ROYAL OPERA HOUSE
COVENT GARDEN

LOHENGRIN

Friday, 4th October, 1963
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Statistics have it that most of us enter into the appreciation of music through either of two doors. One is labelled 'Classical'—Mozart, the other 'Romantic'—Tchaikovsky. And it seems that, once inside, the Classicists rarely join with the Romanticists: or vice versa. It is a matter apparently of temperament rather than taste: a division as broad as that between, say, artists and scientists.

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GEORG SOLTI

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Elizabeth Vaughan

Edith Coates
Rita Gorr
Gayneth Jones
Amy Shuard
Josephine Veasey

Marie Collier
Maureen Gay
Margaret Price
Jeannette Sinclair

Margaret Elkins
Heather Harper
Leoni Ryan
Monica Sinclair

Robert Bowman
Edgar Evans
Hans Hofm
John Lamgon
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John Shaw
Dennis Wicks

Charles Craig
Eric Garrett
David Kelly
Ronald Lewis
Forbes Robinson
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Peter Glossop
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Kenneth Macdonald
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**THE ROYAL OPERA HOUSE**

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<td>30</td>
<td><strong>LA BOHÈME</strong> <em>(Puccini)</em></td>
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<td><strong>OCTOBER</strong></td>
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<td>1</td>
<td><strong>LOHENGRIN</strong> <em>(Wagner)</em></td>
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| 2    | **NAPOLI** *(Divertissement)*  
**FLOWER FESTIVAL AT GENZANO** *(Pas de deux)*  
**LA FÊTE ÉTRANGE**  
**RITE OF SPRING** | 7:30 pm |
| 3    | **LA BOHÈME** *(Puccini)* | 7:30 pm |
| 4    | **LOHENGRIN** *(Wagner)* | 6:30 pm |
| 5    | **COPPÉLIA** | 2:15 pm |
| 5    | **THE RAKE'S PROGRESS**  
**LES SYLPHIDES**  
**RITE OF SPRING** | 7:30 pm |

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| 10   | **LES SYLPHIDES**  
**THE RAKE'S PROGRESS**  
**RITE OF SPRING** | 7:30 pm |
| 11   | **LA FILLE MAL GARDÉE** | 7:30 pm |
| 12   | **NO MATINEE** |  |
| 12   | **COPPÉLIA** | 7:30 pm |

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FORTHCOMING EVENTS

THE COVENT GARDEN OPERA

Poulenc's moving work, *The Carmelites*, will be revived on October 14 after more than four years, with Meredith Davies conducting, Heather Harper as Blanche, Joan Carlyle as Mme. Lidoine, Monica Sinclair as the Old Prior, and Sylvia Fisher as Mother Marie of the Incarnation.

During October there will be four more performances of the recent production of Moussorgsky's *Khovanshchina*, conducted by Edward Downes, with David Ward as Khovansky, Joseph Rouleau as Dosifei and Monica Sinclair as Marfa.

Renata Scotto will be heard again in the title-role in *Madama Butterfly*, the role she sang with such success at her Covent Garden debut last season. André Turp sings Pinkerton and Bryan Balkwill conducts. Shostakovich's opera *Katerina Ismailova* (*Lady Macbeth of Mtensk*) will have its first performance in this country on December 2, with an all-British cast including Marie Collier in the title-role. It will be sung in English, and conducted by Edward Downes. The producer will be Vlado Habunek and the designer Bozidar Rasica. (Booking for *Katerina Ismailova* opens on October 8.)

THE ROYAL BALLET

*Coppélia* returns after two years on October 5, with Maryon Lane, Merle Park and Antoinette Sibley alternating as Swanilda. Christopher Gable and Kenneth Mason make their debuts in the role of Franz.

The new production by Robert Helpmann of *Swan Lake* will have its première on December 12, with Margot Fonteyn and Rudolf Nureyev in the leading roles, additional choreography by Frederick Ashton and new decor by Carl Toms. (Booking for *Swan Lake* opens on October 14.)

