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Baritone



John Cameron

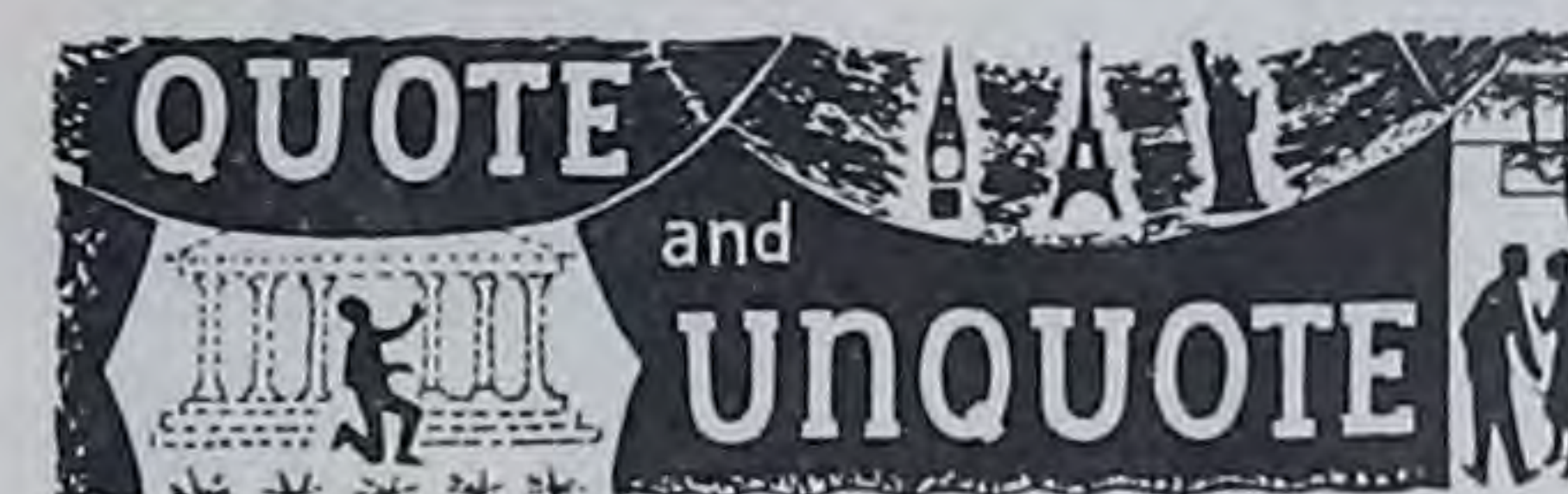
John Cameron's outstanding voice has brought him success in Australia and abroad. In England he has performed at Sadler's Wells, Covent Garden and Glyndebourne.



