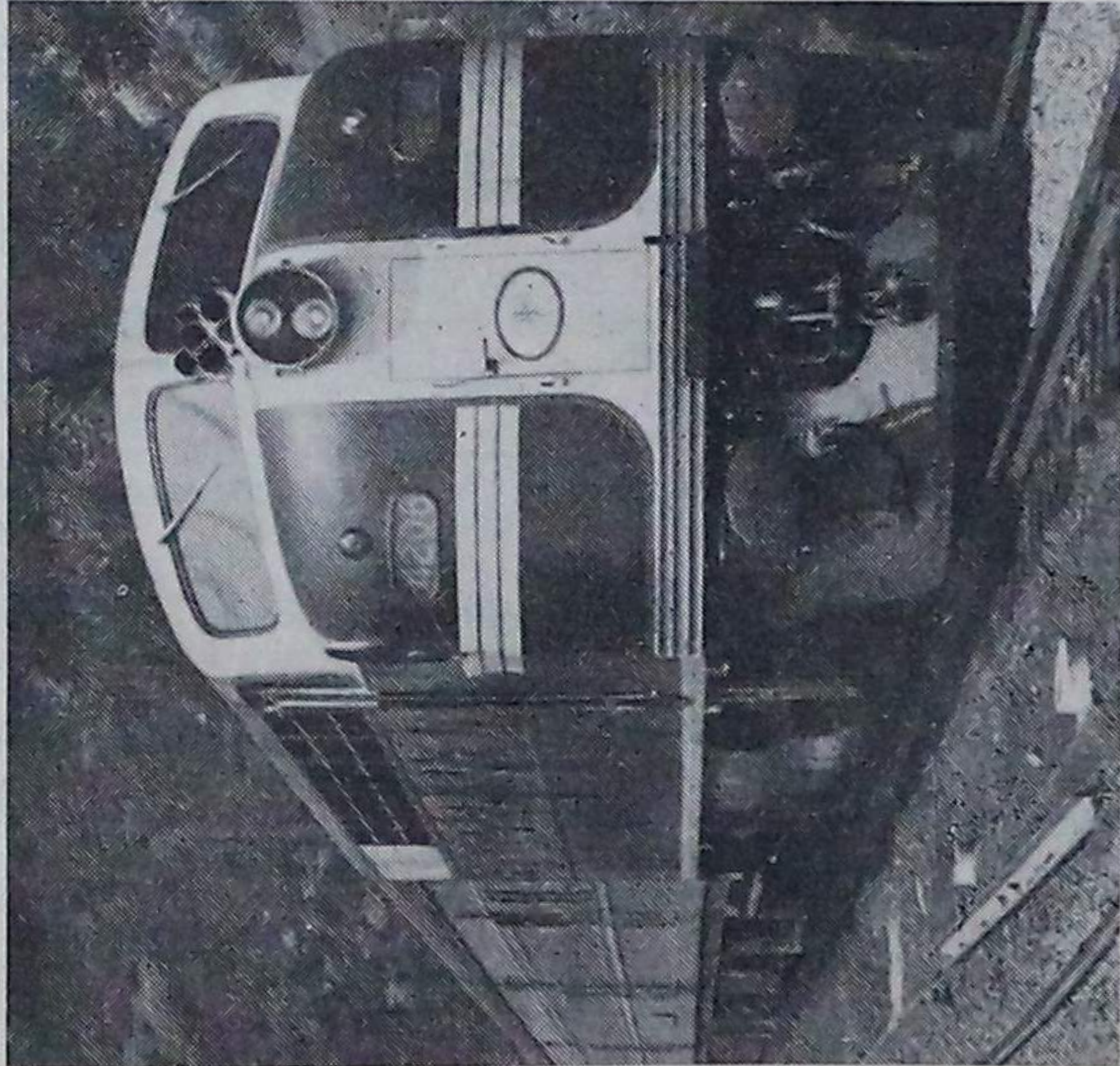


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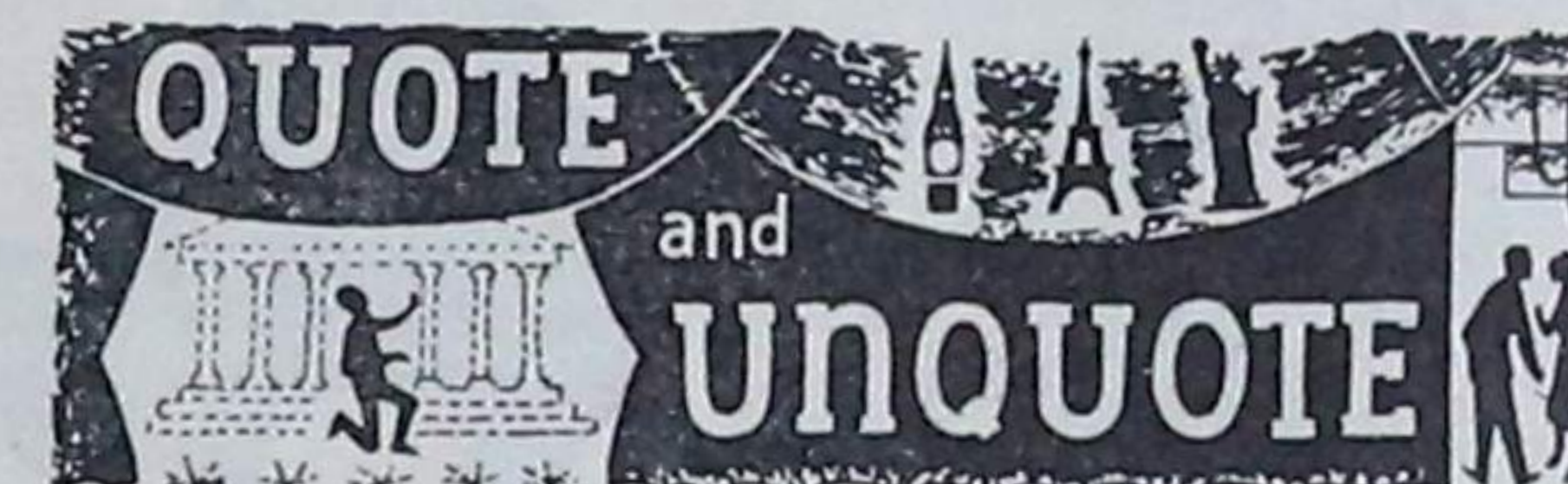
John Cameron's outstanding voice has brought him success in Australia and abroad. In England he has performed at Sadler's Wells, Covent Garden and Glyndebourne.



