

Gilbert And Sullivan A Dual Biography

This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life. • Comprises nearly 200 entries of landmark productions, important theater artists, and topics that highlight Broadway's powerful impact on American culture • Brings together the work of 65 contributors, including leading academic writers and researchers in theater and popular culture as well as working theater professionals • Presents a timeline of major events, including openings of selected landmark productions and birthdates of selected critical figures • Showcases 80-90 photographs of key figures and scenes from landmark productions • Provides a survey of both print and online resources, including general references, specific studies, and selected biographies • Offers a glossary of selected production and business terms • Includes an index of names, productions, and themes

The operas of William Gilbert and Arthur Sullivan are an institution. Hesketh Pearson's biography is of the two men who had individual, quite different, personalities – and their equally famous quarrel. Pearson describes their lives rather than criticise their works.

Most books written on Gilbert and Sullivan have focused on the authors rather than on their work. Examining all 14 operas in detail, this book offers a fresh look at the works themselves.

Sir William Schwenk Gilbert and Sir Arthur Sullivan created fourteen comic operas - witty satires set to sparkling music - that instantly won a large and enthusiastic audience and remain immensely popular today. Their talents brought the two men together and their temperaments finally drove them apart. Here, in forty interviews and recollections, is a record of what was said about them during and shortly after their lifetimes by friends, musicians, theatrical managers, singers, actors, and actresses, journalists and authors. For Gilbert and Sullivan devotees everywhere, this entertaining collection will provide fresh insights into the careers and collaborative achievements of one of the most successful - and enduring - enterprises of Victorian theatre.

The first comprehensive academic survey of British musical theatre from its origins, *The Oxford Handbook of the British Musical* offers both a historical account of musical theatre from 1728 and a range of in-depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings.

"The Sorcerer" is a comic musical opera written by Arthur Sullivan and W. S. Gilbert in 1896. Gilbert and Sullivan were a Victorian-era theatrical partnership of the librettist W. S. Gilbert (1836–1911) and the composer Arthur Sullivan (1842–1900). Together they collaborated on fourteen comic operas between 1871 and 1896 which are still performed and loved today. Among their most famous works are 'H.M.S. Pinafore', 'The Pirates of Penzance' and 'The Mikado'. Classic Musicals Collection constitutes an extensive library of the most well-known and universally-enjoyed musicals and operas ever composed, reproduced from authoritative editions for the enjoyment of musicians and music students the world over.

From bestselling author Ben Macintyre, the true untold story of history's most famous traitor

Thespis -- Trial by jury -- The sorcerer -- H.M.S. Pinafore -- The pirates of penzance -- Patience -- Iolanthe -- Princess Ida -- The mikado -- Ruddigore -- The yeomen of the guard -- The gondoliers -- Utopia limited -- The grand duke

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Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 111. Chapters: The Pirates of Penzance, The Mikado, H.M.S. Pinafore, Iolanthe, Ruddigore, The Yeomen of the Guard, Trial by Jury, Thespis, The Sorcerer, Princess Ida, The Gondoliers, The Grand Duke, Utopia, Limited, Patience. Excerpt: H.M.S. Pinafore; or, The Lass That Loved a Sailor is a comic opera in two acts, with music by Arthur Sullivan and a libretto by W. S. Gilbert. It opened at the Opera Comique in London, England, on 25 May 1878 and ran for 571 performances, which was the second-longest run of any musical theatre piece up to that time. H.M.S. Pinafore was Gilbert and Sullivan's fourth operatic collaboration and their first international sensation. The story takes place aboard the British ship H.M.S. Pinafore. The captain's daughter, Josephine, is in love with a lower-class sailor, Ralph Rackstraw, although her father intends her to marry Sir Joseph Porter, the First Lord of the Admiralty. She abides by her father's wishes at first, but Sir Joseph's advocacy of the equality of humankind encourages Ralph and Josephine to overturn conventional social order. They declare their love for each other and eventually plan to elope. The captain discovers this plan, but, as in many of the Gilbert and Sullivan operas, a surprise disclosure changes things dramatically near the end of the story. Drawing on several of his earlier "Bab Ballad" poems, Gilbert imbued this plot with mirth and silliness. The opera's humour focuses on love between members of different social classes and lampoons the British class system in general. Pinafore also pokes good-natured fun at patriotism, party politics, the Royal Navy, and the rise of unqualified people to positions of authority. The title of the piece comically applies the name of a garment for girls and women, a pinafore, to the fearsome symbol of a naval warship. Pinafore's extraordinary...

