



**THE
EDINBURGH OPERA COMPANY**

founded 1920

with the support of the Scottish Arts Council and
the City of Edinburgh District Council

PRESENTS



**conductor NEIL MANTLE
producer JIM BOWMAN**

LEITH THEATRE

Thursday 1, Friday 2, and Saturday 3 May 1980

7.30 p.m.

PROGRAMME 15p.

MANON LESCAUT

EDMONDO, a student	Ian McNab
The CHEVALIER DES GRIEUX	Tom Jamieson
LESCAUT, Sergeant of the King's Guards	Alan Lindsey
MANON LESCAUT	Joanne Armstrong
THE INNKEEPER	Bill Paterson
GERONTE DE RAVOIR	John Parry
THE HAIRDRESSER	Tom McGill
A SINGER	Katrine Townhill
THE DANCING MASTER	Ian McNab
A LAMPLIGHTER	Jimmy Christie
THE SERGEANT OF THE GUARD	John Wightman

STUDENTS, GIRLS, SINGERS, OLD BEAUX, and ABBÉS, CITIZENS—Margaret Anderson, Rosalind Ballantyne, Marjorie Begbie, Glenda Caldwell, Evelyn Couper, Marjory Denness, Margaret Dougal, Edith Dunnett, Mary Elliot, Frances Falconer, Norman Forsyth, Anne Grant, Valerie Hogg, Marjorie Hope, David Hughes-Hallett, Adam Kinghorn, George McArthur, Kenneth Macrae, Inga Mantle, Pat Paterson, Norma Paylor, Lottie Seggie, Derek Tarbit, Peter Taylor, Barbara Thomson, Averil Urquhart, Anthony Watson, Joyce Wightman, Eleanor Wilson, Anne Winchester.

CHILDREN—Valerie Diponio, Antonia Dodds, Sarah Gilmour, Linda Hogg, Hazel Jamieson, Gopal Kharbanda.

GUARDS—COURTESANS—SAILORS.

CONDUCTOR	Neil Mantle	PRODUCER	Jim Bowman
STAGE MANAGEMENT	Bob Moyes and members of the Gang Show		
CHORUS MASTER	Janet Arthur	SET DESIGN	Jim Bowman
SET CONSTRUCTION	Members of the Company		
ACCOMPANISTS	Janet Arthur, Alison Benham, Fiona Milne		
LIGHTING DIRECTOR	Robin Newman	COSTUME DESIGN	Deirdre Jamieson
COSTUMES	by Lyceum Workshops and members of the Company		
WARDROBE MISTRESS	Lottie Seggie	WIGS	Eileen Mathieson
FRONT OF HOUSE MANAGER	Cyril Winchester	PROPS	Valerie Hogg
		POSTER	Inga Mantle

THE EDINBURGH OPERA COMPANY

Chairman: John Wightman

Honorary Treasurer: Anne Grant

Honorary Secretary: Lottie Seggie, 12 Lockerby Cottages, Lasswade Road,
Edinburgh EH16 6QU

Business Manager: George McArthur

Council: Margaret Dougal, Mary Elliot, Adam Kinghorn, Kenneth Macrae,
Inga Mantle

Associate Members:

Mrs A. Armstrong, Mr & Mrs J. Baines, Miss A. Barr, Miss E. Bell, Mr & Mrs W. Brownhill, Mr & Mrs Calder, Miss M. Cherrie, Mrs Dunigan, Mr R. D. Elliot, Revd. W. & Mrs Farquharson, Mrs I. Farquharson, Mrs J. Grieve, Mr K. McL. Hay, Mr & Mrs A. Halford-McLeod, Mrs J. James, Miss S. James, Mrs A. Johnstone, Mrs J. Kinghorn, Mr J. Laing, Mrs S. Law, Mrs H. Lawson, Miss C. Leash, Mrs J. Lindsay, Mrs G. McArthur, Mrs R. Main, Mrs J. Mantle, Miss M. Mitchell, Mr & Mrs Morrison, Mr A. Murray, Mrs I. Paterson, Miss D. Robertson, Mrs M. J. Scott, Mrs A. Seaton, Mr J. P. Small, Miss A. Small, Miss E. Small, Miss G. Veitch, Mr & Mrs E. Warwick, Mr & Mrs K. Wellesley, Mr C. Winchester, Miss J. Winchester, Mrs A. C. Wood, Mr & Mrs P. Wood.

