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OPERA

1958

FIDELIO



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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, she studied at the Melbourne Conservatorium and with Adolf Spivakovsky, brother of the great violinist. In December, 1947, she went to London, 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—TURANDOT.

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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

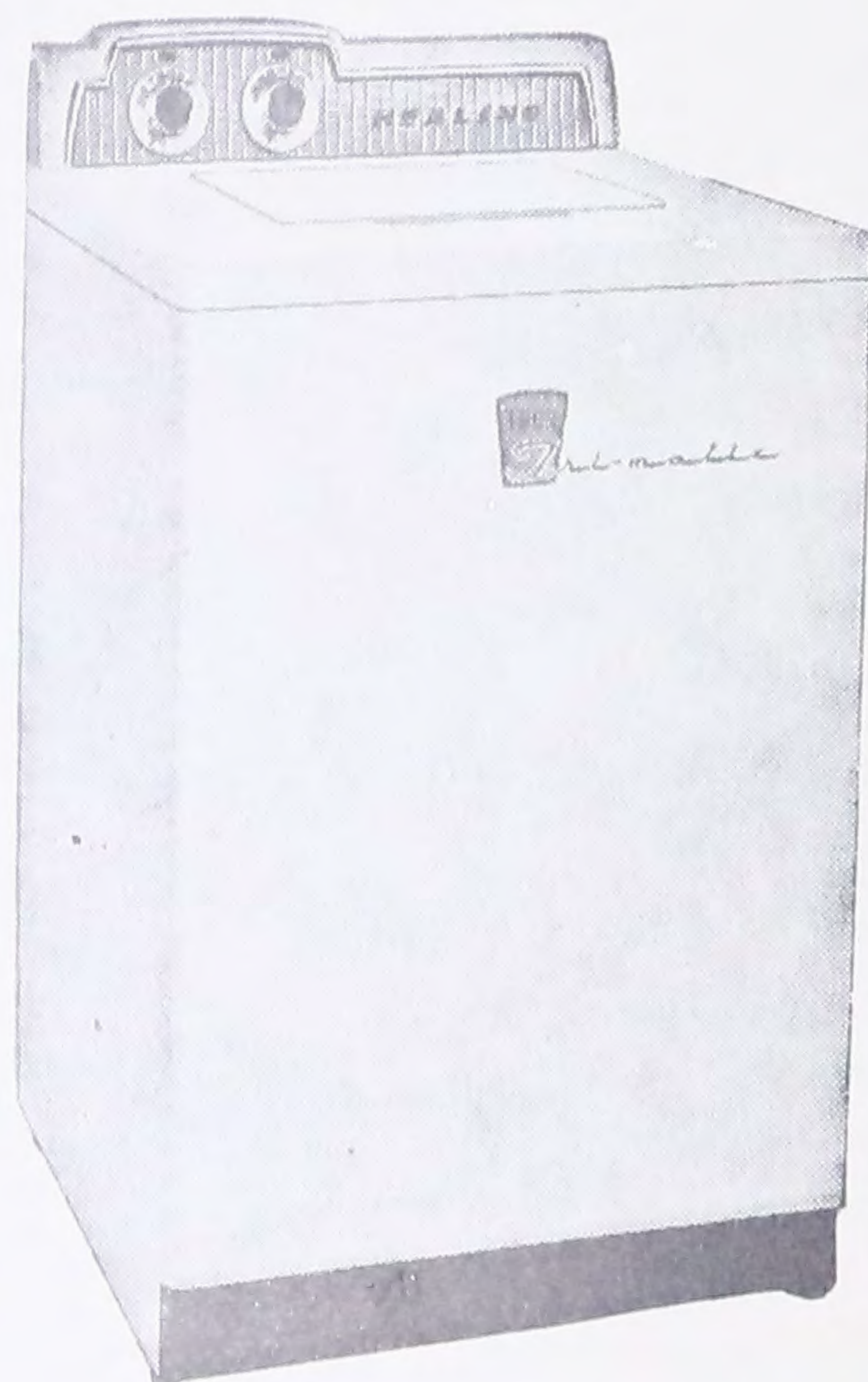
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ELIZABETH WEST



