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SYLVIA FISHER

It is said of Sylvia Fisher that, not since Melba, has an Australian singer made such a distinguished name for herself in England and on the Continent. Born in Melbourne, where she studied at the Melbourne Conservatorium and with Adolf Spivakovsky, brother of the great violinist, she went to London in December, 1947, and exactly one year to the day of her arrival there, she made her debut at Covent Garden, as Leonora in **FIDELIO**. She sings this role during her appearance with the Elizabethan Trust Opera Company, as well as **ELLEN ORFORD** in **PETER GRIMES**.

Now Covent Garden's leading dramatic soprano, her name has become associated with so many famous roles—the **MARSCHALLIN** in **DER ROSENKAVALIER**, **ISOLDE** in **TRISTAN** and **ISOLDE**. With the latter role, she established herself as one of the finest Wagnerian sopranos to be heard since Flagstad. It was only last year that she sang her first Italian role—**TURENDOT**.

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CONSTANCE SHACKLOCK

... makes her debut in Australia in one of her most famous roles—CARMEN. Although she is world renowned as a concert and operatic artist, this is her first visit to Australia. Born in Nottingham, she commenced her studies in 1939, when she won a four-year scholarship at the Royal Academy of Music.

In 1946, she was appointed by Karl Rankl to the Royal Opera House at Covent Garden, where she remained for ten seasons as leading mezzo contralto.

She has sung in practically every country in the world and after the war was the first English singer to appear in Holland and Germany. She was also the first English singer to appear at the Teatro Colon in Buenos Aires for 33 years, and the first English singer ever to appear at the Bolshoi Theatre in Moscow.

She is an international recitalist and before coming to Australia performed at the Bach Festival in America. She has sung 550 operatic performances and at least an equal number of concerts and recitals.



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THE BATTLE FOR OPERA

It is bad taste to complain of the cost of an evening's entertainment, but it is to be doubted if good taste ever won a battle. The battle for opera in Australia is being fought and will be decided right here and now. Some people, when told that opera does not pay for itself, survey the crowded audience and exclaim that its sponsors must be corrupt, incompetent, extravagant or mad. Yet in no country in the world does opera pay for itself. The Royal Opera House, Covent Garden, costs the British taxpayer £300,000 a year, and in Europe considerably larger sums are spent by responsible Governments and City Councils, whilst the opera seasons at Glyndebourne and at the New York Metropolitan could not function without substantial assistance from business houses, public trusts and private houses.

To none of these sponsors can the above epithets be fairly applied, and support is given in the belief that opera is as much a requirement for a civilised community as recreation grounds or municipal swimming baths. This is a point we should bear in mind in any campaign to encourage good migrants to this country.

We can feel some pride in the fact that nowhere in the world does opera come so close to being self-supporting as here in Australia. This is partly due to the support generously given to us by the Australian Broadcasting Commission in supplying its matchless State orchestras, but chiefly to the high percentage of audience attendance we have received during past seasons.



HUGH HUNT

The best things in life are not necessarily those which make the quickest profits. It took many years to popularise the now widely-attended orchestral concerts, and the taste for opera, like good wine, is improved by experience. Last year our Company played to 159,318 people, yet, despite this, a substantial subsidy was necessary. This subsidy is derived from the grants made available to us by the Commonwealth and State Governments and the City Councils of Sydney, Melbourne, Brisbane and Adelaide.

It is our aim to reduce the call upon public funds for the support of opera and to use such funds as are granted to us for other purposes—training of artists, the encouragement of authors, the extension of our activities in the schools and country districts. I believe it is possible in time substantially to close the gap between revenue and costs, and I suggest that those who appreciate opera and who believe, as I do, that it is a gracious and desirable addition to living, should make the greatest effort to achieve this aim and to win the battle for opera in Australia.

Support can be given in several ways. You can encourage your friends to attend each opera in the season; you can join the Trust as a member (a membership form is included in the programme); you can subscribe to the Trust Development and Security Fund (details of this can be obtained by writing to the Trust Offices in Sydney and Melbourne). One of the most valuable ways of support is in booking your seats early in the season, rather than waiting until the season is drawing to its close. This will ensure that you get good seats on the nights that you want.

In whichever way you support us, you can be assured that you will not only be strengthening the case for the community of opera, but you will be laying the foundation stone of an opera company which will in time bring credit and renown to this country, and, I hope, some pleasure to you and your children.

HUGH HUNT,

Executive Director.

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GLENDAY RAYMOND

is known throughout Australia, New Zealand and England as a concert and operatic artist.

A student of Adolf Spivakovsky, she has made many appearances on radio and television in those countries, and will be remembered for her radio debut as the singing voice of the late Dame Nellie Melba.

In 1948, she went to England, where she studied with famous Italian tenor, Dino Borgioli, and eventually was placed under contract with the London Philharmonic Orchestra.



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RU PULLAN

*Author
of*

*Curly on the
Rack*



The author of *CURLY ON THE RACK*, Sydney radio writer, Ru Pullan, describes this play as a "conflict of people," within a set of circumstances which are as applicable in Sydney in 1958, as they were in Rabaul (the setting of the play) in late 1945.

The six men and one woman in the play are caught in a series of conflicts which revolve around their need for security. For Curly, money is the ultimate goal, simply for its own sake; for Scobie, it is a shield against the outside world. The conflicts among these seven people rise and fall with the rapidity of a tropical shower; intrigue is their foundation; fear is their ever-present enemy; not only fear of their own making, but the ever-present scare of pockets of still-active Japanese soldiers.

Into this tense atmosphere, a sense of proportion is introduced to take the place of the shell-shocked, post-war values.

The idea for the play came to Ru Pullan as a result of several conversations on the fate of salvage, underground funds and profiteering in the period immediately following the Second World War.

