

# Sir Arthur Sullivan Society



*Arthur Sullivan.*

Magazine No. 18

Summer 1984

SIR ARTHUR SULLIVAN SOCIETY

MAGAZINE No 18 SUMMER 1984

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

Dear Member,

The first edition of the Society's Magazine (then known as Newsletter) appeared in May 1977 and consisted of six sheets of xeroxed A4 paper held together by a staple in one corner. It had a circulation of 35. The next four editions followed the same format, but Magazine 6 saw a reduction to A5 size inside coloured card covers. Subsequent improvements have included professional printing and the inclusion of illustrations - first black and white, and, in No. 16, full colour. We now have a circulation in excess of 300, an ISSN (International Standard Stationery Number) and the satisfaction of seeing the Magazine on the shelves of a number of important libraries.

The first five A4 Newsletters are all long out of print, and as a result we fairly regularly receive requests that they be reprinted. This would not be practicable, if only because a good deal of their content is now outdated. However, it has been decided to include in this edition some of the best articles from our earliest efforts in order to make them available to a much wider readership than they originally enjoyed. There is, of course, still new material and news items.

Due to exceptional pressure of work on the Editor, David Eden, immediately following a change of address, this edition only has been edited by the Secretary. Any shortcomings are to be laid at his door.

JOINT MEETING OF S.A.S.S. WITH THE GILBERT AND SULLIVAN SOCIETY (LONDON)

Friends' House, Euston Road, London - 2 May 1984.

Toni Berger (soprano); Barbara Nicholls (contralto); Nicholas Kay (tenor); Stephen Chaytow (tenor); Leon Berger (baritone); Selwyn Tillet (piano).

This recital was a sequel to a similar meeting held in 1982, which had been voted a success by both organisations. The programme on this occasion consisted of vocal music by Sullivan and lesser composers, with an emphasis on Fred Clay - indeed Sullivan contributed rather fewer than half the items heard.

Provided that the actual performances are adequate (which these were) programmes such as this have the great benefit of demonstrating just why the music of, say, Clay and Cellier, was quickly forgotten, whereas that of Sullivan either became a national institution or - at very least - held its place in the repertoire until displaced by fundamental changes in public taste.

To emphasise this we were given four lengthy extracts from Clay's cantata Lalla Rookh, all of which sounded like a poor copy of 'I'll sing thee songs of Araby'; a dreary song by Alfred Cellier, and three astonishingly banal chunks of a long forgotten operetta called The Mountaineers. Whilst Michael Walters and John Gardner are to be congratulated for their diligence in unearthing these letters, one concluded, having heard the music, that they ought not to have bothered.

Alongside these enlightening experiences were opportunities to hear good music: two extracts from Maritana (Wallace), three deleted songs from G&S operas, and Mary Magdalene's 'Where have they laid Him?' from The light of the world (sung with great feeling by Toni Berger). Without doubt, however, the highlight was the duet 'How sweet the moonlight' from Sullivan's 1864 cantata Kenilworth, with its foreshadowing of The Martyr of Antioch. It was given an impassioned performance by Stephen Chaytow and Toni Berger, and made enduring the mediocre or plain bad music elsewhere in the programme worthwhile.

Our grateful thanks go to our hosts, the London G&S Society, to all the singers who gave of their time and talents, to Selwyn Tillett (who, as well as accompanying throughout, sang George Grossmith's 'You should see me dance the polka'), and to Michael Walters, who organised the evening. The recital was not especially well attended, but a gratifying number of Sullivan Society members were present. (SHT)

### THE MAGIC OF D'OYLY CARTE

The saddest consequence of the demise of the D'Oyly Carte Opera Company in 1982 was that several dozen talented entertainers were thrown out of work. Shortly after closure, a number of the former principals and chorus banded together and gave a number of concerts under the descriptive, if cumbersome, title 'Former principals and chorus of the D'Oyly Carte Opera Company'. These concerts included whole week runs in Norwich, Hull and elsewhere, and complete concert performances of H.M.S. Pinafore and The Pirates were given alongside selections from all the operas.

The format has now changed, as has the name: the group is now G&S A LA CARTE LTD, and the performing name THE MAGIC OF D'OYLY CARTE. The aim is 'to present the very best of Gilbert and Sullivan in the D'Oyly Carte tradition, at the same time bringing an informal and light-hearted approach to the concert platform'. Programmes are normally devised for a team of seven principals, 20 chorus and two pianists; all the G&S operas, plus Cox and Box and The Zoo are drawn upon.

For their Royal Festival Hall appearance on 21 April, however, they had the benefit of the London Concert Orchestra under Fraser Goulding, which enabled the singers to be heard under conditions probably better than they ever enjoyed under D'Oyly Carte, for the orchestral playing was inspired, and had a verve and sparkle other groups would do well to imitate. Mr. Goulding directed with flair and intelligence; his account of the Yeomen and Iolanthe overtures was a model.

Eleven G&S operas were excerpted, including The Grand Duke, but there was sadly no room for anything from the centenarian Princess Ida. The singing was all of a high standard, as one would expect, even if occasionally the singers did not quite triumph over the orchestra in full cry. Artistically, my only complaint was with Patricia Leonard's rendition of the Baroness' drinking song from The Grand Duke. Miss Leonard gives a superb impression of inebriation, but as a result the musical line of the song is lost completely. This is a fine song and deserves to be heard unencumbered. The evening was otherwise one of unalloyed enjoyment, and I recommend you to hear The Magic of D'Oyly Carte if they come your way.

Another concert took place in Blackpool on 10 June, and the following are arranged: Derngate Theatre, Northampton - Saturday 28 July; Barbican Hall, London - Saturday 4 August; Assembly Hall, Tunbridge Wells - Thursday 20 September; Wimbledon Theatre - Sunday 30 September; Warwick University Arts Centre, Coventry - Friday 30 November. Anyone requiring further information should write to Guy Matthews, Flat 1 - basement -, 13 South Villa's, Camden Town, London NW1 9BS. Please enclose a stamped addressed envelope (IRC if writing from overseas), and please mention the Society when writing.



Arthur Sullivan and his music have probably begotten more words than any other British composer. Sadly, however, the vast majority of these fall into three categories: condemnatory criticism of the 'kick him while he's down' style favoured by Fuller-Maitland, Ernest Walker and other academics; effusive and adulatory half-truth (such as Sullivan and Flower) whose effect tends to be counter-productive; and latterly, that strange animal, the journalistic pot-boiler or coffee table book. These latter, based on the sound journalistic principle that facts don't matter because the letters 'G & S' on a book cover are enough to sell it, have become more common than ever over the last ten years.

Dr. Percy M. Young's Sir Arthur Sullivan (1971) was a major step forward insofar as it was the first scholarly and reasonably objective biography of its subject, but even this was prone to error and somewhat uneven in its coverage. The appearance of this new work by Arthur Jacobs is all the more welcome since Dr. Young's book had been out of print for some years.

This is a book about Arthur Sullivan. It is not a book about G&S, although the Gilbert collaborations naturally receive detailed coverage. Mr. Jacobs charts the life of his subject from birth to death logically and chronologically - and far more accurately than it has ever been charted before. The book is liberally stocked with quotations from Sullivan's diaries and letters, which the author has had the opportunity of studying, and many inaccuracies, half-truths, and downright perversions of the truth by previous writers are corrected. (Mr. Jacobs is particularly - and justifiably - hard on the 1927 biography by Sullivan's nephew Herbert, which bowdlerized diary entries to present a 'cleaned-up' image of the composer.) The Sullivan shown to us by Mr. Jacobs is a smoking, drinking compulsive gambler with (in his younger years at least) a very healthy sexual appetite; the legendary charm of the man referred to by so many writers claiming personal knowledge comes through stronger than ever in the composer's own writings.

Indeed, the quality of Sullivan's which this book emphasised to me most strongly was his sense of humour, which comes over again and again in his letters as more intelligent, more subtle, more natural and altogether more human than that of his best-known collaborator. References to Sullivan's sense of humour as expressed in his music are legion; now it is possible to assess that sense of humour as an important facet of his personality as a whole.

This is not a work of musical criticism; while Mr. Jacobs naturally describes and, at times, comments on the music, he concerns himself primarily with the life of Arthur Sullivan. On the whole he refrains from direct criticisms of works, and only in regard to his remarks on certain of the 90's operas is he likely to incur the displeasure of Sullivan enthusiasts. Few, if any, of those who have heard the Prince Consort's new recording of The Beauty Stone, for example, would share the view that it is a 'sad milestone' (p380)

The greatest asset of this book is its standard of scholarship. It is fundamentally and fully accurate, and has been thoroughly researched over a period of years by a scholar of the first rank who displays an obvious affection for his subject. It will without doubt become - as it deserves to - the standard source of reference on Sullivan. Given this, it is surprising to find a few small and rather careless errors - probably ascribable to negligent proof-reading. These include attributing the role of Don Alhambra to Wallace Brownlow (p302), a name change of Prince Henry (Golden Legend) to Frederick (p295,299), one or two slips in dates (first performance of The Absent-Minded Beggar as 1889 (p337),) and mis-attributing a line from Iolanthe (p179).

These are of course tiny cavils and in no way detract from the worth of the book.



The text is reinforced by 16 pages of well-chosen illustrations, most of which have never before appeared in print, to say nothing of a first-rate bibliography and the most complete and accurate list of Sullivan's works yet published - eclipsing even that in Grove VI (1980). The book is absolutely indispensable reading for anyone who claims to have an interest in Sullivan or G&S, and it is worth every penny of the purchase price. It is surely no exaggeration to describe it as the most important book on Sullivan ever written. (SHT)

#### SOCIETY CONCERT - 30 JUNE 1984

Following the success of our collaboration with Imperial Opera to present The Martyr of Antioch in March 1983, the two organisations were joined by the Crystal Palace Foundation in the promotion of an ambitious concert to mark the 130th anniversary of the movement of the Crystal Palace to Sydenham. All the music performed had previously been heard at the famous Saturday Concerts conducted by August Manns. None could be described as familiar to a 1980s audience.

