

THE WONDER WORKER

Sources

Vocal score. *The Wonder Worker: a comic opera in two acts; words by Edward Cadman, music by Albert W. Ketèlbey.* London: Hammond, 1900 (H. 4473). Copy in the BBC Library in 1979.

Libretto. Copy in the Bodeleian Library.

Piano score. No copy has been located.

History

The following summary is given in Gänzl: *The British Musical Theatre:*

The Wonder Worker... produced at the Grand Theatre, Fulham under the management of Edgar and F. Sydney Ward, 8 October 1900, and toured.

Also in the comic opera vein was a piece called *The Wonder Worker*, produced at Fulham. It was not a success. *The Stage* described it as:

... a slender plot devoid of dramatic situations and wit, but few interesting incidents framed a theme which in spite of some clever and well-written lyrics set to tuneful sparkling and lively music, failed to rivet the attention...

Ketèlbey was to marry the actress playing Eleanor, Lottie Siegenberg.

No.21 (*The morning was bright*) was re-issued in 1902 as the solo song *Kildoran*, with new words by Clifton Bingham. Both words and music were revised by the composer in 1951 and published as *Kilmoran* by Manor Music.

Original cast list (from Source 1 and Gänzl)

Sir John Forrester	Tom Grove
Guy, his son	John M. Hay
Sir Walter Shirley, friend of Guy's	Philip Lincey
Bertram, a jester	Ernest Spalding
Master Bungay	Edwin Keene
Felton, steward to Sir John	S. Spears
Captain of the Queen's Guard	Stuart Ethell
Longstaff & Blades [Warders]	E. Church, George Hudson
Jack-in-the-Green	Edward Montelli
Queen Elizabeth of England	Annie Bernard
Eleanor, niece to Sir John, and adopted by him	Lottie Siegenberg
Marjorie, her cousin, and niece to Sir John	Faith Laborde
Hilda, maid to Marjorie	Connie Leon
Elsa, Mary, Pattie, Sallie [Village girls]	Nellie Harper, Ethel Thorne, Kittie Denton, Dora Weber

Chorus of peasants, villagers, courtiers, hunters, guards, etc.

The libretto has parts in No.14 for four Court Ladies, also described as Dancers, and for four Gallants. The vocal score omits these, in fact omitting to specify any characters at all at the relevant point.

Brief synopsis

Sir John would like his son Guy to marry his neighbour Marjorie, and Bungay the astrologist takes it upon himself to assist this with predictions. Everyone else knows that Guy is in love with Eleanor. Guy has been put under house arrest by Queen Elizabeth (for no apparent reason?), but he has come back home without permission.

Elizabeth visits Sir John, and is asked to bless the union of Guy and Marjorie.

Bungay falls out of a tree in front of Elizabeth, and she makes him do a prediction.

When he again predicts that Guy will marry Marjorie, Guy comes out of hiding to refuse this. Elizabeth order the arrest of both Guy and Bungay.

At Windsor Castle, Elizabeth arranges it to be intimated to Bungay that he is to be hanged. Bertram the jester promises to help Bungay escape in order to win the hand of Hilda. Bertram and Bungay exchange clothes. Elizabeth finds out, and is much amused by the sight of thin Bertram in fat Bungay's clothes, and fat Bungay in Bertram's clothes. She has apparently freed Guy, and frees Bertram and Bungay, the latter on condition that he gives up astrology.

