

Sir Arthur Sullivan Society

SET SAIL FOR
THE MUSICAL COMEDY ADVENTURE
OF THE SUMMER!



The Pirate Movie

Magazine No. 13

Autumn 1982

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE No 13 AUTUMN 1982

Editorial: 55 Radwinter Rd, Saffron Walden, Essex, CB11 3HU.

Dear Member,

I hope the Magazine in its new format is meeting with general approval. Please remember that we are now able to reproduce all those rare illustrations and scraps of music manuscript that lurk in people's collections! The Southwark Music cassette recording of THE GOLDEN LEGEND is now available. All members who ordered advance copies should have received them either from me or direct from Southwark Music.

Our Membership Secretary Bridget Lucking has been forced to resign because she is going to Finland. I would like to take the opportunity on behalf of the Committee and all members to thank her for her sterling work during her term in office, and to wish her every success during her temporary period of Finlandisation. John Gardner has kindly agreed to resume the role of Membership Secretary until the A.G.M. All home membership queries should therefore be addressed to him. Overseas enquiries continue to Pat Gibbons. (Addresses on cover).

David Eden.

St PAULS CATHEDRAL

The Chairman and other members of the Sir Arthur Sullivan Society will lay a wreath on Sir Arthur's grave in the crypt of St Pauls Cathedral on Monday November 22nd (the 82nd anniversary of his death). Meet on the steps of St Pauls at 1.15 pm on 22nd. We hope to sing 'Brother thou art gone before us' if ecclesiastical permission is forthcoming. This chorus, from THE MARTYR OF ANTIOCH, was sung at the funeral in 1900. In this connection the following verse by Rutland Barrington appeared in the Evening News in November 1900:

The master mind of Melody and Song
Has left us mourning - gone to join the throng
Of joyous voices in a higher sphere!
Should we be grieving that from pain set free,
From stress and tumult of the struggle, he
At last wins clear?

THE TEMPEST

The Richmond Shakespeare Society and the Richmond Orchestra will perform Shakespeare's Tempest on 9-10-11 June 1983 in the German School, Petersham. The

performance will make use of all of Sullivan's Tempest music, including the songs. It will be supported by Richmond Borough Council to the tune of £1000. Though not literally the first time Sullivan's music has been used for a full production of the play, this performance offers a very rare opportunity to hear the music in its proper theatrical context. More details later.

HIS EXCELLENCY

Gilbert's His Excellency with new music by Terry Hawes will be performed by Southgate College Opera, beginning Wednesday 24th November, ending Saturday 27th. This will be the first performance since 1894. Members wishing to attend please send an s.a.e. for further information to our Chairman Selwyn Tillet (address on cover).

IOLANTHE BOOKLET

The Sullivan Society is celebrating the forthcoming centenary of Iolanthe with a special booklet, giving many new details of the first night text, anecdotes of the production, early press reports, and many illustrations, some previously unpublished. The 'Perola' myth is finally exploded, and the mystic source of the name 'Iolanthe' revealed. Reviews of all recordings by Stephen Turnbull and Michael Walters. The main text is by Selwyn Tillet and Michael Walters. You are advised not to miss this opportunity of acquiring an instant collector's item; as far as we know this will be the only published celebration of the Iolanthe centenary.

Price £2.00 post paid from Stephen Turnbull (address on cover). Overseas members \$7.00 airmail. Cheques to Sullivan Society.

THE MARTYR OF ANTIOCH

We have now reached a preliminary agreement for a performance of The Martyr of Antioch to be given jointly by Imperial Opera and Imperial College Operatic Society. The provisional date is mid-March 1983, and the venue Imperial College, London. Final details to follow.

MATTHEW TRIMBLE

We are sorry to hear of the death of Matthew Trimble, the organist of the Society's recently issued cassette of Sullivan organ works. He passed away on April 9th 1982 aged 62, after a sudden attack of bronchial pneumonia. Matthew Trimble was in fact David Lisle's father, but he wished to be known by the old family name of Trimble when performing publicly. As Matthew Lisle he was a member of the Sullivan Society. When a boy he was a chorister at Christ Church Cathedral, Oxford, a fact of which he was very proud. He remembered performing 'O Gladsome Light' from The Golden Legend there on many occasions under the conductorship of Sir Thomas Armstrong and Sir William Harris. He was a keen church organist all his life, having received his musical training at the Guildhall School of Music. When the revival of the Sullivan Organ Transcriptions was suggested he entered into the project with his customary energy and enthusiasm. He transcribed some of the pieces himself, eg the Sapphire Necklace overture, King Henry's song and 'At the Sepulchre' from The Light of the World. The cassette has brought forth compliments from all over the world, and favourable reviews in the musical press, eg 'Musical Opinion' and 'Keyboards and Music Player'. It was broadcast in May this year in Australia. At the time he was taken Matthew Trimble was seriously contemplating a second recording of organ transcriptions from Sullivan's works.

RECORDINGS

Sullivan's Princess of Wales March appears in a new military band arrangement on a record entitled 'Military Music Through the Ages' (Band Leader Records BND 1003). The band and Fanfare Trumpeters of the Royal Military School of Music Kneller Hall are conducted by Lieut Col G. Evans O.B.E., who made the new arrangement. This recording is the direct result of an initiative taken by the Sullivan Society in sending the Princess of Wales March to Lieut Col Evans at the time of the Royal Wedding.

The Sullivan Society has in preparation a cassette of the highly enjoyable recent joint meeting with the London G&S Society. We are also working on a cassette reissue of the 1918 HMV recording of The Mikado, and a complete organ performance of Cellier's Dorothy, kindly made available by Robin Patterson, a Canadian member. These will be available from David Lisle in due course. Details to be announced. We are also hoping to organise a broadcast of Sullivan's Merry Wives of Windsor incidental music through the BBC.