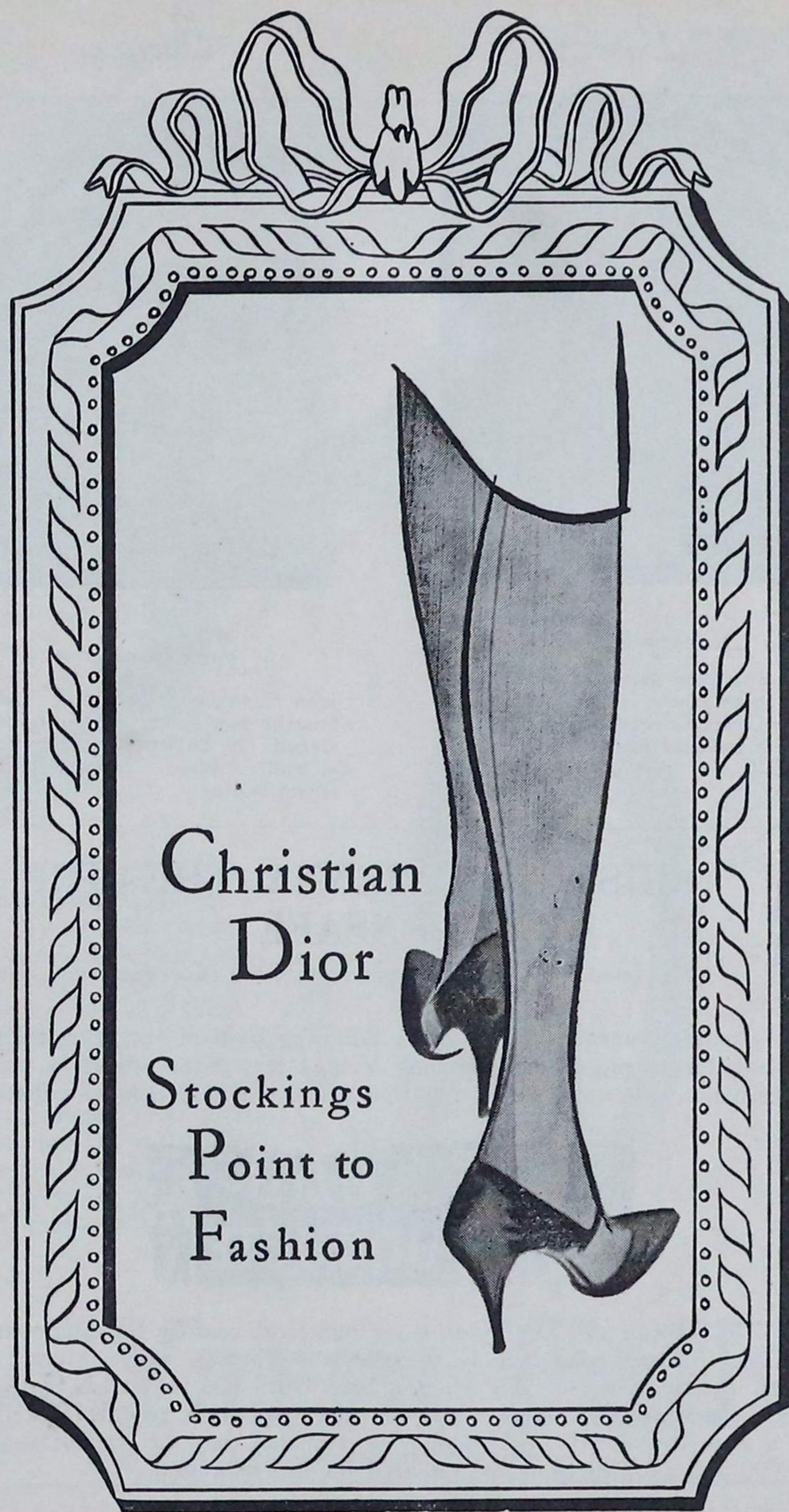
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