

Horrockses

in fine Wool



Printed by Finden Brown & Co. Ltd., 15, Varnell Street, London, N.W.1.

PROGRAMME PRICE ONE SHILLING

ROYAL OPERA HOUSE COVENT GARDEN



TOSCA

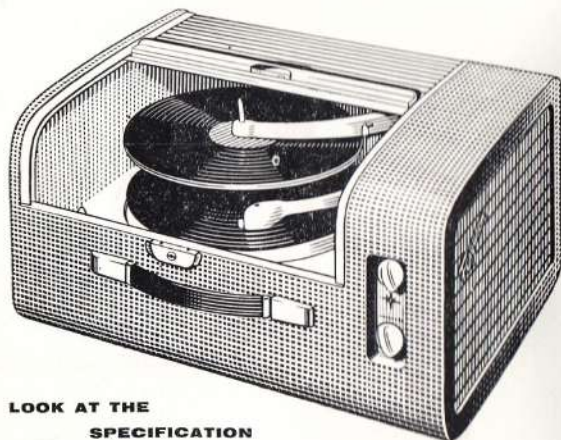
Tuesday, 14th January, 1958

6 watts output from the

Ferguson 'Fortune'

4-SPEED PORTABLE RECORD REPRODUCER

6 watts output from a portable? Yes—that's the strength of it. Plus a performance that beats anything you've ever heard from a portable. But then *this is a Ferguson.*



**LOOK AT THE
SPECIFICATION**

4 valves plus metal rectifier. 6w. push-pull output with negative feedback. Twin diaphragm 6 1/2" diameter loudspeaker. Feedback type treble tone control. 4-speed autochanger for 7", 10" and 12" standard and L.P. records. Neat leathercloth cabinet with plastic roller shutter lid. Size 10 1/2" wide x 9" high x 14 1/2" deep.

