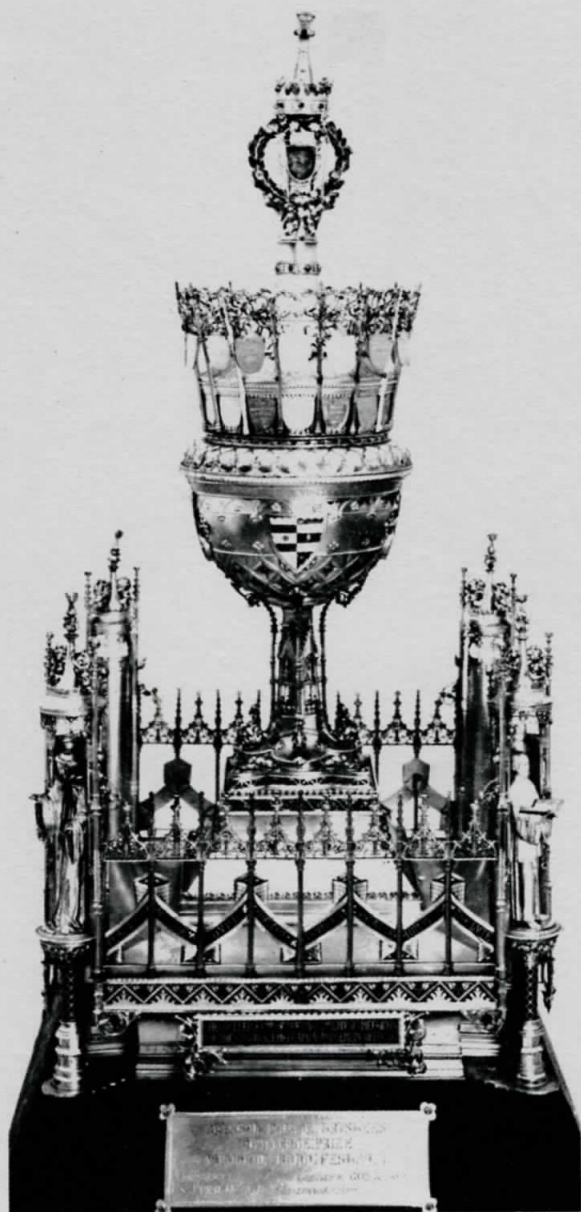


Sir Arthur Sullivan Society



Magazine No. 16

Winter 1983

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE No 16 AUTUMN 1983

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

Dear Member,

This edition of the Magazine is of some historical importance inasmuch as it contains the first public account and reproductions of the newly discovered Ruddygore portraits at Normansfield Hospital. We are deeply indebted to Terence Rees for making the fruits of his investigations available to us. In view of the great interest of the portraits we have decided to reproduce them in colour, thereby incurring a printing cost for the Magazine much greater than normal. To save as much as possible, the rest of the Magazine has been curtailed, so that for this edition only it is shorter than normal. We hope you will agree with us that the significance of the occasion justifies both the additional expense and the reduced length of the Magazine.

PRINCESS IDA

The centenary of the first performance of Princess Ida falls on 5th Jan 1984. To commemorate the occasion the Sullivan Society has prepared an elaborate fully illustrated booklet. The booklet contains articles on the origins of the Ida story, on Sullivan's manuscript score, on the performance history of the work at home and abroad, on the early texts (including two deleted lyrics from the rare first American edition of the libretto), on the gramophone recordings, on Sullivan's settings of songs from Tennyson's Princess, on the casting of the original production, and on the place of Princess Ida in the Gilbert and Sullivan canon; plus a full survey of first night press comment, and a large number of scarce pictures. We were pleased with the Iolanthe centenary booklet, but we believe that Princess Ida is even finer. Stocks of Iolanthe were barely equal to demand; it is advisable therefore to obtain a copy of Princess Ida quickly. AVAILABLE FROM:

Stephen Turnbull
27 Burnholme Avenue
YORK
YO3 0NA

PRICE: In U.K. £2.95 inc P&P. In U.S.A. \$11.00 airmail. In Australia \$11.00 airmail. Cheques to Sullivan Society; special rates on request. Also available from Hon Editor at address shown above.