Elizabethan
THEATRE
NEW TOWN

WORLD PREMIERE

Commencing Wednesday, 3rd September, 1958

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

An Australian Play

CURLY ON THE RACK

By

RU PULLAN

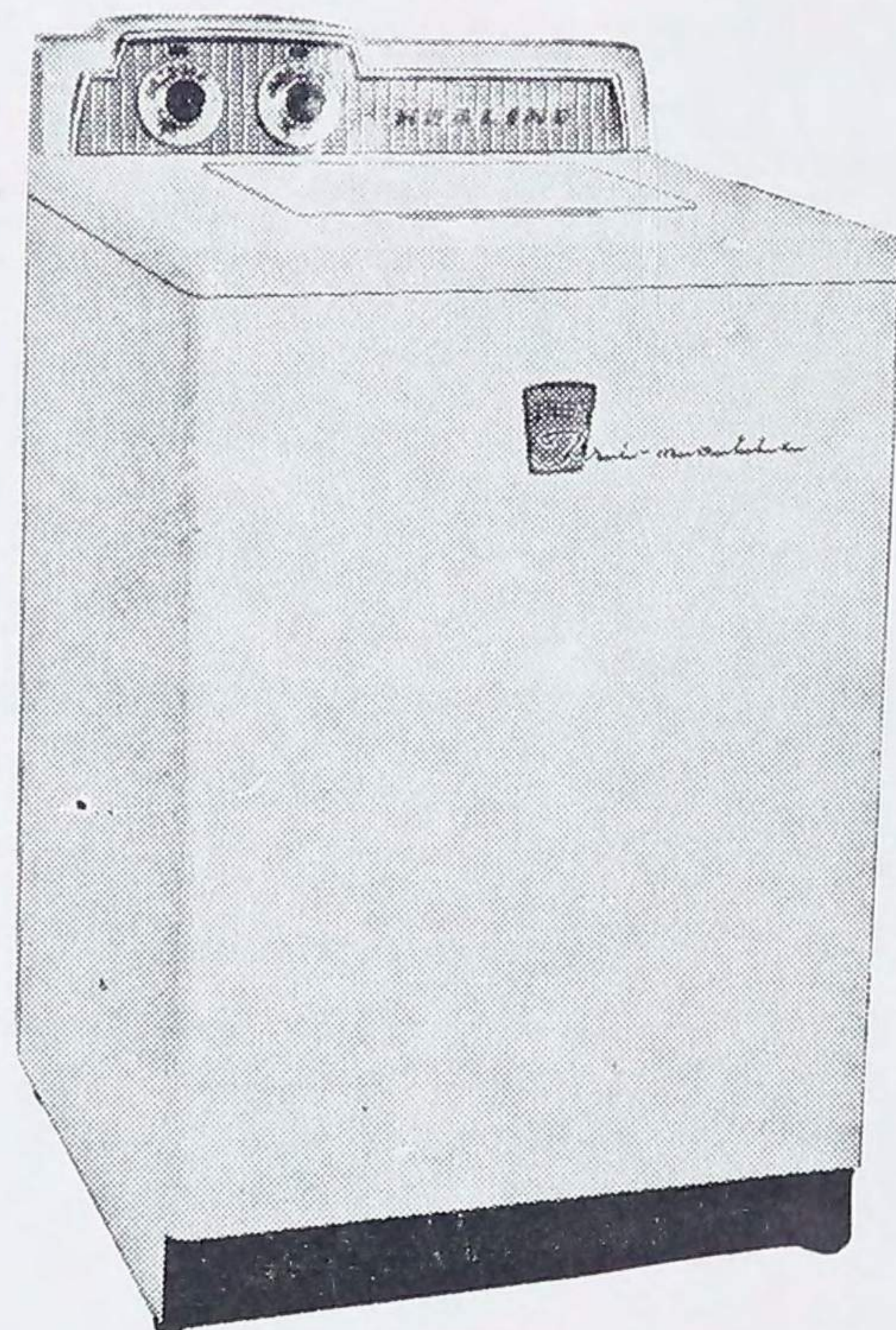
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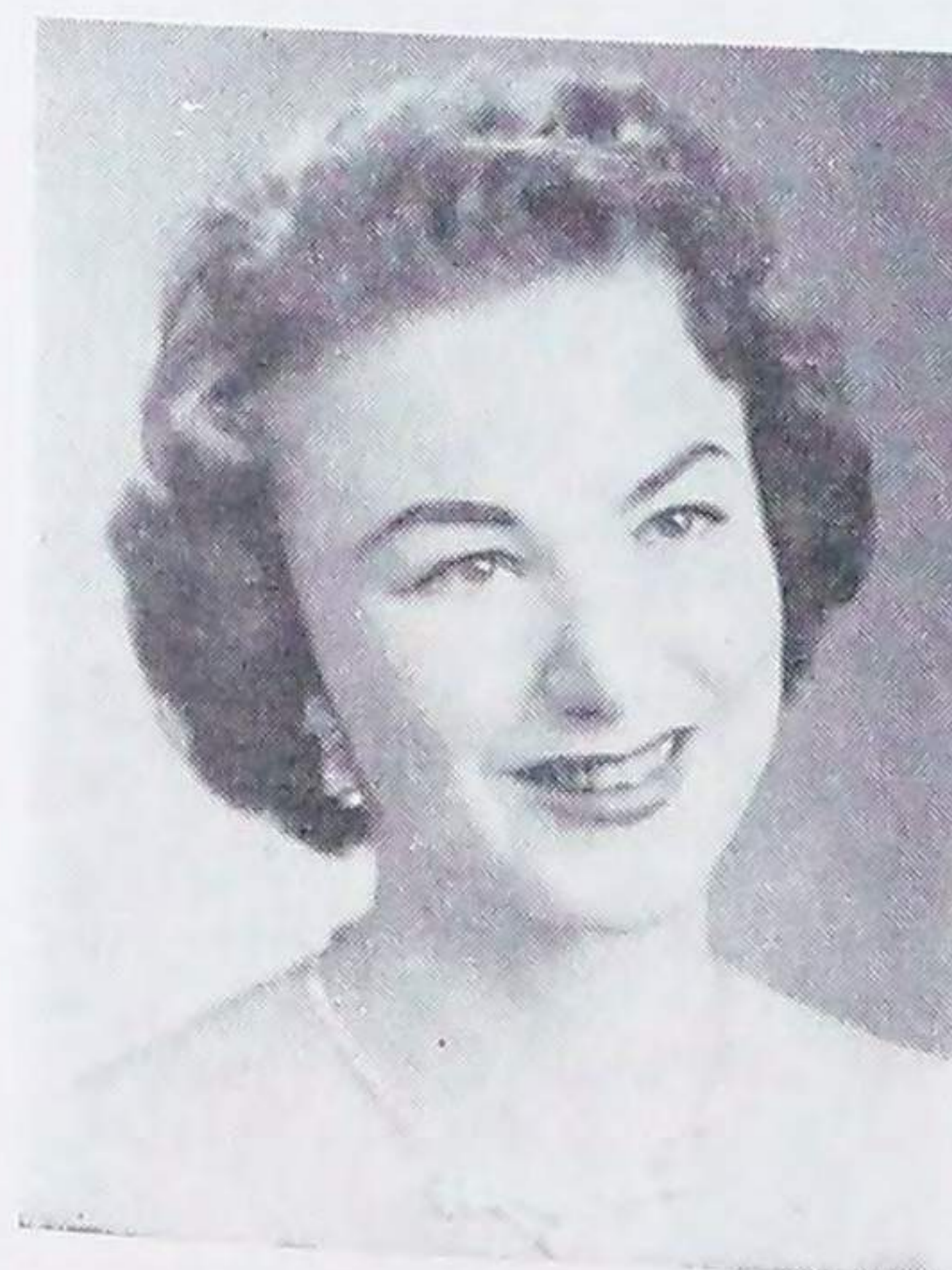
Sopranos



ELIZABETH WEST



JOY MAMMEN



ROSALIND KEENE



MADGE STEPHENS

RAYMOND NILSSON

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is an Australian who has received acclaim overseas. For the past five years he has been principal tenor with the Covent Garden Opera House, and the critics have been unanimous in their praise of his many performances.

