

# Malcolm's Music Collection

Private Recordings made over the years !

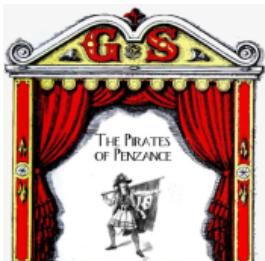
[www.reynard.fr](http://www.reynard.fr)

## Gilbert and Sullivan Doyly Carte Opera Company



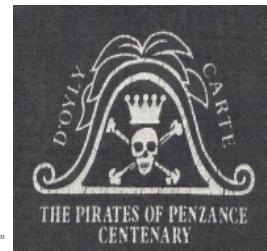
### The Sorcerer - March 28th, 1980 (Complete)

These recordings may be amongst the last made of the company ! Recorded on stage at The Tameside Theatre in Ashton-under-Lyne, Greater Manchester - one of their favourite venues, always a full house !!

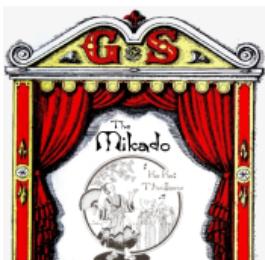


### The Pirates of Penzance - April 3rd, 1980 (not complete - 21 minutes of the performance)

Part of the 100'th Anniversary performance of it's opening at the Opéra Comique in London's Strand



The Company Centenary "Sweat Shirt"



### The Mikado - April 5th, 1980 (Complete)

All excellent quality recordings - made on my Revox from the grid above the stage (complete with the stage noises before and after each act - things like the fire curtain coming down - therefore "full" of the atmosphere of a live performance) - extremely clear diction right through - every word can be heard !!!!!!! - which is better than some commercial recordings.

*Dear Malcolm, Thanks for sending the discs. I should have written yesterday when they arrived, but decided to sample "The Mikado". I haven't enjoyed a performance of that opera as much in a long time - and was so hooked that I spent most of the rest of the day listening to the other discs. The recordings certainly give the lie to the idea that in its final years the D'Oyly Carte was a tired old company touring stale performances. And the enthusiasm of the audiences came across clearly. Evidence indeed that something very special was lost when the company closed. The recordings certainly capture the atmosphere of the live theatrical experience - the commercially available studio recordings sound sterile by comparison. There are a few privately circulated "pirate" recordings of live performances, but none of them have the clarity of your recordings, usually being made surreptitiously on portable equipment from the audience. Of course, the only recording commercially available of "The Sorcerer" in which the performers had performed on stage is the abridged 1933 recording: both the later ones were made when the opera was not in the repertoire. The recordings are also valuable in that they preserve performances by artists who never recorded their roles otherwise. I particularly wanted to hear Conroy-Ward and Pat Leonard in their parts - and Ken Sandford's Doctor Daly shows why it was regarded as one of his great interpretations. I also enjoyed his rendering of the dialogue in "Mikado". I'm afraid I didn't really warm to Evette Davis in "Sorcerer" - and the recording confirmed my memory of Meston Reid as a tenor who was always just a little bit too loud!*

*Once again, thanks for sending the discs.*



## Elizabeth College - Guernsey

presents

# The Gondoliers

or "The King of Barataria"

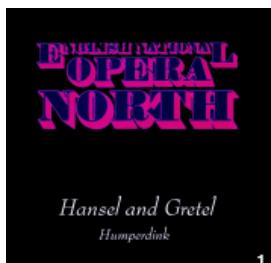
by W.S. Gilbert and Arthur Sullivan

1978

A truly "vivant" (lively) School performance

## English National Opera North

the first three recorded within three months of the founding of Opera North in 1978 and are therefore quite a historical record of the Company



### Hansel and Gretel

by Engelbert Humperdinck

Text by Adelheid Wette - Translation by Norman Kelley

This performance recorded on the 7 & 9 February, 1979  
at the Tameside Theatre, Ashton-under-Lyne

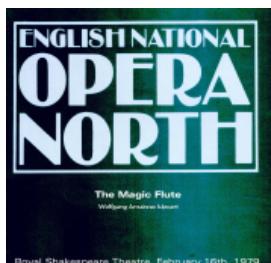


### Orpheus in the Underworld

by Jacques Offenbach

Libretto by Hector Crémieux - Translation by Geoffrey Dunn

This performance recorded on the 10 February, 1979  
at the Tameside Theatre, Ashton-under-Lyne