NEXT SEASON'S PRODUCTION will be Wagner's 'Tannhäuser', which contains unusually fine and extensive chorus parts and provides a unique opportunity for even the less-experienced amateur singer to take part in and to enjoy a great opera. If you would like to sing in it, please contact the Honorary Secretary.

MANON LESCAUT

About 'Manon Lescaut'

In 1893 the young Italian composer Giacomo Puccini had his first great success, at the age of 35, with his opera 'Manon Lescaut'. Based on the novel 'Histoire du Chevalier des Grieux et de Manon Lescaut' by Abbé Prévost, this opera succeeded in fusing music and drama into a kind of massive rondo form, despite the intricacies of the plot and the realism of the settings. The original Prévost story is very complicated. Puccini wisely avoided those scenes already set by Massenet for his opera 'Manon' and settled for four key incidents in the novel: this accounts for the somewhat disjointed nature of the plot. These incidents are not entirely faithful to Prévost but manage to encapsulate the main characters, their reactions to each other, and a period flavour, very well.

Manon, of course, is the central figure, and is seen as essentially amoral rather than immoral. Sensual pleasure and riches are high on her list of priorities, and her realisation of the glory of true love comes only when it is too late. The men in her life are many and varied. The great love she has for the Chevalier des Grieux falters in the face of the riches offered to her by the lecherous and powerful Geronte de Ravoir, and her life is further complicated by the avaricious promptings of her unscrupulous, but sometimes affectionate, brother Lescaut.

Synopsis

ACT I

The time is the late eighteenth century. Students and citizens pass the fine spring evening in the courtyard of an inn at Amiens, drinking, singing and flirting with the local work-girls. The liveliest of the students, Edmondo, decides to tease his good friend, the Chevalier des Grieux. Des Grieux, a young man of high birth, has a fine passionate nature which believes only in the truth of high art, beauty and love, and appears rather pompous to the others.

Presently a diligence arrives at the inn, and among the passengers alighting is a beautiful young girl, accompanied by her brother and an elderly fop. The girl is Manon Lescaut, who is being escorted to a convent to be kept safe from the temptations of the world. The elderly libertine, Geronte de Ravoir, has become fascinated by her and plots to abduct her that night. Her brother, Lescaut, a sergeant of the King's Guard, does not know of this but would willingly set his sister up with Geronte if there were profit in it.

Des Grieux immediately falls in love with Manon and she with him, a fact that the bold Edmondo soon discerns. Edmondo also overhears Geronte's plot and enlists the help of the other students to keep Lescaut occupied in gambling and drinking while he prepares a coach for the young couple to elope in. Des Grieux persuades Manon that their love can bring perfect happiness, and they escape together. Edmondo takes great delight in informing Geronte of this, and the disappointed roué stamps and raves with anger. Lescaut, however, knowing his sister's nature only too well, assures Geronte that all is not lost, if he has patience. The Act ends with the students and girls happily believing that all is well for true love.

ACT II

Some weeks have passed, and Lescaut's predictions have come true. Manon's pleasure-loving soul craves for more luxury than des Grieux could provide, and she is now living in Geronte's magnificent house, reigning like a queen, pampered, and endlessly entertained by singers and musicians. Her brother also lives a life of luxury now; for his own ends he has been teaching the wretched des Grieux to gamble so that he may become wealthy and win Manon back. On a day when Geronte has arranged a dancing lesson for Manon, and which ends in boredom for her, des Grieux pays her a visit after Geronte and his fashionable friends have gone for a stroll. Manon is genuinely overjoyed at finding herself once more in love with des Grieux. Carelessly the lovers allow themselves to be caught by Geronte, who rushes madly from the house to have Manon denounced as a person of ill-repute. Lescaut arrives and, although he and des Grieux try desperately to get Manon away in time, her greed for her jewellery delays them fatally, and she is arrested for stealing by the jealous Geronte.