Since then he has sung with the Carl Rosa Opera Company, the English Opera Group, the London Opera Club and Sadlers Wells Opera Company. His repertoire includes over 20 well-known operas, oratorio, concert, radio and television performances throughout the United Kingdom, Germany and Holland.

His appearance with the Elizabethan Trust Opera Company marks his first visit to Australia since his departure eleven years ago.



RONALD DOWD

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has earned the distinction of being the first Australian singer to have been offered a contract in Australia for an overseas opera house.

In 1955, he became a member of the Sadlers Wells Opera Company, as principal tenor, but returned to Australia last year to appear with the Elizabethan Trust Opera Company in TOSCA and OTELLO.

One of Australia's leading tenors, he is known here and overseas for his performances in opera, oratorio and on the concert platform. During this season he will sing the title roles in PETER GRIMES and LOHENGRIN.



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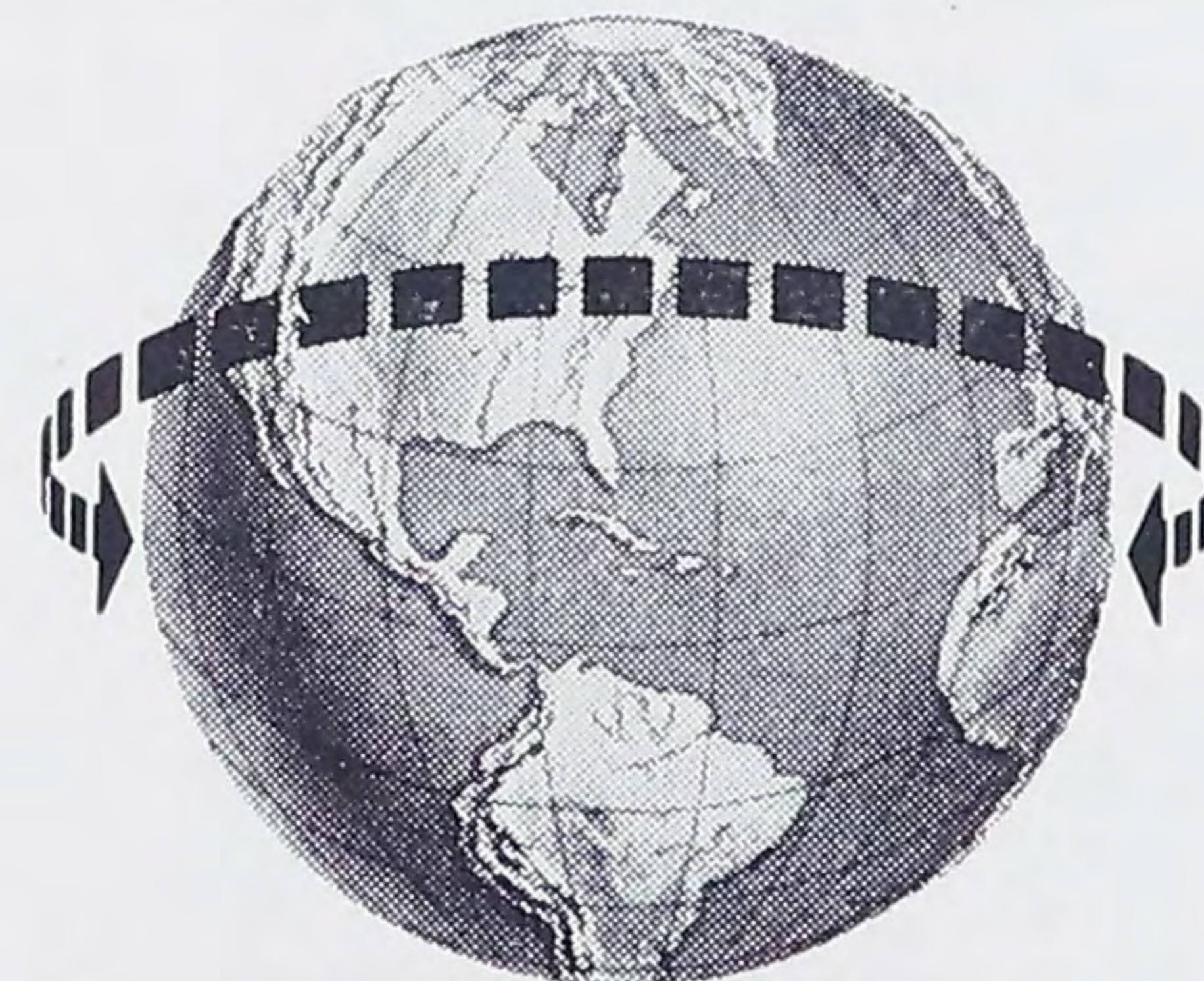
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The Story of the Opera

THE BARBER OF SEVILLE

Figaro, formerly valet to Count Almaviva, has now set himself up in business as a barber in Seville. In the house opposite his shop lives old Dr. Bartolo, with his housekeeper, Marcellina, his servant, Ambrosius, and his young ward, Rosina. Because of her exceedingly large inheritance, Dr. Bartolo has resolved to marry her. Count Almaviva, however, has chanced to meet Rosina in the streets and has fallen in love with her. He has only just found out where she lives, and, while serenading her in the guise of a student, has also discovered his former valet's occupation and whereabouts. They meet and Figaro, for a fee, offers to facilitate the match between the Count and Rosina.

The story of the opera concerns itself with various schemes and plots by Bartolo on the one hand, and Almaviva, directed by Figaro, on the other, for the hand of Rosina.

Both parties in turn employ the dubious services of the "Reverend" Don Basilio, Rosina's singing teacher and a man with few scruples. In a series of hilarious 18th century situations, involving disguises, misunderstandings, etc., this popular plot unfolds itself, aided by Rossini's sparkling and scintillating tunes, until finally Figaro's many ruses succeed in bringing the young lovers together and a happy solution is found for every character, including old Dr. Bartolo.