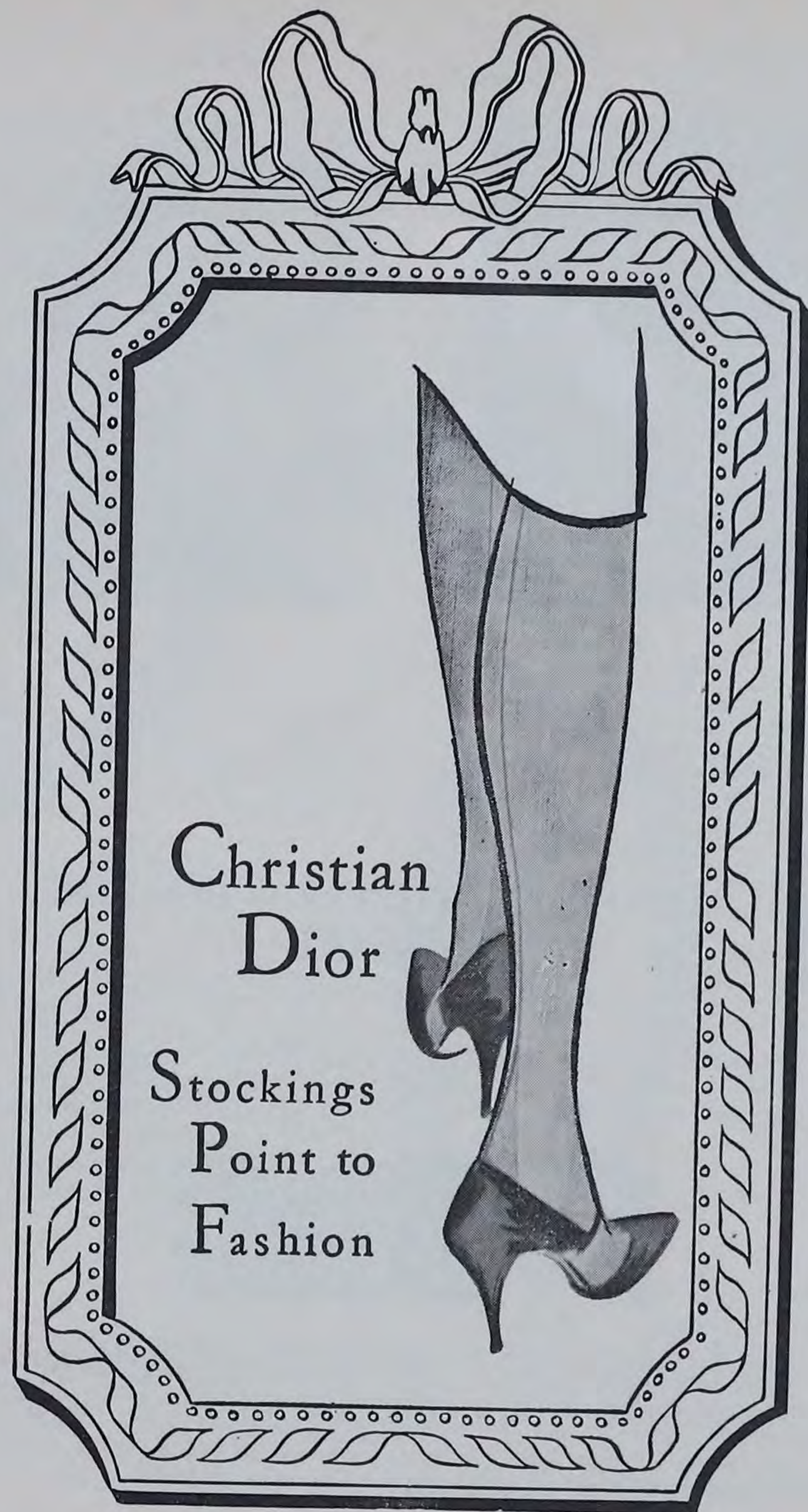
HISTORIC VIENNA THEATRE UNSAFE

The London *Stage* newspaper reports the efforts to save a famous theatre . . .

"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."



