The Mastersingers of Nuremberg

Wagner
The London Coliseum  
Licensee: Prince Littler CBE

Sadler’s Wells Trust Limited  
Chairman: David McKenna CBE  
Lord Boyle  
Lord Donaldson  
Mrs Leslie Freeman  
Brigadier Kenneth Hargreaves  
David Lawman  
J Ainslie Millar  
The Rt Hon Kenneth Robinson  
Leopold de Rothschild  
Mrs George Strauss  
G H Sylvester  
Professor Bernard Williams  

Sadler’s Wells Trust Limited works in association with the Arts Council of Great Britain and the Greater London Council

Sadler’s Wells Opera  
Managing Director: Stephen Arlen CBE  
Musical Director: Charles Mackerras  
Directors: Glen Byam Shaw CBE  
Edward Renton  
John Snape  
Edmund Tracey
For an evening of pure delight... an interval of pure gold.
YEHUDI MENUHIN

Thinking of so many, this great artist writes: "Music and the people who make it give immeasurable delight. Yet many musicians, unprotected by pensions, suffer heart-breaking hardship through accident, ill-health or old age. Such misfortune, after years of dedication, can bring grief and unhappiness. They have given so much—will you say 'thank you' for the joy of music and help those who have brought delight to your life?"

Please send a donation, large or small. It will help to maintain the new home of residence for elderly and retired musicians—DULAS COURT—and will give comfort to many who long for your support.

Sir Thomas Armstrong,
Chairman,
Musician's Benevolent Fund,
16, Ogle Street,

"Author! Author!"
a magnificent recording of

Die Meistersinger von Nürnberg

WAGNER

Die
Meistersinger Von Nürnberg

Dormota, Gueden, Schoeffler, Treptow
Vienna Philharmonic, Knappertsbusch

Paul Schoeffler
Hilde Gueden
Günther Treptow
Karl Dönch

and complete cast

with the Vienna State Opera Chorus and
Vienna Philharmonic Orchestra conducted by
Hans Knappertsbusch

© OSM 5359

Five LPs presented boxed and with free German/English
libretto for only 29/11 per record

DECCA

Ace of Diamonds

Ace of Diamonds, A product of The
Decca Record Company Limited, Decca House, Albert Embankment, London SE1
Sadler’s Wells Opera at the London Coliseum

Catering

Evenings from 6.30 (from 6.15 when the performance starts at 7.00) until the start of the performance.

Coffee and sandwiches are available in the Stalls Promenade and also in the Dutch Bar.

Self-service salad bar, coffee and sandwiches in the Upper Circle Buffet.

Fully licensed bars are open before the performance in the Stalls Promenade, at the rear of the Dress Circle and in the Balcony.

VIEUX GEORGES
Grande Reserve
Red & White wine available by the bottle at all bars throughout the theatre.

The Vin Rose is SAINT FIDELIS

Why not try a glass of well chilled MONTILLA?

All the wines you enjoy in the theatre may be obtained at the retail branches of OLD CHELSEA WINE STORES LTD., 336 King’s Road, Chelsea, S.W.3 and 56 Lambs Conduit Street, W.C.1.
Bring your evening to perfection in an atmosphere of elegance and partake of the superbly cooked dishes and choice wines

L'OPÉRA
Restaurant Français
32 Great Queen Street
London WC2
Telephone 405 9020

Genuinely open from 6.00 pm to 1.00 am
The Mastersingers of Nuremberg

An Opera in Three Acts by Richard Wagner

English Translation by Frederick Jameson
Revised by Norman Feasey and Gordon Kember

'Die Meistersinger von Nürnberg' was first produced at The Royal Court Theatre, Munich, on June 21, 1868. The first performance in England was at the Theatre Royal, Drury Lane in 1882. This production was first performed at Sadler's Wells Theatre on January 31, 1968.
Ernest Newman on the background to
The Mastersingers

The Opera-goer without any first-hand knowledge of the German Mastersingers must not take them at Wagner's valuation. He was writing a lusty comedy, not a specialist treatise, and he exercised to the full the comic dramatist's or novelist's right to use only so much of the historical material lying to his hand as suits his purpose, and occasionally to exaggerate the comicalities of it for his own ends. When he conceived the idea of an opera on the subject in 1845 he could have known not much more about the Mastersingers than he had derived from a reading of Gervinus's History of German National Literature (1826); and it is evident from his own account that what most interested him at that time in connection with them was the opportunities for fun they presented him with. They caught him on the rebound, as it were, from the deeply serious mood induced in him by his absorption in the ethical milieu of the Lohengrin and Parsifal epics; and just then he wanted nothing more from the Marker and the apprentices and the rest of the Nuremberg crew than material for kindly laughter.

