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AT THE BAYREUTH FESTIVAL THEATRE, 1958

Senta
ASTRID VARNAY
Mary
ELISABETH SCHÄRTEL
The Dutchman
HERMANN UHDE
Daland
LUDWIG WEBER

with supporting cast and
The Bayreuth Festival Chorus & Orchestra
conducted by
JOSEPH KEILBERTH

LXT 5150/2
(German/English libretto: 4/-)

THE DECCA RECORD COMPANY LTD ALBERT EMBANKMENT LONDON SW1
Sadler's Wells Trust Ltd
Director Norman Tucker
Administrative Director Stephen Aizen
presents
Sadler’s Wells Opera
Musical Director Alexander Gibson
in
The Flying Dutchman
Opera in Three Acts by Richard Wagner
English version by Ernest Newman
Conductor Alexander Gibson
Producer Dennis Arundell
Settings by Timothy O'Brien
Costumes by Anthony Boyes

Wednesday 29 October 1958

The Flying Dutchman was first performed at Hofoper Dresden on
2 January 1843; first London performance Drury Lane 1870.
First performance at Sadler’s Wells

Sadler's Wells Theatre was re-opened by Lilian Baylis
on 6 January 1931
Sadler’s Wells Trust works in full association
with the Arts Council of Great Britain

Enchainement No. 9
Glisade derrière, cabriole devant fermé écarté, pas de chat,
chassé en arrière, dégagé & devant.

Schweppes guide to Ballet
The Flying Dutchman

Cast in order of appearance:
Daland, a Norwegian Sea Captain .............. Harold Blackburn
Steersman ......................................... Alberto Remedios
The Dutchman ..................................... David Ward
Mary, Senta's former nurse ...................... Anna Pollak
Senta, Daland's Daughter ...................... Elizabeth Fertwell
Erik, a young Heatsman ......................... William McAlpine

Norwegian Sailors, Crew of the ship "The Flying Dutchman", Village Girls

Scene: The Norwegian Coast

The Flying Dutchman, first produced at Dresden in 1843, is based on an episode from a work of Heinse.

The legend of The Flying Dutchman tells of a Dutch Captain who once tried to sail round the Cape of Good Hope in the teeth of a gale and swore that he would accomplish his purpose even if he kept sailing for ever. The Devil hearing the oath, condemned him to sail the seas until the day of judgment unless he could find a woman whose love, faithful in face of death itself, should redeem him from the curse laid on him by the devil. Once in seven years the Dutchman is allowed to go ashore to find such a woman.

Act I
A rocky bay off the Norwegian coast.

Daland, whose ship has been driven ashore in a raging storm, meets the Dutchman and his ghostly vessel. The Dutchman offers all the treasures of his ship in return for shelter for a single night. When he learns that Daland has a daughter, he wonders if she will prove to be his redeeming angel.

Interval

Act II
A room in Daland's house

After his opening Scherenschnitte, Senta sings the old ballad of the Flying Dutchman. Erik, who is in love with Senta, tells her how he dreamed that she was carried off by the ghostly woman whose story seems to prey so much on her mind. Daland and the Dutchman appear, and compelled by some strange inner emotion, Senta plights her troth to the stranger.

Interval

Act III
The Quayside

The sailors and village folk, invited the mysterious crew of the Dutchman's vessel to join in their festivities, but they are soon frightened away by the ghastly apparitions on the stranger's ship.

Erik pleads with Senta not to forget their mutual promises of love and is overheard by the Dutchman, who, under the impression that Senta has betrayed him, reveals his name and race to the horrified villagers. He calls off and Senta throws herself into the sea to be united with the Dutchman in death thus redeeming him from the curse with her self-sacrifice.

The Producer wishes to acknowledge the technical assistance given by Charles Britton on lighting.


Sadler's Wells Chorus

Soprano Ivana Carpinter, Antonia Child, Sybil Hambleton, Shella Hardy, Gwyneth Jenkins, Catherine Lasko, Jean Mannford, Dorothy Nash, Joan Smallley, Denise Tindall, Hazel Williams, Angela Wheddon

Mezzo-Soprano Janet Loggatt, Margaret Morris, Josephine Power, Brenda Sadler, Elizabeth Thomas, Barbara Unwin, Barbara Wells


Sadler's Wells Opera Ballet—

Prue Allen, Christina Birt, Ellen Elson, Dawn Keeler, Christina Stirling, Sophie Truss, Veronica White

Robert Blake, Harry Coodeswell, Gerald Morland, Anton Walker
Sadler's Wells Orchestra—Season 1958-59

Leader
John Ludlow

First Violins
Ruby Horn, Deswood Henson, Christine Riddoch, 
Barry Collins, Edward Vella, Dorothy MacPherson, 
Gillian Huggett, Anne Wainwright, Keith Thomas

Second Violins
Jan Lenzky, Edith Grant, Martin Wood, Sidney Hart, 
Pauline Rinist, Jane Carter, Brian Hale, Cyril Bird

Violas
Donald Clinch, Pearl Keiller, Judy Pulko-Baker, 
Brian Master, Mary Peacock