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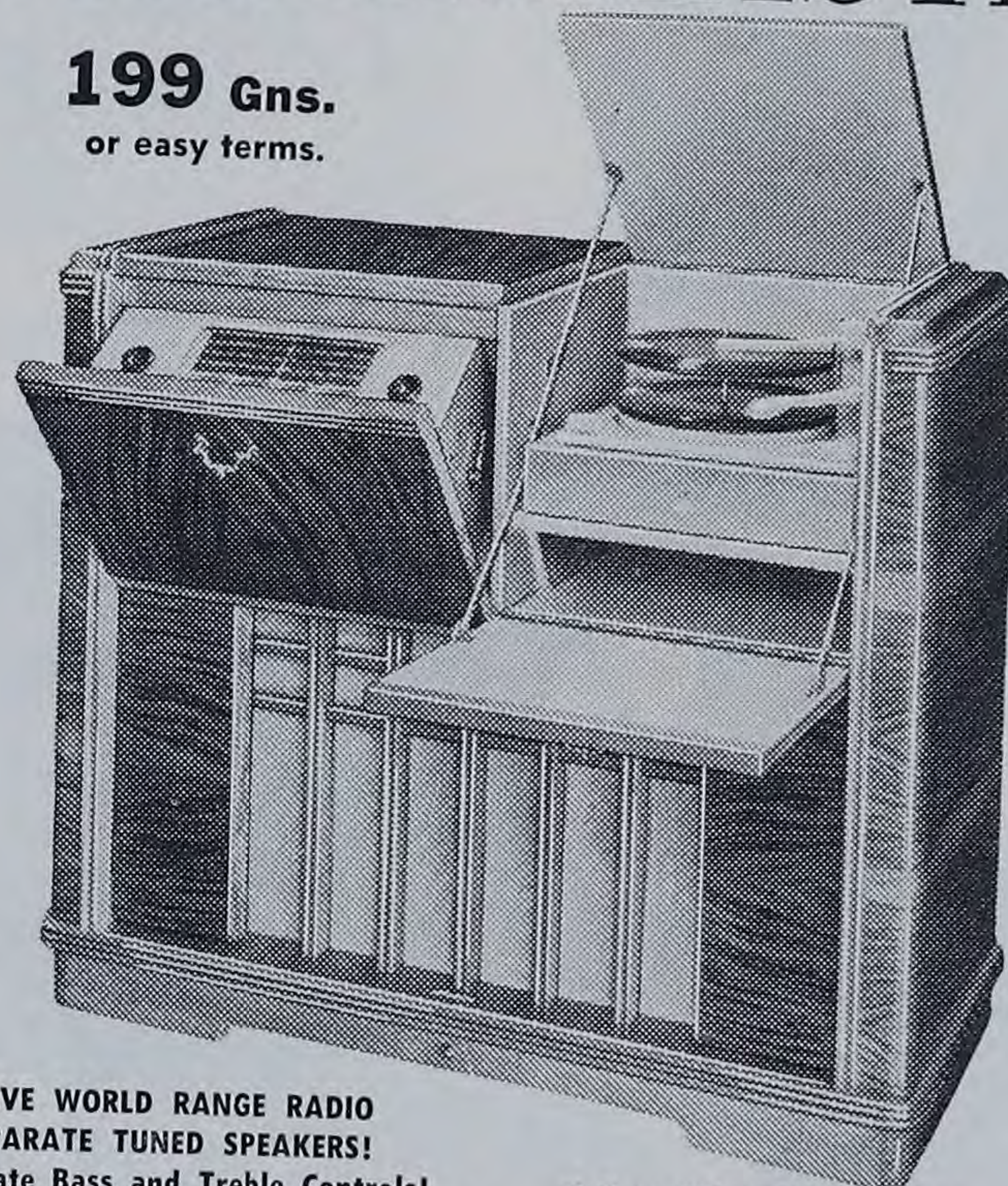
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DON GIOVANNI

This comic opera by Mozart, with libretto by da Ponte and the great lover Casanova, starts with Don Giovanni (the legendary Don Juan of any period of history) failing to make a conquest of the Daughter of the Commendatore, the high-born Donna Anna, who is in love with Don Ottavio. He callously kills her father, but escapes unrecognised with his servant, Leporello, only to run into one Donna Elvira, who, though previously deserted by Giovanni and so passionately indignant, still follows him adoringly. Giovanni tries to put her off by getting Leporello to give her a full list of all his conquests. The scapegrace pair next meet a pretty peasant girl, Zerlina, and her clod-hopping husband-to-be, Masetto, with a group of their friends. Giovanni at once sends Leporello off to his villa with all of them for a celebration, but keeps Zerlina behind for more private reasons. His plans are frustrated by the vituperative Elvira and the arrival of Don Ottavio and Donna Anna appealing to him for help to find her father's murderer. He manages to persuade the others that Elvira is not quite right in the head, but, when he is gone, Anna is convinced Giovanni was her father's murderer and, with Ottavio and Elvira, goes masked to confront him at the party of the villagers. His attempts on Zerlina, though fruitless, make Masetto furious and Giovanni is faced by his five actual or would-be victims, but, though momentarily taken aback, he is still sure of himself, pretending that the chief name is Leporello's.

