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MUSICAL DIRECTOR — RAFAEL KUBELIK

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Royal Opera House, Covent Garden, W.C.2.
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COVENT GARDEN OPERA

Musical Director — RAFAEL KUBELIK

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THE

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Musical Director:
RAFAEL KUBELIK

Artists include:

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EDITH COATES  VERONICA DUNNE  LAURIS ELMS
SYLVIA FISHER  EVA GRAHAM  UNA HALE
BARBARA HOWITT  ADELE LEIGH  ELISE MORRISON
MARGHERITA ROBERTI*  CONSTANCE SHACKLOCK  AMY SHEARD
JEANNETTE SINCLAIR  JOAN SUTHERLAND  JOSEPHINE VRASEY
JEAN WATSON  EUGENIA ZARESKA
DAVID ALLEN  ROBERT ALLMAN  OWEN BRAINNEGAN
SIPRO COLOMBO  FREDERICK DALBERG  RHYDDIECH DAVIES
WILLIAM DICKIE  EDGAR EVANS  GIERTA EVANS
JAMES JOHNSTON  DAVID KELLY  OTMAR KRAUS
ALBERT LANCE*  MICHAEL LANGDON  JOHN LANGTON
RONALD LEWIS  RAYMOND MORRISON  PETE FEASE  JAMES FEASE
FURSES ROBINSON  JOSEPH ROUSSEAU  JOHN SAWYER*  DAVID TREK
DERMAT TROY  RICHARD TUCKER*  JOHN VICKERS
JESS WALTERS

Conductors:

EDWARD DOWNES  ALEXANDER GIBSON  RAFAEL KUBELIK
JON MATHEWSON  JOHN PRITCHARD  EMMANUEL 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 publicized as soon as the first of these records is issued.

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THE DECCA RECORD COMPANY LTD
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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 Enrica Delise as Tosca, Ennio de Marchi as Cavaradossi, and Eugenio Giraldoni as Scarpia; the conductor was Leopoldo Magno. It was first performed in London, in Italian, at Covent Garden on 12th July, 1903, with Milia Ternina, Fernando de Lucia and Antonio Scotti, conductor Luigi Mancinelli. Famous Tosca's at Covent Garden have included Emilia Destitri, Louise Edvina, Maria Jeritza, Iva Pavetti, Greta Cigna, Margherita Grandi, Ljuba Wellesz, Renata Tebaldi and Zinka Milanov. Among the best known singers who have appeared here as Cavaradossi are Enrico Caruso, Giovanni Martinelli, Joseph Hilske, Aureliano Pertile, Beniamino Gigli, Giacomo Lauri-Volpi, Giuseppe Lupo, Mario del Monaco and Ferruccio Tagliavini. Famous Scarpas have included Mario Sammarco, Benvenuto Franchi, Marilena Stabile, Lawrence Tibbett, Marko Rothmuller, Giakar Kraus, Tito Gobbi and Giangiacomo Guelfi.
CHARACTERS IN ORDER OF APPEARANCE

CESARE ANGELOTTI, former consul of the Roman Republic who has escaped from theCastel 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 opens himself bustling and cleansing up. The anguish 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 (Rondellio Ammone). When the Sacristan leaves, Angettii emerges from his hiding place. Cavaradossi recognizes him, and promises to help him. Tosca's voice is heard calling. "Mario, Mario!" Cavaradossi thrusts his basket of food into Angettii'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 then goes with him to accompany her to her little cottage in the country (Non la sospiri a me incerta). Her gaze then falls on the portrait and she recognizes in it the features of the Marchese Attavanti. Once more Cavaradossi soothes her, and asks her what eyes could be more beautiful than her own (Quell 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 concert with Fiora Tosca. This joyful news is interrupted by the entrance of Scarpia, the dreaded chief of police, and his agent Spolella, 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 returns to the church seeking her lover, and Scarpia, who wishes to pose the beautiful singer, piques her jealousy by showing her the fan and suggesting that her lover has been distorsed in a file-a-file with the Marchese Attavanti. Tosca rushes from the church, and Scarpia sends Spolella after her, knowing that she will lead him to Cavaradossi and, he hopes, Angelotti (Te shirti, and carozzino. Scarpia orders him to be able to send Cavaradossi to the scaffold and possess Tosca. He kneads 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 APARTMENT AT THE FARNESI PALACE