SULLIVAN FESTIVAL.

York, 22-23 September '84

Progress Report

I am delighted to announce that following the announcement which appeared in Magazine 15, sufficient members have expressed interest to make the Festival viable. Firm bookings of recital rooms, musicians and speakers are now going ahead. Whilst the full programme is not yet finalised, the following events have already been arranged:

- Saturday afternoon - Organ recital of Sullivan transcriptions (Richard Grierson)
Talk on Ruddigore by Terence Rees, with particular reference to his recent discovery of 6 of the original Savoy Act II stage portraits.
- Saturday evening - Vocal concert by the PRINCE CONSORT, to include concerted items from various Sullivan operas, and culminating in a staged performance of Cox & Box (1867 uncut original version)
- Sunday Morning - Service of Matins at All Saints, York, (by kind permission of the Rector & Churchwardens) using Sullivan hymn tunes, canticle settings, anthem and voluntaries.
- Sunday Afternoon - Song recital by Helen Clarke (mezzo) with David Clarke (piano) and Alan Borthwick (Tenor) with David Lyle (piano). The recital will include a complete performance of Sullivan's song cycle The Window (1871).

The Festival will conclude with an orchestral concert which should be over by 6 pm.

For those who want an earlier start, the York Youth Operatic and Choral Society will be presenting their annual production during the week prior to the Festival; arrangements can be made for Festival participants to attend the Friday evening performance. If enough people wish to do this an additional programme will be arranged for Saturday morning.

I shall be writing to all those who have already expressed interest around the turn of the year giving further information, together with details of hotel arrangements, and how to book. Anyone wishing to attend the Festival who did not return the tear-off slip from Magazine 15, should send an s.a.e. for details to The Secretary, 27 Burnholme Avenue, York, YO3 0NA.

Stephen Turnbull

FRONT COVER

The picture on the front cover shows the 1000 Guinea Trophy mentioned in David Lisle's article on Sullivan and the Crystal Palace in Magazine 15. The trophy was originally the Challenge Prize of the National Musical Union, but at Sullivan's insistence it was used as the main prize at the National Band Festival from 1900 onwards. The picture was supplied to David Lisle by the National Museum of Wales, and is reproduced here with the consent of the G.L.C., who now own the trophy. The following account of the trophy appeared in the Building News, July 1872 (from a postcard in the possession of Stephen Turnbull):

We illustrate this week Mr Nicholl's Design, selected in open competition, for the Challenge Cup, value 1000 Guineas, of the National Musical Union, now being executed for the Crystal Palace Company by Messrs Cox & Sons of Southampton Street, Strand. The design consists of a LOVING CUP with cover,

supported by a pedestal and platform, all of silver gilt, richly adorned with enamels and jewels, the whole standing over 36 inches high. The Cup is 10½ inches high, enriched with repoussé work, filigree work, enamels and engraving - the enamels comprising figures of King David and St Cecilia. The bowl, 10 inches in diameter, is supported on a stem and foot of varied plan, and is pierced with tracery and enriched with jewels. Suitable inscriptions and devices in enamel and engravings both on the Cup and stand will commemorate the object of design. The cover is surmounted by a crown and wreath enamelled, enclosing a shield on which will be engraved the device or title of the Society holding the Cup, to be permanently suspended in the open arcade, or fixed in one of the panels of the cover at the termination of the holding. The pedestal is 18 inches square, comprising a platform surrounded by open tracery and enamelled scrolls, bearing inscriptions, each angle being occupied by canopied niches with statues of Guido*, Aretino*, Palestrina, Handel, and Mozart. Eighteen designs were submitted to the Judges, Sir M.D. Wyatt and Professor E.J. Poynter, A.R.A., who selected for the first prize that by Mr J. Nicholl, Architect; the second premium of £25 being awarded to Mr Owen Gibson; the design by Mr W. Wise being highly recommended.