The evening opened with a fine, expansive account of the Macbeth overture conducted by Michael Withers. Mr. Withers succeeded in bringing out textures completely lacking in the well known Royston Nash recording, and the concert could not have had a better start.

There followed extracts from Ivanhoe, the chorus 'Plantagenesta' given a stirring, if slightly brisk rendering by the chorus, then the scene from Act II between Rebecca and Sir Brian, commencing with 'Lord of our chosen race'. The highlight of the evening was the first performance for at least seventy years of Sullivan's 1871 cantata On Shore and Sea, hitherto dismissed even by Sullivan enthusiasts as a forgotten work deserving of its fate. Those of us who have been involved with the revival of Sullivan's music over a period will probably admit to feeling a little trepidation before such revivals lest the music turn out to be a disappointment, then rapidly becoming elated once the work has been heard. There was a feeling before the performance that perhaps we had finally reached the end of the line. At the end, we were all clapping furiously as yet another unjustly neglected gem saw the light of day once again. The cantata is only thirty minutes in length, and, with ten numbers, proceeds pretty briskly. The highlight is undoubtedly the Moorish music, whose gorgeous orchestration includes an obscure percussion instrument known as a 'jingling Johnnie'. After many vicissitudes ours was obtained from Wapping! It was played with spirit and grim determination by our Chairman, Selwyn Tillet - who also played the organ, sang bass in the chorus, and introduced the evening!

Following the interval, even the thrilling exhilaration of 'Io Paeon' (Martyr of Antioch) seemed a little anti-climactic, although one could scarcely grumble with the choice of finale - scenes 3, 6 and the Epilogue to The Golden Legend.

Apart from the occasional rushed tempo and the odd trace of hesitancy on the part of a soloist, this was a performance to the highest standard, matching the quality of the same group's Martyr of Antioch last year. Michael Withers and all those involved deserve our gratitude and high praise.

#### PUBLICATIONS

To commemorate the revival of On Shore and Sea, the Society has published a booklet history of the work by Selwyn Tillet. It is illustrated and is in similar format to our other commemorative booklets. Available from the Secretary, 27, Burnholme Avenue, York, YO3 0NA for £1-15 post paid (overseas \$3-50)

Copies of the programme for the above concert are also available from the Secretary, price 55p post paid (\$2-50 overseas)

SULLIVAN'S ADDRESS 'ABOUT MUSIC'

DELIVERED AT THE TOWN HALL, BIRMINGHAM, OCTOBER 19 1888

Precis and commentary by David Eden

This article appeared in Newsletter No.1 (May 1977) pp2-5, and was the first article in our first newsletter.

It seems appropriate that the first article in the Sir Arthur Sullivan Society's Newsletter should be in the words of the composer himself. Sullivan did not often express his views on music in words. At no point in his career did he take up musical journalism, and except in defence of English musicians, he rarely made his opinions publicly known. The address 'About Music' which he delivered in his capacity as President of the Birmingham and Midland Institute, is therefore an almost unique statement of his position.

The address reveals immediately what is apparent from his correspondence, that like most eighteenth century musicians, but unlike many in the nineteenth century, Sullivan was not an intellectual in the literary sense. His attitude to music was pragmatic, not idealistic. Though concerned deeply for the wellbeing of English music, it was the musical life of the nation as a whole which interested him, rather than the national reputation for producing concerti or chamber music. This attitude, which is perhaps better understood today than ninety years ago, did much to earn Sullivan the censure of the highly literate and idealistic musicians who focussed their admiration on Stanford and Parry. Since it is they who have written many of the standard histories of English music, Sullivan's contribution to the general revival of standards which began in his lifetime has been persistently under-rated, sometimes positively denied. The address is not in any sense a piece of self-defence against criticism from on high, but it shows Sullivan fighting on a more basic, perhaps more difficult, front. In it he speaks not for the string quartet, but for the right of music itself to exist against the dark background of Victorian philistinism and indifference. That any English composer should have considered such a speech appropriate seems almost inconceivable today, but Sullivan did see himself to some extent as a missionary, and in that role appears to have felt bound to preach to the unconverted. The address is too long to be given in full here, but the extracts quoted convey its general tenor. It is interesting to note that the address was delivered only a few days after Sullivan had made the cylinder recording on which his voice is still preserved. (October 5th, 1888)

It has come to my good fortune to have to address you as President of the Birmingham and Midland Institute, and I naturally choose the subject of music. I can choose no other. Music has been my incessant occupation since I was eight years old. All my energies, all my affections, have been bestowed upon it, and it has for long been for me a second nature. The interests and triumphs of my art are dearer to me than any other interests and triumphs can be. Music is to me a mistress in every sense of the word; a mistress whose commands I obey, whose smiles I love, whose wrongs move me as no others do.

.....

But I confess that it is with very considerable diffidence that I speak to you on the subject of music, and I can at once relieve you of all anxiety by stating that my address will be a short one, because all my life I have been making music, not talking about it.

There now follows a lengthy digression on the history of English music, particularly in the medieval and Tudor periods. Much of it sounds common musical knowledge today, but in 1888 interest in the Tudor and Elizabethan composers was confined mostly to small groups of scholars and enthusiasts. Sullivan makes the point that in the period under discussion English music was at least as well developed as music on the



continent. The address makes no reference to Purcell and the Restoration composers, though Sullivan certainly studied them.

I will not go into the causes which for nearly 200 years made us lose that high position, and threw us into the hands of the illustrious foreigners, Handel, Haydn, Spohr, Mendelssohn (so long the favourite composers of the English), and of the Italian opera, which exclusively occupied the attention of the fashionable classes, and, like a great car of Juggernaut, overrode and crushed all efforts on behalf of native music. My belief is that this was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and later still, practical science, have absorbed our energies. We were content to buy our music while making churches, steam engines, railways, cotton mills, constitutions, anti-Corn-Law Leagues and Caucuses. Now, however, as I have already said, the condition of things is changing - it has changed. And yet I cannot but feel that we are only at the entry of the Promised Land. Habits of mind and modes of action are still to be found which show that we have much to do before we become the musical people that we were in the remoter ages of our history.... ....in the mind of a true Briton, Business, Society, Politics, and Sport, all come before Art. Art is very well; we have no objection to pay for it, and to pay well; but we can only enjoy it if it interferes with none of these pet pleasures, and in consequence it has often to suffer.

But besides the indifference I speak of, there is no doubt that music has had to suffer much from the lofty contempt with which she and her votaries have been treated by those who professed to have a claim to distinction in other walks. True, since the days of that priggish nobleman, Lord Chesterfield, things have greatly changed. Eton, Harrow, Rugby - all the great schools - have now their masters of music on the same footing as the other instructors. .... But much of the old leaven remains, and one of its most objectionable developments is a curious affectation of ignorance on the part of many men of position in the political and scientific world - as if music were too trivial a matter for their lofty intellects to take notice of. At any great meeting on the subject of music, archbishops, judges, politicians, financiers - each one who rises to speak will deprecate any knowledge of music with a smug satisfaction, like a man disowning poor relations.

I am not here to explain why music should be cultivated, nor to apologise for its existence, nor to speak humbly and with bated breath of its merits; but I claim for it boldly and proudly its place among the great things and the great influences in the world; and I can but express pity for those who are ignorant and stupid enough to deny its importance in the world and history, and to look upon it as a mere family pastime, fit only for women and children.

It is apparent from the above remarks that Sullivan had felt keenly the indifference to music of the English upper classes. He now proceeds to a lengthy discourse on the influence of music on human life and history. The arguments are all designed to show that music is not an art for ineffective dreamers, but has a power in the world of politics and commerce. To a modern reader these arguments seem oddly pointless, but they are perfectly comprehensible provided it is understood that Sullivan intended them for an audience of Benthamites, for whom music meant nothing more than the church hymn and the parlour song. A single example is given below.



And now to bring the question of its use forcibly forward to our British understandings, what would commerce be without the music trades, without that multitude of industries, those millions of workers who are necessary for the production of organs, pianofortes, and every kind of wind, string and percussion instruments; for the engraving, type-setting, and printing of music; for the manufacture of the millions of reams of paper used in music-printing and copying?

After the uses of music, Sullivan appeals to its power over the emotions. Once again the reference is not to the more refined forms of aesthetic pleasure, but to, for instance, the effect of military music or songs of home on soldiers. In the following passage he speaks of children and music, and one is reminded that in 1872 he had attacked W.E. Forster's plans for music in education. The concern with music at the grass roots is also noticeable.

The love of music by children is remarkable - see what pleasure they derive from their school songs and hymns. And their love of music does not cease with their school days; the girls carry it with them into the factories, and the lads become a principal element in the numerous brass bands which have lately so much increased in the Midland and Northern counties. There is a sort of continuity in the musical life of our countryside which should be fostered and encouraged. The early home, the village school, the church choir, the choral society, or the brass band, and, in special cases, systematic study at one of our great schools. The municipalities ought to take up this work and systematise it by the establishment of some kind of secondary schools.

The address closes with a characteristic Victorian appeal to morality, a reference to the great music schools then beginning a period of great fertility, and an appeal for good listeners.

And herein lies one of the divine attributes of music, in that it is absolutely free from the power of suggesting anything immoral. Its countless moods and richly varied forms suit it to every organization, and it can convey every meaning except one - an impure one. Music can suggest no improper thought, and herein may be claimed its superiority over painting and sculpture, both of which may, and, indeed do at times depict and suggest impurity. ....