JOY MAMMEN



ROSALIND KEENE



MADGE STEPHENS

RAYMOND NILSSON

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

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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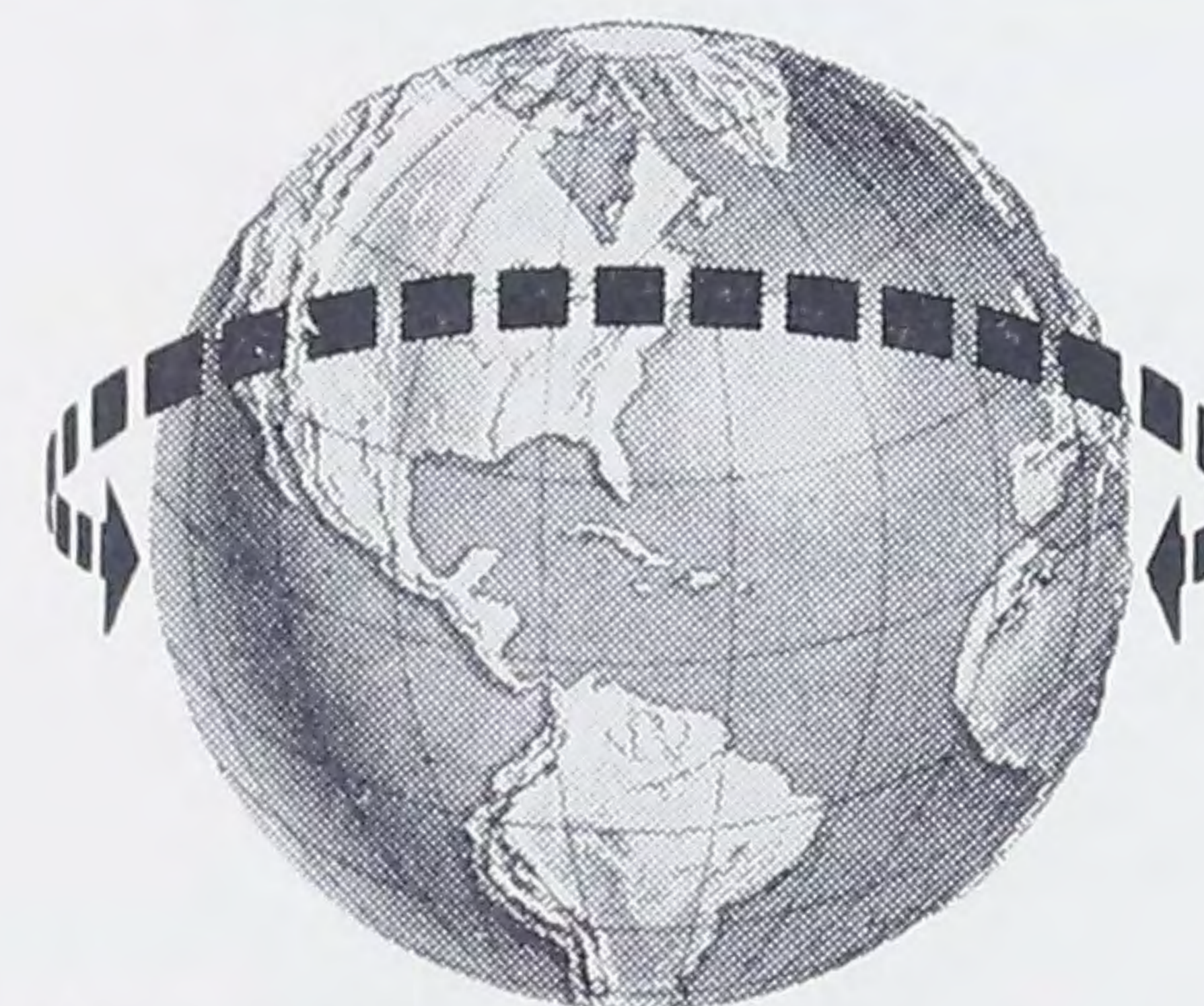
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The Story of the Opera

FIDELIO

Florestan, a Spanish nobleman, has been imprisoned, ostensibly for political reasons, by his enemy, Pizarro. His wife, Leonora, sets out to rescue him. To this end she disguises herself as a young man and takes service under Rocco, the jailer of the prison, whose daughter, Marcellina, falls in love with "Fidelio," as she calls herself. Jacquino, porter of the prison, is also in love with Marcellina. Pizarro visits the prison and, having received an anonymous warning that his evil deeds have come to the knowledge of the authorities, decides to have Florestan made away with at once. As Rocco refuses to murder him, Pizarro undertakes to do so himself. Rocco, assisted by Leonora, goes down to the dungeon to dig Florestan's grave; not until this is finished does Leonora know for certain that the prisoner is her husband. Florestan does not recognise Leonora until Pizarro has entered to murder him and has been prevented by Leonora from doing so. At that moment is heard the trumpet-call which announces the arrival of the Minister of State, Fernando. Fernando is horrified to discover his friend, Florestan, in chains; he at once orders his liberation and the arrest of Pizarro. The opera ends with a great chorus in praise of Leonora's courage and devotion.



