LETTER

To the Editor, TEMPO,

Sir,

While a discussion of the problems of England's oldest provincial Opera Company is welcomed, the implication created by Mr. Cecil Smith's article in the Summer issue of your periodical, that the Carl Rosa Opera has fallen on difficult days, calls for correction.

The Carl Rosa Trust is supported by grants from the Arts Council and is able to face the future with some confidence. It is true that the standards by which its productions should be judged are limited by the funds available. The quality of its singers and orchestra players is probably higher to-day than it has been for many years.

The Carl Rosa has always maintained, and seeks to preserve, a traditional method of stage presentation, and this is contrary perhaps to the more sophisticated policy of metropolitan opera companies. As regards the text that is sung and played, we attach overriding importance to the composer's score and to his intentions so far as they can be ascertained. In this respect, there is no divergence between my own views and those of the Company's Musical Director, Mr. Arthur Hammond.

The Company was the first to produce Tannhäuser in English, and the recent revival was produced with resources comparable to those which we have had available in the past. Though it was not well received by the London Press, it has been acclaimed both by audiences and critics in the Provinces.

The Company's policy is to train its own singers, and it seeks to preserve, a traditional method of stage presentation, and this is contrary perhaps to the more sophisticated policy of metropolitan opera companies. As regards the text that is sung and played, we attach overriding importance to the composer's score and to his intentions so far as they can be ascertained. In this respect, there is no divergence between my own views and those of the Company's Musical Director, Mr. Arthur Hammond.

The Company was the first to produce Tannhäuser in English, and the recent revival was produced with resources comparable to those which we have had available in the past. Though it was not well received by the London Press, it has been acclaimed both by audiences and critics in the Provinces.

The Company's policy is to train its own singers, and it seeks to preserve, a traditional method of stage presentation, and this is contrary perhaps to the more sophisticated policy of metropolitan opera companies. As regards the text that is sung and played, we attach overriding importance to the composer's score and to his intentions so far as they can be ascertained. In this respect, there is no divergence between my own views and those of the Company's Musical Director, Mr. Arthur Hammond.

The Company was the first to produce Tannhäuser in English, and the recent revival was produced with resources comparable to those which we have had available in the past. Though it was not well received by the London Press, it has been acclaimed both by audiences and critics in the Provinces.

The Company's policy is to train its own singers, and it seeks to preserve, a traditional method of stage presentation, and this is contrary perhaps to the more sophisticated policy of metropolitan opera companies. As regards the text that is sung and played, we attach overriding importance to the composer's score and to his intentions so far as they can be ascertained. In this respect, there is no divergence between my own views and those of the Company's Musical Director, Mr. Arthur Hammond.

Yours etc.,

ANNETTE PHILLIPS,
(MRS. H. B. PHILLIPS)