And now I have come to the end of telling you the thoughts that entered my mind whilst considering my address to you. .... We must be educated to appreciate, and appreciation must come before production. Give us educated and intelligent listeners and we shall produce composers of corresponding worth. .... We want good listeners rather than indifferent performers; and with this little moral axiom, and with my warm thanks for the great compliment you have paid me in being yourselves such kind and attentive listeners, I will conclude.

The effect of Sullivan's beliefs about the state of English music can be clearly seen in his own practice as a composer. He wrote a symphony, a concerto, and a string quartet, but the bulk of his work is cast in forms more acceptable to the Victorian public at large. His success in reaching this public may be judged from the words of Fuller-Maitland, one of the severest critics of his lack of a certain kind of idealism. Writing of the operas in 'English Music In The XIXth Century' (p172) Fuller-Maitland says: '...the work achieved by these operas was undoubtedly to alter the condition of music in England as regarded by the average member of the public'

In Sullivan's own day the work of the operas was complemented by his other compositions, most of which were popular with the groups for whom they were written. Sullivan was not fitted by temperament to be a crusader on a heroic scale, but given the premises on which he worked his response to the condition of music in the Victorian world was neither unsophisticated nor unworthy. And it was tremendously effective.

The address is reprinted in full in A. Lawrence, 'Sir Arthur Sullivan' (1899).

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THE ROSE OF PERSIA Concert version performed by the Prince Consort, Queen's Hall, Edinburgh, June 17 1984.

The Sultan Mahmood- Scott Cooper; Hassan- Richard Bourjo; Yussuf- Alan Borthwick; Abdallah- Simon Boothroyd; Vizier- Roland York; Physician- Maxwell Smart; Executioner- Simon Boothroyd; Sultana- Mary Timmons; Scent-of-Lilies- Hazel Devlin; Heart's Desire- Margaret Leask; Honey-of-Life- Jane Borthwick; Dancing Sunbeam- Christine Watson; Blush-of-Morning Judith Lovat; Chorus of the G&S Society of Edinburgh and Orchestra conducted by David Lyle.

This concert was the third in a series by the Prince Consort that has already given us fine recordings of The Emerald Isle and The Beauty Stone. This performance maintained the tradition in every way, and we must hope that it will be possible to issue it on record in due course.

Performances of The Rose of Persia have been given with something approaching regularity in recent years. Having attended them assiduously, and listened to several recordings, I thought I knew the work. However the performance by the Prince Consort came as a revelation as one heard for the first time an orchestra capable of playing with beauty of tone and accurate ensemble accompanying singers with good voices and a proper sense of style. Over and over again I was struck by the beauty of the orchestral writing, and the masterly way it blends with the voices to make a sophisticated sound picture rather than a simple setting of words.

Among the performers the first comment must go to Richard Bourjo, cast as Hassan, the 'Passmore' part. Mr. Bourjo's superb bass would not, perhaps, be everyone's choice for what is normally thought of as a light baritone part. I found it most satisfying to hear the part sung, as if it had something to do with an opera; the non-singing tradition is probably too well established in G&S for any change to be made here, but in Sullivan's other works the practice of employing singers in all departments is to be encouraged. Apart from Mr. Bourjo the cast was uncontroversial. Alan Borthwick gave a thrilling account of the Drinking Song, and combined beautifully with Margaret Leask in the second act love duet. Margaret Timmons sang with some force and clarity as Rose-in-Bloom. Her performance of 'Neath my Lattice' transformed the song in my ears, making its coloratura acrobatics interesting and satisfying for the first time. Scott Cooper and Simon Boothroyd brought the fine voices one has come to associate with the Prince Consort to bear with splendid effect, but I thought Maxwell Smart as the Physician sounded rather ill at ease. All the ladies did their work well.

I have already praised the fine orchestra assembled by David Lyle. In the past one has thought his tempi sometimes rather slow, but on this occasion they were as expected. The chorus of the Edinburgh G&S Society sang beautifully and together to make an important contribution to the success of the performance. Inevitably there were some slightly ragged edges from time to time; perhaps the recording may reveal more minor slips than one notices in a live performance; but the judgement must remain that the Prince Consort have opened up a new window on the work. We are only likely to hear it bettered - if then - when the BBC begin to recognize their responsibility to Sullivan by performing the complete cycle of his operas.

(DE)



## SIR ARTHUR SULLIVAN.

(By a Pupil)

Extracted by John Gardner from The Musical Herald, December 1, 1900.

The news of Sir Arthur Sullivan's death on the 22nd. ult. startled the public, and those whose hearts were in the cause of English music felt a sense of coldness and loss; the day seemed poorer and more gloomy. But those of us who had seen him lately could scarcely be surprised. Always a small man, he seemed of late to have grown smaller; he was distressingly thin; his clothes seemed to hang on his frame; he had more than a stoop - walked with a bent figure - and his pallid face was almost ghastly in its look of suffering. But he had looked the same for a year or two past, and we had come to take his ill-health for granted, and to believe that he would conquer the wasting disease which had so long had him in its grip. He caught a chill on the 4th ult., however, and in his state of weak health this was dangerous. His heart's action quietly failed, and he passed away unconsciously.

.... How clearly I remember his R.A.M. composition class in the seventies! We had to go to his house in Victoria Street for our lessons, and each Monday morning at 11 o'clock the footman was kept busy answering the rings of half-a-dozen young students. The work-room in which we were received was littered with papers. Sir Arthur was then at work upon The Sorcerer, and as he composed at night, he was often at breakfast when we arrived. I remember his showing us the score, and pointing out the difficulty of bringing in all the principals in the finale. In examining our work he sat at a table; the students sitting or standing round. He had no formulated creed in composition, but judged everything on its merits. After each lesson I used to write down his remarks in a note book. Here are a few:

Chromatic Writing.- Remember, all of you, that the more chromatic you get in your writing, the smaller you get. What is it that prevents Spohr from being a great writer? Simply that instead of relying on broad effects, he loads his tunes with chromatics. If he has three plain triads he can't resist the temptation of putting a lot of chromatic notes between. It takes the strength out of the music and the ear tires of it.

On a Vocal Quartet.- You have a lot of two- and three-part writing, and when I see it I always expect imitation; but no, you go off to something new. Imitation is not only scholarly, but has a good vocal effect. The quartet is patchy; ideas are proposed, but not followed. Of course, it sounds well; put four voices together with a few pretty chords and they always sound well.

Natural Harmony.- Every phase of melody carries with it a natural harmony to everyone. This is the simplest and the smoothest. In writing counterpoint or harmonising, first look at the air, and stile its natural harmony. Your work wants freedom; you are as if walking on stilts, and looking for each step; it does not flow. You attempt to do ingenious things.

Hymn-tunes.- The great fault of modern hymn-tunes is that they are too much in the character of part-songs. The finest hymn-tunes are those that are the plainest, and full of broad, strong effects. A hymn-tune is not for the choir, but for the congregation, and it should therefore be what everyone can sing. Congregations do not sing in parts; therefore the melody is all-important. Chromatic harmonies in lower parts are weakening and incongruous. We have all done this sort of thing in our time (pointing to a chromatic passage in a hymn-tune), but, speaking for myself, as I get more experience I find it best not to do it. People say that to write melodiously and simply is to pander to the public taste. Not so; it is doing what is consistent and right. Rely for effect on good shape of melody.

String Quartets.- Know the compass of the instruments, and then you can do anything. If you don't know any more than this it is rather an advantage, as you are not then likely to use double notes, which are out of place in a string quartet.



Directly you begin to treat the string quartet as a small orchestra by filling up harmonies you spoil its characteristic effect. Even Mendelssohn, one of the purest part-writers that ever lived, does this.

Fugues.- Seldom write a fugue in sacred music, because the object should not be to show off learning. Point of imitation is good, gives solidity and scholarship to the work, and is quite enough to show one's skill, but it should not be carried through. As to fugue subjects, do not mistake means for end. The end, in a tonal answer, is to prevent modulation if the subject has modulated, and to modulate if it has not. To this end the tonic and dominant are convertible, but do not alter them for the sake of doing so. The true plan is to alter as little as possible.

Style in Church Music.- He had lately been looking at some anthems edited by Ouseley, and was shocked at the utter indifference to the words shown by the writers. As bad as those of a hundred years ago - Boyce, Greene, Kent (horrible), Croft only a little better. These men thought nothing of the words provided they could elaborate their imitations.

These are specimens of my notes; they show a well-defined judgement and a kindly spirit; but I do not think Sir Arthur cared about teaching; at any rate, he gave up his class after a time, and we lost the benefit of his revision of our work. He had a good memory for faces; I was always sure of a greeting when we casually met in later years; and once or twice, when I wrote to him, he always promptly replied. My own taste was certainly benefitted by listening to his comments on the work of the class.

Sir Arthur has been criticised for not fulfilling the hopes that were formed at the outset of his career; and for preferring popularity to fame. He has been placed below Sir Hubert Parry. Comparisons of this sort are not profitable nor pleasant. Sir Arthur knew what he could do, and did it always to perfection. He graced everything he handled. There is a lightness of touch, a reserve, an intellectual beauty in all his scores. The mind never outsteps the heart; the play of finely-rounded emotion is over all: and a certain fitness and proportion give completeness to the work of art. He was no doctrinaire, no opportunist straining for a new style, or blown hither and thither by the musical fashions of the hour. Mendelssohn, Schumann, Arne, Bishop, Gibbons may have influenced him, but he is always himself, and so long as our hearts yield themselves to the charm of refinement and beauty in sound, we shall listen to his music.

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#### SULLIVAN FESTIVAL

I am delighted to announce that response to the Society's Sullivan Festival has far exceeded expectations, and the residential part of the event is now fully booked. However, there will be seats available for the three public concerts, all to be held in the Guildhall, York. Details are as follows:

Saturday 22 September, 7.30: VOCAL CONCERT by the Prince Consort. Operatic extracts, songs, COX AND BOX complete.

