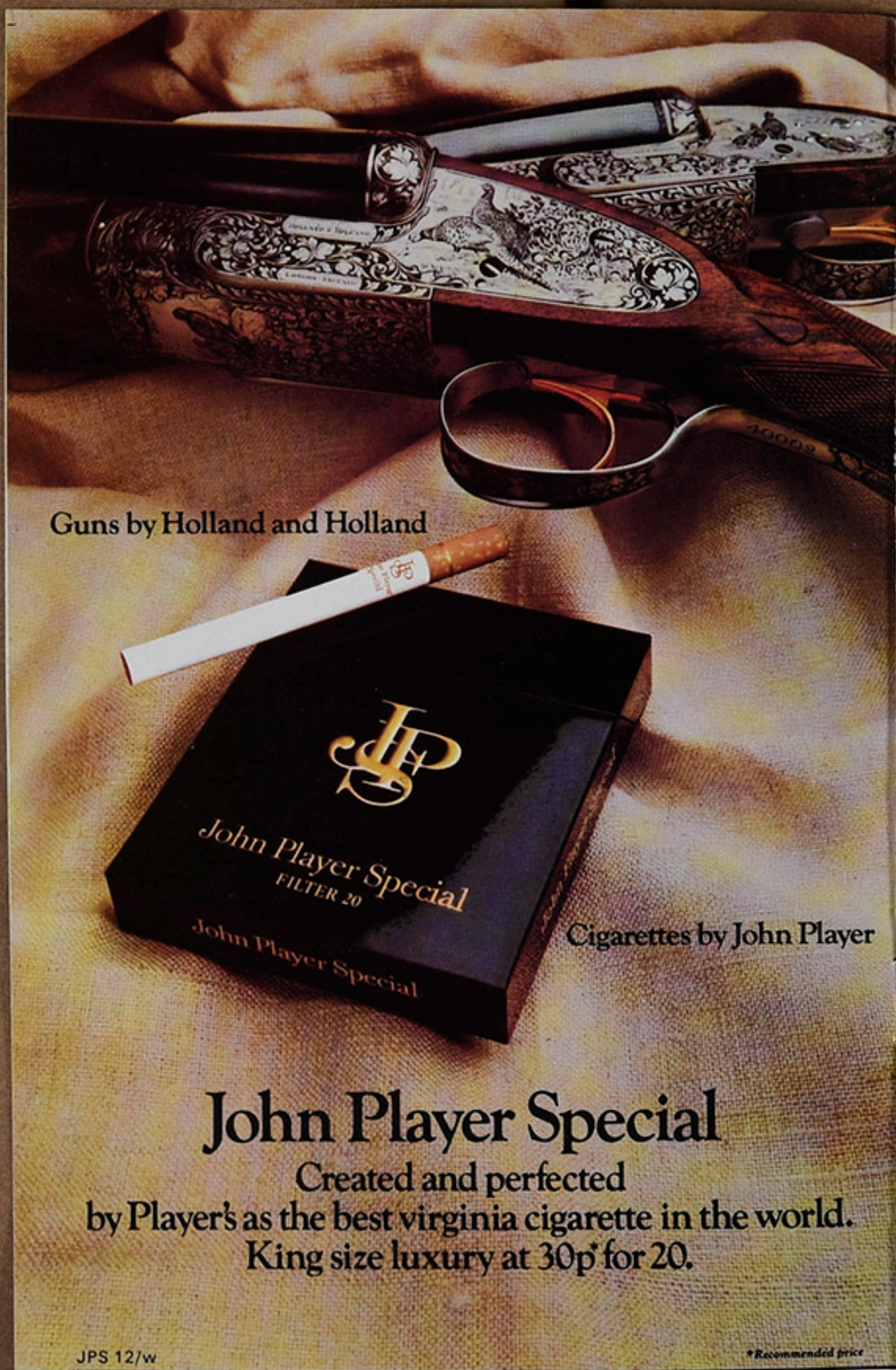


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L'ORMINDO





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This is a **Theatreprint** programme

Editor

Martin Tickner

Advertisement Director Richard Gambier-Parry

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DINING OUT

During the second week of January, after twice calling The Secret Place - one of my favourite restaurants in London - and getting no reply, I became increasingly curious about what could have happened, and went round one evening to find out. I hardly recognised it; the beautiful wooden horses on the carousel in the window, the ship's figurehead - and the enormous woman's head in wood which I had always admired - the seventeenth century Swedish throne, had all disappeared. Electricians, painters and wires were all over the place. As I stared at this apparent chaos the Patron, who was supervising the alterations, emerged from the dark to assure me with a smile that the restaurant would reopen on the coming Monday. I did not believe a word he said but on Monday, having been informed on the telephone by a charming English-speaking French voice that the restaurant was in fact opening that night, I took some friends along for dinner. It took me some time to accept the fact that so much had been done in such a short time, but I was pleased to be able to sit once more among the beautiful antiques.

