01162 537700.

Because these two recordings are essential purchases for any member of this Society there is little point in a formal review of the performances. It is sufficient to say that they are superb, quite living up to our hopes for them. Above all, congratulations must go to Roderick Spencer for his orchestral realisation of the piano score of *Victoria and Merrie England*. Sullivan's own manuscript of the ballet is completely missing, but some movements can be reconstructed with fair accuracy from other sources, such as *L'Ile Enchantée*, the arrangement of the three suites for piano duet, and the 1907 military band recording. Even so much of the restoration is necessarily the work of Rod Spencer himself. No higher compliment could be paid him than to say that it is quite impossible to decide where Sullivan ends and Spencer begins. The orchestral writing throughout is a joy to hear, and in itself quite sufficicient justification for the revival of the score.

In this context we should also pay tribute to Professor George Hilton, whose generosity made Rod Spencer's work possible. Many years ago Professor Hilton decided that he wished to hear all of Sullivan's music for himself. Without his support the Society would certainly not have been able to finance this wonderful restoration. Further discs are in preparation, but it is too early to make a formal announcement at this stage. However we have every reason to hope that the series will continue.

Sullivan is not, it seems, a significant inhabitant of the BBC's *Fairest Isle*, which is full of noises from every British composer except him. Nevertheless a new performance of the *Irish Symphony* was given (at 6 am) on Wednesday 11th October. The Ulster Orchestra was conducted by Martyn Brabbins, the conductor

of the *Ivanhoe* excerpts broadcast (with a facetious commentary) earlier this year. The programme, *On Air*, is not part of the *Fairest Isle* series, and was obviously used as a depository for a recording made at a live concert in the Ulster Hall.

Do not forget that the Society's Christmas card this year is the attractive illustration of the 'Yule Log March' from *Victoria and Merrie England*. This has been reissued in response to popular demand, and to accompany the new recording. Available blank or with simple greeting from Peter Gibbons at the address shown on the inside from cover. Price £3.50 per pack of 10 inc p&p. Individual cards 65p post paid.

Still available from Peter Gibbons are Tony Joseph's history of the D'Oyly Carte Company (£17.50 + £2.00 p&p) and the Society's *Gondoliers* paperweight (£7.50 inc p&p). Stephen Turnbull will send copies of Sullivan's 'I Sing the Birth' and 'It came upon the midnight clear' (partsong) in return for three 2nd class stamps or three International Reply Coupons. **Ed.**

THANK YOU

May I take this opportunity to thank all those members who have responded to the notice in the summer Newsletter regarding subscriptions paid by standing order. Almost all those who were paying at an old, incorrect, rate have now been in touch. The great majority completed new standing order mandates; several sent cheques for the balance between the old and new figures. Several more opted to take out life membership. **Julie A. Turnbull**

OPERA CD UPDATE:

Following the appeal in the summer Newsletter, many members responded with orders and life memberships (plus some sponsorships), and I am delighted to report that the total sum raised and promised at the time of writing this note is rapidly approaching £10,000. Our target to ensure that the project goes ahead is £15,000, so we are well on the way. In the meantime we need all the help that you are able to give us. Please order as many copies as possible in advance, or sponsor a song, or take out life membership and receive a free copy of the CD. Or simply send us a donation! Any contribution you are able to make will bring this important and unique project nearer to reality. Full details of the CD programme are in the summer Newsletter: if you would like any further information, please do not hesitate to be in touch. **S.H.T.**

FESTIVAL UPDATE:

There have been some changes to the programme given in the summer Newsletter. The most important is that the performance of *The Light of the World* will now include Scenes 1, 4, 5 and 6 (Advent/Christmas plus all the Passiontide/Easter music). We are negotiating with a distinguished mezzo, well known to D'Oyly Carte audiences, for the rôle of Lisa in *The Grand Duke*; I hope to be able to make an announcement before the end of the year. In addition, I hope that the programme will be enhanced by the world première of a work by Sullivan. Mr. Scott Hayes, a descendant of the Sullivan family, will be giving a talk on Sullivan's American connections.

The Festival is booking well, but there are still places available. The venue is Keble College, Oxford; the dates 28 - 30 June 1996. We will be offering standard and de luxe (en suite) residential packages, and can make arrangements for visitors who will not need accommodation. To reserve your place send a deposit of £30 per person to the Secretary now. **S.H.T.**

ARTHUR SULLIVAN -

A VICTORIAN CHRISTIAN

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Sir Arthur Sullivan Society Conference
Held At Bishop Woodford House, Ely
12 -14 May 1995

The success of Sullivan Society events as organised by Stephen and Julie Turnbull has become so predictable that it is hard to find anything new to say on the subject. Even so, success is not automatic; that it occurs so regularly is entirely due to the detailed planning which goes into every Conference or Festival. Our enjoyment follows entirely from their previous hard work. The thanks of all those who attended must go first of all to them.

We were fortunate in being able to tie the Conference to the Annual Festival of Choirs held in Ely Cathedral, a great gathering of the choirs from the surrounding parishes. This year the conductor, Paul Trepte, made Sullivan the central composer of the Festival besides including him in the Cathedral services over the weekend. We were thus able to experience Sullivan's church music in its proper liturgical setting as well as through the sound of the massed choirs. Many members of the Society joined the massed choir, adding lustily to an already lusty sound.

The Conference began on the evening of Friday 12th May, with Evensong in the Cathedral, at which the Cathedral Choir sang 'O Gladsome Light' (*The Golden Legend*). After dinner we heard a lecture recital by Nigel Burton, 'The Songs of Arthur Sullivan'. An experienced lecturer, Nigel Burton knows how to hold and entertain an audience. He sang a number of songs, whole or in part, explaining Sullivan's methods as he did so. Asked why these songs are so widely condemned by the historians of English music he said he though it was due to snobbery and élitism in the critics rather than any actual demerit in the songs.

Next morning, Sullivan's birthday, we celebrated by holding an AGM of extraordinary rapidity, every proposal of the committee being passed at once with roars of approval from the floor. The Financial Report might have received the honour of a double encore if everyone had not been so anxious to arrive at AOB. The present writer then gave a talk entitled 'Sullivan's Christianity', the text of which is printed on page 22 of this Magazine.

After coffee Dr Ian Bradley spoke on 'Celestial Drudges or Inspired Hacks - Victorian Composers and Hymns'. What emerged strongly from the talk was a picture of hymn writers as a representative group of people, not necessarily more high-minded than the congregations who sing their work. Hymn-books are not

neutral compilations, but reflect the ideas and beliefs of the editors at any given time. The Protestant churches, and those in Scotland, have generally been more willing to retain Victorian hymns than has the Anglican church. Sullivan was not and is not the most popular Victorian hymn composer, but he has not yet been driven from the repertory.

The afternoon was given over to rehearsals for the evening Festival of Choirs. The Festival itself, conducted by Paul Trepte, included the Cathedral Choir, brass instrumentalists and organ (David Price). The music performed was as follows. Hymns (sung by all): Onward Christian Soldiers; Lead Kindly Light; Alleluia! Alleluia!; Massed Choirs: Vouchsafe O Lord (*Festival Te Deum*); God sent his messenger the rain (*Golden Legend*); The Lost Chord (arr Ghee); Hail Poetry (*The Pirates of Penzance*); Boer War Te Deum (abridged); Cathedral Choir: O Israel; Brother thou art gone be before us (*Martyr of Antioch*).

Much of this music was conceived for large choral forces, and many years before the arrival of the King's Sound, which is now so universally accepted as to appear the one and only true voice of the Anglican church. As early recordings of the Leeds Festival Chorus show, Sullivan heard and expected a much fuller and 'plummier' sound than anything we are now accustomed to. The great value of the massed choirs - apart from the pleasure given to themselves - was that they created the kind of sound Sullivan himself must have intended. It is an exciting and satisfying sound, which was heard again on Sunday 8 October when the BBC broadcast part of the Festival in 'Sunday Half Hour' (Radio 2, 8.30 pm).

In the evening we held a celebration dinner, which gives the opportunity to say that the food at Bishop Woodford House was excellent throughout. The toast to the Immortal Memory was proposed by Nigel Burton, who took the opportunity to castigate politically correct hymnondy ('O Single Mum, who we worship/Thank you for the microchip/Praise your oven chips, we sing/Send us chips with everything'). In replying to the toast Paul Trepte remarked on the vicissitudes of a musical career which had led him at last to the unforseen but pleasurable task of addressing a gathering of the Sullivan Society.

Our guests of honour at the dinner were Dr Percy Young and his wife. On Sunday morning, 14th May, Dr Young gave a talk, 'Disciples of a Disruptive Tradition', concerning the common background to Gilbert and Sullivan opera and Elgar's unfinished opera *The Spanish Lady*, which had recently been performed in Cambridge in an edition prepared by him. Dr Young also brought with him a copy of the Broude Bros critical edition of *Trial by Jury*, which will be reviewed in a future Magazine.

After lunch Roderick Spencer, assisted by Selwyn Tillett at the piano, talked on 'The Restoration of *Victoria and Merrie England*'. He explained the difficulties experienced in giving life to the piano score, using fragmentary evidence from many different souces. Like the vocal scores of the Savoy operas, the piano score of *Victoria and Merrie England* omits much detail present in the orchestral score. Recovery of this detail, where possible, led to a number of surprises, not least in the Morrice Dance.