In the second act, at night, hoping to make love to Elvira's maid, Giovanni changes cloaks and hats with Leporello, whom Elvira follows in the darkness, thinking him the betrayer she still adores. Giovanni serenades the maid, but again is stopped by the arrival of Masetto and his friends, determined to beat up the noble lord for his attempt on Zerlina. Giovanni, acting like Leporello, send the peasants off to find their quarry, removes Masetto's weapon by a trick and beats him up. Zerlina comforts her poor husband-to-be, and with all the others who are out for vengeance, discover the dressed-up Leporello, who only escapes by disclosing who he is and slipping away.

After midnight and another unsuccessful amorous attempt—this time on one of Leporello's girls—Giovanni hides in the churchyard where the tomb of the murdered Commendatore is. He jokingly makes the frightened Leporello ask the Commendatore's statue to supper and the statue accepts. Don Ottavio and Donna Anna now determine to call in the law, but, back in his villa, Giovanni is eating his supper alone to the music of his private band and laughs when Elvira comes to beg him to give up his profligate life. But when she is gone the statue arrives, not to sup with Giovanni, but to ask Giovanni to sup with them. Giovanni laughs, even when the statue bids him repent, but then Leporello, hiding under the table, sees fire and smoke and Giovanni is engulfed. His five revengeful victims arrive with the ministers of the law, but, hearing what has happened, they sing the warning moral tag to the audience:—

"So they end, do sinners all,
As in life, so in the hereafter,
From God's grace knaves always fall!"

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For a Season commenced Saturday, January 12, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
By Arrangement with J. C. WILLIAMSON THEATRES LTD.

presents

Don Giovanni

By WOLFGANG AMADEUS MOZART

Book by LORENZO DA PONTE, translated by DENIS ARUNDELL

Characters in Order of Appearance:

Leporello, a servant KEITH NEILSON
Don Giovanni, his master JOHN SHAW
Donna Anna, a noble lady JOYCE SIMMONS
The Commendatore of the Knights of Malta, her father—
STANLEY CLARKSON
Don Ottavio, betrothed to Donna Anna—
MAX WORTHLEY
Donna Elvira, a lady of Burgos NITA MAUGHAN
Zerlina, a country girl VALDA BAGNALL
Masetto, her husband-to-be NEIL WARREN-SMITH
Waiting Women and Peasants—JEAN BRUNNING, PEGGY
FEARN, JAN GOLDMAN, JOAN LEVECKE, JOY
MAMMEN, JAN ROSS, ELIZABETH WEST, GREG
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PHILIP SHALVEY, EDDY SONCUM.

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ACT I

- Scene 1. Outside the Commendatore's house, night.
" 2. A street, early morning.
" 3. Near the open country, daytime.
" 4. The street, afternoon.
" 5. Don Giovanni's garden, early evening.
" 6. Don Giovanni's ballroom, night.

ACT II

- Scene 1. Outside Donna Elvira's house, night.
" 2. A courtyard outside Donna Anna's house, night.
" 3. Before the curtain.
" 4. A graveyard, after midnight.
" 5. Before the curtain.
" 6. A supper room, a little later.

Musical Director and Principal Conductor JOSEPH POST
Associate Conductor ERIC CLAPHAM
Assistant Conductor GEORGE HUMPHREY

Production by DENNIS ARUNDELL
Scenery and Costumes designed by KENNETH ROWELL

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES.

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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
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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.