THE ROYAL BALLET ON TOUR

The Royal Ballet is appearing this week at the Princess Theatre, TORQUAY. Artists taking part in the season include Elizabeth Anderton, Alexander Bennett, Svetlana Beriosova, Donald Britton, Christopher Gable, Ronald Hynd, Henry Legerton, Donald MacLeary, Annette Page, Lynn Seymour and Doreen Wells. The repertory includes *Giselle*, *Solitaire*, *Checkmate*, *Blood Wedding*, *The Two Pigeons*, *Les Patineurs*, *Les Rendezvous*, *Toccata* and the two Bourbonville divertissements. During the next few weeks the Company will also be appearing in Oxford, Eastbourne, and Bournemouth.
"...I quite agree, one does need time nowadays. Personally, I like to choose everything at a veritable snail's pace. Which, of course, is why I spent this afternoon choosing wallpapers and fabrics at the Sanderson Showrooms in Berners Street. The fact is, you can wander round feasting your eyes on all sorts of delicious things that you've absolutely no intention of buying. Like that charming Show House they've just put up there. Such a good plan to be able to see fabrics and papers actually in situ. And you come away literally bristling with ideas. That's the thing about Berners Street—everything so well displayed, and such a pleasantly unhurried atmosphere..."
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in

WAGNER

SIEGFRIED
Alberich — NEIDLINGER
with Nilsson, Windgassen, Hetter, Stolze, Sutherland and supporting cast
and The Vienna Philharmonic Orchestra
conducted by Solti

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Alberich — NEIDLINGER
with London, Flagstad, Svanholm, Kuen
and supporting cast and
The Vienna Philharmonic Orchestra
conducted by Solti

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Fricka — GORR
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with Vickers, Brouwenstijn, London,
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DECCA HOUSE ALBERT EMBANKMENT LONDON SE1
Friday, 4th October, 1963

The 239th performance at the Royal Opera House of

LOHENGRI

ROMANTIC OPERA IN THREE ACTS

Words and music by RICHARD WAGNER

Conductor NORMAN DEL MAR

Producer JOSEF GIELEN

Production rehearsed by JOHN COPLEY

Scenery and costumes by HAINER HILL

THE COVENT GARDEN OPERA CHORUS Chorus Master Douglas Robinson

THE COVENT GARDEN ORCHESTRA Leader Charles Taylor
HISTORICAL NOTE

LOHENGRIN was first produced at the Hof-Theater, Weimar, on 28th August, 1850, with FrL Agthe as Elsa, FrL Fastling as Ortrud, Johann Beck as Lohengrin, Herr Hofer as King Henry, Herr Pätsch as the Herald; conductor Franz Liszt. It was first performed in London (in Italian) at Covent Garden on 8th May, 1875, with Emma Albani, Anna D'Angeri, Ernest Nicolini, Victor Maurel, Sgr. Seidlemann, Sgr. Capponi; conductor Auguste Vianesi. It was first heard in London, in German, at Drury Lane on 18th May, 1882, with Rose Sucher, Frau Garso-Dely, Hermann Winkelmann, Herr Kraus, Herr Kögel, Herr Ehrke; conductor Hans Richter. Its first performance in German at Covent Garden was in 1884 with Albani, Mme. Luger, Albert Stritt, Theodor Reichmann, Karl Scheidemantel; conductor Richter.