Gilbert and Sullivan's operas are some of the world's best-loved musical works, delighting audiences with their joyous wit, topsy-turvy logic and extravagant wordplay. This glorious treasury is the definitive annotated edition of all fourteen of their operas. From the partially lost work Thespis, the first collaboration between W. S. Gilbert and Arthur Sullivan, through the triumphant comic romps The Pirates of Penzance and The Mikado, to lesser-performed gems such as the fanciful The Sorcerer and the acerbic lampoon Patience, Gilbert's libretti are collected here in their most accurate and faithful form. There is a fascinating commentary on each work, telling the extraordinary stories behind the inspiration for the opera and its performance history, and giving plot summaries and original cast lists.

Provides background notes and explanations for all fourteen of Gilbert and Sullivan's operettas, and includes the complete text of each libretto

A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

An account of the author's canoe trip from Antwerp in Belgium to Pontoise in France.

As a child, Casilda is married to Barataria's future king, yet when she returns as an adult, her husband is nowhere to be

found. The heir has been living in hiding with his true parentage forgotten. Marco and Giuseppe are two gondoliers eager to choose their respective brides. Their plans are disrupted when they learn one of them is already married. Years ago, the heir of Baratavia was secretly wed to an infant girl called Casilda. Now a woman, Casilda has been named queen but is without her king. Unfortunately, the true heir was taken from his royal home and raised in secret. Both gondoliers fit the description, but only one can ascend to the throne. The Gondoliers, also known as The King of Baratavia, is one of Gilbert and Sullivan's most successful collaborations. It's a humorous story with fairy tale elements and topical themes such as identity, honor and duty. With an eye-catching new cover, and professionally typeset manuscript, this edition of The Gondoliers is both modern and readable.

Considered the first successful American operetta influenced by Gilbert and Sullivan, "The Little Tycoon" is one of the lost gems of the American musical theatre. It also ranks as one of the first American musicals to have the book, lyrics and music all produced by the same person. Written three years before "The Mikado," the plot revolves around Alvin, a young man, who pretends to be a Japanese nobleman in order to impress the father of his dream girl. After its Broadway engagement in 1886, where its run was extended by popular demand, the operetta went on to be produced across the country with over 2,000 performances and continued to be produced into the 20th century.

An international team of contributors, including film director Mike Leigh, presents fresh insights into the work of Gilbert and Sullivan.

As you read this, somewhere in the English-speaking world a production of a Gilbert & Sullivan operetta is being rehearsed or presented. It may be taking place in an elementary, secondary or high school; a university; an amateur musical theater group; a summer-stock ensemble; a professional light-opera company. the musical accompaniment may consist of a piano or two - perhaps plus a few other instruments - or a full orchestra. Audiences, be they first-time listeners or dyed-in-the wool G&S fanatics, will be captivated by the scintillating melodies and effervescent lyrics of those highly unlikely collaborators: Sir Arthur Seymour Sullivan and Sir William Schwenck Gilbert. Incredibly, despite the seemingly endless popularity of these works, which have been published, staged, recorded, broadcast, televised and cinematized over the years since their first performances by the D'Oyly Carte Opera in London in the 1870s and 1880s, there has never been an edition which permitted the guitar-playing masses to enjoy these Victorian gems. Until now. Here, for the first time, are 52 G&S favorites (or, if you will, favourites), drawn from five of their most popular operettas: H.M.S. Pinafore, the Pirates of Penzance, Patience, Iolanthe, the Mikado. arranged with guitar chords – in guitar-friendly keys! the very model of a modern music manuscript! All selections include melody, lyrics and guitar chords.

