

THE ELIZABETHAN TRUST OPERA COMPANY *Presents*

GRAND OPERA SEASON 1957

A black and white line drawing illustration of an opera house. On the left, a large, fluted classical column stands on a decorative base. Heavy, draped curtains hang from the top of the column. In the foreground, a large orchestra is seated in a semi-circle, with various instruments visible. To the right of the orchestra, a conductor stands on a raised platform, gesturing with his arms. The background shows the interior of the opera house with tiered seating.

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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.

A. B. Coombs

CHAIRMAN.

Bernhard HAMMERMAN



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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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RONALD DOWD

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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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Adjudicators: Playwrights' Advisory Board

The Australian Elizabethan Theatre Trust

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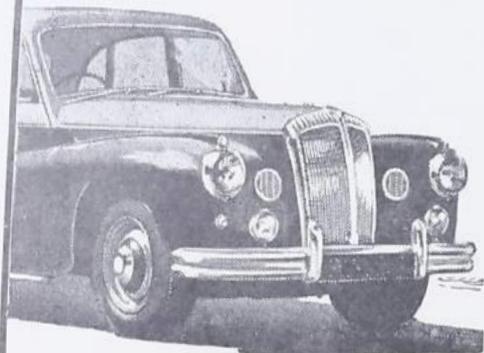
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Act I: The Church of Sant' Andrea della Valle.

Angelotti, an escaped prisoner, enters the Church, removes a key from its hiding place in a shrine, and hides in the Attavanti Chapel. The Sacristan enters with a bunch of paint brushes he has cleaned for Mario Cavaradossi, a religious artist, who is painting in the church. Mario enters, uncovers the canvas, a painting of Mary Magdalen. As the Sacristan leaves, Angelotti, thinking he is alone, leaves his hiding place. He recognises Cavaradossi as a political sympathiser, and explains his escape from the prison of Sant' Angelo. The arrival of the famous singer, Tosca, who is in love with Mario, postpones Angelotti's escape. She leaves, and the two men, startled by a cannon shot, hurriedly escape. Scarpia, the hated chief of police, enters, orders a search of the chapel, and finds enough evidence to convince him of Mario's part in the escape.

Act II: The Farnese Palace.

Tosca arrives to sing in a cantata, being presented in honour of a reported victory over Bonaparte. Whilst she is singing, Scarpia's men capture Cavaradossi. At Scarpia's command, Tosca goes to his apartment, and is forced to listen to the torture of Cavaradossi. She pleads for him, and Scarpia, intent on his own conquest of Tosca, offers to stage a false execution in return for her compliance. As he turns to embrace her, she stabs him, and steals from the apartment, taking the safe conduct letter given her by Scarpia.

Act III: Castel Sant' Angelo.

The firing party conduct Cavaradossi to the roof of the castle when the jailer tells the artist he has one hour before execution. He begins to write a farewell letter to Tosca, who then enters, shows him the letter of safe conduct, and tells him that the execution will be a fake—part of her bargain with Scarpia. Cavaradossi asks at what price the bargain was made. She tells him and explains the slaying of Scarpia. The firing party arrives, Cavaradossi falls, in what Tosca supposes to be a pretended death—but Scarpia has tricked her. Her lover lies at her feet—a corpse. Cries came from below as Scarpia's murder is discovered. In despair, Tosca throws herself from the parapet.

ELIZABETHAN THEATRE

For a season commenced Friday, 6th September, 1957

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

presents

THE ELIZABETHAN TRUST OPERA COMPANY

in

TOSCA

Music by PUCCINI, Libretto by Illica and Giacosa, From the Drama by Sardou. The Opera is presented by arrangement with Ricordi.

with

THE SYDNEY SYMPHONY ORCHESTRA

Leader - - - - ROBERT MILLER

By courtesy of The Australian Broadcasting Commission

Conductor, ERIC CLAPHAM

CHARACTERS:

Floria Tosca (an Opera Singer)	JOAN HAMMOND
Mario Cavaradossi (a Painter)	RONALD DOWD
Baron Scarpia (Chief of Police)	JOHN SHAW
Cesare Angelotti (an Escaped Prisoner)	NEIL EASTON
Sacristan	JOHN YOUNG
Spoletta (Agent of Police)	GREGORY DEMPSEY
Gaoler	NOEL McCABE
Sciarrone (a Gendarme)	DES PATTERSON
A Young Shepherd	JUDITH STAFF

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ACT I: The Church of Andrea della Valle, Rome.