Sunday 23 September, 2.00: SONG RECITAL by Helen Clarke (soprano) and Alan Borthwick (tenor). Ballads, art songs, and THE WINDOW song-cycle.

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## SULLIVAN'S 'MACBETH' MUSIC

by David Russell Hulme

This article first appeared in Newsletter No. 4 (May 1978), pp. 9-14.

When Henry Irving invited Sullivan to provide music for his new production of Macbeth, which he planned should go before the public at the end of 1888, this was not the first time that these two giants of the Victorian theatre had entertained plans for a collaboration. Three years earlier Irving had revived W.G. Wills' Olivia. Previously Sullivan had written the unaccompanied trio for female voices, Morn, happy morn, for the play's first production. Mounted by John Hare at the Court Theatre, London, this opened on March 30th 1878. Ellen Terry, Irving's leading lady, had taken the name part, and it was possibly she who suggested that Sullivan should be approached to provide more extensive incidental music for the revival. This Irving did. The composer seems to have accepted the commission, but with an important reservation. Writing to Irving on 6th March 1885, Sullivan had this to say:

'... I read Olivia carefully ... I at once came to the conclusion that what music is necessary in the piece I would do. But overture and entr'acte involve a great deal of thought and labour which would be thrown away. You cannot get the audience (even on a first night) to consider them as part of the piece and listen to them ... consequently it is most disheartening for the composer.' (1)

Possibly Irving found the composer's terms unacceptable, for no music ever came from Sullivan for Olivia.

By the time Irving came to request a score for Macbeth, Sullivan's attitude seems to have softened, since a good portion of the music he supplied was designed to be heard while the curtain remained down. (There may have been an incentive to such a change of heart; I shall come to this presently.) One wonders, however, as the audience chattered through his music, whether or not he regretted his labours on this portion of the music, 'as he had done with the overture to The Yeomen of the Guard (2) Herman Klein has recorded how the overture, at least ' was not heard to the best advantage at the Lyceum, particularly at the premier, where the din of conversation was always exceptionally bad.' (3)

In his 1888 production of Macbeth, Irving strove to present an original interpretation of the play. This was particularly evident, according to The Times (4) in the portrayal of Macbeth and his queen (played, of course, by Irving and Ellen Terry). The commissioning of new music came into his plans at quite an early stage. Klein remembered Irving disclosing his intentions to him:

"Before this year (1888) is out I hope to revive Macbeth, but not with Lock's music."

"With whose music, then?" I asked.

"With Arthur Sullivan's. He has promised me to write it during the summer, and you may look for the production at about Christmas." (5)

The Lock score referred to by Irving was one of the most frequently used in the nineteenth century. It is now generally recognised that little, if any, of the music is by Lock, and that most of it is the work of Richard Leveridge (6)

It seems that at first there were no plans for Sullivan to provide a full-scale overture to the play. Klein claims the credit for suggesting that an overture should be commissioned:

'Only a few days before, he (Sullivan) had himself told me what special pains he intended taking with the score of The Yeomen, and that he meant, if there was time, to write for it an overture in regular form.....

"Do you mind, Mr Irving, if I make a suggestion? It is that you ask Sir Arthur Sullivan to provide his Macbeth music with a full overture. It ought to have one, and he will not hesitate if you ask him."

"Why not?" said the actor as he rose to obey the call-boy.

"Overtures to tragedies have gone out of fashion a little since Beethoven wrote Coriolanus and Mendelssohn the Ruy Blas; but I am sure that what they thought worth doing Sullivan will think worth doing too" (7)

Sullivan may have planned to write his Macbeth score over the summer of 1888; but in the event he did not begin work until November and only finished scoring, after eleven hours work, on Boxing Day, three days before the premier. (8). At what stage Irving communicated his requirements to Sullivan is not known, since the letter outlining them is undated. They were certainly vague:

'Trumpets and drums are the King's behind scenes. Entrance of Macbeth only drum. "A drum, a drum, Macbeth doth come." Distant march would be good for Macbeth's exit in 3rd scene - or drum and trumpets as you suggest. In the last act there will be several flourishes - trumpets - "Make all our trumpets speak" &c. & roll of drum sometimes. Really anything you can give of a stirring sort can easily be brought in. As you say you can dot these down at rehearsal - but one player would be good to tootle tootle, so we can get the exact time.' (9)

Early in December Sullivan took his completed music to the Lyceum. Irving must have been surprised at what he heard for, as Percy Young has commented, he 'had neither required nor expected music of such complexity.' (10) However, the composer's labours were far from over; the music had yet to be tailored to fit exactly Irving's conception of the play. Bram Stoker was impressed by the ready way in which Sullivan and his producer co-operated:

'It was a lesson in collaboration to see the way in which these two men, each great in his own craft, worked together. Arthur Sullivan knew that with Irving lay the responsibility of the ensemble, and was quite willing to subordinate himself to the end which the other had in mind.' (11)

Stoker goes on to relate how, having rehearsed a piece with the orchestra, Sullivan as quite willing to cut it out and provide another when Irving was not satisfied. It cannot have been easy to divine what was required; but Irving, although unable to express what he wanted in words, 'managed by way of body movement of arms and hands, by changing times and undulating tones, and by vowel sounds without words to convey his inchoate thought, instinctive rather than of reason.' (12) Sullivan, so the story goes, sketched out the new piece on the spot. The band struck it up; Irving was delighted and Sullivan took it away to work out that night.

The new production of Macbeth opened at the Lyceum Theatre, London, on Saturday 29th December 1888. It was a great success and ran for 151 performances. According to Lawrence Irving, it was still playing to capacity audiences when the season ended on the 29th 1889. (13) Sullivan was certainly pleased with the premier as his diary calls:

"December 29th 1888.- Left at 7.15 for

"The Production of Macbeth at the Lyceum Theatre

Words by Shakespeare.

Music by Sullivan.

Produced by Irving.

Great success!

Author, Composer, and Stage-manager called enthusiastically.

Only the two latter responded!" (14)



Despite the full houses (and the fact that Macbeth made a profit of £5000 over an expenditure of £6600 (15) ) Irving tried to make economies. His attempt to reduce the size of the orchestra brought a protest from Sullivan. He pointed out that, as it was, the orchestra sounded lamentably thin in consequence of its poor accommodation. (16) 'But,' he wrote, 'as to write the music and to work with you were a labour of love to me, I have borne these disadvantages ... besides, no important saving could be effected - five or six pounds a week at the utmost, and this is hardly worth your while - you, who have such a justly high reputation for splendour and liberality in all productions.' (17) Not surprisingly, Irving conceded this point.

Clearly, performances of the music at the Lyceum were not ideal. The Leeds Festival was able to provide more conducive conditions. Klein noted how, in the final night concert of the 1889 Festival, that part of the music chosen for performance (18) was heard to better advantage (19). George Bernard Shaw, under the nom de plume of 'Corno di bassetto' reviewed a concert performance of the Macbeth music. His comments are interesting.

'As to Sir Arthur Sullivan's Macbeth music, I am eagerly in favour of such performances at standard orchestral concerts, as the anticipation of them causes composers to take their theatrical commissions for incidental music in a much more earnest and lofty spirit, with a view to their subsequent enlargement to the full orchestra. By making such events customary, we should at least get a good overture occasionally.' (20)

Remembering Sullivan's lack of enthusiasm for the provision of incidental music at the time of Olivia three years before, I am inclined to feel that the prospect of concert performance, particularly at Leeds, was responsible, at least partly, for his change of heart. Sullivan, it seems, was rather hoping to have a work commissioned for the 1889 Festival. (21) The committee, however, had its heart set on a new work from Brahms; but in spite of their considerable efforts he refused to oblige. The Golden Legend had been produced with enormous success at the 1886 Festival, and Sullivan was doubtless anxious to remain in the forefront at Leeds. Since the last Festival the only large-scale works to come from his pen had been Ruddigore, The Yeomen of the Guard, and his Ode for the Laying of the Foundation Stone of the Imperial Institute. None of these would fit the bill at Leeds. On the other hand, the Macbeth music, particularly with its preludes and substantial overture, would be just the sort of thing he could include in the programme. Eventually the Committee was to offer Sullivan a commission for a symphony but, because of his commitment with Macbeth and The Yeomen of the Guard he was unable to accept. In view of the possibility that their initial unwillingness to request a new work encouraged Sullivan to fall in with Irving's proposals, this refusal is perhaps a little ironic.

Prior to writing his Macbeth music, Sullivan had produced no incidental music since his score for Henry VIII written in 1877 - if one excepts, that is, the trio sung in the 1878 production of Olivia. His composition of full-scale music for a Shakespeare play was thus considered an important musical event. Alongside its review of the stage production, The Times carried a lengthy piece on the music alone. The unnamed writer (who appears to have had an opportunity of studying the score) reveals an understanding not always evident in his contemporaries of Sullivan's particular strengths as a composer for the theatre:

'Self restraint, subordination, and assimilation to a higher purpose become in the writing of incidental music almost as important as creative genius; and these virtues Sir Arthur Sullivan has had every opportunity of practising during his long association with Mr. Gilbert. His music for Macbeth, in consequence, if not very profound or intensely dramatic, is singularly appropriate. It is never in the way when not wanted, never out of the way when required; and the composer deserves praise for what he has



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left undone no less than for what he has accomplished. Let us cite a case in point. It has been said that some poems in themselves are so musical in that they do not require, and, indeed, lose much of their beauty by the addition of an actual melody. Such a poem is the sleep walking scene as seen by Miss Ellen Terry. ... An aspiring composer might here have discovered one of the changes aforementioned and would probably have spoiled the effect impression by some "slow music" of the approved pattern. Sir Arthur Sullivan knows better than this; not a sound is heard in the orchestra, and the voice of the actress is the only music which breaks the silence.' (22)

In concluding his review, the reviewer comments that Sullivan's music 'materially contributed to the success of one of the most memorable revivals on the London stage for many years past.' Yet despite the high regard which has been voiced by many musicians in respect of this music, only the overture has ever been published. This was issued in full score by Chappell in 1888. (A transcription for military band was also produced) Of course, when one notes that the epoch-making music for The Tempest (first heard publicly in Britain at the Crystal Palace in 1862) did not appear in print until 1891 and other important works, eg Marmion and the incidental music for The Merry Wives of Windsor and the 'cello concerto, have never been published at all, the lack of a complete edition of the Macbeth music cannot be regarded as anything unusual. The overture utilises much of the important material to be found in the rest of the score. Consequently, Sullivan and his publisher may well have decided that, for concert purposes, the overture alone was sufficiently representative of the music as a whole. That a piano score was considered, at least tentatively, is implied in a letter from Ellen Terry to Sullivan.