The final event was Evensong, held in the Chapter House. The choir sang 'Thou, O Lord' (*The Prodigal Son*), having sung 'Yea, though I walk' and 'The Lord is risen' (*Light of the World*') at Communion in the morning. Bishop Woodford House is often used by Christian Groups for the purposes of silent retreat. The next group to go there in silence will certainly hear the echoes of Sullivan's music and may, perhaps, find themselves affected by it. **D.E.**

RECORDINGS

LA BASOCHE - French HMV have reissued their 1961 recording of excerpts from Messager's *La Basoche*, together with excepts from *Fortunio* (Messager) and *Le Petit Duc* (Lecoq). For members of this Society interest must centre on *La Basoche* as the work whose failure led to the downfall of Richard D'Oyly Carte's Royal English Opera House. The original recording was of excellent quality, and its age is not apparent in digital transfer. EMI Classics 7243 5 68295 2 7 (2 CDs).

RUDDIGORE/THE PIRATES OF PENZANCE - Conifer Records have issued CD transfers of Sargent's pre-war electric recordings of *Ruddigore* (1931) and *The Pirates of Penzance* (1929). Here are everybody's old favourites: George Baker, Peter Dawson, Derek Oldham, Muriel Dickson, Elsie Griffin, Nellie Briercliffe and company in a sound quality superior to anything available when the original discs were made. The voices emerge with great clarity, but the orchestral sound is boxy by comparison with modern recordings. Nevertheless these are classic, not to say heritage, performances. The CD cover shows the picture from the earlier acoustic set of *The Pirates of Penzance*. Conifer 'Happy Days' Series CDHD 255/6 (2CDs not available separately).

In the same series: *The Mikado* (1936) and *H.M.S. Pinafore* (1930). CDHD 253/4.

ENCHANTED ISLE - BEAUTIFUL MUSIC OF BRITAIN. This Marco Polo sampler disc includes two tracks from the recordings of Sullivan's *Henry VIII* (March) and *L'Ile Enchantée* (Second Galop). Available at a special price of £2.99 the CD should be bought now, before it is withdrawn. The compilation should perhaps be entitled 'Alternative Music Of Britain' inasmuch as most of the composers featured, eg Albert W. Ketèlbey (*Wedgewood Blue*), are not those whose names most readily spring to mind when 'English Music' is in question. Marco Polo (Naxos) 8.223004. Playing time 70' 18".

MARY MORISON - John Harrison's 1906 recording of *Mary Morison* appears on 'The Star O' Rabbie Burns', a compilatiion CD of recordings of Burns songs made between 1906-1942. The disc also features a setting of *Mary Morison* by Arthur Somervell (the two settings are confused in the notes). Available from: Moidart Music Group, PO Box 81, Faversham, Kent, ME13 ODH. Price £9.99 inc.

ORPHEUS WITH HIS LUTE - Performed by Georgina Colwell (Soprano) and Margaret Bruce (Piano). The song appears on a CD entitled 'If Music Be The Food Of Love', a compilation of Shakespeare songs by various composers. Available from: Loud & Bunch, 61 Mayfield Close, Hersham, Surrey, KT12 5PR. Tel 01932 244038. Price £9.99 inc p&p.

MIKADO QUADRILLE - Performed by the London Salon Ensemble (String Quartet, Bass, Piano, Harmonium). This effusion, by the celebrated composer of the 'Barataria March' (Karl Komzak) appears on a CD called *The Palm Court*, issued by Meridian: CDE 84264. An essential part of any collection of Sullivan's unsung masterpieces. (Information John Sheppard).

EDWARD GERMAN - Marco Polo is a Czech company, whose owner lives in Hong Kong - they do not realise that composers like Sullivan and German have been rejected as beneath notice by the British musical and recording establishments. Hence: Edward German Orchestral works Vol 1: *Overture Richard III*; *Symphonic Suite The Seasons*; *Theme And Six Diversions* (8.223695); Vol 2: *Norwich Symphony* (No 2); *Valse Gracieuse*; *Welsh Rhapsody* (8.223726). All conducted by Andrew Penny. Available from Classic Tracks (See p.1).

BOOK REVIEWS

INDEX TO THE SULLIVAN SOCIETY

MAGAZINE Nos 1-40

By Geoffrey Dixon

Geoffrey Dixon is a Life Member of the Sullivan Society and a retired Member of the Society of Indexers. He therefore brings professional expertise and long experience to this magnificent Index to the first 40 issues of the Sullivan Society Magazine (1977-1995). The Magazine lives up to its name in the sense that it contains a great deal of information, all fascinating (of course) but hard to track down when searching for a particular item:- what was that reference to Kate Sullivan? where was the article about Jessie Bond's tour with Rutland Barrington? These questions, and all others, can now be answered easily by reference to Geoffrey Dixon's Index. Thanks to his work the Magazine is transformed from a decent miscellany into a genuine resource for the study of Sullivan. As such it is an essential tool for all students of the subject, or for anyone who wishes to refer to a particular item. If you have enjoyed the Magazine, you will *love* the Index. **D.E.**

Published in Association with the Sullivan Society, and available from: Mr G. Dixon, 93 Carcluie Crescent, Ayr, Scotland, KA7 4SZ. Price £6.00 post paid; U.S. $10.00 airmail post paid; Please make cheques payable to **G. Dixon**.

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THE GILBERT AND SULLIVAN PHOTOFINDER

An Index To Published Illustrations Of Savoy Opera

By Geoffrey Dixon

At 234 pages the *Gilbert and Sullivan Photofinder* is a comprehensive work which covers not only the familiar Savoy operas but also operas written separately by Gilbert and Sullivan, together with Gilbert's plays, and places and persons connected the two men. The photographs (5800) are indexed in three

ways: by the title of the work; by the name of the character; by the name of the artist. There is also an index of films and videotapes, plus a full index of published sources (140) and a critical apparatus. The period covered is broadly speaking from the time of the original productions to the end of the old D'Oyly Carte Company, that is the classic period of Gilbert and Sullivan. A compilation of this kind, like a discography, can never be assumed to be complete, but Mr Dixon has brought together all the major sources in a work which must become a standard of reference for the foreseeable future. The paperback book is well bound and printed. It is an essential tool for any serious student of the subject, and well worth the asking price. **D.E.**

Available From: Rhosearn Press, 93 Carcluie Crescent, Ayr, Scotland, KA7 4SZ. £16.50 per copy, post paid. **U.S.** $28.00 per copy airmail. Cheques payable to **G. Dixon.** ISBN 0 9525532 0 1.

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THE MUSICAL LIFE OF THE CRYSTAL PALACE

By Michael Musgrave

Published 1995 By Cambridge University Press. Illustrated. 272 pp.
Price £35. ISBN 0 521 37562 2

Second only to the Savoy Theatre, the Crystal Palace in the southeast London suburb of Sydenham was conspicuous in the career of Arthur Sullivan. His fame began, literally overnight, with the music to *The Tempest* in the celebrated series of Saturday concerts conducted for nearly half a century by August Manns; there, too, Sullivan's symphony had its first performance (1866) and his *Festival Te Deum* (1872) signified his inclusion in the pantheon of choral composers; there the missing music from Schubert's *Rosamunde* (recovered by Sullivan and Grove in Vienna) was unveiled, and there at the brass band championship contest in July 1900 Sullivan carried out his last public function.

Such associations readily draw the Sullivan enthusiast to this new book about the famous Victorian glass-vaulted structure (destroyed by fire in 1934). Michael Musgrave's descriptions vividly suggest what it must have been like to experience the vastness and variety of the Sydenham performances. A whole pageant of Victorian choral and orchestral history comes alive here. The famous Handel oratorio performances might involve 4000 voices and audiences exceeding 20,000. On a less gigantic scale, the Saturday orchestral concerts under Manns (with Grove as the *de facto* artistic director behind the scenes) were the nearest to a regular, popular orchestral series in London until Robert Newman instituted the Queen's Hall promenade concerts with Henry J. Wood as conductor in 1895.

Unhappily there are numerous omissions and mistakes in both Musgrave's main text and the index (in which the expected "Grove, George" becomes "Grove, Grove"!). The mis-spelling of Jenny Lind's married name ("Goldsmid" for Goldschmidt), the mis-spelling of another famous name in opera (Christine "Nillson" for Nilsson); the substitution of the 20th-century pianist Kendall

Taylor for the Victorian Franklin Taylor; "Henry Davison" for the critic (and Sullivan's champion) J.W. Davison; both Emil and Eugen instead of Eugène as the forename for the baritone Oudin (one of the original Templars in the multiple-cast *Ivanhoe*); *Espagna* for (Chabrier's) *España* - such slips are not what one expects, or used to expect, of Cambridge University Press. And why the consistent replacement of the conventional "Hallelujah" by "Halleluiah"?

Light is usefully shed on the Crystal Palace School of Art, Science and Literature, confirming that Sullivan taught a class in "ballad singing" in 1863 (which supports a qualified reference in Scholes's *The Mirror of Music*, 1947). Moreover, Sullivan was still listed in the 1870s as a "professor of theory, harmony and transposition" at the School (where most classes in music were in the "Ladies' Division", the sexes being instructed separately). The author suggests a link between the staffing of this school and that of the National Training School for Music - which opened its doors in 1876 with Sullivan as its principal.

Musgrave misleadingly gives 1873 for the "founding" of the NTS, and on Sullivan himself the lapses are more specific. The *Festival Te Deum* does not require "soloists" but only soprano solo. From the appendix of first performances of British works in the Saturday concerts, the overture and two excerpts from *The Sapphire Necklace* (13 April 1867) are omitted. Extraordinary is the description of the brass band piece of 1900 as "Sullivan's own arrangement of Kipling's patriotic and popular poem *The Absent-Minded Beggar*". How can a musical work be an arrangement of a poem? - apart from the fact that the actual piece (the *Absent-Minded Beggar March*) was *not* just an arrangement of the song.

