



# THE SAVOYARD

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# THE SAVOYARD

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### Silver Jubilee Production

In honour of Her Majesty the Queen's Silver Jubilee, Michael Heyland is to stage a new production of *Iolanthe* with sets and costumes by Bruno Santini. Mr. Santini has designed operas for the English National Opera, the Welsh Opera, the English Opera Group, the English Music Theatre, and the Camden Festival. He is at present engaged on the exhibition entitled *Royal Box* being mounted for the Silver Jubilee by the Theatre Museum, V. & A.

The new production of *Iolanthe* will have its first performance at Sadler's Wells Theatre, in the presence of Their Royal Highnesses the Duke and Duchess of Gloucester, on Monday, 11th July. It will be performed for the remainder of that week, which will be the second of the Company's three weeks in Islington.

### Gala Evening

Their Royal Highnesses the Duke and Duchess of Gloucester were present at the D'Oyly Carte Gala Evening sponsored by Telefusion Ltd. at the Savoy Hotel on Sunday 13th February. About 350 people were present, and profits are being divided between the D'Oyly Carte Opera Trust and the Cancer Research Campaign of which the Duke of Gloucester is President.

Sir Harold Wilson opened the proceedings with a speech in which he welcomed Their Royal Highnesses, spoke of the great work done by the Cancer Research Campaign, mentioning its unusually low expense ratio, and paid a tribute to the generosity of Telefusion Ltd. This company, in addition to buying tickets for the Gala, presented over £600-worth of prizes, which included a colour television set, won by Joan Robertson in the Grand Draw, which was drawn by Mrs. Wilkinson, wife of Telefusion's Chairman.

The royal party included the Lord Mayor and Lady Mayoress of Westminster, Lady Wilson, Sir Theo and Lady Crawford, Colonel and Mrs. Osborne, Mr. and Mrs. Anthony Tuke, Sir Cecil and Lady Parrott, Mr. and Mrs. Alfred Francis, and Mr. Colin Prestige.

Sir Harold spoke of the Company's successful tour of North America in 1976, and said that "another more extensive tour is planned for 1978; the sponsorship will again be organised by the Hanson Trust, and in particular Gordon White who has been the inspiration behind Hanson's growth in the U.S.A." After speaking of the importance of the Arts in Great Britain and the need for sponsorship from industry, Sir Harold introduced Michael Heyland, the Company's Director of Productions.

Michael Heyland then gave the linking narration for the 50-minute programme of Gilbert and Sullivan songs from *H.M.S. Pinafore* to *The Grand Duke*, which were sung by John Reed, Kenneth Sandford, Michael Rayner, Geoffrey Shovelton, Barbara Lilley, Patricia Leonard, and Jane Metcalfe, with David Mackie at the piano.

Albert Truelove had organised the Grand Draw, and included ex-D'Oyly Carte singers Cynthia Morey and Lynne Williamson amongst the ticket-sellers,

while Arthur Richards, another former member, acted as toastmaster.

The proceedings concluded with a speech of thanks on behalf of the Grand Council of the Cancer Research Campaign from Sir David Smithers, who presented a cigarette-case to John Reed, who was that day celebrating his birthday. The fact that he took time off on that day to sing at the Gala was greatly appreciated by the sponsors, who thought the gesture typical of the Company's devotion to "the cause". Telefusion also gave presents to the other singers. (Photographs on p. 25).

### **Odds . . .**

Meston Reid lost his voice on Saturday 19th February and was unable to sing the part of Hilarion in *Princess Ida*. As the understudy was not yet fully rehearsed, it was decided to ask the English National Opera to release for that day a former member of the Chorus, Jeffrey Cresswell. He stepped in at literally an hour or two's notice and acquitted himself with enormous credit. Our thanks are due to him and to the E.N.O.

During the Sadler's Wells season Gareth Jones sang Cox in *Cox and Box* and Strehphon in *Iolanthe*.

Welcome to Elizabeth Denham, who is taking over the understudying of the chief contralto roles in September. Beti Lloyd-Jones, who has done this work with much distinction for a long time, is remaining with the Company but has asked to be relieved of the understudying. Elizabeth Denham was trained at the Paris Conservatoire, at the Royal Academy of Music, and at the Rome Conservatorio di Musica della Santa Cecilia.

Principals are not in the habit of giving up their roles because of a change of understudy. Though it has nothing to do with Miss Denham's arrival, it remains a sad fact that Lyndsie Holland has decided that she does not wish to continue touring, and she will be leaving the Company at the end of July. She has been a most popular member of the cast since she assumed the contralto roles, and her departure would be a matter for unmixed regret were it not that she is to be succeeded by Patricia Leonard, who has acquired many admirers since she started playing some of the soubrette parts.

David and Elaine Stevenson's accommodation bureau got off to a good start, as they received quite a lot of offers. We do not yet know how many of the offers are being taken up by the Company and whether the mating is a success.

The tour list given on page 31 of the last issue gave 30th May to 18th June as "to be arranged". The engagement will now be at the Theatre Royal, Brighton.

Mr. David Ben Leavitt, who has written about another foreign language recording (*H.M.S. Pinafore* in Yiddish and called *Der Schirtz*) is anxious to buy foreign language recordings. Anyone interested in selling should send details of the recording company, price, and shipping costs to Mr. Leavitt at 8044 Germantown Avenue, Philadelphia, Pennsylvania 19118, U.S.A. (See Readers' Letters, too.)

### **. . . and Ends**

Joan Robertson, who has been with us for twenty-three years and has been Mr. Lloyd's secretary for twenty-one, retires in July. We shall be writing in our next issue about her great services to D'Oyly Carte. Fortunately her successor is already to hand and is working her way into the job. Miss Anne Anderson was for nine years a private secretary in the Spastics Society, and for most of that time was an Associate Member of the D'Oyly Carte Trust. We greet her cordially.

Another serious loss is in the Company itself. Michael Heyland, Director of Productions, is moving on to do freelance work, and it is as a freelance that he is producing *Iolanthe* for the Sadler's Wells season in July, after which he flies to Toronto to give a two-week course of lectures on Gilbert and Sullivan at the George Brown College of Fine Arts and Technology, taking *Iolanthe* and *Yeomen*

as his subjects. His successor is Leonard Osborn, who was a principal tenor from 1937 to 1959, excluding the war years. He was one of the most popular tenors in the whole history of the Company, and it is with great delight that he is now welcomed back as producer. He says that his favourite role was Dick Dauntless (one of his admirers says his hornpipe was famed throughout the Navy) and a photograph of him coaching Meston Reid in this role appears on a later page.

Mrs. Taylor, who as Nancy Freyne played soprano leads on D'Oyly Carte tours in 1907 and 1908, had her hundredth birthday in January, and died a fortnight later. For her hundredth birthday she received a telegram from Dame Bridget and a visit from Geoffrey Shovelton, who took her a poster signed by all the Company.

Dr. Guy Carrell, one of our good friends and supporters, died last October. He was the author of many of the more serious musical articles that have appeared in this journal.

We also chronicle with regret the death in November of John Stell, one of the Company's most devoted followers and Vice-President of the Liverpool branch of the Gilbert and Sullivan Society. He contributed a great deal towards school and amateur dramatic productions by designing and painting sets. On his fiftieth birthday he gave a party at the Savoy for the Company and began his friendship with Dame Bridget. He was responsible for the decoration of many special occasion cakes.

As we go to press, we are sad to hear that Grace Lovat Fraser has died. She was the widow of the designer Claud Lovat Fraser, and, making costumes for the D'Oyly Carte Company and later supervising the Wardrobe, she became a close friend of Dame Bridget. She will be remembered by readers as the author of a series in *The Savoyard* on "Some Famous Designers of D'Oyly Carte Productions".

### **Though nothing can dismay us**

At Sadler's Wells on February 23rd the second Act of *Princess Ida* was rudely interrupted by a bomb scare. It was a false alarm, but the audience had to spend more than forty minutes in the street. When they had resumed their seats the curtain rose on Hilarion, Cyril, and Florian climbing over the wall, singing: "Gently, gently, Evidently We are safe so far"!

*Princess Ida*, incidentally, received something of a rave review in *Time Out* of February 18-24, which said: "Unjustly neglected, *Ida* should with a little more exposure take its place in the G. & S. Top Three." The review concluded with the words: "Given the present distinguished attention and preparation *Ida* should rule ●.K." This review not only pays a nice tribute to Leonard Osborn's first production for the Company but it also correctly interprets the box-office figures. In its seven performances in the Sadler's Wells season *Princess Ida* took more money per performance than any other opera except the double bill of *Cox and Box* and *The Pirates of Penzance*, and *The Mikado*, which were a few pounds better. Let us hope that when the Osborn production goes on tour it will not be "unjustly neglected".

*Princess Ida* has not been the only success. The season has been shorter than last year's, so the figures are not directly comparable, but we are delighted to report that in general business has been better.

### **LADY DOROTHY DE VERTEUIL**

We regret to announce the death on February 21st of Dame Bridget D'Oyly Carte's mother, Lady Dorothy de Verteuil. Lady Dorothy, who had lived in Tobago for many years and died there, was one of the original Members of the D'Oyly Carte Opera Trust. When she was married to Rupert D'Oyly Carte she took a great interest in the Company, but in recent years her visits to England were not frequent enough to enable her to see them in operation. In 1971, however, Lady Dorothy attended the party given at Grims Dyke to celebrate Cis Blain's retirement from the position of Wardrobe Mistress.

# INTRODUCING THE COMPANY (47)



*Photograph by John Blomfield*

## *Ruby Buckingham*

One of the first things a new chorister is required to do on joining the Company is to go down the Walworth Road for costume fittings at the Wardrobe. It is here, in the spacious rooms above the scenery store, that Ruby has reigned supreme for twenty-five years or so; indeed, she has been working there for far longer, having started as an assistant in 1945.

An expert needlewoman, cutter, and fitter, Ruby knows exactly what costumes are available and can sum up almost at a glance whether she will have enough costumes in stock to put a new chorister on stage in all the operas at once, or whether his or her appearances will have to be spread out "as ready".

Small and serious-looking, Ruby has (and needs!) a very good sense of humour. She rules her domain with a firm but gentle hand. Her job naturally brings her into close touch with every member of the Company; she is very well liked, and is often to be seen backstage both on tour and in London.

Widely travelled, she has many friends here and in America, and will be greatly missed when she retires at the end of May. We all wish her many happy years in her retirement.

## THE INCANTATION SCENE FROM 'THE SORCERER'—PASTICHE OR PARODY?

by David and Jennifer Baker

It is impossible to tell whether [Lampe] uttered the interminable Scotch snaps and other period clichés as skits on his colleagues or because he could not think of anything better . . . [*Pyramus and Thisbe*] lacks the incisive wit required for parody of any kind. (Winton Dean's review of a performance of *Pyramus and Thisbe* in *The Musical Times* CXII (1971).

A reviewer of the 1971 D'Oyly Carte revival of *The Sorcerer* suggested that the Incantation scene is a 'pale imitation' rather than a deliberate musical parody of its apparent model, the Wolf's Glen scene from Weber's *Der Frieschütz*.<sup>1</sup> It would be difficult to disprove this conclusively on purely musical grounds; as the quotation above succinctly points out, it is far from easy to 'bring off' a piece of musical parody. However, by placing *The Sorcerer* in the context of Victorian theatrical tradition, we can at least confidently state that this scene was intended by both librettist and composer to be viewed as deliberate parody.

In the 1860s, Gilbert was theatrically very much a man of his time; burlesques formed an important part of his output. Significantly, his first work for the theatre was *Dulcamara; or The Little Duck and the Great Quack* (produced 1866), a burlesque version of Donizetti's popular opera *L'Elisir d'Amore*. Burlesques of operas, and, in particular, of melodramas were much in vogue. (Melodrama itself still held the stage, though its heyday had been earlier in the century. Boucicault's adaptations from the French had moderate success in the 1860s, and Irving was to lend melodrama an aura of respectability when he introduced *The Bells* into his classical repertoire in 1871.) The well-defined conventions, stereotyped plot, characters, situations and dialogue, all too familiar to mid-Victorian audiences, were well suited to effective parody treatment. Most of the burlesques included songs. The lyrics were usually a parody version of some well-known piece (typical is Gilbert's "Like a teetotum, on a guitar" from his Tennyson parody *The Princess* of 1870, whose model is clearly 'Largo al factotum della città' from Rossini's *Il Barbiere di Siviglia*) with music adapted from an appropriate (in many cases the original) operatic source. The remainder of the musical fare consisted of light, balladic music.

Sullivan, in this period, was primarily a serious composer. However, in 1867 he provided the music for a libretto adapted by his friend Burnand from Morton's burlesque-melodrama *Box and Cox*. The adaptation retains most of the burlesque features (i.e., the literary parody elements) of the original, and Burnand's libretto also provided the composer with song lyrics, a concerted finale of reprises in the *vaudeville* tradition, and several *scenas* of recitative, arioso and ensemble format. This layout must have suggested Italian operatic techniques to Sullivan, and their use in this context would almost inevitably result in musical parody. No doubt he felt the prospective performers and audience, being educated men (the piece was originally intended for private performance) would appreciate such allusions.

To set Bouncer's military song, with its 'Rataplan' refrain, in Baroque operatic style, was a more original idea; one would have thought that 'Rataplan' would have brought to his mind Donizetti's once-popular opera *La Fille du Régiment*. Elsewhere, he took up hints from his librettist; the Bacon-Lullaby lyric obviously called for a *berceuse* setting, just as the Buttercup Serenade, with its inane 'Fiddle-diddle-dum' refrain, suggests a simple balladic style. Cox's alliterative patter 'My master is punctual' conforms to the Rossini-Offenbach patter-song type. Sullivan was too intelligent a musician to miss such golden opportunities.

However, these pieces are not so much parodies as appropriately applied historical musical conventions. The 'Italian opera' sections are more obviously

humorous in intent, including, as they do, so very many clichés within so few bars, and the mundane context, as well as the highly melodramatic or downright commonplace text, points the effect.

Presumably Sullivan's friends were amused, and appreciative of this skilful piece. Sullivan must have been a little surprised to find that paying audiences were also amused and appreciative when he was persuaded by German Reed to let the piece have public performances in 1869. But Gilbert, reviewing the piece, opined that:

Mr. Sullivan's music is, in many places, of too high a class for the grotesquely absurd plot to which it is wedded. It is funny here and there, and grand or graceful when it is not funny; but the grand and graceful have, we think, too large a share of the honours to themselves.<sup>2</sup>

Could it be that he failed to appreciate much of the musical humour?

It was remarkable foresight on the part of Richard D'Oyly Carte to persuade Sullivan to consider Gilbert's libretto of *Trial by Jury* in 1875. Yet even with his foresight, he must have been a little surprised by the results. Indeed, the billed description of *Trial by Jury* as a 'dramatic cantata' rather suggests that no one was quite sure how to describe the strange creature that the fertile imaginations of its two authors had spawned. It was hardly in the normal run of burlesque pieces. It could scarcely be called a 'grand opera', yet it was not a ballad-opera, for the music was continuous—a fact which also eliminates a term appropriate on first consideration—*opéra comique*. One contemporary reviewer, though he did not attempt to assign the piece to a category, clearly recognised that *Trial by Jury* was intended as a burlesque, a parody in music.

Now the joke is out. Mr. Sullivan has imitated or burlesqued some of the best morsels from Italian or French opera. There has



Photograph by Crispin Woodgate

Leonard Osborn and Meston Reid



been no attempt to hide the fact by selecting pieces for imitation (not by any means plagiarism) which are unknown, or have been forgotten . . . the works from which Mr. Sullivan has taken his ideas must have been known to half the audience.<sup>3</sup>

Many of the allusions which this reviewer found are presumably lost on today's audiences, who are not likely to recognise the originals, but we can certainly appreciate the ensemble 'A nice dilemma' as a gentle dig at second-rate Italian operatic style, whether or not we know the far from second-rate sestet from Donizetti's *Lucia di Lammermoor* (if, indeed, Sullivan used this, or indeed any specific piece, as his model). The skit is amusing, not primarily in purely musical terms, but because of its dramatic context (the scene in *Trial by Jury* is a humorous parallel of that which includes the sestet in *Lucia*—always assuming, of course, that this was the piece Sullivan had in mind) and also because of its startling incongruity; one does not really expect to hear the members of an English court break out into a *bel canto* operatic ensemble. The pompous chorus welcoming the judge, written in serious eighteenth-century style, with a fugal section which conforms to all the text-book laws of music, is an effective piece of parody also because of its complete dramatic relevance. The joke explodes when we discover from his ensuing patter-song just what a legal fraud the great judge really is; the pompous chorus, with its empty show of musical legality, mocks him just as he himself makes a mockery of the law.

The piece was an overnight success. Author and composer presumably made a mental note of the successful features of this work. Though they never again wrote a one-act opera, or an opera that lacked spoken dialogue, whether they realised it or not, they had embarked on a series of successful light operas, whose literary antecedents were to be found in the burlesque tradition, but whose most successful musical elements were almost entirely without English precedent. Without question, Sullivan's masterly use of witty and apt musical parody contributed much to the character of this new genre.

After the achievements of *Trial by Jury*, *The Sorcerer* appears at first sight a retrograde step. In many ways, it belongs to the tradition of English ballad opera, and thus one is not surprised to find that hero and heroine in particular express themselves in sentimental balladic strains. The chorus of villagers suggests the use of rustic dances and choruses, and other concerted numbers follow on from the type so successfully employed in *Trial by Jury*, a re-creation in English terms of the *joie de vivre* of composers such as Auber, Lecocq and Offenbach. There are also examples of deliberate stylistic pastiche: a madrigal-glee ('I rejoice that it's decided') and a pseudo eighteenth-century dance ('Welcome joy!', not to mention the first act orchestral minuet).

Since the plot and characters are so clearly not only the stuff of ballad opera, but also of burlesque (presumably Donizetti's *L'Elisir d'Amore* once again provided the starting point for this piece, which was based upon an earlier story of Gilbert's, actually entitled *The Elixir of Love*) Sullivan was again able to put his wide knowledge of musical idioms to humorous use. Is it Verdi who comes in for gentle guying when Lady Sangazure threatens to 'go to her family vault'? And the Notary, seemingly himself a relic of the previous century, draws up a contract in eighteenth-century style. Surely too, the scene upon which the whole burlesque pivots, the Incantation scene, must have been intended as an extended parody, both literary and musical. Given its historical context, the point seems irrefutable.

Parody in music (as a form of humour) has a restricted field of expression. This is because unless the composer is concerned with a broad form of humour, it is difficult to differentiate between the style of the parody and the object parodied. Parody is thus indistinguishable from pastiche.

(Article on 'Parody' from *Encyclopaedia Britannica*.)

*Cox and Box* and *Trial by Jury* provide us with excellent illustrations of the two basic types of parody available to Sullivan. The first type, exemplified by *Box's* suicide *scena*, is where the dramatic situation makes relevant the imitation of a serious model (here an Italian operatic 'death' scene). The composer utilises obvious stylistic traits, indeed musical clichés, to drive home the bathetic point he is making. The second, which relies on purely musical humour, such as the entry of the judge, is less likely to be appreciated by the average audience, since it presupposes a more detailed knowledge of the original. In the example discussed, though, on a broad scale, the pomposity of the music suits the occasion, only those who are acquainted with strict contrapuntal techniques can appreciate fully the subtlety of Sullivan's joke. Here Gilbert, normally the instigator of humour, takes a back seat. There is another reason too why this latter type is more difficult to employ with success. Music, being abstract, is limited as a vehicle for humour; only when allied to a concrete humorous idea—words, a dramatic situation, etc.—can the success of parody imitation be guaranteed. Thus it is scarcely surprising that the first type of parody forms the bulk of Sullivan's attempts at musical humour. The Incantation scene, therefore, may indeed be an imitation of Weber's Wolf's Glen scene ('pale imitation' is surely too harsh a description) but the context, together with Sullivan's extensive use of clichés, tells us without doubt that it is also a deliberate musical parody. A tabular analysis of the elements of imitation (see below) will make this more apparent. The success of Sullivan's humour depends, as always, on the individual listener's taste.

#### DER FREISCHÜTZ

(1) *Dramatic Context:* Rudolph has agreed to meet Caspar in the Wolf's Glen at midnight, to witness the forging of the seven magic bullets, which will not fail to hit the desired mark. The bullets are cast by Caspar with the aid of Zamiel, the Demon Hunter.

#### (2) *Characters:*

Caspar, a servant of Zamiel (Bass/  
baritone)  
Rudolph, a young huntsman (Tenor)  
Agnes, Rudolph's beloved, not on stage  
here but present in his thoughts  
Zamiel, a Demon (Spoken)  
Chorus of Invisible Spirits (S.A.T.B.)

#### (3) *Musical Elements:*

- (a) Consistent use of  
(i) Tremolando  
(ii) Chromatic scales  
(iii) Diminished chords  
(iv) High woodwind interjections  
(v) Solemn brass chords  
(b) 'Wicked' characters use  
(i) Monotone  
(ii) 'Ho, ho . . .'  
(c) Incantation  
(i) Spoken interjections as bullets are  
counted  
(ii) Woodwind interjections follow reci-  
tation of numbers  
(iii) Held notes accompany incantation

#### THE SORCERER

(1) *Dramatic Context:* Alexis Pointdextre, a believer in the power of love to cure all social ills, has agreed with Mr. John Wellington Wells, Sorcerer, to dispense from the village teapot a magic love potion. The potion is brewed by Mr. Wells with the aid of assorted evil spirits, presumably under the sway of Ahrimanes.

#### (2) *Characters:*

Mr. J. W. Wells, a servant of Ahrimanes  
(Baritone)  
Alexis, a young nobleman (Tenor)  
Aline, Alexis' beloved (Soprano)  
Ahrimanes, not on stage, but presumably  
in control of the action/Chorus of  
Invisible Sprites (S.A.T.B.)

#### (3) *Musical Elements:*

- (a) Extensive use of  
(i) Tremolando  
(ii) Chromatic scales  
(iii) Diminished chords  
(iv) High woodwind interjections  
(v) Solemn brass chords  
(b) 'Wicked' characters use  
(i) Monotone  
(ii) 'Ha-ha . . .'  
(c) Incantation  
(i) Spoken interjections as spells are  
cast  
(ii) Woodwind interjections follow reci-  
tation of numbers  
(iii) Held chords accompany incanta-  
tion

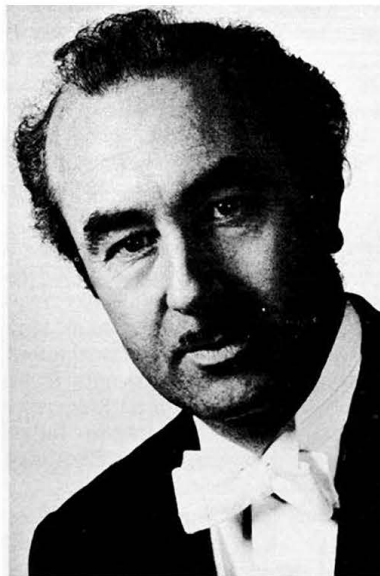
<sup>1</sup> *Daily Telegraph*, March 31st, 1971.

<sup>2</sup> 'From the stall', *Fun*, quoted by Reginald Allen in *William Schwenck Gilbert, an Anniversary Survey*, off-print from *Theatre Notebook* XV, 4 (London, 1961) and thence by Percy M. Young in *Sir Arthur Sullivan* (London, 1971).

<sup>3</sup> Anon., *Le Figaro*, quoted in *The Musical Standard*, and thence by Audrey Williamson in *Gilbert and Sullivan Opera: A New Assessment* (New York, 1953).

# IF YOU WANT TO KNOW WHO WE ARE

ROYSTON NASH talks to David and Elaine Stevenson



*Photograph by Donald Southern*

If there is a ritualistic, mystical, or quasi-religious quality about the beginning of a D'Oyly Carte performance, the part played by Royston Nash can perhaps best be described as high-priestly. One minute the audience are chattering away about this and that, wondering whether they have remembered to switch off the cooker and lock the front door, or whether the pubs will still be open after the show, and offering some well-chosen invective to the idiot who has just come in late and trodden heavily all over their feet; the next minute the lights in the auditorium grow dim, the murmur of conversation dying with them, and in due season a tall, elegant figure strides purposefully into the pit and acknowledges with dignity the just acclamation of the throng. A brief interval of silence, timed to a nicety, and the overture begins, transporting the paying customers for a spell into an agreeable world of fantasy and delight, while the singers forgather unseen behind the curtain for the opening chorus.

That he should so stride, radiating urbanity and confidence, is largely taken for granted by the audience, who tend to assume that Mr. Nash is employed principally for purposes of prestige, his immaculate bearing and appearance being such that he could readily take his place in the shop-window of Messrs. Hector Powe without exciting remark; the orchestra must surely have got the hang of things by this time, so that all he has to do is keep up the tempo and glare at any of the instrumentalists who look like dozing off during the dialogue. If you but guessed the truth, gentle reader, you would marvel that this confident figure does not limp in Gama-like upon a stick, crushed beneath the load of responsibility, glancing furtively to left and right, and gibbering intermittently. There must be occasions when the assured tread is the best bit of acting in the show!

In fact Royston Nash has overall responsibility not just for the orchestra but

also for the whole vocal performance of the Company, so that in essence he is ultimately accountable for D'Oyly Carte musical standards. Even given ample rehearsal time, this in itself would be a sufficiently awesome prospect, for, however capable and well-prepared, a singer can easily suffer a lapse of memory or a member of the orchestra cause confusion on-stage by coming in a bar early, and the conductor is powerless to prevent it. To complicate matters further in practice, the Company's financial independence—of which Royston is intensely proud—means that the highest possible proportion of an artist's working week has to be spent in revenue-earning performance rather than in relatively unremunerative rehearsal. The time available for maintaining standards is consequently always at a premium. By comparison with subsidised opera companies, D'Oyly Carte is also at a considerable disadvantage in that strict economies must be made in the size of chorus, orchestra, and secretarial staff, all of which contribute to the burden shouldered by the Musical Director. The challenge of the job is to produce consistently first-class results with substantially less than optimum time and numbers—and the achievement is all the greater for the obstacles surmounted.

Royston Nash was born in Southampton and moved to Bournemouth at an early age. With his brother and two sisters he was taught the piano, and began to take an interest in playing the cornet when only eight years old. Recognition of his abilities won him a place in due course at the Royal Academy of Music, where he studied the trumpet under George Eskdale and was awarded a Certificate of Merit for orchestral conducting and the Musicians' Company bronze medal for harmony. Serving in the Royal Marines, he was appointed Director of Music to the Commander-in-Chief Mediterranean (thereby fulfilling his father's unspoken ambition for him) before going on to take appointments as Director of Music in Portsmouth and at the Royal Marines School of Music, Deal.

Amongst people lacking first-hand knowledge, Services music often suffers a "brass-band-in-the-park" image which in Royston's judgment is quite unjustified. In the naval tradition he found greater emphasis placed upon the orchestra than on the band, an orchestra always being in attendance at formal dinners and on grand occasions, and his duties often involved working with choral societies. His career provided an exceptional opportunity to acquire a wealth of musical training and experience in a stable environment to be envied by the commercial world of music. In fact many questioned his wisdom in relinquishing a Royal Marines commission for his present distinguished post! However, in his mid-thirties he realised that if he was to break into the wider sphere of musical enterprise it was to be then or never, and he courageously committed himself to a new and uncertain way of life. He could claim no especial predilection for the works of Gilbert and Sullivan, but, finding pit work more of a challenge than the concert platform, he saw in D'Oyly Carte the opening for which he was looking.

Experience has taught Royston that conducting is a thoroughly practical skill. However good a foundation may have been laid by academic training, it is only when a conductor stands before an orchestra that he begins to discover how to achieve the desired effects in practice. If he is sensible he will learn from the players he conducts, for no conductor can reasonably expect to know more about every instrument than the specialist who plays it, and gradually he will develop an expertise which he in turn can relay to his orchestra and to his audience.

When in London the D'Oyly Carte orchestra comprises thirty-seven musicians, this being the number for which the operas were originally scored, but the touring orchestra is generally reduced to twenty-five or twenty-one, providing just enough instrumentalists to perform all the band parts as written. The result is an inevitable imbalance between the sections of the orchestra. More strings would give the enhanced quality and flexibility which the scores deserve, for Royston believes that Sullivan's music well performed is worthy to rank with the work of all but the most celebrated composers. Recording sessions with the Royal Philharmonic Orchestra are a source of pleasure to him and to the whole Company, the Orchestra unflinchingly

giving their fullest co-operation and support. (He may be interested to learn that his own recording technique is not without admirers.)

Nobody would agree more wholeheartedly about the value of an augmented orchestra than the D'Oyly Carte management, but predictably size is sharply defined by available finance: touring is already far from profitable and a larger orchestra would not only require additional salaries but in many provincial theatres would necessitate the removal of seats from the auditorium with a proportionate reduction in box office receipts.

Individual members of the orchestra tend to receive less audience acclaim than their colleagues on-stage, yet they do the same number of performances and endure some distinctive difficulties of their own. Instrumentalists audition like singers, but there is no system of orchestral understudies to rely upon in the event of sickness or other calamity. Royston may learn at short notice that one member of the orchestra has taken ill while another's car has broken down at some remote distance on the way to the theatre. Urgent telephoning will usually procure the best local musicians who happen to be free, for whose assistance he is profoundly thankful, but it will be an anxious Musical Director who sees unfamiliar faces in the pit, possibly in key positions, with little or no opportunity for rehearsal. Fine players they may be, but instant perfection can hardly be hoped for as they divide their unrelaxed attention between conductor, music, and an opera in which they have not taken part recently, if ever. No announcement will be made—Royston does not think that the audience should have to worry about his problems—and people will possibly detect flaws without knowing the cause. It is on such occasions that the weight of responsibility hangs more than usually heavy upon a man who takes performing standards very seriously indeed.

Logically Royston has a say—together with Savoy Court and the Producer—in the recruitment of singers and musicians, always trying to reach decisions which will be in the best interests of the Company as a whole. In intending principals he looks for qualities which will be acceptable to himself professionally and attractive to audiences in terms of performance and personality. People who qualify as new choristers usually join in the summer and undergo preliminary training while everyone else is on holiday, learning basic music and stage movements and striving to synchronise business and vocal production without one aspect suffering at the expense of another. Full rehearsals are then held before the autumn tour begins, but time is an implacable enemy and work must go on as the tour progresses. Royston draws the analogy of a great engine requiring constant delicate adjustment in order to maintain maximum operational efficiency and with the perpetual danger of deterioration if minor faults go unchecked. The pressure of eight performances per week and a relentless series of deadlines rarely permit him the luxury of dealing with difficulties as they arise; instead matters in need of attention are noted and tackled as soon as a session can be spared. For example, during the provincial tour last autumn four additional operas were being rehearsed in preparation for the London season, but audiences quite properly continued to expect performances of quality, accepting no excuses about sore throats, the weather, or the misadventures of the day. Problems, like vulgar prejudice, must be set aside.

Much of Royston's attention centres around the chorus. Obviously this in no sense implies any lack of interest in the work of principal singers, but a greater individuality of interpretation is expected from the latter and they consequently enjoy a larger measure of artistic freedom. Regarding the chorus as the backbone of the Company, he aims with the help of the Chorus Master to keep it at the highest attainable performing standard, taking much satisfaction in shaping the chorus as an entity which can support the principals to maximum advantage. If only he could indulge in a few extra choristers . . . !

Funny things seldom happen to Royston in the course of his duties, possibly because events which others find vastly entertaining present themselves to him in

the guise of problems demanding a solution. He recalls that once during his early days with the Company two mishaps occurred in the first part of a show and he comforted himself at the interval with the assurance that at least nothing worse could befall in Act II. Returning to the rostrum he raised his baton and all the lights in the pit went out! Further movements of the baton failed to restore visibility and the show had to go on while a frenzied search was made for an electrician. He has found that momentary complacency when all is going well can herald disaster, and then he has to act decisively on the spur of the moment, instinctively judging whether to wait, continue, sing it himself, or rush headlong from the pit with a simulated nose-bleed! Communicating his decision in these circumstances to everyone in the orchestra is far from easy, though he can signal certain intentions, and he relies on their reading of the situation to sense what is necessary while he does his best to smooth the passage. Ruefully he acknowledges that one mistake may be remembered longer than many successes.

Royston has taken a keen interest in the encores debate, being himself finally responsible for giving or withholding encores in response to audience reaction. No-one decides before a performance how many encores will be given, but certain numbers can be encored if demanded, the band parts being so marked and the stage alerted. Encoring of other numbers at random would create immense practical difficulties, and the Producer would of course wish to have regard to the dramatic progress of the plot. Royston is not entirely sure of his own feelings in the matter. Gauging the mood of an audience is a somewhat inexact science, and whatever happens he may face criticism on the one hand for refusing a legitimate call for an encore or on the other for granting an encore too readily. In the D'Oyly Carte context he points to a certain confusion of terminology, clarification of which would be welcome, for some of the present "encores" are not simple repetitions but an almost indispensable—and exceedingly popular—part of the show.

For last nights of Sadler's Wells seasons he has a special affection dating from 1970 when, as Captain Nash conducting a section of the Royal Marines Band in the first act of *H.M.S. Pinafore*, he made his first stage contact with D'Oyly Carte one year before joining the Company. On last nights he likes his assistant to share the honours of the baton and takes the opportunity to enjoy part of the show as a spectator. Pressure of work inhibits much musical innovation—the approach to the 1977 last night for example being strewn with rehearsals for *Princess Ida* and recording sessions for *The Gondoliers*—but lots of fun can be had with wigs and costumes and a little tampering with sequences, given the exuberant support of an enthusiastic audience.

The life of Musical Director of a touring opera company leaves little time for leisure pursuits, but Royston is fond of travel, reading, and listening to music whenever possible. He has a great love for Brahms, having been profoundly influenced by the German Requiem; he also accepts efforts to create contemporary music, without always professing to understand the results.

The history of opera in general is liberally punctuated by spirited clashes between conductors and performing stars, amply illustrating that achievements in the field are not lightly won. Royston has a clear idea of his ultimate objective, aiming to reach it eventually as a result of team effort. A successful conductor will be skilled in dealing with people, his technique stemming from his own experience and personality. Royston's character embraces a natural charm and humour, and a generous measure of full-blooded extrovert qualities tempered by an underlying realism. Some part of his make-up, perhaps closely allied with the Anglo-Saxon temperament, persistently brings his more fanciful imaginings back to earth, and he suspects that awareness of his own limitations may be a disadvantage professionally. More volatile men, it is true, might scale greater heights in occasional moments of inspiration, but one is bound to question how they would cope with eight performances a week!



Photograph by Clive Cooksey

*Sir Robert Thomas, Leader of the Greater Manchester Council, presents John Reed with a silver disc specially cut by Decca for his twenty-fifth anniversary.*



Photograph by Crispin Woodgate

*Frederic Lloyd, Ruby Buckingham, and the Company toast John Reed on November 5th, 1976, the twenty-fifth anniversary of his joining the Company.*

# OUR CAN-CAN

The last night of the Sadler's Wells season (February 26th) was devoted to an "end-of-term" concert. One of these was a Can-Can choreographed by Alan Spencer and danced to the Tarantella from Gilbert and Sullivan, and few can have realised that there were four such talented dancers in the

**VIVIAN TIERNEY.** Soprano who joined the Company in 1975 and now understudies a number of small parts. She started singing as a soloist at the age of fourteen and turned professional at eighteen when she was appointed female vocalist with a dance band in Preston.



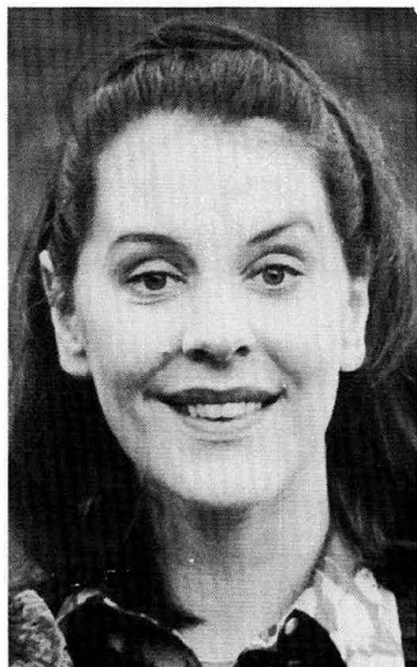
**ALAN SPENCER.** Light Baritone. He joined Company in 1974, with experience in the Welsh National Opera and the Black and White Minstrels behind him. He understudies small parts, but his most notable appearance was as the male partner in the special dances in the 1975 performance of *Utopia Limited*.



# CHORISTERS

n spoof" version of *H.M.S. Pinafore*. Inserted into this were various episodes from other operas. *The Grand Duke*. This called for rather more skilful and abandoned dancing than is usual in the Chorus as Vivian Tierney, Andrea Phillips, Malcolm Coy, and Alan Spencer.

MALCOLM COY, tenor, joined the Company in 1972 having made his first stage appearance at fourteen. He trained as a dancer before having singing lessons at home in Doncaster and later in London. He has appeared as the Solicitor in *Patience*, and, with a State Enrolled Nurse award for nursing the subnormal and psychiatric, he doubtless has quite a future with D'Oyly Carte.



ANDREA PHILLIPS, soprano, is a recent recruit to the Company. Trained at the Elmhurst Ballet School, Camberley, she sang in the Oxford Bach Choir and in the London Philharmonic Choir. She studied the theory of music and lieder at Morley College for a year.

# THE GILBERTIAN ROAD TO EMPIRE

By Harry Benford

W. S. Gilbert liked to think of himself as being descended from the famous 16th Century explorer Sir Humphrey Gilbert. Indeed, the stylized stone ship that he placed atop the roof of his house at Harrington Gardens represents Sir Humphrey's flagship the *Squirrel*, or possibly the *Golden Hind*. When asked if it was the *Pinafore*, Gilbert grumped something to the effect that he was not the one to place his trademark on his own home—or so the story goes.

Whether W. S. Gilbert was related to Sir Humphrey or not, there was something distinctly Gilbertian in the manner by which Great Britain annexed the group of Pacific islands named in honour of that illustrious navigator. Until 1892 the islands were ruled by a Micronesian king, whose symbol of territorial dominion was a skull and faded rag mounted on a pole. According to contemporary accounts, the king was visited by a British naval captain, who offered him the gift of a nice new brightly-coloured Union Jack. The unsuspecting king quickly removed his skull and rag, and replaced them with the British flag—whereupon the captain claimed the territory “in Queen Victoria's name”. This nifty manoeuvre inspired the editors of *Judy* (an English serio-comic journal of the day) to publish a series of cartoons and a pseudo-Bab Ballad to commemorate the event. The ballad is not up to Gilbert's standard, but here it is.

Oh, brave was King Abricadabricaboo,  
Still, luxuries he'd not despise,  
For when he went walking a slave would go too,  
To keep off those horrible flies,  
Those horrible, horrible flies.



Oh, brave too was Captain John Archibald  
Green,  
As ever did stand by the mast;  
Yet to Honest Tom Bowling, or Joe the Marine  
Quite childlike he'd smile when he passed.  
Sing, y'ho, and heave ho, and avast!

Now, Abricadabricaboo's royal flag  
 That had stood battles, breezes and rain,  
 Was composed of a skull and a bit of old rag,  
 But of it he was mightily vain,  
 I assure you, exceedingly vain.



One day Captain Green he was cruising around,  
 And spied the King's land on his bow.  
 "Man the yards, lads," he cried, "we will  
 soon run aground.  
 That land wants annexing, I vow,  
 I maintain, I determine, and I vow!"

When landed, said he, after taking a snack;  
 "Your standard's quite old, I protest."  
 (And here he produced a new union-jack.)  
 "Don't you think, now, you'd like this one best!  
 I fancy you'd like this one best."



The King was delighted! In place of the rag  
 And skull, soon our colours had risen;  
 And then he found Green was a bit of a wag,  
 And his island was no longer his'n,  
 But Britannia's, and no longer his'n.

# SULLIVAN INTERVIEWED

*Just over ten years ago we published a shortened version of an interview with Sir William Gilbert which appeared in the Strand Magazine in 1891. Now, at the instance of Miss Elaine Rogers, we are happy to publish a similar interview with Sir Arthur Sullivan which was published in Strand Musical Magazine in 1895.*

Sir Arthur Sullivan's career has been a particularly brilliant one. Characterised by a fervent love for his art, the chief aim of his life has been to devote himself heart and soul to the achievement of a maximum of true excellence in his compositions. From his earliest infancy he was surrounded by musical elements, for his father, to whom he was passionately attached, was an enthusiastic musician, who for many years held the position of bandmaster at the Royal Military College, Sandhurst. Mr. Sullivan fostered his little son's sensibilities with the warmest care, and encouraged the child to accompany him daily to the band rehearsals, thereby initiating him in the mysteries of instrumental practice. Incredible as it may seem, little Arthur had barely reached the age of eight when he was thoroughly acquainted with, and could play, all the wind instruments, save two.

The father's watchful eye having detected exceptional signs of musical instinct in his son, Thomas Sullivan lost no time in prevailing upon Sir George Smart, who, in his turn, induced the Rev. T. Helmore, the then Master of the Children of the Chapel Royal, St. James's, to hear the boy's voice. A meeting took place, and the master was delighted at the sweet, pure rendering of "With Verdure Clad", by little Arthur Sullivan, who accompanied himself on the pianoforte. So deep an impression had the boy's singing made upon Mr. Helmore that a few days after the meeting he notified to Mr. Sullivan that his son might join the choir of the Chapel Royal.

With his entry to the Chapel Royal practically began a very remarkable and zealous career, for it was during his three years' sojourn there that the young musician made his first attempts at musical composition.

"What was the name of the very first song you composed, Sir Arthur?" I enquired, when I called upon the famous composer at Queen's Mansions.

"'O Israel,' and it was shortly afterwards followed by an anthem, which was sung in chapel. Bishop Blomfield, who was then Dean of the Chapel Royal, on hearing that one of the chapel boys had composed the anthem, sent for me," continued Sir Arthur, "and gave me half-a-sovereign, with an affectionate pat on the back and some words of kindly encouragement. I remember I felt extraordinarily proud on that occasion, for it was the first money I had earned for myself.

"In 1856 I competed for the Mendelssohn Scholarship, with the invaluable advice and assistance of the Rev. Mr. Helmore, who urged me to work very hard, so that on the result of the stringent examinations being made public, I was delighted and surprised to learn that I had been elected first Mendelssohn scholar."

"Who were your masters, Sir Arthur?" I asked, presently.

"For two years I studied harmony and counterpoint with Goss," was his reply, "and the pianoforte with Sterndale Bennett and O'Leary. After that time my voice broke, and it was then decided that I should go to Leipzig. Here I entered the Conservatoire, and my masters were Hauptmann, Rietz, Moscheles, and Plaidy."

"Did you work very hard at Leipzig?"

"Sometimes," replied Sir Arthur, with a smile; "but you know what a student's life means: loafing as well as working."

"Who were your ideal composers in the early days of your career?"

"Mendelssohn, Schumann and Schubert appealed most strongly to my feelings, and *Tannhauser* and *Lohengrin* of Wagner were especial favourites of mine; but I am very eclectic in my tastes."

Sir Arthur composed an overture called *The Light of the Harem* in Leipzig,

which was received with acclamation at the students' annual concert, and received warm commendation from the press.

Spohr was in Leipzig at the time when Arthur Sullivan's successful overture was followed by the production of a string quartette. Young Sullivan was then a mere lad, and on being introduced to Spohr, surprised the master by his youthful appearance. Spohr, moreover, could scarcely believe that so excellent a composition was the creation of so young a man.

The incidental music written to Shakespeare's *Tempest*, which was produced in Leipzig in 1861, and afterwards made a sensation in London at the Crystal Palace Concerts, where it was repeatedly given, proved that the young musician's powers had not been over-rated. Sir Arthur's early career was brightened and made pleasurable to him by reason of his association and friendship with many great musical men. Amongst those whom he remembers with keen delight is Rossini. The Italian maestro took more than an ordinary interest in Sullivan's talent, and was particularly attracted by *The Tempest* music, which he used to play over repeatedly with the young musician, who had arranged several of the numbers as pianoforte duets.

"I think," said Sir Arthur, speaking of Rossini, "that he first inspired me with a love for the stage and things operatic, and this feeling and departure led to my undertaking the duties of organist at the Royal Italian Opera, under the conductorship of my friend Sir (then Signor) Michael Costa. At his request I wrote a ballet, entitled *L'Île Enchantée*, and my necessary intercourse with the stage employees, dancers and others gave me much insight into the blending of music and stage management, which became very valuable to me as time progressed."

From 1862 to 1866 Sir Arthur was called upon to produce a great variety of compositions, and his truly inspirational knowledge, accumulated by this time with astounding copiousness, enabled him to prove himself equal to any unexpected requirement or sudden emergency. An anecdote illustrative of this capacity is worthy of record here.

One night *Faust* was being performed, with Mr. Costa as conductor and Arthur Sullivan at the organ. In the midst of the church scene the wire connecting the pedal under Costa's foot with the metronome stick at the organ gave way. Such an untoward occurrence might have meant trouble for the organist had not his usual presence of mind and *savoir faire* come to the rescue, for it is easy to understand that under the circumstances the organist would be unable to hear anything save his own instrument, and therefore it would be impossible for him to keep time with the conductor of the orchestra.

A brilliant thought struck him instantly. He summoned a stage-carpenter, and whispered to him, without further ado, "Run sharp, and tell Mr. Costa that the connecting wire has broken, and that he must keep his ears open and follow me." This happy inspiration saved the situation, and all went without a hitch. No one was more delighted or grateful than the illustrious conductor himself, who loudly praised Mr. Sullivan for the apt manner in which he had saved the situation.

It was in 1866 that Sir Arthur Sullivan produced, together with Mr. Frank Burnand, an adaptation of J. Maddison Morton's farce, *Box and Cox*, under the title of *Cox and Box*.

"That was quick work," said Sir Arthur, smiling at the reminiscences of his early feats in the direction of rapid composing and scoring; "for the operetta was announced for public production one Saturday, while upon the previous Monday evening I had not yet written one note for the orchestra! *Cox and Box* had been performed several times in private, and I had generally extemporised the accompaniments when they were required on those occasions. But we had arranged to give a performance at the Adelphi Theatre, for the benefit of a fund organised by the staff of *Punch*, and I was to conduct a full orchestra on the afternoon of the Saturday in question. Where there's a will there's a way, however, and I made up my mind to complete the orchestration in good time. I succeeded by dint of perseverance, and having completed the score by 11 a.m., at 12 the dress rehearsal took place, followed

two hours later by the performance.”

*The Contrabandista* was composed, scored, and rehearsed within 16 days; while, incredible as it will seem to all, Sir Arthur began the overture to *Iolanthe* late one night and finished it by seven o'clock on the following morning.

I asked Sir Arthur to tell me something about his method of work.

He replied characteristically, and in a very few words. Taking bulky volumes from his huge bookcases, he showed me his compositions admirably scored and faultlessly inscribed therein in a minute hand, while I observed that they were completely scored for full orchestra.

“But,” I exclaimed, “you sometimes jot your ideas down in the rough before notating them with this precision in your books?”

“Oh, yes,” said Sir Arthur, “I make a hieroglyphic sketch before writing out the full score, as I know exactly which instrument I require in order to produce the desired effects, combinations and harmonies. I never use a piano when composing, for it would limit my ear as to the effects I want; therefore, while writing I score the compositions right off for a complete band, and I do not hear the result of my creations until they are performed and I am conducting them.”

Speaking about the difficulties of composition and the want of something suggestive and sympathetic oft-times to aid the writer, Sir Arthur told me two very touching incidents connected with his work. He had been asked to compose an overture for the Norwich Festival in 1866, and could find no subject suitable to the style of composition which recommended itself to his creative mood at the time. He confided the cause of his trouble to his father, who would not hear of his son giving up the commission entrusted to him.

“Try again, my boy,” said his father; “something is sure to occur to direct your thoughts into a new channel. Don't give it up.”

Thomas Sullivan's words proved to be strangely and solemnly true, for in three days he suddenly died of aneurism of the heart, and his son, who was passionately attached to his father, flung himself into his work on the night of the funeral in order to take refuge from his overwhelming grief.

*In Memoriam* contained all the pent-up, passionate sorrow which Arthur Sullivan experienced at the irretrievable loss of his best friend, and the funereal, mournful strains which burst from the tear-stained paper he inscribed them on proved how intensely the subject, which had so suddenly come upon him, had stirred his innermost feelings.

The other anecdote relates to “The Lost Chord”, Sir Arthur's most popular song, which Madame Antoinette Sterling renders so magnificently.

This, as *In Memoriam*, was the production of an overwrought brain, racked by much mental anxiety and suffering.

“I was nursing my brother through a severe illness,” said Sir Arthur, meditatively, “and had hardly left his bedside for several days and nights. Finding one evening that he had fallen into a doze, I crept away into a room adjoining his, and tried to snatch a few minutes' rest. I found this impossible, however, so I roused myself to work, and made one more of many attempts during four years to set music to Adelaide Proctor's interesting words. This time I felt that the right inspiration had come to me at last, and there and then I composed ‘The Lost Chord’. That song was evolved under the most trying circumstances, and was the outcome of a very unhappy and troubled state of mind.”

I gathered from facts which Sir Arthur touched upon, dealing with his career, that he has never felt the slightest inclination for teaching. In spite, however, of his disinclination, he was persuaded to accept the post of principal to the National Training School for music (1875). The National Training School became, after some years, the Royal College of Music, on which occasion the Queen conferred the honour of knighthood upon the composer simultaneously with Professor Macfarren.

Speaking about his early works, and especially concerning those with which

Mr. W. S. Gilbert has aided him in earning a world-wide reputation, Sir Arthur told me that he decidedly preferred *The Yeomen of the Guard* to all others. His operettas have achieved a universal renown, and once, when he was travelling in the United States, a very funny incident occurred, which he related to me.

"Together with a party of friends," said Sir Arthur, "I was traversing a rather uncivilised district in the State of California when we stopped at a mining camp for some refreshments. The driver informed me that I was expected there, and feeling rather gratified to hear this, I made my way towards the whisky store. Three or four fellows were lounging about, and one approached a big, sturdy man, who was standing near me, and said to him, 'Are you Mr. Sullivan?' The man shook his head and pointed his finger in my direction. After looking me up and down, the man demanded, 'What do you weigh?' 'About 162 pounds,' was my reply. 'Pooh!' said my interrogator, 'that's a queer start. Do you mean to tell me you gave J. Blackman fits in Kansas city?' 'Certainly not,' I answered. 'Well, who are you, anyway?' I answered that my name was Sullivan. Quite disappointed, he said, 'Oh, ain't you John L. Sullivan, the slogger?' 'No, I am only Arthur Sullivan,' I replied. 'What!' he said, with evident surprise, 'are you the man as put *Pinafore* together?' I said 'Yes,' and smiled at him. 'Well, I never!' he answered; 'but I'm glad to meet you anyway. Come and have a drink with us.' "

Another, and this a curious coincidence—for, of course, it was nothing more—occurred upon the occasion of Sir Arthur's first visit to San Francisco. He told it me as follows:—

"I had arrived one morning, and was strolling about the hotel, waiting in a rather undecided way for something to turn up. Quite by accident I met a lady whom I had known in London, and as she was just about to step into her carriage to take a drive, she invited me to accompany her to the promenade, where an excellent band was to be heard every day. I accepted her invitation and we had a delightful drive, finally drawing up near the band-stand. Imagine my surprise, nay, I must add my deep emotion, when the bandmaster, as if by enchantment, struck up 'The Lost Chord', which was played admirably from beginning to end. It was a pure accident, of course, for my visit to California was not known to anyone at the time; but I need not say how much I was touched to hear those strains, which carried me back so many thousands of miles to Home!"

In his capacity as a conductor it should be stated that as in all his actions, musical and otherwise, Sir Arthur is vigorously prompted by the soundest instincts of justice and common sense.

Who would imagine that, experienced and celebrated as Sir Arthur is, he could feel the anguish of nervousness? And yet he told me that on a first night he suffers tortures ere the moment arrives for him to take his seat and conduct his new work.

"For an hour before the curtain rises," he said, "I shut myself up in the little room adjoining the orchestra and refuse to see anyone. The suspense is horrible, I assure you. It is not because I fear that the work will not please the public, for they are so kind to me that perhaps even if this were the case they would not tell me so; but it is the reflex of the mental excitement I have undergone during the elaboration of the opera. Then I am so overcome by the kind welcome and warm reception accorded to me when I appear at the orchestra door that I feel as though I must burst into tears. But from the moment I am seated, and have taken the baton in my hand, my nervousness vanishes like a dream. I am no longer the composer, but a part of the orchestra, aiming to pull the work successfully through before the most critical and important public in the world."

Sir Arthur is a great favourite with the Royal Family, if I may judge by the many photographic and other souvenirs which adorn his home. Her Majesty Queen Victoria holds, of course, the place of honour in the musician's drawing-room. A pretty story is told of Her Majesty in connection with that portrait. The background being very sombre, she inscribed her name on it, contrary to her custom, in white ink. When handing the photograph to a trusted envoy who was commanded

to convey it to Sir Arthur, the Queen said naively, "Mind you tell him that I wrote my name in white ink so that he would be sure to see it!"

One cause of serious worry to Sir Arthur Sullivan is his enormous correspondence. "It is the burden of my life," he explained to me, somewhat aggrievedly. "I receive about 40 letters a day, and I assure you that 35 of these are, as a rule, begging letters. Is it not curious," he continued, "that people should ignore the fact that a composer's life is fraught with hard work and consequent anxieties, and that one's time is not one's own to devote to letter-writing? You would be surprised to see some of the letters I receive. Not only do they mostly contain demands for money, but even persons who are utterly unknown to me ask me for letters of introduction to managers and musical people generally."

The lesson which Sir Arthur teaches us in his Art may be learned over and over again in his apartments in Queen's Mansions. During his vast travels abroad he has amassed a large collection of rare antiquities, his taste apparently inclining him towards those curios hailing from the far East.

In his entrance hall Arabian lamps hang, giving out their mysterious quaint lights in softly sombre rays, while you peep through a lovely screen of old Cairo woodwork before reaching the dwelling rooms. The doors are artistically draped with elaborate Persian and Greek hangings and, nestling beneath the spreading leaves of rare palms, you meet with large restful divans upon which Oriental silks of great beauty and price are carelessly thrown.

Sir Arthur's material surroundings convey to the casual visitor an impression of artistic calm and physical comfort. The harmonious colouring of the Persian tiles affixed to the walls is so soothing to the eye, the exquisite taste and judiciousness characterising the adventitious decorations are so perfectly in keeping with the personality of the *genius loci*, that Sir Arthur's home may be accepted by the aesthetic and the worldling alike as the aptest of "modern instances", or typical of the "eternal fitness of things".

M. A. VON ZEDLITZ

## "THE DRUM MAJOR'S DAUGHTER"

Performing societies whose usual diet is G. & S. but who like the occasional change will be interested in a note we have been sent about a recent new publication.

Geoffrey Wilson and Max Morris have produced a new English version of Offenbach's *The Drum-Major's Daughter*. This three-act comic opera, with a background of the liberation by Napoleon of Northern Italy from Austrian oppression, is Offenbach's one hundredth stage work and his last comic opera. Historically and musically it is a very fitting follow-up to *Orpheus*, *Grand Duchess*, etc., and a suitable forerunner to *Tales of Hoffman*.

One of its main advantages is a baritone lead, supported by quite a variety of character roles to gladden the hearts of any amateur group. There is plenty of good chorus work, comedy, and colour. Mr. Wilson's book is highly entertaining, and liberally filled with stage directions, property plots, ground plans, historical notes, etc. Mr. Morris has adhered to the composer's original intentions, but, with the occasional transposition of a solo, slight rearrangement of chorus music, and cross-cueing of the orchestral parts, has brought the work well within the range of amateur societies.

Messrs. Wilson and Morris are both members of the D'Oyly Carte Trust and have contributed to this journal.

The work is published by United Music Publishers, 1 Montague Street, London, W.C.1, to whom enquiries should be directed.



## GALA EVENING

(see Editorial Notes)



*Patricia Leonard and Michael Buchan.*



*L. to R. Patricia Leonard, Geoffrey Shovelton, Michael Heyland, Barbara Lilley, David Mackie, John Reed, Jane Metcalfe, Michael Rayner, and Sir David Smithers.*

*Photographs by Jaski*

## D'Oyly Carte on Cape Cod

*Here, rather belatedly, is a word of gratitude to generous American hosts written on behalf of the Company by the Assistant Producer.*

Sunday, June 13th, 1976 will long be remembered by the D'Oyly Carte Opera Company as one of the highlights of the North American tour—the day when the whole Company were invited to spend the day at the home of Mr. and Mrs. J. Gerald Meyer of Ocean View Avenue, Cotuit, Mass.

A coach was waiting at the Colonial Theatre, Boston, at 11 a.m. for the seventy-mile journey. Sandwiches and drinks were waiting on arrival, then there was a quick change into beachwear for much swimming, beach games, and sun-bathing.

Mr. Meyer spent the whole afternoon taking parties sailing round Hyannis Port in his yacht. At five o'clock there was a cocktail hour, after which it was back on the coach and off to the Oyster Houses for a traditional Cape Cod Clam Bake. This lasted until about 8.30 p.m., when we set off back to Boston, a tired but happy Company.

Our sincere thanks to our dear friends the Meyers. "We had a real nice Clam Bake".

JIMMIE MARSLAND

## DONATIONS

Donors whose gifts have not yet been acknowledged in these columns include: W. C. Burkhead, Chicago, U.S.A.;

Catherine, London;

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Dr. M. M. Walshe, Aylesbury; R. W. Wayne, Twickenham; A. N. Williams, Jr., Alexandria, U.S.A.

## FOR SALE

400 2" x 2" black and white photographs of the Company (Principals and Chorus) taken on stage (1961)—*Mikado*, *Gondoliers*, *Yeomen* and *Ida*. 5p each. Please contact Sue M. Malenoir, Stonecrop House, 309 Hainault Road, E11 1ES, and enclose s.a.e.

Acoustical first recording *The Mikado*, 1917, 78 rpm, HMV, with original sleeve (slightly tattered): George Baker, Robert Radford, Ernest Pike, John Harrison, Edna Thornton, Violet Essex, Violet Oppenshaw, Bessie Jones; Light Opera Orchestra under direction of Mr. Rupert D'Oyly Carte. Write to J. E. Brewer, 14 Loring Road, Isleworth, Middx.

## WANTED

Recording of BBC 1970 *Ruddigore*. Miss S. Lenton, 44 St. Dunstons Road, London, W.6. 01-748 1384.

*Savoyard*, complete from April 1962 to January 1970, with index and binder. Offers to Mrs. B. W. Calvert, 415 Gledhow Lane, Leeds LS7 4NQ.

Would Leicester *Savoyard* reader, who discussed 1920 D'Oyly Carte artistes with Cambridge fans after *Princess Ida* matinee on Feb. 19, contact Mrs. N. Attwood, 45 Hartington Grove, Cambridge. Tel. 0223 47283 about D'Oyly Carte interests of that period.

# READERS' LETTERS

## The Roulette Song then and now

2 Painswick Road, Cheltenham, Glos.

Dear Sir,

The Roulette Song from *The Grand Duke* has long been one of my Desert Island Discs "musts". It seems incredible that Gilbert should have cut it within a week of the show's opening; but then he wanted to cut the Mikado's Song until the cast saved him from the biggest theatrical blunder of all time. After the opening the press comment about the Roulette Song was mixed. Mr. Scott Fische, the original Prince of Monte Carlo, obviously didn't make any great impression with it; and Sullivan said of the music, "I purposely tried to hit the French Café Chantant style and I fear I have succeeded but too well!" I consider he succeeded brilliantly!

I have seen five amateur productions of *The Grand Duke*, and all have included the Roulette Song. The last I saw was the first production in Canada (Toronto) with an orchestra. In none of these productions did the Roulette Song make any great impression on the audience; and yet on April 5th, 1975, at the Savoy Mr. John Ayldon, without the aid of costume or choreography, made it the hit of the evening, and the only encore. Later that summer, at a Sullivan Concert at the Royal Festival Hall, it came up against strong competition from hit numbers from the other operas, but none the less was still the hit of the evening. So why has Mr. Ayldon so completely succeeded where Mr. Fische obviously failed? A wonderful, commanding stage presence, combined with a touch of gorgeous vulgarity on "Rien n'va plus!"—which, alas, is possibly a shade too restrained on the new recording. But what a magnificent performance of a superb song! By all means let us remember the wonderful performers of the past—Lytton, Pratt, Fancourt, Bertha Lewis, etc.—but let us not forget that we have been honoured to witness a legend in the making. Let us not take for granted the great stars of today: John Reed's twenty-five triumphant years; Kenneth Sandford literally presenting the only real "show stopper" I have ever witnessed in G. & S. with "Society has quite forsaken"; and a special 'thank you' to John Ayldon for elevating one of my favourite numbers to its proper place. Surely no one now performing *The Grand Duke* will ever again omit the Roulette Song.

Yours sincerely,

ANTONY ROUNSEFELL

## Foreign Versions

210 East Broadway, New York, N.Y. 10002, USA.

Dear Sir,

From the information given in Michael Walters' letter in the January 1977 issue of *The Savoyard* I believe that the Yiddish version of Little Buttercup's song comes from an "original cast" recording by Banner Records (Album B-104) of a Yiddish adaptation of *Pinafore*. This production, with lyrics by M. Walowit, was presented in New York City during the early 1950s by an all-female cast of the Kadimah Group of Hadassah under the title *Der Shirtz (The Apron)*, which is the closest Yiddish word for "pinafore". It ran for three seasons, and all the proceeds—including record royalties—went to supplying Israel with medical supplies and hospital facilities. The album (2—10" 78 r.p.m. "extended play" records) contained about 22 minutes of music including Little Buttercup's song, whose name was translated as "Klaine Putterschissel" ("Little Butterdish").

The success of *Der Shirtz* prompted the Kadimah Group to follow up with a Yiddish production of *Pirates* titled *Die Yom Bonditten (The Ocean Bandits)*, with lyrics by Murray Rubien. The "original cast" recording (3—10" 78 r.p.m. records) was also issued by Banner Records (Album B-108).

For those interested in other recordings of foreign language versions of G. & S. there is available a 12" LP (Discophilia UG-P-1) of recordings by Max Pallenberg, a leading German operetta *buffo* of the 1920s, which includes "Scharfrichter-Couplet" ("I've got a little list") and "Lied von der Bachelze" ("Tit Willow") from *Der Mikado*. But no specific information is given as from which of the several adaptations of *The Mikado* these two songs are derived.

From *Der Sohn des Mikado* (that "puzzler" listed by A. R. Obrist) the "Vogellied" ("Tit Willow") is sung by soprano Anneliese Rothenberger on Electrola Hörzu SHZE 405 released in 1974. But to add to Mr. Obrist's puzzle this song is described on the record sleeve as being "aus der operette (from the operetta) *Der Sohn des Mikado*" and is credited to "Sullivan/Reinhardt". Apparently Reinhardt was the German lyricist of this item, but no mention is made of Franz Reini.

Finally, regarding Mr. Obrist's listing of *Kapitän* (or *Capitän*) Wilson; many years ago I saw a theatrical poster of this production in the home of the noted G. & S. collector the late Carroll A. Wilson (strange coincidence!). While memory can be fallible, I'm quite certain that the title was *Capitän Wilson* just as Reginald Allen cites it.

Yours sincerely,

LOUIS WEISSMAN

### The Martyr of Antioch

23 Meadowview Road, West Ewell, Epsom, Surrey.

Dear Sir,

Might I point out the appropriateness of the posting of Rev. Michael Burgess to a church dedicated to St. Margaret of Antioch? Her story is, of course, the subject of Dean Milman's poem, which was adapted by W. S. Gilbert for Sullivan to set as *The Martyr of Antioch*.

Yours sincerely,

(Dr.) R. G. D. CRICK

### Glasgow v. Philadelphia

23 Blairbeth Drive, Glasgow

Dear Sir,

I read with interest your article, *The Pirates of Penzance*, in the January edition of *The Savoyard*. The author claims that the Savoy Company of Philadelphia is probably the oldest amateur company devoted exclusively to the works of Gilbert and Sullivan.

The Orpheus Club of Glasgow, of which I am a member, was founded in 1892, and in April 1893 presented for three performances *Trial by Jury* in Pollokshields Burgh Hall, Glasgow, the same hall in which we are at present rehearsing *Princess Ida* for production in March at Glasgow's King's Theatre.

Only in six years out of eighty-five has the Club staged non-G. & S. operas—*Les Cloches de Corneville* in 1896, *Merrie England* in 1907 and 1951, *Haddon Hall* in 1908 and 1925, and *The Rose of Persia* in 1910. The Club also has an unbroken record of annual performances, despite the country being at war thrice during the Club's existence.

The choice of Planquette's *Les Cloches de Corneville* in 1896 came about as follows. That year the only Savoy opera Mr. Richard D'Oyly Carte would give the Club permission to stage was *Ruddigore*, which, as we know, after its initial run of eight months in London in 1887 had been out of favour and had practically disappeared from the footlights. The Orpheus committee was unwilling to risk its production—hence the necessity of breaking new ground. Sixteen years later, however, in 1912, a bolder committee decided to give the neglected *Ruddigore* a run. The revival was a complete success, so much so that a D'Oyly Carte representative travelled to Glasgow to see the performance, which is said to have been partly responsible for the return of the opera to regular D'Oyly Carte presentation.

As an addendum to this story, the Club has in its possession four copies, in mint condition, of the *Ruddigore* libretto, thus spelt, obviously bought in the 1890s to study the opera.

The Orpheus Club is very proud of its Gilbert and Sullivan tradition and of its connection with the D'Oyly Carte Opera Company. The Club has in its possession all its original letters, minutes, etc., concerning dealings with Richard D'Oyly Carte, who donated the fee charged for royalties for the opera to the charity for which the Club was playing. The Club's original Plaintiff was Miss Marie Newlands, who had previously understudied principal parts in the Savoy Opera Company. The Club's producer in the 1920s and 1930s was Fred W. Patrick, who had played the Learned Judge with the D'Oyly Carte Opera Company, and he was succeeded as producer by Miss Margaret Eadie, who was a personal friend of J. M. Gordon, Gilbert's stage manager. In 1942 Durward Lely, the original Nanki-Poo, attended the Orpheus Club's production of *The Mikado* in Glasgow's Theatre Royal.

Thus the Orpheus Club feels strong ties with the D'Oyly Carte Opera Company. Long may both institutions flourish; and meanwhile we look forward to welcoming back the Company to Glasgow, hopefully in the autumn.

Yours sincerely,

WALTER PAUL

P.S. The Club also has in its possession Glasgow theatre programmes of the period 1905/1906, etc., giving D'Oyly Carte casts with names such as Lytton, Billington, and Louie René.

### For to shine

British Museum (Natural History), Tring, Herts.

Dear Sir,

It might be as well to point out that Charles Herbert Workman's supposed error in singing "eager" for "anxious" in the opening line of Bunthorne's song, as commented upon by Dr. Crick in his criticism of the recording, is unlikely to have been an error. In the prompt copy of the libretto in the Gilbert papers in the British Museum, Gilbert altered the word "anxious" to "eager" in manuscript, and though this alteration apparently never got into print it was probably in use in productions of the opera in Workman's time.

Other "mistakes" may have a similar origin, but I have not checked!

Yours sincerely,

MICHAEL WALTERS

### Proper or Improper Fractions?

4 Lochaber, Charlestown, Dunfermline, Fife.

Dear Sir,

I have come across a puzzle in *The Gondoliers*. It occurs in the quintet "Here is a case unprecedented," which sees Marco, Giuseppe, Gianetta, Tessa, and Casilda trying to arrive at a satisfactory arrangement to resolve the situation of two husbands having three wives.

The conclusion which is arrived at is that the men "may be said to have been bisected" whereas the ladies are "divisible into three". But in point of fact this would not make the situation any easier. Clearly, if two husbands must share three wives, each husband must finish up with  $1\frac{1}{2}$  wives in total. Similarly, each wife must finish with a total of two-thirds of a husband. Now if the bisections and trisections take place as the characters indicate, the result is four half-husbands and nine third-wives, and no amount of third-wives can total  $1\frac{1}{2}$ , or equivalently no whole number of half-husbands can make the requisite two-thirds which each wife must marry.

Surely what was intended is possible only if the dissections are reversed. It is the ladies who are to be bisected and the men who are divisible into three.

This would leave each lady married to two-thirds of a man as required.

This solution meets the case unprecedented, whereas the other, given in the libretto, apparently does not.

Yours faithfully,

GEORGE M. ALEXANDER

### Dating of Action

Box 8082, Louisville, Ky. 40208 U.S.A.

Dear Sir,

It is good to learn from Mr. Robert Sutton's letter in the September 1976 *Savoyard* of at least one production in which Major-General Stanley's newly-purchased estate was that of the Ruddigores. The spectacle of the Major-General imploring pardon for having disgraced with one self-preservatory and relatively harmless untruth the escutcheon of a line infamous for its villainy is too Gilbertian not to be true. "Tremorden Castle" must of course be merely the innocent Major-General's new name for the property.

In early versions, the Pirate King is named Richard. This means that two Christian names reappear in both the Cornish operas. The time lapse is too great to identify Dauntless and Ruth Bridesmaid with the Pirate King and Ruth Piratical Maid-of-All-Work; but the children or possibly grandchildren of *Ruddigore* personae (depending on how early in the 19th century you date the action of *Ruddigore*) should be about the right age. The Pirate King might be Robin's profligate son, named for Dauntless in a gesture of conciliation.

Sincerely,

PHYLLIS ANN KARR

5 Bucklebury Place, Woolhampton, Reading.

Dear Sir,

Regarding the current series of articles "The Savoy Operas: Dating of Action" I would like to mention something which has been puzzling me for some time.

It has frequently been stated that the action of *The Pirates of Penzance* takes place in 1877. The reasoning behind this is that as Frederic was born on February 29th he has a birthday every four years. Therefore he will be 84 on his 21st birthday, which we know occurs in 1970. So, the reasoning continues, he must have been born in 1856, and as the action takes place at the end of his 21st year it must be 1877.

However, may I raise an objection to this? I do not think that, strictly speaking, Frederic has a birthday every four years. He does up to 1896 and from 1904 to 1940, but surely the year 1900, when Frederic might have expected a birthday, was not in fact a Leap Year (owing to the arrangement—presumably also made by the Astronomer-Royal—that a century is not a Leap Year unless its first two digits are divisible by four). This eight-year gap would make Frederic 88, not 84, on his 21st birthday. Hence for this to occur in 1940 he would have to be born in 1852, making the date of the action of the opera 1873!

I find it almost impossible to believe that I have stumbled on something others seem to have missed—is there a fallacy here somewhere? Any comments would be welcome.

Whichever date is correct, though, it seems that Major-General Stanley tells more than one "terrible story". In addition to claiming to be able to "hum a fugue" (surely impossible?) he states he can "whistle all the airs" from *Pinafore*—an opera not produced until 1878!

May I conclude with a very great "Thank You" to all concerned with the D'Oyly Carte productions on behalf of a number of friends and myself, to all of whom much pleasure has been given in the past and more, we hope will be given in performances to come. Keep up the good work!

Yours faithfully,

K. J. DALTON

## The Model for the Modern Major-General

Enys, 113 Roseland Park, Camborne, Cornwall.

Dear Sir,

I found it interesting that George Grossmith's "Major-General" at the Victoria and Albert exhibition reportedly "resembled facially Field-Marshal Viscount Wolseley". This seems to confirm that early on, possibly in the 1880 London production of *Pirates*, the Major-General appeared and was well recognised as a caricature of Wolseley.

Mr. J. H. Lehman in his excellent biography of Wolseley (*All Sir Garnet*, Jonathan Cape, 1964) says: "If there was any doubt that the authors [of *The Pirates*] had the celebrated soldier in mind when they created the part, it vanished immediately when George Grossmith, the great actor, walked on the stage and caricatured the mannerisms and dress of 'Our Only General'. Wolseley took no offence at the friendly satire. He was delighted by the ludicrous imitation, and in the bosom of his family often sang the part of the 'Major-General' for their amusement."

It was in August 1879, a few months before *The Pirates* first appeared, that Wolseley's forces captured the Zulu King, Cetewayo, and this exploit, together with his success in the Ashanti War of a few years previously, made him the hero of the general public, the troops, and the greater part of the Press. Wolseley has not been inaccurately described as "the Montgomery of his era and similar in many ways".

It is tempting to speculate on W. S. Gilbert's choice of the name "Stanley" for the Major-General, who was unnamed in the first hurriedly improvised production of *The Pirates* at Paignton in December 1879. Colonel Stanley (later Baron Stanley) was Secretary for War, 1879-80. H. M. Stanley was a journalist/soldier in the Zulu War, and in 1879 *The Times* had invited W. S. Gilbert to be their correspondent for that war.

I am surprised that George Grossmith's Major-General Stanley at the Victoria and Albert Museum exhibition is shown wearing among Wolseley's eight medals the V.C., as Wolseley is not listed as a recipient of the V.C. in *The Story of the Victoria Cross*, 1856-1963, by The Rt. Hon. Sir John Smyth, Bt., V.C., M.C., M.P. (Muller, 1963). Wolseley, it appears, whilst in India in 1857-58 received a promise from Sir Colin Campbell to recommend him for the V.C., but nothing came of it.

Yours faithfully,

F. O. PASCOE

## THE D'OYLY CARTE OPERA COMPANY

### AUTUMN TOUR 1977

August 29-September 3  
September 5-17  
September 19-October 1  
October 3-15  
October 17-22  
October 24-November 5  
November 7-19

To be arranged  
Theatre Royal, Newcastle upon Tyne  
Theatre Royal, Glasgow  
His Majesty's Theatre, Aberdeen  
Eden Court, Inverness  
King's Theatre, Edinburgh  
Grand Theatre, Leeds

Mr. Charles Low's *Gondoliers* article in his *Dating of Action* series is unavoidably held over until the next issue. We hope to publish the final article of the series in the issue after that. He has sent us the following Addendum and Corrigendum to previous articles, to *HMS Pinafore* and *Ruddigore* respectively.

On page 28 in the last (January) issue, lines 8 and 9, the words after 'or the like' should read 'as the 25 sailing vessels on the Navy List were by 1890'.

In the article on the dating of *Ruddigore* in Vol. XV, No. 2, of *The Savoyard* it was stated that the action of the second Act had to be on a Saturday, a Sunday, or a Monday. I had unaccountably overlooked the fact that it could not have been on a Saturday, as Sir Ruthven had been in his place as a Baronet for only a week, and six days of that week, the last being Saturday, had been accounted for in his questioning by Sir Roderic. Then, not long before this questioning, he was asked by old Adam 'What crime do you propose to commit today?' 'Today' must therefore be Sunday or Monday (and reasons are given elsewhere why Monday is preferred), and either of these is inconsistent with a Sunday 'crime-holiday', the existence of which must now therefore be denied.

C. L.

## Diary of Forthcoming Amateur Productions

Gt. Yarmouth G. & S. Soc. . . . .	<b>Ruddigore</b> . . . . .	2-6 May . . . . .	Windmill Theatre
London—St. Thomas' L.O.C. . . . .	<b>Mikado</b> . . . . .	2-7 May . . . . .	Stanley Hall, S.E.25
Walsall & Dist. G. & S. Club . . . . .	<b>Iolanthe</b> . . . . .	2-7 May . . . . .	Town Hall, Darlaston
Cirencester O.S. . . . .	<b>Sorcerer</b> . . . . .	2-7 May . . . . .	Barn Theatre
Lyme Regis A.O.S. . . . .	<b>Patience</b> . . . . .	3-7 May . . . . .	Marine Theatre
Bromley—Ravensbourne L.O.S. . . . .	<b>Gondoliers</b> . . . . .	3-7 May . . . . .	Holy Trinity Convent Sch.
Stoke-on-Trent—Willfield High Sch. . . . .	<b>Pinafore</b> . . . . .	3-7 May . . . . .	
London—Kingsbury A.O.S. . . . .	<b>Rose of Persia</b> . . . . .	5-7 May . . . . .	High School
Sandwich—Sir Roger Manwood's Sch. . . . .	<b>Mikado</b> . . . . .	5-7 May . . . . .	
Lichfield—Friary-Grange Sch. . . . .	<b>Mikado</b> . . . . .	5-7 May . . . . .	
Sheffield Teachers' Choir . . . . .	<b>Gondoliers</b> . . . . .	6-7 May . . . . .	Rowlinson Theatre
Ilford O. & D.S. . . . .	<b>Gondoliers</b> . . . . .	9-14 May* . . . . .	Kenneth More Theatre
Bristol Catholic Players . . . . .	<b>Mikado</b> . . . . .	9-21 May . . . . .	Newman Hall, Westbury-on-Trym
Dee & Alyn G. & S. Soc. . . . .	<b>Iolanthe</b> . . . . .	10-14 May . . . . .	Theatre Clwyd
London—Chapel End Savoy Players . . . . .	<b>Iolanthe</b> . . . . .	11-14 May . . . . .	Waltham Forest Theatre
Parish of Cheam O.S. . . . .	<b>Mikado</b> . . . . .	11-14 May . . . . .	Carshalton Hall
Sedbergh School . . . . .	<b>Pirates</b> . . . . .	12-14 May . . . . .	Powell Hall
Cheltenham—Cotswold Savoyards . . . . .	<b>Pinafore</b> . . . . .	13/14, 16-21 May . . . . .	Playhouse Theatre
Huddersfield & Dist. G. & S.S. . . . .	<b>Gondoliers</b> . . . . .	14-21 May . . . . .	Y.M.C.A. Theatre
Birmingham—Quinton O.S. . . . .	<b>Ruddigore</b> . . . . .	16-21 May . . . . .	Old Repertory Theatre
Nottingham—Bluecoat G. & S. Co. . . . .	<b>Sorcerer</b> . . . . .	16-21 May . . . . .	Co-op Arts Theatre
Herne Bay O.S. . . . .	<b>Yeomen</b> . . . . .	16-21 May . . . . .	Kings Hall
Stratford-upon-Avon G. & S.S. . . . .	<b>Pirates</b> . . . . .	16-21 May . . . . .	Alveston Parish Hall, Tiddington
Camberley Savoy Singers . . . . .	<b>Iolanthe</b> . . . . .	16-21 May . . . . .	Civic Hall
Sheffield L.O.C. . . . .	<b>Gondoliers</b> . . . . .	16-21 May . . . . .	Merlin Theatre
St. Austell G. & S. Soc. . . . .	<b>Sorcerer</b> . . . . .	17-21 May . . . . .	Parish Hall
Chelmsford—Trinity Drama & Music Fellowship . . . . .	<b>Ruddigore</b> . . . . .	17-21 May* . . . . .	Civic Theatre
Birmingham—Tinkers Farm O.C. . . . .	<b>Pirates</b> . . . . .	17-21 May . . . . .	Crescent Theatre
Cambridge—Sawston Vill. Coll. . . . .	<b>Grand Duke</b> . . . . .	18-21 May . . . . .	
Woking Inst. of Further Educn. . . . .	<b>Mikado</b> . . . . .	19-21 May . . . . .	Winston Churchill C.S. Sch.
Harrogate & Dist. G. & S.S. . . . .	<b>Pirates</b> . . . . .	23-28 May . . . . .	Harrogate Theatre
Horsham G. & S. O.G. . . . .	<b>Sorcerer</b> . . . . .	24-28 May . . . . .	Capitol Theatre
Trowbridge A.O.S. . . . .	<b>Mikado</b> . . . . .	24-28 May . . . . .	St. Augustine's Sch.
Birmingham—Moseley O.S. . . . .	<b>Yeomen</b> . . . . .	25-28 May . . . . .	Moseley School
Street-Strode O.C. . . . .	<b>Trial</b> . . . . .	26-28 May . . . . .	Strode Theatre
London—Young Savoyards . . . . .	<b>Mikado</b> . . . . .	26-28 May . . . . .	Ealing Town Hall
U.S.A.—Forest Hills Junior High, Pittsburgh, P.A. . . . .	<b>Mikado</b> . . . . .	27/28 May . . . . .	
Kingston & Dist. O.S. . . . .	<b>Gondoliers</b> . . . . .	30 May-4 June . . . . .	See local publicity for venues
King's Lynn—W. Norfolk G. & S.O.S. . . . .	<b>Ruddigore</b> . . . . .	31 May-4 June . . . . .	Fermoy Centre
Marlow A.O.S. . . . .	<b>Trial</b> . . . . .	3/4 June . . . . .	
Exeter—Rolle/St. Luke's Coll. L.O.S. . . . .	<b>Mikado</b> . . . . .	6-11 June . . . . .	St. Luke's Coll. Theatre
Sunbury O.S. . . . .	<b>Pirates</b> . . . . .	8-11 June . . . . .	Sunbury College
Liverpool Univ. G. & S.S. . . . .	<b>Pirates</b> . . . . .	22-25 June . . . . .	Stanley Theatre, Students Union
Kirkintilloch High Sch. . . . .	<b>Pirates</b> . . . . .	23-25 June . . . . .	
Macclesfield—King's Sch. . . . .	<b>Gondoliers</b> . . . . .	4-9 July . . . . .	
Bristol Savoy O.S. . . . .	<b>Iolanthe</b> . . . . .	4-9 July . . . . .	Theatre Royal
Bury—Unsworth Comp. Sch. . . . .	<b>Patience</b> . . . . .	5-9 July . . . . .	
Felsted Sch. . . . .	<b>Pinafore</b> . . . . .	6-7 July . . . . .	
Ellesmere Port—Stanney Comp. Sch. . . . .	<b>Mikado</b> . . . . .	12-15 July . . . . .	
London—Haberdashers' Aske's Hatcham Boys' Sch. . . . .	<b>Pinafore</b> . . . . .	19-22 July . . . . .	
Budleigh Salterton—Imperial Coll. O.S. . . . .	<b>Yeomen</b> . . . . .	27-30 July, 2-5 Aug.** . . . .	Public Hall

\*Saturday matinee.

\*\*Matinee 4th August.

We apologise for inconvenience caused to amateur societies through our inadvertently giving in the January number the closing date for this list as 14th January instead of 14th February. To guarantee mention in the next issue we should have details by 16th June.

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Please enclose s.a.e.





# THE SAVOYARD

ROYAL  
COMMAND PERFORMANCE  
SUPPLEMENT

# THE SAVOYARD

Volume 16

Number 2

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### Royal Command Performance

Extract from the Court Circular for June 16th in *The Times* of June 17th:  
 "The Queen, with The Duke of Edinburgh, honoured Ascot Races with her presence today.

Her Majesty and His Royal Highness held an Evening Party at which the D'Oyly Carte Opera Company gave a performance of HMS Pinafore in the Waterloo Chamber."

After the performance Dame Bridget D'Oyly Carte, on behalf of the Trustees and the Company, asked Her Majesty to accept a presentation of silver tea strainers and toast racks engraved with the D'Oyly Carte crest and an inscription commemorating the Command Performance; the principals and the staff were presented to Her Majesty.

This Command Performance during the Silver Jubilee Year was the first performance by the company at Windsor since *The Gondoliers* was performed by royal command of Her Majesty Queen Victoria on March 6th, 1891, for members of the Royal Family and their guests.

We do not know what difficulties, if any, attended the 1891 performance, but on this occasion Peter Riley and his staff had one serious problem, and they deserve great credit for overcoming it just in time. The Waterloo Chamber and the Garter Throne Room, which were to be used as auditorium and dressing-rooms, were needed for the annual Garter Installation and Service on 13th June. In consequence it was not until 14th June, two days before the performance, that the stage staff could start erecting the stage, building a proscenium, draping curtains, putting up a set, and setting lighting, and for more than two days the technical staff, much helped by the Hanson Trust, never left the Castle or went to bed.

The company were brought by coach from Brighton, where they were performing at the Theatre Royal, and had a run-through with various pieces of technical equipment still in the middle of the stage. All was ready, however, for the 9.45 start which the Queen had requested. After the presentations to Her Majesty, the company and orchestra were entertained to supper. Most then returned by coach to Brighton, while some went to a nearby hotel. A long day but a memorable one.

A supplement, consisting of extracts from the Windsor Castle programme and of photographs taken during the evening, appears on pages 15 to 30. Reg Wilson took the photographs on pages 12 to 15; the remainder are by Swaebe.

### **The Corporal takes her leave**

Many a person is described on retirement, or death, or even on holiday, as irreplaceable. It is usually only a matter of weeks before it is discovered that the replacement has been quite easy; quite often, indeed, it turns out to be an improvement.

Joan Robertson, who retired in July, was by no means irreplaceable, inasmuch as Anne Anderson is doing her work and doing it admirably; but there is another sense in which Joan is, and will remain, completely irreplaceable.

Her commanding but tactfully-exercised position in the office has been remarkable for a number of years. It is hard to realise that she was born in the first World War, but not a bit hard to realise that in the Second World War she became a Corporal, a rank previously made famous by Hitler and Napoleon.



*Joan Robertson with Anne Anderson (seated) and Margaret Bowden at the February Gala*

After education in Devon and London and matriculation that had both shorthand and typing amongst her subjects, she worked in turn for a large firm of Chartered Accountants, a local newspaper, a famous brewery, and in May 1954 the D'Oyly Carte Company. She had a spell in the general office in charge of amateur societies and in February 1956 became Frederic Lloyd's secretary, a post which she has now left to spend more time with her mother, working in her home and garden, and knitting and sewing to her heart's content.

What has made Joan Robertson such a remarkable character in the organisation has been her encyclopaedic knowledge not only of the operas and the performers but also of the company's friends and fans. No one who has not worked in the D'Oyly Carte office can find it easy to imagine the number and variety of problems that the staff has to deal with on the telephone or face to face. Joan has for years coped with more than her fair share of these, and, what is even more remarkable, has usually managed to do it with a smile. For years to come she will indeed be missed.

### **Silver Jubilee Honour**

All followers of D'Oyly Carte will be delighted that John Reed appeared in the Birthday Honours list. He was awarded the Order of the British Empire, and with it go the warm congratulations of *The Savoyard* and of its many readers.

### **Silver Jubilee Production**

Michael Heyland's new production of *Iolanthe* was unveiled at Sadler's Wells Theatre on July 12th in the presence of His Royal Highness the Duke of Gloucester.

Photographs will appear in the next issue showing Bruno Santini's sets and costumes which received much favourable notice in the Press.

### **Jottings**

We mentioned in our last issue that Beti Lloyd-Jones had asked to be relieved of understudying the main contralto roles. One of the consequences was a tribute to her in the *Manchester Evening News* of May 10th. This took the form of an interview by Owen French and not only mentioned her long service with the company and her excellent work but also referred to her close friendship with John Reed and to her position as a "mother" figure to newly-joined young choristers.

The present practice of the D'Oyly Carte office is to acknowledge all letters to *The Savoyard* and then to pass them on to the Editor for him to decide in due course whether they should be printed or not. The rising cost of postage makes this rather expensive, so in future such letters will not be automatically acknowledged but will be answered only if the Editor decides to print them or if there is some other good reason.

The tour list in the last number gave the week of August 29th to September 3rd as "to be arranged". The engagement was later fixed for the Grand Theatre, Wolverhampton.

Because of rising costs the price of prompt books has had to be increased. The price is now £5, but £4 for *Trial by Jury* and *Cox and Box*.

Visitors to Sadler's Wells during the July season may have seen on sale the new *Patience* tea towels and the *H.M.S. Pinafore* aprons at £1 and £2 each respectively. They are now available from 2 Savoy Court; order forms will be sent out in October with receipts.

# CAST LISTS

## Autumn Tour and London Season 1977-8

(Understudies shown in brackets)

	<b>COX AND BOX</b>	
Cox	<i>Gareth Jones</i>	( <i>Jon Ellison</i> )
Box	<i>Geoffrey Shovelton</i>	( <i>Meston Reid</i> )
Bouncer	<i>Michael Rayner</i>	( <i>Michael Buchan</i> )

	<b>THE PIRATES OF PENZANCE</b>	
Major-General Stanley	<i>James Conroy-Ward</i>	( <i>Michael Westbury</i> )
The Pirate King	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Samuel	<i>Jon Ellison</i>	( <i>Gareth Jones</i> )
Frederic	<i>Meston Reid</i>	( <i>Richard Brabrooke</i> )
Sergeant of Police	<i>Michael Rayner</i>	( <i>Patrick Wilkes</i> )
Mabel	<i>Julia Goss</i>	( <i>Vivian Tierney</i> )
Edith	<i>Lorraine-Dulcie Daniels</i>	( <i>Linda Brindley</i> )
Kate	<i>Roberta Morrell</i>	( <i>Madeleine Hudson</i> )
Isabel	<i>Patricia Anne Bennett</i>	( <i>Andrea Phillips</i> )
Ruth	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )

	<b>PATIENCE</b>	
Colonel Calverley	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Major Murgatroyd	<i>James Conroy-Ward</i>	( <i>Jon Ellison</i> )
Duke of Dunstable	<i>Geoffrey Shovelton</i>	( <i>Barry Clark</i> )
Reginald Bunthorne	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Archibald Grosvenor	<i>Kenneth Sandford</i>	( <i>Gareth Jones</i> )
Mr. Bunthorne's Solicitor	<i>Jon Ellison</i>	( <i>Malcolm Coy</i> )
Lady Angela	<i>Jane Metcalfe</i>	( <i>Roberta Morrell</i> )
Lady Saphir	<i>Lorraine-Dulcie Daniels</i>	( <i>Linda Brindley</i> )
Lady Ella	<i>Vivian Tierney</i>	( <i>Patricia Rea</i> )
Lady Jane	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Patience	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )

	<b>IOLANTHE</b>	
The Lord Chancellor	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Lord Mountararat	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Earl Tolloller	<i>Geoffrey Shovelton</i>	( <i>Barry Clark</i> )
Private Willis	<i>Kenneth Sandford</i>	( <i>Thomas Scholey</i> )
Strephon	<i>Gareth Jones</i>	( <i>Michael Westbury</i> )
The Fairy Queen	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Iolanthe	<i>Jane Metcalfe</i>	( <i>Linda Brindley</i> )
Celia	<i>Suzanne O'Keefe</i>	( <i>Andrea Phillips</i> )
Leila	<i>Lorraine-Dulcie Daniels</i>	( <i>Roberta Morrell</i> )
Fleta	<i>Patricia Anne Bennett</i>	( <i>Patricia Rea</i> )
Phyllis	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )

	<b>PRINCESS IDA</b>	
King Hildebrand	<i>Kenneth Sandford</i>	( <i>Richard Mitchell</i> )
Hilarion	<i>Meston Reid</i>	( <i>Richard Brabrooke</i> )
Cyril	<i>Geoffrey Shovelton</i>	( <i>Barry Clark</i> )
Florian	<i>John Aylton</i>	( <i>Gareth Jones</i> )
King Gama	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Arac	<i>Michael Rayner</i>	( <i>Michael Buchan</i> )
Guron	<i>James Conroy-Ward</i>	( <i>Thomas Scholey</i> )
Scynthus	<i>Jon Ellison</i>	( <i>Michael Westbury</i> )
Princess Ida	<i>Barbara Lilley</i>	( <i>Vivian Tierney</i> )
Lady Blanche	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Melissa	<i>Jane Metcalfe</i>	( <i>Lorraine-Dulcie Daniels</i> )
Lady Psyche	<i>Julia Goss</i>	( <i>Suzanne O'Keefe</i> )
Sacharissa	<i>Patricia Anne Bennett</i>	( <i>Alison West</i> )
Chloe	<i>Patricia Rea</i>	( <i>Andrea Phillips</i> )
Ada	<i>Madeleine Hudson</i>	( <i>Linda Brindley</i> )

### H.M.S. PINAFORE

Sir Joseph Porter	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Captain Corcoran	<i>Michael Rayner</i>	( <i>Gareth Jones</i> )
Ralph Rackstraw	<i>Meston Reid</i>	( <i>Barry Clark</i> )
Dick Deadeye	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Bill Bobstay	<i>Jon Ellison</i>	( <i>Thomas Scholey</i> )
Bob Beckett	<i>Michael Buchan</i>	( <i>Patrick Wilkes</i> )
Josephine	<i>Barbara Lilley</i>	( <i>Vivian Tierney</i> )
Hebe	<i>Roberta Morrell</i>	( <i>Linda Brindley</i> )
Little Buttercup	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )

### THE MIKADO

The Mikado	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Nanki-Poo	<i>Geoffrey Shovelton</i>	( <i>Richard Brabrooke</i> )
Ko-Ko	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Pooh-Bah	<i>Kenneth Sandford</i>	( <i>Gareth Jones</i> )
Pish-Tush	<i>Michael Rayner</i>	( <i>Richard Mitchell</i> )
Go-To	<i>Jon Ellison</i>	( <i>Thomas Scholey</i> )
Yum-Yum	<i>Julia Goss</i>	( <i>Suzanne O'Keeffe</i> )
Pitti-Sing	<i>Jane Metcalfe</i>	( <i>Lorraine-Dulcie Daniels</i> )
Peep-Bo	<i>Roberta Morrell</i>	( <i>Linda Brindley</i> )
Katisha	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )

### THE GONDOLIERS

The Duke of Plaza-Toro	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Luiz	<i>Geoffrey Shovelton</i>	( <i>Malcolm Coy</i> )
Don Alhambra del Bolero	<i>Kenneth Sandford</i>	( <i>Richard Mitchell</i> )
Marco	<i>Meston Reid</i>	( <i>Barry Clark</i> )
Giuseppe	<i>Michael Rayner</i>	( <i>Gareth Jones</i> )
Antonio	<i>James Conroy-Ward</i>	( <i>Jon Ellison</i> )
Francesco	<i>Barry Clark</i>	( <i>Alan Spencer</i> )
Giorgio	<i>Michael Buchan</i>	( <i>Thomas Scholey</i> )
Annibale	<i>James Conroy-Ward</i>	( <i>Jon Ellison</i> )
The Duchess of Plaza-Toro	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Casilda	<i>Julia Goss</i>	( <i>Patricia Rea</i> )
Gianetta	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )
Tessa	<i>Jane Metcalfe</i>	( <i>Lorraine-Dulcie Daniels</i> )
Fiametta	<i>Suzanne O'Keeffe</i>	( <i>Vivian Tierney</i> )
Vittoria	<i>Lorraine-Dulcie Daniels</i>	( <i>Linda Brindley</i> )
Giulia	<i>Andrea Phillips</i>	( <i>Alison West</i> )
Inez	<i>Elizabeth Denham</i>	( <i>Roberta Morrell</i> )

### Other members of the Chorus:

Michael Farran-Lee, Edwin Rolles, William Strachan, Bryan Secombe, Susan Cochrane, Beti Lloyd-Jones, Gillian Swankie, Helene Witcombe.