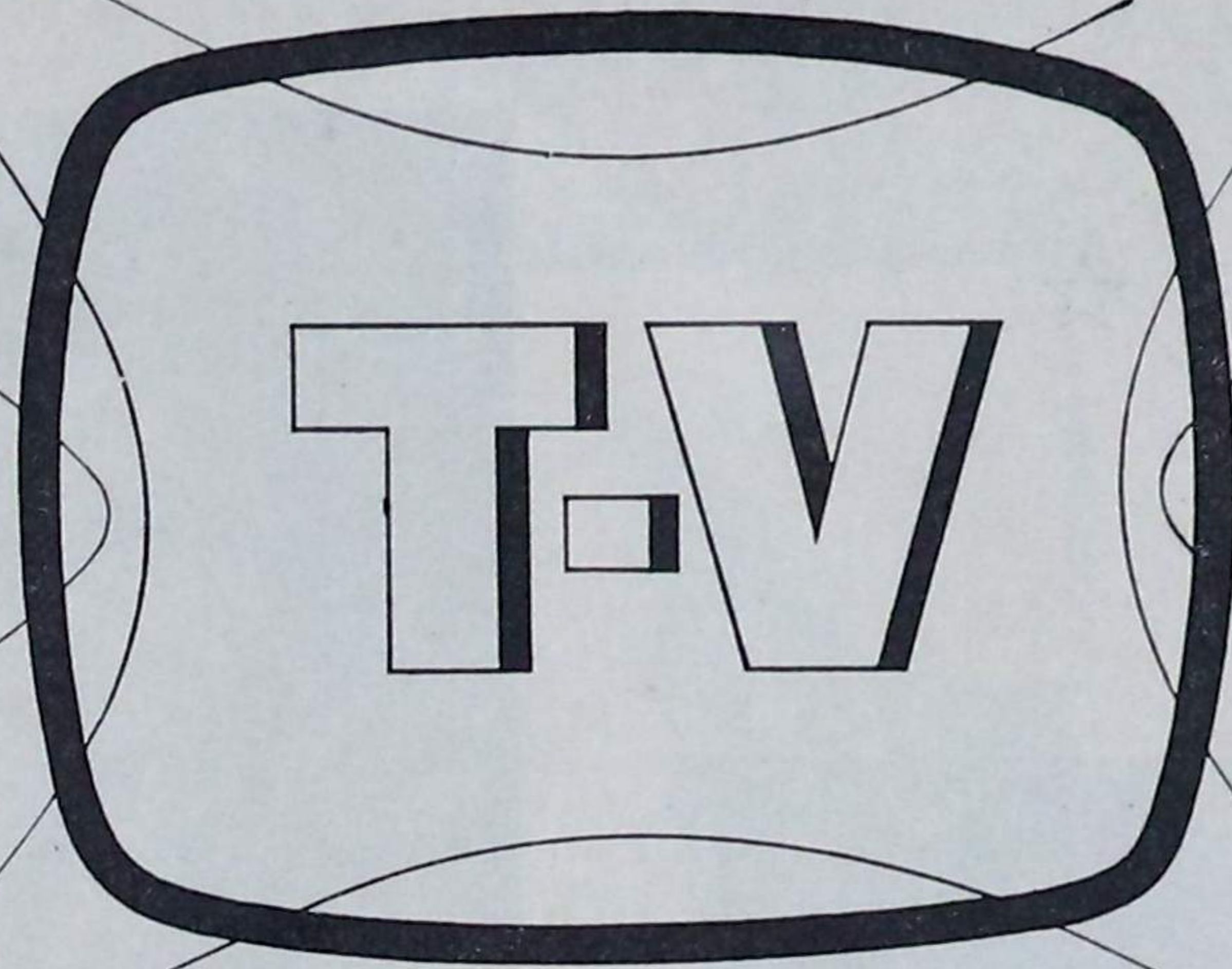


