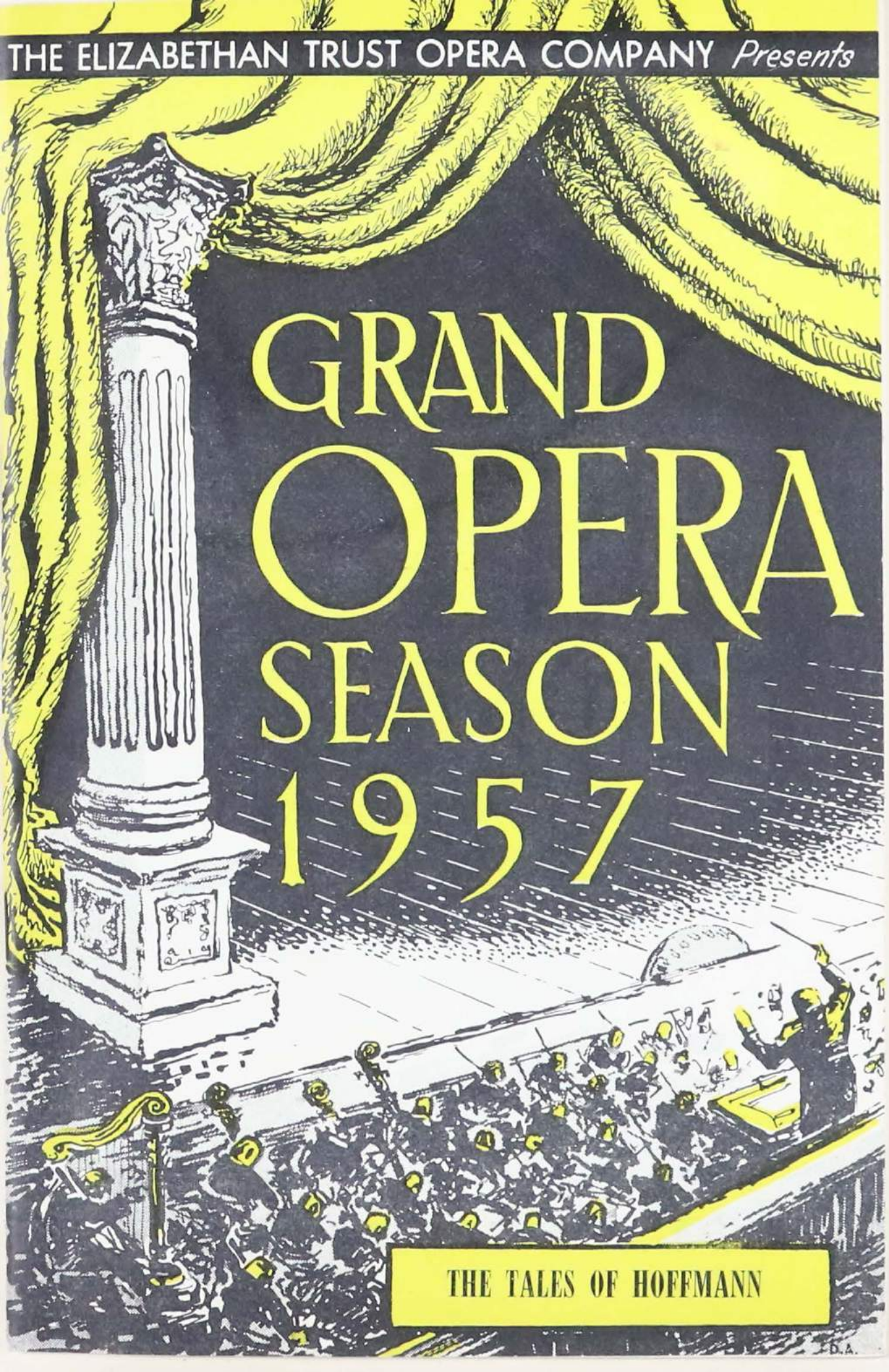


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GRAND OPERA SEASON 1957

THE TALES OF HOFFMANN





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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.

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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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TORSOLETTA

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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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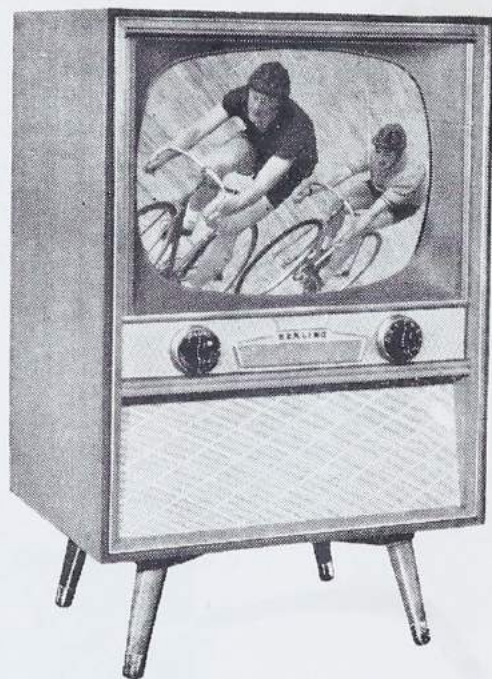