Contents

<i>Title from caption (singers)</i>	<i>Opening line</i>	<i>Tempo</i>	<i>Key</i>	<i>Time</i>
[Act I]				
Introduction		Andante pesante Allegretto	Am G > E	C 6/8
1. Opening chorus (SATB)	Come with us ye laughing lassies	Allegro moderato	A	2/4
Recit (Steward=Felton)	Ho cease your merry song			C
(SATB)	Tripping so prettily	Allegro giocoso	D	3/8
(SATB)	So let the brave old oaks resound	Marcato	G	2/4
Recit (Squire=Sir John)	My friends, I thank you			C
2. Squire's song (Sir John)	A gallant companie	Allegretto pastorale	F	6/8
[Refrain] (with SATB)	Chanting our lay			C
3. Solo (Jack-in-the-Green)	Come merrily sing	Allegretto	Eb	6/8
[Refrain] (with SATB)	For I'm jolly old Jack-in-the-Green			
4. Trio & dance (Marjorie, Hilda, Bertram)	Oh, lady fair I fain would warn	Allegretto grazioso	F	6/8
5. Song & dance (Bertram)	Oh bauble mine, come open wide thine ears	Moderato	D	C
6. Song & dance (Bungay)	I'm the person that you should consult	Moderato	F	C
[Refrain] (with 4 Village Girls)	Oh, I'm very well read in astrology			
7. Song (Eleanor)	EreCupid breathes upon a maiden's heart	Moderato espress.	D	C
[Refrain]	Oh, laughing heart	Tempo di valse		3/4
8. Song (Guy)	Brighten'd by sound of mirth	Molto espressivo	Ab	C
[Refrain]	Come sweetheart, come to this loving breast			
9. Quintett (Sir Walter, Eleanor)	A merry heart is the heart for me	Molto grazioso	F	C
[Refrain] (with Marjorie, Guy, Bungay)	So let's be happy while we may	Meno mosso		
10. Song & chorus (Sir John)	Come join in happy melody	Marziale	Db	C
[Refrain] (with SATB)	Tho' years roll o'er			
11. Entrance of Queen Elizabeth (SATB)	Upraise each heart and voice	Maestoso	C	12/8
12. Song & chorus (Bungay)	Stand back, ye great and small	-	C	C
[Refrain] (with SATB)	Abracadabra, chicketty chump	Tempo l'istesso	C	6/8
13. Finale Act I				
(Bungay, Bertram)	All because of fortune fickle	Allegretto	G	6/8
(Bungay, Bertram, SATB)	Here's a sorry end	Vivace	D	2/4
(Bungay, SATB)	Oh, my figures were merely at fault	-	G	6/8
(Guy, Eleanor, SATB)	Tho' bolts and bars in grim array	Molto espress.	Bm	C
(Queen)	Enough of this, I must be gone	Agitato		2/4
(Sir John, Queen, SATB)	Farewell, farewell	Maestoso	C	C
(SATB)	Speed the gay cavalcade	-	G	3/8
Act II				
14. Introduction & opening chorus				
(TB)	Come sound the horn	Allegretto	D	6/8
(SA)	Belles of the court are we	Moderato grazioso	D	C
(SA)	Bending lowly	Un poco più mosso	G	C
(SATB)	Belles of the court are we	A tempo	D	C
(SATB)	Come sound the horn	[Allegretto]	D	6/8
15. Duet (Queen, Sir Walter)	Love is but a fancy fair	Andante graazioso	C	3/4

16. Trio (Bungay, 2 Warders)	Oh, happy dreams of wealth to come	Amdante con moto	Am > A	6/8
17. Duet (Bungay, Guy) [Refrain]	I think you're a trifle unkind All your trouble's like a bubble	Vivace	Em E	6/8 2/4
18. Song (Eleanor)	'Twas in a merry month of May	Allegretto grazioso	A	6/8
19. Duet (Guy, Eleanor) [Refrain]	When shadows fall aournd us Tho' dark be the hour	Andante espressivo [Tempo di valse]	D	C 3/4
20. Duet (Hilda, Bertram) Refrain Dance	I want of wealth a goodly store A steady, steady heart is thine	Allegretto grazioso	D	3/4 2/4 3/4 2/4
21. Song (Guy) [Refrain] (with SATB)	The morning was bright as I hastened to see My dear one, my dear one	Moderato espressivo	F	C
22. Song & chorus (Sir John) [Refrain] (with TB)	Let others strive for wealth and fame Thro' life's allotted span	Moderato deciso	Am A	6/8 C
23. Concerted piece(Hilda, Captain Bertram, Guards TB) Refrain (TB)	Good sir, a soldier here you see Oh gentle master of astrology	Marziale Meno mosso	A > Am Am	C C
24. Song (Bungay) Refrain	A man of rare gentility For I've always made a rule	Moderato	Em E	C
25. Glee (Sir Walter, Guy, Eleanor,) Marjorie Refrain	Now brightly gleams the happy morn Sing a merry roundelay	Andante grazioso	F	6/8
26. Concerted piece (Bertram, Sir John, Queen, Guy, Walter, Marjorie) [Refrain]	This dress, tho' a study in black When folly grows suddenly wise	Allegro con moto	Am F	C 6/8
27. Chorus and concerted piece (SATB) (Captain, Eleanor, Marjorie, Queen, Bertram, Sir Walter, Sir John, Guy, SAT Recit (Bungay)	Make way, make way for a jester rare Your Majesty, be pleased to see Had I my way	Agitato	Am F	2/4 2/4 C
28. Song &chorus &concerted piece Song (Bungay) [Refrain] (with SATB) Recit (Queen) [Double chorus](SATB)	Your Majesty, I plainly see Oh, I long for a life in dungeon deep Despite your explanation Despite his explanation / Oh, he longs for a life	[Andante pesante] Più mosso	Am C C C	C F
29. Finale Act II (Bungay, SATB) (SATB)	Oh I'm very well read in astrology Gladly we will dance a measure	Moderato [Allegro moderato]	E A	6/8 2/4