MARJORIE CONLEY



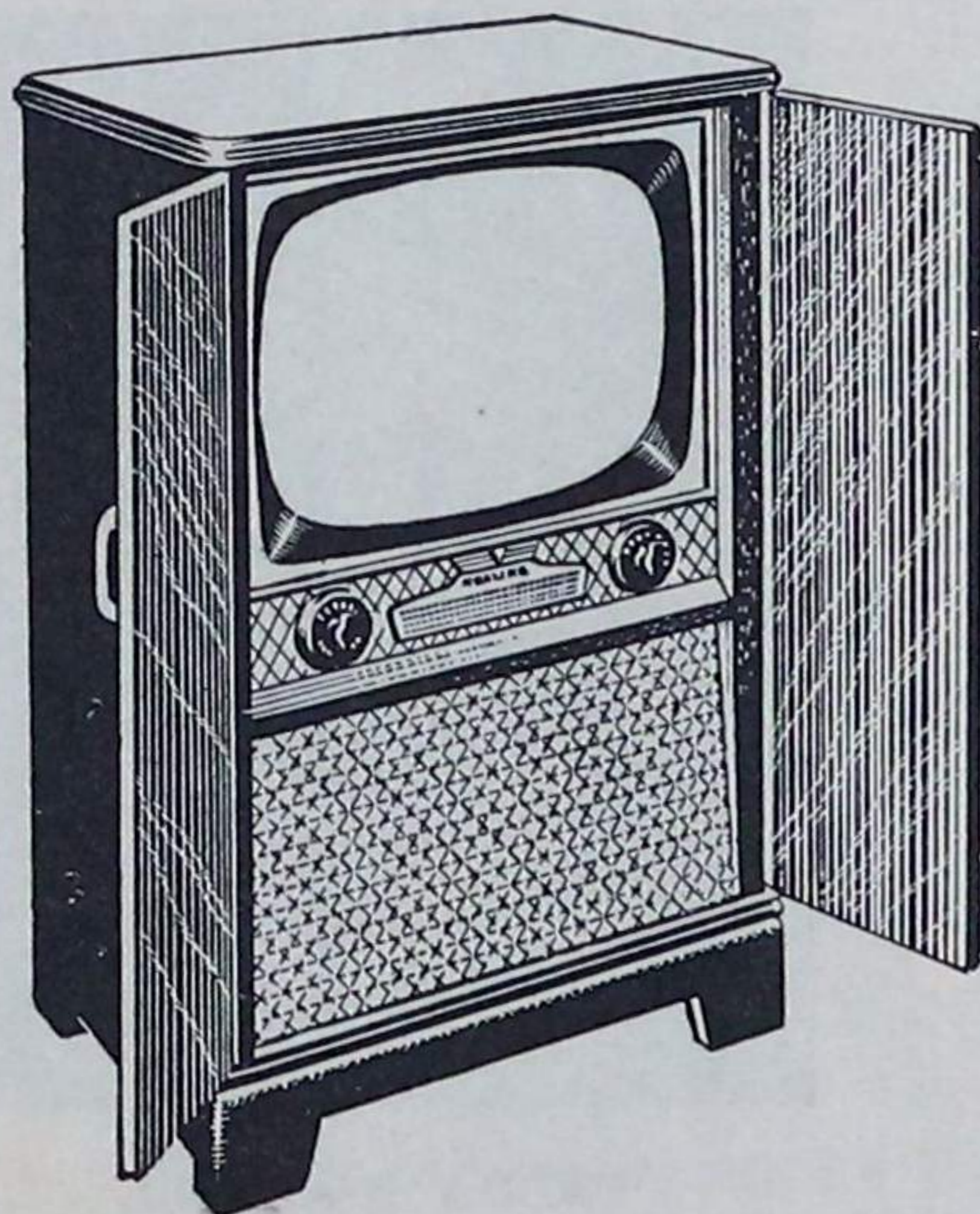
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