Famous interpreters of Lohengrin at Covent Garden have included Jean de Reszke, Ernest van Dyck, Andreas Dippel, Vilhelm Herold, Heinrich Hensel, Peter Cornelius, John Coates, Fritz Wolff, Lauritz Melchior, Torsten Ralf; famous Elsas have been Albani, Lillian Nordica, Melba, Emma Eames, Johanna Gadski, Milka Ternina, Emmy Destinn, Lotte Lehmann, Meta Seinemeyer, Elisabeth Rethberg, Tiana Lemnitz and Victoria de los Angeles. Ortrud has been sung, among others, by Giulia Ravogli, Rose Olitzka, Marie Brema, Ernestine Schumann-Heink, Louise Homer, Edyth Walker, Kirkby Lunn, Olive Fremstad, Maria Olczewska, Kerstin Thorborg, Edith Coates, and Telramund by Maurel, Cotogni, Battistini, Jean Lassalle, Mario Ancona, David Bisham, Fritz Feinhals, Anton van Rooy, Clarence Whitehill, Herbert Janssen.
Wagner (the 150th anniversary of whose birth falls on 22nd May, 1963) became acquainted with the Tannhäuser and Lohengrin legends at the same time, in 1841 while he was living in Paris. He completed Tannhäuser first, and then while holidaying at Marienbad in the summer of 1845 his thoughts returned to Lohengrin, whose story is related briefly in Wolfram von Eschenbach’s poem Parzival, at full length in the later thirteenth century anonymous German epic poem called Lohengrin and the French epic Le Chevalier au Cygne. Wagner’s enthusiasm for the subject was revived and he quickly wrote a prose scenario sketch for an opera. He transformed this into dramatic poetry when he returned to Dresden, and in 1846 began setting it to music, with a Dresden cast and facilities in mind. Being well aware that the second act would give him most difficulty, he began by composing the third, then the first act, leaving the second act and the prelude to the whole opera until last. The score was completed in March 1848, and in September of that year Wagner conducted a concert performance of the first act finale. Wagner’s complicity in the Dresden revolt of 1849 obliged him to flee from Saxony, and the Dresden première was removed from the schedule. At Wagner’s request Liszt gave the first performance in Weimar on 28th August, 1850 (with an orchestra comprising thirty-eight players!) although not wholly successful under these circumstances, Lohengrin was taken up elsewhere; Wagner did not see it until 1861 in Vienna. The London, Milan, and St. Petersburg première all took place in 1868.

Wolfram von Eschenbach gave Parzival’s second son the name of Loherangrin, which has been identified with “Garin of Lorraine”, a sign perhaps that two legends have been confused. All the legends place the action in Brabant, and here history is involved, for Wagner’s König Heinrich is the historical Henry the Fowler, King of Saxony (A.D. 919-936) and champion of German unity who persuaded other German states (including Brabant which is now, of course, part of Belgium—the scene of Lohengrin is Antwerp) to ally with Saxony against the invading forces of Hungary; the Hungarians were, in fact, defeated. Operagoers do not always realize that Wagner’s male chorus in Lohengrin consists partly of Brabantines and partly of Henry’s military escort from Saxony. In the final scene the Brabantines have accepted Saxony’s invitation, and turned out in martial array to follow their new commandant Lohengrin, and King Henry, to Mainz where battle against the Hungarians will be planned.

But Lohengrin is also, and principally, a drama of the historical conflict between Christianity and Paganism; Ortrud is Wagner’s own invention, but her appeal in Act II to Wodan and Freia is true enough, and there were many reactionaries like her who believed that the new Christianity was heresy and that the old gods and supernatural forces must eventually triumph. Thus the metamorphosis of the swan into young Duke Godfrey (or Gottfried) in the final scene, after Lohengrin’s silent prayer, is the climax of a struggle between the old gods who enchanted him into a swan, and the new Christ who triumphed over them by restoring him to humanity. For Ortrud and the powers of darkness there was a threat in anonymity; to discover someone’s name (cf. Turandot) was to acquire power over him. Lohengrin must have known this superstition; hence his insistence on his incognito.

