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### Foreword:

In its first season the Elizabethan Trust Opera Company presented a season of four Mozart Operas. This was an ambitious beginning and showed beyond doubt that an enormous demand for classical opera exists in this country. A programme which in Europe or America would be regarded as food for the connoisseur only, here proved a popular diet for all.

This season provides an opportunity for the presentation of some operas that are well-known and well-loved, more samples from the world's storehouse of operatic treasures. The cost of such a season is very great. We are most fortunate in the generous support of State Governments, City Councils and in the co-operation of the Australian Broadcasting Commission, which alone makes possible the continued life of the Company, but it is upon you, the theatre-goer of Australia, that the Opera must always most rely.

Our National talent for the performance of opera has amply demonstrated itself both at home and abroad: if this talent goes forward with the widening appreciation of the art, then the future of the lyric theatre in Australia is assured.

*H. C. Coombs*

CHAIRMAN.

# Bernhard HAMMERMAN



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## JOAN HAMMOND

Has achieved brilliant success as lyric-dramatic soprano since leaving Australia in 1936. Before going overseas she was a violinist with Sydney Conservatorium and Philharmonic orchestras, and a sportswoman of championship standard.


She was engaged for principal roles with the Vienna State Opera after studying languages and opera in that city, and shortly afterwards was asked to appear with the late Sir Henry J. Wood at the opening of London's Promenade Concerts.

During World War II she combined ambulance driving in London's East End with concert and operatic performances, several of which were given in air raid shelters during the "blitz".

Following a recital tour of Australia in 1946, she returned, as the first post-war guest artist, to the Vienna State Opera. This was followed by a recital tour of South Africa, a series of appearances in all the leading opera houses and concert halls in the United States and Canada, British Isles, East and Central Africa and Europe.

In addition to being the first British artist to sing in Russian in Moscow's Bolshoi Theatre since the Revolution, she was also the first Australian to sing in this, the world's largest opera house. Following her appearances with the Elizabethan Trust Opera Company in "Tosca" and "Otello", she will return to concert and TV in the United Kingdom, to be followed by a tour of the United States and Europe, including Scandinavia.





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## ELSIE MORISON



Returns to Australia for the first time since 1946, to appear in "La Boheme" and "The Bartered Bride" for the Elizabethan Trust Opera Company.

Now principal soprano at Covent Garden, she was recently acclaimed by the London press for her interpretation of Gilda in "Rigoletto", whilst guest artist with the Sadler's Wells Opera Company.

Recognised as one of the foremost operatic and oratorio sopranos in England, she won the Melba Scholarship in 1941, and later, with the help of the citizens of Ballarat, Victoria (her birthplace), she studied at London's Royal Academy of Music. During her first year at the Academy she won a further scholarship and the Queen's Prize.

After three years with the Sadler's Wells Company she made her first appearance with the Glyndebourne Company in Stravinsky's "The Rake's Progress" at the 1953 Edinburgh Festival. The role of Mimi in "La Boheme" is one of her most famous, although she has established such a formidable repertoire in both opera and oratorio during the last few years as to make selection difficult. Nearly one hundred workers are included in her oratorio repertoire, making it one of the most comprehensive of any living singer to-day.

In addition she has sung the role of "Mena" in Arwel Hughes' opera of the same name, for the Welsh National Opera Company.

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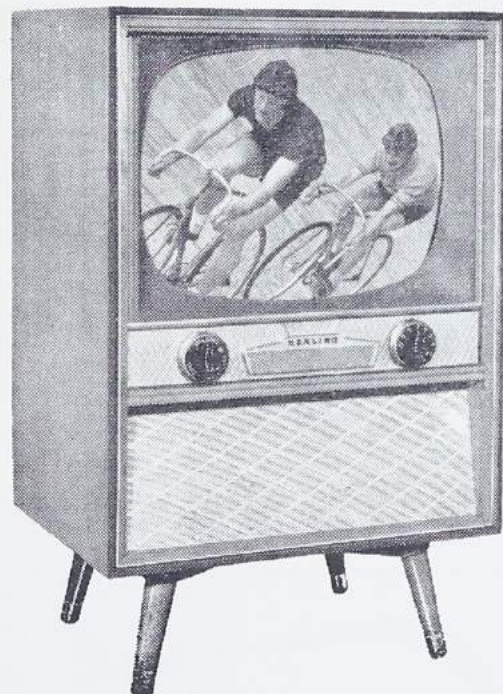


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## RONALD DOWD

One of Australia's leading tenors, he is known both here and overseas for his performances in opera, oratorio and on the concert platform. On completion of the Elizabethan Opera Company's 1957 season, he will return to Sadler's Wells Opera Company, of which he has been a member since 1955.