In early August 1889, Cesar Ritz, a Swiss hotelier highly regarded for his exquisite taste, found himself at the Savoy

Hotel in London. He had come at the request of Richard D'Oyly Carte, the financier of Gilbert & Sullivan's comic operas, who had modernized theater and was now looking to create the world's best hotel. D'Oyly Carte soon seduced Ritz to move to London with his team, along with Auguste Escoffier, the chef de cuisine known for his elevated, original dishes. The two created a hotel and restaurant like no one had ever experienced, in often mysterious and always extravagant ways, where British high society mingled with American Jews and women. Barr deftly re-creates the thrilling Belle Epoque era just before World War I, when British aristocracy was at its peak, women began dining out unaccompanied by men, and American nouveaux riche and gauche industrialists convened in London to show off their wealth. In their collaboration at the still celebrated Savoy Hotel, the pair welcomed loyal and sometimes salacious clients, such as Oscar Wilde and Sarah Bernhardt; Escoffier created the modern kitchen brigade and codified French cuisine in his seminal *Le Guide culinaire*, which remains in print today; and Ritz, whose name continues to grace the finest hotels, created the world's first luxury hotel. The pair also ruffled more than a few feathers. Fine dining and luxury travel would never be the same--or more intriguing.

35 year anniversary of the 1902 production. Program for the Gilbert and Sullivan comic opera held at the Bellevue Theatre in St. Albans, Vt., December 1937.

What is probably the most famous pairing in musical history began without fanfare in 1871 when writer William S. Gilbert and composer Arthur Sullivan teamed up to produce a Christmas entertainment called *Thespis*. The two men parted ways soon afterward and it took a theatrical promoter named Richard D Oyly Carter to reunite them four years later. Their first big hit came in 1878 with their operetta *H.M.S. Pinafore*. It reached the United States the following year and created the same excitement that we associate with a major rock concert or blockbuster movie. Despite some disagreements, the two men produced 11 other operettas before going their separate ways. Today Gilbert and Sullivan societies exist all over the world. Audiences still enjoy their combination of clever, humorous lyrics and tuneful melodies.

Bunthorne is an aesthetic poet struggling with the legitimacy of his work and the female adoration it brings, when one woman suddenly rejects his advances. *Patience*; or, *Bunthorne's Bride* is a satire of an artistic movement and the superficial pressures it may bring. The poet *Bunthorne* is extremely popular among his male and female peers. He's the object of desire for many maidens, although only one catches his eye. *Patience* is a milkmaid who is uninterested in *Bunthorne's* work or status. She wants to fall in love with a man, unselfishly, without fame or titles. She and *Bunthorne* make a rocky connection that may be doomed before it even begins. Meanwhile, the other women look for partners with varying success. *Patience*; or, *Bunthorne's Bride* is a brilliant commentary on the vanity of romance in art. Gilbert and Sullivan deliver earnest characters with strong views in absurdist situations. This is a unique narrative that fits a bold

story in a two-act structure. With an eye-catching new cover, and professionally typeset manuscript, this edition of *Patience; or, Bunthorne's Bride* is both modern and readable.

Illustrated with biographical as well as professional detail, this text suggests that Gilbert and Sullivan's creative partnership was fuelled by their ongoing personality clash, as each partner challenged the other to produce his best work. *Treasure Neverland* is about factual and fictional pirates. Swashbuckling eighteenth-century pirates were the ideal pirates of all time and tales of their exploits are still popular today. Most people have heard of Blackbeard and Captain Kidd even though they lived about three hundred years ago, but most have also heard of other pirates, such as Long John Silver and Captain Hook, even though these pirates never lived at all, except in literature. The differences between these two types of pirates - real and imaginary - are not quite as stark as we might think as the real, historical pirates are themselves somewhat legendary, somewhat fictional, belonging on the page and the stage rather than on the high seas. Based on extensive research of fascinating primary material, including testimonials, narratives, legal statements, colonial and mercantile records, Neil Rennie describes the ascertainable facts of real eighteenth-century pirate lives and then investigates how such facts were subsequently transformed artistically, by writers like Defoe and Stevenson, into realistic and fantastic fictions of various kinds: historical novels, popular melodramas, boyish adventures, Hollywood films. Rennie's aim is to watch, in other words, the long dissolve from Captain Kidd to Johnny Depp. There are surprisingly few scholarly studies of the factual pirates - properly analysing the basic manuscript sources and separating those documents from popular legends - and there are even fewer literary-historical studies of the whole crew of fictional pirates, although those imaginary pirates form a distinct and coherent literary tradition. *Treasure Neverland* is a study of this Scots-American literary tradition and also of the interrelations between the factual and fictional pirates - pirates who are intimately related, as the nineteenth-century writings about fictional pirates began with the eighteenth-century writings about supposedly real pirates. 'What I want is the best book about the Buccaneers', wrote Stevenson when he began *Treasure Island* in 1881. What he received, rightly, was indeed the best book: the sensational and unreliable *History of the Pyrates* (1724).