William Mann
# LOHENGRIN

**CHARACTERS IN ORDER OF APPEARANCE**

<table>
<thead>
<tr>
<th>Character</th>
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<tbody>
<tr>
<td>Herald</td>
<td>Victor Godfrey</td>
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<td>King Henry I of Saxony</td>
<td>David Ward</td>
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<tr>
<td>Friedrich, Count of Telramund</td>
<td>Gustav Neidlinger</td>
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<td>Ortrud</td>
<td>Rita Gorr</td>
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<tr>
<td>Elsa</td>
<td>Leonie Rysaneck</td>
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<td>Lohengrin</td>
<td>Hans Hopf</td>
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<tr>
<td>Nobles of Brabant</td>
<td>John Dobson</td>
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<td>Arthur Cobbin</td>
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<td>Eric Garrett</td>
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<td>Dennis Wicks</td>
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<td>Pages</td>
<td>Morag Noble</td>
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<td>Anne Pashley</td>
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<td>Margaret Price</td>
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<td>Sally Langford</td>
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<tr>
<td>Duke Gottfried</td>
<td>Peter Mills</td>
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Wagner's Prelude (a slow movement in A major) refers to Lohengrin's provenance in Montsalvat, home of the Holy Grail (or Sangreal=Royal Blood, the goblet which once caught the blood of Christ). Wagner himself described the poetic idea behind the music. "Out of the clear blue ether a wonderful vision gradually materializes ... an angel host carrying the Holy Grail. As it approaches earth ... the glory of the vision grows and grows, and at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion ... The flames gradually die away, and the angel host soars up again to the ethereal heights".

This is the miracle which occurs at Montsalvat during every celebration of the Love Feast (as in Act I, Scene II of Parsifal). It was in Montsalvat that Lohengrin served the Grail with other knights who were in duty bound to go to the aid of anybody in distress. One day the knights of the Grail learned of a Brabantine princess who was sorely tried by enemies, and who required a champion. Lohengrin was about to depart on horseback for Brabant when a boat drawn by a swan arrived at Montsalvat. Lohengrin took it for a sign and embarked. So much the thirteenth century poems tell us.

ACT I

The scene shows a meadow by the river Scheld at Antwerp; King Henry of Saxony has come to address the Brabantines, who have as their leader The Count of Telramund, with his wife Ortrud, daughter of the prince of Friesland. King Henry's herald introduces him, and the King warns the company of the menace of Hungary, and the situation whereby a nine-years truce is coming to an end; every German soldier will be needed as soon as fighting breaks out again. The King is bewildered, though, to find Brabant leaderless and torn by civil strife. Telramund explains that the old Duke of Brabant on his deathbed confided his two children, Gottfried the heir apparent, and Elsa, into Telramund's care. In due course, the boy would have assumed power and Elsa have married Telramund. One day Elsa returned from a walk without her brother; to questioning she remained pale and silent, and Telramund, sure that she had murdered her brother, renounced his rights and took Ortrud to wife. He now accuses Elsa formally of murder, and claims the kingdom of Brabant for himself, as next of kin. Elsa's motive, he continues, was a guilty passion for a secret lover of whom she is always dreaming. The King orders her to be brought to trial, and the Herald solemnly declares the court open, and calls the defendant. She appears with her train of ladies, answers the charges in silence, sighs for her brother then, at the King's behest, embarks on a mystical soliloquy (Einsam in trüben Tagen) about a dream in which she beheld a knight in shining armour; he will be her champion. Her narration moves everybody except Telramund who insists that his charge must be decided by single combat. Elsa agrees and, when asked to name her representative, insists (Des Ritters will ich währen) that God will send her the knight of her dreams as a champion and husband.

In greatest solemnity the Saxon Herald and his four trumpeters call for Elsa's champion, twice without response. Elsa sinks to her knees in prayer (Du trugest zu ihm), and now the crowd points to a spot further down the river where a swan is seen drawing a knight in a boat. Amid great excitement and a splendid double chorus the boat draws nearer and at last the knight, splendidly attired for battle, alights, is gladly
welcomed by the company (save for Ortrud who is horrified to recognize the swan, and Telramund who senses that God is against him), and bids goodbye to the swan (Nun sei bedankt). He then turns to greet the King, and offers himself as Elsa's champion, and potential husband. She accepts the offer rapturously, but he makes one condition: she is never to ask his name (Nie sollst du mich befragen). He repeats this proviso and, on her acceptance, clasps her to himself with a declaration of love, and proclaims her complete innocence, Telramund's perjury. Even Telramund's supporters are impressed and advise him to withdraw, but he prefers death to taunts of cowardice, and so a solemn circle is formed within which the contestants shall do battle.