CH. 681.FP



ELIZABETHAN THEATRE

For a Season commencing Saturday, 19th July, 1958

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

in association with

The State Opera Company of New South Wales
presents

THE ELIZABETHAN TRUST OPERA COMPANY

in

THE BARBER OF SEVILLE

Music: ROSSINI

Libretto: STERBINI

CHARACTERS

COUNT ALMAVIVA DONALD SMITH

DOCTOR BARTOLO NEIL WARREN-SMITH

BASILIO, a singing teacher ALAN LIGHT

FIGARO, a barber ROBERT SIMMONS

FIORELLO, servant to the Count JOHN GERMAIN

AMBROSIUS, servant to the doctor GREGORY DEMPSEY

ROSINA, the doctor's ward ROSALIND KEENE

MARCELLINA, Rosina's governess ELLA BANNER

NOTARY GREGORY DEMPSEY

OFFICER JOSEPH DREWNIK

SOLDIERS AND MUSICIANS:

Frank Brozzesi, Ray Collier, Maurice Fox, Leo McKernan,
Peter North, Rex Porter, Walter Rychtowski.

General Manager

English Translation by Virginia Card.
Translation by arrangement with Boosey & Hawkes.
Score by arrangement Ricordi.

THE SYDNEY SYMPHONY ORCHESTRA

Leader ERNEST LLEWELLYN

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Conductor of THE BARBER OF SEVILLE ERIC CLAPHAM

SCENE: The action of the opera takes place outside and within Dr. Bartolo's house in Seville.

TIME: The Eighteenth Century.
There will be one interval of 15 minutes.

Production by STEFAN HAAG
Scenery by JOHN NORTHCOTE
Costumes designed by STAN DE TELEGA
Continuo GEORGE HUMPHREY

MUSIC STAFF
Musical Director KARL RANKL

Associate Conductors—
ERIC CLAPHAM, GEORGE TINTNER, GEORGE HUMPHREY

General Manager ROBERT QUENTIN

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 The Management reserves the right of refusing admission to the Theatre.
 Taking photographs during the performance of this production is prohibited.
 Smoking is not permitted in the Auditorium.

CREDITS

Scenery constructed at the Tivoli Theatre, Sydney, and painted by John Northcote.

Properties constructed at the Elizabethan Theatre, Sydney, and by Ronald McDonald.

Wardrobe for Carmen and Lohengrin made by Phyll Foulkes and assistants at the National Theatre, Melbourne.

Wardrobe for Peter Grimes and The Barber of Seville made by Gladys Jennings and assistants.

Woollen Garments for PETER GRIMES—by Knit Tex Pty. Ltd.

Wigs for Lohengrin by Mona Workman.

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Musical Director

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The Elizabethan Trust Opera Company's new musical director is one of the world's outstanding musical personalities. His name is as famous as the opera houses with which he has been associated.

Karl Rankl was born in Gaaden, near Vienna, and was a student at the famous monastery of St. Lazarus. He later became a pupil of Arnold Schoenberg and his first operatic position was at the Vienna Volk-soper, where he worked under Felix Wein-gartner and Fritz Steidry. His first appoint-ment as musical director was at the Reichen-berg Municipal Theatre, Bohemia, to be followed by the Kroll Theatre, Berlin, The Wiesbaden State Opera, The Graz Opera and the famous German Theatre, Prague. The Nazi occupation of Czechoslovakia brought him to England and, in 1946, he received the appointment of musical director of the newly-formed Covent Garden Opera Company. In 1952 he went to Scotland as the musical director of the Scottish National Orchestra, where he again proved his quality as a master builder of music.

Karl Rankl is also a composer of note and has many compositions to his credit. These include five symphonies, numerous songs and an opera "Deidre of the Sorrows," which shared first prize in a Festival of Britain competition.



KARL RANKL

Associate Conductors



ERIC CLAPHAM



GEORG TINTNER

Assistant Conductor: **GEORGE HUMPHREY**

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Australian Elizabethan Theatre Trust Membership

If you wish to join those who are already supporting the Trust venture throughout the Commonwealth, you may do so by paying an initial subscription of £5. Subsequent annual subscriptions are £5 and are due on the 1st July, and are payable before 31st December. Membership entitles you to priority booking for two seats at any given performance. Information regarding the work of the Trust and coming productions will be regularly sent out to members.

You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

Many of the Theatre seats have been given by friends of the Trust, both in Australia and overseas. A donation of £10 will provide one seat, and a plaque bearing the name of the donor will be fixed to the arm of the chair.

Should you be desirous of joining the List of Donors, please leave your name and address at the Manager's Office.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST,
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LOUISE (Charpentier). Complete Opera with Berthe Monmart, Soprano—Solange Michel, Soprano—Andre Laroze, Tenor—Louis Musy, Bass—Choir and Orchestra of l'Opera Comique (Paris)—Conductor Jean Fournet. A00360/62L

COSI FAN TUTTE K 588 (Mozart). Complete Opera with Teresa Stich-Randall, Soprano—Ira Malaniuk, Mezzo-Soprano—Waldemar Kment, Tenor—Walter Berry, Baritone—Graziella Sciutti, Soprano—Deszo Ernster, Bass—Vienna State Opera Choir, Vienna Symphony Orchestra. Conductor Rudolf Moralt. A00417/19L

CARMEN (Bizet). "Highlights" featuring Kenneth Neate and other leading singers of l'Opera Comique. P77118L

FAMOUS TENOR OPERA ARIAS (Mozart). Qual mi conturba i sensi . . . Fuor del mar (Idomeneo)—Ah, no sarebbe il viver mio . . . non temer, amato bene (Idomeneo)—Dalla sua pace (Don Giovanni)—Il mio tesoro intanto (Don Giovanni)—Un' aura amorosa (Cosi fan tutte)—Ah, se fosse intorno (La clemenza di Tito). Leopold Simoneau, Tenor with the Vienna Symphony Orchestra, Conductor Bernhard Paumgartner. A00740R

FIDELIO (Beethoven). "Leonore" Overtures Nos. 2 and 3. Reverse: "Egmont" Overture & "Coriolan" Overture. Hague Philharmonic Orchestra—Conductor Wilhelm van Otterloo. G05306R

