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The Festival is grateful to individuals and organisations too numerous to mention here. We particularly thank Alan Brissenden, Grahame Dudley, Edith Dubsy, Werner Gallusser and Les Glennon for their assistance with many of the annotations in this programme.

Note: The Festival reserves the right to alter programmes and artists

front cover design by John Olsen

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This 1837 drawing, showing the first Government House on the banks of the Torrens, is attributed to Mary Hindmarsh, daughter of South Australia's first Governor. Reproduction by courtesy of S.A. Archives.

THE RIVER DECIDED THE SITE

The River Torrens, according to Colonel William Light, was "The river which decided the site of our City". He also once wrote: "Adelaide is to be a City of culture and peacefulness". Colonel Light would have been pleased about the new home of The Festival of Arts and also about its location — but not surprised. Colonel Light began his survey of Adelaide in January, 1837. It was a remarkable achievement that aroused bitter opposition. Light left it to posterity to decide — and posterity

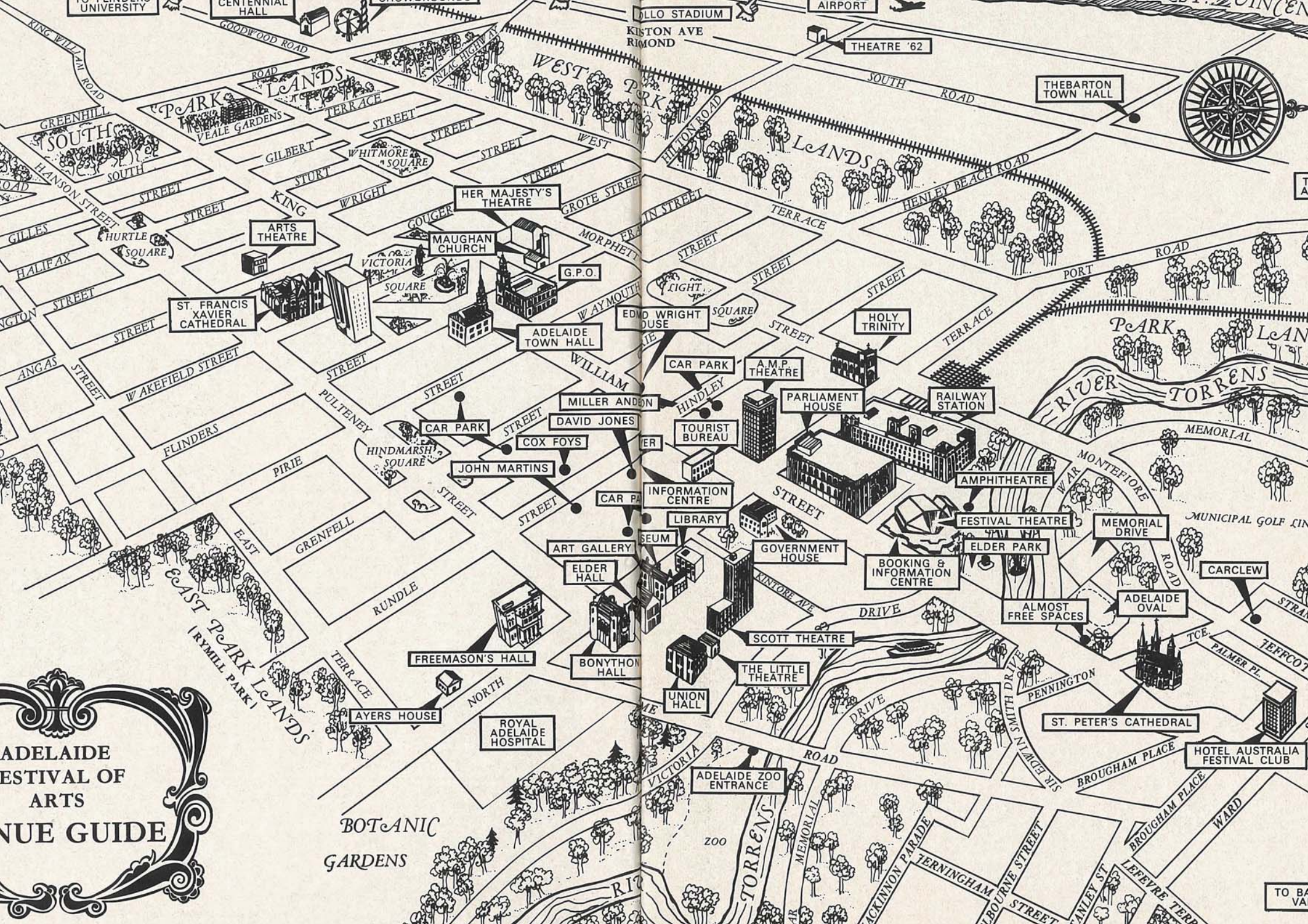
has vindicated him. Light once spoke of his achievement as "The most and delightful work of my life". "How much of my heart and soul" he said "I gave to the work of surveying and laying out the site of Adelaide". Again he said "My work will be constant during the centuries that lie ahead. I can see it in 100 years hence. How greatly I should have been then".



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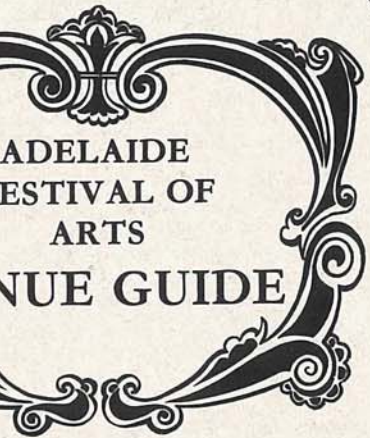
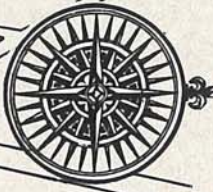
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15 FRANKLIN STREET, ADELAIDE, SOUTH AUSTRALIA



ADELAIDE
FESTIVAL OF
ARTS
VENUE GUIDE

- UNIVERSITY
- CENTENNIAL HALL
- THEBARTON TOWN HALL
- THEATRE '62
- WEST PARK
- LANDS
- HER MAJESTY'S THEATRE
- ARTS THEATRE
- MAUGHAN CHURCH
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- ST FRANCIS XAVIER CATHEDRAL
- ADLAIDE TOWN HALL
- HOLY TRINITY
- PARLIAMENT HOUSE
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- ST. PETER'S CATHEDRAL
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- ADELAIDE ZOO ENTRANCE
- SCOTT THEATRE
- THE LITTLE THEATRE
- UNION HALL
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- SCOTT THEATRE
- THE LITTLE THEATRE
- UNION HALL



Writers' Week

March 10 to 17

Australians have always been in danger of cultural isolation. In answer to this, Writers' Week brings together dozens of writers from all over the world—including many from developing nations in Asia and Africa. The format of Writers' Week revolves around seminars for the writers themselves; and one main theme this year will be the relationship of politics and literature: the extent to which politics provides themes, and the degree to which politicians limit freedom of literary expression.

Other themes will be writing for children and the Australian expatriate writer. In a series of public lectures, six leading writers will discuss various challenges facing the modern writer.

A full programme for Writers' Week is available from the Festival Information Office.



MICHAEL FRAYN

Born in 1933 and educated at Cambridge University. His novels include *The Tin Man*, and *A Very Private Life*; his plays include *The Two of Us* and *The Sandboy*. In 1967 he was awarded the Hawthornedene prize. Mr. Frayn will speak on *Pleasure and Happiness in Literature* on Friday March 15.



NADINE GORDIMER

Born in a Transvaal mining town. She blazed on to the world literary scene when still in her twenties with a collection of stories and has since published five novels and numerous volumes of stories. She is a political writer and will be speaking on *Literature and Politics in South Africa* on Thursday March 14.



LARS GUSTAFSSON

Born in Vasteras, Sweden, in 1936. His first book was published in 1957 and since then he has had eighteen more published. He has been a literature reviewer for a leading Swedish magazine and the newspaper, 'Expressen', since 1960. Mr. Gustafsson will speak on *Poetry: Art for Art's Sake: Art for Society's Sake* on Thursday March 14.



OSWALD MTSHALI

Young Zulu writer whose first volume of poetry was published in 1972. He writes with a subtle irony of the life of peasants in his native Zululand caught between two worlds, indignities and injustices suffered daily by Africans. He will speak on *Black Poetry in South Africa—Its Dimension and Direction* on Friday March 15.



R. K. NARAYAN

Regarded as India's best novelist writing in English. In his ten novels to date, as well as his numerous short stories, Narayan localises the diversity of Indian experience in the semi-imaginary town of Malgudi. Narayan will be *Speaking as a Writer* on Saturday March 16.



JOHN UPDIKE

Controversial American short story writer, novelist and poet is considered one of the most promising of the younger contemporary writers. He writes mainly of the lives and relationships of ordinary small-town people. John Updike will talk on *Why Write?—A Personal View* on Tuesday March 12.

Children: Come Out!

Children's programme information and a brochure are available at the Festival information office.

Cheskoo Raree-Show



Scott Theatre: 10 March at 2 p.m.; 11 March at 10 a.m. and 2 p.m.; 13 March at 10 a.m. Children: 60 cents; Adults: \$1.50.

Cheskoo Raree-Show is a pantomime based on an old English form of street entertainment. Cheskoo is the clown name of English mime artist Mark Furneaux.

The Australian Ballet

Apollo Stadium: 25, 26, 27 March at 2.30 p.m. Children: 60 cents; Adults: \$1.50.

The programme will consist of excerpts from the Company's most successful ballets and will be a wonderful introduction for young people to the world of classical ballet at an extremely reasonable price. See Australian Ballet note in main programme.

Zagreb cartoons

S.A. Tourist Bureau Theatre: Weekdays at 1, 2.30 and 4 p.m. March 18-29. Admission free.

Brilliant animations from Europe.

Little Theater of the Deaf

Her Majesty's Theatre: 26, 27, 28 March at 2.30 p.m. Children: 60 cents; Adults: \$3 and \$2.

A new dimension—language in the air—is added to drama by this superb company from New York. While actors mime their parts, a commentary is both spoken and portrayed in sign language. See National Theater of the Deaf note in main programme.

Sérgio and Eduardo Abreu

Adelaide Town Hall: 27 and 29 March at 2 p.m. Children: 60 cents; Adults: \$3 and \$2.

A brilliant classical guitar duo from Brazil, the Abreu brothers will present two special concerts for students entitled 'The World of the Classical Guitar'. Though only in their twenties, these young musicians have been acclaimed by the world's music critics. For secondary and upper primary levels. See note in main programme.

Marionette Theatre of Australia

Prince Alfred College Theatre: 12 and 14 March at 10 a.m.; 15 March at 2 p.m. Children: 60 cents; Adults: \$2 and \$1.50.

The Company will present *Tales from Noonameena*, a puppet performance based upon Aboriginal legend. The programme was recently premiered at the Sydney Opera House and comes to Adelaide for its second season. The original musical operetta was written by Hal Saunders and is directed by Adelaide's Joanne Priest.

Performing Puppet Company

State Government Theatre: 18 to 22 March at 9.30 a.m., 1.00 p.m. and 2.30 p.m. 30 cents.

This is a new company, only recently arrived to live in Adelaide. They will present an exciting and educational new programme, *Journey on a Cobb and Co. Coach*.

Jazz, blues, pop

Adelaide Town Hall, March 25 at 8 p.m.

Smacka Fitzgibbon



Smacka Fitzgibbon plays the music of the good times. Marching to a rag-time rhythm under the banner of traditional jazz, Smacka's sextet have set feet tapping and memories swirling around the continent. Here is the music of the good times

—Blueberry Hill, March of the Bobcats, Doctor Jazz, and the hot jazz tunes of old time New Orleans. Smacka also plays his own modern hits including 'The Adventures of Barry McKenzie'.