Contemporary references

THEATRICAL GOSSIP

The Era (London), Saturday, August 4, 1900; Issue 3228

MR WILLIAM OLSWORTH will shortly send on tour a new comic opera by Albert W. Ketèlbey entitled *The Wonder Worker*. The book is by Mr Edward Cadman, and a company of forty will be travelled.

THE THEATRES

The Graphic (London), Saturday, September 22, 1900; Issue 1608

The ambition of our new suburban theatres appears to be boundless. The management of the GRAND THEATRE at Fulham propose to produce on Monday, October 8, an entirely new opera entitles, *The Wonder Worker*, with new scenery and costumes. The action of the story is laid in Elizabethan times. The books is by Mr Edward Cadman; the music by Mr Albert W. Ketelbey.

THEATRICAL GOSSIP

The Era (London), Saturday, September 22, 1900; Issue 3235

A new comic opera, entitled *The Wonder Worker*, will be produced at the Grand Theatre, Fulham, on Oct. 8th. This piece is written by Mr Edward Cadman, and composed by Mr Albert W. Ketelbey, and in it will appear Miss Lottie Siegenberg, Miss Faith Laborde, Miss Connie Leon, and Miss Annie Bernard; Mr Ernest Spalding, Mr John H. Hay, Mr Tom Grove Mr Philip Landy, and Mr Edwin Keene..

THEATRICAL AND MUSICAL NOTES

The Morning Post (London), Monday, October 08, 1900; pg. 6; Issue 40046

... the only novelty is to be found at the Fulham Grand, where to-night will be produced the comic opera "The Wonder Worker", whereof the book is by Mr Edward Cadman and the music by Mr Albert W. Ketelbey. The good singing cast that has been [gathered] bids one hope that the piece is real comic opera, a [genre] which just at present is not being overdone.

GRAND THEATRE, FULHAM

The Standard (London), Monday, October 08, 1900; pg. [1]; Issue 23801.

TO-NIGHT, and During the Week at 8.0. MATINEE WEDNESDAY, at 2.30. FIRST PRODUCTION on any stage of a New and Original Comic Opera, entitled THE WONDER WORKER. Written by Edward Cadman. Composed by C.W. Ketelbey. Doors open 7.45. Early doors 7.15. Telephone 376 Kensington.

OUR LONDON CORRESPONDENCE

Glasgow Herald (Glasgow), Wednesday, October 10, 1900; Issue 243

The new comic opera "The Wonder-Worker", which was produced at the Grand Theatre, Fulham, last night, is understood to be intended chiefly for provincial touring purposes, although it will doubtless be improved in its comic interest before it has a run in the country.

The wonder-worker of the story is a friendly astrologer, who, for the sake of his master, Sir John Forrester, foretells that the stars ordain the marriage of the knight's son to that gentleman's niece, a lady of considerable wealth. The young people, however, have their own views of matters matrimonial, and upon this a slight story is founded.

Mr Cadman is the author, while the music is furnished by Mr Albert W. Ketelby [sic], a young Londoner, who has published some songs, and three years ago produced at Queen's Hall a more important concertstuck or concerto for pianoforte and orchestra. His music to "the Wonder-Worker" is, of course, less pretentious, but it is light, and some of the numbers are melodious and taking. Mr Edwin Keene plays the part of the Wonder-Worker, and Miss Lottie Siegenberg is the principal lady.