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RONALD DOWD

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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THE TALES OF HOFFMANN

PROLOGUE

The students gather for a quick refreshment between acts of a performance of "Don Giovanni" at their haunt, in Luther's cellar, close to the Opera House. They discuss the wonderful attributes of the Prima Donna, Stella, who is in love with Hoffmann. Hoffmann enters in high spirits, but becomes morose at the sight of his rival, Lindorf, sitting in a corner of the cellar. He tries to dispel his gloom in a song, but with little success, and takes refuge in drink. Finally, he offers to tell the students why the appearance of Lindorf has sealed the doom of his love for Stella. He does so in the form of three stories, based on experiences of his early life.

FIRST STORY:

The scientist, Spalanzani, has created an astonishingly life-like doll, much admired by his pupil, Hoffmann. The unsavoury Coppelius, who has contributed the optical effects to the doll, now demands a share of the impending rewards and is paid off by Spalanzani with a dud cheque, but not before selling Hoffmann a pair of his "special" glasses, whereby the doll would assume indescribable beauty. The guests are announced, and Spalanzani hastens to welcome the cream of Society, which includes a lady of frank, but dubious, behaviour and the inevitably uninvited guest in the form of a street urchin. Olympia is launched, as it were, and presents her fait accompli. Hoffmann is completely captivated, and all goes highly successfully, when Coppelius returns, infuriated at having been duped, and in a fit of jealousy and spite he destroys the doll and with it the object of Hoffmann's adoration.

SECOND STORY:

Some time later, on a visit to Venice, Hoffmann finds himself a guest of the renowned courtesan, Giulietta. The erotic nature of her gathering prompts Hoffmann to propound his own theory of love in a rousing drinking song. Animosity and hot Latin tempers flare as a former lover of Giulietta appears. In an attempt to preserve peace, Giulietta invites everyone inside for a game of cards. We make the acquaintance of one, Dapperdutto, and learn that he uses Giulietta, via enticement by diamonds, to lure men into his power. He persuades Giulietta to do so with Hoffmann by way of securing his image in a mirror. Hoffmann's companion, Nicklauss, makes a desperate attempt to persuade him to leave; however, it is too late. He has fallen completely under the spell of Giulietta. He is finally involved in a duel to the death with Giulietta's previous favourite, and kills him, only to find her departing with yet another lover.

THIRD STORY:

Hoffmann has returned to his native Germany and his childhood sweetheart, Antonia. The purity and depth of their love stands under the shadow of Antonia's illness, inherited from her mother, and aggravated by singing—her great love. In vain, her grief-stricken father endeavours to restrain his daughter from singing, having lost his wife in the same manner. Doctor Miracle, who treated the mother, with fatal results, has heard of Antonia's affliction and forces the offer of his newly-discovered "cure" on the terrified father, who finally throws him out of the house. But, undaunted, Miracle furtively returns, and in a satanic manner pursues his thirst for medical knowledge. As a result, Antonia, too, dies, thus once again depriving Hoffmann of the love he so seeks.

EPILOGUE:

The stories are told, and on the strength of these experiences Hoffman justifies his escape in drink rather than face a similar fate with his latest love, Stella.

ELIZABETHAN THEATRE

For a season commenced Friday, 6th September, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE ELIZABETHAN TRUST OPERA COMPANY

THE TALES OF HOFFMANN

Music by Jacques Offenbach. Libretto by Jules Barbier.
Translation by Stefan Haag. Musical arrangements by Verdon Williams.

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Conductor, GEORGE HUMPHREY

CHARACTERS

Nathaniel	ANTONY FENECH
Luther	NOEL McCABE
Hermann	DESMOND PATTERSON
Lindorf	ALAN LIGHT
Hoffmann	VICTOR FRANKLIN
Nicklauss	WILMA WHITNEY
Spalanzani	JOHN YOUNG
Cochenille	GREGORY DEMPSEY
Coppelius	ALAN LIGHT
Olympia	FLORENCE PONG
Giulietta	JOYCE SIMMONS
Schlemil	JOHN GERMAIN
Pitichinaccio	GREGORY DEMPSEY
Dapertutto	ALAN LIGHT
Antonia	MADGE STEPHENS
Crespel	JOHN YOUNG
Franz	GREGORY DEMPSEY
Dr. Miracle	ALAN LIGHT
Mother of Antonia	JOYCE SIMMONS
Stella	JOY MAMMEN

STUDENTS, GUESTS:

PAMELA COLEMAN, VALERIE EARL, DOROTHY HITCH,
ROSALIND, KEENE, MARGARETH LANNINGAN, BETTINE
McCAUGHAN, GLORIA McDONELL, GWENDELL OBERG, JANNE
ROSS, JUDITH STAFF, ELIZABETH WEST, JOSEPH DREWNIK,
ANTONY FENECH, WAVERNEY FORD, JOHN GERMAIN, LEO
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RATAS, EVA NADAS, IAN BURGIS, JOHN BAILEY, JOHN SHER-
WOOD, CONNELL MILES, GORDON HUTCHINGS.