Adelaide Town Hall, March 29 at 5.45 and 8.15 p.m.

Jacques Loussier Trio

The practice of making jazz improvisations on old, respectable themes rather than new, brash ones was labelled many years ago as "jazzing the classics" by people who understood neither. The purists who disapprove of jazz versions of the works of a composer as venerable as Bach possibly do not understand how jazz is made. The improviser simply takes a piece of music, discards the melody and then creates his own new one based on the harmonies of the original theme.

presented by J. C. Williamson Theatres Limited

Centennial Hall, March 12 at 8.30 p.m.

Val Doonican



Val Doonican's easy-going style is known to Australians from his top-rating television show. His impressive and engaging personality ensures that his records are million-sellers and that his stage shows habitually break box-office records. Val

Doonican will be joined by a long and impressive list of variety artists. They include some of Britain's best singers and craziest comedians.

presented by J. C. Williamson Theatres Limited

Apollo Stadium, March 11 at 8 p.m.

B. B. King



B. B. King comes from the Deep South. His life began where the blues began: among the poor rural black people of the Mississippi delta. He is one of the best known and popular traditional performers in the entire history of the blues.

His disciples include the Rolling Stones, Eric Clapton, Mike Bloomfield and scores of other musicians whose work is founded in the blues idiom.

presented by Robert Raymond Associates Limited

Festival Theatre, March 17 and 19 at 8 p.m.

Herbie Mann Sextet



Herbie Mann is one of a handful of musicians whose work is founded in jazz but who has also made a significant breakthrough as a pop artist. His consistency as a record seller in jazz, pop, Latin and recently even rhythm and blues has led to the

establishment of his own record label to deal with his ever-changing contemporary works.

presented by Kym Bonython

Sheridan Theatre, March 18 to 23 at 11.30 p.m.

Margret Roadknight

Margret Roadknight has a power and a presence on the stage which is a hallmark of her status as Australia's foremost blues artist. She is an authority on black music and has frequently conducted seminars on the development of ethnic blues. Her programme of blues songs is an exploration of a cultural form as well as top-rate entertainment. Margret is also a committed women's liberationist. Many of her songs reflect the struggle of women against oppression.

presented in association with the South Australian Theatre Company

West Parklands, Port Road

March 15th to 24th

The Great Moscow Circus of 1974



CLOWNS NIKOLIN AND SHUDIN

The Great Moscow Circus of 1974 has been selected from more than 4,000 acts in 86 itinerant circuses throughout the Soviet Union. It is probably the most versatile and talented company ever to leave the Soviet Union. It is an entirely new programme.

Among the many outstanding acts of this Circus are Walter Zapashny and his Incredible Multi-Animal Act, featuring lions, tigers, leopards, panthers and lynxes performing together; and Russia's foremost performing bear act, Belakov, which combines acrobats and bears.

A special feature of 1974's Great Moscow Circus will be the remarkable knockabout clown duo, Nikolin and Shudin.

by arrangement with Michael Edgley International Pty. Ltd. and Goscirc, Moscow; Edgley and Dawe Attractions Pty. Ltd.; J. C. Williamson Theatres Limited; and Bullen Brothers.

Elder Park

Elder Park has been transformed into a 'village green' where artists will perform to a wandering crowd. Street-theatre, music and story-telling will bring an informal and adventurous style of performance to the Festival. Information about events in Elder Park during the Festival will be written on large blackboards facing King William Road. There will be no formal admission charge, but performers may pass around the hat.

Flower Day

March 13 and 14

Hundreds of magnificent floral exhibits will be displayed in Victoria Square, on North Terrace from Government House to the Art Gallery, and along King William Road in front of Government House.

A Floral art fiesta will be held in Edmund Wright House on the same days (March 13 and 14).

Religious observances

Special Festival services at St. Peter's Cathedral, Sunday March 10, at 11 a.m. Holy Trinity Church, Sunday March 17, at 11 a.m. St. Francis Xavier's Cathedral, Festival Mass, Monday, March 25, at 5.45 p.m.

The Festival Fringe

Scores of companies and individuals will present plays, exhibitions, music and other programmes as a complement to the official Festival. These will fill theatres, halls and outside spaces throughout Adelaide and its surroundings. The Adelaide Festival of Arts Fringe programme guide (30c) provides details of Fringe attractions and is on sale at the Festival Information Office at the Adelaide Festival Theatre.



Model of
Matthew Flinders'
ship H.M.S.
Investigator

Matthew Flinders Bicentenary Exhibition

This exhibition is being held with assistance from the State Library and the State Botanical Gardens to celebrate the bicentenary of the birth of Flinders at Donnington, Lincolnshire on 16 March 1774. It is a unique collection of maps, letters, drawings, engravings, ship models, scientific instruments and botanical specimens relating to Captain Matthew Flinders and his circumnavigation of Australia.

The Art Gallery of South Australia

Art of the Dreamtime — The Bennett Collection of Australian Aboriginal Art

The Bennett Collection consists of Bark Paintings; Carved Figures, both realistic and transitional; the Spears of Irrekapei (Tiwi); Ceremonial Objects and Accoutrements; carved, painted and otherwise decorated Hunting and Fighting Implements; Bark Canoes and Tiwi carved and painted Pukamani Funeral poles.

In a number of respects this collection can be considered one of the most significant single assemblages of Aboriginal Artefacts in existence. It constitutes an invaluable record of the painting, carving and image-fabrication over a wide area of Northern Australia from the Kimberleys across the N.W. Northern Territory, Bathurst and Melville Islands, Arnhem Land and its adjacent islands—before the "mass-production" commercialisation factor developed and to a degree, transformed some of the art forms.

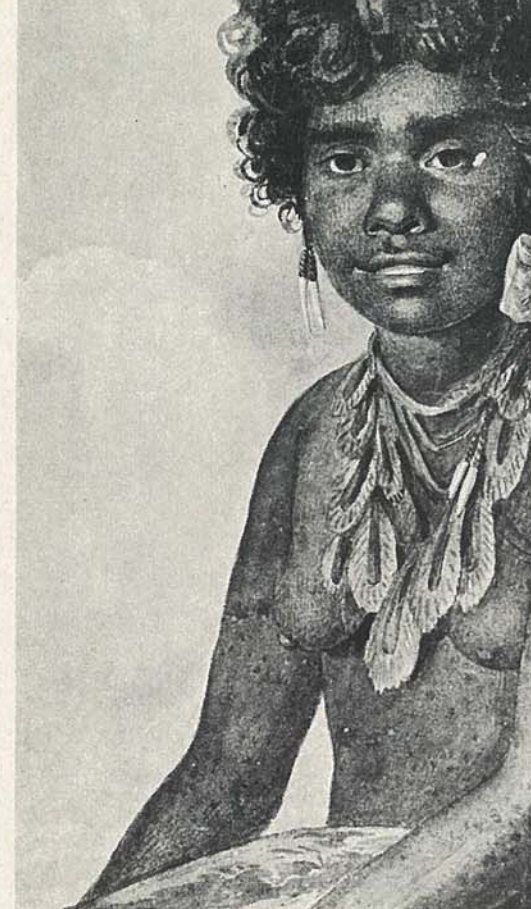
The major part of the Collection was brought together by Dorothy Bennett between 1952 and 1963, and by Lance Bennett between 1964 and 1967. The Collection has not been shown in Australia before, although it was displayed in Tokyo in 1965 and a selection of pieces was displayed in Suva, Fiji, as part of the 1972 South Pacific Festival of Arts.

The Art Gallery of South Australia

The Australian Aborigine Portrayed in Art

This is a unique Festival feature initiated by The Art Gallery Board—the release of a new book by Geoffrey Dutton and an exhibition on the same theme—both conceived at the same time as a joint project. The book, "White on Black—The Australian Aborigine Portrayed in Art" comprises approximately 10,000 words and 146 illustrations (22 in colour) and is being published by The Art Gallery Board and Macmillans Australia Limited. The exhibition will comprise a selection of approximately 80 of the paintings, drawings and prints used to illustrate the book and borrowed from public and private collections in England and Australia.

The project is a study in social attitudes seen through the eyes of the artist as recorder, interpreter and critic overlaid with the sentiment of his period and his aesthetic ability—social comment and artistic merit have been considered side by side.



Carclew, North Adelaide, from March 9

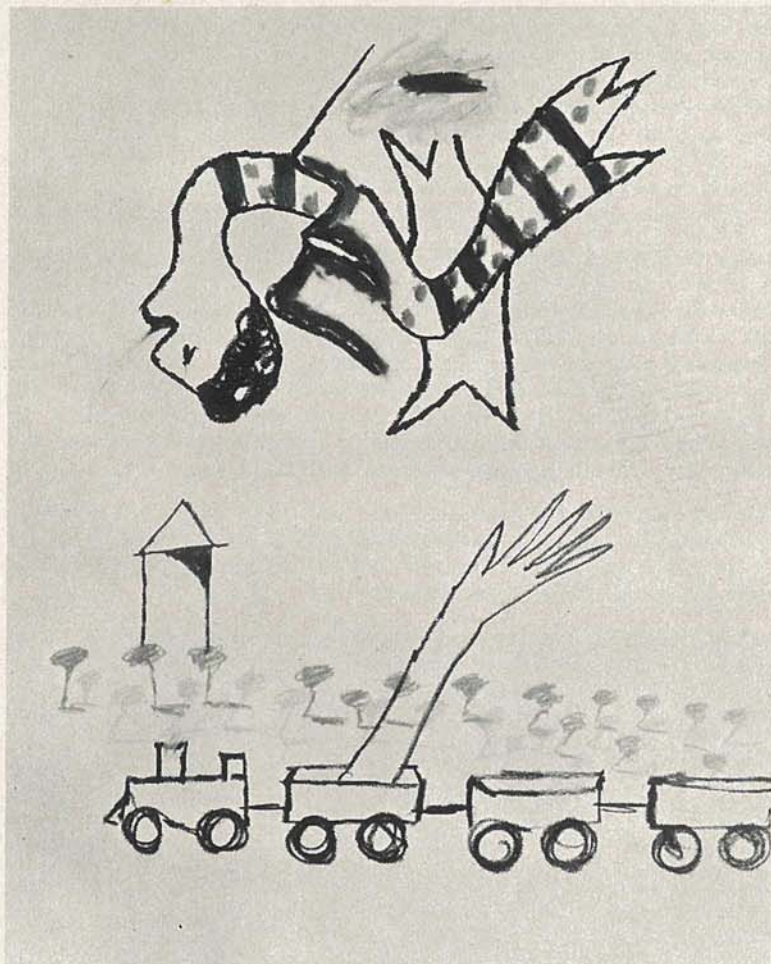
A Lady of Fashion

150 years of Women's Fashions

The folly and magnificence of women's fashion over a century and a half goes on show in Anne Schofield's collection of more than 100 ensembles. The exhibition begins with the elegant neo-classicism of the Regency and concludes with the austere art-deco look of the 'thirties. This fascinating exhibition will open on Saturday March 9 at historic Carclew on Montefiore Hill, North Adelaide, at 3 p.m. It will be on view daily and in the evenings throughout the Festival. (Adults 60c; children, pensioners 30c; large parties of children 20c.)

Exhibitions

The Art Gallery of South Australia



SIDNEY NOLAN
"Sonnets for the
Novachord" 1973
"Rise from the
Wrist, o kestrel"

Ern Malley and Paradise Garden an exhibition by Sidney Nolan

In 1944 Sidney Nolan was one of the editors of 'Angry Penguins' magazine when it published a series of poems by Ern Malley. He also painted the cover for the issue. It was later revealed that the poems were compiled by James McAuley and Harold Stewart who chose words and phrases at random from various books, journals and papers.

Nolan has from time to time used images from these poems in his paintings and sees a similarity between the Malley poems and his own. The exhibition will include a selection of works from the series of paintings and drawings on the theme of Paradise Garden, described by Robert Melville as "a bestiary of wildflowers" and a new series of intensely autobiographical paintings, collages and oil paintings through which runs the Ern Malley vision and attitudes.