ACT II: Baron Scarpia's Apartment at the Farnese Palace.

ACT III: At Dawn on the ramparts of Castel Sant' Angelo
Castle on the Tiber.

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Production by - - - - ARNOLD MATTERS

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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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Elizabethan Theatre

General Manager	EXECUTIVE FOR ELIZABETHAN THEATRE	JAMES MILLS
Assistant Manager		MARY RAWDON
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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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Sound Equipment installed in Elizabethan Theatre is by Reginald Leanev.

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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Excerpts in German—Astrid Varnay, soprano; Herta Topper, alto; Margarete Klose, alto; Kim Borg, bass; Wolfgang Windgassen, tenor. Wurttemberg State Orchestra. Conductor: Ferdinand Leitner.

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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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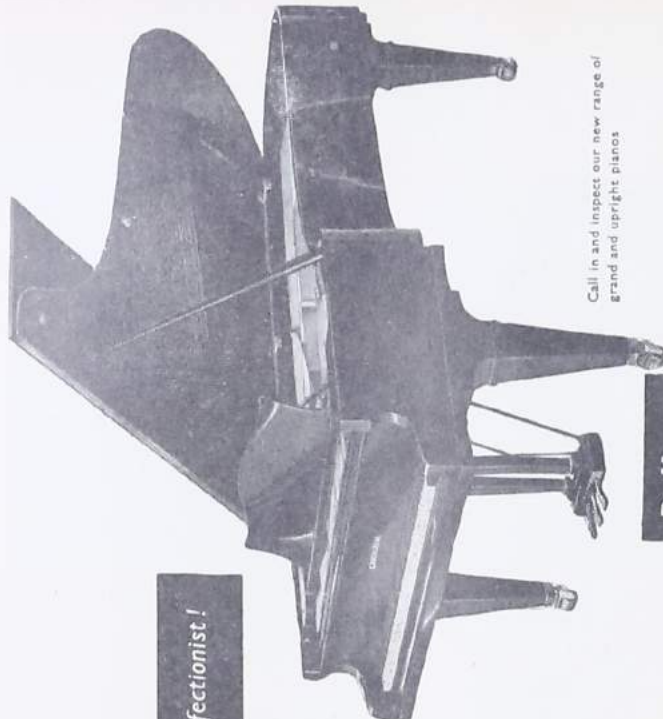
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PREMIERE, SATURDAY, 31st AUGUST

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

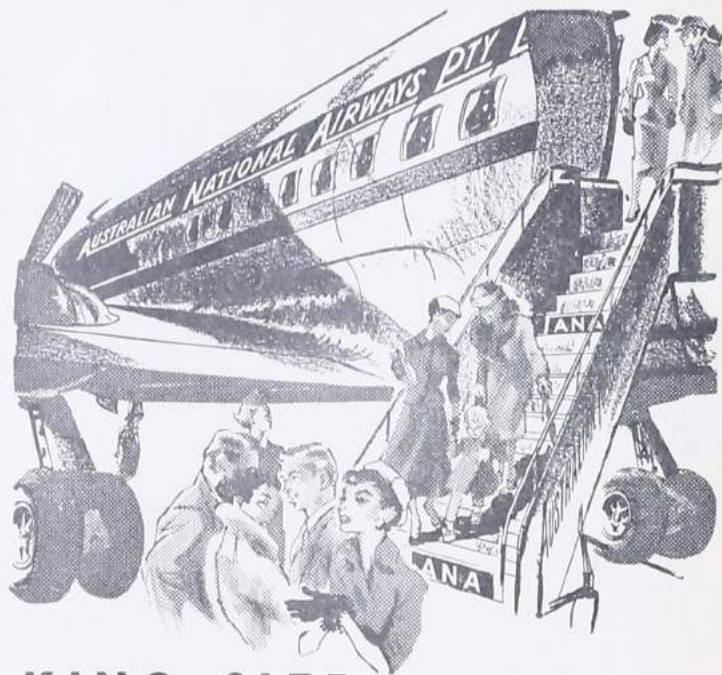
The Bartered Bride

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 Preetorius, 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 I.T.I. Scholarship to follow current theatre trends.

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General Manager of the Australian Opera Company, he was educated at Lancing 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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