### WANTED

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Winifred Lawson's book, *A Song to Sing O*, published 1955 by Michael Joseph. Please contact Morgan, 3 St. James Villas, Winchester (tel: 4642).

Mr. D. Hipkiss, 11 York Road, Cannock, Staffs, would like to purchase or borrow back numbers of *Savoyard* for photo-copying: Vols. I, 3; II, 2 and 3; III, 2 and 3; IV, 2; V, 1 and 2; VI, 2; VIII, 2.

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## INTRODUCING THE COMPANY (48)



### *Jane Metcalfe*

Jane Metcalfe made a great impact on audiences when she was practically pitchforked into the soubrette parts with the Company on the Autumn tour of 1975. She now sings all these mezzo roles of Lady Angela, Iolanthe, Melissa, Pitti-Sing, Mad Margaret, Phoebe and Tessa and is proving most popular, with a nice feeling for Gilbert's humour and a superb voice for Sullivan's music.

She was born in London, where she still lives, and studied singing with Hervey Alan both privately and at the Royal College of Music, where she also studied with Ruth Packer; while there she won the Sir Thomas Beecham Scholarship and was able to study abroad. In Geneva she sang with the famous Suisse Romande Orchestra, and won a prize in an International Concorde.

She has also appeared with Scottish Opera, Glyndebourne, and on television in the B.B.C. production of *The Flying Dutchman*.

In what leisure time she has, Jane likes to catch up on reading, listening to music, or swimming. Like so many other members of the Company, fortunately she also likes to travel.



# HADDON HALL REVISITED

by Robert Whittaker

During the course of his life Sir Arthur Sullivan based many of his larger works on episodes of English history—indeed, he seems to have found this type of theme especially sympathetic to musical treatment, be that treatment in cantata as with *Kenilworth*, or opera as in *Ivanhoe* or *The Yeomen of the Guard*. It is perhaps surprising, therefore, that the idea of an opera set in the English Civil War should not have arisen before 1891, but when in that year the curtain at the Savoy Theatre rose on *Haddon Hall* it marked Sullivan's first attempt to portray musically the conflict between Roundhead and Cavalier.

*Haddon Hall* was the first Sullivan work to appear at the Savoy since the famous carpet quarrel, and at the time when it was written it must have seemed that the old partnership with W. S. Gilbert was over for good. Still smarting from the acrimony which had arisen between the old partners, and which had so bedevilled him during the composition of *Ivanhoe* in the previous year, Sullivan, spurred on by D'Oyly Carte, began to look around for new collaborators to work with him at the Savoy, and for *Haddon Hall* he found his librettist in Sidney Grundy. The new partnership promised much—Grundy was more than anxious that it be a success and spared no pains in providing the exact type of libretto which Sullivan required. He even went to the trouble of writing at least two alternative versions of every song in the opera so that the composer could select that which he found more suitable—even if he did remark in later years that, in almost every instance, Sullivan had selected the version which he himself had liked least.

While it has to be admitted that in Grundy's work some of the freshness and invention which one looks for in the libretti of W. S. Gilbert is missing, Grundy did succeed in providing Sullivan with a piece of the type which he had been imploring Gilbert to write for years—a piece where there is real human interest and where the music is allowed to rise and speak for itself.

*Haddon Hall* is not a "comic" opera in the old Gilbert and Sullivan sense; it is described on the title-page of the first edition of the vocal score as a "Light English Opera", and in seriousness it falls somewhere in between *The Yeomen of the Guard* and *The Beauty Stone*. The setting provided Grundy with great opportunities for dramatic contrast and romantic interest, and these he seized and developed, in many instances very successfully. As a basis for his story he used the famous elopement of Dorothy Vernon and John Manners from *Haddon Hall* in the 1560s, but, to enable the story to be given the added Civil War dimension, as is explained at the beginning of the libretto, "The clock of time has been put forward a century, and other liberties have been taken with history". This "translation" proves highly effective, as it enables Grundy to contrast the life-styles of Puritans and Royalists—a contrast further developed and maintained by Sullivan in his musical treatment of the opposing factions, as in the opening of Act III, when the chorus, who are Royalists at heart, have been forced to submit to the Puritans. While singing of their "conversion" in staid and sombre tones, they indulge in Royalist asides, which are a studied distortion of the country dance which opens Act I. The contrast of the two styles is highly effective, and eventually the themes are brought together in a typical Sullivan "double chorus".

Unlike most of the operas written with Gilbert, *Haddon Hall* is in three Acts, of which the first is the longest. Its setting is the terrace of the formal gardens at *Haddon*, and in 1891 Hawes Craven and his fellow-designers attempted to portray this setting with perfect realism on the stage of the Savoy. Photographs of the sets show how well they succeeded, and they had no easy task. The opera requires four different sets, all of them elaborate, and in Act II a transformation from the court-

yard to the Long Gallery at Haddon, one of the most famous rooms in any country house, is required while the Act proceeds, during a specially composed musical interlude. The third Act is by far the shortest, and provides the least problems for the designers, being set merely in "The Ante-Room", but Richard D'Oyly Carte must have been put to considerable expense in providing the intricate and lavish effects needed for Acts I and II.

Perhaps the greatest criticism of Grundy's libretto is that it is to some extent unbalanced. The fact that the final Act is very short, and follows two considerably longer ones, could tend to give the end of the opera a feeling of dramatic anticlimax, but this could perhaps be overcome by treating Act III more as a third scene of the second Act, with only a short break in between the two. Grundy's dialogue has not the freshness of Gilbert's, and perhaps there is too much use of "archaic" expression, such as "thee" and "thou", which tend to give the lines a somewhat clumsy character, and the speakers also have a habit of exclaiming "Odds fish" or some similar "quaint" expression at the least provocation. However, judicious editing would overcome all these problems—after all, this has been done with the blank verse in *Princess Ida*—and one must balance against the above criticisms the fact that there is much in Grundy that is good. Although not intended to be a "comic" opera in the *Mikado* genre, there is a considerable amount of humour in *Haddon Hall*, and some of Grundy's lines are reminiscent of Gilbert at his best, as when the Puritans, musing on the great and "beneficial" changes they have brought about, bemoan the fact that, although they have banned dancing and all music of other than a religious nature, the populace, by "playing the "Old Hundredth" in double time, have succeeded in producing something like the carnal and pernicious polka".

In his drawing of characters Grundy is rather uneven. John Manners is as the "romantic hero" a trifle lacking in depth—but no more so than is Nanki-Poo, and after all shallowness is an occupational hazard of romantic tenors. Dorothy Vernon is drawn in greater detail, as a character of considerable strength, torn between her love for Manners and her duty to her father, who desires that she should marry her cousin, the opportunist Rupert Vernon, who has espoused the Roundhead cause, thus "serving the Parliament and serving the times", not to mention himself. In Sir George Vernon, Grundy has produced a sympathetic father, rather reminiscent of Sir Marmaduke Pointdextre, who is forced by circumstances to settle the disputed title of the Haddon estates and make his peace with Parliament, "which loves him none too well", by giving the hand of his only daughter to the turncoat Rupert, but one wonders if Grundy might have used a heavier brush to ink in a character who was known in his lifetime as "the King of the Peak". Lady Vernon is a refreshing change from the usual run of Gilbertian contraltos, in that she is drawn with considerable humanity and sympathy, and in realising that her own charms have faded she is resolved that her daughter Dorothy shall find happiness before the same fate overtakes her.

However, in Rupert Vernon and The MacCrankie, Grundy has provided two masterly comic characters. The latter is the perfect caricature of every prejudiced Englishman's picture of the Scot, clad in kilt, sporran, and tam o'shanter. He is, we are told, "A Scotch puritan of the most uncompromising kind, and a little of him goes a long way", who has just come from the Isle of Rhum to ensure that the English are adapting to the new morality in a proper fashion. As he explains in the song which introduces him (which Sullivan has set to a perfect musical reflection of The MacCrankie's own character):

"I'd stop the kiddies playing, and I'd stop the horses neighing,  
But oh not the ass's braying, for I LOVE the ass's bray!"

He also has a distressing tendency to accompany his puritanical outbursts inexpertly on his national instrument, to the intense discomfort of the other characters: "Oh", exclaims Rupert Vernon during the storm scene in Act II, "this is worse than the weather!"

Rupert Vernon is probably the largest part in the whole opera, and, as with Ludwig in *The Grand Duke*, the success of the opera to a large extent depends upon him, but it is a gem of a part for any baritone with a sense of comedy. He is not, however, the Gilbertian comic baritone, but is a figure of greater depth, who, despite his intense smugness and tendency to forsake his principles to join the winning side, nevertheless manages to be sympathetic. He is a turncoat who is not at all sure whether he has turned it the right way, and moreover he is less than at ease with the poses adopted by his new-found Puritan allies. As he says, "After a lifetime spent in the mortification of the flesh, it would be the crowning mortification if it turned out that the flesh were not intended to be mortified, and it would be particularly irritating to discover that the flesh were intended to enjoy itself, at that precise moment when we no longer had any flesh left to enjoy". Strangely enough, rather like Bunthorne in *Patience*, at the end of the opera he alone remains true to his Puritan principles, while the others, led by The MacCrankie, abandon them in favour of the Royalists' code of conduct, which they discover to be much more to their taste.

The weakest link in Grundy's characterisation of the Puritans throughout is probably their willingness to disregard their own philosophy when no one is looking, or especially outside "office hours":

"Pray you, don't disdain us—we but ply our trade;  
When we close the portals, when we've shut the shop,  
We're like other mortals—out upon the hop!"

Finally, at the end of the opera, we are informed that they have all come out on strike and that they insist on working only an eight-hour day. For the other sixteen they are going to abandon Puritanism and be themselves.

W. S. Gilbert always insisted, when working with Sir Arthur Sullivan, that they should meet as master and master: this was not the case with Sullivan and Grundy. The collaboration was very much that of master and servant, with Sullivan's the dominant hand. In *Haddon Hall* he had what he had wanted for many years—a libretto of a more serious nature and a librettist who was prepared to adapt his work in any way to accommodate the music, and he responded superbly to the new state of affairs and to the dramatic possibilities of Grundy's story. In *Haddon Hall* Sullivan created a work of great charm and beauty which is in many ways unique among his compositions. He did not attempt to write "comic" music, other than where this was required from the dramatic context, and one feels that in *Haddon Hall* he did not feel that he was constantly having to subordinate his music to the requirements of his librettist. Instead he tried to reflect the seventeenth century on the nineteenth century stage, and did it very well.

The music of *Haddon Hall* has an almost "period" charm and is of a sort not found elsewhere in the Savoy operas. Indeed at times it could almost be taken for traditional English folk-music of the period. Into the opera Sullivan incorporated several unusual features: he was not slow to take advantage of his new freedom, and the work contains several passages of orchestral music unaccompanied by word, such as the effective and superbly-orchestrated storm sequence which opens Act II. Later in the same Act, during the transformation between scenes, the storm music is brilliantly dovetailed into a stately seventeenth century dance, performed by the Royalists in the Long Gallery when the curtain rises on Scene 2. Every rise and fall of the curtain is even written into this passage, which means that the stagehands have only a limited time to do their work. Sullivan's apparent dislike of overtures when he could get away from them is further evidenced by the fact that the opera begins with a short introductory passage, using the theme associated throughout with Dorothy Vernon—"When Yestereve I Knelt to Pray"—and followed by a very unusual feature, a chorus sung through the closed curtains. This is the only occasion when such a device was used in a Sullivan opera.

As in *The Gondoliers*, the first fifteen minutes of *Haddon Hall* are through-

composed, beginning with a country dance, which is later to reappear in distorted form in the third Act, two songs for the female characters, a solo and duet, and culminating in the brilliant and outstandingly beautiful madrigal—possibly Sullivan's finest piece in this vein. It ends with a great chorused affirmation of the Royalist view of life, which one suspects was probably also that of the composer himself:

“When the budding blooms of May paint the hedgerows red and white,  
All Creation seems to say, Earth was made for man's delight.”

This is splendidly contrasted with the lugubrious choruses of the Roundheads, who enter shortly afterwards singing such sentiments as:

“Down with Princes, Down with Peoples,  
Down with Churches, Down with Steeples,  
. . . Down with Lord and Down with Lady,  
UP with everything that's shady.”

Finally, at the beginning of the third Act, the two styles are woven together in counterpoint.

The opera also contains some outstandingly beautiful arias such as Dorothy's “When Yestereve I Knelt to Pray”, which is adapted to become the Finale of the whole work, and Lady Vernon's Rose Song in Act III.

There are some discrepancies between the published libretto and the different editions of the vocal score, probably caused by the fact that some alterations were made to the opera during its run, not all of which appeared in print. Thus it is that in early editions of the libretto a duet is included in Act I for Dorothy and John Manners, but in fact this was only performed for the first few days of the run, and a solo aria for Dorothy (“Why Hesitate”) was then substituted. This was stuck into the libretto as an extra sheet, but it is not at all clear whether it was intended to be performed as an alternative or in addition to the duet. In more recent editions of the libretto the aria is omitted altogether, although it remains in the vocal score.

Sullivan responded, as one would expect, to the opportunities provided for humour, and there are some delicious humorous musical moments—as when Rupert and The MacCrankie re-enact for the benefit of the assembled party in the Long Gallery the elopement of John Manners and Dorothy which they have witnessed, using a cleverly developed version of the music which actually accompanies the elopement. There are also two splendid comic songs for The MacCrankie and Rupert Vernon, and a superb duet in which they catalogue the reforms which they would have instituted if they had happened to be around at the time of the Creation.

It has been all too common in recent years to allow the success which Sullivan achieved in his works with Gilbert to eclipse the beauty of his other operas. The Gilbert and Sullivan operas are only one part of the story, and in his work with other librettists Sullivan wrote much beautiful music which deserves to be heard. It has been said that in such works as *Haddon Hall* Sullivan was writing music of a lower standard than that which he wrote for Gilbert, or that the libretti are so bad as to be unsuitable for performance. One can only assume that the makers of such statements have never troubled to read the libretti provided by such persons as Grundy or Basil Hood, and have never heard the music which they stimulated, or, if they have, they have failed to appreciate what it was trying to achieve. In *Haddon Hall* Sullivan was not attempting to write another Gilbert and Sullivan opera, but was aiming at something quite different. Perhaps the “Light English Opera” which resulted did not have the same popular appeal as the works with Gilbert, but it was probably nearer to the sort of work which Sullivan, in his heart of hearts, really wanted to write, and he may have reflected with some degree of satisfaction on the words which close *Haddon Hall*—“to thine own Self be true.”

# GILBERT AND THE UTILITARIANS

by Dr. Jay Newman

Assoc. Prof. of Philosophy, University of Guelph, Ontario

In *The Yeomen of the Guard* Gilbert's alter ego, Jack Point, warns intellectuals that "he who'd make his fellow-creatures wise, Should always gild the philosophic pill!". But Gilbert's genius as a satirist has obscured the fact that he himself had ethical prescriptions to give, a philosophic pill to gild. Earlier generations of scholars have emphasised Gilbert's conservatism and treated Gilbert as a modern Aristophanes. Though their admiration is genuine and their praise often effusive, they have reinforced the popular image of Gilbert as a negativist, a critic, a satirist. If we consider Gilbert's writings in their historical and intellectual context, we see that his humour and satire gild a philosophic pill, for Gilbert is an outstanding representative of nineteenth-century British utilitarianism. Six years before Gilbert's birth, the great utilitarian and social reformer, Bentham, had helped to found the University which Gilbert was later to attend. John Stuart Mill's *Utilitarianism* pre-dates the collaboration of Gilbert and Sullivan by less than a decade. The nineteenth century was an age of ideology which produced everything from romanticism and Hegelianism to positivism, social Darwinism, and Marxism. Many of these ideologies fell under Gilbert's careful scrutiny. But surely Gilbert himself was committed to a utilitarianism not unlike that of Bentham, the Mills, and Spencer. Much of Gilbert's criticism can be seen as an indirect defence of utilitarian common-sense. The most dramatic evidence is in Gilbert's repeated attacks on the morality of doing one's duty. If you ask any contemporary moral philosopher what the main alternative is to British utilitarianism, the chances are that he will point to Kant's deontologism, an ethical theory which grounds morality in the sense of duty. The sense of duty is the real villain of the Savoy operas. It is the duty of the defendant in *Trial by Jury* to marry a woman he no longer loves. It is a duty of the lovers of *H.M.S. Pinafore* to marry people of their rank and station. Frederic feels that he must turn against his friends, the Pirates of Penzance, because he is a "slave" of duty. Grosvenor, the Lord Chancellor, the female scholars of *Princess Ida*, are prevented from being happy by considerations of moral obligation. Ko-Ko, the kindly executioner of *The Mikado*, cannot carry out his grisly duties, while Sir Ruthven Murgatroyd of *Ruddigore* has similar problems trying to satisfy the demands of his ancestors. It is the unpleasant duty of the Tower Warders of *The Yeomen of the Guard* to guard and later dispose of their comrade, the noble Fairfax. There is no end of examples. In every G. & S. opera, conditions arise which permit the protagonists to avoid their unpleasant duties. Sometimes it is the ingenuity of a Ko-Ko or a Ruthven Murgatroyd which resolves the conflict of duty and happiness. At other times Fate, coincidence, frees a Josephine or Casilda from the demands that duty makes on her. The Savoy operas (excepting *Yeomen*, of course) are comedies precisely because the general happiness of the protagonists ultimately wins out over artificial conventions and pointless social demands. Certainly many things are going on in Gilbert's libretti, but this one is by no means the least important.

Gilbert is also forthright in his defence of a hedonistic utilitarianism. "Eat, drink and be gay, / Banish all worry and sorrow, / Laugh gaily today, / Weep, if you're sorry, tomorrow." (*Sorcerer I*). "Life's a pudding full of plums, / Care's a canker that benumbs . . . Life's a pleasant institution, / Let us take it as it comes!" (*Gondoliers I*). Even in Fairfax's great Act I aria in *Yeomen*, Gilbert makes it clear that the "meaning" of life is a function of the capacity for happiness. But it is perhaps in

*The Gondoliers* that Gilbert makes this point most forcefully. He goes to great pains to exhibit the discomfort of the gondoliers when they are permitted to live the "happy" life of a king. Finally, Marco Palmieri realises that there is only one recipe for perfect happiness, one which involves a pair of sparkling eyes, a pretty little cot, and similar things available to the common man. "Fate has nothing more to give . . ." We must infer, then, that Gilbert's conservatism is not primal but is rooted in something more basic, a utilitarian outlook. Gilbert does not defend conservatism *per se*; he condemns such old-fashioned obstacles to the general happiness as war and class distinction. In this sense he is very much a typical nineteenth-century philosophical radical. If he condemns, say, the egalitarianism of the naive gondoliers, it is only because he sees this ideology as a threat to a life-style which guarantees the greatest possible happiness. We need not distort the texts of the Savoy operas to see Gilbert as gilding a philosophic pill more profound than admirers of his satire have recognised; nor should we be surprised to find that he is a representative of the major movement in the moral and social theory of his period and ours.

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WINDSOR



CASTLE

BY COMMAND OF

HER MAJESTY  
THE QUEEN

THE

D'OYLY CARTE  
OPERA COMPANY

*Presented by Bridget D'Oyly Carte*

will appear on

THURSDAY, JUNE 16, 1977

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*HER MAJESTY'S SERVANTS WILL PERFORM*

H.M.S. PINAFORE

*OR, THE LASS THAT LOVED A SAILOR*

# INTRODUCTION

The first ever operatic performance to be given at Windsor Castle was Gilbert & Sullivan's *The Gondoliers* which was held by Royal Command of H.M. Queen Victoria on March 6, 1891, for members of the Royal Family and a few guests.

This was first suggested in a letter from the then Duke of Edinburgh to Sullivan, who promised to ask Mr. D'Oyly Carte to contact Windsor Castle "as to the best means of carrying out Her Majesty's most gracious and flattering wish . . ." Although neither Gilbert nor Sullivan was present, the Queen wrote in her diary: "The music, which I know and am fond of, is quite charming throughout and was well acted and sung . . . Afterwards I spoke to Mr. D'Oyly Carte and complimented him. We then went to the Drawing-Room, into which all the Company came . . . Everybody was much pleased."

In this the Silver Jubilee year it is more than ever most gracious and flattering that H.M. Queen Elizabeth II, for the first time since Queen Victoria's reign, has commanded Gilbert & Sullivan's *H.M.S. Pinafore* in this same Waterloo Chamber by the same Company.

The cause of tradition in the Gilbert & Sullivan operas is further served by the remarkable and surely unique fact that they have been produced and controlled for over one hundred years by the same family. Dame Bridget continues where her grandfather Richard D'Oyly Carte began when he brought together the extraordinary talents of playwright and librettist William S. Gilbert and composer and conductor Arthur S. Sullivan. It was Dame Bridget's father, Rupert, who was responsible for establishing the Touring Company in very much its present day form to take the Operas to every major city and town in Britain and to many parts of the Commonwealth and the United States.

Recently, particularly on the Company's last tour of North America, sponsorship by British business companies, a necessary fact of theatrical life of today, has ensured the financial survival of the Company and brought it into a second century of life with new vigour and prospects. After an eight-year gap, the tour was a theatrical and financial success greater than had been imagined possible. So much so, that "by popular demand" the Company will return for an extended tour in 1978. This is an interesting commentary on the fact that the "classic" performances by the D'Oyly Carte Company still have such tremendous appeal when all copyrights have long since disappeared and anyone is free to perform the works.



*Extract from Daily Graphic March 9, 1891*

THE PERFORMANCE OF "THE GONDOLIERS"  
BEFORE THE QUEEN AND COURT AT  
WINDSOR CASTLE IN THE WATERLOO  
CHAMBER



*The Gondoliers* was performed by the Savoy Company before the Queen at Windsor Castle, under the supervision of Mr. D'Oyly Carte. The performance was a thoroughly successful one, and among those who witnessed it, in addition to Her Majesty, were the Duke and Duchess of Edinburgh, the Duke and Duchess of Connaught, Princess Louise, Prince and Princess Henry of Battenberg, Prince and Princess Christian, and other members of the Royal Family.



# H.M.S. PINAFORE

OR, THE LASS THAT LOVED A SAILOR

An Entirely Original Comic Opera in Two Acts

Written by W. S. GILBERT

Composed by ARTHUR SULLIVAN

## CAST

**The Rt. Hon. Sir Joseph Porter, K.C.B.,**  
*First Lord of the Admiralty*

JOHN REED

**Captain Corcoran,** *commanding HMS Pinafore*

MICHAEL RAYNER

**Ralph Rackstraw,** *Able Seaman*

MICHAEL REED

**Dick Deadeye,** *Able Seaman*

JOHN AYLDON

**Bill Bobstay,** *Boatswain*

JON ELLISON

**Bob Beckett,** *Boatswain's Mate (Carpenter)*

MICHAEL BUCHAN

**Josephine,** *the Captain's Daughter*

BARBARA LILLEY

**Hebe,** *Sir Joseph's First Cousin*

PATRICIA LEONARD

**Mrs Cripps (Little Buttercup),**  
*a Portsmouth Bumboat Woman*

LYNSIE HOLLAND

*First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines*

---

*Musical Director:* ROYSTON NASH

*Director of Productions:* LEONARD OSBORN

*Technical Director:* PETER RILEY

A reproduction of the centre-page spread in the programme for the Royal Command Performance, which was printed in blue with a gold border by Dryden Printers Ltd., a member of the Hanson Trust. The first page of the programme, photographed on page 15, was printed in blue, like the rest of the programme



Synopsis

SCENE


QUARTERDECK OF  
H.M.S. PINAFORE  
OFF PORTSMOUTH

Act 1 Noon

Sailors at work on board receive a visit from the bumboat woman, Little Buttercup, who carries with her in a large basket a travelling general store. She hints that under a cheerful exterior lies an aching heart, with which Dick Deadeye, an ugly saturnine seaman, agrees, and at the name of Ralph Rackstraw, another seaman, she murmurs "Remorse, remorse!" Rackstraw then confesses that he loves, above his station, Josephine, daughter of Captain Corcoran of the Pinafore.

Corcoran however, a stickler for etiquette, confides in Buttercup that his daughter is sought in marriage by Sir Joseph Porter, K.C.B., First Lord of the Admiralty, but will not accept him. Josephine now appears and informs her father that her heart is already given to one of his sailors.

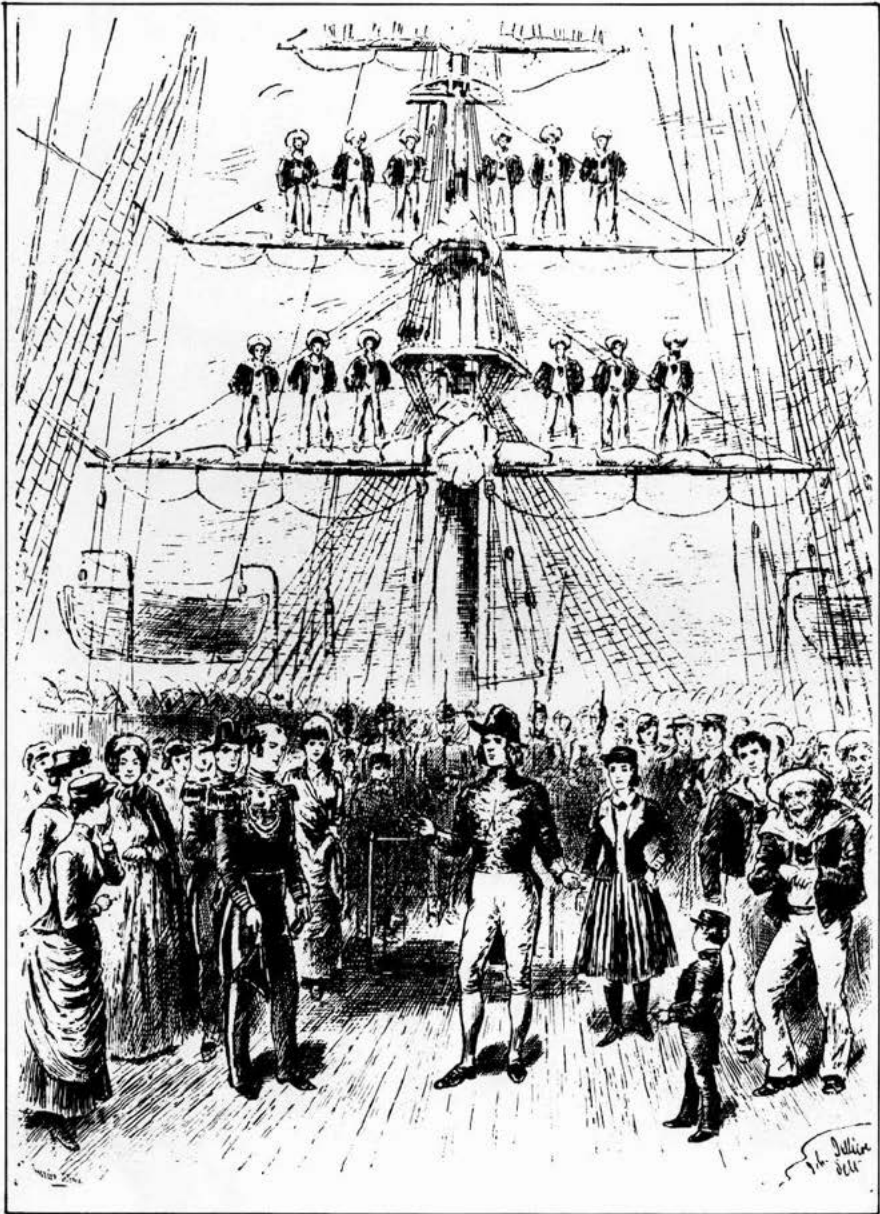
At this point Sir Joseph himself comes aboard attended by sisters, cousins and aunts, headed by Hebe. He is given to ideas of democracy which he disseminates. Thus encouraged Rackstraw approaches Josephine, but she, conscious of the disparity in rank, haughtily rejects him, though at the same time it is with him that she is in fact secretly in love. However, when she discovers that he, in despair, is about to take his own lovelorn life, she avows her real feelings. They then plan to steal ashore that night to be married, though warned strongly of their folly by Deadeye.



except for the black-and-white drawings and photographs. The words appearing on pages 16 and 17 are those that were in the Windsor Castle programme which also contained the line-drawings shown on pages 20 and 21.



A drawing of Act II made during the first run of *H.M.S. Pinafore* in 1878. The cast for the original production included Helen Everard as Buttercup, Rutland Barrington as Corcoran, Emma Howson as Josephine, George Power as Rackstraw, Jessie Bond as Hebe, George Grossmith as Sir Joseph, Richard Temple as Deadeye.



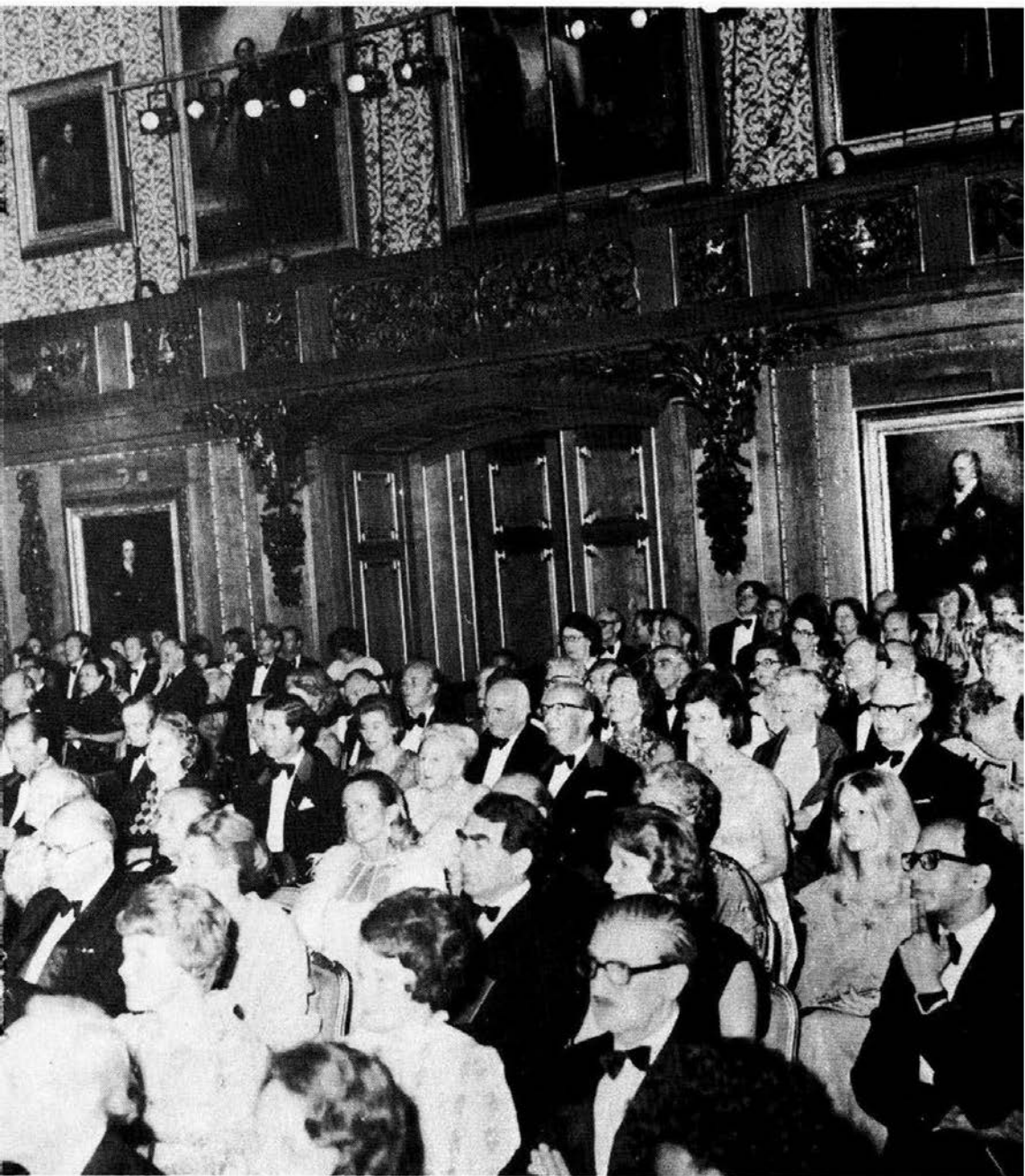
Savoy, 1887. A contemporary drawing of Act I of *H.M.S. Pinafore* was particularly elaborate; a real deck was laid on the stage and the rigging of the ship allowed the yards to be manned. In this revival Rosina Brandram was Buttercup, Rutland Barrington was Corcoran, Geraldine Ulmar was Josephine, George Grossmith was Sir Joseph, Jessie Bond was Hebe, J. G. Robertson was Rackstraw, and Richard Temple was Deadeye.

# WINDSOR CAST



The audience at Windsor Ca

LE 16 JUNE 1977



Castle watching *H.M.S. Pinafore*



H.M. the Queen and H.R.H. the Princess Margaret, Countess of Snowdon, listening to Dame Bridget D'Oyly Carte, D.B.E. In the background, H.M. Queen Elizabeth the Queen Mother and H.R.H. the Princess Alice, Countess of Athlone.

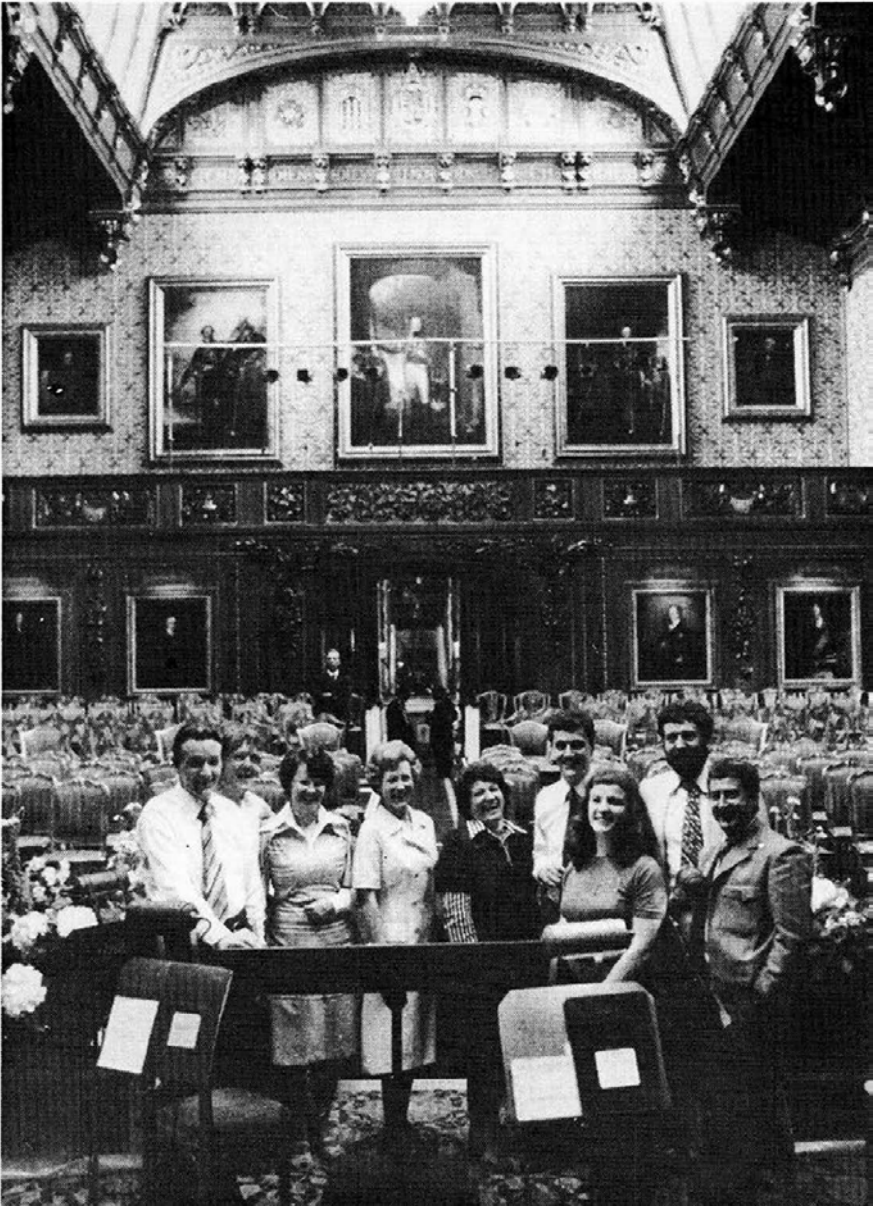




Dame Bridget D'Oyly Carte, D.B.E., and Mr. Frederic Lloyd, O.B.E., help Her Majesty to examine the silver toast-racks and tea-strainers which Dame Bridget presented to her on behalf of the D'Oyly Carte Trustees and the Company.



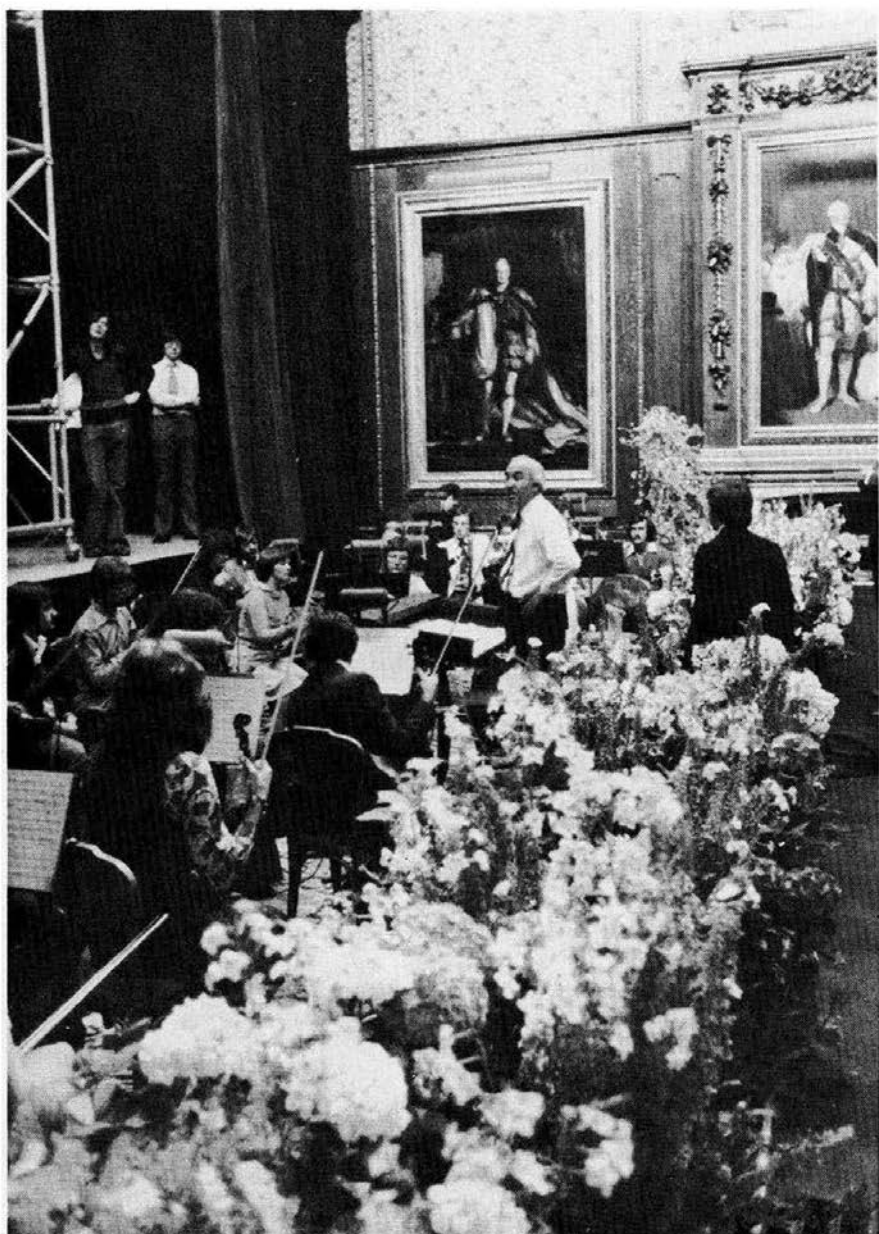
The Waterloo Chamber during the erection of the proscenium arch.



**Peter Riley with his helpers—(l. to r.): John Carnegie (Wardrobe), John Samett (Props and Baggage), Shelagh Fawcett (Wardrobe), Vera Carnegie (Wardrobe Mistress), Heather Perkins (Wigs Mistress), Peter Riley (Technical Director), Mrs. Barnes, Robin Barnes and Terry Squire (J.B.E. Lighting).**



Peter Riley sets the stage.



Royston Nash rehearses the Orchestra.



The Royal Command Performance.

# COLLABORATING WITH SIR ARTHUR SULLIVAN

A Chat with Mr. W. S. Gilbert

*Reprinted with the kind assistance of Mr. William Dawson, of Dudley, from  
Cassell's Saturday Journal of March 21st 1894.*

"It is a matter of general public interest," said a representative of *Cassell's Saturday Journal* to Mr. W. S. Gilbert, at his house in Prince's Gardens recently, "to know how you collaborate with Sir Arthur Sullivan in the construction of a comic-opera—that is, whether the words are written first or the music, and your methods of proceeding——"

"Oh," said Mr. Gilbert, seeing the lines his visitor had adopted, and making further questioning quite unnecessary, "I suppose we do it pretty much as any other two persons would who collaborate. In the first place, we arrange a meeting and I propose a subject, which, if entertained at all, is freely and fully discussed in all its bearings. Assuming that the broader lines of the plot have been thus settled, I write a scenario of fairish length—say twenty-six to thirty pages of foolscap—and this is subjected in its turn to a fresh discussion, and as a consequence, a second, third, or even fourth version of the scenario may be rendered necessary. Those passages and situations Sir Arthur thinks unsuitable to musical treatment I either modify or perhaps eliminate altogether. If I find that his difficulties or objections in any way knock the keystone out of my plan I tell him so, and he in turn yields a point or two.

"By this mode of procedure it will be readily perceived that there is some degree of give and take. Before a final plan is decided upon, we may meet several times and gradually remove such obstacles as are likely to cause any hitch in the future harmonious blending of the dialogue and music.

"When the ground has been so far cleared, I begin the numbers of the first act, and send him two or three of them at a time until the first act is completed. In this way he becomes familiar with it by slow degrees. The manuscript I send him contains none of the spoken dialogue, but only those words that are to be sung. I, however, insert between each number an outline of the dialogue that is to connect them, so that he may follow the exact drift of the plot, and fully understand how the musical situations are arrived at."

It was unnecessary for our representative to ask what it occurred to him to ask, for Mr. Gilbert answered the question by anticipation, saying:

"While Sir Arthur is composing the music for the first act I am working on the second. He first finishes the choruses and concerted parts of the entire act, and leaves the solos until the last, often composing the last one first, and the first last, as the fancy strikes him. When the opera is about half-finished, we begin with the selection of the company, and at the same time continue writing. The composing and writing take about six months, and the rehearsals two months, when once they seriously begin."

"After making your selection of a company, do you sometimes find it necessary to dismiss any of the members on account of their inability to give due expression, either to passages of pointed language or to those of the music?" was the next question; to which Mr. Gilbert replied:

"I can't say I remember ever having to dismiss one person for incompetency in all the experience I have had. True, we sometimes get a timid or nervous individual, and in such a case I usually ask him to come here, and run over his part with him three or four times, to show him my idea of it. This relieves him of any embarrassment he might feel at rehearsal, and such a man, far from being incompetent, often

turns out to be one of the best of the smaller members of the company. We seldom make a mistake, for experience has given us the knack of making advantageous choices. In recent years, whenever we add to the London company, or supply an empty place, it is usually from one of our companies that make tours in the provinces."

"How much smartness and epigram, in your opinion, Mr. Gilbert, are permissible in stage-pieces? As you have probably noticed, several authors have latterly been using a large amount of 'brilliant' dialogue in their plays."

"The character of the dialogue," said Mr. Gilbert, "should, as a matter of course, depend upon the personages who have to deliver it. To put polished epigrams into the mouth of a stable-boy would be as inconsistent as to decorate a beggar girl with diamonds. At the same time one is little disposed to cavil at really brilliant dialogue, wherever it may be found. It is a very rare commodity, and we are not likely to be over-laden with it."

"There is another question of interest that I should like to ask—'Why you have been so continually and universally successful for so many years?' One pauses in asking it, because an author might naturally think, 'I succeed because my plays and librettos are clever,' and yet not care to say so himself."

"Intellectual cleverness has very little to do with it," replied Mr. Gilbert. "A knowledge of stage-craft, and the faculty of laying on one's colours with breadth and discretion are, in my opinion, the keynotes of success. If I were capable of writing intellectual dialogue of a high order, I should use that power very rarely, and I should administer such dialogue in homoeopathic doses, for it would be absolutely wasted on nineteen-twentieths of the audience. The press would be particularly severe upon me—they always resent anything that is (to them) incomprehensible. My usual course is to assume that I am writing for the edification of a sensible but somewhat stolid individual, to whom everything must be made perfectly clear and distinct. Such a man is a fair type of an average English audience."

"Everything that is said or done on the stage should have immediate effect, not require long reflection to be understood, otherwise many in the audience would be perplexed and wrapped in study instead of enjoying themselves. I take it, my plays have become popular because everyone can understand them. To perplex an auditor is more than enough to irritate him. The satisfaction of being understood at the moment is more practically gratifying than to be ignored during one's life and to win honours and recognition a few hundred years after you are dead."

"It is to be hoped that you and Sir Arthur Sullivan intend jointly to add more comic-operas to the number of your present works."

"Yes," said Mr. Gilbert, "we have already begun one; that is, I am at work upon the scenario, and that means, in the ordinary way, that the opera will be ready for next autumn."

"Of course it would be out of place to ask, at this date, what is to be the nature of the plot?"

"That is, I needn't say, a secret. If the subject were to leak out it would very likely be anticipated, and we should then lay ourselves open to the charge of having copied our copiers."

## SIR ARTHUR SULLIVAN SOCIETY

*Chairman:* Peter Gammond.      *Secretary:* David Eden

*Musical Adviser:* Joseph Pilbery.      *Patron:* Dr. Percy M. Young

The Society exists to foster interest in, and performance of, Sullivan's neglected music. For information write to Hon. Sec., 42 Frogge Street, Ickleton, Saffron Walden, Essex, or telephone Joseph Pilbery, Potters Bar 50735.

*A series of autumn concerts will be announced in the daily press.*



# READERS' LETTERS

## A as in apple

Wadham College, Oxford.

Dear Sir,

In the last *Savoyard* but one, Dr. Crick not only criticised certain errors in the recordings of C. H. Workman, but also his use of the short "a" in words such as "dance". In a recent radio programme on the recordings made by Sir Henry Irving, it was revealed that no actor in Irving's company was allowed to rhyme "grass" with "farce". The short "a" had to be used. But this was not an isolated eccentricity. The poet Tennyson can also be heard in recordings using the short "a" in "dance" and "blanch". And thus we cannot take Workman to task for using a "northern" vowel sound. He was merely using a pronunciation that was acceptable though obviously on the wane in his time and which has since disappeared altogether, presumably through society's fear of what sounded like, but was not really, a "northern" pronunciation.

Yours sincerely,

DAVID POWELL

## All possible doubt whatever

223 Edlee Av., Palo Alto, C2, U.S.A. 94306.

Dear Sir,

As I understand it, Inez substituted her own son in the gondolier family and kept Luiz (the actual king) with her. The question of which (Marco or Giuseppe) gondolier is the actual son of the gondolier with the "terrible taste for tipping" still remains!

The Stanford Savoyards this year put on *The Gondoliers*, and our Marco maintains that as Inez is a contralto and Giuseppe is a baritone they must be mother and son by virtue of inherited low voices. I suppose this reasoning makes as much sense as any other.

I would simply like to know if this question has ever come up before and, if so, what conclusion was reached. I was so impressed by the straightening out of *Pinafore* relationships a few years ago, that I hope someone can come up with some sort of answer.

Sincerely,

ELIZABETH WRIGHT

## Silence is golden?

British Museum (Natural History), Tring, Herts.

Dear Sir,

I wonder if you or any of your readers can clear up a point which has puzzled me. On the 1950 recording Stanley Youngman appears to be credited as Annibale. Since this recording is without dialogue and Annibale does not sing, what does he in fact do? More recently Michael Buchan's name appeared on the sleeve of the *Utopia* record as Calynx—which character does not sing.

Yours sincerely,

MICHAEL P. WALTERS

## Founding the Sullivan Society

42 Frogge Street, Ickleton, Saffron Walden, Essex.

Dear Sir,

The Sir Arthur Sullivan Society was founded in March this year by the conductor Joseph Pilbery, following his concerts of Sullivan's music, notably the performance of the Festival Te Deum at the Queen Elizabeth Hall. A Committee was formed, and several projects set up, the chief of which is to arrange a large-scale professional performance of *The Golden Legend* as soon as possible. This is clearly a difficult undertaking, and one which will absorb much of the energy of the Society in its early days.

The Society has received a good deal of attention from the daily and musical press, and it is clear that there is a widespread interest in Sullivan in the musical world. To judge from the letters I have received, there appears to be a definite "Sullivan syndrome", which combines interest in Sullivan either with interest in other British composers of his time (e.g. Stanford, Parry, Wesley) or with light opera generally (e.g. Offenbach, Strauss). This interest reflects Sullivan's own Janus-like position in musical history. It is perhaps too much to hope that Sullivan's neglected works can become as popular as the Gilbert and Sullivan operas, but for anyone who is at all receptive to his qualities they are undoubtedly attractive. The Sir Arthur Sullivan Society will do all it can to ensure that they become better known.

Yours faithfully,

DAVID EDEN (Hon. Sec.)

# THE SAVOY OPERAS: DATING OF ACTION (4)

by Charles Low

## *The Gondoliers* (7th December, 1889)

On page 100 of his *Gilbert and Sullivan and their World* the late Leslie Baily said of *The Gondoliers*: 'The original idea of the plot was borrowed from a history of Venetian Republicanism in the fifteenth century (up-dated by Gilbert to the eighteenth'—i.e. 1750). Now, to my regret, I have not yet been able to find either the history mentioned or Gilbert's reason for the up-dating, but the fact of the up-dating may perhaps contribute to the defence of a 'heresy' I am here about to commit, that of doubting the words of the Master (!) and suggesting that the up-dating was insufficient.

Mr. Geoffrey Wilson, to whom I am much obliged for his 'corroborative detail' and opinion in the January issue of this magazine, has said that he is 'not sure how far *Ruddigore*, or any other opera, will stand up to . . . searching analysis', but, as there are contradictions in the works of other authors who have been similarly analysed one can perhaps try to identify the evidence which is essential; then try to reconcile the remainder or, failing that, to treat anachronism or other errors simply as such.

There is less direct evidence of date in this opera itself than in *Ruddigore*, and there is one conspicuous anachronism in particular: that there were no limited liability companies in Spain even when the opera was first performed (vide page 25 of *The Savoyard* for last September), let alone 1750, but I venture to suggest that another date, though itself still anachronistic even for England, is not only less than half as much for Spain (for what that may be worth!), but also consistent with much more of the evidence (and it seems that Gilbert may here have been more than usually careless with his dates).

The infant marriage of Casilda is said to have been twenty years before the action of the opera, i.e. in 1730, when the King of Barataria had become 'a Wesleyan Methodist of the most bigoted and persecuting type'. Now, on page 188 of his (Pelican) paperback *Anglicanism*, Stephen Neill says: 'John Wesley (1703-91) experienced what he regarded as conversion in a meeting of Moravians held in Aldersgate Street on 24 May 1738', i.e. his own 'conversion' came eight years after the year given for the King of Barataria's; on the other hand, Gordon Crosse, on page 70 of his (small) book *A Short History of the English Church*, says that he 'in 1729 became leader of a society started by his brother Charles and other students at Oxford for the strict observance of the rules of the Church, which gained them the nickname of "Methodists"'. Here, of course, there is no separation from the Church of England; on the contrary, and it is agreed that to the end of his life Wesley considered himself a member of the Church in which he had been ordained, but he underestimated the separatist consequences of his beliefs and actions. It was not until near the end of his life that he ventured on the decisively divisive act of ordaining, and in 1784 even, in effect, of consecrating, though he later strongly objected to the change in title of his 'superintendent' (with power to ordain) in America to that of 'bishop'.

But it would be extraordinarily difficult to maintain that in 1729, forty-five years earlier, not only had the doings (including the nickname) of a small, still Anglican, coterie in Oxford become known to the King of Barataria, but also that the King, only a year later, could have 'abandoned the creed of his forefathers' (and in a Latin country at that!) to persecute, apparently with all the necessary theology ready-made in his head!

And if Gilbert was right in dating the opera in 1750, this is not all. It may perhaps be assumed that at the time of the action of the opera the Duke of Plaza-Toro was aged between, say, forty-five and fifty-five. What wars could he have

fought in? There were no military operations in Spain (that I have been able to discover) between 1713 and 1750 except a short French invasion (apparently unopposed, or almost so) in 1719 to destroy dockyards, and, in about 1725, 'though Spain made a foolish attack by land upon Gibraltar, the presence of the English fleet assured its supplies and provisions and averted the formal outbreak of war'.

The Spanish army had been astoundingly improved under Alberoni's administration, and there were expeditions outside Spain such as, for example, a completely successful one to Sardinia in 1717, a much bigger one to Sicily in 1718, defeated not in the field but by naval operations, and another completely successful invasion of the Two Sicilies in 1733. In the War of Jenkins' Ear (which began in 1739) most of the fighting was naval, in American waters, and when this was merged in the War of the Austrian Succession the only Spanish expedition which I have been able to find was the despatch of troops to fight Austria in North Italy. In all this I have found no instance of the rout of a Spanish army, or of necessity 'to evade Destruction's hand' by lying 'concealed throughout the war', and in a foreign country at that!

There are other points, too, for which a 1750 date affords no ready explanation. Such are the impoverishment of the Plaza-Toros and the Duke's resignation of his commission. The date I referred to above is consistent with both of these, and with the other facts already mentioned (except limited liability companies!), but is narrowly limited, at one end, for operations of the Spanish Inquisition. Incidentally, as a Dominican told me in a letter six years ago, 'after the death of Torquemada the Inquisitor-General (there is no such office as Grand Inquisitor) was not a Dominican, but the Archbishop of Seville'. As I understand that the Holy Office was finally abolished in Spain in 1834-5, this will be the *terminus ad quem*. The *terminus a quo* which I suggest is the death of Ferdinand VII of Spain on Michaelmas Day 1833, and it may be considered to what extent a date in the first half of 1834 would be consistent with events recorded in the opera.

Perhaps we can take it that the Duke of Plaza-Toro (then, perhaps, only Count Matadoro) ran away at the head of his regiment from the battle of Espinosa, near the beginning of the Peninsular War; then 'lay concealed throughout the war' in the mountains between Badajoz and Cordova with Inez and her husband. (There is a contemporary armigerous Spanish family named Torio, of Estremadura, and the main charge in their Arms is, not surprisingly, a bull.) It is further suggested that he married his Duchess in about February 1813 somewhere near Badajoz on the one remaining, infertile, Toro property, and that Casilda was born early in November of that year, and married by proxy to the infant son of the King of Barataria six months later. Here it may be mentioned that Methodist proselytizing had by this time become quite strong; in a letter written at Cartaxo (in Portugal, south-west of Santarem) to the Adjutant-General of the Forces on 6th February 1811 the then Viscount Wellington wrote: 'It has besides come to my knowledge that Methodism is spreading very fast in the army'.

It may have been our Duke of Plaza-Toro's father who, after the Disentailment of Estates in 1820, disposed of his estates one by one, perhaps in 'riotous living' after the stresses and privations of the war years, and then died in the later 1820s. Ferdinand VII, as has been said, died in 1833, but at his death had not succeeded in having the Salic Law properly repealed. Thus the savagely-fought First Carlist War began not long after Ferdinand's death between the Regent Christina, Ferdinand's widow, on behalf of their young daughter Isabella, supported by Madrid and central Spain and by the majority of the people, and Ferdinand's brother Carlos, much of whose support came from a large body of the clergy and from the northern provinces of Spain, especially the Basques.

One cannot imagine the Duchess being anything but a Carlist and, as she had tamed Casilda's 'insignificant progenitor at last', the Duke, whatever his own leanings (which might well have been Carlist anyway), would have been told, on the one hand by his wife that he could not fight against the Carlists, and on the

other by Christina's Generals, perhaps General Van Halen or General Ayerbe, that with his Carlist associations he and other Carlists 'would be shot unless they left the service', and 'sent his resignation in the first of all his corps, O!'

All this would have taken some time, perhaps six or seven months, to develop, and he would not be likely to have arrived in Venice before the second quarter of 1834. There is a mention of May (not as definite as the one in *Ruddigore*) at the end of 'When a merry maiden marries', and again in 'a regular Royal Queen', and this could be the month of the first Act. Its atmosphere seems reasonably consistent with Spring, and there seems to be no evidence to the contrary, so that perhaps very, very tentatively it may be suggested that the first Act took place on Friday 7th May 1834, and the second Act on Saturday 7th August of the same year.

Now where was Barataria? Evidently 'in a southern sea', southern from Venice, at any rate. As Gilbert was thinking of 1750 as his date, Don Alhambra would have had to anticipate Captain Cook if we put it in the Pacific like *Utopia Limited*, and Vasco da Gama and Magellan if the story was originally about the fifteenth century. It seems, therefore, reasonably safe to say that it was in the Mediterranean, and we have its original in any case in *Don Quixote*, in the island of which Sancho Panza was Governor. Just before the two met the Duke who was to make Sancho Panza Governor of the island, they were alongside the river Ebro, and Sancho Panza's island (though he is not described as crossing any water to reach it) could therefore possibly be one of the Balearics, perhaps Ivisa or one of the smaller ones, though if so surely the chorus would have sung of a western sea rather than a southern one. A possible alternative is Pantellaria, roughly but conveniently about half-way between Spain and Venice, almost due south from Venice and, according to the *Encyclopaedia Britannica*, 'The Spanish Requesens family were princes of Pantellaria from 1311 till the town of Pantellaria was sacked by the Turks in 1533.' This period covers the fifteenth century original, if a crown foreign to Venice came into that original, but one wonders how the King of Barataria came to be 'immeasurably wealthy'. Readers can take their choice!

Incidentally, there is another contemporary armigerous Spanish family named Plaiz, from Aragon, which has been arbitrarily assumed elsewhere to be the Plazas. As they have Moors' heads with red turbans in their Arms, this could perhaps mean that they had a claim to some part in the Reconquest, and thus, perhaps, some connexion with El Cid Campeador. There are some snags in trying to trace inter-marriage with that family, but forty knights, perhaps including a Plaza, were sent by King Sancho Ramirez of Aragon to help the Cid to take Valencia in 1094.

It has also been assumed elsewhere that the Plazas had a more distinguished ancestry, but less land, than the Toros, and that by a series of inter-marriages with families of Castile and Leon, after the marriage of Ferdinand and Isabella in 1469, they then became 'Castilian hidalgos'. The reign of Philip V was prolific in the creation of new Grandees of Spain, and this time, say 1719, has also been assumed to be that of the elevation of Plaza-Toro to that rank, perhaps on the occasion of the marriage of the heiress of Plaza to the heir of Toro.

The arbitrary assumption 'elsewhere' referred to above also 'provided Thibaut IV of Champagne and Brie, King of Navarre, with a third son, Alfonso (born 1241, died 1270 with his elder brother Thibaut, returning from Crusade), and Richard de Clare, who was in Spain in 1254 and perhaps again in 1257, with a daughter Elizabeth (born 1242) who married Alfonso in 1257. Isabella (born 1258), their daughter and heiress, who had been staying in England with her mother and uncle Gilbert, was quickly married off on her return to Navarre in 1273 to a comparatively lowly Plaza from Aragon by her uncle Henry (King of Navarre 1270-4) to prevent any danger to the succession of his infant daughter and heiress Jeanne, later to marry King Philip IV of France, and thus to join Champagne and Navarre to the patrimony of the French Crown.

The last three paragraphs are, of course, not relevant to the dating of *The Gondoliers*, but have been added as a suggested part of the Duke of Plaza-Toro's background.

## Proper or Improper Fractions?

*A Reply to George M. Alexander from* PAUL D. SEELY,  
*Repetiteur, D'Oyly Carte Opera Company.*

I read with interest Mr. G. Alexander's letter in *The Savoyard* (May 1977) concerning the logical puzzle in the quintet, "Here is a case unprecedented." On the basis of straightforward arithmetic he is right to conclude that the ladies should be bisected for each of the two men to have an equal share. But that is not the answer to the puzzle. The ladies are "divisible into three" quite simply because there are three of them.

The explanation for this answer is to be found in a section of dialogue which Gilbert deleted shortly before the first performance of *The Gondoliers*. The missing dialogue survived in the first American libretto and has subsequently been reprinted in the *Gilbert and Sullivan Journal* (No. 1, February 1925) and in an article by David Randall entitled "The Gondoliers" published in *Papers of the Bibliographical Society of America* (Vol. LIX, 1965) and re-published in *W. S. Gilbert: A century of scholarship and commentary* edited by John Bush Jones (New York University Press, 1970).

The dialogue (beginning with Casilda's speech) reads as follows:

Casilda: My good girls, I don't blame you. Only before we go any further we must really arrive at some satisfactory arrangement, or we shall get hopelessly complicated.

Marco: It's a difficult position. It's nobody's fault—let us treat it good-humouredly and make the best of it.

Casilda: Oh yes; let's make the best of it by all means.

Tessa/Giu.: Certainly let's make the best of it.

Marco: Very well. It seems that we two have married you three. Now I have a proposition to make which I think will meet the difficulty.

### QUINTETTE

Marco, Giuseppe, Casilda, Tessa, Gianetta.

Marco: Till time shall choose  
To solve the hitch  
Which wife is whose—  
Whose wife is which,  
Our three young brides must please agree  
To act as one and not as three.

Casilda, Tessa, Gianetta: Your three young brides hereby agree  
To act as one and not as three.  
Then you must be, till that is done,  
Two gentlemen rolled into one.

Marco, Giuseppe: Then we will be, till that is done,  
Two gentlemen rolled into one.

All: Till time shall choose  
To solve the hitch  
Which wife is whose—  
Whose wife is which.  
The three young brides hereby agree  
To act as one and not as three;  
And both their lords, till that is done,  
Two gentlemen rolled into one!

This quintette thus creates a situation in which the ladies are "divisible into three" and the men may be bisected. It is an extension of the situation at the end of Act I, when the two gondoliers agreed to rule Barataria "as one individual", a situation which is the source of many of the comical absurdities of Act II; for

example, the courtiers' reluctance to acknowledge the two appetites of the "King", Don Alhambra's congratulations for the King ("whichever it is") on his marriage to Casilda, and the Duke's embarrassment on discovering that "there is some little doubt as to which of you is the gentleman I am addressing, and which is the gentleman who is allowing his attention to wander". In the quintette above Marco describes a solution to Casilda's dilemma which, absurd as it may be, is the next logical step—a "ménage à cinq" in which a double gentleman has a treble wife.

The dialogue which follows this quintette takes the logical absurdity even further. The two men, speaking together as one individual, address their treble wife as "Jenny". The three women, speaking together, retaliate by calling their joint husband "Thomas". Then the question of fidelity arises.

Gia., Tessa, Cas.: . . . How can I trust a husband who married one-third of me when I was a baby and waited twenty years before he married the remainder?

Marco, Giu.: It does sound dilatory. Regard it as an instalment on account.

Gia., Tessa, Cas.: And now I come to think of it, you've only married two-thirds of me, after all.

Marco, Giu.: I've married as much as I might.

Gia., Tessa, Cas.: But I've married the whole of you!

Marco, Giu.: Pardon me—one-third of you is still single.

Gia., Tessa, Cas.: My dear Thomas, what is the use of one-third of me being single when I don't know which third it is?

This is followed by the quintet, "Here is a fix unprecedented" (which was later altered to "Here is a case unprecedented"). In his diary (2nd December, 1889) Sullivan had mentioned the deletion of "dangerous dialogues at the end of the piece". It is impossible to say whether he considered them dangerous from a moral point of view, or whether he was thinking in purely practical terms of the problem of getting the artists well rehearsed in the dialogues they had to speak chorally, or whether he was concerned about the performance lasting too long. Interesting as the missing section is, I very much doubt if it would be welcomed back in future productions of *The Gondoliers*.

*This deleted passage was also sent in by Mr. G. Dixon.*

## RECORD REVIEW

THE MIKADO—Electrical re-issue of 1926 recording. Pavilion Records GEM 137/8.

In reviewing this rather unique record advertised on the back cover of the January 1977 *Savoyard* I have taken into account, at all times, the recording technique used in 1926, the year of the original '78s from which this LP is made up, and not compared the quality of sound with present-day stereo techniques. I did, however, listen to the recording on excellent equipment and so had the maximum benefit of reproduction.

An example of the inferior balance which the early recordings produced is found in the Overture, where the oboe solo can hardly be heard, which, I'm sure, is not the oboe player's fault but the fault of the early equipment. Another point to note in this type of recording is the continual doubling of the bass-line with a brass instrument. It becomes monotonous but was necessary in order to carry to the microphones.

In thinking of the recording as a whole, the most noticeable ingredient was the romantic approach which was typical of the renderings in the decades of the '20s and '30s. Today singers and artists are judged on their puritanical qualities, which, I think, presents a much more difficult problem than the singers of this earlier period had to contend with. This does not in any way deter from the part-

icular qualities which these earlier artists possessed. They were great personalities and had a magnetic reaction on their audiences.

Derek Oldham is a romantic Nanki-Poo, and the sometimes indifferent intonation which he shows could be partly the fault of the recording. Leo Sheffield takes many liberties musically which do not, purely for recording, necessarily improve the end result. I am not certain of the age of Leo Sheffield at the time of the recording, but the voice sounds rather old. I did not find myself at ease with his performance. The 'Three little maids' were well balanced and their voices blended well.

The Chorus produced a good sound considering the difficulties of this recording, and it would have been fascinating to have heard the sound they produced in a theatre. I liked the singing of Bertha Lewis, and found her performance impressive. She must have been an exciting character, as her singing is intense and dramatic. Elsie Griffin comes over well and has a quality to her voice which must have made her a very good Yum-Yum.

I have mentioned two of the voices which I consider the best on the record, and the third is the Mikado himself, Darrell Fancourt. His voice is highly trained, and the impression from this record is that he is far superior to the other male singers. Having not met or seen any of the artists on this record, I will most likely offend many by this statement, but, purely from a recording point of view, Fancourt's technique is far superior to Leo Sheffield, Derek Oldham, or the remaining male singers.

I'm afraid that the voice which has the least to offer, once again from a purely recording angle, is the greatest name of all, Henry Lytton. I'm sure that this is most unfortunate and is one of the peculiar twists of a recording studio. He was obviously a great artist on stage and commanded a presence in all the parts he played, and I for one would like to have seen his performances. It is easy to criticise, and therefore it would be of no merit to say why I think he does not fare very well on this recording. It must be left to individual listeners to decide whether they agree with me or otherwise.

This historic recording is fascinating to hear, and for all collectors of Company discs this is a useful reminder of the great names of yesteryear. Any remarks which have been made as to the merits of this record have been made purely from listening to its quality in the seclusion of one's own fireside, and in no way are the remarks intended to detract from the fame and popularity which the artists enjoyed. Comparisons can naturally be made, but this is rather for individuals to make from their own knowledge of the operas and the various artists they have heard.

For me the best recording performers are Bertha Lewis, Darrell Fancourt, and Elsie Griffin. I am sure that many will have their own ideas, which is as it should be.

ROYSTON NASH

## FAIRIES AT THE BOTTOM OF OUR CLASSROOM

Last February the dress rehearsal of *Iolanthe* at Sadler's Wells Theatre was attended by children from the Shawley County Combined and First Middle School, Tattenham Corner. This was arranged by one of the teachers, Mr. Colin Morley, who is a friend of Lyndsie Holland. The children subsequently wrote little essays, and a selection of these was sent to us. Some extracts, which we hope will be either interesting or amusing, appear below. It would be as well for readers to know that, to avoid re-setting the stage for the evening performance, the order of the Acts was reversed at the rehearsal.

The Trustees were so pleased that they gave *Iolanthe* records and Centenary brochures to the writers of the six best pieces, and the presentations were made by Geoffrey Shovelton.

*The story of Iolanthe in brief.*

Iolanthe lived at the bottom of the stream.

She had a son called Strephon

He loved Phyllis

Phyllis saw him talking to his mother who looked very young

She was jealous

Said she would marry a lord instead.

He was sad.

Fairys and Iolanthe came.

Phyllis says she will marry Strephon.

Iolanthe shows herself to the Lord High Chancellor.

The fairys marry the Lords.

They change the law.

Fairy Queen marries

They all fly to fairyland and live there.

*What I think about doyle carte letting children to their dress rehearsals.*

I think it is a good idea to let children come to rehearsals as long as they behave well. It would be very interesting and educational for them. I have already found out that you do the 2nd half 1st and the 1st half 2nd because it saves changing the scenery to many times.

*The Part that I would have.*

I like all the act of the fairys and I think it is very nice to have the part of a fairy because it might make you feel as if you were a real fairy.

*The Favourite thing about Iolanthe.*

I liked the Fairy Queen best because she is Mr. Morley's friend and that she was a very nice actress, and I liked the guardsman. I liked it when he said I would not leave any lady in distress.

and his Song was very very nice his voice was very deep and loud.

The Fairy Queen had a big spear near the end for killing Iolanthe.

*My Favourite Character.*

My very favourite character in *Iolanthe* was the Lord High Chancellor. He was quite funny sometimes and made the audience laugh. He had a funny little dance that he did when he was happy and I think he enjoyed playing his part very much.

*My Impressions of Iolanthe.*

When we first got in the circle. The thing that first attracted my attention was the guardsman because he had a slow and low voice and when he was not singing or talking I never saw a smile on his face (except when he was meant to).

*My impressions of Iolanthe.*

My favourite actor was Iolanthe because she moved nicely and spoke very clearly. Iolanthe had lovely long dark hair which did not move when she sang. She had a lovely big voice. Iolanthe's characteristics were that she had a powerful voice and she walked beautifully.

*What I notice in Sadler's Wells Theatre.*

I see the lights Shine on the Stage,

I see the people in bright Clothes,

I can see the Binoculars at the back of the Seats.

I can see all the Seats in long rows.



I see that the people do not talk.  
People are staring at it because they like it so much.  
The actors and actresses have beautiful Clothes.  
The actors and actresses say their words Clearly.

*What I thought about the play.*

The well written parts were the Song's. The clever parts were when the two Peers pulled the Lord Chancellor from under his arms and took him off the stage. The other clever part was the way the Lord Chancellor danced. The other well written parts were when the Queen said to the Soldier will you marry me and the Soldier said yes.

*Doyle Carte*

I thought they were very kind to let children go to their dress rehearsal. Because it shows you all the work they have to do. you have to be very quiet when they are acting because it puts them off. We also have to be very polite.

*My Impressions of Iolanthe.*

Then after the soldier came the two Peers who were dressed in black they came on singing and dancing. When the first scene had finished the girls and boys went to the toilet because the next scene would be just as long.

*What I noticed about Saddlers Wells Theatre.*

A crowd started singing, and people clapped.  
The fairy queen was quite large in Iolanthe.  
Iolanthe herself was very young.  
I noticed it was lovely scenery.  
The first half was second.

*My Favourite Character in Iolanthe.*

My favourite character was the Lord Chancellor. His costume was very well made, and he looked like a chancellor. On his head he had a wig, which finished his costume completely.

*Which Part I would like to play in Iolanthe.*

Well I thought it would be nice to play the Part of Iolanthe. I chose this because she was a good actress. When she came out of the stream I thought that was very good. She spoke clear you could hear what she was saying. I liked the way she told the Lord Chancellor that she was married to him.

*My Favourite Character in Iolanthe.*

I would like to be Phyllis in Iolanthe I would act differently in part two when the two Peers were talking to Phyllis and when Phyllis went away and stood by the door where the light was coming through

*What I think of the story of Iolanthe.*

I think the story is well written because it all fits in. I think the bit in which you find out that Iolanthe is married to the Lord High Chancellor is very clever. Each character has his or her own individual personality e.g. the Fairy Queen is bossy. Most of them are exaggerated. Which makes them very funny.

*My Impressions of Iolanthe.*

Iolanthe was very good because there was a sentry and a sentry box that looked quite real.  
The theatre itself was very pretty with red velvet carpets and lovely antique paintings and models.

# OLD FAVOURITES

## LEO DARNTON

Leo Darnton joined the D'Oyly Carte Opera Company as a principal tenor in February 1921. His talents were immediately recognised, and he quickly made the role of the Duke in *Patience* his own, despite the presence in the Company of Derek Oldham. Curiously, Derek never took on this part throughout his career with D'Oyly Carte.

Besides the Duke, Leo played Leonard Meryll in *The Yeomen*, and was able to understudy Tolloller, Cyril, and Nanki-Poo. Soon Derek Oldham was to play



Hilarion, however, and this meant another principal part, that of Cyril, for Leo. *Princess Ida* was at this time still fairly new to the repertoire, having been given its first-ever London revival in 1919 since its debut in 1884 at the Savoy, when it ran for nine months. But the new tenor helped considerably to make it popular; and in his hands Cyril became one of the outstanding comedy roles in the operas.

Later that year, 1921, Leo took over the Defendant in *Trial*, and also played Box when *Cox and Box* returned to the repertoire. This produced a team for this tiny operatic gem which has seldom, if ever, been equalled in quality, as Sydney Granville played Cox, and Darrell Fancourt Bouncer.

The following year Leo Darnton became the senior tenor, for Derek Oldham had left. This gave him two more principal parts, Ralph Rackstraw and Richard Dauntless. This was really the peak of his career; in this very strong company, including Henry Lytton, Leo Sheffield, Bertha Lewis, Catherine Ferguson, Elsie Griffin, and Winifred Lawson, he was now unchallenged. Helen Gilliland, too, had played alongside him earlier, while Eileen Sharp was to achieve principal status the next year.

In the late summer of 1923 the premier Company acquired the services of another outstanding tenor, Charles Goulding, who had for the previous three years been a prominent member of the "New" Company. This did not affect Leo's roles, but in fact it proved to be the last tour undertaken by him for the senior Company. With the advent, in this year, of Eileen Sharp as soubrette, Leo Darnton was now a principal tenor at a time when the D'Oyly Carte Company was probably as strong as it has ever been.

In July 1924 he migrated to the "New" Company, and spent a year with them touring coastal resorts and towns not visited by the "Repertory" Company, as it was then called, for the "New" Company kept to a strictly limited repertoire.

Leo Darnton made only one recording for Rupert D'Oyly Carte, this being as Cyril in *Princess Ida*, one of his best parts. He is in good company on this early pre-electric recording, which also features the voices of Derek Oldham, Sydney Granville, Leo Sheffield, Darrell Fancourt, Henry Lytton, Winifred Lawson, Eileen Sharp, and Bertha Lewis.

R. F. BOURNE

## Diary of Forthcoming Amateur Productions

Crewe—Jubilee Appeal Fund ..	Yeomen ..	5-10 Sept. ..	Crewe Theatre
Brighton—Wandering Minstrels ..	Iolanthe ..	13-17 Sept. ..	Wagner Hall
Bath—St. Philip & St. James O.S. ..	Pirates ..	14-17 Sept. ..	Church Hall
Middlesbrough—Rosedale G.&S.S. ..	Yeomen ..	19-24 Sept. ..	Little Theatre
Glasgow—Cecilian Society ..	Trial/Sorcerer ..	19-21 Sept. ..	Eastwood Theatre
		23-24 Sept. ..	Greenock Arts Guild Th.
Sittingbourne—Highested School ..	Mikado ..	22-24 Sept. ..	
Donnington Garrison A.D. & O.S. ..	Sorcerer ..	1-8 Oct. ..	Little Theatre
Taunton A.O.S. ..	Mikado ..	3-8 Oct. ..	Brewhouse Theatre
Peterborough G. & S. Players ..	Sorcerer ..	3-8 Oct. ..	Key Theatre
Reading A.O.S. ..	Pinafore ..	3-8 Oct. ..	Kenton Th., Henley
Newcastle upon Tyne—Walker Parish Church A.O.S. ..	Pirates ..	4-8 Oct. ..	Church Hall
Rushden—Chichele Girls Sch. ..	Mikado ..	4-7 Oct. ..	
Glasgow—Olympian O.S. ..	Ruddigore ..	10-15 Oct. ..	Eastwood Theatre
Sidcup—St. John's A.O.S. ..	Ruddigore ..	10-15 Oct. ..	St. John's Hall
Wallasey—St. Paul's & Seacombe O.S. ..	Patience ..	11-15 Oct. ..	Floral Pavilion
London—Post Office L.O.G. ..	Pirates ..	11-15 Oct. ..	Civil Service Th.
Melton Mowbray Upper Sch. O.S. ..	Mikado ..	13-17 Oct. ..	School Hall
Chichester A.O.S. ..	Mikado ..	15-22 Oct. ..	Assembly Room
Harpenden L.O.S. ..	Yeomen ..	17-22 Oct. ..	Public Hall
Wolverhampton—Trinity O.S. ..	Gondoliers ..	17-22 Oct. ..	Wulfrun Hall
Witham Musical & A.O.S. ..	Utopia ..	17-22 Oct. ..	Public Hall
Bromsgrove—Methodist Ch. M.S. ..	Yeomen ..	17-22 Oct. ..	Church Hall
Dronfield L.O.G. ..	Iolanthe ..	17-22 Oct. ..	Civic Hall
Surbiton—Hinchley Manor O.S. ..	Gondoliers ..	19-22 Oct. ..	Assembly Rooms
Bournemouth—Talbot Heath Sch. ..	Yeomen ..	20-21 Oct. ..	
Wigan G. & S. Soc. ..	Utopia ..	22-29 Oct. ..	Linacre Theatre
Letchworth—Hitchin Thespians ..	Yeomen ..	24-29 Oct. ..	St. Francis Theatre
Reading—Sainsbury Singers ..	Gondoliers ..	24-29 Oct. ..	Town Hall
Abingdon O.S. ..	Patience ..	24-29 Oct. ..	Abbey Hall
Erdington O.S. ..	Yeomen ..	24-29 Oct. ..	Moor End Lane School
Littlehampton Players O.S. ..	Ruddigore ..	25-29 Oct. ..	Windmill Theatre
Burnham-on Sea G.&S.S. ..	Mikado ..	25-29 Oct. ..	Princess Hall
Gosport A.O.S. ..	Sorcerer ..	26-30 Oct. ..	David Bogue Hall
Littlehampton Players O.S. ..	Ruddigore ..	25-29 Oct. ..	Windmill Theatre
Tingley Sylvians A.O.S. ..	Trial/Pinafore ..	26-29 Oct. ..	Morley High School
Stamford G. & S. Players ..	Utopia ..	1-5 Nov. ..	Stamford College
Milton M.S. ..	Pirates ..	2-5 Nov. ..	Arnwood School
Weston Super Mare O.S. ..	Patience ..	3-5 Nov. ..	Playhouse Theatre
S. Manchester A.O.S. ..	Yeomen ..	7-12 Nov. ..	Renold Theatre
Benfleet O.S. ..	Gondoliers ..	7-12 Nov. ..	Paddocks, Canvey Island
Solihull—St. Alphege G.&S.S. ..	Patience ..	7-12 Nov. ..	Library Theatre
Scunthorpe G. & S. A.O.S. ..	Grand Duke ..	7-12 Nov. ..	Civic Theatre
Derby—Gilvan O.C. ..	Patience ..	7-12 Nov. ..	Guildhall
Morpeth O. & D.S. ..	Patience ..	7-12 Nov. ..	Chantry School
Reigate & Redhill O.C. ..	Trial/Pinafore ..	8-12 Nov. ..	Market Hall
Uxbridge & Dist. M. & D.S. ..	Iolanthe ..	8-12 Nov. ..	Winston Churchill Hall
London—Streatham Hill O.S. ..	Ida ..	9-12 Nov. ..	Stanley Hall
Wheatley Park School ..	Mikado ..	9-12 Nov. ..	
Ipswich G. & S. A.O.S. ..	Patience ..	9-12 Nov. ..	Gaumont Theatre
Huddersfield—Meltham Ch. G.&S.S. ..	Sorcerer ..	12-19 Nov. ..	Church Hall
Sheffield City Comic O.S. ..	Ruddigore ..	12, 14-19 Nov. ..	Montgomery Theatre
Sheffield—Beaver Hill School ..	Mikado ..	14-19 Nov. ..	
Blackpool—Marton Ch. O. & D.S. ..	Yeomen ..	14-19 Nov. ..	Parish Hall
Alcester A.O.S. ..	Mikado ..	15-19 Nov. ..	Greig Memorial Hall
Medway O.C. ..	Iolanthe ..	15-19 Nov. ..	Town Hall Th., Chatham
Liskeard & Dist. O.S. ..	Sorcerer ..	19-25 Nov. ..	Public Hall
Poynton G. & S. Soc. ..	Yeomen ..	21-26 Nov. ..	Civic Hall
Altrincham—Margaretians A.O.S. ..	Iolanthe ..	21-26 Nov. ..	Garrick Playhouse
Larkhill C.S. ..	Yeomen ..	22-25 Nov. ..	RSA Larkhill
Dundee—Broughty Ferry A.O.S. ..	Gondoliers ..	28 Nov.-3 Dec. ..	Whitehall Theatre
Hounslow L.O.C. ..	Pirates ..	30 Nov.-3 Dec. ..	Cranford Community Sch.
East Grinstead O.S. ..	Cox/Pirates ..	5-10 Dec. ..	Adeline Genee Theatre

Societies are reminded that we cannot guarantee mention of a production in this list unless details are available by a given date.

For the January 1978 issue we should like to know by 17th October.

# THE D'OYLY CARTE OPERA COMPANY

AUTUMN TOUR 1977  
(continued from list in May issue)

November 21-December 3  
December 5-10

Hippodrome, Bristol  
Theatre Royal, Norwich

December 12- February 18

Sadler's Wells Theatre, London

Mr. and Mrs. L. D. Stevenson, of 9 Anson Road, Shepshed, Loughborough, Leics., are still giving members of the Company details of any reasonably-priced accommodation offered by readers. Any willing hosts near Bristol or Norwich—and also, of course, the other places in the Autumn Tour, Wolverhampton, Newcastle, Glasgow, Aberdeen, Inverness, Edinburgh, and Leeds—should write to them.

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**GILBERT AND SULLIVAN**

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Increase your appreciation of the operas and meet fellow-enthusiasts by joining

**The Gilbert and Sullivan Society**

Details from the

**Honorary Secretary, 273 Northfield Avenue, London, W.5**

Meetings held from October to May

**THE GILBERT AND SULLIVAN JOURNAL** also available to non-members for 60p p.a. (3 issues) from Miss N. M. Clark, 37 Frankland Close, Croxley Green, WD3 3AR



# THE SAVOYARD

# THE SAVOYARD

Volume 16

Number 3

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### Deaths

The 12th September was a sad day in the long history of the D'Oyly Carte Company. Isidore Godfrey died—only a few days before his seventy-seventh birthday—and a much valued connection that spanned many years was severed. Overleaf we publish some short representative tributes not only from Dame Bridget D'Oyly Carte and Mr. Lloyd but from a past member of the Company, a present member of the Company, and a member of his devoted audience.

Only four days earlier Alma Watson, the chief founder of the New York Gilbert and Sullivan Society, died at the age of eighty. From 1934 she was a devoted friend and admirer of the D'Oyly Carte Company.

### Financial Crisis

All our readers will have seen references in the press to the present financial plight of the D'Oyly Carte Company. We can assure them that the Trustees are fully alive to the gravity of the situation and are taking all the steps they can to correct it. The Trustees are grateful for letters of support, particularly when they give reasons, but they believe that letters to the Arts Council or to the Minister would not at present be helpful and might cause damaging irritation.

### For the record

After the Company finishes its Sadler's Wells season on 18th February it will appear for a fortnight at the Royal Shakespeare Theatre, Stratford-upon-Avon, from 20th February to 4th March. After that there will be a fortnight at the Theatre Royal, Nottingham, from 6th to 18th March before the Company departs for its American/Canadian tour which is due to start at the beginning of April.

Four weeks at the Kennedy Center, Washington, will be followed by a week at the Boston Music Hall from May 1st, the next week being at the Arie Crown, Chicago, and the one after at the Denver Auditorium. Further dates arranged by James Nederlander will be given in the May issue and will include San Francisco, Los Angeles, San Diego, Long Beach, Houston, St. Louis, Saratoga, Blossom, and New York; the visit to Canada will include Toronto.

We congratulate Patricia Leonard and Michael Buchan on their marriage, and hope that their happiness will continue to grow as does their stature in the Company.

We apologise to the tenor Guy Matthews for omitting him from our cast list published in the September issue. This was due to the cancellation of two operas in which he had performed as an understudy and was not therefore included among the "other members".

Souvenir programmes, sold for £1 at the Company's *Iolanthe* gala performance in Aberdeen in the presence of the Queen Mother, are now available at 30p. post free from The Silver Jubilee Appeal Office, The Town Hall, Aberdeen.

# ISIDORE GODFREY, O.B.E.

## 1900-1977

*From Dame Bridget D'Oyly Carte:*

"Goddie", as so many of us all knew him, was a much loved character and a great support to the Company both as Musical Director and as President of the Associate Members, and we shall miss him sadly.

He had for the many years he was with the Company given training and guidance to endlessly changing artists, and battled, particularly in the early days, with all musical training problems and the very real anxieties associated with them; he directed performances of the Operas and made many recordings with love and affection.

This sustained enthusiasm and freshness of approach cannot always have been easy, and the standard he set, his patience, good humour, and affectionate loyalty fill me with admiration and with sincerest gratitude.

*Extract from funeral address by Mr. Frederic Lloyd:*

His humility, which is not always apparent in great musicians, was always there. His friendship to members of the Company and to members of the public, who delighted in meeting him and enjoyed his charming sense of humour and his repartee, was constant.

He was one of the best and most amusing letter-writers I have ever come across, and it was always a joy to receive a letter from him, perhaps from South Africa, where he went on one or two holidays, or from somewhere abroad; and his reports in the days when he was Musical Director were always well worth reading!

To thousands of people from the late 1920s until 1968 the back of Goddie's head was a familiar sight—once flaming red, then slowly fading in colour as time went on. This meant to them, when he appeared in the pit, that the performance was in competent hands and that they could sit back to a thoroughly enjoyable evening; Mr. Godfrey was conducting.

Incidentally, no one has been able to handle an audience in the theatre more successfully than he. Sometimes people who were busy taking off their overcoats or unsealing their chocolate boxes were subdued by a friendly, but nevertheless authoritative look, and the quiet tap of the stick, which very quickly reduced them to silence so that the overture could begin.

Goddie always maintained a very high musical standard, and sometimes this was difficult to get in the old days of the provincial orchestra, but he always managed to get the best from both the orchestra and the singers. He achieved this not by bullying but by patience. Snookie Fancourt once said: "Newcomers need never be worried when Goddie is in the pit"; and how right she was.

*From Mr. Kenneth Sandford:*

Isidore Godfrey, affectionately known to all as "Goddie", was Musical Director of the D'Oyly Carte for forty-three years, and I had the pleasure and privilege of working with him for the last ten.

Always a gentleman, with an impish sense of humour, he had an unwavering devotion to his profession and to the Company, and, though he was first and foremost a musician, he concerned himself with every aspect of the performances.

He made his authority felt from his entrance to the orchestral pit, and having gained the rostrum would compel silence from the audience before beginning the overture to another of his beloved operas.

It was my misfortune not to be in the cast of *Pinafore* at the Savoy Centenary celebrations in 1975, when Goddie last conducted. I know that it was a memorable evening for all the artists and orchestral members, and especially for those who had never before performed under his baton.

I shall miss his visits to the theatre with his wife Mary, and I hope she knows she will always remain a much-loved friend of the Company.





*Isidore Godfrey with Sir Malcolm Sargent*

*From Mrs. H. F. Brewer (Elizabeth Nickell-Lean)*

Everybody who has seen the operas during the past years knows Goddie's head better than that of any other member of the Company, and that, as well as his bright smile, will be remembered by both young and old G. & S. audiences on both sides of the Atlantic.

In New York, while we waited for the curtain to go up, it was a welcome and usual sound for us to hear the enormous ovation which was given to Goddie before the overture commenced, and at all the official parties when we sang it was a joy to have him as our accompanist.

He had so many qualities to endear him to those of us who were his friends, and especially at a time when the Company was united as a large family staying together for years. He will be missed at first nights but not forgotten.

*From Colonel R. J. Longfield:*

It is not easy for anyone who, like myself, has been an enthusiastic supporter of the D'Oyly Carte Opera Company for more than fifty years to think of it without Isidore Godfrey as its Musical Director.

Goddie was completely dedicated to his work in a way which many people nowadays would find inexplicable. But this did not mean that he ever lost interest or lowered his standards. Far from it: he maintained them to the end, and he was, after all, the greatest interpreter of the Gilbert and Sullivan operas in the world. He was greatly loved as the conductor of the Company, and had a large following of enthusiastic fans on both sides of the Atlantic. But he was amazingly humble about it all, and I shall not forget his wonderment at the announcement of the honour which he was in due course to receive from the Queen at Buckingham Palace. He was quite unable to express his joy at this recognition of his life's work.

We shall all miss him greatly, but many may be relieved to think that he will no longer have to worry about the possibly uncertain future of the great Company to which he devoted his life.

Let us hope that this uncertainty may be quickly removed, as it surely must be.

## INTRODUCING THE COMPANY (49)

### *Barbara Lilley*

It is always difficult for a singer coming into an opera company full of tradition, such as D'Oyly Carte, to step into the shoes of an established principal, but that is what Barbara Lilley did, and did it very well.

Born and brought up in Yorkshire, Barbara came to London in 1968 to train for five years at the Guildhall School of Music, where she studied on the Opera Course under the renowned Vilem Tausky; in her final year there she won the Countess of Munster Scholarship and since leaving has had a very varied career.

She made her first professional appearance as Barbarina in *The Marriage of Figaro* at the Forum Theatre, Billingham, with Phoenix Opera; she has sung with the English National Opera, with Opera Rara, has played in pantomime and with the Fol-de-Rols, and has toured Poland and East Germany as a jazz singer with the National Youth Jazz Orchestra.

She joined the Company in 1975 and now sings Josephine, Patience, Phyllis, Princess Ida, Elsie Maynard and Gianetta.

*Geoffrey Shovelton's caricature of her appears opposite.*

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## SADLER'S WELLS



*Geoffrey Shovelton, Royston Nash, John Reed, Jane Metcalfe, Gareth Jones, Barbara Lilley, Suzanne O'Keeffe, and H.R.H. The Duke of Gloucester.*



*The Prince and the Peris: H.R.H. The Duke of Gloucester chats with the chorus on stage.*

*Photographs by Joe Bulaitis*

## THEATRE, 12 JULY



Photograph by Reg Wilson

*The Second Act: Geoffrey Shovelton, John Ayldon and John Reed.*



Photograph by Joe Bulaitis

*Lord Chancellors Elwyn Jones and John Reed talk to Jane Metcalfe, with Gareth Jones and Barbara Lilley in the background.*

# THE NEW



*"We are dainty little fairies".*



*Opening of Act 1: Suzanne O'Keefe, Lorraine-Dulcie Daniels, Patricia Ann Bennett, and Andrea Phillips.*

*Photographs by Reg Wilson*

# IOLANTHE



*"I think I heard him say".*



*"Rise—thou art pardoned!": Jane Metcalfe and Patricia Leonard.*

*Photographs by Reg Wilson*

# IF YOU WANT TO KNOW WHO WE ARE

MESTON REID talks to David and Elaine Stevenson

As we all know, every young Scotsman of mettle from the day he is weaned on whisky, divides his leisure time in roughly equal proportions between dancing reels and flings and things and playing golf. Meston Reid, though a man of mettle, does neither. In fact, so far does he depart from the alleged norm that he can almost tolerate the indignity in *H.M.S. Pinafore* of declaring himself an Englishman! Having neither dancing training nor the instinctive rhythmic capacity to improvise steps at necessity's insistence, he would have been horrified a year or two ago if anyone had incredibly suggested that he would ever dance a hornpipe professionally—to say nothing of taking an encore. Yet here he is today treading his way expertly through the first act of *Ruddigore* with the best of them, delighting audiences as he energetically partners John Reed in the intricate footwork of "If you wish in the world to advance" and sharing Kenneth Sandford's relief that the breathlessly boisterous "You understand? I think I do" is not encored. Incidentally, the trick of the latter number is simply to give the maximum impression of movement with the minimum of actual bodily effort whilst consciously relaxing in the interests of breath control . . . er, is that quite clear?

The swift achievement of his present degree of dancing proficiency can only be the result of solid application, resolution and full-blooded enthusiasm. Initially he spent a total of seven hours in getting to grips with the vagaries of the hornpipe alone—small wonder that he hasn't much breath for the dialogue when it is finally over. Dancing is involved to some extent in most of his work, and he has made the interesting discovery that audience attention tends to focus on a dancer's face as much as on his feet. Keep smiling wide whatever betide is thus the golden rule.

In fairness to Meston, he has the true Scot's love of his homeland and substantially more than his share of the national accomplishments, which must include his charming accent and splendid operatic tenor voice. He is the first professional singer to emerge from his family, though his mother used to sing and his tenor pedigree can be traced to both grandfathers. He likes performing the songs of Robert Burns and, especially during the salmon season, hastes gladly back to Scotland where his father, now retired from farming on Royal Deeside, manages a fishing lodge. On the other hand, he is adaptable enough to feel at home in the contrasting environment of the metropolis, looking forward to winter seasons at Sadler's Wells and returning to his London flat whenever possible during the weekends of provincial touring.