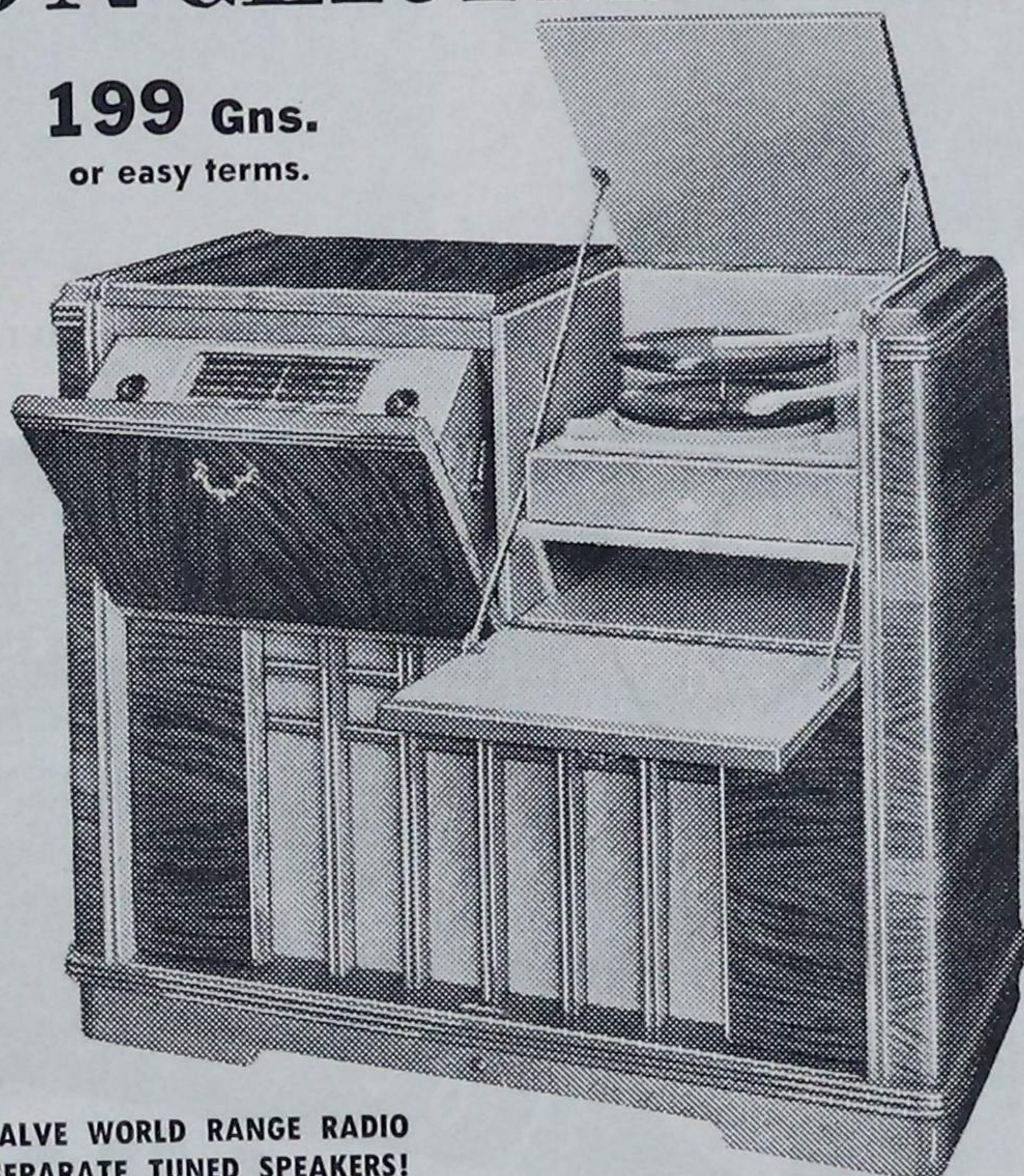
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