March.17.89

22 Barkstone Gardens  
Earls Court S.W.

Dear Sir Arthur,

I fear you may forget you promised me one of the very first copies of the Piano score of the Macbeth music. You, most like, (sic) will get them before anyone else knows they are even ready. I am going to Berlin in Holy Week & it wd. give me so much delight to take the music over to my little daughter, & to the Hollarnders - (the good folk she is staying with) I hope you are quite well now, & writing with happiness more splendid music for the general happiness. I wish we were doing another big play, & that you were writing the music for it - it was lovely to have you at the Theatre.

Yours devotedly,

Ellen Terry. (23)

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The autograph score of Macbeth was sold at the saleroom of Sotheby & Co on 13th June 1966 (Lot 185) and as far as I can gather, remains in private hands. It is fortunate therefore that Chappell & Co have in their archives a copyist's transcription of the full score of the Macbeth music. Seemingly this does not contain all the music composed for and used in the Lyceum production, but it is still substantially complete. The Times review, mentioned above, noted how Sullivan employed solo harps to supply melodramatic music during the play. (The score called for two harps, playing independent parts.) None of this has survived in the Chappell score. However, it may still be preserved in the  
(concluded at top of next page)

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Editorial note: We apologise for the incorrect spelling of the name of the composer Locke (here Lock) throughout this article, and for similar mistreatment of the word premiere. These were typographical errors unfortunately transcribed by the present editor from the original printing. We are grateful to David Russell Hulme, who has revised his article for this reprinting.



autograph. One certainly hopes so. Sullivan rarely wrote for harp, and it would be interesting to see how he handled this notoriously idiosyncratic instrument in extended passages for it alone.

Acknowledgement: I wish to express my gratitude to Chappell & Co. Ltd. for providing me with a xerox of their manuscript; also to Mr John Devereux, of their hire library, for his co-operation.

#### Notes:

- 1) Quoted in Laurence Irving, Henry Irving: The Actor and his World, London, Faber, 1951, pp456-7.
- 2) See Henry J. Wood, My life of Music, London, Gollancz, 1946, p39.
- 3) Herman Klein, Musicians and Mimmers, London, Cassell, 1925, p164.
- 4) "'Macbeth' at the Lyceum", The Times, 31st December 1888.
- 5) Op cit p163
- 6) See Roger Fiske, The 'Macbeth' Music, Music and Letters, April 1964.
- 7) Op cit p164
- 8) H. Sullivan & N. Flower, Sir Arthur Sullivan, London, Cassell, 1927, pp182-3
- 9) From a letter in the Pierpont Morgan Library. Reproduced in Reginald Allen, Sir Arthur Sullivan, New York, Pierpont Morgan Library, 1975, p130.
- 10) Percy M. Young, Sir Arthur Sullivan, London, Dent, 1971, p231.
- 11) Bram Stoker, Personal Reminiscences of Henry Irving, London, Heinemann, 1906, Vol. 1, p111.
- 12) Ibid, p112
- 13) Op cit, p506
- 14) Sullivan and Flower, op cit p183
- 15) Irving, op cit p506
- 16) Ibid
- 17) Ibid
- 18) The following items were chosen: The Overture, the Prelude to the 3rd, 5th and 6th acts - Irving had split the original Act V into two acts - and the choruses of 'Spirits in the air' and 'Over hills and over mountains'.
- 19) Op cit p164
- 20) G.B. Shaw, Music in London 1888-9, London, Constable, 1937, p262.
- 21) See Young, op cit, p212
- 22) Sir Arthur Sullivan's 'Macbeth' Music, The Times, 31 December 1888.
- 23) Reproduced in facsimile in Arthur Lawrence, Sir Arthur Sullivan, London, James Bowden, 1899, pp182-3. The original is now in the Pierpont Morgan Library.

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#### THE ABSENT-MINDED BEGGAR

Sullivan's last great popular success was heard once again at a massed band concert at the Crystal Palace Concert Bowl on Sunday 8 July. This song also existed in a march version, which in turn was available in piano, orchestra, military band and brass band arrangements. As the original brass band parts could not be traced a new arrangement was made especially for the occasion by David Russell Hulme, a prominent member of this Society. Also in the programme was a new H.M.S. Pinafore selection arranged by Jack Peberdy, and a Sullivan Fantasia by Gordon Langford. These last two items had also been given the previous evening at the Royal Festival Hall; the conductor on both occasions was Howard Snell.

#### PINEAPPLE POLL

Sir Charles Mackerras' ballet arrangement of Sullivan's music is to the forefront once again. Following Sir Charles' brilliant new recording late last year, the ballet has been in the Sadlers Wells repertoire for their recent London seasons and tour. The complete music will be heard in Worcester Cathedral as part of the Three Choirs Festival on 24 August. Conductor Donald Hunt. A suite from the work will be heard at the last night of the Proms (15 September).

## THE FIFTEENTH VARIATION: ELGAR AND SULLIVAN

This article first appeared in Newsletter No 2 (September 1977) pp3-4 and in Newsletter No 7 (January 1980) pp5-8, and was reprinted from the Elgar Society with the permission of the Editor, and that of the author, Mr. Philip Scowcroft.

'The English public is curious. It can only recognise one composer at a time. Once it was Sullivan. Now it is Elgar.' Thus pronounced Sir Hubert Parry (to Thomas Dunhill) shortly before he died in 1918, and indeed Sullivan's death in 1900 did coincide more or less with Elgar's emergence from being a good provincial composer to a position of national and international stature. Although there was a mere fifteen years between the birth-dates of the two men, the fact that Sullivan developed early, while Elgar had to wait until his forties for recognition means effectively a difference, in musical terms, of a generation and a half, and lends colour to Parry's idea of one 'succeeding' the other. Both Elgar and Sullivan had the gift of writing a few pieces of almost universal public appeal - with Sullivan it was *Onward*, *Christian Soldiers*, *The Lost Chord* and a dozen or more numbers from the Savoy operas; with Elgar it was *Pomp and Circumstance 1*, *Salut d'Amour* and *Nimrod*. It is tempting therefore to offer some random observations on the relationship of the two men and their music to each other.

Sullivan first crossed Elgar's path at Covent Garden in 1889 when one morning the orchestra was about to play through one of the latter's short orchestral pieces. Sullivan appeared and, knowing nothing of this arrangement, appropriated the rest of the rehearsal for his own works. Years later Elgar reminded Sullivan of the incident and it is characteristic of the older man that he expressed regret in contrite terms. He made generous amends in 1898 when as conductor of the Leeds Festival he helped smooth the course of the first performance of *Caractacus*, a composition which did much to make Elgar a national figure. Sullivan, though not well, as Elgar noticed, spared no effort to make the affair a success. At the London rehearsals, so Elgar wrote many years afterwards:

'I urged him to rest while I went through *Caractacus*, but he remained and made notes of anything which struck him in that most charming self-sacrificing way which was always his'.

The performance (under Elgar's baton) went splendidly; Elgar had previously expressed himself to Sullivan in a letter which reflects his own prejudices against academic musicians as well as his sincere gratitude:

I could not let the last night of the rehearsals go by without sending my thanks to you for making my 'chance' possible. This is, of course, only what one knows you would do but it contrasts well with what some people do to a person unconnected with the schools, friendless and alone'.

The friendship between the two composers continued - we hear of Elgar having Sullivan's box at the Savoy Theatre on 22 April 1899 - but had hardly become an intimate one by the time Sullivan died at the end of 1900. Elgar, indeed, at first considered making Sullivan one of 'my friends pictured within' - hence the title of these reflections - but he discarded the idea, along with a similar variation representing Parry, as he felt that to suggest Sullivan's musical style, en pastiche as it were, would not go well with the rest of the *Enigma Variations*. This was surely a correct decision though one might feel a passing pang at losing what would have been a unique tribute by one great British composer to another - certainly its instrumentation may well have matched the delicacy of *'Dorabella'*.

What parallels can we draw between Sullivan and Elgar? Both were indebted early in their careers to German musicians (August Manns is an example common to both), though in view of the importance Germans had in English musical affairs last century this is



scarcely surprising. Both men had oratorios or extended cantatas performed at the Leeds Festival (Sullivan: The Martyr of Antioch, 1880 and The Golden Legend, 1886; Elgar: Caractacus, 1898), at the Three Choirs, (Sullivan: The Prodigal Son, 1869; Elgar, The Light of Life, 1896), and at the Birmingham Festival, (Sullivan: Kenilworth, 1864 and The Light of the World, 1873; Elgar: Gerontius, 1900, The Apostles, 1903, and The Kingdom, 1906) and both failed with their first Birmingham effort, though for different reasons, Sullivan's Kenilworth being an indifferent work by his standards. (Sullivan incidentally toyed around 1890 with the idea of setting Newman's 'Dream of Gerontius' for the Leeds Festival, but did not, doubtless fully occupied with The Gondoliers and Ivanhoe at the time) This parallel is also not remarkable as these Festivals, together with those in Norwich (which also saw the premieres of Sullivan's In Memoriam and Elgar's Sea Pictures) and, later, Sheffield, were almost the only opportunities an English composer had to make a mark in serious music in Victorian England. Both Sullivan and Elgar apparently regarded Mozart's G Minor symphony (K550) as a model for young composers, and both were proficient conductors without being among the best of their respective eras - both by all accounts preferring an unflamboyant stick technique. Both composed incidental music for plays about King Arthur, though very differently: Sullivan's (1895) is full of charm, but Elgar's (1923) is of considerable power, and may, as has been suggested recently, have been intended later to be reworked for the third symphony.