On p.88 the first performance of the Cello Concerto is acribed to 1866, though elsewhere correctly dated 1867. As for the statement that the modern reconstruction of the concerto was made on the basis of "the solo cello part and the piano score", one can only wish that such a score did exist: it would have saved Mackerras and Mackie infinite pains. The concert record is usefully supplemented by details of staged performances at the theatre within the Crystal Palace, but the references to the D'Oyly Carte Companies are, to say the least, puzzling: they do not appear to harmonize with Rollins and Witts (1962) and one would love to see evidence for Musgrave's assertion that Manns himself conducted them.

ARTHUR JACOBS

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LORD GOWRIE

Is to star in a BBC horror movie, playing the part of the first vampire of the English stage in the play *The Vampire*, written in 1820. Gowrie explains: 'This vampire, Lord Ruthven, was an 18th century forbear of mine. Many of my ancestors have been accused of meddling in the black arts and necromancy and I was very pleased to be asked to portray him. But he was extremely unattractive, so a good-looking man like me had to have a lot of make-up.' **The Times, 27 Sep 95.**

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PETER PRATT

A service of thanksgiving for the life of Peter Pratt, singer, was held yesterday at St Paul's, Covent Garden. The Rev Mark Oakley officiated. Mr Denys Hawthorne read from *As I walked out one Midsummer Morning* by Mr Laurie Lee and Miss Cynthia Morey read from the *Bab Ballads* by W.S. Gilbert. Mr Andrew Meadmore paid tribute. Singers sang a sextet from *Patience*. Among those present were Mrs Pratt (widow), Mr and Mrs Michael Preston (brother and sister-in-law), Mr Nigel Burnett, Mr and Mrs Ronald Pratt, representatives of Gilbert and Sullivan Societies, singers, former colleagues and many other friends. **The Times 23 May 1995 p.18.**

FROM THE SALEROOM

VISITING CARD: Signed autograph message from Sullivan to Mlle Debout telling her not to wait for him because he has 'some important writing to do'. No date. Catalogue No 256. Price £485.

SECRETARIAL LETTER: Signed by Sullivan, to Benson, 1 page 8vo London, 15 May 1891. He will not be able to go to Prince's Hall on the 26th 'as you have fixed that date for your "Magpie Minstrel Madrigal Society", and I have already accepted an invitation to dine with Blumenthal on that date.' Catalogue No 337. Price £120.

From *Quarto 19*, 1995, issued by Richard Macnutt Ltd. Courtesy of Dr Terence Rees. (Also a full score of *The Golden Legend* Catalogue no189. Price £250.)

A DOG-EARED REVIEW

J, Comyns Carr was a Victorian playwright whom Henry Irving commissioned to write a play for him, suggesting King Arthur as a subject. When he finished it, he had to read it to the actor and Ellen Terry - an ordeal similar to those endured by Henry Arthur Jones at Mrs Patrick Campbell's hands and Frederick Lonsdale at Gerald [*sic*] du Maurier's, which are described elsewhere. The theatrical pair arrived, along with Irving's dog, Fussy, who settled on the great man's lap as Comyns Carr began to read. Always nervous at reading, he ploughed on, never taking his eyes off the page until, half-way through, he became aware of stentorian snoring. Comyns Carr put up with this for a while then 'exasperated beyond endurance, I closed the book with an abrupt announcement that I felt it useless to go on.'

Irving was amazed. 'What do you mean?' Comyns Carr accused him of being asleep. Suddenly, all three realised that the snoring had not stopped, and Ellen Terry pointed to the dog, happily sleeping on Irving's knees. Irving produced the play amd Burne-Jones designed the Lyceum production, but it was not much to Ms Terry's taste. Her copy is littered with angry notes: 'First entrance *dreadful*!'; '*Not* good'; 'O Lord! When Joe is *not* inspired, he is hidebound and shy. The whole of this page, for instance, is useless.' On the evidence, Fussy was an inspired critic, whose instinctive verdict should have been acted upon.

FROM: Ned Sherrin's Theatrical Anecdotes, Virgin Books, 1991, p.54.

PORTRAIT OF SULLIVAN

In the Swedish *Svensk Musiktidning* of May 2nd appears an excellent portrait of Sir Arthur, and a sympathetic and appreciative article on his career and works written by Miss Hildegard Werner. **Musical News, 13 May 1892 p.462.**

TICKETS

THE ZOO IN CANADA

By Stephen Turnbull

Older members of this Society will not need reminding of the recent history of the *other* one-act opera Arthur Sullivan composed in 1875. Following the rediscovery of the autograph score in the 1960s and its purchase by Dr. Terence Rees, *The Zoo* has firmly established itself in the amateur repertoire as a curtain-raiser to the shorter G & S operas and as an ideal centrepiece for smaller scale events such as the summer fund-raising concerts so popular with many operatic societies. The work has had two recordings: one amateur in 1972 (Fulham A.O.S.) and one professional (D'Oyly Carte) six years later. The D'Oyly Carte version, which continues to be available on CD, was particularly enterprising, as the company never performed the work on stage. The BBC presented an excellent studio broadcast in the early seventies which was last repeated when Sullivan was Radio 3 Composer of the Week over Christmas and New Year 1988/9. But, until this year, the only staged professional performances *The Zoo* had received were those at St. James' Theatre, the Haymarket and the Philharmonic (Islington) in 1875 and at the Royalty four years later.

116 years after *The Zoo* was last seen on the professional stage, it has been presented as part of the 1995 Shaw Festival at Niagara-on-the-Lake, Ontario, Canada. The Shaw Festival is the only one in the world which specialises in the plays of George Bernard Shaw and his contemporaries. 92 performances of *The Zoo* were given between 10 May and 29 October by a cast of eight with two-piano accompaniment. The director was Glynis Leyshon; the musical director Christopher Donison. Costumes and sets were designed by William Schmuck. Through the kindness of Michael Greves we are able to reproduce the three photographs on pages 10, 13 & 14,which give an impression of the overall style and visual impact of the production. The full cast is as follows:

Grinder :	Terry Harford
Laetitia :	Karen Wood
Carboy :	Stephen Simms
Eliza Smith :	Karen Skidmore
Thomas Brown :	Todd Waite
Members of the great British public :	Gail Hakala
	Sherri McFarlane
	Brian Brockenshire
Director :	Glynis Leyshon
Musical Director/arranger :	Christopher Donison
Designer :	William Schmuck
Lighting designer :	Elizabeth Asselstine
Choreography :	Jane Johanson

Pianists: Roger Perkins
Logan Medland

Local press reports were (with one exception) full of praise, both for the qualities of the piece, and for the standards of the production. Under the headline "Shaw Festival's 'The Zoo' is is beastly entertaining" Herman Trotter of *The Buffalo News* wrote:

> There's no threat to G & S here, but also no reason that "The Zoo" should have been out of circulation for a century. It's a ripping little spoof of grand opera and, as usual, British social customs. The flimsy but perfectly workable scenario ... (is outlined in 100 words). The Shaw production makes it all work marvelously well. Director Glynis Leyshon pushes the staging to the limits of satirical lunacy. In one memorable scene the lanky Todd Waite, superb as Thomas Brown/The Duke, having grossly overindulged in Eliza's tarts, appears on stage as fat as a Thanksgiving turkey only to be virtually dismembered like that holiday bird by the members of the cast. It's as grotesque a piece of comic choreography as you're likely to see.

In common with other critics, Mr. Trotter perceives the quality and importance of the score:

> Music director Christopher Donison wisely treats the music with absolute respect. He lets the score have all the energy it can absorb while maintaining reasonable audibility of the text's witty wordplay, yet does not add anything hokey in the interpretative realm. Sullivan's music has an easy natural lyric flair, and Donison gets the most out of it.

For Audrey M. Ashley (*The Beacon Herald*) *The Zoo* was " a gem of a comic operetta rescued from obscurity" and "all in all (...) as delightful and rewarding a lunch-hour as you could expect to spend anywhere":

> ..... if you happen to be in Niagara-On-The-Lake, it's well worth making the effort to see it. Glynis Leyshon has directed it with a sure hand and impeccable taste, moving everyone to the music, and choreographer Jane Johanson is obviously of the same mind. The director is superbly served by her cast of eight, all of whom can sing and do justice to the spirit of the work.

Jamie Portman of the *Southam News* was even more enthusiastic:

> *The Zoo* (...) is a delectable little piece of musical nonsense composed back in 1875 by Arthur Sullivan. Sullivan's collaborator on this occasion was not William S. Gilbert, (...) but a deft and amusing wordsmith named Bolton Rowe. But one needn't feel shortchanged. There's plenty of amusement to be found in Rowe's 50-minute libretto (...) Indeed, Rowe's lyrics splendidly complement the heady melodic bouquet that constitutes Sullivan's contribution to the proceedings.

