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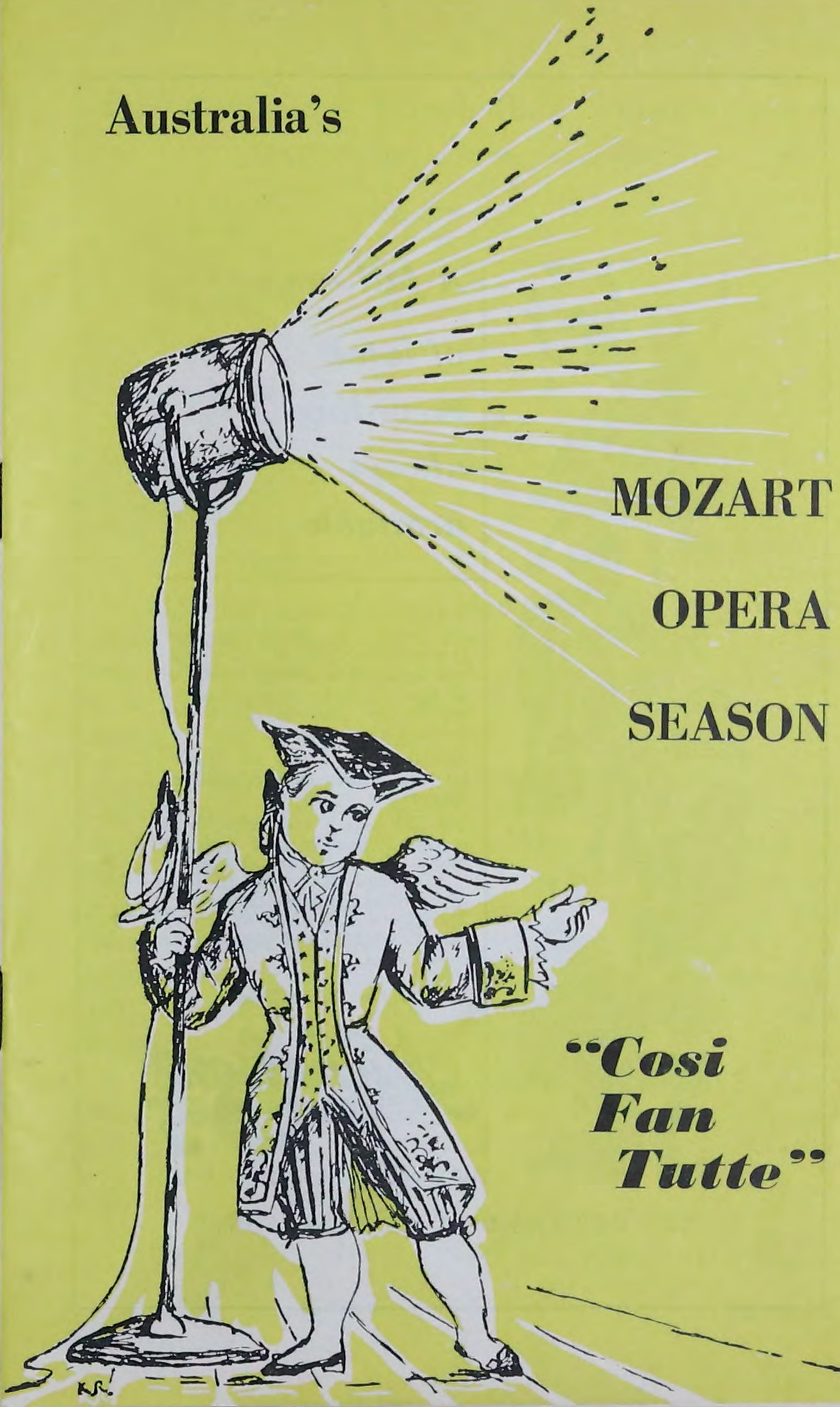


