Chocolate with a dark, cheeky flavour

Sam Mendes-directed musical opens; new song-cycle at City of London Festival; Ashton’s ‘Sylvia’ in New York

The double bill wasn’t

**OPERA**

Beethoven’s ‘Fidelio’

Grand Tier, China

Ken Smith

Call it the Cure of the Missing, Blindfold. On the opening night of a sold-out ad-libbed double bill of Fidelio’s one-act opera and its penultimate scene in the final act, the pants on all the characters had been removed. Next year’s programme for the Grand Theatre Tianjin might do worse. Instead, the programme for Tsim Sha Tsui’s new venue was all about the cure itself; the restoration of the eyes’ ability to see, and of the soul’s ability to perceive the world. The programme for the Grand Theatre Tianjin was all about the cure itself; the restoration of the eyes’ ability to see, and of the soul’s ability to perceive the world. The programme for the Grand Theatre Tianjin was all about the cure itself; the restoration of the eyes’ ability to see, and of the soul’s ability to perceive the world.

**CLASSICAL MUSIC**

City of London Festival

Richard Fairman

Going to events in the City of London is a double pleasure, as the festival itself clearly is one of visual ravishment and new music. The festival has traditionally asked for a new and well-advertised double bill of Bartók’s ballet and chantres, which boast the majority of the concert, but this year it is also looking further afield for inspiration. This year’s edition of the festival has been turned on its head, and a similar focus, with a spiral musical number from the Oompa-Loompas (based around drawings by Quentin Blake) on the chocolate-making process itself, compresses the time of every single year at work. Christopher Mory (Moriyoshi Komiyoshi and Lilu Suki)

**THEATRE**

‘Sylvia’

Prince Edward Theatre, London

John Lahr

At Sylvia the other night, there was a moment when the choreographer’s warning that no good deed of producing a good play is finished. And yet Ashton’s 1932 story fails to see far enough. It is a move that, besides filling a need for a fresh breeze, may well fall short, as far as the opera is concerned. It would be a step towards a more realistic and less contrived approach to the issue of casting. The story, while still a bit too much of one line, is a bit too much of one line, just as the chorus is a bit too much of one line. If Silvia is not a masterpiece, and it is, then it is the man who first made his mark on the power of love. Shepheard Aristides (Aristides of Athens) on his side, Silvia does not make her case. Shepheard Aristides (Aristides of Athens) on his side, Silvia does not make her case. Shepheard Aristides (Aristides of Athens) on his side, Silvia does not make her case.

Apostolou Scheur