Meston has been singing for as long as he can remember, his first public performance being a school rendering of "Galway Bay" at the tender age of six. Seven years later found him in the middle of a spirited version of "Westering Home" in a talent competition when his voice disconcertingly broke on-stage, putting him out of action vocally for some time. At fifteen he left school at the Aboyne Academy ("couldn't abide it") to begin work on his father's farm, joining several youth organisations and taking part in a number of concerts in his spare time. On one such occasion he was heard by a pupil of Stanley Young in Aberdeen and persuaded to take lessons, and he also began to study the piano in order to learn the theory of music. As his voice developed, he joined the Lyric Music Society of Aberdeen and took part in four shows at His Majesty's Theatre, among them





Photograph by Malcolm Morgan

Ralph Rackstraw in "H.M.S. Pinafore".

*Brigadoon* and an ambitious production of *The Tales of Hoffmann*; and he was quick to seize the chance to sing in a local summer season with Moira Anderson and Jimmie Shand.

Singing had by that time assumed such importance in his life that he left the farm to take a job with a food firm in Aberdeen so that he could pursue his musical studies more conveniently. After a further two years, ambition and a healthy respect for his innate ability—without which he might have remained in Aberdeen to this day—came to his aid. Scarcely expecting a reply, he wrote to the then Sadler's Wells Opera Company in 1968 offering his services and was promptly invited for audition. The streets of London greeted him coldly as he alighted from the overnight sleeper at 6.30 one morning with eight hours to wait before his appointment at the theatre, and he duly sang, accepted the customary formal thanks, and completed the return leg of his 1,000-mile journey without optimism. Three days later he received a letter offering him the position of chorister at Sadler's Wells, and there he remained for four years.

Despite the attractions of regular employment at Sadler's Wells, Meston again showed his willingness to take a calculated risk in order to break out of a situation which eventually threatened to frustrate his career. In the autumn of 1972 he auditioned to join an opera studio in Brussels, learning operatic repertoire for five months at some personal expense but with no immediate prospects of employment at the end of the course. Back in England once more, he managed to obtain the part of Luntha at short notice in a Christmas season of *The King and I* in Eastbourne, after which the company embarked on a 26-week tour of *Lilac Time* with John Hanson. Originally envisaged as one of the brothers in the latter production, a generously ballasted Meston festooned with wire spectacles and red hair was eventually cast in the role of Schubert at the helpful insistence of John Hanson.



*Franz Schubert in "Lilac Time".*

A tour of *The Desert Song* with the same management followed a summer engagement with Leslie Crowther, and continued with a later interlude for pantomime in Musselburgh. In retrospect, Meston acknowledges his good fortune in so readily finding continuous offers of work. It was during this period of his career that he began an extended series of Sunday concerts with June Bronhill, the celebrated Australian soprano, usually giving Viennese evenings or singing the music of Ivor Novello.

*The Desert Song* brought him in due course to the Wimbledon Theatre, that stronghold of Savoy Opera, where to his surprise he received a telephone invitation to audition for the D'Oyly Carte. Obligated to confess his ignorance of Gilbert and Sullivan, he sang a number from *The Desert Song* and (from the score) "Take a pair of sparkling eyes". The tour had moved on to Eastbourne when he was asked to

re-audition at The Savoy and was promptly offered a principal contract to sing Box, Alexis, Ralph Rackstraw, the Duke of Dunstable, Lord Tolloller, Marco and Richard Dauntless. Later he was to sing and record Captain Fitzbattleaxe and Ernest Dummkopf, and he has currently exchanged Box, the Duke and Tolloller for Frederic, Hilarion and Leonard Meryll.

As a newcomer to D'Oyly Carte he used to worry about fastidious audiences who might be expected to take exception to a single errant word, but his most frightening early experience was to take delivery of an enormous parcel containing seven scores, seven libretti, and a mischievous welcome note from Michael Heyland looking forward to meeting him in Southend three weeks later "familiar with music and dialogue"! He began by rehearsing two operas per day with the producer and other principals, watching performances from the auditorium, and discovering that the subtleties of both words and music demanded his fullest attention. With the Centenary already on the horizon and all the operas to be brought to performing standard, time was even more than usually elusive: when he made his debut in *H.M.S. Pinafore* in Brighton, it was the first time he had heard the orchestra or sung on-stage with the chorus!

Rather than learning dialogue parrot-fashion in advance, only to find later that the producer has other requirements, Meston tries to memorise final details as rehearsals progress. He assimilates music more quickly than dialogue, almost despairing of his preliminary efforts to master the lines of Richard Dauntless with their frequent variations of "My heart it up and it says". Once he astonished Robin Oakapple with "Aye, and a barrowknight to right, if all had their boots!" (instead of ". . . to boot, if all had their rights") though John Reed later capped his transposition with the exquisite "He's as nimble as a hornpipe, and his pony is the talk of the Fleet!" Such slips are, of course, inevitably common to most forms of theatre and, if the characters can contain their amusement, generally pass unnoticed, but it is harder to disguise the treacherous pitfalls of a verse sung out of sequence or a jump in the dialogue—disaster asks for nothing more than a momentary lapse of concentration.

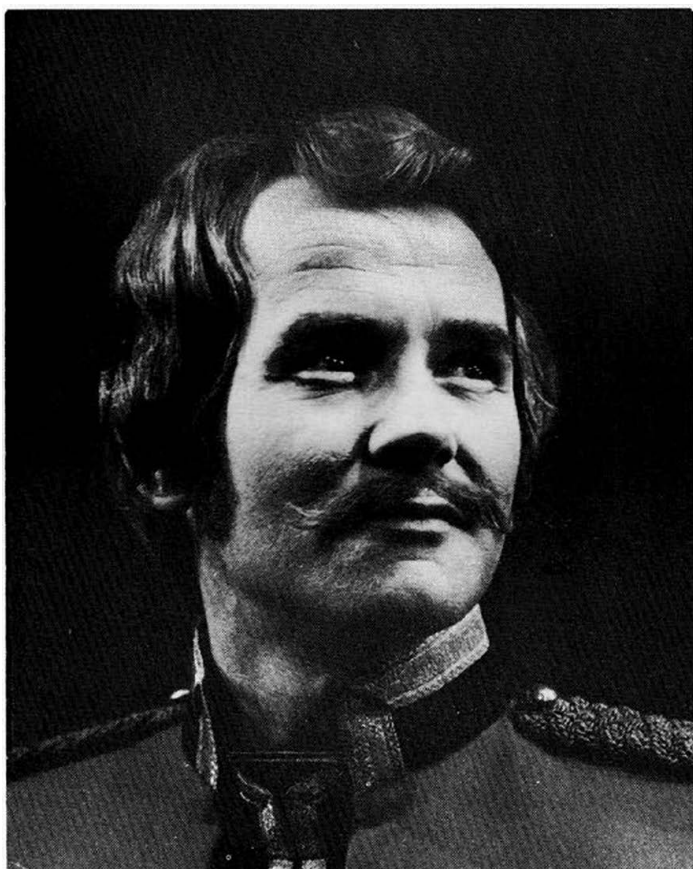
Meston works hard in an occupation he enjoys. No longer for him the Monday morning gloom he once knew in a nine-till-five job, although like most fellow-artists he feels depressed whenever a respiratory infection detracts from the full vigour of his vocal production. He finds the Gilbert and Sullivan operas quite challenging to sing and satisfying to perform, appreciates the diversity of characters he plays, and does all he can to impart individuality to each. *Princess Ida* is his favourite score, *Ruddigore* his most entertaining plot, and the brashly irrepressible Richard Dauntless his best-loved character, being perhaps the most distinctively credible figure he portrays. He liked *Utopia Limited*, getting a lot of fun from "A tenor all singers above" which was always acclaimed by audiences; ironically, knowing that the voice was supposed to crack, he was relaxed enough to get a good top C every time and had to struggle to produce the required effect. His experience is that a different approach is needed for each part, which only becomes completely "sung into the voice" after frequent performance.

For Meston, there is welcome variety in the order in which the operas are performed which compares favourably with some stage practice, where the same show may be played nightly for a period of weeks or months. Other opera companies may have access to a larger repertoire but probably without as wide a selection of operas in production at any given time. With D'Oyly Carte the interval between the staging of many of the operas helps to sustain the interest of the artist, which is generally (and in his case incorrectly) assumed to be stifled by constantly performing in the works of the same composer and librettist. Meston's attention is concentrated so fully upon current productions that he finds the occasional revival of an opera almost as stimulating as a fresh opus. The great advantage of

playing in the same basic repertoire is of course that the artist has a unique opportunity to perfect characterisation, experimenting with a host of delicate variations and inflections as the roles gradually mature. He is convinced that a performer who remains sensitively responsive to audience reaction will always be able to learn and to improve technique.

He dislikes singing in hats, but is generally full of praise for D'Oyly Carte costumes, which help him to immerse himself in the spirit of the parts he plays. Some costumes are heavy and at times can be uncomfortably hot, but he escapes lightly in his own estimation by comparison with some Wagnerian characters!

Temperamentally Meston is well equipped for the profession for which he is vocally so eminently fitted. He enjoys self-assurance without the disadvantages of overconfidence, and has the stamina to survive the schedule of eight performances per week plus rehearsals and recording sessions which is sometimes demanded in London. Despite the early rising of his farming days, or perhaps in reaction against it, he heartily loathes getting up sooner than necessary and has adjusted completely to the theatre's unsocial hours of work. Easy-going by nature, he tries as far as possible to keep a cool head and to cope with problems to the best of his ability as they arise. Tall, handsome and athletically proportioned, he makes an admirable stage hero, who richly deserves the popularity he has so quickly and firmly won with D'Oyly Carte audiences.



*Photograph by Crispian Woodgate.*

*Captain Fitzbattleaxe in "Utopia Limited".*

# VARIATIONS ON THE MIKADO

by STEPHEN J. BASTON

In the ninety-two years that *The Mikado* has been in existence it has been played and sung tens of thousands of times all over the world, and therefore has doubtless suffered considerably from the effects of "improvements" that might have been made to the libretto or the music. We are all familiar with the modifications made to Ko-Ko's "Knightsbridge" in Act II, but in addition many artists must have felt the need to alter some of their lines in an attempt to enhance the plot or a particular scene. Now I do not propose to discuss the morals of such action here. Recently, however, I was fortunate in obtaining a copy of Gilbert's *Eight Original Comic Operas*, 1st series, the 1911 (I think) edition by Chatto & Windus, and in reading through the libretto for *The Mikado* came across some interesting variations on the present version. Comparison with a facsimile of the Autograph Score reveals even more, some of which I personally consider should have been allowed to remain.

Gilbert was well known for changing things at the last minute. We know he almost cut the Mikado's Song a short time before the first night, but the Autograph Score reveals just how much modification he may have made overall. The opening chorus at present runs, in part: "If you think we are worked by strings. . . . If that's your idea you're wrong." Sullivan, it seems, was given the following to set:

"Polite etiquette demands,  
That persons of either sex,  
Shall suffer from cramp in the hand,  
And a crick in their outstretched necks.  
When suffering from constraint,  
We're always allowed to faint,  
You're wrong if you think we mayn't, Oh . . ."

"Cramp in the hand" is relevant to the amount of fan work to be done, though producers may suffer mild heart attacks on the suggestion that fainting on stage is openly permitted by Gilbert!

Shortly after this, Gilbert seems to have had his plot a little topsy-turvy. In most cases Sullivan left blank spaces for the item numbering at the head of the pages in his score, leaving them to be added in pencil later. Ko-Ko's "little list" is, however, numbered in ink as 12. Looking through to later items shows that the trio "I am so proud" is 11 and Finale Act I is 13.

Gilbert must have intended Ko-Ko to produce his little list as a "trump card" AFTER the Mikado's decree had arrived and been argued over by him and the others. This is borne out by the first line of the song as given in the Autograph Score, which is yet another version of the verse, although the words stop short of the end of the music:

"As it seems to be essential that a victim should be found,  
I've got a little list, I've got a little list,  
Of social offenders who might well be underground,  
And who never would be missed, who never would be missed.  
There's the Income Tax Commissioners with all their prying clerks,  
And vulgar little streetboys who are rude in their remarks,  
All persons with presentiments, a very wholesome rule,  
And next-door neighbours everywhere, and boys at home from school,  
All men who bite their nails, all persons . . ."

The entrance of ladies at last sheds light on a problem that has puzzled me for some time. After Yum-Yum and Nanki-Poo have met alone, Nanki-Poo remarks that ". . . from seventeen to forty-nine are considered years of indiscretion". But why seventeen? All would be logical if the school-leaving age was sixteen and

assuming that Yum-Yum, having just left school for good, was herself sixteen. But the girls have just sung “. . . schoolgirls we eighteen and under, from scholastic trammels free . . .” which appears to make the leaving-age eighteen and not sixteen as suggested by Nanki-Poo. All is set to rights, however, in the Autograph Score, as Sullivan has set “sixteen” at the appropriate place. Maybe Gilbert changed it at short notice, but it is so unlike him to miss the corresponding change to Nanki-Poo’s line.

The love duet for Yum-Yum and Nanki-Poo at the end of their scene has sometimes been called unnecessary, or at best out of place. Personally I do not find it at all so, and the Autograph Score has confirmed my belief beyond all doubt. Gilbert in fact wrote TWO solo verses, one for each character, and why he cut out Yum-Yum’s verse we may never know. It is simply charming in the original form, and I can’t resist quoting it in full:

YY Were I not to Ko-Ko plighted  
 I would say in tender tone,  
 ‘Loved one let us be united  
 Let us be each other’s own’.  
 I would say ‘Oh gentle stranger,  
 Press me closely to thy heart,  
 Sharing ev’ry joy and danger,  
 We will never, never part’.

BOTH We will never, never part.

YY But as I’m to marry Ko-Ko  
 To express my love ‘con fuoco’  
 Would distinctly be no ‘gioco’  
 And for yam I should get toco.

BOTH Toco, toco, toco, toco, toco, toco, toco, toco.

YY So I will not say ‘Oh stranger  
 Press me closely to thy heart,  
 Sharing ev’ry joy and danger.  
 We will never, never part’.  
 We will never, never part’.

BOTH We will never, never part’.

YY Clearly understand, I pray.  
 This is what I’ll never say.  
 This oh this, oh this, oh this.  
 This is what I’ll never, (*sic*)  
 I’ll never say.

NP Were you not to Ko-Ko plighted,  
 I would thrill at words like those,  
 Joy of joys is love requited,  
 Love despised is woe of woes.  
 I would merge all rank and station,  
 Worldly sneers . . .  
 But as you’re engaged to Ko-Ko,  
 To embrace you thus ‘con fuoco’  
 Would distinctly be no ‘gioco’  
 And for yam I should get toco,

BOTH Toco, . . .

I do not know what the copyright position is with regard to including this and the slightly modified orchestral parts in an actual performance today, but I firmly believe that producers and musical directors should consider this prospect seriously.

Finale Act I is the last point in the opera where changes of any great significance seem to have been made. Perhaps Gilbert was more careful when he wrote Act II, or perhaps his gout worried him less.

Firstly, we find that Pooh-Bah sings “As in three weeks you’ve got to die” to Nanki-Poo. Now this seems to me far more sensible than “a month”. After all,

the Mikado's decree said that someone had to be beheaded *within* a month, and the use of "three weeks" makes "this toast with three *times* three we'll give" much more logical. After Katisha's entry there is a surprising lack of care on Sullivan's part over the ensemble "If she's thy bride restore her place". He has marked this "everyone (except Yum-Yum) with chorus". Nanki-Poo included? Surprisingly also, the present libretto (and indeed the 1911 one) is only marked "Chorus" at this point, although the V.S. does include "Tutii".

Now we come to the revelation, or attempted revelation, of Nanki-Poo's identity. At "No minstrel he, despite bravado", Yum-Yum is given "Ha, Ha, I know". The libretto direction is "(aside, struck by an idea,)" which until lately is how I read it to be sung. However, at a production by Coventry S.O.S. recently, Yum-Yum very pointedly sang this directly at Katisha, clearly scorning her and suggesting that the revelation would come as no surprise at all, which I consider to be a far more valid interpretation than that normally used. When Katisha tries to sing "He is the son of your Mikado", the entire stage company drown her out. In the A.S., although later crossed out, Nanki-Poo is given this to sing solo before the chorus repeat it, while in the 1911 version Yum-Yum is allowed to join him. It is interesting to note that in *The story of the Mikado* that Gilbert wrote some years later we read words to the effect that "The girls did not want to hear what she had to say, so to drown her voice they all sang the first line of a song they had sung that morning at school as part of the end-of-term celebrations". Well, maybe Gilbert intended this all along, and Yum-Yum's idea was to get her friends to help her in this way.

Katisha's fury at not being allowed to say the magic word "Mikado" rises to full force with "Ye torrents roar", but the 1911 libretto includes as her last two lines the words:

"And when he learns his son is found,  
My wrongs with vengeance will be crowned."

These would, of course, have extra significance if sung directly to Yum-Yum in retaliation for her "Ha, Ha, I know" earlier, and I think this would be a perfectly valid modification in future productions.

Act II, as already mentioned, is markedly free from variations such as I have described. But (hardly surprisingly, did someone say?) in the Mikado's Song Gilbert produced a different first verse from that later performed. Perhaps the intended cutting of the song was encouraged by a belief that his original verses were unsatisfactory. Maybe. But here is the earliest in a long line of versions of the first verse:

"All men who give indifferent dinners and poison their friends and mine,  
With two-shilling sillery, stand in a pillory every day at nine.  
All prosy dull society sinners who chatter and bleat and bore,  
Are sent to hear sermons from mystical Germans who preach from ten till four,  
The lady who dyes a chemical yellow or paints without excuse,  
Or pinches her figure (*sic*), is blacked like a nigger  
With permanent walnut juice.  
And every big and bulky fellow of elephantine weights  
Is made to run races on gravelly places,  
In eighteen-penny skates.  
My object all sublime . . ."

It is worthy of note that no pause for a laugh is included in the score. In fact the laugh was only added at later revivals.

I have made little mention so far of the general features of Sullivan's score for this opera. We are aware that he was often in great pain from his liver complaint, but it does not seem to have seriously affected his work for *The Mikado*. The music is well spaced and easy to read, although extensive use has been made of repeat signs in both vocal and orchestral lines, probably to save time since the opera was produced in somewhat of a hurry after *Princess Ida* had closed sooner than expected. In cases the words have been written at an angle beneath the music in order to fit

them all in, a feature noted by Max Morris in his review of the *Iolanthe* score (*Savoyard XIII* 3, pp. 36-7). Unlike the present vocal score, no explicit speed indications are given other than "Andante" or "Allegro", etc. Perhaps Sullivan consulted Gilbert later as to a satisfactory speed, or perhaps copyists have added details in later at their discretion.

Throughout the score and libretto I have found a host of minor variations of, in general, no great significance, but I hope I have managed to highlight substantial variations, and that one day these may find their way into new productions.

## THE GRAND DUKE: AN ACTING VERSION

by David Eden

(who has prepared a new version)

There can be little doubt that the main structural weakness of *The Grand Duke* is the lengthy—and redundant—episode of the Prince of Monte Carlo in the second act. In performance the episode is confusing to the audience, who, unless they remember the short reference to the Prince of Monte Carlo in Act I, have absolutely no idea who he is, or what he is doing. The second weakness, hardly less damaging in performance, is the absence of Rudolph from the stage until late in the second act. Rudolph is clearly a "Grossmith" part, and the audience, with the other Savoy operas in mind, expect the chief comedian to do more than rush on stage at the end of the work to bring down the curtain. Other smaller flaws are the long absence of Ernest from the stage, the unpleasant treatment of Lisa, and Ludwig's second act marriage to the Baroness Von Krakenfeldt, which even in Pfennig Halbpennig would appear to be bigamous. Some of the reasons for these weaknesses are described by John Wolfson in *Final Curtain*, and Gilbert is known to have intended to revise his work for a proposed revival. Since he did not do so, we can only speculate on the changes he might have made. In the meantime, a potentially enjoyable work receives far fewer performances than it deserves.

My present 'acting version' is an attempt to rectify the two main weaknesses, using Gilbert's own words as far as possible, thereby making the libretto more attractive to perform. The smaller weaknesses are dealt with also, but these are rather less important to the success of the work.

Gilbert's own solution to the 'problem' of the Prince of Monte Carlo was to cut out one of the best numbers in the score, the Roulette Song. My present version omits the Prince of Monte Carlo entirely, and introduces the music associated with the episode into other places in the libretto, as follows:

(1) The Roulette Song is sung by the Notary near the beginning of Act II. He describes to Ludwig, who has inherited Rudolph's poverty, how to make money quickly.

(2) The Herald introduces the Baroness Von Krakenfeldt in Act I. The words of the Herald's song have been altered slightly to fit the new context.

(3) The 'Six Supernumeraries' become recruits presented by the Baroness to Rudolph's army. The character of Rudolph, originally called Wilhelm, is clearly based on that of Friedrich Wilhelm of Prussia, who was in reality just as parsimonious as Rudolph is supposed to be. Since Wilhelm had an absurd passion for collecting soldiers, it seems appropriate that Rudolph should receive (incompetent) recruits as a present. The words of this song are re-written.

(4) The Galop is danced to celebrate the wedding of Ludwig to the Baroness.

(5) The song 'Well, you're a pretty kind of fellow' retains its present place. These changes look massive, but in fact they require hardly any alteration to the



dialogue and do not affect the plot. The episode of the recruits can be omitted if desired.

The revival of Rudolph in the second act automatically solves the problem of the revival of Ernest, in the following way:

(1) Rudolph returns from the dead in Act II, and sings his first act song, 'When you find you're a broken-down critter', at this point.

(2) Rudolph (not Ernest) meets Julia in Act II, frightens her, proposes to her, and sings the duet, 'If the light of love's lingering ember', with her.

(3) Ernest does not revive until the finale of Act II. In this version the part of Ernest is reduced in importance.

These changes involve slight alteration and redistribution of dialogue, but once again leave the text mostly unchanged.

The bigamy of Ludwig with the Baroness is avoided by not describing him as married to Julia at the beginning of Act II; they are merely engaged. One or two lines of dialogue are introduced showing Ludwig more sympathetic to Lisa than he appears to be at present.

The total effect of these changes is to make *The Grand Duke* much tauter and more evenly balanced in structure, while retaining, if so desired, all of the music. The only musical difficulty which they might encounter in performance is that in his second act duet with Julia Rudolph is required to sing an A flat, his part having been originally written for Ernest. In ordinary circumstances one would not of course consider trying to improve upon Gilbert's work. In the case of *The Grand Duke*, however, the weakness is so obvious and so easy to remedy that I have felt the effort worth making, particularly as the editorial contribution is, contrary to appearances, very small.

I shall be happy to supply a copy of the new version to any amateur society which may be interested in performing it.

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# OLD FAVOURITES

## HELEN GILLILAND

Helen Gilliland was a soprano of distinction who played many of the principal soprano roles with success during the first world war and years following.

It was in July 1917 that this fine singer and attractive artist made her debut for D'Oyly Carte. There had been no London production since 1908-1909. For two whole years Helen toured with the Company, singing Aline, Mabel, Phyllis, Yum-Yum, and Casilda in a Company presenting a much more extensive repertoire than obtained during the last war; yet all this time she made no appearance in the centre of the metropolis, such places as Kennington and Hammersmith being her nearest approach during her first year, while in the second the tour was confined to the provinces.

However, when the war ended in November 1918 Rupert D'Oyly Carte began planning for the post-war era, and a magnificent new season was on the way. By this time Helen was already an established favourite with D'Oyly Carte audiences, sharing the soprano parts with Phyllis Dicksee. The latter left in April 1919 and was succeeded by Sylvia Cecil, an outstanding newcomer. At the same time the part of Josephine, vacated by Phyllis Dicksee, was given to yet another star in the making, the much-loved Elsie Griffin. In June 1919, however, Helen's departure reduced this soprano strength.

Besides the sopranos mentioned, she had been appearing regularly with such favourites as Henry Lytton, Leo Sheffield, Frederick Hobbs, Bertha Lewis, and Nellie Briercliffe, and later Catherine Ferguson.

The Company began the next tour in July 1919—minus Helen. But Rupert Carte had secured the Prince's Theatre for four months. From September 29th 1919 to January 31st 1920, and for this period he re-engaged Helen Gilliland.

The next eighteen weeks were to be the highlight of Helen's career. She once again played her former roles, with the exception of Mabel, now played by Elsie Griffin. Until the end of the London season, however, the two principal sopranos were Helen and Sylvia Cecil. Helen achieved great fame for her partnership with a brilliant new tenor, Derek Oldham. The Company was also strengthened by the return of Sydney Granville, and really included "all the talents".

Helen left after January 1920, but was recalled to play another London season, for twenty-seven weeks, at the Prince's from October 3rd 1921 to April 8th 1922. By this time the Company had been further strengthened by the arrival of still another star soprano, Winifred Lawson, to sing the title-role in *Princess Ida*. During this London season Helen played Patience and Elsie Maynard—Elsie Griffin having acquired Aline—plus her former roles of Phyllis, Yum-Yum, and Casilda. Once again she was able to play opposite Derek Oldham, and Sylvia Cecil had now left.

Helen made no recordings—no D'Oyly Carte women feature on the early records—but there are still those who remember her with affection.



R. F. BOURNE

# READERS' LETTERS

For every boy and every gal

Dear Sir,

The company's new production of *Iolanthe* is, in my opinion, the most polished, vivacious, colourful, and well-planned treatment that any of the operas has ever been subjected to. The orchestra plays smartly and stylishly under Royston Nash, Bruno Santini's sets and costumes are the best that the D'Oyly Carte have ever commissioned, and Michael Heyland has introduced some delightful new touches, such as those for Private Willis that Kenneth Sandford performs so brilliantly.

The cast was magnificent: Patricia Leonard was a delightfully omnipotent Queen of the Fairies; Geoffrey Shovelton was a glorious Lord Tolloller; and John Reed made the Lord Chancellor even more lovable than before with his marvellous characterisation.

The thing that I shall remember most from that performance, however, was John Ayldon as Lord Mountarat. His brilliant interpretation, sprinkled with suave extravagance and supercilious elegance, is the best individual performance that I have ever seen in Gilbert and Sullivan.

I would like to give my heartiest congratulations to all those involved in the new production of *Iolanthe*. It is a great tribute to the ability of the D'Oyly Carte and of course to Gilbert and Sullivan.

Yours faithfully,

A YOUNG SAVOYARD

## Eager v. Anxious

23 Meadowview Road, West Ewell, Epsom, Surrey.

Dear Sir,

May I be permitted to thank Michael Walters and David Powell for their comments on my criticism of the C. H. Workman record?

It would be interesting to discover just why Gilbert substituted 'eager' for 'anxious' in Bunthorne's song in the Edwardian revival of *Patience*. 'Eager' seems to strike a false note as far as Bunthorne is concerned. Granted that his languidness was a pose, still he was never exactly enthusiastic. An eager person is hopefully (in the *proper* sense of that mauled word) intense, and one of that temperament would find an overblown aesthetic pose pretty difficult to sustain!

The pronunciation of English is, of course, always changing, and 'correctness', as a 'definite rule', is for the time only. Dr. Daly is (or should be) most obleeping, to show that Sir Marmaduke is mentally still in the eighteenth century. The pronunciation of 'a' vowels presents some problems in other operas. Private Willis rhymes 'gal' with 'Liberal', so it must be a short vowel there. But this pronunciation tended to be 'upper-class' in 1880. Willis, a Grenadier, would come from the southern half of England, and quite likely pronounce the word in the Albert Chevalier/Private Warner manner, roughly 'ge-ul', with the 'u' a short 'oo' sound.

Mr. B. William Holmes of the New Company, when producing, insisted that the first 'a' of 'masquerade' should be pronounced neither short nor long, but as a compromise between the two. I have no idea whether this was a personal quirk or was a relayed directive from Mr. J. M. Gordon, who was, I believe, the D'Oyly Carte authority on such matters.

Yours sincerely,

(Dr.) R. G. D. CRICK

## Lytton's Voice

60 Greenbank Crescent, Edinburgh.

Dear Sir,

Mr. Nash's review (*Savoyard*, September 1977) of *The Mikado* recordings in the electrical reissue of 1926 will interest those who had the good fortune to hear and see the performers mentioned. I think most would agree with his assessment of the voices as well as the recordings of them. However, I think he is over-generous in his assessment of Henry Lytton, attributing the manner in which the voice comes over to "the peculiar twists of the recording studio". I saw Sir Henry Lytton a number of times in the twenties and thirties. His vocal efforts then were more like talking to the music than real singing. His earlier tenor voice was no longer a good singing voice and the recording struck me as truly representing his stage voice at that time. As Mr. Nash correctly surmises, Sir Henry was indeed a great artist and an excellent comedian.

Yours truly,

S. J. HADFIELD

15 Ebberiton Road (East), Rhos-on-Sea, Colwyn Bay.

Dear Sir,

I was interested in the review from Royston Nash dealing with the 1926 recording of *The Mikado*.

As one who saw my first opera round about 1910 I have been able to hear the majority of the casts of the Company and therefore have a good knowledge of the singers he remarked upon.

I agree with his choice of those who impressed him most.

I have always classed Elsie Griffin (and Muriel Dickson) as outstanding in quality of voice and remember with pleasure her Mabel in *Pirates* and Josephine in *Pinafore*.

I was also able to hear Darrell Fancourt soon after he joined the Company and have never forgotten his performance in *Ruddigore*.

Bertha Lewis was a contralto in the real sense of the word and her performances were all outstanding. It is interesting to note that when she joined the Company in 1908 it was to take small parts such as Kate in *Pirates* and Leila in *Iolanthe*.

In respect to Leo Sheffield, I can trace him back to 1906, and he would have been with the Company quite a few years by 1926. I would imagine that the recording hardly does him justice, as far as I can remember his performances at that time.

Respecting Sir Henry Lytton I would agree that his great asset was his interpretation of the roles he played. Indeed, his King Gama has in my experience never been surpassed.

Yours sincerely,

J. LESLIE HACKETT

#### Dating of Action

St. Peter's, 2 Dudley Grove, Epsom, Surrey.

Dear Sir,

When reading Mr. Charles Low's article on *The Gondoliers* (September 1977 issue) I had the curiosity to check the dates he quoted, and according to my calculations the 7th May and 7th August 1834 were Wednesday and Thursday respectively, not Friday and Saturday as stated by Mr. Low.

A simple formula for determining days of the week can be found in *The Weekend Book* in the Chapter, *Travels with a Donkey*.

Mr. Low really must be more careful or we shall be faced with a Highest Criticism analysing his Higher Criticism, and that would be entirely supererogatory.

Yours sincerely,

M. C. MOORE

62 Beattyville Gardens, Barkingside, Ilford, Essex.

Dear Sir,

Mr. Charles Low is undoubtedly right in relating the religious profession of the former King of Barataria to the Methodist Movement that spread after the evangelical conversion of John Wesley in 1738, rather than to the small religious society at Oxford in earlier years. But the argument can be carried further. The name 'Wesleyan Methodist' was not used until divisions arose among Methodists, when the body that followed directly from the organisation created by the Wesleys assumed that name to distinguish itself from the bodies split off from it. As the first division of this kind was in 1797, the name cannot have been in use before that date.

In justice to Methodists it should be said that their persecuting activities existed only in the fertile mind of W. S. Gilbert. Strongly-held convictions might give some grounds for a charge of bigotry—but persecution, never!

Yours faithfully,

LAURENCE S. PORTER

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## THE SAVOY OPERAS: DATING OF ACTION (5)

by Charles Low

The following four operas (included, for what my suggestion; may be worth, to complete the series) have been dealt with last to some extent because I am not at all confident of their datings: even my preferred dating of *The Yeomen of the Guard* depends on almost an even chance.

Some other Savoyard, with easier access to more records (especially in England), may perhaps be able to convert some part of my arbitrary but tentative suggestions into something more definite.

But perhaps Mr. Geoffrey Wilson in last January's issue (and also quoted last September) may already have said the last word on this subject when he wrote: "I am not sure how far *Ruddigore*, or any other opera, will stand up to . . . searching analysis".

### *THE MIKADO* (14th March 1885)

"This English Never-Never-Land thinly disguised as Japan." So wrote the late Leslie Baily of the Japan of *The Mikado* (on page 83 of his *Gilbert and Sullivan and their World*), and in the preceding paragraph (as on page 241 of *The Gilbert and Sullivan Book*) he quoted G. K. Chesterton as saying of this opera "I doubt if there is a single joke in the whole play that fits the Japanese. But all the jokes in the play fit the English".

Yes, but it could also be said that there is a universality in this opera which extends well beyond the English. In April 1951 a cast of Nigerian schoolboys certainly found it so, and completely natural to themselves, and although the same thing could have been said of *Trial by Jury*, *The Pirates of Penzance*, and *The Gondoliers* which I similarly so produced in that country, *The Mikado* seemed, most of all, to "ring the bell" with the boys in this respect, especially as the boy who played Pooh-Bah then was, or soon became, Captain of the School, its organist and choirmaster, captain of cricket, and much else besides.

It is true that Gilbert seems to have made even less attempt than usual in this opera to make his allusions and background anything but contemporary English, but on page 2 of *The Story of the Mikado* (nominally for children) he wrote: "Many years ago (I won't say how many because I don't know) Japan was ruled by a great and powerful Mikado", and "the Japan of that time was very unlike the Japan of today". Even so, however, he found no difficulty, and probably even a characteristically Gilbertian pleasure, in referring to things like Yum-Yum's preparations for the Matriculation Examination at the University of Tokio (page 9), to Pooh-Bah as Editor-in-Chief of the Japanese *Punch* (page 36), and to Pish-Tush as having held a quantity of tramway shares (page 52), etc., etc.

Dr. A. R. Obrist has told me that he does not know "if one would have expected to find someone playing Second Trombone on the Marine Parade in the Japan of" the date I am going to suggest as that of the action. He asks further "did Japanese ships of that time have capstans?" But any Savoyard can multiply such examples *ad lib*.

It is clear from the first pages of *The Story of the Mikado*, and even from my first two quotations from it, that the action of the opera must have considerably preceded the opening of Japan to the West which followed the two visits of Commodore Perry in 1853 and 1854, and therefore the end of the Shogunate in 1867. But the Shogunate dominion dated from the twelfth century, and, despite the statement (of which Dr. Obrist also reminded me) on page 412 of *The Gilbert and Sullivan Book* that "Ricketts dressed the Mikado rather as a Shogun . . . than as the Emperor himself", it must be the Emperor himself who is in the opera.

So it seems that we must go back before the Shogunate for the dating of the action, and, very diffidently, in view of my sketchy acquaintance with Japanese history, I suggest that perhaps the action may have taken place in the reign of Kammu Tenno (781-806), who is described by the *Encyclopedia Britannica* as a "very active reformer", and is the most suitable I have found.

The next step, like most arbitrary acts, is horribly simple, i.e. to fix the action as exactly 1100 years before the first performance of the opera, on 14th March 785 (or its "Japanese equivalent"), and may Savoyard commentators do their worst with that, and with me!

## *THE YEOMEN OF THE GUARD* (3rd October 1888)

The fact that Sir Richard Cholmondeley was a historical character (as was first pointed out to me by Mr. J. C. G. George, now Garioch Pursuivant to the Countess of Mar) makes it necessary to reject the indication of date given by "Though a queen to save her head should come a-suing". This quotation would otherwise have dated the action of the opera after 19th May 1536, when Anne Boleyn was executed, but, because only one queen is referred to, presumably before that of Catherine Howard on 13th February 1542. It seems therefore that we have to take the earlier execution (by far the better known) as a sort of prophecy.

Sir Richard Cholmondeley is said by the Gilbert and Sullivan Society's *An Operatic Glossary* to have been "knighted at Flodden" (9th September 1513) and to have died in 1544; the Deputy Governor (Administration) of the Tower of London has told me that Sir Richard "was appointed in 1513" (as Lieutenant of the Tower) "and left in 1524", but that "the reasons for terminating his appointment are obscure". He could not tell me the month of Sir Richard's departure, but it seems possible to suggest that, as his successor, Sir Edward Walsingham, did not apparently take office till some time in 1525, it is likely that Sir Richard did not leave till the second half of 1524, especially as it was not till 1522 that he had the "sarcophagus" built there for himself and his wife (which they were never to occupy), and departure in the second half of that year would have given him (or the King, if Sir Richard was simply dismissed) more time, after the building of the "sarcophagus", to develop reasons for this.

But which was Leonard Meryll's "last campaign"? After Flodden (and the Battle of Spurs in the previous month) there seem to have been none before 1522 and 1523, with little fighting on the Continent (except for the capture of Morlaix in 1522) in either of these years; in Scotland, on the other hand, war had then been re-kindled by the Duke of Albany, and in September 1523 the Earl of Surrey (son of the victor of Flodden) took Jedburgh by storming. Leonard Meryll could have recovered the standard during that campaign and, "when prisoner taken" faced "death in most appalling shape", only to be saved by the capture of Jedburgh.

Now the action of the opera, by the testimony of Colonel Fairfax himself, must be in July ("who perish in July"), and the date of Jedburgh suggests that it must be in July 1524 (Saturday 2nd and Monday 4th are suggested for the two Acts), provided that Sir Richard did not leave the Tower till after that time. If he left before then, what?

In view of the limited character of English operations on the Continent in 1522-3, largely raids, and with little opposition in force, it is with very great reluctance that I suggest any alternative at all, as Leonard's "last campaign", to the 1523 Scottish one. The Duke of Suffolk's almost completed march on Paris in 1523 was not called off till October, later than Jedburgh, but perhaps some "colour-party" of Surrey's army in France in 1522 could have been cut off, and the standard gallantly recovered by Leonard. He might then have been noticed and singled out for reprisals by the indignant locals, cut off later, and taken to Morlaix to face his

“death in most appalling shape”, then saved by that town’s capture (as suggested for Jedburgh, above). This would have been in 1522, and my very unwelcome alternative date for the action would therefore be Thursday 2nd and Saturday 4th July 1523, when Sir Richard was certainly still at the Tower.

## UTOPIA LIMITED (7th October 1893)

The dating and siting of *Utopia Limited* seem fairly straightforward at first sight. The opera is contemporary, being obviously long enough after the founding of Girton College, Cambridge, in 1869 for that College to have become fairly well-known in the southern hemisphere. The 7th October of the first performance is in spring in that hemisphere, and if that is not warm enough for Lazyland it will be suggested below that Utopia is in the tropics.

Now Utopia is a monarchy and an independent sovereign state, already considerably influenced by Britain; of other island groups in the south Pacific Fiji had already, at the time of the opera, been formally annexed by the United Kingdom (10th October 1874), and Germany had by 1887 asserted her primacy over Western Samoa.

The constitutional monarchy of Tonga, on the other hand, had been recognised by treaties with Germany (1st November 1876) and the United Kingdom (29th November 1879), and did not become a British protected state till 19th May 1900.

Now it is rather unlikely that Gilbert had done much research into the history of Tonga (especially as it seems from John Wolfson’s *Final Curtain* that his original title for the opera was *The Happy Valley*, sited in Abyssinia, and with Rasselas as the name of its king), but there is one argument for Tonga which is directly connected with the literal meaning of Utopia. Tonga is east of the 180th meridian but west of the International Date Line, and though navigators and cartographers have to call its longitude (approximately) 175 W. other people, including both Tongans and anyone else concerned with which day it is in the place, have to think of it as (approximately) 185 E. Thus, to any self-respecting Kiplingesque Geoplanarian, it is off the edge of the Earth, and *No place* at all!

The second Act must be at least six months later than the first because the King says (on page 608 of Macmillan’s edition of *The Savoy Operas*) “we shall have time to make our half-yearly report”, and half-yearly reports, even in Utopia in 1892, would have required statistics, which would have had to be collected, after the end of the half-year, from people by no means familiar yet with that sort of thing. Six weeks or so, therefore, added to the six months, seems not too long to allow for collating the information, and Queen Victoria’s birthday, 24th May, might be an appropriate date for the second Act.

We cannot, however, fix the date of the first Act as exactly one year before that of the first performance because, if the first Act took place on 7th October 1892, the second, on the following 24th May, would be after the death in February 1893 of King George Tupou, the only possible Tongan equivalent of King Paramount. It was this man who, having become a Christian shortly after the establishment of a Methodist mission at Nuku’alofa in 1826, had not only finally united (and Christianised) the Tonga island groups under his rule by 1845, and reduced the power of chiefs by a written code in 1850, but had also himself pushed through the *fakataha* (meeting of chiefs) in 1862, not “The Joint Stock Company’s Act of” that year, but a proportionately much greater, and very liberal, but effective, enactment. This code of law was a more practical approach to a Utopia than More’s, giving security of tenure and incentive, and both increased the prosperity of Tonga and made Tupou himself a more genuinely constitutional monarch than many European ones.

For our dating of the action we cannot have (if Utopia is Tonga) a *terminus a quo* earlier than some years after the foundation of Girtton, or probably indeed before the recognition of Tonga by the United Kingdom. This, however, takes us almost into the Prime Ministership (July 1880-July 1890) of a tremendous controversial figure, the Reverend Shirley Waldemar Baker, who, besides his decade as Prime Minister, had been the King's chief adviser for nearly twenty years before that (vide *Shirley Baker and the King of Tonga*, by Noel Rutherford—O.U.P.). No dating would be possible for Tonga as Utopia during this decade unless there were, in the opera, an equivalent for Baker. There is not, nor could there be, as the plot stands or stood. Even after Baker's deportation (17th July 1890, by a *coup d'état* of the High Commissioner for the Western Pacific) fifteen months seems rather short for people like Scaphio and Phantis to have acquired their power, but perforce, except for one big snag, we suggest 7th October 1891 and 24th May 1892 as the dates of the two Acts.

The snag is that King Tupou was ninety-six at the time of his death. He seems to have retained considerable vigour of mind, and presumably also of body, as Princess Zara seems to have been not more than about twenty-five at the time of the opera, and her sisters were younger. Tupou himself was succeeded by his great-grandson, not an Anglophile, so that if Tonga is to be Utopia the action must be in the former's reign, despite his ninety-six years (of which almost certainly Gilbert neither knew nor cared.)

If Utopia is *not* Tonga, most regrettably, in view of its longitude, possible alternatives are the Gilbert or the Solomon Islands (neither then sufficiently advanced) or, better perhaps, a quite imaginary island or group, say 10 S and 182.30 E (i.e. 177.30 W). The complications described above would not then arise, and the dates of the Acts would be Friday 7th October 1892 and Wednesday 24th May 1893.

### *THE GRAND DUKE* (7th March 1896)

Gilbert has given 1750 as the date of the action of this opera also, but again there are contradictions in the evidence. The *Encyclopedia Britannica* (11th edition) says that "There appear to have been gaming tables at Monte Carlo in the year 1856, but it was in 1861 that François Blanc . . . obtained a concession for fifty years from Charles III".

Furthermore, Mr. John Wolfson, on page 75 of his *Final Curtain*, though using the same smaller print as for his quotations of "excerpts from Gilbert's plot-book", but with Gilbert's name in the third person, says "Gilbert's original 'Grand Duke Wilhelm of Hesse Halbpfenning' was based on an eighteenth-century member of the royal family: a grandson of George III, the Landgrave Wilhelm of Hesse Cassel", who had "the unflattering nickname of Halbpfenning". Now George III had no more than two (legitimate) grandchildren born in the eighteenth century, even if we are to count, with the Princess Charlotte of Wales (b. 7/1/1796, d. 6/11/1817), Augustus (b. 13/1/1794), whose parents' marriage was declared invalid under the Royal Marriage Act.

On the other hand, however, the S.O.E.D. gives the first mention of the word "Roulette" for a game of chance as in 1745. Now Louise Hippolyte Grimaldi succeeded her father in the Principality of Monaco in 1731, marrying, and being succeeded by, Jacques Goyon, Count of Matignon and Thorigny, who took her surname. I have not been able to find out the date of her death, but Gilbert's Prince came to Pfennig Halbpfenning with his daughter, not his wife, and actually claims the first use of the word (and the game) "within the last two years" (Macmillan, p. 692). Presumably he could have made his money at home or in a club, before public gaming tables were set up, but it would have taken some time before the regular procedure described in the Roulette song sung on the first night ("Allons, encore—")



could have been worked out. And the constant external military and political pressures on all the *Hessen* after 1861 (and indeed before then) are in no way consistent with the atmosphere of Rudolph's Grand Duchy, which seems to have been threatened only from within.

To cut a long story short, the fourth daughter, Mary (b. 1723), of George II, not III, did indeed marry, in 1740, a (future) Landgrave of Hesse Cassel, Frederick II, who was thus an actual son-in-law of George II, and who also hired, for £3,191,000, 22,000 Hessian troops to George III to fight in America. Mary had four sons, actual grandchildren of George II born in the eighteenth century, but to decide who was Gilbert's Grand Duke is puzzling. You pay your money and you take your choice.

First, the Landgrave in 1750, Gilbert's own date, was Frederick I (1730-51); second, his brother Wilhelm VIII (1751-60); third, Frederick II (vide supra, 1760-85); and fourth, Wilhelm IX (1785-1821, later Elector as Wilhelm I), and this last, though succeeding thirty-five years after Gilbert's date, seems the best bet as apparently a grandson of George II (though I have not been able to confirm that he was one of Mary's four sons, it seems probable), as his name, like Gilbert's original one for the Grand Duke (but also that of his father's predecessor), was Wilhelm. The change of name seems to have arisen quite reasonably from a desire to avoid offence to the royal family, who have frequently inter-married with the ruling families of the various *Hessen*, as for example George III's third daughter Elizabeth (b. 22/5/1770, m. 7/4/1818 Frederick of Hesse Homburg, d.s.p.—not surprisingly—1840). If Wilhelm IX and I was Gilbert's Grand Duke, however, despite Gilbert's own date of 1750, the opera would have to be dated fairly early in his reign, because the French Republic swallowed up Monaco in 1793. So unless, by choosing Frederick I on grounds of Gilbert's dating, and so making the dates of the two Acts 7th and 8th March 1750, we are to reject entirely not only the proposed relationship with the British royal family, but also the evidence of the original name Wilhelm, Friday 7th and Saturday 8th March 1788 are suggested, again very tentatively, as the dates of the two Acts.

## The Gilbert and Sullivan Society

### OPEN MEETING

Tuesday, 24th January 1978, at 7.15 p.m.

at the Holborn Library Hall, Theobalds Road, W.C.1

Entertainment by Cynthia Morey, Vice-President of the Society, and former member of the D'Oyly Carte Opera Company, followed by talks by officers of the Society on its history and aims, Library, Club Nights, etc.

Tickets, price 30p (to include refreshments) from Miss Betty Dove, 31A Kenmere Gardens, Wembley, Middlesex, HA0 1TD. Cheques/Postal Orders to the Gilbert and Sullivan Society. Please enclose s.a.e.

## Diary of Forthcoming Amateur Productions

Tynemouth G.&S. Society .. ..	<b>Iolanthe</b> ..	16-21 Jan.	..	Playhouse, Whitley Bay
Birkenhead—St. Anselm's College ..	<b>Ruddigore</b> ..	18-21 Jan.	..	
Blandford Forum—Bryanston Sch. ..	<b>Pinafore</b> ..	20-21 Jan.	..	
Liverpool—Crosby G.&S. A.O.S. ..	<b>Gondoliers</b> ..	23-28 Jan.	..	Neptune Theatre
Sunderland—St. Aidan's High School	<b>Ida</b> ..	25-28 Jan.	..	
Bangor—U.C.N.W. G.&S. Society ..	<b>Ida</b> ..	31 Jan.-4 Feb.	..	Theatr Gwynned
Sunderland—St. Andrew's A.O.S. ..	<b>Ida</b> ..	1-5 Feb.	..	Priestman Hall, Roker
London—Norwood O.S. .. ..	<b>Sorcerer</b> ..	2-4 Feb.	..	Norwood Hall
Godalming O.S. .. ..	<b>Trial/Pinafore</b> ..	7-11 Feb.	..	
Kirkwall A.O.S. .. ..	<b>Yeomen</b> ..	8-11 Feb.	..	Orkney Arts Theatre
Sheffield L.O.C. .. ..	<b>Trial/Pinafore</b> ..	13-18 Feb.	..	Merlin Theatre
Lancaster University G.&S. Society ..	<b>Pinafore</b> ..	13-15 Feb.	..	Nuffield Theatre, Studio
Leeds G.&S. Society .. ..	<b>Ruddigore</b> ..	15-25 Feb.	..	Civic Theatre
Godalming O.S. .. ..	<b>Trial/Pinafore</b> ..	16-18 Feb.	..	
Barrow in Furness—The Barrow Savoyards .. ..	<b>Trial/Pinafore</b> ..	19-25 Feb.	..	
Southampton University L.O.S. ..	<b>Utopia</b> ..	20-25 Feb.	..	Nuffield Theatre
Burnley G.&S. Society .. ..	<b>The Zoo/Pirates</b>	20-24 Feb.	..	College Theatre
Sheffield—Birley Carr Methodist M.&D.S. .. ..	<b>Pinafore</b> ..	20-25 Feb.	..	Sherman Theatre
St. Andrew's A.O.S. .. ..	<b>Pirates</b> ..	20-25 Feb.	..	Town Hall
Cwmbran O.S. .. ..	<b>Ruddigore</b> ..	20-25 Feb.	..	Dolman Theatre, Newport
Dunfermline G.&S. Society .. ..	<b>Mikado</b> ..	21-24 Feb.	..	Lochgelly Centre
Skipton & Dist. A.O.&D.S. .. ..	<b>Trial/Pinafore</b> ..	21-25 Feb.	..	Town Hall
Birmingham—Queen Elizabeth Hospital O.S. .. ..	<b>Grand Duke</b> ..	21-25 Feb.	..	Arthur Thomson Hall, Medical School
Liverpool University G.&S. Society ..	<b>Grand Duke</b> ..	21-25 Feb.	..	Stanley Theatre
Liverpool—St. Katharine's Coll. ..	<b>Yeomen</b> ..	23-25 Feb.	..	Great Hall
Oundle G.&S. Players .. ..	<b>Ruddigore</b> ..	24 Feb.-4 March	..	Victoria Hall
Worthing L.O.C. .. ..	<b>Pinafore</b> ..	25 Feb.-4 March	..	Pavilion
Glasgow—The Savoy Club .. ..	<b>Gondoliers</b> ..	27 Feb.-4 March	..	King's Theatre
Blackburn G.&S. Society .. ..	<b>Sorcerer</b> ..	27 Feb.-4 March	..	Community Theatre
Shrewsbury A.O.S. .. ..	<b>Yeomen</b> ..	27 Feb.-4 March	..	
Faversham Philharmonic Society ..	<b>Iolanthe</b> ..	28 Feb.-4 March	..	Community Centre
Cardiff University G.&S. Society ..	<b>Patience</b> ..	28 Feb.-4 March	..	
Liverpool—Bentley A.O.S. .. ..	<b>Trial/Pinafore</b> ..	28 Feb.-4 March	..	Neptune Theatre
Manchester University G.&S. Society	<b>Iolanthe</b> ..	28 Feb.-4 March	..	Renold Theatre
Dunfermline G.&S. Society .. ..	<b>Mikado</b> ..	2-4 March	..	Carnegie Hall
Kirkcaldy G.&S. Society .. ..	<b>Trial/Pirates</b> ..	6-11 March	..	Adam Smith Centre
Swindon G.&S. Society .. ..	<b>Cox Pirates</b> ..	6-11 March	..	Wyvern Theatre
Basingstoke A.O.S. .. ..	<b>Pirates</b> ..	6-11 March	..	Haymarket Theatre
Wimbledon L.O.S. .. ..	<b>Patience</b> ..	6-11 March	..	Public Hall, Merton
Glasgow Orpheus Club .. ..	<b>Mikado</b> ..	6-11 March	..	King's Theatre
Derby Colleges M.C. .. ..	<b>Trial/Pinafore</b> ..	6-11 March	..	Lonsdale College
Basildon A.O.S. .. ..	<b>Ruddigore</b> ..	7-11 March	..	
City of Leeds School .. ..	<b>Pirates</b> ..	7-11 March	..	
Pinner Sixth Form College .. ..	<b>Pinafore</b> ..	8-11 March	..	
West Bromwich—Churchfields H.S.	<b>Trial</b> ..	8-10 March	..	
Nottingham—Clarendon College ..	<b>Gondoliers</b> ..	8-11 March	..	
London—Bedford Coll. L.O.G. ..	<b>Yeomen</b> ..	8-11 March	..	
Wellingborough School .. ..	<b>Pirates</b> ..	9-11 March	..	
Worthing O.S. .. ..	<b>Mikado</b> ..	11, 13-18 March	..	Pavilion
Batley G.&S. Society .. ..	<b>Yeomen</b> ..	11, 13-18 March	..	Cross Bank Schoolroom
Oldham—Hope Congregational Sunday School .. ..	<b>Patience</b> ..	11-18 March	..	
Melbourne & District A.O.S. ..	<b>Gondoliers</b> ..	13-18 March	..	Public Hall
Bolton—New Rosemere A.O.S. ..	<b>Ida</b> ..	13-18 March	..	St. Paul's Parochial School
Birmingham Savoyards .. ..	<b>Ida</b> ..	13-18 March	..	Old Rep Theatre
Darlington—Bondgate O.S. .. ..	<b>Yeomen</b> ..	13-18 March	..	Memorial Hall
Liverpool—Old Hall H.S. .. ..	<b>Utopia</b> ..	13-18 March	..	
Billericay A.O.S. .. ..	<b>Iolanthe</b> ..	13-18 March	..	Archer Memorial Hall
Moseley O.S. .. ..	<b>Trial/Pinafore</b> ..	13-15 March	..	Vine Hall
Aberdeen—Northfield Academy ..	<b>Mikado</b> ..	13-16 March	..	
East Kilbride—Claremont G.&S. Soc.	<b>Mikado</b> ..	13-16 March	..	Claremont Sch. Theatre
Chatham—Medway O.C. .. ..	<b>Yeomen</b> ..	14-19 March	..	Town Hall
Upminster—The Cooper's Co. & Coborn School .. ..	<b>Pirates</b> ..	14-17 March	..	

Rochester—Sir Joseph Williamson's Mathematical School .. ..	<b>Patience</b> ..	15-18 March	
Egham—Royal Holloway College Savoy O.S. .. ..	<b>Ruddigore</b> ..	15-18 March ..	Picture Gallery
Preston—Pensortham Girls Grammar School .. ..	<b>Gondoliers</b> ..	15-17 March	
Warwick—Kineton H.S. .. ..	<b>Sorcerer</b> ..	15-17 March	
Colchester County H.S. for Girls ..	<b>Ruddigore</b> ..	16-18 March	
Penrith Amateur Savoyards .. ..	<b>Yeomen</b> ..	16-22 March ..	Tyrefield School
Leicester Operatic Players .. ..	<b>Trial/Pirates</b> ..	20-26 March	
Penecuick A.O.S. .. ..	<b>Mikado</b> ..	21-26 March ..	Penecuick H.S.
London—Colet Court School .. ..	<b>Pirates</b> ..	23-25 March	
Pinner & Hatch End O.S. .. ..	<b>Utopia</b> ..	29 Mar.-1 April	Hatch End H.S.
Ashby de la Zouche— The Ashbeian A.O.S. .. ..	<b>Patience</b> ..	3-8 April ..	Ivanhoe Community College
Blackpool—St. John Vianney O.&D.S.	<b>Gondoliers</b> ..	3-8 April	
Seaford & District A.O.S. .. ..	<b>Trial/Sorcerer</b> ..	5-8 April	
Ormskirk A.O.&D.S. .. ..	<b>Trial/Pinafore</b> ..	10-15 April ..	Civic Hall
Leicester G.&S.O.S. .. ..	<b>Ruddigore</b> ..	10-15 April ..	Little Theatre
Atherstone A.O.&D.S. .. ..	<b>Pirates</b> ..	10-15 April ..	Memorial Hall
Cardiff—Llandaff M.S. .. ..	<b>Trial/Pinafore</b> ..	10-15 April ..	Sherman Theatre
South Molton & District O.S. .. ..	<b>Ruddigore</b> ..	11-15 April ..	Community College
Welwyn Garden City— Herts. G.&S. Society .. ..	<b>Iolanthe</b> ..	17-22 April ..	Campus West, Theatre
Greenford—Acton & Ealing O.S. ..	<b>Ruddigore</b> ..	17-22 April ..	Greenford Hall
Sutton Coldfield—Manor O.S. .. ..	<b>Gondoliers</b> ..	24-29 April ..	Town Hall
Tunbridge Wells A.O.&D.S. .. ..	<b>Ruddigore</b> ..	24-29 April ..	Assembly Hall
Dublin—Baldoyle M.&D.S. .. ..	<b>Yeomen</b> ..	24-29 April	
Winsford & District A.O.S. .. ..	<b>Gondoliers</b> ..	25-29 April	
Canada—Savoy Society of Ottawa ..	<b>Gondoliers</b> ..	26-29 April	
London—St. Peter's A.O.S., Ealing ..	<b>Cox/Pirates</b> ..	26-29 April ..	Parish Hall
Betchworth O.&D.S. .. ..	<b>Ruddigore</b> ..	26-29 April ..	Village Hall
Oban O.S. .. ..	<b>Mikado</b> ..	27-29 April ..	Corran Hall
Paignton—G.&S.S. (Torrey) .. ..	<b>Grand Duke</b> ..	15-20 May ..	Palace Av. Theatre

Societies are reminded that we cannot guarantee mention of a production in this list unless details are available by a given date. For the May 1978 issue we should like to know by 14th February.

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### Captain Billy

There are various operas, some of them one-acters, not written by Gilbert and Sullivan but in which the D'Oyly Carte organisation has none the less had some special interest and has sometimes owned libretti or band parts or had some rights. The reasons are very varied and are far too complicated to set out here. One of these works is *Captain Billy* by Cellier and Greenbank, and we were interested to learn recently that the Leicester Gilbert and Sullivan Operatic Society now have a set of band parts specially arranged for them and available for hire at a cost of £10 plus postages for four weeks with a £10 deposit. The original score and libretto are available in the N.O.D.A. Library.

**Derek OLDHAM (Marco), George BAKER (Giuseppe),  
Winifred LAWSON (Gianetta), Aileen DAVIES (Tessa),  
Leo SHEFFIELD (Inquisitor), Bertha LEWIS (Duchess),  
and Henry LYTTON (Duke)**

in



## **“THE GONDOLIERS”**

Pearl are pleased to make available the latest of our reissues featuring great D'Oyly Carte stars of the past. With each new issue we try to improve a little further the quality of reproduction. On this occasion we have been fortunate to benefit from the generosity of our American friend Mr. David Cellitti, who airmailed over to us his own set (pressed in a material of far higher quality than was being used in Britain at the time, and which therefore has far less 'surface' noise). The brilliance of the original electrical

recording has also helped to ensure great brightness and clarity of sound.

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# THE SAVOYARD

# THE SAVOYARD

Volume 17

Number 1

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### New President

We are delighted to announce that Charles Mackerras, C.B.E., has accepted the post of President of the Associate Members in succession to the late Isidore Godfrey.

### Barclays Bank International

We are happy and proud to announce that the Trust is to receive most valuable help from Barclays. On March 15th the Bank put out the following statement:

Barclays Bank International are to become principal sponsors of the D'Oyly Carte Opera Company. The Bank have undertaken to support D'Oyly Carte with a total commitment of approximately £120,000 spread over three years.

Mr. Anthony Tuke, Chairman, said, "We are an international bank based in this country and believe a British institution like D'Oyly Carte is one that is worth sustaining. We are delighted to have this opportunity to help D'Oyly Carte maintain their high standards and particularly to assist in ensuring the continuation of their regular tours both in this country and overseas.

"We are confident this association will be of real benefit to D'Oyly Carte and the Gilbert and Sullivan tradition—and also to Barclays."

Dame Bridget D'Oyly Carte said "We are indeed most grateful and on behalf of the Trustees I would express our heartfelt appreciation to Barclays Bank International for their generous help."

### More Sponsors Needed

An application has now been made to the Arts Council, but it seems unlikely that any help will be available from that quarter before April 1979. Sponsors are therefore needed to cover the cost of a new production (say, £45,000); to pay for a week's visit to a town of the sponsor's choice (£5,000 per week); or to provide replacement of individual items of equipment. Suitable programme credit and publicity will be designed in consultation with the sponsors. Some may have special interest in next year's tour to Australia and perhaps New Zealand.

### Covenants

A number of Associate Members have made out seven-year covenants in favour of the Trust, and this is a form of help which we are very glad to receive; we can supply covenant forms to any who are interested in completing them. The covenanted amounts must not include the Associate Membership subscriptions, as tax is only recoverable by the Trust on gifts and not on sums for which value is given.

### North American Tour

We regret that we cannot give details of the tour because, as we go to press, it is still subject to alteration.

### **Who changed me into one of my own subjects?—Iolanthe**

During the matinee on 28th December Jane Metcalfe, playing Iolanthe, lost her voice at the beginning of the second Act. Her understudy was away ill, so there was a crisis in Fairyland. Patricia Leonard proved a resourceful Queen and switched over to her former part of Iolanthe; she was replaced as the Queen by her understudy, Elizabeth Denham, and thus achieved a nice fly-in for the evening performance.

### **Ex-Company News**

Colin and Marjorie Wright had a daughter, Suzanne Emma, on Nov. 22nd 1977.

Pamela Field is on tour with John Hanson in *Lilac Time*.

Michael Heyland has been appointed Administrator for the Festival of Lambeth planned for 16th June to 23rd July. There will be three Sunday evening G. & S. presentations at the Old Vic in July: An Evening with Gilbert and Sullivan on the 2nd, Sullivan's Music with the London Mozart Players on the 9th, and "Do It Yourself" Gilbert and Sullivan on the 16th.

Under the heading 'The Girl of the Frozen West', *The Times* of February 23rd records the following: "Add Pilton to the list of West Country villages that will deserve a line or two when the full story of frozen February is told. This normally pleasant Somerset spot is where Gillian Knight, the mezzo-soprano, lives. Miss Knight was snowbound there when she ought to have been in London, getting ready to rehearse her role of Suzuki in last night's performance of *Madame Butterfly* at Covent Garden. Efforts to extricate her, too numerous and tortuous to mention, eventually focused on a helicopter flown from Andover. But where, in all that whiteness, could it land? Miss Knight and spouse set fire to a bale of straw in a field, and before you could say Giacomo Puccini the opera singer was airborne to a rousing send-off from the good people at Pilton."

### **New Recordings**

The Company recorded *Cox and Box* and *The Zoo* in February 1978, and these should be on the market in the autumn. The casts were: for *Cox and Box*, Cox—*Gareth Jones*; Box—*Geoffrey Shovelton*; Bouncer—*Michael Rayner*; and for *The Zoo*, Carboy—*Meston Reid*, Brown—*Kenneth Sandford*; Grinder—*John Ayldon*; Letitia—*Julia Goss*; Eliza—*Jane Metcalfe*; and Narrator—*Geoffrey Shovelton*.

### **Saudi Arabian Nights**

A Light Opera Society has been formed in Jeddah and in October 1977 presented *Patience* for four nights in the British Ambassador's garden; *The Mikado* is scheduled for this spring. Mr John Bartley from Cardiff directed; Mr Vivian Brown, Commercial Secretary at the Embassy, was Musical Director; and Mr Leonard Ingrams led the orchestra of twenty. Sound equipment was flown in from Los Angeles, costumes were made from material purchased in the local Souk, and the backcloth was designed and painted by Mr Joss O'Farrell of London's National Theatre.

### **From Seventies to Twenties**

The last night of the Sadler's Wells season was this year even more enjoyable than usual. A feature of the evening was that, when the female chorus made its first Act *Pirates* entry, the girls were wearing '20s costumes and performed a routine devised and choreographed by Alan Spencer, with music adapted and re-orchestrated by Paul Seeley in the styles of Scott Joplin and George Gershwin. Much credit was due to the orchestra, especially Alan Andrews (clarinet), Michael Penny (alto sax), Ann Smith (tenor sax), and Peter Hamburger (xylophone and percussion).



# THE ZOO

A study of the autograph full score

by David Russell Hulme

With *Trial by Jury* drawing crowds to the Royalty Theatre—having opened there on 25th March 1875—Sullivan quickly set about capitalising on his success by writing another one-act piece. This time his collaborator was B. C. Stephenson (the future librettist of Alfred Cellier's *Dorothy*, the popularity of which seriously upset Sullivan), who provided the libretto under the pseudonym of "Bolton Rowe". The new operetta was christened *The Zoo*, and went before the public for the first time at the St. James's Theatre on 5th June 1875, when the other principal attraction on the bill was Gilbert's play *Tom Cobb*, first given a few weeks earlier on 24th April. No doubt the management thought the combination of Gilbert and Sullivan in the same programme, even if not in collaboration, a winning one. However, the amiable little 'musical folly', as *The Zoo* was sub-titled, proved to be no second *Trial by Jury* and, although initially it found reasonable favour with press and public, the piece ran for only thirty performances, having been transferred to the Haymarket (Theatre Royal) after the eighteenth night. Later in the same year (2nd October) *The Zoo* re-emerged as a curtain-raiser to the British première of Offenbach's *Les Geogiennes* at the Philharmonic Theatre, Islington, where it was played twenty-seven times. It then went into cold storage, receiving no further performances until the recent renewal of interest.

This neglect was largely encouraged by Sullivan's withholding of the music from publication, for although a printed libretto was on sale at the theatre<sup>1</sup> no part of the music was issued during the composer's lifetime. That he was dissatisfied with the piece is clear from a letter written to a Mr. Cowper, dated 22nd June 1877: "The *Zoo* has not yet been published, nor will it until considerable alterations have been made".<sup>2</sup> There certainly seem to have been plans afoot for a revival of a revised version, as a letter from Sullivan to his friend Alan Cole, dated 22nd November that same year, reveals: "They [persons unnamed] want to revive *The Zoo* at the Strand. Will you re-write it with me?"<sup>3</sup> However, nothing came of these plans, and *The Zoo* remained, until its recent publication, something of a mystery work. Dunhill<sup>4</sup> ignores its existence, whereas Goldberg quite erroneously writes that "Sullivan used much of the music in later operettas."<sup>5</sup>

That *The Zoo* has now appeared in print is due to the enterprise of Dr. Terence Rees, the owner of the autograph full score. This score formed part of the Herbert Sullivan collection of Sullivan's autograph manuscripts, which came under the hammer at the saleroom of Sotheby & Co. on 13th June 1966. It was bought (Lot 179) by Dr. Rees, who has since done a good deal to promote the work. In the amateur sphere there have been performances and a recording; also a most important recent development is the proposed issue, by Decca, of a professional recording made by the D'Oyly Carte Opera Company.

A vocal score of *The Zoo* was first published privately in 1969<sup>6</sup>. This was superseded in 1975 by a new edition issued by Cramer.<sup>7</sup> In the earlier vocal score some of the passages deleted at various stages from the full score have been omitted, whereas the Cramer edition utilises all the music to be found there. My examination of the autograph full score (made possible through the generous loan of a microfilm by Dr. Terence Rees, who has also answered my numerous queries) reveals that Sullivan made fairly extensive cuts and revisions to the work, particularly in the Finale. Neither edition of the vocal score deals fully with these. Consequently in this study of the autograph full score I have concentrated on delineating the various revisions, whilst also drawing attention to the more important variants that exist between the printed and manuscript texts. On the assumption that the Cramer vocal score is now generally regarded as the standard edition, its text has been submitted

to a particularly thorough scrutiny. I have not thought it necessary to deal with the earlier edition in quite the same detail. (N.B. All the markings in the autograph full score to which I refer are written in ink unless I state otherwise.)

The autograph full score, signed and dated "Arthur Sullivan 3rd June 1875" at the foot of the final page, is a single folio volume bound, like most of Sullivan's manuscripts, in a green half-morocco case. It consists of 217 written pages, plus a title-page and six unused sides. Also, near the end of the volume, a quarto sheet of 12-stave manuscript paper, not in Sullivan's hand, has been inserted. It is headed "Finale" and, in the top right-hand corner, "Vio 10". Most of the score is written on 16- or 18-stave paper, a few sheets of which have been stamped in the top left-hand corner: "Iard-Esnault, 25 Rue Feydeau, Paris". (A good deal of Sullivan's manuscript paper came from this source.) No. 11, however, is written on 24-stave paper; also, the vocal line of this number has been pencilled in by a person other than Sullivan, but the words are omitted. The hand is not neat enough to be that of a copyist, who in any case would have written in ink and inserted the text. A member of the music staff at the St. James's Theatre was thus probably responsible. The rest of the score is in Sullivan's hand. However, at numerous points the composer's holograph tempo markings, usually written at the head of the score, have been duplicated in pencil, lower down on the page, by another person—in all probability one of the conductors. (Hereafter this hand will be referred to as hand A.)

Although the first night programme makes no mention of the fact, we have it on record that Sullivan conducted the première performance.<sup>8</sup> The score is consequently littered with his rehearsal markings, mainly written in blue pencil. Many refer to dynamics, either drawing attention to or slightly modifying existing ones. Where there are alternative dynamics in the autograph, both vocal scores generally give the earlier ink markings. Since such things are often relative to particular performance conditions, I have drawn attention only to the more significant of these additional dynamics. Sullivan's added pencil notes concerning variations of tempo, particularly *rallentandi*, are a different matter. These give an important insight into the manner in which he wished his music to be performed; as both vocal scores omit the markings which come into this category, I have thought it valuable to draw attention to them all. (N.B. The following abbreviations will be used: AS = autograph full score, VSA = 1969 vocal score, VSB = 1975 vocal score.)

In AS the orchestral instruments are generally only listed at the opening of each number, as in No. 1 which is scored for the full band i.e. flute, oboe, two clarinets, bassoon, 2 horns, 2 cornets, 2 trombones, percussion, and strings. The orchestral requirements may thus appear to be the same as for *Cox and Box* (all the Gilbert and Sullivan pieces require two flutes.) However, there are differences insofar as the flautist in *The Zoo* is not required to double on piccolo, the percussion part only requires one player, and neither side-drum nor timpani are used. It is quite probable that the St. James's Theatre did not boast a set of timpani, since there are several places in the score where I feel that they would have been written for if available. (The pedal bass in bars 5 to 9 of No. 6 and bars 53 to 59 of No. 12 would be better reinforced by timpani rather than the bass-drum roll written.)

There is no overture to *The Zoo*, but a short introduction, utilising material from the tenor song "I loved her fondly" ushers in the opening chorus. Following AS both vocal scores indicate the rise of the curtain during this introduction. Written in hand A, this and Sullivan's holograph "Exit" after the final "Ahem!" of the chorus in No. 10 are the only stage directions evident in AS. All other directions in VSA and VSB are culled from the printed libretto.

Throughout *The Zoo* the composer has used his usual labour- and time-saving devices. The conventional signs for a repeated bar or pattern within a bar appear; so do indications such as "col viol Imo" where instruments are doubling a line. Usually if a passage occurs more than once in a number the instrumentation is written out in full only on its first appearance. The bars are then lettered or num-

bered and, when the passage recurs, these are inserted in the appropriate measures as a guide to the copyist. The 15 bars of instrumental symphony which figure in VSB before Letter G are deleted in AS. Only the violin I part is written out, since the same material occurs earlier in the number. But the parallel bars have not been lettered, suggesting that the material was cut prior to the copying of the band parts. Presumably this is why the passage is omitted in VSA.

Several dynamics written by Sullivan into AS at various points in No. 1 are omitted in one or both of the vocal scores. VSB should include the following: *f* (Letter B. Given in horns only, it probably applies to all parts), *p* (18th bar of Letter C), *f* (Letter E), *p* (1 bar after Letter F). At Letter A strings play *pizzicato*. AS gives no dynamic marking at this point; but VSB inserts *p*, which was very likely the composer's intention. Later in No. 1, at Letter G, AS gives *allegro* as the tempo and *ff* as the dynamic; neither, however, is given in VSB.

Gervase Hughes has already drawn attention to the similarities that exist between the tenor solo "I loved her fondly" and "A wand'ring minstrel I" from *The Mikado*.<sup>9</sup> In passing it is worth observing how these extend beyond key and melodic contour to the details of the instrumentation. A little introduction for woodwind, horns, and *pizzicato* strings, and then the accompaniment is established: 'cello and bass on the beat (*pizz.*); viola and violin II playing off-beat *pizzicato* whilst violin I, *arco*, also performs off-beat preceded by arpeggiated *apoggiaturas*. At Letter J in AS Sullivan has inserted "*rall*" in pencil, and in the next bar a pause for orchestra during their rests, whilst the voice prolongs its C. The "*a tempo*" follows at the beginning of the next bar. Both vocal scores ignore these directions. Also VSB should have *p* at Letter H and at the beginning of the third bar of Letter J; also *sf* not *f*, in the second bar of Letter J.

At the head of the score for No. 3, AS has a pencil instruction by the composer: "To follow last number". Later a pencil note at Eliza's *ad lib* solo reads: "Cue in all the parts". At the entry of the orchestra after this AS is marked "*più lento*" (given only in VSA) and has *sf* pencilled against all the parts (omitted in both vocal scores, which print the original *p*). *Allegro Vivace* is the composer's tempo indication for No. 3, and is given in VSA but not VSB. In bar 8 AS originally had the words "Rash man!" set to quavers. However, the downward tails have been cancelled and the notes corrected to crotchets, by the insertion of upward strokes in pencil. This modification is registered in both vocal scores, which nonetheless retain the quavers in Bar 21. At this point single upward strokes have again been pencilled on to the existing quavers and the rests adjusted to accommodate augmented note values. Consequently, even though the quaver tails have not been deleted, I suggest that a similar alteration was intended here. In the bar following, the composer has pencilled in a *rall.* marking but no *a tempo*; also in pencil is a pause at the foot of the score, one bar before Letter K. In the *allegretto* duet section Sullivan has inserted "Broader" in pencil at Letter N, with "*tempo*" two bars later. Also in AS, rehearsal markings indicate a pause one bar before Letter O, on the second quaver.

(To be continued)

<sup>1</sup> A copy is catalogued in the main Reading Room at the British Library: 011781. de. 41.

<sup>2</sup> Quoted in Reginald Allen, *Sir Arthur Sullivan, Composer and Personage*, New York, Pierpont Morgan Library, 1975, p. 74.

<sup>3</sup> *Ibid.*

<sup>4</sup> Thomas Dunhill, *Sullivan's Comic Operas*, London, Arnold, 1929.

<sup>5</sup> Isaac Goldberg, *The Story of Gilbert and Sullivan; or the 'Compleat' Savoyard*, London, Murray, 1929, p. 158.

<sup>6</sup> *The Zoo*, piano reduction by Garth Morton with "a note on the libretto" by Terence Rees, issued from 25 Nightingale Square, London, 1969.

<sup>7</sup> *The Zoo*, piano reduction by Roderick Spencer with a modified "note on the libretto" by Terence Rees, London, Cramer, 1975.

<sup>8</sup> See *The Daily Telegraph*, 7th June 1875.

<sup>9</sup> Gervase Hughes, *The Music of Arthur Sullivan*, London, Macmillan, 1960 p. 17.

## ISIDORE GODFREY

### A Tribute from Lady Ellerman

Many, many people throughout the English-speaking world greatly admired and appreciated Isidore Godfrey. For many years my late husband and I formed part of this legion of staunch admirers. "Goddie's" brilliance and enthusiasm as a musical conductor, plus his striking appearance, could not fail to carry the audience with him. As soon as he appeared there was a thrill of delight throughout the audience.

We were fortunate indeed to know him as a friend as well as a musical artist. We learnt what a modest, sensitive, whimsical, and witty man he was, and how warm-hearted and kind. Since his retirement from the D'Oyly Carte Company he suffered ill-health, but met it courageously with the help of his charming wife Mary, who shared his sense of humour and did much to make his final years happy ones. Always their sense of fun overcame difficulties.

A bright light has gone out in the Gilbert and Sullivan world, and also for Goddie's world-wide circle of friends and acquaintances. We will always appreciate the joy and entertainment and friendship he gave us, and these memories cannot die.



*Photograph by John Blomfield*

### Postscript by Mr. Ralph MacPhail, Jr.

During the 1966 American tour the Company played three operas at the National Theatre in Washington, D.C. Following my first D'Oyly Carte production I wrote a fan letter to Isidore Godfrey—*he's* the one, I thought, to ask for information on the Gilbert and Sullivan Society.

I received a very genial note from Mr. Godfrey, which included the address of a Society official. But imagine my excitement when about three weeks later I received an invitation to become an Associate Member of the D'Oyly Carte Opera Trust! It was much later that I realized just how the Trust knew of my budding interest in the Savoy Operas—and I'll always be grateful to Mr. Godfrey for the introduction.

*Opposite: facsimile of a letter to Isidore Godfrey from Lady Gilbert*

57 SLOANE GARDENS,  
S.W. 1.  
TELEPHONE, 7911 SLOANE.

24<sup>th</sup> January 1933

Dear Mr. Godfrey,

I hoped for an opportunity  
of getting you my personal  
thanks & congratulations on your  
splendid work for the Operas  
at the Savoy, but I was not  
able to do so, I am therefore  
using my pen, as I do want  
you to know how much I  
appreciated your share of the  
most successful of all seasons.

Believe me

Sincerely yours

Lucy Gilbert

## INTRODUCING THE COMPANY (50)

### *Gareth Jones*

Readers who knew the Cafe de Paris in its heyday as one of London's top cabaret spots with artists such as Beatrice Lillie, Noel Coward, and Marlene Dietrich might have been surprised to know that the saxophone had fathered a flageolet. The Strephon of the Silver Jubilee production of *Iolanthe* was the son of a musician, not a Lord Chancellor.

Gareth Jones was born in Tredegar, Monmouthshire, but came to London at an early age and trained at Bromley with Andrew Field and Audrey Langford. He joined a number of operatic societies, and before entering the D'Oyly Carte Company in 1973 he indulged his love of jazz by playing the drums in a small band as a hobby.

He still has a house in South London, and one of his main leisure occupations is trying to prevent it falling into total decay when he is away on long tours. It is probably as well that apart from some tennis and an occasional game of golf he does not

spend much time on sport. Somewhere into his crowded life he fits a passion for old films, especially those of the Marx Brothers.

In addition to Strephon, Gareth plays Cox, Counsel, and Second Yeoman, as well as understudying Kenneth Sandford and Michael Rayner in a variety of roles. But there's no "waiting in the wings": he has played all the parts he understudies except in *Ruddigore*, and he went on as Captain Corcoran both in New York and in Chicago on the 1976 tour. Including amateur performances he has played twenty-three Gilbert and Sullivan characters.



# THE PEROLA LEGEND

by Reginald Allen

In *The New York Times* for Sunday, January 9, 1972, appeared an article by Raymond Ericson entitled "Iolanthe—Not by G. & S." Its subject was Tchaikovsky's last opera, *Iolanthe* (or *Yolanta*), which shared the bill at the Maryinsky Theatre, St. Petersburg, at the premiere of *The Nutcracker* ballet. As Mr. Ericson added, "The ballet survived, of course; the opera did not."

With this preamble, let me submit a bit of past research which in 1972 I mailed belatedly to *The New York Times* and which they were unable to use.

In the autumn of 1882 when Gilbert and Sullivan were well along in their rehearsal schedule for their comic opera *Iolanthe* they really had two Iolanthes on their minds, if not on their hands. These two girls were no relation. One was Gilbert's own creation, a fairy doing time at the bottom of a stream in an "Arcadian landscape" conveniently near the Houses of Parliament. The other was a blind princess, "King René's Daughter", leading character in a Danish poem by that name written in 1845. This royal Iolanthe had interested a number of famous actresses of the early Victorian period for whom various adaptations of the poem had been prepared. Mrs. Charles Kean (in Dublin, and at the Haymarket Theatre), Fanny Stirling (the Strand Theatre), and the beautiful Helen Faucit (the Haymarket) all at one time or another played Iolanthe, though probably not in versions using that name as the title.

*Addendum.* I have a double playbill for this Haymarket Theatre performance by Helen Faucit. It was a Benefit, the last appearance of Mr. William Farren, July 16, 1855. As though to tie in with my (our) later interest, on this same bill was *Box and Cox* (note the Maddison Morton—not the Burnand—title) with Buckstone in his original role.

Then, on May 20, 1880, 2½ years before the G. & S. comic opera, there was a benefit performance for Ellen Terry at the Lyceum Theatre in a new adaptation of the same poem, "King René's Daughter", which was to serve as the source of Tchaikovsky's libretto more than twelve years later. This version was written by one William Gorham Wills, house dramatist to the Lyceum. It was titled '*Iolanthe*' *an Idyll in One Act*. Henry Irving played opposite Miss Terry. It appears to have been well reviewed even though it followed this stellar couple in a rendition of the Trial Scene in a truncated *Merchant of Venice*.

You can see that Gilbert had a performing rights problem on his hands when he (I can only suppose belatedly) discovered this relatively unimportant but quite recent use of his title. As many G. & S. enthusiasts know, while in mid-rehearsals he changed the character name and title to "Perola", a name that does not appear in his MS notebook developing the untitled plot. The reason for this change from *Iolanthe* to *Perola* and back to *Iolanthe* again has been attributed to Gilbert's and D'Oyly Carte's efforts to keep secret their title and production details. The suggestion has even been advanced that Gilbert felt titles beginning with the letter "P" brought him luck (i.e. *Pinafore-Pirates-Patience*). But these explanations have never seemed to ring true or to justify the horrendous complications imposed on librettist, composer, and rehearsing company when a 3-syllable substitution is made for a 4-syllable name. Gilbert and Sullivan were too *professional* for such a caprice.

Gilbert makes clear the situation, and hence the true reason for the title impasse, in a letter he wrote to D'Oyly Carte on October 13, 1882, less than six weeks before the *Iolanthe* first night: "I have a letter from Wills in which he says that *he* has no objection whatever to the piece being called *Iolanthe*—but he has

sold *his* Iolanthe outright to Irving, who possibly might object." Gilbert suggests that Carte be the person to write Irving because "I fancy he is not particularly friendly to me as I have never disguised my opinion of his acting . . ." A nice Gilbertian under-statement! Fortunately D'Oyly Carte was a master at handling delicate situations. Ergo, two weeks later Arthur Sullivan wrote a voluminous letter to his conductor-colleague Alfred Cellier, who was in New York to rehearse the simultaneous-with-London American premiere performance of *Perola/Iolanthe*. His first sixteen pages dated October 29 (Sunday) deal with the forthcoming opera always as *Perola*; while the closing four pages dated Tuesday (October 31) contain the sentence: "The name will be definitely I hope *Iolanthe*."

So the Act I entrance of the title character on the night of November 25, as we all know it, followed the Queen's invocation "Iolanthe! From thy dark exile thou art summoned!" and not the 4-syllable emergency measure "Come, *Perola*!"

P.S. I doubt that any representative of the Maryinsky Theatre or of Tchaikovsky were concerned with writing for permission to either Henry Irving or W. S. Gilbert for the right to use the title *Iolanthe*.

#### FOR SALE

Complete series *Savoyard* to September 1977 with index and three binders. Offers to Mr. F. Tomlinson, 16 Oxford Drive, Woodley, Cheshire. Tel.: (061) 494 1981.

Recording: on 3×78 r.p.m. set, Gilbert, Sullivan and Danny Kaye (reasonable condition). Mr. S. Thoroughgood, 130 Glenview, Abbey Wood, London SE2 0SH.

Complete set of *Gondoliers* costumes. Details from: City Comic Opera Society, Mr. W. A. Milnes, 20 Castlewood Road, Sheffield, S10 4FG.

HMV 78s: Complete sets 1920s electrical recordings in good condition: *Mikado*; *Yeomen*; *Gondoliers*; *Ruddigore*; *Pinafore*; *Patience*; *Trial*. Most in original folders. Offers to S. M. Young, c/o St. Paul's School, Victoria Street, Newcastle-upon-Tyne.

Photographs John Reed, John Ayldon, Geoffrey Shovelton, Michael Rayner, Jane Metcalfe, Barbara Lilley. For details s.a.e. Sheila Crompton, 15a Burlington St, Great Lever, Bolton. Lancs. Tel: 31044

Cassette transfers from 78s: *Mikado* (1918), *Gondoliers* (1919), *Yeomen* (1920), *Pirates* (1921), *Patience* (1922), *Iolanthe* (1923), *Ruddigore* (1924), *Ida* (1925), £6 each. P. W. Plumb, 52 High Street, Buntingford, Herts.

#### WANTED

D'Oyly Carte programmes, any age; records of 1950 *Patience* and *Trial by Jury*, 1955 *Sorcerer* and *Princess Ida*, 1958 *Pirates of Penzance*. Mr. S. Thoroughgood, 130 Glenview, Abbey Road, London SE2 0SH.

*Savoyard*, complete from Vol. 1, No. 1 (April 1962) to Vol. 12, No. 3 (January 1974). For disabled member with great interest in Company, trying to complete set. Reasonable offers, please, to: W. Gaughan, Esq., 63 Granton Place, Edinburgh EH5 1AW.

Mr. D. Hipkiss, 11 York Road, Cannock, Staffs, would like to purchase or borrow back numbers of *Savoyard* for photo-copying: Vols. I, 3; II, 2 and 3; III, 2 and 3; V, 1 and 2; VIII, 2.

*Savoyard*, complete from April 1962 to September 1972. Contact Kim Brack, 26 Tintagel, Gt. Lumley, Chester-le-St., Co. Durham.

Linda C. Wood, of 186 Copeland Road, Glasgow, seeks letters and s.a.e.s about forming group for discussions, etc., and possibly eventual affiliation to G. & S.



# BAB AND THE BURLESQUEWRIGHTS:

## Some Victorian Precursors of Gilbert and Sullivan

by Charles Hayter

*Asst. Professor, Dept. of Drama, Queen's University, Kingston, Canada*

In his article "W. S. Gilbert and the London Pantomime Season of 1866," Terence Rees suggests some of the ways in which the Savoy operas reflect aspects of the Victorian pantomime.<sup>1</sup> We know that Gilbert was exceptionally fond of the pantomime, and thus it comes as no surprise to find traditional pantomime figures such as the comic policeman (in *Pirates*) or Pantaloon (alias the Lord Chancellor) lurking about in the Savoy libretti.

Dr. Rees's remarks give rise to more general speculations on the generic origins of the Savoy operas. Traditionally, the operas have been seen to have two godparents: the English ballad opera of the eighteenth century, and the French *opéra bouffe* of the nineteenth. Certainly, Gilbert's writing was influenced by these two forms, but it is much more likely that a far greater influence came from English dramatic forms of the mid-nineteenth century: specifically, those bizarre mixtures of fantasy, comedy, and music called the burlesque and extravaganza which flourished on the mid-Victorian stage and to which Gilbert was exposed as a boy and young man.

Unfortunately, our knowledge of these musical entertainments is hampered by a lack of available texts. Most of the burlesques and extravaganzas of the mid-Victorian era live only in the pages of original French and Lacy acting editions and have never been republished. However, if one is lucky enough to discover a cache of these texts in the dusty reaches of a library, and if one is prepared to risk severe eyestrain from reading the excessively small print to which Victorian dramatic publishers were addicted, two things become quickly evident: the vitality of Victorian comic entertainment before Gilbert, and its obvious influence on the Savoy operas.

The mid-nineteenth century burlesque and extravaganza have their origin in the early Victorian form, the burletta, which in turn was born out of certain theatrical conditions existing in London in the early 1800s. Until 1843, Drury Lane, Covent Garden, and (in the summer) the Haymarket theatres held a monopoly on the presentation of "legitimate" drama. As difficult to define exactly today as it was then, "legitimate" drama was generally distinguished from "illegitimate" drama in that the former contained spoken dialogue while the latter was restricted to pantomime, music, and dancing. The minor theatres of London were limited to presenting only illegitimate drama.

These conditions forced the creation of several new dramatic forms that would conform to the monopoly restrictions. Among these were the melodrama ("music-drama") and, more important for the present discussion, the burletta. Fortunately for London theatrical managements, the term "burletta" was never satisfactorily explained or defined by the Lord Chamberlain's office. The difficulties of definition are well illustrated by George Colman's clumsy attempt:

I think you may fairly say that it is easy sometimes to say what is not a Burletta, tho' it may be difficult to define what a Burletta is, according to the legal acceptance of the term: Burletta, Five or Six songs in a piece of One Act, for example, where the songs make a natural part of the piece (and are not forced into an acting piece, to qualify it as a Burletta) may perhaps be considered so far a Burletta, as not to be refused by the Chamberlain; tho' there always remains the question, whether the Burletta must not be in verse, and the whole sung, not said; which makes the question dangerous.<sup>2</sup>

What made a clear definition difficult was the constant transmutation of the form. In the last decade of the eighteenth century, a burletta had been a "light musical

piece, generally of a burlesque nature, without a word of spoken dialogue". By 1800, the form consisted not only of pantomime and music but also "brief passages of dialogue . . . meant to be chanted as recitative to musical accompaniment". The encroachment of dialogue into the form continued, until the burletta was regarded as an entertainment written in rhyming doggerel and played to the accompaniment of the piano. By the 1820s, the Chamberlain was permitting almost any play to be performed as a burletta as long as it was restricted to three acts, had a continuous musical background, and had at least five songs to an act.<sup>3</sup>

Despite the flexibility of the burletta form, many playwrights and managers felt themselves limited by its restrictions. There was one manageress, however, who sought to make the best of existing theatrical conditions. This was Madame Vestris, who, in 1831, took over the Olympic Theatre. As one writer says, "prevented from staging the legitimate, she determined to raise the 'illegitimate' forms . . . to a plane of artistic excellence unsurpassed in the memories of her older patrons."<sup>4</sup> As part of her scheme to raise the level of London's minor theatre fare, she engaged James Robinson Planché as a writer.

Today Planché is remembered, if at all, for his *History of British Costumes* of 1834. As a dramatist, however, his influence on Victorian comic theatre was pervasive and lasting. His work for Madame Vestris at the Olympic during the 1830s, and later at Covent Garden, the Haymarket, and Lyceum during the '40s and '50s set a style and formula for musical entertainment which reached its greatest culmination in the Savoy Operas. The first works which Planché wrote for Madame Vestris were *Olympic Revels, or Prometheus and Pandora* (January, 1831), *Olympic Devils, or Orpheus and Eurydice* (December, 1831) and *The Paphian Bower, or Venus and Adonis* (December, 1832). These were the first of Planché's classical burlesques, in which, as Augustin Filon puts it, "the whole point of the piece consists in putting modern sentiments and expressions into the mouths of characters taken from antiquity."<sup>5</sup> These entertainments were written in rhyming couplets, interspersed with songs sung to popular tunes of the day, and produced with a discipline then rare on the English stage. Extravagances of acting were forbidden, for "it was Planché's belief that the highest effect could be produced in these burlesques by having the acting perfectly natural and familiar, so that the contrast between the absurdity of the thing said and the propriety of the everyday behaviour of the speakers should greatly heighten the comic effect."<sup>6</sup>

A good example of Planché's mature work in classical burlesque is *The Golden Fleece* produced at the Haymarket in 1845 featuring Madame Vestris as Medea. The basic plot of the second half follows Euripides' *Medea* closely, and at times even reads like a translation. However, the facetious tone of Planché's rendering is indicated in the *Dramatis Personae*, where it is announced:

N.B. The public is respectfully informed, that in order to produce this Grand Classical work in a style which may defy comparison in any other establishment, the lessee has, regardless of expense, engaged

MR. CHARLES MATHEWS

to represent the whole body of the chorus, rendering at least fifty-nine male voices entirely unnecessary.

Medea's opening monologue on her fate is transformed into a song entitled "A Fine Young Grecian Gentleman" sung to the tune of "A Fine Old English Gentleman." At the point in the play where Medea is supposedly killing her children, screams are indeed heard from within the palace. A moment later Medea appears with the children in her chariot, and reveals the cause of the uproar:

I bear them to the land of Erectheus  
 By a special invitation of Egeus  
 To a Greek grammar-school he means to send them,  
 And pay a private tutor to attend them.

A similar deflation of classical myth is found in *Theseus and Ariadne, or The Marriage of Bacchus* produced by Vestris at the Lyceum in 1848.

Planché's greatest popularity, however, arose not from his classical burlesques but from his fairy extravaganzas. For the Christmas season of 1836 at the Olympic, he produced *Riquet with the Tuft*, which marked a turning-point in his career: "an abandonment of the world of the gods in favour of the fairy-tale world of Perrault and the Countess d'Aulnoy."<sup>7</sup> Although Planché continued to write classical burlesques, his main efforts after the success of *Riquet* went towards his fairy extravaganzas. The main difference between burlesque and extravaganza lay not so much in form as in subject and attitude. Planché himself defined burlesque as a "broad caricature" of a "serious subject" whereas extravaganza was the "whimsical treatment of a poetical subject."<sup>8</sup> Rather than debunk a legend or myth, the extravaganza sought to retell a fairy-tale or nursery story in as delightful a manner as possible. Through such works as *Puss in Boots* (1837), *The Sleeping Beauty* (1840), and *Beauty and the Beast* (1841), Planché became the chief purveyor of the magic of fairyland on the Victorian stage.

*The White Cat*, produced by Madame Vestris at Covent Garden in 1842, is typical of Planché's fairy extravaganzas. King Wunsaponatyme, King of Neverminditsnamia, cannot decide which of his three sons, Prince Paragon, Prince Placid, or Prince Precious, to make his heir. He devises a contest: whoever brings him a dog small enough to pass through his ring will inherit his throne. As he begins his quest, Prince Paragon is mysteriously transported to a Fairy Palace. There he is fed and entertained by Invisible Attendants and a Cat Orchestra. A White Cat appears and gives Paragon an acorn with a tiny spaniel in it. Paragon and his companion Jingo return to Neverminditsnamia and win the contest; but the King declares that Paragon cannot become King himself until he finds a bride. The Prince and Jingo return to the Fairy Palace, where the White Cat implores the Prince to cut her head off. He does so, and she is transformed into the Princess Catarina, whom Paragon claims as his bride.

*The White Cat* is, like most of Planché's extravaganzas, written throughout in rhyming couplets. The main feature of the dialogue is an abundance of puns, to which Planché was addicted. For example, after Paragon and Jingo are transported to the Fairy Palace, the following interchange takes place:

*Paragon:* Methought but now we in the palace stood,  
But now the ground we stand on's in a wood!  
Some treason this!

*Jingo:* Why, sir, it stands to reason  
It couldn't be a wood without some *trees on*.