The restaurant looked much bigger since an arch leading to an elegant staircase had been incorporated in the dining-room. The open fires are still there and in the centre of the room an eighteenth century wooden wine-press stands in all its glory on the red-brick floor. A gracious black-haired girl from Mexico welcomed us and we sat at one of the discreetly lit carousel tables. We ordered Bouillabaisse - a delicious fish soup which is

a speciality of the house - Onion Soup and Saumon Mousse, followed by Quenelles au Montrachet, Cervelles aux Amandes (this is one of the few restaurants in London where you can be sure of the authenticity of the classical French dishes) and Entrecote de l'Artiste Affame, cooked in brandy and flavoured with herbs. We finished with Creme Brulee, passion fruit sorbet and a delicious fresh fruit salad. The bill came to about £2.50 per head, with wine, and we had a most enjoyable evening.

Another restaurant which I have visited more than once in the last month is Chow Two, in Queensway. The Chinese food has always been very satisfactory and the prices very reasonable, in spite of the bad publicity it received when it opened because of the Coca Cola decor; but this in my opinion suits the casual and informal tone of the restaurant. There is an enormous kitchen upstairs full of lively Chinese chefs, and the food is brought to you by a little Japanese girl dressed in a kimono. The menu is varied and very tasty. I tried seaweed with scallops, sweet and sour corn soup, chicken in yellow bean sauce, beef with onions and green peppers and prawns in chili sauce. The red and white Coca Cola posters against the white walls produce an interesting and vivacious effect, and the atmosphere is pleasant and lively.

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STILL
at the **AMBASSADORS**



Sadler's Wells Theatre. c. 1813

Covent Garden, Drury Lane and Sadler's Wells are the only three theatres in London which opened their doors in the 17th century and are still flourishing today, having maintained a practically unbroken programme of entertainment over the intervening centuries.

The exact date when Sadler's Wells first became a place of amusement is not known. "A Musick House" was already open to the public in 1683 when Richard Sadler, the owner, rediscovered two wells fed by mineral springs which, by long established tradition, held medicinal properties. Quick to realise the advantage of offering his patrons the chance of "taking the waters" while watching the entertainments, he soon found he had all fashionable London flocking to his doors. Programmes of all kinds of music, dancing, rope dancing and tumbling were provided for the patrons but the tastes of the fashionable are notoriously fickle and soon they found their diversions elsewhere; by 1699 the audience, though still numerous, were described as "vermin trained up to the gallows".

During the next sixty years music from the lowest of bawdy ballads to the songs of Purcell and Arne continued to provide the principal form of entertainment. The Licensing Act of 1737 forbade all theatres except Covent Garden and Drury Lane to perform plays without music; this did not discourage the owner who "entirely new-modelled the theatre for the better reception of company" and declared "you only pay for liquor, not the show".

In 1745 the lease was taken over by Thomas Rosoman, and in 1753, having obtained its first official licence the theatre was flourishing. Twelve years later Rosoman was able to erect a fine brick theatre with a large auditorium which has been the skeleton for all successive alterations; small sections are incorporated even in the present building.

In 1771 Rosoman sold the last of his shares to Thomas King, Garrick's friend and rival at Drury Lane; once again the "beau-monde" came to Islington. It was under King's management that Joseph Grimaldi, the famous clown, made the first of his many appearances at Sadler's Wells; he was then two years old.

The entertainment still included music, juggling, rope dancing and performing animals and, a most popular novelty was the inclusion of representations, either as tableaux or burlesques of great national victories. In 1803 an enormous tank was built so that, by raising the stage, naval victories also could be re-created.

In the early years of the 19th century the Dibdin family controlled the theatre but the person who was most responsible for the long period of prosperity was Joe Grimaldi who appeared not only in his most famous role "Clown" but also in many character parts.

After his retirement in 1828 the theatre suffered a severe financial setback. Ironically it was during these hard times that Sadler's Wells could for the one and only time rightfully call itself "Theatre Royal" as William IV had become its patron when Duke of Clarence.

The Theatres Act of 1843 made it possible for straight plays to be presented at licensed theatres and because of this the downward trend in Sadler's Wells fortune was halted, almost immediately to be followed by one of its greatest periods of glory.

In 1844 Samuel Phelps, a well-known dramatic actor, leased the theatre, formed his own company, and started for the first time to present seasons of straight plays. He also continued the most popular tradition of mounting a pantomime each Christmas and also on occasions at Easter. Phelps' regime lasted with unexpected success until 1862 during which time among many others he produced all but three of Shakespeare's plays, a record which remains unchallenged until 1923 when the Old Vic staged the complete cycle.

After 1862 the theatre once again went into a decline. In 1879 Mrs. Bateman made an unsuccessful attempt to bring back the glory of the Phelps era with her own company. This was the one brief bright spot in the sorry history of failure which finished with the old theatre being finally closed in 1916; during these last years it was used for many purposes—as a roller-skating rink, for boxing tournaments and recruiting meetings, as a second class Music Hall and finally as a cinema.