The Herald (Nun höret mich und achtet wohl) proclaims the inviolability of this circle, at penalty of dire punishment; the two antagonists declare their trust in God, and the King calls down God's blessing on the sanctity of the duel (Mein Herr und Gott), in a dignified and wide-ranging bass solo that is the only triple-time music in the entire opera. It is confirmed in an impressive vocal ensemble. The trumpets sound, the King strikes twice upon his shield, and battle is joined. Almost at once Telramund is knocked to the ground; Lohengrin (we call him so, though nobody on stage knows his name, of course) concedes life and the opportunity for repentance to his vanquished opponent, Elsa launches an impassioned expression of gratitude (O fänd ich Jubelweisen), and the act ends with a tremendous ensemble of rejoicing. Ortrud and Telramund express their mortification, and at the climax Telramund sinks unconscious while Elsa and Lohengrin are escorted back to town.

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

ACT II

We are now inside the fortress of Antwerp, outside the cathedral on whose steps Ortrud and Telramund, bedraggled and downcast, are meditating their downfall, to a brooding theme in the bass, interrupted by a memory of the victorious knight's demand for anonymity. Sounds of rejoicing are heard from the palace of the knights nearby. Telramund decides that he and his wife should now go away, but she is determined to stay and wreak vengeance. When he laments the collapse of his prestige (Durch dich muss' ich vertieren mein' Ehr) in a passionate solo, and accuses her of misinforming him about Gottfried's disappearance, so that God came to defeat him, she answers with words of scorn and hatred for the new religion and its meaty-mouthed upholders, assuring him that this newcomer will be in their power as soon as his name is disclosed. Telramund, a Christian, is appalled by her blasphemies, but at last joins her in entreating the powers of darkness to aid them (Der Rache Werk). This tremendous duologue, by far the most penetrating musical portrayal of character that Wagner had achieved, banishes any suspicion that Ortrud and Telramund are any conventional pair of stage villains.

The sombre orchestral colours and harmonies are dispelled by purity and radiance as Elsa appears on the balcony of her quarters. She gives thanks for her deliverance and her expectation of happiness (Euch, Lüften, die mein Klagen). Telramund sinks away as Ortrud softly calls to Elsa, reminds her how until lately she too had known happiness like Elsa's (In ferner Einsamkeit), happiness now flown for ever. Elsa's conscience bids her thank God for this chance to help a distressed fellow-creature. She hurries from the balcony to join Ortrud below. And now Ortrud sees victory approaching, and calls in wild ecstasy on Wodan, Freia, and the other discredited gods to help her in this crisis (Entwehre Götter). Elsa reappears at Ortrud's side and attempts to console her, but is met only with humble, and gradually less humble
insinuations that this glorious knight will not stay with Elsa for ever; she must steel herself for the parting. Elsa promises to coax Ortrud from pessimism (es gibt ein Glück, das ohne Reu). They go indoors.

Telramund emerges hopefully, then hides himself as day dawns, reveille is blown, and crowds assemble. The Herald enters and pronounces the banishment of Telramund and all his associates; the new-come, God-sent knight is to be Protector of Brabant and, after his wedding with Elsa, will lead his troops to battle. Four cynical Brabantine knights detach themselves from the throng and voice their doubts. Telramund, eavesdropping, reveals himself and conceals himself again among them. Now four pages announce Elsa's arrival, on her way into the cathedral for her wedding. She appears, with a long procession of ladies-in-waiting, while a splendid chorus of homage is built up. As she mounts the steps to the cathedral, one member of her train, Ortrud, runs forward and demands precedence; though the pages restrain her, she insists that she, at any rate, has a husband known to all, unlike Elsa whose bridegroom may be an upstart, for all they know. She persists so vehemently that Elsa's composure and convictions begin to waver. But, just in time, the King and Lohengrin present themselves, and Ortrud is sternly dismissed.

Bride and bridegroom turn their steps to the cathedral, but now Telramund forces himself into their path, demands to be heard and denounces Lohengrin as anonymous, therefore a sorcerer and impostor (Den dort im Glanz). Lohengrin answers that his name may be revealed only to Elsa, and the King supports this. To the terrified Elsa Telramund promises that, if only she will let him wound the knight's finger, the knight will for ever be hers to command. She repulses him. Lohengrin banishes Ortrud and Telramund, then raises Elsa and leads her into the cathedral. As they reach the door, Elsa looks round and sees Ortrud standing below, balefully triumphant, knowing that Elsa's confidence has been undermined. The procession moves into the church.