But as the years went on, the subject struck deeper and deeper roots into him. The character of Sachs took on a graver tinge; a philosophy, if not of actual pessimism, at any rate of resignation, slowly spread its grey veil over the central motive of the action; so that just before the first performance of the work (in Munich in 1868), he could write to King Ludwig in this strain: 'It is impossible that you should not have sensed, under the opera's quaint superficies of popular humour, the profound melancholy, the lament, the cry of distress of poetry in chains, and its re-incarnation, its new birth, its irresistible magic power achieving mastery over the common and the base.' This was a vast expansion and a decided re-tinting of his own first feeling with regard to the work some twenty-three years earlier...

His first Prose Sketch for The Mastersingers is dated 'Marienbad, 16 July 1845': it is very detailed, running to some twelve pages in the modern imprint. A Second Sketch, equally rich in detail, was
Als ich in Conterfeyen wardt,
am Fisch nach Soetischer art
Ein kleines fischlein wie ich sprich.
made in Vienna in October 1861. As there was no hope at that time of Tristan being produced in Vienna for at least another twelve months, Wagner told Bulow on the 17th December, he felt he ought to set to work at something new and different. He turned in horror from a ‘passionate’ subject of the Tristan type, with all that it would involve in the way of knocking his new ideas into the nozzle of a tenor. But by good luck, he said, his thoughts had suddenly reverted to ‘my old plan for a Mastersingers of Nuremberg’. He found his memories of that plan astonishingly fresh, and his imagination at once began to play upon it. He had already broached the scheme for ‘a popular comic opera’ to his publisher Schott on the 30th October. The ‘jovial-poetic’ hero of it was to be Hans Sachs; it would be full of drollery, light in style, and easily staged; he particularly congratulated himself on the fact that ‘this time I shall need neither a so-called first tenor nor a great tragic soprano’, the difficulty of finding which rare birds had been the main cause for the long delay in producing Tristan…

For the Second Sketch Wagner sought out more material than had been available to him in 1845. He made a close study of Jakob Grimm’s Ueber den altdeutschen Meistersang (1811), a book into which he had probably dipped, however, in the 1840’s; and through Peter Cornelius he obtained the loan of Wagenseil’s Nuremberg Chronicle from the Vienna Imperial Library. This curious old book was for a long time almost the only source of information about the Nuremberg Mastersingers and their school rules. The famous Chronicle was not published until 1697, by which time the art of Mastersong was well in decline in Nuremberg and elsewhere; Wagenseil based himself, however, on manuscripts of an earlier epoch, and his account of the mid-sixteenth century Masters and their rules is reliable. The bulk of his curious volume is devoted to a history and description (in Latin) of the ancient town of Nuremberg: it is only in the last hundred-and-fifty pages or so that he settles down to set forth (in German) the ‘Origins, Practice, Utility and Rules of the Gracious Art of the Mastersingers’.

From Wagenseil Wagner now made copious extracts, which are today printed in full at the end
of his Second Sketch. He jotted down for his own use the names of twelve ‘old Nuremberg Masters’; the list agrees with that of the Masters who appear in the opera, except that there he changes the first name of the historic Fritz Zorn to Balthasar and dispenses with one Nikolaus Vogel, making up the intended round dozen, however, by including Sachs . . . He copied out with comic gusto the rules — the ‘Tabulatur’ — that governed the Mastersong, the list of the various ‘faults’ for which the Marker debited a candidate with this or that number of points, the list of the Mastersinger ‘Tones’, and the quaint definitions of the various types of rhymes. It was on the basis of all this that he constructed David’s exposition of the rules of the Mastersong in the first act of the opera, the faults noted by Beckmesser’s, and Kothner’s formal reading of the Tabulatur to the young knight before he embarks on his ‘Trial’.