MAX
BECKMANN
(1884-1950)
"Two Couples
Dancing" 1923

The Art Gallery of South Australia

Graphic Art of German Expressionism

This exhibition of 118 woodcuts, engravings and lithographs by the major artists of the German Expressionist Movement has been prepared by the Institute of Foreign Cultural Relations of the Federal Republic of West Germany and will have its first Australian showing in Adelaide.

Graphic media are exceptionally important in Expressionist Art. The powerful outlines and contrast readily obtained in the graphic media were an excellent vehicle for the Expressionists' concerns: to depict man as inherently proud and dignified in natural circumstances, and as deprived, harassed or depressed by contemporary urban life. Stylistically the movement shows a search for a new expressiveness by forceful exaggeration and distortion of line and colour as opposed, for example, to the naturalism of the Impressionists.

The beginning of Expressionist movement is sometimes linked to the foundation of the *Brücke* group formed in Dresden in 1905 by Kirchner, Heckel and Schmidt-Rottluff. Other artists included in the exhibition are Kandinsky, Macke, Marc, Kubin, Muntz (Members of the *Blaue Reiter* group formed in Munich in 1911), Nolde, Beckmann, Dix, Grosz, Kokoschka and Klee.

Apollo Stadium, March 9, 10, 12, 13, 14, 15 and 16 at 8 p.m.
(Wednesday 13 and Saturday 16 also at 2.30 p.m.)

The Polish National Song and Dance Company

Slansk

General Manager JANUSZ MACIEJOWSKI
Artistic Director STANISLAW HADYNA
Choreographer ELWIRA KAMINSKA
Musical Director IRENEUSZ LOJEWSKI
Conductors ALINA ILNICKA
 CZESLAW PIETRUSZKA

Programme

1. Mazurka

One of the oldest Polish National dances, long very popular in Europe. In addition to its beautiful music it combines elegance in dancing with a vigorous tempo. (Music by Stanislaw Moniuszko.)

2. A Girl Went into the Forest

This haunting melody depicts the entry of a pretty girl into the forest where she indulges in a charming flirtatious encounter with a hunter. (Music by Stanislaw Hadyna.)

3. Karolinka

This song is so famous that a leading sculptor in Poland has displayed the theme in stone, depicting a young man running after the beautiful Karolinka. (Music by Stanislaw Hadyna.)

4. Dance of the Scarves

A gay and lively Silesian version of an Oberek folk-dance originating in Central Poland. (Music by Stanislaw Hadyna.)

5. The Girls of Rzeszow

A pot-pourri of dancing from both Eastern and Southern Poland. The humour in both music and choreography is characteristic of the region of Rzeszow. (Music by Ireneusz Lojewski.)

6. The Szturchana Polka

A "bumps" Polka in which elbows are used freely in a dramatic and dynamic series of movement, to the accompaniment of gay music. (Music by Wojciech Kilar.)

7. Carnival in Wilamowice

One of the most interesting presentations of traditional carnival in masquerade, in which the performers, in a final gesture to rousing music, unmask themselves. The central character of this theme could best be described as "Get off my Back". (Music by Ireneusz Lojewski.)

8. Dance of the Whips

Very popular in the mountain regions of Poland. A lusty fast moving male dance in which the cracking of whips plays the major role. (Music by Wojciech Kilar.)

9. Hello, Helen

An arrangement of mountain calls in which two girls are calling to each other, with the full mixed choir supplying the background responses, the voices echo around the pastures as they discuss the progress of the crops. (Music by Stanislaw Hadyna.)

10. Kolomajki

A dance by young girls in the Koniakow village in the Beskid mountains. (Music by Stanislaw Hadyna.)

11. Call to the Moon and the Robbers Ballad

A musical arrangement of an old ritual depicting a plaintive call by a lovelorn girl to the moon to send her a love potion for her disdainful beloved. The village calls out to her "Don't go to the moon, for the robbers will hear you and come". She ignores them and the robbers appear. (Music by Stanislaw Hadyna.)

12. Tatra dances

Authentic dances of mountaineers from the Podhale region in the Tatra mountains, the men of the mountains wielding their fearsome battle-axes. (Music by Stanislaw Hadyna.)

INTERVAL

13. A Girl and a Soldier

The soldiers' version of the Mazurka in the Napoleonic age. The bugles call them to battle against the enemy. However—"Let us dance the Mazurka", the soldiers call out, "It may be our last dance". (Music by Stanislaw Hadyna.)

14. Kujawiak and Oberek

The musical conjunction of these two folk-dances are typical of the Kujawy suite. Kujawiak is a very slow romantic dance from Central Poland; while Oberek is quite dynamic and exciting. (Music by Stanislaw Hadyna.)

15. I Only Kissed Her

A romantic dance by a young man from the Kujawy region. A young girl describes how this young man was accused of an indiscretion and responds: "But I only kissed her. She is guilty, because she permitted me". (Music by Wojciech Kilar.)

16. Zywiec Suite

Shepherds' songs and dances from the Zywiec region in the south of Poland, by Wojciech Kilar. The second part is a composition based on the same music themes. In this, Slansk presents one of the oldest folk instruments called shepherds' trumpet. The shepherds' trumpets were hand-made by Josef Maslanka, an authentic self-taught folk artist, who is soloist in the trio and leads the folk band.

17. Arrayed in my Finery

A dance from the region of Nowy Sacz, again in the South, where the men woo their women folk by wearing their most beautiful and expensive raiment. (Music by Wlodimierz Romanowski.)

18. Krakow Suite

Songs and dances of the Krakow region, which is particularly rich in its folklore in both song and dance. The Krakowiak, the main part of this gay, exciting suite, is among the oldest national Polish dances. (Music by Stanislaw Hadyna.)

THE POLISH NATIONAL SONG AND DANCE COMPANY—SLANSK

The Polish National Song and Dance Company was established in 1953, its creation prompted by Polish music lovers and writers who, feeling all the beauty of Polish folk songs and dances, developed the idea of putting them into a single artistic group. The Artistic Director, Mr. Stanislaw Hadyna, together with Professor Elwira Kaminska, the group's choreographer, selected 100 performers from 12,000 applicants. Preparation of the first programme, began July 1st, 1953, at Koszescian Castle, 100 miles from Warsaw, which is still the company's headquarters. Lectures were given by leading teachers and musicians from Katowice and Krakow, aimed at preparing a unique and inimitable professional folk ensemble which came alive in the autumn of 1954.

First public appearance of Slansk in Warsaw proved to be something of a revelation for the whole country. Later, a similar revelation was experienced in the capital cities of Europe and U.S.A. as the company made triumphant tours in thirty different countries. Slansk has made such tours in 20 years, a remarkable feat. The company consists of 240 persons, 160 of them artists. There are no prima donnas, no prima ballerinas, for the directors proclaim with justifiable pride that all are stars in their own right and all share the glory together: all for one and one for all. The selection of voices, the precision and exactness of the arrangements, the inventiveness of the choreography and the dazzling richness and variety of costumes, place this ensemble among the best in the world—so described by leading international music and ballet critics.

Slansk presents not only the folklore of its own region, from which it takes its name (the richest industrial area in Poland) but also has extended its programme to the neighbouring regions of Krakow and the Tatra Mountains, while at the same time including all the famous national Polish dances such as the *Mazurka*, *Polonaise*, *Kujawiak* and *Oberek*.



AUSTRALIAN DANCE THEATRE

Australian Dance Theatre is a modern dance company with a repertoire of contemporary works. It is the resident company of the city of Adelaide. Formed originally in 1965 as a small dance group by the Company's founder Elizabeth Dalman, Australian Dance Theatre is Australia's only professional modern dance company. It has firmly established itself as one of the most creative and vital groups in Australian theatre: with its unique style and youthful vitality it has already made a considerable statement in the artistic growth of this country. The Company consists of ten dancers who receive disciplined and creative training and consistent performing experience. The Company's aim is to introduce a wider public to contemporary creative dance; to provide choreographers with a vehicle to show their works; to provide opportunities for Australia's best dancers to pursue their careers; and through its performances, creative workshops and lecture demonstrations to stimulate the general public into participating in an art form that is direct and fulfilling. Australian Dance Theatre has appeared with considerable critical acclaim during the Adelaide Festivals of 1966, 1970 and 1972. Critics overseas have also found the freshness, the vitality, the strength of technique and creativity of Australian Dance Theatre worthy of high praise. The first overseas tour took place in 1968 when the Company (supplemented by Dutch and English dancers) toured Switzerland, Italy and Holland. In 1971 the Company performed in seven South-East Asian countries and was hailed as a "new and exciting force, particularly appealing to a new and restless generation". In September 1972 the Company toured throughout New Zealand to such effect that a local dance company has evolved out of the tremendous interest generated by Australian Dance Theatre's performance.

In September, 1973 Jaap Flier, formerly Artistic Director of Nederlands Dans Theater, joined the Company as co-Artistic Director. His wife, Willy de la Bye, former dancer and founder of Nederlands Dans Theater, became resident teacher and rehearsal director.

With the combined artistic direction of Elizabeth Dalman and Jaap Flier, whose visions and artistic policies are direct and positive, the Company anticipates a future of significant artistic achievement.

Artistic Directors ELIZABETH DALMAN, JAAP FLIER
Resident Teacher WILLY DE LA BYE
Publicity Officer MIKE GOODWIN
Executive Secretary BRENDA DOUGLAS
Wardrobe Mistress MAXINE EWART
Photographer JAN DALMAN
Stage Manager LARAINNE WHEELER

The company

JUDITH ADCOCK
 ELIZABETH DALMAN
 MAXINE EWART
 JUDITH HAINES
 ANDREA SHARP
 MICHELE SMITH
 CHERYL STOCK

GEOFFREY CICHERO
 RUSSELL DUMAS
 JAAP FLIER
 ROC TA-PENG LEI
 JOHN NOBBS
 DANIELE PIANTONI

Also appearing:
 DEBORAH LEIGH FAIRLIE
 WENDY WHEELER

ROGER PAHL
 BILL PATON

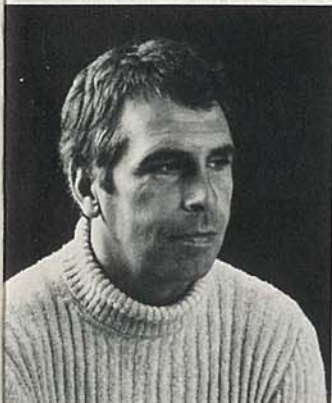
In association with Australian Dance Theatre



HI-KYO



ELIZABETH DALMAN



JAAP FLIER



GEOFFREY CICHERO



CLIFF KEUTER



PAT GALLOWAY as Toinette (left) and DAWN GREENHALGH as Beline—The Imaginary Invalid

THE COMEDY OF ERRORS



Scott Theatre, March 16 at 8 p.m.; March 18 at 8 p.m.,
March 19 2.30 p.m. and 8 p.m.

Australian Dance Theatre

de Taverni

(Originally choreographed in 1973 for the Cliff Keuter Dance Company)

Choreography: CLIFF KEUTER
Costumes: FRANÇOIS COUPERIN
Music: CLIFF KEUTER
Design: NICHOLAS WOLF LYNDON

Focuses on waterfront characters and their women

Men of Time World premiere

Choreography: ELIZABETH DALMAN
Music: GEORGE DREYFUS—JACK BODY
Costumes: MAXINE EWART
Lighting Consultant: DON BOYCE
Arrangement: ALAN POSSENT
Set Design: AN POSSENT

Sands drift back and forth
As life appears and goes.
Some with carapace
Moving into time and space,
Endless struggling
As life appears and goes.
Who strives and tries to end
The suffering.