FERGUSON 'FORTUNE' MODEL 393G RECORD REPRODUCER **25 GNS**

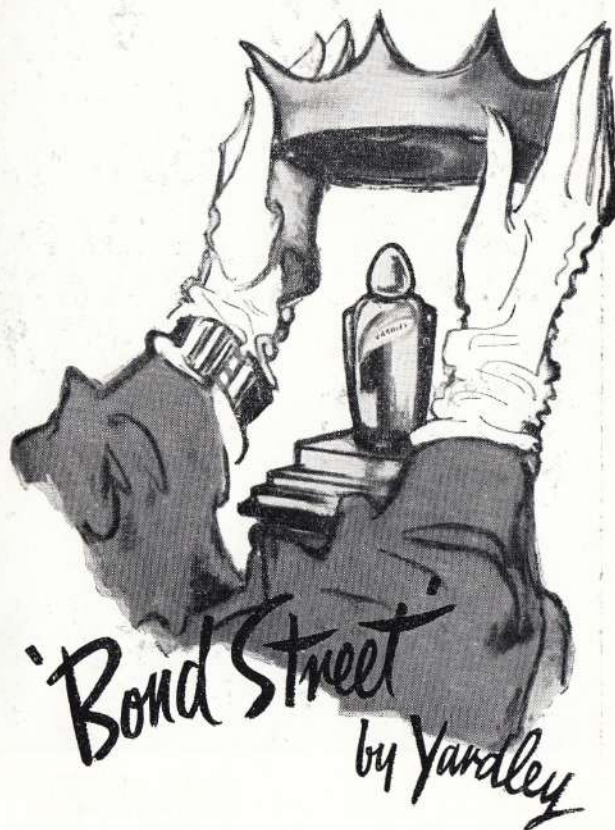


...fine sets these **FERGUSON'S**

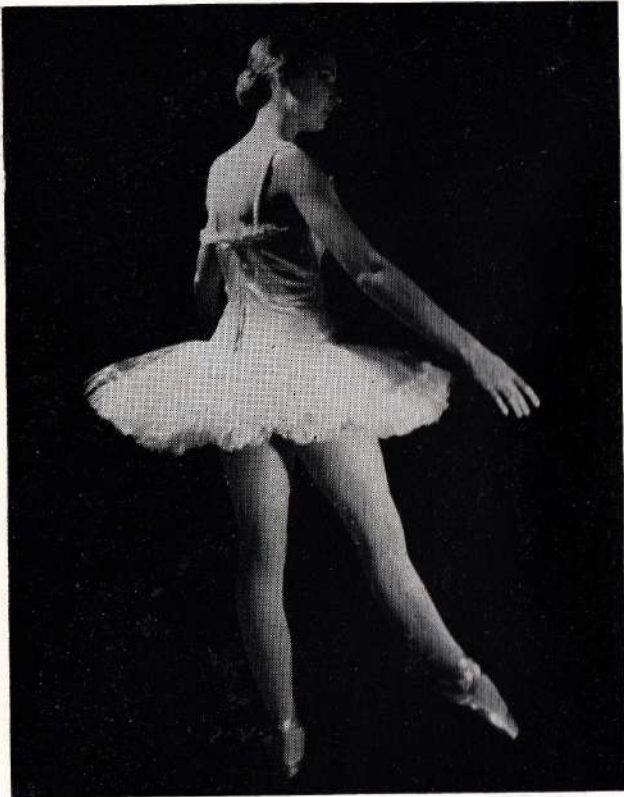
TAX PAID

THORN ELECTRICAL INDUSTRIES LTD, 233 SHAFTESBURY AVE, LONDON WC1

ONE OF THE LOVELIEST PERFUMES YOU WILL EVER KNOW



and 'Bond Street' Cologne echoes its fragrance through the day



Enchaînement No. 2

Glissade derrière, cabriole devant fermé écarte, pas de chat, chassé en arrière, dégagé 4^e devant

Schweppes guide to Ballet



Royal Opera House

COVENT GARDEN

THE ROYAL OPERA HOUSE, COVENT GARDEN, LTD.

(in association with the Arts Council of Great Britain)

presents

THE COVENT GARDEN OPERA

MUSICAL DIRECTOR — RAFAEL KUBELIK

Repertory includes :

THE CARMELITES

(DIALOGUES DES CARMELITES)

(1st English stage perf. 16 January)

AIDA (in Italian)

PETER GRIMES

(Revival 1st perf. 29 January)

CARMEN **TOSCA (in Italian)**

THE MARRIAGE OF FIGARO

A MASKED BALL **RIGOLETTO**

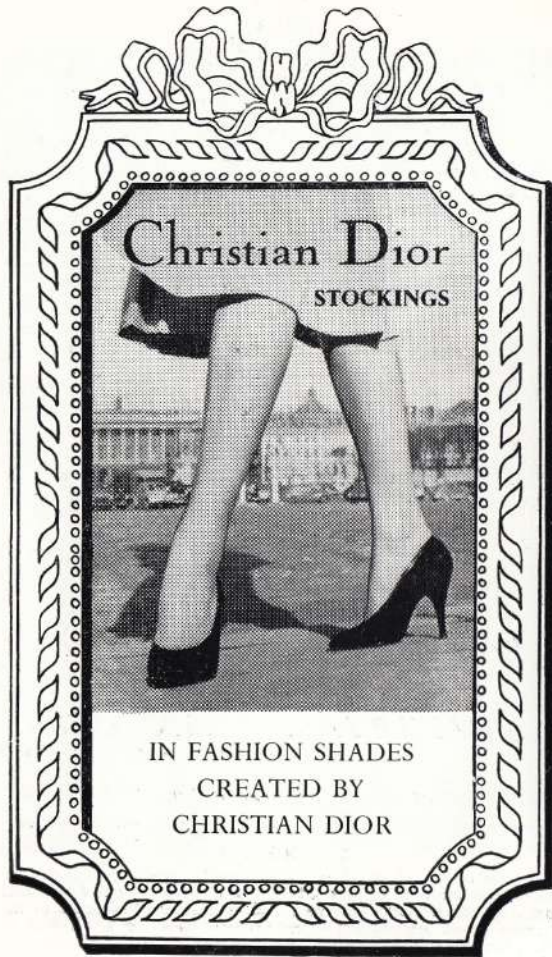
(Revival 1st perf. 5th February)

Box Office opens 10 a.m. — 7.30 p.m. Covent Garden 1066

MAILING LIST

For a subscription of 4s. 6d. covering a twelve month period patrons may receive one copy of each advance programme issued during that time. Application forms may be obtained from the bookstalls in the Entrance Foyer, Amphitheatre, and Gallery, from the Box Office, or on application to the Secretary, Mailing List Department.

Royal Opera House, Covent Garden, W.C.2.