As we have just seen, the names of the Masters given in his list of *dramatis personae* are authentic enough; but the spectator of the opera must not take it for granted that the bearers of those names were in real life merely the uncouth figures of fun he sees on the stage. Wagner, for one thing, follows his own fancy in the trades he allots to them. Wagenseil gives only their names; but Adam Puschman (1532-1600) supplies us with the real occupations of some of them. Wagner makes Kothner a baker; actually he was a clasp or pin-maker. So was Hermann Ortel, who in the opera sinks to a soap-boiler. The historical Ulrich Eisslinger was not, as in the opera, a grocer but a timber merchant, and Friedrich Zorn not a pewterer but a nail-maker. These people were probably not artisans, in the sense in which Wagner employs that term, but well-to-do business men; for Nuremberg was a rich and handsome city, and there was a great demand in it for good building materials, fine metal work, handsome furniture, artistic pottery and so on. Wagner’s ‘tinsmith’, ‘coppersmith’, ‘tailor’, ‘stocking-weaver’, etc. are pure fancy; nor is there any historical justification for his making Beckmesser the Town Clerk or for depicting him as a comic and stupid pedant. The melodies of his preserved for posterity by Puschman show him to have been no worse a
Woodcuts of German Crafts by Ammann, 1568
Above left: Cobbler
Below: Baker
Above right: Tailor
Below: Potter
composer than the majority. (Wagner, following Wagenseil, gives him the forename of Sixtus; according to Puschman it was Sigismonduß, abbreviated for ordinary purposes to Six). We possess also authentic specimens of the melodies of Nachtigall, Eisslinger, Kothner, Ortel, Vogelgesang, Zorn, Foltz, a certain Bogner, and, of course, Hans Sachs. Foltz and Nachtigall appear to have had a genuine melodic vein of their own; the former’s setting of a poem on the theme of death is a really creditable piece of work.

As has just been pointed out, the Mastersingers were by no means the monsters of bourgeois absurdity which the spectators of Wagner’s opera can too easily assume them to have been. They had done much good work throughout the generations, and their rules and faults and definitions were simply the codified results of long experience; it
goes without saying, indeed, that no Guild of mere pedantic dunderheads could have earned and kept the respect of the intelligent people all over Germany for so long a stretch of time. Their intentions, seen at their best, were a combination of those of, say, the French Academy, the prosodist, the grammarian, the musical Conservatoire, and the adjudicators at a competition festival... Wagner had not been the first in the field with some of the elements of the plot of The Master-singers. Sachs had already figured as the hero of a drama, Hans Sachs, by a now forgotten dramatist of the name of Johann Ludwig Ferdinand Deihardstein (1794–1859); the play had been produced in 1827. It is to be presumed that Wagner had read it; but he could have obtained from it very little for his own purposes except the idea of showing the poetic cobbler in love and at variance with his fellow-poets...

Wagner may have been indebted for a hint here and there to two or three other German plays and novels of the early nineteenth century. Although there must have been stories from time immemorial of the offering of a maiden’s hand as prize in a contest of some kind or other, he may quite possibly have been influenced in the shaping of the central motive of his opera by E. T. A. Hoffmann’s well-known tale of Master Martin the Cooper and his Men. From the same writer’s Signor Formica he may have taken the idea of Beckmesser coming to grief through his over-eagerness to pass off some one else’s work as his own in order to make sure of winning a prize; and it is on the cards that he may have known Deihardstein’s bright little comedy Salvator Rosa (1823), which is a dramatised version of the Hoffmann tale. Deihardstein’s Hans Sachs was made into an opera for Lortzing by Philipp Reger and Philipp Düringer: the work was produced in 1840, and his Dresden period. All these odds and ends of fact, however, while necessary to complete the historical record, do not make the Mastersingers anyone’s work but Wagner’s. We are reminded of the research that has proved that this phrase and that of the Austrian national hymn is to be found in this or that popular melody of the period, and of a modern German writer’s sensible summing up that
Characters