OPERA HIGHLIGHTS. 1. Softly Awakes My Heart ("Samson and Delilah"—Saint-Saens). 2. Love Come to My Aid ("Samson and Delilah"—Saint-Saens). 3. Knowest Thou The Land ("Mignon"—Thomas). 4. Card Song ("Carmen"—Bizet). 5. O Don Fatale ("Don Carlos"—Verdi). 6. Stride La Vampa ("Il Trovatore"—Verdi). 7. Grand March and Chorus from Act 2 ("Aida"—Verdi). Maria van Ilosvay, Contralto—Vienna Symphony Orchestra—Conductor Wilhelm Loibner and The Netherlands Opera Choir, The Radio Philharmonic Orchestra (Hilversum), Conductor Paul van Kempen. N00649R

LUCIA DI LAMMERMOOR (Donizetti). Lucia's Aria and Mad Scene. Reverse: Rosina's Aria "Una voce poco fa" from "The Barber of Seville" (Rossini). Gianna d'Angelo, Soprano with the Orchestra of the San Carlos Theatre, Naples — Conductor Francesco Molinari. S06141R

BARBER OF SEVILLE (Rossini). Overture. Reverse: "The Daughter of the Regiment" (Donizetti). L'Orchestre des Concerts Lamoureux—Conductor Paul van Kempen. 400 006A1

LOHENGRIN (Wagner). Bridal Chorus Preludes to Acts 1 and 3. Netherlands Opera Choir, Radio Philharmonic Orchestra, Conductor Paul van Kempen. 402 035NE

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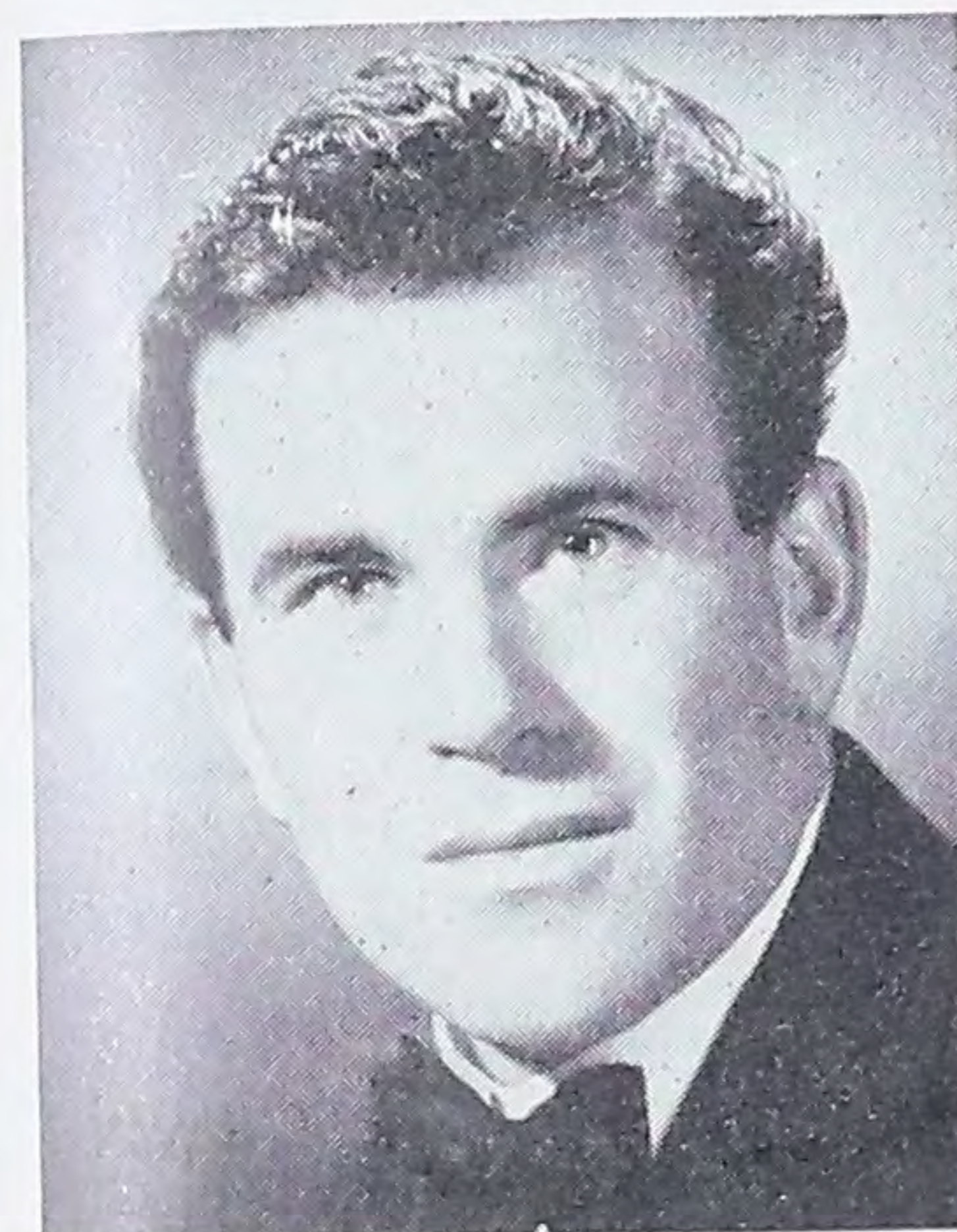
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ALAN LIGHT

has sung all types of baritone and bass roles in more than 40 operas and is making his second appearance with the Elizabethan Trust Opera Company. During last season he appeared in "La Boheme" and "Tales of Hoffman."



ROBERT SIMMONS

Has appeared with the Sadlers Wells and Carl Rosa Opera Companies and has made many appearances for the B.B.C. in radio and on television. He has also sung in Holland and Paris.



NEIL WARREN-SMITH

will be remembered for his previous performances with the Elizabethan Trust Opera Company, particularly that of "Colline" in "La Boheme" and "Ketzal" in "The Bartered Bride." He has been a member of the Company since its inception in 1956.

LOLA MONTEZ



AUTHORS: Peter Stannard (Music), Peter Benjamin (Lyrics), Alan Burke (Book).

The first Australian musical to be presented by the Australian Elizabethan Theatre Trust will make its debut at the Elizabethan Theatre in early October.

Its lusty setting is of Ballarat in the grip of the Gold Rush in 1856. World-famous courtesan, Lola Montez, visited Ballarat at this time, presenting her world-famous strip-tease "Spider Dance".

The editor of the local paper had some scathing things to say about Miss Montez, and was promptly horse-whipped for his remarks by her.

Into these factual happenings the authors have woven a thread of fiction, and have come up with a musical that was unanimously acclaimed by the public and press alike in a "try-out" of the production in association with the Union Repertory Company, Melbourne, at their Union Theatre earlier this year. The acclaim was such that the season was extended, which is unusual for the Union Theatre, as they have a set schedule for productions each season.

