

Sir Arthur Sullivan Society



Magazine No. 12 Summer 1982

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE No 12 SUMMER 1982

Dear Member,

This issue of the Magazine is the first to be professionally printed. Those members who received a copy of the first issue of the Magazine will realise what a tremendous improvement this represents over our early efforts. The improvement has been made possible by a constantly expanding membership, and by the interest members have shown in the Society. The Committee hope to be able to continue the process in future.

It will now be possible to include illustrations and music samples in the text. The editor hopes that all members who have pictures relating to Sullivan and Gilbert and Sullivan will submit them for eventual publication. Clean photocopies, especially of line drawings and woodcuts, will reproduce particularly well. However, it is probably better not to send original photographs because all illustrations have to be pasted flat for copying. Articles of Gilbert, Sullivan, and general interest are always welcome. For instance, would someone care to submit an article on Cellier's Dorothy?

BUST OF SULLIVAN

The illustration on the front cover shows the bust of Sullivan which the Society has reproduced using funds generously made available by Professor G.W. Hilton of California. The reproduction, by S.R. Abel International, is of superb quality, reproducing perfectly all the fine detail of the original. The cast is of solid Marblene, which feels and looks like hard white stone. In short, the bust is a first-rate job from every point of view. It is 7" high, and 4" wide at the widest point. Because it is very heavy we are not quoting air mail rates for overseas members, though these can be supplied for the benefit of millionaires.

The bust is available now from Peter Gibbons, at the same address as Pat Gibbons, our membership secretary, shown inside the front cover. Price in the U.K. is £10.00 including postage and packing. Overseas price is £8.50 plus post and packing. Overseas members please write to Peter Gibbons for an accurate quote in dollars or Sterling draft. It is always cheaper for overseas members to send Sterling if they can. Cheques to the Sullivan Society.

All profits from the sale of the bust will be devoted to a substantial and worthwhile project. Members who buy it will not only be acquiring a genuine collectors item, they will be helping to forward the aims of the Society. We shall be advertising the bust nationally because we are confident of its quality.

PIERPONT MORGAN LIBRARY

Reginald Allen has retired as Curator of the Gilbert and Sullivan Collection at the Pierpont Morgan Library. The new Curator is Mr Frederic Woodbridge Wilson, a member of this Society. We congratulate Mr Wilson on his appointment. In a letter to the Editor Mr Wilson writes as follows: 'I would like the Society to be aware that the Gilbert and Sullivan Collection at the Pierpont Morgan Library, based on the important collection of Reginald Allen, contains an extremely rich collection of autograph material as well as nearly-complete holdings of the editions of the printed libretti and music and a large number of original posters, photographs, programs and drawings. It would be our pleasure to be of service to those who are engaged in research in this field.'

HADDON HALL RECORDING

Review by Stephen Turnbull

The Parish of Cheam A.O.S. did lovers of British music and of light opera a great service last year in giving the first staged performances for almost twenty years of Haddon Hall. This company, together with the Southern Festival Orchestra, has now recorded the work.

The one great drawback to Haddon Hall is the libretto. Cheam's production in 1981, with revised dialogue, did not succeed in overcoming this drawback, but in the present recording all dialogue is eliminated and the music can be appreciated unencumbered. There can be no question that the music is of Sullivan's best - as good as Iolanthe or The Yeomen of the Guard and better than most of the Gilbert operas in the opinion of this reviewer - and in a brief review one can only mention a few touches that are unmistakably Sullivan's, such as the way he has his orchestra imitate the bagpipes, and the use of the theme from the Dies Irae to introduce the Puritans.

The performance overall is excellent. Several of the 1981 principals have been replaced by, frankly, people with better voices, and none of the soloists is less than thoroughly competent. Lee Power in the large role of Rupert Vernon occasionally lacks a little depth in his voice, but nevertheless gives a performance which is both musical and humorous. Elsie Broadbent is impressive as Dorothy Vernon, although the tempo of 'Why weep and wait?' seems very slow. Laurence Reed (Sir George Vernon) tackles his role with relish, although his top register occasionally sounds a little strained.

The chorus sing throughout with good clarity of diction, and the balance of voices is about even. Apart from one or two hesitant entries by the men, their performance is musically sound. The orchestra complements the singers with some splendid playing, and the opening of Act 1, with its vigorous country dance, is one of the highlights of the opera.

The quality of the recording is well up to Pearl's usual high standard, and the only real let-down in this release is the double sleeve, which has very little in the way of notes. Nevertheless highly recommended.

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HADDON HALL - Complete recording by the Parish of Cheam Operatic Society, with the Southern Festival Orchestra, conducted by David Harding. Pearl SHE 566/7 (2 record set). Available direct from Cheam O.S.: Mr W.D. Fisher, 62 North Acre, Banstead, Surrey. Price £9.00 (U.K. only).

For overseas members the recording is available from Pavilion Records Ltd, 48 High St, Pembury, Kent, TN2 4NU. Prices air mail: U.S.A. \$35.00; Canada \$40.00; Australia & New Zealand £19; Mainland Europe £19.00.

The libretto and vocal score of HADDON HALL are available from the Editor at 55 Radwinter Rd, Saffron Walden, Essex, CB11 3HU. Libretto price: £1.20 inc p&p (UK). Overseas \$3.90 (air mail); \$2.80 (surface mail). Vocal score price: £3.87 inc p&p (UK). Overseas \$14.30; surface mail \$8.50. Price of libretto and vocal score together is £4.68 (UK). Overseas \$17.70 (air mail); \$10.50 (surface mail).

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The performance and recording of Haddon Hall were made possible only by the generosity and good will of members of this Society in raising funds for the making of orchestral parts. The result magnificently justifies the effort, and disgraces those whose decision to withhold the parts would otherwise have denied life to what is, after all, an important work by a major British composer. (Ed).