ORCHESTRAL PARTS

Geoffrey Spinks has arranged and scored a full length overture for Princess Ida. It was recently performed with success by the Worthing Youth Orchestra on their U.S. tour. In the absence of parts from the D'Oyly Carte Organisation, he has also scored the recit & song 'Away remorse' and 'Henceforth all the crimes' from Ruddigore. He is willing to loan the score and parts of these arrangements to any member wishing to borrow them. Mr Geoffrey Spinks, 29 Hills Rd, Steyning, West Sussex, BN4 3QG.

FRONT COVER

The picture on the front cover is taken from a Canadian newspaper advertisement for a new shock-horror film of The Pirates of Penzance. Obviously intended to cash in on the success of the Broadway Pirates, the film does not seem to be a success. One wonders why. (Picture supplied by Dr Terence Rees).

UTOPIA LIMITED

Those (probably few) members of this Society who do not receive The Savoyard may not have heard of a proposed revival of Utopia Ltd at the Adelphi Theatre. The advertising blurb for this venture tells us that 'the rythms (sic) and sound of Latin music will invade the score transforming, but retaining, the genius of Sullivan into the pulsating and dynamic sound of today'. The producers, Curzon Productions International Inc, invite us to invest £200 each in the production, which is sponsored by the D'Oyly Carte Organisation in a way which is not made quite clear. We wish the venture all the success it deserves.

D'OYLY CARTOON

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SULLIVAN AND THE GOLDEN LEGEND - A POSTSCRIPT

By John Cannon

John Gardner's splendid article 'Sullivan and The Golden Legend' in the Sullivan Society Magazine No 12 dealt in detail with those performances of the work conducted personally by the composer. In 1975 I bought at a Sotheby's auction the autograph letter quoted below, concerning an unsuccessful attempt to arrange a further performance of The Golden Legend conducted by Sullivan. Having, a few years earlier, acquired the inscribed baton of the work's first performance, I felt that the letter belonged in the same stable, so to speak.

The letter is undated and, more unfortunately, has the addressee's name heavily scored out in ink. It has been subjected to infra-red photography at the British Museum, which would normally reveal the hidden layer, but in this case the surface has been destroyed and only a few squiggles and a central 'ag' or 'eg' can be deciphered. It does however seem highly likely that the letter is to Sullivan's old friend and fellow composer and conductor Alberto Randegger. Probably he or a member of his family obliterated the name in view of the mildly admonishing tone of the text. The letter was published in the Sotheby's catalogue; it reads as follows:

Villa Mathilde
St Jean de Villefranche
Saturday

My Dear - - - - ,

It gave me much regret not to be able to wire "yes" in reply to your request, but in the first place I am more and more indisposed to appear in public conducting my own works - I dislike it. Then again, the 13th May is my birthday, and I generally have some friends to dinner that evening - the Prince of Wales among others has honoured me for many years on this occasion. Thirdly, I did not know anything about the performance of the "Golden Legend" - because I have resolved to sanction no more performances of it in London for some time to come. It is getting too hackneyed, and I fear that very shortly people won't listen to it at all. I told Bendall to give no more permission for its performance, as I want to give it a year or two's rest, that is in London. Of course, to an old and valued friend like yourself, I should be sorry to do anything which might appear ill-natured, and even if the manager of your concerts has forgotten to apply for permission to perform the work, I won't stand in the way of your doing it, if you have made an arrangement for it. But if you are as yet only proposing to do it, I would really much rather you didn't, for the reasons I have already given. You have always been kind and helpful to me, and I wouldn't put you into an embarrassing position. And so I leave you to do as you like about it.

Yours sincerely,
Arthur Sullivan

John Gardner Writes:

With reference to my suggestion made on p 11 of Magazine no 12 that the performance of The Golden Legend at the Norwich Festival 13 Oct 1887 was conducted not by Sullivan but by Randegger, I have now found two reviews which

confirm that Sullivan did in fact conduct the performance. He also conducted at the Leeds Coliseum 11 May 1887 (soloists Albani, Damian, Lloyd, Watkins Mills, W.Riley, organ S.Liddle), and in Cambridge 12 June 1888. I have found as yet no confirming review for a performance in Derby 8 Nov 1887. The Musical Standard 2 July 1887 says 'arrangements are in progress to perform The Golden Legend in Geneva next winter (together with Macfarren's "Sayiad"). The idea was and is supported by the English consul, Mr Barton. Both composers will be invited to attend.'

BOOK REVIEW - "GEORGE GROSSMITH" by TONY JOSEPH

By Michael Walters

The author of this book modestly describes it as the first biography of the actor in question. In fact it is the first biography (as opposed to autobiography) of any G&S actor, and as such marks a major breakthrough in a new field of interest. Over the past decade an awareness has arisen in the minds of the G&S world that information on the actors who created the roles in the operas was sadly lacking, and several people have set out to try to remedy this defect. This book is the first to appear (there are at least two more in the pipeline) and it must be acclaimed for the achievement it is. The author had unsuccessfully peddled the book round to various publishers before making the decision to publish it himself - a mark of his courage and determination to see in print a book which can only have been refused because of its comparatively minority interest. The book, then, was no commercial undertaking, as were the spate of books that appeared around 1975 for the G&S centenary; it was the work of a man passionately devoted to his task.