A life endured through drought and rain
Leaves man more free
To fly above the shifting landscape far below,
Where moving sands drift back and forth
As life appears and goes.

VAL

Australian premiere

(Originally choreographed in 1971 for Nederlands Dans Theater)

Choreography: JAAP FLIER
Costumes: JAAP FLIER
Music: JOOP STOVKIS
Lighting: AZUO—FUKUSHIMA
Design: JOOP CABOORT

‘Yo means “Flying Mirror.” It is the Japanese word for the moon and they consider mirrors
objects, a place where no-one lives, hidden place, adversity, distress and many other meanings.

(5 minutes)

Papers Australian premiere

(Originally choreographed in 1970 for the Cliff Keuter Dance Company)

Choreography: CLIFF KEUTER
Costumes: JOHN HERBERT McDOWELL
Design: NICHOLAS WOLF LYNDON

Farso-comic work in which the dancers assume many identities, play many roles. The key to
the piece lies in the nuances of the characters and in the tumble, the juxtaposition and play of

Choreography: DORIS HUMPHREY, 1931

TRADITIONAL
Reconstructed from labanotation by Ray Cook in 1972 for Australian Dance Theatre
with authorisation from the Dance Notation Bureau, New York.

Doris Humphrey has tried to capture the spirit of the Shakers rather than reproduce the actual
of the religious meeting.

Scott Theatre March 21 at 8 p.m.; March 22 8 p.m., 11.30 p.m.
March 23 2.30 p.m., 8 p.m.

Australian Dance Theatre

Four Stages World premiere

Choreography: JAAP FLIER
Decor: JAAP FLIER
Costumes: MAXINE EWART
Music: VIVALDI'S Four Seasons

We do not hear what we see and we do not see what we hear. The aspect of reality that we
has little to do with what reality is.

First Stage Table and Chairs

The Wrapping is Gone World premiere

Choreography: GEOFFREY CICHERO
Costumes: MAXINE EWART
Music: MICHEL LEGRAND
ARNE NORDHEIM
VAUGHAN WILLIAMS
LESLIE BRICUSSE

Four stages (Second Stage): Table laid and chairs

Inside World premiere

Choreography: ELIZABETH DALMAN
Music: PAUL HORN
Costumes: MAXINE EWART

Flight: Prayer: Peace

INTERVAL

Four stages (Third Stage): Table, people eating and chairs

Second Sight World premiere

Choreography: CLIFF KEUTER
Music: WILLIAM HELLERMANN
Costumes: MAXINE EWART
Lighting Design: NICHOLAS WOLF LYNDON

“... his hands like birds sing the consequences.”

Four stages (Fourth Stage): Table, leftovers and chairs

ival Theatre, March 21, 22, 23, 28, 29, 30 at 8 p.m. (matinees March 23 and 30 at 2 p.m.)

Australian Ballet

Directors DAME PEGGY VAN PRAAGH, D.B.E., SIR ROBERT HELPMANN, C.B.E.

Orchestra BETHAN TRUST MELBOURNE ORCHESTRA

Conductor CHIBERY

Concerto

by SERGEI SHOSTAKOVICH

(Concerto)

by KENNETH MACMILLAN

(in Benesh Notation)

by JOHN NORTH

(of The Royal Ballet, London)

by GUY JAMES JURGEN ROSE

by GUY DRUMSBY WILKINS

(Shostakovich's Second Piano Concerto,

MacMillan's *Concerto* has been described—

critic Clement Crisp—as “having a

style that matches the exhilarating

score with complete assurance”. In fact,

music. When Kenneth MacMillan was

Artistic Director of the Berlin Opera in 1966,

MacMillan included a new work, *Concerto*,

by Guy James Jurgen Rose and Rudolf Holz in the principal

performance took place on November

1967. The following year, MacMillan staged it for

the Met Theatre in New York; the first-night

performance was headed by Eleanor D'Antuono and

John Little. Little more than a week thereafter—

Concerto was presented at Covent

Garden, by The Touring Company (now

called the Australian Ballet, with Elizabeth

David Wall in the Principal roles: on

the Australian-born dancer, Jane

MacMillan received much praise for her performance in

the concert. *Concerto* is only the second

Australian ballet to be seen in Australia; the other

is *Anna Karenina*, the ‘Anne Frank’ ballet which

was staged by the Royal Ballet's 1957/58

season.



Perisynthyon

Music MALCOLM WILLIAMSON

Choreography ROBERT HELPMANN

Decor and costumes KENNETH ROWELL

World Première

Ten years ago—on March 14th 1964—The Australian Ballet presented the World Première of a new all-Australian ballet, *The Display*, today the most performed work in the company's repertoire (277 performances to December 31st, 1973). The creator/choreographer was Adelaide's own Robert Helpmann; the score was composed by Australian Malcolm Williamson, and the stunning decor was by another Australian of note, Sidney Nolan. Since that memorable evening at Her Majesty's Theatre, Adelaide, four additional ballets by Robert Helpmann (of which two were commissioned from The Australian Ballet) have been danced by the company throughout Australia and with much success on six international tours. Following *The Display* were *Yugen* (1965), *Elektra* (1966), *Sun Music* (1968), and the world-acclaimed *Hamlet* (1970); all, with the exception of *Sun Music*, were given their Australian Ballet premiere in Adelaide. For the Australian Ballet's 1974 appearances at The Adelaide Festival of Arts, Robert Helpmann has created *Perisynthyon*, and has collaborated with the finest Australians available. Sir Robert chose Malcolm Williamson to compose the score, and Kenneth Rowell to create a stunning decor and costumes. Both artists have previously worked on ballets with Helpmann—as aforementioned Williamson composed for *The Display*, and Kenneth Rowell designed for *Sun Music*.

Carmen

A ballet in five scenes

Scenario ROLAND PETIT after Meilhac and Halévy from the novel by Prosper Mérimée

Music GEORGES BIZET

Edited Alan Barker

Orchestrated Alan Abbott and John Lanchbery

Choreography ROLAND PETIT

Reproduced and staged by OLIVIER KLEMENTIEFF

Decor and costumes reproduced after the original designs by ANTONI CLAVÉ (1949)

SYNOPSIS:

Scene I: A Street in Seville. The crowd wander past, talking and occasionally dancing. Interest is suddenly aroused when a girl scuttles down a staircase hotly pursued by Carmen. They bite and scratch, urged on by the crowd, and they are only interrupted by the arrival of Don José who comes to the rescue of Carmen's by-now-defeated opponent. But as he makes to arrest Carmen he is thunderstruck by her passionate beauty; instead of leading her away, he makes an assignation with her for that evening.

Scene II: The Tavern. Don José enters the tavern which is the rendezvous for customers who seem either very bored or very lively; to the music of the *Habanera* he dances a *zapateado* of sorts, and then Carmen appears on the bar. She is lifted down and, carrying a fan, her hair and shoulders powdered with gold, she dances a fiercely erotic variation. At its finale she kneels at José's feet; he gathers her up and takes her to her bedroom. In their absence the customers dance and when Carmen and José return, they join in the dance. At its close, José envelopes Carmen in his cloak and takes her away.

Scene III: Carmen's Bedroom. José pulls back the curtains that have shut out the morning light. He washes (drying his hands on the curtains) and Carmen lies revealed on the bed, luxuriating in her own physical beauty. José, at first seemingly indifferent to her charms, is soon excited by her body, and there follows a duet of the most explicit sexuality. As they lie exhausted, three of Carmen's friends enter and invite them into the street.

Scene IV: A Street, by night. Carmen and José enter with their companions, preparing to rob a passer-by. Carmen gives José a dagger and then he is left alone; a drum beats ominously; José stamps to its rhythm; a cloaked man enters, José leaps on him and stabs him. Carmen and her accomplices enter, snatch the dead man's purse, and exit, with José in pursuit.



Carmen

Scene V: Outside the Bull-ring. A group of people stands outside the Bull-ring awaiting the arrival of the Toreador. When he arrives he greets them, but is more intrigued by the indifference of Carmen who is standing to one side. She gazes fully at him as he enters, sees this glance and the effect it has on the Toreador. The Toreador leaves to enter the Bull-ring, and José rushes up accusingly and tries to strangle her. She defies him and he becomes adversaries, each seeking to dominate the other. Their *pas de deux* is a duel to the death. José who contrives to stab Carmen. She kills him with her arms, as hats tossed from the arena fall.

Presented by The Australian Ballet

Jack Emery

in

A Remnant

from the works of

SAMUEL BECKETT

Order of items—

From an Abandoned Work

Malone Dies

Endgame

Molloy

Watt

Molloy

Watt

Molloy

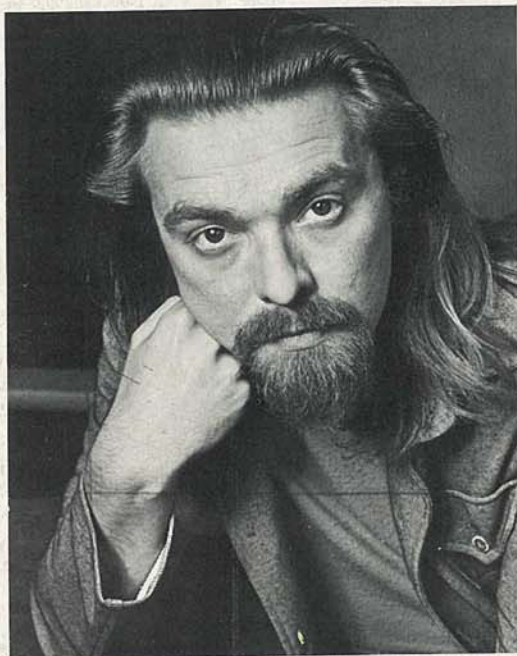
Molloy

Malone Dies

Malone Dies

The Unnameable

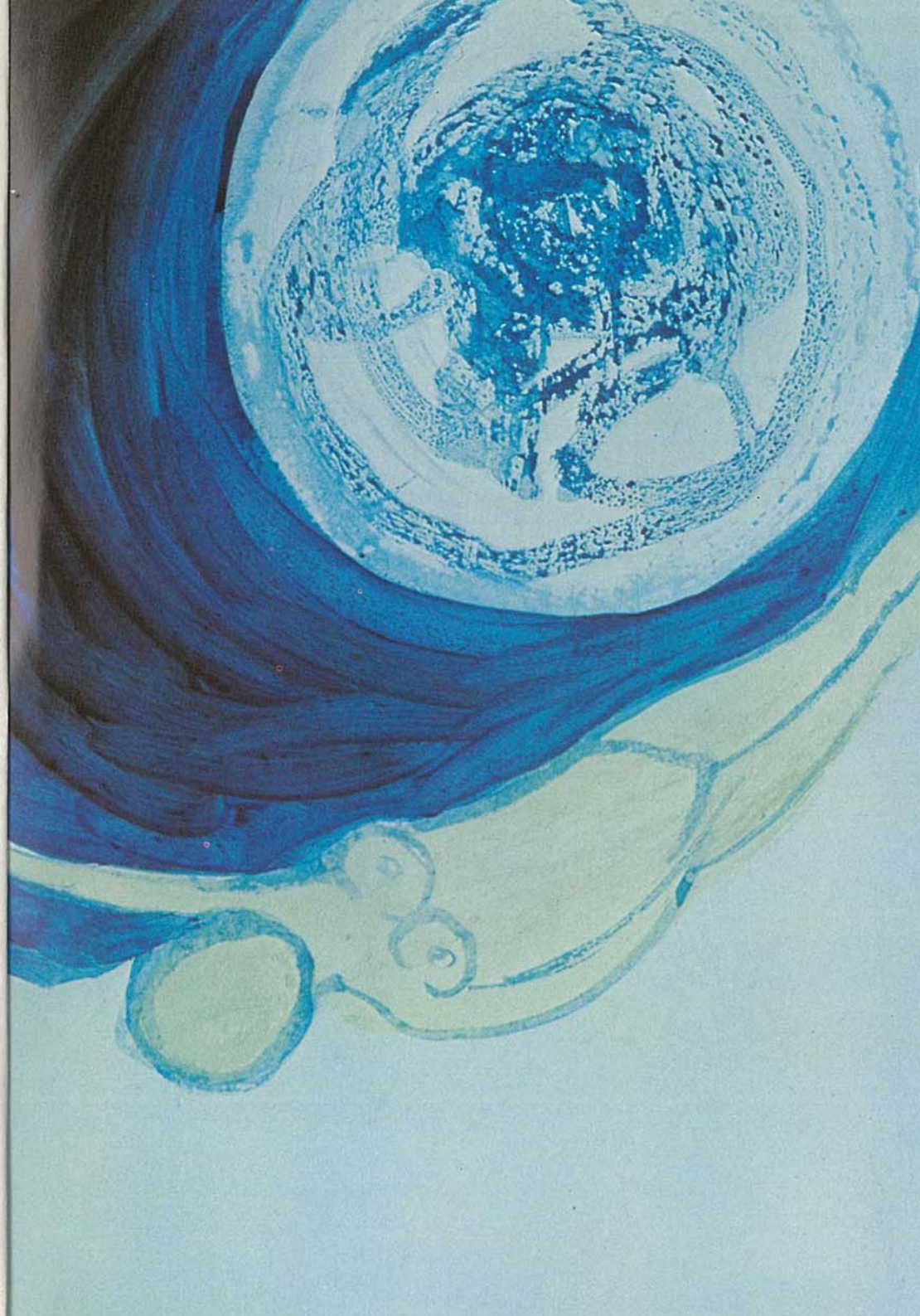
“The remnants of a pensum one day got by heart and long forgotten, life without tears, as it is wept.”—Molloy