THE ORIGINAL PRODUCTION OF HADDON HALL



Lucile Hill as
Dorothy Vernon



W.H. Denny as
The McCrankie

THE LIGHT OF THE WORLD

The performance of The Light of the World by Southwark Music was dogged by misfortune. Performing material for The Light of the World is very scarce. Thanks to the kindness of Mr Richard Hews we were able to supply photocopies of the chorus parts; the BBC Music Library provided 9 beautifully bound copies of the vocal score. The performance seemed assured, but J.B.Cramer & Co decided that they no longer had any orchestral parts. They informed Southwark Music that the parts had been destroyed in a flood, but the Society has independent evidence that this is unlikely. The most probable explanation of Cramers' behaviour is that they did not wish to search their archives - unless they themselves have deliberately destroyed the parts. For a time it seemed as though the orchestra would not be able to play in the performance. However, thanks to the intervention of Dr Terence Rees another set of parts was found; these had last been used in 1930.

By the time orchestral rehearsals became possible much time had been lost. Denis Coleman, conductor of Southwark Music, was therefore forced to make a number of cuts in the work, which is in any case so long as to make cuts necessary. As a final blow, the contralto soloist had to be replaced at the last moment. Denis Coleman informed the editor after the performance that never in a lifetime of professional musical activity had he encountered so many difficulties.

In the event the performance took place at the Parish Church of St John the Evangelist Waterloo Rd, London SE1 on March 27th. The soloists were Lucinda Houghton, Soprano; Marion Lewis, Contralto; Philip Homes, Tenor; John Gant, bass. The Southwark Singers of London and the Southwark Concert Orchestra (leader Peter Hall) were conducted by Denis Coleman.

Given the great strain under which rehearsals were conducted, the performance must be counted an extremely creditable one. From time to time one felt that a more relaxed period of preparation would have resulted in greater certainty, but by and large the Southwark Singers coped well with music that is by no means easy to sing. From time to time the orchestra seemed to be masked by the fine organ of St John's, but they acquitted themselves well, especially in the moving orchestral passage which introduces 'Weep ye not for the dead' (the overture to the second part was omitted).

The heaviest solo work of the evening fell to John Gant, who delivered the words of Christ with the requisite degree of dignity and sonority. Philip Homes, who is involved with the administration of Southwark Music, sounded out of voice and - forgivably - under-prepared. However Marion Lewis, called in at the last minute, sang well, giving a fine account of 'God shall wipe away all tears', though at a faster pace than one expects. The highlight of the evening was undoubtedly a thrilling performance of 'Lord Why Hidest Thou Thy Face?' by Lucinda Houghton, who had earlier given a beautiful account of the Magnificat. 'Yea though I walk', which is normally sung by an unaccompanied quartet, was given by the chorus, with organ accompaniment. It sounded very effective.

No one, however greatly he admires Sullivan, can pretend that The Light of the World is sustained in inspiration. Sullivan was an imaginative artist, whose career affords no evidence that he had ever reflected on the theological aspects of the libretto, largely prepared for him by George Grove, a Victorian Biblical scholar par excellence. For this reason The Light of the World is at its best when the music can escape from the text, and, as Sullivan himself once put it, 'move in its proper sphere' of emotional expression, or even, in the children's chorus 'Hosannah to the Son of David', gaiety. The pastoral symphony is charming, because Sullivan knew well how to write in pastoral vein; the theological choruses are dead, because they meant little to him. Reduced to those parts which are written with imaginative involvement, The Light of the World is an attractive work, even a fine one. Minus the dead material, it deserves to be heard as an occasional alternative to The Crucifixion.

We are indebted to Denis Coleman and Southwark Music for their enterprise in bringing out The Light of the World against so many difficulties. The performance was recorded by David Lisle, and will be available in due course. It was encouraging to see a good number of Society members at the performance.

THE GOLDEN LEGEND

The tape of The Golden Legend is still not available from Southwark Music. The Editor apologises to all those who have paid for copies, but promises to see that they are despatched as soon as available. The issuing of this tape is not in the hands of the Sullivan Society; there is a limit, therefore, to the action we can take towards bringing it forward.

THE SAPPHIRE NECKLACE

The performance by Southwark Music of the Sapphire Necklace overture in Peter Ramage's orchestral transcription is now available on tape from Southwark Music at £5.50 in the U.K. Also included on the tape is a good performance of Dan Godfrey's orchestral Selection from Haddon Hall, Sullivan's Irish Symphony, and the three dances From The Bavarian Highlands by Elgar. This is a substantial concert, not to be missed by the enthusiast.

The orchestral parts of Peter Ramage's transcription of the Sapphire Necklace overture are available on hire from Southwark Music @ £9.00. Address: Denis Coleman, Southwark Music, 201a Honor Oak Rd, London SE23 3RP.

SULLIVAN SOCIETY CONCERT

The Society's concert at Holborn Library on 6th Nov 81 was very badly attended, leading the Committee to abandon, for the time being, the London meetings. The funds which have been absorbed by these meetings will now be used to make studio recordings, and to finance the printing of the Magazine.

The fine performances by Martin Yates (Baritone) of Sullivan's Shakespeare songs and Somervell's Shropshire Lad song cycle are now available from the Society (David Lisle). Also included are Sullivan's Tennyson songs 'Tears Idle Tears' and 'O Swallow', together with 'Will He Come?' sung by Bridget Lucking and 'Fold Your Flapping Wings' (Iolanthe) sung by Selwyn Tillet. Bridget Lucking and Selwyn Tillet sing the Family Vault duet from The Sorcerer. The recording by David Lisle is of excellent quality; Martin Yates sings superbly, with good support from Bridget Lucking and Selwyn Tillet.

Price in U.K. £3.00 + 25p post & packing = £3.25. Overseas \$7.50 airmail, or Sterling draft for £4.00. Cheques to Sullivan Society. David Lisle, 28, Cator Rd, Sydenham, London, SE26 5DS. (Tape Cassette).