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The Australian Elizabethan Theatre Trust

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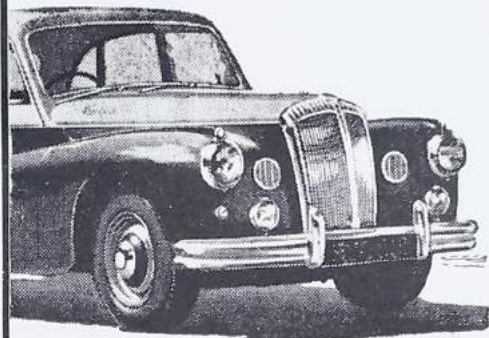
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## THE BARTERED BRIDE

### Act I: Spring in a Bohemian Village.

The villagers are celebrating, only Marjenka is gloomy, as she has learned that her parents plan a wealthy marriage for her, although she is in love with the impecunious Jenik.

As Marjenka and Jenik leave, her parents enter with the marriage broker, Ketzal. They plan for Marjenka's marriage to the son of wealthy Tobias Misha. Krushina cannot remember the names of Misha's two sons, but he is assured by Ketzal that there is only one, as the other son disappeared years before and is presumed dead.

Marjenka's mother, Ludmilla, feels the final decision should be left to her daughter.

Marjenka enters, objects to her parents' plan, announce she has decided to marry Jenik.

The act ends with a spirited polka danced by the assembled villagers.

### Act II: The Interior of the Village Inn.

The village men sing a drinking song, and are joined by Ketzal and Jenik. The village women enter and join the men in a brilliant and energetic dance.

Vashek, the enchantingly silly prospective bridegroom, enters immediately after the villagers leave the Inn. Marjenka arrives, realises that this is the bridegroom chosen for her, and is horrified. Without revealing her name, she tells him how sorry the village girls are to hear of the handsome lad betrothed to the flighty Marjenka. Vashek's fear grows, then Marjenka paints a brighter prospect of another girl, whom she says is already attracted to Vashek. Spurred on by Marjenka, he follows her out of the Inn.

Ketzal enters with Jenik, to whom he offers a substantial sum to forsake Marjenka. Eventually Jenik agrees, but insists that a clause be inserted in the marriage contract to the effect that Marjenka may only marry the eldest son of Tobias Misha. Ketzal goes off satisfied, but Jenik, knowing he is the eldest son of Misha, is well pleased. The marriage broker re-enters, reads the contract. Marjenka's parents are satisfied, but the villagers are furious when they learn Jenik's plan to give up Marjenka for money.

### Act III: The same as Act I.

Vashek laments, because he cannot find the girl who gave him such good advice. He is interrupted by the arrival and Dance of the Comedians, watched by a throng of admiring villagers.

Hata enters and asks her son Vashek to meet Marjenka. He refuses. A moment later Marjenka enters, furious at Jenik's betrayal of their love.

Vashek reappears and is delighted to discover the girl who stands before him and whom he found so attractive is Marjenka.

Marjenka is exhorted by her parents and Ketzal and finally, left alone, she laments her fate.

The entrance of Jenik, who treats the whole affair as a joke, makes her furious, and during their argument Ketzal enters and joins in asking Marjenka to sign the contract.

The villagers arrive to witness the betrothal of Marjenka to "the son of Tobias Misha." They congratulate her, and as Jenik joins them he is then recognised by Hata as Misha's long-lost son. The villagers join in a joyful finale with Marjenka and Jenik.