PRESS COMMENTS:

"Lola Montez is a show to see" (headlines) . . . "It is getting monotonous now to keep saying of new Australian plays and shows—'This will sell abroad'—but we will say it again . . . the show is essentially Australian and essentially cosmopolitan. This could be our first real Australian musical."

—Howard Palmer, "Melbourne Sun."

"The story line is criss-crossed with incidents of vigorous humour . . . but the heart of the play is warm and if the ultimate test of a good musical is the sweetness of its music, there are three or four tunes here which will tantalise you for days."—Bruce Grant, "Melbourne Age."

"There are good choruses and songs with first-class lyrics and catchy, unusual tunes . . . I have no doubt about the popularity of 'Lola' with Australian audiences . . ."—H. A. Standish, "Melbourne Herald."

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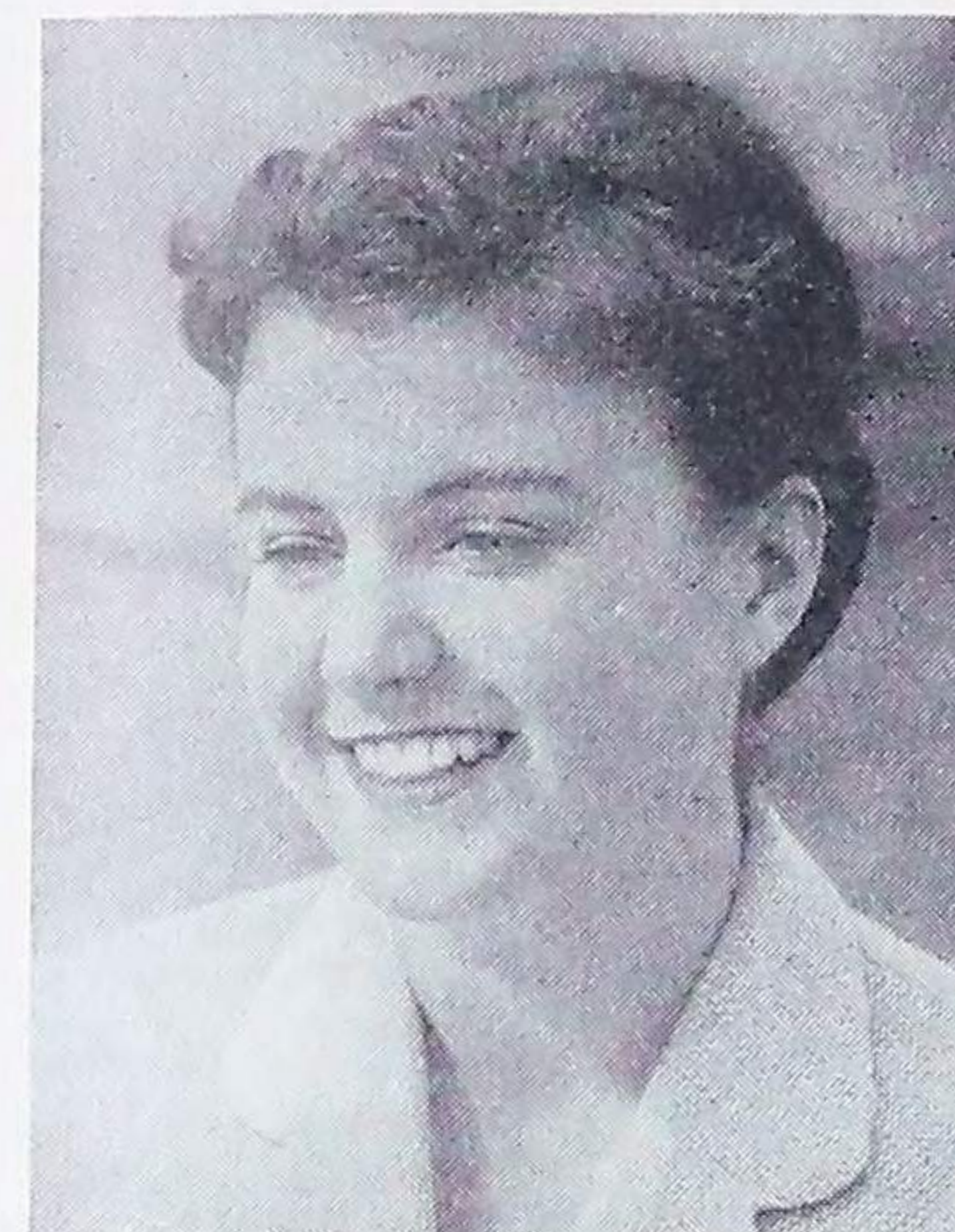
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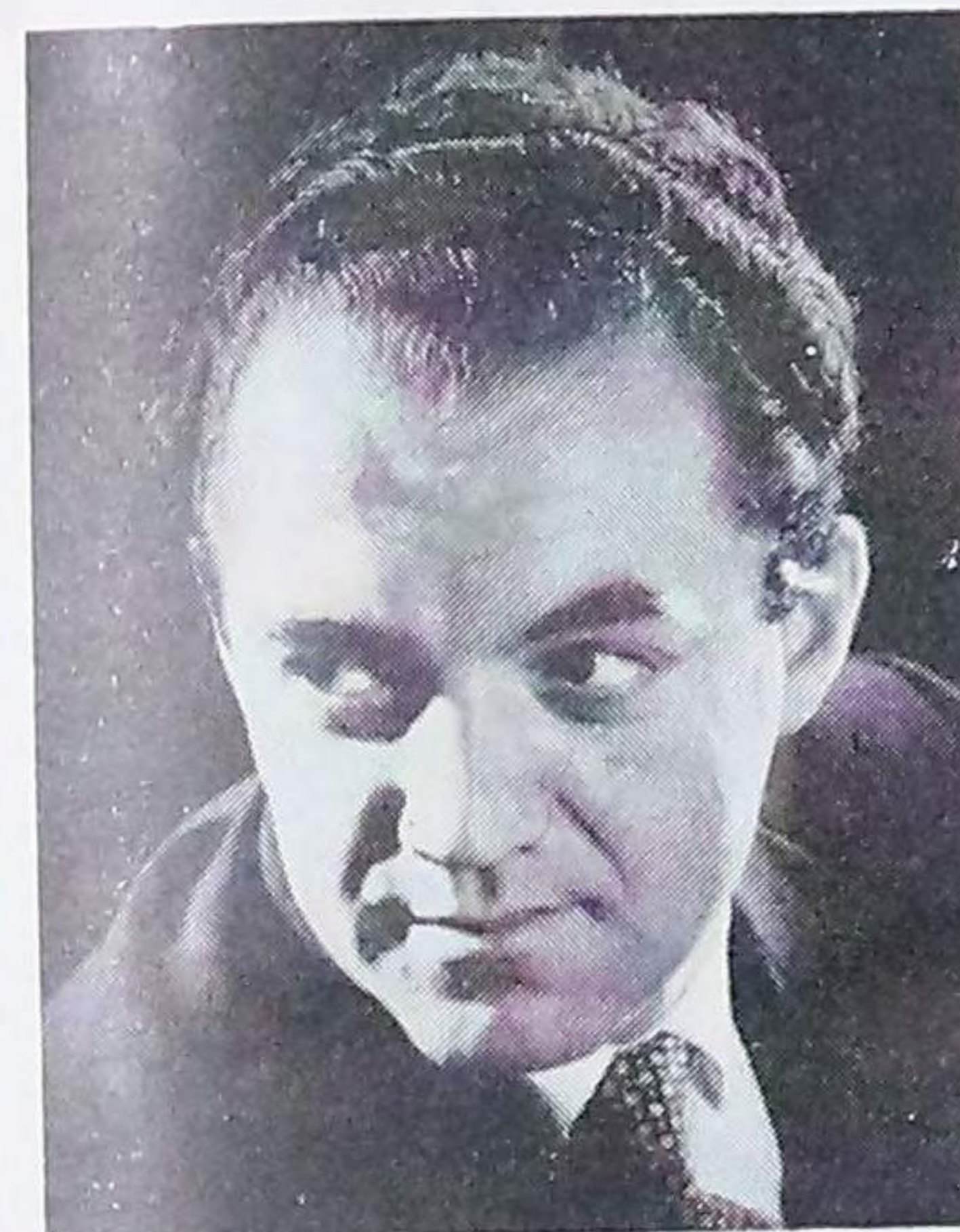
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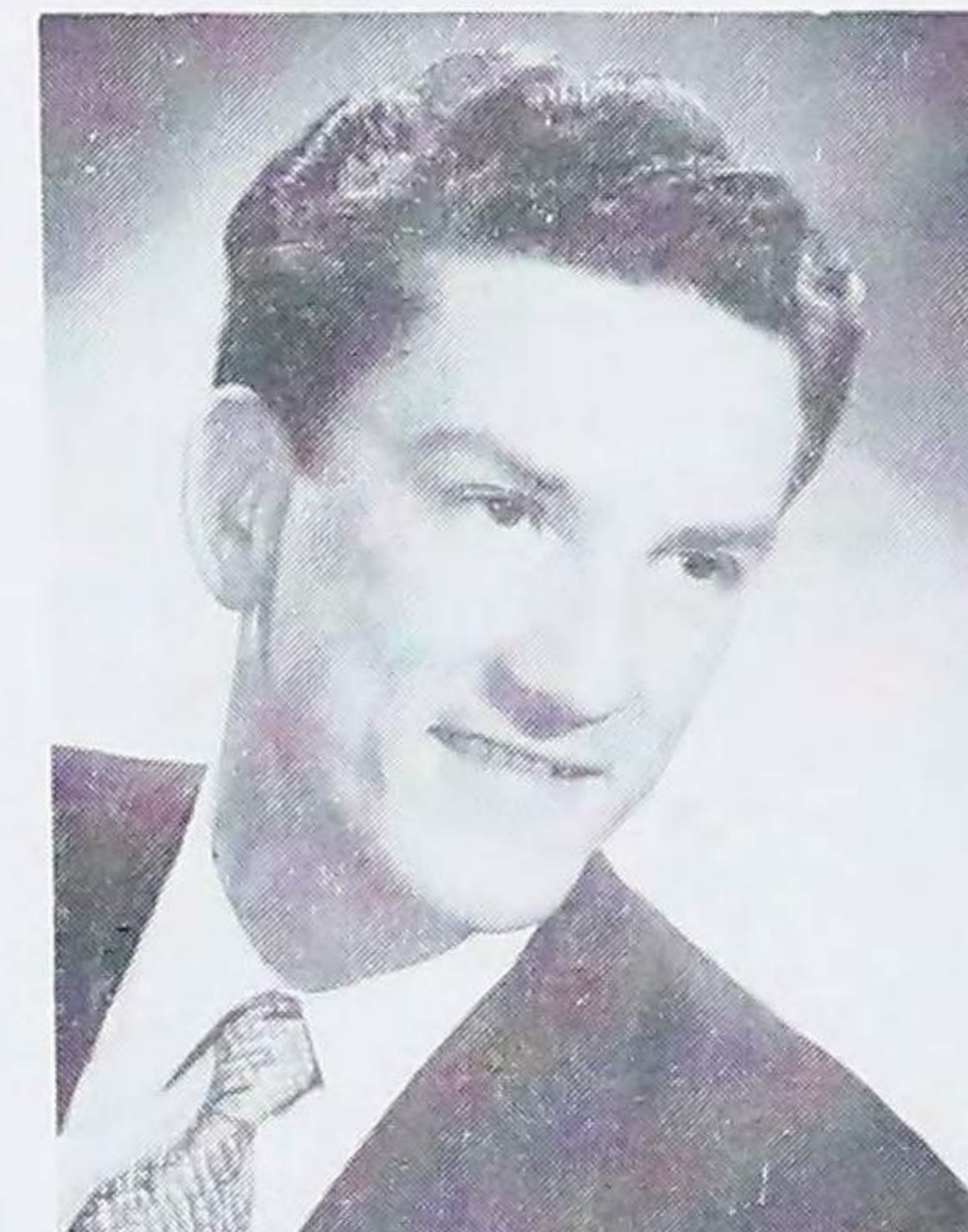
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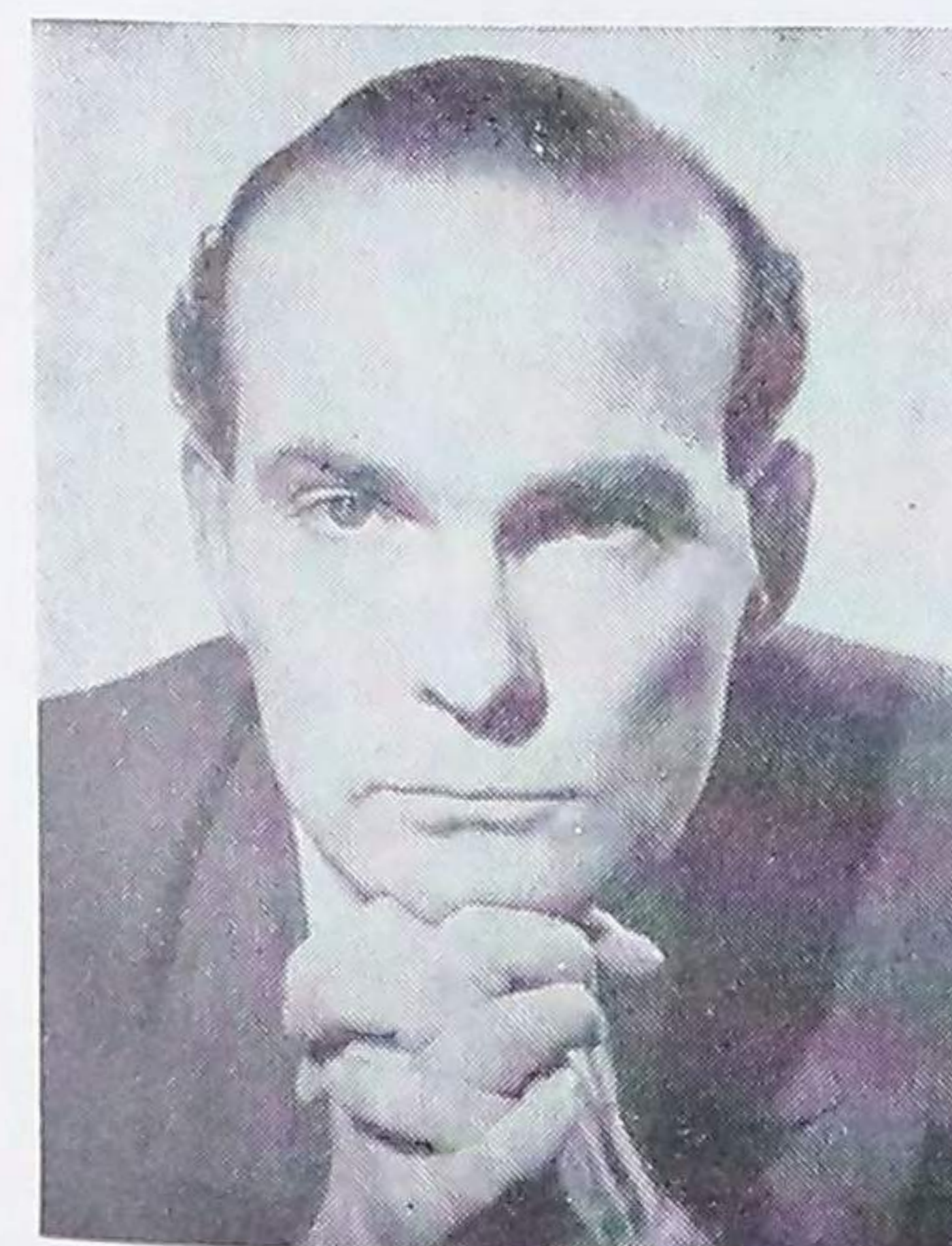


