

# Gilbert & Sullivan: *UTOPIA, LIMITED*

*Or The Flowers of Progress*

Sullivan: *KING ARTHUR*,  
Incidental Music

Neal Davies  
Ellie Laugharne  
William Morgan  
Yvonne Howard  
Richard Suart

The Orchestra of Scottish Opera  
and Chorus

Derek Clark





# Tracklist

## *UTOPIA, LIMITED* - Act I

[1] Overture (arr. John Owen Edwards)	5.36
[2] Chorus with Solo (Phylla): In lazy languor motionless	2.52
[3] Chorus: O make way for the wise men!	3.02
[4] Duet (Scaphio and Phantis): Let all your doubts take wing	2.19
[5] Chorus with solos: Quaff the nectar... Bold fac'd ranger	15.20
[6] Trio (King, Scaphio, and Phantis): First you're born	2.51
[7] Duet (King and Lady Sophy): Subjected to your heavenly gaze	2.37
[8] Chorus with solos (Zara, Captain Fitzbattleaxe): O maiden, rich in Girton lore	3.51
[9] Solos (Zara, Captain Fitzbattleaxe) with Chorus: Ah! gallant soldier, brave and true	2.27
[10] Quartet (Zara, Captain Fitzbattleaxe, Scaphio, and Phantis): It's understood, I think, all round	1.53
[11] Duet: (Zara, Captain Fitzbattleaxe): O admirable art!	2.46
[12] Finale (Chorus): Altho' your royal summons to appear	19.52

### **A note on the Act I finale lyrics from Derek Clark:**

Gilbert's view that British customs should be emulated worldwide gave him a focus for his satire, but it is not a view that sits comfortably today. Some lines now seem derogatory. We were keen to record the music complete, so after much discussion and following established practices in other operatic productions, we have altered them while preserving Gilbert's rhyme scheme. We hope that the result mitigates potential offence while staying true to Gilbert's intentions and respecting Sullivan's music.

## *UTOPIA, LIMITED* - Act II

[13] Recitative and Aria (Captain Fitzbattleaxe): O Zara, my beloved one...A tenor, all singers above	4.05
[14] Duet (Zara, Captain Fitzbattleaxe): Words of love too loudly spoken	3.13
[15] Song (King, with Chorus of Flowers of Progress): Society has quite forsaken all its wicked courses	3.53

[16] Entrance of Court	1.29
[17] Drawing Room music	2.51
[18] Recitative (King) and Chorus: This ceremony our wish displays...Eagle high on cloudland soaring	4.43
[19] Duet (Scaphio & Phantis): With fury deep we burn	0.49
[20] Trio (King, Scaphio, and Phantis): If you think that when banded in unity	1.36
[21] Trio (Tarara, Scaphio, and Phantis): With wily brain, upon the spot	3.04
[22] Song (Mr Goldbury): A wonderful joy our eyes to bless	4.12
[23] Quartet (Nekaya, Kalyba, Lord Dramaleigh, Mr Goldbury): Then I may sing and play?	2.33
[24] Recitative and Song (Lady Sophy): Oh, would some demon power... When but a maid of fifteen year	3.22
[25] Recitative (King and Lady Sophy): Ah, Lady Sophy... Oh rapture unrestrained!	3.27
[26] Tarantella	0.56
[27] Chorus: Upon our sea-girt land	0.42
[28] Finale: There's a little group of isles beyond the wave	2.33

## *SUITE from the Incidental Music to KING ARTHUR*

[29] Chorus of Lake Spirits: Dawn and daytime turn to night	4.57
[30] Chorus of Unseen Spirits: Fairest form of all the earth!	1.34
[31] The Chaunt of the Grail: Look not to thy sword	4.48
[32] The May Song: Ere upon its snowy bed lies the first-born of the Spring	2.41
[33] Final Chorus: Sleep! oh, sleep! Till night outworn wakens	3.52

# Synopsis

## Act I – a remote, and fictional, island

Utopia is a paradise where languor describes the pace of life. [2] King Paramount has his eye on British-style modernisations and has sent his eldest daughter, the Princess Zara, to Cambridge to learn how the English organise their government and society. She is soon to return home.