THESPIS

Thespis refuses to lie down. The work has recently been performed professionally in Chicago, using a new score by a composer named Day. We hope to have more information about this performance in a later Magazine. A new version by Victor Golding and David Eden was performed by Kingsbury Amateur Operatic Society at Bloomsbury Central Baptist Church on 6th February 1982, under the auspices of the Sullivan Society.

This version makes no attempt to re-create Thespis as it must have been in 1871, but introduces appropriate words and music from other works by Gilbert and Sullivan to make a Savoy-style opera of the familiar pattern. On the principle that it is unaesthetic to distort the music the words have sometimes been adapted to the music rather than vice versa. Apart from music by Sullivan, music by Cellier from The Mountebanks is used, together with the marvellous 'Pig with the Roman Nose' (Frederic Clay) from Princess Toto, which was introduced for the fun of it. The result is certainly fit for the stage, though it requires pruning.

The chorus of KAOS sang well, and with enthusiasm; all the principals were good, but the distribution of small parts throughout the company - right and proper in itself - inevitably produced uneven quality. We are greatly indebted to KAOS for the time and effort expended on Thespis, and hope they will feel the work is worth repeating at a later date. The performance was recorded by David Lisle, and will be available in due course.

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From Photo by Cassell & Co., Lim.

KNELLER HALL, TWICKENHAM.

Kneller Hall, near Hounslow, was known as Whitton House, from the district in which it lies, when Sir Godfrey Kneller had it for his summer residence. It has been asserted that the famous German artist, who was painter to the Court from Charles II.'s time to his death in 1723, was buried in the grounds of this house; but the truth seems to be that his remains were interred in Twickenham Church. Kneller Hall has been entirely rebuilt since Sir Godfrey's day. For a time it was occupied as a Normal Training College, of which the present Bishop of London was Principal; but in 1856 it was bought by the War Office, and it has since been used as a school of military music.

SULLIVAN AND THE GOLDEN LEGEND

By John Gardner

There is evidence of over 300 performances of The Golden Legend during Sullivan's life; mostly in the U.K., but also in the U.S.A., Australia, New Zealand, South Africa, Holland and Sweden. Undoubtedly there were many more.

Apart from the premiere at the Leeds Festival 16th October 1886, Sullivan conducted at least 16 other performances. Soloists at the premiere were Emma Albani as Elsie, Edward Lloyd as Prince Henry, Frederick King as Lucifer, and Janet Patey as Ursula. The next two performances of the work were given in London with Sullivan conducting the same soloists:- 15th November 1886 at the Royal Albert Hall with the Royal Choral Society, and 23rd November 1886 at the St James's Hall with the Novello Oratoric Choir. Sullivan also conducted the first Crystal Palace performance on 4th December 1886. The Albert Hall performance of 19th January 1887 (the last night of The Mikado) was not conducted by Sullivan as stated on page 164 of the Newman Flower biography. Sullivan attended, but Joseph Barnby conducted. Stanford conducted his Revenge at the same concert.

The next performance conducted by Sullivan was the ill-fated command performance in Berlin on 26th March 1887. Berlin had already seen The Mikado thanks to Dr Carlotta, an admirer of Sullivan's work, who wished to bring The Golden Legend to Germany. Trouble began when it was discovered that the bells which open the work were in Dublin for a performance on 31st March 1887. The Dublin conductor, Sir Robert Stewart, refused to yield them to Berlin, and Chinese gongs had to be used as a substitute. The full story is told in the Musical Times of May 1887.

'So many fragmentary and varying reports have got into circulation regarding the adventures of The Golden Legend in Berlin, that it may well be, in the cause of truth, to tell the whole story as plainly and consecutively as possible. Its chief interest, we may at once allow, arises from the attitude of the Germans to an English composer and English music. On this matter we shall have a word or two to say in its proper place.

'The performance of Sir Arthur Sullivan's work in the German capital was brought about by Dr Carlotta, a gentleman well-known in the literary and artistic circles of Berlin. Dr Carlotta had long been an admirer of our composer. An excellent English scholar, he had enjoyed to the full the Gilbert and Sullivan operas, and had supported the enterprise which took The Mikado to Germany.

'Naturally, therefore, he felt much interest in The Golden Legend, desiring that it also should be heard by his countrymen. During a visit to England last winter, Dr Carlotta suggested that a performance of the work should be given in Berlin, under his own management. To this, of course, there could be no possible objection on Sir Arthur Sullivan's part. The composer was gratified by so practical a compliment, and cheerfully undertook to further the project by every means in his power. Some correspondence followed Dr Carlotta's return to Berlin, principally with regard to the engagement of Madame Albani and Mr Edward Lloyd for the principal parts.

'The composer naturally desired that the help of these eminent artists should be extended to his music in its foreign venture, but for some reason or other nothing came of the suggestion, and the names of the two English singers dropped out of the matter altogether. Meanwhile Dr Carlotta was busy enough in Berlin. He himself prepared a German version of the book; an adequate chorus (the Sternsche Vereinscher) and the Philharmonic Orchestra were engaged, and so much interest made in high quarters - where Sir Arthur Sullivan had staunch friends - that the use of the Royal Opera-House and the advantage of all its resources, principal singers etc, were granted. Not only so, but, by august desire, the time of the performance was made to fall within the week of the Imperial Birthday festivities.

'The most brilliant good fortune thus seemed in store for the English musician and his piece; but in the extraordinary degree of it lay a certain amount of danger. There was an obvious risk of offending native susceptibilities in exact proportion to the measure of unusual favour enjoyed by the foreign visitor. Moreover, some previous circumstances tended to increase this risk. German jealousy had been much excited by what was thought an unfair preference of English painters in the award of honours connected with the art exhibition. This again was connected with the strong English feeling which our own Princess Royal keeps alive in her German home, not altogether to the satisfaction of her adopted countrymen.