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Baritone



John Cameron

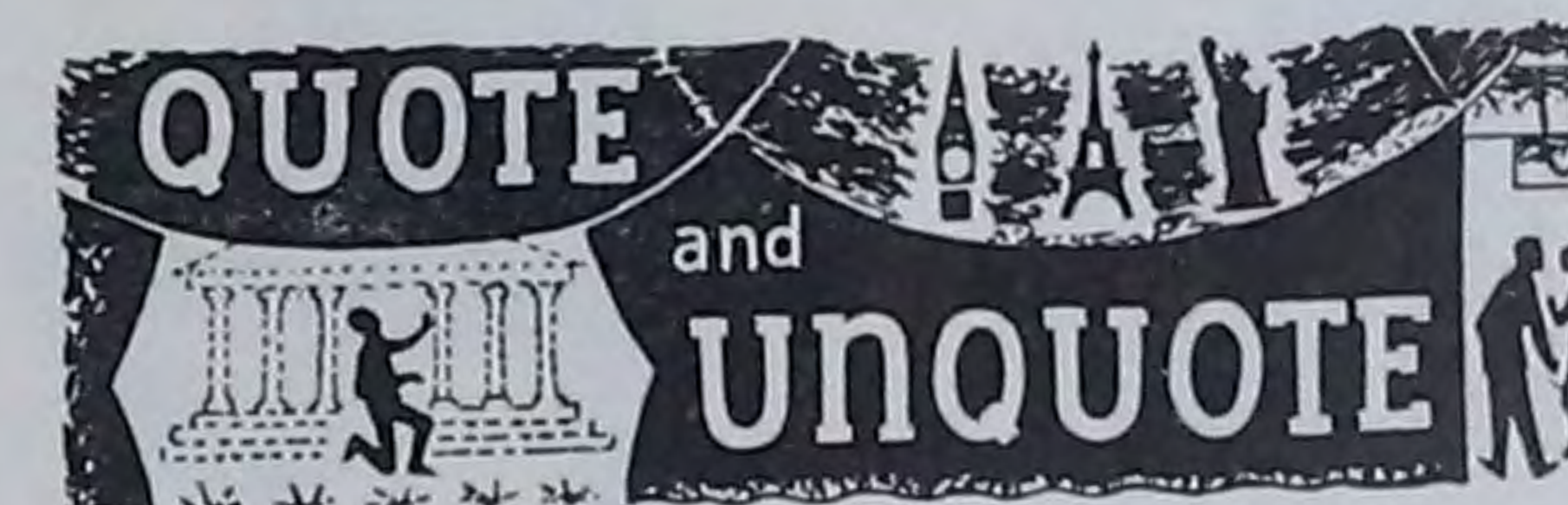
John Cameron's outstanding voice has brought him success in Australia and abroad. In England he has performed at Sadler's Wells, Covent Garden and Glyndebourne.



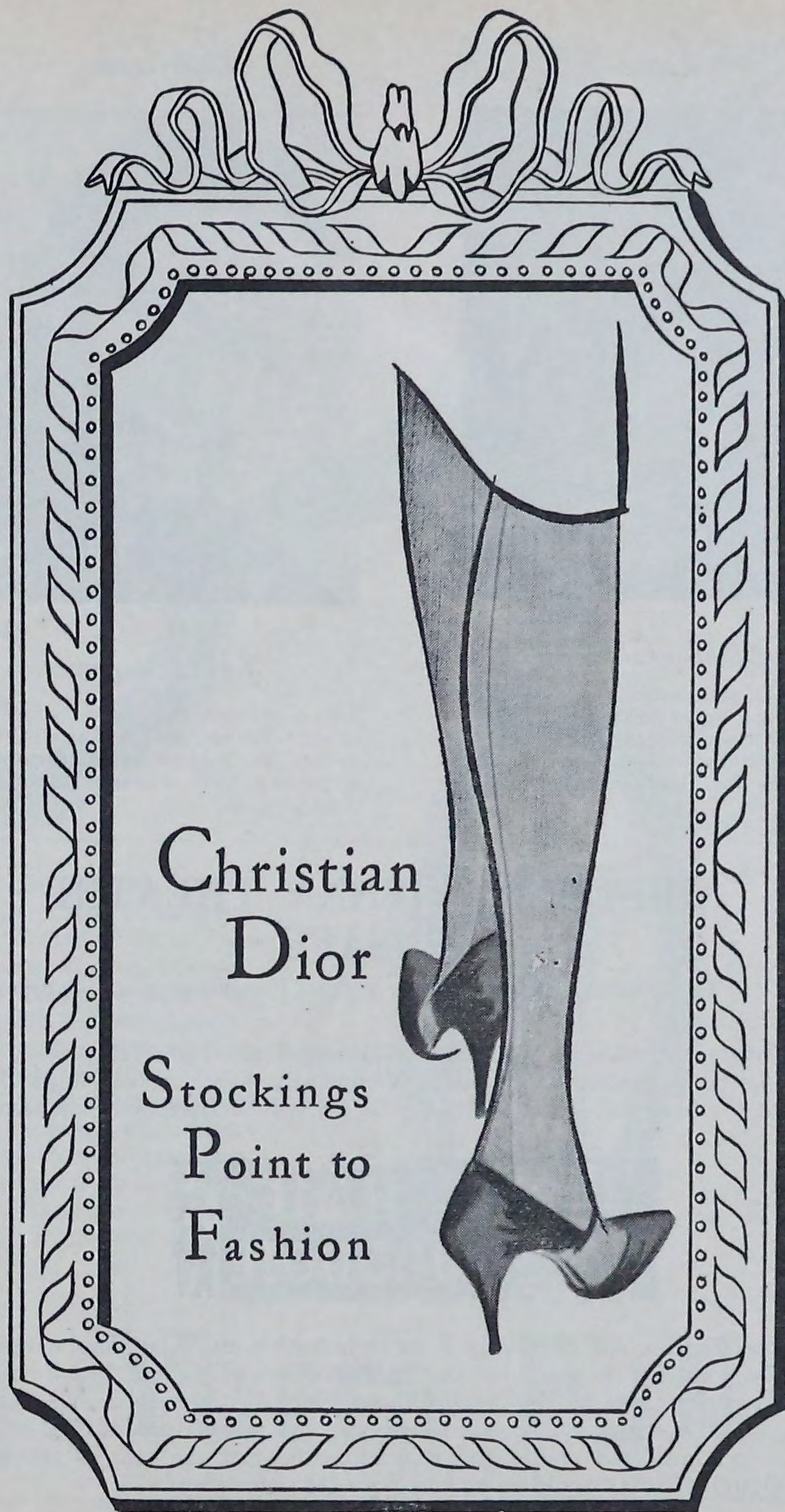
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"Artists appearing in this year's Edinburg Festival are being asked to sign a letter of protest to a leading Vienna newspaper against a plan to demolish the historical Theater An Der Wien, where Beethoven conducted.