The building slowly deteriorated until it was nothing but a derelict shell used by the local children as a playground. In 1925 Lilian Bayliss who was already running the popular drama, opera and ballet companies at the Old Vic decided that she would like to expand these activities and open an Old Vic for North London. An appeal was launched and on January 6, 1931 her new theatre was opened with a production of *Twelfth Night*; the cast included John Gielgud and Ralph Richardson. Drama did not prove so popular in North London as opera and was therefore soon restricted to the Old Vic; on the other hand the ballet company built up an enthusiastic following and under the direction of Ninette de Valois became world famous. Many new ballets were created and over fifty operas were produced in the years before the Second World War when the theatre was closed.

In 1945 the theatre was re-opened with the world première of Benjamin Britten's *Peter Grimes*. Devotees came flocking back and the Ballet Company achieved such success that it was moved to Covent Garden where at a later date it was rechristened "The Royal Ballet Company". The opera company remained, building up a vast repertory of operas, sung as always in English; a policy was evolved whereby there was one company on tour, in the provinces or abroad, while another filled the Rosebery Avenue theatre. So great was the demand that in August 1968 the opera companies were able to move to the London Coliseum, a far larger theatre in the centre of London and there they maintain their great traditions.

So it comes about that in its two hundred and eighty fifth year Sadler's Wells Theatre took on yet another function - that of providing an all-the-year-round showplace for opera and ballet from all over the world including British companies such as the Royal Ballet, the English Opera Group, the Handel Opera Society and the D.Oyly Carte Company. In the first two years of this new policy the Theatre acted as host to eleven different nationalities including American, Canadian, Czech, Dutch, French, German, Indian, Polish, Spanish, Turkish and Yugoslav and future plans now stretching as far ahead as Easter 1973 are equally varied.

Sadler's Wells Foundation

President: Her Royal Highness The Princess Margaret,
Countess of Snowdon

Chairman: David McKenna, CBE

Administrator: Douglas Craig, OBE

The London Opera Centre

Chairman: Edward Pollitzer

General Administrator: John Tooley

Director: James Robertson, CBE

L'ORMINDO

A Royal Fable

by Giovanni Faustini

Music by Francesco Cavalli

realised by Raymond Leppard

English Translation by Geoffrey Dunn

Conductor: Raymond Leppard

Producer: Colin Graham

Designer: John Fraser

Instrumental Ensemble arranged by
Orchestral Productions London

Wednesday, Thursday, Friday, Saturday
22, 23, 24 and 25 March 1972

L'ORMINDO

(by arrangement with Faber Music Ltd)

CAST:

| | 22/24 March | 23/25 March | |
|--|-----------------------------------|--------------------------------|--------------|
| Ormindo, Prince of Tunis | Paul Whitmarsh | Bernard Lowe | |
| Amida, Prince of Tremisene | Stuart Harling | Bruce Halliwell | |
| Nerillo, Amida's page | Wendy Pashley | Wendy Pashley | |
| Sicle, Princess of Susio | disguised as Egyptians | Mary Ann Fones | Elaine Watts |
| Melide, her waiting- woman | | Rosalind McInnes | Sheila Brand |
| Erice, her old nurse | Brian Burrows | Stuart Kale | |
| Erisbe, the Queen of Morocco & Fez | Helen Grant | Marie-Therese Laurysen | |
| Mirinda, her waiting-woman | Elizabeth Connell | Lynn Barber | |
| Ariadeno, King of Morocco & Fez | Michael Follis | Michael Bauer | |
| Osmano, the captain of the King's forces | Philip Gelling | Clive Harré | |
| Guards | Robertus Cremer David Matheson | Michael Fullagar Philip Orr | |

The scene is set in North Africa: the city of Fez

ACT I

| | |
|-----------|------------------------|
| Scene I | The city of Fez |
| Scene II | The royal garden |
| Scene III | The Queen's apartments |
| Scene IV | The harbour |

ACT II

| | |
|-----------|-------------------------------|
| Scene I | A street |
| Scene II | A cave outside the city walls |
| Scene III | The palace |
| Scene IV | The prison |

There will be one Interval of 20 minutes

L'Ormindo — Synopsis

ACT I

Ormindo, a young prince who has been fighting in King Ariadeno's service, sings jubilantly of his love. His friend and brother officer, Prince Amida, is also in love: the two show each other the portraits of their beloved, which, to their consternation, they discover to be of the same lady—Erisbe, the young wife of King Ariadeno. They decide to go to the young Queen and make her choose between them. Amida's page, Nerillo, who has been listening, points out to the audience the perils of love and the wisdom which he has acquired in the matter. As he leaves, he is apprehended by three Egyptian fortune-tellers; beneath their disguise, they are in fact the Princess Sicle, Melide, her waiting-woman, and Erice, her old nurse. Sicle, from distant Susio, has been deserted by Amida, and now she and her servants have followed him to Fez. While pretending to tell Nerillo's fortune, Sicle finds out that Amida is in love with Erisbe, and gives way to her sorrow in a beautiful lament. The old nurse, Erice, in her turn, gives us her more cynical view of love and the dangers of taking it too seriously.