B. C. Stephenson's libretto generally comes in for more praise than it usually receives this side of the Atlantic. Mr. Portman continues:

What's more, this 120-year-old trifle gets the red-carpet treatment because of the talents involved: director Glynis Leyshon (...); musical director Christopher Donison; designer William Schmuck, whose sets and costumes again reveal a special gift for comic exaggeration; choreographer Jane Johanson; and a splendid cast fully attuned to the stylized and comic demands of the work. The singing is of consistently high quality although the troublesome acoustics of the Royal George Theatre play havoc with some of the lyrics. But the performances are a delight - particularly Karen Skidmore's mischievous work as the refreshment stall proprietress, Stephen Simms's meek and downtrodden chemist and Todd Waite's ludicrous Duke. The result is one of the most novel and likable contributions to the festival's popular tradition of providing brief entertainment for the lunch hour crowd.

Only Kate Taylor in *The Globe and Mail* struck a sour note:

Almost totally devoid of wit, character and even plot, and relying on somebody else's song (*Rule Britannia*) for a finale, *The Zoo* is pure Victorian fluff. (...) *The Zoo* is a highly professional performance of an utterly forgettable Victorian entertainment, a worrying sign that the Shaw Festival is carrying historicism to the point of fetishism.

Ms Taylor, one senses, is a woman whose idea of a good night out would be dinner and a show in the company of Ernest Walker.

The protagonists themselves were clearly in no doubt as to its merits. For musical director Christopher Donison

Learning this score was a process of one delightful surprise after another. The surprise was in the tremendous musical detail with which Sullivan painstakingly crafted this small and light-hearted masterpiece. (...) *The Zoo* has a forward motion that is musically dependent on form, key structure, and - the most important of musical components - inevitability. Inevitability is present when what happens next, musically, occurs in such a way that the listener is convinced that it could not have occurred in any *other* way. It is not surprising, then, that in *The Zoo* we hear echoes of Beethoven, another great master of inevitability. It is this superior musical quality that is both the glue and the adrenalin of this work.

In her notes for the printed programme director Glynis Leyshon wrote:

The Zoo, then, may be viewed as a Shaw hors d'oeuvre: a light musical entertainment with enough satiric edge to provide its audience with a wonderful series of surprises.

After praising Stephenson's libretto ("a clever writer"), she continued:

The heart of *The Zoo* lies in its music and its wittily irreverent take on the most cherished conventions of grand opera - what Samuel Johnson called that "exotic and irrational entertainment". Donizetti would recognize the delicate madness of the lovelorn Laetitia; Rossini would give a nod to the interminable "I fly"s of

> Eliza; and even Puccini created no tenor so wholly devoted to love as Aesculapius Carboy. For all its cheeky sense of fun, however, *The Zoo* shines with Sullivan's true and often overshadowed musicality. Like all operatic composers, he loved the human voice, and *The Zoo* resounds with some beautiful vocal scoring.

Ms. Leyshon reinforced the point in a letter to the author in August 1995:

> It is a delicious entertainment and we all had great fun with the physicality of the piece. The centre of the production lies, however, with the music. The Musical Director, Christopher Donison, and myself worked hard with the very talented company to bring all of the work's lively musicality to the forefront. We loved *The Zoo* - and are thrilled it has been so well received.

I am indebted to K. Norman Bradshaw and Michael Greves of the Shaw Festival for their ready provision of information and photographs, and to Dr. Hal Kanthor for bringing the production to my attention.

Footnote: How long is *The Zoo*?

"This 45-minute operatic nonsense"	Stewart Brown, *Hamilton Spectator*
"Rowe's 50-minute libretto"	Jamie Portman, *Southam News*
"It only lasts about 45 minutes"	Audrey M. Ashley, *The Beacon Herald*
"The 45-minute trifle"	Vit Wagner, *The Toronto Star*
"Featherweight, 40-minute musical"	Kate Taylor, *The Globe and Mail*

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CHIEFTAIN VIDEO

A video of the Dagger Lane production of *The Chieftain* (reviewed on page17 opposite) is available now. The video is of good technical quality, with mixing of shots taken from different angles. Here is an opportunity to find out for yourself why performing groups are so enthusiastic about this brilliant score. Available from: The Hon Secretary, Dagger Lane Operatic Society, 2 Franklin Avenue, Franklin Street, Holderness Road, Kingston Upon Hull, East Yorkshire, HU9 1JG. Price £15.00 plus £1.20 postage (U.K.); £2.00 (Europe); £5.50 (Anywhere Else).

PERFORMING THE CHIEFTAIN

The Chieftain is an all-singing all-dancing show with lots of Spanish colour, good parts for the Principals and plenty of Chorus participation. The plot concerns the kidnapping and ransom of a baby named **W**illiam **S**hakespeare **G**rigg in the hills of Spain. For details of performing material contact the Secretary, Chairman or Treasurer at the addresses shown on the front cover.

THE CHIEFTAIN

Dagger Lane Operatic Society, Middleton Hall, Hull University, 28 June - 1 July 1995 and Buxton Opera House, 2 August 1995.

In his autobiography *Dancing in the Moonlight*, Ronnie Barker avers that a young actor's first job is easy to find: it is the second that is the most difficult because he has only the experience of the first behind him. There is a parallel with the revival of rare stage works: the first revival is a relatively easy matter, requiring merely the dedication and effort of a group of enthusiasts with a common purpose. The real challenge comes in encouraging others to take up the newly reanimated masterpiece. David Eden (Librettist), Martin Yates (Producer & M.D.) and Generally G & S gave us back *The Chieftain* last year after it had, to all intents and purposes, been dead for a century. That production was a triumph and demonstrated the undoubted quality of Sullivan's score. But how would it fare without the commitment and pioneering zeal of the original protagonists?

Dagger Lane's was a very acceptable production, based on sound chorus and orchestral work and exploiting the depth of the Middleton Hall stage with plenty of movement and bright (if occasionally somewhat vulgar) costumes. A major misjudgement was the handling of the part of Pedro Gomez: dressed in cassock and banns throughout, he seemed not to belong to the robber band at all. By emphasising the "priest" over the "renegade", a character who should have been at the heart of the action was robbed of his raison d'être, and the considerable talents of the singer playing the rôle, Hugh Martin, were wasted. Similarly, tall, slim, young Chris Riches - although he sang well - looked ill at ease as Grigg. His height was such that the only way he could depict the varying degrees of fear required of him was to cringe and hunch himself like a caricature Shylock. This quickly became tiresome.

Julian Savory conducted with obvious enjoyment and relish - for the most part with great success. The orchestra was generally polished, although the over-enthusiastic antics of the bass trombonist did detract somewhat from the overall effect. We all have our own preferences as to tempi, and some of Julian's were a little rushed for my taste. This particularly spoiled "Ah oui, j'étais une pensionnaire", which was taken with almost indecent haste. Bad pronunciation of the French also contributed to the waste of a number which should have been one of the highlights of the show. John Wilks (Wiggins), on the other hand, sounded completely at home with the Spanish of "La Criada".

Although they were using the Eden/Yates version, Dagger Lane sought to put their own mark on the piece. Most tangibly, this involved the reinstatement of Inez' "Let others seek" (omitted at Retford) and the preparation by Julian Savory of his own overture. The return of the song (nicely sung by Judy Westoby) enhanced the first act by extending the opening through-composed section and setting the pace. The overture, though perfectly sound, was less successful than Max Taylor's for Generally G & S, having more the feel of an orchestral selection than a fully worked out composition.

Overall, an enjoyable and satisfying performance, well received by good houses in Hull, and confirming the stageability of the opera. **S.H.T.**

FIRST PHILHARMONIC

A HISTORY OF THE ROYAL PHILHARMONIC SOCIETY

By CYRIL EHRLICH

Published 1995 By Clarendon Press, Oxford. Illustrated. 307 pp.
Price £30.00. ISBN 0 19-816232-4

"I come in for all the conducting now," wrote the student Sullivan from Leipzig in1860. As a a mature musician his competence with the baton was to earn him the conductorship of the Philharmonic Society of London for three seasons (1885-7) and of the Leeds Triennial Festival until his resignation in 1899. Cyril Ehrlich, our most distinguished social historian of music, author of important works on the British musical profession and other subjects, places the first of these appointments fascinatingly in context.

The (Royal) Philharmonic Society, today a dim flicker in the musical firmament, no longer promoting concerts (and having no connection with the Royal Philharmonic *Orchestra*), was throughout Sullivan's lifetime and for several subsequent decades the most prestigious of London's providers of orchestral programmes. Tracing its origins to 1813, and proud of a connection with Beethoven, it was non-commercially run by a directorate of leading musicians. But poor managerial skills played intermittent havoc with its finances. Forced sales of stock had reduced a capital valued at £4000 in 1851 to £100 in 1880.

Ehrlich names Francesco Berger (secretary of the Society from 1884 to 1911) as the man who chiefly, by recruitment of support and organizing publicity, revived its fortunes in the face of increasing competition from other orchestral enterprises. After the dullness inflicted on performances by such conductors as Sterndale Bennett and William Cusins, the appointment of Frederic Hymen Cowen as "the Society's first credible conductor for many years" (1884) and then of Sullivan is seen as marking a positive revival of standards.

Why, then, did Sullivan resign his post after three seasons, despite a letter from the directors expressing "deep regret and some surprise" and a deputation begging him to reconsider? Ehrlich is disposed to accept at face value Sullivan's professed wish not to be tied to London during the period March to May (when the Society held its concerts) and his resentment of constant attacks by Press critics who compared him adversely with Richter. Neither professionally nor psychologically does this seem entirely to account for his decision - though as Sullivan's biographer I can add nothing more.