STEFAN HAAG



ROBIN LOVEJOY

Guest Producer



JOHN SUMNER

General Manager



ROBERT QUENTIN

Repertoire for the first four weeks of the Season

JULY:

Saturday, 19th (Premiere)	PETER GRIMES
Monday, 21st	PETER GRIMES
Tuesday, 22nd (Premiere)	CARMEN
Wednesday, 23rd	PETER GRIMES
Thursday, 24th	CARMEN
Friday, 25th	PETER GRIMES
Saturday, 26th (Mat.)	CARMEN
Saturday, 26th (Eve.) (Premiere)	THE BARBER OF SEVILLE
Monday, 28th	CARMEN
Tuesday, 29th	THE BARBER OF SEVILLE
Wednesday, 30th	CARMEN
Thursday, 31st	PETER GRIMES

AUGUST:

Friday, 1st	THE BARBER OF SEVILLE
Saturday, 2nd (Mat.)	CARMEN
Saturday, 2nd (Eve.)	PETER GRIMES
Monday, 4th	THE BARBER OF SEVILLE
Tuesday, 5th (Premiere)	LOHENGRIN
Wednesday, 6th	THE BARBER OF SEVILLE
Thursday, 7th	LOHENGRIN
Friday, 8th	THE BARBER OF SEVILLE
Saturday, 9th (Mat.)	PETER GRIMES
Saturday, 9th (Eve.)	CARMEN
Monday, 11th	LOHENGRIN
Tuesday, 12th	THE BARBER OF SEVILLE
Wednesday, 13th (Premiere)	FIDELIO
Thursday, 14th	LOHENGRIN
Friday, 15th	FIDELIO
Saturday, 16th (Mat.)	THE BARBER OF SEVILLE
Saturday, 16th (Eve.)	LOHENGRIN

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It will be noticed that this season is being presented by The Elizabethan Theatre Trust in association with the State Opera Co. (N.S.W.).

The State Opera Co. (N.S.W.) came into being in December, 1957 (formerly National Opera of Aust.), and we were fortunate to obtain as our President Sir Bernard Heinze, Director of the Conservatorium of Music, Sydney, and other leading musical and business persons as Executive members.

Our function is to supply assistance for the annual Sydney Opera Season, and during the remainder of the year to stimulate the growth of opera and music generally throughout New South Wales. One of our other main objectives is to encourage and provide opportunities for young Australian artists. To this end a Younger Set has been formed, whose membership already exceeds two hundred.

An invitation is extended to prospective Company and Younger Set members, and on enquiry the Hon. Secretary will be pleased to post a brochure, explaining privileges and activities.

Subscriptions:

Company Members—Annual	£3 3 0
Life	50 0 0
Younger Set (age 17 to 35 years)—Annual	1 0 0

OTHER NOTABLE AUSTRALIAN SINGERS

appearing with the Company

Lettie Powell Ray Collier Joseph Drewniak

Brian Thompson Anthony Fenek

Teresa Adams, Marissa Brozzesi, Lina Denison, Jeanette Earl,
Paree Glesson, Mary Hayman, Dorothy Hitch, Violet Holman-Hunt,
Anita Kelly, Doreen Morrow, Christene Palmer, Frank Brozzesi, Maurice
Fox, Leo McKernan, Peter North, Rex Porter, Walter Rychtowsky,
Walter Schleicher, Sergio Stracciari, George Thom, Ferdinand Togni.

Seat Donors

Many patrons have assisted the Elizabethan Theatre in re-seating the stalls of the theatre by donating the cost of a seat or seats. Their names will be affixed to these chairs to stand as a memento of their generosity.

The cost of each stall chair is £10, with the donation being deductible from taxation. Should you be desirous of joining the list of donors, please leave your name and address at the Manager's Office.

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