# ELIZABETHAN THEATRE

*For a season commencing Friday, 20th September*

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

*presents*

THE ELIZABETHAN TRUST OPERA COMPANY

*in*

## THE BARTERED BRIDE

Music by Bedrich Smetana      Text by Karel Sabina  
English Translation by Libushka Bartusek

*with*

THE SYDNEY SYMPHONY ORCHESTRA

Leader - - - ROBERT MILLER

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### CHARACTERS:

KRUSHINA, a peasant	MURRAY MARDARDY
LUDMILLA, his wife	JOYCE SIMMONS
MARJENKA, their daughter	ELSIE MORISON
MISHA, a landowner	DESMOND PATTERSON
HATA, his wife	WILMA WHITNEY
VASHEK, their son	RAYMOND MACDONALD
JENIK, Misha's son by a previous marriage	MAX WORTHLEY
KETZAL, a marriage broker	NEIL WARREN-SMITH
THE SHOWMAN	JOHN YOUNG
ESMERALDA	ROSALIND KEENE
INDIAN	WAVERNEY FORD
THE STRONG MAN	WADI YOUSSEF AYOUB

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SWORD SWALLOWER	JOHN SHERWOOD
EQUESTRIAN TROUPE	GAYRIE MACSWEEN, RAMONA RATAS, GWENDA KAIRES
MAGICIAN	GORDON HUTCHINGS
ACROBATS	ELEONORE TREIBER, IAN BURGIS, JOHN HAILEY

### VILLAGERS:

PAMELA COLEMAN, VALERIE EARL, DOROTHY HITCH,  
MARGARET LANIGAN, JOY MAMMEN, BETTINE McCAUGHAN,  
GLORIA McDONALL, GWENDELL OBERG, FLORENCE PONG,  
JANNE ROSS, JUDITH STAFF, MADGE STEPHENS, ELIZABETH  
WEST, GREGORY DEMPSEY, JOSEPH DREWNIK, ANTONY  
FENECH, WAVERNEY FORD, JOHN GERMAIN, NOEL McCABE,  
LEO McKERNAN, PETER NORTH, WALTER RYCHTOWSKI,  
FERDINAND TOGNI, GINO ZANCANARO.

### SCENE

A Village in Bohemia—Feast Day.

There will be two intervals of fifteen minutes each.

Musical Director - - - JOSEPH POST

Production by - - - STEFAN HAAG  
Assistant Producer - - - JOHN YOUNG

Scenery and Costumes designed by TIM WALTON

Choreography by ELEONORE TREIBER

### MUSIC STAFF

ERIC CLAPHAM      GEORG TINTNER  
GEORGE HUMPHREY

General Manager - - - ROBERT QUENTIN



## Opera Staff:

Production Director	★	STEFAN HAAG
Stage Managers	★	WILL THOMPSON, JOHN DOWEY RICHARD MOONEY
Assistant Stage Manager	★	LOUIS VAN EYSEN
Business Manager		HELEN MCARA
Opera Secretary	★	NORMAN PARKER
Chief Mechanist		ALEX YOUNG
Electrician		FRANK FOLMER
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Assistant Manager		MARY RAWDON
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Taking photographs during the performance of this production is prohibited.  
Smoking is not permitted in the Auditorium.

## CREDITS

Scenery and Properties made by Norman Parker and Assistants in the workshop of Television City, Pagewood.  
Costumes made under the supervision of Phyll Foulkes in the wardrobe of the National Theatre, Melbourne.  
Scenery and costumes of TOSCA by arrangement with The National Theatre Movement, Melbourne; scenery and costumes of LA BOHEME by arrangement with The National Theatre Movement, Melbourne, and The National Opera, Sydney; costumes by THE TALES OF HOFFMANN by arrangement with The National Theatre Movement, Melbourne. Projector Slides painted by J. BLOCH, of Sydney.  
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## Musical Director and Principal Conductor

### JOSEPH POST

First conducted grand opera and symphony at the age of 26. Now one of Australia's most distinguished conductors, his work is known throughout Australia and New Zealand.

In 1947 he was appointed associate conductor of the Sydney Symphony Orchestra, and in 1948 was invited by the newly-formed Australian National Opera Company to become principal conductor.

He has the distinction of being the first Australian to be sent on exchange to England with a B.B.C. conductor. In 1953 he conducted the Royal Performance of "Tales of Hoffmann", which Her Majesty the Queen attended at the Princess Theatre, Melbourne.

By arrangement with the A.B.C., he was appointed musical director and principal conductor for the 1956 Elizabethan Trust Mozart Opera Season Commonwealth Tour and continues in that capacity for this season.