Sullivan and Elgar have more in common than might at first appear. Elgar certainly enjoyed Sullivan's music - after all, the latter was for many years the leading British composer. The Worcestershire Philharmonic Society, which Elgar conducted from 1898 to 1902, often played Sullivan. On 30 March 1903, Elgar visited Hereford especially to hear The Prodigal Son. Much later on, we see that Elgar's record collection in the 1930s included the Sargent recording of the Di Ballo overture, (C2308), which was one of only two Sullivan orchestral works in the HMV catalogue at that time; the other was the In Memoriam overture (C1992) (also conducted by Sargent -Ed.).

Then again one remembers Elgar's warm defence of Sullivan's memory in his Birmingham University lectures, against an unsympathetic, unperceptive and rather ill-tempered obituary notice by Fuller-Maitland, an act reflecting not only Sullivan's personal kindness to Elgar, but also the latter's championship of practical musicians, particularly non-academic ones, against critics of all kinds; (Sullivan, despite his formal musical education, and his part in establishing what is now known as the Royal College of Music, was, for his indulgence in operetta if for no other reason, clearly a 'non-academic' musician in Elgar's eyes).

The Worcestershire man greatly admired The Golden Legend and, as Dr. Percy Young has pointed out, he was probably influenced by Sullivan's boldness of conception in orchestral and choral sonorities. In The Golden Legend, and in The Martyr of Antioch, despite the uneven quality of both works, this judgement is surely borne out. The lovely air and chorus 'The night is calm' (Legend) and the choral writing in The Light of the World, though still owing much to Mendelssohn, have a breadth which presages Elgar's own mature style.

Sullivan's oratorios, Victorian though they are, do represent a turning away from the overriding conventional religiosity of the similar works of his contemporaries, and a return, however slight this may seem to us, to the principles of dramatic truth. Sullivan was not, after all, a theatre composer for nothing. His tunes, his scoring, his sense of rhythm and his dramatic sense, far outstripped those of his contemporaries. We can see now that Elgar was the principal beneficiary of this legacy, and it was his three great oratorios that established him in the first place as a great composer.



Other influences might be traced. Both men wrote heaps of partsongs for male voices and mixed voices alike, and it is not surprising that their efforts often bear a family likeness. 'My love dwelt in a northern land' (mixed voices) and the Greek Anthology songs from Elgar's output are examples of his awareness of Sullivan's work in this field. In The Starlight Express, the nearest Elgar came to opera in a completed work, there are echoes of Sullivan in both melody and rhythm, most of all in the Organ Grinder's songs. Both men wrote masterly essays in pastiche - think of the Gavotte from Elgar's early orchestral Suite, and the many Henadlian, Verdian and other parodies in the Savoy operettas. Both were eminently practical musicians, popular in their day, and are nowadays seen clearly to have outstripped their more academic contemporaries.

Of course, the differences between the two composers and their work are more striking than these similarities and others which may be cited; (vive la difference - we are lucky to have both). Their respective influences were different ones, reflecting the generation and more between them; their personalities, backgrounds and training were different, and their careers developed differently. Sullivan, a great eclectic, mirrors in his inspiration, and especially in his instrumentation, the polish of Mendelssohn, and many earlier figures play their part in his make-up; Elgar's music, while it shares with Sullivan's the important influence of Schumann, would have been vastly different without the work of Wagner, Brahms and Dvorak; three composers who made little or no impact on Sullivan.

Perhaps the most notable parallel is that Sullivan was, though never Master of the Queen's Music, the 'Laureate composer' of his day, as Elgar was of his. Thus the latter's Imperial March of 1897 and Coronation March of 1911 match Sullivan's March for the Princess of Wales (1863) and an Imperial March for the opening of the Imperial Institute (1893), perhaps even the early Procession March of 1863 which was revived and reorchestrated by Cyril Ornadel for Independent Television's Edward VII series. Elgar's Crown of India masque (1912) has its counterpart in Sullivan's ballet Victoria and Merrie England (1897), Elgar's Wembley Exhibition music (1924) in Sullivan's Ode for the opening of the Colonial and Indian Exhibition (1886), and Elgar's Coronation Ode in the Te Deums written by Sullivan in 1872 for the recovery of the Prince of Wales and in 1900 for victory in the Boer War, which was not attained (and the work not performed) until over a year after the composer had died.

If we feel, so far as we can judge Sullivan's occasional music from the scanty opportunities we have to hear it, that it falls well short of Elgar's, it should be remembered on Sullivan's behalf that he never had the stimulus of a coronation - Elgar had two, and his contributions to both are still worth hearing - nor the overwhelming effect of a Great War, which produced an Elgar masterpiece in The Spirit of England (why do we so rarely hear this these days?) and other good music, including, in the writer's opinion, the slow movement of the cello concerto. No doubt Sullivan's collaboration with Rudyard Kipling in The Absent-minded Beggar (Elgar was to set Kipling's words under stress of war), was as successful a money raiser as Elgar's Carillon and Polonia. Furthermore, Sullivan might legitimately claim that his opera Ivanhoe was 'commissioned' by Queen Victoria, and Elgar never did quite manage an opera, whether at the behest of Royalty or otherwise.

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#### WEBSTER BOOTH

Members will have learned with sorrow of the death of Webster Booth on 21 June at the age of 82. Before his famous partnership with his wife Ann Ziegler, he was for a time a member of the D'Oyly Carte Opera Company, and his many recordings include a number of Sullivan items. He was in the cast of The Gondoliers (abridged - singing Luiz) under Sargent in 1931, and latterly recorded Take a pair of sparkling eyes, A wandering minstrel, The lost chord, and the Drinking Song from The Rose of Persia. All are fine examples of how Sullivan should be sung.

THE CHIEFTAIN  
By David Eden

This article appeared in Newsletter 5 (February 1979) pp.5-10.

With the possible exception of The Beauty Stone, The Chieftain is the least known of the operas produced by Sullivan after the carpet quarrel with Gilbert. Its production is mentioned by his biographers, but the work is not discussed, or even described. The present article is intended to do something, at least, to redress the balance.

The origins of The Chieftain are to be found in the difficulties of the Savoy Theatre during the period following the unexpectedly short run of Utopia Ltd, which ended in the late spring of 1894. D'Oyly Carte's negotiations with Gilbert and Sullivan for a successor to Utopia Ltd had proved unsuccessful because, according to John Wolfson, (1), Sullivan had refused to allow Gilbert's incompetent protegee Nancy McIntosh to sing in a proposed revival of The Mikado. D'Oyly Carte therefore produced Messenger's Mirette, and looked urgently to Sullivan for a new work. Sullivan, however, had nothing in mind until he chanced to dine with F.C. Burnand in the late summer. The two men evidently discussed the situation at the Savoy, and Burnand suggested that they should revive and revise The Contrabandista, which they had written together in 1867 with modest success. Burnand was certainly jealous of Gilbert's partnership with Sullivan, and the opportunity to write for the Savoy must have been welcome to him. Sullivan agreed to the proposal, and the revised Contrabandista was produced as The Chieftain on December 12 1894. It was performed 97 times- a bad failure by Savoy standards- toured till August, and then forgotten.

The Libretto: The libretto of The Chieftain contains a number of lengthy explanations by Burnand, in one of which he explains how the work relates to The Contrabandista. He says that the latter work was written, composed, and produced in the space of sixteen days. The Chieftain evidently took a little longer, but it was certainly a hasty piece of work. One is reminded of Gilbert's remark that he could write a libretto in a fortnight, "but it would be a precious poor libretto". In essence The Chieftain consists of the first act of The Contrabandista with the incidents of the second act either omitted or compressed, and an entirely new second act which bears no relation to anything which has gone before, and is in the nature of 'further adventures' of the same characters. The plot of The Chieftain is as follows:

The chieftain of a band of Brigands (Ladrones) has disappeared from the robbers' lair taking their cash box with him. He has now been absent for a year, and the Law of the Ladrones requires his wife Inez to marry the first stranger who appears. The Chieftain's name, by the way, is Ferdinand de Roxas. The Brigands are holding for ransom Rita, 'an English girl with a Spanish name', whose Spanish lover, Count Vasquez de Gonzago, arrives to rescue her disguised as a shepherd. Shortly after the arrival of Vasquez, Peter Grigg, an English amateur photographer, appears to take pictures in the mountains. He is captured by the Brigands, and as the first passing stranger, is invested by them with the Ancient Hat of office as their Chieftain. The first act ends when a ransom arrives for Rita, the same ransom also serving for Vasquez, who has been recognized and taken prisoner. Grigg is photographed with Inez.

During the interval, Rita and Vasquez are married, becoming Count and Countess de Gonzago. They ransom Grigg, who is released by the Brigands on condition that he return when summoned by to the Chieftainess, Inez. By the beginning of the second act the Count and Countess are waiting anxiously for the arrival of Grigg.