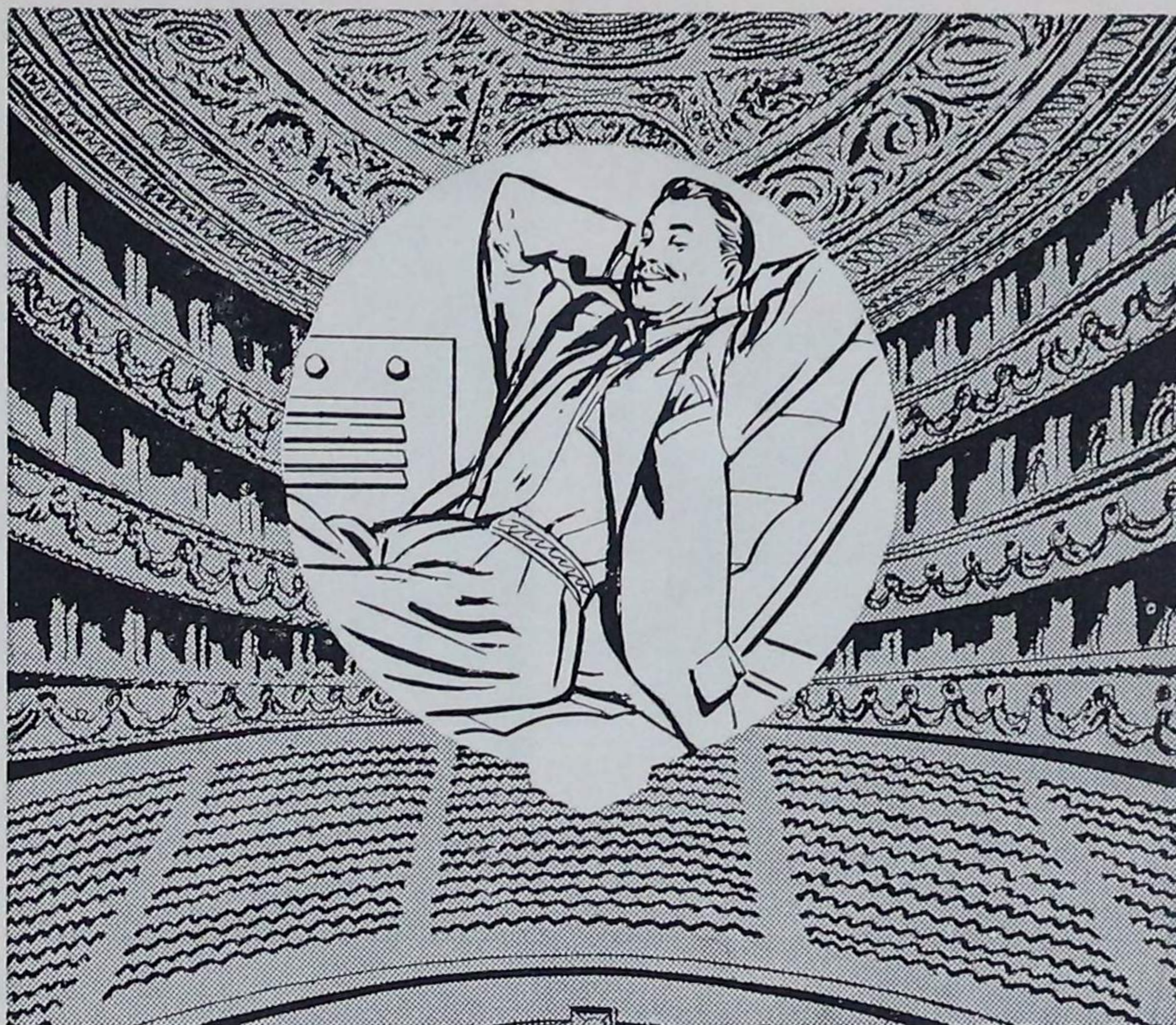
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THE MARRIAGE OF FIGARO