On hearing the Cat Orchestra, the Prince remarks, "I own such *mew-sic* does not me a-*mews*." The piece is also filled with many songs and incidental dances, and includes spectacular scenic effects such as the finale to Act One:

*The scene opens or changes, and discovers the Wooden Horse, magnificently trapped and harnessed to a Fairy Car . . . Prince Paragon and Jingo enter the car, which ascends as the Act Drop descends.*

A similar formula is seen in *The Invisible Prince, or The Island of Tranquil Delights* (1843; revived, 1859), a piece which may have influenced Gilbert's fairy comedy *Broken Hearts* of 1875. Prince Leander is given fairy powers by the Fairy Gentilla. He arrives on the Island of Tranquil Delights, inhabited by the beautiful Princess Xquisitelittlepet and other maidens. Using his powers of invisibility, Leander helps the Princess defeat her enemy Furibond and thus gains her love. The piece contains many songs, spectacular scenes, and the usual round of puns, such as the following:

*Fairy:* You've heard, no doubt, of fairies, now you see one.

*Leander:* I had a slight suspicion you might be one.

*Fairy:* My name's Gentilla.

*Leander:* None could be *genteeler*.

Spectacle was a key element of the Planché extravaganza. Most of the published editions of these plays include an elaborate "Order of Scenery" such as this from *The Fair One with the Golden Locks*:

PALACE OF KING LACHRYMOSO  
 The Meadows  
 COURT OF QUEEN LUCIDORA  
 A RUM-ANTIC GLEN!  
 The King's Palace  
 CORRIDOR IN THE KING'S PALACE  
 with

A CHANGE (it is hoped) FOR THE BETTER!!!

In fact, Planché's work became increasingly dominated by spectacle. In his last period of collaboration with Madame Vestris, at the Lyceum from 1847 to 1855, his work became little more than an excuse for the scenic designs of William Beverley.

It is interesting that Planché, like both Gilbert and Sullivan, felt he was destined for greater things. He wished "to lay the foundations of an Aristophanic drama," and produced his own adaptation of *The Birds* at the Haymarket in 1843.<sup>9</sup> His chief contribution to nineteenth-century drama, however, lay in his transformation of the burletta into a disciplined and tasteful form of entertainment, so much so that even after the lifting of the monopoly restrictions in 1843 it lived on as a popular form in the guise of the burlesque and extravaganza. The greatest testimonial to Planché's achievements is that his methods were so closely imitated by the succeeding generation of writers.

His followers included F. C. Burnand, who was at his best in classical burlesques such as *Venus and Adonis*, or *The Two Rivals and the Small Boar, Being a Full, True, and Particular Account, Adapted to the Requirements of the Present Age, of an Ancient Mythological Scandal*. The piece contains the usual puns, songs, and sending up of mythology. At the rise of the curtain the Olympian deities are discovered asleep. Something of Burnand's method is indicated in the short Preface to the work, where he states that, although based on sound authorities, his version of the myth resulted after "shaking my authorities well together in a waste-paper basket." Typical also is *Pirithous, the Son of Ixion*, produced at the Royalty in 1865, in which Hercules is described as "Professor of the Art of Self-Defense, and Lecturer on Muscular Paganism."

The most extreme examples of classical burlesque on the Victorian stage are to be found in the work of Francis Talfourd. His *Alcestis, The Original Strong-Minded Woman*, first seen at the Strand Theatre in 1850, is aptly described as a *Most Shameless Misinterpretation of the Greek Drama of Euripides*. The anachronistic yoking of classical setting and Victoriana is a common feature of classical burlesque, and it is well illustrated in this play in the figure of Polax, who is "habited in classic dress, with the exception of his hat, cape, and staff, which are those of a modern policeman."

In the Prologue to *Alcestis*, Talfourd disparages the spectacular nature of the mid-Victorian burlesque and extravaganza:

In such fine feathers managers now show them,  
 The authors of their being wouldn't know them!  
 Burlesquewrights shake their waggish heads, and vow,  
 That e'en the best of fairy pieces now  
 Must have red fire the dresses well to show off  
 As fowling pieces without smoke can't go off.

He says *Alcestis* will run counter to this trend:

No great effects or new imported dance,  
 The drooping eye will waken and entrance;  
 No fairy land burst widely on the view,  
 To dissipate your mem'ry of who's who;  
 But an old story from a classic clime,  
 Done for the period into modern rhyme.

By 1857, however, Talfourd's own work had succumbed to the taste for spectacle:

his *Atalanta*, produced at the Haymarket in that year, contains elaborate scenic effects and ballets.

Of mid-Victorian fairy extravaganza, William Brough's *Prince Amabel, or The Fairy Roses* (1862) is typical. Prince Amabel is in love with a girl whom he sees in his dreams. A Fairy gives him magic roses that give him the power of invisibility and that will lead him to his love. The roses lead Amabel to the kingdom of the cruel tyrant Turko, whose daughter he at once recognizes as the girl of his dreams. After further adventures, Amabel wins his love's hand, and the piece concludes with a tableau, "Vision of the Flowery Future".

The work is interspersed with many songs set to popular airs such as "The Whole Hog or None", "It is a Charming Girl I Love", "My Love is like a Red, Red Rose", and tunes from *Norma* and *Il Trovatore*. Some of the lyrics are worthy of Gilbert, such as Turko's opening song, set to that ubiquitous extravaganza tune "A Fine Old English Gentleman" and reminiscent of King Gama:

I'll sing a good old song of the monarch truly great,  
The fine old-fashioned tyrant of the school legitimate,  
Who scorns the namby-pamby rule of kings effeminate,  
And much above his subjects' love, prefers his people's hate.

*Prince Amabel* is riddled with puns, such as the following excruciating example:

*Fairy*: I am a fairy.

*Prince*: So I should have guessed  
By the amount of gauze in which you're dressed.

*Fairy*: Is it effective?

*Prince*: Yes, by Nature's laws,  
There's no effect without sufficient *gauze*.

Although Planché's chief influence was on his successors in burlesque and extravaganza, he altered the course of another dramatic form, the pantomime. The original form of the pantomime was that of a short Opening, based usually on a fairy tale, followed by a Transformation Scene in which the characters were transformed into the figures of Harlequin, Pantaloon, Columbine, Clown, and Lover who romped through a lengthy Harlequinade. In his *Harlequin in His Element*, David Mayer partially attributes the decline of this traditional form after 1836 to the rise in popularity of the Planché-style fairy extravaganza. The pantomime Opening was lengthened until it, not the Harlequinade, was the chief element (as it is today). Thus by the 1860s pantomime and extravaganza were virtually indistinguishable forms. This is well illustrated by the Christmas pantomimes written by Henry F. Saville for the Theatre Royal at Nottingham. Both his *Harlequin Prince Thalaba, or Queen Khawla, the Enchantress, and the Fairy Bells of Paradise* and his *King Atlas and the Seven Princesses of the Stars, or, The Fays of the Fountain of Jewels* of 1863 and 1864 owe more to Planché than the traditional pantomime.

The preceding survey of Victorian burlesque and extravaganza is far from complete: indeed, it does not even touch on two other forms of burlesque, theatrical (such as H. J. Byron's travesties of *The Colleen Bawn* and *The Corsican Brothers*) and operatic (such as Gilbert's own send-up of *L'Elisir d'Amore, Dulcamara*). None the less, it is hoped that it has given the reader enough of a taste of mid-Victorian comic entertainment that he will be able to judge for himself the indebtedness of Gilbert to these forms. Indeed, when one remembers that Gilbert began his career as a burlesquwright, the connection becomes clearer, and it should come as no surprise that there are echoes of Planché and his followers throughout the Savoy libretti. One of the operas, *Thespis*, is a fully-fledged classical burlesque, while *Princess Ida* is based on Gilbert's earlier "perversion" of Tennyson's *The Princess*. The opera which owes the most to the fairy extravaganza is of course *Iolanthe*. Throughout the other libretti there are similar echoes of the burlesque and extravaganza: most obviously, in the use of magical devices, the exotic settings, and the fondness for puns. A detailed study of each of the operas would doubtless reveal

many particular elements which reflect their precursors.

This is not to suggest Gilbert was a plagiarist. Rather, it is meant to demonstrate that the Savoy Operas did not arise in a vacuum and that they have solid roots in the mid-Victorian stage. The genius of Gilbert lay in his transformation of the inheritance of his predecessors into a new form which still delights audiences. Just as Planché had transformed the burletta in the 1830s, so Gilbert in the 1880s gave the burlesque and extravaganza new and enduring life through the magic powers of his wit and satire.

## Notes

- <sup>1</sup> Terence Rees, "W. S. Gilbert and the London Pantomime Season of 1866," *Gilbert and Sullivan: Papers Presented at the International Conference Held at the University of Kansas in May 1970*, James Helyar, ed. (Lawrence: University of Kansas Libraries, 1971).
- <sup>2</sup> George Rowell, *The Victorian Theatre* (Oxford: Clarendon Press, 1967), p. 10.
- <sup>3</sup> Ernest B. Watson, *Sheridan to Robertson* (New York: Blom, 1963), pp. 32-39.
- <sup>4</sup> *Ibid.*, p. 196.
- <sup>5</sup> Augustin Filon, *The English Stage* (New York: Blom, 1969), p. 94.
- <sup>6</sup> Watson, *Sheridan to Robertson*, p. 339. The style of acting suggested here foreshadows that recommended by Gilbert for the playing of his own comedy *Engaged* and his own methods with the Savoy company.
- <sup>7</sup> W. W. Appleton, *Madame Vestris and the London Stage* (New York: Columbia University Press, 1974), p. 102.
- <sup>8</sup> James R. Planché, *The Extravanzas of J. R. Planché*, T. F. Dillon Croker and Stephen Tucker, eds. (London: Samuel French, 1879), Vol. II, pp. 66-67.
- <sup>9</sup> Planché, *Extravanzas*, Vol. III, pp. 81-84. Here, in the Preface to *The Birds*, Planché states that it was an attempt to adapt Aristophanes to "modern and local circumstances" and to "ascertain how far the theatrical public would be willing to see a higher class of entertainment than the modern extravaganza." Unfortunately, the project failed, and it was not until Gilbert's day that the public flocked to see a new "higher class of entertainment": the Savoy Operas.



*After the Investiture; John Reed with his sisters and his O.B.E.*

Photograph by Westminster Press

# IF YOU WANT TO KNOW WHO WE ARE

GORDON MACKENZIE talks to David and Elaine Stevenson



It is not so many years since D'Oyly Carte's Assistant Business Manager was a seemingly indispensable member of the tenor chorus, and in that capacity he is still often remembered; but comparatively few people in G. & S. circles are aware of his taste for grand opera, his success (in earlier days) as a solo variety performer, or his popularity as a recording artist and television entertainer.

One of many Scots to distinguish themselves with the Company, Gordon MacKenzie was born in Greenock on Clydeside, where he still lives with his wife and family. From childhood he has sung instinctively and compulsively from a love of singing, the presence of an audience tending to be of no more than secondary importance. As an amateur he maintained an impressive vocal output with never a thought of turning professional. A confessed home-bird, Gordon was by nature suspicious of the itinerant life of a full-time entertainer, but he recognised the value of sound training, and resolved to invest an alarming proportion of his earnings in lessons with a Glasgow teacher of *bel canto*.

Desiring as a good Scot to know that his investment was not misplaced, he determined in 1951—against his teacher's advice—to enter the operatic class of the Festival of Britain contest, and was the only tenor among the last four singers in the Scottish final. In the following year he crossed the border for the first time to compete in the British final in London of the Great Caruso competition, where he found himself in company with such famed contemporary performers as Peter Glossop and Forbes Robinson. The latter was the eventual winner of the competition, but it was now undisputed that Gordon was possessed of an exceptional vocal talent.

In 1954 he saw the film, *The Story of Gilbert and Sullivan*, and was at once enchanted by *Trial by Jury*. "Taking a wild notion", he auditioned for D'Oyly Carte in Glasgow, singing the celebrated tenor aria, "Your tiny hand is frozen", from *La Bohème*, which seemed to him an entirely logical choice for an opera company audition. Invited to audition for a second time at Stratford-on-Avon, he was offered a contract as a chorister, and found himself promptly torn between homesickness and the seductive charm of the stage. His wife May has always been a loyal supporter of Gordon's singing career despite the prolonged separations which it has constantly enforced upon them; if she sometimes has reservations today, it is because she is scarcely convinced that his abilities are fully exercised in an administrative post,

although Gordon himself is enthusiastic about his career in management. The MacKenzies have been married for twenty-eight years and have four children—Michelle teaching history, Heather nursing in schools, John a student, and Raymond still at school.

Gordon has toured the U.S.A. and Canada on no less than nine occasions—eight of these with D'Oyly Carte and one as a solo performer. On his first tour with the Company in 1955 he was invited with other members of the cast to entertain at a Scottish club in New York, and was afterwards invited by Robert Wilson—a notable Scottish tenor who had himself sung with D'Oyly Carte—to join his White Heather Group, the forerunner of television's White Heather Club. This was certainly swift success for a comparative newcomer to the profession, and Gordon was soon under a simultaneous contract to record with H.M.V. and to tour North America with a selected group of six artists which included the very well-known Stanley Baxter. He spent six years on the variety stage, appearing and sharing top billing with all the leading Scottish artists, including Andy Stewart. At home and overseas he performed in most of the principal theatres and concert halls. At the peak of his activity he was rehearsing and performing a daily television show in addition to two theatre performances, and he enjoyed the privilege of featuring in the original White Heather Club programme. Delighting in the work, he was more often than not employed every day of the week, although he somehow found time to return home with reasonable regularity. He made many radio broadcasts and television appearances, especially in Scotland, and recorded regularly on the H.M.V. label and occasionally with other recording studios, including part of an LP made 'in concert' at the Royal Albert Hall. His customary repertoire comprised wide-ranging musical selections as befitted the variety stage, and, as a *pièce de résistance*, would contain an operatic aria, which always proved exceptionally popular.

Gordon plays the piano sparingly but otherwise makes no pretence to technical eminence. In his performing days he regarded top Cs as just another note, and was blissfully unaware of how difficult they were supposed to be! Consequently they rang clear and true, unhindered by the burden of over-deliberation. Not that he despises technique, but artificiality is abhorrent to him; the best singers sing from the heart, and purely technical performers may lack an essential quality of warmth and fail to make a personal contribution to their work. He has, of course, an excellent natural ear for music, and with his great love of opera believes that in different circumstances he might have pursued a





successful operatic career and realised a long-standing ambition to sing Rodolfo in *La Bohème*. A permanent London base has never attracted him, however, and he declined a chorus job at Covent Garden in the fifties for that reason. Philosophically he accepts the consequences, expecting success to be costly and recognising the uncompromising relationship between dedication and achievement.

In 1962 Gordon was in regular correspondence with fellow-Scot Jack Habbick, then D'Oyly Carte Stage Manager, and, hearing that a further American tour was mooted, jokingly enquired after vacancies in the tenor chorus. To his astonishment he was invited to rejoin the Company, though a string of solo recordings failed to exempt him from the audition procedure. His approach to acting and dialogue, if not quite bordering on disdain, was rather splendidly conspicuous for a lordly lack of overt enthusiasm, which, allied with a pronounced accent and non-heroic physique, conspired to inhibit his progress to principal tenor status. Satisfied that he was not restricted to the chorus on vocal grounds, he settled down to enjoy himself and deliver a stream of performances to his own exacting specification.

A persistent agent had been trying for some time to persuade him to return to variety, and in 1965 Gordon eventually requested an 'extortionate' fee with the object of closing the file. To his surprise terms were agreed at once, yet he elected to be back with D'Oyly Carte once more in time for the next London season, and has remained with the Company ever since.

The operas offer few small parts for tenors, but Gordon quickly graduated to playing Francesco and First Yeoman. Shortly after being invited to play the Defendant in *Trial by Jury* he accepted the post of Assistant Business Manager, assuming his duties in Blackpool in 1970. "A fine impression I must have made as the Defendant", he quips, "to have been so smartly promoted off-stage!"

Although missing the performer's life, Gordon approached his new job with characteristic energy and enthusiasm, tackling a host of on-the-spot administrative responsibilities from paying wages to tour organisation and personnel management. Whilst policy stems from Savoy Court, the Business Managers enjoy a fair degree of independence in the day-to-day running of the Company, and exercise initiative as a matter of course in their running battle with an overflowing in-tray. As a variety artist Gordon had been used to arranging his own act, including liaison with theatre management and orchestra, providing orchestrated scores, and discussing lighting requirements and effects. The experience has now paid off handsomely, and as a former artist he is able to fulfil the managerial function with sympathy for the performer's point of view. When problems arise he does his best to rectify the situation, and his industry and integrity are generally respected.

'D'Oyly Carte in Concert' is Gordon's brainchild, and appropriately he was allowed to christen it. It operates on selected Sunday evenings and is staffed by D'Oyly Carte principals, usually supported by a local chorus. The aim is to offer a non-stop, smoothly professional theatrical entertainment, tastefully presented and dispensing with the services of a compère. 'D'Oyly Carte in Concert' operates on the usual guarantee basis, theatre management taking care of advertising and Gordon making all other arrangements and devising the programme. He customarily advises his amateur choruses to ignore the finer points of the music and concentrate on producing a generous sound! The concerts are equally popular with both artists and audiences, and give the Company good free publicity; and there is still further potential to exploit, for Gordon's performing experience has given him ideas for a possible television presentation of 'D'Oyly Carte in Concert', which one hopes may one day come to fruition.

As a true professional himself, Gordon is swift to detect professionalism in others, and he admires artists who consistently succeed in giving of their best and who wrestle endlessly with the task of keeping their work alive and fresh. However, much as he loves people in the Company today, he is inclined to doubt whether contemporary chorus-work always matches up to some achievements of the past ("Most of the time I like to be honest!") and he feels obliged to criticise singers

who fail to open their mouths properly or who behave as though convinced that singing is actively harmful to the vocal system. If changing times have removed some of the external constraint of earlier days, it must now be replaced by an artist's voluntary self-discipline if professional standards are not to be cheapened or eroded; and Gordon, who habitually tried to give as much in chorus as in solo performance, regretfully concludes that too few people nowadays consciously aim to produce their personal best at all times. Pride and self-respect come into the reckoning. His disappointment bespeaks a high view of the theatre.

His personal approach to the Gilbert and Sullivan operas is uncompromisingly traditional, though paradoxically Gordon would not regard himself as a traditionalist. As a Business Manager, his opinion is influenced by a sound grasp of the commercial realities, and, much as he approves the frequent technical excellence of new productions, he is not convinced that they have the staying power to appeal to audiences for the same indefinite period as traditional presentations. The English National Opera productions of the Savoy operas, for example, are not performed regularly or for long. If the sets and movements of D'Oyly Carte practice are often 'hammy', they are so quite deliberately because that is how audiences have grown to cherish them, and audience demands in Gordon's judgment have not greatly changed over the years. The spectacular novelty of new productions is expensive and may rapidly evaporate, while the time-honoured formula has a proven record of durable success, and development should be firmly based upon it. Gordon is less impressed by reviews than by box-office returns, and wants to see people returning time and time again to enjoy the familiar shows they love. Without commercial viability, all is lost. He feels that critics who lampoon D'Oyly Carte's alleged lack of sophistication are in fact simply betraying their own ignorance of how the theatre works and of the manner in which the Gilbert and Sullivan operas should be presented.

Although no longer employed as a singer, Gordon still sings from time to time for Scottish television and at the Company's informal social events. Ballads he finds no trouble at all, but admits that it would take six months' hard work to regain his former operatic prowess. In personality he is calm and relaxed, an easy conversationalist, sociable and phlegmatic, and his genial disposition is an obvious asset in business dealings with people of widely differing temperament. Though hardly a man of mercurial moods, he confesses to a certain occasional argumentativeness in discussion, a quality which he attributes to his Celtic pedigree! D'Oyly Carte is fortunate to have so steady and experienced a hand at the helm.

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*The Parenthesis Press, Box 114 B.C. Bridgewater, Virginia 22812. U.S.A.*

The first public presentation of Sullivan's *Cox and Box* was given in 1867. Most people vaguely know that Burnand's libretto was based upon Maddison Morton's earlier farce, *Box and Cox*, which dates from 1847. Not everyone knows that Morton had himself adapted—and quite generously too—two French farces of 1846, *Frisette* and *La Chambre à deux lits*. The dialogue as to Cox's lucifers and tobacco smoke in the chimney, for example, is a direct paraphrase from these French plays.

*Cox and Box*, as immortalised in music by Sullivan, thus has a long previous history. What this little book by Ralph MacPhail, Jr., does so well is to fill in some other gaps about the history of John James Box and James John Cox—as well as the Bouncers and Penelope Anne Knox!

Information is given not only about the performance history of *Box and Cox*, but about its sequel by Stirling Coyne, *Box and Cox Married and Settled* (children of Box meet children of Cox). Burnand wrote (1872) a short one-act play, *Penelope Anne*: here is the text. And no less a person than W. S. Gilbert wrote a short article, "Continuations of Dramatic Histories: *Box and Cox*". Cox, we learn, was "extremely economical", Box a "jolly dog".

With an engaging and valuable introduction by Ralph MacPhail, notes of sources, and amusing illustrations, this modest little book is a "must" for anyone who claims to have "complete" knowledge of *Cox and Box*.

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# OLD FAVOURITES

ISABEL JAY

[This article by the Curator of the Gilbert and Sullivan Society's Museum is longer than most contributions in this series, but it contains so much of unusual interest that we think it right to depart from our usual format.]

Born at Wandsworth on October 17th 1879, Isabel Jay was descended from Dr. Jay of the Royal Academy of Music, a famous musician of the eighteenth century. Her first singing recital was given at the age of twelve, and in May 1895 she entered the Royal Academy of Music. As a student Isabel Jay appeared at St. James's Hall and Queen's Hall, and won three bronze and four silver medals for elocution, pianoforte, singing, and opera. In July 1897 she became the first winner of the Gilbert R. Betchmann gold medal for operatic singing. Two excerpts from *The Marriage of Figaro* were given at the Lent Terminal Performance of March 25th 1896. Isabel Jay sang the part of Cherubino, and her rendering of "Voi, che sapete" so impressed Helen D'Oyly Carte and Mrs. Carl Rosa that each offered her a contract. While still at the Academy, she accepted a three-year contract with D'Oyly Carte, and made her first stage appearance at the Savoy Theatre in July 1897 for a one-week try-out, singing Elsie during the first revival of *The Yeomen of the Guard*.

Miss Jay then toured with the "B" company until June 1898, playing Princess Lucilla Chloris in *His Majesty*, Elsie, Yum-Yum, Phyllis, Aline, and Mabel. In a symposium of Gilbert and Sullivan reminiscences in *The Strand Magazine* of December 1925 Isabel Jay recalled those touring days. "At that period, provincial orchestras had not reached the level of the present day. We always had our own conductor with us, but no instrumentalists. Those he encountered in the various towns were the worry of his life. Often he sent all the members of the orchestra home, and accompanied us himself on a piano."

Miss Jay joined the Savoy company in August 1898, playing first Gianetta and then Casilda and the Plaintiff. In 1899 she sang the part of Alôes in *The Lucky Star*, and on the opening night received the following letter from the company's long-standing leading contralto: "Dear Miss Jay, I wish you every success and if you will allow me I should like to say I thought your performance charming of the small part, and you looked very sweet. Yours sincerely, Rosina Brandram."

When *Trial by Jury* returned to the Savoy in June 1899, Miss Jay again played the Plaintiff. She also covered for Ruth Vincent in the revival of *H.M.S. Pinafore*, appearing as Josephine for twenty-one performances. In 1925 Isabel Jay recounted a little incident "to show how times have changed so radically." "I had to play the part of the Plaintiff and found that I had to produce a pair of silk stockings in court.



Such a thing seemed to me to be shocking, and I appealed to Gilbert to allow me to omit that part of the proceedings. To my relief Gilbert agreed, but I have often thought that the production of a pair of silk stockings would be regarded as a very mild adventure in the theatrical world of today."

Miss Jay's ambition was to play leading parts at the Savoy, and her chance came in *The Rose of Persia*. Ruth Vincent had been the leading D'Oyly Carte soprano, but for this opera Sir Arthur Sullivan expressed a desire that the Australian singer Ellen Beach Yaw should take the leading part of the Sultana Zubeydeh. Miss Jay sang the third soprano part, Blush of Morning, for eleven performances, but was asked to assume the role of the Sultana when illness obliged Miss Yaw to retire. In connection with this promotion Miss Jay received the following letter from Sullivan:

1 Queen Mansions, Victoria Street, S.W.  
Thursday. [November 30th 1899]

"Dear Miss Jay,

"You have learnt the Sultana's part I know—now would it help you to run through the music with me before you go on stage with it? If so, come here tomorrow or any other day early next week you like and I will shew you the few little alterations I have made.

"Mind, my dear child, I really want to *help* you in the matter, to place you before the public to the greatest advantage, so if you think you can get on better alone, by all means do so. I shan't be offended—only I know there are one or two little things that I can put you up to, which will be very useful to you, so don't be frightened!

Yours sincerely,  
Arthur Sullivan."

This invitation was accepted, and the following day Sullivan wrote again, with typical concern regarding the arrangements. "I am assuming that a late hour will suit you best, as you can take me on your way to the theatre. Otherwise 2.30 will be equally convenient to me. But I don't think you ought to be trudging backwards and forwards between Putney and here in this weather, when you are working at night." Twenty-six years later Isabel Jay wrote about the occasion. "Sir Arthur was kindness itself. I went to his flat in Victoria Street, and he spent the first few minutes in proudly showing me his book of reminiscences which had just been published." [Presumably *Sir Arthur Sullivan: Life Story, Letters and Reminiscences* by Arthur Lawrence.] "After he had given me various hints about the music, I told him that I was very nervous and that I would be eternally indebted to him if he would kindly stay away from the theatre on my first night. 'With the greatest pleasure', he said in his usual charming way. The next time I saw him, he told me how well I had sung. 'But you promised not to come to the theatre,' I said. 'Yes, he replied, 'but you forget I have an electrophone in my house.'"

Miss Jay played Mabel at the Savoy in 1900 and Patience in early 1901, during the run of which she was made an Associate of the Royal Academy of Music. In April 1901 she created the role of Lady Rosie Pippin in *The Emerald Isle*, followed by the Gypsy Woman in *Ib and Little Christina*. On the opening night of the latter, she received the following short note: "Dear Miss Jay, I thought your performance tonight quite beautiful. Yours sincerely, Edward German."

Phyllis, which Miss Jay played in the first revival of *Iolanthe*, was her favourite role, and her last with D'Oyly Carte. She was now engaged to be married, and on December 6th 1901, possibly at the dress rehearsal, Gilbert wrote in her autograph book: "I'd rather be two earls engaged to Phyllis than any other half dozen noblemen on the face of the globe."

On April 5th 1902 Isabel Jay married Henry Shepherd Cavendish, an African explorer and big game hunter, who eventually succeeded to the title of Baron Waterpark. After the birth of their daughter Isabel Jay returned to the stage, taking

over the role of Nan in *The Country Girl* in October 1903. This proved to be the start of a highly successful second career in musical comedy, during which she starred in eleven shows over a period of seven years. Next came the part of Lady Patricia Vane in *The Cingalee*, which ran for more than a year.

On January 5th 1905 Miss Jay had the honour of singing before King Edward VII and Queen Alexandra while they were guests of the Duke and Duchess of Devonshire at Chatsworth. Adeline Genée, the ballerina, also entertained on that occasion. Both artistes were presented with jewellery by Their Majesties.

After playing Hélène de Solanges in *Véronique*, Miss Jay took the title-role in *The White Chrysanthemum*, co-starring with Henry Lytton. In 1906 she appeared as Winnie Willoughby in *The Girl behind the Counter*, followed by Olivia in *The Vicar of Wakefield*. The latter performance brought her some notable fan mail. After seeing the show, Sir Landon Ronald wrote:

“Dear Miss Jay,

You are a *great, great* artist, and you gave me the very greatest pleasure last night, for which I *must* write and thank you. I *never* write to artists as a rule, because I am afraid of being thought patronising. I have not been so enthusiastic over any performance for a very long time, and I feel I would just like you to know. You were frankly a revelation to me, because, though I credited you with much, I did not think we possessed in you an artist who would easily take first place in really serious work. I speak from ten years’ experience at Covent Garden, where I taught every great singer now before the public, from Melba downwards . . . etc.

Your sincere admirer,

Landon Ronald.”

On December 30th 1906 Miss Jay sang “The Moon and I” at a Savoyard Celebration Dinner given by the O.P. Club at the Hotel Cecil to celebrate the revival of the Gilbert and Sullivan operas. President Sidney Dark, later to be Gilbert’s co-biographer, welcomed Gilbert as guest of the evening before a remarkable gathering of Savoyards past and present, and a toast to “The Savoyards” was proposed by I.M. Rendle and responded to by George Grossmith. (On the opposite page is a cartoon from the *Daily Graphic* of January 1st 1907.)

The part of Sally in *Miss Hook of Holland* was perhaps Miss Jay’s greatest success, and the show ran for four hundred and sixty-two performances. Then followed *My Mimosa Maid* (Paulette), *The King of Cadonia* (Princess Marie), *Dear Little Denmark* (Christine), and *The Balkan Princess* (Princess Stephanie of Balaria).

Isabel Jay’s first marriage was dissolved in 1906, and in 1910 she married Frank Curzon, who was Manager of the Prince of Wales Theatre, at which Miss Jay performed during the last four years of her career. She officially retired on April 9th 1911, but reappeared in 1923 in her own play, *The Inevitable*, which toured the South Coast before moving to the St. James’s Theatre. Her hobbies at this time were motoring, pianoforte, and painting.

In her later years Isabel Jay suffered from ill-health, due to the effects of scarlet fever in childhood, and she was only forty-eight when she died in Monte Carlo on February 26th 1927, while on a cruise with her husband. Frank Curzon’s horse Call Boy won the Derby in June 1927, and in the following month Frank Curzon himself died at the age of fifty-nine.

Isabel Jay’s career coincided with a period of immense popularity of postcards, and well over two hundred different cards of her were issued. It is fortunate that she was among the early artists whose recorded voices have been preserved. Although Isabel Jay made a series of 10 in. records, the only Gilbert and Sullivan item was “Poor wand’ring one”, which she recorded in 1900 and again in 1904. The later version is included in the Pearl record set, *The Art of the Savoyard*. In the



*Audio Record Review* John Freestone wrote that "the song was very well sung despite a wretched accompaniment, and the cadenza at the end would be the envy of many operatic artists of today".

The Isabel Jay Memorial Prize was instituted at the Royal Academy of Music in 1929, and it is interesting to note that Ann Hood, the 1963 winner, emulated Isabel Jay by becoming principal D'Oyly Carte soprano shortly after leaving the Academy.

The following sources of information are gratefully acknowledged:

*Who's Who in Music* 1915.

*Who's Who in the Theatre* 1925.

*The Strand Magazine* December 1925 (by courtesy of I.P.C. Magazines Ltd.).

*The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas* by C. Rollins and R. John Witts.

*Audio Record Review* (ref. *The Savoyard* VII iii p. 15).

The Administration Department of the Royal Academy of Music.

My special thanks are due to the Hon. Mrs. C. Mitchell Anderson, Isabel Jay's daughter, for her invaluable help in providing access to personal papers and permission to use hitherto unpublished autograph material.

JOHN CANNON

# READERS' LETTERS

## Cylinders

17 Gt. Ostry, Shepton Mallet, Somerset.

Dear Sir,

I would like to hear from any Associate Members who collect old cylinders of Gilbert and Sullivan music or who know of any other operas on cylinders. In the early 1900s the Thomas Edison Company issued both black and blue Amberols of four-minute duration, and the Columbia Phonograph Company also issued some. Does anyone know whether any of the original Gilbert and Sullivan artists recorded on them?

I myself have the following, in mint and fair condition: Blue, Nos. 1890-1893 (four in the set), *Pinafore* Airs sung by the Edison Light Opera Company; Blue, No. 1823, Favourite Airs from *Patience*, Edison; Black, Edison Comic Opera Company, Favourite Airs from *The Mikado*, No. 4M465; Black, Edison, 'The Lost Chord' (Sullivan), sung by Reed Miller, No. 4M202; Columbia two-minute brown wax 31533, Selections from *Patience* played by Gilmors Band.

Yours faithfully,

G. D. GOFF

**Helen Gilliland**

184 Old Lodge Lane, Purley, Surrey.

Dear Sir,

I wish to thank Mr. R. F. Bourne for his pen-picture of Miss Helen Gilliland in the January 1978 *Savoyard*, as I admired her tremendously when she was in the Company in the 1920s.

May I introduce a sad note by reminding G. & S. lovers that Miss Gilliland gave her life for her country, as a member of ENSA, when the British ship on which she was travelling was torpedoed by the Japanese in Far Eastern waters and there were no survivors?

Yours faithfully,

H. F. LYNCH

## Still in the ladies' seminary?

Stornoway, 149 Comptons Lane, Horsham, Sussex.

Dear Sir,

I recently acquired a leaflet concerning the opinions of the Press on the "unparalleled performance" of Miss Effie Mason, the celebrated child actress and vocalist, as Little Buttercup in *H.M.S. Pinafore*, which was performed by a company of children from December 16th 1879.

Miss Mason's age is given as nine in *The Sporting and Dramatic News* of December 20th 1879 and ten in the *Irish Times* of October 26th 1880. She would therefore have been several months short of her thirteenth birthday when she first played Pitti-Sing in the D'Oyly Carte "D" Company on July 2nd 1879. Would Miss Mason have been the youngest ever principal in an adult D'Oyly Carte company, and if so by how much?

Incidentally, when the diminutive nine-year-old Effie Mason begged the Captain of the "Pinafore" to confide in her because she was a mother, the Opera Comique audience is reported to have literally choked with laughter.

Yours sincerely,

JOHN CANNON

## What day is it?

63 The Drive, Edgware, Middlesex.

Dear Sir,

Correspondence in *The Savoyard* concerning days of the week on which some significant dates fell led me to use the inbuilt calendar function on a computer on which I work.

The calendar for 1834 says that May 7th and August 7th were a Wednesday and a Thursday respectively, and that for 1900, which was not a Leap Year, says that the 28th February was a Wednesday.

Many people shudder when a computer-produced solution is presented, and those of us with bank accounts often have reason! However, I believe that much care went into the preparation of the calendar facility that I used to find out the present information. The calendar is well endowed with knowledge of some of the anomalies that occurred, for instance.

I hope that this information will interest your readers.

Yours faithfully,

G. L. MANNING



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## Diary of Forthcoming Amateur Productions

Nottingham—West Bridgford O.S. . . . .	<b>Ruddigore</b> . . . . .	1-6 May	..	Co-Op Arts Theatre
Worcester—Great Witley O.S. . . . .	<b>Gondoliers</b> . . . . .	1-6 May	..	Swan Theatre
Cirencester O.S. . . . .	<b>Pirates</b> . . . . .	1-6 May	..	Phoenix Theatre
Birmingham—Quinton O.S. . . . .	<b>Mikado</b> . . . . .	2-6 May	..	Old Rep Theatre
Gosport A.O.S. . . . .	<b>Pirates</b> . . . . .	2-6 May	..	
Stoke-on-Trent—Centenary A.O.S. . . . .	<b>Trial/Pirates</b> . . . . .	2-6 May	..	Mitchell Theatre
I.O.W. Bembridge School . . . . .	<b>Mikado</b> . . . . .	4-6 May	..	
Kidderminster—King Charles I Sch. . . . .	<b>Pinafore</b> . . . . .	4-6 May	..	
Lichfield—Friary Grange Sch. . . . .	<b>Gondoliers</b> . . . . .	4-6 May	..	
Huddersfield & Dist. G.&S.S. . . . .	<b>Iolanthe</b> . . . . .	4-6 May	..	Y.M.C.A. Theatre
London—Fulham & Hammersmith Choral Soc. . . . .	<b>Iolanthe</b> . . . . .	5-13 May	..	
Oxford—Vale O.S. . . . .	<b>Iolanthe</b> . . . . .	8-12 May	..	
Dunstable A.O.S. . . . .	<b>Gondoliers</b> . . . . .	8-13 May	..	Queensway Hall
Tring—The Vale G.&S.Soc . . . . .	<b>Iolanthe</b> . . . . .	8-13 May	..	
Clarendon O.S. . . . .	<b>Gondoliers</b> . . . . .	8-11 May	..	Clarendon Coll. of F.E.
Melksham—George Ward Sch. . . . .	<b>Sorcerer</b> . . . . .	8-11 May	..	
North Shields—Tynemouth G.&S.S. . . . .	<b>Patience</b> . . . . .	8-13 May	..	Playhouse, Whitley Bay
Swanley L.O.G. . . . .	<b>Ruddigore</b> . . . . .	8-13 May	..	Woodlands Theatre
Gosport A.O.S. . . . .	<b>Pirates</b> . . . . .	8-13 May	..	David Bogue Hall
Tredegar A.O.S. . . . .	<b>Gondoliers</b> . . . . .	9-13 May	..	Workmen's Hall Cinema
Newport I.O.W.—Island Savoyards . . . . .	<b>Cox/Pirates</b> . . . . .	9-13 May	..	Shanklin Theatre
Moseley O.S. . . . .	<b>Gondoliers</b> . . . . .	9-13 May	..	New Library Thr. Solihull
London—Chapel End Savoy Players . . . . .	<b>Patience</b> . . . . .	10-13 May	..	Waltham Forest Theatre
Mold—Dee & Alyn G.&S.S. . . . .	<b>Ruddigore</b> . . . . .	10-13 May	..	Theatre Clwyd
Dunstable A.O.S. . . . .	<b>Gondoliers</b> . . . . .	10-13 May	..	
London—Grosvenor L.O.G. . . . .	<b>Mikado</b> . . . . .	10-13 May	..	Greenwood Theatre
London—St. Thomas' L.O.C. . . . .	<b>Yeomen</b> . . . . .	11-13 May	..	Stanley Hall S.E. 25
London—Putney O.S. . . . .	<b>Iolanthe</b> . . . . .	11-13 May	..	Battersea Town Hall
Camberley Savoy Singers . . . . .	<b>Sorcerer</b> . . . . .	13-20 May	..	
Sutton Coldfield—Trinity Players . . . . .	<b>Iolanthe</b> . . . . .	15, 17-20 May	..	Bishop Walshe Sch.
Ebbw Vale & Dist A.O.S. . . . .	<b>Iolanthe</b> . . . . .	15-20 May	..	Beaufort Theatre
Wigan G.&S. Society . . . . .	<b>Mikado</b> . . . . .	15-20 May	..	Linacre Theatre
St. Joseph's (Bromley) O.S. . . . .	<b>Pinafore</b> . . . . .	15-20 May	..	
Nottingham—Bluecoat G.&S. Co. . . . .	<b>Pirates</b> . . . . .	15-20 May	..	Co-Op Arts Theatre
Stratford upon Avon G.&S.S. . . . .	<b>Gondoliers</b> . . . . .	16-20 May	..	Alveston Parish Hall
Oxford University G.&S.S. . . . .	<b>Iolanthe</b> . . . . .	16-20 May	..	Oxford Playhouse
Durham St. Chad's College . . . . .	<b>Iolanthe</b> . . . . .	16-17 May	..	Assembly Rooms
Knaphill & St. John's O.G. . . . .	<b>Pirates</b> . . . . .	17-20 May	..	Winston Churchill Sch.
Strode Opera Club . . . . .	<b>Pinafore</b> . . . . .	17-20 May	..	Strode Theatre
Dunoon—Cowal Choral Group . . . . .	<b>Pirates</b> . . . . .	18-20 May	..	Queen's Hall
Wellingborough School . . . . .	<b>Mikado</b> . . . . .	18-20 May	..	
London—West Barnes Singers . . . . .	<b>Gondoliers</b> . . . . .	19 May	..	St. Mark's Ch. Mitcham
		27 May	..	Bond Hall Raynes Pk
York—The College of Ripon & York St. John . . . . .	<b>Gondoliers</b> . . . . .	22-27 May	..	
Cheltenham O.&D.S. . . . .	<b>Yeomen</b> . . . . .	22-27 May	..	
Dunbartonshire O.S. . . . .	<b>Gondoliers</b> . . . . .	22-27 May	..	Civic Theatre
Bracknell—East Berks O.S. . . . .	<b>Yeomen</b> . . . . .	23-27 May	..	Town Hall
Ashford A.O.S. . . . .	<b>Sorcerer</b> . . . . .	23-27 May	..	Associate House
Chichester—Bishop Otter College . . . . .	<b>Patience</b> . . . . .	25-27 May	..	College Hall
Sittingbourne—Applecote . . . . .	<b>Ida</b> . . . . .	28 May-4 June	..	
Exmouth A.O.S. . . . .	<b>Mikado</b> . . . . .	5-10 June	..	Pavilion Theatre
Exeter—St. Luke's & Rolle Coll. . . . .	<b>Gondoliers</b> . . . . .	5-12 June	..	College Theatre
Lisburn Garrison—Harp Players . . . . .	<b>Iolanthe</b> . . . . .	6-10 June	..	Education Centre
Dunfermline—Queen Anne H.S. . . . .	<b>Pirates</b> . . . . .	12-17 June	..	
Huntingdon—Brampton C.S. . . . .	<b>Patience</b> . . . . .	12-17 June	..	
Wishaw—St. Aidan's H.S. . . . .	<b>Mikado</b> . . . . .	14-17 June	..	
St. Andrews—Madras College . . . . .	<b>Pinafore</b> . . . . .	14-17 June	..	
Durham University L.O.G. . . . .	<b>Iolanthe</b> . . . . .	16-20 June	..	Assembly Rooms
Glasgow—Jordanhill H.S. . . . .	<b>Mikado</b> . . . . .	19-24 June	..	
Perth H.S. . . . .	<b>Pinafore</b> . . . . .	20-24 June	..	
Glasgow—Hutcheson's G.S. . . . .	<b>Pinafore</b> . . . . .	20-23 June	..	
Carnoustie H.S. . . . .	<b>Trial</b> . . . . .	21-24 June	..	
Hemel Hempstead A.O.&D.S. . . . .	<b>Pinafore</b> . . . . .	26 June-1 July	..	St. John's Hall

Bristol Savoy O.S. . . . .	..	Ida	..	..	27 June-1 July	
Worthing Congregational Players	..	Gondoliers	..	..	15-22 July	
Nottingham—High Pavement Coll.	..	Trial	..	..	19-21 July	
Portsmouth—Denmead O.S.	..	Patience	..	..	25-29 July	.. Oaklands School
London—Imperial Coll. O.S.	..	Iolanthe	..	..	26-29 July	.. Budleigh
					1-5 Aug.	.. Salterton
Crewe Savoyards	..	Ida	..	..	4-9 Sept.	
Sidcup—St. John's A.O.S.	..	Yeomen	..	..	9-14 Sept.	
St. Paul's Seacombe O.S.	..	Trial/Pirates	..	..	9-14 Sept.	

For the September 1978 issue we should like details by 14th June.

### A MAGIC POTION

When the losses of the spring and summer tour were revealed, it was decided that the Company could not stage a Centenary performance of *The Sorcerer*, which had been first produced at the Opera Comique in London at the end of 1877.

Pommery & Greno Champagne read about the Company's "how-de-do" and laid on a Centenary reception on stage at the Grand Theatre, Leeds, on the day.

D'Oyly Carte Company Manager Herbert Newby proposed a toast to "An absent friend . . . The Sorcerer!", and John Reed walked on in costume as John Wellington Wells to join a group of staff and principals in toasting a Happy (financial) New Year to D'Oyly Carte and its countless fans.

This gesture by Pommery & Greno was very greatly appreciated.



Photograph by Yorkshire Post

(L to R) Herbert Newby, Gordon Mackenzie, John Reed, Julia Goss, Royston Nash, Beti Lloyd-Jones, Jane Metcalfe; (back row) Jon Ellison, John Ayldon, James Conroy-Ward, Geoffrey Shovelton, David Mackie, and Leonard Osborn.

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GILBERT AND SULLIVAN

This script imagines a conversation between the famous librettist and composer taking place in the present day. It tells the story of their partnership in such a way that excerpts from any or all of the operas may be inserted, thereby providing an interesting and flexible framework for the type of Gilbert and Sullivan concerts often presented by amateur societies.

Further details and copies of the script are available, on approval, from the author: **Michael Jefferson, 57 North Park Road, Erdington, Birmingham B23 7YU**



# THE SAVOYARD

# THE SAVOYARD

Volume 17

Number 2

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THE D'OYLY CARTE OPERA TRUST LIMITED

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### North American Tour

As we go to press the Company is in the middle of a successful tour of the United States and Canada. Two highlights of the tour have been a party given by Mr. and Mrs. Peter Jay at the British Embassy in Washington, and the celebration of the centenary of *H.M.S. Pinafore* in San Francisco. The opera was duly performed on May 25th, exactly one hundred years after it was first performed, and a 19th century schooner, got up in the role of "H.M.S. Pinafore", toured San Francisco Bay with the D'Oyly Carte Company aboard wearing their costumes from the opera (photographs in this issue). Mr. Frederic Lloyd, who had flown out specially from London, was also on board, and he was handed a message of good will, in the form of a proclamation, by the Mayor of San Francisco. At the performance in the theatre Mr. Lloyd read out congratulatory telegrams from the Queen and from the Admiralty.

### Help!

The Opera Company will be visiting Birmingham for two weeks from Monday, 16th October, and as this is the same period as the Motor Show we are advised that hotel accommodation in that city is already fully booked. We would therefore be grateful to hear from members able to offer accommodation during this period. Please write to Mr. Herbert Newby at 2 Savoy Court, London, W.C.2.

### Membership fees

Many Associate Members have written to say that in view of the Trust's financial difficulties their own subscriptions should be increased. We think the suggestion sensible, and have decided that the subscription should be £3 per annum for the year starting 1st October 1978. As members have already been advised, we have decided to discontinue the payment of subscriptions by banker's order. Members have already been sent a cancellation order to transmit to their bankers, and any members who have omitted to send this off are requested to do it immediately. We are most gratified by the loyalty and generosity that so many of our members have shown.

### Radley Flynn

We were sad to learn that this former member of the Company died in Cumbria at the beginning of March. He was seventy-five, and died suddenly while fishing on the River Eden; he was in a boat in the middle of the river, and had just caught a splendid salmon. Radley Flynn and his wife Ella Halman were featured as "Old Favourites" in *The Savoyard* of January 1972, where we gave details of their long and distinguished careers with the Company.



*"H.M.S. Pinafore" sails again*

## THE D'OYLY CARTE OPERA COMPANY

### SUMMER AND AUTUMN TOURS

#### *North America*

April 3-29	Kennedy Centre, Washington
May 1-13	O'Keefe Auditorium, Toronto
May 15-20	Arie Crown Theatre, Chicago
May 23-June 11	Curran Theatre, San Francisco
June 13-18	Greek Theatre, Los Angeles
June 20-25	Auditorium, Long Beach
June 27-July 8	Fox Theatre, San Diego
July 10-15	Auditorium Theatre, Denver
July 17-25	Lincoln Centre, New York
July 28-30	Saratoga Springs
August 1-6	National Arts Centre, Ottawa
August 8-19	Colonial Theatre, Boston

\* \* \* \*

#### *United Kingdom*

September 25-October 14	Wimbledon Theatre
October 16-28	Alexandra Theatre, Birmingham
October 30-November 4	New Theatre, Oxford
November 6-18	Pavilion Theatre, Bournemouth
November 20-December 2	Hippodrome, Bristol
December 4-16	Theatre Royal, Norwich
December 18-February 24	Sadler's Wells, London



# TEAMS WITH QUIET FUN

by Tony Joseph

The setting and weather were perfect—the Devon County Cricket Club Ground, perched on the side of an Exeter hill; a shimmering June afternoon in 1959. A match was about to begin. The D'Oyly Carte Opera Company, then in Exeter on a fortnight's visit, was taking on a team of the city's Cathedral choristers. I happened to be there as a spectator; and it was a match I shall never forget. For while D'Oyly Carte turned out just the normal eleven players, their opponents were nothing like so frugal. As fast as the wicket fell of one small boy, another small boy would emerge from the pavilion to replace him, until it began to seem as though the Carte team were up against the whole Cathedral School. And by the end of the afternoon they can have had little doubt what Gilbert meant when he penned that famous line in *Patience*: "the humour of Fielding—which sounds contradictory". It was contradictory—not to say unfathomable—that day all right.

G. & S. and cricket. The two things are not normally bracketed together, though a G. & S. parody, *The Batsman's Bride*, published about 1955 was based entirely on a cricket theme. But they have, I think it is fair to say, certain features in common. Both have always aroused immensely strong feelings one way or the other. Their respective adherents tend to love them madly, passionately, desperately; their detractors to be unremittingly hostile—or plain bored stiff. Again, both in origin were unquestionably English (I hesitate, in the context of cricket, to say British). Both are, and have long been, English institutions; like Westminster Abbey. English cricket of course finished last summer on the crest of a wave after trouncing Australia. And here we are at the end of another season during which D'Oyly Carte were away in America. Which is, to say the least, somewhat Gilbertian.

And no less Gilbertian is the fact that cricket was one institution that seems to have made no mark upon Gilbert himself; or, at any rate, in terms of his writings. Apart from that one line about "Fielding" (which he probably had not thought of in connection with cricket, anyway) and the fact that he named his chief character in *Yeomen* after one of the game's fielding positions (the point—pardon the pun—is not a new one), there is no mention of it in any of the operas other than those four lines of Mr. Goldbury's in his song in *Utopia Limited* about the charms of the English girl:

"At cricket her kin will lose or win—  
She and her maids, on grass and clover,  
Eleven maids out—eleven maids in—  
And perhaps an occasional 'maiden over'!"

For *The Bab Ballads* he illustrated this song with a picture of a young lady in a loose calf-length dress, holding a bat raised aggressively above her shoulders in a full backlift and looking set to hit the ball clean into the next opera.

So much for cricket and Gilbert. What now of Sullivan? He, it appears, had at least a superficial interest in the noble-stroke-boring game. From time to time he was to be found at Lord's, although this in itself did not necessarily prove anything. For Lord's at that time was not merely a cricket ground. Lord's during certain matches in particular was a place to see and be seen, a recognised part of the summer social whirl—and never mind too much about the actual cricket.

But if the links between cricket and G. and S. themselves were tenuous, and though they themselves were not players, it is hardly surprising that over the years there have been innumerable members of the D'Oyly Carte companies who have been active amateur cricketers in their moments off duty. Back in the 50s—around the time, that is, of that Exeter match—there was a keen D'Oyly Carte team, with Norman Meadmore as player-secretary and a variety of the other men in the

Company at that time turning out—among them Kenneth Sandford, Donald Adams, Herbert Newby, and Glynne Thomas. And still on that same summer of 1959, the *Gilbert and Sullivan Journal* noted that the season's top score—"a fine 52"—had been made by Peter Pratt, with John Banks returning the best bowling figures, 7 for 23 (including the hat-trick) in a match at Oxford.



*A D'Oyly Carte team taking the field, perhaps in 1958. Donald Adams is the wicket-keeper with Leonard Osborn (umpire) behind him and Glynne Thomas in front. Next to them are Michael Wakeham, Glyn Adams, Herbert Newby obscuring Norman Meadmore, Kenneth Sandford, John Banks, Guy Henderson (double bass), and Peter Pratt.*

The ranks of D'Oyly Carte cricketers, indeed, can be traced right back to the Company's beginnings. Those ranks did not, it is true, include George Grossmith, who seems, like Gilbert, to have been indifferent to the game—though he did include a verse about it in one of his early drawing-room songs. The song in question (published in 1876) concerned a man who, in everything he did right from birth, was always *Too Slow*:

"To play with me a game at cricket none could see the fun,  
Because it always took me such a time to score a run.  
The cricket ball would pass me in a tantalising way,  
And as it reached the wicket first it almost seemed to say:  
'You really must get on a little faster, Sir!  
You're all behind, I grieve to tell you so, Sir.  
But to a very ordinary mind 'tis clear  
Your running is a little bit too slow, Sir!'"

By contrast, Rutland Barrington was an enthusiastic player, even though—unusually—his own career in the game did not start until after he had left school. But before long he had made up for this, and in due course he became captain of the Thespians, a team of actors that had something of a reputation in cricket circles. The position, however, was one he ultimately relinquished on financial rather than on playing grounds. It became, he explained in his reminiscences, too expensive, as the team always turned up one or two short, and each time he had to wire to the

Oval for professionals to make up the numbers. He also related a splendid anecdote about Henry Bracy, the original Hilarion, in a game at Ewell. Bracy, fielding at long leg, asked his permission to go into the pavilion for a sweater. The reason: there was a terrible draught coming between two trees behind him, and he had to protect his voice! Or that might otherwise have meant another tenor being unable to do himself justice when he next exchanged whites for tights.

Moreover, it was also in these original days of G. & S. that the first D'Oyly Carte teams as such were formed. If the main London company of the time did nothing in this line, those companies touring the provinces often turned out teams to play local sides in the town where they were currently performing; and the scores of several of these matches were recorded in the weekly issues of the *Era*, the leading dramatic paper of the day, under the heading "Theatrical Cricket". To take, for example, the year 1888, the details were given of certain matches played by the "C" Repertory Company touring until mid-June with *Pinafore*, *Patience*, and *The Mikado*, and from the end of July with *The Mikado* and *Pirates*. The first match featured took place at Cardiff early that May against the "United Music Hall Artists". The "Artists" made 31 and 37; the Carte team 64 and 5 for none, thus winning by 10 wickets. The table below shows the Carte batting order, with the individual scores made by each player:

Robert Redford (one of Carte's business managers)	.. .. .	3, 3 not out, and 5 wickets
Percy Charles (tenor—chorus)	.. ..	24, and 1 wicket
Herbert Marchmont (Bill Bobstay and Go-To)	.. ..	19, 2 not out, and 12 wickets
Charles R. Walenn (understudy for Major Murgatroyd)	.. .. .	0
W. O. Jones (Bob Becket)	.. .. .	1
T. Stephenson (? chorus)	.. .. .	2
R. A. Swinhoe (tenor—chorus)	.. .. .	2
Frank Holt (Major Murgatroyd: Bunthorne in June)	.. .. .	2
W. H. Montgomery (Pish-Tush)	.. .. .	1
H. Abbey (? chorus)	.. .. .	3 not out, and 2 wickets
Hervet d'Egville (Captain Corcoran, Grosvenor, and Mikado)	.. .. .	0

The team that day, however, did not include the two best-known names in that particular company. The player of the Grossmith roles, George Thorne, came in for future matches, though he hardly created any great stir, with recorded scores of 1, 5, 4, and, later in the summer, 1, while Fred Billington (then Dick Deadeye, Colonel Calverley, and Pooh-Bah) did not turn out at all. The stars on the stage here, in other words, were not the stars on the cricket field. Rather, the heroes there—reversing roles, so to speak—were two choristers: Herbert Marchmont, who, after his bag of runs and wickets in the opening match, made other scores of 14, 19, 25, 35, and, against the United Press on the Gloucestershire County Ground at Bristol, 45; and Percy Charles, who, in two matches on consecutive days at Huddersfield, had knocks of 66 and 38.

And, as so often with cricket, eccentricities and oddities abounded. In that second Huddersfield match, for instance, the Carte team included a player named R. Bowler, who lived up to his name by taking 2 wickets. But best of all was the following, reported in the *Era* on June 23rd:

#### An Actress in the Cricket Field.

Miss Maude Millett, not content with her histrionic successes, has begun to seek fame in the cricket field. In an interesting match at the Paddington Cricket Ground played on Thursday by ladies with bats against gentlemen with broomsticks, the latter bowling left-handed, Miss Millett came out strong with bat and ball. True, it was a single innings victory for the men, chiefly the result of the brilliant broomsticking of Mr. J. G. Robertson (the present

Nanki-Poo at the Savoy) who scored 68, and of Mr. Frederick King (the well-known baritone) who made 43; but the ladies played with great spirit, and Miss Millett, having taken 4 of the gentlemen's wickets, and having been bowled by a dramatic critic in the first innings for a duck's egg, actually carried out her bat for 27 runs in the second innings. Mr. W. S. Penley and Mr. Rutland Barrington were unavoidably prevented from playing for the gentlemen. . . . (W. S. Penley, a one-time Foreman of the Jury and Sir Joseph Porter, was to be best remembered eventually as the creator of Lord Fancourt Babberley in *Charley's Aunt*.)

A month later there was another such match, and this time the ladies won handsomely. Robertson made just 2 and 8; Penley—broomsticking at No. 3—collected a pair; and a Miss Quippe was given out "obstructing the field"—which opens up what can only be described as a quite unbounded field of speculation. Perhaps after all Gilbert knew what he was about in having his one direct mention of cricket in the operas refer to the feminine side of the game.

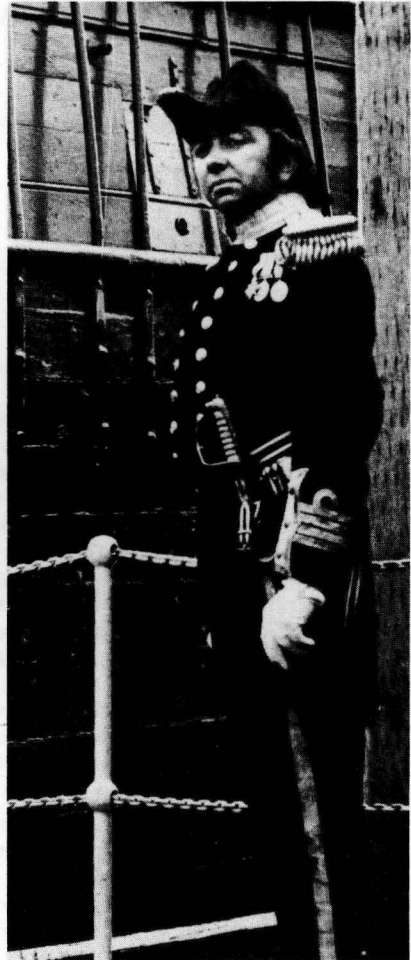
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MICHAEL RAYNER



Photograph by Bob Johnson

Cox



Photograph by Munson

Captain Corcoran

# IF YOU WANT TO KNOW WHO WE ARE

MICHAEL RAYNER talks to David and Elaine Stevenson

Michael Rayner's route to the D'Oyly Carte Opera Company has been hazardous and spectacular, reflecting the turbulence of a passionate personality. To throw up sound business prospects at the age of 35 in order to become a full-time student of music could be called courageous, foolhardy, romantic, irresponsible, or inspirational according to persuasion, especially when the decision turned his wife out to scrub steps to keep him at college and to help support their four young children. It could also have cost them their home. Yet the Rayners were following a classical path of hardship and uncertainty trodden by many eminent musicians before them. Happily it has resulted—if not in the material prosperity they might otherwise have gained—in a satisfying and successful professional career.

Enjoying the well-known advantages of an East Midlands background, Michael was born in Derby where he joined the church choir of St. Luke's when seven years old. Shortly afterwards he became a chorister at St. Werburgh's, where he and his wife Sylvia were eventually to be married. He took piano lessons from Stanley Mayes, the organist and choirmaster, who quickly detected where his pupil's true abilities lay and concentrated on vocal training. During the five years until his voice broke, Michael learned more about singing than from any subsequent instruction, and oratorio and church music became—and have remained—his dearest love. His choirmaster encouraged him to do no singing whatever during his later teenage years, which in retrospect he believes to have been the best possible advice. He takes issue with those music colleges which continue to accept first study singers aged 17/18 years—much too early in his view for any development and with the real possibility of lasting harm.

After serving an engineering apprenticeship with Rolls-Royce Ltd. in Derby, Michael joined his family in the motor trade upon his father's illness and in due course was appointed sales manager and elected to the board. He was persuaded to become a member of the Derby Opera Company after a vocally fallow period, taking lessons as a baritone from Sidney Moorcroft, the Musical Director, and enjoying singing in the chorus of *The Maid of the Mountains* before graduating to Will Parker in *Oklahoma* following a small part in *White Horse Inn*. Singing remained a hobby, with no thought given to the professional stage. He left the Company on a "political" issue and also because he aspired to juvenile leads and feared becoming typecast in comic roles. Derby Opera Company were right to a point, he now concedes, in preferring him as a comedian, but at the time he wanted to sing seriously rather than to make audiences laugh.

He continued singing with other local companies before renewing acquaintance with Neville Dilkes, whom he had known as an organ student at St. Werburgh's and who was now establishing a reputation with the baton and as head of music at Corby Grammar School. It was a fortuitous and formative encounter, resulting in Michael singing in *The Messiah* at Corby and performing with the Opera da Camera group which drew singers from the whole of the East Midlands and qualified for a grant from the Arts Council. Neville persistently urged him to turn professional, which with his business and family commitments he found impossible to contemplate.

However, music was making increasing demands on his time and energies to the extent of impinging upon his work, and he became aware of a growing frustration—which was possibly shared by his co-directors! Resolving to attempt a professional singing career if he could, he obtained an audition at the Birmingham School of

Music, was offered a chance to study under Frederick Sharp and Gordon Clinton, and accepted on the spur of the moment. Sylvia backed his action magnificently, but there can be little doubt that the step would never have been taken if they had reflected more objectively instead of being carried on the tide of events. The Derbyshire Education Authority at first declined his request for a mature student's grant, and then relented through the good offices of the County Music Adviser after hearing him sing. The Rayners' home was on business premises, where Michael's two uncles generously allowed them to stay rent-free, and but for their help and Sylvia's hard-earned income the project would have been still-born.

Eager to resume his responsibilities, Michael concluded his studies after two years instead of the usual three, and auditioned in London for the Welsh National Opera for All group, with whom he worked for two years. Opera for All was then run by the Arts Council and comprised three groups of twelve people; the groups were based respectively in England, Scotland, and Wales, and each had a repertoire of three operas. As training for the profession it was quite unsurpassed. The group would travel up and down the country, arrive in a town or village, erect their own scenery, rehearse, perform, and move on to the next venue—effectively strolling players performing in schools and village halls, often with minimal facilities, sometimes changing in another building, and staging full-scale operas like *Madam Butterfly*, *Die Fledermaus* and *The Barber of Seville* with a tiny cast.

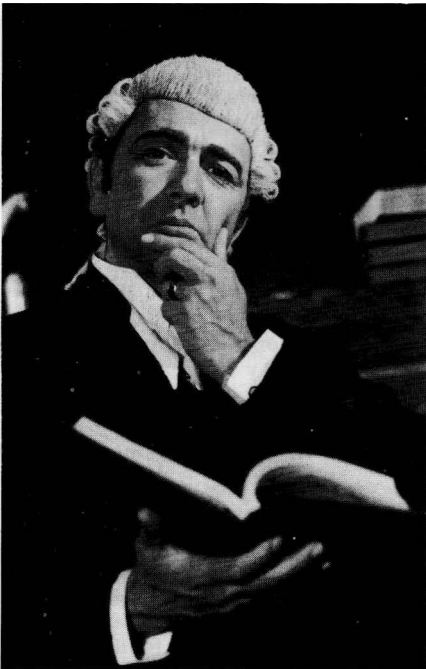
Unfortunately the Opera for All season lasted only from September to April each year and the cast was unemployed for the remaining months. Michael was therefore soon obliged to look for more regular work and thought he ought at least to find a place in an opera chorus. On an appallingly wet day he returned to Birmingham to audition for D'Oyly Carte at the Alexandra Theatre and sang "Largo al factotum" from *The Barber of Seville*. Receiving no immediate response, he signed a new contract with Opera for All, quelling any doubts and financial worries with the reminder that Sylvia and he had agreed a ten-year make-or-break period for his proposed career (the tenth year is now expiring).

The story of his second D'Oyly Carte encounter is surely without precedent, and as an accomplished raconteur Michael tells it well. Whilst on holiday in Norfolk he received a telegram inviting him to audition at the Savoy a few days later and it was arranged that the morning audition session would be extended to allow him time to get up to town. He had nothing prepared and had never before sung Gilbert and Sullivan, but luckily the organist of a nearby church had a score of *H.M.S. Pinafore* and agreed to help him rehearse "Fair moon". The train from Norfolk was late, and he arrived at the stage-door of the Savoy to the lugubrious greeting "Sorry, mate, they've all gorn." Not to be lightly deterred after his efforts and the interruption of his holiday, he sought out the office and freely exercised his persuasion until Michael Heyland appeared, and presently they were joined by Dame Bridget and Mr. Lloyd. A banquet hall in the Savoy Hotel was hastily pressed into service for the audition, but the accompanist had departed and in any event there was no piano. Royston Nash saved the day with a tuning fork and Michael eventually sang unaccompanied from the score to an audience of off-duty waiters and chefs!

Having received no commitment from D'Oyly Carte, he once more returned to Opera for All before being called a third time to audition on-stage at the Savoy, whereupon he was offered a principal contract to sing Counsel, Captain Corcoran, Giuseppe, Cox, Strephon, and Samuel. Sadly he discovered that the reason for the protracted negotiations had been the tragic illness and death of John Webley, and he was grateful to find that his new colleagues generally did their best to make him welcome in the grief-stricken atmosphere prevailing in the Company in September 1971. Following rehearsals in London, he made his debut in *The Gondoliers* in Aberdeen, also performing in *H.M.S. Pinafore* and hurriedly assimilated the other roles as the tour progressed. Michael learns best under pressure, using a tape-recorder as an aid to the dialogue, but he acknowledges the intricacies of Gilbert's

libretti which make resumption of lines so difficult if an artist is unfortunate enough to "dry" on-stage.

With his profound love of the splendours of church music and a contrasting personal predilection for playing comic parts, Michael perhaps inevitably experiences frustration in the course of his work. He loves the stage and the Savoy Operas, and would not continue in them if he did not, but there are times when he would prefer something more vocally demanding—maybe Puccini or the buffo roles of Mozart and Rossini. The driving force which has urged him to his present position still impels him towards greater achievement which conceivably he may never attain but feels obliged to attempt. Without being fundamentally unsettled or unhappy, he is aware of an inner dissatisfaction which is the sure antidote to complacency. On the other hand must be set the sheer elation when in *The Pirates of Penzance* an especial rapport has been created with the audience and the policemen's scene has been acclaimed with rapture. The feeling of intoxication on return to the dressing-room is his reward for the hazards and uncertainties of the artist's lot. With admirable candour and insight he confesses to being at heart "on a big ego trip"—a condition which he imputes equally to his profession at large and to a number of others!



Photograph by Donald Southern

*Counsel for Plaintiff*



Photograph by Bob Johnson

*Sergeant of Police*

Sergeant of Police not surprisingly is Michael's favourite role, followed by the complex Captain Corcoran who reveals quite different facets of his character in relationships with his daughter, the crew of *H.M.S. Pinafore*, Sir Joseph, Little Buttercup, and Dick Deadeye. He finds it hard to bring much individuality to Pish-Tush, and did not take readily to the part of Giuseppe, being neither a natural dancer nor a revolutionary. He loved playing Mr. Goldbury in *Utopia Ltd.* and is

just beginning to crystallise his view of the Lieutenant, a hard aloof man charged with the task of executing a friend, and with one short scene in which to establish his credibility. Strephon he was glad to lose, never having felt at home in the role, partly because he was uneasy about the contemporary implications of being a fairy—although audiences did not share his inhibitions—and partly because he could never make himself sufficiently young (not enough Polyfilla!). *Cox and Box* with its split-second timings he finds hard work but richly compensated when an audience is in a responsive mood; he has played Cox and now delights in the part of Bouncer with its demanding opening aria, although he is sorely tempted to enliven the proceedings further by introducing some ethnic variations into his interpretation!

It may be said that sometimes his desire to amuse has appeared slightly facetious to official eyes. Michael's defence is that sanity insists on intermittent light relief from the heavy demands imposed upon a busy touring company. No doubt many of his colleagues would endorse the view, though some of them possibly have a greater talent for cloaking their indiscretions on-stage! His occasional impatience with authority otherwise tends to centre around an artist's need to modulate his performance according to audience reaction, based on the conviction that no two situations are alike. He reserves the right to sense the temperature of the theatre and adjust appropriately, and sometimes a conflict with prearranged directions may arise.

Michael's splendidly powerful voice has an impressive effective range from a bottom E flat to top G, although he is happiest in the middle of the range and regards himself as a baritone. Like everyone else, he likes to show off now and again by singing "beltissimo", but church music has taught him a love of blended voices and he likes to highlight his potential strength of output by quiet singing and the sensitive use of light and shade. Wistfully he regrets that baritones do not seem to have the same opportunities in the operas as the singers of romantic and comic roles.

Having joined D'Oyly Carte as a principal, Michael can comment with some impartiality on the importance of the chorus. In his opinion members of the chorus and of the orchestra work extraordinarily hard with an average of around ten sessions per week (including rehearsals) for 48 weeks of the year, also covering small parts and understudies, and as individuals they receive little public recognition. Sunday, their one free day, is often spent in travelling when on tour, and he admires their dedication, having seen people go on stage to perform in moments of great personal distress. He criticises the orchestra when they play wrong notes, for they are professional musicians and unlike the singers have band parts before them, but he pays sincere tribute to their diligence and imagines that they must be driven nearly mad with frustration at times.

Although he is a keen supporter of the footballing fortunes of Derby County and enjoys a round of golf. Michael's main leisure interests centre around his family and an absorbing love of music. His collection of records and tapes is mainly classical, although he has some discs in the modern idiom. Sylvia and he take pride in their four children, Peter (22), Anne (19), Jonathan (17) and Nicola (13), and like Pauline Wales they own a Dalmatian, who is named Tessa in affectionate acknowledgement of all the help which Pauline gave when he first joined the Company. A colourful and vigorous personality, Michael possesses many endearing qualities of charm, courage, honesty, warmth, humour and loyalty. A man of strong human emotions, he can sometimes be accused of moodiness, has a temper, and can no doubt be absolutely infuriating under suitable provocation. Certainly he has come to terms with himself as a person, and has achieved the critical self-respect without which he could hardly have fulfilled his ambition of a successful stage career. Life with Michael Rayner may be many things, but surely never dull!





*San Francisco Bay*

**ARTHUR SULLIVAN AND THE  
SCOTT RUSSELLS**

by

**John Wolfson**

A Victorian love affair traced through the letters of  
Rachel and Louise Scott Russell to Arthur Sullivan, 1864-1870.

**150 pages, 32 illus. Approx. £5.95. October.**

Sir Arthur Sullivan never married, and this account of his passionate and hopeless love affair with first Rachel and then Louise Scott Russell will provide clues to the reasons why he remained a bachelor all his life. John Wolfson, a noted authority on the Savoy Operas, has pieced the story together from the collection of letters of the Scott Russell girls in the Pierpont Morgan Library in New York.

*A must for all Savoyards and those interested in the Victorian era!*

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*Centenary Celebration*



*May 25th 1978*

# MISSING LINKS

by Robert Whittaker

It is sometimes said of enthusiasts of the Gilbert and Sullivan operas (and often by those who do not share such enthusiasm) that they know by heart every word of Gilbert's libretti and every note of Sullivan's scores. Indeed, there are many people in every Gilbert and Sullivan audience to whom each sentence spoken on stage comes as an old friend; but it may come as a surprise even to those most intimately acquainted with the texts currently used for amateur and professional productions to learn that what they are now used to seeing is, in many cases, merely a proportion of the opera as it originally stood. Of course, in every literary work certain items and passages are discarded for a variety of reasons before the piece is whittled down to a final streamlined shape, but there can be few dramatists as painstaking as W. S. Gilbert and few composers as conscientious as Arthur Sullivan, both of whom provided such a wealth of material and were then so ruthless in throwing out any part which was considered in its creator's estimation less than perfect.

The inevitable result of such an approach is that in almost every opera of the Gilbert and Sullivan canon there are songs, passages of dialogue, and in some cases whole scenes which have now passed into oblivion, despatched either by author or composer themselves or to suit the particular requirements of later producers. Furthermore, once any particular part of an opera is thus discarded it is rare for it subsequently to reappear (although a very welcome exception to this rule has been demonstrated in the current D'Oyly Carte production of *Ruddigore*, where the "Basingstoke" version of the finale to Act II and the duet "The Battle's Roar is Over" have recently been included once again after an absence of many years.) My purpose in this article is not to list every occasion where the text now in use differs from that as originally envisaged by Gilbert and Sullivan, for such a task would require a work of great scholarship and massive proportions, but merely to point out some of the more notable examples, and in so doing perhaps to surprise some even of those who thought that they knew the operas inside out. Anyone seeking to discover just how much difference there is between what is now performed and even what was heard on the first night of each opera can do no better than consult Reginald Allen's excellent book, *The First Night Gilbert and Sullivan*. In many cases, however, cuts and alterations were made long before the opera reached performance, and consequently in most operas there are sections which never appeared even at the Savoy.

The text of *Thespis* never seems to have reached a final and definitive version, and so it is almost impossible to discuss the great differences which exist between the versions in use at various stages of the piece's development. However, the researches of Dr. Terence Rees have shown that the performing version bore only a basic resemblance to the copy of the libretto deposited at the Lord Chamberlain's Office before the first night, and this even extends as far as the inclusion of a totally new character, Venus—a large part which does not appear in the Lord Chamberlain's text at all. When we progress on to *Trial by Jury* and the later operas, however, the task becomes considerably easier, as each opera has now acquired a "final" libretto which is familiar to most people. Even *Trial by Jury* contained in its 45-minute length at least two passages which are no longer performed—a third verse to the Defendant's song, "Oh, gentlemen, listen, I pray", and the rather undistinguished couplet:

"This blind devotion is indeed a crusher,  
Pardon the teardrop of the simple Usher",  
sung by that official in response to Angelina's protestations of love for Edwin.

There are two operas where the differences between original conception and final realisation go far beyond a song here and there, and indeed in the case of *Patience* they are so marked as to justify the statement that this is really two operas which happen to share a title. It is generally known that the original inspiration for *Patience* was the Bab Ballad *The Rival Curates*, but it does not seem to be quite such common knowledge that an almost complete “ecclesiastical” version was written and composed before Gilbert, overtaken by doubts about the possible reaction to a piece which satirised the established Church, replaced it with the comedy of manners which we still enjoy today. In the re-writing certain parts of the original were retained—thus explaining the references to Church doctrine which appear at several stages of the action, such as Grosvenor’s claim to be infallible (Papal infallibility having been declared a few years before the first production) and Lady Jane’s advice to Bunthorne that his “style is much too sanctified” and his “cut is too canonical”. Such lines were originally placed in the mouths of, or addressed to, two young curates, rivals for the hands of the unattached young ladies of the same parish. Gilbert originally christened one of these clerical young gentlemen the Reverend Lawn Tennis!

The military element of *Patience* still appears in the original, but not in the form of Dragoon Guards as it does now; instead we are introduced to a regiment of Hussars who fight their foe together “Upon the Field of Mars”. On reading further, one discovers that there was originally a second verse to the chorus “The Soldiers of the Queen”, which indeed does seem short and incomplete in its present version. Originally the Hussars continued:

“United as a clan we’ve but one thought between us,  
—To formulate a plan within the Court of Venus.

With one emotion stirred beneath our belts of leather,  
The Colonel gives the word and all propose together!”

—a stanza which would fit equally well into the present opera.

It seems that much of the music of *Patience* remains as it was; Gilbert’s response to Sullivan’s protestations when he announced that he was to rewrite a virtually complete opera was, “Oh, I don’t think it will affect the tunes”, but there is at least one piece of music which has been lost. This is the Duke’s song, “Though men of rank may useless seem”, which was sung immediately after the cue “The thought was rapture—and here I am!” in the first scene with the Hussars. This song was cut at some point before the first night, and it has to be admitted that Gilbert’s contribution is somewhat heavy and contrived. Despite its lack of lyrical distinction, however, it seems to have survived the translation from prelates to poets, but it was not presented professionally until a recent D’Oyly Carte “Last Night” in London, where it was performed by Colin Wright. In the version then sung the words remain as Gilbert originally wrote them, but unfortunately all that could be found of the music was the piano accompaniment, which was discovered bound in as an end-paper at the back of Sullivan’s autograph score. The melodic line has totally disappeared, and had to be reconstructed from this accompaniment, so we have no way of telling how closely the reconstruction resembles the original.

The curates version of *Patience* would make a fascinating study in itself, and much more space could be devoted to it. Indeed, one might hope that today, in a society which is rather less sensitive about an established Church, it might be possible to mount a performance of the piece, as it would be most interesting to see how well Gilbert’s first concept would stand up on stage. To do so, of course, would still require the permission of the holders of both the Gilbert and the Sullivan copyrights, as this subsists on all items, both words and music, which were not published or performed at the time of the first productions.

The other opera which might almost be described as two in one, although to a much lesser extent than *Patience*, is *The Sorcerer*. This made two appearances during the original series—first in 1877 as the first full-length Gilbert and Sullivan opera, and again in 1884 after *Princess Ida* and before *The Mikado* was ready to be

presented to the public. It is an interesting fact that this opera is also often credited with being inspired by *The Rival Curates*, although it is difficult to see quite in what way this is so, and the belief is probably erroneous and based on an incorrect reference in a book which appeared some years ago. What is certain, however, is that in 1877 and 1884 *The Sorcerer* appeared in two very different versions. That which took to the stage in 1877 was considerably shorter than the one of 1884, as several new items were included in the latter year. Perhaps the most striking difference, however, comes at the beginning of the second Act. The current D'Oyly Carte production is basically the 1884 *Sorcerer*, Act II opening with "'Tis twelve, I think, and at this mystic hour . . ." followed by a chorus and a dance, none of which appeared in the 1877 version. Moreover, in 1877 Act II was not set outside Sir Marmaduke's mansion as it was in 1884, but instead in the market-place of Ploverleigh. The chorus, instead of being discovered "sleeping off" the effect of Mr. Wells's philtre, entered dancing and singing a lively chorus, "Happy are we in our loving frivolity", having already selected their ill-assorted mates at some unspecified period during the interval. In fact the physical effect that the potion has had on them is left entirely to our imagination, as originally the chorus did not collapse in bewitched stupor at the end of Act I. Instead "Oh, marvellous illusion", which now concludes the Act, was followed by a repeat in a developed form of the chorus, "Eat, drink and be gay", with the curtain falling on a scene of carousing by a far from unconscious populace. Obviously to leave the action of the philtre to happen completely offstage in this manner is a serious dramatic weakness, and the more graphic account of 1884 must be considered an improvement. As originally intended, the chorus's "Happy are we in our loving frivolity" is followed immediately by Constance's aria "Dear friends, take pity on my lot", and in this form Act II is shorter by about ten minutes than the later version.

A further difference is that originally there was an aria in Act I for Lady Sangazure, the presence of which must have done much to improve what is now a rather unbalanced role with no real solo and no dialogue. The song "In days gone by" immediately followed the recitative "My child, I join in these congratulations", which now seems oddly out of place in its truncated form. Although the words of this song survive, the music appears to have been lost, so regrettably there can be little hope of restoring the item. The reason for its being omitted in the first place is not clear, although it has been suggested that it was due to the lack of vocal prowess of Mrs. Howard Paul, who played the part on the first night. At least one critic considered that her voice was not of sufficiently high a standard for solo performances. It would also seem from the remarks of contemporary critics that in 1877 *The Sorcerer* appeared without an overture, and that this was added later, either during the original run or for the revival in 1884. One gentleman of the press commented after the first night that Sir Arthur Sullivan had not composed an overture, but that the piece had been preceded by a selection from his "Incidental Music to King Henry VIII"! (It was on the same occasion that another sharp-eyed journalist detected among the chorus the familiar features of Mr. W. S. Gilbert—"dressed as a peasant").

A ballad about curates is credited with being the inspiration of both *Patience* and *The Sorcerer*, and curiously enough yet another curate appears in the pedigree of *Iolanthe*, but this time he is no mere mortal. It seems that Gilbert originally intended the title of his dramatic version of *The Fairy Curate* to be *Perola*, and indeed during rehearsals this name was sung throughout in place of "Iolanthe". It may well be that this was merely a ruse to trick the pirates who, even as *Iolanthe* opened at the Savoy, were mounting their own productions, but with the title unchanged. Be that as it may, *Perola* bore many differences from the opera which we now know. The largest seems to have been the inclusion in the first Act of a scene which apparently amounted to almost one-third of its total length, and which is now missing altogether. The collaborators were not happy with the balance of the Act, and so a meeting was arranged at the Half Moon Hotel, Exeter, while Sullivan was holidaying

at a country house in Cornwall, to make revisions. That night Sullivan noted in his diary that the result of their day's work had been the cutting-out of one whole scene, considerably shortening in so doing the action before the entry of the Peers. *Perola* also contained a number of songs which no longer appear in *Iolanthe*, including an aria for Lord Mountararat entitled "De Belville was the Crichton of his Age", the text of which may still be found among the Bab Ballads, and which, it would appear, was spoken by Rutland Barrington on the first night. Perhaps Gilbert had qualms about the reactions which would result from the very pointed satire of the song; this is certainly the reason why he later cut out Strephon's aria in Act II, "Fold your flapping wings", and its long recitative "My Bill has now been read a second time". This song was to follow immediately the trio "If you go in" and catalogues the political and social reforms which the newest and most influential Member of Parliament intended to introduce. It certainly contains allusions which the Victorians may well have found uncomfortable, such as this suggestion that crime might result from misfortune and deprivation rather than from innate wickedness:

"Take a wretched thief through the city sneaking,  
 Pocket handkerchief ever ever seeking.  
 What is he but I, robbed of all my chances  
 Picking pockets by Force of Circumstances?  
 I might be as bad—as unlucky rather,  
 —If I'd only had Fagin for a father,"

Both song and recitative, though long forgotten in this country, are still printed in the American editions of the vocal score.

It is probably true to say that no other opera has been so greatly mutilated during its history as *Ruddigore*, vast chunks of which were discarded both before and after the first night. The dispute over the title is too well known to require further comment, but there are many other less publicised alterations, and in at least two instances both the original item and its replacement were rejected. The song "Henceforth all the crimes" for Robin in Act II, which is printed in older editions of the vocal score but which does not seem to have been performed since early in the first production, is not the original. Gilbert's original intention was to follow the recitative "Away, remorse", which still precedes the later song, with a different version beginning "For thirty-five years I've been sober and wary", which is still to be found in Sullivan's autograph score. The "Basingstoke" finale to Act II, which is presently professionally performed, also would seem not to have been the original, although it itself was replaced with a reprise of "Oh, happy the lily" when the opera was first revived in the 1920s. The first version of the Act II finale required that all the ghosts of the Murgatroyd family should step down from their frames as "practically alive", but it seems that this was dramatically unsatisfactory. In the opera as first written, there was to have been an entire sub-plot, which is now lost. This revolved around Old Adam, who was to change his name to Gideon Melodrama in the second Act—as befitted the henchman of the evil Baronet of melodrama—and the duet "I once was as weak as a new-born lamb" had two extra verses cataloguing the metamorphosis. One reference to "Gideon Crawle" survived until recently in the dialogue of the second Act, but it has lately been edited out.

Very early copies of the libretto print the words of a short duet for Sir Roderick and Robin which began:

"By the curse upon our race—  
 Dead and hearsed  
 All accursed . . ."

and this was to accompany Roderick's descent from his picture-frame, immediately preceding "When the night wind howls". There seems to be no record, however, of Sullivan's setting this item to music. The Legend sung by Dame Hannah at the beginning of Act I was at first provided with a much more substantial chorus part than it now has. Instead of merely being employed at the end, as is now the case, the

chorus was used at the end of each stanza to emphasise the points made. The original version can still be heard on the earliest recordings of the opera. The second verse of "Happily coupled are we" in Act II has not been professionally performed for a good many years, and of course the overture which is now used at almost all performances, professional or amateur, would be quite new to Sullivan himself. His version included several of the items which were later cut when the opera was revived, and so the then Musical Director of the D'Oyly Carte, Geoffrey Toye, felt that the best thing would be to use a new overture, which he wrote himself. The Sullivan overture can be heard on the most recent D'Oyly Carte recording of *Ruddigore*, where it precedes Act II.

Virtually every opera has some item which is no longer performed, even if the omission is not as significant as those listed above. The opera which probably remains most like Gilbert's original draft is *The Gondoliers*, but even here there are some quite significant variations. In addition to the now omitted dialogue and earlier version of the quintette from the finale of Act II which were printed in a recent edition of *The Savoyard*, there was also another verse to Gianetta's "Kind Sir, you cannot have the heart".

One of the strangest items (which probably is wisely now not performed) is a passage from *The Pirates of Penzance* in which Gilbert ill-advisedly tried to repeat the catch-phrase made famous in *H.M.S. Pinafore*. In the Act II finale, when Ruth explains that the pirates are all noblemen who have gone wrong, the following exchange occurred:

Chorus: What?—*all* noblemen?

Ruth: Yes, all noblemen.

Chorus: What, *all*?

Ruth: Well, nearly all!

*H.M.S. Pinafore* itself is now the shortest of the full-length Savoy operas, but it seems that it was not at first intended to be so brief. Gilbert constructed a sub-plot revolving around Hebe's desire to capture the heart of Sir Joseph—but the original Hebe fell ill before the first night and so was unable to play the part, which was entrusted at short notice to the as yet untried Jessie Bond. Gilbert, unwilling to give a large part to someone with whose work he was unfamiliar, cut out most of the scenes involving Hebe and Sir Joseph—scenes which eventually culminated in her winning him at the end of the opera. Thus a device which now tends to seem artificial and contrived would not do so if seen in its original context. The entire passage which precedes the finale, beginning with Sir Joseph's "What shall I do, I cannot live alone . . ." was at first planned as a recitative and was in fact printed as such in the first edition of the vocal score. We can only speculate whether it was found necessary to cut this passage of music because it used themes associated with the discarded scenes in the same way in which themes are repeated in the rest of the finale.

Several other characters in other operas were similarly reduced in depth and size, and sometimes for the same reasons. Nowhere is this more true than in *The Yeomen of the Guard*. No less than four complete songs are now omitted from this opera, the chief sufferer being the character of Sergeant Meryll, who has lost two—one the duet for himself and Dame Carruthers at the end of the second Act, "Rapture, rapture", and the other his own splendid solo in Act I, "A laughing boy but yesterday", of which the latter is especially valuable in its development of an otherwise rather thin character. Both these items are fairly well known, but there was also a song for Wilfred Shadbolt which precedes the chorus "Tower Warders". This was cut, it would seem, because of the temporary indisposition of Rutland Barrington and the subsequent portrayal of Shadbolt by W. H. Denny, of whom it appears Gilbert was none too fond. The music survives, but it is thought that the version of the words which appeared on record some time ago may not be exactly as Gilbert intended. It is also not generally known that the present highly popular version of "Is life a boon" would never have been written at all if

Gilbert had not flatly refused to accept Sullivan's original setting in 6/8 time, which was a much more ambitious piece of work, and, despite the undisputed beauty of the second version, the first has a tragic splendour which is exactly appropriate to the situation.

It is often said that it would be unwise to try to restore many of the items and scenes which have been cut from the operas over the years. After all, Gilbert was responsible for most of the cutting, and Gilbert knew what he was doing—or did he? His tendency was to become unsure of the quality of his work as the production date approached, and at such times it took but little encouragement for him to slash mercilessly at what he had written in the heat of the last moment. Anyone wondering whether Gilbert's cuts were always well advised should reflect on the fact that during the final rehearsal on the afternoon before one opening Gilbert insisted on cutting a song from the second Act of the new opera, and, had it not been for the united protests of the cast, led by George Grossmith, the world might well never have heard "A more humane Mikado". One cannot help wondering how many of the items which he succeeded in axing would have proved, in the final analysis of public opinion, that he wrote better than he himself realised.

## READERS' LETTERS

**Effie Mason**

41 Water Street, Accrington, Lancashire.

Dear Sir,

Further to Mr. Carron's letter in the May edition of *The Savoyard* concerning Effie Mason, as far as I can tell she was the youngest-ever principal when she played Pitti-Sing. She was approximately 15½ at the time and she beat the next contender, who was Decima Moore, by almost three years.

Decima Moore was nearly 18 when she created the role of Casilda in *The Gondoliers* at the Savoy on 7th December 1889.

Perhaps the only other people who could lay claim to the title would be the children who have played "Tom Tucker" in *Pinafore*. But is this a "principal" in the strictest sense?

Incidentally, the originator of the role was a Mr. Fitzaltonmont. Unfortunately I am unable to find any mention of his age.

Yours faithfully,

MARK MALONE

**Ellen Beach Yaw**

British Museum, Tring, Hertfordshire.

Dear Sir,

There is an unfortunate error in Mr. Cannon's otherwise fascinating article on Isabel Jay, in which he refers to Ellen Beach Yaw as an Australian singer. She was, of course, American, not Australian. She was Madame Yaw, and was famous as having sung the highest notes in musical history. Sullivan wrote a special cadenza for her to sing at the end of her aria "Neath my Lattice" in the first Act of *The Rose of Persia*. No one else has ever sung this cadenza.

Yours sincerely,

MICHAEL WALTERS

**What day is it?**

84 Stag Leys, Ashted, Surrey.

Dear Sir,

I can confirm Mr. G. L. Manning's findings in the May 1978 *Savoyard* that May 7 1834 was a Wednesday and August 7 1834 a Thursday. Also he is correct in stating that 1900 was not a Leap Year, and that February 28 of that year was a Wednesday.

My father compiled a Perpetual Calendar from which can be read off the day of the week on which any date falls between AD 1 and AD 2099. It is in the form of a chart on a large card which my father published at the time, but he was left with a large number of unsold copies.

It also takes account of the fact that Wednesday September 2 1752 was the last day of the Old Calendar, eleven days then being omitted. The following day, Thursday, became the first day of the New Calendar, which was reckoned as September 14.

Yours sincerely,

JOHN L. ROBBINS



# THE ZOO

A study of the autograph full score

by David Russell Hulme

(continued)

In the piece which follows (omitted from VSA; No. 4 in AS and VSB) Sullivan has sketchily inserted the vocal line in pencil (excepting the first bar and its anacrusis, which are written in ink). As a result, it is not clearly decipherable from the microfilm. He also failed to include the text which, unfortunately, does not appear in the printed libretto either. Sullivan's holograph note, pencilled in AS at the end of No. 3, "*Laissez place ici pour No. 4*" ("Leave room here for No. 4") suggests that this song was a later addition to the score. The instruction was probably to the copyist who was, in that case, presumably a Frenchman. A review of the first night refers to a song "introduced" by Miss Ashton<sup>1</sup>, and Terence Rees has argued<sup>2</sup> that the term "introduced" could well mean that it did not figure in the issued libretto. This song of Miss Ashton's and No. 4 would thus seem to be one and the same. In addition to the instruction "2nd verse a little faster", noted by Dr. Rees<sup>3</sup>, Sullivan has also pencilled "broad" in AS at bar 22. Probably introduced late into the score, No. 4 also departed early, since at some stage it was deleted in pencil and the word "Out" added.

After No. 4 was cut Sullivan pencilled an instruction in AS at the beginning of the next section: "To follow duet in Ab". This piece is unnumbered in AS, but appears as No. 4 in VSA, and No. 4b in VSB. (Elsewhere the numbering of sections in both vocal scores exactly corresponds with AS.) AS also fails to give any tempo indication at the commencement of this section, but an appropriate *vivo* is printed in the vocal scores. In bar 11 AS has both *f* and *sf* entered against all the parts in Sullivan's hand. Having to make a choice, VSA and VSB print the *f*. Similarly in the penultimate bar both vocal scores mark the chord *mf*, whereas the only dynamic given in AS is *sf*.

No. 5 is Sullivan's earliest extant essay in the combination of two melodies, first sung independently, as a means of dramatic contrast. It was evidently regarded as one of the best pieces in the operetta, as it is the only one which has an "Encore" point marked in AS (8th bar of Letter R in vocal scores). Actually in AS the pencil marking, not by Sullivan, comes in what is the ninth bar of Letter R, since the manuscript has an extra silent pause bar as the 8th bar. The vocal scores omit this and transfer the pause to the silent final quaver of the previous bar, making their total number of measures in No. 5 one less than AS. On the quaver anacrusis to the 10th bar of Letter T AS has a *p*. This does not figure in VSB; neither does the "*molto cresc*", pencilled by Sullivan at the 19th bar, nor the *sf* placed against the first beat of the 26th bar. At some stage Sullivan altered the lay-out of the vocal parts 6 and 5 bars before the end of the number to produce a more brilliant conclusion. The pencilled revisions give Letitia<sup>4</sup> Ab' then a quaver D', Eliza F' then a quaver Ab, Carboy a D' (as originally) followed by a quaver F', and Thomas repeats his original Bb instead of falling to the Eb. The 4th bar from the end remains the same.

The *Allegro Vivace* written in hand A in pencil is the only tempo indication given in AS at the start of No. 6. (Originally Sullivan wrote No. 3 but this was deleted.) Bar 10 of AS has been marked "*ral*" by Sullivan in pencil, with an "*a tempo*" following in the next bar. He has also pencilled "*tempo vivo*", 2 bars after the *Andante moderato*, later in the piece. Another omission from the vocal scores is the *f* appearing at the beginning of the 20th bar of Letter V in AS. VSB contains an error in the second bar of the *Andante moderato*: the bass note of the chord is Bb a perfect 4th above the printed F, moving down to the F in the next bar as in VSA. Both vocal scores transcribe No. 6 complete from AS. However, at some stage the second and third bars from the end have been heavily crossed out in the manuscript. In my view this improves the effect of the closing section, a burlesque

on the protracted departures of so many grand opera protagonists. Indeed, it might well be regarded as a direct parody of the exit of Di Luna's followers after "Per me ora fatale" from Act II of Verdi's *Il Trovatore*. (Sullivan had edited this opera for Boosey & Co. some years earlier.)

The burlesques on grand opera, in text and music, continue in No. 7. This leads *attacca* (Sullivan's pencil marking in AS) into the next number. Scored for only oboe and strings, in my view this is one of the cleverest and most humorous moments in the operetta. An attractive melody flows effortlessly on in the orchestra, whilst the tongue-twisted Thomas, even with the promptings of the chorus, can only join it spasmodically. One is reminded irresistibly of the close of Donizetti's *Lucia di Lammermoor* and the dying Edgardo trying to sing the melody of "Tu che a Dio spiegasti l'ali". The melody is given out by solo 'cello but, in the throes of his final agony, he can only join it with broken phrases and unsteady voice.

Turning to No. 10 in AS, some sketchy pencil markings (probably Sullivan's) in the flute part suggest that final quaver in the 17th bar of Letter R was possibly extended by another  $1\frac{1}{2}$  crotchets. There is no indication as to whether the rest of the wind (represented in VSA and VSB by r.h. piano part) were to follow suit. Wisely the vocal scores disregard these inconclusive jottings. The *f* printed in VSB at the 4th bar of Letter T should read *sf*. Also, in the 10th and 11th bars after the beginning of the number, the *sf* markings are taken from AS; the accents, however, are spurious.