Hans Sachs     Norman Bailey
Veit Pogner    Clifford Grant
Kunz Vogelgesang Robin Donald
Konrad Nachtigall Julian Moyle
Sixtus Beckmesser Derek Hammond Stroud
Fritz Kothner  David Bowman
Balthasar Zorn  John Brecknock
Ulrich Eisslinger Francis Egerton
Augustin Moser Peter Bamber
Hermann Ortel   James Singleton
Hans Schwarz    Gerwyn Morgan
Hans Foltz      Eric Stannard
Walther von Stolzing Alberto Remedios
David          Gregory Dempsey
Eva            Margaret Curphrey
Magdalene      Ann Robson
Night Watchman  Stafford Dean

Conductor      Reginald Goodall
Producers      Glen Byam Shaw and John Blatchley
Scenery        Motley
Costumes       David Walker
Lighting       Charles Bristow
Choreographer  Harry Haythorne

Reginald Goodall appears by permission of the General Administrator, Royal Opera House, Covent Garden.

There will be two intervals, the first of fifteen minutes, the second of forty-five minutes.

The Company at the Coliseum

James Singleton
Old Fisherman and Gentilien, The Violins of St. Jacques; Marcel, La Bohème; Ali, The Italian Girl in Algiers; Don Carlos, The Force of Destiny; Sharpless, Madam Butterfly; Morales, Carmen; Georges Germont, La Traviata.

Gerwyn Morgan
Count Ceprano, Rigoletto; Alcada, The Force of Destiny; Mountjoy, Gloriana.

Eric Stannard
Crespol, The Tales of Hoffmann; Leander, The Love of Three Oranges; Basilio, The Barber of Seville; Alcindoro, La Bohème; Blind Ballad Singer, Gloriana; Bartolo, The Marriage of Figaro; Marquis of Calatrava, The Force of Destiny; Major-domo, Ariadne on Naxos; Froch, Die Fledermaus; Trulove, The Rake’s Progress; Sarastro, The Speaker, and Second Priest, The Magic Flute; Count Monterone, Rigoletto; Rocco, Leonora.

Alberto Remedios
Faust, The Damnation of Faust; Siegmund, The Valkyrie.
Francis Egerton: Ajax 1, La Belle Hélène; Basilo, The Marriage of Figaro; Frosch, Die Fledermaus; Dancing Master, Ariadne on Naxos; Lindoro, The Italian Girl in Algiers; Title role, Count Ory; Captain Joubert, The Violins of St Jacques; Andreas, Cochenille, Franz, Pichichinaccio, The Tales of Hoffmann.


Margaret Curphey: Milcaela, Carmen; Countess, The Marriage of Figaro; Violetta, La Traviata; Ninette, The Thieving Magpie; Pamina, The Magic Flute; Marquiserie, The Damnation of Faust; Gerhilde, The Valkyrie.

Ann Robson: Baroness, La Vie Parisienne; Zulma, The Italian Girl in Algiers; Speranza, Orfeo; Count Orlofsky, Die Fledermaus; Lucia, The Thieving Magpie; Suzuki, Madam Butterfly; Seiglune, The Valkyrie; Madame Zelie, The Violins of St Jacques.

Stafford Dean: Leporello, Don Giovanni; Pluto and Third Shepherd, Orfeo; Truffaldino, Ariadne on Naxos; Sarastro, The Magic Flute; Sparafucile, Rigoletto; Daland, The Flying Dutchman.


Robin Donald: Doctor Blind, Die Fledermaus; Borsa, Rigoletto; Gaston, La Traviata, Konrad Nachtigall, The Mastersingers of Nuremberg; Jacquino, Leonora; Steersman, The Flying Dutchman; Remendo, Carmen; Nathaniel, The Tales of Hoffmann.

Julian Moyle: Taddeo, The Italian Girl in Algiers; Harlequin, Ariadne on Naxos; Count Oscar, Bluebeard and his Six Wives; Papageno, The Magic Flute; Pantaloons, The Love of Three Oranges; Figaro, The Barber of Seville; Doctor Falke, Die Fledermaus; Dancairo, Carmen.

Derek Hammond Stroud: Farfarello, The Love of Three Oranges; Calchas, La Belle Hélène; Brother Melitone, The Force of Destiny; Cecil, Giorlana; Lord Chancellor, Iolanthe; Papageno, The Magic Flute; Reginald Bunthorne, Patience.