ROYAL OPERA HOUSE
COVENT GARDEN

House Manager:
JOHN COLLINS

Box Office Manager:
DEREK WILSON

THE
ROYAL OPERA HOUSE
COVENT GARDEN

LIMITED

General Administrator:
DAVID L. WEBSTER

PRESENTS

THE
COVENT GARDEN OPERA

Musical Director — RAFAEL KUBELIK

THE ROYAL OPERA HOUSE, COVENT GARDEN LIMITED, WORKS IN FULL
ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

SKI
IN **JAEGER**



Visit the Ski Shop at Jaeger House Regent St. W.1

THE
COVENT GARDEN OPERA

Musical Director:

RAFAEL KUBELIK

Artists include:

NOREEN BERRY	GRE BROUWENSTIJN	JOAN CARLYLE	
EDITH COATES	VERONICA DUNNE	LAURIS ELMS	
SYLVIA FISHER	EDNA GRAHAM	UNA HALE	
BARBARA HOWITT	ADELE LEIGH	ELSIE MORISON	
MARGHERITA ROBERTI*	CONSTANCE SHACKLOCK	AMY SHUARD	
JEANNETTE SINCLAIR	JOAN SUTHERLAND	JOSEPHINE VEASEY	
JEAN WATSON	EUGENIA ZARESKA		
DAVID ALLEN	ROBERT ALLMAN	OWEN BRANNIGAN	
SCIPIO COLOMBO	FREDERICK DALBERG	RHYDDERCH DAVIES	
WILLIAM DICKIE	EDGAR EVANS	GERAINT EVANS	
JAMES JOHNSTON	DAVID KELLY	OTAKAR KRAUS	
ALBERT LANCE*	MICHAEL LANGDON	JOHN LANIGAN	
RONALD LEWIS	RAYMOND NILSSON	PETET PEARS	JAMES PEASE
FORBES ROBINSON	JOSEPH ROULEAU	JOHN SHAW*	DAVID TREE
DERMOT TROY	RICHARD TUCKER*	JON VICKERS	
	JESS WALTERS		

Conductors:

EDWARD DOWNES	ALEXANDER GIBSON	RAFAEL KUBELIK
JOHN MATHESON	JOHN PRITCHARD	EMANUEL YOUNG

**These artists are making their debut at the Royal Opera House*

Alexander Gibson

WE ARE PLEASED TO ANNOUNCE that the Musical Director of Sadler's Wells has recently signed a contract under which he will make recordings exclusively for RCA. Details will be publicised as soon as the first of these records is issued.

TOSCA

PUCCINI

A COMPLETE DECCA LP
FULL FREQUENCY RANGE RECORDING
SUNG IN ITALIAN

RENATA TEBALDI GIUSEPPE CAMPORA
ENZO MASCHERINI DARIO CASELLI

with THE CHORUS AND ORCHESTRA OF
L'ACCADEMIA DI SANTA CECILIA, ROME

conducted by ALBERTO EREDE

LXT 2730-1

libretto Italian/English 4/-

Highlights from this complete recording
LXT 5386



THE DECCA RECORD COMPANY LTD
1-3 BRIXTON ROAD LONDON SW9



Tuesday, 14th January, 1958

The 165th performance at the Royal Opera House
of

TOSCA

OPERA IN THREE ACTS

Words by Giuseppe Giacosa and Luigi Illica
based on the play by Victorien Sardou

Music by Giacomo Puccini
(Property of G. Ricordi & Co.)

CONDUCTOR - ALEXANDER GIBSON

THE COVENT GARDEN OPERA CHORUS

Chorus Master - DOUGLAS ROBINSON

THE COVENT GARDEN ORCHESTRA

Leader - CHARLES TAYLOR

GIACOMO PUCCINI, 1858-1924

This opera was first produced at the Teatro Costanzi, Rome, on 14th January, 1900, with Ericele Darclée as Tosca, Emilio de Marchi as Cavaradossi, and Eugenio Giraltoni as Scarpia; the conductor was Leopold Mugnone. It was first performed in London, in Italian, at Covent Garden on 12th July, 1900, with Milka Ternina, Fernando de Lucia and Antonio Scotti, conductor Luigi Mancinelli. Famous Toscas at Covent Garden have included Emmy Destinn, Louise Edvina, Maria Jeritza, Iva Pacetti, Gina Cigna, Maria Caniglia, Margherita Grandi, Ljuba Welitsch, Renata Tebaldi and Zinka Milanov. Among the best known singers who have appeared here as Cavaradossi are Enrico Caruso, Giovanni Martinelli, Joseph Hilsop, Aureliano Pertile, Beniamino Gigli, Giacomo Lauri-Volpi, Giuseppe Lugo, Mario del Monaco and Ferruccio Tagliavini. Famous Scarpias have included Mario Sammarco, Benvenuto Franci, Mariano Stabile, Lawrence Tibbett, Marko Rothmüller, Otakar Kraus, Tito Gobbi and Giangiacomo Guelfi.