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

FIDELIO

Music by Ludwig van Beethoven

Text by Joseph and Georg Friedrich Sonnleithner

English Translation by E. J. Dent

FLORESTAN, a Spanish Nobleman

RAYMOND MACDONALD

LEONORA, his wife, in male attire as Fidelio

SYLVIA FISHER

DON PIZARRO, Governor of the prison

ALAN LIGHT

ROCCO, chief jailer

NEIL WARREN-SMITH

MARCELLINA, daughter of Rocco

MADGE STEPHENS

JACQUINO, assistant to Rocco

GREGORY DEMPSEY

DON FERNANDO, the King's Minister,

CLIFFORD GRANT

First Prisoner

WALTER SCHLEICHER

Second Prisoner

MAURICE FOX

Soldiers, Prisoners, People

Misses T. Adams, E. Banner, M. Brozsesi, L. Denison, J. Earle, P. Gleeson,
M. Hayman, D. Hitch, V. Holman-Hunt, A. Kelly, D. Morrow,
C. Palmer, L. Powell, J. Ross.

Messrs. F. Brozsesi, T. Fenech, L. McKernan, P. North, R. Porter,
W. Rychtowsky, S. Stracciari, G. Thom, B. Thompson, F. Togni.

Misses J. Aitken, B. Catt, G. Chambers, B. Crouch, R. Frost, J. Grieve,
L. Jenkinson, M. Joy, G. Oberg, L. Thompson.

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Conductor of FIDELIO KARL RANKL

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Costumes designed by FRANK HINDER

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Musical Director KARL RANKL

Associate Conductors ERIC CLAPHAM, GEORG TINTNER
GEORGE HUMPHREY

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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

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.
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Musical Director

•
•
•
•

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

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 Volkssoper, where he worked under Felix Weingartner and Fritz Steidry. His first appointment as musical director was at the Reichenberg 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.

Associate Conductors



ERIC CLAPHAM



GEORG TINTNER

Assistant Conductor: **GEORGE HUMPHREY**

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A membership form is contained in this programme on opposite page. For further membership forms, apply to the Elizabethan Theatre (Manager's Office), or the Trust Head Office, 85 Goulburn Street, Sydney.

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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(Usual Signature)

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CARMEN (Bizet)

Preludes to Acts 1, 2, 3 and 4. Ballet Music from Act 4—Berlin Radio Symphony Orchestra
Conductor: Ferenc Fricsay. **LPE 17092**

CARMEN (Bizet)

Micaela's Aria. Also on the same record: "They call me Mimi" from "La Boheme" (Puccini);
"Love and Music" from "Tosca" (Puccini); "Addio del Passato" from "La Traviata" (Verdi)
—Maria Cebotari, Soprano **EPL 30163**

CARMEN (Bizet)

Don Jose's Flower Song—Reverse: "Celeste Aida" from "Aida" (Verdi)—Libero De Luca,
Tenor. **EPL 30116**

LOHENGRIN (Richard Wagner). (In special gift box with illustrated libretto)

Complete recording with Lorenz Fehenberger, Annelies Kupper, Ferdinand Frantz, etc.—
Chorus and Orchestra of the Bavarian Radio. Conductor: Eugen Jochum. **LPM 18119/23**

LOHENGRIN (Wagner)

Prelude to Act 1—Reverse: Prelude to "Tristan and Isolde"—Bavarian Radio Symphony
Orchestra. Conductor: Eugen Jochum. **LPE 17080**

THE BARBER OF SEVILLE (Rossini)

Overture—Reverse: Overture to "The Journey to Rheims" (Rossini)—RIAS Symphony
Orchestra, Berlin. Conductor: Ferenc Fricsay. **EPL 30090**

THE BARBER OF SEVILLE (Rossini)

"La Calunnia" (Slander Aria)—Reverse: "Pimen's Narrative" from "Boris Godounov"
(Moussorgsky). **EPL 30075**

THE BARBER OF SEVILLE (Rossini)

Rosina's Aria "Una voce poco fa"—Reverse: "Caro Nome" from "Rigoletto" (Verdi)—Rita
Streich, Soprano. **EPL 30052**

FIDELIO (Beethoven)

Complete recording in special gift box with illustrated libretto. Starring Leonie Rysanek,
Irmgard Seefried, Dietrich Fischer-Dieskau, etc.—Bavarian State Orchestra. Conductor:
Ferenc Fricsay. **LPM 18390/1**

FIDELIO (Beethoven)

"Abscheulicher, wo eilst du hin" (Leonore's Aria)—Reverse: Aria from "The Taming of the
Shrew"—Christel Goltz, Soprano. **EPL 30233**

THE MAGIC FLUTE (Mozart)

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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."