David Bowman: Luther, The Tales of Hoffmann; Dancairo, Carmen; Ali, The Italian Girl in Algiers; Doctor Falke, Die Fledermaus; Baron Duphol, La Traviata; Brother Melitone, The Force of Destiny; Marullo, Rigoletto; Prince Yeletsky, The Queen of Spades; Scheunard, La Bohème; Marcel Sciocca, The Violins of St Jacques; Popolani, Bluebeard and his Six Wives.

John Brecknock: Alfred, Die Fledermaus; Paris, La Belle Hélène; Earl Tolloler, Iolanthe; First Priest and Armed Man, The Magic Flute; Scaramuccio, Ariadne on Naxos; Lindoro, The Italian Girl in Algiers; Ulrich Eislenger, The Mastersingers of Nuremberg; Title Role, Count Ory; Captain Joubert, The Violins of St Jacques.
Haydn can be credited with the composition of nothing of the hymn except the whole of it.

The poem of the *Mastersingers* was written in thirty days and finished on the 25th January 1862. It was printed towards the end of that year. The prelude was completed by the third week of April 1862. Wagner set to work at the music to the opera about the same time, but often during the troubled years that followed he was either interrupted for long periods or temporarily lost heart for it. The final note of the full score was not written until the 24th October 1867. The first performance was given in Munich, under Bülow, on the 21st June 1868 ...
... There remains *Die Meistersinger von Nürnberg*. It is difficult to foresee the time when the world will grow indifferent to this music, which conveys so rich a sense of the soundness and goodness of normal human life. To the whole-hearted anti-Wagnerians *Meistersinger* has always been a problem: the ordinary objections obviously don't apply, and one has the suspicion that, if only it were by somebody else, they too might capitulate. It is difficult for any musician to deny the beauty of workmanship and texture, the inexhaustible variety of invention and device, in a word the Haydn-ish ease of the composition. Wherever we open the score, however seemingly prosaic the stage action, we find a musical tissue, at once symphonic and dramatically relevant, effortlessly spinning itself. The scene in the first act when Kothner calls the roll and the masters severally answer might be expected to reduce any composer to a stretch of bald recitative; but Wagner has made out of it one of his most glowing musical periods, the opening phrase of Kothner's pronouncement blossoming and spreading into long tendrils of melody and counterpoint. As for the art with which these periods are built into musico-dramatic act-structures, it remains one of the marvels of our Western music...

Edward Sackville-West and Desmond Shawe-Taylor in The Record Guide
Act One

The interior of the Church of St. Catherine in Nuremberg. A young knight, Walther von Stolzing, manages to speak to Eva, with whom he has already fallen in love. He learns that her father, Pogner, the smith, has offered her hand as a prize to the Master who shall prove the victor at the next day’s Singing Contest. Eva’s companion, Magdalene, is in love with David, apprentice to Hans Sachs, the cobbler-poet, and as she is leaving the church with Eva, she tells David to instruct Walther in the many complicated rules of Mastersing, so that her mistress may win the man she loves.

The Mastersingers arrive, among them the fussy and pedantic Town Clerk, Sixtus Beckmesser, who also aspires to Eva’s hand. He is overjoyed that he is to act as ‘Marker’ when Walther sings his trial song, for his duty is to mark down all violations of the official rules, and he plays a prominent part in securing the knight’s rejection as a candidate for the Contest. The meeting breaks up in confusion and it is only Hans Sachs who discerns the beauties and genius of Walther’s song.