'A variety of circumstances thus combined to neutralise any advantage likely to result from the particular favour enjoyed by Sir Arthur Sullivan and his work. As soon as all arrangements had been made, and it appeared there was a disposition in high quarters to make the performance of The Golden Legend a special event, the composer could do no less than agree to visit Berlin and superintend the work done. In due time, therefore, Sir Arthur Sullivan made the long journey from the sunny, though unstable, Mediterranean shore to the cold and cheerless German capital; doing so in full confidence that, for the credit of German executive art on a conspicuous occasion, the most perfect preparation had been made to do justice to the music.

'At once his troubles began. No rooms had been engaged for him, and the hotels were crowded to the doors by visitors for the Birthday festivities. At last, however, our composer secured, (it was fortunate that he had a long purse) - a suite of those gorgeous apartments which nearly all German hotels keep up for the princes and princelets of the country, when their highnesses and serenities deign to travel. Installed amid an impressive splendour of upholstery the English musician began to investigate the conditions of the forthcoming performances. He learned from Dr Carlotta that the principal singers were those of the Court Opera; that the band and chorus were all right, and the prospects of the two representatives as roseate as could be desired. Whereupon Sullivan slept in peace.

'Work began the following morning. Our composer first went through The Golden Legend with the bass, Krolop, and the tenor, Rothmul. They were evidently safe, and no anxiety disturbed the Englishman's calm confidence in the appointment of the order of things. Madame Lammert, the contralto, then passed in view. She was less satisfactory than the two men, but no very serious fault could be found. On the next day Sir Arthur presented himself at the apartments of his prima donna, Pattini, a charming person of aimiable manners and pleasant address. The two went to the pianoforte and laboured through the music of Elsie with a fair measure of good results. It was evident that the young lady with her small voice and inexperience of such work could not give complete satisfaction, but no reason appeared for serious mistrust of the result. Another private rehearsal with Pattini took place the following day, and then came the full rehearsal in which, if at all, the strange musician from foreign parts would enlist the sympathy of those upon whom depended the fate of The Golden Legend in Berlin.

'Sir Arthur was at once upon good terms with his orchestra and chorus. His genial speeches and manner conquered their goodwill, and from first to last their hearty co-operation never failed. This fact, coupled with adequate ability on the part of the voices and instruments, was somewhat set off against the depression caused by an evident lack of similar feelings in other quarters. Although no indication of active hostility appeared, there was a want of sympathy more than sufficient to jar upon sensitive nerves. Our composer may possibly have been made to feel that he was an intruder. There are many ways of accomplishing that end without effecting a breach of good manners.

'The rehearsal passed off fairly well. Chinese gongs, it is true, were a poor substitute for the bells used in England, and Miss Pattini, having a slight cold, sang mezzo-voce throughout, and was a little uncertain about her points. But another private rehearsal with her would doubtless set matters right, and no anxiety arose. Then came the great night.

'The opera house presented a brilliant spectacle; the palace turned out a strong array of highnesses, imperial and royal, and something of the air of a State function was given to the occasion. Sir Arthur took his place, and the performance began with the clanging of the gongs. For some time all went well, but as soon as Elsie came on

the scene there was an end of hope. From the first phrase to the last Miss Pattini sang hardly a bar with correctness. Not only was she out of tune, but apparently unable to give the notes their right value. It became impossible, therefore, to accompany her in the well-known passage for voice and English horn 'My Redeemer and my Lord'; the conductor signalled the instrumental performer to stop. The agony to that ordeal to our composer may be imagined. He had to stand there and see his work ruined by incompetence not less complete than startling. No escape could be made, and the performance dragged on to the end of what must have seemed interminable length.

'The audience suffered also, but were quick to mark their approval of certain numbers by way of consoling the unfortunate composer. 'Slowly slowly up the wall' was one of the pieces thus well received, and the Evening Hymn drew forth sustained applause, though not sung with the effective attention to nuance which obtains in England. The Berlin chorus marched through their work like soldiers, steadily, firmly, mechanically.

'At the close of the performance the conductor-composer met Count Hochberg, Intendant of the Royal Theatres - Von Bulow's Count Hochberg, and his words to him, 'This is ghastly', could not more than faintly express an overwhelming feeling. Then arose a question of the final concert. Miss Pattini could not be thought of a second time. She was manifestly impossible. What was to be done? While the Intendant and the composer were thinking out this matter, a soprano - Miss Beeth - came up, and Hochberg suggested that she should take the part of Elsie. The lady in question being an artist of acknowledged ability, Sir Arthur saw a chance of escape from a desperate strait, and proffered his request, no doubt with the hesitation becoming a man who seeks to impose a heavy task upon an unprepared singer. Miss Beeth shrank from the sudden offer, but could not well refuse, since her Intendant backed it up.

'In fine, she accepted the part, but then it became necessary to postpone the performance in order to give her time for study. It turned out that the theatre was available on the following Saturday, and for that night the second concert was fixed. Still Sir Arthur Sullivan did not feel happy. He dreaded the outcome of what, after all, was an experiment with the new soprano, who, at best, could only study her music superficially in the time available. Excited by the contemplation of another fiasco, our composer resolved upon a bold stroke; he would telegraph to Madame Albani, who was in Antwerp, and beg her assistance. The wires carried the message, and, after a time of bitter suspense, brought back a reply; Albani would come, and could reach Berlin on Friday. Saved! The distressed English musician felt a relief quite as great as that which Bunyan's Pilgrim experienced when the burden fell off his back. Sir Arthur at once sought out Miss Beeth and explained to her the important reasons which had led him to secure Madame Albani. But there was no need for apologies. The lady seemed heartily glad to escape from a position into which she went reluctantly, and a very pleasant interview ended with good will on both sides.