To what extent is a great comic writer the product of his time? How far is he (or she) influenced by factors of personal psychology upbringing and environment? To what is the writing actually part of a long continuum in which there is continuity within change and change within continuity? *The Progress of Fun* considers principally the last of these areas, focussing on the case of W.S. Gilbert and challenging the frequently held view that he is pre-eminently a typical Victorian. This it does by tracing his roots back to Ancient Greek comedy and to the various comedic developments that have dominated Western Europe thereafter. Also included is a careful examination of the constraints and limitations that in

various forms have long affected comedy-writing, and an evaluation of Gilbert's particular skills and legacy within the on-going process. The whole is a suitable prelude to a second volume (Pipes and Tabors) which will consider Genre in W.S. Gilbert, again relating it to comedic precedents and the universally timeless within the particular.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Sir Henry Lytton is the best known, most admired, least understood actor in the history of the dearly loved Gilbert and Sullivan operas. Lytton's career spanned over 50 years. Much published information about him is wrong. His true story is fascinating. His early theatrical life owed much to the determination of Louie Henri, the girl who later became his wife. Lytton is the hero of the story. Louie is undoubtedly the heroine. This book is based on a fresh approach. It depends on original sources - birth certificates, censuses, interviews with his surviving daughter and two grandsons, plus the national and theatre press and Lytton's own letters. It brings to life Lytton and Louie, Bertha Lewis and other major artists in the operas. Many of the stunning photographs will be entirely new to modern readers. It is a very valuable source of information for the increasing number of universities and colleges where the operas are seen as a legitimate subject for study.

How Japan captured the Victorian imagination and transformed Western aesthetics From the opening of trade with Britain in the 1850s, Japan occupied a unique and contradictory place in the Victorian imagination, regarded as both a rival empire and a cradle of exquisite beauty. Quaint, Exquisite explores the enduring impact of this dramatic encounter, showing how the rise of Japan led to a major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research, Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the "subjective universal" condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan's Mikado, English derivations of the haiku, and retellings of the Madame Butterfly story, and sheds critical light

on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanna, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of such material objects as W. B. Yeats's prized katana sword and the "Japanese vellum" luxury editions of Oscar Wilde. Quaint, Exquisite provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino.

'A Gilbert is of no use without a Sullivan.' With these words, W.S. Gilbert summed up his reasons for persisting in his collaboration with Arthur Sullivan despite the combative nature of their relationship. In fact, Michael Ainger suggests in Gilbert and Sullivan the success of the pair's work is a direct result of their personality clash, as each partner challenged the other to produce his best work. After exhaustive research into the D'Oyly Carte collection of documents, Ainger offers the most detailed account to date of Gilbert and Sullivan's starkly different backgrounds and long working partnership. Having survived an impoverished and insecure childhood, Gilbert flourished as a financially successful theater professional, married happily and established himself as a property owner. His sense of proprietorship extended beyond real estate, and he fought tenaciously to protect the integrity of his musical works. Sullivan, the product of a supportive family who nourished his talent, was much less satisfied with stability than his collaborator. His creative self-doubts and self-demands led to nervous and physical breakdowns, but it also propelled the team to break the successful mode of their earliest work to produce more ambitious pieces of theater, including *The Mikado* and *The Yeoman of the Guards*. Offering previously-unpublished draft libretti and personal letters, this thorough double-biography will be an essential addition to the library of any Gilbert and Sullivan fan.

"This dummy contains the following: 1. A table of contents. This is at present incomplete. The final book will contain more than one hundred complete songs. 2. An introduction by Deems Taylor. 3. Two of the eleven full-page color pictures that Miss Corcos has painted for the book. 4. Deems Taylor's introductions to *H.M.S. Pinafore* and to *The Pirates of Penzance*, together with several songs from each of these operettas. 5. Eighteen of the total of three hundred and fifty pages of music that will appear in the finished book. As the samples indicate, each of the more than one hundred songs will be illustrated with black-and-white drawings by Miss Corcos."--Front right-side end paper.

Traces the author's decision to quit her job and travel the world for a year after suffering a midlife crisis and divorce, an endeavor that took her to three places in her quest to explore her own nature, experience fulfillment and learn the art of spiritual balance. (Biography & autobiography). Reissue. A best-selling book. Movie tie-in.

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