Act Two

A street in Nuremberg. Midsummer Eve. As David and the other apprentices are putting up the shutters, Magdalene comes to ask for news of Walther’s trial with the Mastersingers. She is dismayed to hear of his failure. Hans Sachs returns to his shop, dismisses David for the night and sets to work to finish a pair of shoes for Beckmesser. Meanwhile, Pogner and Eva have also returned to their own house, which is opposite that of Sachs; after her father has gone indoors, Eva learns the news of Walther’s failure from Magdalene, who also tells her that Beckmesser is on his way to serenade her. It is agreed that Magdalene is to dress herself in Eva’s cloak and take her place at the window. Walther comes to find Eva, determined to elope with her that evening. Before their plan (which has been overheard by Sachs) can be put into operation, the lovers hear the sound of approaching footsteps and they are compelled to hide. The newcomer is the importunate Beckmesser. As he begins his serenade, Sachs starts to sing a rollicking song from his work-bench. This does not suit
Beckmesser’s plan and he invites Sachs to listen to his song and correct its faults. Sachs, acting both as cobbler and ‘Marker’, hammers on his last throughout Beckmesser’s song. The noise wakes David, who begins to cudgel the serenader unmercifully and soon all the neighbours join in the riot. Suddenly the Night Watchman’s horn is heard, the confusion subsides, and when the Watchman enters the street is empty.

Act Three

Inside Sachs’s workshop the following morning. David sings his verses to his master. After he has gone, Sachs reflects gravely on human folly and the unruly proceedings of the previous night. Walther appears and tells Sachs of a beautiful dream from which he has just awakened, whereupon the cobbler entreats him to sing it to him in the form of a Mastersong. Sachs writes down the words, offering some technical advice from time to time, sensing that here is the song which will undoubtedly win the prize. Sachs and Walther go off to dress for the Festival.

Beckmesser, still smarting from his beating the night before, enters and finds the paper on which Sachs has just written the words of Walther’s Prize Song. Thinking that Sachs himself has decided to enter the contest, he steals the paper but is surprised by the sudden return of the cobbler, who, realising what has happened, gives him the words of the song. Beckmesser retires in triumph, thinking that with a poem by the great Sachs, he is sure to be the winner. Eva comes with the excuse that her new shoes are hurting her. Walther returns and, at the sight of Eva, is inspired to sing the final verse of his song. Magdalene and David appear, and after Sachs has formally promoted the latter from an apprentice to a journeyman, the five voices join in a quintet.

The scene changes to an open space on the banks of the river Pegnitz where all the Guilds are gathered together for the great Festival. Beckmesser is the first to sing, but as he has been quite unable to memorise the words correctly, he fails miserably. Sachs now calls upon Walther to step forward, and his impassioned and inspired performance completely wins the hearts of all his listeners. He is crowned by Eva as the victor of the contest and the opera ends with a jubilant chorus in praise of Hans Sachs.
Sadler’s Wells Opera Chorus

Chorus Master        Hazel Vivienne

Assistant Chorus Master    John Burdekin

Sopranos
Felicity Baldwin  Phyllis Ball  Margaret Brandon  Moira Clark
Brenda Gale  Phyllis Glavin  Audrey Gunn  Georgina Holley
Gwynneth Jenkins  Betty McClelland  Jean Methven
Jean Mountford  Dorothy Nash  Frances Reid  Marie Robinson
Valerie Robinson  Carol Roscoe  Eileen Shayne  Sally Strane
Teresa Wallard  Elizabeth West  Angela Wheeldon

Mezzo-Sopranos
Gillian Ashby  Helen Barker  Christine Bolton  Isolda Dawe
Pamela Fasso  Lyndsie Holland  Elaine Howarth
Elizabeth Howarth  Janet Leggat  Jean Manning  Janet Mays
Elizabeth Mynett  Myra Ross  Lesley Smith  Barbara Unwin
Jillian Verrier  Jane Whitehead  Mildred Wood

Tenors
Brian Casey  George Clare  Trefor Davies  Noel Drennan
Neville Griffiths  Frank Harvey  James Higgins  Elvet Hughes
Paul Jansen  Alan Marchant  Valerio Martinez  Gomer Morris
Ivor Morris  Meston Reid  Joseph Riordan  Raymond Scally
Cragg Sinkinson  Frank Snook  Malcolm St John
Gwynne Sullivan  James Turner  Trevor Vaughan

Basses
Keith Bonnington  Maurice Bowen  Ronald Careford
Anthony Davey  Kenneth Fawcett  Peter Garrett  Patrick Healy
David Henderson  Gerald Holding  Ian MacPherson
Leigh Maurice  William Noonan  Richard Perrett
James Richards  Adam Sargent  Douglas Stark  Peter Tracey
Simon Vaughan