*Guido da Siena and Spinello Aretino were not musicians but early Italian painters. The small oblong plate on the pedestal of the Cup reads 'The Challenge Cup of the Music Meetings for the Encouragement and Advancement of Music'. The large brass plate reads 'Crystal Palace Trustees Challenge Prize. National Band Festival' followed by the manufacturer's name and address. The looping scroll in the arcade reads 'Praise Him upon the sound of the trumpet. Praise Him upon the lute'.

In connection with the first National Brass Band Festival, conducted by Sullivan, the following letter, no date, appeared in The Times; the writer was present at the occasion; his name was Herbert W. Mansfield.

.... The first part of the concert was conducted by Sir August Manns - a picturesque figure with his white moustache and long white hair, and wearing a black velvet jacket - while Sir Arthur Sullivan conducted his then recently composed "Absent Minded Beggar" followed by "Rule, Britannia!" and the National Anthem. The massed bands ran amok in the first bar or two of the National Anthem, and Sullivan at once stopped the rendering of it and had it replayed. The occasion was Sullivan's last public appearance. In less than six months he was dead and buried in St Paul's Cathedral.

(kindly supplied by Peter Joslin)

THE PRODIGAL SON

The recording of Sullivan's Prodigal Son is now available on a C60 tape cassette from the conductor, Bill Venman. At the time of going to press we do not have a copy for review, but all reports suggest that performance and recording are fine. Available from: Bill Venman, 43 Ridgecrest Rd, Amherst, Massachusetts 01002, U.S.A. Price: \$10.50 within the U.S.A.; outside the U.S.A. dollar draft for \$12.00 airmail. Cheques and drafts to be made payable to 'Valley Light Opera Inc'.

ENGAGED

Gilbert's Engaged was produced at the Arts Theatre, London, from 2nd - 27th August 1983. The production, by an actors' co-operative, appears to have been worse than disastrous in financial terms. One only hopes that the actors will not be called upon to cover the losses from unemployment benefit. The production itself was highly intelligent, and deserving of a better fate. The inside pages of the programme are reproduced on the inside back cover of this Magazine pour encourager les autres.

THE GILBERT AND SULLIVAN BIRTHDAY BOOK

The above book, edited by Frederic Woodbridge Wilson of the Pierpont Morgan Library, will be available from the end of October. Hard-bound, and elegantly printed in several colours, the book features about 750 entries of interest in the lives of Gilbert and Sullivan and the production of their works. It contains many quotations of songs, and about 150 Bab illustrations, about half of them taken from unfamiliar sources. The book will be available from J.Christie Editions, PO Box 1004, Neptune, New Jersey 07753, U.S.A. Price (U.S. dollars only) \$9.95 internal U.S. mail; \$11.00 overseas surface mail; \$12.00 overseas airmail.

THE ROSE OF PERSIA

Sullivan's Rose of Persia will be performed by Cheam A.O.S. from Wednesday 30th November to Saturday 3rd December 1983 in the Secombe Centre, Cheam Rd, Sutton, Surrey (5 mins walk from Sutton Station). Performances commence at 7.45 pm, with a Saturday matinee at 2.30 pm. Prices: Friday and Saturday £3.75 and £2.75; Wednesday and Thursday £2.75 & £2.00. For tickets send s.a.e. to Box Office, Secombe Centre, Cheam Rd, Sutton, Surrey. Reductions for parties on application.

This is an important opportunity to see a work which should properly be a standard part of the light opera repertory. On this occasion there will be some small cuts, but the Act 2 septet, 'It has reached me a lady named Hubbard', which is usually omitted, will be performed in full. A videotape will be made, and will be available in due course.

THE YEOMEN OF THE GUARD

The Yeomen of the Guard will be performed by Kingsbury A.O.S. at Kingsbury High School, Princes Avenue, London NW9 from October 26th - 29th. Tickets @ £2.00 and £1.80 from Box Office, 78 Tewkesbury Gardens, Kingsbury, London NW9 tel 01-204-3905; or at the door. Commencing at 7.30 pm.