Mozart's "The Marriage of Figaro", with libretto by da Ponte, is based on the second of three "Figaro" comedies by Beaumarchais—"The Barber of Seville, or the Useless Precaution" (late an opera first by Paisiello, then by Rossini), "The Marriage of Figaro, or the Follies of a Day", and "The Culpable Mother".

In Mozart's opera, Figaro, who as a barber in Seville had three years before helped Count Almaviva to marry Rosina, the ward of a lawyer, Dr. Bartolo, is now the Count's confidential valet, and is to marry Susanna, the Countess's maid. But he is indignant to learn that the still-susceptible Count has his eye on Susanna—especially as the Lord of the manor had certain privileges on the wedding night of any of his tenantry, according to a supposedly abolished ancient custom; so Figaro schemes to thwart the Count.

The adolescent page-boy, Cherubino, who adores all women, worships the Countess and is in calf-love with Barbarina, the daughter of the gardener, Antonio, has been found with her by the Count and dismissed. He asks Susanna's help, but has to hide when the Count comes to flirt with Susanna; when, however, the scandalising musicmaster, Don Basilio, walks in, the Count, too, has to hide, overhears the general slander and, furious at finding Cherubino, too, has overheard, sends him to join the army, though Figaro quietly tells the boy not to go, but to stay within call.

In the second act, Figaro has sent the Count an anonymous letter, warning him that the Countess is meeting a lover that night, intending to make a fool of the indignant husband by sending in her place Cherubino dressed as a girl; but when the Countess and Susanna start dressing the boy the Count arrives unexpectedly and the page has to lock himself in a powder closet; but when the Count is going to break down the door luck has made it possible for Susanna to take the place of the page-boy, who gets away unseen by the Count. The drunken Antonio, however, reports that he saw a man jump out of the window; but Figaro explains that he was the man. The Count accepts this, but, knowing he is somehow being tricked, insists that Figaro carries out a contract made some time ago when lent money by Dr. Bartolo's housekeeper, Marcellina, to marry her.

But, in the third act, Figaro proves to be the long-lost son of Bartolo and Marcellina, so he can marry Susanna, and there is a double wedding, during which the Count gets a note that a lady—Susanna, he thinks—will meet him late at night in the little wood.

And, in the last act, all cross each other's paths in the moonlit darkness—the page in hiding, Susanna and the Countess in each other's clothes to trick their wrongly jealous men; Figaro in a fury, the Count bewildered, and all the rest as planned—suddenly arriving to witness the final grand explanation, forgiveness and happy understanding.

ELIZABETHAN THEATRE, NEWTOWN

For a Season commenced Saturday, January 12, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

By Arrangement with

J. C. WILLIAMSON THEATRES LTD.

Presents

The Marriage of Figaro

By WOLFGANG AMADEUS MOZART

Book by LORENZO da PONTE, after BEAUMARCHAIS, Translated by E. J. DENT

Characters in order of appearance:

FIGARO, Valet to Count Almaviva JOHN CAMERON
SUSANNA, Maid to the Countess, Fiancee of Figaro—

VALDA BAGNALL

DOCTOR BARTOLO KEITH NEILSON

MARCELLINA, his Housekeeper WILMA WHITNEY

CHERUBINO, a Page-boy BETTINA BENFIELD

BARBARINA, a village girl JAN ROSS

COUNT ALMAVIVA JOHN SHAW

DON BASILIO, a Music Master EREACH RILEY

ROSINA, Countess Almaviva NITA MAUGHAN

ANTONIO, a Gardener, Father of Barbarina,

Uncle of Susanna NEIL WARREN-SMITH

DON CURZIO, Counsellor-at-Law, RAYMOND MACDONALD

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WEST, JOHN COCKERILL, GREG DEMPSEY, WAVER-
LEY FORD, NORMAN HODGKINSON, NOEL McCABE,
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General Manager ROBERT QUENTIN

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Leader Robert Miller

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ACT II—THE COUNTESS'S BOUDOIR.

ACT III—THE GREAT HALL.

ACT IV—A SECLUDED PART OF THE GARDEN:

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 THREE INTERVALS OF TEN MINUTES EACH

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 Assist. Stage Manager ANGUS KIDSTON
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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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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.