I have already discussed the vocal line of No. 11. Also worth noting is the pause on the 3rd crotchet pencilled in the *colla voce* bar (2nd bar of Letter D) in AS. In the little introduction AS introduces a 'hairpin' crescendo marking in the second half of Bar 4 (at the entry of sustained clarinets and horns), leading to a *sf* at the beginning of Bar 5.

The *Più Vivo* section of the next number was evidently taken at a very smart pace, since "*Prestissimo*" has also been pencilled into the score in hand A. VSB adopts the rather careless lettering of the score found in AS (probably inserted incompletely from a repeteur part) except for two letters omitted in this number, *viz.* Letter G (at the *Tempo I* after Letter F) and Letter K (5 bars before Carboy's "Then sir", etc.) Neither vocal score marks the orchestral entries in the 8th and 15th bars of Letter K with the *sf* indicated in ink in AS. The repeated Eb which appears in VSA during the first 6 bars of the *moderato* is presumably a slip. The passage is clearly in C major in AS, and VSB transcribes it accordingly. In bar 15 of the *moderato* AS has a *sf* on the first beat, marking the climax of a swell. VSB omits this but gives the crescendo and diminuendo 'hairpins' in bars 14 and 16.

The original Finale is transcribed in its entirety in VSB. VSA purports to do likewise, save for one bar (bar 28 in AS and VSB) omitted immediately before the *andante*. Consequently in this edition bar 27 leads directly into the  $3/4$  section, a modification which has no foundation in AS. Also both verses of the text in this section are inserted below the same vocal line in VSA, whereas AS reveals small differences in the setting of each. These are taken into account in VSB. Although neither vocal score gives any hint of this, AS indicates that a cut was made from the penultimate bar of the first verse (after "very") to the *più lento* (Letter C). As the bars have been lettered this was done, we can presume, after the band parts had been copied, probably in a post-first night attempt to shorten the piece. At a later stage the Finale underwent further, and much more drastic, modifications. As such, these are not noted in the full score; but the additional sheet of quarto manuscript paper already mentioned, being a Violin I part of the revised version, makes it clear that they involved, in the main, a realignment of existing material.

As far as I can deduce, the only significant new music came in the opening two bars. (See two bars reproduced in Note A below.)

These were probably scored for strings, since in a *tutti* the violins would be much more likely to play an octave higher. This led into Letter G (marked "Slower" in pencil) and the music continued, apart from a minor change of rhythm in the

partly-cued voice part in the 6th bar (2 quavers, a crotchet rest, a dotted crotchet followed by a quaver) as in the earlier version until 3 bars before the *Tempo di valse*, where it broke off after the third crotchet. A crotchet rest followed and then a change of key signature to G major, in which key the original opening of the Finale was given. After the 16th bar of the *moderato* a new cadence figure appeared (see B) leading into the *tutti* 2 bars before the *Tempo di valse* which in turn followed on.

The revised Finale, therefore, excluded a good deal of the original material; but although its brevity is not without advantage, on the whole I prefer the original. The 3/4 duet, singled out for its charm by Gervase Hughes,<sup>5</sup> is an important deletion. With its mock solemn choral setting of a fatuous text, starting a bar before C, it is a piece certainly worth retaining. Indeed, in all probability it was cut because of its dramatic dispensability rather than through any dissatisfaction with its quality. Possibly the new Finale was prepared for the performances at the Philharmonic, where a completely different cast (including Richard Temple) played the piece. Since it appears to have involved a minimal amount of new material, it is quite likely that a full score was never prepared.

Returning to the full score of the original Finale, a pencil note at the opening, in Sullivan's hand, reads "*L'istesso tempo*". In AS a short section of *tremolando* string writing (given in VSB only) precedes the Finale proper, but has evidently been deleted at some stage (possibly when the shortened Finale was introduced). The marking could thus relate to this piece or the close of No. 10. Personally I favour the former. In AS the crotchet rest prior to Carboy's "Ah! Cruel fate!" has a pause marked over it. The vocal scores do not print this, or the *f* for the voice at the first entry after Letter D. The chorus entry following is marked *f* in AS, but only VSA gives this. Another *f* appearing in AS, but not VSB, comes at the next orchestral entry (Letter E). In the first instance Sullivan placed the *moderato* one bar after Letter F, but later transferred the tempo change one bar earlier, as his pencilled *moderato* at that point reveals.

Vivace.

A

Duke

Violin I

*f* [Cmaj. ?] [Amaj. dom. 7<sup>th</sup>?]

B

Violin I

<sup>1</sup> *The Era*, 6th June 1875.

<sup>2</sup> Terence Rees, "a note on the libretto" in *The Zoo*, Cramer, 1969, p. ii.

<sup>3</sup> *Ibid.*

<sup>4</sup> Both vocal scores give the spelling of the name as "Lactitia", but AS adopts "Letitia" as in the first night programme.

<sup>5</sup> See: Gervase Hughes, *Composers of Operetta*, London, Macmillan, 1962, p. 191.

*Erratum:* In the first part of this article (*The Savoyard*, May 1978) "Vio 10" should read "Vio I<sup>o</sup>" (p. 6, line 9).

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# TEEMING WITH HIDDEN MEANING

by GEOFFREY WILSON

In an attempt to improve our elocution, the senior English master at my school in the 1930s compiled a book of phrases and quotations selected for their vowel sounds. One quotation we were made to repeat often was “Basingstoke it is. Then make it so”, a Gilbertianism that was thus impressed on me at an early age. Since then I have wondered why Gilbert in *Ruddigore* hit upon the name of this then pleasant but unremarkable town as a way of restoring Mad Margaret’s composure, unless it was for its euphony. The thing seemed likely to remain as much a mystery as the origin of the name Gideon Crawle for Adam Goodheart’s transmutation in the same opera.

I am indebted to Mr. Fernley Pascoe of Camborne and Mr. Ronald Gattis of Falmouth for putting me on what I believe is a likely track.

William Gilbert, WSG’s father and a naval surgeon, took to writing novels quite late in life, by which time his son was already an established author and comic artist. Professor Gilbert Murray, who was Regius Professor of Greek at Oxford and WSG’s second cousin, says in his *Unfinished Biography* that Gilbert senior was interested in unusual forms of insanity. The third volume of William Gilbert’s novel *Shirley Hall Asylum*, published in 1863 and including illustrations by his gifted son, is taken up with the subject of insanity. But it is in another of his novels, *The Doctor of Beauweir*, not particularly concerned with mental problems and possibly autobiographical in part, that we may find the key to Basingstoke.

The doctor has occasion to travel from Beauweir to meet on business a Captain Drummond. The rendezvous is fixed for Basingstoke, as the Captain is to return that way by train from an urgent call to Portsmouth. Travelling to Basingstoke via Reading, the doctor ponders that, although he had been lodged in Basingstoke in early boyhood, he had never been back there or had any connection with the town since then. But no sooner has the train run into the station and the ruins of an old church have come into view than the doctor begins to recollect childhood events. (The author probably errs here, for the ruins of Holy Ghost Chapel, with its graveyard, are visible only from the other—west—end of the station.)

Finding that he has mistaken the time that Drummond’s train is due from Portsmouth, the doctor decides to stroll through the town to try to recall more of the past. He visits the cottage where his nurse had lived, and passes the house where he had gone to school. He remembers a street fight and a band playing. Musing thus, he returns to the station in time for Drummond’s train. The two men meet and travel up to Waterloo together.

Now the Gilberts had Cornish connections, and it is likely that W. S. Gilbert travelled to and from Cornwall both before and after he became rich enough to have a yacht of his own to sail in western waters. But he would have gone thither by the Great Western Railway, for the London and South Western, on which Basingstoke was the junction for the West of England and Southampton lines, had hardly penetrated into Cornwall by the end of the 1870s. On the other hand, Gilbert senior removed to Salisbury in later life, and W. S. Gilbert’s sister, Jane Morris Gilbert, married Alfred Weigall of Salisbury. WSG would then have had good cause to travel between Waterloo and Salisbury, and therefore ample opportunity of impressing Basingstoke, at which I believe all trains then stopped, on his mind. In such circumstances, and bearing in mind the passage in *The Doctor of Beauweir*, Basingstoke may have become something of a Gilbert family joke, but at least a joke to recall sanity, settled life, and “the blessed calm of matrimony’s yoke”.

# OLD FAVOURITES

## AILEEN DAVIES

Aileen Davies joined the D'Oyly Carte Opera Company in July 1923. She began as a small-part player with the minor roles of the Bridesmaid in *Trial*, Peep-Bo and Giulia, plus one principal role, Edith. Edith had formerly been played by Catherine Ferguson, but by the time Aileen arrived this artist had left and had been succeeded by Eileen Sharp who, however, was not given Edith. For this to have happened Aileen must have made a considerable impression, for the policy at the time with regard to the soubrette of the Company was that she played all the soubrette roles.

However, by August 1924 Eileen Sharp, one of the great soubrettes, had followed in the wake of her predecessors, and was sustaining nine roles. Aileen was not neglected, though, for she was given her former three minor parts, together with Kate (*Pirates*), Lady Saphir, Leila, and Ruth (*Ruddigore*). So, very early on, she was a valuable member of the Company.

Besides being one of the best of D'Oyly Carte soubrettes, Eileen Sharp was also one of the shortest-serving, and by the time the next tour began, in July 1925, she had left, and Aileen found herself a principal. To follow such a distinguished performer was no easy task, but she had the advantage, in her first year, of playing small parts in two of the operas in which her principal appeared, while in her second year she played with Eileen in no fewer than six operas.

Aileen Davies, one of many Welsh singers to make a success with D'Oyl Carte, spent three full years as a principal. She played nine principal parts with the Company, and is probably best remembered as Pitti-Sing, Phoebe, Iolanthe, and Tessa, although she also gave a good account of herself as Melissa and Mad Margaret.

In a Company which featured Aileen playing opposite, or in close association with, such leading men singers as Leo Sheffield (Pooh-Bah, Shadbolt, and Sir Despard), Henry Millidge (Giuseppe and Florian), and Henry Lytton (Lord Chancellor), and in company with Charles Goulding (Nanki-Poo, Hilarion, and Richard Dauntless), Darrell Fancourt (Mikado), Sidney Pointer (Fairfax, Tolloller, Marco, and Cyril), Bertha Lewis (Katisha, Dame Carruthers, Queen of the Fairies, Duchess, Lady Blanche, and Dame Hannah), Elsie Griffin (Yum-Yum, Gianetta, and Rose Maybud), and Winifred Lawson (Elsie Maynard, Phyllis, Casilda, and Princess Ida), the soubrette was well able to hold her own, and she became a considerable favourite. She had a clear and most musical voice, and her own brand of charm.

On January 4th 1927 Aileen left with D'Oyly Carte for a coast-to-coast tour of Canada, lasting nearly six months. It was the highlight of her career.

She made two recordings for H.M.V., both electrical, in the roles of Pitti-Sing and Tessa.



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# SULLIVAN ON 78

by S. H. Turnbull

Correspondence—and indeed the occasional article—appears from time to time in *The Savoyard* on the subject of 78 r.p.m. recordings of Gilbert and Sullivan, and, more occasionally, some of Sullivan's "non-Gilbert" music is mentioned, usually the later light operas and *Ivanhoe*. Sullivan alone did in fact receive rather better treatment from the early record companies than is often realised, and a good representation of almost all aspects of his work has been committed to disc over the years; in some cases an aged 78 may provide the only recording of a piece. The notes that follow are based on my own discoveries in three years of collecting, together with information gleaned from other sources, principally catalogues, about records that were available at some time or other.

Firstly, despite its lack of popularity in the early part of the twentieth century, several numbers from Sullivan's only grand opera, *Ivanhoe*, were recorded. These include "Lord of our Chosen Race" by Edith Evans (HMV 03515), "Come Gentle Sleep" by Herbert Teale (HMV B634), "Woo Thou Thy Snowflake" by Peter Dawson (HMV C1079), and perhaps the best-known song, "Ho! Jolly Jenkin!", recorded by Harry Dearth on HMV4-2078. This artist also recorded the Drinking song from *The Rose of Persia* (HMV4-2228) which, together with C. H. Workman's recording on Odeon A143066 of "The Small Street-Arab" (included in the Pearl "Art of the Savoyard" and "C. H. Workman" compilations), is the only 78 r.p.m. disc of that opera known to this writer. George Baker recorded "Ho! Jolly Jenkin!" electrically in 1926 (HMV 2396), and this version appeared in HMV's LP "A Tribute to George Baker" (HQM 1200) along with patter songs from seven Savoy operas, including Wells' song from *The Sorcerer*. The popularity of "Ho! Jolly Jenkin!" sixty years ago was such that a record was issued of the piano accompaniment alone (HMV B825), to enable "bathroom basses" to have a go themselves!

Sullivan's non-Gilbert light operas are represented principally by brass band selections, the best known of which are those by the band of the Coldstream Guards on HMV, usually conducted by Lt.-Col. J. Mackenzie-Rogan. Operas treated include *Cox and Box* (C1051), *Haddon Hall* (C105), and *The Emerald Isle* (C415 and C1224, the latter being an electrically recorded disc). Mr. Robert Whittaker (*Savoyard*, Vol. XV, No. 1) alludes to a band selection of *Ivanhoe*. Incidentally, selections from *Utopia Limited* were quite common, and the excellent double-sided Vocalion selection of that opera must be mentioned, if only because it is played by none other than the band of H.M. First Life Guards!

Individual numbers from the oratorios also occur. Dame Clara Butt recorded "God Shall Wipe Away All Tears" from *The Light of the World* several times for both HMV and, later, Columbia, although other (and in my opinion better) versions of the same aria are those by Marguerita Carlton (HMV C1573) and Carrie Herwin (Columbia 2626R). Carrie Herwin also recorded some G. and S. numbers. "O Gladsome Light" from *The Golden Legend* has been recorded several times, notably in acoustic days by HMV's stock quartet of the World War I era, Perceval Allen, Edna Thornton, John Harrison, and Robert Radford. This group also recorded several Sullivan part-songs. A later electric version is that by the Chorus of the British National Opera Company, conducted by Albert Coates (HMV E397). A much more recent recording is Columbia DX 560, sung by the BBC Choir conducted by Cyril Dalmaine, the reverse side of which has a fine performance of "The Long Day Closes". Florence Austral's version of "The Night Is Calm", available on L.P. (HMV HLM 7026) is well known. Returning to *The Light of the World*, Salisbury Cathedral Choir recorded "Yea, Though I Walk" on HMV B2814, but the most remarkable piece of oratorio in my own collection is to be found on a Columbia 12" disc, No. 612, "Reminiscences of Sullivan", which, alongside items from *Trial*,



*Pinafore*, *Pirates*, *Patience*, and *Iolanthe*, has a verse of "The Distant Shore" and, even more remarkably, the opening bars of *The Martyr of Antioch*, thereby giving surely the most unique Gilbert and Sullivan 78 ever produced, as Gilbert was responsible for the words of both "The Distant Shore" and *The Martyr of Antioch*.

Individual Sullivan songs are common, and considerable in their variety; only a selection can be mentioned. Peter Dawson recorded "O Mistress Mine" (HMV B851) and "Thou'rt Passing Hence" (a song also recorded by both Charles Mott and Sullivan's friend Sir Charles Santley) in both acoustic and electric versions (HMV C439 and C1427); Derek Oldham twice recorded "The Sailor's Grave", both times coupled with "Take a Pair of Sparkling Eyes" (HMV D917 and C1438). Many other solo songs appeared, including "Will He Come?", "Once Again", "Mary Morison", and "Orpheus With His Lute". "The Long Day Closes" has always been a popular part-song, and was recorded many times on 78, not only by quartets and choirs but in band arrangements such as that by the Coldstream Guards Band under their indefatigable conductor Lt.-Col. Mackenzie-Rogan (HMV C248). This band also twice recorded Gilbert and Sullivan's "The Distant Shore" (HMV B117 and B2313), both versions being coupled with "The Lost Chord".

I have sufficient Lost Chords to make up an entire symphony; this song must have been committed to disc more times than any other in the history of the gramophone! Everybody from Caruso, Clara Butt, and Gigli, through Webster Booth and Peter Dawson to the Jack Hylton Orchestra, tried their hand, and numerous instrumental versions appeared, organ, cornet, violin, and trombone being a few of the solo instruments used.

Apart from the overtures to the Savoy Operas, relatively little of Sullivan's orchestral music attracted the early record producers. Recordings of the overtures "In Memoriam" (HMV C1992) and "Di Ballo" (HMV C2308), both conducted by Sir Malcolm Sargent, appeared round about 1930; both these performances are abridged to fit on to a single double-sided 12" disc, as was George Weldon's fine account of "Di Ballo" on Columbia DX 1200. The earliest recording known to myself of a Sullivan orchestral piece is that by the Coldstream Guards Band, under Mackenzie-Rogan, of the Graceful Dance from "Henry VIII", coupled with a selection from *Patience*, on HMV C131. This is an acoustic disc, recorded before World War I, and is a fine performance of a work which responds well to a brass band treatment.

To complete the picture, recordings of Sullivan's hymns, particularly "Onward, Christian Soldiers", are commonplace, ("Onward, Christian Soldiers" is another which frequently turns up in brass band arrangements), but I have as yet discovered no 78 r.p.m. recording of any of Sullivan's small output of piano and chamber music.

It can be seen from the above that there was a reasonable selection of Sullivan's music available in the days of 78s, and, though this selection is by no means comprehensive and there is little duplication of output except for the commonest songs, Sullivan fared far better than Gilbert, and, whilst it must be admitted that plays and verse were not popular material in the early days of recording, I still have to unearth my first 78 r.p.m. record of even so much as a "Bab Ballad".

#### WANTED

Linda Wood, 186 Copland Road, Glasgow, wants to start an informal Glasgow G. & S. Discussion Group. Letters with s.a.e. please. Also wants Eurotel tapes. John Reed and Peggy Ann Jones, on life with the Company.

*Savoyard*, Vol. 8, No. 2 (Sept. 1969) and Vol. 9, No. 2 (Sept. 1970) for disabled member to complete series. Reasonable offers, please, to W. Gaughan, Esq., 63 Granton Place, Edinburgh EH5 1AW. Thanks to all readers who replied to my previous advertisement.

## Diary of Forthcoming Amateur Productions

Perth—Cathedral O.G.	Ruddigore	4-9 Sept.	Cathedral Hall
Crewe Savoyards	Ida	5-9 Sept.	
Brentwood O.S.	Ida	8-9 Sept.	
Brighton—The Wandering Minstrels	Yeomen	9, 11-16 Sept.	Brighton Poly.
Bath—St. Philip & St. James D.G.	Ruddigore	13-16 Sept.	Church Hall
Staveley O.S.	Ruddigore	18-23 Sept.	Village Hall
Middlesbrough—Rosedale G.&S.S.	Patience	18-23 Sept.	
Handcross A.O.S.	Pirates	22-23 Sept.	
Donnington Garrison O.&D.S.	Pirates	23-30 Sept.	
Pelton A.O.S.	Mikado	25-30 Sept.	Community Centre
Coulsdon—Whitehorn Avenue			
Melodists	Trial/Pinafore	27-30 Sept.	
Sale G.&S.S.	Yeomen	2-7 Oct.	Civic Centre
Peterborough G.&S. Players	Mikado	2-7 Oct.	Key Theatre
London—Julian L.O.S.	Yeomen	2-7 Oct.	
Braintree & Bocking M.S.	Pinafore	2-7 Oct.	
Barnes & Richmond O.S.	Trial/Pinafore	2-7 Oct.	
Melton Mowbray A.O.S.	Gondoliers	3-7 Oct.	Melton College Theatre
London—Chingford A.O.&D.S.	Pirates	4-7 Oct.	Assembly Hall
Taunton A.O.S.	Pinafore	5-14 Oct.	Brewhouse Theatre
Chichester A.O.S.	Gondoliers	7-14 Oct.	Assembly Room
Sidcup—St. John's A.O.S.	Yeomen	9-14 Oct.	St. John's Hall
St. Paul's Seacombe O.S.	Trial/Pirates	9-14 Oct.	
Durham—Walker Parish Church			
A.O.S.	Yeomen	9-14 Oct.	Parish Hall
Welwyn Garden City—Herts G.&S.S.	Ruddigore	9-14 Oct.	Campus West Theatre
Castleford & Dist. G.&S.S.	Gondoliers	10-14 Oct.	Civic Centre
High Wycombe—Wycombe Savoy			
O.S.	Yeomen	10-14 Oct.	
Wolverhampton—Trinity O.S.	Ruddigore	16-21 Oct.	Wulfrun Hall
St. Helens Catholic G.&S.S.	Ruddigore	16-21 Oct.	
Feltham—Hatton O.S.	Sorcerer	17-21 Oct.	Assembly Hall
Erith School	Iolanthe	17-19 Oct.	East Building
London—Post Office L.O.G.	Ida	18-21 Oct.	Civil Service Theatre
Warwick—Myton School	Pirates	18-20 Oct.	Upper School Hall
Oldham—Greenacres Ind. Methodist			
A.O.&D.S.	Mikado	21-28 Oct.	Church Hall
Witham Musical & A.O.S.	Mikado	23-28 Oct.	Public Hall
Haverhill & Dist. O.S.	Mikado	23-28 Oct.	
Wallsend—St. John's L.O.S.	Trial/Pinafore	23-28 Oct.	
Bournemouth G.&S.O.S.	Ruddigore	23-28 Oct.	
Palmer's Green—Risley O.G.	Gondoliers	24-28 Oct.	Intimate Theatre
Tingley Sylvians A.O.S.	Mikado	24-28 Oct.	Morley H.S.
St. Ives (Hunts) A.M.&D.S.	Gondoliers	24-28 Oct.	St. Ives School
Rugby School	Mikado	24-28 Oct.	
Oldham—Saddleworth M.S.	Gondoliers	28 Oct.-4 Nov.	Saddleworth School
Erdington O.S.	Gondoliers	30 Oct.-4 Nov.	Marsh Hill School
South Manchester A.O.S.	Trial/Pinafore	30 Oct.-4 Nov.	
Bradford—Lidget Green United			
Reformed Church Choir	Ida	30 Oct.-4 Nov.	
Gosport A.O.S.	Ida	31 Oct.-4 Nov.	
Milton M.S.	Iolanthe	31 Oct.-4 Nov.	Arnewood School
Stamford G.&S. Players	Trial/Pinafore	31 Oct.-4 Nov.	Stamford College
Ipswich G.&S.A.O.S.	Pirates	1-4 Nov.	Gaumont Theatre
Harrow—St. Albans Church L.O.C.	Pirates	2-4 Nov.	Church Hall
Weston Super Mare O.S.	Iolanthe	2-4 Nov.	Playhouse
Opera Club of Reigate & Redhill	Trial/Pinafore	6-11 Nov.	Market Hall
Birmingham Savoy O.S.	Patience	6-11 Nov.	
Benfleet O.S.	Ida	6-11 Nov.	Paddocks, Canvey Is.
St. Albans O.S.	Mikado	6-11 Nov.	City Hall
Scunthorpe G.&S.S.	Patience	6-11 Nov.	Civic Theatre
Glasgow—Olympian O.S.	Gondoliers	6-11 Nov.	Eastwood Theatre
Gosport A.O.S.	Patience	7-11 Nov.	
Ramsgate A.O.S.	Trial/Sorcerer	8-11 Nov.	Granville Theatre
London—Streatham Hill O.S.	Iolanthe	9-11 Nov.	Stanley Hall S.E.25
Meltham Parish Church G.&S.S.	Pinafore	11-18 Nov.	Church Hall

Sheffield City Comic O.S. . . . .	<b>Pirates</b> . . . . .	11-18 Nov. . . . .	Montgomery Theatre
Blackpool—Marlon Parish Church O.&D.S. . . . .	<b>Trial/Pinafore</b> . . . . .	12-18 Nov. . . . .	
Liskeard & Dist. O.S. . . . .	<b>Iolanthe</b> . . . . .	13-18 Nov. . . . .	Public Hall
Derby—Gilvan O.C. . . . .	<b>Sorcerer</b> . . . . .	13-18 Nov. . . . .	Guildhall
Sheffield—Beaver Hill School . . . . .	<b>Pirates</b> . . . . .	13-18 Nov. . . . .	School Hall
Horsham G.&S.O.G. . . . .	<b>Ruddigore</b> . . . . .	14-18 Nov. . . . .	Capitol Theatre
Harpenden L.O.S. . . . .	<b>Pinafore</b> . . . . .	15-21 Nov. . . . .	Public Hall
Newcastle upon Tyne—New Tyne Theatre & O.C. . . . .	<b>Gondoliers</b> . . . . .	15-18 Nov. . . . .	
Solihull—St. Alphege G.&S.S. . . . .	<b>Ida</b> . . . . .	20 Nov.-2 Dec. . . . .	Library Theatre
Southampton—Waterside A.O.S. . . . .	<b>Mikado</b> . . . . .	20-25 Nov. . . . .	Esso Cinema
Milton Keynes G.&S.S. . . . .	<b>Yeomen</b> . . . . .	20-25 Nov. . . . .	
Hull—Haltemprice G.&S.S. . . . .	<b>Gondoliers</b> . . . . .	20-25 Nov. . . . .	Town Hall, Hessle
Margareians A.O.S. Altrincham . . . . .	<b>Ruddigore</b> . . . . .	20-25 Nov. . . . .	Garrick Playhouse
Norbury Theatre Club . . . . .	<b>Iolanthe</b> . . . . .	20-25 Nov. . . . .	
Shipley A.O.&D.S. . . . .	<b>Gondoliers</b> . . . . .	20-25 Nov. . . . .	
Petersfield A.O.S. . . . .	<b>Mikado</b> . . . . .	22-26 Nov. . . . .	
London—Polytechnic of North London . . . . .	<b>Patience</b> . . . . .	22-25 Nov. . . . .	
Bedford A.O.S. . . . .	<b>Pirates</b> . . . . .	27 Nov.-2 Dec. . . . .	Civic Theatre
Halifax G.&S.S. . . . .	<b>Ruddigore</b> . . . . .	27 Nov.-2 Dec. . . . .	
Hounslow L.O.C. . . . .	<b>Patience</b> . . . . .	27 Nov.-2 Dec. . . . .	
Nottingham University G.&S.S. . . . .	<b>Mikado</b> . . . . .	27 Nov.-2 Dec. . . . .	Music Studio
Cambridge A.O.S. . . . .	<b>Yeomen</b> . . . . .	28 Nov.-9 Dec. . . . .	Arts Theatre
London—Fulham L.O.S. . . . .	<b>Yeomen</b> . . . . .	30 Nov.-2 Dec. . . . .	
Brackley—Winchester House School . . . . .	<b>Ida</b> . . . . .	1-3 Dec . . . . .	
Isleworth—Gumley House School . . . . .	<b>Iolanthe</b> . . . . .	7-9 Dec. . . . .	
Hessle High School . . . . .	<b>Pirates</b> . . . . .	11-16 Dec. . . . .	
S. Yorkshire O.S. . . . .	<b>Yeomen</b> . . . . .	3-13 Jan. . . . .	
Liverpool—Crosby G.&S.A.O.S. . . . .	<b>Patience</b> . . . . .	22-27 Jan. . . . .	Neptune Theatre

For the January 1979 issue we should like details by 17th October.

**Birmingham and District** readers. Please read **Help!** paragraph on page 3.

### D'Oyly Carte in Concert

After the successful concert given last year in Devizes, there is to be another one on Sunday, 24th September, at the Police Headquarters Sports Hall. Applications for tickets should be made to G. H. Oliver & Co.

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# THE SAVOYARD

# THE SAVOYARD

Volume 17

Number 3

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### Company Plans

After its rather long tour in North America the Company has been doing a provincial tour in England and is now once more at Sadler's Wells until February 24th. After a short tour, for which the provisional dates are printed on the back page of this number, and a short vacation, the Company leaves in early May for a tour of Australia and possibly New Zealand. This is the first visit ever paid by a complete D'Oyly Carte company to Australia, and is an event of great significance in the Company's history.

### Jottings

A seat in memory of Miss Madge Terry, who gave so many years of service to the Gilbert and Sullivan Society, has been placed in the Victoria Embankment Gardens just opposite the Savoy Hotel and facing the Sullivan Memorial.

Mr. Gaughan, who advertised in our columns for missing copies of *The Savoyard*, received a lot of replies and now has the complete set. Mr. Gaughan has thanked all those who sent him their addresses, but would like to say that his disablement makes him even more appreciative of our magazine than he would otherwise be.

We owe Mr. John Cannon a double apology: first, for misspelling his name as 'Carron' in one of the letters published in our last number; and second, for publishing at all a letter from Mr. Walters which implied that Mr. Cannon had made a mistake about Ellen Beach Yaw's nationality. We were unaware that Mr. Walters had already been in touch with Mr. Cannon and been told that the mistake was not his but Miss Isabel Jay's.

Mr. Michael Walters writes to say that he has a pair of *Savoyard* cufflinks which he bought in about 1964 and has been wearing virtually every day since. He asks if this is a record.

A Gilbert and Sullivan Society has been formed in Glasgow, with Ms (!) Linda C. Wood as President. Any Associate Members who would like to join it are asked to contact Miss Moira Black at 4 Doon Way Kirkintilloch (telephone 041-776 4091).

Mr. E. G. Wood asks whether any readers recall a better pair of Gondoliers than Thomas Round and Alan Styler.

The Strathpeffer Amateur Operatic Society, of which Lieut.-Colonel O. E. B. MacLeod is Chairman, is giving four 'Glorious Gilbert and Sullivan' concerts in May. They consist of 'Scenes from Nine G. & S. Operas, and will take place in the Town Hall, Dingwall, on 17-18 May and in the Eden Court Theatre, Inverness, on 25-26 May. The 'scenes' will be performed in full costume, with dialogue and appropriate actions.

Enclosed with this edition is a car sticker for the benefit of those Associate Members who would like to exhibit it and so help to advertise the Company. Tee-shirts in four different sizes, bearing the same design and costing £2, are available at Savoy Court, and at Sadler's Wells during the present season.

# NORTH AMERICAN TOUR 1978

The D'Oyly Carte Trustees, company, and audiences are profoundly grateful to Barclays Bank International and the Hanson Trust. Not only have they (and others) given money to keep the D'Oyly Carte alive until the time when Arts Council help may be available, but they also organised a series of receptions during the 1978 tour of U.S.A. and Canada. Their guests on these occasions had their interest in D'Oyly Carte stimulated and the company received valuable publicity. The members of the company made their contribution by singing for the guests, and the Trustees and management thank them warmly for assisting in this way the cause that we all have at heart.

The following detailed account is contributed by a member of the staff.

WASHINGTON DC, 20th April 1978.

The British Ambassador and Mrs. Jay hosted a full-scale reception for their own guests and those of Barclays and Hansons. Those members of the company who were not involved in the performance at the Kennedy Center that night were invited for dinner and afterwards gave a short concert in the main dining-room. The remainder of the company were rushed from the Kennedy Center immediately after the performance to the Embassy, where they sang two rousing chorus numbers before settling down to their dinner.

TORONTO, 1st May 1978.

Barclays Bank hosted a reception at the O'Keefe Centre after the performance of *Iolanthe* on the opening night. The British Consul-General, Mr. R. McCartney-Samples, was present. All the principals attended, and several of them joined together to give a short concert for the assembled guests.

CHICAGO, 17th May 1978.

Hanson Trust and Barclays Bank hosted a reception at the Whitehall Club at which the British Consul-General, Mr. John Heath, and Mrs. Heath were present. After dinner had been served, those members not involved with the performance that evening at the Arie Crown Theater gave a short concert for the dinner guests.

CHICAGO, 18th May 1978.

Mr. John Heath and Mrs. Heath hosted a dinner-party at their home at which both Barclays and Hansons were represented. D'Oyly Carte principals who were not involved in the performance that evening gave a short informal recital after dinner. The atmosphere was most friendly and informal.

SAN FRANCISCO, 22nd May 1978.

Barclays Bank hosted a reception for some of the principals and their own guests at the very prestigious Bohemian Club. Mr. Frederic Lloyd represented D'Oyly Carte, and Mr. Douglas Wray (the local President of Barcal) represented Barclays. After cocktails and canapes had been served, all the guests were transferred to the Bohemian Club's own theatre where they were treated to a half-hour concert by the principals.

SAN FRANCISCO, 25th May 1978.

Appropriately enough on the centenary of the first performance of *H.M.S. Pinafore*, the British Consul-General, Mr. I. A. C. Kinnear, and Mrs. Kinnear hosted a reception at their home in San Francisco. Principals who were not involved in the performance of *Pinafore* that night were invited along and gave a short recital in the garden after cocktails and snacks had been served. Mr. Frederic Lloyd was also there to read telegrams from Her Majesty the Queen and the Admiralty, offering their congratulations on one hundred years of *Pinafore*.



LOS ANGELES, 14th June 1978.

In conjunction with Barclays Bank and the Hanson Trust Mr. Tom Aston, the British Consul-General, hosted an outdoor reception at which members of the party not performing at the Greek Theater that night gave a short concert. After the performance the remainder of the company joined the guests. Mr. Aston was hoping that the company would be able to make use of the pool, but unfortunately it was too cold.

SAN DIEGO, 6th July 1978.

Barclays Bank hosted a reception at the Little America Westgate Hotel to celebrate the opening of their new branch in San Diego. Mr. Tom Aston, British Consul-General, and Mrs. Aston were present as guests, and several of the principals gave a short informal recital after the buffet had been served.

NEW YORK, 23rd July 1978.

Mr. John McCulloch, Chairman of the English-Speaking Union in America, and Mrs. McCulloch hosted a reception in the grounds of their home at East Hampton on Long Island, in conjunction with Barclays Bank and the Hanson Trust. Dinner was served in a marquee on the lawn, and afterwards a concert was given by members of the company.

BOSTON, 9th August 1978.

Mr. and Mrs. Peter Lombardi hosted a reception at their home in Boston, at which the British Consul-General, Mr. Giles Bullard, was present. After drinks and canapes had been served, the principals not performing at the Colonial Theater that evening gave a concert.

*Notes:*

Walter Matthau, obviously a keen G. & S. man, was observed twice attending performances at the Greek Theater, Los Angeles.

The highlight of all the full-company parties was obviously that held by Mr. and Mrs. Gerald Mayer at their home at Cotuit, Cape Cod. The entire company were invited to spend the day on the beach, and after a cocktail party in the evening were taken to a 'clam-bake' where clams and fresh lobsters were served. The company were all in good voice, and at the end of the day rousing choruses of thanks were sung in praise of the Mayers.

OTTAWA: Principals were invited to the British High Commissioner's residence for a pre-show reception on Wednesday, 2nd August. Mr. Anthony Flack represented Sir John Ford, who was away on business.

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# THE D'OYLY CARTE OPERA COMPANY

## NORTH AMERICAN TOUR 1978

WASHINGTON, D.C.—Opera House, J. F. Kennedy Center	
<i>Iolanthe</i> .. .. .	April 3, 4, 5, 6, 14*, 15*
<i>H.M.S. Pinafore</i> .. .. .	April 7*, 8*, 28*, 29*
<i>The Mikado</i> .. .. .	April 10, 11, 12, 13, 24, 25, 26, 27
<i>Princess Ida</i> .. .. .	April 17, 18, 19
<i>The Pirates of Penzance</i> .. .. .	April 20, 21*, 22*
TORONTO—O'Keefe Auditorium	
<i>Iolanthe</i> .. .. .	May 1, 13*
<i>H.M.S. Pinafore</i> .. .. .	May 2, 3, 4
<i>The Pirates of Penzance</i> .. .. .	May 5, 6*
<i>The Mikado</i> .. .. .	May 8, 9, 10*, 11
<i>Princess Ida</i> .. .. .	May 12
CHICAGO—Arie Crown Theater	
<i>The Mikado</i> .. .. .	May 15 (preview), 16, 17 (mat.)
<i>The Pirates of Penzance</i> .. .. .	May 17, 18
<i>H.M.S. Pinafore</i> .. .. .	May 19, 20 (mat.)
<i>Iolanthe</i> .. .. .	May 20
SAN FRANCISCO—Curran Theater	
<i>H.M.S. Pinafore</i> .. .. .	May 23, 24, 25, 26, 27*, 28*
<i>The Mikado</i> .. .. .	May 30, 31, June 1, 2, 3*, 4*
<i>The Pirates of Penzance</i> .. .. .	June 6, 7, 8, 9, 10*, 11*
LOS ANGELES—Greek Theater	
<i>The Mikado</i> .. .. .	June 13, 14
<i>The Pirates of Penzance</i> .. .. .	June 15, 16
<i>Iolanthe</i> .. .. .	June 17, 18
LONG BEACH—Terrace Theater	
<i>The Mikado</i> .. .. .	June 20, 21
<i>The Pirates of Penzance</i> .. .. .	June 22, 23
<i>H.M.S. Pinafore</i> .. .. .	June 24*, 25*
SAN DIEGO—Fox Theater	
<i>The Mikado</i> .. .. .	June 27, 28*, 29
<i>H.M.S. Pinafore</i> .. .. .	June 30, July 1*, 2
<i>The Pirates of Penzance</i> .. .. .	July 4, 5*, 6, 7
<i>Iolanthe</i> .. .. .	July 8*
DENVER—The Auditorium Theater	
<i>The Mikado</i> .. .. .	July 10, 11, 12 (mat.)
<i>H.M.S. Pinafore</i> .. .. .	July 12, 13, 14
<i>The Pirates of Penzance</i> .. .. .	July 15*
NEW YORK—State Theater, Lincoln Center	
<i>Iolanthe</i> .. .. .	July 17, 20
<i>The Mikado</i> .. .. .	July 18, 19*
<i>H.M.S. Pinafore</i> .. .. .	July 21, 22*
<i>The Pirates of Penzance</i> .. .. .	July 24, 25
SARATOGA SPRINGS—Saratoga Performing Arts Center	
<i>The Pirates of Penzance</i> .. .. .	July 28
<i>H.M.S. Pinafore</i> .. .. .	July 29*
<i>Iolanthe</i> .. .. .	July 30
OTTAWA—National Arts Centre	
<i>Iolanthe</i> .. .. .	August 1, 2
<i>Princess Ida</i> .. .. .	August 3, 4
<i>H.M.S. Pinafore</i> .. .. .	August 5*
<i>The Mikado</i> .. .. .	August 6*
BOSTON—Colonial Theater	
<i>Iolanthe</i> .. .. .	August 8, 18, 19*
<i>H.M.S. Pinafore</i> .. .. .	August 9*, 10*
<i>The Mikado</i> .. .. .	August 11, 12*, 14
<i>The Pirates of Penzance</i> .. .. .	August 15, 16*, 17

\*Two performances

# 'PINAFORE'S' FIRST 100 YEARS

by Reginald Allen

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The D'Oyly Carte Opera Company will return to New York after a two-year's absence for an eight-day presentation of Gilbert and Sullivan works at the New York State Theater at Lincoln Center, July 17th through 25th. This local engagement will be the climax of a five-month coast-to-coast tour of the United States and Canada. The repertory New Yorkers will hear contains "Iolanthe", restaged in honor of Queen Elizabeth's Silver Jubilee; the ageless "Mikado", perhaps the most popular operetta of all; the New York-born "The Pirates of Penzance", 99 years old, and "H.M.S. Pinafore", which celebrated its 100th birthday at a gala performance in San Francisco on May 25.

Sellout crowds have flocked to see this latter show, which remains virtually unchanged after playing, off and on, for nearly a century. And the fact is, American enthusiasm for Gilbert and Sullivan is only six months younger than "H.M.S. Pinafore" itself. It all began on May 25, 1878, London's Opera Comique opening night for "Pinafore". Within six months, that operetta had created an unprecedented furor on the American stage. "The 'Pinafore' Craze" was the term that described the aftermath of the first American production, which took place at the Boston Museum Theater on November 25, 1878.

The American production was, of course, pirated. With no international copyright restrictions in effect, it was every theatrical producer for himself. Less than a month after opening in Boston, the pirated "Pinafore" had crossed the country several times over. It had made it to Baltimore, San Francisco, Philadelphia and New York. One-hundred-and-fifty companies simultaneously performed the operetta in more than 60 cities before the year was out. New York City alone claimed eight rival productions, which prompted the Walter Camp all-American team concept. An all-"Pinafore" cast was established, selecting the best individual performer in each of "Pinafore's" eight solo roles from all the companies that had played or were playing New York.

"Pinafore"-philes could even see children's productions. "The Baby Pinafore" was presented by Ford's Miniature Pinafore Company and starred "103 Beautiful Children. 103 Baby Opera Singers". And there was rivalry in this miniaturized field, too. When Wallack's "Juvenile Pinafore" arrived in New York from Philadelphia, the local effort, Haverly's Juvenile Company, countered the competition by xenophobically billing its own, all-New York cast—presumably as opposed to the less capable Philadelphia interlopers.

Burlesqued versions of the operetta were legion. Viewers fond of freely adapted productions could see such variations as the "T.P.S. Canal Boat Pinafore" (Tony Pastor's Ship), playing at Tony Pastor's Theater in New York, or the Carncross Minstrels' version, "Showboat Pinafore", a black-face burlesque produced in Philadelphia. Another all-Negro "Pinafore" played the Globe Theater, N.Y., in April, 1879. A reviewer found "their rendition of this melodious but most hackneyed opera as deserving of great credit". Less than four months old in New York and "Pinafore" was already "most hackneyed"!

A bit of McGuffey Reader morality appeared on the back wrapper of Wallack's edition of "Pinafore", a tiny pirated libretto for the juvenile production. It recounted the experience of "an eminent Maryland physician" who, when stopping in Philadelphia to attend the University Commencement, was "to his amazement" advised by his Quaker hosts to see "Pinafore". Since legitimate theater was then

considered “racy”, he checked this suggestion with a clergyman friend, perhaps not wishing the unlikely fate of being led astray by the wicked stage in the City of Brotherly Love. The clergyman quietly smiled and said: “Go. I went last week and it was a rare enjoyment. There was not a single repelling incident in the entire entertainment!” And—an indication that this back-cover material may not have been used too seriously—the subsequent paragraph tells of a lady highly distinguished in social circles and of an historic family, who replied: “Yes—so much so that no young girl need hesitate to take her mother to see it.”

But, while “Pinafore” was taking over the American stage, the American huckster took over “Pinafore” with unrestrained advertising zeal. There were no laws to stop him. Every conceivable product got advertising mileage from the operetta—its title, cast, costumes, quotes from the libretto. Soap appears to have been a particularly favorite commodity; Higgins German Laundry Soap made use of four scenes from the children’s “Pinafore”—and reproductions of these scenes with their quotes or misquoted titles were used on children’s cocoa mugs. Rival brands of the same products cheerfully made use of “H.M.S. Pinafore” in tradecard advertising. Willimantic Six-Cord Thread, Clark’s O.N.T. Spool Cotton, and J. & P. Coats Spool Cotton all shared the “Pinafore” success in their advertising. Cheese It, “the best 5 cent cigar in the market”, was “Pinafore”-oriented, and Gold Flake cigarettes were urged on smokers by “Josephine” and “Ralph Rackstraw” and by other members of the cast.

There were no bounds to the variety of unauthorized trade uses of “H.M.S. Pinafore” in 1879. A narrow 3-inch square, 15-inch long box, beautifully decorated on all sides with scenes from the children’s “Pinafore”, might well have proclaimed the presence of a player-piano music roll. But no, written in pencil on the bottom was: “Last pair of Madame Warren’s Corset—size 20 in.” Alas, both the product and the 20-inch waist are hard to find these days.

At least two different card games were derived from the comic opera. One, the “Game of Pinafore”, published by Fuller, Upham & Co. of Providence, R.I., was “founded upon the principles of the old game of Bezique and may be played by two or more persons.” Another, “New and Amusing Game of H.M.S. Pinafore” was copyrighted in 1879 by McLoughlin Bros. of New York. It is based on collecting eight groups of four card-subjects each, similar to the game of “Authors”.

“Pinafore” fans could also buy a host of made-for-pinafore furebelows: “Little Buttercup Toy Clothes Pins” were available in appropriately decorated boxes. Those bent on a little creative sewing could stitch up pinafores (and more) using “Pinafore” chintz, designed with colorful groupings of youthful *dramatis personae*. Inexpensive pressed-glass platters, mugs, butter dishes and vases of every description, were popular Victorian items—especially those of the Actress Glass series. Each different item boasted the portrait of a popular, contemporary actress in the costume of a current role. A late 1879 addition to this series became the “Pinafore” celery vase in pressed glass. It beautifully and accurately depicted two views of Annie Pixley as “Josephine”. Her poses and costumes were faithfully reproduced in minute detail, as a surviving pair of stereoptical photographs attest.

With “Pinafore” mania running so high, it was only natural for Currier & Ives to make use (one suspects rather hurriedly) of this rampant enthusiasm by producing three color lithographs of a comic cartoon nature: “Fair Moon to Thee I Sing”, “The Merry Merry Maiden and the Tar” and “Sorry her lot who loves too well”. They were neither very comic nor very artistic.

“Pinafore’s” influence extended beyond mere accoutrements, too. Mr. Gilbert could hardly have known that he would be a contributor to America’s vernacular with: “What, never? No, never! Hardly ever!” Only weeks after the show’s opening, this became a conversational bane that in some groups called for a modest penalty payment if a member accidentally let it drop. In schoolrooms, “Pinafore” helped to improve the ancient bent-pin-to-be-sat-on joke by allowing comics to remark of victims, “He never saw that pinafore.” To which was added (and why not) “What,

never? No, never!" Yes, the "Pinafore" craze had a lot to answer for.

One popular burlesque practice in early American "Pinafore" productions was casting females as romantic male leads. Thus, the first Ralph Rackstraw played in America was acted by Rose Temple at the Boston Museum; and across the country, the first Ralph on the Pacific Coast was Alice Oates at the Bush Street Theater, San Francisco. Both ladies were noted for their shapely legs. But W. S. Gilbert, had he had any control over these unauthorized productions, would have said "Damme! It's a shame," for he had helped lead English comic opera away from this burlesque influence.

Theater buffs of the last 50 years may be surprised to learn how many important careers in the American theater began on the deck of "H.M.S. Pinafore". To name a few: Lillian Russell was in the chorus of E. E. Rice Company's "Pinafore" before becoming leading lady for Tony Pastor; Fay Templeton began as a Ralph Rackstraw in an 1880 juvenile company; Alice Brady was a juvenile Hebe, as was Ada Rehan, and Julia Marlowe made her first stage appearance as a sailor in Ircton, Ohio, in a juvenile "Pinafore" (under her own name, Sara Francis Frost).

Gilbert and Sullivan operas are still so popular in America today because of the 1879 "Pinafore Craze". The huge loss of royalties brought about by the unlicensed piracy of "H.M.S. Pinafore", which so aggravated Gilbert, Sullivan and D'Oyly Carte, became, in retrospect, the most successful investment ever made in the world of the theater. By 1879, the names of author and composer, their words and tunes, had been brought into virtually every liberate American home. Gilbert and Sullivan operettas became the accepted primer of musical theater—acting, singing, choral activity—in American schools and colleges. In the broadest sense they have become part of our social heritage.

Sullivan's irrepressible fount of melody gushed tunes that instantly captured public fancy. He often parodied the styles of the most popular German, Italian and French composers and was able to match Gilbert's humor with its musical equivalent. As Bernard Shaw wrote of him: "He taught the public to understand orchestral fun." And Gilbert's lyrics, infectious and readily remembered, took aim at unchanging human foibles, ever present from generation to generation in one form or another. The Lord Chancellor's 19th-century bugaboos remain ours today: "The Army, the Navy, the Church and the Stage." Is it any wonder, then, that prior to D'Oyly Carte's opening night at Washington's Kennedy Center on April 3, advance ticket sales amounted to half-a-million dollars? Such figures testify to the durability of Gilbert and Sullivan's comic operas . . . on which, it is said, the sun never sets.

#### FOR SALE

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12-in. black label HMVs c.1930 *Yeomen, Iolanthe, Pirates, Ruddigore*; artists include Briercliffe, Griffin, Lawson, Lewis, Baker, Dawson, Fancourt, Oldham, Sheffield; Sargent conducting. Enquiries, offers to Mrs. Marengi, 83 Durlston Road, Kingston upon Thames, Surrey.

Photographs John Reed, John Ayldon, Geoffrey Shovelton, Michael Rayner, Jane Metcalfe, Barbara Lilley. For details s.a.e. Sheila Crompton, 15a Burlington St, Great Lever, Bolton, Lancs. Tel: 31044.

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## MARRIAGES

Whatever the weather may have been like, the summer of 1978 at least produced a fine crop of weddings in the D'Oyly Carte company. In the following three events only one of the six principals was an "outsider".

Gareth Anton Jones to Vivian Elizabeth Tierney on July 25th, at the Community Church, off Park Avenue, New York.

Vivian was given away by Gordon Mackenzie, representing her father. She wore a dress of ivory lace falling into a full train over an undergown of ivory satin; her headdress of seed pearls, which had been worn by many brides in her family, was brought over from England. Heather Perkins, the company's Wig Mistress, arranged her hair, and to complete the ensemble she carried a bouquet of peach baby roses and babies blush, as did her attendant, Suzanne O'Keeffe, who wore a full-length pink flowered chiffon dress and a straw picture hat.

A reception was held at the Empire Hotel for the entire company. The bride and groom appeared in the evening in *The Pirates of Penzance*, partnering each other in the chorus, and after the performance a smaller reception was held at Sardi's restaurant for close friends and relatives, including Gareth's parents and Vivian's mother, who had all flown from England for the wedding.

Richard Cawston, C.V.O., to Andrea Phillips, on August 25th, at the Queen's Chapel of the Savoy, the Bishop of Llandaff officiating.

Andrea, who has been a soprano chorister with the company for three-and-a-half years, wore a dress of heavy ivory silk, which she had brought from Boston at the end of the tour, and carried a bouquet of orange and ivory rosebuds. She was given away by her father who had flown with her mother from Cyprus, where they are domiciled, and Suzanne Sloan, another member of the company, helped her at the Chapel.

Richard Cawston works in BBC Television and is known by the public for producing the film *Royal Family* and for the *Royal Heritage* series, of which he was Executive Producer.

After the wedding a luncheon reception was held in the *Pinafore* room at the Savoy Hotel, and the couple spent their honeymoon in the South of France.

Patrick Wilkes to Patricia Anne Bennett, on September 16, at the Registrar's office, Hereford.

The bride wore an ivory lace and georgette Edwardian-style gown, while the bridesmaid, the bride's sister, wore a floral pink chiffon dress. Heather Perkins arranged the hair of the bride, the bridesmaid, and the bride's mother; and the groom's niece, as flower girl, distributed buttonholes to the guests.

After the ceremony a musical celebration was held in Burghill Church, where the music played was Handel's *Arrival of the Queen of Sheba* (Organ, flute, two oboes) and Bach's *Bist Du Bei Mir*, for soprano voice, with the Gabrielli Brass Consort of two trumpets and trombone.

The musicians who, apart from Edwin Rolles (organist) and Myra Bennett (flute), are all members of the D'Oyly Carte orchestra, were Alan Wilson and Christopher Blood (trumpets), Stephen Baxter (trombone), Anne Smith and Tiria Cumming (oboes), Alan Andrews (clarinet), and Peter Hamburger (drums). They provided further entertainment for the guests after the reception in the form of a Stompers group, while the D'Oyly Carte 'Barber Shop', sung by Edwin Rolles, Patrick Wilkes, Kevin West, Alan Wilson, and David Mackie, also performed.

The food at the reception for the ninety guests was prepared by Myra Bennett and Patricia Elliott, a D'Oyly Carte chorister.

# SULLIVAN AND THE SCOTT RUSSELLS

by John Wolfson

One of the greatest mysteries in the life of Arthur Sullivan has always been the nature and extent of his relationship with Rachel Scott Russell and her family. It is known that Sullivan was engaged to Rachel for some time in the '60s, and that during that time she wrote him a large number of love letters which he saved all of his life. The correspondence, however, eventually became the property of Herbert Sullivan, and for a long time was not available to the public. Now, fortunately, the love letters form a part of the Sullivan Archive at the Pierpont Morgan Library, and it is finally possible to follow the course of Sullivan's relationship with the Scott Russells from beginning to end.

Sullivan's career as a professional composer began in April of 1862 with the successful performance of his *Tempest* music at a Crystal Palace concert in Sydenham. He was twenty years old.

John Scott Russell was a prominent Victorian engineer and shipbuilder who lived in Sydenham with his family. The Scott Russells had three daughters, Louise, Rachel, and Alice. The girls had grown up in the shadow of the Crystal Palace, and were all of them excellent musicians. Sullivan met them in 1863, and very quickly became a welcome and frequent visitor at their home.

In the years that followed, Sullivan found himself spending most of his time with Rachel, the middle daughter, who proved to be a good match for him in the beginning. She was an excellent pianist, she had a great knowledge of music, and, like Sullivan, she was energetic, ambitious, and stubborn. She took a deep interest in Sullivan's career, and she was close to him during many of the major events of his young life: when his one and only symphony was performed at the Crystal Palace in 1866, when his father died later that year, and when his overture *Marmion* was presented by the Philharmonic Society in London.

By 1867, after Rachel had known Sullivan for four years, she became secretly engaged to him. However, her relationship with Sullivan had by then become so intimate that it was only a matter of time before Mama found out about the engagement. When she did, she banned Sullivan from the house and refused to permit Rachel to continue to see him.

The Scott Russells at the time were prominent socially in Sydenham; Mr. Scott Russell was a noted engineer, and Mrs. Scott Russell was the grand-daughter of an Earl. Sullivan, Rachel's letters assure us, was seriously in debt, frequently seen with other women, and highly insecure with regard to his financial future. Under the circumstances Mama's reaction was understandable. Rachel, however, was determined not to be bound by her mother's order, and made up her mind to continue to see Sullivan in secret.

It is at this point that Rachel's correspondence takes on major importance, for henceforward her romance is carried on primarily by letter, and Rachel's letters provide a unique and intimate portrait of Sullivan's social and professional life as a young man. The letters show Rachel's courage and frustration in attempting to deal with Victorian morality and her own desires. At the same time they reflect her despair in trying to cope with the frequent capriciousness of Arthur Sullivan.

From one of Rachel's letters we learn that George Grove had warned her that

he thought that Sullivan did not know what “devotion” meant. Rachel quotes Frederick Clay as saying that the mere thought of marriage would be enough to send Sullivan into a fit of hysterics! And Sullivan himself, Rachel writes, once told her that he meets with “temptation” every day in London. Rachel, however, chose to ignore these warning signs, and proceeded to do everything in her power to try to change the musician whom she loved.

In her letters Rachel writes in distress at Sullivan’s flirtations with other women, his debts, and his smoking. She gives him advice on his disagreements with Burnand. She encourages him to write a grand opera. She sends him poems which she thinks would be well suited to his music, and, with singular prescience, she tells him to stop proclaiming his dependence upon *words* for musical inspiration and to look instead within himself. Rachel understood him very well.

But Sullivan was not about to take her advice. It seems that he had little interest in changing his life-style for anyone—even the girl he was engaged to—and the letters which Rachel wrote during the second year of the correspondence give a very frustrating account of her engagement: Sullivan is no longer spending enough time with her. He is not saving any money for their marriage. He continues to stay up half the night party-ing in London. He is wasting his talents.

Rachel had promised to marry Sullivan as soon as he had cleared his debts. But by the summer of 1868 it was obvious that he was making no effort whatever to do so (nor was he curtailing his social life) and Rachel had no choice but to postpone the wedding indefinitely. Reluctantly she decided to go to Switzerland for six months with her father.

It was during this separation that the most unexpected development occurred in Sullivan’s relationship with the Scott Russells. While Rachel was out of the country, Sullivan began to see her elder sister Louise!

The details of Louise’s relationship with Sullivan are related in a dozen-and-a-half letters which *she* wrote during this period, and which Sullivan also saved! Louise tried hard in her letters to maintain the position that her only purpose in meeting Sullivan is to “reform” him—that is, to transform him into a respectable husband for her sister. But there is little doubt that her true feelings for him were running somewhat deeper. Sullivan and Louise saw each other for three months that autumn. Rachel, however, was scheduled to return to England in the beginning of 1869, and so in December Sullivan’s and Louise’s adventure ended abruptly, as did Louise’s letters.

It was this dalliance with Louise that apparently made Sullivan finally realise that he could not possibly marry Rachel and that it was dishonest of both of them to continue their engagement. Early in 1869, therefore, he made a quick trip to Switzerland and there, after six years of courtship, he finally told Rachel that it was over.

Rachel continued to write to Sullivan for the rest of the year. It took her a long time to forget him. After 1870 Sullivan never saw Rachel again. Nevertheless he kept her letters, and almost thirty years later wrote that the evenings which he had spent in her house in Sydenham were among the pleasantest of his life.

It is difficult to say exactly what effect Rachel had on Sullivan’s life and career, although it is plain from her letters that she was deeply involved in both. During 1866 and 1867, the years of Rachel’s greatest influence, Sullivan composed two overtures, a symphony, and a concerto; this was practically all the purely orchestral music which he wrote in his career. The slow movement of the *Irish Symphony* is perhaps the most intimate music he ever composed. After the departure of Rachel, however, Sullivan devoted himself almost exclusively to operas and incidental music. His symphonic inspiration seemed to end with Rachel—and so, too, did his desire to be married.



# CRITICISM GOT INTO ALL THE PAPERS

by Tony Joseph

"*Ruddigore*," Kenneth Sandford was quoted in this magazine as saying a few years ago, "I enjoy tremendously." "It is incomprehensible," wrote a *Manchester Guardian* reporter in 1937, "that *Ruddigore* should ever have been considered less attractive than the other comic operas in the Savoy series." *Ruddigore* "it seemed to me," declared the Savoy historian Percy Fitzgerald in 1894, "had extraordinary merit both in story and music." "If everyone felt as I did when the opera was over," maintained the Victorian critic Clement Scott, "there can be but little doubt concerning the popularity of *Ruddygore*. I wanted, and want now, to see it again."

Of all the G. & S. operas, *Ruddigore* is my own favourite. It is not, I will grant, perfection in every respect. But total perfection in any field can be less exciting or satisfying than something that both touches the high spots and yet has occasional faults. And, to my mind, in those places where *Ruddigore* does touch the high spots, the fusion of author and composer was never bettered.

That it has received a fair share of praise down the years, the four quotations I opened with may indicate. But it has also come in for its share of criticism, and on this count the share has been anything but fair. From its origin in January 1887 right up to the present day it has attracted more adverse comment than most of the other operas put together. Criticism, moreover, has not been confined to any one aspect, but has embraced all manner of points. In this article I propose to look at some of the lines such criticism has taken.

The floodgates indeed opened after its very first night. So let's begin where most of the original reviewers began: with the title. Here is the *Monthly Musical Record*:

"The title of the new opera by Gilbert and Sullivan was withheld from the public until three days before the representation . . . When it was announced, everybody was astonished. Many were disgusted. *Ruddygore, or the Witch's Curse* does not look elegant in the bills of a West End theatre patronised by 'Society'."

Other descriptions used of it included "hideous"; "repulsive"; "unsavoury"; "most unfortunate"; "not at all pretty". And once that title *had* been made public, it was too late to do much about it. The substitution of an "i" for the particularly emotive "y" made it look a shade less offensive on paper. But this could have no effect on its pronunciation; although, if a note in the *Daily Telegraph* at the time of the opera's 75th anniversary is to be believed, Victorian ladies of the primmer sort had tried to get round this by rhyming it with "piggery". As, so to speak, in *H.M.S. Pinaffory*.

If the opera's title was unanimously condemned as objectionable, its subject matter was criticised in some quarters as obscure. *Ruddygore*, to quote the *Monthly Musical Record* again,

"is more like the title of a transpontine melodrama of the old but now defunct type . . . The transpontine drama was an institution which only existed in the south suburbs of London. Any parody of its peculiarities would consequently be mainly relished by those who were locally acquainted with [them]. Therefore it may be assumed that Mr. Gilbert only designs to please Londoners."

And not even all that many Londoners, in the opinion of the *Graphic*: "Mr. Gilbert has for the nonce held his hand in satirising the liberal professions and various social crazes thoroughly familiar to everybody . . . Instead he has

preferred to burlesque a wholly effete species of transpontine melodrama, which few of his audience ever knew, and the rest have probably forgotten. Many years ago a parody of *Sweeney Todd* and *The Red Barn* might have made its mark. Now these and similar plays are things of the past, and the process of heaping refined satire upon them is, therefore, analogous to that of employing a Nasmyth hammer to kill a bluebottle."

And other critics still, if they failed to challenge him on the subject matter, got him on the libretto. Here it was the *Era* which led the way:

"The simple fact is that the libretto, as a whole, is very weak and loosely constructed. There are amusing incidents, and in the first act the characters have some individuality; but before that has closed the main interest in the opera has gone. All is a foregone conclusion . . . The bulk of the second act is frittered away after the one striking and important scene, and is bolstered up by such worn out devices as the comic business of the Quaker couple [i.e. Despard and Margaret] which for many years had done duty at the music halls until audiences grew weary of it."

By and large, though, the first act (give or take the *Parley-voo* song which offended the French) was well enough received. It was the second, and above all the ending, on which attack was generally concentrated. That ending was castigated by *The Times* as being of "downright stupidity"; while the *Daily Telegraph* remarked:

"Mr. Gilbert has aforesaid not been happy in the denouement of his works. Here we venture to say that he is particularly weak."

The trouble was the return to life of all the ghosts *en bloc*. Sullivan himself thought this unsatisfactory: "very weak" was his own comment on it; and, as is well known, Gilbert promptly altered it, leaving Sir Roderic to return alone. But Sullivan's criticism of his partner here was matched by Gilbert's criticism of *him* in connection with the full ghost scene earlier: "The ghost music . . . seems to my uninstructed ear to be very fine indeed, but—out of place in a comic opera. It is as though one inserted fifty lines of *Paradise Lost* into a farcical comedy." This was not, however, an opinion widely shared. For it is only right to add that, overall, the critics gave Sullivan's share of the work a generous amount of praise.

On a different count again, the *Illustrated Sporting and Dramatic News* complained that *Ruddigore* was in essence a "resurrection pie"—that is, the same old stuff G. & S. had served up so often before; a comment that had been made by somebody or other with every opera since *Pirates*. There are, of course, similarities between the operas; with the same author and composer writing for the same basic cast, this was only to be expected. It depends, obviously, on how one looks at things. To, say, a car lover, every model of car is different. To a person like myself who does not know a boot from a bonnet, all cars are simply cars. The same goes for lovers—and otherwise—of Gilbert and Sullivan.

So much for criticisms meted out to *Ruddigore* at its opening. But therein lies only half the story. For as a result of the hissing and booing that marred the final moments of the first night, together with the relatively short span of the opera's original run, there was born a myth: the idea that *Ruddigore* had been a failure. *Ruddigore*: failure—it is the one "fact" that people with a limited knowledge of G. & S. seem to know about the piece. And the consequence has been that many people going to see it for the first time have been preconditioned, as it were, to expect a certain disappointment. Take, for example, this local paper report when the opera had its first performance in Bristol on its revival in the 1920s. The company, it was claimed,

"lacked a little of that easy confidence so conspicuous in their interpretations of works with which they and the public are more familiar" though by then they had in fact been doing it—and familiarising themselves with it—for nearly three years.

Well, that was 1923. But what of more recent times? Since the last war *Ruddigore* has been chosen as the opera to open three London seasons: 1956-57,

1965-66 and 1974-75. On each occasion, thanks to this, it has been reviewed in the national press. And what do we find?

In 1956, for a start, *The Times* came up with the following: "Gilbert's dialogue is, as satire, very funny, but its point is lost on a modern audience" (the same criticism, in other words, that had been made with regard to audiences back in 1887. Isn't there any audience which might be expected to understand it?). In 1965 a reviewer elsewhere went so far as to call it "a glimpse of chaos, leading us straight to that blind destructiveness which lurks, alas, at the centre of so much art today." While 1974 brought this from the *Daily Telegraph*:

"To the outsider coming to the work for the first time and uninitiated into the homely mysteries of the Savoy opera cult, it raises, even more than several of its more popular companion pieces, some teasing problems" though what those problems are supposed to be the paragraphs that followed scarcely made clear.

And if this preconditioning and wariness affects reviewers of D'Oyly Carte performances of the piece, it surfaces no less in connection with productions by amateurs. Thus a few years ago one producer in Bristol was reported as saying that *Ruddigore* was "often wrongly thought a gloomy opera." It has also been stigmatised as difficult for amateurs to tackle. To quote a report on a production by a Taunton group: "This comic opera is a stiff test for any society. It is not as straightforward, tuneful or comic as some of the better known Gilbert and Sullivan works." That it is among the hardest for amateurs to put across successfully, I agree. But does this make it a poorer work in itself? *Macbeth* is doubtless harder to put across than *Murder at the Vicarage*.

And how about this—from the report of an amateur production in the '50s in London's Hampstead Garden Suburb:

"One wonders whether Gilbert wrote *Ruddigore* while assailed by the gout which plagued him in later life. It never enjoyed the popularity of some of his other works. It is a sombre tale with only a glimmer of the famous Gilbertian wit, and it brings to the fore much of its author's less attractive features, such as his dislike of women."

A critique to treasure for sheer crankiness. But that mention of women brings us to yet another aspect of the opera that has evoked condemnation: the character of Mad Margaret. Here is the *Sheffield Daily Telegraph* reporter writing on the opera's first performance in Yorkshire (May 1887). Though *Ruddigore*, he asserted, was a piece to be "listened to and enjoyed," such enjoyment was

"not without alloy, for the burlesque of insanity is absolutely repulsive and should be modified, or better still cut out altogether. Mad Margaret's scene is short, but the blood-curdling shriek which she utters lingers unpleasantly in the ear. It is an extravagance which none but Mr. Gilbert would dare to perpetrate."

Now it is possible the fault here lay less with Gilbert than with the actress concerned, for in the same part at the Savoy Jessie Bond aroused no such hostility. But dislike of the character has obviously continued to linger here and there. Mad Margaret, wrote Sean Day-Lewis in the London *Daily Telegraph* in 1965, is "one of Gilbert's more unpleasant ideas". Unpleasant, though, for whom? Not, I fancy, the actress playing the role.

And as for *Ruddigore* being a failure, this hardly fitted Gilbert's own conception of it. The opera, he once remarked, had earned him £7,000. As he told Rutland Barrington: "I could do with a few more such failures." Today, ninety-two years later, he might still have said the same. Or, to put the whole matter another way: *Ruddigore*, in spite of all criticisms, continues to go merrily along.

# IF YOU WANT TO KNOW WHO WE ARE

KENNETH SANDFORD talks to David and Elaine Stevenson

Kenneth Sandford joined D'Oyly Carte in 1957 for a couple of years' experience! Though still a young man, he was already a veteran of the West End stage and, aspiring to the opera, he saw the Company as a desirable if temporary step in the legitimate direction, which even a cut in income failed to deter. Now 22 years later he looks back over the intervening years from the unassailable pinnacle of prestige which astonishingly consistent work has won him, mildly surprised that "time has had his little joke."

To review the career of D'Oyly Carte's current longest-serving principal\* is to battle with superlatives. Kenneth's all-round accomplishments, unwavering standards, tireless application and sheer professionalism provoke the admiration of colleagues not less than the acclaim of audiences. Power mingles exquisitely with the fresh delicacy of a light touch, and he has made the parts which he plays so completely his own that in G. & S. circles "the Sandford roles" has become almost a generic term.

Born in Surrey, Kenneth moved early in life to Sheffield and quickly displayed an exceptional artistic talent. At the age of 11 he was admitted to the Sheffield College of Art to specialise in painting, and during his teenage years he lived for art, often rising to paint at dawn and filling his bed with tubes of oils to his mother's pardonable dismay. A scholarship to the Royal College of Art was deferred by wartime service as a navigator in the R.A.F.; happily he survived to complete his studies, passing through college competently enough, but discovering that the vital spark of inspiration had somehow dimmed in the intervening period. Convinced that any art form demands an unequivocal vocational priority, he viewed the prospect of life as a teacher of art with diminished enthusiasm and turned to the colour of the theatre to revive his interest in painting.

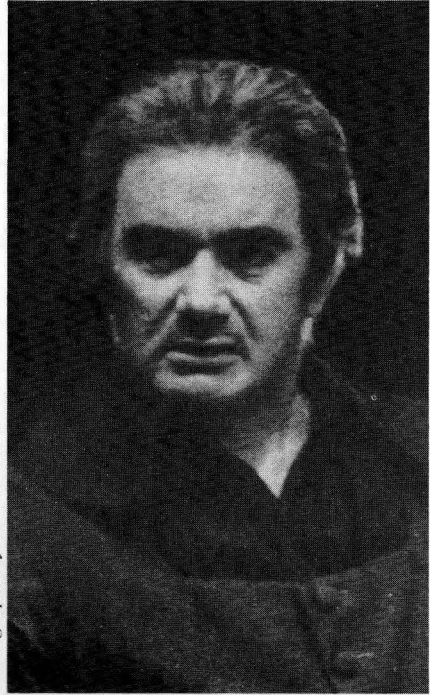
Having sung for a number of years in church as "a loud boy soprano" and for fun as a tenor in South Kensington, he gratefully accepted an offer of free singing lessons from a discerning teacher, who advised him to audition at Drury Lane so that he would have a living and the chance to continue painting in his spare time. Kenneth thought it faintly ridiculous to join the throng of gifted people clamouring for work on the post-war stage, and he was agreeably surprised to be offered a place in the chorus of *Carousel*, as a result of which the revision of his thesis and the preparation of his exhibition for the Royal College of Art Diploma were interspersed with Drury Lane rehearsals. Again to his surprise and that of his colleagues (many of whom were practised performers of American musicals) he was selected to understudy the male lead, and in the event played the part with conspicuous promise on about 40 occasions. In the teeth of such fierce competition he reckons himself remarkably fortunate to have gained recognition so swiftly, though the speed of his passage left some inevitable gaps at first in his experience. The call "Overture and beginners please!" was new to him, for example, and when it was made each day by a cheekily grinning young call-boy, Kenneth took the words as a jibe at his own expense and would gladly have exacted retribution if he had been quick enough!

After *Carousel* his career developed in a headlong progression which left little time for leisure and less for painting, for he had to learn the craft of his new profession, though the stimulation of imagination conferred by his art training gave

\* In 1957 John Reed was understudying Peter Pratt.



*Sir Despard*



*Shadbolt*

Photographs by Bob Johnson

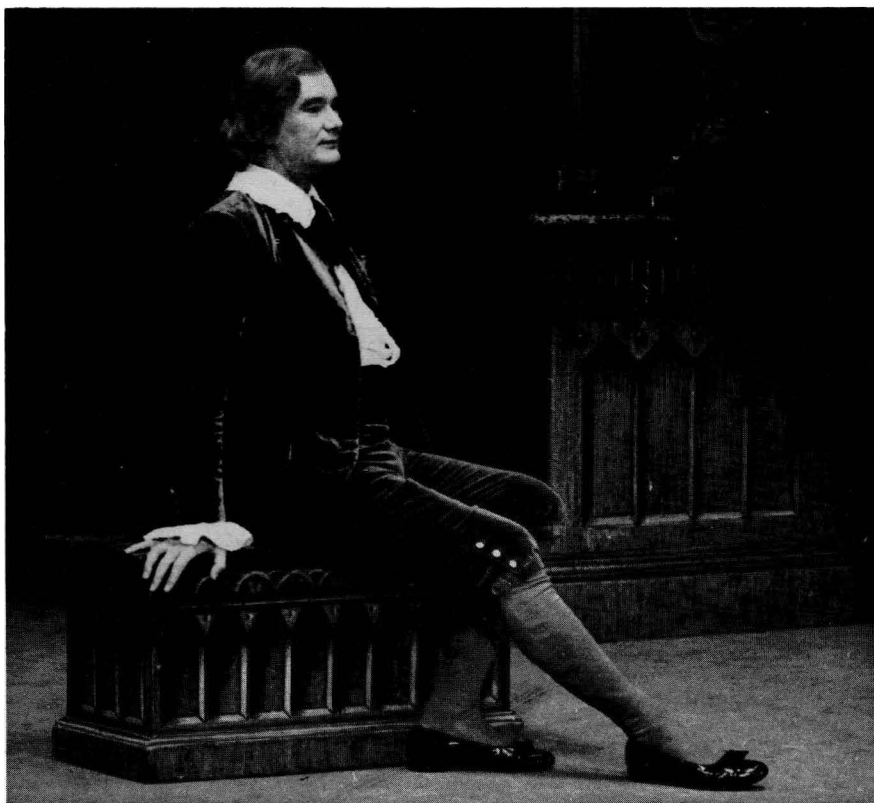
him some positive advantages. He went on to *King's Rhapsody*, *Paint Your Wagon*, and hectic revue in Glasgow, relishing the experience of working with famous Scottish comics and singing everything from opera to blues in a constantly changing programme. Then followed twice-nightly performances as principal singer with *The Crazy Gang* for a total of 800 shows ("frightful but very interesting") while simultaneously understudying for *Kismet* and attending the National Opera School in St. John's Wood. The School was in its infancy in those days but enjoyed a most distinguished faculty with whom it was a privilege to study. Kenneth's daily schedule included training at the School from 10 am-4 pm followed by two shows at the Victoria Palace from 6-10.30 pm—"a bit tough going" he concedes!

Experience at the National Opera School prompted his decision to leave musicals in favour of more serious opera, and he took six months out to enrol as a full-time student. Towards the end of his studies he was asked to audition by D'Oyly Carte, of whom he had barely heard, his only previous contact with the Company having been to attend a performance of *The Mikado* at the old Lyceum Theatre in Sheffield when he had passed the time by sketching from the gallery! As usual the competition was intense and as usual the outcome was unexpected. Kenneth went along between rehearsals for a television production, received the impression that he was there as a make-weight, sang some Mozart and dismissed the matter from his mind. He was invited back, read some lines which he had been asked to learn but had not had time to commit to memory, and was duly offered a contract to sing bass/baritone roles though his voice was high baritone. One is obliged to admire the perception of the audition panel!

With characteristic industry Kenneth absorbed eight parts in as many weeks and plunged straight into the full touring repertory. Assurance in all the roles was of course not instantly achieved, and for a time professional pride and the instinctive deference amongst a seasoned company of a comparative newcomer to opera conspired to induce a mood of caution. Even so, he could reflect with satisfaction

upon his Opera School training when he had delighted in performing with eminent singers and conductors, many of whom duly rose to considerable fame at Covent Garden. His press notices in that illustrious group had been impressive, and there has since been no shortage of calls to return to serious opera. Fortunately for D'Oyly Carte, invitations to audition have always arrived at inconvenient times when for personal reasons or contractual obligations he has not been at liberty to accept. This is not to imply that 22 years in the works of Gilbert and Sullivan have deprived him of artistic fulfilment; he still gets excited about his work, gives regular recitals of other music, and finds leisure to indulge a variety of interests, notably art and handicrafts. Painting on tour is frustrated by pressure of time and changes in quality of light, but he maintains a steady output of portraits and landscapes, many of which were exhibited at Sadler's Wells during a recent London season. His career could have taken many forms, and he would be less than human if he did not occasionally permit himself the luxury of speculating on the directions which his work might have taken if he had not elected to stay with D'Oyly Carte.

Kenneth's mastery of the techniques of stagecraft contributes to a fine, commanding presence on-stage. He has been called a method actor (whatever that may signify) but he asserts that every actor has a method. A firm believer in stage discipline, he accepts the necessity of being in a particular place at a particular time for reasons of lighting and relationships to colleagues and audience. When he is produced, he is produced—or why have a producer? For example, he has played in the same production of *Patience* for the greater part of a quarter-century, and throughout the period his movements have remained virtually unaltered, which is not to say that he approves of them, still less that his lines are delivered in precisely



*Grosvenor*

the same way each night. The challenge is to accept imposed limitations and to build a performance upon them, for "orchestration" of the cast as a whole is the responsibility of the producer and should not be attempted by individual artists acting in arbitrary isolation. His sense of discipline is shared by John Reed, but a spark of humour is never far below the surface of their collaboration, and the slightest inflection is immediately caught and reciprocated.

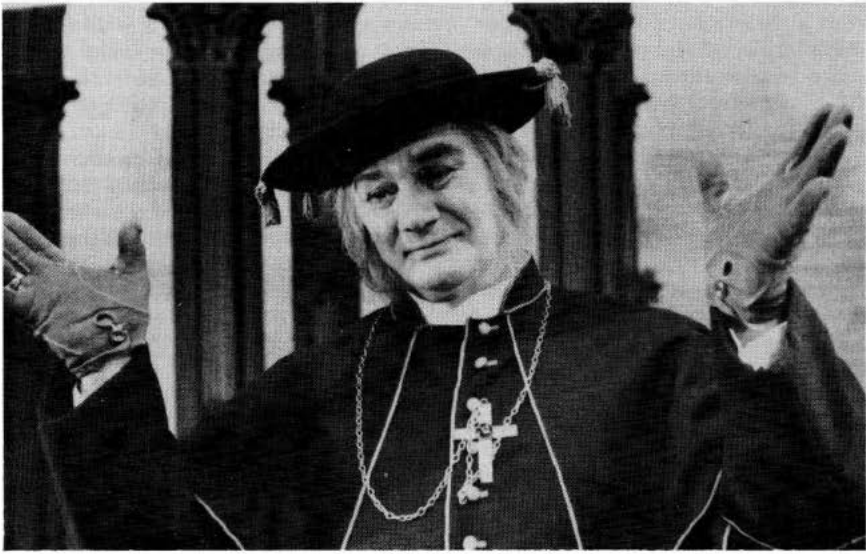
The Sandford method, however, soars above the fundamental mechanics of his profession. It is not a conscious exercise at all, but stems naturally from the quest for truth. He does not find it necessary to ask the question "What is truth?" for he knows it when he sees it and is content to renew a constant search. If there is a hint of paradox in the creator of dramatic illusion being a lover of truth, it arises from a mistaken view of the theatre which ideally is not less real than life, but more. Timing comes out of the truth of the moment, and without timing the wittiest lines can go for nothing. Kenneth's superb timing is not measurable by the clock but is an accurate response to dialogue and the mood of an audience.

He attempts the most difficult task in the theatre—listening to what others say instead of simply waiting to speak his own lines—and discovers that the audience listens with him, whether as a single act or a double-take. His response is then entirely natural and the audience is given the chance to respond with him. Despite constant repetition, he also endeavours to be perpetually aware of what he is saying (which is not as easy as it sounds) believing that the audience must not only hear but must understand if they are to grasp the truth; and it is the moment of truth which brings the performance alive. Thinking truth is his method, and if the audience find the performance fresh, he has in effect convinced them that he has not heard the dialogue before. Beautifully simple the theory may be, but its successful interpretation demands the talents of a master. Even then success may prove an elusive quarry.

A refinement of the theory is provided by the comic element in Gilbert and Sullivan. For comic opera, a sense of fun is essential, which when played to perfection can leave an audience deliciously in doubt as to whether an artist is being quite truthful or is fooling them. A twinkle must underlie the performance, however serious the part, in order to walk the knife-edge between straight playing and send-up. Kenneth does it so well that people regularly comment after shows that they could see how much he was enjoying himself—and sometimes they are wrong!

Admiring those fellow-artists who can efface their personal identity on-stage, he strives to stay in character throughout and creates quite distinctive roles as a result, quite properly convinced that he has all the most interesting parts with such remarkable diversity as Grosvenor and Private Willis, Shadbolt and Dr. Daly, Don Alhambra and Sir Despard, King Hildebrand and Pooh-Bah. He sees the operas as situation comedies which are clever and funny in their own right, and should be played for what they are for all they are worth, and allowed to speak for themselves. Playing for too many laughs and using the operas as vehicles for his own personality are pitfalls which he is scrupulous to avoid. Gilbert he finds worthy of anybody, very astute, and not as puritanical as some earlier productions may have suggested; there are naughty lines, and others which a member of the audience may think naughty and earn an eloquent glance from the stage for his impertinence. Kenneth has doubts about the immutability of tradition, but is convinced that libretti and scores should equally be treated with the utmost respect.

Whatever the fascination of the plots, Kenneth is primarily a singer and the musical line tends to dominate his preference for roles. The richness of his voice resounds over a quite startling range from bass to second tenor, sometimes within the confines of a single character as in *The Mikado*. Inevitably no voice can meet such demands with uniform confidence, and though the middle ground of Don Alhambra, Sir Despard, Shadbolt and King Paramount evidently presents no difficulty, his preference is for the higher line of Grosvenor and Dr. Daly. Definite aversion is reserved for King Hildebrand, whose tyrannical power of speech and movement calls for a corresponding musical dominance, yet Kenneth finds himself



*Don Alhambra*

confronted by low bass patter numbers requiring great clarity of diction; by his own critical standards he feels barely consistent in his portrayal. Compromise is involved—which indeed the varied skills of Gilbert and Sullivan performance can often compel—and he hates it. He jibs at the label “perfectionist” but works hard and likes to do things properly; anything less he regards as cheating himself and his audience.

Smaller than his two predecessors in office (both of whom played Pooh-Bah without benefit of padding!) Kenneth on the boards cuts a majestic, larger-than-life figure. Moving with fluent assurance, he radiates dignity and authority with the consummate artist’s gift for making his art appear effortless. His sophisticated style, polish and vocal excellence complement a disciplined dedication to afford him an undisputed place in the line of great D’Oyly Carte performers, his years of eminent service spanning an era. When he joined the Company, production was so tight that it was difficult even to relate to other people on-stage, and characterisation was wooden and unreal by present-day standards. With his perpetually evolving interpretation he has shared in a quiet revolution—so quiet that it has sometimes escaped notice—to free the operas of some hereditary shackles, and the trend has gained momentum from wider changes in the theatre and in audience expectations. Talented young performers have made their impact with a realistic no-nonsense approach, by comparison with which earlier assumptions seem almost affected. Yet much as he welcomes the new climate, he is unashamedly old-fashioned enough to miss some of the former elegance, dignified but not precious, in its rightful place. Not the least of his achievements has been to lend continuity to an important period of transition, and it will be the hope of his innumerable admirers that he will long continue to do so. Perhaps it is not too fanciful to suppose that in Kenneth Sandford we have been fortunate to witness a legend in the making.



# THE MOUNTEBANKS

or The Lozenge Plot

by James Gillespie

Gilbert seems to have been obsessed with transformation scenes; in the majority of his operas, single characters or whole groups of people change their position, status or condition. In *H.M.S. Pinafore* Ralph and the Captain change places; in *The Pirates*, we learn that the pirates are all 'noblemen who have gone wrong'; in *Patience*, the aesthetic maidens become 'everyday young girls', along with a corresponding change in Grosvenor; in *Iolanthe*, the peers become fairies—and so on. In two instances, *The Sorcerer* and *Ruddigore*, the change is brought about by supernatural forces.

Although Sullivan set the supernatural scenes in these operas very effectively, and in *Ruddigore* excelled himself with his setting of 'the ghosts' high noon', he did not share Gilbert's fascination with the supernatural.

In particular, at various times during their partnership, Gilbert kept producing a 'lozenge plot', in which, by means of a magic lozenge, characters turned into whatever they pretended to be. Sullivan flatly rejected this plot on at least two occasions, and the partnership seemed in danger of breaking up. It is perhaps significant that on both occasions Gilbert broke the deadlock by offering Sullivan a plot with virtually no transformation, but instead a case of disguise—in *The Mikado* and *The Yeomen of the Guard*.

The Lozenge Plot finally emerged as *The Mountebanks* in 1892, set to music by Alfred Cellier, during Gilbert's estrangement from Sullivan. The story, set in Sicily, concerns a band of Tamorras (a secret society) who plan to disguise themselves as monks and kidnap the Duke and Duchess of Pallavicini; Minestra, just married to Risotto, one of the Tamorras, will disguise herself as an old woman who has met with an accident, and will ask to be taken to the monastery. Elvino, the local innkeeper, arrives to explain that the Duke and Duchess are going to stop at his inn: as he is not used to entertaining such people, he wants to have a rehearsal, and asks Alfredo, a young peasant, to impersonate the Duke. Alfredo chooses as his Duchess Teresa, a village beauty, rather than Ultrice, who is in love with Alfredo, but detested by him; however, Ultrice succeeds in taking Teresa's place.

A troupe of mountebanks now appears on the scene. Pietro, their leader, explains that during the afternoon they will present a dress rehearsal of the show which they are going to perform before the Duke and Duchess; they will also exhibit two life-size clockwork figures of Hamlet and Ophelia.

However, the figures have been detained by the police because they have no passports; Bartolo and Nita, two of the mountebanks, consent to dress up as the two figures and pretend to be clockwork toys.

At this point a potion is produced, left behind by an alchemist who was staying at the inn, and has just blown himself up: this potion will make everyone who drinks it exactly what he pretends to be (this was the feature of the story which Sullivan most disliked). Bartolo and Nita agree to drink some of the potion, in order to become real clockwork figures.

Not only they, but most of the cast, eventually drink the potion, and so become what they are pretending to be: Minestra, dressed up as an old crone, becomes one; Teresa, who had pretended to faint, goes crazy; Bartolo and Nita become dolls; Alfredo and Ultrice become the Duke and Duchess; Pietro, who described the wine as poison, finds that it has become poison to him, and the Tamorras, disguised

as monks, become real ones, with their captain Arrostino as Prior.

There is an antidote to the effects of the potion; the label attached to the bottle must be burnt; but Ultrice, proud of her new rank as Duchess, steals the label from Pietro's pocket-book. Only when Pietro is on the verge of death, and Teresa (crazed) is about to throw herself into the river, does Ultrice relent and produce the label for burning. The moment Pietro begins to burn it, everyone is restored to his or her former condition, and all ends happily. The real Duke and Duchess, who have been the indirect cause of most of the disguising, never appear: the final chorus begins 'The Duke and the Duchess, when they travel through the land . . .'

Alfred Cellier, who eventually composed the music for this libretto, was a lifelong friend of Sullivan. Two years his junior, he had been a fellow Chorister of the Chapel Royal, where it is said that the two of them used to take choir-practices in the absence of the choirmaster.

Not many years later, Cellier conducted *The Sorcerer* and *H.M.S. Pinafore* for Sullivan, and accompanied him to New York for the première of *The Pirates of Penzance*; he helped him to write the Overture during the hectic early hours of the day of the first performance. During these early days of the G. and S. partnership, Cellier was clearly Sullivan's right-hand man, and must have contributed greatly to the success of the performances. Cellier's own *Dora's Dream* preceded the performances of *The Sorcerer*, and his *In the Sulks* was given as first-piece during the London run of *The Pirates* and part of the run of *Patience*, by which time Alfred Cellier's younger brother François (Frank) had taken over as conductor.

Cellier then wrote some operettas with B. C. Stephenson, who under the pseudonym 'Bolton Rowe' had written the libretto for Sullivan's *The Zoo*. Of Cellier's operettas, *Dorothy* had a phenomenal success, achieving a longer run than *The Mikado*; it also prompted Sullivan to write to Gilbert, suggesting that they should dissolve their partnership, and leave the field of operetta to others.

George Bernard Shaw's sister was in the cast of *Dorothy*: G.B.S. in his capacity as the music and theatre critic, Corno di Bassetto, had some harsh words for it.

Cellier's musical style is in some ways very different from Sullivan's; there is an obvious overlap, but whereas Sullivan was greatly influenced by the music of the Viennese masters, especially Mozart and Schubert, Cellier's influences were humbler and nearer to home—the Victorian parlour and ballroom. It is true that Sullivan himself wrote plenty of drawing-room ballads, but rarely in his work with Gilbert.

Cellier did not possess Sullivan's gift for immediately memorable melody, nor his harmonic resource, and occasionally some of his harmonic progressions are distinctly clumsy, but he was adept at writing waltzes and polkas, and some of his best numbers are in these rhythms. (John Lanchbery, when interviewed on the radio about his music for *The Tales of Beatrix Potter*, said that several of the dances in the film were based on waltzes and polkas by Cellier, which he had found in the British Museum: the Country Dance in the film is based on the Dance of the Villagers in *Dorothy*). In the Ballet in *Dorothy*, Cellier showed that he could turn out parody as well as Sullivan: here there is a very convincing Chopinesque Mazurka—a style never attempted by Sullivan.

Readers who are able to lay hands on a Vocal Score of *Dorothy* (still available from Chappell) may care to look at the following numbers, which give a good idea of Cellier's style: No. 2—Waltz; No. 3—Polka; No. 7—Waltz, also the section on page 54, where the melody with repeated quavers is very characteristic of Cellier; No. 10A—Country Dance (did this influence Sullivan in the Finale of *Ruddigore*?); Nos. 12 and 13; No. 16—Polka; No. 17—a splendid drawing-room ballad; No. 21—the Ballet mentioned above.

Further characteristics of Cellier's style are a fondness for minor keys (and minor chords in major keys), and orchestral decoration, usually by violins, in his accompaniments; he also had a liking for counter-melodies and cello solos.

The music for *The Mountebanks* is mostly of a high standard, and contains

several numbers of considerable interest. The Opening Chorus of monks is set in the Dorian mode, and there is even a faint suggestion of *Carmina Burana*, possibly because Gilbert's dog-Latin is in the same metre as Carl Orff's opening chorus. This is followed by a chorus of Tamorras, set in a minor key, and using the same dotted rhythm as that used by Sullivan for the conspirators in *The Grand Duke*. The Chorus of Girls which follows, again largely in a minor key, has a Spanish tinge (not exactly Sicilian), and the second Girls' Chorus is also a minor key piece. Teresa's ballad 'It's my opinion' is the only number from the opera which is readily available for inspection, as it has been incorporated anonymously in Rowell and Mobbs' version of *Engaged* (No. 11). It contains several fingerprints of Cellier's style: a melody consisting largely of equal notes, often repeated; one or two unexpected harmonies; a rather tortuous melodic shape just before the cadence; and a suggestion of a slowed-down polka at the words 'When charms enthrall. . . .'

The quarrelsome duets between Teresa and Ultrice are very well set; Ultrice's demonstration of the manners of the upper classes is an attractive minuet 'Now look at me, And you will see. . . .' The words here are reminiscent of a song in Gilbert's next opera, *Utopia Ltd*, and part of Cellier's minuet melody seems to be recalled by Sullivan in the same opera, at 'I'll row and fish, And gallop soon'.

The entrance of the mountebanks themselves is a very similar situation to Jack Point's entrance in *The Yeomen*, and the words, including 'Hey for their mummery, Frolic and flummery' are on a par with 'Come, fool, follify . . .'. When Nita sings 'I've a dance That came from France' it turns out to be a very English polka! There is another lively polka at the start of Act I Finale, with the girls singing in three-part harmony.

There are some effective ballads in quadruple time, unlike Sullivan's, which are often in triple time; Teresa's mocking song, 'Ha! ha! I'm only joking' has very convincing changes of mood, and the following duet with Alfredo 'Now listen to me, dear' recalls Sullivan's setting of 'Oh agony, rage, despair' in *The Sorcerer* (here Sullivan for once used a minor key).

The more dramatic moments in the opera are well handled, and Cellier's recitatives are mostly first-rate, with plenty of variety of mood and pace. Like Sullivan, he frequently sets Gilbert's unattractive words to charming music, and both Teresa's songs in Act II, when she is crazed, display a poignancy which Sullivan would probably not have shown. The second song 'Willow, willow, where's my love?' gives rise to the speculation: did Gilbert write this verse at the time of his first draft? If so, it immediately pre-dates 'Tit Willow'. In the first of these two songs we find 'What matter? 'tis only A heart that is lonely', which reappears in *Ruddigore*.

The duet for Bartolo and Nita, when transformed into clockwork figures, and the following trio with Pietro, produce a very successful mechanical effect, and there is even a double chorus: the Tamorras, transformed into monks, sing the real monks' opening chorus to such words as 'In those days for ever gone, Bless us, how we carried on', while the girls sing a gay waltz song. Although not so fully developed as the best of Sullivan's double choruses, this must nevertheless have been most effective in performance.

Alas! Alfred Cellier never heard a performance of *The Mountebanks*; already ill with lung disease before he began work on the opera, he was driven heartlessly by Gilbert, who did not appreciate how ill he was. He gave all his strength to finishing the opera, and died on December 27th 1891, just over a week before the opening night, on January 4th 1892.

# OLD FAVOURITES

## RUTLAND BARRINGTON

Rutland Barrington (George Rutland Barrington-Fleet) was born at Penge on January 15th 1853. He attended the Merchant Taylors School, but left at fourteen to work in the City. His first appearance on stage was with the distinguished actor Henry Neville when he was twenty-one.

It was on November 17th 1877 that he began his association with the Gilbert, Sullivan, and Carte management, when he appeared as Dr. Daly in *The Sorcerer* at the Opera Comique. He was therefore an original member of the cast of the first full-length opera. On March 23rd 1878 he appeared as Counsel when *Trial by Jury* was given as a curtain-raiser.

On May 25th 1878 he appeared as Captain Corcoran in *H.M.S. Pinafore* (Opera Comique). The "Second Pinafore Company" performed, for copyright reasons, the original *Pirates* at the Bijou Theatre, Paignton, on December 30th 1879, but Barrington first appeared at the London first night at the Opera Comique on April 3rd 1880. He played the Sergeant of Police.

On April 23rd 1881 he played Archibald Grosvenor in the original *Patience* (Opera Comique). On October 10th 1881 the opera became the first at the new Savoy Theatre, built by Richard D'Oyly Carte. From then on Barrington, with his rich baritone voice, became a regular and popular Savoyard, and played successively the roles of Mountarat, King Hildebrand, Pooh-Bah, and Sir Despard.

Following this he appeared at the Savoy in Solomon's *The Nautch Girl* (1891), Solomon's *The Vicar of Bray* (1892), Sullivan's *Haddon Hall* (1892), and Ford's *Jane Annie* (1893). Next he played King Paramount in *Utopia Limited* on October 7th 1893. Between November 1895 and March 1896 he appeared in a *Mikado* revival at the Savoy, and then played Ludwig in *The Grand Duke* (March 7th 1896). He then appeared, very briefly, once again as Pooh-Bah in another *Mikado* revival (July 1896) and played Pooh-Bah, Corcoran, Mountarat, Sergeant of Police, Don Alhambra and Shadbolt at the Savoy in 1908/9.

It was Barrington who, when rehearsing *Pinafore*, was told by Gilbert to sit "pensively" on a ship skylight. It was, however, only loosely sewn together, and the actor went clean through it. "That's expensively," said Gilbert.