FOR THE RECORD

Sullivan's Irish Symphony was broadcast by the BBC on 28th September 1983 in a new performance by the BBC Scottish Orchestra under Sir Charles Groves. Also in the programme were Sterndale Bennett's Overture The Naiades and Stanford's Songs of the Sea, sung by Benjamin Luxon.

IVANHOE

I have to apologise to Mr Michael Thomas of Rare Recorded Editions for announcing the issue of Ivanhoe by Pantheon Music Inc. It seems that this is an unauthorised, ie pirated edition, though I did not know this at the time. The disc recording of Ivanhoe is legitimately available from Rare Recorded Editions, 54 Lympington Rd, London NW6 1JB tel 01-435-1476. Also available from RRE are recordings of Sullivan's Festival Te Deum, Thespis, The Zoo, Rose of Persia, The Chieftain and a collection of Part Songs. Ed.

PEARL RECORDS

American members who have difficulty obtaining Pearl Records can obtain them from Qualiton Imports Ltd, 39-28 Crescent St, Long Island City, NY 11101. Current prices and catalogue available on request.

THE RUDDYGORE PORTRAITS AT NORMANSFIELD HOSPITAL

By Terence Rees.

When Dr John Haydon Langdon-Down built Normansfield Hospital in South London to accommodate a particular group of patients, he was generous enough to provide them with what he called an 'amusement hall'. Completed in 1879, it survives to this day, and is a small theatre in everything but name. The proscenium opening is about 18ft wide, and the stage 21ft deep. The proscenium itself, and the wall around it, are richly decorated and gilded and incorporate a number of fine painted panels showing animals, plants, and languid ladies in what was then the latest fashion. The stage retains its original act-drop, and a great deal of scenery, all of which appears to have been painted before the turn of the century. The auditorium, which includes a small gallery, might hold up to three hundred people in terms of modern seating arrangements.

In the gallery is a relatively recent projection booth, and ranged on the back wall at either side of it are six portraits, three a side. Each shows a male figure in British period costume, each different, and all life size. They are not formal portraits as such - they are pieces of theatrical scenery painted on canvas, differing from one another in both height and breadth by as much as 4 inches. During the time they have been in position on this wall they have suffered a certain amount of damage through contact with the back row of gallery seats, which are all movable. Two of them have also been damaged by water. Each portrait has been framed in unplanned 4 inch x ½ inch timber which has received a light coat of gold paint.

Photographs of all six portraits are printed in this issue of the Magazine; they are as follows:

Cavalier
Falconer (with falcon)
Soldier of James I period (1603-1625)
Gentleman of the time of Queen Anne (1702-1714)
A Scottish gentleman
A late eighteenth century gentleman

(the titles are mine - they serve only to identify the pictures)

Many visitors to the hall have asked about the purpose and provenance of these portraits, and there have been suggestions that they were made for an unspecified performance of Ruddigore, though nobody, it seems, has ever taken the matter further. This much is certain: they have hung in various parts of the hall since before the 1914-18 war, and they are of a professional standard of execution. However, a rather well-to-do group of amateurs, the Genesta Society, were active in the area in the 1890s, and a pantomime written for them was performed at Normansfield in 1892. One possibility therefore is that the portraits were commissioned by Genesta for an as yet unidentified production of the Savoy opera. If this was the case, then six is about the number which could conveniently be set on the Normansfield stage.

If we accept that the portraits were made for some production of Ruddigore, and bear in mind their high standard of execution, we might ask if they were not copies of the designs for the original Savoy production of 1887; we might even go a step further and ask if they are actually some of the original Ruddygore portraits. For this to be a possibility it would be necessary to show firstly that they resemble the Savoy designs in detail, and then how it came about that they left the possession of such an important and carefully controlled establishment as the Savoy Theatre.