'Now another difficulty arose. The chorus agreed, in the kindest manner, to sing again on the Saturday night, but on enquiring after the orchestra, Sir Arthur found, to his dismay, that they were engaged for a concert to be given by some virtuoso. Now almost worried to death, our composer called in Mr Wolff, the well-known agent, who succeeded in clearing away the obstacle by persuading the virtuoso to give the concert on some other night. Sir Arthur is under a great obligation to the gentleman in question for so kindly putting himself to this inconvenience, and showing the true brotherly spirit of a fellow artist. As for the soloists, Lammert, Rothmul and Krolop, they were simply commanded to repeat their former service, and no trouble arose in connection with them.

'Madame Albani arrived in Berlin at the time appointed - she sang in Antwerp on the Thursday evening - and at last all was safe for the second concert. Concerning the performance on this second occasion there need not much be said. Madame Albani did her very best; the other principals, the chorus, and the orchestra were in like sympathetic mood; the audience showed marked satisfaction with the music, and the good ship Golden Legend, after much buffeting with angry waters, rode safely in port.

'But not quite unmolested, for the press opened fire with remarkable viciousness and unanimity. Indeed the agreement of the Berlin critics proved too much. It is barely possible for a number of men, partisans of various musical sects, and having individual tastes, to think alike about a work to which their simultaneous attention is directed.

The chances of such a result may at any rate be set down as 'neglectable quality' in any calculation beforehand. Yet, curiously enough, the Berlin critics were of as one mind in condemning a cantata as to which the enthusiastic admiration of English musicians and amateurs raises a presumption of merit. True, the critics did not 'damn' The Golden Legend with equal volubility and emphasis. Some did so by faint praise, but the majority were fiercely hostile, and all showed more or less of the jealousy to which the Borsen Zeitung gave voice with Bismarckian directness when it exclaimed 'Was macht dieser fremde hier?'. The Borsen Zeitung is a blundering tactician. It let the cat out of the bag in the sight of all men, and gave a key to the mysterious unison of its contemporaries. 'What business has this foreigner here?'. The writer and his more artful followers may rest assured that the words will be remembered in time to come, and perhaps find a troublesome echo on the banks of the Thames.

'We have no present space for quotations from the German papers now before us, and must ask our readers to wait awhile for an opportunity of becoming more closely acquainted with the leaders of Berlin musical opinion. Enough for the present that one of their chief arguments is based upon the improbability of the author of The Mikado achieving success in the loftier region of dramatic cantata; and that we can see between the lines, sometimes in the lines themselves, a lofty contempt for English art. Wrapped up in their self-sufficiency, unconscious of the fact that their country is falling behind in the race for musical honours, and ignorant of the immense progress made by England in recent years, these writers are living in a Fool's Paradise, and behaving to match.

'Sir Arthur Sullivan was not the only man attacked, nor was his music the only thing abused. The title page of the German version described the work as: 'nach der gleichnamigen dichtung Longfellow, aus dem Englischen texte Joseph Bennett, Deutsch bearbeitet von Dr C. Carlotta'. This of course is partially misleading, because Mr Bennett did not write a single word of the English text, his task being simply one of arrangement and adaptation. Some of the wise men of Berlin were taken in by the error in statement, and viciously girded at the poor, innocent adaptor, punishing him for sins which are Longfellow's, if sins they be. They seem to regard the changes made in the original legend by the American poet as another example of English impertinence, and were particularly hurt because Lucifer 'exhibits' alcohol to Prince Henry. Their susceptibleness on this point is curious, and much more difficult to understand than the apparent belief of some of them that Longfellow wrote in one language and Bennett in another.

'We have now laid the whole story before our readers, who will draw their own conclusions from it, and probably consider the fact proved that English music has no chance in Germany while the present state of irritation and jealousy continues. We pronounce no opinion as to the rumour, originated in Berlin itself, that the critics met together before The Golden Legend was performed and agreed to act in the spirit of the Borsen Zeitung: 'What business has this foreigner here?'. What with personal discourtesy and national animus, the case is bad enough apart from any such aggravation.'

Much of this account is obviously derived directly from an interview with Sullivan. As it happened, near-catastrophe also attended the next performance which Sullivan (as President of the Bath Philharmonic Society) conducted in the Bath Theatre on 26th April 1887. He arrived for a morning rehearsal, only to find that the band parts had not been ordered. A telegram was sent to Novello, and the parts arrived on the 7.40 pm train. Soloists were Nordica as Elsie, Lloyd, Watkin Mills as Lucifer, and Hope Glenn as Ursula. Further performances conducted by Sullivan were:

- LEEDS - 11th May 1887, with Albani, Lloyd, Watkin Mills, Damian as Ursula.
- LONDON - 13th July 1887, in aid of the Middlesex Hospital, with Albani, Lloyd, Patey as Lucifer, and Patey. (Royal Albert Hall).
- LIVERPOOL - 8th November 1887, with Nordica, Lloyd, Watkin Mills, Miss Winart as Ursula.
- LONDON - 8th May 1888, a Command performance at the Royal Albert Hall (4 pm start) with Albani (a friend of the Queen), Charles Banks as the Prince, Watkin Mills, and Patey. Henschell was content to take the small part of the forester.

CHESTER - 5th July 1888, with Nordica, Lloyd, Grice as Lucifer, and Damian. At a rehearsal the soprano had sung 'I come here not to argue but to die', Sullivan turned back a page of score and announced 'Letter D'. There was general laughter, and Sullivan was puzzled until one of the Leeds chorus explained that he had just said 'Let her die' in the broadest Yorkshire accent, whereupon Sullivan joined in the laughter.

GLOUCESTER - 5th September 1889, with the original four soloists.

MANCHESTER - 1889 (exact date not yet traced). 'An immense crowd gathered. Enthusiastic cheering greeted Sullivan on the platform'.

It was another three years before Sullivan next conducted his masterpiece, in Cardiff on 21st September 1892 (three days before the production of Haddon Hall). Soloists were Nordica, Lloyd, Watkin Mills, and Hilda Wilson as Ursula. Sullivan telegraphed a friend next day 'Much pleased last evening; chorus excellent'.

