

RETROSPECT OPERA



Ethel Smyth *The Boatswain's Mate*

www.retrospectopera.org.uk

Registered Charity no. 1164150

Newsletter #6, September 2016

The completion of one project and launch of the next!

We are delighted to announce the release (finally!) of our debut recording, the first complete recording of *The Boatswain's Mate*, conducted by Odaline de la Martinez. Thank you everybody for all your support!

Most of you (if eligible) have already received your CDs – our subscribers in the Far East will receive their CDs very soon (if they've not received them already). Postage from the UK to the other side of the world is expensive, but we now have a stock in Japan, and orders from that part of the world will be sent out from there – cheaper for us, and quicker for purchasers.

For more information on *The Boatswain's Mate* D release, and to order further copies:

www.retrospectopera.org.uk/CD_Sales.html

It's also available through Amazon (UK), but it's proving tricky to extend this to Amazon US and Europe – Amazon don't make it easy!

Sales of our 2-CD release, which as you know includes the historic recordings of Smyth conducting extracts from *The Boatswain's Mate* and the overture to *The Wreckers*, are steady. We are continuing to publicise our recording and disseminate news of its release. And there's a small piece about the recording in the latest BBC Music Magazine!

There were many reasons for the delay in release, chiefly concerned with all the various registrations that had to be done, and which proved to be unbelievably protracted. We've set up our own label, which means that things such as broadcast royalties will accrue to us and be ploughed back in to help fund future projects.

Because the booklet is so substantial, the lead time from acceptance of proofs (and it took a week of to-ing and fro-ing before we accepted the proofs) to receiving the CDs was quite long – and having expected the CDs to arrive on the last Friday in July, we then found that they'd only just come into the country! It was immensely frustrating, as we were so keen to get the CDs out to you as soon as possible.

It was very satisfying to be able to send them out to you at last!

We would be very grateful if you could contact your radio station of choice to ask them to play a track or two – this really will help us!

So, what's next for Retrospect Opera?

We've been asked this question a lot since the release of *The Boatswain's Mate*. First of all, we're recording Solomon and Burnand's *Pickwick* – next week! Then, it is with great pleasure that – as some of you will know – we can confirm that we are planning to record another of Smyth's

operas, *Fête Galante*, again conducted by Odaline de la Martinez.

First performed at the Birmingham Repertory Theatre and London's Covent Garden in 1923, *Fête Galante* is the most magical and original of Smyth's operas. Set in "a moon-lit Watteau-esque garden" and subtitled "a dance-dream", the one-act opera is based on a short story by Maurice Baring, and explores the blurred lines between fantasy and reality, illusion and delusion. Smyth's score draws upon neo-classical idioms, including stylised Baroque dances and an unaccompanied madrigal setting of John Donne's poem 'Soul's Joy'.

We're also looking into the possibility of including further historic recordings in that release.

Of course, we would not be able to bring any of our projects to fruition without all of our wonderful supporters. We're all winners here, and we think Ethel Smyth would be delighted to know what we've all achieved so far.



On 13 August Retrospect Opera maintained a stall at the G&S Memorabilia Fair, part of the wonderful annual Gilbert and Sullivan Festival at Harrogate. We sold CDs of *The Boatswain's Mate*, and also promoted interest in Edward Solomon, F. C. Burnand and *Pickwick*. The day gave us a chance to meet a number of our supporters and we had some great conversations. And we like to think that it gave some of you a chance to meet us!



We are extending into the world of social media! We're now on Twitter @RetrospectOpera – if you do such things (and we know that many of you

do) please 'follow' us. We're already on Facebook. We find that some sales have come through such routes, so it's clearly useful. Please 're-tweet' and 'like' us as much as you want!

Please could we encourage you to consider donating to *Fête Galante*, and to encourage any friends and colleagues who are likely to be interested to become supporters too?

Further information on *Fête Galante*:
www.retrospectopera.org.uk/FeteG.html

Direct link to the donations page:
www.retrospectopera.org.uk/Donate.html

If you know of other sources of funding and publicity for *Fête Galante* and our other projects, please let us know!

Apart from our own recording projects, we're happy to publicise efforts to develop appreciation of British opera and operetta. We were excited to hear recently of plans to record John Joubert's *Jane Eyre* – an opera composed in the 1980s – this October. There is a Just Giving page set up for this and contributions, however small, are warmly welcomed: see https://campaign.justgiving.com/charity/es_o2006/janeeyre



Finally, Retrospect Opera is delighted to welcome **Christopher Wiley** as our new Publicity Officer. Chris is a senior lecturer in Music at the University of Surrey, and an acknowledged expert on Ethel Smyth. He wrote one of the essays in the booklet for our CD of *The Boatswain's Mate* and is very much looking forward to becoming more involved.

*With thanks from the team at
Retrospect Opera:*

David, Andy, Valerie and Chris