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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
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Chief Electrician		ROBERT CUNNINGHAM
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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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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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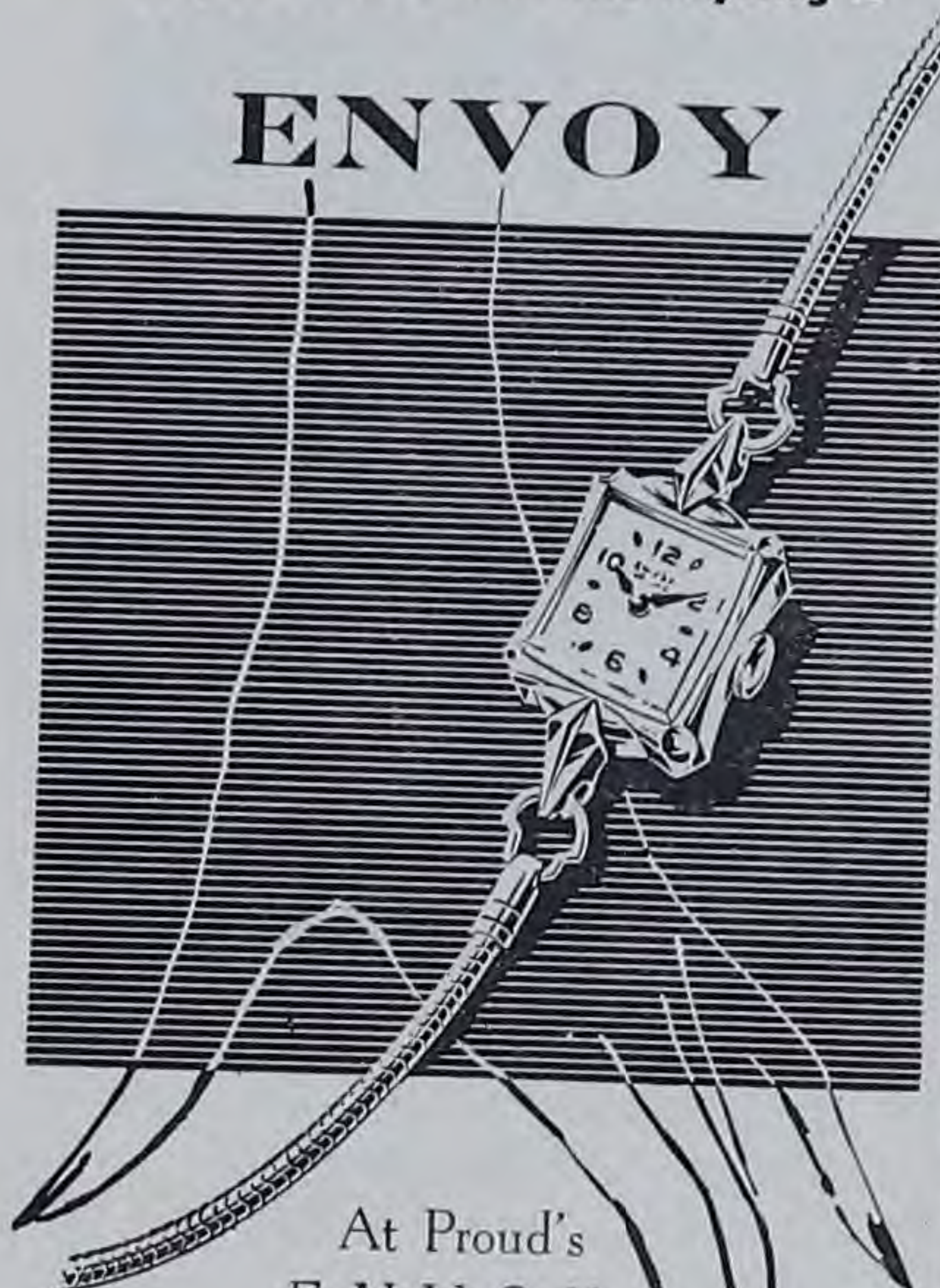
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General Manager