CHARACTERS IN ORDER OF APPEARANCE

CESARE ANGELOTTI an escaped political prisoner	MICHAEL LANGDON
A SACRISTAN	FORBES ROBINSON
MARIO CAVARADOSSI a famous painter & republican	RICHARD TUCKER
FLORIA TOSCA, a famous singer	MARGHERITA ROBERTI
BARON SCARPIA, Chief of Police	SCIPIO COLOMBO
SPOLETTA, a Police Agent	DAVID TREE
SCIARRONE, a Gendarme	RONALD LEWIS
A SHEPHERD BOY	JOSEPHINE VEASEY
A GAOLER	RHYDDERCH DAVIES

The boys in Act I are members of the Queensbridge Secondary School, and have been trained by Miss K. Robson.

(Alexander Gibson appears by permission of the Sadler's Wells Trust Ltd.)

HISTORICAL NOTE

It was on 14th January, 1900, that Puccini's *Tosca* received its first performance at the Teatro Costanzi, Rome, but it is not generally known that but for a real operatic intrigue, the opera might never have materialised. Sardou's play had its première in Paris in 1887; when it was seen by Puccini two years later it immediately appealed to him as a possible subject for an opera. He discussed it with his publisher Ricordi and his librettist Illica, but being at that time busy with *Manon Lescaut* and then *La Bohème*, he lost interest in the project.

A contemporary of Puccini, the composer Franchetti, was also attracted by the Sardou play, and asked his librettist, the same Illica, to prepare him a libretto. This news reached Puccini, as did the information that Verdi himself thought the work good operatic material, so he decided to set to work on *Tosca*. How was he to get the libretto from Illica when it was being prepared for another composer? Ricordi and Illica decided to put Franchetti off by telling him that the subject was quite unsuited to the operatic medium, that the libretto was an execrable one and that he should set to work on quite another subject. Franchetti agreed with these proposals and cancelled his contract with Ricordi to compose an opera on the *Tosca* theme. Puccini immediately signed one himself!

Puccini now set to work, and had recourse to three librettists to assist him, Illica, Giuseppe Giacosa and Sardou himself. The latter concerned himself with telescoping his five act play into a three act opera, laying emphasis not so much on its political as its human elements, Illica provided the lyric portions, and Giacosa the dialogue sections.

TOSCA

SYNOPSIS

The action is laid in Rome in June 1800

ACT I

THE CHURCH OF SANT' ANDREA DELLA VALLE

Three chords played *fff*, *tutta forza* depicting the sinister and powerful Scarpia, preface the rise of the curtain.

Cesare Angelotti, former consul of the Roman Republic who has escaped from the Castello San' Angelo where he has been held as a political prisoner, seeks refuge in the Attavanti Chapel. His sister, the Marchese Attavanti, has left the key of the chapel hidden at the foot of the statue of the Madonna.

The Sacristan of the church enters and busies himself dusting and cleaning up. The Angelus sounds, and as the Sacristan is kneeling in prayer, Mario Cavaradossi the painter enters. He admits that the portrait he is painting of the Madonna has been inspired both by his mistress, the singer Floria Tosca, and the Marchese Attavanti (*Recondita Armonia*) When the Sacristan leaves, Angelotti emerges from his hiding place. Cavaradossi recognises him, and promises to help him. Tosca's voice is heard calling 'Mario, Mario'. Cavaradossi thrusts his basket of food into Angelotti's hands and hurries him once more into the chapel; he then admits Tosca.

She is a naturally jealous woman, and thinks that Cavaradossi has been talking to a secret lover. He succeeds in calming her; and she then pleads with him to accompany her to her little cottage in the country (*Non la sospiri la nostra casetta*). Her gaze then falls on the portrait and she recognises in it the features of the Marchesa Attavanti; once more Cavaradossi soothes her, and asks her what eyes could be more beautiful than her own (*Qual' occhio al mondo*).

Tosca having departed, Cavaradossi summons Angelotti from the chapel. A cannon shot announces that Angelotti's escape has been discovered. Cavaradossi suggests that he hides in an old disused well in the grounds of his villa, and they rush off together.