The royal gardens. Erisbe complains to her maid and confidante, Mirinda, of her marriage to the ageing Ariadeno. The two young men appear and go one at a time to Erisbe, the other meanwhile hiding and listening. Each in turn is greeted rapturously, to the distress of the other. When, finally, she is confronted by both of them, Erisbe declares that, being married to someone like Ariadeno, she has plenty of love for two more and that they must not be jealous. At this moment the King approaches, and, exchanging elaborate courtesies with Erisbe, he asks her to be kind to the two young noblemen who have fought for him: to this she readily agrees! Left alone on the stage, Mirinda, the maid, begs the audience to understand the Queen's predicament and urges them, should they find themselves in a similar situation, to follow her example.

The Queen's apartments. Mirinda is dressing the Queen's hair and they sing of the way the tresses symbolise the entanglements of love. Amida comes to them, closely followed by Sicle, Melide and Erice. Under the guise of reading hands, Sicle accuses Amida of betraying a Princess in a foreign land. His obvious guilt disillusiones the young Queen, who is also told by Sicle that only Ormindo is faithful and truly loves her. The old nurse, Erice, secretly arranges to meet the discomfited Amida that night at a cave outside the city walls, where magic rites may be performed to help him defeat his rival and win Erisbe. Melide, left alone, explains that she too would like to love, if only it were not such a complicated and distressing business.

The harbour: a ship ready to sail. Sad that the light-hearted lovers' triangle is no longer possible, Erisbe renounces her ties with Amida: Ormindo explains that he has been summoned away to his own country: Erisbe, convinced that he is her only love, impulsively agrees to sail with him.

Interval

ACT II

A street. Nerillo develops his views on love and points out some of the more startling manifestations which he has come across in the city.

A cave outside the city walls. Sicle and Melide are sent into the cave to prepare for the magic rites. When Amida appears, Erice performs a spell conjuring up the spirit of a young woman who, betrayed, has killed herself for love. Amida is struck with remorse and only with some difficulty is persuaded that the 'spirit' is in fact Sicle living: they are finally reunited.

The palace. Mirinda, hurrying back to the palace, conjectures upon the King's reaction to Erisbe's flight, at the same time asking the audience to sympathise with the Queen's motives in running away. Ariadeno, in a rage, sends ships after the runaway couple. News comes that the lovers' ship has been wrecked upon the shore and the Queen and Ormino taken prisoner. Ariadeno orders Osmano, his captain of the guard, to go to them and command that they drink poison and so destroy themselves. Mirinda returns and Osmano tells her what has happened. She promises her hand, if he will only think of a way to save her mistress and Ormino.

In the prison. Ormino and Erisbe await and accept the death that Osmano brings; they drink the poison. Ariadeno enters, and, on seeing the bodies of the two young lovers, is overcome with remorse and desire to forgive. At this Osmano confesses that, intending to save their lives, he had exchanged a sleeping draught for the poison. The young lovers are revived, and Ariadeno, overjoyed, relinquishes his Queen and his crown to Ormino. Amida and Sicle join in celebrating the happy solution of lovers' trials.

Instrumental Ensemble

First Violins: Peter Mountain (leader), John Bacon, Diana Cummings, Oliver Butterworth
Second Violins: John Glickman, Michael McMenemy, Hildburg Williams
Violas: Ian Jewell, Eileen Grainger, Martin Koster, Carolyn Sparey
Cellos: Terence Weil (continuo), David Strange (continuo), Jonathan Williams, Naomi Butterworth
Double Basses: Keith Marjoran (continuo), Rodney Slatford
Harp: John Marson
Guitar: Freddie Philipps
Lutes: Desmond Dupré, Ian Harwood, Cherie Snelling
Harpichords: Jean Mallandaine (*Guest*), James Judd*
Organ: Jane Attfield*

* Members of the LOC Repetiteur Class

The London Opera Centre

Assistant Producer: John Kentish
Musical Preparation: Anthony Legge
Student Repetiteurs: Jane Attfield, Andrew Charity, James Judd
Production Manager and Stage Director: David Gauld
Student Stage Managers: Robertus Cremer, Michael Fullagar, Dhian Siang Lie, David Matheson, Philip Orr, Brian Orsmond
Wardrobe Mistress: Jeanette Watson
Wardrobe Assistant: Helen Ambler
Librarian: Oswalda Pattrick
House Manager: Noël Gibson

Sets built by Michael O'Flaherty Ltd
Painted by John Fraser and Christopher Clarke
Ladies' costumes by Jeanette Watson and Helen Ambler
Men's costumes by Mervyn Wallace
Head-dresses by Sarah Morton
Wigs by Wig Creations
Hairdressing by Janet Archibald
Make Up by Freda Spector
Properties by LOC Stage Managers
Additional Electrical Equipment by Rank Strand Electrical Ltd
Harpichords by John Feldberg
Organ by Hill, Norman and Beard

The Centre gratefully acknowledges the kind assistance given by the Production Departments of the Royal Opera House, Covent Garden, Sadler's Wells Opera and Glyndebourne Opera.