However, wily advisors and ‘Wise Men’ Scaphio and Phantis control King Paramount’s actions, and ‘Public Exploder’ Tarara can blow up the King on their orders and become King himself. Scaphio and Phantis appear [3] and declare their duty to spy upon the King to maintain order in Utopia. Phantis is in love with Zara, and Scaphio promises to help him win her. [4]

King Paramount arrives. [5] His admiration of all things English has led him to introduce Lady Sophy, ‘a grave and good and gracious English lady’ as governess to his younger daughters, Nekaya and Kalyba. Lady Sophy explains how good English ladies comport themselves around gentlemen. After she leaves, Paramount expresses his affection for her – unfortunately, his deep regard for this lady is not returned as her susceptibilities are offended by the scurrilous tales regarding the King’s behaviour which appear in The Palace Peeper – ironically, written by the King himself under a pseudonym at the instigation of Scaphio and Phantis. While he thinks his articles are very well written, he hopes neither Sophy nor Zara will see them. Paramount comments on the farcical nature of life with his advisors. [6] Lady Sophy returns and, over the course of conversation with the King, discovers the Palace Peeper articles. [7]

Zara returns home after her education at Cambridge, [8] bringing along Captain Fitzbattleaxe and five other ‘Flowers of Progress’ who epitomise the best English qualities. Zara has struck up a romance with Captain Fitzbattleaxe. [9] Scaphio and Phantis are both smitten with the princess and argue about who has the best claim. Fitzbattleaxe says that, should they duel, the rivals must entrust the lady at the heart of their argument to an officer for safeguarding until the matter is resolved. [10] Scaphio and Phantis are too cowardly to fight and leave Zara with Fitzbattleaxe. [11]

After telling her father that his island is not looked upon favourably in the outside world, Zara introduces the Flowers of Progress [12]: Fitzbattleaxe, Sir Bailey Barre, Lord Dramaleigh, Mr

Blushington, Mr Goldbury, and Captain Corcoran. They each advise on how to improve the country. The people and king are captivated. King Paramount decides to go one step further than even Great Britain has gone and declare the island a ‘Company Limited’.

## Act II – the same island, now corporatised

Captain Fitzbattleaxe woos Princess Zara [13] and the two pledge their troth. [14] Meanwhile, the King and the Flowers of Progress celebrate success; Utopia has been transformed into an even more perfect Great Britain with army, navy, courts, culture, and every citizen a limited liability entity. [15]

Paramount presides over a most unusual Cabinet Council and formal Drawing Room. [16] [17] The people are pleased with the country’s glorious reformation, [18] but Scaphio and Phantis are full of rage: their influence and profit has dissolved. [19] They threaten the King [20] but he refuses to revoke the changes: they have the power to blow up the King as a person, but they do not have the power to blow up the King as a limited company. They plot with Tarara. [21]

Mr Goldbury and Lord Dramaleigh attempt to disperse the excessive modesty displayed by the younger princesses Nekaya and Kalyba, extolling the virtues of bold and hearty English girls. [22] The princesses are delighted. [23] Lady Sophy mourns the King’s flaws, [24] but Paramount is finally able to tell her the truth about the Palace Peeper articles and they declare their mutual love. [25]

Just as all seems happiest, [26] Scaphio, Phantis, and Tarara return with a rebellious crowd, turning against the Flowers of Progress for enacting too much change. [27] The moment is quickly dispelled as Zara recalls the ‘most essential element’ of successful rule – Government by Party! Under such a system, all progress is inevitably reversed or confounded by the opposing party, leading to employment for all and no lasting change. This satisfies the crowd, Scaphio and Phantis are imprisoned, and the populace sings to a happy and prosperous ever after. [28]