It is a basically sound and solid piece of work, and although inevitably leaning fairly heavily on Grossmith's own reminiscences, presents the facts of the actor's life in a straightforward and readable way. The author has produced a great many details of which the reviewer at least was previously unaware. Inevitably there are some errors, but these are remarkably few. For instance, George Bentham, the tenor who created Alexis, is for some unaccountable reason referred to as Charles Bentham. Mrs Howard Paul (p56) is described as having a range from contralto up to tenor; and rather unfortunately the old story of the Japanese sword falling off the wall is trotted out again, though I was under the impression that John Stone had refuted this as long ago as 1958 or thereabouts. These are of course very minor points indeed. The only criticism I would level at the presentation is that there seems to be a certain casualness as regards references. Although a list of principal references is given at the end of the book, the origin of any particular piece of information is often unclear. On page 121 for instance, he quotes from Rosina Brandram without giving any indication as to the origin of the information. I for one was not aware that she had written anything, and would have been interested to follow up this reference. Again, on page 144, one would like to know the origin of the quote from Charles Brookfield. These small points do not however detract in any way from the usefulness of the book, and one hopes that it will be only the first of a series of biographies of the leading creators of the G&S opera roles, and that Tony Joseph's work will stimulate others to start research of their own into the actor of their choice. GEORGE GROSSMITH is a pioneer work of major importance, and as such it deserves a place on every G&S lover's bookshelf.

GEORGE GROSSMITH is available from Tony Joseph, 55 Brynland Avenue, Bristol, BS7 9DX. Price inc p&p £5.50 in U.K; in U.S.A. \$15.00; in Australia \$15.00 surface, \$19.00 airmail.

THE MOUNTBANKS at RAMSGATE



THE MOUNTEBANKS

Performed by Ramsgate A.O.S. at the Granville Theatre, Ramsgate, May 11-15 1982

Review by David Eden

A version of the Mountebanks libretto seems to have been in existence as early as 1882, for in the discussions which preceded The Mikado Sullivan infuriated Gilbert by rejecting a proposed story which resembled The Sorcerer and involved the use of a magic lozenge. Sullivan's diary reveals that this proposal was already two years old in 1884 (FLOWER biography p 141). Gilbert again proposed the lozenge before Ruddigore and before The Yeomen of the Guard, only to have it rejected as inhuman. He finally took his chance to produce it when the Carpet Quarrel gave him the means to work with another composer. The Carpet Quarrel began formally on 22nd April 1890; on 5th May Gilbert broke off his collaboration with Sullivan, and by 9th May was already in negotiation with the Lyric Theatre for the production of The Mountebanks. The persistence with which Gilbert brought forward the lozenge, and his extreme haste to produce it once Sullivan was out of the way, show how much importance he attached to it. The Mountebanks was finally produced at the Lyric on 4th January 1892, with music by Alfred Cellier, who had died on 28th December 1891, without completing the overture. The work ran for 229 performances, a little longer than Haddon Hall at the Savoy, though at a much cheaper theatre. It survived in the amateur repertory, and the present revival, though the first for some time, was not entirely a pioneering effort. Following the entirely predictable refusal of the D'Oyly Carte Organisation to supply orchestral parts, a set generously made available by Mr W.R. Abernethy of New South Wales was used to correct the parts prepared from the vocal score by the Ramsgate M.D., Mr James Gillespie.

Not being able to attend any of the regular performances, I was kindly allowed to see the dress rehearsal, which was played through with few hitches, though not, perhaps with the polish one might have seen on Saturday night. It soon became apparent that Ramsgate A.O.S. are not naturally gifted with the resources to give a really outstanding musical performance (few amateur companies are). They compensated with an attractive production which one felt gave the work itself as favourable as possible a stage presentation. A charming set by Dawn Morgan was complemented by some colourful and well made costumes by Thanet Dramatic Society. It was a pity, however, that Hamlet and Ophelia were not readily recognisable as such in their second act duet. The production, by John Griffin, was straightforward and unfussy, giving the impression that it was securely based in the Gilbertian tradition. The real limitations were set by the vocal powers of the singers. No one was bad, but performances which in the familiar works of Gilbert and Sullivan do not have to be outstanding to give pleasure make a somewhat different impression when it is a question of projecting an unfamiliar work. Margaret Longdon, looking very shapely as Nita, matched her appearance with the best singing of the evening, but Roger Burges as Alfredo omitted half of his first act ballad 'Bedecked in fashion trim'. I take it that in the public performances the orchestra did not repeat their Schönberg imitations. When they played together they gave an entirely acceptable rendering of the score. I thought James Gillespie's tempi well judged, but considering the enormous trouble involved in bringing the music to realisation at all I believe a better standard of performance could and should have been obtained.

Several things surprised me about the work itself. From reading the printed text I had not realised just how closely the second act repeats that of The Sorcerer. The incidents are of course different but the structure, by which successive couples come on to show us what the magic has done to them, is identical. The mechanical duet, which I had expected to reduce me to helpless laughter, left me unmoved, and I found myself irritated by the bitchiness of the girls, kept under control in the familiar libretti, but here out of control. Most surprising was a

sense that the music is rather more interesting than the words. Gilbert spent ten years tinkering with The Mountebanks in a vain attempt to make it palatable to Sullivan. In the process he seems to have forgotten what the work was about. The magic lozenge is supposed to reveal hypocrisy, but in the end it merely turns the characters into dummies. As soon as these dummies have paraded the magic is reversed and the status quo restored. The process is not remotely satirical, and it lacks the beautiful element of surprise characteristic of the transformation of the Dragoons in Patience. Only in the 'Penny in the slot' duet does the text attain what must once have been its satirical potential. Cellier's contribution, by contrast, grows with acquaintance. It lacks Sullivan's striking power, but is finely wrought, with many graceful turns of phrase. Such music will never reach a wide popular audience; on the other hand it will fairly reward amateurs who decide to tackle it. Long may they continue to do so.

The illustrations on pp 6 & 19 were kindly made available by Mr L.H.Tearle. That on p 6 shows Dick Smith as Bartolo and Margaret Longdon as Nita (in costume as Hamlet & Ophelia); Roger Burges as Alfredo; Stuart Holmes as Arrostini; Bruce Spooner as Pietro, and Hugh Blogg as Elvino.