The Centre also gratefully acknowledges financial assistance from the Arts Council of Great Britain.

Scholarship Holders 1970/71

Peter Stuyvesant Foundation: Michael Follis, Judith Quine.
Leverhulme Trust: Anne Conoley.
Goldsmiths' Company: James Judd.
Friends of Covent Garden: Diane Mansfield.
Peter Moores Scholarship: Stuart Kale.
Stanley Thomas Johnson Foundation: Philip Gelling.
Assisted by the Munster Trust:
Stuart Harling, Andrew Charity.
Assisted by the Friends of Covent Garden:
Andrew Charity, Anne Conoley, Sherry Demyan, Stuart Harling.
Assisted by the Vaughan Williams Trust:
Anne Conoley, Helen Grant, Stuart Harling.
Arts Council Repetiteur Bursary: Jane Attfield, James Judd.

Overseas Scholarships

The Netherlands Government: Robertus Cremer, Dhian Siang Lie.
The Dutch National Ballet: Dhian Siang Lie.
British Council: Mary Ann Fones.
Anglo-American Corporation: Elizabeth Connell, Bruce Halliwell.
Nova Scotia Talent Trust }
Manitoba Government } Nelson Lohnes.
Men's Music Club of Winnipeg }
Cape Tercentenary Foundation: Hilda Sandak-Lewin.

Students Supported by Local Education Authorities 1971/72

Inner London: Lynn Barber, Brian Burrows, Michael Bauer,
James Holmes, Paul Whitmarsh.
Chelmsford: Anna Bernardin, Clive Harré.
Cheshire: Wendy Pashley.
Derbyshire: John Tranter.
Dorset: Rosalind McInnes.
Hounslow: Elaine Watts.
Richmond: Philip Orr.
Scottish Ed. Dept: Janet Innes.
Wakefield: Anthony Smith.
Warwickshire: Michael Cleaver.

**Student List
Spring Term 1972**

Sopranos: Anna Bernardin, Sheila Brand (Canada), Anne Conoley, Sherry
Demyan (USA), Mary Ann Fones (Chile), Helen Grant (Australia),
Janet Innes, Diane Mansfield, Rosalind McInnes, Josette Nicholls
(New Zealand), Angela Presman, Elaine Watts.
Mezzos: Lynn Barber (Canada), Elizabeth Connell (South Africa),
Marie-Therese Laurysen (New Zealand), Judith Quine,
Hilda Sandak-Lewin (South Africa).
Tenors: Brian Burrows, Stuart Kale, Bernard Lowe (South Africa),
Paul Whitmarsh.
Baritones: Philip Gelling, Bruce Halliwell (South Africa), Stuart Harling,
Clive Harré, Timothy Hawley (New Zealand), Nelson Lohnes
(Canada), Anthony Smith.
Basses: Michael Bauer, Michael Follis, John Tranter.
Repetiteurs: Jane Attfield, Andrew Charity, Michael Cleaver, James Holmes,
James Judd.
Stage Managers: Michael Fullagar, Robertus Cremer (Holland), Dhian Siang Lie
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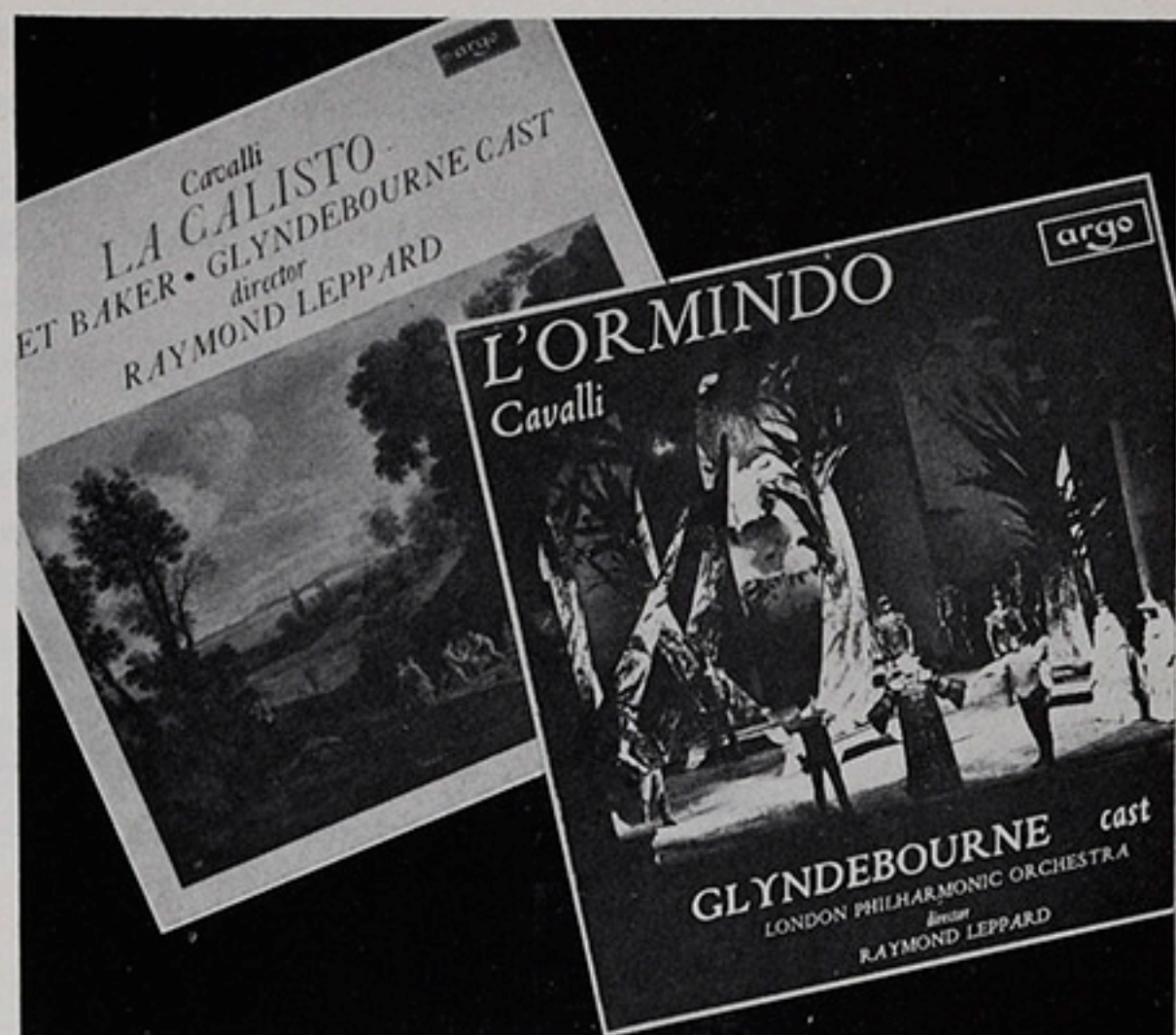
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Raymond Mander and Joe Mitchenson