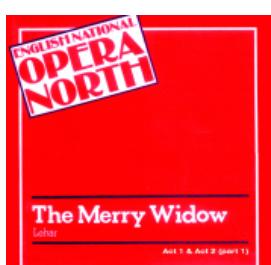
### The Magic Flute

by Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder & Carl Ludwig Giesecke

Translation - Lyrics, Michael Geliot - Dialogue, Anthony Besch

This performance recorded on the 16 February, 1979  
at the Royal Shakespeare Theatre, Stratford



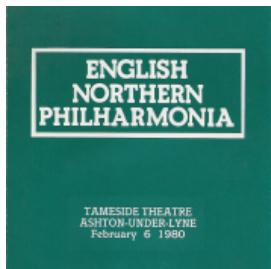
### The Merry Widow

by Franz Lehar

Book & Lyrics by Leon and Stein

Translation by Christopher Hassell

This performance recorded on the 7 & 9 February, 1980  
at the Tameside Theatre, Ashton-under-Lyne



## The English Northern Philharmonia

the orchestra made its first public appearance on November 18, 1978 on the occasion of the opening of English National Opera North in Leeds.

This performance recorded on the 6 February, 1980  
at the Tameside Theatre, Ashton-under-Lyne



Theatre Projects own Opera presentations in Guernsey

Direction Mary Goldsmith, Technical Direction Malcolm Reynard,  
Lighting Tony Hollman, Management Joan Ozanne



## "Bastien et Bastienne"

the First Opera written by Mozart

a "Dinner Opera" presentation at The Old Government House - May 17, 18 & 20, 1977

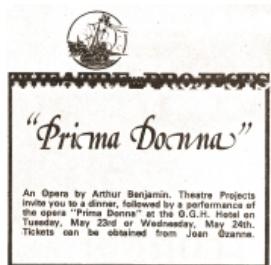
Bastienne, a shepherdess, fears that her "dearest friend", Bastien, has forsaken her for another pretty face, and decides to go into the pasture to be comforted by her flock of lambs.

Before she can leave, however, she runs into Colas, the village soothsayer. Bastienne requests the help of his magical powers to help win back her Bastien. Colas (being a soothsayer) knows all about the problem, and comforts her with the knowledge that Bastien has not abandoned her, rather, he's merely been distracted lately by 'the lady of the manor'. His advice is to act coldly towards Bastien, which will make him come running back.

Bastien is heard approaching, so Bastienne hides herself. Bastien swaggers in, proclaiming how much he loves Bastienne. Colas informs him that Bastienne has a new lover. Bastien is shocked and asks the magician for help.

Colas opens his book of spells and recites a nonsense aria filled with random syllables and Latin quotations. Colas declares the spell a success and that Bastienne is in love with Bastien once more. Bastienne, however, decides to keep up the game a bit longer and spurns Bastien with great vehemence. Bastien threatens suicide, which Bastienne merely shrugs off.

Finally, the two decide that they've gone far enough and agree to reconcile. Colas joins them as they all sing a final trio in praise of the magician.



## "Prima Donna"

by Arthur Benjamin

a "Dinner Opera" presentation at The Old Government House - 23 & 24 May 1978

One day in the middle of the eighteenth century, Florindo – a Venetian gentleman – is pacing up and down in a room in his house, and when his friend Alcino turns up he explains why. His rich, elderly uncle the Count has sent him a letter demanding a night's stay and feminine entertainment in the form of the celebrated prima donna La Filomela singing something from *Ariadne Desolata*. He will arrive within the hour. The two put their heads together to borrow money, order food and obtain the services of, if not Filomela, then at least a member of the chorus. They cannot agree on which, however, and leave having variously instructed Florindo's maid Bellina to invite two different sopranos. An hour passes, during which furniture is brought (Florindo's having been seized), pastrycooks bring food and musicians arrive to accompany Filomela. Alcino and Florindo return, and soon not one but two sopranos – Olympia and Fiammetta – turn up to provide the entertainment. They insult each other furiously before the Count's arrival necessitates their being hidden away in two cabinets. The dyspeptic old man is plied with food and wine, before insisting on hearing his favourite soprano. To his consternation, there appears not one Filomela, but two – Olympia and Fiammetta in costume – who proceed to sing Ariadne's aria as a duet in canon. Florindo and Alcino manage to convince the old boy that he's seeing and hearing double, and when he wishes for a more intimate assignation with Filomela, the resourceful Bellina takes over the role.

**To see more of our other presentations - view the Guernsey .pdf file**