"THE WONDER-WORKER"

The Era (London), Saturday, October 13, 1900; Issue 3238

[cast list]. One regrets that the attempt to revive the legitimate form of comic opera at the Grand, Fulham, on Monday, was not of an encouraging nature; but if there is no chance of a run for Messrs Cadman and Ketelby's [sic] composition, *The Wonder Worker*, in London, there is no reason to despair of its prospects in the provinces. A similar theme, though it differed widely in its treatment, by Gilbert and Sullivan, strengthened the foundation of that successful series of works that occupies such an honoured place in the history of English music in the nineteenth century. We refer, of course to *The Sorcerer*.

Mr Cadman, to judge by his methods of writing, and by the triteness of his dialogue, has not yet slip the shackles of mere convention, but he is young yet, and will probably do better. The composer, Mr Albert W. Ketelby, a former student of Trinity College, London, has undoubted facility in writing melody, and has already been heard in public in a Concertstuck for pianoforte and orchestra, produced at the Queen's Hall in February, 1897, and other works.

The story revolves round an astrologer – one Master Bungay – whose pretence to a knowledge of the influence of the planets makes him a person whose advice is sought after by Sir John Forrester, an Elizabethan baronet. Sir John has two nieces, Marjorie and Eleanor – in the days of Good Queen Bess they had apparently as much contempt for surnames as Charles Surface. The project of marrying

Marjorie to Guy, his heir, is dear to Sir John's heart; but Cupid, who always upsets the best laid schemes of unromantic guardians, has done his best to thwart the baronet's arrangement of the young people's affairs. Guy has fallen in love with Eleanor, who reciprocates his affection; and Marjorie has chosen young Sir Walter Shirley; therefore Marjorie's estates will not be added to the Forrester demesne. Master Bungay is called upon in the first act for a proof of his skill by no less a person than Queen Elizabeth, who demands of him that he shall cast a horoscope, and this gives an opportunity for an incantation scene. Bungay fails lamentably, charlatan that he is, and is taken prisoner by order of Elizabeth, along with Guy. The way is eventually cleared for the happiness of the young couples by the release of Guy.

The best music of the opera is in the concerted pieces. The quintet "A merry heart is the heart for me" shows a capacity for vocal part writing, and the finale of the first act is framed with a sense of the dramatic needs of the situation.

The librettist is at his best in a duet for Bungay and Guy – "All our trouble's like a bubble" – and in Eleanor's dainty song to a bird, "Gay was his dear little twitter.". Mr Elwin Keene, an experienced comedian, showed much resource in the part of the astrologer, Master Bungay, and was specially good in the incantation scene and in the song "I'm the person you should consult." He worked zealously for success, and is entitled to praise for his readiness and *savoir faire*.

Mr Tom Grove looked the part of Sir John Forrester admirably, though his singing of the number "An English Gentleman" was scarcely robust enough. Mr Ernest Spalding scored most unmistakably in the Jester's song addressed to his bauble "Thou'rt a fool and I'm a fool." In his song and dance with Hilda he had the lively and effective co-operation of Miss Connie Leon, whose bright, attractive style did much to enhance the gaiety of the part.

To Eleanor, the heroine, is allotted several ballads of a conventional type, and similar remark applies to the music of Guy. Both Miss Lottie Siegenberg and Mr John M. Hay are endowed with vocal resources that enable them to do full justice to the composer. In the bird song, to which we have already referred, Miss Siegenberg, by expressive singing and skilful phrasing, put a deal of charm. The sentiments of the love song for Guy, "My dear one, I long for thee," must of necessity lack originality, but they were given with warmth of vocal feeling by Mr Hay, who manages his voice nicely.

Mr E. Montelli as Jack-in-the-Green gave significance and point to his lines; Miss Annie Bernard was stately and dignified as Queen Elizabeth; Mr Philip Lincey was well placed as Sir Walter Shirley; and Marjorie had a graceful and vivacious representative in Miss Faith Laborde. The Lottie Stone Quartet enlivened the scenes with some well-executed dances; and the Courtyard in Windsor Castle, which is painted from original Elizabethan drawings in the British Museum, realises the architectural features of that noble pile.

At the conclusion of the opera the librettist and composer were called before the curtain and highly complimented by a friendly audience.

HOW THE WORLD WAGS.

The Penny Illustrated Paper and Illustrated Times (London), Saturday, October 13, 1900; pg. 230; Issue 2055

"The Wonder-Worker" is a new comic opera written by Mr Cadman and composed by Mr Ketelby [sic]. It was produced at the Grand Theatre last Monday. The period is Elizabethan, and the music is tuneful and pleasing. A little more drollery in the libretto would have been welcome.