Famous as a Savoyard in 1896, Barrington then began a new career with George Edwardes in musical comedy. Edwardes, with whose wife, Julia Gwynne, Barrington had appeared in Gilbert and Sullivan, found him invaluable, and he joined the cast of *The Geisha* at Daly's in 1896. Two more Sidney Jones compositions followed—*A Greek Slave*, and *San Toy*, in which he played Yen How. He was the Rajah of Bhong in *A Country Girl* and also appeared in *The Cingalee* (1904).

He often contributed to *Punch*, and at the Garrick in 1902 adapted Kingsley's *Water Babies* for the stage. He died on May 31st 1922.



R. F. BOURNE

# P.S. TO SULLIVAN ON 78

by S. H. Turnbull

Since the appearance in print of my article *Sullivan on 78*, which you were kind enough to publish in *The Savoyard*, Vol. XVII, No. 2, various information has come to my notice which now enables me to expand upon the observations contained in the article.

Firstly, my implication that Harry Dearth's was the only 78 rpm recording of the Drinking Song from *The Rose of Persia* can be swiftly laid low by the mention of a further *three*, covering between them virtually the entire history of 78s. Webster Booth's 1950 recording on HMV B9999 is the most recent (apart from Thomas Round's sparkling performance on a Pearl LP), but the song was also electrically recorded by Walter Glynn, a member of the D'Oyly Carte Company in 1914 and 1915—again on HMV (B4045). Without doubt the most interesting version must be that made by Scott Russell (who created the role of Dr. Tannhauser in *The Grand Duke*) for the Berliner company (No. 2963), curiously enough on 21st November 1900, the day before Sullivan's death. At this session Russell also recorded Cyril's Kissing Song from *Princess Ida*, which is included in Pearl's *Art of the Savoyard* album.

I can confirm that at least one selection from *Ivanhoe* was available—almost inevitably it is by the Band of H.M. Coldstream Guards under Lieut. Colonel Mackenzie-Rogan—on HMV C103. Incidentally, a large number of the earliest records to be included in HMV's "C" list of double-sided 12" plum label records when it appeared in 1912 were of Sullivan's music:

- C102 *The Gondoliers* (Selection—two sides)
- C103 *Ivanhoe* (Selection—one side, c/w Gaiety Echoes)
- C105 *Haddon Hall* (Selection—one side, c/w "Coon Patrol")
- C109 *Trial/Sorcerer* (Selections—one side each)
- C123 *Yeomen of the Guard* (Selection—two sides)
- C131 *Patience* (Selection—one side) and Graceful Dance from "Henry VIII"
- C134 *Pirates/Iolanthe* (Selections—one side each)

Other noteworthy records by this band are: *Utopia Ltd.* selections—C235 (one side) and C1148 (two sides), and Sullivan's overture "In Memoriam" (C1101). These last two were conducted by Lieut. George Evans, as were the bulk of the Coldstream Guards' electrically-recorded G. & S. selections.

Some numbers from Sullivan's Oratorios were recorded with surprising frequency during the earliest days of the gramophone. Two songs recorded several times before World War I were "How Many Hired Servants" from *The Prodigal Son* (notably by Evan Williams on HMV 01262), and "Come, Margarita, Come" from *The Martyr of Antioch* (notably by Edward Lloyd on HMV 3-2855). This aria was also recorded by John Harrison, whose extensive output included a number of Sullivan items. Harrison, of course, sang the principal tenor roles in the first two complete HMV G. & S. recordings, *The Mikado* (1917) and *The Gondoliers* (1919)—and in the complete *Merrie England* made about the same time under Edward German's direction—before being replaced by Derek Oldham, the first member of the D'Oyly Carte Company to take a principal part in these "approved" recordings. Songs recorded by John Harrison include: "The Sailor's Grave", "Once Again", "The Distant Shore", and a duet from *The Golden Legend*, "Onward and Onward", in which he is joined by Perceval Allen. Perceval Allen also recorded "My Redeemer and My Lord" and (with Alice Lakin) "Ah! Woe the Day!", both from *The Golden Legend*, as well as "Let Me Dream Again" and "The Lost Chord". These two often took part in quartets for HMV, usually with Robert Radford and either Edna

Thornton or Alice Lakin; apart from Sullivan part-songs and "O Gladsome Light" (*The Golden Legend*) they also recorded "When The Budding Bloom of May" from *Haddon Hall*.

Obviously my observations are by no means comprehensive, and are based solely on my personal researches, and I would be very pleased to hear from any readers with information about 78 rpm recordings of Sullivan's music.

## SOME MISSING LINKS REFORGED?

*by Robert Whittaker*

Further to my article, *Missing Links*, which appeared in the September issue of *The Savoyard*, I am grateful to Mr. Michael Walters, who has been kind enough to send me a detailed and painstaking criticism of the article. It is clear that Mr. Walters's knowledge of Gilbert and his manuscripts is greatly to be envied, and I am indebted to him for drawing to my attention a number of unfortunate errors, which I am anxious to correct.

In the section of the article dealing with *H.M.S. Pinafore*, I referred to a sub-plot revolving around Hebe and Sir Joseph. I am correctly taken to task for so doing, because, as Mr. Walters points out, there is no evidence that such a sub-plot actually existed. In drafting the article, however, it was never my intention to assert the existence of such a sub-plot as a definite fact, but merely to submit it as a hypothesis capable of explaining at one and the same time the exceptionally short running-time of the opera, the otherwise uncharacteristically ill-drawn and unbalanced character of Hebe as she presently appears, the unsatisfactory device of marrying her off without warning to Sir Joseph at the end of the opera—which stands out as contrived even among Gilbert's fantastic "denouements"—and the excision of the first passage of the finale to Act II, which was originally allocated to Sir Joseph and Hebe. For some reason the music of this passage was discarded, and the words turned into dialogue in a finale which otherwise consists of reprises of themes associated with the principal characters earlier in the opera.

I realise that what I might call this "sub-plot theory" was stated as fact in the article, an error which resulted from the omission of a half-line when the rough drafts were being prepared into a final typed transcript, and for this I can only apologise and hope that readers have not been too greatly misled.

I am also grateful to Mr. Walters for the information that the original Hebe, Mrs. Howard Paul, did not "fall ill", as I stated, prior to the first performance, but walked out of the cast for reasons which are not entirely clear but which have been discussed by Professor Jane Stedman in a recent article.

Mr. Walters also forcefully points out that I was incorrect in referring to the "curates' version" of *Patience* as "virtually complete", and has kindly drawn my attention to his own article on this subject in an earlier version of *The Savoyard*. In fact, as he says, the curates' *Patience* is a fragment, and there is no evidence that the line: "Your style is much too sanctified, Your cut is too canonical" appeared in the earlier version—a point which has been argued by both Professor Stedman, whose work on the genesis of *Patience* is rightly celebrated, and Diana Burleigh. However,

it is a most remarkable coincidence that there should be so many ecclesiastical allusions in *Patience* which do not appear in the fragment and which, it would therefore seem, were introduced after the idea of the rival curates was abandoned—especially as they seem so out of place in their present context and would take on new depths of meaning if addressed to clergymen.

In dealing with *Ruddigore* I should, as Michael Walters correctly states, have spelt “Sir Roderic” without a “k”, and I am also most grateful to him for the information that the “Gideon Crawle” episode in Act II amounted to no more than a change of name. It seems that originally Old Adam was addressed as “Gideon Crawle” in that Act by Robin for reasons which seem obscure, and which also evidently confused the Victorian audience—if one is able to judge by the speed with which this episode was dropped.

Finally, I fear that the article may have given the mistaken impression that it purported to be a detailed account of every variation from the presently used texts. As I stated in the opening paragraphs, however, that was not the case; but nevertheless I am also grateful to Mr. Walters for drawing my attention to the very large amounts of unperformed material which were not mentioned in my article. Conversely, of course, a number of the items which I mentioned are occasionally performed, but while their existence is known to many enthusiasts it may perhaps not be to the large number of people whose experience of the operas is limited to attending professional or amateur performances.

This, of course, is a vast subject and, as I had hoped to make clear, in one article I could do no more than skim the surface of a very wide sea. It seems, however, that even in doing only this I have fallen foul of a number of lurking rocks, and I can only hope that this addendum has gone some way towards the charting of a safer passage between them.

## OBITUARY

### Mr. R. JOHN WITTS

Mr. Rawdon Ivor John Witts, of Cheltenham, who died on June 29th 1978, was, with Mr. Cyril Rollins, joint author of *The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas: a Record of Productions 1875-1961*. This book, with its three quinquennial supplements covering the years 1961 to 1976, has become so indispensable a *vade mecum* for the enthusiast that Mr. Witts and Mr. Rollins have earned a kind of immortality for themselves as the compilers of a valuable work of permanent record and of great importance to the historian or researcher.

Those who corresponded with Mr. Witts on these matters, or discussed them with him in person, were deeply impressed by his careful and scholarly approach to the work: he was happy to receive addenda or corrigenda, but they had to satisfy this sense of historical scholarship by properly verified references. The amount of effort involved in enabling the present writer to submit a very small number of details about tours in Worcestershire and neighbouring counties—the hours of travelling, the perusal of ancient newspapers in the pursuit of a single fact—was enough to show the immensity of the original task, so readily shouldered by Mr. Witts and his collaborator. Every one of us has reason to be thankful, not only that the task was carried out but that it was carried out in so scholarly a spirit that succeeding generations can be confident that it is as reliable as such a book could possibly be. We sympathise with Mr. Witts' family, but rejoice in the permanence of his work.

P. C. THOMPSON

# CAST LISTS

## Autumn Tour and London Season 1978-9

(Understudies shown in brackets)

<b>H.M.S. PINAFORE</b>		
Sir Joseph Porter	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Captain Corcoran	<i>Michael Rayner</i>	( <i>Gareth Jones</i> )
Ralph Rackstraw	<i>Meston Reid</i>	( <i>Barry Clark</i> )
Dick Deadeye	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Bosun's Mate	<i>Jon Ellison</i>	( <i>Thomas Scholey</i> )
Carpenter's Mate	<i>Michael Buchan</i>	( <i>Patrick Wilkes</i> )
Josephine	<i>Barbara Lilley</i>	( <i>Vivian Tierney</i> )
Hebe	<i>Roberta Morrell</i>	( <i>Lorraine-Dulcie Daniels</i> )
Little Buttercup	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )

<b>THE PIRATES OF PENZANCE</b>		
Major-General Stanley	<i>James Conroy-Ward</i>	( <i>Kevin West</i> )
Pirate King	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Samuel	<i>Jon Ellison</i>	( <i>Gareth Jones</i> )
Frederic	<i>Meston Reid</i>	( <i>Richard Brabrooke</i> )
Sergeant of Police	<i>Michael Rayner</i>	( <i>Patrick Wilkes</i> )
Mabel	<i>Julia Goss</i>	( <i>Vivian Tierney</i> )
Edith	<i>Lorraine-Dulcie Daniels</i>	( <i>Hélène Witcombe</i> )
Kate	<i>Roberta Morrell</i>	( <i>Madeleine Hudson</i> )
Isabel	<i>Patricia Anne Bennett</i>	( <i>Andrea Phillips</i> )
Ruth	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )

<b>PATIENCE</b>		
Colonel Calverley	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Major Murgatroyd	<i>James Conroy-Ward</i>	( <i>Jon Ellison</i> )
Duke of Dunstable	<i>Geoffrey Shovelton</i>	( <i>Barry Clark</i> )
Reginald Bunthorne	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Archibald Grosvenor	<i>Kenneth Sandford</i>	( <i>Gareth Jones</i> )
Mr. Bunthorne's Solicitor	<i>Jon Ellison</i>	( <i>Malcolm Coy</i> )
Lady Angela	<i>Jane Metcalfe</i>	( <i>Roberta Morrell</i> )
Lady Saphir	<i>Lorraine-Dulcie Daniels</i>	( <i>Madeleine Hudson</i> )
Lady Ella	<i>Vivian Tierney</i>	( <i>Patricia Rea</i> )
Lady Jane	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Patience	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )

<b>IOLANTHE</b>		
The Lord Chancellor	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Earl of Mountarat	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Earl Tolloller	<i>Geoffrey Shovelton</i>	( <i>Barry Clark</i> )
Private Willis	<i>Kenneth Sandford</i>	( <i>Thomas Scholey</i> )
Strephon	<i>Gareth Jones</i>	( <i>Kevin West</i> )
The Fairy Queen	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )
Iolanthe	<i>Jane Metcalfe</i>	( <i>Madeleine Hudson</i> )
Celia	<i>Suzanne O'Keefe</i>	( <i>Andrea Phillips</i> )
Leila	<i>Lorraine-Dulcie Daniels</i>	( <i>Roberta Morrell</i> )
Fleta	<i>Patricia Anne Bennett</i>	( <i>Patricia Rea</i> )
Phyllis	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )

<b>THE MIKADO</b>		
The Mikado	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Nanki-Poo	<i>Geoffrey Shovelton</i>	( <i>Richard Brabrooke</i> )
Ko-Ko	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Pooh-Bah	<i>Kenneth Sandford</i>	( <i>Gareth Jones</i> )
Pish-Tush	<i>Michael Rayner</i>	( <i>Richard Mitchell</i> )
Go-Go	<i>Jon Ellison</i>	( <i>Thomas Scholey</i> )
Yum-Yum	<i>Julia Goss</i>	( <i>Suzanne O'Keefe</i> )
Pitti-Sing	<i>Jane Metcalfe</i>	( <i>Lorraine-Dulcie Daniels</i> )
Peep-Bo	<i>Roberta Morrell</i>	( <i>Madeleine Hudson</i> )
Katisha	<i>Patricia Leonard</i>	( <i>Elizabeth Denham</i> )



Robin Oakapple  
 Richard Dauntless  
 Sir Despard Murgatroyd  
 Old Adam  
 Sir Roderic Murgatroyd  
 Rose Maybud  
 Mad Margaret

**RUDDIGORE**

*John Reed* (James Conroy-Ward)  
*Meston Reid* (Barry Clark)  
*Kenneth Sandford* (Gareth Jones)  
*Jon Ellison* (Kevin West)  
*John Ayldon* (Michael Buchan)  
*Julia Goss* (Patricia Rea)  
*Jane Metcalfe* (Lorraine-Dulcie Daniels)

Dame Hannah  
 Zorah  
 Ruth

*Patricia Leonard* (Elizabeth Denham)  
*Patricia Anne Bennett* (Alison West)  
*Suzanne O'Keefe*

**THE YEOMEN OF THE GUARD**

Sir Richard Cholmondeley  
 Colonel Fairfax  
 Sergeant Meryll  
 Leonard Meryll  
 Jack Point  
 Wilfred Shadbolt  
 1st Yeoman  
 2nd Yeoman  
 1st Citizen  
 2nd Citizen  
 Elsie Maynard  
 Phoebe Meryll

*Michael Rayner* (Gareth Jones)  
*Geoffrey Shovelton* (Richard Brabrooke)  
*John Ayldon* (Michael Buchan)  
*Meston Reid* (Alan Spencer)  
*John Reed* (James Conroy-Ward)  
*Kenneth Sandford* (Patrick Wilkes)  
*Barry Clark* (Guy Matthews)  
*Gareth Jones* (Thomas Scholey)  
*Malcolm Coy* (Kevin West)  
*Jon Ellison* (Kevin West)  
*Barbara Lilley* (Vivian Tierney)  
*Jane Metcalfe* (Lorraine-Dulcie Daniels)

Dame Carruthers  
 Kate

*Patricia Leonard* (Elizabeth Denham)  
*Patricia Anne Bennett* (Alison West)

**THE GONDOLIERS**

The Duke of Plaza-Toro  
 Luiz  
 Don Alhambra del Bolero  
 Marco  
 Giuseppe  
 Antonio  
 Francesco  
 Giorgio  
 Annibale  
 The Duchess of Plaza-Toro  
 Casilda  
 Gianetta  
 Tessa

*John Reed* (James Conroy-Ward)  
*Geoffrey Shovelton* (Malcolm Coy)  
*Kenneth Sandford* (Patrick Wilkes)  
*Meston Reid* (Barry Clark)  
*Gareth Jones* (Richard Mitchell)  
*James Conroy-Ward* (Jon Ellison)  
*Barry Clark* (Alan Spencer)  
*Michael Buchan* (Thomas Scholey)  
*James Conroy-Ward* (Jon Ellison)  
*Patricia Leonard* (Elizabeth Denham)  
*Julia Goss* (Patricia Rea)  
*Barbara Lilley* (Patricia Anne Bennett)  
*Jane Metcalfe* (Lorraine-Dulcie Daniels)

Fiametta  
 Vittoria  
 Giulia  
 Inez

*Suzanne O'Keefe* (Vivian Tierney)  
*Lorraine-Dulcie Daniels* (Hélène Witcombe)  
*Andrea Phillips* (Alison West)  
*Elizabeth Denham* (Roberta Morrell)

Other members of the Chorus:

Michael Farran-Lee, Edwin Rolles, Bryan Secombe, William Strachan, Susan Cochrane, Beti Lloyd-Jones, Linda D'Arcy, Suzanne Sloan, Gillian Swankie.

**THE D'OYLY CARTE OPERA COMPANY**

**SPRING TOUR 1979**

February 26-March 3	Congress Theatre, Eastbourne
March 5-April 7	Opera House, Manchester
April 9-21	Grand Theatre, Leeds

Mr. and Mrs. L. D. Stevenson, of 9 Anson Road, Shepshed, Loughborough, Leics., are still giving members of the Company details of any reasonably-priced accommodation offered by readers.

## Diary of Forthcoming Amateur Productions

Sheffield—S. Yorks O.S.	.. ..	Yeomen	.. ..	3-13 Jan.	..	City Hall
Dublin—Belvedere College	.. ..	Mikado	.. ..	7-9 Jan.		
Leatherhead O.S.	.. ..	Mikado	.. ..	15-20 Jan.	..	Adrian Mann Thr.
Liverpool—Crosby G.&S. A.O.S.	.. ..	Patience	.. ..	22-27 Jan.	..	Neptune Thr.
St. Andrews University G.&S.S.	.. ..	Ruddigore	.. ..	2, 3, 8 & 10 Feb.		
West Norfolk G.&S.O.S.	.. ..	Gondoliers	.. ..	3-10 Feb	..	Fermoy Centre
Bury St. Edmunds—Culford Sch.	.. ..	Pirates	.. ..	5-10 Feb.	..	Theatre Royal
Manchester—De La Salle College Of H.E.	.. ..	Mikado	.. ..	5-11 Feb.		
Bangor—U.C.N.W.G.&S.S.	.. ..	Yeomen	.. ..	6-10 Feb.		Theatre Gwynned
West Rhine M.S.	.. ..	Ida	.. ..	6-10 Feb.	..	Garrison Theatre
Hull University G.&S.S.	.. ..	Ruddigore	.. ..	7-10 Feb.	..	Middleton Hall
Durham—Johnston School	.. ..	Pinafore	.. ..	12-17 Feb.		
Exeter University G.&S.S.	.. ..	Sorcerer	.. ..	12-17 Feb.		
Leeds G.&S.S.	.. ..	Patience	.. ..	14-24 Feb.	..	Civic Theatre
Ramsgate—St. Lawrence Coll. Junior School	.. ..	Grand Duke	.. ..	14-16 Feb.		
Penrith Amateur Savoyards	.. ..	Pirates	.. ..	15-22 Feb.	..	Tynefield Sch.
Barrow Savoyards	.. ..	Ida	.. ..	18-24 Feb.	..	Barrow Civic Hall
Dunfermline G.&S.S.	.. ..	Ida	.. ..	19-24 Feb.	..	Carnegie Hall
Burnley & Dist. G.&S.S.	.. ..	Utopia	.. ..	19-26 Feb.		
Sunderland—St. Andrew's A.O.S.	.. ..	Trial/Pinafore	.. ..	20-24 Feb.		
London—Wye College	.. ..	Pinafore	.. ..	22-24 Feb.	..	Swanley Hall
London—Charing Cross Hosp. L.O.S.	.. ..	Pirates	.. ..	22-24 Feb.		
York—Ampleforth College	.. ..	Trial	.. ..	23-25 Feb.		
Skipton & Dist. A.O.&D.S.	.. ..	Mikado	.. ..	25 Feb.-5 Mar.		Town Hall
Derby Colleges M.S.	.. ..	Sorcerer	.. ..	26 Feb.-3 Mar.		
Blackburn G.&S.S.	.. ..	Trial/Pinafore	.. ..	26 Feb.-3 Mar.		
Stourport Choral & O.S.	.. ..	Pirates	.. ..	26 Feb.-3 Mar.		
Southampton University L.O.S.	.. ..	Trial/Pirates	.. ..	27 Feb.-3 Mar.		Avenue Hall
Liverpool—Bentley A.O.S.	.. ..	Ida	.. ..	27 Feb.-3 Mar.		
Durham—New College	.. ..	Mikado	.. ..	28 Feb.-3 Mar.		Framwellgate Moor Thr.
London—Grosvenor L.O.C.	.. ..	Gondoliers	.. ..	28 Feb.-3 Mar.		Greenwood Thr.
Weymouth Grammar School	.. ..	Pirates	.. ..	2-3 Mar.	..	Pavilion
Ware O.S.	.. ..	Mikado	.. ..	5-10 Mar.	..	Castle Hall, Hertford
Oundle G.&S. Players	.. ..	Gondoliers	.. ..	5-10 Mar.	..	Victoria Hall
Glasgow Orpheus Club	.. ..	Trial/Sorcerer	.. ..	5-10 Mar.	..	King's Theatre
Kirkcaldy G.&S.S.	.. ..	Ida	.. ..	5-10 Mar.		
Basingstoke A.O.S.	.. ..	Ida	.. ..	5-10 Mar.	..	Haymarket Thr.
South Shields G.&S.O.S.	.. ..	Gondoliers	.. ..	5-10 Mar.	..	Marine & Tech. Coll.
Ossett—Elizabethans A.O.S.	.. ..	Gondoliers	.. ..	5-10 Mar.		
Southampton O.S.	.. ..	Pirates	.. ..	6-10 Mar.	..	Guildhall
Aberystwyth G.&S.S.	.. ..	Ruddigore	.. ..	6-10 Mar.	..	Theatr-y-Wern
London—Lewisham O.S.	.. ..	Iolanthe	.. ..	7-10 Mar.		
London—Royal Holloway College	.. ..	Yeomen	.. ..	7-10 Mar.		
Sevenoaks Players	.. ..	Ruddigore	.. ..	8-14 Mar.		
Birmingham—Dunlop O.S.	.. ..	Iolanthe	.. ..	12-18 Mar.	..	Dunlop Hall
Newcastle University G.&S.S.	.. ..	Iolanthe	.. ..	12-18 Mar.		
Darlington—Bondgate O.S.	.. ..	Patience	.. ..	12-17 Mar.		
Goostrey—Holmes Chapel O.&D.S.	.. ..	Gondoliers	.. ..	12-17 Mar.		
Sheffield L.O.C.	.. ..	Sorcerer	.. ..	12-17 Mar.	..	Merlin Thr.
Swindon G.&S.S.	.. ..	Iolanthe	.. ..	12-17 Mar.	..	Wyvern Thr.
Wigan G.&S.S.	.. ..	Ida	.. ..	12-17 Mar.	..	Linacre Thr.
Londonderry—St. Columb's College G.&S.S.	.. ..	Pirates	.. ..	12-13 Mar.		
Alton O.&D.S.	.. ..	Iolanthe	.. ..	13-17 Mar.	..	Assembly Rooms
Cambridge—Impington Village College	.. ..	Gondoliers	.. ..	14-17 Mar.		
Shoreham—King's Manor Sch.	.. ..	Pirates	.. ..	14-16 Mar.		
Hassocks—Hurstpierpoint Coll.	.. ..	Pinafore	.. ..	14-17 Mar.		
Reading—Elstree Sch.	.. ..	Mikado	.. ..	15-17 Mar.		
Oldham—Hope Congregational Sunday School	.. ..	Pinafore	.. ..	17, 20, 21, 23 & 24 Mar.	..	Assembly Hall

Harrow—Heathfield Girls School	Mikado	19-23 Mar.	
Bolton—New Rosemere A.O.S.	Mikado	19-24 Mar.	
Birmingham Savoyards	Gondoliers	26-31 Mar.	Old Rep. Thr.
Wolverton & Dist. G.&S.S.	Ruddigore	21-24 Mar.	Wolverton Coll. F.E.
London-Julian L.O.S.	Sorcerer	21-25 Mar.	Greenford Hall
Hull H.S. for Girls	Iolanthe	21-23 Mar.	
Plymouth G.&S. Fellowship	Grand Duke	22-31 Mar.	Athenaeum Thr.
Knowle O.S.	Iolanthe	26-31 Mar.	Library Thr., Solihull
Twickenham—West London Inst. of F.E.—Studio Opera	Gondoliers	26-28 Mar.	
Marlow A.O.S.	Iolanthe	26-31 Mar.	
Newcastle upon Tyne—Gosforth United Reform Church O.S.	Trial/Pirates	26-31 Mar.	
Burton-on-Trent—Abbot Beyne Sch.	Mikado	26-31 Mar.	
Birmingham—Hodge Hill Sch.	Pirates	26-31 Mar.	
Liverpool—Old Hall H.S.	Sorcerer	27-31 Mar.	
Faversham Philharmonic Society	Patience	27 Mar.-3 April	
Knaresborough—King James' Sch.	Patience	28-30 Mar.	
Ealing—St. Peter's A.O.S.	Patience	28-31 Mar.	Parish Hall
Bangor—Friars School	Patience	28-30 Mar.	
Leeds—Cross Gates Choral & O.S.	Iolanthe	2-8 April	Penda's Way Comm. Centre
Seaton—Axe Vale A.O.S.	Ruddigore	2-7 April	Town Hall
Stourbridge G.&S. Club	Yeomen	2-7 April	Town Hall
Sutton—Bishop Vesey's G.S. & Sutton Girl's Sch.	Trial/Pinafore	3-7 April	Town Hall
Melbourne & Dist. A.O.S.	Ida	3-8 April	Public Hall
Southwick O.S.	Gondoliers	3-7 April	Barn Thr.
Montreal West O.S.	Pinafore	3-7 April	West Hill H.S.
Coventry Savoy O.S.	Pinafore	3-7 April	College Thr.
Falkirk Forth Valley G.&S.S.	Pirates	4-7 April	
Bassaleg School	Pinafore	4-7 April	
Reading A.O.S.	Patience	10-14 April	Hexagon
Little Heath & Potters Bar O.S.	Mikado	17-21 April	Mountgrace Sch.
Derby—Rose Hill M.S.	Utopia	17-21 April	Guildhall
Oswestry Boys Modern Sch.	Gondoliers	18-21 April	
Amphill & Dist. A.O.S.	Trial/Pirates	18-21 April	Redbourne Sch. South
Loughton O.S.	Trial/Pirates	23-28 April	Lopping Hall
Blackpool—St. John Vianney O.&D.S.	Mikado	23-28 April	
Eastbourne & Dist. G. & S.S.	Yeomen	23-28 April	
Devizes L.O.S.	Ruddigore	24-28 April	Devizes Sch.
Savoy Society of Ottawa	Patience	24-28 April	
Worcester Gt. Witley O.S.	Utopia	30 April-5 May	Swan Theatre
Derby—Spondon M.S.	Yeomen	30 April-5 May	Lower Sch. Hall
Nottingham—West Bridgford O.S.	Gondoliers	30 April-5 May	
Tenbury A.O.S.	Gondoliers	30 April-5 May	Regal Community Centre
Northampton G.&S. Group	Sorcerer	30 April-5 May	Theatre Royal
Greaseborough Church O.S.	Pinafore	30 April-5 May	
East Grinstead O.S.	Gondoliers	30 April-5 May	
Medway O.C.	Patience	1-5 May	Chatham Town Hall
Gosport A.O.S.	Mikado	1-5 May	David Bogue Hall
Lyme Regis A.O.S.	Yeomen	1-5 May	
Betchworth O.&D.S.	Yeomen	2-5 May	
Preston—St. Augustine's A.O.S.	Grand Duke	7-12 May	Parochial Centre
St. Austell Parish Church G.&S.S.	Ida	7-12 May	Church Hall
Sutton Coldfield—Banners Gate M.S.	Sorcerer	7-12 May	
Sedbergh School	Iolanthe	10-12 May	Powell Hall
Walsall & Dist. G.&S. Club	Ida	14-19 May	Darlaston Town Hall
Nottingham—Bluecoat G.&S.C.	Utopia	14-19 May	Co-op. Arts Theatre
Huddersfield & Dist. G.&S.S.	Utopia	14-19 May	Arts Centre
Stoke-on-Trent—Centenary O.S.	Mikado	15-19 May	Mitchell Thr., Hanley
London—Chapel End Savoy Players	Trial/Pinafore	16-19 May	Waltham Forest Thr.

For the May 1979 edition we should like dates by February 15th.

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by W. S. Gilbert and Arthur Sullivan

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Producer: DEREK COLLINS

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# THE SAVOYARD

Vol. XVIII, No.1

MAY 1979

# THE SAVOYARD

Volume 18

Number 1

Issued by The D'Oyly Carte Opera Trust Limited

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Telephone: 01-836 1533

THE D'OYLY CARTE OPERA TRUST LIMITED

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## ASSOCIATE MEMBERSHIP

*President: Sir Charles Mackerras, C.B.E.*

Annual fees:

U.K. £3, U.S.A. and Canada \$8 (or \$10 to cover air mail for *The Savoyard*). Other countries £4 (or £5.50 if *The Savoyard* is airmailed outside Europe).

Membership dates: October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

*The Savoyard*: Membership fees include payment for three issues per annum.

Advertising Rates: One page £25; ½-page £15; ¼-page £12.

Two colours (back page only) £30 per page; £17.50 per ½-page.

Wanted and For Sale: £1.50 for 2 lines; 50p for each extra line.

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### President Honoured

On behalf of all Associate Members we extend our congratulations to our President, Sir Charles Mackerras, on the knighthood which he received in the New Year Honours.

### New Trustee

We announce with great pleasure that Mr. A. F. Tuke has been elected a Trustee. It is particularly pleasant that we should now have on the Board of the Trust the son of its first Chairman.

### Australasia, here we come!

The Company flies off on May 7th for the first-ever visit of a D'Oyly Carte Company to Australia and New Zealand. In the past the Company has sent out some of its principals to sing with an Australian chorus and an Australian conductor, but this is the first time that these Commonwealth countries have been visited by a complete D'Oyly Carte Company.

The tour will include 17 weeks of performances, and this means that the Company will be away for about four months. The tour opens with a week in Canberra, and after three weeks in Sydney and two in Brisbane the Company will cross the Tasman Sea to perform for two weeks in Auckland and one week each in Wellington and Christchurch. They then return to Australia for three weeks in Melbourne, two in Adelaide, and 1½ in Perth. Three operas are being taken—*The Mikado*, *H.M.S. Pinafore*, and *Iolanthe*. The dates for the various bookings appear later in this issue, as does an article by Derek Glynne, the English half of the impresario team of Glynne/Edgley, and extracts from their handout to the Company.

For many years past our Australasian friends have been clamouring for a visit from the Company, and now that it has at last proved possible we hope they will be glad to have what they so much want. We feel that this tour is epoch-making, and we hope it will be attended with the appropriate degree of success.

### Australasian Members

We hope to recruit many new Associate Members in Australia and New Zealand from this tour. Readers will see from page 2 that the membership fees for countries other than the U.K., U.S.A., and Canada are £4 (or £5.50 if *The Savoyard* is airmailed outside Europe). We are arranging with Mr. Glynne that, if new members are recruited in theatres during the tour, they can pay in dollars, and the relative figures will be \$8 and \$12, which will include the September 1979 *Savoyard* as well as the 1979/80 subscription.

### Is this a record?

The D'Oyly Carte company took within £7,000 of a quarter-of-a-million at the Box Office during the recent season at Sadler's Wells.

## Company Changes

It is very sad news that the musical director, Royston Nash, has decided that, after eight years of strenuous work with the company including tours of the United States and Canada, it is time for him to seek other experience. We say goodbye to him with great regret, while extending a cordial welcome to his successor, Fraser Goulding, who has been senior opera répétiteur at the Guildhall School of Music, as well as teaching at the London Opera Centre, and was Chorus Master for the 1978 production of *The Yeomen of the Guard* at the Tower of London.

Savoy Court has also suffered two casualties—Anne Anderson and Margaret Jones. Another cause for sadness that will be widely shared by audiences is the departure of four established and much-admired principals—Michael Rayner, Geoffrey Shovelton, Julia Goss, and Jane Metcalfe. The following choristers have also left: Malcolm Coy, Jon Ellison, Michael Farran-Lee, Richard Mitchell, Edwin Rolles, William Strachan, Linda D'Arcy, Andrea Phillips, Patricia Rea, Suzanne Sloan, and Gillian Swankie. We say a special word of thanks and good luck to Jon Ellison, who has for so many years been a stalwart member of the company.

The newcomers, to whom we extend a warm welcome and our good wishes for happy and fruitful careers, are as follows:

**Management:** Company Manager—Peter Riley  
(Since 22/1/79) Business Manager—Gordon Mackenzie  
Stage Manager—Tony Robertson.

These three have all shown their skills over the years in other positions in the company.

**Office:** Accountant and Office Manager—John Harper  
Mr. Lloyd's P.A.—Mrs. Jill Evans  
Mr. Lloyd's secretary—Miss Jo Brice.

**Principals:** Vivian Tierney and Lorraine Daniels have been promoted to take over the parts previously played by Julia Goss and Jane Metcalfe respectively; and a newcomer, Peter Lyon, succeeds Michael Rayner. Philip Potter has returned as a guest artist to play Nanki-Poo for the Australian tour.

**Sopranos:** Alexandra Hann; Victoria Duncan; Suzanne Cullen; Jillian Mascall; Jane Stanford.

**Contraltos:** Felicity Forrest; Jill Pert (who replaces Elizabeth Denham as understudy to Principal Contralto.)

**Tenors:** John Coe-Roper; Robert Crowe; Robert Eshelby; Paul Weakley.

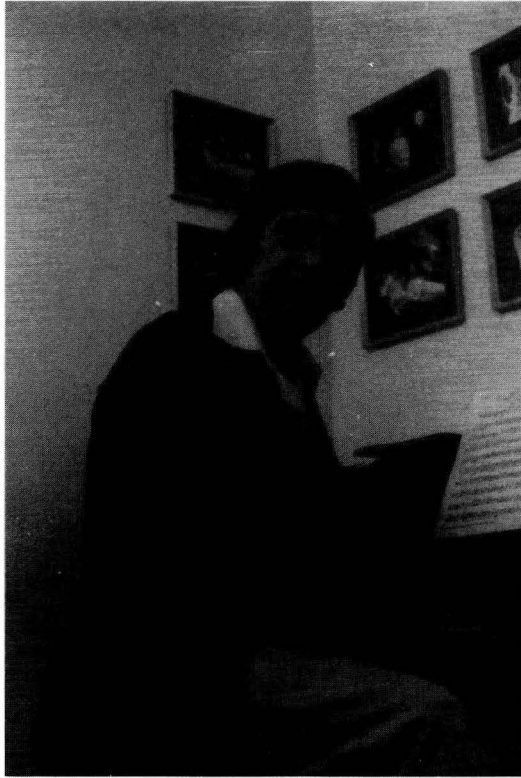
**Basses:** Alan Rice; Raymond Simmons.

## Last Night Greasers

"Imagine the seismic shock if the D'Oyly Carte recruited punk rockers to sing the leads in *The Gondoliers* and you'll have a pale approximation of the fuss . . ." So wrote the *Daily Mail* American correspondent a few weeks ago when trying to conjure up a picture of something unthinkable. As the writer would have known if he had attended the last night of the Wells season on February 24th, it was not unthinkable at all. Instead of *The Gondoliers*, however, he would have found that the opera was *Patience*—well, not exactly the opera but the framework in which the last night revels were set. Not only would he have seen Reginald Bunthorne in jeans and leather jacket which opened to reveal the word "Barclays" tattooed on his chest, but he would have seen Archibald Trevolting Grosvenor who seemed to be partnering Lady Olivia Newton-Jane in a Magnet and Silver Churn choreographed by Alan Spencer and orchestrated by Paul Seeley. The big question now being debated in Gilbert and Sullivan circles is whether we are to see great public demand for a punk rock chorus and strobe lighting. No prizes are offered for suggestions as to which would be the most suitable opera for an experiment on these lines.



# INTRODUCING THE COMPANY (51)



## *Michael Buchan*

Who is Mrs. Fox? This might be a good question for a D'Oyly Carte Quiz, and it would be interesting to see how many fans gave the right answer—Patricia Leonard. Their intimate friends know, of course, that Michael Fox was forced by Equity to change his name for the stage and thus became Michael Buchan.

Michael has for some time been a leading member of the chorus and an important understudy, and it is nice to see two members of the company happily married with neither of them owing his or her success to the other's prominence.

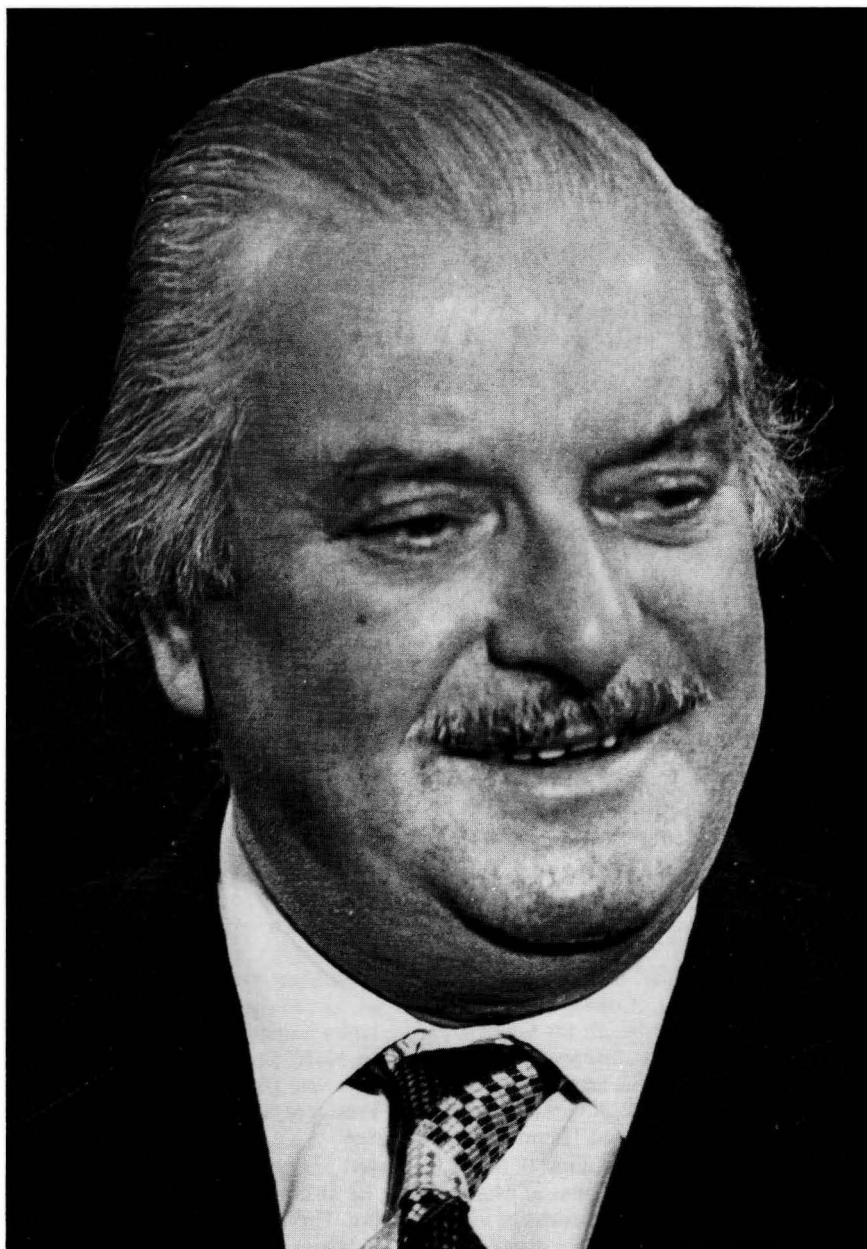
Michael Buchan began his G. & S. career while he was at school in Stoke-on-Trent, playing both Sir Joseph and Ko-Ko for the North Staffs Youth Opera. Some time later, when he was serving in the R.A.F., he was stationed near Cambridge and joined the G. & S. A.O.S., of which the President was the late Dr. Budd, a former Trustee and a great friend of the Company.

When he joined the A.O.S. in Stoke he played principal roles in such shows as *The New Moon* and *The Count of Luxembourg*; he also took lessons in speech and drama and went to John Dethick for vocal training. This was useful for the oratorio, broadcasting, and concert work (with a dash of cabaret in between) which he did before joining D'Oyly Carte in 1972.

In addition to playing the Carpenter's Mate in *Pinafore* and Giorgio in *Gondoliers*, he understudies John Ayldon in all his parts except Florian in *Princess Ida*, and during the latest American tour he went on as a principal once every week.

# HERBERT NEWBY

1914-1979



Herbert Newby first joined the D'Oyly Carte Opera Company shortly after he was demobilised from the R.A.F. in December, 1946. He was a Lancastrian, and had taken an active part in singing in amateur Gilbert and Sullivan productions in the Manchester area, but at one time he was a professional Lay Clerk in the Manchester Cathedral choir which had always had a very high reputation. In 1949 he became one of the tenor principals, but left the company in 1950. After being away for about twelve months he came back to the company in September, 1951, this time as a principal understudy and playing small parts.

In 1954/55 the D'Oyly Carte Company went on probably the longest American/Canadian tour that has ever been undertaken, and just before they left on this visit Robert Gibson, then producer, asked if he could have an assistant, and Herbert Newby became that assistant. It was during this tour that he married Ceinwen Jones (who was a member of the chorus), during the New York season. Shortly after Robert Gibson left the company to return to America, Herbert Newby succeeded him as Director of Productions, and remained in that capacity until 1970 when he relinquished the position to Michael Heyland and became Company Manager, the position he still held when he died last January.

Bert Newby, apart from being a very competent musician and an excellent producer, understood really all the problems of the D'Oyly Carte Opera Company on tour in Britain, in London, and Overseas, and he was a great favourite with the public. Visitors to the theatres all over this country and in America used to look forward to meeting him and talking to him in the theatre. His loyalty to this company was very inspiring, and he found it difficult to understand people who did not give themselves 100% to their work.

At one time, in the days when the Opera Company had a cricket team, he was an active member and played in matches against the Gentlemen of Ireland, and C. Aubrey Smith's eleven in California. He also used to play golf regularly, and on several occasions took part in the Budd Golf Trophy Competitions. At the end of 1977 he had a slight stroke from which he recovered and was able to go with the company on their tour of the United States last year, but his health was failing, and he had already told Dame Bridget D'Oyly Carte that he wished to retire in April; unhappily, this was not to be. Herbert Newby will be greatly missed not only by all the members of the Company, but by our public who got to know him so well when they came to the productions. His widow has had many letters of condolence from America, Canada, and even Scandinavia. A true remark was made by an American friend recently who said 'he was a real Savoyard'.

FREDERIC LLOYD

My first real meeting with dear Bert was in the autumn of 1954, soon after I had joined the Company, when "the office" was invited to join "the Company" in a trip to Meopham for what was then an annual cricket match; Bert was a prominent member of the team and (as "the best Leonard Meryll of all time") led the Company in the sing-song at the local pub after the match—also a time-honoured tradition.

His kindness and friendliness then to a very junior member of the staff was unforgettable, and throughout all the years of our association afterwards he continued to show me that same kindness and friendliness in all the ups and downs of company life.

When he was made Company Manager he had to cope with my innumerable queries, and was always patient, courteous, and helpful; his experience as a singer, stage manager, and Company Manager was invaluable, and if one sometimes tended to laugh at his huffing and puffing it was gentle laughter.

Theatres all over the country will be the darker now that he will no longer be front of house.

JOAN ROBERTSON

# THE AUSTRALASIAN TOUR

by Derek Glynn

When Australian impresario, Michael Edgley, and I open the first-ever season of the D'Oyly Carte Company in Australia and New Zealand at the Canberra Theatre Centre, Canberra, on Monday, 14th May, it will be the fulfilment of an ambition that will have taken almost three years to bring to fruition.

We could not have brought this about without the tremendous good will and enthusiasm for the project shown by, amongst others, Dame Bridget; Messrs Freddie Lloyd and Albert Truelove and their admirable staff in Savoy Court; Mr. Peter Riley, their talented Technical Director and Company Manager and his staff; and all those who work backstage in the D'Oyly Carte workshops and in touring theatres.

There were endless discussions here in London. In addition I saw many performances of all the operas while the Company were on tour in England, and paid a visit to Washington DC, where once again I saw the Company in performance, and discussed our plans. It would require a lot more space than is available for me to detail all the work which has been done and the co-operation I have received from the performers, musical directors, and production staff. They are a great team and I am happy to have been able to get to know them individually, particularly during the last season at Sadler's Wells, where I encountered so many of them in corridors, canteens, dressing rooms, rehearsal rooms, and on stage itself—usually in song!

Perhaps the most difficult decision was to choose the repertoire. However, we finally decided on three operas which we felt would best show off the versatility of this talented company—*The Mikado*, *Iolanthe*, and *H.M.S. Pinafore*. At the same time there was the question of how to transport the enormous amount of scenery and costumes, and it was also necessary to consider the setting-up of the productions in each city without losing any performance days. Australians and New Zealanders have a great knowledge and love of Gilbert and Sullivan, which they expressed to me many times throughout my recent preparatory tour of the cities in which we shall be playing.

Those readers who would like to know a little more of how we set up the production in Australia and New Zealand may be interested to hear that I spent two and a half months touring both countries at the end of last year. The first stop was Michael Edgley's home town of Perth in Western Australia, where I had a number of meetings with Michael and his wife, Jeni, who is also the director of all national publicity; their Managing Director Mr David Petersen, and PR, Pat Faithfull. I then went on to Melbourne, which is our production centre, from which Michael Edgley's other team operates. This is headed by Andrew Guild, a director of the company, the PR Suzie Howie, Wayne Stevens, another director, Peter Payne, Administration, and Margaret and her secretaries. From here visits were planned to every city in which the Company would be performing, and these occupied a further month and a half, during which time we discussed technical details with theatre staff, met union officials, and outlined the publicity campaign, which includes complicated advertising plans, press, TV and radio coverage, and ticket sales.

In all these activities I was aided by my wife Kate who accompanied me throughout the preliminary tour, inspecting the nine theatres we are to play in Australia and New Zealand. She also found suitable accommodation in all cities to house the 60-strong company who would be travelling out from England. Incidentally, we will also have an orchestra and stage crew recruited in each city throughout the tour.

We shall be playing in a wide variety of theatres, starting in Canberra's well-equipped modern house; then to the beautiful old-style Regent and Princess's

Theatres in Sydney and Melbourne and Williamson's Victorian playhouse in Brisbane, Her Majesty's. In Auckland, New Zealand, we shall start off in Sir Robert Kerridge's playhouse, the St James; on to the newly-equipped State Opera House in Wellington, thence to the Christchurch Town Hall complex, in which we have chosen the proscenium auditorium the James Hay. Back in Australia we go to Adelaide, which will be especially exciting, as we shall stage two operas at the Adelaide Festival Centre, one of the most beautiful modern complexes in the world. We end our 17-week season in the Concert Hall in Perth.

During our visit we were most impressed with the reception we received from the many lovers of the D'Oyly Carte tradition of Gilbert and Sullivan; we met former members of the Company now living in Australia and New Zealand, as well as members of Gilbert and Sullivan societies in both countries, all of whom showed us much hospitality and said how much they were looking forward to our tour.

I returned to England early this year in time to meet the Company again during their triumphant season at Sadler's Wells, and hopefully put the finishing touches to the extremely complex schedule for our Antipodean adventure.

As I stood at the back of the stalls on the last night of the London season, I felt I could now say that we have completed the first major round on the way to the Australian premiere in Canberra in just a dozen or so weeks.



*James Hay Theatre, Christchurch*

## **Information sheet and itinerary for the D'Oyly Carte Company Touring Australia and New Zealand, May to September 1979**

*from Derek Glynn, London Office*

### **Itinerary**

**May 7th:** Assemble at Savoy Hotel, London at 18.00 hours (6 p.m.). The Company will be taken to check in as a group and will be handed their boarding passes with their seat numbers in the smoking and non-smoking areas, ready for departure on British Airways Flight BA011 at 22.00 hours.

You will be given time to buy duty-free goods when you go into the Immigration Lounge and you may care to know that persons over 18 are allowed to take into Australia the following:

*Cigarettes:* 200 or *Cigars:* 250 grams or *Tobacco:* 250 grams

*Liquor:* 1 litre of alcoholic liquor, including wine and beer (e.g. 1½ 26 oz. bottles)

*Perfume and Gifts:* to the value of A\$100.

Please note that you are limited to £100 in Sterling notes and £500 in foreign currency notes on leaving the U.K.

Maximum weight of baggage allowed per person is 20 kilos (44 lbs.). Please label your baggage carefully *both inside and out*—with labels provided. You are allowed one piece of hand luggage only, plus camera, and by courtesy of British Airways you will each be given a flight bag for this purpose.

May 9th: Arrive Sydney Airport at 07.10 hours, where you will be escorted through Immigration as a group, then plane to Canberra.

### **Canberra**

May 9th: Company check into hotels see separate Accommodation Sheet.

Rest of day free. Staff: see Technical Schedule.

May 10th/11th, 12th/13th Free days. *NB* Dressing room allocation and unpacking of baggage in accordance with Addendum, paragraph 2(b).

### **Public Transport and Driving**

To drive in Australia and New Zealand, you need an International Driving Licence plus passport photograph. The Licence costs £1.50 and the easiest places to obtain one are at the R.A.C. (their building in Pall Mall also has a photo machine) or the A.A. You do not need any personal car insurance as any car that you may hire or borrow has to have its own compulsory insurances in both countries.

Taxis are fairly cheap and up to five people for one price.

There are bus services in all cities.

### **Tipping**

Neither the Australians nor the New Zealanders are keen on tipping and very few places add service charges on to bills. There is no Sales Tax or V.A.T.

### **Voltage/Electricity**

Hair dryers, heated rollers, and other appliances of the standard U.K. voltage (220-240) may be taken but will have to be used with adaptors as the Australians and New Zealanders use different plugs to ours. Normally the same adaptor may be used in both countries.

### **Inoculations**

The World Health Organisation say no inoculations are compulsory for your journey.

### **Cigarettes**

Most popular brands of American and English cigarettes are usually available in all cities, although they are dearer than the local ones.

### **Other Information**

(a) In your flight bag you will find other information supplied by the airline and various Australian States as to conditions in Australian cities, eating out, etc.

(b) You will have an opportunity of asking any questions which may occur to you in the light of this Information Sheet before you leave Sadler's Wells.

### **Climate/dress**

Most of the tour takes place during the Australian winter which is, of course, very different from anything in Europe. For example, the temperatures you will experience will average out something like this:

**Canberra:** Late Autumn can be quite cold but a high proportion of sun. About 50°F (10°C).

**Sydney:** Sunny, fairly mild. Say 66°F (18.9°C). Possible showers.

**Brisbane:** One of the highest sunshine hours. Between 59° and 68°F (15°-20°C).

**Melbourne:** May be likened in some respects to England in that there can be a lot of rain and it can be damp. Average for July/August 52°F (11.1°C).

**Adelaide:** Mediterranean-type climate, evenings chilly, days mild. 55°-65°F (12.8°-18.3°C).

**Perth:** Sunny, with some river breezes. 62°-65°F (16.7°-18.3°C).

**New Zealand:** During the time you will be visiting New Zealand (June/July) the temperatures may fluctuate between 48° and 58°F (8.80° and 14.4°C).

The Australians and New Zealanders dress very informally except for formal occasions, when dinner jackets are worn. Ordinary lounge suit for men and cocktail dresses for ladies are acceptable for most functions. Essentially you will need warm coats and jackets, a pair of boots or walking shoes, sweaters and an umbrella.

As there is very little twilight in either country, it tends to get dark and colder quite quickly.

# GILBERT AND SULLIVAN

A Home for Light Opera

By *DUM-DUM*

(Reprinted from the Daily Telegraph of 17th April, 1920)

A lot was said and written not long ago about the success of Gilbert and Sullivan in London. The recent production was on provincial lines; the operas were not elaborately produced, nor were they always particularly well done. And here a protest may at once be entered against the ugliness of some of the dresses. In "Pinafore", for example, they seemed to be intentionally hideous, with the idea that they would therefore be funny. The idea is wrong. Ugliness does not agree with the humour of Gilbert; it certainly clashes with the graces of Sullivan. Yet, though they were not bolstered up in any way, there was no apparent reason why any one of the operas could not have been put up in a theatre of average size for a successful run, or why the repertory could not have gone on till doomsday. This has been held as very wonderful. So, in a way, it is; in another, there is not so much in it. All we have learned is that the West-end has at last followed the example of the provinces and the suburbs. These works are perennially successful. They are always going on somewhere, and they always draw crowded houses and jolly ones. Barring in London, they have become to the British people what Wagner is to the Germans; we talk of Opera and of Wagner, of comic opera and of Gilbert and Sullivan; and the important thing is that London need no longer be barred.

It is always an interesting question whether composer or librettist has had the larger share in their mutual triumph. Really the answer is a matter of time. No doubt in the age of their production honours were easy. But, at its best, humour is bound to grow old. Gilbertianism—the word itself is an achievement—had the disadvantage that when applied to opera it so tied the author up that some false expedient, such as changing babies, gave him his only way out. In "Ruddigore", indeed, it brought him down with a run. It will—or should—be remembered that a long line of baronets, faced with the alternative of committing a crime a day or death, had one by one wearied of ill-doing, and left it to their heirs; and nobody but Gilbert hit on the truth that in such circumstances their action was suicide, and that suicide is in itself a crime. Perfectly sound, you will observe. Unluckily he pushed the thing too far, brought the whole line to life because they ought not to have had to die, and left everything in a state of hopeless confusion.

That was too much for our forefathers, though they had swallowed the babies, and later on swallowed them again in the "Gondoliers". But to-day the humour of these Gilbertian solutions has faded, together with a good deal of that of the dialogue. What still remains is, first, Gilbert's great gift of succinct expression of a sarcastic shrewdness. Examples of this arise in his "Iolanthe" songs, and his inquiry, what is to become of the House of Commons if the Lords are recruited solely from persons of intelligence, has yet to be answered. Added to this is a great lyrical power, and sometimes a delicate poetical beauty. The "Wandering Minstrel," "Would you know the kind of maid?" "He loves," "I have a song to sing, O," and "Is life a boon?"; these are taken purely at random, and each is perfect. But their value is literary, and the point remains good that Gilbert, as was necessarily bound to happen, has lost in humour.

## VITALITY OF THE SCORES

But Sullivan. His primal gift was the power of delightfully fooling the public. He sent the Briton whistling round the world what was not only a catchy tune, but, though he knew it not, beautiful melody. The man who boasts that he hates good music, and would jibe at the name of Mozart, takes to his heart an air that might have been cheerfully signed by that master. You cannot force the British public to become musical. It won't be driven, and, if you shout at it, it won't listen. Sullivan

whistled them into the theatre, never bored them, but got them innocently to appreciate his more musicianly qualities. There must be many and many a good stout Briton who, through Sullivan, has grown to a general liking of good music, and in this way alone Sullivan's educational value must have been very great.

And, just as some of Gilbert's flavour has faded, so Sullivan remains extraordinarily fresh. It is a mark of good stuff. One may think a shop ballad pretty, sing it half a dozen times, and get sick of it; a song of Schubert lasts a lifetime. Moreover, in their way Sullivan's ideas are just as queer as those of Gilbert. He is given a song that burlesques some fair sentiment, and to the verses he fits a melody in which that sentiment is expressed naturally, beautifully, and without burlesque. His settings can be, and have been, transferred to serious verses, yet for all that, he manages to make of Gilbert's burlesque and his own sincerity a unity so complete that one can never think of the one without recalling the other. The effect is oddly humorous, especially when he works on unpromising material:

Oh, is there not one maiden breast  
That does not feel the moral beauty  
Of making worldly interest  
Subordinate to sense of duty?

Those last two lines must have been deliberately wooden and prosaic; their setting is almost poignant. And who but Sullivan would have thought of working up an elaborate climax to the first act of "Pirates" with a "Doctor of Divinity"?

Things like this don't grow old, and, making no mention of Sullivan's other gifts, the scores are full of them. To-day, whatever may have been the case in the past, the music works out as the predominant factor; and it is this that gives importance to the recent London success. One may add that one comes away from a course of these operas with respect for Gilbert, but with quite a warm personal affection for Sullivan,

The season had its special interests, one of which was the audience. At the matinées it was curious to see old ladies in Victorian bonnets and aged men being helped to their seats, plainly old devotees reviving past delights. There were children, too, of the most tender years. But, in the main, the crowd was of all ages, youth predominating. And, above all, the atmosphere was one of joyousness. It was noticeable in the vestibule, where the faces formed a sudden and startling contrast to those we had left outside, for the Londoner wears his countenance long nowadays. To cross the threshold was to be aware of a throng who were going to enjoy themselves, and who knew it. It was very refreshing.

### WHY DRAW THE LINE?

The repertory, too, is worth noticing. The "Sorcerer" is interesting, mainly because it is so much inferior to its successors. The advance from that to "Pinafore" is most curiously marked, and proves the great truth that it is from success that one learns. It looks as if Sullivan had trusted his public to stand more complex stuff than he had given them before. All the same, if only a certain number of these operas can be kept going, surely the "Sorcerer" should be deposed by "Ruddigore." "Princess Ida" was, comparatively speaking, no great success when it was produced. Today it seems to be as popular as any of the operas, and it may fairly be claimed that this is due to the delights of the score. The music of "Ruddigore" is charming, and there is no reason to suppose that nowadays it would not be as popular as any.

And, for that matter, why draw the line at Gilbert? The "Rose of Persia" is by many thought to be Sullivan's masterpiece in light opera. Surely that should come in. Indeed, why draw the line at Sullivan? What about "Merrie England," also a Savoy opera? The rights of "Shamus O'Brien" do not belong to the Savoy directorate, no doubt, but—couldn't they get hold of them if they wanted to? Why draw the line at the Savoy?

You see where this leads to? Here in London there is a huge public waiting to encourage a repertory of good light opera. Given a decent book, the music is the



dominant factor. And here we have, ready cooked, a series of excellent works that should supply the needs of a London home for an indefinite time, as well as those of the country. Why on earth not do it?

And given a London home, we ought to see a revival of light opera-writing by British composers. It is absurd to suppose that there is no light Milton, now mute and inglorious, who could turn out a good libretto. There are encouraging signs, too, that the young composer is leaving the paths of gloom and only wants a chance to take a hand in this, which, after all, is the form of British opera most likely to gain a wide support in this country. Foreign opera in English is all very well, but it remains foreign. The conventions—think how ridiculous some of the colloquial recitatives are in English—are all against that wide and general approval that is necessary for thorough support by the mass of the public. Besides, the Briton is notoriously a humour-loving animal. And it is just as true to-day as it was when Sullivan wrote that, like Tom Pinch's beefsteak, the Briton must be "humoured, not drove," and, if you want to get him to like good music, you had better begin by giving it him light.

*This article has been reproduced, because so much of it seems topical today, nearly sixty years later.*

## BACK TO THE MOUNTAINS

A nostalgic account of a return to Central City, Colorado

*by Peter Riley*

Members of the company who were not fortunate (or indeed old) enough to have been with the company for the opera seasons in 1955 and 1968 must on several occasions have been rather tired of hearing from the rest of us so much about that little community in the mountains which we have frequently 'raved' about—Central City. For all of us who have had the honour to play the Opera House, Central City, I think I can safely say that to date it has certainly always figured as the highlight of all our tours abroad.

Of course we also feel we have a small claim to Central City, or at least a bit of it. Those of us who played there in 1968 were all made Honorary Citizens, and the men were made members of the famous "Red Bandana Gang".

Naturally enough, when Denver appeared on the 1978 American Tour list, the first thing that sprang to the minds of most of us was Central City. Since we left there in 1968 after such a tremendously successful season, we have all wanted to return; not perhaps just to play the lovely old Opera House again, but to see that attractive little town high up in the Colorado mountains which became so much a part of our lives, and to renew acquaintance with the many friends we made there.

The dream became a reality on Friday, 14th July, 1978—although at one stage in the arrangements it looked as though transport was going to be a problem. Gordon MacKenzie solved that one when he came up, not with a team of horses, but with a team of airport limousines.

D'Oyly Carte moved back up the mountain . . . and what a welcome we received! The first item on the agenda was naturally a nostalgic tour of the Opera House with our old friends Frank (Pancho) Gates and his wife Aggie. I must say that neither Pancho nor Aggie looked a day older than when we had last seen them ten years ago, which just goes to prove that the air up there is as good as it feels, and the quality of life—which we can all testify to—is equally as good as the air!

After the Opera House tour, those of us who already knew Mayor William Russell and his wife Kay were invited up to their delightful new house up Eureka

Street for pre-lunch drinks whilst the rest of the company explored the town.

The Russell residence buzzed with conversation—so many people recalling so many good times. There were so many friendly and familiar faces, and it seemed that we had never been away. At lunch-time we all walked down the hill to the Teller House to join the rest of the company for lunch, which was very kindly provided for us by the Central City Opera House Association.

Nostalgia was evoked in the grand old Dining-Room of the Teller House, when the Ushers appeared with the D'Oyly Carte billboard which appeared outside the Opera House during our last season there. Peter Kellogg, the Managing Director of the Opera House Association, and Robert Darling, the Artistic Director, made splendid speeches bidding us welcome back to Central City; they both outlined their hopes that some time in the future there would be another D'Oyly Carte Season in Central City—hopes and feelings that are shared by all of us in the company. After lunch we were treated to some fine singing by the members of the resident Opera House company, and the infectious atmosphere led to D'Oyly Carte returning the compliment; altogether the après-lunch singing lasted nearly three-quarters of an hour.

When we left the Teller House, several of us returned to the Russells', whilst others explored the souvenir shops, and naturally the gold mines. Sadly, the time passed too quickly, and it was time to say goodbye again to our many friends before we moved back down the mountain to Denver.

Hopefully, in the future, with the enthusiasm of Peter Kellogg and all our friends in 'Central', it will be possible to play another D'Oyly Carte season there. In the meantime I feel that our grateful thanks for a truly splendid day should go on record not only to Peter Kellogg and the Opera Association, but to Bill and Kay Russell, Bill and Mary Maglone, Pancho and Aggie Gates, and Bud and Trudy Palser, and also to all the other old friends there and the new ones we made on this last visit.

### Australasian Tour List 1979

<i>Canberra</i>	CANBERRA THEATRE CENTRE	May 14th-19th	1 week
<i>Sydney</i>	REGENT THEATRE	May 21st-June 9th	3 weeks
<i>Brisbane</i>	HER MAJESTY'S THEATRE	June 11th-23rd	2 weeks
<i>Auckland</i>	ST. JAMES THEATRE	June 26th-July 7th	2 weeks
<i>Wellington</i>	STATE OPERA HOUSE	July 9th-14th	1 week
<i>Christchurch</i>	JAMES HAY THEATRE	July 16th-21st	1 week
<i>Melbourne</i>	PRINCESS THEATRE	July 24th- August 11th	3 weeks
<i>Adelaide</i>	FESTIVAL THEATRE	August 13th-25th	2 weeks
<i>Perth</i>	CONCERT HALL	Between: August 27th- September 6th	

Schedule of performances will be chosen from three works: *Mikado*, *H.M.S. Pinafore*, and *Iolanthe*

### WANTED

Vocal Scores of *The Mountebanks*. £5 paid for copies in good condition. J. Gillespie, 29 Lanthorne Road, Broadstairs.

D'Oyly Carte Opera programmes, U.K. and overseas. J. Tugwell, 23 Alton Street, Ross-on-Wye, Hereford.

### FOR SALE

Complete set of *The Savoyard*. Offers invited. Mrs. D. Chantler, 4 Mostyn Avenue, Cheadle Hulme, Cheshire SK8 6BS (061 485 6586).

# TROUBADOURS IN THE TEMPLE

by Robert Whittaker

Since the time of the first Command Performance of *The Gondoliers* before Queen Victoria at Windsor Castle the company has often performed in public in the presence of members of the Royal Family. Private performances organised by the D'Oyly Carte Opera Company, however, are rare and privileged events. It was therefore especially appropriate that when, on December 6th of last year, the Bar Musical Society added another chapter to this long and honoured tradition the performance should have been given in the gracious presence of Her Majesty Queen Elizabeth the Queen Mother.

The occasion was in celebration of the one hundredth concert given by the Society, and it was a particularly happy idea that the century should be marked by the coming-together of the real Bench and Bar and its counterpart in a gala performance of *Trial by Jury*. Although this was indeed a meeting of two worlds there are closer links between them than perhaps many of those present on either side of the footlights realised, for Gilbert himself was a member of the Bar and drew on many of his experiences of practice in the London courts in his later literary career. Moreover, this performance was presented in Middle Temple Hall, only a little distance from the hall where he himself had been called to the Bar one hundred and twenty years earlier, across the lane in the Inner Temple.

Legend has it that when writing *Trial by Jury* Gilbert in his mind's eye saw the action taking place in the old Clerkenwell Sessions House with which he was familiar, but even he could hardly have imagined his work being performed in the magnificent surroundings of the hall of the Middle Temple. On a low stage at the dais end of the hall stood the familiar Bench and jury box used in the normal D'Oyly Carte production, but the backcloth on this occasion was provided by the famous equestrian portrait by Van Dyck of King Charles I, while above this stage, instead of the more usual curtains and scenery flies, soared the unique double hammer-beam roof of one of the finest of all Elizabethan halls.

After the arrival of the Royal Party the evening's proceedings began, and the packed hall was rewarded with a sparkling performance of *Trial*. Barbara Lilley and Geoffrey Shovelton brought their customary excellence to the roles of the Plaintiff and Defendant, while it was especially pleasant to see John Reed as the Learned Judge—and a good Judge too. So splendid was his lightness of touch that one could not but regret the fact that this role is so often delegated to others. It was also particularly pleasing that on this occasion, and perhaps for the first time, Gilbert's "legal" jokes, of which *Trial by Jury* contains not a few, really made their mark in a way which cannot be the case with the average theatre audience, while it also seemed wholly appropriate that Counsel for the Plaintiff should cite the law "in the reign of James the Second" when standing before a life-size portrait of that monarch. His action in having to fumble hurriedly through a weighty volume in search of this authority provoked sympathetic amusement in the audience.

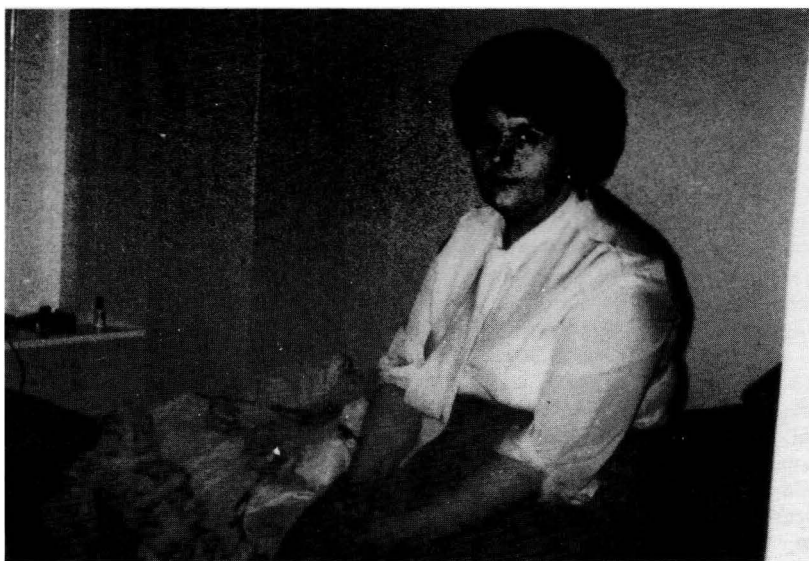
Anyone familiar with the D'Oyly Carte over the last decade or so could have been forgiven for the feeling, as the evening progressed, that his eyes were playing tricks. Surely the Usher bore a striking similarity to John Broad, while the jury and public assembled in this extraordinary sitting of the Court of the Exchequer likewise seemed to contain a number of familiar faces. A glance at the programme, however, could confirm that the watcher need have no fears for his eyesight; the chorus did indeed contain such notable former members of the company as Peggy Ann Jones, Mary Sansom, Rosalind Griffiths, and Jeffrey Cresswell, while one gentleman on the public benches bore, despite being muffled to the eyes in scarf and Inverness cape, an uncanny resemblance to Albert Truelove.

The second half of the evening was to have been a performance of *Cox and Box*,

but sadly this was not possible, so instead a selection of items from various operas was presented, and this began with what may be the only example outside a Last Night of a rehearsed mistake. The orchestra duly struck up the opening bars of “Take a Pair of Sparkling Eyes”—and nothing happened. Undaunted, Royston Nash tried again. Once again no Marco was forthcoming, and so the conductor was obliged to go in search of him, to be rewarded by an introduction to the proposed selection, delivered in verse. There followed a programme of arias and duets, including “Fair Moon” from *H.M.S. Pinafore*, “Prithee, Pretty Maiden” from *Patience*, and “Would You Know the Kind of Maid” from *Princess Ida*. The orchestra then played a selection from *Iolanthe*, after which John Reed appeared on stage and informed us that he was to perform “When I Went to the Bar as a Very Young Man”—and, what is more, that the real Lord Chancellor had consented to meet his stage counterpart. He was then joined on the stage by the Lord Elwyn-Jones, to the delight of the audience, and the two then proceeded to perform the song as a duet, taking alternate verses. The rendering was greeted with thunderous applause—so much so, in fact, that the entire song had to be encored before the Lord Chancellor was allowed to resume his seat.

This highly unusual event brought to a close the theatrical part of the evening’s festivities, but the performance was followed by a champagne soiree in the Parliament Chamber of the Middle Temple.

In mounting this performance the D’Oyly Carte Opera Company was following in another tradition in addition to its own of Royal performances, for the links between the Middle Temple Hall and the theatre go back almost as far as the building itself. *Twelfth Night* and *A Midsummer Night’s Dream* were first performed in the hall, the latter on the same spot where followed *Trial* nearly four hundred years later. It would not be surprising, therefore, if some theatrical as well as legal ghosts were to be found among the oak beams and the Tudor panelling; and perhaps on this occasion one in particular, who would have known this hall as a young man but whose most famous work was done a little further up river on the site of the ancient Savoy. One hopes that he would have been pleased by what he saw—and also perhaps a little amused to see the meeting of the two worlds which he knew so well in so spectacular and successful a manner.



*Eileen Andrews, D’Oyly Carte’s London Wardrobe Mistress, takes a rest while ironing the Bridesmaids’ dresses before allotting them to the scratch cast of Bridesmaids collected for the Temple performance.*

# DEVIL'S CONTRIBUTION

by Albert Truelove

When my friend, Her Honour Judge Deborah Rowland, who founded the Bar Musical Society in 1952 and who is still Chairman, asked me to organise an evening of Gilbert and Sullivan I eagerly agreed.

On the selected date the Company would be in Norwich and performing that night *The Pirates of Penzance*, which would release only three principals. They readily consented, although two of them, Barbara Lilley and Geoffrey Shovelton, had never played in *Trial*. I thought the solution lay in inviting some former members of the Company, so it is not surprising that Mr. Whittaker recognised some familiar faces. I made about a hundred telephone calls from my home, but only on the night before the concert did I complete the cast. This consisted almost entirely of ex-members who chanced to be free for that evening.

Amongst others that our sleuth might have spotted but does not mention were Michael Tuckey playing Counsel; an old Juryman who was Mary Sansom's husband, Alan Barrett—perhaps the journey from Bath had aged him; Jennie Toye, who travelled from North Wales; Cynthia Morey, who in her usual way had greatly helped to organise the evening; and many more artists who had rallied round in true 'D'Oyly Carte family' tradition.

A small orchestra had been arranged, and after just one rehearsal at 5.30 the show commenced at 8.15 p.m. The Queen Mother met the entire cast during the interval and spent twenty minutes talking to them.

From 11 a.m. Miss Andrews, London Wardrobe Mistress, and Mrs. Dudmish were preparing and ironing costumes ready for the artists, who for changing-rooms had only two small offices and a corridor. This may explain why Royston Nash was looking for a pair of sparkling eyes while Geoffrey Shovelton was rushing along an underground passage looking for the entrance to the stage!

Some may have noticed that behind the temporary stage a long table could be seen. This belonged to Queen Elizabeth the First and weighs  $4\frac{1}{2}$  tons. I hope this is an adequate explanation for my decision not to have it removed but merely pushed back and remaining partly visible.

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# IF YOU WANT TO KNOW WHO WE ARE

PATRICIA LEONARD talks to David and Elaine Stevenson

People join D'Oyly Carte in many various ways, but Patricia Leonard's entrance to the Company in 1972 must be amongst the strangest on record. Both she and her husband, Michael Buchan, had auditioned once before, and when Michael alone was invited to audition at Sadler's Wells a second time, it seemed that a vacancy for Patricia was not in immediate prospect. She offered to drive him to the theatre from Stoke-on-Trent, and, having dropped him at the stage door in pouring rain and left in search of a parking space, she returned wet and bedraggled to listen dripping in the wings while Michael sang his piece. In disbelief she heard someone ask if the young lady who had sung with him before was there that day, and despite her insistent denials Michael eventually managed to coax her into view.

If the audition panel anticipated something from *Iolanthe*, they had a surprise in store, for "Alone and yet alive!" was the only Gilbert and Sullivan number Patricia knew, although this summed up her feelings well enough! She launched into song, only to be asked repeatedly to move further back until she ended the audition against the backcloth. "It must be bad if they cannot bear to hear it!", she thought, but the prompt offer of a contract convinced her that D'Oyly Carte thought otherwise.

Michael and Patricia had vowed—and do so still—that they would work together or not at all, so the offer of contracts to both solved one dilemma but created another: who would look after five-year-old son Andrew if they joined a touring company? To the rescue came their family, and in particular Patricia's mother, who by devoting many years of her life to his upbringing has made them eternally indebted to her. Success on-stage has consequently been a family achievement in the fullest sense, and Michael and Patricia think themselves very fortunate to be earning a living together in work which they so much enjoy. Now 11 years of age, Andrew has followed the Company to the U.S.A. and Australia, boasts a formidable general knowledge as a result of his travels and has appeared as the Midshipman in *H.M.S. Pinafore*.

Patricia was born in Stoke-on-Trent, and educated in the nearby town of Stone. From earliest days she liked to sing, and was regarded at school as a potential music teacher—a career for which she could summon little enthusiasm. She was encouraged by her father to train as a secretary and for several years worked in an office, during which time she was a member of Stoke-on-Trent Amateur Operatic Society, where she first met Michael. Eventually she was persuaded to train in Sheffield with the bass-baritone John Dethick. Progress was swift, and she was soon singing as a part-time professional, accepting two or three bookings weekly: appearances were mainly in oratorio and on the concert platform, and she also evolved a cabaret act with Michael, who had joined her as a pupil of John Dethick. Winning the Rose Bowl at the Blackpool Music Festival was a notable milestone in her career and as part of the prize brought her numerous engagements with local choral societies. Working within 100 miles of home, chiefly in Yorkshire and Lancashire, Patricia was able to retain her office job for a time, but the appointment of a London agent soon brought requests for performances further afield, and she resolved to chance her fate as a full-time entertainer.

Besides taking work offered by her agent, she also auditioned for the BBC on her own initiative and won a contract to broadcast monthly song recitals. In contrast with the ample notice given by choral societies, the BBC would simply

write to say that half an hour of Fauré was required two weeks thereafter—or 20 minutes of Berlioz, Schubert, or Schumann—and she had to compile and learn her own programme very rapidly to enable her to record direct on to tape in a single unbroken performance. Admittedly it was not essential to memorise the music, but usually it had to be sung in the original language, and though Patricia had a sound knowledge of French and was competent in Italian, German submitted to her only under the duress of phonetic symbols! Although not particularly remunerative because of high expenses, the work gave her incomparable experience and a prodigious repertoire.



by  
togr  
Wilson

Unlike Michael, Patricia had little knowledge of Gilbert and Sullivan productions before joining the Company, and she took hasty advantage of a D'Oyly Carte season in Wolverhampton to gather impressions. It might be imagined that specialisation would be dull and restrictive after the exciting scope of earlier work, but events proved otherwise. In 1972 the full repertoire of operas, with the exception of *Princess Ida*, was being performed on tour, and the task of absorbing so many productions simultaneously was enough to tax even a mind attuned to the rapid assimilation of material. Once achieved, it was something of a relief to settle down to a routine and savour the luxury of developing performance, and the varying and progressive demands since made upon Patricia by D'Oyly Carte have allowed little opportunity for boredom. Along with Michael, she was soon given the opportunity of understudy work, which by its nature holds participants in a state of semi-permanent suspense, and the wholly contrasting characters of Edith and Mrs. Partlet were a welcome introduction to what was to follow. Additional understudy roles and small parts came her way in regular succession, and she was constantly busy with new commitments and understudy rehearsals as well as the standard eight weekly performances. Her husband continues to perform with the chorus in every show, to understudy in all the operas but *The Gondoliers*, and to sing a number of small parts, and Patricia's experience leads her to conclude that this triple responsibility is the most demanding duty which the Company requires of any of its artists.

Within four years of joining D'Oyly Carte, Patricia had graduated to the soubrette roles, singing Hebe, Lady Saphir, Peep-Bo, Mad Margaret, and Vittoria with distinction and receiving excellent notices on the 1976 tour of the U.S.A.,

which were to be reiterated in 1978. Her portrayals span an impressive emotional range from irrepressible humour to genuine pathos, and invariably evoke sympathy for the character based on a sensitive and meticulous appraisal of the dialogue. Credibility is a hallmark of her characterisation, founded on her own experience of life and an instinctive search for redeeming features; whether the interpretation is entirely traditional or not, character behaviour is always consistent with the development of the plot, and such is the underlying warmth of personality that a stereotyped representation is impossible.

Patricia's voice has been accurately described in these pages as a beautiful mezzo-contralto instrument, and Michael (who is adept at avoiding the left-hook) ambiguously professes to admire its pathetic qualities! In training it rose from contralto to near dramatic soprano before finally settling in the mezzo range. Her splendid clarity of diction is achieved with little conscious effort, and she loves to sing everything from opera to oratorio, from folk ballads to cabaret. Her vocal



*Photograph by Reg. Wilson*



versatility was amply demonstrated two years ago when Lyndsie Holland left the Company and Patricia assumed the mantle of principal contralto. Though perhaps inevitably lacking the full contralto timbre often associated with the “heavy” roles, the voice is used with great skill, and Patricia has swiftly re-established herself as a firm favourite with audiences in a quite new capacity, challenging some widely held assumptions in the process and provoking re-appraisal.

She feels a pardonable nostalgia for the mezzo roles, especially the incomparable Mad Margaret, but is generally well satisfied with the scope and variety of her present characters. She delights in Katisha and Ruth, revels in Lady Jane (“as good as going to a party”), and enjoys the diversity of the Duchess, Dame Carruthers, Dame Hannah, Lady Blanche, and Little Buttercup. Some of her exquisite costumes can be clumsy and uncomfortable, but the measure of their effectiveness is evidenced by their unflinching ability to induce in her the identity of the character. The few recent performances of *Ruddigore* and *The Yeomen of the Guard* have given little chance to develop characterisation, but her present inclination is to play the stern Dame Carruthers with a deft touch of humour—how else to say “. . . or I’ll swallow my kirtle!”? Hardest of all has been to come to terms with the Fairy Queen: should her majesty be dominant or her fairyhood? And if tradition demands a massive Wagnerian mock-heroine, how does this equate with reference to dainty little fairies who never grow old? Patricia looks for Gilbert’s intention, and does not share the popular view of his cruelty to older women. He has written some beautiful songs and touching lines for the contralto, and the subtlety of his sense of humour appeals to her immensely.

Patricia has a reassuringly relaxed manner on stage, which helps to create an easy rapport with audiences. Nervousness she accepts as an occupational hazard, but strives to harness it rather than allow it mastery; sensibly her instinct is to press on with the job in hand. Incredible as it seems today, there was a time early in her career when experience in concert and oratorio made her stage demeanour a shade awkward and stilted. Michael encouraged her to avoid small hand movements and to loosen up generally in her approach, with the result that she now unquestionably has a gesture for everything—in fact, as she disparagingly remarks, one gesture just about covers the lot! Working freely has become a marked preference, and she welcomes the lightening effect of unexpected minor variations from one performance to the next, the pleasure it gives communicating to the audience. This is a personal view, and of course implies no criticism of colleagues who may hold otherwise. As long as she knows the lines and is at home in the part, she is less alarmed than amused if she turns to speak to another character and he or she is not there! All is well provided that divergences are superficial and the infra-structure of events is clearly established.

In Patricia’s pre-D’Oyly Carte days, this was not always the case. She ruefully recalls a marathon sword-fight, lunging and parrying endlessly as principal boy with a stage-hog pantomime villain who obstinately refused to die; and a dragon of such gargantuan proportions that his entrance had to be diverted at the last moment to the opposite side of the stage, all but leading to the untimely demise of Miss Leonard before she had the presence of mind to turn and slay him! Happily there are no dragons in Savoy opera—or are there? Patricia has to impersonate some sufficiently intimidating damosels, and can achieve dreadful severity as long as she remembers not to smile; the momentary return of her customary good humour can instantly defeat the harshest character make-up.

Patricia has an enormous fund of funny stories, an unreasonable proportion of which seem to involve Julia Goss. They feature stranded gondolas, collapsing stools, umbrellas which refuse to open when closed or to close when opened, Dragoons paralysed by interlocked spurs, audience eccentrics, and wayward child audiences who usurp responsibility for the entertainment. She is as much convulsed in the telling as in the event, and it would be a dour listener who could resist the charm



Photograph by Reg. Wilson

of her tales. On one occasion the Duchess's necklace broke, and a couple of beads fell noisily to the floor (ping-ping). Moments later others completed their hazardous passage (ping-ping-ping). The ensuing dialogue was punctuated for some minutes by unsolicited contributions from the errant finery, Patricia meanwhile having to preserve her *sangfroid*, think of England, and keep her chest from heaving. Eventually she rose to a torrent or cascade of rampant beads, and still managed to savour the astonishment of the chorus as they entered in a windmill of arms and legs, and the expression of undisguised horror in the eyes of the conductor!

Anyone who has been privileged to see Patricia Leonard wowing the last night of the London season will know that she comes near to being the complete entertainer, fairly bursting with talent and personality as singer, actress, dancer, and comedienne. Affection she wins as much as admiration. The stage for her is not an escape or a search for identity but rather an amplification of her own basic character and philosophy in work she loves and for which she is ideally suited. That she enjoys performing is fortunate, for she works extraordinarily hard, being involved in all the operas and with no regular nights off. She has the gift of great performers in many fields to rise to the occasion, yet, despite her skills and the energy and sense of fun which make her constantly responsive to events on stage, she has the wisdom and self-discipline which keep control, stay in character, retain a sense of proportion, and refuse to detract from the performance of others.

Not the least one finds to admire in Patricia is the professional relationship which she and Michael have fostered over the years. Rivalry between them is confined to the golf course, and for the rest there are mutual respect and pride. They value one another's insights into their respective problems and interpretations, and when Michael goes on stage as a principal—which is often—Patricia is to be found in the wings. Not vying, they sing as one individual!

# READERS' LETTERS

## Best Pair

Flat 6, Hanover House, School Lane, Hartford, Cheshire.

Dear Sir,

Mr. E. G. Wood asks whether any reader can recall a better pair of Gondoliers than Thomas Round and Alan Styler.

Without belittling that excellent pair, I would like to say that the pair who gave me most pleasure were Charles Goulding and Gregory Stroud.

Charles Goulding was always my favourite Marco, whoever he had for a partner. I only wish it was possible to obtain a record of him singing "Take a pair of Sparkling Eyes".

Yours sincerely,

GEORGE BRADLEY

1 Downland Avenue, Southwick, Sussex.

Dear Sir,

A better pair of Gondoliers than Round and Styler? Yes, yes, a thousand times yes. Styler couldn't hold a candle to Leslie Rands.

I like Tom Round, but preferred Charles Goulding.

Yours truly,

(Miss) A. G. BOLTON

## The Rose of Persia

Tring Museum, Tring, Herts.

Dear Sir,

Re Mr. Turnbull's articles on gramophone records, perhaps I could draw his attention to yet another recording of the *Drinking Song from The Rose of Persia*, by Henry Millidge on Regal G.9258. There may well be still more. It may be that the Webster Booth recording dated from around 1935, in which year *The Rose of Persia* was revived by the Carl Rosa Company, or so I am told: I should be interested to hear from any reader who saw this production or who can give me any information about it.

Yours sincerely,

MICHAEL WALTERS

## Dating of Action

9 Longbank Drive, Ayr, Scotland,

Dear Sir,

In re-reading Charles Low's article on the dating of the action of *Ruddigore (Savoyard)*. Vol. XV, No. 2, September 1976, pp. 24-27) it occurred to me to check the notion that lurked in my memory that the year of the action was 1810.

The libretto sets the scene as "Early in the 19th century", as Mr. Low points out ("Early in the present century"—first-night programme.) However, in a letter dated December 12th 1886 printed in the *Pall Mall Gazette* in which he berated that journal for making fun of the supposed secrecy in which the rehearsals for *Ruddigore* were conducted Gilbert himself gives the date of the action as 1810. This letter is quoted in both Cellier and Bridgeman and *D'Oyly Carte Centenary 1875-1975* and I think that on this evidence Mr. Low's year of 1803 must fall in spite of Richard Dauntless's "she's fit to marry Lord Nelson"! Remember Dick had been "ten long years at sea" and to such a hardened "man-o'-war's man", steeped in the mariner's life as he was, Nelson was probably still very much a presence!

I would not wish to do battle further regarding the actual date in the year as I think that discretion is indicated in the face of Mr. Low's erudition and research!

Yours faithfully,

G. DIXON

## AMATEUR ANNIVERSARY

This year sees the thirtieth anniversary of the Leicester Gilbert and Sullivan Operatic Society, and Bruce Freckingham, who has been its Chairman for many years and was a founder member in 1949, has been elected President. At the Society's Annual General Meeting he received the NODA Long Service Medal with Gold Bar for his fifty years and more of activity in amateur operatics.

# OLD FAVOURITES

## MARGERY ABBOTT

Margery Abbott began her D'Oyly Carte career at Oxford in May 1935, joining the Company on their return from a tour of North America. She had just a fortnight to settle as a chorister prior to a short London season at Sadler's Wells.

Following the summer break, a new tour began in August, when Margery was given her first small parts as Lady Ella, Chloe, and Giulia. On the arrival of Brenda Bennett in August 1936 she surrendered Ella but played Kate (*Yeomen*) instead. In August 1937 she shared Ella with Brenda Bennett, and added Lady Psyche, Zorah (*Ruddigore*), and Casilda, and continued with Kate (*Yeomen*).

It was on the next tour, in August 1938, however, that she became firmly established as a principal soprano. She appeared in the roles of Plaintiff, Aline, Patience, Phyllis, Yum-Yum, and Gianetta. Patience and Phyllis were taken over in December from Ann Drummond-Grant, later famous for singing contralto parts. She now began regularly to share all the principal soprano roles with another well-loved artist, Helen Roberts, who was ultimately to make the part of Gianetta her own. Besides those already mentioned, however, Margery sang Ella, Celia, Lady Psyche, Rose Maybud, and Kate (*Yeomen*).

In August 1936, while still a D'Oyly Carte fledgling, Margery had gone with the Company on a long tour of America, lasting until the following May. In December 1938 she sailed to New York on her second overseas tour, which ended in May 1939—this time as principal soprano in a Company which included such favourites as Sydney Granville, Darrell Fancourt, Martyn Green, Richard Walker, Leslie Rands, John Dean, John Dudley, Evelyn Gardiner, Marjorie Eyre, and Helen Roberts, plus two who won their fame later—Leonard Osborn and Ella Halman.

They played a season at Sadler's Wells on their return. This ended in mid-July after which world events rapidly overtook them. Following the vacation a new tour was started in late August, which lasted only a week when war was declared and all performances were cancelled until Christmas. The importance of keeping up morale was by then generally recognised, and the Company—minus Martyn Green, Leonard Osborn, and Evelyn Gardiner amongst others—resumed operations. Grahame Clifford nobly stepped into Martyn Green's shoes for the duration, and Ella Halman succeeded Evelyn Gardiner.

Margery's role was now vital. She played six parts—Plaintiff, Patience, Celia, Yum-Yum, Rose Maybud, and Casilda—for the next two years, until enemy action and sheer economy reduced it to four.

She had a clear and attractive voice, and for pure charm there have been very few artists to equal her. Her main work for the Company was done during the difficult days of the 1939-45 war, and it was invaluable. For this reason there are, alas, no recordings of her. She left in November 1945.



R. F. BOURNE

# CRITICISM IN THE PAPERS

by Capt. R. S. Clement Brown, RA(rt.) MBE.

As one who first saw the Gilbert and Sullivan operas on their revival at the Prince's Theatre in 1920, and who was then, and have been ever since, impressed by their immense superiority to anything in the same genre, may I comment on two aspects of Mr. Tony Joseph's article in your January number?

Firstly, Gilbert's 'endings'. While all of them are completely worked out—they don't just 'stop' like so many of our modern entertainments—a few, of which *Ruddigore* is one, are brilliantly paradoxical. Can anyone fail to be delighted by Robin's reasoning that to refuse to commit his daily crime is tantamount to attempted suicide, which is itself a crime, and so he is freed from the family curse?: or by the even more exquisitely absurd observation by Sir Roderic: "I see. Then I am—practically alive!" If so, I think he or she misses a lot in this drab world!

An equally ingenious dénouement is in *The Mikado*, when Ko-Ko, arraigned for falsely stating that he has killed Nanki-Poo, explains that, since the Mikado's will is law, when he says 'Let a thing be done' it's as good as done—practically it is done—and, if it is done, why not say so? To which one would expect the Mikado to answer, in common parlance, something like "Come off it! Don't try those twisted arguments on me! Take him away!" Instead of which he says, "I see. Nothing could possibly be more satisfactory."—Could any answer better satirise an unutterably vain despot?

But Gilbert's artistry was not confined to words. He was a consummate artist in all things theatrical, and if 'endings' are to be considered what could be more entrancing than the scene—the tableau—at the end of Act I of *The Gondoliers*, where the contadini are waving farewell to their newly-wed Gondolier husbands, or than the curtain picture at the end of *Patience* with Bunthorne lying across the front of the stage sniffing a lily?

Secondly, Mad Margaret. Some of the critics seem to think she is meant to be funny at the expense of madness. Surely not. She is a caricature of contemporary stage madness, and has two superb lyrics illustrating this, the first the wandering inconsequence and the second the pathos of a disordered mind. As to the first, who but Gilbert could have written:

Cheerily carols the lark  
Over the cot.  
Merrily whistles the clerk  
Scratching a blot.  
But the lark  
And the clerk,  
I remark,  
Comfort me not!

Over the ripening peach  
Buzzes the bee.  
Splash on the billowy beach  
Tumbles the sea.  
But the peach  
And the beach  
They are each  
Nothing to me!

The other, "Only roses", is genuinely moving, and it is my opinion that it is in such lyrics as these, rather than in the better-known patter and other songs, that his unique craftsmanship lay.

No. While to the world's miraculous good fortune, "A genius in another school of art", to quote G. K. Chesterton, "crossed his path, giving wings to his work and sending them soaring into the sky", "Gilbert", in the words of Harold Child in *The Cambridge History of English Literature*, "remains alone a brilliant and original genius, whom it is obviously hopeless to imitate and on whose example no school could be founded."

# H.M.S. PINAFORE ON THE GRAMOPHONE

by Michael Walters

Now that *H.M.S. Pinafore* has successfully passed its centenary, it may be appropriate to examine how it fared at the hands of that institution, the Gramophone, only a year older than the opera. Although it has been recorded five times complete by D'Oyly Carte, *H.M.S. Pinafore* has not fared as well as some of the other popular operas, certainly there are comparatively few single 78 rpm discs of single songs. Leaving aside purely orchestral discs, band selections and so on, which are of lesser interest from an interpretative point of view, I propose to examine those that have come my way. I make no claims to completeness, and would welcome hearing from any listener who has heard others, and indeed I should also be interested to hear from readers who disagree with my views, which I stress are only personal, and not intended to be dogmatic. In 1908, the Gramophone Company brought out an almost complete recording of the opera, mainly on 10" records, but with one or two 12" sides interspersed. These first appeared on black-label single-sided discs, but most were later coupled on to double-sided plum-label records. These are now rare and I have only managed to find a few of them. The details below are from J. R. Bennett: *Voices of the Past* vol 1 Oakwood Press no date=c. 1955:-

Single-sided number	Artist	Item	Double-sided number
04032 (12")	Ernest Pike	A Maiden fair to see	C513
04033	?		
04034	?		
04035	Eleanor Jones-Hudson	The Hours creep on	C 513
4457 (10")	Jones-Hudson/Pike	Refrain audacious tar	B438*
4469	Amy Augarde	Hail! Men-o-warsmen	B435
4470	Thorpe Bates	Captains Song Sorry	B436
4471	Jones-Hudson	her lot	B435
4472	?		
4473	Alan Turner	Now give three cheers	B437**
4474	?		
4475	Bates	Fair Moon	B436
4476	Augarde/Bates	Things are seldom	B439
4477	Jones-Hudson/Bates/Turner	Never mind the why	B439
4478	Bates/Peter Dawson	Kind Captain	B440
4479	Turner	In uttering a reprobation	B440
4480	Augarde	Farewell, my own	B441
4481	Augarde	Oh joy, oh rapture	B441

\*the reverse of B438 is given as "Chorus"

\*\*same remark applies.