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01-37 63751)

Smoking is not permitted

The Vic-Wells Association.

Entrance fee 25p, annual subscription £1. Particulars from the Hon. Secretary, c/o Sadler's Wells Theatre, Rosebery Avenue, London, E.C.1., or from the Library Assistants in the Wells Room on Tuesdays, Thursdays and Saturdays from 6.30 p.m. to the end of the first interval.

Mailing List

Advance programme information can be received regularly by joining the mailing list. The annual subscription is 30p. Joining forms are available from the bookstall.

Party Bookings.

At certain performances there are specially reduced rates for parties numbering twelve or more (further reductions for young people under eighteen). For further details write or telephone Party Bookings Dept., Sadler's Wells Theatre, Rosebery Avenue, London, E.C.1. 01-278 6563.

Catering

Westby & Co. Ltd., 2 Charing Cross Road, London, W.C.2. 01-240 0195. The following catering facilities are available from one hour before each performance:
Coffee and sandwich service in the Wells Room on the first floor, and in addition cold buffet for the evening. Coffee and sandwiches in the Upper Circle Bar. Licensed bars in the Main Foyer, Stalls, Dress Circle and Upper Circle at evening performances.

Parking

There is usually ample car parking space in the immediate vicinity of the theatre after 6.30 p.m.

Bookstall.

Theatre books, magazines, etc., are on sale in the Stalls Foyer one hour before evening performances and during the intervals.

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

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

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 obstructions.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other 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.

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"ROARS OF DELIGHT" Sunday Telegraph

