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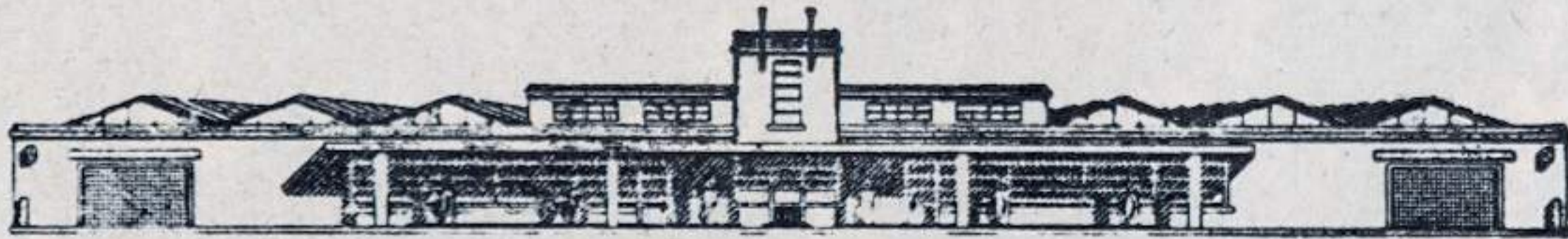
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**Monday, May 11th.....THE MERRY WIDOW**

**Tuesday, May 12th.....CARMEN**

**Wednesday, May 13th...MADAME BUTTERFLY**

**Thursday, May 14th.....THE MARRIAGE OF FIGARO**

**Friday, May 15th.....RIGOLETTO**

**Saturday, May 16th**

**Matinee.....THE MERRY WIDOW**

**Evening.....CARMEN**







**THE SADLER'S WELLS OPERA COMPANY**



**" THE MARRIAGE OF FIGARO "**



**" RIGOLETTO "**



**THE SADLER'S WELLS OPERA COMPANY**



**"CARMEN"**



**"MADAME BUTTERFLY"**



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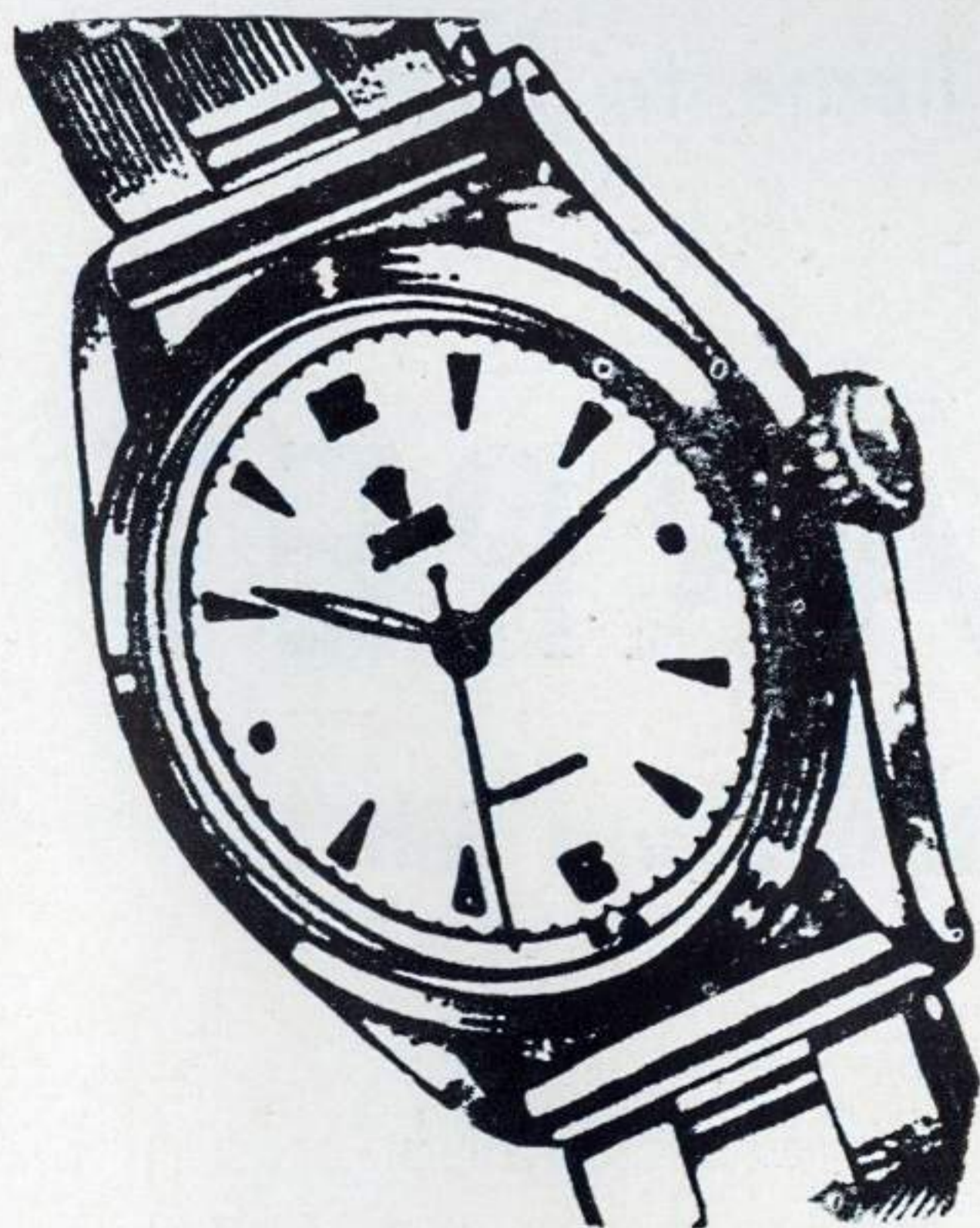
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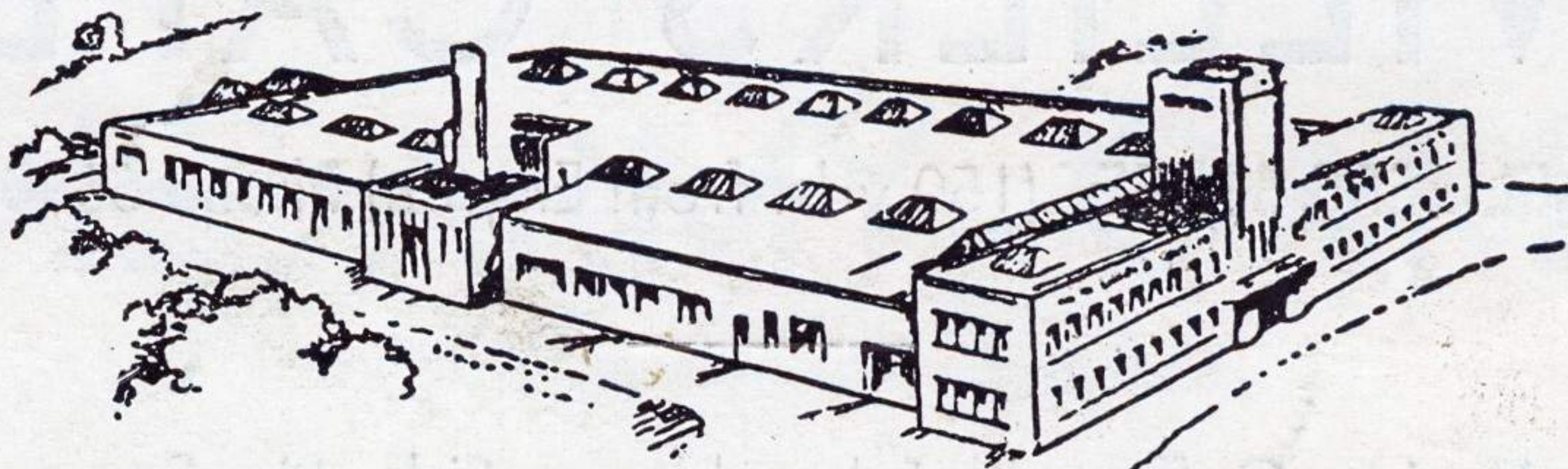
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## ON THE STAGE