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

ACT III

Scene I

Feasting, dancing and revelry are portrayed in the famous G major prelude. The curtain rises on the bridal chamber of Elsa and her newly wedded husband, who are being conducted here in two gay processions, to the music of the celebrated Bridal chorus (Treulich geführt). The processions arrive, meet, and deliver bride and bridegroom to one another; then, still singing, they file out again, and the two are left alone to their endearments and loving confidences (Das süsse Lied verhallt). But in all these expressions of love and trust, as Elsa soon points out, one word is missing that would complete their bliss: she may not call her husband by his name. And, though he does his best to console and divert her, Elsa grows increasingly uneasy to think that he does not completely trust her, until in a hysterical vision she imagines him snatched away from her, at any moment, by the swan that brought him here. Insistently she demands his name and now Telramund and the four discontented knights burst in, armed to attack the stranger. Elsa, aghast, gives Lohengrin his sword, and with one thrust he fells Telramund; the fellow-conspirators drop their weapons and kneel repentant. Elsa has fainted. Lohengrin orders the knights to bring the corpse before the King, then commands the ladies-in-waiting to dress Elsa in her finery and lead her also to the judgment seat where he will tell her what she has asked to know. Sorrowfully he leaves the bridal chamber.
Day dawns once more, the trumpets sound, and again we see the banks of the Scheld. The Brabantines and Saxons have gathered, in military array, to march and ride to Mainz (it was the German heavy cavalry that finally defeated the Hungarians). King Henry arrives, and remarks the absence of Brabant's new Protector. At this moment Telramund's funeral cortège enters, closely followed by Elsa with her entourage, and Lohengrin. He asks the King's absolution for his murder of Telramund in self-defence, and then announces that he now cannot lead his troops into battle, since his wife has betrayed him. She has broken her promise, and now he must reveal his identity. To the music of the opera's prelude Lohengrin tells the tale of Montsalvat (In ferner Land) and discloses his parentage and name. Taking Elsa in his arms he reproaches her curiosity, since now he must return to serve the Grail. A grand ensemble of woe and disappointment builds up. The King and knights entreat Lohengrin to remain and lead them into battle (O bleib!), but he can only promise them victory for Germany.

And now the swan is sighted, and is greeted by Lohengrin (Mein lieber Schwan!) with sorrow since, had he been able to remain a year with Elsa, the enchantment would have ended, and the bird been restored to human form as Gottfried. Lohengrin gives Elsa his sword, horn and ring against the day of her brother's return. He bids her farewell and hurries towards the boat; Ortrud emerges from the crowd and, in wild jubilation, proclaims her triumph over him. Elsa, Gottfried and all of them—now Lohengrin must depart, and Gottfried never return. At this Lohengrin sinks to his knees in silent prayer. The swan disappears and, from the riverbank, Lohengrin lifts Elsa's lost brother Gottfried, and introduces him as Brabant's lawful Duke. Ortrud faints with a shriek. Lohengrin embarks and is drawn away. Gottfried advances to the King. The soldiers kneel in homage. Elsa welcomes him to her arms then turns to the riverbank, calling despairingly to Lohengrin who is now almost out of sight. With a cry she sinks lifeless to the ground in Gottfried's arms.