## Cast

**King Paramount the First, King of Utopia**  
**Scaphio, a Judge of the Utopian Supreme Court**  
**Phantis, a Judge of the Utopian Supreme Court**  
**Tarara, the Public Executioner**  
**Lord Dramaleigh, a British Lord Chamberlain**  
**Captain Fitzbattleaxe, First Life Guards**  
**Captain Sir Edward Corcoran, K.C.B., of the Royal Navy**  
**Mr Goldbury, A Company Promoter**  
**Sir Bailey Barre, Q.C., M.P.**  
**Mr Blushington, of the County Council**  
**The Princess Zara, Eldest Daughter of King Paramount**  
**The Princess Nekaya**  
**The Princess Kalyba**  
**The Lady Sophy, their English Gouvernante**  
**Phylla, a Utopian Maiden**

Conductor **Derek Clark**

## The Chorus of Scottish Opera

Chorus Master  
**Jonathon Cole-Swinard**

### Sopranos

Rachael Brimley  
Cliona Cassidy  
Catriona Clark  
Barbara Cole Walton  
Zoe Drummond  
Emily Mitchell  
Frances Morrison-Allen  
Lara Marie Müller

### Mezzo-sopranos

Carolyn Holt  
Flora Macdonald  
Julie Martin-Carter  
Jane Monari  
Annie Reilly  
Sarah Shorter  
Grace Maria Wain  
Christine Sjolander

### Tenors

Osian Wyn Bowen  
Jonathan Cooke  
David Douglas  
David Horton

Neal Davies  
Richard Stuart  
Arthur Bruce  
Phil Gault  
Glen Cunningham  
William Morgan  
Francis Church  
Mark Nathan  
Osian Wyn Bowen  
Richard Pinkstone  
Ellie Laugharne  
Catriona Hewitson  
Sioned Gwen Davies  
Yvonne Howard  
Zoe Drummond

Matthew Kimble  
Patrick Mundy  
Richard Pinkstone  
Christian Schneeberger

### Basses

Francis Church  
Steven Faughay  
Will Frost  
Phil Gault  
Oskar McCarthy  
Colin Murray  
Jonathan Sedgwick

## The Orchestra of Scottish Opera

Leader **Anthony Moffat**

### First Violins

Anthony Moffat  
Frances Pryce †  
Katie Hull § †  
Terez Korondi  
Timothy Ewart  
Sharon Haslam  
Sian Holding  
Michael Larkin  
Gemma O'Keeffe  
Maria Oguren

### Second Violins

Angus Ramsay \* †  
Giulia Bizzi  
Liz Reeves  
John Robinson  
Helena Zambrano Quispe  
Malcolm Ross  
Elana Eisen  
Abigail Young

### Violas

Lev Atlas \* †  
Rachel Davis  
Mary Ward  
Shelagh McKail  
Alison Hastie  
Ian Swift