## Musical Staff

### ... ERIC CLAPHAM



A New Zealander, he became the first pianist and conductor with the Borovansky Ballet in Australia; then, turning to opera, he conducted the National Theatre's annual festivals in Melbourne, and toured Australia in 1953 production of "The Consul", following the N.S.W. National Opera's Brisbane season in 1952. In 1955 he toured as one of the conductors for the J. C. Williamson's Italian Grand Opera Company, and last year toured Australia as associate conductor for the Elizabethan Trust Mozart Opera Season. To date he has conducted more than 300 operatic performances.

**GEORG TINTNER:** Had his first experience of conducting as boy conductor with the Vienna Boys' Choir. Later became a pupil of world-famous conductor and director of Vienna State Opera, Felix Weingartner. Conducted the Auckland Choral Society and Auckland String Players for several years after his arrival in New Zealand in 1940, and after joining the National Opera during its 1954 New Zealand tour, returned with the Company to Sydney, and conducted subsequent seasons in Brisbane and Newcastle.

**GEORGE HUMPHREY:** Has been musical director of the Sydney Opera Group since its inception in 1953. A pupil of Alexander Sverjenski, he has conducted for the Metropolitan Opera Society, musical comedy arranged the special score for Robin Lovejoy's production of "The Rivals", as well as appearing with A.B.C. ensembles and chamber music groups. During the Trust's 1956 Mozart Opera Season he was associate conductor for the Commonwealth Tour.

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## Producers of the Operas

**ARNOLD MATTERS:** Has returned to Australia to produce "Tosca" and "Otello" for the Elizabethan Trust Opera Company.

Known affectionately as "Mr. Sadler's Wells", due to his lengthy association, both as bass-baritone, guest producer and foundation member of the Company, he was given his first important engagement as assisting artist by Dame Nellie Melba, who heard him sing at a concert in Adelaide.

In addition to a building repertoire of 90 principal operatic roles, he has also sung lieder and oratorio. He appeared as Sir Robert Cecil in the Coronation opera, "Gloriana", before Her Majesty Queen Elizabeth.

**STEFAN HAAG:** Has achieved much distinction as an opera producer in Australia since his arrival in 1939 as a member of the Vienna Boys' Choir. His production of "The Consul" created theatrical history when presented by the National Theatre Movement in Melbourne, and prior to leaving to further his studies in Europe he also produced "Cosi Fan Tutte" and "Tosca". Last year he produced "The Magic Flute" and "Cosi Fan Tutte" for the Mozart Opera Season tour of Australia.

**ROBIN LOVEJOY:** Is one of the most versatile personalities of Australian theatre. Actor, producer and designer, his work is known throughout Australia and New Zealand, and in London. His settings for "The Rivals" in 1956 won the Sydney Critics' Award for the year's best production, and were also featured in Vogue magazine. In 1953 he was able to study overseas trends, assisted by the International Theatre Institute (UNESCO) Travelling Scholarship. In addition to producing "La Boheme", he has also designed and produced "The Relapse", for the 1957 Elizabethan Trust Drama Company Tour of the Commonwealth.

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## Other Notable Australian Singers

APPEARING WITH THE COMPANY

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## Elizabethan Theatre Repertoire

PREMIERE, SATURDAY, 31st AUGUST

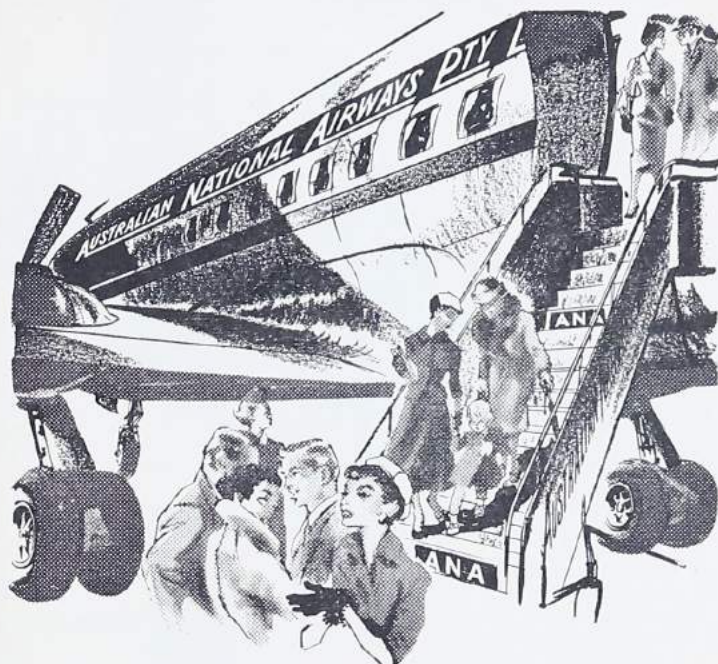
AUGUST, 1957:

Saturday, 31st ..... La Boheme

SEPTEMBER, 1957:

Monday, 2nd .....	La Boheme
Tuesday, 3rd .....	Otello
Wednesday, 4th .....	La Boheme
Thursday, 5th .....	Otello
Friday, 6th .....	Tales of Hoffmann
Saturday, 7th (Matinee) .....	La Boheme
Saturday, 7th (Evening) .....	Otello
Monday, 9th .....	Otello
Tuesday, 10th .....	La Boheme
Wednesday, 11th .....	Otello
Thursday, 12th .....	Tales of Hoffmann
Friday, 13th .....	Tosca
Saturday, 14th (Matinee) .....	Tales of Hoffmann
Saturday, 14th (Evening) .....	La Boheme
Monday, 16th .....	Tosca
Tuesday, 17th .....	La Boheme
Wednesday, 18th .....	Tosca
Thursday, 19th .....	Tales of Hoffmann
Friday, 20th .....	The Bartered Bride
Saturday, 21st (Matinee) .....	Tosca
Saturday, 21st (Evening) .....	The Bartered Bride
Monday, 23rd .....	The Bartered Bride
Tuesday, 24th .....	Tosca
Wednesday, 25th .....	The Bartered Bride
Thursday, 26th .....	Tosca
Friday, 27th .....	The Bartered Bride
Saturday, 28th (Matinee) .....	Tales of Hoffmann
Saturday, 28th (Evening) .....	Tosca





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## Designers for the Operas

**TIM WALTON** ("The Bartered Bride" and "Tosca"): Was trained by Professor Emil Prectorius, innovator of the Wagner Bayreuth Festival. Worked with both Nicholas Benois in Milan and also with his father, Alexander Benois, who with Diaghileff, created Russian Classical Ballet. In addition to designs for the National Theatre Movement, and Melbourne's Princess, and Little Theatre, his designs were used in the Trust's 1956 production of Mozart's "Così fan tutte".

**LOUIS KAHAN** ("Othello"): Born in Vienna of Russian parents, he studied art in Paris and is now living in London. He first came to Australia in 1947, after service with the French Foreign Legion in Algiers. He has designed costumes for Glyndebourne, sets and costumes for Sadler's Wells, and combined stage design with portrait work whilst living in Melbourne.

**ANNE FRASER** ("Tales of Hoffmann"): Young Melbourne commercial artist who turned to stage design at the suggestion of Ray Lawler. She later designed the sets for "Summer of the Seventeenth Doll", used in both the Australian tours and in London. Has designed for opera, drama and ballet. Her set for Act II Swan Lake for the current Borovansky season was a setting for Dame Margot Fonteyn. Now travelling in the United Kingdom and Europe on UNESCO I.T.I. Scholarship to follow current theatre trends.

**DRES HARDRINGHAM** (La Bohème), well-known Melbourne painter and designer, who has designed settings for "La Bohème", is considered to be one of the most experienced designer and scenic artists in this country. His many outstanding sets have been used by J. C. Williamson Theatres Ltd., Tivoli Circuit, Prince Edward Theatre and Australian film and television organisations.

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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.

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## ROBERT QUENTIN

## General Manager

General Manager of the Australian Opera Company, he was educated at Lancing and Oxford (M.A. degree), and came to Australia whilst serving with Naval Intelligence. He produced a number of plays at this time, including "Mourning Becomes Electra", and was stage manager for Cyril Ritchard's post-war tour.

On returning to England he joined the Old Vic. Staff, first as a stage director for the Bristol Old Vic, and later as staff producer and touring manager for the London Company with whom he made extensive tours of South Africa and Northern Europe. He has directed and managed companies both in Repertory and in the West End, and in 1954 toured the United States, lecturing in universities. He produced the successful musical "The Boy Friend" for the Elizabethan Trust, toured Australia last year as general manager for the Elizabethan Trust Opera Company's Mozart Opera Season.



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