"The Theater An Der Wien is an eighteenth-century building standing on a site formerly occupied by the Freihaus Theater, where Mozart conducted a performance of *The Magic Flute*. Until last November, when the theatre closed down, it was a centre for opera and music recitals. The building is now considered unsafe and it is estimated that the sum of between £65,000 and £70,000 would be required for its restoration."



Sopranos



NITA MAUGHAN



MARJORIE CONLEY



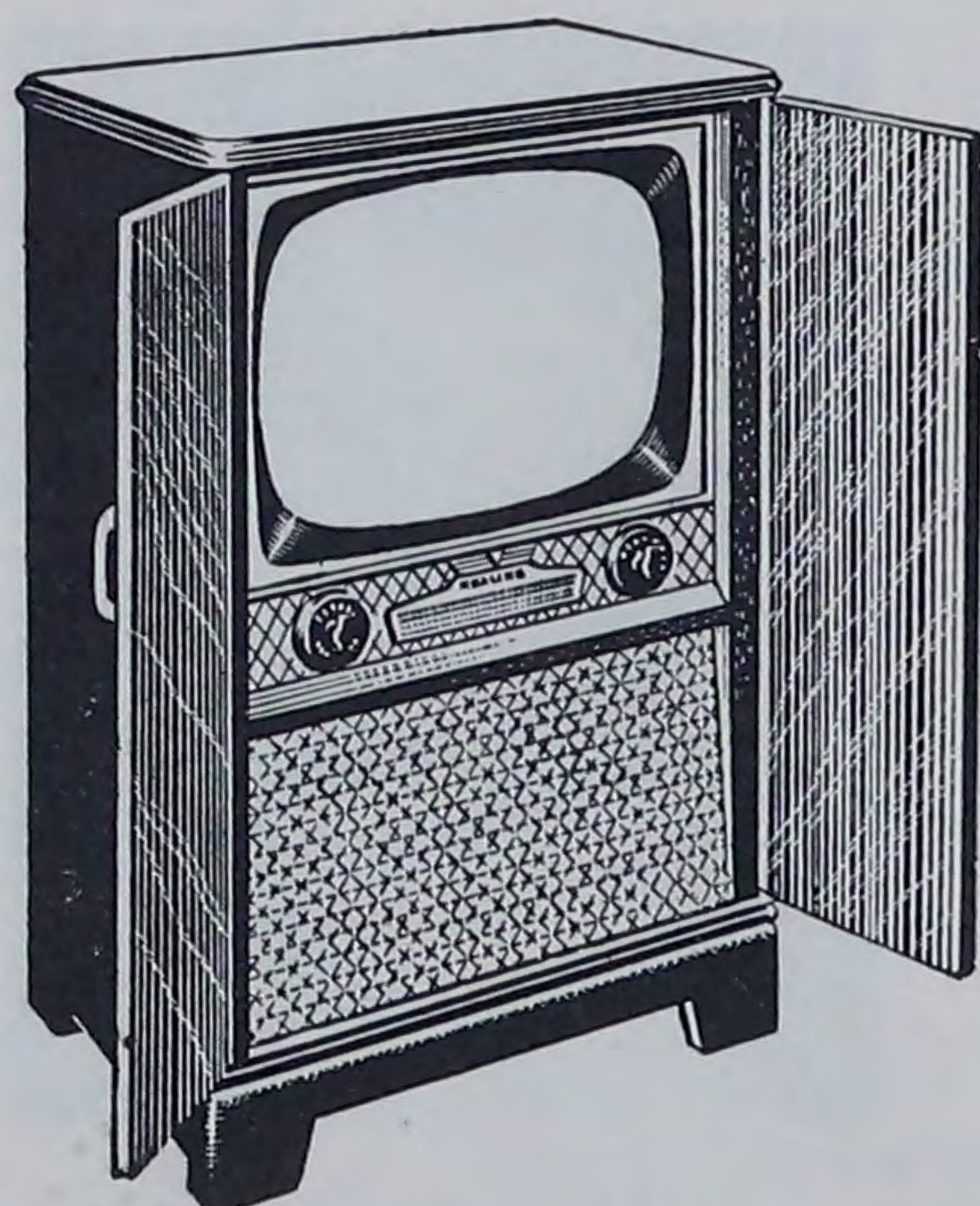
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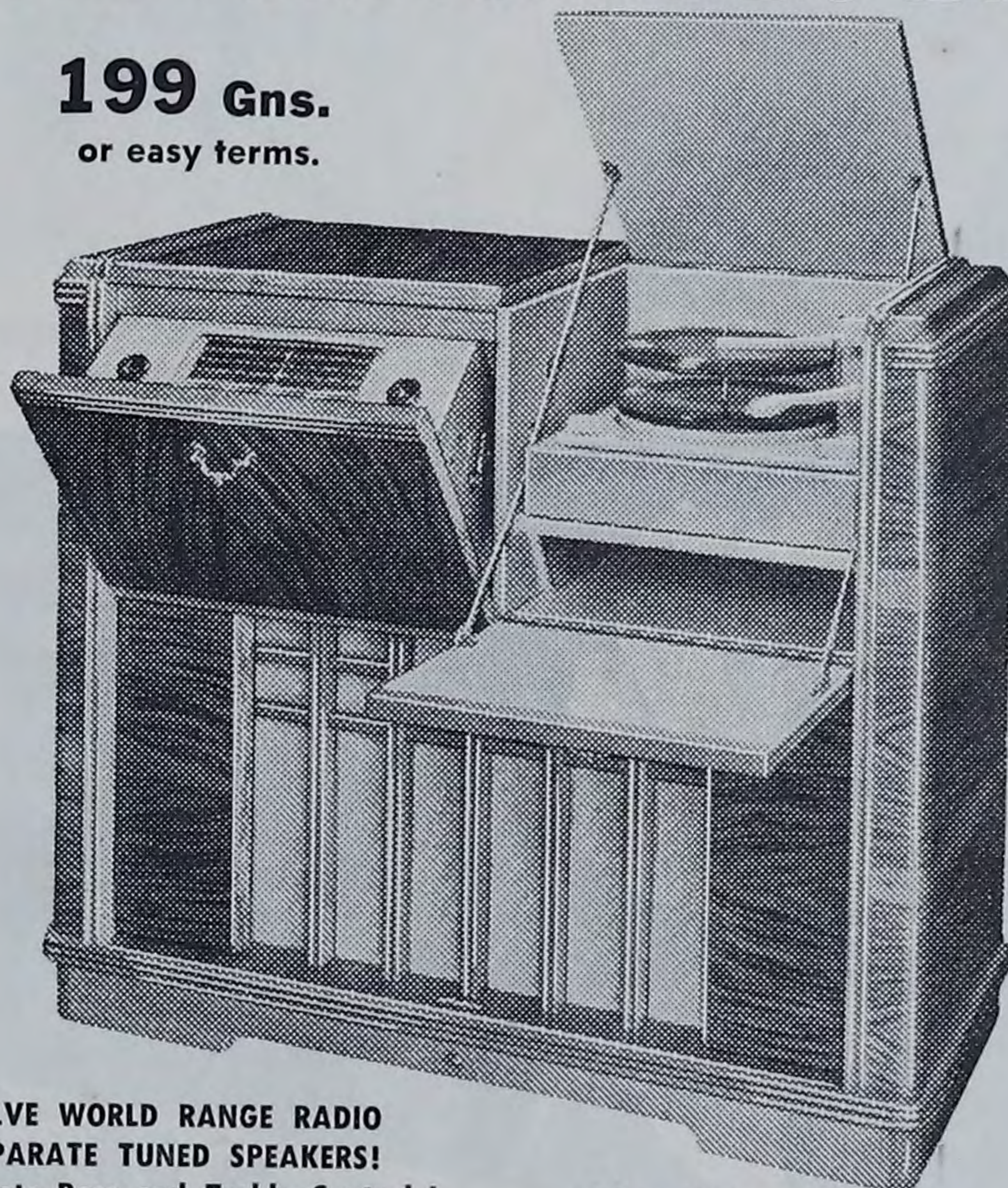
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COSI FAN TUTTE