William Mann

THE PERFORMANCE WILL END AT APPROXIMATELY 10.55 p.m.
### THE COVENT GARDEN OPERA CHORUS

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Chorus Master</td>
<td>Douglas Robinson</td>
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<tr>
<td>Assistant Chorus Master</td>
<td>Graham Treharre</td>
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<tr>
<td>Sopranos</td>
<td>Norah Cannell, Fernanda Eastwood, Helen King, Leah Roberts, Maureen Williams</td>
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<tr>
<td>Contraltos</td>
<td>Phyllis Auer, Lilian Newman, Gwynneth Price, Eileen Thomas</td>
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<tr>
<td>Tenors</td>
<td>Malcolm Campbell, David Holman, Daniel McCoshan, Lewis Powell, Clifford Starr</td>
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<tr>
<td>Basses</td>
<td>John Brown, Hadsworth Fisher, George Macpherson, George Reibbit, David Winnard</td>
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### THE COVENT GARDEN OPERA BALLET

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Ballet Master</td>
<td>Peter Clegg</td>
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<tr>
<td>Ballet Mistress</td>
<td>Romayne Grigorova</td>
</tr>
<tr>
<td>Jill Bett</td>
<td>Bronwen Evans, Maureen Wiseman, Lawrence Beecroft</td>
</tr>
<tr>
<td>Mary-Clare Mann</td>
<td>David Cartwright</td>
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<tr>
<td>Hilmar Adrians</td>
<td>David Cartwright</td>
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<tr>
<td>Gray Veredon</td>
<td>Erica Jayne, Gwen Le Suer</td>
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Publications

and

Photographs

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1st Viols
Charles Taylor
George Hallam
Anthony Valente
Reginald Hill
Charles Nolan
Paul Gamble
Alan Traverse
Sheila Beckensall
Max Jekel
Philip Boothroyd
John Woolf
Penelope Saunders
Sydney Marcus
Ivan Aarons

1st Viols
Reginald Boothroyd
Jack Musikant
Peter Mays
Reginald Crick
Bernard Gould
Albert Curran
Edward Puttson
John Allan
Hamel Grootling
Denis Vine
Felix Poole
Juliet Davy
Bernard Neveland
Ivor Lester

Viols
Jeremy White
Arnold Neunham
Benedict James
John Forrester
John Denman
Patrick Hooley
Michael Cookson
Peter Lewis
Peter Barbieri
John Hall

Cellos
Ernest Greaves
Louis Bonneau
Frederick Ormandroyd
Gordon Ferneyhough
Lionel Alberts
Phyllis Campbell
Haydn Turner
Francis Saunders

Basses
Ronald Robinson
Frederick Wigston
John Cooper
Albert Hayward
John McCormack
John Backett
Nathaniel Paris

Flutes
William Morton
Donald Davidson
John Bouler

Piccolos
John Bouler
Donald Davidson

Bass Flute
John Bouler

Oboes
John Barnett
Alan Wardley
Donald Bridger
Anthony McColl

Cor anglais
Anthony McColl
Donald Bridger

E flat Clarinets
Maurice Cody
Colin Parr

Clarinets
Ian Herbert
Maurice Cody
Colin Parr
Frederick Lave

Bass clarinets
Frederick Lave
R. Temple Savage

Bassoons
Roger Hagger
Neil Leesley
Fritz Berent
Contra Bassoon
Fritz Berent

Horns
Anthony Tunstall
Barry Castle
Christopher Satterthwaite
Frank Rycroft
Kenneth Shaw
Colin Hinchliffe

Trumpets
Harry Dilley
Raymond Allen
Peter Reece
David Appleyard

Cornets
Raymond Allen
Peter Reece

Bass Trumpet
Harold Nash

Trombones
Harold Nash
David Chandler

Bass Trombone and
Contra Bass Trombone
Haydn Troiman

Bass Tuba
Michael Barnes

Timpani
Alan Taylor
Bernard Harman
Jack Wilson

Percussion
Reginald Barker
Reginald Rasliegh
Jack Wilson
Bernard Harman
Jack Wadeley

Harp
Michael Jeffries
David Snell

Celeste
Ivor Lester

Es is ja ch als eins,

'Tis all one, 'tis all one,

sings Octavian about joy and pain in "Der Rosenkavalier" by Richard Strauss, but it could equally well refer to Opera and Ballet for neither can exist for your delight without the Musician, whether he be composer, singer, orchestral player, conductor or teacher.

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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 make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

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.

THE MANAGEMENT wish to emphasise that smoking is not permitted in the auditorium and that photographs may not be taken in any part of the theatre.

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.

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