Sadler’s Wells Opera Movement Group

Director        Pauline Grant

Assistant       Hilary Cartwright

Olwyn Atkinson  Sue Burnett  Davinia Faversham  Karen Gaeng
Elizabeth Hooper  Thorey Mountain  Penny Stevenson
Lesley Stewart  Valerie Thomas  Jeremy Allen  Adrian Barnes
Michael Buchanan  Sandy Grant  Hugh Halliday  David Hitchen
Peter Kenyon  David Shelmerdine  Donald McAlpine
Sadler's Wells Opera Orchestra

Orchestral Manager  Charles Coverman

Leaders  Barry Collins  Howard S Ball

1st Violins  Joseph Tuban  Ruby Hurn  Don Mackenzie  Peggy Croxford  Beryl Aty  Ruth Benson  Michael Casey  Alex Cowdell  Julie Davies  Susheela Devi  Desmond Fenton  Michael Fletcher  Josephine Harding  Christine Riddoch  Chrystella Yiallouri


Violas  Terence Hilton  David Thompson  Roger Welch  Anne Wolfe  Jean Burt  Martin Chivers  Bernardine Knussen  Judy Pullen Baker  Eugene Sheldon  Elizabeth Woolhouse


Basses  Peter Hodges  Fred Mackay  Manny Shulman  Walter Kendall  Peter Hetherington  Nigel Blundell

Flutes  Elmer Cole  Michael Axtell  Veronica Hatten  Andrew Collier

Oboes  John Lawley/John White  Heather Jordan  Judith Thomas

Clarinets  John Denman/Olive Wright  Peter Allen  Peter Howes

Bassoons  Paul Draper/Brian Wightman  Tom Hunnisett  Robert Jordan

Horns  Francis Bradley  Lyn Evans  Barry North  Ronald Yeowell  Lawrence Fowler  Albert Jenkins

Trumpets  Denis Egan  David Appleyard  Andrew Hendrie  Crispin Steele-Perkins

Trombones  James Katchen  Anthony Lincoln  Leslie Lake  Frank Mills

Tuba  Charles Luxon

Tympani  Charles Fletcher  Adrian Millett

Percussion  John Donaldson  Norman Taylor  Harold Sherrell

Harp  Nans Wheldon

Music Staff  Michael Bassett  Noel Davies  Gerald Gover  Tom Wade  John Wilks
Sadler's Wells Opera at the London Coliseum

Controller of Opera Planning
Richard Fisher

Personal Assistant to the Managing Director
Patricia Bancroft

Company Manager
Robert Blake

Technical Administrator
John Wyckham

Stage Director
John Harrison

Wardrobe Manager
William Strowbridge

Repertory Stage Manager
Gordon McKechnie

Deputy Stage Manager
Ruth Anders

Head of Publicity and Marketing
Rupert Rhymes

Press Officer
Helen Salomon (836 0111)

Box Office Manager
Peter Hampson (836 3161)

Lighting Consultant
Charles Bristow

Acknowledgments

The extracts are from Ernest Newman's The Life of Richard Wagner (Cassell Volume Three 1945 and Volume Four 1947), Newman's Wagner Nights (Putnam 1949), and The Record Guide by Edward Sackville-West and Desmond Shawe-Taylor (Collins 1955).

The portrait of Hans Sachs is in the German National Museum in Nuremberg. The picture of Nuremberg in 1867 is from the Radio Times Hulton Picture Library. The picture from Mazeppa is from the Mander and Mitchenson Collection.

The cover is a woodcut of Nuremberg in 1493.

In accordance with the requirements of the Greater London Council:
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.

Typography Pearse/Neilson
Printed by Battley Brothers Printers London SW4
Colour advertisements printed by Thomas Jenkins (Printers) Ltd

Advertising enquiries
Arthur Bays Advertising Consultant
4 Hollywood Mews London SW10
Telephone 01-352 6400
Measurably more enjoyable

Dunhill International

From the most distinguished tobacco house in the world
THE FRIENDS

SPECIAL OFFER
TO NEW MEMBERS
Membership normally runs for the
calendar year but join now and
your subscription will carry you through
until the end of December 1971.
Full Member £6 (£5.5.0 if by covenant)
and Young Friend £2.