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THE PIRATES OF PENZANCE AT DRURY LANE THEATRE

Review by David Eden

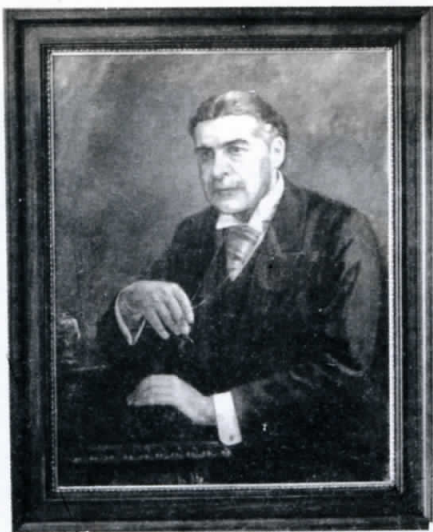
THE PIRATE KING - Tim Curry; FREDERIC - Michael Praed; RUTH; Annie Ross; GENERAL STANLEY - George Cole; SERGEANT OF POLICE - Chris Langham; RUTH - Pamela Stephenson

It must be said at once that the Drury Lane Pirates, transferred from the New York Shakespeare Festival via Broadway, is everything a G&S production should not be. Gilbert's comedy depends on gravity of manner for its success, and Sullivan's music is intended to be played on a classical theatre orchestra. To this extent the total 'production' at Drury Lane and the pop orchestra are simply vulgar errors. Equally the Drury Lane Pirates makes no pretence at understanding G&S; it can only be accepted or rejected on its own terms.

On its own terms the production is brilliant and successful in the last degree. From the moment the Pirates enter on a moving model ship to the final bars, the show is one long advertisement for the idea that energy is eternal delight. The primary energy is that of Sullivan, transformed by the producer into a series of spectacular and athletic 'production numbers', each more breathtaking than the last. Tim Curry especially shines as an Errol Flynn among Pirate Kings, while Michael Praed is not far behind with his Elvis imitations as Frederic. The ladies are almost squeezed out in what has become a celebration of masculinity; they are dressed and behave like Ronald Searle diddy women, contributing very little to the overall effect. Pamela Stephenson has no voice worth mentioning, and Annie Ross appears to have strayed in from the twee world of Albert Herring. Perhaps least effective on the masculine side is the treatment of the Police, who, in becoming infinitely lean and agile, have lost the comical stolidity which is their proper character.

Hidden in the unrelenting contemporaneity of the production are some useful lessons for traditionalists. The dialogue is often delivered with perfectly judged emphasis, while George Cole as a Major General Stanley gives a traditional performance which is quite simply better than the ones we have become accustomed to. The very life which the American production has found in the work gives substance to the view that the D'Oyly Carte productions in their last days were not really up to the mark.

Writing in his column in Private Eye, Auberon Waugh expressed the view that G&S are the finest examples of the British genius after Shakespeare. He also said he had never enjoyed an evening's theatre more in his whole life than he had the Drury Lane Pirates. As one who endorses the first opinion, I am confident that anyone not absolutely wedded to tradition will endorse the second after seeing this extraordinary production.



A NEW PORTRAIT
OF SULLIVAN

The portrait of Sullivan reproduced above was recently commissioned from the portrait artist June Mendoza by Professor G.W.Hilton. Prof Hilton writes 'My first thought was that the artist did a somewhat too literal job, making it less impressionistic than her portraits from life. My guess is that this was an inherent limitation of posthumous portraiture. The portrait has the character of all the photographs of Sir Arthur and the Millais painting of showing an introspective troubled man, with none of the humour and geniality that everyone reported of Sullivan. My guess is that the photographers and artists were right in their delineation of his basic character. The charm and wit are evident in his music, as they were in his conversation, but underneath was a troubled figure. The painting wears well.'

The Society notes with gratitude that Professor Hilton has bequeathed this fine portrait to us in his will. We trust that it will be many years before the bequest is received.

THE BEAUTY STONE

The Editor was recently privileged to meet Mr Frank Bagguley of Twickenham, who must be one of the few people living who can remember having taken part (in the chorus) in The Beauty Stone. This was a production mounted by Barclays Bank Operatic Society in 1927. Mr Bagguley has kindly made the programme of this production available to the Society for reproduction in the Magazine. The pictures on pages 10 & 11 are taken from this programme, as are the picture and text on the back cover. Vocal scores for the Barclays production were obtained from a Society in Wigan who had recently performed The Beauty Stone. I will be grateful to any member who can unearth further information about this Wigan production. Winifred Brooks (now Mrs Doyle), the Saida of the Barclays production, is also still living. Thanks to Mr Bagguley I have spoken to her, but she can remember nothing about the show! At my request Mr Bagguley has written the following short note about The Beauty Stone (continued on p12).

Dear Mr Eden, You asked me to write a few words about the Barclays Bank Operatic Society's production of The Beauty Stone. This was fifty five years ago when I was



MISS MARJORIE BEAL
AS "LAINE."



MR. H. C. OTTER-HIND
AS "SIMON."



MR. H. M. JEFFERIS AS
"GUNTAN OF BEAUGRANT."



MISS MAUD SLATTER AS
"JOAN."

MR. H. C. OTTER-HIND AS
"SIMON"



MR. E. S. YARDLEY AS
"NICHOLAS DIRCKS."



MR. H. C. OTTER-HIND
AS "SIMON."

MISS WINIFRED BROOKS
AS "SAIDA."

MR. CLAUDE COLEBY
AS "THE DEVIL."

MISS MARJORIE BEAL
AS "LAINE."

MISS MAUD SLATTER
AS "JOAN."

Photographs by SHATTOCK & WOLSEY, 42, Great Russell Street, London, W.C.1.



MISS WINIFRED BROOKS
AS "SAIDA."



MR. S. BRYN-JONES
AS "PHILIP."

MR. CLAUDE COLEBY
AS "THE DEVIL."

MR. HENRY M. JEFFERIS
AS "GUNTAN."

(Reading from left to right.)



MR. S. BRYN-JONES
AS "PHILIP."