As was common practice at the time, the first night of Ruddygore was featured widely in the illustrated journals. Artists were allowed to make sketches during the dress rehearsals, when the ghost scene attracted particular attention. Look now at the illustration taken from The Graphic of 29th January 1887, and see if the three figures to the left of the picture do not have their equivalents among the Normansfield portraits. Under the circumstances, it is perhaps too much to expect photographic accuracy, but it seems that what we have here are the Cavalier, the James I soldier, and the Falconer in his herring bone costume but without his falcon. If we now turn to the picture from the Illustrated London News of the same date, we find the Falconer again, though with some variation in the pattern of his sleeve, and he is followed by the James I soldier carrying his hat. Upstage is clearly a Scot in a kilt, and to the right of both pictures we have the back view of what appears to be an eighteenth century gentleman with an enormous black bow at the back of his wig. Might these two also correspond to two of the Normansfield portraits?

What evidence is there that these portraits hung in the amusement hall gallery were ever used on stage? The answer to this can be found on the backs of five of them. When I inspected them, all six were attached firmly to the wall by the tops of their frames so that they could not be taken down for examination. But this upper attachment formed a sort of hinge which allowed each to be swung out from the wall by its base. Then, by grovelling on the floor and shining a torch I was able to examine their backs. Painted there in blue are letters and figures which clearly indicate their positions on the prompt or opposite prompt sides of a stage. The Falconer is OP2, the James I soldier is OP3, the Cavalier is OP5. The Queen Anne gentleman is PS7, and the late eighteenth century gentleman is PS4.

But there is also a second and initially puzzling set of numbers, painted in red. At first these appeared merely to duplicate the blue numbers. Thus OP2 also had a red 2, OP3 a red 3, and OP5 a red 5. But PS4 has a red 17, and PS7 a red 14. From this it would appear that each portrait had its own identifying number in a series of at least seventeen. The Scottish portrait is oddly blank. But so many portraits call for a stage much larger than that at Normansfield, and the theory of a commission by the Genesta Society is no longer tenable.

How many ancestors appeared on the Savoy stage? The programme for the original run lists the different uniforms worn by the male chorus in act one, and if all these men reappeared in the second act as ghosts, then with the addition of the minor principal Sir Roderick Murgatroyd there would have been twenty one of them. This figure accommodates the Normansfield number seventeen, and we now begin to have an idea of the size of stage for which they were designed.

Is it really possible then that the Normansfield portraits are indeed survivors of the Savoy season of 1887? Let us have a look at the history of the opera. Ruddygore opened on January 22nd of that year, and closed on November 5th after a run of 288 performances. Hawes Craven was responsible for the scenery; costume designs for the ancestors were by Charles William Pitcher, working under the pseudonym of 'Carl Wilhelm'; the portraits derived from these designs were painted by a Mr Ballard. None of the Normansfield portraits are signed, though this is not significant. On February 12th 1887 a company was sent off to the United States for the New York premiere, and on March 7th and April 11th following, two more companies were despatched to tour the British provinces. For a while, then, there were four sets of Ruddygore scenery in existence.











(7)

Felix Macquard



(8)

ILLUSTRATED LONDON NEWS

January 29th 1887

The American run was the first to close. The company returned in May, though it is extremely unlikely that Carte went to the expense of bringing the New York scenery back to London. After the close of the London production the Savoy scenery was stored at the warehouse in Wandsworth, south of the river Thames, where all the other Savoy operas were kept. The final provincial performance was not later than 2nd June 1888, the last within the lifetime of its creators. We do not know what Carte did with the touring sets, but with the original London scenery still in the warehouse it is doubtful whether he felt the need to preserve still more scenery for an opera for which there appeared to be no further demand. Yet four years later the sets stored at Wandsworth were on the move again.

During the run of The Gondoliers, which had opened on 9th December 1889, Gilbert challenged some of the accounts submitted by Carte, thus initiating the so-called 'Carpet Quarrel'. Carte was sued by Gilbert, the case was heard in the Chancery Division on 23rd September 1890, and when all was said and done the future of the partnership lay in ruins. The closure of The Gondoliers on 20th June 1891 marked the end of the collaboration between Gilbert, Sullivan and Carte, seemingly for ever. Within a matter of months almost all of the scenery of the Savoy operas was put up for sale by auction. Catalogues were advertised as being available from the auctioneer, W.A. Blakemore of Duke Street in the Adelphi, from the Savoy Theatre, or from the place of sale, which was Carte's scene warehouse in Portslade Road, Wandsworth.