AMUSEMENTS

Leamington Spa Courier, Saturday, October 13, 1900, p.1

THEATRE ROYAL, LEAMINGTON SPA.

MONDAY OCTOBER 15th and during the week.

First Provincial production of a New Comic Opera in two Acts, entitled "THE WONDER WORKER", by Edward Cadman. Music composed by A.W. Ketelbey. THE ENTIRE PRODUCTION DIRECT FROM LONDON. Augmented Orchestra under direction of Composer. Time and Prices as usual.

LOCAL GOSSIP.

Trewman's Exeter Flying Post or Plymouth and Cornish Advertiser (Exeter), Saturday, October 20,

1900; Issue 10378

There is to be a very special attraction at the Theatre next week, when there will be an entirely new comic opera in two acts entitled "The Wonder Worker", by Edward Cadman, with music by Albert W. Ketelbey, L.Mus.T.C.L. It deals with the Elizabethan period, and claims to be an opera, and not a musical comedy – terms which are often confused.

When produced in London a few days ago it met with every mark of approval from both Press and public, and the business played is said to be enormous. The music is described as bright, charming, and catchy, some of the numbers being encored again and again.

The company, which is an unusually strong one, includes such well-known artistes as Messrs. Edwin Keene, Ernest Spalding, John M. Hay, Misses Faith Labordi, Annie Bernard (late of the Savoy Theatre), Connie Leon, and Lottie Siegenberg. The orchestra, which will be largely augmented, is to be under the personal conductorship of the composer.

Full houses are anticipated, so that early booking is advisable. Country patrons should note that there will be an afternoon performance on Friday.

"THE WONDER WORKER" AT THE GRAND, FULHAM. [by EOTHEN].

The Bury and Norwich Post, and Suffolk Standard (Bury Saint Edmunds), Tuesday, October 23, 1900; pg. 6; Issue 6328

Mr Henderson may be congratulated on the success of the first production of the new comic opera *The Wonder Worker*, by Edward Cadman, who furnishes the book, and Albert W. Ketelby [sic], who is responsible for the music, and excellent work it is, catching and sparkling.

It is laid in the time of "good Queen Bess", who appears in due course. The first act is the interior of Sir John Forrester's Manor House, with the revelries of "the month of Maying" in full swing, dances on the green, Jack-in-the-Green, and all the fun of the first of that merry month. Master Bungay, who by his horoscope and astrology, has managed to take his master Sir John Forrester in his net, is, to put it plainly, a fraud, and to suit his own book, he tries to persuade him that his son Guy is in love with Marjorie, his niece, and not with Eleanor, another niece, and insists on it that Sir Walter Shirley loves and is loved by Eleanor, and not Marjorie.

This tangled thread runs through the first act, until at the end Guy appears, in spite of Queen Bess's behest, and clears up the imbroglio, and Queen Bess, who has been Guy's confidante, commands them all to attend her at Windsor, *nolentes volentes*, Guy, who has been arrested by the Queen's commands, coming under the former category.

Act 2 is "A courtyard in Windsor Castle," the scene being painted from original drawings in the British Museum, *temp.* Elizabeth, by R.C. Durrant with happy effect.

The Queen, dismissing her courtiers to the chase, questions the Captain of the Guard about the prisoners, and reveals that there is a soft spot in her heart for Guy, for whom Sir Walter Shirley pleads, and not in vain, for after giving the astrologer a cold douche by the significant pantomime of his guards, suggestive of *sus. per coll.*, she restores him also to favour on condition that he forswears the stars for ever.

Both the collaborators have done their parts well, the libretto being sufficient, and the lyrics above the average of such poetic efforts, and the music is decidedly sparkling and effective. Its performance did them both full justice.

Miss Lottie Siegenberg was an admirable Eleanor, singing and acting with good effect, her song "Ere Cupid breathes upon a maiden's heart," being sung with artistic appreciation, an effective cadenza being introduced in the finale, but its effect was somewhat marred by undue self-assertion on the part of the orchestra, the brass being the chief offenders. The same commendation and the same abatement holds good of her charming song, "'Twas in the merry month of May," with its taking refrain, passing from lively to severe with artistic contrast.