Sullivan's other connection with the Society is in his role as composer. The overture *Marmion* was dedicated to the Society and various other works including the Symphony (which Ehrlich mistakenly labels "in E minor") won due recognition in its programmes. Using five-year spans, an appendix to this book headed "The Evolution of the Repertoire" shows the remarkable favour accorded

to Sullivan's overtures throughout the period 1882-1902, but against too little background for useful comparisons to be made. The publishers may have dissuaded the author from the more refined statistical analyses he undoubtedly could have provided, but they deserve credit for a handsome book, scrupulously indexed, with only one conspicuous blot - the mis-spelling of Anton Rubinstein's surname (in a picture caption) as Rubenstein.

Arthur Jacobs

SULLIVAN'S ENIGMATIC CONCERTO

By Richard S. Silverman

In a letter of April 8, 1867, Sullivan wrote that his Cello Concerto was in the press (1). That the work was not actually published is unremarkable. His Symphony of 1866 was not published until 1915, long after the composer's death. Parry's Symphony No 1 was never published. Even a work of Parry's maturity, the moving *From Death To Life* of 1915 remained in manuscript. England was not a "land without music", but it certainly was a nation that would not publish any.

In a letter of June 28, 1905, Sullivan's nephew Herbert mentioned the Cello Concerto. In fact "I have written out the first page" (2). The work had not been played since 1887, so memory was an unlikely source. Did Herbert Sullivan own the unprinted manuscript? Was this the same score used for the 1910 May Mukle and 1953 William Pleeth performances? Along with Sullivan's concerto Bax's *Spring Fire* Symphony perished in the Chappell fire of 1964. Thought to be lost for ever, another manuscript was found years later. In the absence of a similar discovery, we will never know Sullivan's exact orchestral and harmonic intentions.

What the excellent reconstruction clearly delineates is the unorthodox structure of the work itself. The brief first movement fails to follow traditional sonata form, rapidly moving from exposition to cadenza. While this movement can be used as evidence of Sullivan's difficulty in working in large form, I would counter that two of his contemporary scores, the Symphony and *Overture In C*, reveal a composer moving assuredly and individually in sonata form.

The first movement of the Symphony is solidly constructed. In fact, the recent BBC Concert Orchestra/Hughes recording [CPO 999 171 - 2], in which the exposition repeat is observed, highlights the balance and integrity of the musical structure. Sullivan was little interested in the traditional manner of development. He modified this section to accommodate his own personality by developing through orchestral colour. In the recapitulation, Sullivan shortened the span between the first and second themes; a device he also used in the

Overture In C.

In that piece, the sonata form movement which follows the hymn-like introduction contains not two main themes, but three. The third theme substitutes for the development section. This melody

of the trombones and ophicleide, so solemn in its first appearance, returns in the telescoped recapitulation as the basis of an anguished development section. This is the structural and emotional climax of the overture. The conjunction of formal imperative and catharsis, guiding the music to the transfiguration of the coda is the essence of great music.

Is the confident craftsman of the Symphony and *Overture In C* the awkward novice of the CEllo Concerto? If Sullivan had planned the first movement of that work in sonata form, he would certainly have made it so. He appears to have had something else in mind. Short introduction, followed by long slow movement and long fast movement is a form utilised by Berlioz in overtures such as *Le Corsaire*, *Le Carnaval Romain*, and *Bevenuto Cellini*. Sullivan later followed a similar plan in the *Sapphire Necklace*, *Patience*, *Iolanthe*, and *Princess Ida* (if completed) overtures.

The Cello Concerto can also be considered as an aBC form. In addition, the main theme of the introduction (a) is repeated in the middle of the last movement. This is not a normal feature for concertos of this period. By calling his work a concerto Sullivan raised certain expectations which were not met. Had he called his piece a *Konzertstück* or, in the manner of Schumann, "a concert piece with orchestral accompaniment", Sullivan would have better characterised his creation. The above quotation is Schumann's description of his own cello concerto. This work "survives because the musical ideas are so beautiful, but the composition is not put together with first-class technical control; the orchestration is weak in spots, and some performers make cuts where the writing seems diffuse. In fact, it takes a performer of great eminence to render the concerto, unaltered, a convincing work of art." (3)

Sullivan's work, too, offers attractive material in compensation for its structural peculiarity. With its fine lyrical slow movement and bravura finale the Cello Concerto is well worth performing.

NOTES

1) Arthur Jacobs: *Arthur Sullivan*, Second Edition, (Aldershot, Scolar Press, 1992) p.43.

2) Percy M. Young: *Sir Arthur Sullivan*, (New York, W. Norton & Co Inc., 1971) p.48.

3) Elizabeth Cowling: *The Cello*, (New York, Charles Scribner's Sons, 1975) pp.136-137.

THE HOSE OF COMMON SENSE

The following poem was kindly drawn to the Editor's attention by Dr Terence Rees. Published in *Punch* just after the fall of the Paris Commune, it is one of a pair entitled *The Two Fire Engines*. The first poem describes the horrors of the French way of settling political differences by means of a dreadful fire engine, i.e. a gun. The second praises the pragmatic English way of doing things, and in the process demonstrates that Gilbert's influence as a writer was even capable of acting retrospectively. Apart from the echo of 'O foolish fay', the sentiment of the poem is the same as that of 'Fear no unlicensed entry', the song for Private Willis which Gilbert published in the *Bab Ballads*:

An engine of old build, whose slow design
   Took ages to work out, but built to last,
Of stout oak,welded iron, line on line,
   Riveted carefully, and mortised fast.

"Unity" is the name this engine bears,
   The tackle is laid taut and trim and true;
To work the pumps, when conflagration glares,
   We trust a mingled, but well-ordered crew.

BRITANNIA, captain of our Fire-brigade,
   Claims right to press all, from Sovereign down,
Proud Peer, or prouder Franklin, son of trade,
   Hard-handed artizan, and stalwart clown.

All are alike alert to lend a hand
   'Gainst fire - worst foe that wisdom bids men fear:
'Tis for the common-weal, not for command,
   They spring to handles, and see hose laid clear.

Now with a will, my boys! Long pull and strong,
   And all together, with the pumps, give way!
Lo, through the throbbing hose, well-aimed, and strong,
   Clear streams of common sense quench where they play!

Thank Heaven and our good hap - no dangerous blaze
   Is this that vents its fever fit of flame
'Neath the Trafalgar lions' scornful gaze;
   Scarce need of engine such toy-fires to tame!

Yet 'tis well e'en on sparks that wake no fear
   To bring the *douche* of common sense to bear:
So shall we find, if far-off fire came near,
   Crew at their post, pumps clear, and hose laid fair.

Punch, 10 June 1871 p.239

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ADVERT for the Civic Theatre, Barnsley, Winter 1995: Thursday 26th October - 7.30 pm.Opera East present Gilbert & Sullivan's *The Barber of Seville*. Tickets £10.00 and £8.00. (Opera East have now, unfortunately, closed, so we shall never know exactly who contributed what to this particular F1 hybrid. **Ed**.)

SULIVAN'S CHRISTIANITY

By David Eden

Talk Given At The Sullivan Society Conference

Bishop Woodford House, Ely, 13th May 1995.

I would like to begin by reminding you of the talk given by Dr Ian Bradley at Calver in 1990, and also of the Rev Stephen Shipley's programme 'The Imprisoned Splendour' which was broadcast on Radio 2 in 1992. I shall be repeating some of the things they said then, and I don't want to set up in competition with them. However I hope to carry the discussion a stage further, and present Sullivan's Christianity in a new and perhaps unexpected light. I should say that I claim no theological expertise. What I have to say is simply the fruit of a good deal of reflection on Sullivan's career, his strengths and weaknesses, and his maddening refusal to do as one feels he should have done with his gifts.

Perhaps the first question concerning Sullivan and Christianity is this - Why wasn't he a Catholic? His ancestry was Irish and Italian, and Ireland and Italy are both Catholic countries. The grandfather, Thomas Sullivan, was a labourer from County Cork, which is very much part of Catholic Ireland. He might have been a Protestant, but this would be exceptional in a working man. My guess is that Grandfather Sullivan was a heathen in the sense that he didn't care much one way or the other about the local priest. When he joined the British Army he must have encountered the English church, and no doubt he tolerated Anglicanism for lack of any special devotion to the Pope. Being raised within the army system his son Thomas, Arthur's father, would have become an Anglican more or less automatically in the absence of strong parental pressure to resist. The same presumably goes for the mother's family. Originally Italian, they became attached to the Anglican church for lack of strong convictions to the contrary. They probably couldn't afford the luxury of religious principles, given the more or less institutionalised hostility to Catholics at the time. Certainly there is nothing in the childhood of Arthur Sullivan to suggest anything other than a normal Anglican background. If he *had* been raised a Catholic, like Elgar, then his career might have been very different. He would probably not have sought entry to the Chapel Royal in 1854, and would not therefore have won the Mendelssohn Scholarship in 1856. He would have suceeded, no doubt, but the path to success would have harder, and perhaps healthier.