The date of the sale was 4th November 1891, and business began at 1pm. The Trial by Jury court scene went for £18; later, 25 pieces of scenery from Princess Ida were knocked down for the astonishing sum of £6.10s, and in time it was the turn of the Ruddygore portraits. There were 21 of them, which confirms the estimate made above from details in the programme, and they fetched £7.10s the lot. So it was the auctioneer's hammer which dismissed these paintings from the Savoy, though who bought them I have not yet been able to discover.

Stage plans for the original production of Ruddygore have seemingly not survived, but if we look again at the picture from the Illustrated London News we can get a good idea of the arrangement of the second act set. Sir Roderick's portrait is upstage in a central alcove, here shown to the right of the picture, while a further ten portraits are set in three groups on stage left, which, at the Savoy, was the opposite prompt side. Now look at the plan that I have drawn of the set, based on this illustration. Each portrait is clearly marked and numbered according to its position on the prompt or opposite prompt side of the stage.

Tick off or underline those portraits whose numbers are found marked in blue on the backs of those at Normansfield: OP2, OP3, OP5, PS4 and PS7. When you have done this, add the red numbers, using a red pen or biro: OP2 gets red 2, OP3 red 3, OP5 red 5, PS4 red 17 and PS7 red 14.

Now look at these red numbers. Do they make sense? Yes they do. Fill in the remainder of the red numbers up the OP side and down the PS side, leaving Sir Roderick till last as number 21. Sir Roderick was the twenty first Baronet of Ruddygore as the programme tells us, so that the other numbers in red must identify each Baronet and his position on the family tree. The portraits were thus arranged on stage in chronological order. Now write in the provisional names which I gave the photographs, and you will see that they are distributed in this manner. What is more, the Normansfield numbering fits into the Savoy plan neatly. Indeed, if the Normansfield portraits had come from a group of more or less than 21, then the red number 14 would not have occurred on the back of PS7, nor red 17 on the back of PS4.

As they stand, the similarities in design between some of the Normansfield portraits and the costumes pictured in illustrated journals of the day, coupled with the coincidence of the Normansfield numbering with the reconstructed Savoy stage plan, would make a strong case for identification. But we are now able to go one stage further. Wilhelm's designs for two of the ancestors have recently been acquired by the Theatre Museum. They are the Falconer and the James I soldier who, according to the

stage plan, are the second and third Baronets of Ruddygore respectively. Their resemblance to the corresponding portraits at Normansfield is indisputable, and they are appropriately numbered '2' and '3' in pencil. Number 2 is dated 1608, number 3, 1614. And returning once more to the theatre programme, we can even identify one of them. The third Baronet of Ruddygore is listed as Sir Jasper Murgatroyd, played by a Mr Charles. ROLLINS & WITTS give him as H.Charles (page 10).

We are left with the Scottish gentleman and the question as to why his portrait is not numbered. My belief is that he might be a replacement made late in the run for a portrait damaged beyond repair back stage, perhaps in the course of the change of scene. A copy would need to be ready for the next performance, and if time was short the portrait might even show signs of being unfinished. If you look at our Scot you will see that the eyes do seem to be unfinished. The numbering on the back would not be important since the stage crew would now know the distribution of the portraits by heart.

At present neither the Normansfield portraits nor the amusement hall are open to visitors until the entire fabric has been inspected and conservation processes completed. Open days will be chosen by the Hospital authorities, whose first concern is still with that class of patient, now known as 'Down's Syndrome', which led its founder to build the amusement hall in the first place.

Many questions remain unanswered. Who brought the portraits to Normansfield? Might it have been the Genesta Society, who were active in the year following the sale? And where are the others? Why was the set split up? Does an annotated copy of the sale catalogue survive anywhere? Finally, one wonders how a long line of Cornish Baronets acquired a Scottish connection.