Miss Faith Laborde acted with good success, but her voice is scarcely powerful enough for the demands of opera, and therefore it was well to use it only in concerted work.

Miss Annie Bernard, every inch a queen, was a very competent representative of Queen Elizabeth, her fine contralto voice giving due effect to her share in the duet "Love is but a fancy fair," and the solo "Despite your explanation."

Miss Connie Leon was a sprightly and well-favoured waiting-maid, teasing Bertram within an inch of his life, which ended, as such teasing usually does, in her accepting the object of her ridicule.

Mr John M. Hay won golden opinions as the love-lorn Guy Forrester, his fine tenor voice and impassioned delivery doing full justice to the intensity of the songs "Brightened by sound of mirth" and "The morning was bright," in which the refrain gained an added charm by the unaccompanied chorus "off."

Admirable, too, were the duets between Guy and Eleanor, as interpreted by their respected representatives.

Mr Tom Grove's fine stage presence added dignity to his personation of the old Baronet, and his songs "Now once there rode through leafy lanes," with its effective refrain, with *bouches fermées*; and "Let other strive for wealth and fame" with its soupçon of an old English melody were admirably rendered.

Mr Philip Lincey's personation of Sir Walter Shirley was manly and convincing, and his singing in the glee "Now brightly gleams the happy morn," with its happy reflection of the old Madrigal, suggested the wish for more.

Mr E. Mentelle's excellent rendering of his one song "Jack-in-the-Green," must not pass unnoticed.

Mr Ernest Spalding's acting as the Jester was all there, but his voice was certainly not of the robust character, but his dancing was a great treat.

Mr Stuart Ethall made the most of his once chance of vocal display in the opening concerted piece "Good sir, a soldier here you see."

But the chief honours of the play are certainly carried off by the Wonder Worker himself. His song "I'm the person you should consult," with the eccentric dance of the four girls, and the emphasis of his remark "Oh the girls," caused much amusement. His song "Stand back ye great and small," as he circles round the cauldron to the cabalistic refrain, was one of the hits of the play, and his woebegone look when his fraud is discovered and he is in durance vile, were all good.

The Chorus of Guards was excellent fooling and the choruses generally were admirably written and sung. Miss Lottie Stone's quartet of dancers "did wondrously." It is a safe prophecy to predict that *The Wonder Worker* will be heard again.

"THE WONDER WORKER" AT THE THEATRE

Western Times, Tuesday, October 23rd, 1900, p.5.

The performance of the new comic opera, "The Wonder Worker," by Mr Edward Cadman and Mr Albert W. Ketelbey was witnessed by a large house last night and was accorded a gratifying reception. A few weeks ago the opera as produced for the first time at Fulham Theatre – one of the suburban houses which have been established within the last few years in the outskirts of the Metropolis, and the same company which appeared in London (Mr William Olsworth's) presented the piece last night in Exeter. The scene is laid in the time of Queen Elizabeth and the story turns mainly upon the miscalculations of a knavish old astrologer whose prognostications somehow miscarry. The humorous element of the play is supported principally by this character and that of Bertram, a jester, attached to the household of Sir John Forrester, the love affairs of whose two nieces, Marjorie and Eleanor, get the fraudulent old necromancer into trouble. Sir John desires that his son Guy should marry Marjorie and that Eleanor should wed Sir Walter Shirley, but as love always runs in channels which it finds for itself, the relationship of these two couples becomes reversed in spite of the horoscopes cast by Bungay, the "Wonder Worker," which naturally accord with the wishes of Sir John, his employer. The opera ends in the happy union of the lovers and the degradation of the astrologer, whom Queen Elizabeth, who interests herself in the welfare of the nieces of her faithful soldier and courtier, Sir John Forrester, makes a prisoner in Windsor Castle. There is a musical quality in the opera which pleased the audience