It is possible that no copies of the unidentified sides survive, they were certainly unknown to Bennett, who lists them merely as "Sullivan Operatic Party". As will be seen, the only major single item that is missing from the above is "When I was a lad", a very curious omission, unless it is the unidentified reverse of B437. The only records I have are C513 and the single-sided 4470. Ernest Pike was a standard recording tenor for the Gramophone Company at the time and for many years after. His virtue apparently was that his voice recorded clearly and he never suffered from nerves as artists were wont to do—he never spoiled a disc by making a mistake and thereby necessitating a retake. His personality was described by George Baker as being like a sheet of blotting paper, and somebody else once asked the question "Did anybody ever buy Ernest Pike's records because they were turned on by his singing?" On this record he is competent but dull, and blasts rather badly on the

loud passages, although to be fair to him, I have a rather poor copy of the disc. He sings the word variation “we have pain and *trouble* too before us”, which is in Reginald Allen’s “First Night G & S” but not in any edition of the Vocal Score that I have seen. They must have been using very old scores. The record, in spite of its caption, begins with the recit “But tell me, who’s the youth” in which the other singers are not identified, but the baritone is clearly Peter Dawson, and the alto probably Amy Augarde. Eleanor Jones-Hudson was a singer of great reputation in her day, but her Gilbert and Sullivan records, and this one in particular, do not show her at her best. Her technical artistry here is quite good, but I find her harsh vowel sounds unpleasant, and they are particularly evident here. There is a cut towards the end of the song, presumably because of space, and she omits the final optional top C, which was probably wise of her, for she sounds most uncomfortable even on the alternative B flat. Thorpe Bates was a fine baritone, best remembered today for having sung Beppo in the original London production of *The Maid of the Mountains*. I have his song on a Black “Pre-Dog Concert” disc (G.C.4470, matrix 8793e) He sings the song intelligently, but is most unhappy on the high E of “Hardly ever”, on which he insists on pausing in the D’Oyly Carte tradition, although it is not written, at least in the old scores they must have been using then. In these old scores the chorus is the same for both verses “hardy Captain”, and not “well-bred Captain” for verse 2; and this is what they sing. Alan Turner made a number of records for various record companies around this time. I have not been able to hear any of his Gilbert and Sullivan records but listening to a copy of the Toreador Song from *Carmen* (G.C.3-2455, matrix 8340b, recorded 1906) he had an acid-toned and rather colourless voice. Some of the other records he made between 1906 and 1908 for the Gramophone Company included “In happy Moments” from *Maritana* (3-2453), “The Heart bowed down” from “*The Bohemian Girl*” (3-2477), “Loves Old Sweet Song” (3-2785), a depressing record; Tosti’s “Venetian Song” (3-2945), the Prologue from *Pagliacci* (02981), I hope I *never* have to listen to that one! and two duets from *The Waltz Dream*, one with Pike and one with Jones-Hudson. On a Homophone no 415/G20S he also recorded Gounod’s “There is a Green Hill” and Elgar’s “Land of Hope and Glory” two performances which can happily be forgotten. Amy Augarde was the only one of this group who was a D’Oyly Carte artist (which may explain the unbelievable versatility she allegedly displays on B441!) She began her career in Gilbert and Sullivan as understudy to Jessie Bond in the original run of *Ruddigore* and continued with the company for some time as small-time performer. Her voice, which I have heard on other discs, is pleasing but not particularly remarkable.

About this time too, there was a similar recording on the Odeon label, but I do not propose to discuss this here, as my friend John Wolfson is conducting some special research on this particular set and will, I believe, be publishing his findings elsewhere.

A slightly earlier single of “My Gallant Crew” appeared on Black G & T Concert, G.C.4404, matrix 8352b by the Sullivan Quartette. The soloist is unnamed, but I believe it is probably Stanley Kirkby who was recording at this time. It is a laboured performance, the baritone has an acid voice which is less pleasing than that of Bates (in preparing these notes I played this disc immediately after Bates’s), though to do him credit he has a better range than the latter, and a very much firmer high E. The style of the performance is similar, but lacks punch, and there is a feeling of “dragging” all the way through.

On Black Columbia 3150, matrix 71783 (I do not know the date of this one) a contralto called Carrie Herwin, of whom I know nothing, sings “I’m called Little Buttercup”. This is a rather short song for a 10” side and the final section “then buy of your Buttercup” is repeated to fill up. The lady sings unenthusiastically, and she has a deep voice which breaks about A, as a result of which she sounds very uncomfortable above that. The disc has little to commend it.

Two recordings of “When I was a Lad” deserve mention. C. H. Workman’s

version on Odeon LX3346 reissued on LP GEM135, is crisply taken, and with much more speed than is usual, Allegro rather than Allegro non troppo as it is marked. The speed is probably largely to get all the verses of the song on to a 10½ inch record. There is no chorus, the chorus lines being played by the orchestra. Workman sings the song with great precision and musicality, but there is little sense of character and almost no variation in the mood or inflexion of the voice. By contrast, Walter Passmore's recording, on a navy-blue Columbia-Rena 326, is taken very slowly, almost Andante. This is a 12" disc, and includes chorus. Passmore did not have a particularly musical voice, and he speaks the song, not singing Sullivan's notes. However, he performs in a supercilious drawl, which is both authentic and characterful, and the record clearly demonstrates what a magnificent performer of the role he must have been on stage. As a record, however, it is not a complete success, as the slow tempo makes it sound incredibly dreary. Anyone who gets a chance to hear the record, however, should note that while the overall effect of Passmore's voice is rather grey-toned and flat, he is constantly altering mood and inflexion, and is continually varying his tone and delivery. The flat tone can probably be attributed to the insensitivity of the acoustic gramophone to his particular voice.

Before examining the complete D'Oyly Carte recordings, there are two rather curious sets which call for some comment. These are two abridged American recordings issued on the Victor label. I do not know the date of these but I would guess from the sound level that they were probably issued in the 1940s. The first is a set of 5 10" 78 rpm discs, in alternate coupling, of which the first disc (i.e. sides 1 and 10) is missing in the copy I have. These are numbered Black R.C.A. Victor 45-0086 to 45-0090, in an album numbered K24. The cast is Jimmy Carroll (Ralph) Earl Wrightman (Corcoran and Bo'sun) Martha Wright (Josephine) Leonard Stokes (Sir Joseph and Carpenter's Mate) Audrey Marsh (Buttercup and Hebe) John Percival (Bo'sun, trio only). They are accompanied by Al Goodman and his orchestra, and the Guild Singers. The items on sides 2-9 are as follows:- A maiden fair to see: I am the captain: Sorry her lot (one verse): Over the bright blue sea: Sir Joseph's barge is seen: Gaily tripping: I am the monarch: When I was a lad (omitting verses 3 & 4): A British Tar (one verse): Refrain audacious tar: Fair Moon: Things are seldom: (first verse and coda): A simple sailor (ie. end of aria, The Hours creep on): Never mind the why: (first and third verses): Carefully on tip-toe: He is an Englishman: By judicious squeezing, therefore, almost the whole opera appears to be there, except the Act One Finale and the Corcoran-Deadeye duet (virtually dispensing with Deadeye). The cast sing well and there is no occasion to object to the accents. The style and orchestrations are very odd, however, the barcarolle and "Fair Moon" being introduced by quivering chords suggesting waves on a coral lagoon and smacking distinctly of "Desert Island Discs". "A Maiden fair to See" has a pseudo-acordion accompaniment and has the sultry air of palm beaches on Tahiti. It's *beautiful*, but it isn't Gilbert and Sullivan. "Fair Moon", after the palm beach chords, *does* sound like a song sung to mandolin accompaniment, and *does* work. Leonard Stokes has a deeper voice than one expects for a Sir Joseph, but there is nothing wrong in that.

The other recording is less happy. It is on four 78 rpm discs Victor 27833-27836 (P120, 1-8) performed by the Victor Light Orchestra and Chorus, conducted by Emile Coté. The bizarre orchestrations for this set were obviously worked up by someone using a copy of the Vocal Score without reference to Sullivan's band parts. Following the set with a V.S. one can see very easily how the effects could have been deduced quite logically from the notes printed in the piano accompaniment. Mary Hopple as Buttercup gives a perfectly acceptable and rather touching rendering of the part. Fred Hufsmith as Ralph has a very pleasantly sweet voice, and apart from his pronunciation of *tootor* (tutor) one would hardly have known he was American (that is said as a statement of fact, not as a criticism of the American voice). His recording of "A maiden fair", is, so far as I know, the



only one to preserve the original wording:-

A suitor lowly born, with hopeless passion torn,  
And poor beyond concealing (denying)  
Has dared for her to pine, at whose exalted shrine,  
A world of wealth is kneeling (sighing).

The chorus tend to croon a bit as if they thought they were singing a Romberg musical. Walter Preston's Captain is only fair—and he drops into speech on “Well, hardly ever” which seems unnecessary. Lois Bennett sings the first verse of “Sorry her lot” beautifully, tacking on the ending to the second verse. Using an older score than is customary now, she breaks the final run. Crane Calder plays Sir Joseph for low American comedy in an accent which I hope would be as unpleasing to the educated American ear as it is to the British, and Paula Hemminghaus muddles the few lines she has as Hebe. “Fair Moon” is taken at quite a quick pace, Preston follows the score at the end where it is the practice for baritones now to depart from it. The duet telescopes the two verses into one and is dull. Lois Bennett sings the extremely truncated version of “The Hours creep on” well, but the thing is so short as to be hardly worthwhile. It begins at bar 28. In bar 48 she puts a pause on the word heart, which is extremely intelligent, making a lot of sense in the truncated version of the song, whereas it would have made none in the full version. The music cuts from the middle of bar 52 to the middle of bar 90 and then runs to the end. Bennett sings the optional top C very nicely, though she has a bit of a tremolo on it and on the Bb. The Bells Trio is unedifying. Crane Calder's voice obtrudes badly even though his verse is (mercifully) omitted. In “Carefully on tip-toe” we have a subtly sung 2 lines from Kenneth Schoen as Deadeye but Jay Alden Edkins is dull in his rendering of “He is an Englishman”.

*(To be continued)*

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## Diary of Forthcoming Amateur Productions

Worcester—Gt. Witley O.S. . . . .	<b>Utopia</b> . . . . .	30 Apr.-5 May	Swan Theatre
Derby—Spondon M.S. . . . .	<b>Yeomen</b> . . . . .	30 Apr.-5 May	Lower School Hall
Nottingham—West Bridgford O.S. . . . .	<b>Gondoliers</b> . . . . .	30 Apr.-5 May	Co-op Arts Theatre
Tenbury A.O.S. . . . .	<b>Gondoliers</b> . . . . .	30 Apr.-5 May	Regal Comm. Centre
Northampton G.&S. Group . . . . .	<b>Sorcerer</b> . . . . .	30 Apr.-5 May	Theatre Royal
Greaseborough Church O.S. . . . .	<b>Pinafore</b> . . . . .	30 Apr.-5 May	Rotherham Civic Thr.
East Grinstead O.S. . . . .	<b>Gondoliers</b> . . . . .	30 Apr.-5 May	Adeline Genee Thr.
Sheffield—Dore G.&S.S. . . . .	<b>Sorcerer</b> . . . . .	30 Apr.-5 May	
Bradford—Tong Comp. School . . . . .	<b>Pirates</b> . . . . .	30 Apr.-5 May	
Dunbartonshire O.S. . . . .	<b>Mikado</b> . . . . .	30 Apr.-6 May	Denny Civic Theatre
Medway O.C. . . . .	<b>Patience</b> . . . . .	1-5 May . . . . .	Chatham Town Hall
Gosport A.O.S. . . . .	<b>Mikado</b> . . . . .	1-5 May . . . . .	David Bogue Hall
Lyme Regis A.O.S. . . . .	<b>Yeomen</b> . . . . .	1-5 May . . . . .	
Horsham-Forest L.O.S. . . . .	<b>Pinafore</b> . . . . .	1-5 May . . . . .	Capitol Theatre
Betchworth O.&D.S. . . . .	<b>Yeomen</b> . . . . .	2-5 May . . . . .	Village Hall
London—Post Office L.O.G. . . . .	<b>Pinafore</b> . . . . .	2-5 May . . . . .	Civil Service Theatre
Gt. Yarmouth G.&S.S. . . . .	<b>Yeomen</b> . . . . .	2-5 May . . . . .	Windmill Theatre
Belfast—Fort William M.S. . . . .	<b>Gondoliers</b> . . . . .	3-5 May . . . . .	Ekekhead Halls
Bristol—Backwell Comp. School . . . . .	<b>Sorcerer</b> . . . . .	3-5 May . . . . .	
Littlemore—Peers School . . . . .	<b>Trial</b> . . . . .	3-5 May . . . . .	
Philbeach Society . . . . .	<b>Ruddigore</b> . . . . .	5 May . . . . .	Eye Church
St. Austell Parish Church G.&S.S. . . . .	<b>Ida</b> . . . . .	7-12 May . . . . .	Church Hall
Sutton Coldfield—Banners Gate M.S. . . . .	<b>Sorcerer</b> . . . . .	7-12 May . . . . .	Bishop Walshe School
Preston—St. Augustine's AOS . . . . .	<b>Grand Duke</b> . . . . .	7-12 May . . . . .	Hershall St. Parochial Centre
Haywards Heath O.S. . . . .	<b>Mikado</b> . . . . .	7-12 May . . . . .	Clair Hall
Birmingham—Tinkers Farm O.C. . . . .	<b>Yeomen</b> . . . . .	7-12 May . . . . .	
Oxford—Westminster College . . . . .	<b>Pinafore</b> . . . . .	8-12 May . . . . .	College Theatre
Island Savoyards . . . . .	<b>Sorcerer</b> . . . . .	8-12 May . . . . .	Shanklin Theatre
Parish of Cheam O.S. . . . .	<b>Patience</b> . . . . .	9-12 May . . . . .	Carshalton Hall
Sedbergh School . . . . .	<b>Iolanthe</b> . . . . .	10-12 May . . . . .	Powell Hall
London—St. Thomas L.O.C. . . . .	<b>Pinafore</b> . . . . .	10-12 May . . . . .	
Kidderminster—King Charles I School . . . . .	<b>Pirates</b> . . . . .	10-12 May . . . . .	
Prestbury Choral Society . . . . .	<b>Mikado/Pirates</b> . . . . .	11-12 May . . . . .	
Walsall & District G.&S. Club . . . . .	<b>Ida</b> . . . . .	14-19 May . . . . .	Darlaston Town Hall
Huddersfield & District G.&S.S. . . . .	<b>Utopia</b> . . . . .	14-19 May . . . . .	Arts Centre
Bromley—St. Josephs O.S. . . . .	<b>Patience</b> . . . . .	14-19 May . . . . .	
Nottingham—Bluecoat G.&S.Co. . . . .	<b>Utopia</b> . . . . .	14-19 May . . . . .	Co-Op. Arts Theatre
North Shields Tynemouth G.&S.S. . . . .	<b>Mikado</b> . . . . .	14-19 May . . . . .	
Torbay G.&S.S. . . . .	<b>Pirates</b> . . . . .	14-19 May . . . . .	Palace Ave Theatre
Stoke-on-Trent—Centenary A.O.S. . . . .	<b>Mikado</b> . . . . .	15-19 May . . . . .	Mitchell Theatre
Kilmacolm L.O.S. . . . .	<b>Pirates</b> . . . . .	15-19 May . . . . .	St. Columba's
London—Chapel End Savoy Players . . . . .	<b>Trial/Pinafore</b> . . . . .	16-19 May . . . . .	Waltham Forest Thr.
Berwick-on-Tweed—Glendale C.S. . . . .	<b>Pinafore</b> . . . . .	16-19 May . . . . .	
Woking—Knaphill & St. John O.G. . . . .	<b>Sorcerer</b> . . . . .	16-19 May . . . . .	Winston Churchill Sch
St. Albans—St. Columba's College . . . . .	<b>Ruddigore</b> . . . . .	17-19 May . . . . .	
Isle of Arran G.&S.S. . . . .	<b>Pinafore</b> . . . . .	18 & 23 May . . . . .	Brodick
Stratford on Avon G.&S.S. . . . .	<b>Sorcerer</b> . . . . .	21-26 May . . . . .	Methodist Ch. Hall
Harrogate & District G.&S.S. . . . .	<b>Gondoliers</b> . . . . .	21-26 May . . . . .	Harrogate Theatre
Quinton O.S. . . . .	<b>Sorcerer</b> . . . . .	22-26 May . . . . .	Old Rep Thr.—B'ham
Sittingbourne—Applecarte . . . . .	<b>Trial</b> . . . . .	30 May-1 June . . . . .	
Isle of Arran G.&S.S. . . . .	<b>Pinafore</b> . . . . .	31 May . . . . .	Lamlash
Savoy Company of Philadelphia . . . . .	<b>Ida</b> . . . . .	1, 2, 8, 9 June . . . . .	Academy of Music
Exmouth A.O.S. . . . .	<b>Gondoliers</b> . . . . .	4-9 June . . . . .	Pavilion
Portsmouth Players . . . . .	<b>Mikado</b> . . . . .	4-9 June . . . . .	King's Thr. Southsea
Wishaw—St. Aidan's H.S. . . . .	<b>Gondoliers</b> . . . . .	4-9 June . . . . .	Garrison Academy
Isle of Arran G.&S.S. . . . .	<b>Pinafore</b> . . . . .	7 & 11 June . . . . .	Shiskine
Guernsey Glee Singers . . . . .	<b>Patience</b> . . . . .	10-14 June . . . . .	
London—The Young Savoyards . . . . .	<b>Iolanthe</b> . . . . .	14-16 June . . . . .	Greenford Hall
Durham Univ. L.O.G. . . . .	<b>Mikado</b> . . . . .	15, 16, 18, . . . . .	Assembly Rooms
		19 June . . . . .	
Isle of Arran G.&S.S. . . . .	<b>Pinafore</b> . . . . .	21 June . . . . .	Whiting Bay
Annan Academy . . . . .	<b>Mikado</b> . . . . .	25-30 June . . . . .	
Lincoln G.&S.S. . . . .	<b>Yeomen</b> . . . . .	2, 4, 6, 7, 9, 11, . . . . .	Castle Grounds
		13, 14 July . . . . .	
Unsworth Comprehensive School . . . . .	<b>Ruddigore</b> . . . . .	3-7 July . . . . .	Drama Studio
Bristol Savoy O.S. . . . .	<b>Pinafore</b> . . . . .	3-7 July . . . . .	

Sawston Village College	.. ..	<b>Yeomen</b>	..	3-7 July	
Thornton Clevelys Youth Theatre	.. ..	<b>Sorcerer</b>	..	10-14 July	.. Marine Hall, Fleetw'd
Guernsey Glee Singers	.. ..	<b>Patience</b>	..	10-14 July	.. Beau Sejour Leisure Centre
Wirral—Hilbre Secondary School	.. ..	<b>Trial</b>	..	11-13 July	
Romford—Red Triangle A.O.S.	.. ..	<b>Gondoliers</b>	..	17-21 July	.. Queen's Theatre, Hornchurch
London—Haberdashers Aske's Boys School	.. ..	<b>Iolanthe</b>	..	17-20 July	.. School Hall
Bromley—Ravenswood School	.. ..	<b>Pinafore</b>	..	18-20 July	
Perth—Cathedral O.G.	.. ..	<b>Iolanthe</b>	..	3-8 September	Cathedral Hall

For the September issue we should like details by 14th June.

## A WANDERING MINSTREL INDEED

by *Bernard Lewis*

The recent news that HMS *Ark Royal* had been paid off into reserve revived pleasant memories of an exciting evening aboard her at sea in November 1962.

At the time I was stationed in Aden and was the producer and musical director for the local light opera society's presentation of *The Mikado*. The society consisted mainly of personnel from the Services, and, although we had no difficulty in casting principals and chorus, finding an orchestra was not so easy. Fortunately the *Ark Royal* was in Aden waters, and its professional musicians were put ashore to play for the week's run.

In return, on the following Sunday the full company of over a hundred set sail in launches and joined the *Ark Royal* a few miles out at sea. The carrier's hangar had been converted to a theatre, with the aircraft lift raised to make the stage on which the Aden scenery had been re-erected that morning.

The audience of nearly a thousand naval personnel gave us a stirring reception, and surely the "train of little ladies" can never before have been greeted by such warming cheers and welcoming whistles; and it was only after the three little maids had given four encores that Ko-Ko was permitted to continue.

After the performance our chorus of pretty girls exchanged their kimonos for party frocks and we were entertained on deck with the lavish hospitality for which the Royal Navy is so famous.

Eventually, in the early hours of Monday morning, we had to leave, and, having boarded the launches, we heard a cry "We are six girls short!" and it was after several recounts that we started our journey back to land.

As we moved away from the *Ark Royal* somebody started up with "And if you call for a song of the sea", and this set us all singing again; it can have been nothing but sheer happiness which caused virtually a second performance of *The Mikado* as we sailed back to harbour in open launches under a full moon in the warm tropical night. Surely Yum-Yum can never have praised "the moon's Celestial Highness" in a more romantic setting.

That Monday morning a signal was made by the Commander HMS *Ark Royal* (Captain D. C. E. F. Gibson, DSC, RN) to the Flag Officer, Middle East (Rear Admiral J. E. Scotland, DSC), reading as follows:

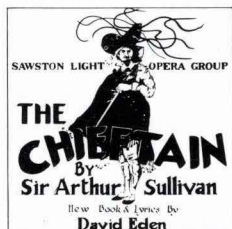
"FOR MR BERNARD LEWIS AND THE MEMBERS OF THE STEAMER POINT LIGHT OPERA SOCIETY.  
THE GALLANTRY OF YOUR PEOPLE IN PUTTING UP WITH THE BAD BOATING WEATHER, ERECTING YOUR ELABORATE SCENERY UNDER FRIGHTFUL HANDICAPS AND PRESENTING US WITH SUCH AN ENCHANTING PERFORMANCE WILL NEVER BE FORGOTTEN BY US. WE SALUTE YOU ALL IN GRATITUDE."

The evening will certainly never be forgotten by me.

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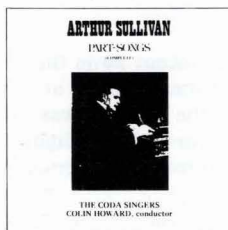
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Volume 18

Number 2

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### Trustees

More than nine years ago Professor Sir Cecil Parrott became a Trustee, and it is just seven years since we announced that he was to become Vice-Chairman. Now, regretfully, we have to say that he has resigned from the Trust, and we take the opportunity of thanking him warmly for his services. His professorial duties in the University of Lancaster keep him in the north, and the journeys to London for meetings of the Trust have become no easier.

Sir Cecil had a distinguished career in the Foreign Service, and served in, amongst other places, Oslo, Stockholm, Prague, and Brussels, as well as at the United Nations. He was Minister in Moscow from 1954 to 1957 and from 1960 to 1966 was Ambassador to Czechoslovakia. He is an expert on Slavonic history and literature, has done many translations, and is well known both as a writer and broadcaster on these subjects and on music. Throughout his years as a Trustee he took particular interest in the improvement of the Company's musical standards.

It is a great pleasure to us to congratulate Sir Anthony Tuke on being knighted in the Birthday Honours List, so soon after his appointment as a D'Oyly Carte Trustee.

### John Reed, O.B.E.

The sad day has at last arrived when John Reed has decided to retire. He has been with the Company for nearly twenty-eight years and for twenty of them he has been principal comedian. Dame Bridget D'Oyly Carte would have liked John Reed's farewell to be a major occasion and to be fittingly celebrated by his admirers, but this is a modest man who prefers to disappear quietly, and the end of the Australian tour gives him the opportunity to do just that. One of the Trustees has written an appreciation of him in this number, and on behalf of all Associate Members we offer our departing friend our thanks for all the pleasure he has given us, our admiration of his achievements, and our fervent wishes for a long and happy retirement.

### Change but no decay

John Reed is being succeeded by James Conroy-Ward, who has been his understudy for some years and is already well known to D'Oyly Carte audiences. Succeeding a star is always a thankless task, but we are sure that the new principal comedian will do well and before long win the affection of his public as so many of his predecessors have done.



We listed in the last number several departures amongst principals, chorus, and management. Unfortunately we have to record some more. Vivian Tierney and her husband Gareth Jones are leaving at the end of the Australasian tour; Vivian is being succeeded by Evette Davies, and Clive Harré is to share the baritone parts with Peter Lyon. The tenor successor to Geoffrey Shovelton is Harold Sharples.

From the chorus we have lost Patrick Wilkes and his wife Patricia Anne Bennett, Alison West, Elizabeth Denham, and Raymond Simmons. New recruits are two sopranos Janet Henderson and Michelle Shipley, a contralto Pamela Searle, and four baritones Alistair Donkin, Michael Freeman, Bruce Graham, and Clive Birch.

#### **'Sullivan's'**

Albert Truelove writes: "A small restaurant has opened in Hassocks, owned and run by a charming young couple, Kay and Melvyn Tarran. As Melvyn is a devotee of the Gilbert and Sullivan Operas it is called 'Sullivan's'. Its tasteful decoration includes many photographs of artists both old and new, together with various other mementos. It was opened on the 2nd July by the attractive and vivacious Marjorie Eyre, who cut a tape across the doorway. She was invited by the owners, together with Joy Perry, Cynthia Morey, Lyndsie Holland, Julia Goss, Mary Godfrey, and myself, as well as some of the owners' personal friends.

The artists covered a period from 1924 until 1979, and even fellow-singers were astonished at the quality of Marjorie Eyre's voice when songs from the Operas were sung after dinner. There are six banquettes, with tables named after Sir Arthur Sullivan, Sir William Gilbert, Mr. Richard D'Oyly Carte, Mr. George Grossmith, Sir Henry Lytton, and, when the plaque on the sixth was unveiled by Marjorie Eyre, she found, to her surprise and everyone's delight, that it was named after herself.

It was a most enjoyable and memorable evening for us all, and if the dinner was typical of the food it is certainly a restaurant to be recommended."

Marjorie Eyre appears on the left of this photograph, taken with the Godfreys and Colonel Longfield at the party which Dame Bridget D'Oyly Carte gave to celebrate Isidore Godfrey's C.B.E.



*Photograph by John Blomfield*



## Marjorie Flinn

We reproduce the photograph on the opposite page because the figure on the right next to Mr. Godfrey is Marjorie Flinn (Mrs. Richardson), who died on the 13th May. She played many small parts when she was in the Company between 1935 and 1942, and afterwards always kept in touch with the Company and with Marjorie Eyre. They always went together to the last night of the Burgess Hill Operatic production by Betty Elburn. Marjorie Flinn produced many amateur shows herself, and her death is sad news for many friends.

## In brief

Our Diary of Amateur Productions in this issue details a double bill to be performed at the end of October by the Kingsbury Amateur Operatic Society. In addition to doing *H.M.S. Pinafore*, this enterprising company is doing *Our Island Home*, which was the third one-act play which Gilbert wrote for Thomas German Reed's "Gallery of Illustration". The play is based on Gilbert's Bab Ballad "Etiquette" but also introduces situations which later appeared in *The Pirates of Penzance*. First produced in June 1870, the piece has not been publicly performed since the Gallery closed in 1895. Reed's music has long since disappeared, and the music for this production has been specially composed.

Derek Glyne and Michael Edgley produced a most beautiful souvenir programme for the Australasian tour, and with their permission we may reproduce some extracts from it in our next number.

Members often ask how they can help the Trust with its financial problems. Of course gifts of money are always welcome, but there are two other less expensive ways in which every member can help. The first is to persuade a friend to become an Associate Member; and the second is to persuade friends to attend performances. If during the autumn tour and more especially during the season at Sadler's Wells every Associate Member could persuade two friends to buy tickets at least once, this would go a long way not only to bring in cash at the box-office but also to prove to others that the Company is genuinely supported by the public.

We announce with regret that Harry Norris, D'Oyly Carte conductor from 1919 to 1921, died recently at the age of ninety-one.

Last year we received a printed acknowledgment from *Radio Times* reading: "Thank you for your letter. *Radio Times* receives many letters every week; if we are unable to find room to print yours, we will pass your comments, where appropriate, to the relevant B.B.C. department."

We have no idea what was the subject of the letter, and might have difficulty in finding out because the acknowledgment is addressed as follows:

"W. S. Gilbert  
A. S. Sullivan,  
Savoy Theatre,  
Strand,  
London, W.C."

## THE D'OYLY CARTE OPERA COMPANY

### Autumn Tour 1979

October 22-27	King's Theatre, Southsea
October 29-November 10	Empire Theatre, Sunderland
November 12-17	Opera House, Blackpool
November 19-December 1	Theatre Royal, Nottingham
December 3-15	Theatre Royal, Norwich
December 18 (Tuesday)- February 16, 1980	Sadler's Wells Theatre

## INTRODUCING THE COMPANY (52)



### *Lorraine Daniels*

Lorraine Daniels, who has been playing Iolanthe and Pitti-Sing in Australia and New Zealand and now returns to England to take up several other parts, has been with the Company for a relatively short time. She joined it in 1976 at the age of twenty-two, having been born in South Hornchurch, Essex, and educated at Chafford School.

When she joined the Company she was known as Lorraine-Dulcie Daniels, and appears to have started her show business career very early by studying ballet and tap-dancing at the age of three. At sixteen she took a more serious step in the direction of a musical career. She was granted a special award by the Havering Local Authority to attend Trinity College of Music as a week-day junior school pupil (an unusual arrangement, as most junior pupils attend on Saturday mornings) and studied under Frederick Cox, O.B.E., former principal of the Royal Northern College of Music and at that time Head of the Singing Faculty at Trinity College. She came as a full-time senior student in 1972, continuing to study under Frederick Cox until 1975, gaining ACTL in piano and LTCL (Performers) in singing. She also won the Elizabeth Schumann German Lieder competition in 1974.

Quite apart from her excellent work and her rapid advancement in the D'Oyly Carte Company, she recently won the editor's heart by shedding her "Dulcie" which had previously meant that her name took up two lines in the cast lists!

# JOHN REED-SAVOYARD

by Colin Prestige

A theatrical engagement begins with an audition. So it was that on 2nd October, 1951, a certain John Reed was auditioned in Glasgow with a view to joining the D'Oyly Carte Opera Company. He had previously played many comedy parts in musical comedy with the Darlington Operatic Society—Darlington is his home town—and had been in repertory at Stockton, Redcar and Saltburn. In auditioning for the D'Oyly Carte Company, on the recommendation of Eric Thornton, he was setting his sights rather higher.

Those who conducted the audition were Eleanor Evans, Director of Productions, Isidore Godfrey, Musical Director, and Jerome Stephens, Stage Manager: surely 2nd October, 1951, was a fortunate day in the annals of D'Oyly Carte when those three listened to a light baritone, voice compass G to F, of good appearance and "pleasant quality of voice". Their verdict was endorsed a fortnight later, in Edinburgh on 17th October, when Dame Bridget D'Oyly Carte and Mr. Frederic Lloyd, at a second audition, thought him "very promising". He took up his contract on 2nd November at Newcastle-upon-Tyne as a chorister and understudy.

Reed's first solo part was as the Major in *Patience*: a role traditionally played by the comedy lead understudy. By March 1955 he was the Judge—"and a good Judge too"—in *Trial by Jury* and Cox in *Cox and Box*. He was also playing other small roles at this time, such as Antonio in *The Gondoliers*. Here he showed his great skill as a dancer, for the production of *The Gondoliers* at that time required an Antonio who could dance vigorously while singing "For the merriest fellows are we".

In the summer of 1959, Peter Pratt retired from his roles at the same time as illness compelled the late Ann Drummond-Grant to withdraw from the company. John Reed succeeded Pratt, supported by a new leading lady in Gillian Knight. It is never easy for an artist to wear the mantle of his predecessor (as Martyn Green found when he succeeded Sir Henry Lytton) but John Reed did not try to do so. He struck out on his own line, adapting his interpretations within the confines of the productions to his own magical stage personality. He has invested his parts with wit, drive, inventiveness and subtlety.

When Reed took over his major roles, he dropped the Learned Judge. He resigned Major-General Stanley in 1968, but the 1970s brought him three new opportunities as John Wellington Wells in 1971, Scaphio in *Utopia Limited* in 1975 and Rudolph in *The Grand Duke* in the one-performance concert version that same centenary year (when he also resumed the Judge in the four Savoy performances of *Trial by Jury*). It was a privilege to play these three new roles, unhampered by memories of predecessors. His interpretations were entirely his own. To J. W. Wells (which I think he regards as his toughest role) he brought a cockney *insouciance*, a mastery of dialogue and accuracy of enunciation, breath-taking fast patter and resigned pathos as he yielded to Ahrimanes.

As Scaphio he generously subordinated his playing to Kenneth Sandford's King Paramount. Yet he could still be witty, sly, sneaky and in his dancing—as always—neat and amusing. How neatly he timed his *smiles*, some of them sinister, some sardonic as Scaphio!

His career has included many highlights of recent D'Oyly Carte history. One thinks of the hilarity and inventive wit at the "Last Nights" of London seasons. One never knew what unexpected delight would be produced. He has sung to Prime Ministers, Lord Chancellors and First Lords of the Admiralty. He has played before the Queen and other members of the Royal Family at least eight times,

including of course the Silver Jubilee Command Performance at Windsor Castle of *H.M.S. Pinafore*. When the Prince of Wales, aged 11, saw *The Mikado*, Ko-Ko afterwards entertained him in the dressing-room.

Then, interspersed with touring in England, Wales, Scotland and Ireland, there have been eleven overseas tours, exhausting occasions which demand much travelling and acceptance of social invitations when an artist would like to relax informally. Reed was a chorister in the 1955-56 tour to the United States and Canada, but it was as principal comedian that he has ten times led the company overseas since 1962, culminating with the visit to Australia and New Zealand in 1979. The responsibility and physical exertions of these tours, with much air travel, are seldom appreciated, and to a sensitive artist the strain is considerable, yet it is John Reed's reward that he has won many international admirers. It was altogether fitting that he was appointed an Officer of the Order of the British Empire in 1977.

Memory will want to recall just a few of his particular touches. One thinks of Sir Joseph Porter, proud, stiff and smug, who speaks with condescension and during the encores to the Act II trio signals in semaphore for help and jumps overboard (both these pieces of business he invented himself; he did not inherit them).

As the Major-General, he would sing his song effortlessly on the top of his voice at breath-taking speed. "A washing-bill in Babylonian cuneiform" is an absurdity: Reed makes the preposterous idea sound amusing. Reginald Bunthorne, quietly persuasive, is sly in his singing of "If you're anxious" and selfish when he removes the engagement ring from Patience as Grosvenor arrives, in the Act I finale.

His Lord Chancellor has an inner humour and cheerful grin when bestowing pretty girls; it is a *lawyer* who speaks about affidavits and the rules of evidence; it is a friend who sings about excessive professional licence. There is a smile as he makes that exit. In the dance to the trio, he always delights when he stops his unprofessional dance just before Lord Mountararat can reprove him. All in all, a study in which Reed can take "legitimate pride".

King Gama is an interpretation which I have always enjoyed. How magnificently does Reed dominate stage and audience in that fine opening song and the ensuing dialogue. Here Reed recalls a now past school of acting, when with crusty venom in his voice he baits Cyril and teases Hilarion. Dry, royal and waspish, note how he phrases the line "erring fellow creatures". Note too how Reed speaks with pride of the eight virtues of his daughter, leading up to the great climax of "I am no snob".

Ko-Ko has changed over the years. Once rather vapid, perhaps even lightweight, with elfin-like dancing, it has matured into the cheap tailor out of his social depth. He has the lightest of touches in "irritating laughs". There are nearly always topical and amusing substitutions for "the lady novelist" and "Knightsbridge" (for example, "Sadler's Wells", when that organisation started its own presentations, and "referendumist" at the time of the Common Market vote). He has dreamed up some new business for the encores to "Here's a how-de-do". Having delivered to Katisha his "white-hot passion" at breathless speed, he speaks the ensuing lines "I will not live without it" and "I perish on the spot" as no other Ko-Ko in my experience—he appreciates their witty *double-entendre*—and then, having convulsed the audience with laughter, he sings "Titwillow" with extreme tenderness and sincerity.

Sir Ruthven Murgatroyd is no easy part—indeed, it is really two roles. Shy and conceited in Act I, good and modest in Act II, there was always a cheeky "Yes, uncle" at the end!

Jack Point will, I think, always be my favourite John Reed part, although *The Yeomen of the Guard* is not my favourite opera: the "Hamlet" of Gilbert and Sullivan roles, said Reed in a recent chat-show interview.

It is not always realised Jack Point has only five scenes in the opera, two of them very brief. Reed takes these skilfully to show the change in Point's fortunes. His

Point is not engaged to Elsie, but he regrets this omission, as soon as she marries the unknown prisoner. He knows his jokes to the Lieutenant are not too funny. Melancholy when reading Hugh Ambrose, ironic as he sings to Wilfred Shadbolt with all his customary clarity of diction and irony, unashamed in the "shot" scene (for which he adopts a paler make-up), you can see his suffering in Fairfax's wooing of Elsie and in his exquisitely tender "When a jester is outwitted". And those final moments, as he pathetically tries to recapture the affections of Elsie—affections which he never really held—and then with a half-laugh he has a fatal heart attack. A small point, but when Reed falls, he knows how to roll over half the stage and send a shiver up the spines of his audience.



In *The Gondoliers*, by contrast, the Duke of Plaza-Toro is vocally immediately martial, elegant, stylish, and abounding in Gilbertian inner-humour. A courtier grave and serious, indeed, whose dancing skill reminds one yet again that Reed is a dancer on the stage of very great ability. Burlesque ballet steps exaggerated, yes, but not to inartistic limits.

Fortunately, he has recorded for Decca all his roles, some more than once. Memories can be refreshed by playing records at home, when one can recall his nuances of expression. It is for this reason that this appreciation has concentrated less on his considerable musicianship and more on his personality as an actor. The two, nevertheless, go together. If unexpected *joie de vivre* breaks out at a London "Last Night" (as when in 1979 his Bunthorne had "Barclays" tattooed on his chest), he has never forgotten that Gilbert and Sullivan are humorists of word and note, and he has been a great interpreter of both. For nearly three decades of giving pleasure, one can say quite simply: thank you, John.



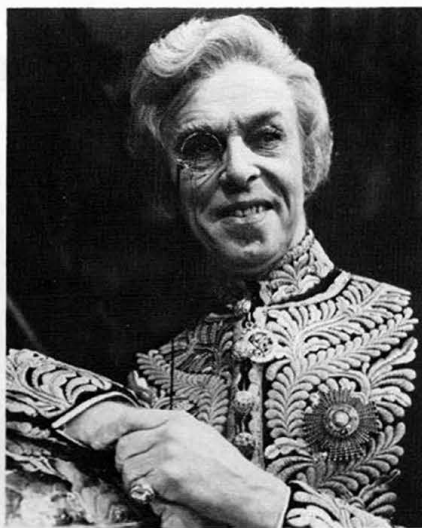
*Photograph by Donald Southern*



*Photograph by John Blomfield*



*Photograph by Bob Johnson*



*Photograph by John Blomfield*

*Photograph by Bob Johnson*

# THE LIBRETTO OF “THE MOUNTEBANKS”

by J. D. McClure

James Gillespie’s article on *The Mountebanks*, in the January *Savoyard*, paid just tribute to Cellier’s excellent score. The libretto too, however, deserves attention: though far from Gilbert’s best, it has points of considerable merit; and is of interest in being decidedly unlike his normal Savoy style.

What must surely make the strongest immediate impression on any reader is the inconsistent quality of the writing. Some of the worst lyrics Gilbert ever produced are to be found in *The Mountebanks*.

Dicky-birds tweetle, tweetle tweek,  
Which may be silly and does sound weak;  
But dicky-birds don’t, whate’er they hear,  
Forget that they are ladies, dear!

Is this the man who had written *The Gondoliers* only three years before? Or this:

*Teresa*: Oh, whither, whither, whither do you speed you?

Oh, hither, hither, hither, hither, hither hie!

*Alfredo*: Another-nother-nother time I’ll heed you,

I’ve other, other, other fish to fry.

Nobody minds an occasional forced rhyme in a Gilbertian number—it adds to the fun—but when three of the four rhymes in a single short song are *universe—tuny verse, intellectual—expect you all*, and *insignificant—if I can’t*, then we are entitled to complain. Worst of all is Nita’s lyric:

Those days of old How mad were we  
To banish!  
Thy love was told *Querido mi*,  
In Spanish—  
And timid I, A-flush with shame  
Elysian,  
Could only sigh, *Dieu comme je t’aime!*  
Parisian.  
No matter, e’en Hadst thou been coined  
A merman,  
Thou wouldst have been *Mein lieber Freund*—  
(That’s German.)  
Thy face, ablaze With loving pats  
Felt tinglish,  
For in those days I loved thee—that’s  
Plain English!

Compare that with Gilbert’s other essay in polyglot rhyming, in *Iolanthe*—where not only are the rhymes less far-fetched but the presence of foreign words has a dramatic point which is entirely lacking here—if you can bear to do so!

On the other hand, the *good* points in *The Mountebanks* are very good indeed. The humour, if sometimes laboured, is often extremely effective: the *Hamlet* parody—

He’s backed himself at heavy odds, in proof of his ability,  
That he’ll soliloquise her into utter imbecility—

recalls the superb burlesque *Rosencrantz and Guildenstern*, and the tragic actor who becomes a clown in a successful attempt to stop his audiences from laughing at him is surely one of Gilbert’s wittiest inspirations. There is an excellent patter song (“High jerry ho”), and a comic duet (“If you please, I’m now a member of your band”) which, with its delightful musical setting, merits comparison with many such numbers in the Savoy operas: the acrimonious exchanges of Risotto and Minestra



are not only funny in themselves but effectively surprising in a newly-married couple.

Unexpectedly enough, the characters on whom Gilbert has expended his full strength are not those with the most obvious comic potential, the mountebanks themselves, but Alfredo and Teresa. Their characterisation is unusual and striking (a point to which I will return), and their lyrics—dicky-birds and flirti-flirti-flirtiness apart—are uniformly good. Alfredo's opening song "Bedecked in fashion trim" is memorable for its evocative first stanza, and the neat if scarcely profound twist of logic—of a type that occurs in many more serious love-poems—in the second. (Only a rhyme-forced and meaningless line "Which, in or out of season . . ." mars this fine song.) Teresa's second-act mad song is one of the rare occasions where Gilbert achieves genuine pathos:

All alone to my eerie I wander a-weary,  
A desolate maid of her lover bereft;  
What matter? 'tis only a heart that is lonely—  
A-many the maids that a lover has left!  
Whispering breeze,  
Bring me my dear!  
Wind-shaken trees,  
Beckon him here!  
Rivulet, hie—  
Prithee go see—  
Birds, as ye fly,  
Call him to me!  
Tell him the tale of the tears that I shed—  
Tell him I die for the love that is dead!

Not much inferior in this respect is the sentimental duet "In days gone by": a remarkable instance of a moving song closely linked to an extravagant and ludicrous dramatic situation. All these, however, and just about everything else in the opera, pale in comparison with Teresa's "It's my opinion": unquestionably one of the best comic verses Gilbert ever wrote.

If the uneven merit of the writing is one of the most conspicuous features of *The Mountebanks*, another is the truly astonishing story. That the lozenge plot had been in Gilbert's mind for a long time is almost painfully evident: it appears to have not only matured but bolted and run to seed. To bring in as many transformations as possible, he has strained his ingenuity to the utmost: perhaps overstrained it in places; for the notion of characters being changed into life-size clockwork models of Hamlet and Ophelia is, even for Gilbert, pretty outlandish! (Yet, this gives rise to what could be some extremely effective stage business, and provides a peg for the pungent satirical song "Put a penny in the slot".) His other magic potion plot, *The Sorcerer*, is relatively straightforward: there, the effect of the charm is the same on all who take it, and the result is simply a series of humorously inappropriate love-matches. Here, by contrast, Gilbert has aimed at a variety of dramatic situations hinging on the basic device of the potion; and the combined effect is somewhat uneasy. In the brigands who become monks and find it difficult to remember that they must now behave respectably, we have the old Gilbertian humour at its quintessential best. The young bride who changes to an old woman, which her husband has to admit is "just a little disappointing", is humour of a more cruel type; and though one would hardly go so far as to endorse Arthur Quiller-Couch's suggestion that the scene "almost drove one from the theatre in nausea", it could certainly be somewhat embarrassing if not played with extreme delicacy. Still less attractive is the poisoning of Pietro: there is nothing inherently funny about a man suffering internal agonies, the situation has no particular dramatic point except as another demonstration of the potion's power, and the prospect of a painful death is decidedly out of keeping with the expected tone of a comic opera.

Teresa's madness is in a different category: here Gilbert is venturing into much deeper dramatic waters than he usually frequents. In the first act, Teresa is a thoroughly detestable girl: in the second, Gilbert clearly intends her suffering to arouse our sympathy. Like—without pushing the comparison too far—Mercy Pecksniff in *Martin Chuzzlewit*, she has the selfishness and frivolousness soundly knocked out of her by an experience of real pain. And, by a convention which is frequent in high comedy but very rare in Gilbert, her suffering has the effect of making her a finer and more mature character than she was. She is, as far as I can see, the only character in any Gilbertian libretto (*Ida* possibly excepted) who actually learns something in the course of the opera, and emerges at the end of the story as a different and a better person than at the beginning. As in J. M. Barrie's *Dear Brutus* (a play which, though incomparably more serious and profound than *The Mountebanks*, is surprisingly similar in its basic structure), the magic appears to have a lasting effect "not often, but once in a while".

*The Mountebanks* differs from the Savoy operas in its array of characters: no doubt for the simple reason that it was not written for the Savoy company. Except for the charming soubrette part of Nita (surely it was with this role in mind that Gilbert tried to inveigle Jessie Bond away from D'Oyly Carte's employ?), scarcely one of the characters falls into any of the recognisable Gilbertian types. Ultrice, for example, scarcely resembles Gilbert's other contraltos: she is not elderly, for one thing; and her spite and vindictiveness are drawn on a much smaller and more naturalistic scale than the formidable force of Katisha or Baroness von Krakenfeldt. The male characters are still more unfamiliar: strong candidates for Grossmith, Barrington and Temple roles are entirely absent.

Despite its un-Savoy-like qualities, however, *The Mountebanks* shares a remarkable number of features with one Savoy opera, albeit an atypical one: *The Grand Duke*. The presence of a quarrel scene in each is a minor detail, and the fact that both suffer from plots of a daunting complexity is not relevant here: a story which is essentially a series of loosely-related events caused by the effects of a spell on a group of individual characters could not but be a complicated one, whereas the oddities of *The Grand Duke's* plot can be at least partly explained by the peculiar circumstances of its writing. Several more important factors, however, suggest a definite connection, which I cannot attempt to explain, between those two operas. The somewhat tasteless attempt to extract humour from physical suffering is one. Rudolph's "When you find you're a broken-down critter" is actually a re-written version of a song originally given to Pietro. Ailing Duke and poisoned conjurer apart, the effects of the sausage rolls on the conspirators' digestions are more than balanced in *The Mountebanks* by the "considerable portion of a poor old alchemist" who strews bits of himself all over the place (which the brigands promise to return if they are found) when his experiments result in explosions. Why does this morbid side of Gilbert emerge so conspicuously in those two operas out of all his work?

Also noticeable is an unusually cruel treatment of inoffensive characters. Here is the captain of the brigands talking to his friend's bride:

*Arrostino*: Now tell me, Minestra, candidly—what was it you saw in him to admire? It's not his face, of course; nor his figure—we'll put them out of the question. It can't be his conversation, because he hasn't any.

*Minestra*: I don't know. He's got a way with him.

*Arr*: Has he got it with him now?

*Min*: I don't know. I suppose so.

*Arr*: (*imperatively*) Risotto, give us an example of the way you have with you.

*Ris*: It's something like this—(*business of ogling*).

*Arr*: Oh, but my dear girl—really—dear, dear, dear!

*Min*: (*apologetically*) You've got to be nearer to him for it to tell.

*Arr*: Well, but even then! Now look at it in cold blood. Think of it ten years hence, when the novelty's worn off.

*Min*: It does look foolish from here. Oh, I almost wish I hadn't!

*Ris:* My dear! (*Consoling her*).

*Min:* Don't—I'm so inexperienced!

*Arr:* I suppose so. Pity—pity! Never mind—next time you'll be older.

Funny, yes—but brutal! Risotto seems an innocuous enough character, and his importance in the plot is very slight. Why does Gilbert make a butt of him in this way? And why is the even more innocent Lisa made to appear so foolish in her second-act song? “Some hardbake or a bit of butterscotch”, indeed! In these operas, uniquely, Gilbert does not restrict his satire to people who show traits obviously deserving of laughter or ridicule.

A still more notable point of resemblance is the presentation of the leading soprano and tenor in both operas. Teresa and Julia are among the most remarkable of Gilbert's female characters; and if Alfredo and Ernest do not attain to that status among his men—where, after all, the competition is much fiercer—they certainly are cast in a more manly and impressive mould than the colourless line of tenors from Alexis to Fitzbattleaxe. In Teresa, at least initially, we have the epitome of minxhood: an outrageously conceited girl who teases her lover unmercifully for the sheer malicious fun of it, and changes from frivolous mocking to undisguised spite when he retaliates by rejecting her. Julia is a very different woman, but no less striking in her driving ambition and ingeniously hypocritical attempts to conceal it, and her blithe disregard for the feelings of anybody who gets in her way. Alfredo shows unusual determination—for a besotted lover—in refusing to submit indefinitely to Teresa's teasing, appears as the natural leader of the villagers in the first-act finale, and makes a sufficiently commanding duke—with the help of the potion admittedly, but it seems to change men's external conditions rather than their personalities—in Act II. Ernest likewise has the makings of a capable ruler; and like Alfredo, though madly in love he is not quite passion's slave: he shows considerable restraint in accepting Julia's offer to play his Grand Duchess, and is able to react forcefully to her refusal of him in the second act.

In spite of—or because of?—a powerfully-drawn hero and heroine, *The Mountebanks* and *The Grand Duke* share another strange trait: a satirical attitude to love. A romantic story of mutual love which, despite vicissitudes, ends in marriage or the prospect of it, is central to all the other operas in the Gilbertian canon; but not those two. (*Trial by Jury*, because of its subject-matter, is necessarily an exception to this. *Ruddigore* is not really one: Robin and Rose are in love from beginning to end, even though Robin cuts a rather poor figure as romantic hero and Rose is inclined to let considerations other than love influence her conduct.) “Risotto, Minestra, are knitted in unity; *Nobody knows how it will end.*” “Man and maid for aye united, Till *divorce or death* shall part them.” I cannot recall such ominous forebodings at the marriage or betrothal of any couple in the earlier operas. The central love-affairs are conspicuously one-sided. Lisa is devoted to Ludwig, but his attitude to her seems decidedly casual. In *The Mountebanks* the one-sidedness receives an ironical twist: at first Alfredo is tormented by unrequited love for Teresa: then, under the influence of the potion, the positions are reversed. And though both couples are united in the finales, the impression is hardly one of a triumphant victory for true love. Subordinate love-stories in the two operas are equally peculiar. Ernest's love for Julia is also unreciprocated: she at least prefers him to Ludwig, judging by her reaction to the prospect of having to marry the latter; but certainly shows no strong attraction to him. Rudolph and the Baroness are happy enough, but their relationship is not exactly that of a romantic hero and heroine; and they do not eventually marry. The Nita-Bartolo-Pietro triangle is used as an opportunity for exploiting the humour of the characters (particularly Bartolo) and the situation, rather than as a love-story in its own right; and it remains unclear which of Nita's rival suitors is going to be successful. The marriage of Risotto and Minestra is used solely as a peg for two short scenes of rather savage comedy. Indeed, the only case resembling a conventional love-story in either opera is in *The Mountebanks*—the relations of the male and female choruses!

The similarities between these two libretti are undeniably intriguing—particularly when it is noted that none of the features which they share appears in *Utopia Limited*, which comes chronologically between them. (A more than usually impressive soprano is the only possible exception; but if Zara has rather more of a personality than, say, Yum-Yum, she is still no match for Julia or Teresa.) Why does Gilbert's wit take such a dark and cynical tone in those operas? Some possible answers have been suggested for *The Grand Duke* by John Wolfson in his fascinating study *Final Curtain*. What would be revealed by a similar piece of detective work on *The Mountebanks*?

Not even the most ardent partisan could fail to realise that a revival of *The Mountebanks* is in the highest degree unlikely. Enthusiasts would certainly welcome a chance to make the acquaintance of a strange and little-known sample of Gilbert's art; but it is hard to see the opera making a great hit with the ordinary theatre-going public. Sullivan *might* have been able to redeem the weaknesses of the libretto—he managed this with one or two that are not much better, and came near to it with the only one (*Utopia Limited*) which is definitely worse—but such an achievement was beyond Cellier's powers. Yet *The Mountebanks* does not deserve to be entirely forgotten. A professional recording, at least of selections, would be most welcome.

## “MY” PRINCIPAL COMEDIANS

by Joan Robertson

“Through some singular coincidence—I shouldn't be surprised if it were owing to the agency of an ill-natured fairy”, Gilbert, Sullivan, and D'Oyly Carte did not loom on my horizon until 1933; then an impressionable teenager, I fell heavily and whole-heartedly in love with the words, music, characters, and of course the actors, and spent many an hour doing my school homework in the gallery queue at Streatham Hill Theatre waiting to enjoy an evening with, among others, Sir Henry Lytton.

I had at that time no critical judgement but, even though he was on a farewell tour before retiring, I was spellbound by his artistry and performances, and could agree with my father and those of his generation who had told me of the wonders of this great man; to have seen him as Jack Point was, I reckoned, an experience not to have been missed.

Indeed, so great was his impact on me that, when at a matinee performance of *Pirates* the announcement was made that the part of the Major-General would be played by Martyn Green, I nearly walked out in disappointment. What a mistake that would have been! From the moment when he made his entrance one realised that here was a great artist, and to my mind he has never been surpassed. His diction was always perfect, his timing impeccable, and his characterisations wonderful. Those were the days when encores could go on and on, and it was not unusual to have at least five or six for “Never mind the why or wherefore”, “The flowers that bloom in the spring”, and the Gavotte; oh, the joy of *The Gondoliers* then, with Martyn Green always bringing something new and yet familiar to the Gavotte encores!

Came the war, Martyn Green joined the R.A.F., and to replace him we were given Grahame Clifford. The poor man didn't really stand a chance, or course; he was “different” because he wasn't Martyn Green. We all knew there was a war on and things were ersatz, like dried egg, powdered milk, and snoek, but we felt Gilbert and Sullivan should always be the same—and it wasn't. With the hindsight of my twenty-three years in the Company, I can see how difficult it must have been to find anybody at all to take over those demanding roles, and I can appreciate that

Grahame Clifford was excellent in his way, but I do not believe he was outstandingly popular with the majority of the audiences.

Martyn Green returned for a time after the war, but in 1951 he decided to sever his long connection with the Company, and the next young hopeful stepped into the shoes of the mighty. This was Peter Pratt, who had been understudy to Green just as Green had been to Lytton. Tradition may be sneered at, but it is inevitable in a Company with such a long history and it is to a great extent necessary in the way the Gilbert and Sullivan comedy roles are portrayed. Each principal comedian, however, brings something new to them, and in Peter Pratt's case it was his superb baritone voice, which brought out facets of some of the songs never before realised. He quickly caught the imagination of the public and, although quite different from his predecessor, he was immensely popular; his magnificent singing added greatly to the ensemble work, even when he was distorting it in character, as can be heard on the recordings he made with the Company, while his business movements, if not perhaps as agile as Green's, were always inventive and amusing.

And who was waiting in the wings as understudy, ready to take over when Pratt left? John Reed—in my opinion nearly as great a genius as Martyn Green, with the requisite light baritone voice, good diction, slight figure, and great agility. There is a critical appreciation of his talents elsewhere in this magazine, but one has only to hear the roar of applause that greets his first entrance in an opera and the appreciative laughter gusting through a theatre while he is on stage to know that here is a man who holds an audience in the palm of his hand.

The D'Oyly Carte Company from the start was never intended to have a "star system", but, as laughter is the great release from tension and worry, inevitably the man who speaks Gilbert's funniest lines and makes an audience laugh with him and at him will have the role of star laid upon him. Some stars have shone more brightly than others, but each has added to the everlasting popularity of the operas. This is the knowledge that will comfort James Conroy-Ward as he faces the initial disappointment he will cause simply by not being John Reed.



*Photograph by Reg Wilson*

# CAST LISTS

## Australia and New Zealand Tour 1979

(Understudies shown in brackets)

### H.M.S. PINAFORE

Sir Joseph Porter	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Captain Corcoran	<i>Peter Lyon</i>	( <i>Gareth Jones</i> )
Ralph Rackstraw	<i>Meston Reid</i>	( <i>Barry Clarke</i> )
Dick Deadeye	<i>John Ayldon</i>	( <i>Michael Buchan</i> )
Bosun's Mate	<i>Gareth Jones</i>	( <i>Alan Rice</i> )
Carpenter's Mate	<i>Michael Buchan</i>	( <i>Patrick Wilkes</i> )
Josephine	<i>Vivian Tierney</i>	( <i>Victoria Duncan</i> )
Hebe	<i>Roberta Morrell</i>	( <i>Elizabeth Denham</i> )
Little Buttercup	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )

### IOLANTHE

The Lord Chancellor	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Earl of Mountarat	<i>John Ayldon</i>	( <i>Michael Buchan</i> )
Earl Tolloller	<i>Meston Reid</i>	( <i>Barry Clark</i> )
Private Willis	<i>Kenneth Sandford</i>	( <i>Thomas Scholey</i> )
Strephon	<i>Peter Lyon</i>	( <i>Kevin West</i> )
The Fairy Queen	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )
Iolanthe	<i>Lorraine Daniels</i>	( <i>Madeleine Hudson</i> )
Celia	<i>Suzanne O'Keeffe</i>	( <i>Alison West</i> )
Leila	<i>Hélène Witcombe</i>	( <i>Roberta Morrell</i> )
Fleta	<i>Patricia Anne Bennett</i>	( <i>Elizabeth Denham</i> )
Phyllis	<i>Barbara Lilley</i>	( <i>Patricia Anne Bennett</i> )

### THE MIKADO

The Mikado	<i>John Ayldon</i>	( <i>Michael Buchan</i> )
Nanki-Poo	<i>Philip Potter</i>	( <i>Richard Braebrook</i> )
Ko-Ko	<i>John Reed</i>	( <i>James Conroy-Ward</i> )
Pooh-Bah	<i>Kenneth Sandford</i>	( <i>Gareth Jones</i> )
Pish-Tush	<i>Peter Lyon</i>	( <i>Patrick Wilkes</i> )
Go-To	<i>Thomas Scholey</i>	( <i>Bryan Secombe</i> )
Yum-Yum	<i>Barbara Lilley</i>	( <i>Suzanne O'Keeffe</i> )
Pitti-Sing	<i>Lorraine Daniels</i>	( <i>Madeleine Hudson</i> )
Peep-Bo	<i>Roberta Morrell</i>	( <i>Elizabeth Denham</i> )
Katisha	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )

### Other members of the Chorus:

John Coe-Roper, Robert Crowe, Robert Eshelby, Guy Matthews, Raymond Simmons, Alan Spencer, Paul Weakley, Susan Cochrane, Suzanne Cullen, Felicity Forrest, Alexandra Hann, Beti Lloyd-Jones, Jillian Mascall, Jane Stanford.

There were changes during or soon after the London season. Peter Lyon took over from Michael Rayner, Gareth Jones from Jon Ellison, and Vivian Tierney from Barbara Lilley in *H.M.S. Pinafore*; new understudies were Victoria Duncan for Josephine, Linda D'Arcy for Hebe, and Jill Pert sharing Little Buttercup with Elizabeth Denham.

In *Iolanthe* Meston Reid, Peter Lyon, and Lorraine Daniels replaced Geoffrey Shovelton, Gareth Jones, and Jane Metcalfe respectively, with Hélène Witcombe taking on Leila and Alison West and Linda D'Arcy understudying Celia and Fleta.

In *The Mikado* Philip Potter shared Nanki-Poo with Geoffrey Shovelton, and Barbara Lilley Yum-Yum with Julia Goss, while Peter Lyon and Thomas Scholey replaced Michael Rayner and Jon Ellison as Pish-Tush and Go-To. Understudy changes involved Patrick Wilkes, Bryan Secombe, Madeleine Hudson. Linda D'Arcy, Elizabeth Denham, and Jill Pert.

Among other changes after the London season, Alison West succeeded Andrea Phillips as Giulia in *The Gondoliers*, with Vivian Tierney taking her understudy role; Alison herself understudied Casilda and Kevin West Giuseppe; and Patricia Rea returned to play Casilda when Julia Goss was ill. Suzanne O'Keeffe understudied Isabel in *Pirates*, Lady Eila in *Patience*, and Kate in *Yeomen*; while Alison West and Vivian Tierney understudied Rose Maybud and Zorah in *Ruddigore*.

Other members of the chorus who joined in London or after were John Coe-Roper, Robert Crowe, Robert Eshelby, Raymond Simmons, Paul Weakley, Suzanne Cullen, Felicity Forrest, Alexandra Hann, Jillian Mascall, and Jane Stanford.

# YES I DID, I USED A BIG BIG D!

by Marion Sheppard

Dynamic! "Then give three cheers and one cheer more for the hardy Captain of the *Pinafore*". This word hardly covers the description of the performance of *H.M.S. Pinafore* which it was my good fortune to enjoy last May in a theatre in Sydney, Australia.

Having travelled all that way from England to visit relatives, it was by the purest chance that I happened to read the newspaper on that first Saturday morning. From the bottom right-hand corner of the entertainments page the words "D'Oyly Carte" jumped out immediately. Well, I had heard that "jet lag" did funny things to people, but as I walked the Sydney streets I could see that it was true. There were posters everywhere advertising "the Season".

How could I expect my poor long-suffering husband, who had had to remain at home, that this was pure chance and not pre-meditated? Never would he accept that the fates could be so kind. Without the slightest hesitation, and thinking "cost be blowed", this Pommy travelled into the city alone; the locals all thought me quite beyond the pale, and declined to accompany me.

I thought I had purchased a ticket for *Pirates*, but it was of no consequence which opera was being performed. Such was my dizzy delight that it was not until I sat down with my beautiful gold programme, packed with interesting information about all the members of the Company, and which is now one of my greatest treasures, that I discovered we were about to enjoy *H.M.S. Pinafore*. Double delight! I had not seen this opera for some time, but, greatest of all, I am "doing" it in a Summer School in August. Here was everything I needed.

The curtain rose, and there before me was this blaze of colour and sound, more breath-taking than ever if that were possible. All the "gestures and trappings" were studied so avidly that I had to restrain myself forcibly from getting out my little notebook (for reference in August) for fear of being certifiable.

New faces appeared in some of the principal roles, which at first caused me some disappointment, but this was rapidly dispelled, as they were so refreshingly clear and perfect. As John Reed and Meston Reid stepped out on to the stage I really felt that I was going to wake up from a lovely dream.

How quickly the evening went, and how glorious were those five encores, even though I knew exactly what was coming next. John was obviously enjoying himself, and Meston sang divinely to his new lady love; John Ayldon excelled as Dick Deadeye; and Patricia has fully settled into leading contralto as Buttercup.

All too soon the final curtain fell, only to rise several more times. The audience were warm and enthusiastic. How I hope this continues for them throughout the season.

As I stepped out via the side exit, it seemed odd not to be faced with the Shakespeare pub and Middleton Mews. I turned into George Street instead, realising with a start that I was alone in a strange city late at night. But, fortified by such a feast, I soon found a taxi and sped out to my temporary home in the suburbs.

I cannot wait to tell my colleagues at our local Operatic Society all about it and show them my magnificent programme. Can anyone beat this for sheer coincidence, for pure and utter enjoyment quite unsurpassed? A long way to go, maybe, but then this addict would go anywhere for a taste of G. & S., particularly the D'Oyly Carte kind.

Thank you, D'Oyly Carte, for adding the "cream topping" to my Australian holiday. Now roll on December!

# READERS' LETTERS

## Gramophone Pinafore

20 Glencoe Street, Anlaby Road, Hull.

Dear Sir,

I read with great interest Mr. Walters' article in the May *Savoyard*, and I think I can account for the gaps in the G & T abridged *Pinafore* recording:

04033 and 04044 (Messmates Ahoy! and This Very Night) were re-issued on plum label as C514, and the 10 in. discs are as follows:

B437 Over The Bright Blue Sea  
Now Give Three Cheers }  
B438 A British Tar  
Refrain, Audacious Tar }

Whether copies still exist I cannot say.

Another recording of *Pinafore* was made in September and October 1907 and issued on "Sterling" cylinders. A "trained chorus of 25" was used, and many of the principals were, or became, well-known recording artists. Indeed, Pike and Turner appeared in the G. & T. set. Details are as follows:

Cat. No.	Item	Artist
940	Overture	Imperial Infantry Band
941	Opening Chorus	Imp. Mil. Band & Chorus
942	Buttercup's Song	Ada Florence
943	A Maiden Fair To See	Walter Hyde
944	The Captain's Song	Harry Dearth
945	Sir Joseph's Song	Archie Anderson
946	Finale Act I	London Orchestral Band
947	Selection Act II	do.
948	Never Mind The Why	Walter Hyde & Ernest Pike (tenor duet!)
949	? ?	? ? ? ?
950	The Englishman's Song	Harry Dearth & Alan Turner
951	Octette	Full Chorus & Orchestra

Several of these were later re-issued on Pathe discs. The cylinders were only on the market for a year, and so must be very rare.

Yours sincerely,

STEPHEN TURNBULL

## Dating of Operas

31 Prince Street, Gisborne, Victoria 3437, Australia.

Sir,

In the last paragraph of my article on the dating of *Ruddigore*, readers were invited "to suggest, with reasons, any defensible alternative dates", and I am much obliged to Mr. G. Dixon, not only for his alternative but also for his complimentary remarks. I submit, however, a few points in reply.

Between Gilbert's letter to the *Pall Mall Gazette* and the first performance of the opera more than a month elapsed, plenty of time for anyone, e.g. perhaps one or more of the cast (as in the protest against Gilbert's proposed omission of the Mikado's song nearly two years earlier), to have reminded him of the date of Lord Nelson's death. Why else would he have *permanently* changed his dating to one less precise? Nelson's name and example still continue to influence the Royal Navy, but no one, even only five years afterwards, could have thought of him as still physically alive.

It so happens that I had myself earlier toyed with 1810 as the dating, as that of the capture, off Noirmoutier, of the armed cutter *Witch of Endor* in C. S. Forester's *Flying Colours* by a French frigate, perhaps the same one on her way back from Finisterre after meeting *Tom-Tit*.

In 1810, however, Whit Monday fell on June 11th, and in any case no other explanation has been forthcoming for a Revenue sloop being "so far south as to be 'off Cape Finistere'." Thus the "decree" of "Miss Justice Russell" (quoted in my article, but not there "named"), though it may not "as statute rank", can hardly be "reversed in banc" on the present evidence.

Here I should also like to refer to the correction by Mr. M. C. Moore (in Vol. XVI, No. 3) and others of the weekdays I gave for May 7th and August 7th 1834 in *The Gondoliers*. As I told him in a letter, I cannot account for how I came to give the wrong days, as my files tell me that I had them correct as Wednesday and Thursday as long ago as 1969 when I began to date the operas.

Yours sincerely,

CHARLES LOW



### Do it by Numbers

63 Granton Place, Edinburgh.

Dear Sir,

Some of your readers are clearly interested in being able to ascertain the day of the week on which certain dates have fallen. I have discovered a formula which may interest them and which has enabled me to calculate the days of the week on which the original first night performances occurred.

1. Take the last two figures of the year required.
  2. Add one-quarter of this number, ignoring any remainder.
  3. Add the day of the month.
  4. Add the following number according to the month:  
January 1, (or in a Leap Year, 0); February 4 (or in a Leap Year 3); March 4; April 0; May 2; June 5; July 0; August 3; September 4; October 1; November 4; December 6.
  5. Add for 1700s—4, 1800s—2, 1900s—0, 2000s—6.
  6. Divide total by 7. The remainder gives the day of the week: 1 for Sunday, 2 for Monday, 3 for Tuesday, 4 for Wednesday, 5 for Thursday, 6 for Friday, and 0 for Saturday.
- For example: The Queen was born on 21st April, 1926. To find the day, add 26, 6, 21, 0, and 0.

Answer: 53. Divide by 7—answer 7, remainder 4. So Her Majesty was born on a Wednesday.

This formula yields the following results of the first nights of the Gilbert and Sullivan operas:

<i>Title</i>	<i>Date</i>
<i>Trial by Jury</i>	Thursday, 25/3, 1875
<i>The Sorcerer</i>	Saturday, 17/11, 1877
<i>H.M.S. Pinafore</i>	Saturday, 25/5, 1878
<i>The Pirates of Penzance</i>	Saturday, 3/4, 1880
<i>Patience</i>	Saturday, 23/4, 1881
<i>Iolanthe</i>	Saturday, 25/11, 1882
<i>Princess Ida</i>	Saturday, 5/1, 1884
<i>The Mikado</i>	Saturday, 14/3, 1885
<i>Ruddigore</i>	Saturday, 22/1, 1887
<i>The Yeomen of the Guard</i>	Wednesday, 3/10, 1888
<i>The Gondoliers</i>	Saturday, 7/12, 1889
<i>Utopia Limited</i>	Saturday, 7/10, 1893
<i>The Grand Duke</i>	Saturday, 7/3, 1896

Yours faithfully,

W. GAUGHAN

### Dating Ruddigore

34 Melrose Road, Merton Park, S.W.19.

Dear Sir,

By citing a letter of Gilbert's stating the year of the action as 1810, Mr. G. Dixon would appear to have settled this interesting query. Perhaps Gilbert may have found it difficult to be precise. His first tentative date was six years earlier if we are to regard a fragment in the Gilbert Papers in the British Museum that reads: '1804. Officers of army and navy, and dandies' as part of a first draft for *Ruddigore*.

Yours faithfully,

GEOFFREY WILSON

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# OLD FAVOURITES

*MARION HOOD*



*Copied from an original by W. and D. Downey*

On March 3rd 1880 Gilbert and Sullivan left New York aboard the *Gallia* for Liverpool. Their immediate priority on returning to London was to rehearse their new opera, *The Pirates of Penzance*, with the Opera Comique Company. They also had to appoint a new principal soprano.

It is reported that a chance suggestion by a friend persuaded Marion Hood to go to the Opera Comique in the hope of finding work as a singer. There she was introduced to Gilbert, who arranged for her to be auditioned. She sang the "shadow song" from Meyerbeer's *Dinorah*. Gilbert was delighted; he had found just the person he wanted for the part of Mabel in the first London production of *Pirates*.

So began Marion Hood's brief but distinguished career with D'Oyly Carte. It was her first major engagement. The musical career of Marion Isaac, as she was known earlier, had begun in music halls in Hull. She married a music hall proprietor there, a Mr. Hunt of the Alhambra Palace Music Hall. She subsequently studied singing at the Royal Academy of Music, and it was from there that she went on to join D'Oyly Carte. According to Rutland Barrington she was "a perfect picture to look at and equally pleasant to listen to . . . tall, slight, and graceful, a typical English girl with a wealth of fair hair, which I believe was all her own. Her singing of the waltz song, "Poor Wandering One", was quite one of the features of the first act . . .".

But she was not to stay long with D'Oyly Carte. In 1881 she was at the Olympic Theatre in Solomon's *Claude Duval* with George Power who partnered her as Frederic at the Opera Comique. This was followed by a tour with English opera and a season (1883-1884) at the Alhambra, Leicester Square, with Clay's *Golden Ring* and Millöcker's *Beggar Student*. But her next major engagement was to bring her more lasting fame. In 1885 John Hollingshead invited her to join his company at the Gaiety, and in the following year, when the theatre was under the management of George Edwardes, she sang the title role in Cellier's *Dorothy*.

*Dorothy* was to become immensely successful—even rivalling *The Mikado* in popularity—but its success was not achieved at the Gaiety. The Gaiety was the home of burlesque, not musical comedy, and Marion Hood's career there continued with principal roles in burlesques until 1891. One of her last appearances in London was in 1898 in a benefit performance of *Trial by Jury* for Nellie Farren, one of the most famous long-serving members of the Gaiety company until a crippling spinal disorder cut short her career. After retiring from the stage Marion Hood settled in Liverpool with her second husband, a Mr. Hesseltine. She died in August 1912 at the age of fifty-nine.

The qualities that made Marion Hood a favourite of many are perhaps difficult to define. She was not a particularly great singer, but (and in this the critics of the time were unanimous) she did have a measure of charm and grace, the ability to be effective without effort, which lent her performances an air of refinement rarely seen on the burlesque stage. But behind the charm there was a very forceful personality. When George Edwardes arranged an Australian tour for his company he offered her a salary of £100 a week. She wanted £200. Edwardes pointed out that they would also be touring India, where the Rajahs would customarily give rubies and pearls to their stage favourites. She said she would consider the offer, and on the following day she wrote to him: "Dear Mr. Edwardes, If you accept my terms, you can have the Rajah's rubies."

PAUL SEELEY

#### Principal sources:

- Barrington: *Rutland Barrington by himself* (Grant Richards, 1908)
- Hollingshead: *Gaiety Chronicles* (Archibald Constable & Co., 1898)
- Hyman: *The Gaiety Years* (Cassell, 1975)
- Jupp: *The Gaiety Stage Door* (Cape, 1923)
- Articles and reviews in *The Times*, *Daily Telegraph*, and *Globe*.

# H.M.S. PINAFORE ON THE GRAMOPHONE

by Michael Walters

(continued)

The first complete recording of *H.M.S. Pinafore* was published in 1923 on Black Label H.M.V. D 724-731 (reissued 1978 on GEM 148/9). This peculiar recording has some very beautiful things on it, and some very eccentric things. It is of great historic importance in that it preserves the voices of two important Savoyards, Frederick Hobbs and James Hay, who recorded nothing else. Hay had a firm, sturdy, but not over-beautiful voice with a tendency to hardness. Walter Glynne, who shares the tenor role with him, sounds a trifle strained on this recording, and though good, is certainly not at his best. It is a pity that in Hay's big duet, Violet Essex (Josephine) is rather shrill, at other places on the recording she can be extremely charming in this, her last Gilbert and Sullivan recording, and particularly in "Sorry her lot" with that melting final piano top B. She was a singer of very great importance in Musical Comedy, but rarely reached her full capabilities in her recordings of Gilbert & Sullivan. Bertha Lewis is of less interest as Buttercup in that she recorded the role again later (and better). Sydney Granville's nasal accent is very pronounced, and he slides unpleasantly in the Captain's Act 2 solo; yet there may be alternative takes—the slides do not seem to be nearly so obvious on a tape of another copy of this disc which I once had and subsequently gave away. (Oh to have heard Leo Sheffield record this role) As well as the Captain, Granville doubles as the Bo'sun, which is much better. Frederic Ranalow turns in a sensational and quite unique performance as Sir Joseph. Darrell Fancourt as Dead-eye was recording the role for the first of three times, and it is very interesting to chart his development in the role. In this, the earliest of the three, he is at his most musical, striking a perfect balance between musicality and characterisation. In the later recordings he becomes progressively less musical and more histrionic, often deliberately bending the vocal line or abandoning it altogether and speaking certain portions. So much for the general impression of this recording, now for the particulars.

The Overture is very lively, but perhaps unnecessarily fast. This was Bertha Lewis's first recording, and she is not at her best. In "I'm called Little Buttercup" she seems forced and the fluid freedom of her later recordings is not apparent. She sometimes phrases carelessly, taking a breath after "to set off the faces" and in the last two vocal bars takes an unnecessary liberty with the text. Nellie Walker substitutes for her in the recit "But tell me, who's the youth?" Walter Glynne, in Ralph's big aria sings "The Nightingale sighed" with great charm and phrases intelligently, but when he gets to "A Maiden Fair to see" promptly lapses into the banal, and his two top As are very strained. Granville sings "I am the Captain" rather well and he makes some quite justifiable twists to the musical text to make his interpretation of the words clearer. Once you have forgiven the open vowels, Violet Essex gives a beautiful rendering of "Sorry her lot", perhaps lacking emotion, but memorable for its purity of tone and crystal clarity, and for the top B mentioned above. Ranalow sings Sir Joseph's entrance with whimsical humour, and Pamela Baselow is very pleasing in her few lines as Hebe. I sometimes think that Ranalow's is my favourite rendering of Sir Joseph's song (in spite of the fact that he purely "gusted" in this recording and was never a member of the D'Oyly Carte). His whimsicality and delicate idiosyncrasy are quite delicious, and in a marked contrast to the usual starchiness with which the role is interpreted. "A British tar" receives one verse only, with Edward Halland, the ever-reliable bass, giving stolid support

as the Carpenter's Mate. "Refrain audacious tar" is James Hay's "big" number, and apart from some blasting on top, he sings with great feeling. His voice is a dark tenor, (rather baritoneal, perhaps?). In part of the Act I finale, Bessie Jones (that wonderful woman who was still actively singing at the age of 85) does sterling service, substituting for Miss Essex as Josephine. Sydney Granville's rendering of "Fair Moon" is simply boring, but together with Bertha Lewis, a good deal is made of "Things are seldom", Miss Lewis's richness of voice comes through here for the first time. Violet Essex tries very hard with "The hours creep on", and although she exhibits some lovely top flights and some very rich tones in the lower register, it is simply not "her music". Nevertheless, there is much to enjoy in it, and it is not her fault that the acoustic horn failed to record her top C without shattering it to bits. All through, one feels that she is trying to break free from the bonds that hold her, and yet, within the framework she succeeds in doing some quite interesting things with the music. The Bells Trio is rather jolly though the identity of the Sir Joseph on this side is something of a mystery. The label credits it to Darrell Fancourt, though Colin Prestige recently told me that he has never believed that it is, and on relistening to the disc with a refreshed ear, I am inclined to agree. Neither of us, however, can offer a solution as to who it is, except that it is not Ranalow. Opinions of readers would be welcome. It is with the chorus and solos "Carefully on tip-toe" that we reach Frederick Hobbs's single contribution to the set and to D'Oyly Carte recorded history. He sings Deadeye's two lines in this number. When I first listened to this disc I wrote that though one could hear little of it it must have been a "deep velvety voice". However Mr. J. L. Hackett recently wrote to me and expressed a different opinion of Hobbs's voice based on recollections of him in the theatre:- "He was a polished actor but I never really cared for his voice which I always thought to be slightly on the 'rough' side. Curiously, in concerted items his voice always seemed to blend well with the others."

Sydney Granville is far more convincing as the Bo'sun than he ever could be as the Captain, and his singing of "the Englishman" is quite a classic.

In 1930 the second complete recording was made, this time by the electric process (Black, later Red, H.M.V. D 1844-52 and D 7511-7519, alternative couplings). This recording was reissued complete on ALP 1293-4 in 1955, on three sides with *Trial by Jury* on the remaining side. This LP is now, I gather, rarer than the 78s. Subsequently an abridged version of *H.M.S. Pinafore* was released on one LP (two sides). This recording is a very fine one, with a cast including Henry Lytton, George Baker, Bertha Lewis, Elsie Griffin and Nellie Briercliffe. The only disappointing feature of it is Charles Goulding's Ralph. It may be of interest to note, incidentally, that Ralph is the only major tenor role never recorded by Derek Oldham.

The Overture is sprightly, but unsubtle. Malcolm Sargent, the conductor, races through it without much obvious feeling. In this set, Bertha Lewis turns up trumps with "I'm called Little Buttercup" which may be the best recording of the song. She is here full, warm and round in tone—full of character and yet perfectly musical. I have tried very hard to like Charles Goulding's recording of "The Nightingale" and "A Maiden Fair" but I cannot. On this disc he comes over as an acid-toned, characterless tenor; though in view of the reputation he had and the many tributes to the beauty of his voice from those who heard him in the flesh, I am prepared to believe that his was one of those voices that simply did not record well. It certainly sounds firm, steady and clear. George Baker makes a perfect Captain and I can hardly imagine "My gallant crew" better sung. Elsie Griffin gives a beautiful rendering of "Sorry her lot", her tone and phrasing leave nothing to be desired. In Sir Joseph's entrance, Nellie Briercliffe (the *great* Nellie Briercliffe) manages to make herself sound significant in the tiny role of Hebe. Which brings us to Lytton. It is difficult to know what to say about this great and famous performer that hasn't been said before. Certainly his unique way of talking in tune rather than singing and thereby making every word meaningful and his subtle changes of mood and inflexion

are much in evidence in "When I was a lad". One wonders how much he learned from Walter Passmore? "A British Tar" is not very good, with Goulding seeming to be shouting at the other two, and hogging the microphone. Sydney Granville as the Bo'sun is inaudible, and Stuart Robertson (that reliable baritone, and late brother of Dame Anna Neagle) does his best as the Carpenter, but doesn't really stand much chance. In "Refrain audacious tar" Elsie Griffin is superb—the verse is sung with aristocratic disdain and the refrain with wistful tenderness. Goulding sings well here, echoing her, though he nearly blasts on his top note; their voices blend together beautifully for the final passage. In "Can I survive?" Goulding becomes very dramatic and sings with feeling, but he blasts horribly on the top B. Darrell Fancourt's Deadeye is not as good as it had been on the previous recording, when he sings he sings beautifully, but he too often leaves off singing to yell instead. He is quite superb, however, in "He thinks he's won his Josephine" and "Forbear, nor carry out the scheme you've planned." Sargent conducts the Ent'raete in an accomplished but rather sterile and pedantic manner. Baker does his best with "Fair Moon" but this impossible song almost defeats even *him*. "Things are seldom" is one of the great gems of the recording and is one of the finest bits of G & S singing ever committed to shellac. Baker and Lewis together charge the air with electricity. Note particularly, the pause before the chord which precedes the final "that is so", which makes the ending so much more effective. "The hours creep on" is fine, rich with emotion and intensity, but somehow I have always found it slightly disappointing, for a reason which I have never quite been able to put my finger on. I am not sure that she doesn't slightly overact it. The voice spreads slightly on the top notes and she takes the final B instead of the C. The Bells Trio is sung with punch and vigour, with Lytton displaying his amazing capacity for deliberately getting marginally out of time for effect, and then back in again with no effort at all. In "Kind Captain" Baker and Fancourt sing with suitable menace, but there is a bum note towards the end—I think Fancourt is flat(!), however, he is spot on in "Carefully on tip-toe" singing "again that cat" with a real laugh in his *singing* voice. Sydney Granville comes into his own in "The Englishman" which is fine, but the same cannot, unfortunately, be said for the Octet, which is a mess—it sounds like a competition to see who can get closest to the microphone. Nellie Briercliffe sounds to me disconcerting! like Aileen Davies in the finale, and though for a long time I was convinced that it was the latter I am now convinced that it is not.

It was nineteen years before the opera was recorded again, and this recording of 1949, on LP for Decca, is, I regret to say, a prime candidate in my mind for the recording which ought never to have been made, or at least released. Isidore Godfrey tries very hard to evoke atmosphere and in places almost succeeds, but the Gremlins must have been in the recording studio—and however did Decca's engineers allow a take to be issued in which the tenor actually cracks on a top note (in "Be warned my messmates all")? Leonard Osborn, to do him justice, had never played Ralph on stage, but he fails to evoke any real feeling in the recording, and sounds strained on his top notes. Leslie Rands, great performer as he was in the more romantic baritone roles, seems to be totally miscast as Corcoran, sounding almost effeminate. Martyn Green is precise to the point of pedanticism, his Sir Joseph must be the clearest and the dullest on record. Richard Walker as the Bo'sun is too forward and pushing, particularly in "A British Tar", where neither Osborn nor Radley Flynn (Carpenter) can be heard properly, nevertheless Walker sings with great spirit, though I have to confess that this set is a disappointment when set against his superb Antonio of some 20 years previously. Darrell Fancourt, now nearly at the end of his long career, overcharacterises Deadeye to the point of grotesqueness, he takes far too many liberties with the vocal line, speaking some of what certainly ought to be sung, and is noticeably off-key in some places. Muriel Harding (Josephine) sings with purity of pitch and extreme dullness; her top notes seem to be shattering in the microphone, though it is probably churlish to criticise

her too much as it is fairly obvious that we are simply not receiving what she put into the part. The all-time low is "Refrain audacious tar" which never even gets off the ground, the two singers exhibit a total lack of contact, and might almost have been singing their parts in two different studios. Ella Halman (Buttercup) sings forcefully, but is not at her best in this recording (and her best could be very good indeed), with an unpleasant acid-edge to her voice. She and Leslie Rands seem to be walking through "Things are seldom", and why does she sing "drops the WYNDE and stops the mill"? Joan Gillingham (Hebe) gives the best performance on the record, poor dear, but that isn't in itself much of a compliment to her.

Taking the remaining two recordings slightly out of chronological order, I will come back to the famous 1959 recording presently, but would like first to comment on the most recent, and I believe now deleted, Phase 4 Stereo record OPFS 1/2, which Ivan March(?) (in Greenfield, Layton & March: The Stereo Record Guide) described as an "artistic disaster", though I do not accept that it is anything like as bad as it is claimed. It is gimmicky certainly, nevertheless there is a good deal in it to enjoy. The Overture is very good indeed, it has lightness, spirit and vitality, mixed with a whimsical originality. James Walker's account of the Overture, is, I would be tempted to claim, one of the best, if not the best on record. The sound effects are disconcerting, the hubbub before the curtain rises is obviously being made by far more people than are later heard singing. The special effects attending Sir Joseph's entrance are unbelievably overdone (is there a spliced-in extract from the trooping of the colours here?). There is also no reason why seagulls should suddenly appear round the deck of the ship and equally suddenly disappear again. Christene Palmer sings Buttercup's first song with intelligence, and sensible phrasing, but she has a tendency to blast on top notes. John Ayldon's Deadeye is not worthy of him (one must remember it was his first recording). He has done far better things, and his dialogue sounds hammy. Ralph Mason does not sound happy as Ralph. He sounds as if he had a cold and the top harmonics of his voice had all disappeared. His singing is rather emotionless and he blasts on his top notes. Tom Lawlor sings with spirit as the Captain, but he seems to be badly placed in relation to the microphones for his voice is fuzzy and lacking in clarity. Both Mason and Lawlor can sound much better than this. Valerie Masterson sounds dreary and toneless, and her association with this set is sad, knowing what she really can do. She takes "Sorry her lot" far too slowly, distorting the decorations on "*hopes* but vainly" and "*earth's* poor daughters". John Reed is placed very close to the microphones, and is able to sing and speak with extreme subtlety, and with minutely sculptured nuances, such as would hardly be possible on stage. His is an impressive performance. Pauline Wales is delectable as Hebe, and how nice it is to have her performance of this role preserved on disc. "A British tar" is spiky and edgy, the singers do not blend and sound as if they were trying to out-sing each other. It is sad that this is all we have to remember Arthur Jackson by. In the Ralph-Josephine dialogue the two do try very hard, but somehow it does not seem to come off; it is not spontaneous, or as the Prince of Monte-Carlo might have said, "there is an air of unreality about it". The duet does not work either, the two voices simply do not gel. I think it would have been better if Ralph Mason had not elected to sing the optional top B on "no, no, it's not to be expected". The act one finale is a trifle pedestrian. Jon Ellison's voice is really too light for "this very night" and John Ayldon has far too many intrusive "a"s. The Ent'racte begins well but the strings are too far forward towards the end. Tom Lawlor comes into his own in "Fair Moon" and this is one of the enjoyable parts of the record, though there is an unfortunate gurgle of lapping water immediately afterwards, as though he had thrown himself overboard! The lapping water and creaking timbers seem to be present only in act 2—for no obvious reason.

The duet tends to sound a bit ragged, and the pause at the end (to which I previously referred) is omitted. Surprisingly, for such a normally very careful musician, Thomas Lawlor sacrifices musicality to histrionics in one or two places.

In "The hours creep on" Valerie Masterson's voice sounds surprisingly uncontrolled and a bit too large for the studio. She certainly knows what she wants to do with the song, but her voice sounds hard and edgy with an incredibly unbeautiful tone. I cannot believe that she was responsible for this, and feel sure that something horrible must have happened between the microphone and the disc. She is very good, however, in the trio. To sum up; while hardly anybody on the recording except John Reed give performances as good as they might have done, I find the record *is* worth listening to, if for no other reason than that it reminds me of singers that I heard with pleasure on stage and one can hear *past* the actual recording to the half-remembered stage performance—which is, surely, half the point of recordings as historic documents.

Going now to the 1959 recording, it is difficult not to go overboard in superlatives about the excellence of this magnificent performance. The Overture is spirited and very lively, though perhaps without the subtlety that Walker manages to get into his. Fine as many of Isidore Godfrey's recordings are, they never seem to *quite* capture the magic he was able to generate in the theatre. The Intro is wistful and evocative of mists creeping over the morning water. The sound effects are more satisfactory on this recording than on the later one and are not overdone. It sounds like a recording made in the *theatre*, and does not attempt to simulate a real ship. Gillian Knight was near the beginning of her career in this record, and though her Buttercup may not be quite as exciting as Bertha Lewis's her singing of "I'm called Little Buttercup" does conjure up the picture of a well-rounded woman. The Bosun must have been George Cook's best part, and I think he is probably the best Bosun on record; he displays a very fine sense of timing in his dialogue, though here of course, he has an advantage over earlier exponents of the role, where no dialogue was present! Thomas Round's voice is at its most ravishing on this record, and particularly in "The Nightingale"—well poised and beautifully projected. I can hardly imagine "A maiden fair" better done. I was always a great admirer of Jeffrey Skitch's warm-toned voice, and he sings "My gallant crew" with firm line and sincerity. Jean Hindmarsh's was in my opinion the most sheerly beautiful voice I have ever heard in G & S, and the poise and delicacy with which she sings "Sorry her lot", could not in my opinion, be bettered. She may not have been the most emotional of singers but her style and control are a pure joy. She shows plenty of emotion, however, in the dialogue of the subsequent scene with Corcoran, and note the superb way Skitch says "Oh fie". John Reed sings Sir Joseph's song with a remarkably well-maintained upper-class sneer in his voice throughout, and his dialogue is a well-studied and controlled performance without any of the exaggerations which have marred some later recordings. Joyce Wright, a fine artist who made tragically few recordings, sings Hebe's lines well, and manages to sound "very sweet" (as Anna Russell might have said). "A British Tar" receives its best performance here, with a remarkably well-disciplined bottom line from Eric Wilson-Hyde (rather a surprise in view of the eccentric performances he gave on some non-D'Oyly Carte, G & S recordings). The three voices blend together beautifully. "Refrain audacious tar" is very fine, charged with emotion, both singers giving their aggressive all in the verses, and their wistful sadness in the refrains. Donald Adams' Deadeye is quite superb, both in dialogue and in voice. I always considered this to be his best role, though I think he hated me when I told him so! In the Act I finale he sings with a spiteful leer in his voice, but without ever sacrificing the musical aspect. "Oh joy, oh rapture" is far better here, than anywhere else; and the splintering glass and cheer after "Back vermin back, you shock us" is an inspiration.

In "Fair Moon" Jeffrey Skitch achieves the impossible of making this impossible song sound really well, and incidentally justifying Buttercup's line "how *sweetly* he carols forth . . ." "Things are seldom" is a wonderful performance, Skitch and Knight together make a fine pair, and if they do not quite reach the excellence of Lewis and Baker, they certainly do not fall far behind. "The hours creep on" is one of the finest pieces of G & S singing ever committed to disc. Jean



Hindmarsh's voice soars up with the splendour of a frosty December sky, glittering with stars—dark and mysterious. She makes a fine contribution to the Bells Trio too, and hits a beautiful top B at the end. "Kind Captain" gets the best performance here, with Donald Adams' evil chuckle quite irresistible; George Cook's "Englishman" is probably the best, and the octette gets its only really good performance on this record. All in all, unmodified rapture.

A few other recordings call for brief mention. "A G & S Spectacular" of 1966 contains some excerpts from *H.M.S. Pinafore*. This record is Decca P.F.S.4097, and is conducted by Sir Malcolm Sargent. The Overture is slow and sultry, played in a relaxed and restful fashion. An amiable performance, but somehow not my idea of *Pinafore*. "My gallant crew" is sung by Alan Styler, an unsubtle Captain, but he does it with such spirit and evident enjoyment that one has simply *got* to enjoy it too. John Reed and Pauline Wales give us "Now give three cheers" and "When I was a lad". John Reed's performance is not particularly interesting—he does this song much better on both the complete recordings. His voice sounds curiously guttural—as if the recording engineers had slowed down the tape and dropped him a tone or so. The excerpts conclude with the final part of the Finale to Act 2. Christene Palmer as Buttercup is not very exciting in the few lines she has to sing.

Two others which, I confess, I have not heard are the "Glyndebourne" set and the Pye recording. The first is H.M.V. sxlp 30088/9 [(d)Angel S3589] with George Baker (Sir Joseph), John Cameron (Corcoran), Richard Lewis (Ralph), Owen Brannigan (Deadeye), Elsie Morison (Josephine), and Monica Sinclair (Buttercup). Ivan March said "It is to Owen Brannigan's great credit that, little as he had to do here, without the dialogue, he conveyed the force of Deadeye's personality so strongly . . . Elsie Morison I found disappointing; she spoils the end of her lovely song in Act I *by singing sharp*" (italics mine). The other set is abridged on PYE NSPH 9, with Peter Murray conducting John Cartier, Michael Wakeham, Thomas Round, Donald Adams, Valerie Masterson, Helen Landis and the Gilbert & Sullivan Festival Chorus and Orchestra. The reviewer found little good to say of this dull performance except for the charm of Valerie Masterson, and the way the performance "springs to life with the brief appearances of Donald Adams, an excellent Dick Deadeye."