Cosi Fan Tutte, also known as The School for Lovers, is set in the 18th Century. The cynical philosopher, Don Alfonso, makes a bet with his friends—two young officers, Graziano and Ferrando—that Fiordiligi and Dorabella, to whom they are engaged to be married, will capitulate to their suitors. They have faith in the two ladies and agree to follow Don Alfonso's plan for a day in order to decide the wager. Don Alfonso then informs Fiordiligi and Dorabella that their lovers have received orders to depart for the "Front" immediately. A touching scene of farewell follows and the ladies with many tears vow eternal fidelity. Hardly have the two officers disappeared when Despina, who is in Alfonso's confidence, introduces two foreign gentlemen (Ferrando and Graziano in disguise), and they each make love to the other's fiancée. Their attentions are not taken seriously and, in their supposed despair, they pretend to commit suicide by taking poison. Despina, disguised as a doctor, restores them to life by mesmerism.

In Act Two, the foreigners are persistent and the ladies begin to waver. Dorabella, and later Fiordiligi, succumbs to their ardent advances, and the foreigners demand that a notary be requested to draw up the marriage contract immediately. The notary arrives and it is the versatile Despina in another disguise. At a banquet prepared for the occasion, the contract is signed. Then Don Alfonso arrives with the startling news that Ferrando and Graziano are on their way home and may return at any moment. The foreigners beat a hasty retreat. The notary conceals himself as best he can as Ferrando and Graziano re-enter. They are intrigued by the situation and seize the marriage contract, drag forth the notary, then rush off to look for the impudent rivals whose names they have found on the contract. To the astonishment of the ladies, Despina throws off her disguise. But their astonishment is even greater when Ferrando and Graziano come in speaking and acting like the foreigners whom they had pretended to pursue. Soon the tangle is unravelled. Don Alfonso has won his wager, but he succeeds in reconciling the lovers and, as he remarks, it is no use being angry with women for flirting, because "Cosi Fan Tutte" (They All Do It).

ELIZABETHAN THEATRE, NEWTOWN

For a Season commenced Saturday, January 12, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

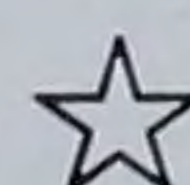
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presents

Così Fan Tutte

By WOLFGANG AMADEUS MOZART

Book by LORENZO DA PONTE, translated by RUTH MARTIN



Characters in Order of Appearance:

Fiordiligi MARJORIE CONLEY
Dorabella WILMA WHITNEY
Graziano JOHN CAMERON
Ferrando KEVIN MILLER
Despina (a maid) JENIFER EDDY
Don Alfonso GEOFFREY CHARD



General Manager ROBERT QUENTIN



THE SYDNEY SYMPHONY ORCHESTRA

Leader Robert Miller

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The Scene is set in Naples, in the early Eighteenth Century

The Conductor at this performance is ERIC CLAPHAM

Musical Director and Principal Conductor JOSEPH POST

Associate Conductor ERIC CLAPHAM

Assistant Conductor GEORGE HUMPHREY

Production by STEFAN HAAG

Scenery designed by TIM WALTON

Costumes designed by LOUIS KAHAN

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES.

OPERA STAFF

Production Director STEFAN HAAG
 Stage Manager WILL THOMPSON
 Business Manager JOHN ROHDE
 Publicity RON PATTEN PUBLICITY
 Assist. Stage Manager JOHN COCKERILL
 Assist. Stage Manager ANGUS KIDSTON
 Electrician ERNIE LIETCH
 Wardrobe Mistress MARY POXON

Scenery and properties made by Joe White and assistants in the workshops of J. C. Williamson Theatres Ltd., and at the Princess Theatre, Melbourne. Scenery painted by George Kenyan, Dres Hardingham and Rupert Browne.