MISS MARJORIE BEAL
AS "LAINE."



MISS WINIFRED BROOKS
AS "SAIDA."

MR. S. BRYN-JONES
AS "PHILIP."

MR. CLAUDE COLEBY
AS "THE DEVIL."

Photographs by SHATTOCK & WOLSEY, 42, Great Russell Street, London, W.C.1.

a mere stripling of 24, and having seen it only when the chorus were not on during dress rehearsal. My memories are, therefore, chiefly of the music, which one heard repeatedly, even though sometimes from a distance. The dramatic qualities were not fully witnessed, and I have learnt more of the plot from the notice in the 'Daily Standard' of the 30th May 1898 which you can read in the programme I am giving you.

Our Operatic Society were lucky to have a producer, a member of the Staff, who was adventurous. Twice he produced Rip Van Winkle by Robert Planquette, which gave the famous story of the 20 years sleep of Rip, covering the tremendous upheavals in New York State following the revolution against George III into the Independence Days under George Washington. I loved it, but after much of such varied fare I remain a Gilbert and Sullivan fan of the most traditional type. The Beauty Stone is almost Grand Opera, where the emotions, more vicious than virtuous, reign supreme. Not even Sir Arthur Pinero and J. Comyns Carr could save Sullivan from the failures he met with all but Gilbert. I still think Sullivan is marvellous in The Beauty Stone, but he was only part, though the best part, of a collaboration which fell victim of a fickle public taste. Unjust indeed!

Yours sincerely,
Frank ~~Mc~~guley.

(Following his success with The Emerald Isle in Edinburgh, Mr Alan Borthwick hopes to produce The Beauty Stone during 1983. Ed).

SULLIVAN AND THE CRYSTAL PALACE

Part VI

By David Lisle

A typing error on p 14 of the last Magazine (No 12) led to the statement that Sullivan addressed a meeting of the shareholders of the Crystal Palace Company in February 1898. The correct date should be February 1899. The good turn done by Sullivan for August Manns, mentioned in the letter of 12 April 1895 printed on p 14 of Magazine no 12, was to conduct a Crystal Palace concert on March 30th 1895. On this occasion Joachim played Beethoven's Violin Concerto, and Bach's Double Concerto with Miss Emily Shinner. The orchestral part of the concert consisted of Schumann's Symphony no 4 in D Minor, Sullivan's Macbeth overture, and Mendelssohn's overture The Fair Melusine. Miss Agnes Janson sang Henschel's 'There was an ancient king', and 'Mon coeur s'ouvre a ta voir' from Saint-Saens' Samson and Delilah.

The circumstances which led Sullivan to be invited to join the Board of Directors of the Crystal Palace in 1898, and his willing acceptance of the post, are very clear. During the 1890s the great popularity of the Crystal Palace with the Victorians began to wane somewhat, and the audiences at all events there, including Saturday Concerts, were in decline. As described in August Manns' biography (by Henry S. Wyndham, 1909):

It was not necessary to look far afield for the cause of the decline in popularity of the Saturday Concerts. When the Palace was built, and for many years afterwards, it was unique. It was possible, for a shilling or two, not only to hear good music, but to see great works of art and industry, to study a thousand objects of interest, to enjoy a glorious landscape and lovely gardens, and even to have a meal amidst surroundings more closely approximating to the fascinating Continental resorts than anything Britishers had yet experienced.

Setting aside the fact that there were in 1900 other places in London itself where first-class music could be heard, all the attractions enumerated had become commonplace to the blasé Londoner. He could, if he lived in North London, see a fine view from the Alexandra Palace, he could pick and choose his art collection or gallery from a dozen which offered themselves, and finally he had the perennial Earl's Court Exhibitions in his very midst, each succeeding year striving to tempt his palate by more or less blatant advertisement of novel attractions. Besides all this, the Palace audiences, educated up to a high standard by Manns and the accomplished musicians whom he directed, had even in a measure been their own undoing, for they had formed a leaven which had spread the knowledge and appreciation of fine music far and wide over the great province of London and the home counties. It had been shown that there was a public ready to respond in the most practical way to those who provided it with the right fare, and other orchestras began to be formed, musical associations, local philharmonic societies, and music-loving amateurs all began to give concerts and perform cantatas, oratorios, and what not. There was, obviously, less need for the fostering care of Manns when so many promising offspring had grown into vigorous being.

Because of declining audiences, rumours were current at the end of the 1896-7 season that the world famous series of Crystal Palace Saturday Concerts would soon be coming to an end. In an effort to revitalize the Crystal Palace generally, including its world-wide musical reputation, the Crystal Palace Company embarked upon a scheme of reconstruction; and what could be more appropriate than to invite the country's leading and most popular composer to join the board to re-vitalize the musical side of the enterprise? Especially as he had been associated with the musical life of the Crystal Palace since its opening on Sydenham hill in 1854? Sullivan was appointed to the Board in October 1898, an appointment cut all too short by his early death, at the age of 58, in November 1900. Despite his crippling ill health, however, his contribution to the Board was substantial, as is evidenced by the following tribute by Henry Saxe Wyndham which appeared in the Crystal Palace Magazine in January 1901:

It was sadly appropriate that with the Crystal Palace his closing days should be so intimately connected. He did the Palace Company a singular honour, as it seems to us, in accepting a seat on the Board, the only instance, so far as we are aware, of so illustrious a composer occupying such a position.

It naturally followed that his interest in the Crystal Palace International Music Exhibition last year (1900) should have been easily aroused; and that his invaluable co-operation should, as it proved, indeed have been the mainspring of its success. He presided, though manifestly unwell, with his invariable tact, geniality and courtesy at several Committee Meetings, and it was, undoubtedly, owing to the magical power of his name, that so many distinguished musicians willingly lent their aid. It is veritably impossible to realise the gap caused by his loss. For it was to a far greater world than the world of music that Arthur Sullivan belonged. His unexampled versatility brings his loss home to all classes in the land.

