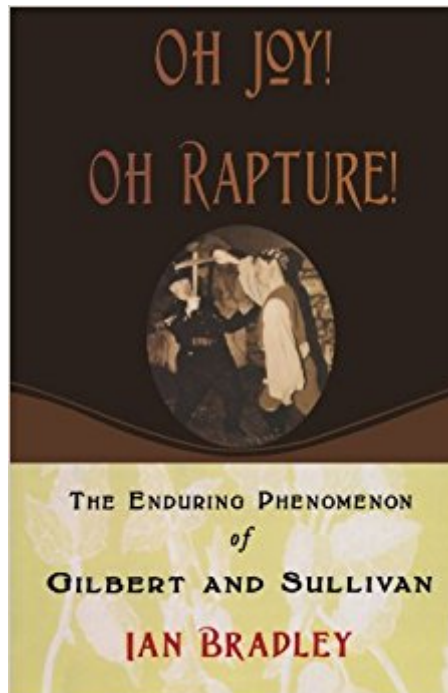


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Oh Joy! Oh Rapture!: The Enduring Phenomenon Of Gilbert And Sullivan



Synopsis

In *Oh Joy! Oh Rapture!* expert and enthusiast Ian Bradley explores the world of Gilbert and Sullivan over the last four and a half decades, looking at the way this "phenomenon" is passed from generation to generation. Taking as his starting point the expiry of copyright on the opera libretti at the end of 1961 and using fascinating hitherto unpublished archive material, Bradley reveals the extraordinary story of the last years of the old D'Oyly Carte Opera Company, the guardian of Savoy tradition for over a hundred years, and the troubled history of its successor. He explores the rich vein of parodies, spoofs, and spin-offs of the songs, as well as their influence on twentieth century lyricists and composers. He analyzes professional productions across the world, looks at the unique place of G&S in schools, colleges, and universities, and lovingly explores the culture of amateur performance. He also uncovers the largely male world of the obsessive fans, those collecting memorabilia, the myriad magazines, journals, websites, and festivals devoted to G&S, and the arcane interests of some of the faithful "inner brotherhood."

Book Information

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Customer Reviews

Ian Bradley has done a marvelous job in researching the G and S scene since the end of the G and S copyright in 1961. Each chapter is chockfull of interesting notes on productions, singers and the politics that rage behind the scenes. For anyone interested in the current G and S scene, this book is a must. I was a little disappointed in the details of the American G and S scene, but the rest of the book made up for this defect!

Ian Bradley's book is an excellent look at the continuing popularity of the Gilbert & Sullivan operas over 100 years after they were written. Books that discuss the history of Gilbert & Sullivan when they were alive are a dime a dozen. Bradley's is the first book to specifically look at the performance and cultural history of the Savoy operas since the expiration of the libretti copyright in 1961. Among the topics that Bradley touches on are the history of the old D'Oyly Carte Opera Company since 1961, as well as the sad story of its successor; how Gilbert & Sullivan shows and church-going often go hand-in-hand; parodies and spinoffs of the shows; professional and amateur productions of Gilbert & Sullivan; and more. My chief complaint is that when Bradley goes into the performance history since 1961, the writing gets dry and tedious. To elaborate, he simply makes lists of performances in many sections. Frankly, I think that a list of performances would have worked better as an appendix. With that caveat, this is an excellent resource for any Gilbert & Sullivan fan, and I definitely recommend it.

This is an interesting book about the last years of the D'Oyly Carte Opera Company, and following that, the professional and amateur productions of Gilbert and Sullivan's works up until recent days. It's not about the lives and times of the duo who created the works, but about their legacy and the present-day performers and scholars who love G&S and keep their works alive. So while it's good in its way, if you're looking for information about the Victorian era, this isn't the book you're looking for.

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