The second act opens on the banks of the River Sil. Vasquez sings a song, and we hear a chorus of goldwashers, who are looking for gold in the river. Rita tells the legend of the river. She then reminisces in French about their



courtship, and they wonder why Mr. Grigg has not arrived to join them. The Brigand Chieftain Ferdinand now enters, disguised as a courier of a party of tourists. He sings a song, and ushers in Mr. Grigg, who has been joined by his wife Dolly. The arrival of Dolly places Grigg in a predicament, because he does not wish to tell her of his adventures in the mountain with Inez. Eventually, with the aid of Rita and Vasquez, he tells her that he has been valiently responsible for the rescue of Rita and Vasquez (ie the Count and Countess) from the Brignds. Ferdinand, who has overheard the story, now goes to wash for gold in the river. Inez and some of the Brigands now enter disguised as Spanish aristocrats to look for the real Chieftain. Inez meets Dolly, who, not knowing the situation introduces Grigg to her as a man who has performed a valiant rescue from the Brigands. Inez blackmails Grigg, threatening to show Dolly the photograph of the two of them together. Vasquez gives Grigg the money to buy Inez' silence. Ferdinand enters singing his personal Brigand song (in Spanish) which immediately gives him away to Inez and her companions. They claim him as their Chieftain, and he pretends to be delighted. Grigg hands the money over to Inez, receiving the photograph in return. All is now well, and the opera ends on a note of gneral rejoicing.

With the best will in the world it is difficult to find a good word to say of this libretto except perhaps, that it is better than no libretto at all, the events of the first act, which are largely derived from The Contrabandista, are more or less comprehesible, but the new second act, quite unconnected dramatically, is flaccid and shapeless, with a series of trivial domestic incidents following one another to no purpose. The plot, such as it is, is weakened even further with fussy stage business, like taking tea, stealing watches and knives and rolling a cigarette. The punning dialogue remains resolutely unamusing, partly because it is associated with lifeless stage situations. A single example will suffice to give an idea of its quality. The situation is the moment in the second act when Grigg is confronted with both his wives, Inez and Dolly, together.

ENTER GRIGG

Dolly - Ah! At last Peter dear -

Grigg - My own one -

Dolly - Let me introduce you. (aside) ; a lady of some impotence.  
(aloud) ; Duchess- allow me - my husband.

Grigg - (bowing) ; Duchess! (recognizes Inez, both start - aside)

Inez - "The new woman"

Inez - "A woman with a past."

Here, instead of anything like an amusing dramatic confrontation, Burnand resorts to topical jokes (2), idle stage business and a feeble pun. All the dialogue is conducted in this manner, which Burnand evidently considered witty. He has been called the most puzzling phenomenon on the whole history of wit,(3), and looking at passages like this one can quite see why. It is quite evident from The Chieftain that the charming Cox and Box owes its attractiveness to Morton's original, not to Burnand's adaptation. Nowhere in The Chieftain does he focus properly on the situation, as Gilbert invariably did. Everything is diffuse, feeble, and pointless, as though Burnand himself were lacking in intellectual capacity.

The lyrics are somewhat superior to the prose in quality, and in one or two places achieve a delicate poetic quality which evidently found a resonsse in Sullivan. Here is Rita's song in the first act, retained from The Contrabandista. The words lean heavily on Gray's Elegy, but nevertheless make a point of their own. One is reminded that Burnand was a Catholic.

The tinkling sheep-bell knells the parting day,  
The flocks collect from meadow, hill, and moor;  
The happy goatherd homeward takes his way,  
His wife and children wait him at the door.



To me the bells speak with no cheering tone,  
 Only the night wind sighs alone! Alone!  
 Tinkle the bells upon the mountain steeps,  
 Fainter and fainter down the narrow ways;  
 Soon in his cot the shepherd ere he sleeps,  
 Joins with his loved ones in their hymn of praise.  
 To me the bells speak with no cheering tone,  
 Only the night wind sighs alone! Alone!

Early in 1895 this lyric was replaced on stage by one of considerably less merit which is, unfortunately, rather more typical of Burnand's powers. The reason for the change was probably criticism of the first act of The Chieftain as containing too much material from The Contrabandista. Rita is again the singer.

A lady peers from a tower  
 Ere breaketh the dawn of day;  
 She marketh the rainclouds lower,  
 Say what doth her liege away?  
 I see on the hills no sign;  
 A sign on the plains I see.  
 She bends her ear,  
 A step is near,  
 Can it her liege lord be?  
 But is it he?  
 Ah! We shall see! (etc.)

Elsewhere the lyrics are sprawling, straggling affairs, which seem to have been written on John Skelton's principle of rhyming one word until it is exhausted before going on to the next. Nowhere is anything like the Gilbertian metrical felicity displayed, nor the Gilbertian shapeliness of form. In many ways Burnand's inadequacy is curious, for he was an experienced librettist and dramatist, who was persistently critical of Gilbert, even after The Chieftain. (4). If, as Percy Young says(5), Basil Hood committed an error of judgement in following Gilbert in The Rose of Persia, then Burnand certainly committed a far more serious error in refusing to follow him. No doubt the haste in which the libretto was written helped to weaken it, but there is no evidence that Burnand would have done significantly better with a longer period for preparation.

The music: Sullivan, who was simultaneously engaged on music for Comyns Carr's King Arthur, began composition in October 1894. He jettisoned the music of the entire second act of The Contrabandista, but retained all of the first act except the finale. He added chorus parts in several places where they were absent in The Contrabandista, and rescored the whole work in his late manner. As soon as it became apparent that the work was failing at the box office, he removed a proportion of the Contrabandista material from the first act, replacing it with two songs and a dance. However, since the vocal score of the first version was already in print, a vocal score of the revised version was also issued. The result is that there are two vocal scores of The Chieftain, which differ materially in the music they contain. The song 'A lady peers', although certainly performed on stage, does not appear in either edition of the vocal score. Since the matter has never been elucidated, I have set out below the contents of the two different editions in the first act. The second act is not affected. The word 'New' denotes music not retained from The Contrabandista.

#### Vocal score 1st edition

Introduction, duet & chorus: Hush! Hush!  
 Song (Inez): Let others seek (chorus new)  
 Recit: Sancho, surnamed the badger (New)  
 Ensemble: Wanted a chieftain (New)  
 Recit: When hath expired one year. (New)  
 Trio: 'Tis very hard to choose. (New)

Quintet and Chorus: (Chorus parts new) Hand of Fate.  
Chorus (Behind scenes): Ave Maria.  
Song (Rita): The Tinkling Sheep-bell.  
Duet (Rita and Vasquez): No Guard by Night.  
Song (Grigg): From Rock to Rock.  
Trio: Hullo! What's that?  
First Act Finale: Mostly new, but incorporates an orchestral bolero from *The Contrabandista* with chorus parts superimposed: Dance, now Dance.

#### Vocal Score 2nd edition

Introduction, Duet and Chorus: Hush! Hush!  
Song (Inez): My parents were of great gentility. (New)  
Recit: Sancho, surnamed the Badger, into-  
Recit: When hath expired. (Wanted a Chieftain omitted)  
Trio: Tis very hard to choose. (New)  
Quintet and Chorus: Hand of Fate.  
Chorus: Ave Maria.  
Duet (Rita and Vasquez): No Guard by Night.  
Song (Grigg): From Rock to Rock.  
Trio: Hullo! What's that?  
First Act Finale: The chorus 'Dance, now Dance' is replaced by a new orchestral dance for Grigg.

At some point 'The Tinkling Sheep-bell' was replaced by 'A Lady Peers from a Tower', but this song does not appear in either edition of the vocal score, presumably because it was withdrawn again. Fortunately, however, a piano version of 'A Lady Peers' was included in the Fantasia on The Chieftain by Boyton Smith, and so has been preserved. Smith's Fantasia includes all the new material composed by Sullivan en bloc. This material was composed by Sullivan in January 1985 at the Hotel de Paris, Monte Carlo. He sent it home to be incorporated into the opera, expressing the hope that the work would therefore gain a new 'first night'. It seems reasonable to suppose that Boyton Smith was given a copy of this material immediately, with the suggestion that it should go into his Fantasia. Smith did his work, but in the meantime 'A Lady Peers' had already been withdrawn at the Savoy. There was time to alter the second edition of the Vocal Score, but not the Fantasia, which was thus permitted to preserve the song.

The numbers retained from The Contrabandista are all extremely attractive examples of Sullivan's 'early' style, which is familiar from Cox and Box and 'Climbing over rocky mountains' in The Pirates of Penzance. At this period of his life there can be no question that Sullivan was tired, or his vein of inspiration exhausted. After a brief introduction which quotes the theme of the first act finale (Hail to the Ancient Hat) a fizzing Rossini-like crescendo leads into a dramatic chorus in which the two leading brigands, Jose and Sancho, confront each other. They are parted by Inez, who sings a quasi military song with a beautiful choral refrain. This song was later replaced by an attractive habanera song in which tune and accompaniment are written in different time signatures after the typical manner of the habanera.

The new recitative beginning 'Sancho surnamed the Badger' is, unfortunately, poor stuff enlivened only by a touch of leitmotif when the name of the Chieftain is mentioned. However, at this point the composer is simply allowing Burnand his over-wordy exposition. The trio which follows is identical in its opening phrase with 'Let all your doubts take wing' (Utopia Ltd) but thereafter the development is quite different, culminating in a characteristic Sullivan-esque dance.

The quintet and chorus 'Hand of Fate' is one of the highlights of the score. By adding chorus parts Sullivan has produced a massive choral movement with a splendid bass line which positively takes the ear by storm. In a completely different mood,



'The Tinkling Sheep-bell' which follows is a beautifully evocative setting of the words already quoted. Thomas F. Dunhill in his book on Sullivan singled out this song for special praise; its neglect by other writers is incomprehensible. 'A Lady Peers' which replaced it was described by Sullivan as 'dainty'. This is a charming tune, which ends with an eighteenth century flourish, but the song as a whole is not as distinguished as its predecessor, if only because it is not concordant with the stage situation, which is one of anxiety. Such a lapse of judgement is most unusual for Sullivan. The song is described as having been 'specially written for Miss Florence St. John'. It must be assumed that the composer was prepared to sacrifice dramatic propriety in the hope of producing a bright effect. Better counsels ultimately prevailed, as the near-loss of the song shows.