Costumes made under the supervision of Phyll Foulkes in the wardrobe of the National Theatre, Melbourne.

Headwear by Marjorie Head. Wigs by Barnettts and Mei Picci, Melbourne. Footwear by Maloney and by Imbesi, Melbourne.

Special Jewellery by Lustre Jewellery Co.

Handpainted costumes by the Art School of the Melbourne Technical College.

Electrical Equipment by Strand Electrics. Special effects for "The Magic Flute" by Pani, Vienna.

The Opera Company wishes to state its indebtedness and to express special thanks to Miss Gertrude Johnson of the National Theatre Movement, Melbourne.

General Manager	} EXECUTIVE FOR ELIZABETHAN THEATRE	JOHN SUMNER
Assistant Manager		MARY RAWDON
Publicity		RON PATTEN PUBLICITY
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The Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.

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.

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"SERAGLIO"—Walter Franck, Maria Stader, Beate Guttmann, Rita Streich, Ernst Hafliger, Sebastian Fischer, Martin Vantin, Wolfgang Spier, Josef Greindl, RIAS Choir and Orchestra. Cond.: Ferenc Fricsay.

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HUMPERDINCK

"HANSEL AND GRETEL"—Horst Gunter, Rita Streich, and other soloists with Choir and the Munich Philharmonic Orchestra. Cond.: Fritz Lehmann.

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"THE FLYING DUTCHMAN"—Josef Greindl, Annelies Kupper, Wolfgang Windgassen, Sieglinde Wagner, Ernst Hafliger, Josef Metternich. RIAS Choir and Orchestra. Cond.: Ferenc Fricsay

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Musical Director and Principal Conductor Joseph Post



One of Australia's most distinguished conductors, Joseph Post conducted grand opera and symphony at the age of 26, and his work is known throughout Australia and New Zealand. In 1947, he was made associate conductor of the Sydney Symphony Orchestra and, the following year, was invited by the newly-formed Australian National Opera Company to act as its principal conductor. He was the first Australian conductor to be sent on exchange to England with a B.B.C. conductor. He had the distinction of conducting the Royal Performance of "Tales of Hoffman," which Her Majesty, The Queen, attended at the Princess Theatre, Melbourne, during her recent visit to Australia. By arrangement with the A.B.C. he has been chosen as conductor for the Australian Opera Company's season.

Associate Conductor Eric Clapham

is a New Zealander who has played an active part in the development of opera and ballet in Australia for a number of years. He was the Borovansky Ballet's first pianist and conductor and, turning his attention to opera, has conducted at the National Theatre Movement's annual festivals in Melbourne. He was principal conductor of that company on its very successful 1953 tour of Australia with "The Consul." He conducted also the N.S.W. National Opera's Brisbane season of 1952. Last year he travelled as one of the conductors of J. C. Williamson's Italian Grand Opera Company. He is associate conductor for the Australian Opera Company's season.



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Royal Naval Air Service blew the salt from Victor's eyes.