We all know the story of how Sullivan got into the Chapel Royal, and I

don't propose to retell it. Once he had been accepted there he immediately became part of the Anglican Establishment, and not simply in parochial terms. Whenever the choir performed officially he would have been in the presence of the highest church dignitaries, and the Royal Family itself. This must have been impressive to a child who had been born in something like poverty in a back street in Lambeth, and I don't think we need look any further for the explanation of his subsequent participation in the aristocratic lifestyle. At the same time the sheer effortlessness of his transition will have given him no incentive to question or criticize anything in the Chapel or its services. My impression is that choirboys are not a very spiritual lot. They look angelic and sing divinely, but they are probably thinking about Manchester United. Sullivan was unusual by virtue of his gifts, but there is no evidence that he was anything more than another boy in this respect. Christianity for him must have been a matter of solemn ceremonies in which important people behaved in a dignified manner. Musically speaking the repertory in the 1850s was not based as it is now on the Tudor composers, but on people whose names, rightly or wrongly, mean very little to us. Thomas Helmore was a good and forward-looking teacher, but the great days of the Anglican musical revival had not yet come. As far as Christian teaching is concerned we can assume that Sullivan received the customary education in the Bible, and that he heard it read frequently during services. He must therefore have acquired a good basic grounding in Christian ideas, but the sermons he heard will have been consistent with the Establishment function of the Chapel Royal. The active religious life of the times in the shape of the Oxford Movement or the Evangelical Revival will hardly have affected him except insofar as their profound moral earnestness acted as a general inhibitor of spontaneity in church music. Sullivan must have learned very early with Alexander Pope that dullness is sacred in a sound divine.

I don't propose to discuss Sullivan's time in Leipzig except to note two things. First that the pressures towards moral earnestness will have been increased by the nature of the education he received; second that he went several times to the synagogue to hear the music, showing that his mental horizons were broad enough to enable him to explore the musical expression of other faiths.

When he returned to England in 1862 Sullivan faced the need to earn his living in music, and it was now that he began to reveal by his actions exactly how his mind worked. I think it is worth remembering (a) that he must have watched the professional struggles of his father, and (b) that the Sullivan family background was actually poorer than the relative shopkeeping gentility that so traumatised Elgar. From the very first Sullivan must have made up his mind that he would not be poor. He therefore turned to the composition of music as a commercial proposition in almost complete disregard for the elevated and earnest principles in which he had been raised. At this time it was of course possible to make money by writing music for the church in the form of congregational hymns and anthems for parish use. All in all I think it is safe to conclude that Sullivan's considerable output in this area came into existence simply because he needed the money. I am not suggesting that he was necessarily cynical or hypocritical but that his reason for writing had nothing to do with religious conviction as such. If we ask what his religious conviction might have been, the answer is in the music. Sullivan was a conventional mid-Victorian Anglican, writing for the mid-Victorian church at large, including the Nonconformists. When Purcell wrote an anthem he was probably writing to please Charles II, who according to the well known passage in Tudway, 'was a brisk and airy prince, coming to the crown in the flower and vigour of his age, was soon, if I may so say, tired with the grave and solemn ways, and ordered the composers of his

Chapel to add symphonies etc with instruments to their anthems; and thereupon established a select number of his private music to play the symphonies and ritornellos which he had appointed.' When Sullivan wrote an anthem he was writing not to please a king who liked to tap his foot to the music, but for a mass market of people who abhorred the very idea of entertainment in church music. Sullivan was of course a born entertainer, which means that his best qualities were inhibited by the nature of the market he wrote for. However I think we might legitimately compare him in this respect to Mr Oliver Edwards in the Life of Johnson, who said he had tried hard to be a philosopher, but cheerfulness was always breaking in.

When it comes to oratorio the position is slightly different. Sullivan wrote precisely two oratorios. If we can believe the Newman Flower biography *The Prodigal Son* occupied him for three weeks, and *The Light of the World*, vast as it is, took him a month. We must at least dismiss the idea that he spent years of his life piling Pelion upon Ossa in a desperate attempt to rival Bach and Handel. In fact he spent a couple of months at it before going on to more congenial things. Taking *The Prodigal Son* first I think it may be worth remarking that Stainer (of *The Crucifixion)* regarded it is a commercial product, and a deliberate and unworthy bid for popularity. This is not a judgement that would occur to any modern person, but it does show how sensitive the Victorians were to any suggestion of levity in sacred music, and how restricted were the codes by which composers were expected to operate. In the case of *The Light of the World* I think it is certainly true to say that some parts, especially at the beginning, are uninspired; on the other hand some parts contain living music, and the difference is instructive. The lifeless parts are those which concern themselves with theology and Christian piety. They are lifeless because Sullivan's understanding of these matters was formal, and without personal significance for him. An example of this characteristic is 'Refrain thy voice from weeping', which is found in the First Part. The situation is that the Innocents have just been massacred, and the tenor is offering the traditional consolation from the book of Jeremiah. It is an elegant aria, but it would not console you for a cut finger, much less a massacred baby. 'Refrain thy voice' was written for Sims Reeves, which may have had something to do with it, but the truth is that the important idea of Christian consolation has been treated without any significant degree of musical commitment from Sullivan.

On the other hand, we may compare 'Refrain thy voice' with the soprano solo and chorus which immediately precedes it in the score. This is 'In Rama was there a voice heard', the verse from Matthew which refers to the slaughter of the innocents. Here we have intense and dramatic music which shows that the deficiencies of 'Refrain thy voice' do not spring simply from incapacity on Sullivan's part. So what is the difference? I think it is a matter of humanity. 'Refrain thy voice' is an abstract text which is not located in any particular time or place, or given to any particular person. 'In Rama' has a central character, Rachel, who is weeping for the death of her children. Sullivan has responded to what is immediately human and dramatic in the text, and Rachel is for all intents and purposes an operatic heroine in distress. I think the same is true throughout *The Light of the World*. Where it is doctrinally Christian and theological it is musically inert; where it is human and operatic it is alive. The most consistently successful part is the Easter section, where the narrative of the Passion brings it into the orbit of opera. A case is point is the wonderful aria 'Lord, why hidest thou thy face?', which is sung by Mary in the garden on the morning of the Resurrection. Sullivan has responded to the early morning mist and dew and to the human aspect of Mary's desolation as she sings 'Lover and friend hast thou cast away from me'; this is a woman who has lost the

human Jesus, not a female theologian discussing the nature of the divine Christ. Earlier in this section there is a charming chorus which only Sullivan could have written. This is 'Hosannah to the Son of David'. It is neither pious nor dull, and if we ask ourselves why, the answer is that it is supposed to be sung by children, which in Sullivan's terms means that it is liberated from the demands of earnestness.

I believe it would be possible to demonstrate similar distinctions throughout Sullivan's music, and discover that the lifeless sections of his comic operas are similarly associated with abstractions in the text. However the theme is Sullivan's Christianity, and I think we can conclude with some safety that he was a person for whom the inner life of Christianity had little if any meaning. There is no suggestion that he ever experienced the pain of separation from God, or felt that the burden of his sins had been lifted by the Atonement. On the contrary he lived an almost completely secular life. His real religion was probably sun worship. At least that is the conclusion to be drawn from *The Martyr of Antioch*, which offers an almost amusing contrast between the gorgeous music allotted to the adherents of Apollo and the much less lively treatment of the Christians. In the chorus 'Now glory to the God who breaks' the two strands come together to make a textbook illustration of the difference between Sullivan the natural pagan and Sullivan the dutiful Christian. No further proof is required of Sullivan's fundamental lack of sympathy for the Christian institutions of his day. If he had a cathedral at all it was probably the Casino at Monte Carlo (which actually had the dull and stuffy atmosphere of a bank); he kept racehorses, he womanised, he chain smoked, he squandered his money on parties, and generally burnt the candle at both ends, with music fitted somehow in the middle. All this is true, but I am now going to suggest that Sullivan was in some ways a remarkable Christian, and I am going to begin with The Lost Chord.

We all know and dread The Lost Chord. It is the one song by Sullivan that everyone has heard of, and it always provokes the same response: 'Oh yes, Sullivan. The Lost Chord. Goodbye Sullivan.' The question nobody asks or answers is why this particular song has proved to have such phenomenal powers of survival. Obviously the music must have a quality of some kind or it would long ago have succumbed to criticism. What is the source of this quality? The answer I believe is that The Lost Chord is not really a piece of sentimental kitsch about the volunteer organist but a description of mystical experience which uses music as a metaphor. I am speaking here not about the unitive experience which is reached by the great mystics after a lifetime of discipline and effort, but about the spontaneously occurring natural mystical experience which may happen to anyone. If you look at the first verse of A.A. Procter's poem it says 'Seated one day at the organ, I was weary and ill at ease'. The significant words here are 'weary and ill at ease'. Many people who describe mystical experience say that it came to them at a period when they were tired or ill or experiencing some kind of unhappiness. The experience arrives without warning, and for no apparent reason. Suddenly however the person is filled with an essential joy, which begins as a sense of being flooded with inward light. This light is not of course physical, and it appears expressed in musical terms in the third verse of the poem - 'It flooded the crimson twilight, like love overcoming strife'. The sensation of light is followed by a feeling of intense love or bliss, in which the unity of all things is experienced not as an intellectual proposition but as a vital truth. This experience is duly present in the poem - 'It seemed the harmonious echo from our discordant life - It quieted pain and sorrow', etc. Finally the experience fades, suddenly or slowly, but it leaves the person longing for it to be repeated, and in some it actually leads to a way of life whose purpose is to achieve union

as a permanent state. In the poem this is expressed in the last two stanzas - 'I have sought but I seek it vainly', etc.

Quite clearly and unmistakably, then, the poem of The Lost Chord is a description of natural mystical experience. It has also been set to music by Sullivan in such a way that it has achieved something like the status of a folk song. I don't suppose that everyone who responds to the song is a mystic, but I do think that what it has to say registers subliminally as valuable. Sullivan's only recorded comment on the poem appears to be that he found it 'interesting'. This could mean many things, but it must at least mean that the poem meant something to him. If it had meant nothing the musical results would have been as null as the theological passages we have already discussed.