The Crystal Palace International Music Exhibition, of which Sullivan was President, basically consisted of a "Loan Collection of Musical Instruments of all Countries illustrating the progress of Musical Art." Sullivan himself may have contributed

to the exhibits, for he possessed a collection of musical instruments, perhaps acquired on his foreign travels. This collection, of stringed instruments, was auctioned by Puttick & Simpson on 16 May 1901. (Information John Gardner). The Standard reported on the Exhibition as follows:

Even to those who possess little or no knowledge of the history of music, the collection can scarcely fail to prove interesting, if only from its comprehensiveness and the many curious instruments that are shown. No more agreeable or efficient way of acquiring knowledge exists than by object lessons, and in these the Exhibition is remarkably rich.

One improvement effected during Sullivan's term on the Board was the strengthening of the teaching staff at the Crystal Palace School of Art, Music and Literature. (It will be recalled that he himself had been a professor at the School in the 1870s). The following appeared in the Crystal Palace Magazine of October 1900:

In music some changes have been effected which must prove of immense advantage to students. For some time the directors have felt that the teaching staff of this section required strengthening, and to this end have engaged several musicians of note as instructors in various branches.

Among the engagements must be mentioned that of Mr S. Coleridge Taylor (the now famous composer of the music to Longfellow's HIAWATHA) as Professor of Harmony, Counterpoint, Orchestration and Composition, also Mr Waddington Cooke (brilliant pianist and pupil of Leschetitzky), Herr J.H. Bonawitz (expert on Historical Keyboard Music), Mr Septimus Webb (one of the principal pianoforte teachers at the RAM for the last 15 years) and Mr Turner Lloyd, son of the famous tenor.

This Crystal Palace Magazine extract (from the October 1900 issue) clearly establishes the date of Coleridge Taylor's appointment as Professor at the Crystal Palace as 1900, and not 1905 as is wrongly quoted in the biography of Coleridge Taylor by W.C. Berwick Sayers (published in 1915). The error is repeated in the recent book on this composer by Avril Coleridge Taylor (1979). There is no doubt that this appointment received Sullivan's strong support, and was probably at his instigation, in view of his enthusiasm for Coleridge Taylor's music. It is a further demonstration of the unselfish practical help that Sullivan gave to fellow composers and musicians, as mentioned by Elgar. The appointment must have given the financially poor Coleridge Taylor a useful, if modest, regular income in the same way that George Grove's appointment of Sullivan, to a professorship at the same school, had to that composer in his early less affluent days. The following anecdote explains the origin of Sullivan's support for Coleridge Taylor. Hiawatha's Wedding Feast was to receive its first performance at the Royal College of Music in November 1898, conducted by Stanford:

Messrs Novello and Co. had undertaken the publication of the work. On the morning of the performance Coleridge Taylor called at the publishers, and while he was there Sullivan entered in order to obtain a copy of the work. He was then in the advanced stages of the cruel ill-health which clouded his life, but he met Coleridge Taylor with enthusiasm. "I'm always an ill man now, my boy," said he, "but I will come to this concert, even if I have to be carried into the room."

When Sullivan arrived in the evening he found the old hall of the Royal College buzzing with a crowded, expectant audience. Every seat was occupied, and people were sitting on the steps of the platform and standing in the passages. A chair was brought in for Sullivan and placed well in front of the hall.

That day Sullivan remarked in his diary:

Much impressed by the lad's genius. He is a composer - not a music maker. The music is fresh and original. He has melody and harmony in abundance, and his scoring is brilliant and full of colour, at times luscious, rich and sensual.

Reverting to the general scheme for the reconstruction of the Crystal Palace embarked upon by the re-constituted and strengthened Board which included Sullivan, the improvements put into effect included repairs and alterations to the structure of the Palace, an improved railway service to make it more accessible, the placing of a refreshment contract with the "well known and popular caterers, Messrs Lyons and Co", and various new attractions and exhibitions, including the Musical Exhibition referred to above. These and other improvements were to be paid for by the raising of £100,000 of new capital. On the musical side, August Manns remained as Musical Director, and on 4th March 1899 the Norwood Review was able to report:

At the Crystal Palace on Saturday the new series of concerts made an excellent start. For more than forty years Mr Manns has - with an energy and ability that has procured for them a European fame - conducted these excellent concerts, and hitherto has had fairly good support from the directors, though at times there have been rumours of some having their misgivings as to the concerts justifying the expense they entailed. The recent important changes in the government of the Palace have excited fears and suspicion with some as to whether the concerts would be continued much longer. I think, however, that the addition of Sir Arthur Sullivan to the directorate, and the very graceful terms in which he alluded to his debt of gratitude to Mr Manns and the Crystal Palace, and his promise to do his utmost to keep up the musical reputation of the Palace, ought to allay all fears in that direction.

This appears to have been a correct supposition, for during the period that Sullivan sat on the Board, and indeed for a short while after his death, the Saturday Concerts continued on their old scale, albeit with some novel arrangements, such as the bringing in of guest orchestras and conductors, as will be seen.

* * * * *

GILBERT USES THE LOST CHORD

By David Thomas

To find a comic clergyman, who later is transformed into a Pantomime harlequin seated at a harmonium playing The Lost Chord seems a recognisable piece of Gilbertianism. Such a tongue-in-cheek situation tells us little of what Gilbert really thought of his partner's classic contribution to Victorian balladry. However, the song is referred to in a stage direction opening Act I Scene II of The Fairy's Dilemma, written in 1904 after Sullivan's death, where we read 'The Rev Aloysius Parfitt discovered playing The Lost Chord on harmonium'.

Do any readers know of other references by either of the Savoy partners to each other's work outside the operas? (Cross references within the operas, the appearance of one character in a later opera, and Gilbert's lyrics for non-Savoy Sullivan ballads do not of course relate to this competition.)

