

The Complete Annotated Gilbert And Sullivan

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Perhaps it is time to reconsider describing two of the most important English creative personalities of the nineteenth century as "Gilbert and Sullivan." Such a shibboleth may simplify the task of categorization, but it does grave injustice to the composer and especially the dramatist. Ian Bradley's The Complete Annotated Gilbert and Sullivan and Jane Stedman's W.S. Gilbert: A Classic Victorian and His Theatre make my point, although differently.

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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

Provides the complete text of all thirteen of the Gilbert and Sullivan operas still being performed today. Each work is thoroughly annotated, including stage directions and notes.

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

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.

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.

Sir William Schwenck Gilbert (1836-1911) was the most brilliant dramatist of Victorian England. A daring and cynical playwright, the forerunner of Oscar Wilde and George Bernard Shaw, he was also a prolific journalist and humorous poet (his Bab Ballads are still widely read), and he achieved worldwide fame through his long collaboration with the composer Arthur Sullivan, a collaboration that created such classics as H. M. S. Pinafore, The Mikado, and all the other Savoy operas. Now the story of this remarkable writer's life - and of his stormy relationship with Sullivan - is here chronicled by a renowned authority on Gilbert and on the theatrical and literary scene in Victorian London. For this biography, Jane W. Stedman has returned to original sources, has interviewed survivors, and has scoured a whole variety of Victorian periodicals for reviews, and personal comment. Gilbert emerges as a much more complex and interesting figure than has previously been thought. The book is a worthy companion piece to Arthur Jacobs's recent biography Arthur Sullivan: A Victorian Musician.

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