PROLOGUE	Luther's Tavern in Nuremberg.
Act I Scene 1	Spalanzani's Workshop.
Scene 2	Spalanzani's Reception Room.
Act II	A Terrace in Venice.
Act III	Crespel's House in Munich.
EPILOGUE	Luther's Tavern in Nuremberg.

There will be two intervals of fifteen minutes each.

Production by	STEFAN HAAG
Scenery designed by	ANNE FRASER
Costumes designed by	LOUIS KAHAN
Choreography by	ELEONORE TREIBER

Musical Director	MUSIC STAFF	JOSEPH POST
	ERIC CLAPHAM, GEORG TINTNER	
	GEORGE HUMPHREY	
General Manager		ROBERT QUENTIN

Opera Staff:

Production Director	★	STEFAN HAAG
Stage Managers	★	WILL THOMPSON, JOHN DOWEY
Assistant Stage Manager		RICHARD MOONEY
Business Manager	★	LOUIS VAN EYSEN
Opera Secretary		HELEN MCARA
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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 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 DESMONDE DOWNING (ABC TV). Pointe and Character Shoes and Tights supplied 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.

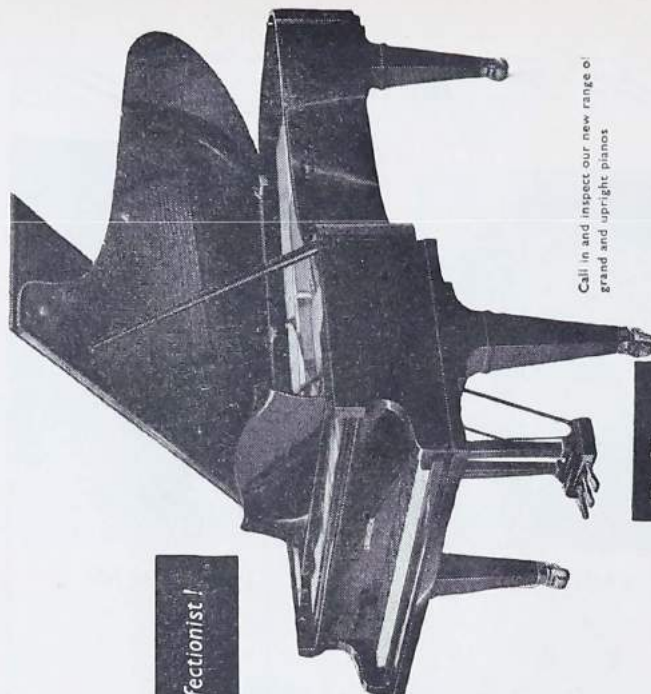
STEFAN HAAG: Has achieved much distinction as an opera producer in Australia since his arrival in 1939 as a member of the Vienna Boys' Choir. His production of "The Consul" created theatrical history when presented by the National Theatre Movement in Melbourne, and prior to leaving to further his studies 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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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

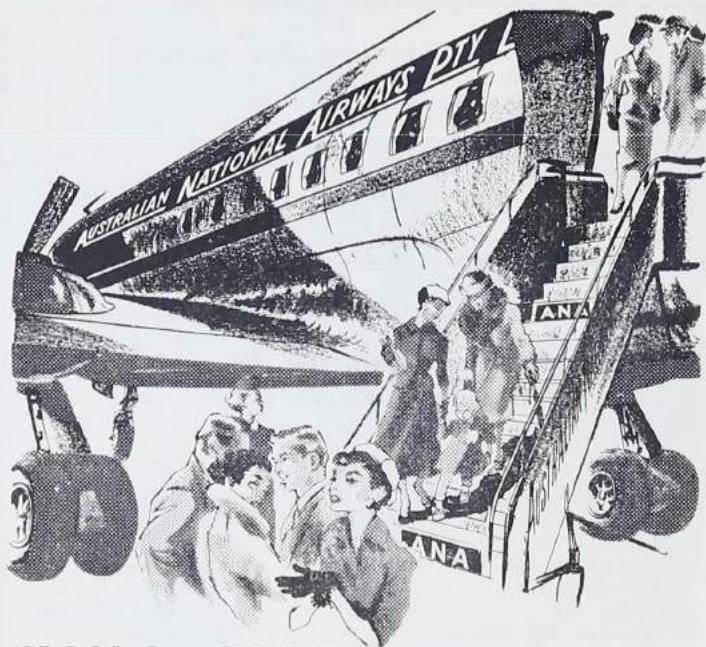
The Bartered Bride

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 "Cosi 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 L.T.I. Scholarship to follow current theatre trends.

DRES HARDINGHAM (La Boheme), well-known Melbourne painter and designer, who has designed settings for "La Boheme", 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 of the Australian Opera Company, he was educated at Landing 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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