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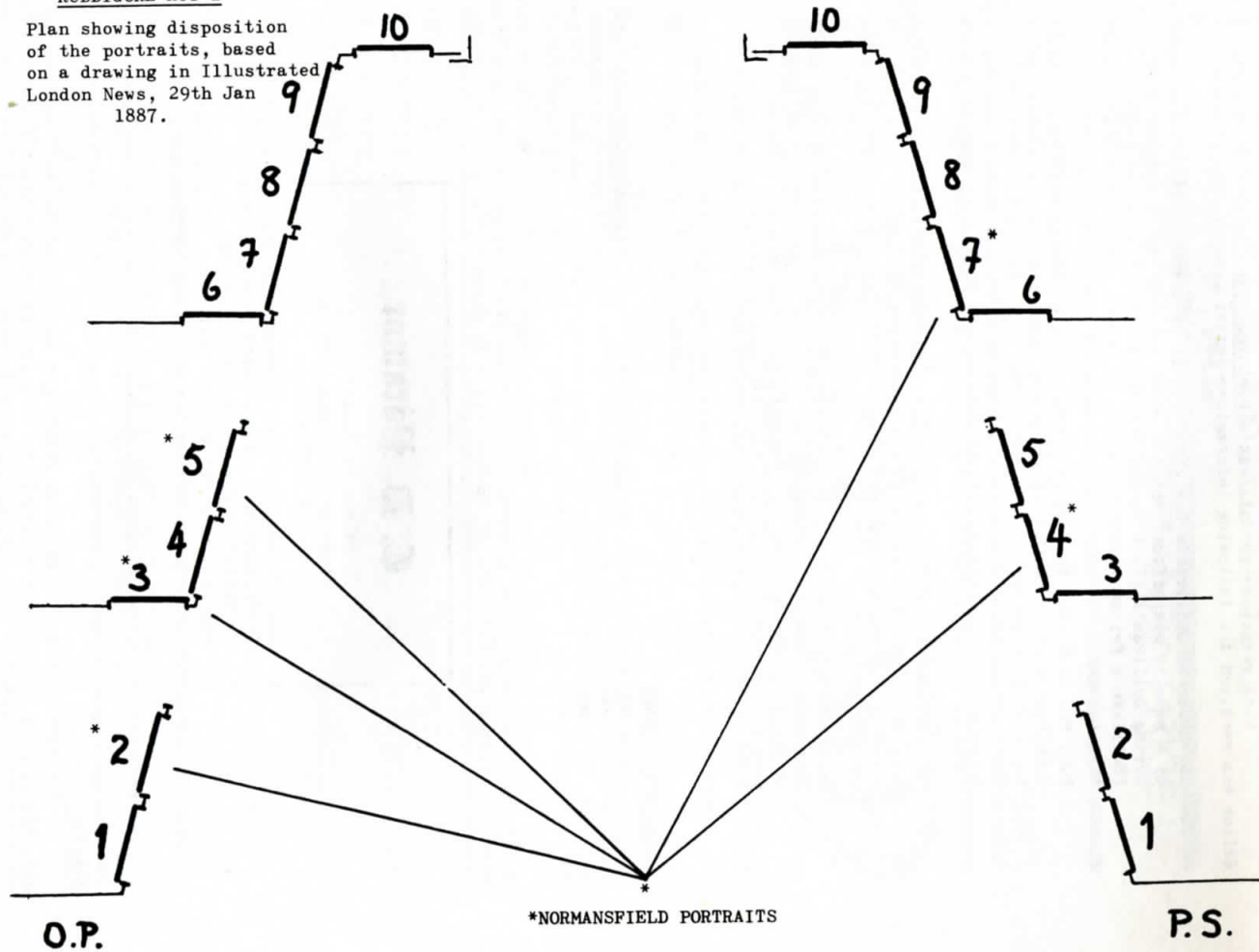
NOTE I also took full-length photographs of the portraits, but placed too much confidence in the cheap flash light which I use. There was not enough light from it at the distance, and the pictures are too poor to justify inclusion here. (T.R.)