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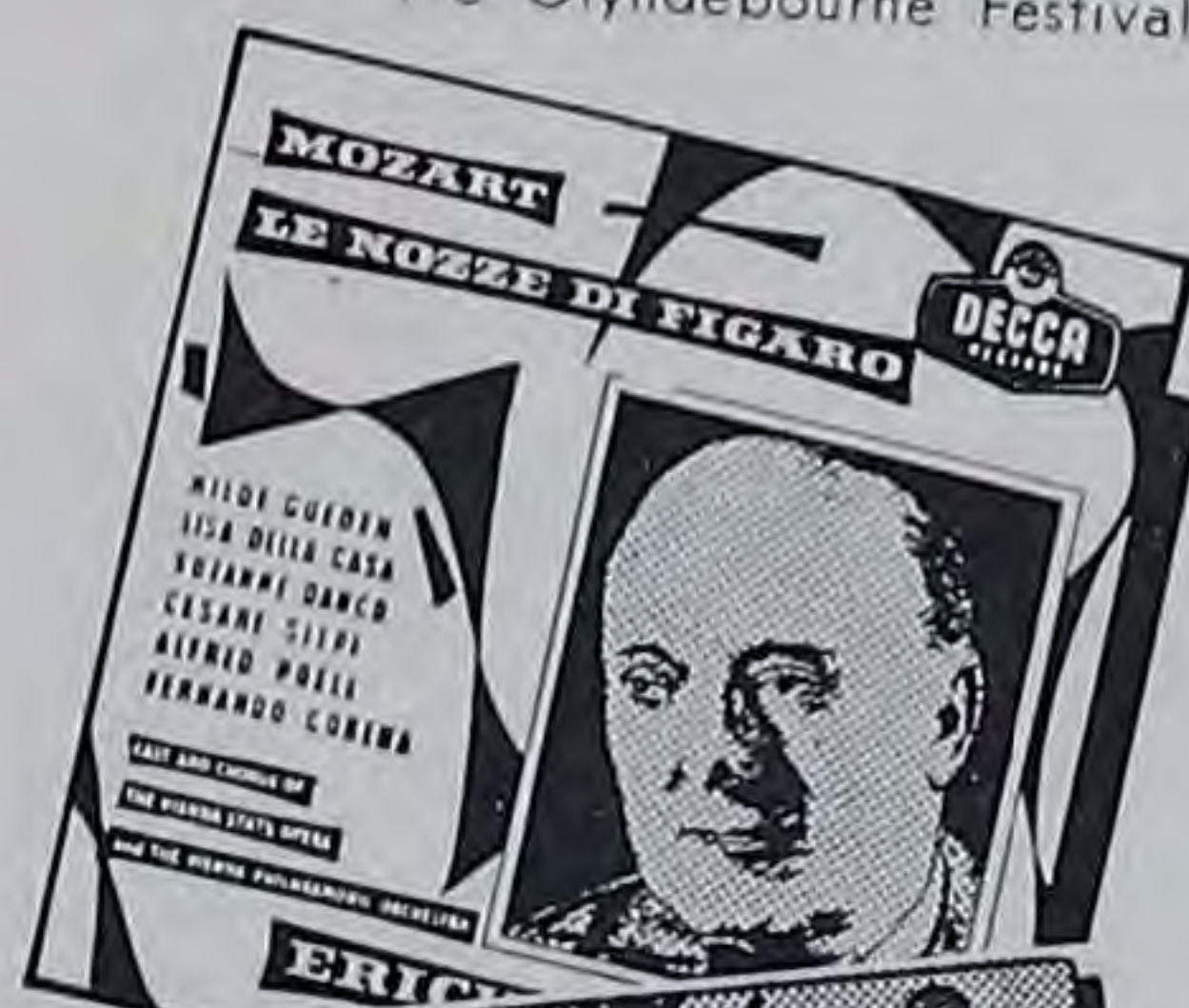
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You may also assist the work of the Trust by giving a donation, and the Trust welcomes all donations, whether they be large or small.

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	
(Matinee)	The Marriage of Figaro
19th Saturday	
(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	
(Matinee)	Così Fan Tutte
26th Saturday	
(Evening)	Don Giovanni
28th Monday	Don Giovanni
29th Tuesday	Così Fan Tutte
30th Wednesday ..	Don Giovanni
31st Thursday	Così Fan Tutte

FEBRUARY, 1957

1st Friday	Don Giovanni
2nd Saturday	
(Matinee)	The Magic Flute
2nd Saturday	
(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	
(Matinee)	Don Giovanni
9th Saturday	
(Evening)	The Magic Flute

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