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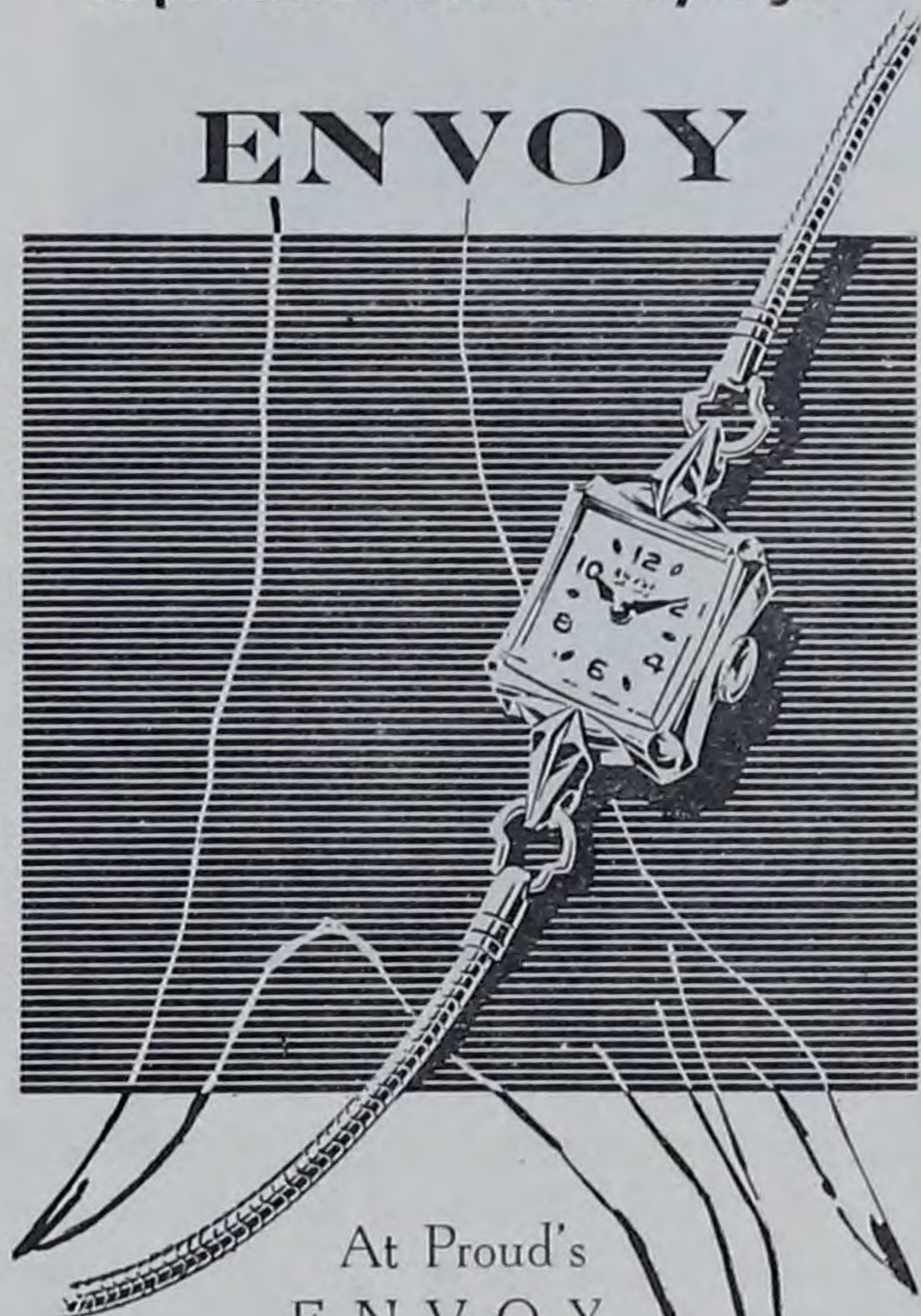
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General Manager

Robert Quentin



ROBERT QUENTIN, General Manager of the Australian Opera Company, was educated at Lancing and Oxford (he holds an M.A. degree from this university), and came to Australia while serving in 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 Stage Director for the Bristol Old Vic and later as staff producer and touring manager for the London Company, which he took on extensive tours of South Africa and Northern Europe.

Robert Quentin 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 highly successful and popular musical satire, "The Boy Friend".

Producers

Dennis Arundell (Producer—"Marriage of Figaro", "Don Giovanni"). One of England's leading producers and theatrical personalities, Dennis Arundell's versatility is such that he has produced opera, acted, written scripts, composed, translated, lectured and conducted. At Sadler's Wells he has produced some 10 operas. Recent first performances to his credit are Hofmannstahl's "Everyman", with Sibelius' music (this he translated and conducted) and the world premieres of Arthur Benjamin's two operas, "Tale of Two Cities" and "Prima Donna". He has produced two operas under the baton of Sir Thomas Beecham; one, "The Bohemian Girl" at Covent Garden for the first Festival of Britain, in a version prepared by Sir Thomas and himself; the other, Delius' "Irmelin". In Finland, he produced the Finnish National Opera Company in Benjamin Britten's "Peter Grimes". For film producer, Michael Powell (of Pressburger and Powell fame), he translated "Tales of Hoffman" and "Oh, Rosalinda". He directed the opera sequence in the film, "Melba", which has been seen in Australia.

Stefan Haag (Producer—"Magic Flute", "Cosi Fan Tutte"). Since his arrival in Australia in 1939, as a member of the Vienna Boys' Choir, Stefan Haag has achieved distinction as a producer of opera. His production of "The Consul" in Melbourne for the National Theatre Movement three years ago, created theatrical history. He also produced "Tosca", and "Cosi Fan Tutte" for a successful tour of the Commonwealth before leaving to further his studies of Opera in Europe. Since his return to Australia he has been production manager for "Kismet" and has now joined the Elizabethan Theatre Trust as a producer and production director for the Australian Opera Company's Mozart season.