Portrait of Sir Roderick
Murgatroyd

RUDDYGORE ACT 2

Plan showing disposition
of the portraits, based
on a drawing in Illustrated
London News, 29th Jan
1887.



(11)

O.P.

*NORMANSFIELD PORTRAITS

P.S.

DOMINION HYMN

With reference to Sullivan's Dominion Hymn, printed in Magazine 15, the Editor has received the following informative letter from Mr John Cannon:

The music of Sullivan's Dominion Hymn in Magazine no 15 is accompanied by a note to the effect that the music was written in Feb/Mar 1880, during Sullivan's visit to the Marquis and Marchioness of Lorne (Sullivan's friend Princess Louise) in Canada. Sullivan's diaries have this to say:

Tues Feb 24th 1880 Arrived at Ottawa 7.0 a.m. Sleigh waiting at station. Breakfasted at 9.0 with Lord Lorne and household . . . Princess Louise too unwell to see me . . . Wed Feb 25th . . . returned to tea at 5.0. Wrote out Canada's hymn - quiet dinner at 8.0 . . . Thurs Feb 26th. Breakfast 9.5. Interview with bandmaster at 10.30. Long chat with Lord Lorne in his room.

The explanation of Princess Louise's indisposition turned up in Victoria R.I. by Elizabeth Longford. The Princess had suffered an appalling sleigh accident, when she was dragged by the hair for several minutes, and lost an ear.

Incidentally, Percy Young's Sir Arthur Sullivan ascribes the Dominion Hymn words to anon, whereas Sirvart Poladian's Sir Arthur Sullivan: An Index to the Texts of his Vocal Works gives them as 'adapted from a poem of the Marquis de Lorne' (the 9th Duke of Argyll).

COLLECTORS' CORNER

Mr Don Dowell of 136 Sutherland Grove, Bletchley, Milton Keynes, MK3 7NX is a collector of early D'Oyly Carte recordings on 78 rpm or phonograph cylinder. He also has a collection of gramophones and phonographs, and is interested to hear from any Member with similar interests. Tel 0908 70230 (day) 0908 641135 (evening)

Mr David Jacobs of 41 Hocks Hall Drive, Dagenham, Essex, RM10 7BD is forming a library of the scores and libretti of the works of Edward German. He is anxious to hear from anyone who has music by Edward German to dispose of. Tel 01 595 5502.

<p>C. A. Paramor</p> <p>25 St Mary's Square Newmarket, Suffolk, CB8 0HZ Tel 0638 664416</p> <p>Specialist Bookseller covering all the Performing Arts with particular emphasis on Gilbert and Sullivan. Lists issued. Searches made for elusive material.</p>
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DONATION

The ramifications of Mr Frank Baggeley's mention of the 1927 performance of The Beauty Stone in Barclaynews continue. As a result of this article the Society has now received a donation of a Beauty Stone vocal score from Mr G.G.Collins of Sherborne in Dorset. Mr Collins took part in the 1927 production himself. We are very grateful to him for adding this valuable item to the Society's library.

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ANGELA CHEYNE JULIE-CHRISTIAN YOUNG

in

ENGAGED

a farcical comedy by

W. S. GILBERT

with

GEOFFREY DREW JACK SOUTAR
GRETA WATSON André Thornton-Grimes
LINDY WHITEFORD Jane Collard

directed by
ROLAND OLIVER

designed by
Perry Hall

lighting
David Lawrence

music
Robert Chilcott

2nd – 27th AUGUST

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Saturdays 5 pm & 8 pm
FIRST NIGHT (2nd August) 7 pm

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VALLEY LIGHT OPERA

in cooperation with
The Sir Arthur Sullivan Society

The Prodigal Son

An Oratorio

Music by

ARTHUR S. SULLIVAN

The Words Selected from
THE HOLY SCRIPTURES

Dianne Smith, soprano
Barbara Buddin, contralto
Walter Denny, tenor
John E. Stebbins, baritone
Joseph Donohue, bass

William Venman, conductor

Sunday Afternoon, April 24, 1983
Bowker Auditorium
University of Massachusetts
Amherst, Massachusetts
3:00 P. M.