last night, and there were several encores. Mr John M. May, who will be remembered in the "Greek Slave," which was performed here some little time ago, took the part of Guy Forrester with success, his tenor voice being much admired. For his song "Brightened by Sound of Mirth" he was warmly encored. A similar compliment was accorded Miss Lottie Siegenberg, as Eleanor, who has a soprano voice of much merit. These two vocalists subsequently joined in the duet "When shadows fall around us," which was very well rendered. Mr Edwin Keene was an exceedingly entertaining Bungay, the astrologer, and Mr Ernest Spalding had no light part to play as the jester. Both were warmly applauded, and the last named joined in a duet with Hilda, the vivacious maid to Marjorie, which was followed by a clever dance. Miss Annie Bernard (contralto) filled the role of Queen Elizabeth, and Mr Tom Grove appeared and sang well as Sir John Forrester. Mr Eversleigh Porter played the part of Sir Walter Shirley, the lover of Marjorie (Miss Faith Laborde). The other characters included the Captain of the Guard, Mr Stuart Ethall; Felton, Mr S. Speare; Jack in the Green, E. Montelli; Village Girls, Misses Harper, Thorne, Denton and Weber; Guards Messrs Church and Hudson. The orchestra, which was under the baton of the composer, did their part well in spite of the fact that until that morning the music of the opera was new to them. Other features were a strong chorus, admirable dressing and mounting, and the dancing by Miss Lottie Stone's clever quartette of ladies.

THEATRE ROYAL, WATERFORD

Waterford Mirror and Tramore Visitor, Thursday, October 25th, 1900, p.2

FOR TWO NIGHTS AND ONE MATINEE. *TUESDAY, OCTOBER 30th, and WEDNESDAY OCTOBER 31st*. Matinee on Wednesday at Three o'Clock. Doors open at 2.30.

Mr Wm. Olsworth's COMPANY IN THE NEW COMIC OPERA In Two Acts, entitled – THE WONDER WORKER

Written by Mr Edward Cadman, Music composed by Albert W. Ketelbey. Costumes and Wigs by Clarkson. Scenery by R.C. Durant.

Miss Lottie Stone's Quartette of Dancers. POWERFUL CHORUS AND ORCHESTRA

The Opera will be conducted by the Composer.

No Free Admissions for the Company. Prices: Dress Circle, 4s; Stalls 2s 6d; Pit 1s; Gallery 6d.

Doors open at 7 30; commence at 8.

Booking at Mrs Champion's Quay.

Early Admission to all parts at 7 o'Clock, 6d extra

OPERA HOUSE

Cork Examiner, Monday, October 29th, 1900, p.4

MONDAY NEXT, NOV. 5th, First Time in Cork of the New Comic Opera, THE WONDER WORKER, Written by Edward Cadman. Composed by Albert W. Ketelbey.

New Costumes. New Scenery. Company of 40. Special Dancers. Augmented Orchestra and Powerful Chorus.

Box Plans now open.

[Later notices included:

FIVE NIGHTS AND A MATINEE...GRAND DAY PERFORMANCE, SATURDAY NEXT, at 2. Usual Prices. Box Office, 11 to 4. Phone 22. Doors open 7.30.]

OPERA HOUSE

Cork Examiner, Tuesday, November 6th, 1900, p.5.

"THE WONDER WORKER"

Last night Mr William Olsworth's company began a week's engagement at the Opera House in the new two-act comic opera, written by Edward Cadman and composed by Albert W. Ketelbey.

The period of the opera is Elizabethan, and recalls the time when gallant knights and gentle dames joined in May Day festivities, and daintily tripped in old-fashioned measures around the maypole on the village green.

The music is in many instances pretty, several of the solos being particularly well written and tunefully rendered. In other instances it is strongly reminiscent, and recalls, especially in the concerted pieces the work of Sir Arthur Sullivan.

The lyrics, which possess considerable merit, also bear evidence of the influence of Mr Gilbert, and the story of the "Wonder Worker" cannot fail to remind one as a kind of composite picture of the sorcery

of “John Wellington Wells” and the love episodes of “Jack Poyntz.” True, though it has much in common with what we point out, the periods are laid at different times, the scenes laid in different places, and the plot is worked out in a different manner. Yet “The Wonder Worker” – and this may be open to a difference of opinion – seems to us to have much affinity to the “Yeoman [sic] of the Guard” and “The Sorcerer.” As an illustration we quote a verse from the song of the Astrologer –

“Ye universal imps,
Ye monsters of the ocean,
All flesh and fish
From every dish
Be added to this potion.

Ye bats that fly by night,
Ye merry churchyard spooks,
Ye coffin nails and handles
Ye sewer rats
And housetop cats,
Tongues wagging forth new scandals,

I each and all invoke, etc... etc.