I believe the last occasion on which Sullivan conducted The Golden Legend was 19th November 1896 in the Royal Albert Hall. This was at the invitation of Frederick Bridge, who had succeeded Joseph Barnby as conductor of the Royal Choral Society. (Barnby had died early that year; Sullivan was a pall-bearer at his funeral, 4th February 1896). Soloists were Miss Macintyre as Elsie, Ben Davies as the Prince, Henschell as Lucifer, and Sarah Berry as Ursula.

These were the performances which Sullivan conducted. A statement on page 209 of Saxe Wyndham's book that he conducted The Golden Legend in Norwich on 13th October 1888 appears to be in error. 1888 was not a Festival year in Norwich. However, there was a performance on 13th October 1887, a Festival year. This performance was conducted by Alberto Randegger. There were hundreds more performances, some with interesting stories; nearly all were sell-outs.

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SING WITH SULLIVAN

The Society now has for sale copies of the recent Cramers publication Sing With Sullivan, edited by Terence Rees and Roderick Spencer. The attractively produced volume contains the following songs: Wake gentle maiden; He will return; From rock to rock; Let others seek (The Contrabandista); Little Maid of Arcadee (Thespis); Fold you flapping wings (Iolanthe); A laughing boy (Yeomen); Ho Jolly Jenkin; Lord of our chosen race (Ivanhoe); When the budding bloom; Why weep & wait? (Haddon Hall); Laine's Prayer; I too had seen a star; I would see a maid (The Beauty Stone); O Life has put; 'Neath my lattice; I care not if the cup I hold (The Rose of Persia); Two songs: Ich möchte hinaus es jauchzen; O Swallow, Swallow (Tennyson).

Price from Editor in U.K. £3.56 inc p&p. Overseas from Editor airmail \$11.00.

THE RAINY DAY

Thanks to the kindness of Mr Frederic Woodbridge Wilson, the Society is now in a position to make available copies of the Allaire Music reprint of Sullivan's part-song The Rainy Day. Price from the Editor in U.K. 50p inc p&p. Overseas from the Editor \$2.00 airmail.

THE PRODIGAL SON

Bill Venman, a Society member in Amherst, Massachusetts, has discovered a set of orchestral parts for The Prodigal Son at Schirmers Inc, the music publishers. He is to mount a performance in due course.



From Photo by Negretti & Zambra, Crystal Palace

THE CRYSTAL PALACE.

Built of the materials that housed the Great Exhibition of 1851 in Hyde Park, the Crystal Palace at Sydenham cost no less than a million and a half sterling. It is composed entirely of glass and iron, and was designed by Sir Joseph Paxton. The Palace from its lofty eminence is visible for miles in every direction. Its principal hall, or nave, is 1,608 feet long, while the central transept is 390 feet long by 120 feet broad, and rises to a height of 175 feet. On either side of the Palace are the water towers, each 282 feet high, and these add greatly to the general effect, best appreciated from the delightful grounds, which cover in all some 200 acres. Our view shows the Upper Terrace, the Central Transept, and the northern Water Tower.

SULLIVAN AND THE CRYSTAL PALACE

Part V

By David Lisle

In part IV of this article I mentioned that the last occasion that the overture Sapphire Necklace was performed at a Crystal Palace concert was probably in 1886. This however is incorrect as I have subsequently ascertained that it was again performed during the 1899-1900 season of Saturday Concerts (this information is contained in the published list of principal works performed at the Crystal Palace during that season, a copy of which is in the British Library). It is interesting to note also that Sullivan's Symphony was performed in that year, at a concert which The Musical Times described thus:

Much interest pertained to the Saturday concert at the Crystal Palace on April 29th 1899, which concluded the forty third series. Sir Arthur Sullivan's Symphony in E minor, originally produced at the Crystal Palace on March 10th 1866 (and again performed there in 1869 and 1879), was revived, under the conductorship of the composer. The symphony was very warmly received, the charm of its themes, the clearness of their treatment, and effective orchestration manifestly appealing to the listeners. It should be mentioned that Sir Arthur Sullivan desires it to be stated that the prefix of "Irish" to his symphony was inserted in the programme book without his knowledge. He merely wished it to be recorded in the analytical notes that he had originally designated his MS by this title.

As mentioned in part III, it was my intention to attempt to reproduce a comprehensive list of Sullivan works performed at the Crystal Palace (note that the list given in part III only covers the period up to May 1886). It has now come to my notice, however, that a complete list of this composer's principal works performed at the Saturday Concerts during his lifetime was prepared by August Manns. This was published in the programme note of the Sullivan In Memoriam Concert (of which more in a later part of this article), that Manns conducted at the Crystal Palace on Saturday December 4th 1900. The list is reproduced hereunder exactly as it appears in that programme note:

<u>Date of first performance</u>	<u>Number of times repeated at subsequent series of Saturday Concerts</u>	
1862, April 5th & six times afterwards	-	INCIDENTAL MUSIC TO THE TEMPEST
1863, March 16th	-	PROCESSION MARCH
1864, Nov 12th	-	CANTATA "KENILWORTH"
1865, Dec 2nd	-	BALLET MUSIC "L'ILE ENCHANTEE"
1866, March 10th & 3 times afterwards	-	SYMPHONY "IRISH"
1866, Oct 20th & six times afterwards	-	OVERTURE "THE SAPPHIRE NECKLACE"
1866, Nov 24th	-	CONCERTO FOR VIOLONCELLO
1867, Jan 26th & 9 times afterwards	-	OVERTURE "IN MEMORIAM"
1867, March 30th	-	SELECTION "THE SAPPHIRE NECKLACE"
1867, Dec 7th and twice afterwards	-	OVERTURE "MARMION"
1869, Dec 11th	-	ORATORIO "THE PRODIGAL SON"
1870, Oct 1st & ten times afterwards	-	OVERTURE "DI BALLO"
1871, Oct 28th & 4 times afterwards	-	INCIDENTAL MUSIC TO "THE MERCHANT OF VENICE"
1873, March 1st	-	THE FESTIVAL TE DEUM
1873, Oct 23rd & five times afterwards	-	INTRO & OVERTURE "THE LIGHT OF THE WORLD"
1876, Dec 2nd	-	CANTATA "ON SHORE AND SEA"
1877, Oct 6th & once afterwards	-	INCIDENTAL MUSIC TO "HENRY VIII"