PRIVILEGES
Rehearsals, Special Performances of opera
and ballet, Introductions to operas,
Lectures, Tours of the Royal Opera House,
Performances by the Royal Ballet Choreographic
Group, Opera for All and Ballet for All,
Parties, About the House the Friends' magazine,
Royal Opera House advanced
programmes, etc.

YOUNG FRIENDS
Anyone who has not reached his/her 26th
birthday can now become a Young Friend
for an annual subscription of £2.
In addition to the privileges listed above
Young Friends can buy reduced price
tickets for seats in the Amphitheatre,
for Standing Room in the Stalls Circle
and on certain occasions for seats
in the Stalls and Grand Tier.

Further details with application form,
Banker's Order and Deed of Covenant from
The Friends, Royal Opera House,
Covent Garden, WC2.

OF COVENT GARDEN
Did you know

that there are price reductions for parties of twenty or more at certain performances at the London Coliseum. There are further reductions for parties of schoolchildren. Join the Mailing List mentioning your interest in party booking and you will be regularly informed. Full details in the foyer.

Bring your evening to perfection in an atmosphere only Greeks can create just a few yards along the road

BEOTY'S RESTAURANT with their Mezedes

“one of the very few places where prospective playgoers can have a drink in the pleasant bar and a relaxed meal afterwards before going on to the theatre. They take last orders until 11.30 pm and the courteous service never falters”

Margaret Costa’s “Dining Out” in The Illustrated London News
Words and Music...

Much of the most original and illuminating musical appreciation being written today appears in the pages of The Listener. Recognising that background knowledge of a composer and his work can greatly increase one's understanding and enjoyment of a performance, The Listener each week invites an eminent composer, conductor, performer or critic to contribute a full-length article on a forthcoming music broadcast or on a composer whose work can be heard on BBC television or radio in the coming week.

In every issue too there is critical comment on outstanding broadcasts of the past week – frequently accompanied by a feature on jazz or new record releases – and every three months The Listener publishes a special supplement outlining notable music broadcasts that the music lover can look forward to hearing on radio.

Recent contributors include Pierre Boulez, Denis Arnold, Lennox Berkeley, Malcolm Williamson, John Ogdon, Stephen Walsh, Edmund Rubbra, Tim Souster, Misha Donin, David Drew and Hans Keller.

SPECIAL OFFER TO NEW SUBSCRIBERS

A free copy of a BBC Music Guide

Readers of this concert programme who register a subscription to The Listener for twelve months will receive a free copy of a BBC Music Guide of their choice. This series of brief, semi-technical studies of a composer’s work in a particular form has been designed specially for music lovers. There are fifteen titles to choose from, including Beethoven Symphonies, Ravel Orchestral Music, Mozart Chamber Music and Monteverdi Madrigals.

(This offer closes on 31 December, 1970)

For details of subscription rates and free Music Guide offer, please write to

BBC Publications (SW) 35 Marylebone High Street, London W1M 4AA.
Be the first to know

Sadler's Wells Opera at the London Coliseum and Sadler's Wells Theatre: for 5s. a year you will be kept informed of what is on at both theatres and will also receive priority booking. Please send your subscription to Mailing List Department (P), London Coliseum, St. Martin’s Lane, London, W.C.2.

The Royal Opera House: subscription rates are 5s. a year or £1 for four years for advance notice of programmes at Covent Garden. Subscriptions should be sent to Mailing List Department, P.O. Box No. 25, London, WC2E 7QA

When applying to join either mailing list, please say whether you are already subscribing to the other.
How Crown Derby became Royal

Two hundred years ago, when bone china began to grace the finest tables, King George III granted William Duesbury, the creator of Derby China, the distinction of his patronage and, in 1773, Derby China was marked with his crown. Over a hundred years later, Queen Victoria fell in love with this exquisite china whose unrivalled beauty she so admired. Her Majesty commanded that it should be known as Royal Crown Derby . . . and so it has been from that day on.

Lombardy is a classic example of Derby’s matchless taste and skill. Entirely decorated by hand, burnished with pure gold touched with jewels of turquoise. A perfect complement to the exquisite hand-crafted Royal shape.
Re-decoration at the Coliseum June 1970
Main Contractors: Hutchings & Keasly Ltd