Melbourne, Australia.

Ed Note - Sullivan quotes 'He is an Englishman' from Pinafore in the final scene of his ballet Victoria & Merrie England.

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EX PRINCIPALS AND CHORUS OF THE D'OYLY CARTE OPERA CO

Theatre Royal, Norwich, Week Beginning 21 June 1982

By Stephen Turnbull

This week's run came to my notice via a friend living in Norwich, and fortuitous circumstances allowed me to attend the Saturday performance (26 June). A little investigation revealed that the week had come about through the enterprise of the General Manager of the Theatre Royal, who had been impressed by the attendance at a Norwich Sunday principals' concert given shortly before the D'Oyly Carte Company folded.

I arrived at the palatial Theatre Royal not knowing what to expect, for the handbill merely gave the outline of a programme and the names of the principals involved - Kenneth Sandford, John Ayldon, Meston Reid, Geoffrey Shovelton, Alistair Donkin, Vivian Tierney, Lorraine Daniels and Patricia Leonard. In addition there were 8 male and 11 female ex-chorus members. Accompaniment was by two pianists, one of whom, Paul Seeley, was also Musical Director.

Three different programmes were presented during the week - 'Ballads, Songs and Snatches' (Mon/Tues), H.M.S. Pinafore (concert version) plus selections (Wed/Fri), and Pirates (concert version) plus selections (Thur/Sat). Anyone attending all three variants heard music from 15 Sullivan operas; Utopia Ltd and The Grand Duke were both represented, as were Cox & Box and The Zoo. Regrettably from my point of view Saturday's selections included nothing more esoteric than The Sorcerer and Princess Ida.

The individual items which formed the first half were presented briskly and - apart from a midway welcome speech from John Ayldon - without introduction. All were extremely well done, giving an occasional opportunity to hear a singer in an unfamiliar role. Perhaps the highlights were Kenneth Sandford's rendering of the Vicar's song (with recit) and Alistair Donkin's Nightmare song - very clear, impeccable diction, and quick. John Ayldon gave a much embroidered laugh in the Mikado's song, delivered with his usual gusto and good 'aside' business to suit the new context.

D'Oyly Carte role spotters will have realised from the cast list that Kenneth Sandford was to be heard in two very unfamiliar roles - the Captain and the Sergeant, and I looked forward to his Sergeant with eager anticipation. The concert performance of Pirates was narrated by Alistair Donkin, who rose from his narrator's table and came centre stage when required to sing (although nominally a concert performance, the opera was given with actions, and some props). Use was made of some stepped blocks on which the chorus had been seated. Apart from the - logical - omission of 'the overture,' there were only two cuts - 'O dry the glistening tear' and the police 'responses' immediately prior to 'When a felon's not engaged in his employment'.

Gilbert & Sullivan operas were written for performance on stage, in costume, with orchestral accompaniment. Consequently this production had a number of things against it. Gilbert's dialogue was, of course, all excised. Nevertheless, the musical standard of the performance was very high indeed. Shorn of the generally rather irritating and ill-considered dressing D'Oyly Carte used to give the opera, one was able to appreciate its music - which is undoubtedly its best feature. The chorus sang extremely well, and even when the men were split 4/4 in Act II in no way sounded strained. They made a full and ample sound which would shame many larger ensembles. I have never heard 'Hail Poetry' better sung anywhere - it was simply

thrilling. Most of the principals were occupying familiar roles and filled them to complete satisfaction. Edith and Kate were doubled by Lorraine Daniels. John Ayldon with piratical red shirt bore an uncanny resemblance to Larry (J.R.Ewing) Hagan. Geoffrey Shovelton's Frederic made an interesting comparison with Meston Reid's; he made the character more aggressive and less dreamy. In strong voice, he sang extremely well. Principal interest was Kenneth Sandford's Sergeant, which served only to reinforce my high opinion of his talents. He rolled lugubriously and effortlessly through the part, under- rather than over-exaggerating for effect - a typically intelligent and very humorous interpretation.

A note on 'production':- 'business' was left largely to the principals (only the Pirate King had a handkerchief, for instance, not the whole band); the King and the Sergeant fought a sword fight with their fingers at the end of Act II before the King slapped the Sergeant's face very gently, thereby forcing him and his men into submission. I was particularly pleased to note that when the police decided that their obvious course was to hide, they actually HID (one by means of picking up a potted fern and holding it in front of him) - rather than the inane D'Oyly Carte practice of simply sitting in the middle of the stage.

All in all, a delightful night's entertainment; Sullivan's music presented to the highest standards. In many way this group has preserved all that is good about the D'Oyly Carte 'tradition', but shed many of its nuisances and drawbacks.

CHRISTMAS CARD

Time has not permitted us to prepare a Society Christmas card this year. However, last year's continues to be available from Stephen Turnbull (address on cover).

PRICE: 10p per card plus 25p post and packing per ten cards (UK).
Overseas members 20p each; please note a card weighs 10g and add postage accordingly.

EHEU FUGACES

Below is a transcription from the Radio Times of July 3rd 1953, when Sullivan's Cello Concerto was broadcast by the BBC. The orchestral parts are now lost.

ORCHESTRAL CONCERT

William Pleeth (cello)

The Goldsbrough Orchestra
(Leader, Emanuel Hurwitz)

Conducted by Charles Mackerras

Symphony in C, Op 5 no 1 Eichner
(Harpichord, Charles Spinks)

Cello Concerto in D Sullivan
Allegro moderato; Andante espressivo; Molto vivace.

Czech Suite in D, Op 39 Dvorak (Supplied by Dr Terence Rees)

The picture on p 19 shows Dick Smith as Bartolo in the Ramsgate Mountebanks Act I.
(With Chorus)



SULLIVAN'S RISING FOURTH

The Editor has received the following letter from Mr Donald Simpson concerning a hitherto unnoticed use by Sullivan of his characteristic interval of the rising fourth.