The Sacristan returns to announce to the choristers that Bonaparte has been defeated and that a *Te Deum* will be sung to celebrate the victory; and that very evening at the Farnese Palace there will be a cantata with Floria Tosca. This joyful news is interrupted by the entrance of Scarpia, the dreaded chief of police, and his agent Spoletta, who have tracked Angelotti to the church. A search is ordered, and as well as the empty food basket, a fan with the Attavanti's coat of arms is found. It is clear to Scarpia that Cavaradossi has assisted Angelotti in his escape.

Tosca now returns to the church seeking her lover; and Scarpia who wishes to possess the beautiful singer, arouses her jealousy by showing her the fan and suggesting that her lover has been disturbed in a *tête-a-tête* with the Marchese Attavanti. Tosca rushes from the church, and Scarpia sends Spoletta after her, knowing that she will lead him to Cavaradossi and, he hopes, Angelotti (*Tre sbirri, una carrozza*). Scarpia exults in his power to be able to send Cavaradossi to the scaffold and possess Tosca. He kneels and joins in the *Te Deum*.

INTERVAL

Warning bells will be sounded five and two minutes before the rise of the curtain

ACT II

SCARPIA'S APPARTMENT AT THE FARNESE PALACE

Scarpia, supping alone, anticipates the pleasure of the conquest of Tosca. He sends her a note asking her to come to his apartment. Spoletta returns from his mission; it was not successful, for he was unable to find Angelotti, but he has arrested Cavaradossi.

The painter is led in and as Scarpia begins to question him Tosca's voice is heard singing at the concert in Queen Caroline's

apartment below. Cavaradossi refuses to answer any of Scarpia's questions and as he is led off to the torture chamber, Tosca arrives.

Scarpia tells Tosca that his men are trying to wring a confession from Cavaradossi by torture, and he opens a concealed panel in the wall so that she can hear her lover's cries. Unable to bear this, she reveals Angelotti's hiding place. Scarpia orders the torture to cease and Cavaradossi, fainting and bleeding from the temples, is brought in. Tosca reassures him that he has betrayed nothing, but when Scarpia in a loud voice instructs Spoletta to go to the well in the garden. Cavaradossi realises that Tosca has given away Angelotti's hiding place and turns on her. At that moment Sciarrone, a police officer, rushes in with the news that Bonaparte has triumphed at Marengo. 'Vittoria! Vittoria!' shouts Cavaradossi, and he is dragged struggling from the room.

Tosca is now left alone with Scarpia and he bargains with her for her lover's life. She pleads in vain for mercy (*Vissi d'arte—Love and Music, these have I lived for*). Finally she promises to give herself to Scarpia at the price of her lover's freedom. Scarpia instructs Spoletta to arrange a mock execution after which the lovers will be free. As Scarpia is writing out a free conduct for them, Tosca's eyes alight on a sharp pointed knife on the supper table, concealing it behind her back she plunges it into Scarpia's breast as he turns to embrace her. She searches for the safe conduct, finds it in the dead man's hands, and then gazing on the corpse utters the words—'E avanti lui tremava tutta Roma' 'And before him all Rome trembled'. Placing a crucifix on his breast and candles at his head and feet she slips quietly out of the room.

INTERVAL

Warning bells will be sounded five and two minutes before the rise of the curtain

ACT III

THE FORTRESS OF SANT' ANGELO

It is just before dawn, the jangle of sheep bells is heard in the distance and a shepherd boy sings his song. One by one the bells of Rome strike the hour. Cavaradossi is led in and handed over to the jailer to whom he offers his ring so that he can write a last farewell to Tosca. (*E lucevan le stelle—When the Stars were brightly shining*).

Tosca arrives with the safe conduct and news of Scarpia's death. Cavaradossi can hardly believe that Tosca's gentle hands committed the deed (*O dolci mani*); the lovers ecstatically plan their future (*Amaro sol per te*). Tosca tells Cavaradossi of the mock execution and warns her lover to remain lying as if dead until she calls him.

The firing party and Spoletta arrive. Cavaradossi refuses to have his eyes bandaged. The soldiers take aim, Cavaradossi falls. The soldiers file out, and Tosca hurries to rouse Cavaradossi only to find that Scarpia has betrayed his promise, the execution was real. Distant shouts are heard, Scarpia's murder has been discovered. Tosca hurries to the parapet, and with the words 'O Scarpia we will meet before God' on her lips, leaps to her death below.

H. D. R.

(Printed by kind permission of G. Ricordi & Co.)