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AVIS CAMINEZ

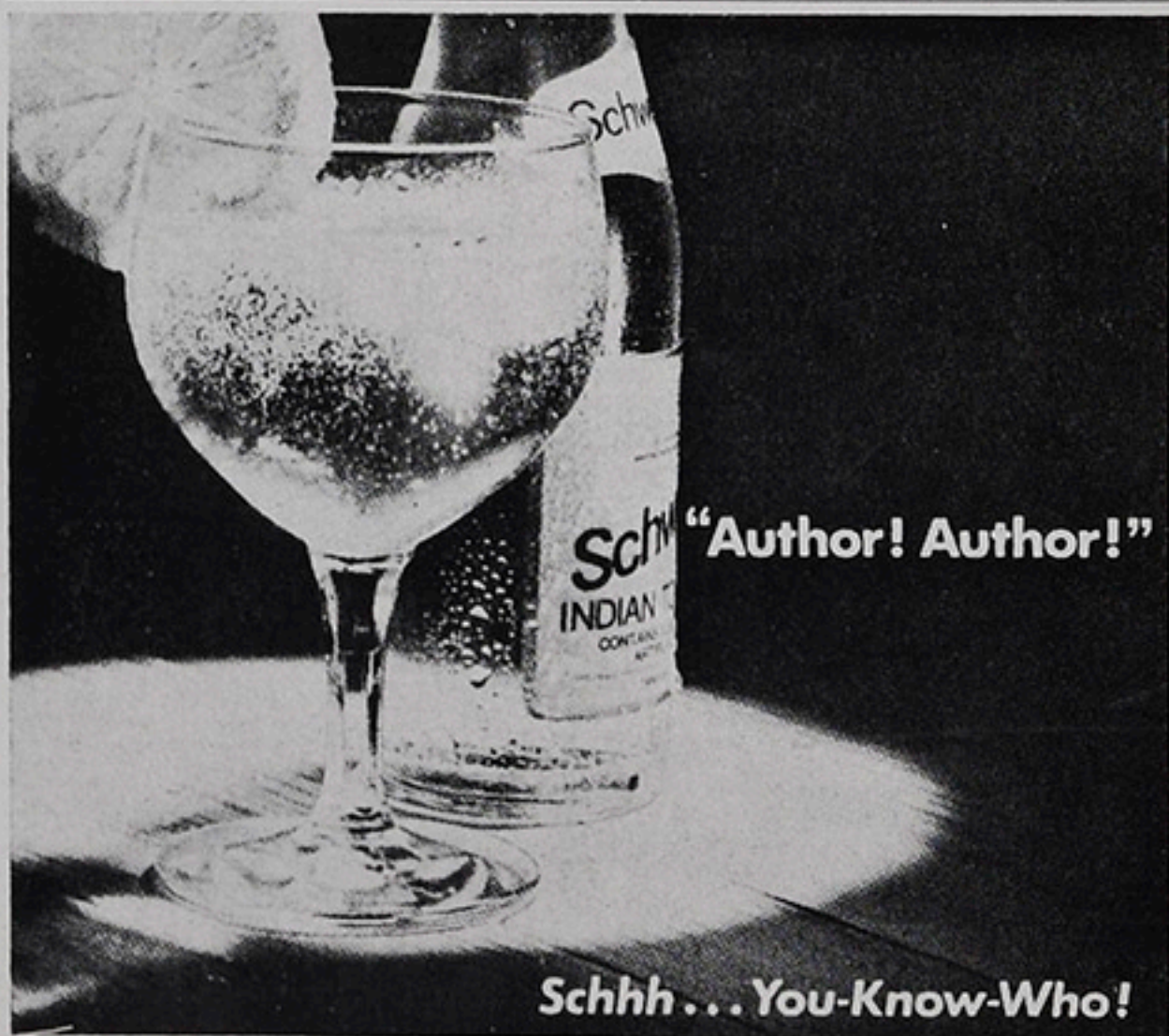
On the Town

The Tutankhamun Exhibition which opens at the end of the month at the British Museum is very much in the news at the moment. King Tut, the boy Pharaoh, has been capturing the imagination of the public ever since his famous burial chamber was discovered earlier this century, and pomp and circumstance have followed his displays ever since. The pound in your pocket will buy a gourmet lunch including dessert and coffee at The Chanterelle, Walter Baxter's 'in' restaurant at 119 Old Brompton Road - daily except Sunday. Dinners are served every night until 11.30. A fashion corner of importance is The Scotch House in Knightsbridge on the busy

Brompton Road/Knightsbridge division. The newest important corner in London is The First National City Bank at the Strand and Aldwych. Citibank House, as it is called, is on the site of the old Gaiety Theatre. David Aberdeen who had the distinction of being chosen English "Architect of the Year" several years ago, and his partners are responsible for this new imposing modern London landmark. The Ireland House Shop on its corner of Bond Street has become a fashion mecca of note. It is a stone's throw from the Westbury Hotel in Conduit Street, a chic gathering place itself. Alan McAfee, the renowned shoe store for men, recently had the front of their Knightsbridge shop destroyed by a wanton vehicle. Fortunately not one fine shoe was damaged and of this moment the new front is installed and the welcome mat down again. Stones' Chop House in Pantom Street off the Haymarket has a popular price pre-theatre dinner menu. In the heart of Theatreland it is of course open after the Theatre.