I once read somewhere that the opening motif of a rising fourth, used extensively in the first movement of the Merchant of Venice suite, represented, according to Sullivan, 'the call of the gondoliers along the canals':



This interested me, but no mention was made of his having used it in the opera The Gondoliers. Strange, I thought, that he did not use the device when actually writing an opera set in Venice. Or did he? The obvious place to look was where Marco and Giuseppe introduce themselves:



Here we have the repetitive rising fourth again, which seems to me to be the same thing, and would account for the slightly unusual setting of the words at that point. It occurs, of course, in the next line too. I have not seen this aspect mentioned in any book on Sullivan's music, and I pass the idea on for what it is worth.

Another matter is simply an amusing reminiscence which I cherish. When I was a music student in London in the early fifties, I went along to the Savoy one afternoon for a matinee of Patience. Upon arrival I found the theatre in darkness due to some electrical fault, and we were given the choice of waiting in the foyer or being shown to our seats by torchlight. I opted for the latter, and during the ensuing half hour's delay had ample time to reflect that this, the first theatre in Europe to be lit by electricity, was probably at that moment in the twentieth century, the only one without it. I also recalled that Mr Richard D'Oyly Carte had appeared in front of the curtain to extol the virtues of electric light, whereas on my particular afternoon a gentleman presented himself before us to apologise for the lack of it. Truly, a Gilbertian situation.

“BEAUTY STONE” AT THE SAVOY

FROM THE “DAILY STANDARD” OF 30TH MAY, 1898.

“THE BEAUTY STONE” is a Romantic Musical Drama. There is one grimly humorous character in the story, the Devil, who appears sometimes in the garb of a monk, at other times in Mephistophelian red, with an evil leer and sharp claws.

The plot is not only romantic but pathetic, and the story is touching, simple, clear, interesting and ingenious, and Sir Arthur Sullivan's score is in all respects worthy of his great reputation.

The legend begins in the fifteenth century, at the dilapidated house of Simon Limal, a poor weaver. He and his wife await the return of their crippled daughter Laine, who has been sent with a pitcher to the well in the market place of Mirlmont, the Flemish town where they dwell. Shouts and laughter are heard, the rough crowd are making sport of the girl, and have set Peppin, a deformed dwarf, to kiss her. She has only one defender in the cruel throng—Jacqueline, a ragged, reckless but kind-hearted girl—who defies the crowd and helps Simon to drive them from his house. There is a knock at the door, and a friar enters with saturnine and malicious face, when he ceases for a moment to assume a genial smile, a slight limp, and strangely long claws. Laine has been lamenting her unsightliness, her pinched face and twisted body; she eagerly desires to be beautiful, and the stranger, it appears, can make her so. Whoever possesses a certain glowing red stone which he carries about with him becomes entrancingly fair; and this talisman he gives to Laine, who bears it to her chamber.

It happens that the Lord of Mirlmont, Philip, a self-indulgent, pleasure-seeking noble, has decreed that a silver girdle shall be presented to the most lovely maiden at a beauty show to be held in the market place. Several girls appear, but none please him—to the delight of Saida, a siren who has bewitched him, but of whom he is growing weary. The Devil has his own plans in all this, and suggests (he is now posing as a nobleman in search of pleasure) that, as prettiness cannot be found, they should seek ugliness, fetch the plainest girl in the town, and marry her to the least attractive man, Peppin. Laine is sent for, and entering, is seen, to the general amazement, to be bewitchingly beautiful.

Philip is completely fascinated by Laine, to the wrath of Saida, who sees her power waning and her position threatened. War has broken out, Philip is summoned by his liege Lord, but refuses to go, and Laine finds that the perils and pains of beauty are worse than the sorrows of unsightliness. She therefore throws away the stone, which her father takes for his own after he and his devoted old wife have pressed it on each other. He is rejuvenated after the manner of Philemon, but his Baucis remains old and worn, and comes under the spell of Saida who longs intently to find out the secret of perpetual beauty, and sets to work to win it from Simon.

Philip is at length inspired to go and do his duty; he starts for the Wars, leaving Saida to beguile from Simon the mystery of the stone; and at length she succeeds. Then confident in her strength, she awaits the return of her lover. Laine has, of course, ceased to be a rival, the casting away of the charm having reduced her to her original condition, and all seems well for Saida when Philip returns, victorious but blind. He has done deeds of gallantry, but has lost his eyes; only the memory of Laine's sweet face remains, her voice singing as she has been wont to do under the castle walls. She is brought to him, Saida's scheming comes to naught, and the Devil goes away defeated.

Sir Arthur Sullivan's work is always conscientious and thorough, and it is obvious that he has taken special pains to interpret the sentiment of the legend here provided for him. There is abundance of melody replete with a freshness and grace that are really marvellous, and the fancy, charm and significance of his orchestration have seldom been more delightful.

The opening duet by Simon and his wife Joan, “Click, clack, for ever the shuttle flies,” is strangely touching in its mourning cadences, and there is irresistible pathos and sweetness in Laine's prayer, “Dear Mary Mother, unto Thee I bring.” The varied instrumentation that accompanies the Devil's description of the Beauty Stone is also particularly to be noted. One of the merry numbers is the duet for Jacqueline and the Devil, a bright and lively air. A spirited chorus opens the second act, and a very pleasing number which soon follows is Saida's “Safe in her Island Home,” and the changes of key are expressive, and here again the orchestration is full of meaning.

Towards the end, when the chorus are employed, the wood wind is most agreeably utilised in some strikingly melodious phrases. So many things really merit mention that selection seems invidious, but the duet for Joan and Simon, “I would see a Maid,” is another piece to be remembered.

The finales all give evidence of Sir Arthur's taste and experience. The whole score at once seizes the fancy and imagination, and familiarity with it cannot fail to reveal fresh charms.

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