OPERA

ON LP

Tosca

PUCCINI

The cast includes Maria Meneghini Callas, Giuseppe di Stefano, Tito Gobbi Orchestra and Chorus of La Scala, Milan conducted by Victor de Sabata 33CX1094-5*

Le Nozze di Figaro

MOZART

The cast includes Irmgard Seefried, Erich Kunz, Elisabeth Schwarzkopf, George London, Sena Jurinac Vienna Philharmonic Orchestra and Vienna State Opera Chorus conducted by Herbert von Karajan 33CX1007-9

I Pagliacci

LEONCAVALLO

The cast includes Maria Meneghini Callas, Giuseppe di Stefano, Tito Gobbi, Orchestra and Chorus of La Scala, Milan conducted by Tullio Serafin 33CX51211 (single sided) and 33CX1212*

Cavalleria Rusticana

MASCAGNI

The cast includes Maria Meneghini Callas, Giuseppe di Stefano, Ebe Ticozzi, Orchestra and Chorus of La Scala, Milan conducted by Tullio Serafin 33CX51182 (single sided) and 33CX1183*

Lucia di Lammermoor

DONIZETTI

The cast includes Maria Meneghini Callas, Giuseppe di Stefano, Tito Gobbi, Orchestra and Chorus of "Maggio Musicale Fiorentino" conducted by Tullio Serafin 33CX1131-2

* Recorded in co-operation with "E.A. Teatro alla Scala," Milan

* * * * *

Line-by-line libretti are available for all these Operas and are obtainable from your record dealer, price 3/- (4/6 for "Le Nozze di Figaro")

COLUMBIA

33 $\frac{1}{3}$ R.P.M. LONG PLAYING RECORDS

COLUMBIA GRAPHOPHONE COMPANY LIMITED, RECORD DIVISION, 8-11 GREAT CASTLE ST., W.1

Ladies' costumes made by Olivia Cranmer
Wigs by Albert Sargood

Covent Garden
Production Department

COVENT GARDEN OPERA	
Musical Director	RAFAEL KUBELIK
Conductors and Musical Staff	REGINALD GOODALL
	EDWARD DOWNES
	NORMAN FEASEY
	JAMES GIBSON
	ROBERT KEYS
	ALBERT KNOWLES
	JOHN MATHESON
Orchestra Manager	ERIC MITCHELL
	EMANUEL YOUNG
	MORRIS SMITH
Librarian	R. TEMPLE SAVAGE
Opera Company General Manager	PATRICK TERRY
Resident Producer	CHRISTOPHER WEST
Stage Manager	ANDE ANDERSON
STAFF FOR ROYAL OPERA HOUSE	
Technical Director	JOHN SULLIVAN
Production Assistant	DAVID GARRATT
Chief Machinist	HORACE FOX
Chief Electrician	BILL MCGEE
Property Master	EDWARD BLATCH
Resident House Engineer	SYDNEY T. CHENEY

The taking of photographs in the Auditorium is strictly prohibited.

Photographs and Publications. Patrons are notified that photographs of the Royal Ballet and publications relating to the Ballet Company and the Covent Garden Opera Company are on sale in the Entrance Foyer, in the Amphitheatre Buffet and in the Gallery Bar.

Notice. In response to general request the doors will be closed at the beginning of each performance. Late-comers will not be permitted to go to their seats until the interval.

Refreshments are served before the performance and during the intervals in the main Crush Bar on the Grand Tier level, Pit Lobby, Amphitheatre, and in the Gallery Bar.

Lost Property. The Management cannot undertake the custody of any property left on these premises and unclaimed for a period of three months.

Ladies are requested to remove their hats.

In accordance with the requirements of the Lord Chamberlain:—

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. 3.—Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

The Management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

First Aid facilities in this theatre are provided by St. John Ambulance Brigade members who give their services voluntarily.

This theatre is disinfected throughout with Jeyes' Fluid.

The Pall Mall Deposit & Forwarding Co. Ltd., is the travel and shipping agent for the Covent Garden Opera and Royal Ballet Companies.

All advertising enquiries for the daily programme to :—
Messrs. Dennis W. Mayes, Ltd., 69, Fleet Street, E.C.4 Telephone: FLEet 4447

Richard Tucker

(TENOR)

LEONCAVALLO

"I Pagliacci"
Opera in 2 Acts.
(In Italian) 4 sides.
Canio - Richard Tucker
Nedda - Lucine Amara
Tonio - G. Valdengo
Beppe - T. Hayward
Silvio - C. Harvuot
Metropolitan Opera Chorus
and Orchestra.
Conductor Fausto Cleva.
ABL 3041-2.