Was Sullivan therefore a mystic? There is no intrinsic reason why he should not have known the natural mystical experience, perhaps during one of his many bouts of kidney pain; on the other hand we have no further evidence on the subject, except perhaps a remark he made concerning the singing of Jenny Lind after her death in 1887. Writing to her husband he spoke of hearing her as a young man, and said 'She it was who made me think that music could be divine'. Obviously Jenny Lind did something for Sullivan that his experience of the Chapel Royal did not. What is more, I think we have confirmation in the many passages in Sullivan's works in which the soprano voice soars over a chorus to reach a climax. The supreme example of this practice is 'The Night is Calm' in *The Golden Legend*. I don't know whether it would be right to regard this aria as evidence of a mystic streak in Sullivan, but I do think it shows that there must have been more to him than meets the eye. We would not be in this room today if Sullivan had been simply a composer of ordinary light music like - I hardly dare pronounce a name, but let us say Ronald Binge or Richard Addinsell. It seems to me that there is in Sullivan both as a man and as a composer a quality one can only call spiritual. This quality is not Christian in the sense that it is not concerned with the dark night of the soul or the mystery of the incarnation. Nor is it pagan, as we currently use the term to mean orgiastic or violent. In terms of the Christian tradition it is prelapsarian. There is in Sullivan a beautiful quality of innocence and joy which belongs to childhood, or the time in the garden before Adam and Eve became acquainted with sin. Good examples of what I mean are the Dance around the Oak Tree and 'Fie on sinful fantasy' from the *Merry Wives of Windsor* music of 1874. These movements have extraordinary innocence and charm, and even though Falstaff is supposed to be a victim there is no malice in them. What we have is high spirits of a kind that Sullivan himself would have called pure. Adam and Eve presumably did not dance round an oak tree in Paradise, but they could have danced round this one without in any way compromising themselves with the serpent. I think it is a moot point whether a prelapsarian can actually be a Christian, but there is no doubting the Christian value of innocence and the childlike heart. We have Christ's own word for it:

> And Jesus called a little child unto him, and set him in the midst of them. And said, Verily I say unto you, Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven. Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven. (Matt 13; 2-4).

I think the drift of my argument is clear, and I don't want to press it in a heavy handed way. Nevertheless there is a further point to be made. Everyone who encountered Sullivan noticed his lack of affectation and his humility. As Gilbert himself remarked in 1906, 'He was as modest and unassuming as a

neophyte should be, but seldom is.' When working with Gilbert Sullivan adopted exactly this posture. The famous quarrels between the two men arose from Sullivan's view that he had sacrificed the potential contribution of music in order to secure the success of the libretto. But even when fighting Gilbert Sullivan never sought domination, and never attempted to deny what he called Gilbert's hearty interests. The fact that he fought Gilbert at all shows that Sullivan was not imbecilically naive concerning himself and his gifts, but this makes his ultimate behaviour the more remarkable. Once again I am speaking in guarded terms - this is comic opera after all - but it seems to me that what we have here is an essentially Christian process, namely the redemption of Gilbert through the sacrifice of Sullivan. Sullivan had it in his power at any moment to swamp the libretto with vocal and orchestral sound. His refusal to do so was not a matter of incapacity but of deliberate artistic choice, the possible personal satisfaction of making a lot of noise being set aside in order to achieve an artistic result.

It is one of the anomalies of our Christian culture that we do not actually admire artists who behave in this way. We admire the big egos like Mahler and Wagner, and we account it a merit in Verdi that he treated his librettists like tradesmen. Sullivan's simple and Christian qualities of innocence and humility strike us as evidence of artistic inferiority because our values are steeped in heroic and strenuous conceptions of greatness. It is unquestionably true that if you want to admire Sullivan you must not attempt to assimilate him to the heroic and romantic tradition, because he does not belong to it, and indeed deliberately turned his back on it. Admiration however is not the response that Sullivan usually provokes. What happens with Sullivan, if anything happens at all, is that you fall in love with him, and once you have done so it is very difficult to get out again. You can put it down to the tunes or the gaiety, and some put it all down to Gilbert anyway, but I think people love Sullivan because the ultimate quality of his music, permeating all the others, is indeed the spirit of love. This is not love of the kind which achieves its supreme musical realisation in *Tristan and Isolde*; it is much more like *agape* - Christian love - affectionate and tender, and beautiful without sensuality. As an example of what I mean I would refer to the Evening Song of the Maidens from *The Martyr of Antioch*, or perhaps to 'The Moon and I' from *The Mikado*. If you think about the words objectively they are not in the least attractive. Yum-Yum is really boasting about her own mercenary ambitions, but Sullivan has set the text in such a way that it seems to mean something quite different.

Apart from any aesthetic qualities it may have the interesting thing about 'The Moon and I' is that it was composed through pain. Sullivan told Rutland Barrington that he could not sleep because of his kidney trouble, and so he wandered about the room thinking about the moonlight, and eventually writing the song. We are apt to be rather casual in our attitudes to Sullivan's illness, but kidney pain of the kind he experienced is one of the most exquisite of all pains. Sullivan suffered intermittently from this pain throughtout the last twenty odd years of his life, until he eventually came to fear it, and would do anything he could to avoid it. Towards the end of his life he became a physical wreck, knowing perfectly well that he was dying. He was, as he wrote in almost his last diary entry, unable to work from illness and physical incapacity, and secondly from brooding and nervous terror about himself. So how did he react? During this period he was working on an opera, *The Emerald Isle*, which he did not live to complete. Most of us are familiar with the extraordinarily beautiful finale to the first act, when the Fairy Cleena summons the soldiers to her cave. For present purposes, however, 'The Typical Irish Pat' has more significance.

'The Typical Irish Pat' was composed by Sullivan only a few months after Elgar had completed *The Dream of Gerontius*. You can say, What an revealing contrast. Whereas Elgar was engaged on this wonderful and profound meditation on death Sullivan was engaged on a trivial little bit of imitation Irishry. And yet when Sullivan wrote this song he really was dying. But you can't tell. Sullivan personally was weighed down with all the consequences of his life, but the song is as innocent and gay as if it had been written thirty years earlier. So you can say that Sullivan was too superficial an artist to be able to react to his own circumstances. To me it seems that what we have here is something deeper and more encouraging than that. This little song tells us in an unassuming but absolutely unmistakable way that it is possible to sing in the Valley of the Shadow of Death, and to end life with one's spiritual core intact. This is not a specifically Christian conclusion because it does not appear to involve salvation through Christ, but to achieve such a state is surely an essential goal of the Christian life. In this sense, I submit, Sullivan, the conventional Anglican, was a true Christian, and indeed a master of the Christian spirit. [**Edited**]

*

A NOTE ON 'St CLEMENT'

('The Day Thou Gavest, Lord, Is Ended')

By Mervyn Horder

Let us begin with the short obituary on the Revd Clement Cotterill Scholefield in the *Musical Times* for October 1904:

> A self-taught musician, Mr Scholefield is chiefly and widely known as composer of the hymn-tune ST CLEMENT. The tune, specially composed to these words, first appeared in *Church Hymns*, 1874, edited by the late Sir Arthur Sullivan. During the preparation of this book, or very shortly before its preparation, Sullivan held the organship of St Peter, South Kensington, of which Scholefield was then curate. Hence the appearance of the tune in *Church Hymns*, a fortuitous circumstance which has been exceedingly rich in soul-uplifting results.

This goes to the heart of the puzzling question why ST CLEMENT, which has moved millions, is so far ahead of the rest of its composer's ascertainable

work. I have loved it ever since the age of ten when my legs were too short to reach my prep. school's organ pedals. In my more priggish teens I had reservations about what I thought were its 'maudlin scoops', but in man's estate it found favour again both for its own romantic sake and for the degree to which it enhances the sunset glow of the words. For me it is one of the great indissolubles of hymnody, tunes so strongly associated with their words that they destroy any new words that might be sung to them; the same perhaps might be said for MELITA and PETRA.

'The day Thou gavest, Lord, is ended' by John Ellerton first appeared in print in 1870, the first line having been lifted from from an 1860 poem by someone else. Scholefield had been ordained priest in 1868 and was curate of St Peter's, Cranley Gardens, from 1869 to 1879, when he moved to St Luke's, Chelsea, and a year later to Eton College. Sullivan, who had been organist at St Michael's, Chester Square, since 1861, was asked to take over additionally at the new church of St Peter when it was dedicated on 29 June 1867; and for some years he ran the two posts together - which he could hardly have done without a good deal of running about by his two deputies, Mr E.F. Mills and Thomas Helmore's daughter, Winifred.

Scholefield and Sullivan were thus together at St Peter's for some years; and it is relevant that Venn's monumental *Alumni Cantabrigiensis*, giving career details of every Cambridge graduate up to 1900, while confining itself mostly to listing appointments and dates, finds room fore the remark 'A great friend of Sir Arthur Sullivan'.

It was in *Church Hymns*, 1874, edited by Sullivan, that ST CLEMENT first appeared, one of six hymns by Scholefield, all starred in the tunes index as 'composed expressly for this book'. It is given as the second tune for the hymn, the first being RADFORD by S.S. Wesley. Scholefield's other five tunes are FIDES, IRENE, LITANY, RACHEL and ST NICHOLAS, none of them in triple time and none of them rising above the merely workmanlike. Sullivan, who included 42 of his own tunes in the book, wrote in the preface:

> The Editor also begs to express his hearty acknowledgements of the cordial goodwill shown towards him by composers to whom he has made suggestions as to alterations of harmony, &c. Such suggestions have always been made with great diffidence, and only after careful consideration, and they have invariably been met in the frankest and most friendly spirit.