Baritones



JOHN GERMAIN



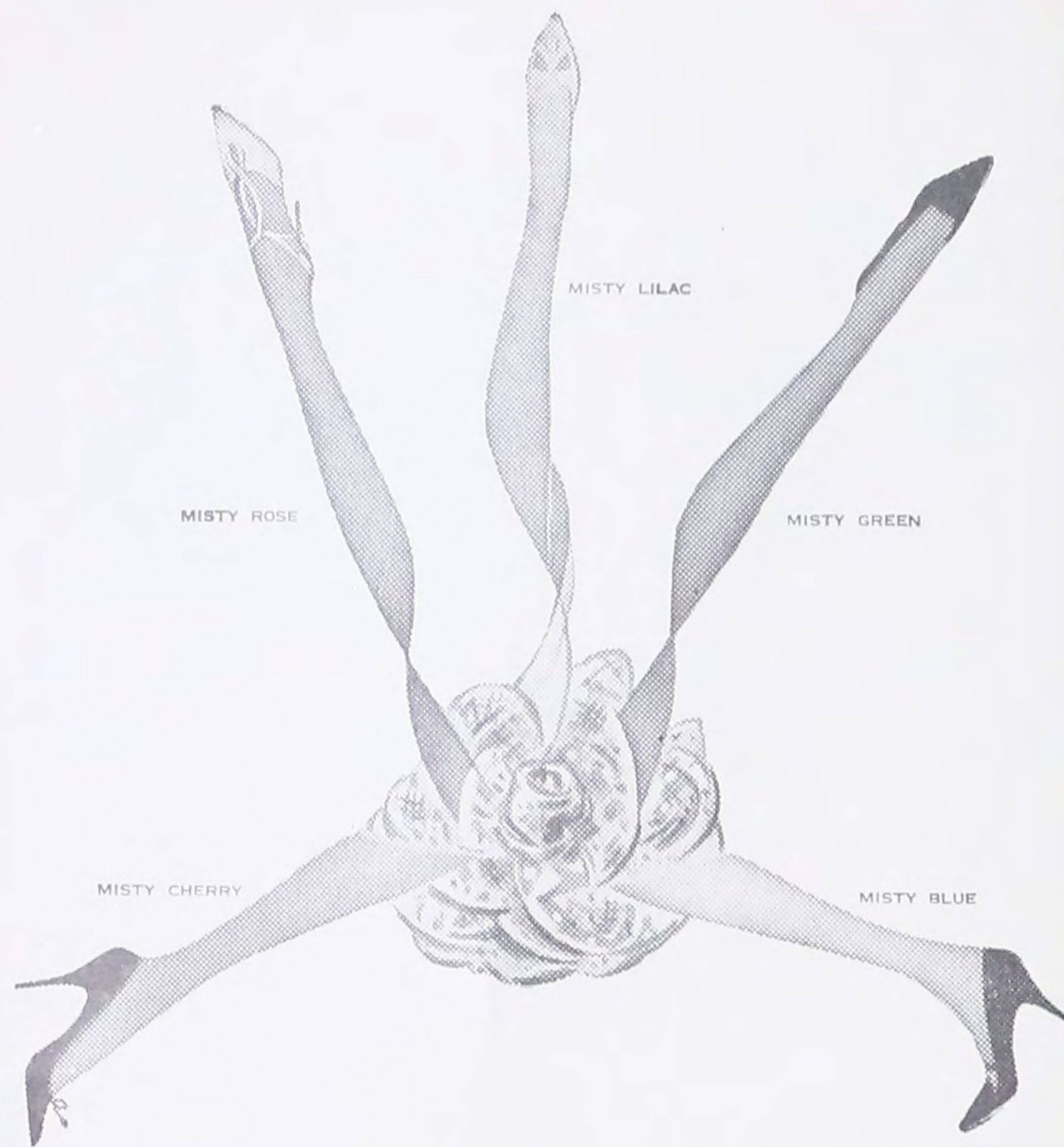
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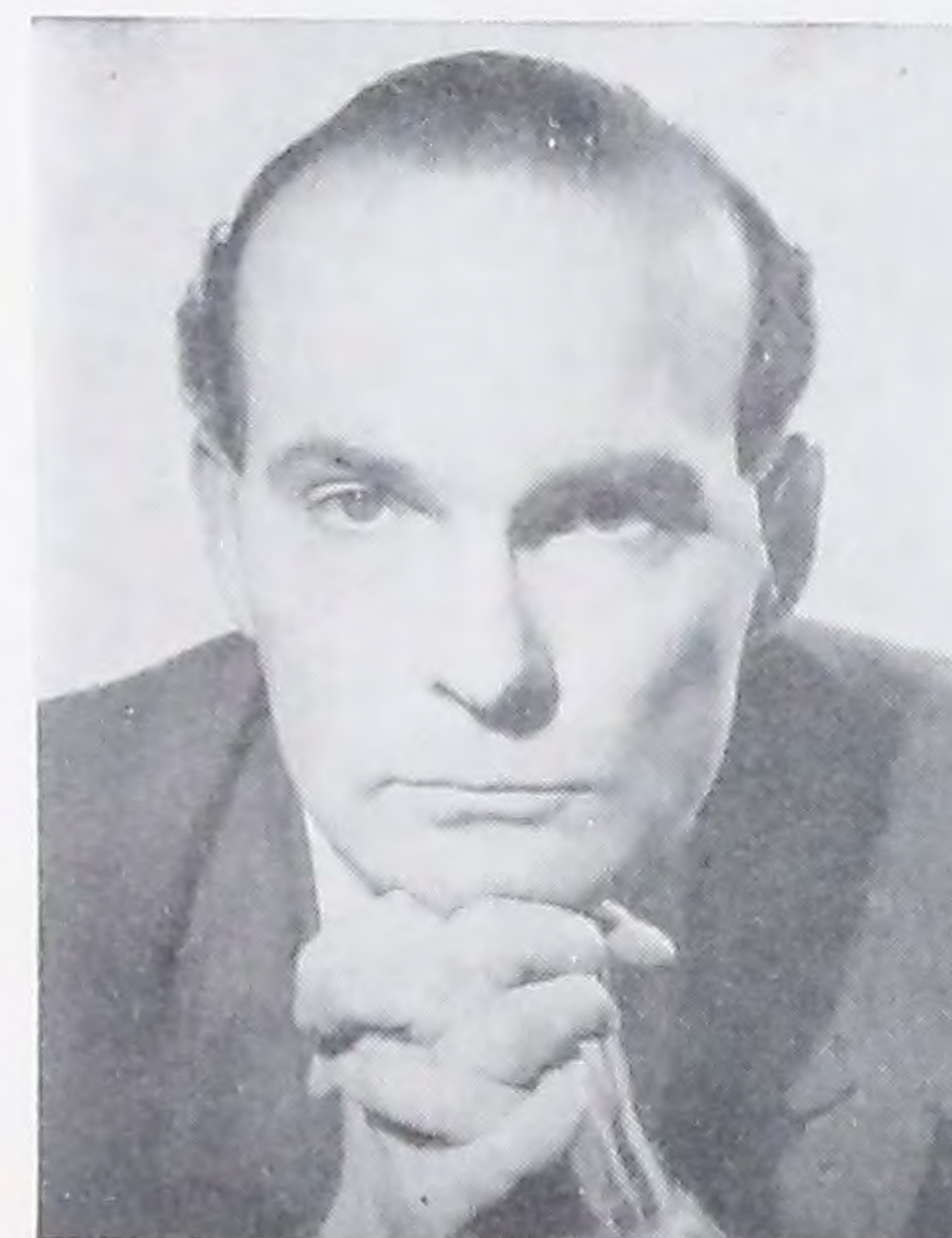


STEFAN HAAG



ROBIN LOVEJOY

Guest Producer



JOHN SUMNER

General Manager



ROBERT QUENTIN

Repertoire for the final weeks

AUGUST:

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
Monday, 18th	FIDELIO
Tuesday, 19th	LOHENGRIN
Wednesday, 20th	FIDELIO
Thursday, 21st	CARMEN
Friday, 22nd	FIDELIO
Saturday, 23rd (Mat.)	THE BARBER OF SEVILLE
Saturday, 23rd (Eve.)	LOHENGRIN
Monday, 25th	FIDELIO
Tuesday, 26th	THE BARBER OF SEVILLE
Wednesday, 27th	LOHENGRIN
Thursday, 28th	FIDELIO
Friday, 29th	PETER GRIMES
Saturday, 30th (Mat.)	CARMEN
Saturday, 30th (Eve.)	FIDELIO

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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.

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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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