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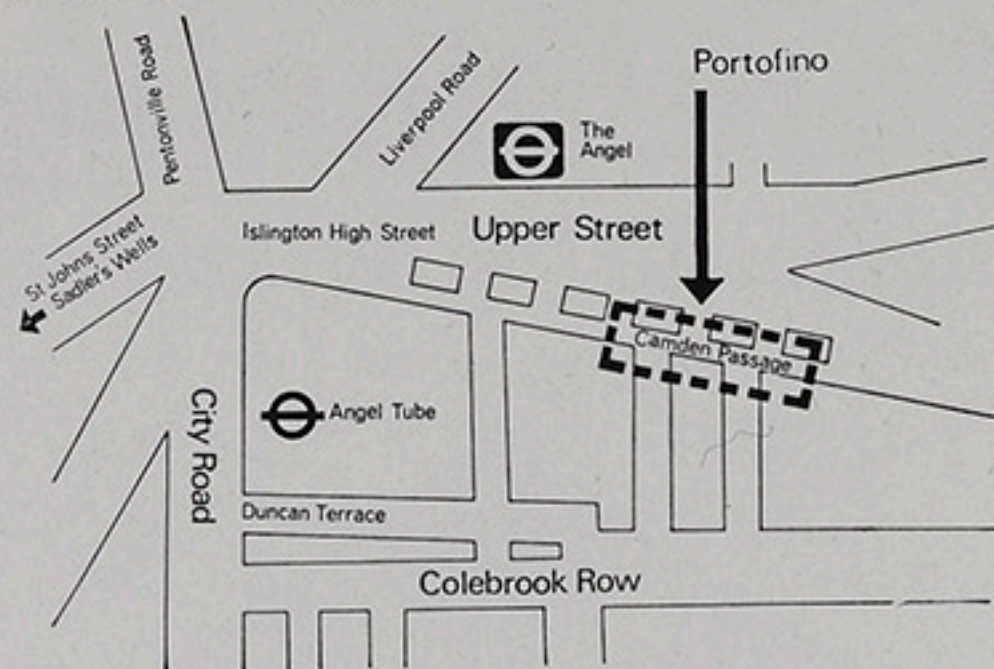
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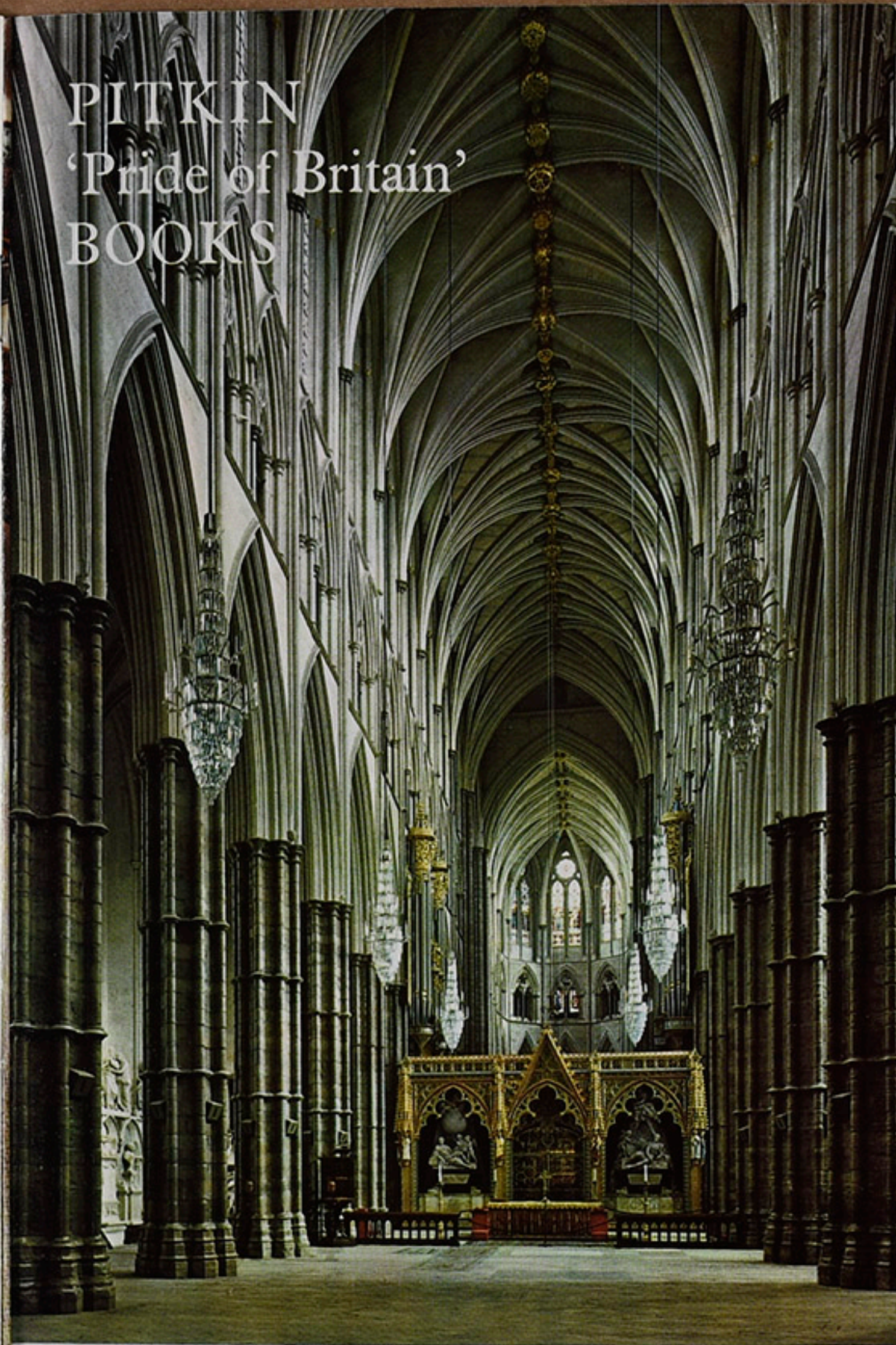
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