Scarpia, upping aloft, anticipates the pleasure of the conquest of Tosca. He sends her a note asking her to come to his apartment. Spolella 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
The curtain rises on the Quartetto's apartment below. Cavardina refuses to answer any of Scarpia's questions, and he is led off to the cellar, where Navonnac is waiting for him. Scarpia is then given a letter by Mme. Fauvette, and he opens it. The letter contains a commission from Cavardina, who promises to return the necklace to Scarpia once he has located Marietta. Scarpia leaves the apartment, and Navonnac takes over the proceedings. He asks for the location of the nerve, and Scarpia refuses to answer. Navonnac asks again, and Scarpia once more refuses to answer. Navonnac threatens to kill Scarpia if he does not give the location of the nerve. Scarpia finally agrees to give the location, and Navonnac tells him to get ready to be shot. Scarpia is led off to the cellar, where he is shot by Navonnac.
The Covent Garden Opera Chorus

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

Contraltos
Jean Bowden
Patricia Caime
Alexandra Cook
Rosamund Dalton
Myfanwy Edwards
Brenda Godfrey
Catherine Harding
Vera Hoddmott
Margaret Lane
Daiva Odling
Nada Pobjoy
Else Proffen
Lilian Simmons
Phyllis Simons
Shirley Williams
Dorothy Yeowart

Basses
George Barker
Roderick Bowen
Andrew Daniels
Thomas Fletcher
Emily Jones
James Jones
Wilfred Jones
David Lewis
Ignatius McFadyen
James McClusky
Michael O'Farrell
Lewis Powell
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The Covent Garden Orchestra

1st Violins
Charles Taylor
George Hallam
Phillip Boothroyd
George Palmet
Albert Curran
Anthony Cornish
Reginald Whitehouse
Max Jelks
Sidney Marcus
Graham Wood
Reginald Hill
Anthony Valentine
John Fisher
John Wooff

2nd Violins
Reginald Boothroyd
Bernard Goodl
Jack Muskat
Eric Bowie
Rowland Sirell
James Burress
Reginald Crick
Neil Broome
Edward Patston
Felix Pooler
Terence Jones
Darrell Wade

Violas
Jeremy White
Lawrence Lachland
William Krasnik
John Denman
Benedict James
Peter Barbirelli
Rodney Mcleod
Michael Bromberg
Donald Thompson

Cellos
Kenneth Heath
Alexander Cameron
Louis Bousst
Jack Frances
Frederick Ormondroyd
Edward Robinson
Rowland Carr
Gordon Fernyhough

Basses
Ronald Robinson
Frederick Wightson
John Cooper
Ernest Inness
Albert Hayward
John Collin

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 Angaiss
Donald Bridger
Arnold Fawcett

Horn
Peter Boswell

Clarinet
Olive Weight
Bernard Bree
Herbert Jen
R. Temple Savage
B. flat Clarinet
Bernard Jen
Bass Clarinet
R. Temple Savage
Basset Horn
R. Temple Savage
Bernard Bree

Baritones
Roger Hagger
Geoffrey Gormboll
Fritz Berent

Contrabassoon
Fritz Berent

Horns
Anthony Tunstall
Colin Hinchcliff
Patrick Streven
Guy Gibbs
Christopher Satterthwaite
Barry Castle
Wagner Tubas

Tenors
Denis Floyd
Colin Hinchcliff
Roger Rutledge
Patrick Streven

Trumpets
Harry Dilley
Raymond Allen
Peter Reeve

Cornets
Harry Dilley
Raymond Allen
Bass Trumpet
John Cobb

Euphoniums
Derek James
Harold Nash
John Cobb
Francis Sted

Bass Trombones
Donald Thompson

Tuba
James Gordon

Timpani
Alan Taylor
Jack Wilson

Percussion
Reginald Barker
Reginald Rusheleigh
Jack Wakeley

Harp
Rosemary St. John

Violins
Donald Thompson

MARTINI
just by itself

"Better drink MARTINI just by itself"

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

This issue also contains a fascinating article on Neros 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
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First appearance after their 5th American Tour

Season Begins

19 February, 1958

Details of programme and date of
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Bookings cannot be accepted NOW

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(formerly The Sadler's Wells Theatre Ballet)

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20th — 25th January, Eisenhower Theatre, Brighton
25th 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

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