MASCAGNI

"Cavalleria Rusticana"
(In Italian) 4 sides.
Santuzza - Margaret Harshaw
Turiddu - Richard Tucker
Lucia - T. Votipka
Alfio - F. Guarrera
Lola - M. Miller
Metropolitan Opera Chorus
and Orchestra.
Conductor Fausto Cleva.
ABR 4000-1.

PUCCINI

"Manon Lescaut"—Act IV.
"Sola, perduta, abbandonata."
Closing Scene.
With
DOROTHY KIRSTEN
Soprano
The Metropolitan Opera
Orchestra, New York.
Conductor Fausto Cleva.
NBE 11052.

PUCCINI

"Manon Lescaut"—Act II.
"Tu, Tu Amore?"
MASSENET /
"Manon"—Act III.
"Toi! Vous!"
With
DOROTHY KIRSTEN
Soprano
The Metropolitan Opera
Orchestra, New York.
Conductor Fausto Cleva.
NBE 11051.

PUCCINI

"La Boheme"
"Che gelida manina"—Act I.
"Si, mi chiamino Mimi"—Act I.
"O soave fanciulla"—Act I.
"Addio di Mimi"—Act III.
DOROTHY KIRSTEN
Soprano
The Metropolitan Opera
Orchestra, New York.
Conductor Fausto Cleva.
NBE 11053.



Philips Electrical Limited, Gramophone Records Division, Stanbury House, Stanbury Place,
London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing
Equipment incorporating the world-famous 'Weatherweight' Pick-up (PG1047)

The Covent Garden Opera Chorus

Sopranos

Jacqueline Browning
Norah Cannell
Hazel Clare
Jean Cross
Kathleen Dunkerley
Vera Evans
Gizella Gondos
Hilda Hanson
Mabel Hill
Patricia du Heaume
Joyce Livingstone
Jean McDonald
Gwyneth Owen
Celia Penny
Jean Povey
Leah Roberts
Gina Servini
Judith Stubbs
Barbara Whelan

Contraltos

Jeanne Bowden
Patricia Caine
Alexandra Cook
Rosamund Dalton
Myfanwy Edwards
Brenda Godfray
Catherine Harding
Vera Hoddinott
Margaret Lane
Diana Odling
Nada Pobjoy
Else Proffen
Lilian Simmons
Phyllis Simons
Shirley Williams
Dorothy Yeowart

Tenors

George Barker
Roderick Bowen
Andrew Daniels
Thomas Fletcher
Emlyn Jones
James Jones
Wilfred Jones
David Lewis
Ignatius McFadyen
James McClusky
Michael O'Farrell
Lewis Powell
Reginald Reece
Ernest Rosser
Cyril Somers
Clifford Starr
Leslie Williamson

Basses

Edgar Boniface
John Brown
Stanley Cooper
Afan Davies
Ronald Firmager
Hedworth Fisher
Eric Garrett
Leonard Law
Charles Morris
Hamish Macmillan
Irvine Porter
Keith Raggett
George Reibbitt
John Roche
Andrew Sellars

Chorus Master: DOUGLAS ROBINSON

Getting the most out of life

Owning a Grundig tape recorder—and there may be any one of countless reasons why you decide to do so—is a most comprehensive pleasure.

You may buy a Grundig initially because you like music—and find that it helps your son to improve his French.

You may buy it because you are training to lecture in public—and find yourself a student of birdsong—or a collector of operatic arias.

You may buy it for business—and find that it's fun to record (unawares) the family at tea, or a bedtime story or a Christmas party.

Backing this comprehensive pleasure—which you can share with many thousands of other Grundig users is the Grundig range in which three beautifully styled efficient models are available. Each model is designed to meet a different need and all carry the Grundig hallmark of exceptional quality, superb performance and magnificent reproduction.



*Makers of the finest tape recorders
in the world*

GRUNDIG (Great Britain) LTD.