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Lisa Della Casa, Hilde Gueden, Cesare Siepi, Suzanne Danco, Alfred Poell, with the Vienna Philharmonic Orchestra with Vienna State Opera Chorus LXTA 5088/9, 5090/1

THE MAGIC FLUTE

Wilma Lipp, Hilde Gueden, Emmy Loose, Leopold Simoneau, Kurt Boehme, with the Vienna Philharmonic Orchestra and Vienna State Opera Chorus LXTA 5085/6/7

DON GIOVANNI

John Brownlee, Audrey Mildmay, Ina Souez, Kolomon von Pataky, Luise Helletsgruber, Salvatore Baccaloni, with the Glyndebourne Festival Orchestra and Chorus.

OALP 1199, 1120/1

Suzanne Danco, Lisa Della Casa, Cesare Siepi, Anton Dermota, Hilde Gueden, with the Vienna Philharmonic Orchestra and Vienna State Opera Chorus .. LXTA 5103/4/5/6

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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.

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.

Designers

Kenneth Rowell (Designer—"Marriage of Figaro", "Don Giovanni"). This 32-year-old Melbourne artist ranks amongst London's best designers. Since his departure from Australia six years ago, he has designed ballet and drama for Sadler's Wells, The Old Vic, Stratford-on-Avon, independent managements and television. Notable assignments are costume designs for John Gielgud's production of "Macbeth"; his design of Hamlet for The Old Vic (1952-53 season) and "The Taming of the Shrew" (1954 season) with Ann Todd as Katherine. He designed a ballet film, "The Black Swan", for the Festival of Britain—the first three-dimensional film to be made in England.

Desmonde Downing (Designer—"Magic Flute"). One of Sydney's best known designers, she has designed for opera, drama and films. In 1952, she designed "Lohengrin" and "Cavalleria Rusticana" for the combined Sydney and Melbourne Opera Companies season. She was also assistant designer for the film, "Long John Silver", and the subsequent television films of this series, which are currently showing in New York.

OTHER NOTABLE AUSTRALIAN SINGERS APPEARING WITH THE COMPANY

JEAN BRUNNING	JANICE GOLDMAN	JOAN LEVECKE
JOY MAMMEN	JAN ROSS	BETTY WEST
JOHN COCKERILL	GREG DEMPSEY	
NOEL McCABE	NORMAN HODGKINSON	PHILIP SHALVEY
	EDDY SONCUM	

THE REPERTOIRE FOR SEASON

JANUARY, 1957

12th Saturday	.....	The Marriage of Figaro
14th Monday	.....	The Marriage of Figaro
15th Tuesday	.....	The Magic Flute
16th Wednesday	..	The Marriage of Figaro
17th Thursday	.....	The Magic Flute
18th Friday	.....	The Marriage of Figaro
19th Saturday	.....	The Marriage of Figaro
(Matinee)	.....	The Marriage of Figaro
19th Saturday	.....	The Magic Flute
(Evening)	.....	The Magic Flute
21st Monday	.....	The Magic Flute
22nd Tuesday	.....	The Marriage of Figaro
23rd Wednesday	..	The Magic Flute
24th Thursday	.....	Don Giovanni
25th Friday	.....	Così Fan Tutte
26th Saturday	.....	Così Fan Tutte
(Matinee)	.....	Così Fan Tutte
26th Saturday	.....	Don Giovanni
(Evening)	.....	Don Giovanni
28th Monday	.....	Così Fan Tutte
29th Tuesday	.....	Don Giovanni
30th Wednesday	..	Don Giovanni
31st Thursday	.....	Così Fan Tutte

FEBRUARY, 1957

1st Friday	.....	Don Giovanni
2nd Saturday	.....	The Magic Flute
(Matinee)	.....	The Magic Flute
2nd Saturday	.....	Don Giovanni
(Evening)	.....	Don Giovanni
4th Monday	.....	The Marriage of Figaro
5th Tuesday	.....	The Magic Flute
6th Wednesday	..	The Marriage of Figaro
7th Thursday	.....	Don Giovanni
8th Friday	.....	Così Fan Tutte
9th Saturday	.....	Don Giovanni
(Matinee)	.....	Don Giovanni
9th Saturday	.....	The Magic Flute
(Evening)	.....	The Magic Flute

ALL PLANS AT THEATRE — LA 2222
PALING'S AND NICHOLSON'S