# Mozart's

## merry mood

## recaptured

**T**HE accomplished singers of Sadler's Wells pranced joyously through Mozart's merriest opera, "The Marriage of Figaro," at the Globe, Stockton, last night.

The awe-inspiring manoeuvres of the Countess and Susanna—not to mention the redoubtable Figaro—to get what they want, demand a versatility both dramatic and musical from the cast.

The singing was superb, so sketchy characterisations ought to be forgiven. Ann Robson as the susceptible page Cherubino made tentative efforts at manliness which failed lamentably, although her lovely aria "Tell Me Fair Ladies" was a triumph.

John Hargreaves made a resplendent sneering Count, a lecherous aristocrat to the top of his fine voice. One wondered what the Countess (Anne Edwards) who sang magnificently and almost achieved tragic dignity in spite of the libretto, saw in him.

### Cunning clown

Patricia Howard as her maid, Susanna, sang charmingly and flirted suitably.

Figaro himself was played by John Cameron as a cunning clown, who sang the liveliest, gestured the widest and pulled faces the hardest.

Mozart's delicate music was treated sensitively by the orchestra under the firm hand of the conductor, James Robertson.

The production by John Donaldson was graceful and sunlit, if a little vague about ensembles. Malcolm Pride's sets, particularly the "large hall," won a tornado of applause from even the horny hands of a Tees-side audience.—M.C.B.



# On the stage

## A TUNEFUL

## 'CARMEN'

## AT STOCKTON

**I**T IS a long hop from gay romance in Pontevédrian high society to the violent passion of a gipsy cigarette girl, but Sadlers Wells Opera company, which presented Bizet's "Carmen" at the Globe, Stockton, last night, made the transition without effort.

As Carmen herself, Gita Denise smouldered and flashed with fine intensity, but marred her performance with occasional vocal lapses. William Aitken as Don Jose, the dragoon destroyed by his love for the gipsy, ranged easily and melodiously between tenderness and fury.

Musically, however, the production reached its heights in the quite outstanding chorus singing, and in the exquisite voice of Ava June, heard all too briefly as Micaela.

### Serious fault

Dramatically, the production had only one serious fault. The principal singers especially tended to address themselves solely and exclusively to the conductor rather to the detriment of their acting.

The performance was continually interesting not only vocally and orchestrally, but visually in its thoughtful groupings against simple but evocative settings.

Others in the cast included Peter Glossop as the dashing toreador, Peter Tracey, Leon Greene, Sheila Rex, Lily Gribbin, Joseph Ward and Edwin Jepps.

The orchestra was conducted by Bryan Balkwill.—G.H.