Jack Emery's first performance in a Beckett play was as Hamm in *Endgame*, which won the *Sunday Times* drama competition in 1965 and transferred to the St. Martins Theatre, London. Jack Emery joined the directorate of the Northcott Theatre, Exeter, when it opened in 1967, and was the Northcott's associate director. He wrote three plays for the Northcott: *The Bastard King*; *Wesley*; *A Man Against His Age*, and adapted *Fair Maid of the West* as a folk musical.

A Remnant was first performed at the New Universities Festival in 1967 under the patronage of Keele University. It was included in the repertoire of Keele Theatre Company at the Edinburgh Festival 1967.

Beckett's man speaks his uninterruptable monologue inside his own head, and the skull is the theatre where his Man's memories, his 'story' is enacted. This is the essential drama, continuous, unceasing and impossible to end.



Tom Fleming

Vincent

portrait in words and action of the painter **Vincent Van Gogh**

originally directed by Robin Midgley

written by W. Gordon Smith



TOM FLEMING



VINCENT VAN GOGH

Scottish actor, Tom Fleming, presents his study of the famous painter, Vincent Van Gogh, in a virtuoso programme entitled 'Vincent' which he describes as "a portrait in words and action".

Tom Fleming's distinguished performance in this one-man play was hailed by London critics. The action takes us through ten years of the tormented life of a great and tragic artist. It begins with Van Gogh's sacking as a pastor in 1897 and explores the artist's search for a new meaning through his painting, his growing madness and final suicide.

Vincent was born on the 30th of March 1853 in a small Dutch village near the Belgian frontier. His father was the stern Calvinist village pastor. Such families as that of Van Gogh often dread the emergence in their midst of some rebel likely to shatter the rigid framework of the house and destroy its dull security. Vincent was a rebel and a genius. He was extremely sensitive and the austere surroundings of his childhood affected his whole life. Even in times of greatest despair, he asked for news of his family. Vincent's relationships failed to satisfy him and the human being to whom he was closest was his beloved brother, Theodore. Vincent did not blame his surroundings for his sufferings. He blamed himself alone. "One may have a blazing hearth in one's soul", he wrote, "and yet no-one ever comes to sit by it. Passers-by only see a wisp of smoke from the chimney and continue on their way."

On Sunday 27th July, 1890, the tragedy came to an end. In a farmyard, behind a manure heap, he fired a bullet into his groin. "Don't weep. What I have done is the best for all of you," he told Theo, who tried to comfort the dying artist. "I shall never be rid of this depression."

Vincent Van Gogh died peacefully, without a word of complaint, on 29th July 1890 at half past one in the morning, aged thirty-seven years and four months.

Nancy Cole

in

Gertrude Stein's Gertrude Stein

a one-woman show

Scene: Gertrude Stein's home in Paris, 1903-1946

There will be one interval

Script devised by NANCY COLE

Costume JACQUES DUTOIT

Coiffure SANCHEZ, PARIS



Nancy Cole was born in Chicago and lives in Paris. She has been directed by Samuel Beckett and was in the American stage and radio premieres of Beckett's 'All That Fall'. She created 'Gertrude Stein's Gertrude Stein' for an evening of 'Hommage à Gertrude Stein' in Paris in 1965. Miss Cole has since toured throughout Britain, Europe and North America. All the material in the show has been taken from the works of Gertrude Stein.

Gertrude Stein was born in Allegheny, Pennsylvania in 1874. She attended Radcliffe College, where she came under the influence of William James and wrote a paper on automatic writing. In 1903 she went to Paris, where she lived until her death in 1946.

Miss Stein's manner of life was as extraordinary as her personality. She became a patron of some of the leading art innovators of the period, including Picasso.

As a writer, Gertrude Stein was passionately concerned with the word and the sound of language. The influence of her literary experiments on contemporary literature, is only now beginning to be recognized. "The day is not far off," says Thornton Wilder, "when Gertrude Stein's insights will be acknowledged as one of the great achievements of the century."

Miss Cole wishes to acknowledge permissions to use extracts from the following material:
Estate of Gertrude Stein—The First Reader; *Yes Is For A Very Young Man*; *Broadcast to America, 1944* (also: *Random House, Eric Sevareid, Not So Wild A Dream*); *The World Is Round*; *The Making of Americans*; *The Autobiography of Alice B. Toklas*; *Lectures in America*; *Portraits and Prayers*; *Picasso*; *The Winner Loses* (also: *The Atlantic Monthly* (c) 1940); *Three Lives*; *Composition as Explanation*; *Geography and Plays*; *Paris France*; *Letters to W. G. Rogers*.
Yale University Press, Inc.—Two: *Gertrude Stein and Her Brother and Other Early Portraits (1908-1912)* Copyright (c) 1951 by Alice B. Toklas.
Holt, Rinehart & Winston—*W. G. Rogers, When This You See Remember Me: Gertrude Stein in Person 1948*.
The Viking Press, Inc.—*Samuel Putnam, Paris Was Our Mistress, 1947*.



KEN HORLER

..about Nimrod

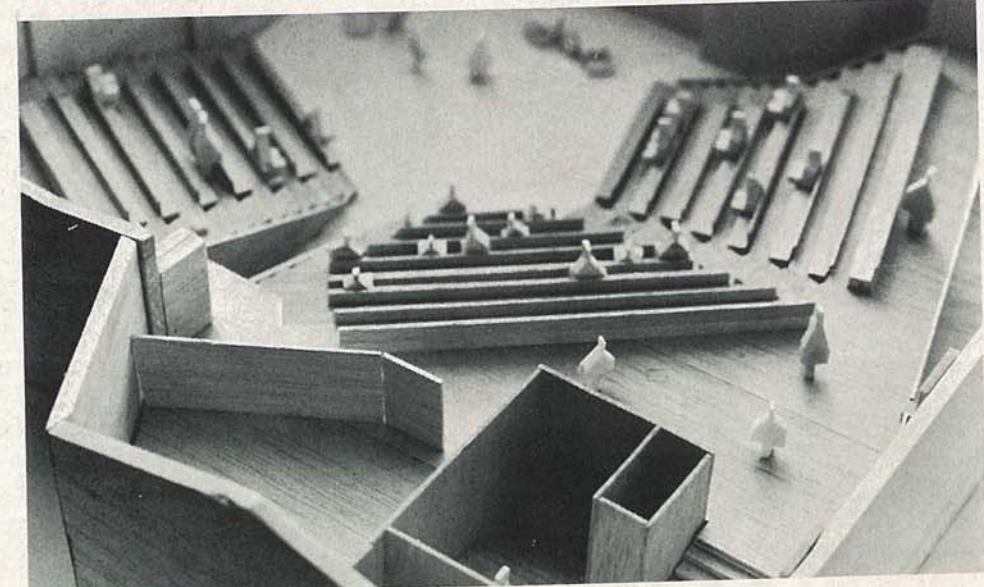
Nimrod Street Theatre was founded in 1970 by Ken Horler and John Bell to fill what they saw to be a need for a vigorous, lively, irreverent, alternative fully-professional theatre, attracting new and growing audiences to popular serious theatre comprising mainly Australian plays. Its home still is a tiny 140-seat raked circus-type auditorium around a 180 square foot diamond stage with no wings in a shabby old triangular-shaped warehouse in the midst of the demolition-torn Kings Cross area of

Sydney. It began with financial and physical help from its founders and friends and a small six months salary grant from the Australian Council for the Arts for John Bell as resident director.

Of the twenty-nine full productions Nimrod has mounted in its 3 years of existence, 22 have been of Australian plays, and 14 of them premières. They have ranged from the Boddy/Blair/Cooney adult panto *Hamlet on Ice*, to Ron Blair's ballad opera *Flash Jim Vaux* and thriller *President Wilson in Paris*, to Williamson's *The Removalist*, to Alex Buzo's *Rooted* and *Tom*, to Jim McNeill's *The Old Familiar Juice*, to Peter Kenna's *A Hard God* and Ray Lawler's *Summer of the Seventeenth Doll*, to the first presentation by black Australian actors of some of the aborigines' gripes about the white man. Occasionally Nimrod dips into Shakespeare—John Bell and Richard Wherrett's production of *Hamlet* has just been televised by the A.B.C.

In 1972, Nimrod was the first theatre company ever to be awarded the George Devine Award from the Royal Court Theatre in London (a prize for rising talent in playwriting, directing and design)—which it, with David Williamson (*The Removalists*, *Don's Party*) shared with 3 others. Ken Horler began his career in theatre at Sydney University in the late 50s/early 60s, in the heyday of the Sydney University Dramatic Society. He directed Germaine Greer in Brecht's *Mother Courage*, *Twelfth Night* with John Bell as Malvolio and John Gaden as Sir Toby Belch, and *Coriolanus* with Bell in the leading role. For Nimrod he's directed Beckett's *Endgame*, Jack Hibberd's *Customs and Excise*, Jim McNeill's *The Chocolate Frog* and *The Old Familiar Juice* and the first production of the National Black Theatre called *Basically Black*.

MODEL OF NEW NIMROD STREET THEATRE



The Little Theatre, Adelaide University, March 13 to
and 18, 19 at 8.15 p

Hello and Goodbye

by ATHOL FUGARD

Director PETER WILLIAMS

Johnnie ANTHONY WHEELER

Hester LEILA BLAKE

The action of the play takes place in a house somewhere in Port Elizabeth.

The year is 1965.

Hello and Goodbye is a compassionate and moving study of South Africa's poor whites. A brother and sister, among memories and recriminations, are shown not only as the victims of a damaged system but as its main pillars. In the play, Hester says to Johnnie: "It's hell. They live in hell they're too frightened to do anything about it, because there is always somebody shouting C and judgment".



Athol Fugard

Mr. Fugard is South Africa's most eminent and controversial playwright. His plays have been performed in New York and London. In December 1966 a season of three of his plays was presented at the Royal Court in London. He is an outspoken critic of the South African Government's apartheid policy and is fearless in his condemnation of the regime.

Hello and Goodbye was recently revived by the Royal Shakespeare Company with Janet Suzman in the role of Hester. It is not a play on the racist theme but a compassionate study of an Afrikaaner brother and sister confronted with a situation which seems insoluble.