1880, Dec 11th & twice afterwards - ORATORIO "THE MARTYR OF ANTIOCH"
 1884, April 12th & twice afterwards - INCIDENTAL MUSIC TO "THE MERRY WIVES OF
 WINDSOR"
 1886, Dec 4th & three times afterwards - THE GOLDEN LEGEND
 1888, Dec 8th - OVERTURE "THE YEOMEN OF THE GUARD"
 1889, Feb 21st & six times afterwards - OVERTURE "MACBETH"
 1892, Feb 27th - SELECTION "IVANHOE"

N.B. Part songs, Vocal Solos and other detached pieces performed at the
 C.P. Saturday Concerts are not included in the above list.

August Manns

As Manns makes perfectly clear, the above list only covers the famous series of Saturday Concerts, ie it does not cover the numerous other concerts that were held at the Crystal Palace at which the above and other works by Sullivan were performed. For example the first performance of the Festival Te Deum occurred at a special concert on May 1st 1872 to celebrate the recovery of the Prince of Wales - this concert at the Crystal Palace, and the one on 18th July 1872 at which the Te Deum was repeated, are not included in Manns' above list because they are not part of the regular Saturday concert series. Likewise there were a number of other performances of The Golden Legend at the Crystal Palace apart from the Saturday Concert performances listed by Manns; and so forth. Furthermore, Sullivan's music could be regularly heard at the frequent military band concerts and the organ recitals held there, and performances of the Savoy Operas were occasionally given by one of D'Oyly Carte's touring companies.

That Sullivan fully appreciated the large part played by the Crystal Palace in his career, and the help and encouragement that he and other British composers received from August Manns is not to be doubted, as may be noted from a letter he wrote in 1895:

Grand Hotel, Paris
 12 April 1895

Dear Manns,

I was delighted to see that you were well again, and back at your old post. Don't go and get ill again, for you can be ill spared. It was a real pleasure to me to be able to help you even in such a very small manner. I wish I could have done more to shew my regard and affection for you. To-day is the 12th April. On 12th April, 1862, was performed the music to 'The Tempest' for the second time (the 5th April was the first performance).

How much do I not owe to you, my dear old friend, for the helping hand you gave me to mount the first step of the ladder! I shall always think of you with gratitude and affection.

Ever yours sincerely,
 Arthur Sullivan.

In October 1898 Sullivan was appointed to the Board of Directors of the Crystal Palace Company, and at a meeting of the shareholders of the Company at the Cannon Street Hotel in February 1898, he gave an address in which he again acknowledged the important part played by the Crystal Palace in his career. His speech was reported in the Norwood Review as follows:

Sir Arthur Sullivan said that although he was the youngest official, he thought he was not the youngest in connection with the Crystal Palace. He had been associated with the Crystal Palace perhaps longer than anyone present. The Crystal Palace was, he might say, his first friend, and from that he dated his professional career. The Crystal Palace

opened the door to him in the musical world, and at that time doors were few and far between, and those that then were, were so strongly barred and locked that it was not easy to get in. He entered the Crystal Palace by the aid of his old friends, Sir George Grove and Mr August Manns, who placed at his disposal a splendid orchestra. The Saturday Concerts, even in those days (1862) had more than an English reputation - a European reputation, because only at the Crystal Palace concerts could the works of the great masters, and also the greatest artists, be heard in London. Naturally, having begun his career at the Crystal Palace, he owed a debt of gratitude to it, and had always felt that if he could in any way repay it he would do so, and when Mr Schenk asked him to join the Board, he immediately consented. He would do what he could to keep up the musical reputation of the Crystal Palace to a high standard.

Although the youngest member of the Board, at the time Sullivan made this speech he was unfortunately a very sick man, and had less than two years to live; but despite this his contribution to the Board of the Crystal Palace Company was to be by no means insignificant.