### Cellos

Martin Storey \*  
Balázs Renczés  
Marie Connell  
Sarah Harrington  
Aline Gow

### Double Basses

Pete Fry \*  
Tom Berry †  
Chris Freeman

### Flutes

Eilidh Gillespie \*\*  
Janet Larsson

### Oboe

Amy Turner \* †

### Clarinets

Lewis Graham / Yann  
Ghiro \*\*  
Lawrence Gill †

### Bassoons

Janet Bloxwich \* †  
Heather Brown

### Horns

Sue Baxendale \* †  
David Pryce

### Trumpets

Paul Bosworth \*  
Simon Bird †

### Trombones

Cillian Ó Ceallacháin \*  
Alan Pash

### Bass Trombone

Christopher Stearn †

### Timpani

Ruari Donaldson \*

### Percussion

Jay Allen \*  
Ruari Donaldson †

### Orchestra and Concerts

Director Jay Allen

### Orchestra Manager

Heather North

### Orchestra Technical

Coordinator Barry Inglis

### Orchestra Technician and Driver

Brian Murphy

### Orchestra Technician

Noel Mann

§ Assistant Leader

\* Section Principal

\*\* Guest Section Principal

† Visiting Tutor to the Royal

Conservatoire of Scotland



## Scottish Opera

Scottish Opera is Scotland's national opera company and the country's largest performing arts organisation. The Company was founded in 1962 by Sir Alexander Gibson with the goal 'to lay the treasures of opera at the feet of the people of Scotland'. Scottish Opera's repertoire ranges across five centuries, from the earliest operas to newly commissioned world premieres, presented as fully staged productions and in concert. The Company collaborates with the world's finest singers and creatives, together with The Orchestra of Scottish Opera and choruses for each opera. Recent accolades include a South Bank Sky Arts Award, a Scottish Award for New Music, Sunday Herald Culture Awards, a 2017 UK Theatre Award, a 2020 RPS Award, and a 2023 International Opera Award nomination.

The Company tours extensively to ensure performances are within reach of as many of Scotland's dispersed population as possible. These small-scale tours comprise one of the most extensive touring programmes of any European opera company and a much-valued contribution to Scotland's cultural and artistic life, particularly in remote and island communities.

The Company's Education & Outreach Department, the oldest in Europe, includes in-person and digital Primary Schools Tours, bringing children the opportunity to perform their own piece alongside professional singers. Scottish Opera aims to be inclusive and affordable through availability of free tickets, audio described performances, and specially devised shorter Access performances with Dementia Friendly values.

Scottish Opera is core funded by The Scottish Government.

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## D'Oyly Carte

D'Oyly Carte Opera Company present the works of Gilbert and Sullivan internationally. The Company was founded by Richard D'Oyly Carte in 1875. At the time he was managing a small theatre, The Royalty, on Dean Street in London. He brought W. S. Gilbert and Arthur Sullivan together initially to provide operettas for his theatre and continued to produce their joint works into the 20th century, becoming London's most successful theatrical impresario of the age. He built the Savoy Theatre in 1881, and later the Savoy Hotel alongside to provide accommodation for the theatre's patrons. 2025 marks D'Oyly Carte Opera's 150th anniversary.

When Richard died in 1901, the baton passed to his son Rupert; when he died the Company continued under the guidance of Dame Bridget D'Oyly Carte. Dame Bridget's Will provided funds for the continuation of the Company, and the New D'Oyly Carte emerged in 1987. The Company expanded its repertoire to produce other European light operas and operettas both on tour around the UK and in London.

The Company's production activities were curtailed in 2002 owing to funding challenges. Performances were not given again until 2013, when D'Oyly Carte collaborated with Scottish Opera on *The Pirates of Penzance*. The companies have since collaborated on 2016's *The Mikado*; 2021's *The Gondoliers* and *Utopia, Limited*; and 2025's *The Merry Widow*, *Trial by Jury* (marking the opera's 150th anniversary), and *A Matter of Misconduct!*.

**The D'Oyly Carte Company would like to extend their gratitude to The Michael Bishop Foundation, The D'Oyly Carte Charitable Trust, and The Golsoncott Foundation for their support.**

[doylycarte.org.uk](http://doylycarte.org.uk)

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Recording Venue **Scottish Opera Production Studios, Edington Street, Glasgow**

Producer **Tim Oldham**

Sound Engineer **Mike Cox**

Sound Mixer **Mike Hatch (Floating Earth)**

Overture to *Utopia, Limited* arranged by **John Owen Edwards**.

The orchestral edition of *Utopia, Limited* used in this recording was prepared by Robert Tapsfield. Sullivan, *Suite from the incidental music to the drama King Arthur*, arranged from the complete score by Wilfred Ellington Bendall, edited from the composer's autograph manuscript by Robin Gordon-Powell, and published by The Amber Ring.

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