Leila Blake

Miss Blake has divided her professional career between Australia and the United Kingdom. English born she arrived in Sydney in the early 1950's and became resident director at the Mercury Theatre. In 1956 she opened Sydney's first professional theatre-in-the-round, The Intimate. Returning later to direction at Claremont Theatre, South Yarra, Miss Blake produced the highly successful *Rooted* by Alexander Buzo. Miss Blake's latest achievement was a notable solo performance in *Feminine Plural* at the Sydney Opera House.

Anthony Wheeler

South African born Anthony Wheeler arrived in Australia early in 1973. He trained in London at the Actors' Workshop. After a spell in Repertory he returned to South Africa in 1966 where he appeared in many theatre productions, including *Abelard and Heloise*. In 1973 Mr. Wheeler played Reg Nuttall in the highly successful production of *Butley* for the Old Tote Theatre Company. He has played in various television series for Sydney based companies.

Peter Williams

After spending several years producing for country repertory in N.S.W. Mr. Williams came to Sydney in November 1972. He became assistant producer to Miss Doris Fitton O.B.E. at the Independent Theatre, Sydney where he worked on the productions of *Walter Walter*, *I Remember Mama* and *The Third Secretary*. As artistic director for the Australian Theatre, Newtown, he has directed *See You at Phillippi*, *The Wasters* and *Harry and the Bolshie*. Mr. Williams has also directed two highly successful children's productions for the Independent Theatre, *The Red Shoes* and *The Pied Piper*.

This production is the first of the newly formed company, Peter Williams Productions. It opened at the Australian Theatre, Newtown, on January 29.



SCOTT LAMBERT from Sydney. He spent a year at N.I.D.A. and has appeared in Richard III for the Old Theatre in the Drama Theatre the Sydney Opera House, and on T.V.



ROBERT ESSEX is in Melbourne, also appears in Mordred and Division 4. He has been seen in Adelaide in Front Room Boys in the Band.



MURRAY COPLAND is a Scotsman, worked in London, Ghana and Australia. He came to Australia in 1969, teaches drama at Flinders University, Adelaide.

Theatre 62, from Monday March 11 to Saturday March 30 at 11.15 p.m. (Sundays excepted)

Theatre 62

SCOTT LAMBERT and ROBERT ESSEX

in

Gargoyles

a bawdy medieval revue by
MURRAY COPLAND



Directed and designed by MURRAY COPLAND
Costumes made by BARRY UNDERWOOD
Masks made by GAYLE DAVY
Stage manager JOHN RAYMENT
Original music by BRIAN CHATTERTON
Properties made by MERRAN SYKES;
STEPHANIE ANDERSON
Sets made by JIM COOGAN; AXEL BARTZ

- | | |
|---------------------------------------|---|
| PROLOGUE: Mak and Rafe | 8. Messrs Headincloud and Hollowalset |
| 1. The World and the Child | |
| 2. The Chimney Sweep (Robert Essex) | INTERVAL |
| 3. A Breton Lay (Scott Lambert) | 9. Adelsperm Encounters Connubial Unrest |
| 4. The Cripple and the Blind Man | 10. The Tale of the Twelve Noble Wives (Robert Essex) |
| 5. Be Not Deceived! | 11. Woman's Obstinance |
| 6. The Shriving of Soft-hearted Molly | 12. The Labourer from Bohemia |
| 7. Semiramis | |

In association with Theatre 62 Regional Theatre Company

Theatre 62, Saturday March 9 to Saturday 23 at 8.15 p.m. (matinees Saturdays 16 and 23, 2.15 p.m.)

Nimrod Street Theatre

Coralie Lansdowne Says No

by ALEXANDER BUZO

Director: KEN HORLER

Designer: KEVIN BROOKS

| | |
|-------------------|-----------------|
| Coralie Lansdowne | JUDE KURING |
| Jill Lansdowne | DONNA ACKERSTON |
| Peter York | ROBERT NEWMAN |
| Stuart Morgan | KEVIN HOWARD |
| Paul Coleman | JOHN ORCSIC |
| Anne Coleman | BERYS MARSH |

Coralie Lansdowne Says No . . . is set in an elegant split level in Sydney's lush Palm Beach area where everyone is "rich and maimed." Coralie, 29 and turning 30, a sometime art teacher and "a high flying bird" finds herself snared by three men—her former lover, Paul, a stud; Peter, a cool Australia party lawyer and Stuart a young public servant who's a poet manqué. She says no to the young worm, but in the end compromises. 'Coralie' vibrates with Alex Buzo's hard-edged elegant language.

ALEXANDER BUZO

Buzo is 29, Sydney born and a B.A. from the University of New South Wales. He first came to national notice in 1968 with an Old Tote Theatre production of his second play *Norm and Ahmed* directed by Jim Sharman. His next play *Rooted* was premiered in Canberra in 1969, and later produced by the Hartford Stage Company in Connecticut, U.S.A., by Nimrod (directed by Ken Horler) in Sydney and by the Hampstead Theatre Club in London. His *Front Room Boys* had a Sunday night staging at the Royal Court in London. While resident playwright at the Melbourne Theatre Company in 1972/73 he wrote *Tom and Macquarie*. *Tom* and *The Roy Murphy Show* have also been staged by Nimrod. He has also written television scripts and was co-author of the screen play for Tony Richardson's film of *Ned Kelly* with Mick Jagger as Ned. *Rooted*, *Norm and Ahmed*, *The Roy Murphy Show*, and *Macquarie* have been published in the Currency Playtext series and *The Front Room Boys* in a Penguin collection of Australian Plays. *Coralie Lansdowne Says No* is being published by Currency/Methuen to coincide with the Adelaide Festival premiere.



With the assistance of the Shell Company of Australia Ltd.

P.A.C. Theatre, from Monday March 18 to Saturday 30 at 8.15 p.m.
(matinees Saturdays 23 and 30 at 2.30 p.m.)

theatre 62

Ice Age

TANKRED DORST

translation BRIAN COGHLAN
ANTHONY STEPHENS

Characters:

Old Man MICHAEL DUFFIELD
(his wife) MARGERY IRVING
(his son) TONY HAWKINS
Old James CHESWORTH
Oswald (an old tramp) FRANK GUNNEL

Characters of the old people's home include:

Characters:
Oswald HART MYRA NOBLETT META McHAFFREY
Oswald PHLEEN STEELE-SCOTT ANN CHRISTIE
Oswald SID PHILLIPS ANN MULLINER CHRISTINE SCHOFIELD

Cast:
Oswald HIND JOE HAMILTON
Oswald NAN YORKE HUGH McKENZIE

Commission of Investigation:
Oswald HANUEL JOSHUA TONY HASLAM

Play is set in an old people's home in Norway. Time: after World War II.

Directed by TANKRED DORST and JOHN EDMUND

Designed by AXEL BARTZ

The Norwegian novelist Knut Hamsun was already an old man when he was awarded the Nobel Prize in 1920. As a revered national figure his behaviour caused alarm and consternation during the Nazi occupation of Norway (1940).

After the war he was accused of "collaboration" and spent the few remaining years of his very long life in an old people's home at Grimstad.

Tankred Dorst's play is based on Hamsun's life during these last years. In no sense, however, is it a study in guilt. Dorst himself is a man of well-known liberal conviction. While the case against the Old Man is indeed presented by the gentlemen of the investigating commission, Dorst is primarily interested in the phenomenon of old age. This is the "ice age"—the cold inaccessible world of *anno domini*, beyond attack, punishment or retribution, indifferent to self-preservation and stubbornly and obstinately sticking on to life. Thus Dorst's Old Man is neither hero nor villain; here is his behaviour damned or justified. Instead there is a series of confrontations in which a hard, tough, intelligent ancient shows himself in all his moods vis à vis his contemporaries, the investigating commissioners, an old tramp (a friend from boyhood days), his wife and son, and Oswald—second in importance only to the Old Man himself. Son of a wealthy industrialist who collaborated with the occupying forces, Oswald has a guilt complex. Moreover, as a very young man during the war he sought the chance of assassinating the Old Man, his symbol of shattered idealism. But he couldn't bring himself to throw the grenade and has carried it with him ever since. The Old Man scarcely leaves the stage. One dialogue succeeds the other. In a remarkable garden-party for the old folk the whole wide sad spectrum of age is shown in its oddity, pathos and self-absorption—part comic, part pitiful.

The Old Man survives it all. It is the idealist Oswald who draws the conclusions and blows himself up—with the symbolic grenade of course. Is Dorst cynical here—or ironic—or realistic—or suspicious? Or some of all four and something else as well? Unlike Brecht, Dorst blurs the edges.

Brian Coghlan ©

In association with Theatre 62 Regional Theatre Company



TANKRED DORST



JOHN EDMUND

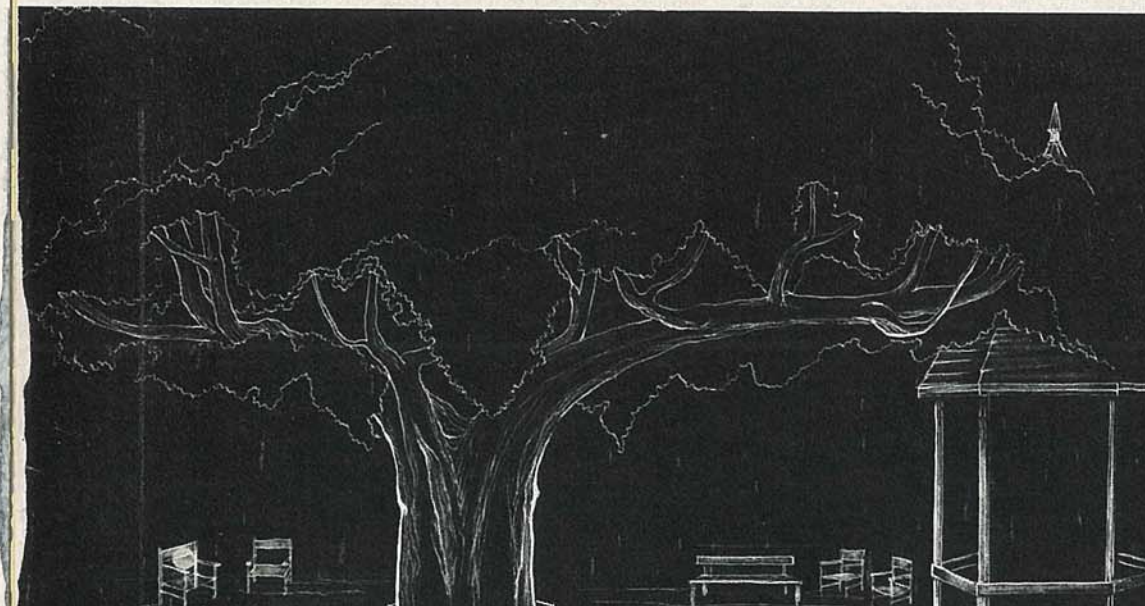
Tankred Dorst, who was born in 1925, writes dramatic parables, often in a stylized and lightly amusing manner which present the trials and horrors of an existentialist world. His first play, *Party in Autumn* (1959) dealt with the ruin of a castle by speculators while the old count who owns it awaits vainly for the family treasure which he wrongly believes is being dug up. His latest play, *Ice Age* confirms his position as one of the most successful German playwrights after Brecht.

His work includes seven plays, a number of 'arrangements for theatre', one of which is based on Seamus O'Casey's *The Silver Tassie*, and film and television scripts. Dorst, who lives in Munich, visited Australia in 1973 on a lecture tour sponsored by the Goethe Institute.