Violoncello
Richard Bradley, Ruth East, Stanley Bertrand, 
Philip Green

Bass
Margaret Fairman, Archie Walton, Clifford Petts

Flute
Janet Ferber, Colin Chambers, Arthur Swenson

Oboe
Philip Jones, Geoffrey Warcham, Paul Masby

Clarinet
Colin Bradbury, Robert Maggs, Thomas Kelly

Bassoon
Reginald Reynolds, Michael Boyd, John Barnet

Horn
Ian Thompson, Ronald Yoowell, George Joyce, 
Vic Bightmore

Trumpet
Howard Snell, Edward Spence, Frank Wilson

Trombones
James McKeown, Colin Rusby, Frank Mills

Tuba
Charles Laxson

Harp
Stanley Morrison

Timpani
Harry Small

Percussion
Thomas Harris

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"GÖTTERDÄMMERUNG" 
Brünnhilde's Immolation
Kirsten Flagstad and the Philharmonia Orchestra
Siegfried's Rhine Journey
Siegfried's Funeral Music
The Vienna Philharmonic Orchestra
Conductor: Wilhelm Furtwängler

ALPERS

"SIEGFRIED" 
Hall dir. Some—Act II
Kirsten Flagstad and Set Svanholm
The Philharmonia Orchestra conducted by George Sebastian

"HIS MASTER'S VOICE" 
Long Play 33 1/2 r.p.m.

"Zumbihätz": Overture and Venusberg Music
"Der Singende Holzboerner": Overture
"Götterdämmerung": Daybreak Music and Siegfried's Rhine Journey
The Berlin Philharmonic Orchestra cond. by Rudolf Kempe

"Better drink
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just by itself"

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"Better drink
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Sadler's Wells Opera

Conductors: Alexander Gibson, Gerald Gower, Michael Mares, William Reid

Choir Master: David Tod Boyd
Ballet Master: Philippe Porrisset
Music Staff: Gerald Gower, Tom Hammond, Michael Mares, William Reid

Advisor on Singing: Joseph Halsall

Opera Manager: John Wright
Stage Producer: John Donaldson
Wardrobe Mistress: Lily Bell
Wardrobe Master: William Strowbridge

Sadler's Wells Theatre
License Stephen Allen

Manager: Douglas Bailey
Assistant Manager: Dr. S. Parry
Understage Manager: John Donaldson
Box Office Manager: John Wallace (Ter. 1672)

Stage Manager: Anthony Satterthwaite
Deputy Stage Manager: James Sargant
Master Carpenter: William Blakely
Chief Electrician: Charles Chater
Property Master: Percy D. Showman
Wardrobe Manager: Robert Brown
Assistant Wardrobe Manager: Betty Teahan
Librarian: Susan Parry
Orchestra Manager: Robert Brown
Press Representative: Ian Parry (Ex. 0973)

The Management reserves the right to refuse admission, and to make any alterations in the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

The 13th Annual Report 1937/8 of the Arts Council of Great Britain has been published under the title 'A New Pattern of Patronage' and copies may be obtained at the Book Stall in the foyer. Price 2/6d.

The Vic-Wells Association announces for 1938 Annual subscription 15/-, and individual subscription 5/-. The subscription can be paid in 5/- instalments from the Hoe, Soc., c/o Sadler's Wells Theatre, or from the Library Assistants in the Sadler's Wells Room from 9.30 to 7.30 p.m. and during the first interval.

Smoking is not permitted.

In accordance with the requirements of the Lord Chamberlain, the public may leave at the end of the performance by all doors, and each door must be fully closed by 9.30 p.m. Heads and shoulders only to be displayed at any of the garden entrances. The steps leading to the entrance of the theatre must be cleared of all persons leaving the building. The audience must not be admitted to the theatre before the advertised time. The audience must not be admitted to the theatre after the advertised time. The audience must not be admitted to the theatre after the advertised time. The audience must not be admitted to the theatre after the advertised time. The audience must not be admitted to the theatre after the advertised time.

Owing to the limitations of space in this theatre, it is likely that the orchestra will be somewhat reduced. In consequence of this, the audience is asked to exercise patience and to bear in mind that the music is being performed with the utmost care and attention.

The following is the programme for the next performance:

Grieg: Peer Gynt Suite No. 1
Ravel: Daphnis and Chloe

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MOSE (Rossini)*
Cast includes Bosio-Luveri, Taddei, Filippeschi, Montoli, Fazzini, Orchestra and Chorus of San Carlo conducted by Tullio Serafin. (In presentazione box)
ABL 3201/3

DON PASQUALE (Donizetti)*
Cast includes Cipriani, Bizzelli, Valente, Munari. Orchestra and Chorus of San Carlo conducted by Tullio Serafin. (In presentazione box)
ABL 3140/1

THE BARTERED BRIDE (Santana)*
Cast includes Yandel, Sirias, Vollweiler, Brodbeck, Czernow. Orchestra and Chorus of Stockholm Royal Opera conducted by Désiré Margot. (In presentazione box)
ABL 3179/81

FAUST (Gounod)*
Cast includes Slevin, Steiner, Conley, Forest, Gurrera, Orchestra and Chorus of the Metropolitan, New York conducted by Fahita Cleva. (In presentazione box)
ABL 3056/8

SALOME (Richard Strauss)
Cast includes Walburger Wray, Messerich, Saccone, von Milinkovic, Chorus of the Vienna State Opera. Vienna State Opera Orchestra conducted by Rudolf Marsch. ABL 3603/4

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