Advertising & Showrooms: 39-41 NEW OXFORD STREET, LONDON, W.C.1
Trade Enquiries to: KIDBROOKE PARK ROAD, LONDON, S.E.3
(*Electronics Division, Gas Purification & Chemical Co. Ltd.*)

GS.35

The Covent Garden Orchestra

1st Violins

Charles Taylor
George Hallam
Philip Boothroyd
George Palmer
Albert Curran
Anthony Connery
Reginald Whitehouse
Max Jekel
Sidney Marcus
Graham Wood
Reginald Hill
Anthony Valente
John Fisher
John Woolf

2nd Violins

Reginald Boothroyd
Bernard Gould
Jack Musikant
Eric Bowie
Rowland Sirrell
James Buyers
Reginald Crick
Noel Broome
Edward Patston
Felix Pooler
Trevor Jones
Darrell Wade

Violas

Jeremy White
Lawrence Lackland
William Krasnik
John Denman
Benedict James
Peter Barbirolli
Rodney McLeod
Michael Bromberg
Donald Thompson

Cellos

Kenneth Heath
Alexander Cameron
Louis Bontoux
Jack Francis
Frederick Ormondroyd
Edward Robinson
Rowland Carr
Gordon Fernyhough

Basses

Ronald Robinson
Frederick Wigston
John Cooper
Ernest Ineson
Albert Hayward
John Colin

Flutes

Christopher Taylor
Patricia Lynden
John Bowler
Derek Honner

Piccolo and Bass Flute

Derek Honner

Oboes

John Barnett
Donald Bridger
Arnold Fawcett
Peter Boswell

Cor Anglais

Donald Bridger
Arnold Fawcett

Heckelphone

Peter Boswell

Clarinets

Olive Wright
Bernard Bree
Bernard Izen
R. Temple Savage

E flat Clarinet

Bernard Izen

Bass Clarinet

R. Temple Savage

Basset Horns

R. Temple Savage
Bernard Bree

Bassoons

Roger Hagger
Geoffrey Gambold
Fritz Berent

Contra Bassoon

Fritz Berent

Horns

Anthony Tunstall
Colin Hinchcliff
Patrick Strevens
Guy Gibbs
Christopher Satterthwaite
Barry Castle

Wagner Tubas

Denzil Floyd
Colin Hinchcliff
Roger Rutledge
Patrick Strevens

Trumpets

Harry Dilley
Raymond Allen
Peter Reeve

Cornets

Harry Dilley
Raymond Allen

Bass Trumpet

John Cobb

Trombones

Derek James
Harold Nash
John Cobb
Francis Stead

Bass Trombone &

Contra Bass Trombone

Haydn Trotman

Bass Tuba

James Gordon

Timpani

Alan Taylor
Jack Wilson

Percussion

Reginald Barker
Reginald Rashleigh
Jack Wakeley

Harp

Rosemary St. John
Margery Davidson

Celeste

Reginald Barker

“ Better drink

MARTINI

just by itself ”

Francis Poulenc's new opera, *The Carmelites*, has its première at Covent Garden on January 16. Prepare yourself for this interesting work by reading Edward Lockspeiser introductory essay in the January issue of

OPERA

This issue also contains a fascinating article *Norma* on Gramophone Records by Andrew Porter, and reports and pictures of the recent triumphant performances by Gerda Lammers as *Elektra* in this theatre.

OPERA is on sale at the bookstall in the foyer, price 2s. 6d.



THE ROYAL BALLET

(formerly the Sadler's Wells Ballet)

First appearance after their 5th American Tour

Season Begins

19 February, 1958

Details of programme and date of
Box Office opening to be announced later
Bookings cannot be accepted NOW

THE ROYAL BALLET

(formerly The Sadler's Wells Theatre Ballet)

SPRING PROVINCIAL TOUR

20th — 25th January, Essoldo Theatre, Brighton
27th January — 1st February, Granada, Sutton
3rd — 8th February, Theatre Royal, Norwich
10th — 22nd February, Arts Theatre, Cambridge
24th February — 1st March, Shakespeare Memorial Theatre,
Stratford-upon-Avon
3rd — 8th March, Grand Theatre, Wolverhampton
10th — 15th March, The Pavilion, Bournemouth
17th — 22nd March, Palace Theatre, Plymouth
24th — 29th March, New Theatre, Cardiff

Repertory includes:—

*THE BURROW

*THE ANGELS

*A BLUE ROSE

*VENEZIANA

GISELLE

LE LAC DES CYGNES Act II BEAUTY AND THE BEAST

PINEAPPLE POLL FACADE COPPELIA

*These ballets are included in the Company's repertory for the first time.



MR. THERM'S

ONE MAN HOT WATER BAND

Bathing the baby, washing the dishes, cleaning the house and washing the family's clothes—gas-hot water does the lot! See the sparkling new range of water heaters and gas-electric washing machines at your gas showrooms.

Gas Water Heaters from £16.7.8d. Gas-Electric Washing Machines from £53.13.0d., or on easy terms.
Prices include purchase tax and fixing to adjacent gas and water pipes.

— NORTH THAMES GAS —

NT890