And again:

“I’m the person that you should consult
In matters which are difficult,
As you doubtless have discerned
I and deeply versed and learned
In the sciences and lore occult.”

The Jester (Bertram) sings:

“Hey ho! hey ho! A sorry fool am I,
My bauble bold,
We’re growing old
As Robin’s last year’s feather.
Hey ho! hey ho! my bauble do not sigh.
For thou’rt a fool,
And I’m a fool,
And we’re all fools together.”

The duet in Act II (Bertram and Hilda) reminded us forcibly of a duet sung by “Jack Pointz” and his sweetheart, while the glee sung by “Sir Walter,” “Guy,” “Eleanor,” and “Marjorie” recalled a madrigal that has become quite familiar.

Having said so much on the “influences” which appear to us to have had much to say to both the music and lyrics of “The Wonder Worker,” it is only fair to concede that on the other hand much of the music possesses marked originality, and many of the lyrics are daintily and tastefully written. “Now once there rode through leafy lanes” has a decidedly old-English flavour, and “Eleanor’s” song in the 1st Act is prettily conceived:-

“Ere Cupid breathes upon a maiden’s heart,
Like rosebud new its petals both to part,
Fearful of sun and all the day’s delight,
Lowly it shrinks and cowers from the sight.
But when Love fits his arrow to the bow,
Aims at a heart and laughing bids it go,
So like a rose the heart opes to a day
Of beautiest joy that cannot pass away.”

In Act II., “Eleanor” has also a charming little song, of which we quote a verse:

“’Twas in the merry month of May,
A little bird was overheard
Singing as he winged his way
To his love far above.
To the sun he told his gladness,

Whispered to each twinkling star,
E'en the moonlight tinged with sadness
Shone more bright on near and far."

There are several other pleasing numbers in the book, and "The Wonder Worker" taken as a whole possesses many attractive features.

Mr Tom Grove was "Sir John Forrester," and his singing of "Now, once there rode through leafy lanes" won him much applause, and he had to repeat the last verse. Mr John M. Hay personated "Guy Forrester," and sang well. "Brightened by the sound of Mirth," and "The Morning was Bright" were both excellently rendered, and an encore was in each instance demanded and responded to. "Bertram" as jester, as played by Mr George Hudson, was a finished performance, and his song in Act I, "O bauble mine," was artistically rendered. The quaint dance which follows the song was also well done, and the singer had to repeat both. In the duet in Act II with "Hilda", Mr Hudson also sang and acted well. "Sir Walter Shirley" was represented by Mr Eversleigh Porter, and "Felton" by Mr S. Speare. Mr Stuart Ethall was "Captain of the Guard," and Mr E. Montelle "Jack in the Green." "Master Bungay," the astrologer, was played by Mr Edwin Keene, who acted with considerable humour and sang the several songs allotted to the part in a mirth-provoking fashion.

Miss Annie Bernard as "Queen Elizabeth," was impressive, and "Marjorie"(Sir John' niece) was effeciently [sic] played by Miss Hedwig Kuscher. Miss Connie Leon as "Hilda" (maid to Marjorie) was sprightly and vivacious, and acted, sang and danced well. Miss Lottie Siegenberg appeared as "Eleanor," and rendered sympathetically "Ere Cupid breathes upon a maiden's heart," and "'Twas in the merry month of May." She was also successful in the concerted music.

An increased orchestra and a quartette of dancers helped towards the success of "The Wonder Worker," and the dresses are pretty, and the scenery specially painted. Mr Albert W. Ketelbey, the composer, conducted. The Opera will be produced every night except Saturday, when there will be a matinee.

SPECIAL RAILWAY TICKET



This ticket is in Stephen Berry's collection. He writes:

All movements between performance venues were made by train and, at this stage, the date of travel and the name of the company was shown on specially printed tickets. Every member of the cast, the orchestra (if they took one rather than employing local musicians) and stage hands (with the same proviso) would be given a similar ticket, differing only by serial number. As such, specimens of this type are relatively common and I have a few in my collection. At a later date a common format was established which omitted the date and company name and was simply headed "Theatrical or Dramatic Co." After WW1 only the larger companies who had provincial tours organised well in advance were provided with specially headed tickets and I have examples from the 1950s for Covent Garden Opera and Sadlers Wells Ballet and even one from the latter from the 1970s, though this one is a paper ticket rather than the old traditional card.