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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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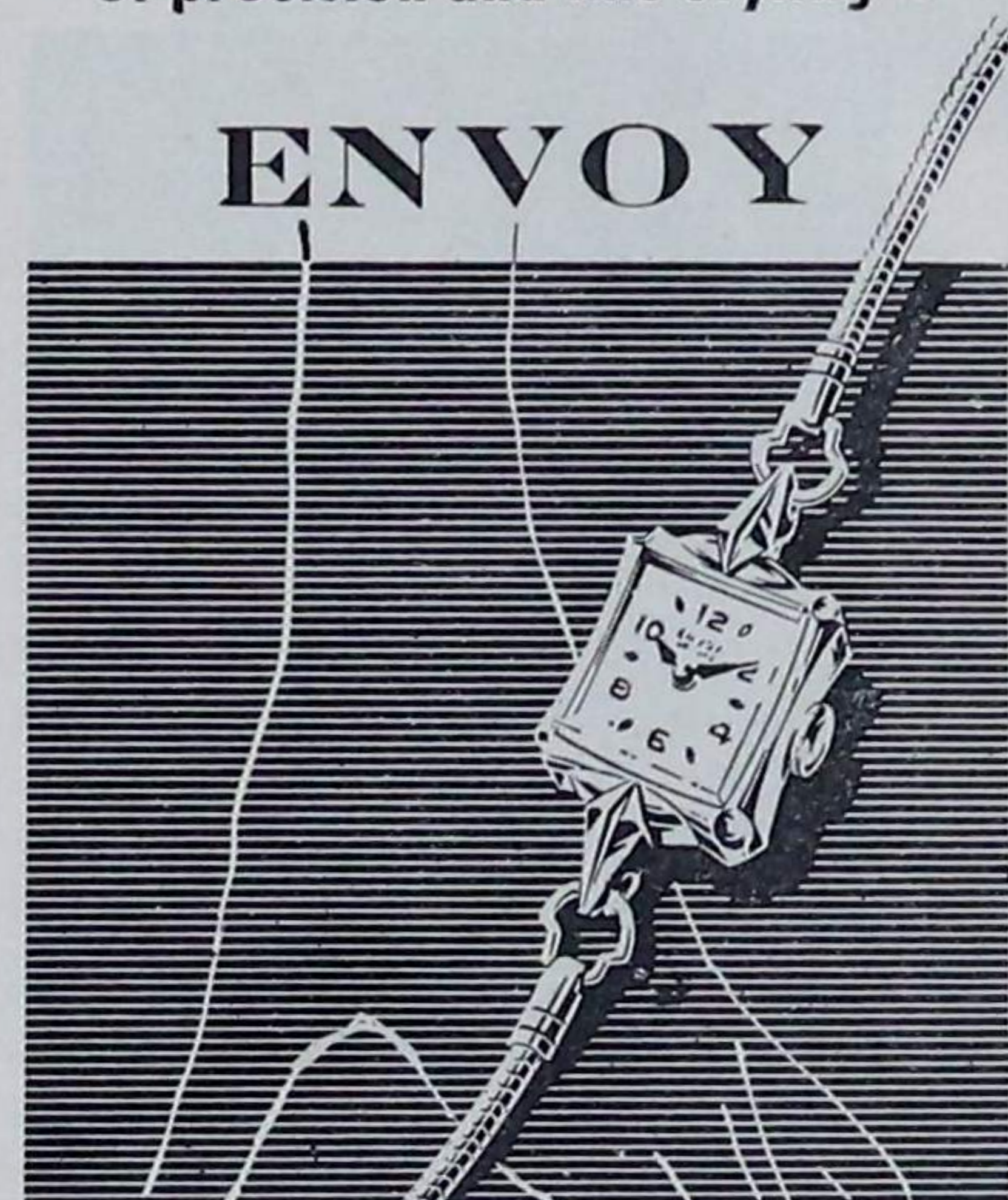
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General Manager

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", "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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All recordings complete with presentation box and libretto or descriptive notes.



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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 the 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.

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 Marriage of Figaro
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	.....	Don Giovanni
29th Tuesday	.....	Così Fan Tutte
30th Wednesday	..	Don Giovanni
31st Thursday	.....	Così Fan Tutte

FEBRUARY, 1957

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

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