John Edmund, founder (in 1962) and Artistic Director of Theatre 62, began his career in the Theatre at Windsor Repertory while still in his teens, moving to Sir Barry Jackson's famous Birmingham Repertory Theatre. His first appearances in London were in juvenile leads in revue, and later in straight plays including a long season at London's famous Arts Theatre. He came to Australia with the Anew McMaster Shakespearean Company. Having a great love of his country and country people, John Edmund directed *Philadelphia*, *Here I Come* at Port Lincoln under the auspices of the Arts Council of Australia's country producers' scheme and led his touring company on a state-wide tour in March 1973.

As a director, John Edmund has had wide experience, being responsible for at least seventy-five per cent of the plays presented at Theatre 62.

GARDEN SCENE FOR ICE AGE—SET DESIGNED BY AXEL BARTZ





THEATER OF THE DEAF

The essence of the Theater of the Deaf is the flexible, beautiful and profoundly expressive language of the deaf—the so-called “sign language” used by most deaf people. It is a language capable of any scientific subtlety but it soars in the expression of the human spirit.

What’s in it for hearing people?

Not like foreign language productions, translated through earphones. The text is spoken onstage, by speaking actors—sometimes you cannot tell which actors they are—it comes at you through the air, not in conflict with any other sound (except our musical accompaniment).

Watch the language in the air and you will find a suddenly sharper, clearer understanding of the spoken word—in a short time you become convinced that you are reading our visual language. This really soars in poetry—in the more measured phrase where the word in the air is paced by the word in the ear and where we can ease down the pace and suddenly dive into a new clarity and understanding of complex poetry. Poetry that could hardly be read aloud, much less understood even on a first reading on the page.

The language has two principal elements—signing and fingerspelling. The first is handshapes. Each sign is a whole word or thought. Fingerspelling is one-handed fingershapes: technical words and names spelt out letter by letter.

With signing, every part of the body works to inflect colour, to tilt the word towards full emotional meaning—the speed, the placement, the facial expression. This is not the language you see deaf people use in cafeterias but an elevated theatre form of it.

Another element enters in strongly—pantomime. I don’t mean the formalised pantomime of Marceau. Pantomime of the freest, most inventive kind is on tape for these actors.

One of the reasons that these may be the best natural actors in the world is that there are not actually as many signs in their language as we have spoken words. They have been forced all their lives to colour, to tilt each phrase and sign with what can only be called acting—a skill of communication, a hard-won right to express meaning with colour and clarity and sharp emotional depth that jumps ready-made to the stage. Give us the choice: with this background, of the most skilled, most handsome deaf people in this country—and you have a marvellous company.—from an article in *American Theater* by David Hays Producing Director, National Theater of the Deaf.



SCENES FROM OPTIMISM — OR THE MISADVENTURES OF CANDIDE



network for the comedy of confused identity in which the wife of the Ephesian Antipholus makes the Syracusan for her husband, the two servants are just as thoroughly mistaken for each other, and the infidelities of the Ephesian Antipholus are exposed and forgiven by his wife, Adriana, who has some surprisingly modern ideas on double standards of morality and behaviour.

For there is, of course, much more to the play than ingenious contriving on mistaken identity. Shakespeare stimulates thought about attitudes to love, marriage, duty and relationships within a larger circle of society. Themes which are to appear in many of his plays are already to be found here. Families divided and reunited become symbolic of the wider harmony of the world which is always wished for; peace is brought to a disordered State by unexpected means; a storm leads to eventual good; discord is resolved into harmony; and love and respect are found through cruelty and confusion. These are some of the ideas which were to occupy Shakespeare throughout his life, and to reach their greatest expression in his last plays, especially *The Winter's Tale* and *The Tempest*.

The present production revives the major popular success of the South Australian Theatre Company's 1973 season. It benefits greatly from George Ogilvie's studies in *Commedia dell'arte*, and the play's unity is enhanced by its being given without an interval.

Presented by the South Australian Theatre Company

Edmund Wright House, March 26-30 at 1 p.m.

South Australian Theatre Company Adelaide Anthology

The foundation of Adelaide was one of the most audacious social experiments of its time. The colony was founded on the basis of a revolutionary land-distribution scheme by a shady English gentleman called Edward Gibbon Wakefield; and was the only Australian colony never to receive convicts. The dynamic Colonel Light was to shape the city of Adelaide with a logical and beautiful town plan which avoided both the chaotic layout of Sydney and the bureaucratic bungalows which plagued Canberra. Top Australian folk-singer Margret Roadknight will join members of the South Australian Theatre Company in a programme of ballads, songs, drama and humour to re-create the bold and occasionally bawdy mood of young Adelaide.

In association with the South Australian Theatre Company

*Her Majesty's Theatre from March 25 to 30 at 8.15 p.m.
(matinee, Saturday 30 at 2 p.m.)*

The National Theater of the Deaf Optimism — or The Misadventures of Candide

based on the novel by Voltaire

Supervision and Direction: HAROLD STONE
Setting: ALFRED CORRADO
Costumes: FRED VOELPEL
Lighting: GUY BERGQUIST

| | |
|--|--------------------|
| Candide | TIM SCANLON |
| Pacquette, A Maid | LINDA BOVE |
| Second Maid (and voice for Pacquette, Cunegonde and others) | ELAINE BROMKA |
| Baron Thunder-Ten-Tronkh (and other assorted villains) | BERNARD BRAGG |
| The Baron's Son | EDMUND WATERSTREET |
| Cunegonde | FREDA NORMAN |
| The Baroness | JULIANNA FIELD |
| Dr. Pangloss | PATRICK GRAYBILL |
| An Army Recruiter (and Cacambo) | JOSEPH SARPY |
| A Street Cleaner (and the gallows, as well as voice for Pangloss and others) | RICO PETERSON |
| A Rich Lady (and the Old Woman) | MARY BETH MILLER |
| An Orator's Wife (and voice for Candide and Others) | TIMOTHY NEAR |
| James, A Doctor | RICHARD KENDALL |

The members of the company play a variety of roles, human and otherwise. They are identified here by the first individual character they portray, in order of appearance, as well as any major sustaining role they subsequently play.

This brilliant and talented new company of deaf performers from New York makes its first Australian appearance at Her Majesty's Theatre in *Optimism—or The Misadventures of Candide*.

Optimism was developed by the Company from Voltaire's famous novel of blistering satire, *Candide*. Voltaire's masterwork has lost none of its satiric savagery since it was written in 18th century France. It portrays the hilarious and harrowing misadventures of a well-meaning innocent in a world too large, too selfish and too blandly immoral. Candide tries desperately to cling to his optimism while being pummelled and slapped by a cruelly capricious fate.

Voltaire was not prepared to accept the world's evil. Nor would he encourage man to accept evil as fate without trying to fight it.

Candide is regarded as the greatest work of this great French writer and thinker.

In association with the Australian Elizabethan Theatre Trust

idly lady with pretensions to class, a doctor and a medical student on their way home from a
 ight out, and Bush, a young boxer. The local constable drops in, also Lily, The Bride, a young
 rl attractive to everyone, but especially Bush, who has not met her before. She is clearly not
 ell, but when she agrees to becoming Bush's girl, a spontaneous party erupts in celebration.
 the second act, Bush admits to Lily that he has gone back to burglary, just once, and swears
 er to secrecy; he soon learns he has cause to think she has betrayed him, knocks her down, and
 Lily's already weakened state this treatment by Bush leads to hospital, where her wardmates
 e a washerwoman and a ballet girl. Visited by Constable Dobson, Lily denies that Bush had
 anything to do with the burglary, soon after he leaves, she dies. The fourth act is set like the second
 Lily's parlour, where her friends gather for her funeral. Bush, remorseful, believes he killed
 er, and wants to give up everything, but he is persuaded by their friend, Delia, that he must go on,
 r Lily's sake.

The Bride of Gospel Place has much in common with Esson's one-acter, *The Woman Tamer*, which
 has been presented by the South Australian Theatre Company both in Adelaide and on tour in
 outh Australia and the Northern Territory. Apart from the attention of theatre historians, Esson's
 ork has been neglected until recently and its re-emergence during the last three years has been
 ainly due to the Currency Press's publication of his social comedy *The Time is not yet Ripe*, which
 as produced by the Melbourne Theatre Company in 1973.

Louis Esson was born in Edinburgh in 1879 and was
 ought to Australia by his recently widowed mother
 the age of four; he died in 1943. Australia was his
 me, and he was much influenced by his uncle, the
 rist, John Ford Paterson. As an adult, however, he
 avelled abroad several times, in many countries. On
 e of these trips in 1905 he first met W. B. Yeats,
 nge and Padriac Colum in Dublin, and he returned
 Melbourne fired by the ideal of creating a truly
 Australian theatre. His quest for a satisfactory expression
 the Australian experience was partly fulfilled by the
 ioneer Players, the group he helped to found in 1922.
 is wife was later to write, "Our aim was not only to
 oduce the works of Australian authors, but to found a
 eatre and a school of actors which would present our
 wn life and problems with power and sincerity and
 mulate the creative impulse in our own people."



The Bride of Gospel Place was the Players' last production—its single performance lost.
 together, five full length and thirteen one-act plays were produced, all by Australian authors,
 eluding Vance Palmer, Katherine Susannah Prichard and Gerald Byrne as well as Louis Esson.
 he venture had lasted only four years but it was the first notable attempt to establish a charac-
 ristically Australian Theatre.

Presented by the South Australian Theatre Company

Arts Theatre Monday March 25 to Saturday March 30 at 8.15 p.m.
 (Saturday 5 p.m. and 8.30 p.m.)

South Australian Theatre Company

The Comedy of Errors

by WILLIAM SHAKESPEARE

Director GEORGE OGILVIE

Designer MICHAEL PEARCE

Lighting SIMON JENKINS

Music DAVID KING

Dance assistant TESSA STEEL

Duke
 Egeon
 Antipholus of Syracuse
 Antipholus of Ephesus
 Dromio of Syracuse
 Dromio of Ephesus
 Officer
 1st Merchant
 Doctor Pinch
 Angelo
 2nd Merchant
 Balthasar

Adriana
 Luciana
 Luce/Courtesan
 Courtesan/Luce
 Abbess

PAUL WEINGOTT
 LESLIE DAYMAN
 JOHN WALTON
 PATRICK FROST
 SHAUN GURTON
 ALAN WILSON
 GREG SUKERMAN
 GEORGE SZEWCOW
 GEORGE SZEWCOW
 MARTIN REDPATH
 ALAN BECHER
 MICHAEL QUINTO

CAROLE SKINNER
 BARBARA DENNIS
 JULIE HAMILTON
 BARBARA STEPHENS
 PATRICIA KENNEDY

The briefest and one of the happiest of Shakespeare's comedies is probably also the earliest p
 of his own invention, being written about 1584. An elaboration of the *Menaechmi* of Plaut
The Comedy of Errors has a splendidly complicated plot in which not one but two sets of tw
 are hilariously mistaken by and for one another. They are Antipholus of Syracuse and his serv
 Dromio, and Antipholus of Ephesus and his servant Dromio.

The play opens with Egeon, a merchant of Syracuse, being given one day's grace to rais
 thousand marks to avoid being put to death, as he should be according to the laws of Ephes
 where he has come seeking his son, Antipholus. This son is the remaining one of twin boys,
 other being lost at sea in infancy, his father believes, with his mother. The Syracusan Antipho
 has indeed come to Ephesus, searching for his mother and brother, but not until the end of
 play do the scattered members of the family find one another. Egeon and his story are the sol



JEAN GASCON



WILLIAM HUTT



EDWINA FOLLOWS



The Arts Theatre, Saturday March 9 to Saturday 23.
(Monday to Friday at 8.15, Saturday 9 at 8.30, Saturdays 16 and 23 at 5 and 8.30 p.m.)