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## Diary of Forthcoming Amateur Productions

Perth—Cathedral O.G. . . . .	<b>Iolanthe</b> . . . . .	3-8 Sept. . . . .	Cathedral Hall
Brentwood O.S. . . . .	<b>Trial/Pinafore</b> . . . . .	7-8 Sept. . . . .	Chelmer Inst. of H.E.
Braintree & District L.O.G. . . . .	<b>Cox/Iolanthe</b> . . . . .	14-15 Sept. . . . .	
Staveley A.O.S. . . . .	<b>Mikado</b> . . . . .	17-22 Sept. . . . .	Village Hall
Bolton—St. James's A.O.S. . . . .	<b>Utopia</b> . . . . .	24-29 Sept. . . . .	Church Hall
G.&S.S. of Worcester . . . . .	<b>Patience</b> . . . . .	24-29 Sept. . . . .	Malvern Festival Thr.
Coulsdon—Whitehorn Avenue Methodists . . . . .	<b>Mikado</b> . . . . .	25-29 Sept. . . . .	
Worthing O.S. . . . .	<b>Yeomen</b> . . . . .	29 Sept.-6 Oct. . . . .	Assembly Hall
Rochdale—Hallfold G.&S. L.O.S. . . . .	<b>Iolanthe</b> . . . . .	29 Sept.-6 Oct. . . . .	Schoolroom
Peterborough G.&S. Players . . . . .	<b>Patience</b> . . . . .	1-6 Oct. . . . .	Key Theatre
Yeovil A.O.S. . . . .	<b>Iolanthe</b> . . . . .	1-6 Oct. . . . .	Johnson Hall
Rosedale G.&S.S. . . . .	<b>Cox/Pirates</b> . . . . .	1-6 Oct. . . . .	Little Theatre
Taunton A.O.S. . . . .	<b>Ida</b> . . . . .	4-13 Oct. . . . .	Brewhouse Theatre
Chichester A.O.S. . . . .	<b>Ruddigore</b> . . . . .	6-13 Oct. . . . .	Assembly Rooms
Castleford G.&S.S. . . . .	<b>Trial/Pinafore</b> . . . . .	7-13 Oct. . . . .	
Workington A.O.S. . . . .	<b>Pirates</b> . . . . .	8-13 Oct. . . . .	Carnegie Theatre
Walker Parish Church A.O.S. . . . .	<b>Mikado</b> . . . . .	8-13 Oct. . . . .	
Sidcup St. John's A.O.S. . . . .	<b>Ida</b> . . . . .	9-13 Oct. . . . .	
Preston G.&S. A.O.S. . . . .	<b>Pirates</b> . . . . .	9-13 Oct. . . . .	
Castleford & District G.&S.S. . . . .	<b>Trial/Pinafore</b> . . . . .	9-13 Oct. . . . .	Civic Centre
High Wycombe—Wycombe Savoy O.C. . . . .	<b>Patience</b> . . . . .	9-13 Oct. . . . .	St. Marks Church
Moseley O.S. . . . .	<b>Pirates</b> . . . . .	10-13 Oct. . . . .	Vine Hall
Harpenden L.O.S. . . . .	<b>Cox/Sorcerer</b> . . . . .	15-20 Oct. . . . .	Public Hall
Deeside G.&S. A.O.S. . . . .	<b>Utopia</b> . . . . .	15-20 Oct. . . . .	
Doncaster Thespian A.O.S. . . . .	<b>Gondoliers</b> . . . . .	15-20 Oct. . . . .	Civic Theatre
Bournemouth—Talbot Heath School . . . . .	<b>Gondoliers</b> . . . . .	18-20 Oct. . . . .	
Blyth—Beaconsfield O.S. . . . .	<b>Pirates</b> . . . . .	20-27 Oct. . . . .	Phoenix Theatre
Oldham—Greenacres Independent Methodist A.O.&D.S. . . . .	<b>Pirates</b> . . . . .	20-27 Oct. . . . .	
Witham Musical & A.O.S. . . . .	<b>Ida</b> . . . . .	22-27 Oct. . . . .	Public Hall
Milton Keynes G.&S.S. . . . .	<b>Trial/Pinafore</b> . . . . .	22-27 Oct. . . . .	
Burnham on Sea G.&S.S. . . . .	<b>Gondoliers</b> . . . . .	22-27 Oct. . . . .	
Morrison—St. David's Church . . . . .	<b>Sorcerer</b> . . . . .	23-28 Oct. . . . .	Parish Hall
Wolverhampton—Trinity O.S. . . . .	<b>Yeomen</b> . . . . .	23-27 Oct. . . . .	
Neath—Resolven & District A.O.S. . . . .	<b>Gondoliers</b> . . . . .	23-27 Oct. . . . .	Miners Welfare Hall
Stamford G.&S. Players . . . . .	<b>Iolanthe</b> . . . . .	23-27 Oct. . . . .	College for F.E.
Barnsley Junior O.S. . . . .	<b>Iolanthe</b> . . . . .	23-27 Oct. . . . .	New Technical College Hall
Kingsbury A.O.S. . . . .	<b>Pinafore</b> . . . . .	24-27 Oct. . . . .	High School, Princes Av., N.W.9
South Manchester A.O.S. . . . .	<b>Our Island Home</b> <b>Trial/Pinafore</b> . . . . .	29 Oct.-3 Nov. . . . .	
Wallsend & District A.O.S. . . . .	<b>Iolanthe</b> . . . . .	29 Oct.-3 Nov. . . . .	Willington H.S.
Borehamwood O.S. . . . .	<b>Ruddigore</b> . . . . .	29 Oct.-3 Nov. . . . .	
Erdington O.S. . . . .	<b>Sorcerer</b> . . . . .	29 Oct.-3 Nov. . . . .	Marsh Hill Comp. School
Glasgow—Olympian O.S. . . . .	<b>Iolanthe</b> . . . . .	29 Oct.-3 Nov. . . . .	Eastwood Theatre
Rhyl & District A.O.S. . . . .	<b>Iolanthe</b> . . . . .	29 Oct.-3 Nov. . . . .	Coliseum Theatre
Reading—The Sainsbury Singers . . . . .	<b>Pirates</b> . . . . .	29 Oct.-3 Nov. . . . .	
Denmead O.S. . . . .	<b>Iolanthe</b> . . . . .	30 Oct.-3 Nov. . . . .	
Tingley Sylvians A.O.S. . . . .	<b>Pirates</b> . . . . .	31 Oct.-3 Nov. . . . .	Morley H.S.
Weston-super-Mare O.S. . . . .	<b>Yeomen</b> . . . . .	1-3 Nov. . . . .	Playhouse
Solihull—St. Alphege G.&S.S. . . . .	<b>Mikado</b> . . . . .	5-10 Nov. . . . .	Library Theatre
Scunthorpe G.&S.S. . . . .	<b>Ruddigore</b> . . . . .	5-10 Nov. . . . .	Civic Theatre
Stevenage—Lytton Players . . . . .	<b>Ida</b> . . . . .	5-10 Nov. . . . .	
Birmingham Savoy O.S. . . . .	<b>Iolanthe</b> . . . . .	5-13 Nov. . . . .	
Opera Club of Reigate & Redhill . . . . .	<b>Cox/Sorcerer</b> . . . . .	6-10 Nov. . . . .	Market Hall
Gospot A.O.S. . . . .	<b>Ida</b> . . . . .	6-10 Nov. . . . .	
Seacombe—St. Pauls O.S. . . . .	<b>Iolanthe</b> . . . . .	6-10 Nov. . . . .	
Sheffield—City Comic O.S. . . . .	<b>Patience</b> . . . . .	10, & 12-17 Nov. . . . .	Montgomery Theatre
Nottingham—Gilvan O.C. . . . .	<b>Iolanthe</b> . . . . .	12-17 Nov. . . . .	Guildhall, Derby
Morpeth O.S. . . . .	<b>Cox/Pinafore</b> . . . . .	12-17 Nov. . . . .	Chantry School
Liskeard & District O.S. . . . .	<b>Mikado</b> . . . . .	12-17 Nov. . . . .	
Winchester A.O.S. . . . .	<b>Yeomen</b> . . . . .	12-17 Nov. . . . .	
Huddersfield—Meltham Parish Church G.&S.S. . . . .	<b>Yeomen</b> . . . . .	17-24 Nov. . . . .	Church Hall
Hessle—Haltemprice G.&S.S. . . . .	<b>Iolanthe</b> . . . . .	19-24 Nov. . . . .	Town Hall

Petersfield A.O.S. . . . .	Ruddigore . . . . .	20-24 Nov. . . . .	Town Hall
Sittingbourne—Applecote . . . . .	Pinafore . . . . .	20-24 Nov. . . . .	Town Hall
Rochester—Medway O.C. . . . .	Ida . . . . .	20-24 Nov. . . . .	
Newcastle—New Tyne Theatre & O.C.	Ruddigore . . . . .	21-24 Nov. . . . .	
Haverhill & District O.S. . . . .	Iolanthe . . . . .	22-27 Nov. . . . .	
Shipley A.O.&D.S. . . . .	Sorcerer . . . . .	26 Nov.-1 Dec. . . . .	Library Theatre, Bradford
Ipswich G.&S.A.O.S. . . . .	Ruddigore . . . . .	28 Nov.-1 Dec. . . . .	Gaumont Theatre
Walton & Weybridge A.O.S. . . . .	Mikado . . . . .	3-8 Nov. . . . .	
Swinton Comprehensive School . . . . .	Pinafore . . . . .	3-8 Nov. . . . .	
Reigate College . . . . .	Mikado . . . . .	16-19 Jan. . . . .	
Liverpool—Crosby G.&S. A.O.S. . . . .	Iolanthe . . . . .	21-26 Jan. . . . .	

For the January 1980 issue we should like details by 18th October.

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# THE SAVOYARD

# THE SAVOYARD

Volume 18

Number 3

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### Success Down Under

There was a good deal of enthusiasm in Australia and New Zealand for the D'Oyly Carte Company's first tour ever in that part of the world. The reception of the operas was excellent, although *The Mikado* appeared to be a good deal more of an attraction than either *Iolanthe* or *H.M.S. Pinafore*. Once or twice some poor attendances seemed to indicate that publicity had not fully worked through, but there is no doubt that by and large a good time was had by all.

During the Company's Australian visit Sir Charles Mackerras, President of the Associate Members, was the victim of "This Is Your Life", and the Company took part in the programme; wearing their *Iolanthe* costumes they sang "Hail Poetry".

### Mr. Lloyd's Honour

Mr. Lloyd, who is already a Fellow of the Royal Academy of Music, has been made an Honorary Member of the Royal College of Music, which is a token of appreciation from the College of the interest he has shown in its work and its students. He received his Certificate from the Queen Mother, the President of the Royal College, on 28th November.

### Recording

The Company's latest recording of *The Yeomen of the Guard* (without dialogue) is now available. The same recording carries Sullivan's Orchestral Suite No. 1, "Victoria and Merrie England".

The cast is as follows:-

Sir Richard Cholmondeley	..	..	..	Michael Rayner
Colonel Fairfax	..	..	..	Geoffrey Shovelton
Sergeant Meryll	..	..	..	John Ayldon
Leonard Meryll	..	..	..	Meston Reid
Jack Point	..	..	..	John Reed
Wilfred Shadbolt	..	..	..	Kenneth Sandford
First Yeoman	..	..	..	Barry Clark
Second Yeoman	..	..	..	Gareth Jones
First Citizen	..	..	..	Malcolm Coy
Second Citizen	..	..	..	Jon Ellison
Elsie Maynard	..	..	..	Barbara Lilley
Phoebe Meryll	..	..	..	Jane Metcalfe
Dame Carruthers	..	..	..	Patricia Leonard
Kate	..	..	..	Suzanne O'Keeffe

# ISIDORE GODFREY PORTRAIT

Admirers and friends of the late Isidore Godfrey will be glad to know that there was an interesting ceremony in the Savoy Theatre on 11th October, when his portrait in oils by Miss Elizabeth Twentyman was unveiled by Lady Ellerman in the presence of a distinguished gathering of Trustees, members of the company, staff, ex-members, and old friends. Amongst those present were Dame Bridget D'Oyly Carte, Sir James Hanson, Sir Harold and Lady Wilson, and Sir Hugh Wontner (Trustees); Frederic Lloyd, James Lawrie, Albert Truelove, Jill Evans, Peter Riley, Gordon Mackenzie, James Marsland, and Leonard Osborn of the staff; representing the present company Kenneth Sandford, John Ayldon, Meston Reid, and Beti Lloyd-Jones; while former company members included Marjorie Eyre, Kathleen Parkhurst, Elizabeth Nicoll-Lean, John Reed, Donald Adams, Thomas Round, Philip Potter, Ceinwen Newby, Joyce Perry, and Veronica Gotch, a former orchestra member. Apart from Lady Ellerman and Miss Twentyman herself, there was a good turn-out of old friends such as Joan Robertson and Ruby Buckingham.

After some preliminary drinks and before a buffet lunch was served, Mr. Lloyd made this speech:

"Today is a very happy and unique occasion, as most of the people who are with us in this theatre are old friends of Isidore Godfrey (Goddie), and soon you are going to see a very good painting of him by Elizabeth Twentyman. When Goddie died two years ago many of us wondered what was the best memorial to him, and I am sure that this is the right answer. This painting is to hang in the Savoy Theatre in which he conducted the D'Oyly Carte Opera Company so very many times, and it was in that pit just behind us that he conducted his first London performance of the operas.

"Goddie was Musical Director of this Company for forty-three years, which I am quite sure is a record. He came to the D'Oyly Carte organisation first of all as Musical Director of what was then called the New Company, which for a few years toured the No. 2 theatres in the provinces with a small orchestra and an organ which he himself very often played as well as conducting. About the time that the Company closed he took over the musical directorship of the big Company, and he remained as Musical Director until his enforced retirement owing to ill-health.

"Isidore Godfrey came from a musical family; his sister was a most accomplished violinist, and, as many of you know, he was the star piano pupil of his time at the Guildhall School of Music and won the gold medal there. There is no doubt in the minds of many of his contemporaries that, had he continued as a pianist, he might well have won international fame. That, however, was not to be, as he had a great interest in conducting, and the late Sir Landon Ronald, in response to a cry for help from my predecessor Richard Colet, recommended him to Mr. Rupert D'Oyly Carte to become conductor.

"Goddie was there when the late Martyn Green first took over; he was there throughout the Canadian and American tours and the successful seasons at the Martin Beck Theatre during the 1930s; he saw the famous new and controversial production of *The Yeomen of the Guard* with designs by the late Peter Goffin; and he directed the production of *Princess Ida* in 1954 which re-opened this theatre. I could go on like this for a long time.

"Whether the name of Godfrey has anything to do with loyalty and devotion to one's job I don't know, but it is curious to think that his namesake, the late Sir Dan Godfrey, who was no relation, was Musical Director (and for many years Entertainments Manager) at Bournemouth for a period of thirty-eight years; with the exception of perhaps Sir Henry Wood he did more for English music and musicians than anyone else.

"Those of us who knew Goddie realised (a) what a first-class musician he was; (b) how patient he was; and (c) what a great sense of humour he had. I assure you he could never have existed in his job if he had not had the latter two qualifications,



because many of you may not realise that until about 1955 Godfrey had to rehearse a different orchestra in every provincial town that we visited, and I assure you that sometimes he was almost at breaking-point. For this work alone he will never be forgotten. Patience and the ability to laugh got him through!

“During his time with the Company he recorded all the operas. He had great humility and did not seek the limelight, and it was a great joy to us all when Her Majesty the Queen gave him the well-deserved award of the O.B.E., and on retirement he became President of the Associate Members of the D'Oyly Carte Opera Trust.

“During the Centenary season in 1975 it was a particular joy to all of us here that he was well enough to conduct in this theatre. All of you who know the American scene will thoroughly appreciate how popular and well known Goddie was in the U.S.A. and Canada. His popularity was therefore second to none; although most of the public knew best the back of his red hair which slowly turned to silver as the years went on, they also got to know his face, and he was beloved wherever he went.

“We are very happy today to have Mary, his widow, with us. Lady Ellerman, who with her late husband Sir John had such a warm friendship with Goddie and Mary, has come to unveil the portrait, and we are really delighted to see her here today. I am now going to ask her if she will pull the string; you will then see and, I hope, like the picture of a great musician and friend.”



*Photograph by Donald Southern*

## THE D'OYLY CARTE OPERA COMPANY

### SPRING TOUR 1980

February 18-March 1  
March 3-8  
March 10-22  
March 24-April 5  
April 7-19  
April 21-May 3  
May 5-10  
May 12-24

Pavilion Theatre, Bournemouth  
Congress Theatre, Eastbourne  
Hippodrome Theatre, Bristol  
Tameside Theatre, Ashton-under-Lyne  
Alexandra Theatre, Birmingham  
Alhambra Theatre, Bradford  
New Theatre, Hull  
New Theatre, Oxford

## INTRODUCING THE COMPANY (53)



### *John and Vera Carnegie*

When John and Vera Carnegie successfully applied to join D'Oyly Carte as Wardrobe Assistants in 1972, neither of them had any particular interest in Gilbert and Sullivan. They had already decided that they wanted to do something different in life, and when they saw the advertisement in their local Manchester newspaper for a job with the company it seemed just right.

Between them, John and Vera now run the entire touring wardrobe—a job that involves long hours, lots of energy, a sense of humour, and a good deal of patience and understanding. When they first joined, neither of them had been outside Britain or travelled anywhere by air. Since then they have flown with the company to Rome, America, and Canada (twice), Australia, and New Zealand. They are no longer apprehensive about flying! They have grown to like and enjoy the Operas, and have made many new friends, both at home in Britain and abroad.

John and Vera list the highlights of their life with the company as the foreign tours and the Royal Command Performance at Windsor Castle. On the latter occasion they had to prepare all the costumes in somewhat makeshift circumstances in the rooms of the Castle; the "Wardrobe" was an area at the end of the Garter Throne Room, right alongside the Waterloo Chamber, where the performance was held.

In what little free time they have, Vera enjoys reading and knitting and John likes the cinema and live shows. As they have recently moved to the Rhodes area of Manchester, no doubt they are both looking forward to the company's visit to the Tameside Theatre in Ashton-under-Lyne in March, and to future seasons at the Palace Theatre when it opens after extensive alterations. Although they enjoy the travelling, the seasons in the Manchester area will give them the opportunity to put away their suitcases for a time and enjoy a bit of real home life, although they both agree that they are always ready to move on to the next date.

# D'OYLY CARTE IN AMERICA

## The First Tour, 1879-1880

by Paul Seeley

*Orchestral Manager and Repetiteur  
for the D'Oyly Carte Company*

When the biography of Richard D'Oyly Carte is written the year 1879 will surely be regarded as a major turning point in his career. After many failures and few successes it was only then that he could establish independently a company which would perform English light operas, and thus realise a dream which had been haunting him for the previous ten years. But he had two major battles to win. One was against his sponsors, the directors of the Comedy Opera Company, a battle which he eventually won two years later. The other major battle was against the American "pirates", the theatrical companies in New York and elsewhere which were performing *H.M.S. Pinafore* without the authority of the author and composer. Since there was at this time no international agreement on copyright the American theatre managers did not need their consent. The only solution therefore was to meet the pirates on their own ground, and beat them there by showing the American public the authentic *Pinafore*.

And so, early in the summer of that year, Carte sailed for America to investigate the situation. He saw several performances of *Pinafore*—some lamentably bad, and some which at least had talented artists—but in every case the orchestration and "business" were totally unknown. On ascertaining that his chances of success with the real *Pinafore* were favourable he made arrangements for a winter season at the Fifth Avenue Theatre in New York, engaged John T. Ford as his manager, and—both as a way of upsetting the pirates as well as publicising the event—made a special promise. "Our main attraction," he said in a *New York Times* interview, "will be the new comic opera which Gilbert and Sullivan are writing expressly for America, but we shall also, probably, produce *Pinafore* with the original orchestration, and the original stage business of the author. In proposing to do this, I do not want to be understood as disparaging the different productions of *Pinafore* in this country. . . ." When asked about the new opera Carte was suitably non-committal and turned the subject to his company. "Whether I shall bring all my principal artists from England, or only a part of them, I cannot decide yet. Other things being equal, of course I shall engage my artists where I can get them the cheapest. The chorus, with the exception of three or four whom I want to rehearse in England, I shall engage here."

In October, when his plans were finalised, he selected from his regular Opera Comique principals only Jessie Bond (mezzo) and Fred Clifton (bar.). His soprano, Blanche Roosevelt, had been discovered by Sullivan in France during the summer and then given a four-week trial before the Opera Comique audience. From the chorus he took Minnie Barlow (who was nicknamed Billie by Gilbert), and a talented understudy, Rosina Brandram. With the exception of the tenor, Hugh Talbot, who was untried, the other principals were selected from one or more of his touring companies.

Among the first to leave for America were Carte himself, Alfred Cellier the conductor, Gilbert, Sullivan, and Miss Roosevelt. On arrival at Liverpool Carte was arrested by the police. The Comedy Opera Company directors alleged that he owed them £150. This event in Carte's other battle was merely a temporary setback, though it did mean that Gilbert and Sullivan had to sail without him.

Gilbert and Sullivan arrived in New York at 3 o'clock in the morning of November 5th. After a warm welcome and the inevitable press interviews they were driven to the home of Mr Beach Grant, who had been Carte's host during the summer. Their first important social engagement took place on the following Saturday. This was a dinner at the Lotus Club, and both author and composer were expected to make after-dinner speeches. Gilbert rose to the occasion magnificently. Having apologised for his "oratorical defects" and thanked them for a most generous welcome, he explained that he felt obliged "to stray somewhat from the beaten paths of after-dinner oratory, and endeavour to justify ourselves to a matter in which we have some reason to feel that we have been misrepresented. I have seen in several London journals well-meant but injudicious paragraphs, saying that we have a grievance against the New York managers because they have played our pieces and have offered us no share of the profits. We have no grievance whatever. Our only complaint is that there is no international copyright act." At this he was warmly applauded. He explained the problem further, but pointed out that since "we have realised by the sale of the book and the piano score in London about \$7,500 apiece" he could quite honestly say, "For myself, I certainly don't pose as an object of compassion." He promised them a performance of . . . *Pinafore*. "I'll not add the prefix initials, because I have no desire to offend your republican sympathies." They were performing it because "apart from the fact that we have no copyright, and are not yet managers in the United States, we see no reason why we should be the only ones who are *not* to be permitted to play this piece here."

*Pinafore* opened on Monday, December 1st. The performance was successful and well received. But it nearly did not take place. During the afternoon prior to the performance the orchestra went on strike. It was not the first time that season that a visiting English company had been affected by an orchestral dispute. Mapleson's Italian Opera Company had suffered similarly only a month before. In the case of Carte's company the twenty-seven members of the orchestra, who had already signed contracts for salaries of \$17 to \$18 per week, were now demanding \$25. Fortunately, for the sake of the first performances, they agreed to continue playing pending negotiations during the week. Sullivan was appalled that professional musicians should disregard their contracts and threatened to send for his London orchestra or, if need be, perform with himself at the piano and Cellier at the harmonium. On the Friday morning, when tempers had cooled a little, the Musicians' Union met to decide the issue. Carte was still refusing to pay the extra money. Finally a representative of the Union came to him and explained that they had agreed that *Pinafore* was not a comic opera. "If it had been a comic opera," he said, "the orchestra would have been justified in claiming \$25 a week; but as it was only an extravaganza, they could, with propriety, play for \$17.50."

Another problem had come to light soon after they had arrived in New York. Sullivan, having been careful to check that he had enough cigars to last through the tour, had not been as careful about the musical sketches for the new opera. In short, he had left them behind and was obliged therefore to rewrite much of the opera from memory. The task occupied most of the first eight weeks, but he was assisted by Cellier and also by Frederick Clay who was in New York to conduct *Princess Toto*. As each item was composed it was hastily rehearsed and fitted into the stage business of the opera: at the same time copies were prepared and despatched to London for the premiere at Paignton. By working constantly throughout Christmas he finished the full score in the early morning of Sunday 28th December, leaving only the overture to be composed. The final rehearsals were long, exhausting and depressing. At 1.00 a.m. on 31st December Sullivan, assisted by Cellier, began composing the overture. Clay and Gilbert helped for a couple of hours by copying bandparts. At 5.00 a.m. the overture was finished. After snatching a few hours' sleep Sullivan had another rehearsal with the orchestra and a short rest in the afternoon before going back to the theatre to conduct his new opera, *The Pirates of Penzance*.

One would have hoped that their problems were over—but it was not to be. This time it was the tenor, Hugh Talbot, whom Sullivan described as “an idiot—vain and empty-headed”, who kept forgetting his words and music. Also his make-up, it is reported, made him look much too old for a twenty-one year old Frederic. Perhaps his blemishes on the opening night could be forgiven, if it were not that Gilbert was still accusing him of forgetting dialogue even two months later.

Among the lesser, but still annoying, problems was an act of piracy within the company. A Mr Braham, a member of the orchestra, had the impudence to adapt some of the *Pirates* music in the form of a set of quadrilles which he then had published in Boston. And Gilbert was similarly annoyed when he discovered that his play *Charity* was being presented at Daly’s Theatre, in an adapted form and with an additional character written in.

But contrasted with these problems were the successes both financial and social which Gilbert, Sullivan and Carte enjoyed. In the first week of *Pinafore* they had over \$1300 in profits to share between them: in the first week of *Pirates* the profits were in excess of \$2000. And it seemed that everyone wanted to meet them. Free afternoons were spent on social visits; free evenings might be spent at recitals, concerts, and balls. One of these soirées was the occasion of one of the most quoted Gilbert stories. A New York society lady was talking to Gilbert and saying how much she admired Sullivan’s music. She also said that she liked the music of Bach (which she mispronounced as “Bayche”) and asked whether or not he was still composing. “No, madam,” replied Gilbert, “he is decomposing.”

The riches of success allowed Sullivan to live in suites costing up to \$56 per week and dine at expensive restaurants such as Delmonico’s, but for the members of the company life was not nearly as glamorous. For some it was their first experience of the hazards of touring—hazards such as bad lodgings, accident, and illness. Two of the ladies had a particularly rough time. Miss Roosevelt suffered the unnerving experience of having a ceiling collapse upon her while she was in bed one night. And Jessie Bond, who had only partially recovered from an abscess on her foot at the start of the tour, became seriously ill after the first night of *Pirates*; she began having the most violent fits, and Sullivan had to be summoned from Delmonico’s to get a doctor for her. The doctor diagnosed double pneumonia. Fortunately, though naturally after some weeks, she made a full recovery and was able to continue with the rest of the tour. And if it is thought that in compensation for these hazards of touring there would have been much time for sightseeing, then one would be mistaken. In her memoirs Jessie Bond mentions travelling within only a few miles of the Niagara Falls, but she never saw them; Sullivan, on the other hand, did.

But, considered all in all, the hazards and problems were of little consequence to the general enjoyment of the tour. And for Carte in particular there was the pleasure of knowing that with beating the American pirates and the Comedy Opera directors he had successfully tackled the biggest hurdle of his career and ensured a degree of financial stability which could, with careful management, lead to greater successes.

## Sources

In addition to the standard G & S literature the following sources are gratefully acknowledged: Sullivan’s account book for 1879 (Beinecke Library, Yale University); Sullivan’s diary, Dec 1879-Feb 1880 (Pierpont Morgan Library, New York); the Gilbert papers (Manuscript Room, British Library); the *New York Times* and the *New York Herald* (British Newspaper Library, Colindale).

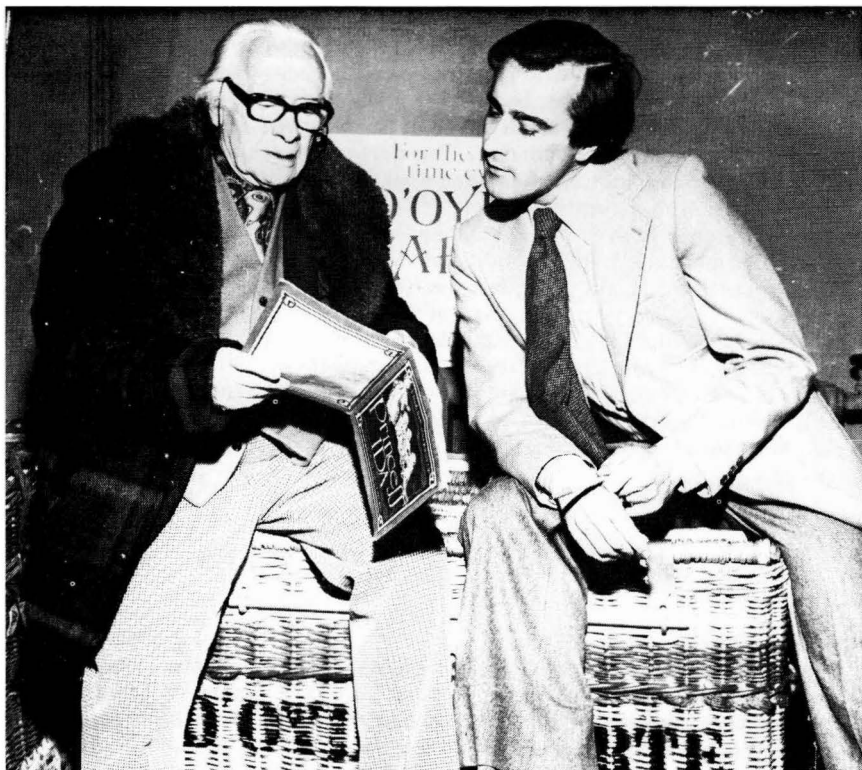
## FORTY YEARS ON

Grahame Clifford, remembered in "Old Favourites" a few issues ago, congratulated James Conroy-Ward after a performance of *The Mikado* on stage at the State Opera House, Wellington, New Zealand.

During their long—and to James fascinating—conversation, it emerged that the two Savoyards were born in Manchester, where both had been students at the Royal College of Music, had attended the National School of Opera (in James' time the London Opera Centre), followed by employment with Covent Garden Management prior to joining D'Oyly Carte. Grahame Clifford, it will be remembered, assumed the comedy roles during the war years 1939-1945.

Inevitably James returned with numerous messages for mutual friends after this chance meeting, including one for singing teacher Audrey Langford, with whom Grahame had worked during the Beecham seasons at the Opera House. Douglas Robinson, ex-Chorus Master and dear mutual friend, was not forgotten, together with the many who had risen from the ranks at the Opera House and College during the intervening years.

Automatically, scores of Savoyards were on the "little list", and the uncanny pattern of their careers turned the over-used adage "it's a small world" into more than the usual cliché.



*Behind the scenes in Wellington*



*Grahame Clifford 1939*



*James Conroy-Ward 1979*

# SOUVENIR PROGRAMME

The Editorial Notes in the September 1979 issue mentioned the souvenir programme produced by Derek Glynn and Michael Edgley for Australia and New Zealand. Copies of this magnificent programme can be obtained from Drama in Europe Ltd., Panton House, 25 Haymarket, S.W.1., at a price of £1.50 per copy plus postage and packing 50p. We reproduce below and on the opposite page two extracts from the souvenir programme dealing with members of the Company.



## VIVIAN TIERNEY and GARETH JONES

"I'm particularly fond of Josephine," says principal soprano Vivian Tierney. "She's a spirited girl and unusually bold for a Gilbertian heroine. She's even prepared to defy her father if it means getting her man in the end." If one were to isolate a single strand of Vivian Tierney's own character it might well be her precocious ambition. At three, when most children are still lisping nursery rhymes, she had already informed her family she meant to be an opera singer. At 18 she spent her days studying Puccini opera and her nights singing Sinatra and Shirley Bassey ballads in local Manchester nightclubs; "to pay for the daytimesinginglesson I spent three years pounding an office typewriter and working as a lab technician before I felt ready to sing professionally." It is not only Vivian Tierney's musical life that has blossomed since she joined D'Oyly Carte; her days in the chorus led to romance, and she married Gareth Jones, who now plays the Boatswain in *H.M.S. Pinafore*. "When we first partnered one another in *The Pirates of Penzance*," Gareth recalls, "we didn't in fact get on at all well. We had to embrace and Viv would always complain I held her too tight and hurt her back!" "There's a great deal of camaraderie about the chorus," says his wife, "so in a way I'm quite sad to move on. As a principal I have my own dressing room, but no doubt I'll be sneaking back to chat with the rest of the girls!"





#### **JAMES CONROY-WARD**

"I come from an old music-hall family," says James Conroy-Ward. "In fact I believe my grandfather shared a bill with George Grossmith, the first great D'Oyly Carte comedian. And yet my parents certainly gave me no active encouragement towards a stage career: I had to sneak away to attend auditions in secret." One of his earliest child performances was with the Company: "I walked on as the Midshipman in *Pinafore* for ten-and-six a week and actually carried Ko-Ko's executioner's axe in *The Mikado*." James Conroy-Ward sang in the boys' chorus of *Billy Budd* and became the youngest chorister at Sadler's Wells before returning as an adult member of the D'Oyly Carte. "I love the comic character roles," he says, "though I think Sir Joseph Porter, as I play him, is a slightly more snobbish First Lord than is John Reed's."

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# DATES OF PERFORMANCES IN AUSTRALIA AND NEW ZEALAND

1979

**CANBERRA**—Canberra Theatre Centre

Monday 14th May .. .. .	..	..	..	..	<i>Iolanthe</i>
Tuesday 15th May .. .. .	..	..	..	..	<i>Iolanthe</i>
Wednesday 16th May .. .. .	..	..	..	..	<i>Iolanthe</i>
Thursday 17th May .. .. .	..	..	..	..	No performance
Friday 18th May .. .. .	..	..	..	..	<i>Mikado</i>
Saturday 19th May .. .. .	..	..	..	..	<i>Mikado</i> (2)

**SYDNEY**—Regent Theatre

Monday 21st May .. .. .	..	..	..	..	<i>Pinafore</i>
Tuesday 22nd May .. .. .	..	..	..	..	<i>Pinafore</i>
Wednesday 23rd May .. .. .	..	..	..	..	<i>Pinafore</i>
Thursday 24th May .. .. .	..	..	..	..	<i>Pinafore</i>
Friday 25th May .. .. .	..	..	..	..	<i>Pinafore</i>
Saturday 26th May .. .. .	..	..	..	..	<i>Pinafore</i> (2)
Monday 28th May .. .. .	..	..	..	..	<i>Mikado</i>
Tuesday 29th May .. .. .	..	..	..	..	<i>Mikado</i>
Wednesday 30th May .. .. .	..	..	..	..	<i>Mikado</i>
Thursday 31st May .. .. .	..	..	..	..	<i>Mikado</i>
Friday 1st June .. .. .	..	..	..	..	<i>Mikado</i>
Saturday 2nd June .. .. .	..	..	..	..	<i>Mikado</i> (2)
Monday 4th June .. .. .	..	..	..	..	<i>Mikado</i>
Tuesday 5th June .. .. .	..	..	..	..	<i>Mikado</i>
Wednesday 6th June .. .. .	..	..	..	..	<i>Mikado</i>
Thursday 7th June .. .. .	..	..	..	..	<i>Iolanthe</i>
Friday 8th June .. .. .	..	..	..	..	<i>Iolanthe</i>
Saturday 9th June .. .. .	..	..	..	..	<i>Iolanthe</i> (2)

**BRISBANE**—Her Majesty's Theatre .. .. .

Monday 11th June .. .. .	..	..	..	..	<i>Pinafore</i>
Tuesday 12th June .. .. .	..	..	..	..	<i>Pinafore</i>
Wednesday 13th June .. .. .	..	..	..	..	<i>Pinafore</i> (2)
Thursday 14th June .. .. .	..	..	..	..	<i>Pinafore</i>
Friday 15th June .. .. .	..	..	..	..	<i>Pinafore</i>
Saturday 16th June .. .. .	..	..	..	..	<i>Pinafore</i> (2)
Monday 18th June .. .. .	..	..	..	..	<i>Mikado</i>
Tuesday 19th June .. .. .	..	..	..	..	<i>Mikado</i>
Wednesday 20th June .. .. .	..	..	..	..	<i>Mikado</i> (2)
Thursday 21st June .. .. .	..	..	..	..	<i>Mikado</i>
Friday 22nd June .. .. .	..	..	..	..	<i>Mikado</i>
Saturday 23rd June .. .. .	..	..	..	..	<i>Mikado</i> (2)

**AUCKLAND**—St James Theatre

Tuesday 26th June .. .. .	..	..	..	..	<i>Pinafore</i>
Wednesday 27th June .. .. .	..	..	..	..	<i>Pinafore</i>
Thursday 28th June .. .. .	..	..	..	..	<i>Pinafore</i>
Friday 29th June .. .. .	..	..	..	..	<i>Pinafore</i>
Saturday 30th June .. .. .	..	..	..	..	<i>Pinafore</i> (2)
Monday 2nd July .. .. .	..	..	..	..	<i>Mikado</i>
Tuesday 3rd July .. .. .	..	..	..	..	<i>Mikado</i>
Wednesday 4th July .. .. .	..	..	..	..	<i>Mikado</i> (2)
Thursday 5th July .. .. .	..	..	..	..	<i>Mikado</i>
Friday 6th July .. .. .	..	..	..	..	<i>Mikado</i>
Saturday 7th July .. .. .	..	..	..	..	<i>Mikado</i> (2)

**WELLINGTON**—The Opera House

Monday 9th July .. .. .	..	..	..	..	<i>Mikado</i>
Tuesday 10th July .. .. .	..	..	..	..	<i>Mikado</i>
Wednesday 11th July .. .. .	..	..	..	..	<i>Mikado</i> (2)
Thursday 12th July .. .. .	..	..	..	..	<i>Mikado</i>
Friday 13th July .. .. .	..	..	..	..	<i>Mikado</i>
Saturday 14th July .. .. .	..	..	..	..	<i>Mikado</i> (2)

CHRISTCHURCH—James Hay Theatre

Monday 16th July	..	..	..	<i>Pinafore</i>
Tuesday 17th July	..	..	..	<i>Pinafore</i>
Wednesday 18th July	..	..	..	<i>Pinafore</i>
Thursday 19th July	..	..	..	<i>Pinafore</i> (2)
Friday 20th July	..	..	..	<i>Pinafore</i>
Saturday 21st July	..	..	..	<i>Pinafore</i> (2)

MELBOURNE—Princess Theatre

Monday 23rd July	..	..	..	<i>Mikado</i>
Tuesday 24th July	..	..	..	<i>Mikado</i>
Wednesday 25th July	..	..	..	<i>Mikado</i> (2)
Thursday 26th July	..	..	..	<i>Mikado</i>
Friday 27th July	..	..	..	<i>Mikado</i>
Saturday 28th July	..	..	..	<i>Mikado</i> (2)
Monday 30th July	..	..	..	<i>Pinafore</i>
Tuesday 31st July	..	..	..	<i>Pinafore</i>
Wednesday 1st August	..	..	..	<i>Pinafore</i> (2)
Thursday 2nd August	..	..	..	<i>Pinafore</i>
Friday 3rd August	..	..	..	<i>Pinafore</i>
Saturday 4th August	..	..	..	<i>Pinafore</i>
Monday 6th August	..	..	..	<i>Iolanthe</i>
Tuesday 7th August	..	..	..	<i>Iolanthe</i>
Wednesday 8th August	..	..	..	<i>Iolanthe</i> (2)
Thursday 9th August	..	..	..	<i>Mikado</i>
Friday 10th August	..	..	..	<i>Mikado</i>
Saturday 11th August	..	..	..	<i>Mikado</i> (2)

ADELAIDE—Festival Theatre

Monday 13th August	..	..	..	<i>Pinafore</i>
Tuesday 14th August	..	..	..	<i>Pinafore</i>
Wednesday 15th August	..	..	..	<i>Pinafore</i> (2)
Thursday 16th August	..	..	..	<i>Mikado</i>
Friday 17th August	..	..	..	<i>Mikado</i>
Saturday 18th August	..	..	..	<i>Mikado</i> (2)
Monday 20th August	..	..	..	<i>Mikado</i>
Tuesday 21st August	..	..	..	<i>Mikado</i>
Wednesday 22nd August	..	..	..	<i>Mikado</i> (2)
Thursday 23rd August	..	..	..	<i>Mikado</i>
Friday 24th August	..	..	..	<i>Mikado</i>
Saturday 25th August	..	..	..	<i>Mikado</i> (2)

PERTH—Concert Hall

Monday 27th August	..	..	..	<i>Pinafore</i>
Tuesday 28th August	..	..	..	<i>Pinafore</i>
Wednesday 29th August	..	..	..	<i>Pinafore</i> (2)
Thursday 30th August	..	..	..	No performance
Friday 31st August	..	..	..	<i>Pinafore</i>
Saturday 1st September	..	..	..	No performance
Monday 3rd September	..	..	..	<i>Pinafore</i>
Tuesday 4th September	..	..	..	<i>Pinafore</i>

## CENTENARY GARB

The stock of goods now available for purchase by Associate Members has been increased by the addition of some sweat shirts, which have been designed with the Centenary of *The Pirates of Penzance* specially in mind. They are made of polyester/cotton, with long sleeves, are blue with a small white motif and warm lined, and come in small, medium, and large sizes. They can be obtained for £6.50 from 2 Savoy Court, or during the London season from Sadler's Wells Theatre.

# IF YOU WANT TO KNOW WHO WE ARE

*MICHAEL BUCHAN talks to David and Elaine Stevenson*

Golf has long been a favourite leisure pursuit in D'Oyly Carte circles, opportunities for other sports and pastimes often being denied by the demands of life on tour. Both Michael Buchan and his wife Patricia Leonard are enthusiastic exponents of the ancient game, and enjoy the traditional welcome extended by many courses to members of the travelling Company. That the warmth of this welcome was once temporarily threatened on a certain course near Oxford may be unreservedly attributed to adverse weather conditions.

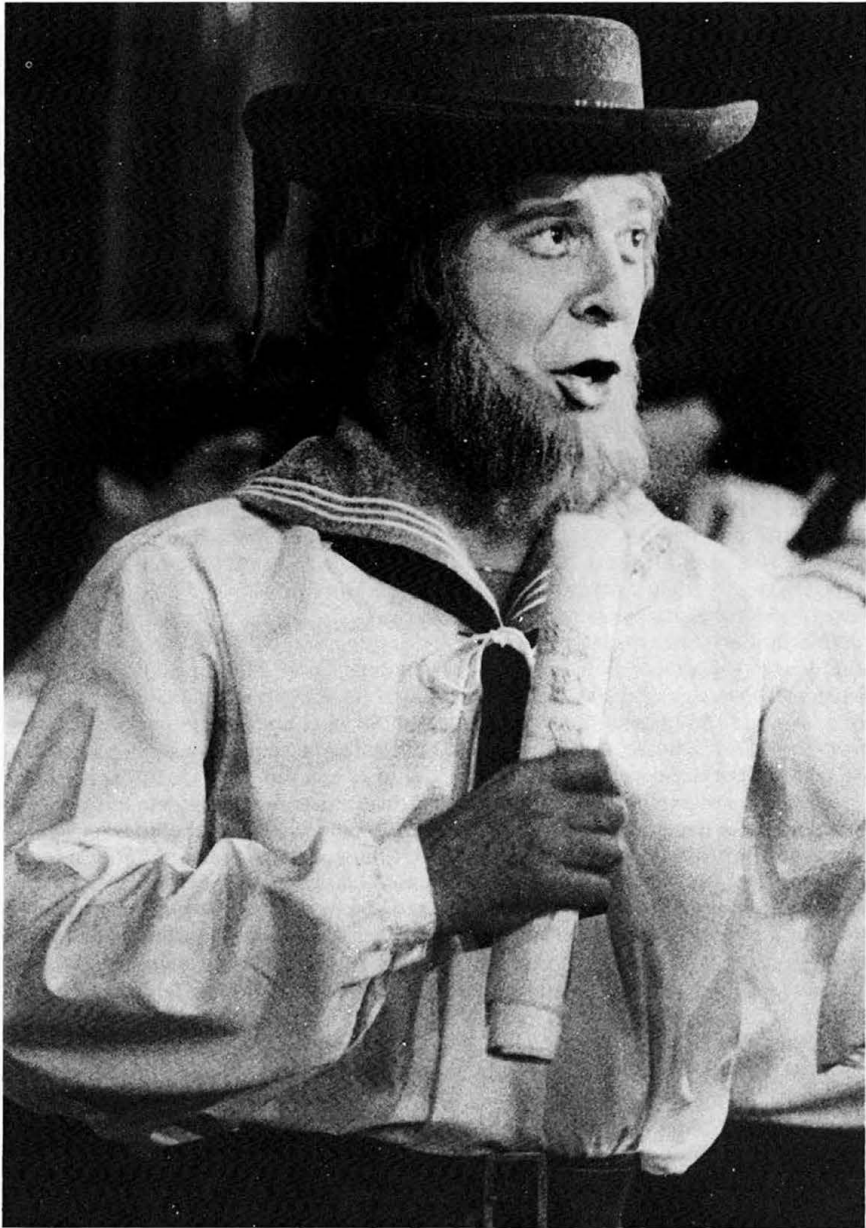
The day was foggy, and groundsmen were at work trimming a line of tall poplars, the most intrepid of their number operating aloft from an extending bucket platform. Scorning these attendant hazards, the golfers strode forth to do battle and Michael was invited to lead off. He sliced his shot, and the ball struck the high bucket in which the groundsman was working with a tremendous clang, the sound reverberating eerily in the fog. Kenneth Sandford's view that death had been instantaneous was quickly refuted by persistent cries demanding to know what was going on, the lines being delivered with a force and colour which were much admired professionally by the golfers. The show of course had to go on, and Michael in due course addressed the ball again while Patricia waited patiently at the ladies' tee, which was screened from view by shrubbery. A second time he pulled his shot, and the ball howled through the bushes to strike her anorak-clad arm a resounding thwack. Kenneth was of the opinion that someone had definitely been killed this time, but if any doubt existed about the identity of the deceased, it was swiftly dispelled by Miss Leonard who had sustained a lump like an egg on her arm and did not see the humour of it. Her husband unhesitatingly judged that the day's events had improved her swing!

Michael began his operatic career at the age of nine in *Carmen* with the Carl Rosa Opera Company and had his first taste of Gilbert and Sullivan while still at school. He appeared in a number of local amateur productions, and in his mid-teens met Patricia in the Stoke-on-Trent Amateur Operatic Society, finding further opportunities to develop his interest in the stage when he later took service in the R.A.F. Based near Cambridge, he was given day-release to enable him to take elocution and voice production lessons, and he played in Gilbert and Sullivan with the Cambridge Amateur Operatic Society. Like so many of his present colleagues, Michael had no early thoughts of performing professionally, but when he returned to his native Stoke-on-Trent, Patricia was impressed by his success as a principal in amateur shows and persuaded him to accompany her for training to John Dethick in Sheffield. Studying under the same teacher led to their being offered engagements together and to the emergence of a joint cabaret act, and like Patricia he worked semi-professionally for a time in concert, oratorio and broadcasting.

When his thoughts inevitably began to turn towards a full-time career in entertainment, it was quite natural that they should turn in the direction of D'Oyly Carte. Already he had appearances as Ko-Ko and Sir Joseph to his credit, he was familiar with most of the operas, and contact with Dr. Budd and the ex-D'Oyly Carte coterie in Cambridge had contributed a further formative influence. He wrote for an audition in order to discover whether he could make the grade, privately having no intention of joining a touring company without Patricia. In the event D'Oyly Carte neatly resolved the problem by the simple expedient of offering contracts to both, and who would question the wisdom of their decision?

If a policeman's lot is not a happy one, the lot of a policeman with other chorus

duties, several small parts and no less than seven understudy roles is hardly to be sneezed at. Michael assumed understudy responsibilities immediately upon joining the Company in 1972, and his workload has expanded steadily ever since. Patricia, whose varied experience with D'Oyly Carte gives weight to her opinion, believes that his present commitments are among the most exacting in the Company. Chronic uncertainty is the understudy's fate, and he or she seldom has the chance to get completely to grips with duties which may devolve at a few minutes' notice—or may never arise at all. The work obviously has frustrations for a conscientious artist



Photograph by T. A. Coppock, Auckland Star

*As the Bosun's Mate in "H.M.S. Pinafore"*

wanting to give of his best, and the constant hard work of preparation will be poorly rewarded in terms of public recognition. Audiences are generally disappointed at the absence of a principal and do not always trouble to conceal it.

In practice, Michael has to go on-stage every night in a small part or as a member of the chorus, and in addition to general rehearsals, he must also attend understudy rehearsals and hold himself in readiness as a substitute principal at all times. Understudies have the best ulcers in the business. Having maintained themselves at performing standard unavailingly for week after week, they will be called in all probability during a moment of reaction and must somehow rise to the occasion. Clearly the lack of time to prepare mentally and emotionally for a performance is a severe handicap, and Michael is convinced that no-one would regularly accept the tensions involved unless at heart they loved their profession. Months or even years may elapse between appearances in a given opera: in all his understudy service Michael has rarely played Colonel Calverley and Lord Mountarat, though frequently singing the Mikado, the Pirate King and Dick Deadeye. On tours abroad he performs a principal role regularly each week and finds the continuity enormously beneficial. He has recently acquired the parts of Samuel and the Boatswain.

The frequency of understudy rehearsals is inevitably influenced by considerations of finance and available time, but Michael is generally called twice weekly. Costumes and properties are not used, nor are rehearsals held in the context of a full stage production. Clumping around as Sergeant Meryll with one arm upheld to grasp an invisible halberd, he is often moved to wonder what conclusions an on-looker would draw from the spectacle! He will be working, not with the resident principals, but with his fellow understudies to whose style he has grown accustomed. Consequently, when he is required to deputise in earnest, he may find that the artists with whom he is sharing the stage have a quite different view of the roles from those with whom he has practised.

Add to these problems the concentration necessary in an essentially undeveloped part, and his task is far from easy. Seasoned performers returning to a once-familiar role after an opera has been out of the repertoire for a period will possibly agree that a satisfying performance needs to mature afresh on-stage, and this is a luxury which an understudy rarely has opportunity to enjoy. Yet another complication is that an understudy will have to appear as principal in scenes in which as a member of the chorus he is used to participating quite differently. Old habits die hard, and sometimes he may not even be sure of the identity of his new stage partner. In a rare performance as Lord Mountarat Michael once made for a welcoming fairy in the Act 2 finale, only to have Lord Tolloller hissing furiously in his ear that he had got the wrong one—presumably a case of any fairy will do!

For an understudy unceremoniously thrust into an intensely demanding situation, character development forgivably tends to come well down the list of priorities. Prime concern will be to get the words right, followed by anxieties about movement and position, with characterisation as a bonus if all goes well. For someone in this vulnerable position and not yet fully at home in a part, the minor errors and variations of a performance, which Patricia as a principal finds so stimulating, can prove quite disastrous. On one occasion in Aberdeen Michael was singing the Major-General and had just concluded his opening song when the plume fell from his hat: should he pick it up or ignore it? In the event he shot it with his sword and someone else replaced it for him, the audience cheerfully accepting the incident as part of the business. On another tour he went on as Dick Deadeye in Leicester shortly before having to undergo an eye operation, and as though this were not ironical enough, he was obliged to have his good eye blanked off for the part, so that he could barely see at all. In both situations he acquitted himself heroically thanks to previous experience in the roles, but what would have happened if he had been deputising in an unfamiliar capacity? He prefers not to think about it, having been more than usually fortunate in the opportunities he has had to come to terms with several

parts, and grateful to have been allowed quite wide freedom of expression within the overall framework of production. He sees a certain superficial resemblance between some of the rather self-important bass-baritone characters he portrays, but closer attention to the subtle humour of clever dialogue reveals ample scope for individuality. By choice he inclines to comedy rather than drama, delighting especially in the play of words.

The splendid D'Oyly Carte costumes which are such an invaluable aid to characterisation can also pose problems for an unwary understudy, who will be measured for costumes when first assuming his duties. A principal artist who puts on a little weight will gradually appreciate that his costumes are no longer as comfortable as they were, but an expanding understudy may discover that he suddenly has to ease himself into a costume which was designed to fit his formerly undernourished frame. Once in Leeds Michael appeared as the Major-General never having previously sat down in the costume. When he took his seat in Act 2 he was able to savour the draughty old ruin to the full, for his trousers split in every seam and he rose again more or less in tatters. He now understudies the Pirate King!

Whatever the difficulties and pitfalls besetting the understudy system, the somewhat improbable fact that it works stands inescapably as a tribute both to the system and to the people who operate it. There have been numerous instances when, despite a depleted chorus, outstanding performances have been staged by a cast including as many as three or even four understudies.



Photograph by Mirror Newspapers Ltd.

*A family group in Brisbane*

One of Michael's main regrets about understudying John Ayldon's roles is that it inevitably limits their working together. John and he share a spontaneity and sense of fun which would reciprocate very readily on the boards, and in fact they are firm friends off-stage. Contrary to popular belief, understudies are not exclusively

motivated by the malign hope that misfortune will overtake their principals. Precarious and competitive the profession may be, but in D'Oyly Carte climbing over people's backs is not the customary method of advancement: principal-understudy relations generally are extraordinarily good.

Michael Buchan's rich voice, excellent diction, innate acting skills and firm sense of humour equip him more than adequately for service with the Company, and, though not an accomplished dancer, he encounters little difficulty with formal stage and hand movements. On-stage he cuts a fine imposing figure, accepting the challenge of his work and boldly contending with its problems. Relaxed, gregarious, and a born entertainer, he has the engaging warmth of personality to attract a wide circle of friends and the affectionate loyalty and generosity to keep them. His sense of fun borders on the mischievous so that one is not always sure when to take him seriously, but easy camaraderie masks an abundance of determination and strength of purpose. He knows his own mind, has acquired a certain shrewdness, and is clearly not a man of whom to take advantage. It is said that it takes a special kind of man to live with a successful wife: if so, he has grounds for distinction. He is immensely proud of Patricia but not overawed by her success, as indeed he need have no cause to be, and between them lies the strong bond of mutual respect. After seven years in the Company, they still feel agreeably surprised to be earning a living together (but only just, Michael remarks!) in work which they so much enjoy.



*A Brisbane fan, not an addition to the family*



# THE EDSONS OF RIDGEWOOD N.J.

by Barbra Edson Lewis

John C. Edson (1903-1979) came from a totally non-musical family, never expecting to become a major influence in the cultural life of northern New Jersey. Then he married Katherine Gregory, a trained singer. Shortly after, she was asked to do Mabel with the Radburn (N.J.) Singers. He went along as a neophyte chorister. When the group gave up on G. & S., Kay and Jack decided to start their own amateur company.

They called on musical friends and instrumentalists, and hired a conductor, costumes, and scenery. Staging was "co-operative". Kay sang Phyllis, Jack was in the chorus. The result was three performances of *Iolanthe* over Thanksgiving weekend, November 1937, by the infant Ridgewood Gilbert and Sullivan Opera Company.

Originally they had planned one production a year, but the spring seemed so long and empty that they produced *Pirates*. Kay was Mabel again. From then on they did all the nine standard operas and *Trial*, putting on two productions a year—spring and fall, three performances in Ridgewood. Kay continued in the soprano leads and Jack in the bass chorus. To give the orchestra a chance to shine, the Company sponsored a concert for them; that was the beginning of the still-thriving Ridgewood Symphony.

World War II brought petrol rationing, so the Company had to go to the customers. Thus began the practice of having sponsored shows in nearby towns, as well as continuing the Ridgewood performances. Jack was called into the Army, so the "benevolent dictatorship" yielded to a Board of Governors, elected by and from the membership. Performances continued, even with dwindling male personnel. At this time Kay and others began to make some of the women's costumes, and backdrops were painted for most of the shows. Storage? In the Edson basement.

After the war Jack began to perform many of the comic bass roles, as well as resuming his position as Business Manager, head of the scenery crew, and Lord High Everything Else. More attention was paid to the staging, always respecting Savoy tradition. Kay was about to retire from singing in 1948, when they were able to hire Eleanor Evans Fancourt as stage director, and Kay sang her last *Ida* before assuming the stage direction.

At this point this narrative may more properly assume the first person, as I evolved from "company brat" to performing member. In 1950 we did our first *Sorcerer*, permanently adding it to the repertoire. In time the other "two little maids", Josephine and Marjory, also joined our ranks. In 1961 we did our only *Cox and Box*.

We had gradually either made or bought nearly all the women's costumes, and bought many for the men. We had painted more scenery, bought or made many props, and purchased much lighting equipment. During the war we had transported minimal scenery in private cars. As the productions became more elaborate, we bought successively a small trailer, a small truck, and finally a large truck. We began to have the courage to make men's costumes too, culminating in meticulously researched Beefeaters. Storage? The Edsons had bought a larger house after the war. It had a two-storey barn, but even so they had to build a special addition to house everything.

Unlike the early years, when singers had to double as stagehands, we gradually acquired a substantial backstage crew who revel in naught else. We have had many husband-wife, sibling, and second generation members, and several Company marriages.

Kay died in 1970. Jack died in June 1979. But they live on in one of the oldest

continuous performing companies in our area. We are unique, in this age of subsidies, in existing entirely on ticket revenues from our Ridgewood shows and sponsor fees from out-of-town performances. We own everything needed for every show in our repertoire, and are making plans to add *Utopia* in a year or so. Quite a legacy!

## JOHN BROAD AND ROSALIND GRIFFITHS

*News of old members received from a friend*

John and Ros left D'Oyly Carte in July 1975 just prior to the American Tour. Ros had not been well during the preceding tour of this country and they took the reluctant decision to leave. John had been offered a post by the Director of Education for Leicestershire to start a choral scheme in Leicestershire which aimed to promote vocal skills from an early age which would find expression through the wealth of English church music by the formation of a choir which would then be based in Loughborough Parish Church. John doubled his role as a bass in the choir with his role of Head of the Drama and Theatre Arts Department at Garendon High School, Loughborough. Although the choral scheme continues to thrive by using young boys from the junior "feeder" schools, taking them through even after their voices have broken, it is as a theatre director that John has had most success projecting the opera, musical and straight drama productions with 11-14-year-olds into the top league of theatrical productions in the Midlands. Amongst the productions mounted at the school under John's direction have been *Oliver!*, a musical extravaganza complete with brass band and eight sets, *The Pirates of Penzance* with a cast of young male daughters in crinolines, *Tom Sawyer* including dead cat, Charles Dickens' *Christmas Carol* which used entirely back-projected sets and fascinating effects in ultra-violet light, an award-winning production of *Rules* by John Challen, John Mortimer's television play *David and Broccoli*, and most recently the double-bill created from scratch in eight weeks *Trial by Jury* and *The Sorcerer*. The set for the latter was unusual in that it was actually growing, Loughborough Parks Department having provided trees and plants.

By a strange twist of fate, Elaine Stevenson, living in nearby Shepshed and a brilliant seamstress in her own right, has provided many of the costumes for these productions, and John has just learned that the new musical director for the choral scheme is to be Joe O'Reilly, a great friend and one-time accompanist to Tom Lawlor.

Rosalind enjoyed the experience of setting up a permanent home after the gypsy existence of D'Oyly Carte life and, finding the local job centre had few vacancies for opera singers, utilised another unsuspected talent and became a lifesaving instructor at the town's leisure centre. The domestic stability of the Broads was finally consolidated by the arrival of twin boys Adam and Romily on 21st October 1976, for whom incidentally the god parents include Pauline Wales and Adrian Martin. Since then Rosalind has found time to be appointed to the staff of Loughborough University's Music Department as tutor in singing and has performed frequently and widely in oratorio and concerts throughout the Midlands. In fact both John and Rosalind undertake considerable amounts of concert work but rarely perform together. It was D'Oyly Carte which brought them together again in the *Trial* presented at the Middle Temple Hall.

John and Rosalind often reflect with affection upon their days "in orbit" with the D'Oyly Carte, and to this day have the figurines created by Jeff Cresswell of G & S characters which they played on display in their home.



*Lorraine Daniels as Iolanthe*

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# OLD FAVOURITES

GEORGE GROSSMITH

George Grossmith, one of the most famous of all Savoyards, was born on 9th December, 1847. His father, also called George Grossmith, was a journalist, and was among those present at the opening of the first Gaiety Theatre in 1868. Our George worked originally with his father as a reporter on *The Times*, at Bow Street Police Court.

His first venture into "show business" was decorous—as an entertainer at the piano for private patrons, in the days when "nice" people did not go to the theatre.

In the 1870s he appeared as a juror in a benefit performance of *Trial by Jury*, at the Haymarket Theatre, where he met Arthur Sullivan. Soon afterwards, in Bayswater, he played the major role of the Judge and was noticed by W. S. Gilbert.

These occasions led to a development. Sullivan wrote offering him the part of John Wellington Wells in *The Sorcerer*. Mrs. Howard Paul, who was to play Lady Sangazure, ran a small company herself, in which Grossmith had appeared. Hearing of Sullivan's offer to him, she urged him to accept. Despite misgivings, he attended Sullivan's audition, was found acceptable, and was despatched to see Gilbert. He told the librettist he expected they would choose an experienced artist.

"That's just what we don't want," Gilbert replied.

All the directors of the Comedy Opera Company, who then ran the operas, objected to Grossmith, except Gilbert, Sullivan, and Carte. But the latter trio had their way, Grossmith got the part, and was an instantaneous success. From this point until he left the operas he was regarded as the outstanding performer. Yet prior to *The Sorcerer* he had had no real stage experience.

At a rehearsal of *The Sorcerer* Sullivan asked the cast to parody Italian opera. It was badly done. Sullivan told them to try again. In his efforts to respond, Grossmith went to extremes, and almost tripped over the footlights.

"Splendid!" said the composer. "Next time you may go further. Never mind about your safety."

Grossmith, although he became the most brilliant of a galaxy of stars, did not escape Gilbert's acid tongue. Once, at a rehearsal of *Iolanthe*, he complained that they had been over one passage some twenty times.

"What's that?" snapped Gilbert.

"I've rehearsed this business, Mr. Gilbert, until I feel a perfect fool."

"Now we can talk on equal terms," was W. S. G.'s rejoinder.

Grossmith was very fond of *Princess Ida*, and there is certainly much to be said for his opinion that this opera had the finest music of all. He claimed that the King Gama solo "I can't think why" was one of the best Sullivan ever wrote. This excellent piece of satire certainly provided the actor with further scope to display his skill in characterisation.

In view of Grossmith's eminence in his profession, it is somewhat surprising to reflect that one of Sullivan's comments on the first night of *The Mikado* is that the piece was nearly wrecked by the comedian's "butterflies." However, he soon made up for this—and, in view of the recent first full tour of Australia and New Zealand by a D'Oyly Carte Company, it is interesting to note that among Grossmith's personal successes in the part of Ko-Ko is included one on tour in Australia.

*The Mikado* had, of course, a very long original run. This engendered, eventually, a somewhat irresponsible attitude on the part of certain members of the cast. Gilbert had made it his business to check up—and George Grossmith was not exempt from censure over his antics with Jessie Bond, who was playing Pitti-Sing. Gilbert had heard that in their scene with the *Mikado*, when kneeling before him, Jessie Bond had given Grossmith a push, and he had rolled right over. Gilbert taxed the actor with this.

“But I got a big laugh”, protested Grossmith.

“So you would if you sat on a pork pie”, retorted the author.

Within a week of the opening of *Ruddigore* Grossmith became seriously ill. Henry Lytton successfully deputised until he recovered.

After *Ruddigore*, Grossmith appeared in his last Savoy role—as Jack Point in *The Yeomen of the Guard*. It is a further point of interest that whereas Grossmith, the established clown, deliberately played the ending of this opera with Jack Point swooning, as per libretto, Henry Lytton and George Thorne, in the provinces, played it as a tragedy.

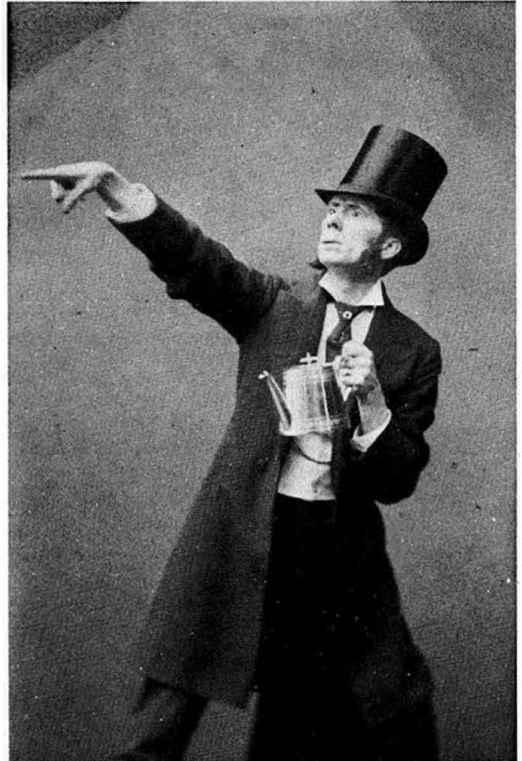
After *The Yeomen of the Guard* Grossmith, who had put up with much at Gilbert's hands, quit the stage and returned to his former piano entertaining, and with his now-established reputation was highly successful. He also achieved great success as part-author, with his brother Weedon, of *The Diary of a Nobody*. It is to be hoped that no-one who saw the recent television version will be put off reading this enchanting book.

He died on 1st March 1912—some nine months after Gilbert.

His son, George Grossmith, Jr. made his stage début at the Criterion in 1892 in *Haste to the Wedding*, an adaptation of *The Wedding March*, which Gilbert had produced in 1873. The Criterion piece was specially written by Gilbert for Grossmith junior's debut, and music for it was written by George Grossmith of the Savoy.

Grossmith junior went on to become very famous in his own right—appearing in many George Edwardes productions, from *The Shop Girl* to *Our Miss Gibbs*.

R. F. BOURNE



MR. CROSSMITH in "RUDDIGORE"

# READERS' LETTERS

**Marion Hood**

Stornoway, 149 Comptons Lane, Horsham, Sussex.

Dear Sir,

I found the "Old Favourites" feature on Marion Hood in the September 1979 *Savoyard* most interesting. Some *Savoyard* readers will be familiar with the coloured vignette of Marion Hood as Mabel on the cover of the *Pirates of Penzance* waltz piano arrangement by Charles D'Albert. A full-page colour reproduction of this cover can be seen on page 80 of Caryl Brahms' book, *Gilbert and Sullivan Lost Chords and Dischords*. (Incidentally, Marion Hood is named on some copies of this cover, and of the many illustrated Victorian G. and S. piano arrangement covers issued I know of only one other which carries the name of an artist—Fred Sullivan as The Learned Judge.)

Recently I acquired a splendid collector's item of topical interest in view of the *Pirates of Penzance* centenary, namely a mezzotint print from the same photograph of Marion Hood as the *Pirates* waltz vignette. The print is much larger (13 in. by 9½ in.), with much greater clarity of detail, and the figure is reversed. It has a wide surround, giving overall dimensions of 18½ in. by 15 in., and bearing illustrations of Frederic, The Pirate King, Major-General Stanley, and the Sergeant of Police, together with actual autographs of Marion Hood, the artist, and the engraver. The print was at one time in the theatre collection of the late Alec Clunes.

It is curious that the print has a New York copyright, and is dated May 1st, 1882—18 months after Marion Hood left the D'Oyly Carte Company and about two years after the *Pirates* waltz music cover was first published in London by Chappells, with the permission of the Stereoscopic Company.

Yours sincerely,

JOHN CANNON

## **The Rose of Persia**

19 Millway, Bradninch, Nr. Exeter, Devon.

Dear Sir,

In your May issue Mr. Michael Walters asked for information relating to the 1935 revival of *The Rose of Persia*. I did not see this, but remember that it was produced at the Princes Theatre, not by the Carl Rosa Company but as a production to follow the highly successful—though seldom mentioned—revival of *Merrie England* with Joseph Hislop and Enid Cruikshank. I seem to remember the tenor lead having been taken by Phillip Merritt, who had understudied Hislop in *Merrie England*. To the best of my knowledge it ran for 3-4 weeks and the notices were unenthusiastic.

Yours faithfully,

JOHN L. PHEASANT

## **Sullivan and the Scott Russells**

Polytechnic Dept. of Music, Queensgate, Huddersfield.

Sir,

In his article *Sullivan and the Scott Russells* (January 1979) Mr. John Wolfson somewhat rashly asserts that "after 1870 Sullivan never saw Rachel again". One must assume that Mr. Wolfson has never troubled to read Sullivan's manuscript diaries (at the Beinecke Library of Yale University). "John Millais gave a splendid ball [June 1st, 1881] at his new house in Palace Gate, and there I ran up against Chenny [R.S.R.] whom I had not met since her marriage and departure for India. We sat on the stairs talking for three hours! She was as handsome as ever." (The initials R.S.R. are as written by Sullivan. "Chenny" was her family nickname.) This was not the only reference.

Yours faithfully,

ARTHUR JACOBS

## **Marjorie Eyre**

15 Eblerstan Road (East), Colwyn Bay.

Dear Sir,

As one who is now in his eighties, I was delighted to see in *The Savoyard* the picture of Marjorie Eyre. As far as my memory goes, I first saw Marjorie in Bournemouth when she was, I believe, with the "New" Company and taking the soprano leads. Her voice was delightful, and when she graduated to the main company and took over the Mezzo parts she performed the change-over with consummate ease and stamped her own personality on the different characters she played. That was many years ago, but thank you, Marjorie, for the great pleasure you gave to me, and I am sure to many others, in the part.

It was delightful to be brought in touch with you again via *The Savoyard*.

Yours sincerely,

J. LESLIE HACKETT

### Do it by Numbers

Sir,

With reference to the letter in this month's *Savoyard* in which Mr. Gaughan gives a method for ascertaining the day of the week for given dates, I suppose that the error in the "Months Table" will be remarked upon, i.e. the constant for September should be 6. May I also suggest that readers be reminded that:

1800 and 1900 were not leap years.

2000 will be a leap year.

Changes in the English calendar render the method of calculation inapplicable to English dates prior to September 14th, 1752.

It appears that, in letters to you, it is the custom to insert or to parody a quotation from the operas, and so, hoping to be duly forgiven:

In matters calendary  
The system numerary,  
They did arrange  
To chop and change,  
By action parliamentary.  
To be revisionary,  
(Considered necessary),  
They did erase  
Eleven days,  
In manner arbitrary.  
The days of February  
Occur in ways that vary,  
The lack of care  
For days not there,  
Results in a quandary.  
Of hastiness be chary,  
Watch out for the vagary,  
To calculate  
From given date  
The day of week, BE WARY.

SCAPHIO

97 Grimsbury Road, Kingswood, Bristol.

Sir,

The formula outlined by W. Gaughan (Vol. XVIII No. 2) for calculating days of the week is interesting.

In fact there are many such formulae (I know of over twenty), and the month numbers can be altered pro rata provided that the century numbers are adjusted accordingly.

There does, however, appear to be an anomaly in the formula printed. It would appear that every September the Company performs on Sundays and takes Fridays as a rest day!

Let other readers become confused, the MONTH NUMBER for September should read 6 (SIX) and not 4 (FOUR).

Yours faithfully,

J. N. B. BARDEN

### And One Cheer More

28 Tettenbury Road, Nottingham.

Dear Sir,

I was fascinated by the two articles by Michael Walters concerning recordings of *H.M.S. Pinafore*, particularly the second of these, as the recordings mentioned are familiar to me. What a shame, however, to spoil the ship for a ha'porth of tar! Mr. Walters has relied on Ivan March's (?) views on the Glyndebourne; Sargent and Gilbert and Sullivan for All/Murray recordings, although he and Mr. March obviously have different reactions to the Phase Four Set.

I should like to read Mr. Walters' comments on the HMV SXLP30088/9 and Pyc recordings and also on the *H.M.S. Pinafore* excerpts contained on *A G.&S. Spectacular* originally released on Polydor Super 2383 366 but subsequently reissued on a different label (Ian Wallace's version of the First Lord's Song must surely be one of the fastest ever recorded) and the excerpts contained on *The Best of Gilbert and Sullivan* issued by *Reader's Digest* with James Walker conducting.

Perhaps Mr. Walters can sort out the cast of the H.M.V. set. The sleeve shows the part of Bill Bobstay to be shared between James Milligan and John Cameron, whilst Owen Brannigan and James Milligan share the part of Bob Beckett. I have never been able to decide exactly what each artist sings.

Can consideration be given to another article, please?

Yours faithfully,

MICHAEL BUTLER

# CAST LISTS

## Autumn Tour 1979 and London Season 1979/80

(Understudies shown in brackets)

### H.M.S. PINAFORE

Sir Joseph Porter	<i>James Conroy-Ward</i>	( <i>Alistair Donkin</i> )
Captain Corcoran	<i>Clive Harré</i>	( <i>Alan Rice</i> )
Ralph Rackstraw	<i>Meston Reid</i>	( <i>Barry Clark</i> )
Dick Deadeye	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Bosun's Mate	<i>Michael Buchan</i>	( <i>Clive Birch</i> )
Carpenter's Mate	<i>Bryan Secombe</i>	( <i>Bruce Graham</i> )
Josephine	<i>Evette Davis</i>	( <i>Jillian Mascall</i> )
Hebe	<i>Roberta Morrell</i>	( <i>Susan Cochrane</i> )
Little Buttercup	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )

### THE PIRATES OF PENZANCE

Major-General Stanley	<i>James Conroy-Ward</i>	( <i>Alistair Donkin</i> )
Pirate King	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Samuel	<i>Michael Buchan</i>	( <i>Alan Rice</i> )
Frederic	<i>Meston Reid</i>	( <i>Richard Braebrook</i> )
Sergeant of Police	<i>Clive Harré</i>	( <i>Bryan Secombe</i> )
Mabel	<i>Evette Davis</i>	( <i>Jane Stanford</i> )
Edith	<i>Lorraine Daniels</i>	( <i>Suzanne Cullen</i> )
Kate	<i>Hélène Witcombe</i>	( <i>Madeleine Hudson</i> )
Isabel	<i>Suzanne O'Keeffe</i>	( <i>Alexandra Hann</i> )
Ruth	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )

### IOLANTHE

The Lord Chancellor	<i>James Conroy-Ward</i>	( <i>Alistair Donkin</i> )
Earl of Mountarat	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Earl Tolloller	<i>Harold Sharples</i>	( <i>Barry Clark</i> )
Private Willis	<i>Kenneth Sandford</i>	( <i>Thomas Scholey</i> )
Strephon	<i>Peter Lyon</i>	( <i>Alan Rice</i> )
The Fairy Queen	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )
Iolanthe	<i>Lorraine Daniels</i>	( <i>Madeleine Hudson</i> )
Celia	<i>Suzanne O'Keeffe</i>	( <i>Jane Stanford</i> )
Leila	<i>Hélène Witcombe</i>	( <i>Felicity Forrest</i> )
Fleta	<i>Alexandra Hann</i>	( <i>Michelle Shipley</i> )
Phyllis	<i>Barbara Lilley</i>	( <i>Suzanne Cullen</i> )

### THE MIKADO

The Mikado	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Nanki-Poo	<i>Harold Sharples</i>	( <i>Richard Braebrook</i> )
Ko-Ko	<i>James Conroy-Ward</i>	( <i>Alistair Donkin</i> )
Pooh-Bah	<i>Kenneth Sandford</i>	( <i>Bruce Graham</i> )
Pish-Tush	<i>Peter Lyon</i>	( <i>Alan Rice</i> )
Go-To	<i>Thomas Scholey</i>	( <i>Bryan Secombe</i> )
Yum-Yum	<i>Barbara Lilley</i>	( <i>Suzanne O'Keeffe</i> )
Pitti-Sing	<i>Lorraine Daniels</i>	( <i>Madeleine Hudson</i> )
Peep-Bo	<i>Roberta Morrell</i>	( <i>Hélène Witcombe</i> )
Katisha	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )

### THE YEOMEN OF THE GUARD

Sir Richard Cholmondeley	<i>Clive Harré</i>	( <i>Clive Birch</i> )
Colonel Fairfax	<i>Harold Sharples</i>	( <i>Barry Clark</i> )
Sergeant Meryll	<i>John Aylton</i>	( <i>Michael Buchan</i> )
Leonard Meryll	<i>Meston Reid</i>	( <i>Guy Matthews</i> )
Jack Point	<i>James Conroy-Ward</i>	( <i>Alistair Donkin</i> )
Wilfred Shadbolt	<i>Kenneth Sandford</i>	( <i>Bryan Secombe</i> )
1st Yeoman	<i>Barry Clark</i>	( <i>Robert Crowe</i> )
2nd Yeoman	<i>Thomas Scholey</i>	( <i>Alan Rice</i> )
1st Citizen	<i>Clive Birch</i>	( <i>Alan Spencer</i> )
2nd Citizen	<i>Alistair Donkin</i>	( <i>Alan Spencer</i> )
Elsie	<i>Barbara Lilley</i>	( <i>Jillian Mascall</i> )
Phoebe	<i>Lorraine Daniels</i>	( <i>Hélène Witcombe</i> )
Dame Carruthers	<i>Patricia Leonard</i>	( <i>Jill Pert</i> )
Kate	<i>Suzanne O'Keeffe</i>	( <i>Jane Stanford</i> )



The Duke of Plaza-Toro  
Luiz  
Don Alhambra del Bolero  
Marco  
Giuseppe  
Antonio  
Francesco  
Giorgio  
Annibale  
The Duchess of Plaza-Toro  
Casilda  
Gianetta  
Tessa  
Fiametta  
Vittoria  
Giulia  
Inez

### THE GONDOLIERS

*James Conroy-Ward* (Alistair Donkin)  
*Harold Sharples* (Clive Birch)  
*Kenneth Sandford* (Bruce Graham)  
*Meston Reid* (Barry Clark)  
*Peter Lyon* (Alan Rice)  
*Alan Spencer* (Michael Freeman)  
*Barry Clark* (Robert Crowe)  
*Michael Buchan* (Thomas Scholey)  
*Alistair Donkin* (Michael Freeman)  
*Patricia Leonard* (Jill Pert)  
*Evette Davis* (Suzanne O'Keeffe)  
*Barbara Lilley* (Jillian Mascall)  
*Lorraine Daniels* (Hélène Witcombe)  
*Suzanne O'Keeffe* (Jane Stanford)  
*Hélène Witcombe* (Madeleine Hudson)  
*Jane Stanford* (Alexandra Hann)  
*Jill Pert* (Roberta Morrell)

### THE SORCERER

Sir Marmaduke Pointdextre  
Alexis  
Dr. Daly  
Notary  
John Wellington Wells  
Lady Sangazure  
Aline  
Mrs. Partlet  
Constance

*John Ayldon*  
*Meston Reid*  
*Kenneth Sandford* Understudies  
*Bryan Secombe* not yet  
*James Conroy-Ward* arranged  
*Patricia Leonard*  
*Not yet arranged*  
*Beti Lloyd-Jones*  
*Lorraine Daniels*

Other members of the Chorus:

John Coe-Roper, Robert Eshelby, Paul Weakley, Victoria Duncan, Janet Henderson, Pamela Searle.

## SIR ARTHUR SULLIVAN SOCIETY

The Sir Arthur Sullivan Society is pleased to announce  
its first public recording:  
"SULLIVAN IN SONG"

featuring

Ruth Williams (*Soprano*) Angela Hartley (*mezzo-Soprano*)  
David Himsworth (*tenor*) Tom Keegan (*bass-baritone*)  
Andrew Clark (*piano*)

Including items from:

*Ivanhoe* *Haddon Hall* *The Rose of Persia* *The Contrabandista*  
and songs:

"Once Again" "The Sailor's Grave" "The Willow Song" "Orpheus with  
His Lute" "Sigh No More Ladies" "If Doughty Deeds" "I would I  
Were a King" "The Arabian Love Song" and others

The recording is being made available as a cassette with a playing time of  
approximately sixty minutes, and only a very limited quantity has been  
produced.

Price: £3.00 plus 25p post and packing; overseas \$10 sent airmail.  
Special price for Society members of £2.00 plus post and packing.

Available from: *S.A.S.S. Sales,*  
**20 Glencoe Street,**  
**Anlaby Road,**  
**Hull HU3 6HS.**

Watch our advertisements in this magazine for details of our forthcoming  
releases.

## Diary of Forthcoming Amateur Productions

Leatherhead O.S.	.. .. .	<b>Yeomen</b>	.. 7-12 Jan.	..	Adrian Mann Thr.
Liverpool-Crosby G.&S. A.O.S.	.. .. .	<b>Iolanthe</b>	.. 21-26 Jan.	..	Neptune Theatre
Reigate College	.. .. .	<b>Mikado</b>	.. 23-26 Jan.		
Abingdon School	.. .. .	<b>Pirates</b>	.. 23-26 Jan.	..	Abbey Hall
Dublin—Blackrock College	.. .. .	<b>Pirates</b>	.. 23-30 Jan.	..	Jubilee Hall
Saffron Walden A.O.S.	.. .. .	<b>Pinafore</b>	.. 24-26 Jan.	..	Town Hall
Bryanston School	.. .. .	<b>Iolanthe</b>	.. 25-26 Jan.	..	Coade Hall
Cardiff G.&S.S.	.. .. .	<b>Ruddigore</b>	.. 4-16 Feb.		
Ballyclare H.S.	.. .. .	<b>Patience</b>	.. 5-8 Feb.		
U.C.N.W. Bangor G.&S.S.	.. .. .	<b>Trial/Pinafore</b>	.. 5-9 Feb.	..	Theatr Gwynned
Nottingham—Forest Fields College	.. .. .	<b>Ruddigore</b>	.. 6-9 Feb.		
Ulverston—Victoria High School	.. .. .	<b>Gondoliers</b>	.. 6-9 Feb.		
Universities of Cardiff G.&S.S.	.. .. .	<b>Yeomen</b>	.. 11-16 Feb.	..	Sherman Theatre
Roker—St. Andrew's A.O.S.	.. .. .	<b>Gondoliers</b>	.. 11-16 Feb.		
Thornton Cleveleys Youth Theatre	.. .. .	<b>Iolanthe</b>	.. 12-16 Feb.	..	Lecture Hall
Pontefract—S. Elmsall O.S.	.. .. .	<b>Mikado</b>	.. 12-16 Feb.		
Ramsgate—St. Lawrence College	.. .. .				
Jun. Sch.	.. .. .	<b>Gondoliers</b>	.. 13-15 Feb.		
Penrith Amateur Savoyards	.. .. .	<b>Gondoliers</b>	.. 14-21 Feb.	..	Tynefield School
The Barrow Savoyards	.. .. .	<b>Mikado</b>	.. 17-24 Feb.	..	Civic Hall
Birmingham Queen Elizabeth Hosp.	.. .. .				
O.S.	.. .. .	<b>Ruddigore</b>	.. 17-22 Feb.		
Penzance A.O.S.	.. .. .	<b>Pirates</b>	.. 18-22 Feb.		
Exeter University G.&S.S.	.. .. .	<b>Iolanthe</b>	.. 19-23 Feb.	..	Northcott Thr.
Liverpool—St. Katherines Coll.	.. .. .	<b>Patience</b>	.. 20-22 Feb.		
London—Julian L.O.S.	.. .. .	<b>Pirates</b>	.. 20-23 Feb.	..	Greenford Hall
Ampleforth O.G.	.. .. .	<b>Pinafore</b>	.. 20 Feb.-4 Mar.	..	College Thr.
Burnley & Dist. G.&S.S.	.. .. .	<b>Iolanthe</b>	.. 22 Feb.-1 Mar.	..	Coll. of Arts & Tech.
Hinckley Community Guild A.O.S.	.. .. .	<b>Gondoliers</b>	.. 25 Feb.-2 Mar.	..	Concordia
Dunfermline G.&S.S.	.. .. .	<b>Gondoliers</b>	.. 25 Feb.-2 Mar.		
Southampton University L.O.S.	.. .. .	<b>Gondoliers</b>	.. 25 Feb.-1 Mar.	..	The Avenue Hall
Blackburn G.&S.S.	.. .. .	<b>Ruddigore</b>	.. 25 Feb.-1 Mar.	..	Oswaldtwistle Town Hl.
Skipton & Dist. A.O.S.	.. .. .	<b>Patience</b>	.. 26 Feb.-1 Mar.	..	Town Hall
Glasgow Savoy Club	.. .. .	<b>Iolanthe</b>	.. 26 Feb.-1 Mar.	..	Kings Theatre
Kirkcaldy G.&S.S.	.. .. .	<b>Yeomen</b>	.. 3-8 Mar.		
Liverpool Bentley A.O.S.	.. .. .	<b>Mikado</b>	.. 3-8 Mar.		
Dundee O.S.	.. .. .	<b>Pirates</b>	.. 3-8 Mar.		
Portsmouth Polytechnic	.. .. .	<b>Pirates</b>	.. 3-8 Mar.		
Sheffield—Meersbrook Park Church	.. .. .	<b>Pirates</b>	.. 3-8 Mar.		
Heckmondwike Players	.. .. .	<b>Trial/Pinafore</b>	.. 3-8 Mar.		
Glasgow Orpheus Club	.. .. .	<b>Yeomen</b>	.. 3-8 Mar.	..	Kings Theatre
Oundle G.&S. Players	.. .. .	<b>Pirates</b>	.. 3-8 Mar.	..	Victoria Hall
Southampton O.S.	.. .. .	<b>Iolanthe</b>	.. 4-8 Mar.	..	Guildhall
Chenet School	.. .. .	<b>Mikado</b>	.. 5-8 Mar.		
Dunstable Northfields School	.. .. .	<b>Pinafore</b>	.. 5-7 Mar.		
March—Neale Wade School	.. .. .	<b>Ruddigore</b>	.. 5-8 Mar.		
London—Bedford College L.O.G.	.. .. .	<b>Gondoliers</b>	.. 5-8 Mar.		
Newcastle University G.&S.S.	.. .. .	<b>Cox/Sorcerer</b>	.. 10-15 Mar.		
Swindon G.&S.S.	.. .. .	<b>Ruddigore</b>	.. 10-15 Mar.	..	Wyvern Theatre
Mansfield Sherwood Hall Upper Sch.	.. .. .	<b>Pinafore</b>	.. 11-14 Mar.		
Basildon A.O.S.	.. .. .	<b>Mikado</b>	.. 11-16 Mar.	..	Towngate Theatre
G.&S.S. of Edinburgh	.. .. .	<b>Patience</b>	.. 11-15 Mar.	..	Kings Theatre
Godalming King Edward's School	.. .. .	<b>Mikado</b>	.. 12-14 Mar.	..	Charter Hall
Oldham—Hope Congregational	.. .. .				
Sunday School	.. .. .	<b>Iolanthe</b>	.. 15-22 Mar.	..	Assembly Hall
Guernsey Elizabeth College	.. .. .	<b>Pirates</b>	.. 17-22 Mar.		
Melrose A.O.S.	.. .. .	<b>Grand Duke</b>	.. 17-22 Mar.		
Darlington—Bondgate A.O.S.	.. .. .	<b>Gondoliers</b>	.. 17-22 Mar.	..	Memorial Hall
Birmingham Savoyards	.. .. .	<b>Yeomen</b>	.. 17-22 Mar.	..	Old Rep Theatre
Leicester Operatic Players	.. .. .	<b>Gondoliers</b>	.. 17-22 Mar.	..	Little Theatre
Bolton—New Rosemere A.O.S.	.. .. .	<b>Ruddigore</b>	.. 17-22 Mar.	..	St. Paul's Hall
Wellingborough—Weavers School	.. .. .	<b>Ruddigore</b>	.. 19-22 Mar.		
Burton upon Trent—Abbot Beyne	.. .. .				
Sch.	.. .. .	<b>Pirates</b>	.. 19-22 Mar.		
Darlaston Comp. School M.S.	.. .. .	<b>Mikado</b>	.. 19-22 Mar.		
London—St. Paul's Prep School	.. .. .	<b>Iolanthe</b>	.. 20-22 Mar.	..	Colet Court
Glossop O.&D.S.	.. .. .	<b>Iolanthe</b>	.. 21-29 Mar.		
Canterbury A.O.S.	.. .. .	<b>Trial/Sorcerer</b>	.. 24-29 Mar.	..	Marlowe Theatre

Southend on Sea O.&D.S.	.. ..	<b>Yeomen</b>	..	24-29 Mar.	
Kings Langley L.O.C.	.. ..	<b>Gondoliers</b>	..	24-29 Mar.	.. Community Centre
Derby—Melbourne & Dist. A.O.S.	.. ..	<b>Trial/Pinafore</b>	..	24-29 Mar.	
Liverpool—Old Hall H.S.	.. ..	<b>Trial</b>	..	25-29 Mar.	
Shrewsbury—Priory Boys School	.. ..	<b>Pinafore</b>	..	26-29 Mar.	
Ealing—St. Peter's A.O.S.	.. ..	<b>Patience</b>	..	26-29 Mar.	.. Guinness Sports & Social Club
Leeds G.&S.S.	.. ..	<b>Gondoliers</b>	..	26 Mar.-5 Apr.	Civic Theatre
Wellington New College	.. ..	<b>Iolanthe</b>	..	28 Mar.-1 Apr.	
Batley G.&S.S.	.. ..	<b>Sorcerer</b>	..	29 Mar.-1 Apr.	
Derby—Rose Hill M.S.	.. ..	<b>Ruddigore</b>	..	8-12 Apr.	.. Guildhall
Lutterworth Grammar School	.. ..	<b>Gondoliers</b>	..	9-12 Apr.	
Seaford & Dist. A.O.S.	.. ..	<b>Ruddigore</b>	..	9-12 Apr.	
Leicester G.&S.O.S.	.. ..	<b>Cox/Pirates</b>	..	11-12, 14-19 Apr.	Little Theatre
Ashington A.O.C.	.. ..	<b>Gondoliers</b>	..	14-19 Apr.	.. County Tech. Coll.
Boston O.S.	.. ..	<b>Utopia</b>	..	14-21 Apr.	.. Blackfriars Theatre
Blackpool St. John Vianney O.&D.S.	.. ..	<b>Sorcerer</b>	..	14-19 Apr.	
Sevenoaks Players	.. ..	<b>Mikado</b>	..	14-19 Apr.	.. Drill Hall
Newcastle upon Tyne—New Tyne Thr. & O.C.	.. ..	<b>Iolanthe</b>	..	16-18 Apr.	
Tunbridge Wells A.O.&D.S.	.. ..	<b>Gondoliers</b>	..	21-26 Apr.	
Gosforth United Reformed Church	.. ..	<b>Pinafore</b>	..	21-26 Apr.	
Sutton Coldfield Manor O.S.	.. ..	<b>Yeomen</b>	..	21-26 Apr.	.. Town Hall
Dublin—Baldoyle M.S.	.. ..	<b>Trial/Pirates</b>	..	21-27 Apr.	
Loughton O.S.	.. ..	<b>Mikado</b>	..	21-26 Apr.	.. Lopping Hall
Northampton G.&S. Group	.. ..	<b>Gondoliers</b>	..	21-26 Apr.	.. Royal Theatre
Betchworth O.&D.S.	.. ..	<b>Gondoliers</b>	..	23-26 Apr.	
Nottingham—The West Bridgford O.S.	.. ..	<b>Sorcerer</b>	..	28 Apr.-3 May	Co-op Arts Theatre
Seaton—Axe Vale A.O.S.	.. ..	<b>Yeomen</b>	..	28 Apr.-3 May	
Ealing—The Young Savoyards	.. ..	<b>Gondoliers</b>	..	1-3 May	
Parish of Cheam A.O.S.	.. ..	<b>Pinafore</b>	..	5-10 May	
St. Austell Parish Church G.&S.	.. ..	<b>Pinafore</b>	..	6-10 May	
Lyme Regis A.O.S.	.. ..	<b>Mikado</b>	..	6-10 May	
Tynemouth G.&S.S.	.. ..	<b>Gondoliers</b>	..	12-17 May	.. Playhouse Whitley Bay
Dover O.&D.S.	.. ..	<b>Yeomen</b>	..	12-17 May	.. Town Hall
Island Savoyards	.. ..	<b>Mikado</b>	..	12-17 May	.. Shanklin Theatre
Nottingham Bluecoat G.&S.Co.	.. ..	<b>Mikado</b>	..	12-17 May	.. Co-op Arts Theatre
Belfast—Fort William M.S.	.. ..	<b>Mikado</b>	..	12-17 May	
Walsall & Dist. G.&S. Club	.. ..	<b>Ruddigore</b>	..	13-17 May	.. Darlston Town Hall
Three Towns O.S.	.. ..	<b>Mikado</b>	..	13-17 May	.. Civic Hall Lowton
Dunoon—Cowal Choral Club	.. ..	<b>Yeomen</b>	..	15-17 May	.. Queen's Hall

For the May issue we should like details by 14th February.

#### FOR SALE

Original picture-fronted albums acoustic 78 rpm records: *Pinafore*, *Pirates*, *Ida*, *Mikado*, *Yeomen*, *Gondoliers*, *Patience*, *Ruddigore*, from £20-£35 a set. Buyer collects. Sir A. Sullivan, life story, letters, reminiscences by A. Lawrence (1899), £10. 40 Parkslee G. & S. photos Lytton, Lewis, etc., £1 each. *Illustrated London News*, Dec. 1977, pictures and article "100 years of G. & S." £5. Some *Savoyard* and *G. & S. Journals*, 25p. each. Albums of 50 G. & S. character cigarette cards, sets 1 and 2, £10 each o.n.o. For details send s.a.e. to R. Gooch, 17 Modena Rd., Hove, Sussex, BN3 5QF or 'phone Brighton 733190.

12-in. HMV albums complete works 1930s *Trial by Jury*, *Pinafore*, *Pirates*, *Iolanthe*, *Mikado*, *Ruddigore*, *Patience*, *Gondoliers*, *Yeomen*; artists include Baker, Briercliffe, Lawson, Lewis, Oldham, Sheffield; Sargent/Godfrey conducting. Enquiries, offers, to Mr. Parker, 1 Heathfield Avenue, Tilehurst, Reading, Berks. 'Phone 26270.

Complete set of *The Savoyard* with Index. Offers invited. J. Wood, 46 Ashworth Lane Bolton, Lancashire.

#### FOR SALE

Abridged version *Sorcerer/Yeomen of the Guard* recorded under the personal supervision of Rupert D'Oyly Carte, 78s in album. Offers to Miss E. Burgess, Friends of Kennet Music, c/o Kennet School, Thatcham, Berks.

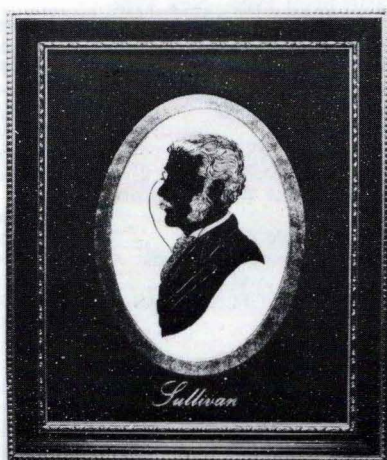
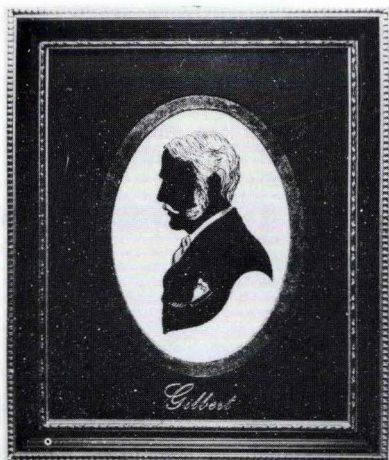
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