TO BE CONTINUED

SULLIVAN'S CELLO CONCERTO

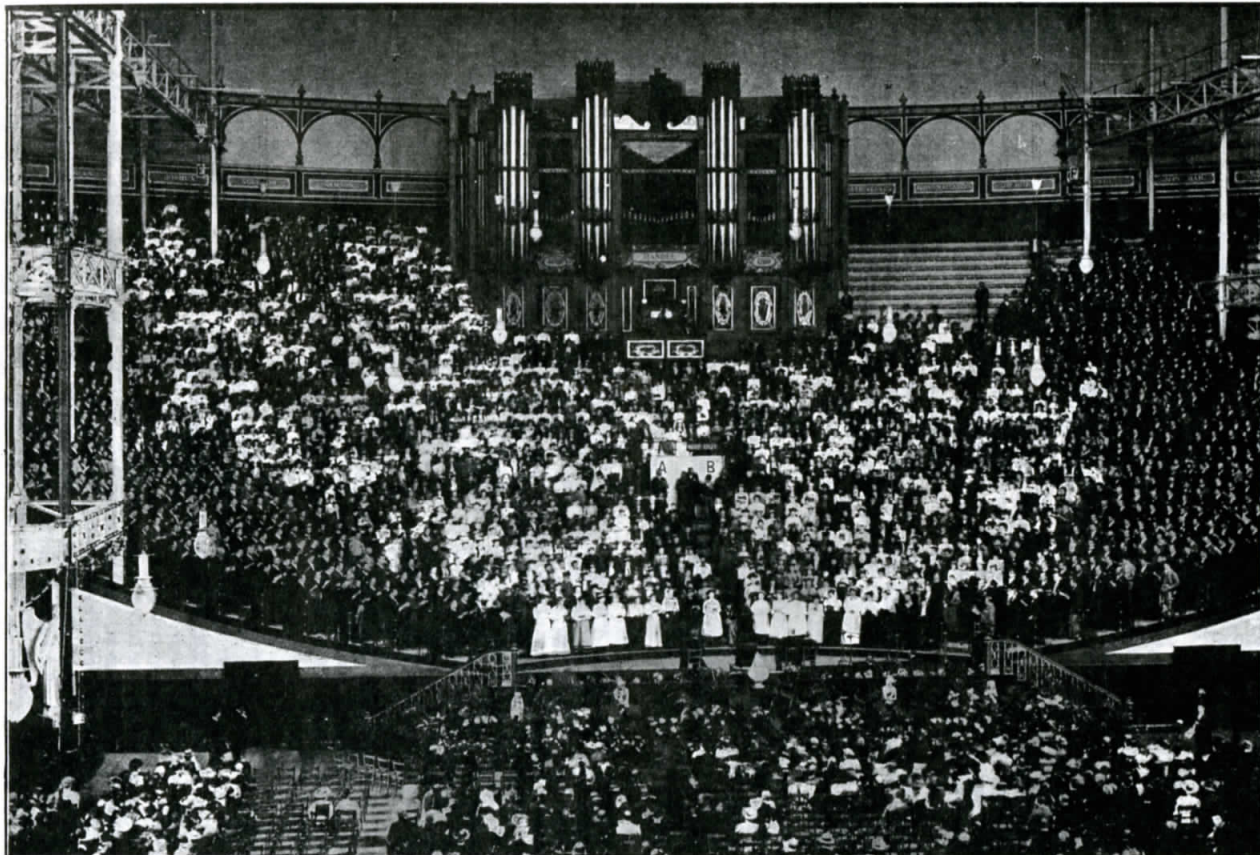
The following notice appeared in The Musical Times for March 1887 (information John Gardner):

16 Feb 1887. Town Hall, Westminster; Westminster Orchestral Society. The production of Sir Arthur Sullivan's cello concerto in D major also deserves special mention, the work having been only once performed (Signor Piatti played it at the Crystal Palace in 1866) and it yet remains in manuscript. Although an early composition, the concerto is well written for the instrument, and more especially in the second of its three movements (andante espressivo) exhibits melodic charms which make it a matter of regret that it should not be more frequently heard. It was efficiently interpreted by Mr J. Edward Hambleton. Mr Charles Stewart MacPherson conducted.

John Gardner points out that The Musical Times is slightly in error as Piatti also played the work in Edinburgh on 17th December 1866 with Hullah conducting. It was performed by the Bournemouth Symphony Orchestra in May 1910, Sir Dan Godfrey conducting (information David Lisle).

THE STRANGE CASE OF COLONEL DESPARD

In 1802 a certain Colonel Despard planned to kill the king and take over London. Despard and his group, which included a number of Guardsmen, met chiefly in taverns in Lambeth and Southwark. All Despard's plans were betrayed by one of his men, who made reports to Stafford, at that time Chief Clerk to the Union Hall magistrates. In November 1802 Stafford led a strong force of police to the Oakley arms in Lambeth, and arrested the Colonel and over thirty of his men. In 1803 Despard and six others were publicly hanged at Horsemonger Lane Gaol. They were 'drawn' round the prison yard on a wooden hurdle pulled by a draught horse, then taken to the gallows and hanged by the neck until dead. Their corpses were decapitated with an axe, and the dripping heads held up in front of the crowd, estimated at 20,000, which had turned out to watch.



From Photo by Negretti & Zanbro, Crystal Palace.

A TEMPERANCE DEMONSTRATION AT THE CRYSTAL PALACE.

Owing to the circumstance that the Handel Festival is always held at the Crystal Palace, the orchestra in the central transept of the Palace of Glass is known as the Handel Orchestra. It can accommodate no fewer than 4,000 persons. The dimensions of the transept, which has a diameter twice as great as that of the dome of St. Paul's Cathedral, can only be realised when it is crowded, as in our picture, which shows in progress the great temperance fête that is held at the Crystal Palace every year. The organ, which is supplied with air by hydraulic machinery, boasts 4,384 pipes, and cost £6,000. The acoustic properties of the building are admirable for large volumes of sound.

King of kings.

Stately. $\text{♩} = 72.$

1. Oh King of kings, Whose reign of old Hath been from ev - er - last - ing,

Be - fore Whose throne their crowns of gold The white-rob'd saints are cast - ing ;

While all the shining courts on high With An-gel songs are ring-ing,

Oh let Thy chil-dren venture nigh, Their low-ly ho-mage bring-ing.

HULL VOCAL SOCIETY.

FIRST CONCERT SEASON
1897-98.

TUESDAY, November 16th, 1897.

Programme

Part 1.

The Golden Legend

FULL CHORUS & PROFESSIONAL BAND

Soloists:

Elsie (Soprano)	Madame Lucille Hill
Ursula (Contralto)	Miss Lilian Hovey
Prince Henry (Tenor)	Mr. Braxton Smith
Lucifer (Bass)	Mr. Douglas Powell
A Forester (Bass)	Mr. John M. Martin

INTERVAL OF 10 MINUTES.

Part 2.

Selections from Sir Arthur Sullivan's Compositions.

OVERTURE Overture di Ballo

SOLO & CHORUS Ho! Jolly Jenkin *Ivanhoe*

SOLO—MR. DOUGLAS POWELL

... .. Graceful Dance from Henry VIII

SOLO & CHORUS Io Pæan *Martyr of Antioch*

SOLO—MISS HOVEY

LEADER—MR. W. ROBERTSON

HON. ORGANIST—MR. P. KIRBY, A.R.C.O.

HON. CONDUCTOR—DR. G. H. SMITH

A. MAYFIELD, Junr. } *Joint Hon.*
R. A. MARR, } *Secs.*