It is the object of this note to suggest that Sullivan had a larger hand in ST CLEMENT than has been, or ever can definitively be, credited to him. We shall never know; but, if internal evidence is anything to go by, take a dozen of Sullivan's own tunes, and play them in succession with ST CLEMENT somewhere in the middle of them, and see what a close fit it is musically. (As another example of a tune dished up - as Percy Granger used to say - by two hands, I believe this to apply to CRIMOND as well: tune originated by Jessie Irvine, daughter of the Crimond manse, and put into shape by her Aberdeen music master David Grant to whom it always used to be credited; if this is not near the truth, why is the tune called CRIMOND?)

In 1902, two years before died, Scholefield collected his *Forty-one Hymn Tunes* for publication by Weekes, to be sold for charity. These include, in addition to his tunes for *Church Hymns*, thirteen later contributed to (although not printed by!) *Hymns A & M*. Apart from ST CLEMENT not one is heard today.

There are some further subsidiary points in this matter:

1) *Church Hymns* (Cloth gilt, red, 2/6) was very much a musician's book, with no nonsense about identifying the sources of the words, much less any index of authors, all of whom remain anonymous. This carried on throughout the currency of the book, which by 1890 had sold 85,000 copies. It would hardly do for these copyright-conscious days!

In the 19th century it was more the exception than the rule for authors to be named with their hymns. Perhaps it was thought that singers would be distracted by ascriptions. And indeed, in A&M as late as 1904 tunes too were presented anonymously. However, amends of a sort were usually made in the indexes of first lines: the 'General Index' in Church Hymns - at any rate in the 1881 edition - identified both authors and composers. That edition did have an index of authors, although, again in accordance with contemporary practice, composers were left unindexed.

2) In *Church Hymns* the alto in the penultimate bar of line 2 goes directly to D sharp (in the key of A) instead of via the suspension now often found. Although that two-beat D sharp is possibly more adventurous musically, the change seems to have had the composer's approval since it appears in the Weekes collection of 1902. *A further variant, appearing in the 1903 Church Hymns (edited by C.H. Lloyd) and favoured by current nonconformist hymnals also has E-C sharp-D sharp in that bar.*

3) Cyril Taylor once told me that a letter is still extant in the *A&M* archives, dated at the end of the century, in which Sullivan named his fifteen favourites among his own hymn tunes. Not one of these fifteen has been in *A&M* either then or since.

4) While Sullivan was organist at St Michael's, Chester Square, men singers were in short supply, and so he went to the nearby Gerald Row police station. 'From the police I gathered six tenors and six basses, with a small reserve . . . . I used to think of them sometimes when I was composing the music for *The Pirates of Penzance*.

[Reprinted from *The Hymn Society of Gt Britain & Ireland Bulletin*, no 200 (Vol 14 No 3) July 1994, with the permission of Lord Horder and the Editor, Dr Bernard Massey. Notes in italics are by Dr Massey. Copy kindly contributed to the Sullivan Society by Dr Ian Bradley, who points out that the letter referred to by Cyril Taylor is no longer to be found in the *A&M* archive. The music of 'St Clement' is reproduced on the front cover as it appears in *Church Hymns With Tunes*. **Ed**]

PRELIMINARY NOTICE

Thanks to the generosity of Professor Hilton, the Society now has a set of orchestral parts for *Kenilworth*. Rod Spencer hopes to conduct a performance of this work in Canterbury in March next year. Programme also to include: *Sapphire Necklace Overture*; *L'Ile Enchantée*; *Di Ballo*. **Ed.**

THE SORCERER

Buxton Opera House, 5 and 12 August 1995. Michael Buchan (Sir Marmaduke); Geoffrey Shovelton (Alexis); Kenneth Sandford (Dr. Daly); John Ayldon (Notary); Alistair Donkin (Wells); Patricia Leonard (Lady Sangazure); Julia Goss (Aline); Peggy Ann Jones (Mrs. Partlet); Lorraine Daniels (Constance). Festival Chorus and Orchestra, conducted by James Newby.

These two performances, given as part of the second international Gilbert & Sullivan festival in Buxton, constituted the first staged professional revival of *The Sorcerer* since it was last played by the old D'Oyly Carte Company in 1982, and drew together a cast of former D'Oyly Carte principals from the '50s through to the end of the old company. The amateur chorus had been carefully selected from the best operatic societies in the North of England, and the orchestra was the festival's resident professional ensemble.

Roberta Morrell's production was lively and colourful: traditional in conception, it did not adhere slavishly to old D'Oyly Carte practice - although some elements (notably the rustic on-stage band) were imported en bloc from the 1971-82 production. There was plenty of movement without things ever becoming fussy, and at no time did peripheral business distract one's attention from the music. The only serious miscalculation was the manner in which Mr. Wells yielded up his life: as there was no trapdoor to swallow him up, he simply walked off, pausing momentarily to study Lady Sangazure's bottom.

The performance was a good team effort. The singing of the principals had a freshness that was often lacking in the day-in-day-out touring era of the old company. Despite his age, Geoffrey Shovelton made a plausible Alexis, singing his two set piece solos with considerable power and demonstrating what a loathsome cad Alexis is (natural justice dictates that it is *he* who should be walking off at the end, but it's a cruel world and virtue is triumphant........) Michael Buchan was a benign Sir Marmaduke opposite his wife Patricia Leonard's nicely contrasted Lady Sangazure - regal in Act I, manic in Act II. Kenneth Sandford's white beard rather suited Dr. Daly: he was in good voice and squeezed every possible laugh out of his dialogue. Playing to a capacity house made up mostly of old D'Oyly Carte fans, he was always going to get them. The lengthy ovation he received for his Act I song reflected nostalgia for a bygone era as much as it acknowledged a vigorous and intelligent vocal rendering. Perhaps the greatest fun on the stage was had by John Ayldon as the notary who, with ear trumpet and blacked out teeth, gurned lewdly and showed what a first class performer can make of a secondary rôle.

James Newby's conducting was bright (if occasionally self-indulgent) and he obtained a good sound from his 19-strong orchestra. Choral singing was of a very high standard, as would be expected from a select chorus. All round, this was a timely reminder of what an attractive piece *The Sorcerer* is. How long, I wonder, will we have to wait for the new D'Oyly Carte to perform and record it?
S.H.T.

GIUSEPPE PALMIERI

Guiseppe Palmieri, 96, of Fairview died Friday. Born in Italy, he came to the United States in 1914. Before retiring, he was self-employed. He was a member of the Brotherhood Society Licodia Eubea, Brooklyn. Surviving are a daughter, Concetta Dent of Piscataway; two sons, Philip and Sal, both of Fairview, nine grandchildren, and six great-grandchildren. His wife, Margherita, and a son, Vincent, are deceased. Mass will be said Monday at 10 am at Our Lady of Grace R.C. Church, Fairview, with burial in Calvary Cemetary, Queens. Visiting is today from 2 to 4 and 7 to 9 p.m. at the Frank A. Patti and Kenneth Mikatarian Funeral Home, Fort Lee. [Undated press cutting from Ralph MacPhail. Prof Hilton, who sends it, says that Fort Lee is a New Jersey suburb of New York, and Fairview is the second town to the South].

MONKEY SONG

A leading vocalist selected her sheet music before setting out for a concert. "Oh Mother; don't take the monkey song; you've sung it so often." "I haven't got a monkey song," said Ma. "I'm sure that's the monkey song," said offspring, pointing to *The Lost Chord*. "There is not a word about a monkey in that very solemn song," said Ma. "I'll sing it for you . . . Seated one day at the organ . . . " "There you are," said offspring, "the monkey sits at the organ while the man turns the handle." *Musical Home Journal* December 1907. [Researched by John Gardner].

SIMPLE GIFTS

David Lardi writes to point out that 'Simple Gifts' (Mag 40 p.12) is actually the origin of 'Lord of the Dance', not *vice versa*. 'Simple Gifts' is a song of the American Shaker sect, dating from 1837-47. The tune was used by Aaron Copland in *Appalachian Spring* (1944). The words of 'Lord of the Dance' are the work of Sydney Carter, about 1960.

VANITY FAIR

Full-size reproductions of the *Vanity Fair* cartoon of Sullivan are available from St Martin's Prints, 5 Cecil Court, Charing Cross Road, London WC2. Tel 0171 240 1844. Produced in New Zealand, these prints are of fine quality £5.00. each. PERSONAL CALLERS ONLY - NO MAIL ORDER. The cartoon of Gilbert is not available.

CIGARETTE CARDS

The John Player Cigarette Cards of Gilbert and Sullivan characters are available from Murray Cards (International) Ltd: Series A (1925) 50 cards - £50.00; (1926) 25 cards size XL £65.00; 2nd Series (1927) 50 cards - £50.00; (1928) 25 cards large size £75.00; Authorised reproduction of 2nd series: 50 cards - £7.50 exc p&p. Framing kits for 50 cards are also available at £35.00. Murray Cards (International) Ltd, *Post and personal*: 51 Watford Way, Hendon Central, London NW4 3JH, Tel 0181 202 5688; *Personal only*: 20 Cecil Court, Charing Cross Road, London WC2. (Information on cards & cartoon kindly supplied by David Lardi)

H.M.S. PINAFORE

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FRONT COVER: *Gentleman at the Zoo "tailed" by Monkeys* c.1870 (Mary Evans Picture Library).