The duet for Rita and Vasquez 'A Guard by Night' culminates in a beautiful rush of lyric emotion, which has no counterpart in Gilbert and Sullivan, where the duets tend to be static set-pieces. It is followed by a comic masterpiece in the form of Grigg's song 'From Rock to Rock'. This is not a patter song as we understand it from Gilbert and Sullivan, but it serves the same function in introducing the chief comedian in a humorous way. Having delivered himself of this gem, Grigg begins to take photographs to a wonderful 'birdsong' accompaniment which leads without the smallest impropriety to a vigorous bolero. All of this music, retained from The Contrabandista, is marvellously imagined.

At the beginning of the finale the Ancient Hat of office is brought on to a quotation of 'Where did you get that hat'. The finale itself manages to maintain interest through some characteristic dramatic fumbling by Burnand to culminate in a splendid drinking song which has all the swagger of the military music in Patience, though it has been suggested that it owes something to The Gypsy Baron. If incorporated in one of Sullivan's well-known works it would not fail to bring the house down.

The second act does not show any marked differences in style from the first, but it shows the effect of Sullivan's long collaboration with Gilbert in the number of vocal ensembles, which are not present in the first act. An introduction which Gervase Hughes admired (6) leads into a sprightly comic song 'Up in the morning early' about an owl, a lark, a mole and a slug. This is followed by a chorus of goldwashers at the riverside, richly scored, with the horns suggesting that perhaps the river Sil is a tributary of the Rhine. Next comes an exquisite song, 'The Legend of the River', perfectly set off by the choral refrain.

Rita and Vasquez now remânisce in French and English about their courting days. Sullivan avails himself of the opportunity for quiet humour at the expense of French comic opera, in an attractive manner. The song which follows, in which Ferdinand in his capacity as a courier explains his itinerary is the nearest approach to a patter song in the work. Sullivan adopts his usual technique in such cases and provides an apt setting whose sole function is to convey the words. His contribution is indistinguishable in merit from the same sort of thing in the famous operas, but the song as an entity is weaker than the comparable songs in G&S because Burnand's contribution is mindless. The unambitious nature of the music merely serves to expose the weakness of the words. Gilbert was able to withstand such exposure. Burnand was not.

Grigg's wife Dolly now sings a pleasant song about her husband's departure. Once again Sullivan's habitual method of work, well carried out, reveals the weakness of some unexciting words. A tongue-twisting trio is followed by a splendid song in Spanish with a pronounced Spanish flavour in the music. The Spanish flavour is maintained when Inez and her companions enter to a humorous quotation from Lalo's Symphonic Espagnole. The trio which follows later develops into a quintet. It might be better described as a scena, inasmuch as it incorporates a variety of moods from humorous to dramatic, ending in a beautiful serene close. The skill and resource brought to bear by Sullivan in weaving the various threads into a

seamless whole is unobtrusive but considerable.

Now follows a sparkling Sextet which would find a welcome place in The Gondoliers or any other Savoy opera. The effect is achieved almost entirely by a featherweight rhythm which carries the movement forward almost without the need for melody. The finale, unlike most of those in G&S, does not consist of a straightforward reprise, but is a new number in itself, though it ends with a reference to an earlier quintet. Once again The Gondoliers is called to mind by the general gaiety.

Summary: After all allowances have been made for differences in taste and critical standards, I find it hard to understand why the music of The Chieftain has been so widely dismissed or ignored by Sullivan's commentators. One can see why the work failed in 1895, and even why, given the inferior quality of the libretto, it may be incapable of stage revival in its original form. But that the music per se should be judged adversely is incomprehensible. The numbers retained from The Contrabandista show Sullivan's comic music at its freshest. There is nothing among those remaining that one would not be happy to exchange for the uninspired movements in the famous Savoy works. It would be meaningless to say that The Chieftain is better musically than this or that Savoy opera, but having lived intimately with the work over the space of two years I have come to the conclusion that it is as good as all but the very finest of the composer's collaborations with Gilbert. Certainly, anyone who responds at all to Sullivan's ingratiatingly musical personality will find much in it to enjoy.

#### Notes.

- 1) Wolfson, J: Final Curtain. Chappell/Andre Deutsch 1976 pp61-2.
- 2) 'A Lady of some importance' evidently refers to Oscar Wilde's play A Woman of No Importance (1893); 'The new woman' then- as now- was coming to the fore. The New Woman was the title of a play running at the Comedy Theatre at that time.
- 3) See M.W.Disher, Victorian Song, Phoenix House 1955, p217: 'Sir Francis Burnand, who wrote them (burlesques) at the rate of two or three a year throughout the second half of the nineteenth century, is the most puzzling figure in the whole history of wit. What was accepted as his sense of humour appears to have been nothing more than geniality.'
- 4) See Wolfson, op cit, p101.
- 5) Percy M. Young, Sir Arthur Sullivan, Dent 1971, p253.
- 6) Hugnes, G; The music of Arthur Sullivan, Macmillan 1959, p141 note.

NB: The 1978 revival of The Chieftain which was issued by Rare Recorded Editions was based on a completely revised libretto whose intention was to try to make the work viable on stage. The above article refers to the work as originally performed.

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#### POETS' CORNER

The following rhyme by Ursula Wadey appeared in the York Times (a free newspaper) earlier this year:

Move with the Times  
No Arts Council grant for Mikado;  
The Yeomen have taken some knocks.  
The taste of the nation's  
Run right out of Patience,  
While Pinafore's wrecked on the rocks.  
Nobody desires Iolanthe,  
The Pirates are greeted with jeers,  
While poor Princess Ida -  
We just can't abide her,  
And nobody hires Gondoliers.



But there is one hope of salvation  
I offer for what it is worth.  
Since sex is de rigeur,  
Why not bring more vigour  
and spice to our innocent mirth?  
The choruses all must be topless -  
No D'Oyly Carte player's a prude;  
And then for good measure,  
Just think what a pleasure,  
To see Nanki-poo in the nude!

It brought forth this response from a distinguished member of the Society Committee who wishes to remain anonymous:

I speak of Ms Ursula Wadey,  
Whose tastes are perverted and shady,  
Or at least out of joint -  
What, John Reed as Jack Point,  
On the stage, in the nude, singing 'Heydee'?

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#### COLLECTORS' CORNER

Members will recall that in November, Mr. Colin Richardson of Lydney offered for sale a cartoon of Sullivan bearing an inscription in the composer's handwriting. The highest bidder for this item was Mr. L.J. Bentley of Otley.

Mr. Richardson now has two of the Columbia Light Opera Company 78rpm G&S abridged sets, also for sale to the highest bidder. They are Mikado and Yeomen; each set has 6 10" 78s in excellent condition, and complete with album. Bids, please, to Mr. Richardson at Stowe Court, St. Briavels, Lydney, Glos., GL15 6QH.

MR. DAVID JACOBS has for sale a number of rare 78rpm records of Sullivan's music which he is prepared to sell in an effort to raise funds for the Golden Legend: Details from Mr. Jacobs at 41 Hooks Hall Drive, Dagenham, Essex, RM10 7BD.

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#### GOLDEN LEGEND FUND

The fund to secure a top class commercial recording of The Golden Legend has got off to a very promising start, but many more donations are needed if we are to achieve our goal. Please send your contribution to the Treasurer, Dairy Flat, Audley End House, Essex, CB11 4JF. Thank you.

#### FORTHCOMING CONCERT

Mr. Martin Yates, a member of the Society Committee, is conducting a choral concert in Retford devoted to English light opera and musical comedy from Sullivan to the present day. There will be music by German, Monckton, Montague Phillips, Andrew Lloyd Webber and others. As well as extracts from The Mikado, Ruddigore and Iolanthe, Sullivan will be represented by the chorus 'Plantagenesta' from Ivanhoe and 'Neath my Lattice' from The Rose of Persia. Two performances - Retford Town Hall - 14 and 15 September. Details from Mr. Yates, 104A Moorgate, Retford, Notts., In October Mr. Yates will be presenting the same programme in Pfunckstadt (West Germany) - probably the first time this century that music from Ivanhoe has been presented to a German audience.

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<i>Ralph Rackstraw (Able Seaman)</i>	<i>Thomas Round</i>
<i>Dick Deadeye (Able Seaman)</i>	<i>Donald Adams</i>
<i>Bos'n's Mate</i>	<i>George Cook</i>
<i>Josephine (The Captain's Daughter)</i>	<i>Angela Jenkins</i>
<i>Mrs. Cripps (Little Buttercup – a Portsmouth Bumboat Woman)</i>	<i>Jacqueline Montgomery</i>
<i>Hebe (Sir Joseph's First Cousin)</i>	<i>Suzanne Webborn</i>
<i>The Royal Artillery Orchestra</i>	<i>Directed by Major Stanley Patch</i>

*The Hartlepool Gilbert and Sullivan Society*

Acknowledgement is made of the kind assistance of the Cleveland County Leisure and Amenities Department in the publishing of this programme.



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STOP PRESS:

PERFORMANCE OF THE GOLDEN LEGEND  
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The Chelsea Harmonic Society is to preform The Golden Legend at the Dome, Brighton, on Friday 23 November 1984, at 7.30pm. Soloists will be Julie Kennard, Morag Nicholson, James Griffett and Michael George; there will be a 100-strong chorus, and the work will be conducted by Edward de Rivera.

Further details and booking information will be sent to all members in due course.

This performance will make use of a set of vocal scores supplied by the Society, and in addition, we have been invited by the Chelsea Harmonic Society to supply the programme notes.

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BY  
F. C. BURNAND  
&  
ARTHUR  
SULLIVAN

*with lyrics by*

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