— INTERVAL —

Orchestral Intermezzo—The Journey to Le Havre

ACT III

Along with other women of loose character Manon has been sentenced to banishment to the French possession of Louisiana in America. Lescaut and the distraught des Grieux have an ill-fated plan to rescue her from the prison at Le Havre, but the plot fails and Manon is called out to board the prison ship. To the distress of the watching citizens des Grieux attempts to stop Manon, but, weakened by despair and almost crazed with love, he fails. The sergeant of the guard, however, succumbs to his pleas and allows him to accompany Manon to America as a prisoner.

ACT IV

Manon and des Grieux, victims of further jealousy and intrigue on arrival in America, have left New Orleans and are travelling through a vast, deserted plain in search of somewhere to settle together. Manon is utterly exhausted and much nearer death than des Grieux realises. When he goes off to look for shelter and water, Manon reflects agonisingly on her past life with its joys and misfortunes. When des Grieux returns in despair, she dies in his arms.

J. B.

There will be short pauses between Acts I and II and between Acts III and IV.

SCOTTISH SINFONIA

Conductor NEIL MANTLE

Leader PHILIP TAYLOR

Violins I

Philip Taylor
Robert Fraser
Jan Kouwenhoven
Morvyth Armstrong
Pamela Redman
Julian Ryall
John Hiley
Alison Rushworth
Bridget Taylor

Violins II

Lawrence Dunn
Andrew Nowak-Solinski
Bridget Blackmore
Molly Craxton
Kate Cullen
Morag Campbell
Fiona Milne

Violas

Clare Powne
Julia Campbell
Hilary Turbayne
Gary Clemson
Carrick McLelland
Alan Mackay
Vivienne Farris

Cellos

Astrid Gorrie
John Busbridge
Maja Todd
Alison Benham
Katharine Durran

Basses

Fiona Donaldson
Gordon Murray
Joy Cox
Jennifer Sharp
Eric Jeffrey

Flutes

Anne Evans
Jean Murray

Piccolo

Heather Guild

Oboes

Alastair Thomson
Yvonne Gray

Cor Anglais

Paul Anthony

Clarinets

Pamela Turley
John Grundy

Bass Clarinet

Ronnie Mackie

Bassoons

Bruce Gordon
Graham Fraser

Horns

Dick Rimer
Shona McRae
Louise McLean
David Pryce

Trumpets

Graeme Williamson
David Wright
Andrew Kinnear

Trombones

Neil Short
James Bertram
Alan Douglas

Tuba

Murray Campbell

Timpani

Stephen Callaghan

Percussion

Ruth Innes
Euan Fairbairn

Harp

Winifred Freeman

Celesta

Fiona Milne

Orchestral Manager

David Wright

Concert Administration

Inga Mantle

Next concert of the SCOTTISH SINFONIA

MOZART
WAGNER
TCHAIKOVSKY

Symphony No. 34 in C (K.338)
Wesendonck Songs
Symphony No. 4 in F Minor

INGA MANTLE *soprano*
NEIL MANTLE *conductor*

SATURDAY 21 JUNE

7.30 p.m.

REID CONCERT HALL

Tickets **£1.20** (students **80p**) available from the Usher Hall Box Office and the Edinburgh Bookshop

ACKNOWLEDGEMENTS

The Edinburgh Opera Company wishes to record thanks to the City of Edinburgh District Council and to the Scottish Arts Council for financial support, to the YMCA and the Edinburgh Academy for rehearsal premises, to the Gang Show for the loan of equipment, and to all associate members and friends for their assistance in mounting this production.