South Australian Theatre Company

The Bride of Gospel Place

by LOUIS ESSON

Director RODNEY FISHER

Designer MICHAEL PEARCE

Lighting SIMON JENKINS

The Master
Spiro
Bush
Joe
Taxi Driver
Young Doctor
Medical Student
Vanity Fair
Milky Davis
Renie
Dobson
Smithy
Lily
Bill
Delia
Suzette
Nurse
Ballet Girl
Charwoman

HEDLEY CULLEN
KHAİL JUREDINI
KEN SHORTER
GREG ZUKERMAN
PATRICK FROST
PAUL WEINGOTT
ALAN WILSON
DAPHNE GREY
ALAN BECHER
CAROLE SKINNER
LES DAYMAN
GEORGE SZEWCOW
JANE HARDERS
MICHAEL QUINTO
MARY MACKAY
CAROL BURNS
BARBARA STEPHENS
JULIE HAMILTON
WENDY PARSONS

The Bride of Gospel Place was given one performance, in 1926, by the Pioneer Players, an amateur company founded in Melbourne by Louis Esson, Vance Palmer and Stewart Macky. The present production is the first by a professional company.

The play captures the petty underworld of Melbourne in the twenties with its con men, boxers, thieves, layabouts and their girls: an underworld where easy-going larrikinism could mask a deeper desperation capable of throwing up such notorious figures as Squizzie Taylor. The story of Lily the Bride and her boxer lover, Bush, provides the framework for an engaging rogues' gallery in a work that balances laughter and tears. The play opens in Spiro's all-night restaurant where the seedy members of Melbourne's low life gather to gossip and drink coffee. The clientele tonight includes Renie, tired already of being a respectable married woman, Vanity Fair, a rather



Her Majesty's Theatre, from Saturday, March 9 to Saturday 23 at 8.15 p.m.
(matinees, Wednesday 13, 20 and Saturday 23 at 2 p.m.)

The Stratford National Theatre of Canada

The Imaginary Invalid

MOLIÈRE; translation by DONALD M. FRAME

Director: JEAN GASCON
Designer: TANYA MOISEWITSCH
Musician: GABRIEL CHARPENTIER
Lighting: ROBERT SCALES

| | |
|------------------|-----------------------|
| William | WILLIAM HUTT |
| Toinette | PAT GALLOWAY |
| Angélique | PAMELA BROOK |
| Cléante | DAWN GREENHALGH |
| Dr. Purgon | EDWARD ATIENZA |
| Thomas Diafoirus | GORDON THOMSON |
| Monsieur Argan | JACK CRELEY |
| Dr. Diafoirus | NICHOLAS PENNELL |
| Monsieur de | EDWINA FOLLOWS |
| Antoine | WILLIAM NEEDLES |
| Monsieur de | RICHARD CURNOCK |
| Monsieur de | MERVYN BLAKE |
| Musician | JEAN FRANCOIS BOUCHER |
| Lighting Officer | EDWARD ATIENZA |

Costume Designers: LEWIS GORDON, EDWARD HENRY, JOEL KENYON, SUSAN MITCHELL, PAM ROGERS

Scene: Argan's bedroom in his house in Paris

There will be one interval

Monsieur Argan, a confirmed hypochondriac, has proved to be an easy dupe for the unscrupulous practices of Dr. Purgon. Somewhat appalled at the cost of medicines and purges, however, he resolves (on the advice of his doctor) to marry his daughter, Angélique, to Purgon's new son-in-law, Dr. Thomas Diafoirus, and thus have access to free medical advice. But Angélique, who is in love with a young man named Cléante, has no intention of submitting to her father's will. Under the influence of his hypocritical second wife, Béline, he has also agreed to disinherit his children in favour of his spouse.

The young lovers manage to outwit Argan when Cléante arrives at the house disguised as a medical student. Their brief interview is interrupted by the arrival of Thomas Diafoirus who, with the approval of his father, has come to claim his bride. The ridiculous behaviour of the pedantic doctor provokes the contempt of Angélique, however, and she refuses to marry him. At this point, Angélique finds two allies in the persons of her maid, Toinette, and Argan's brother, Béralde. Together they plot to discredit the stupid Dr. Purgon. Disguising herself as a doctor, Toinette simulates the diagnosis of Purgon. On the insistence of Toinette, Argan agrees to test the affection of his wife and daughter by feigning death. When told of her husband's 'demise', Béline rejoices in her new-found fortune but Angélique is truly heartbroken. At this point Argan returns 'from the dead' and Béline flees. Repenting his past harshness, Argan agrees to allow Angélique to marry Cléante on the condition that the young man takes up medicine. Béralde saves the situation, however, when he persuades his brother that it would be far more sensible for Argan to become a doctor himself, and the play ends with a mock ceremony in which the 'imaginary invalid' is initiated into the medical fraternity.

In association with the Australian Elizabethan Theatre Trust

Molière

Jean-Baptiste Poquelin was born in Paris into an upper-class bourgeois family on January 15, 1622. As a young student of law at the Collège de Clermont, he often accompanied his grandfather to theatrical performances. In 1640 he was introduced to the Italian actor Tiberio Fiorelli and the actress Madeleine Béjart. He was so taken by the theatre that he broke with his father, not to be reconciled until 1660. In 1643, he and the Béjart family founded the Illustre Théâtre. The Company went bankrupt the following year (the year in which he also adopted the name Molière.) He died in 1673. During his lifetime as an actor, director and playwright, he was completely devoted to the theatre, and in the first twenty years of Louis XIV's reign (roughly 1660-1680) the theatre in France reached a high level of excellence.



"It is a measure of Molière's achievement that he has so often been judged not as poet, playwright, maker of acting tradition, but in terms of ideas and morals, as if he were a teacher, philosopher or metaphysician. Generations of critics, scholars and fellow artists have commented and explained, discussed and disputed, what he thought and intended. One thing is beyond question, that comedy which immediately before his time was confined to farce, vulgar and vigorous with stock situations and recognized characters or, in its more respectable forms, plays of contrivance and artifice, he raised in a space of less than 20 years to the pitch of great art. He placed it alongside tragedy—the tragedy of Corneille and Racine—in the eyes of his countrymen and set the standards by which comedy and comic acting have ever since been judged in the western world. The plays remain a source of delight, a commentary on life which men still find valid, an expression of the comic spirit which has not lost its piquancy. Delight one puts in Molière because Molière did so himself. First and last he was a man of the theatre to whom the touchstone of success was the pleasure of the audience."—John Wood

Totila

by GIOVANNI LEGRENZI
libretto MATTEO NORIS
performing edition DAVID SWALE

Clelia, wife of Publicola
Publicola, a Roman patrician
Desbo, Publicola's servant
Totila, King of the Goths
Marzia, daughter of Servio
Servio, an old Roman Senator
Two Isauri tribesmen

GENTY STEVENS
NEVILLE HICKS
LAZLO PITO
MARGARET MACPHERSON
ROSAMUND ILLING
ALAN HORSFIELD
EDWIN MANN
IAN CARRIG
CHRISTINE NICKOLAI
DEAN PATTERSON
DAVID GALLIVER

Vitige, Totila's general
Teodato, Captain of Totila's fleet
Belisario, General of the Emperor
Justinian
Lepido, Belisario's captain
Peace

ROSEMARY WILSON
MARGARET CUMMINS

off-stage direction DAVID WATTS
narrator BRIAN COGHLAN

String orchestra: leader MICHELE WALSH
'cello continuo MARK SMITH, DAVID FAIRS
conductor DAVID SWALE

Totila was the first opera to be given in the Venice season of 1677, so that in fact it may have opened towards the end of the previous year. The theatre was the Grimani Theatre in the parish of St. John and St. Paul. It was the only time that Giovanni Legrenzi and Matteo Noris collaborated. The present edition was made from the unique score in the Marciano library in Venice, which is part of the famous Contarini collection. It is not one of the best preserved of Legrenzi's scores. Act 1 (which we hear complete) survives much as Legrenzi may have written it. But after the Sinfonia to Act 2, the orchestral parts show only empty staves, and discrepancies appear which suggest that the copy was made from theatrical material which does not always tie in with the Venice libretto. (It may derive from Contarini's theatre at Piazzola.) This is unfortunate as Act 2 contains some of Legrenzi's best dramatic music. For this performance, Acts 2 and 3 have been condensed into one by the omission of a rather superfluous sub-plot. The task of restoration has involved the realisation of the continuo throughout, the orchestration of the second half, and the addition of vocal and other ornamentations which are the contribution partly of the editor and partly of the performers.

Synopsis—

Act 1 (1) Clelia's apartment (2) A great square in Rome with blazing buildings (3) Clelia's apartment (4) A street leading to the gate of Rome containing a high tower. The Act concluded with an equestrian ballet.

Clelia is driven to attempt suicide when Rome is put to fire and sword by the Vandals. Their king, Totila, falls in love with Marzia, daughter of the Roman senator Servio. Publicola, Clelia's husband, becomes insane through grief. Totila's general, Vitige, makes advances to Clelia. Servio persuades Marzia to resist Totila. The plight of Rome is suddenly relieved by the arrival of Belisarius, general of the Emperor Justinian.

Act 2 (1) A courtyard in Publicola's house (2) The Port of Rome with shipping, and the walls of Rome in the distance (3) A woodland scene at night (4) Belisarius' camp. The opera concluded with a tournament of the elements, each represented by an allegorical figure.

Publicola fails to recognise his wife. Marzia bids farewell to her homeland and is embarked with Totila's slaves. A great storm breaks and the Vandals are surrounded by Belisarius' troops. The ships break up, and Totila is forced to flee. Vitige pretends that Totila is dead, and establishes friendly relations with Belisarius. Totila, disguised as a peasant is driven to jealous fury by his fall. His identity is revealed when he is wounded by the mad Publicola. Reconciliation is finally achieved. Totila accepts the position of a vassal king, and married Marzia. Publicola is restored to sanity.

presented by the University of Adelaide Department of Music



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THE FIRES OF LONDON

The Fires of London are possibly the world's leading innovators in the field of music theatre.

Their driving idea is to present music not simply as a formal concert in the traditional sense, but to transform the event into dynamic theatre. The words which have been used to describe The Fires of London are humour, intensity, parody, virtuosity, lyricism and theatricality. The group first came together to perform Schoenberg's *Pierrot Lunaire* and were initially known as The Pierrot Players. More recently, they have expanded their repertoire to include early composers such as Buxtehude, Dunstable and Purcell to complement their dynamic and sometimes outrageous music theatre.

Peter Maxwell Davies, director of The Fires of London, is now recognised as one of the outstanding British composers, with major works to his credit in almost every medium. Born in Manchester in 1934, he was educated at the Royal Manchester College of Music and Manchester University. He won an Italian Government scholarship to study with Respighi in Rome. During the past season, Maxwell Davies' opera *Taverner* received its world premiere at the Royal Opera House, Covent Garden. Maxwell Davies is in demand as a lecturer and teacher but now devotes himself principally to composition on a remote island in the Orkneys and to his performances with The Fires.

THE FIRES OF LONDON IN REHEARSAL



PETER MAXWELL DAVIES

THE FIRES OF LONDON IN REHEARSAL



What is known of Miss Donnithorne is sketchy. She was born (c. 1827) probably in Bengal, where her father was for many years "Governor of the Mint, and a Judge in the Honourable India Company's Bengal Civil Service." On his retirement, the Donnithornes came to live in Cambridge Hall, and there the Judge died, on May 20, 1852. Four years later, Miss Donnithorne became engaged to a naval officer. According to various contemporaries:

The bride and her maid were already dressed for the ceremony, the wedding breakfast was laid out in the long dining-room, a very fine apartment. The wedding guests assembled, the carriages were at the gates in readiness to convey the merry party to and from the church. The stage was set, but the chief actor did not turn up to keep his appointment. The wedding had to be postponed. Alas! for poor Miss Donnithorne, waiting so anxiously in her beautiful dress for the arrival of her lover! She never saw him again.

Her habits became decidedly eccentric. She never again left the house. For more than thirty years—and long after her father and relatives had left the world—did the unfortunate lady reside in Cambridge Hall, her only solace being books. The front door of the Hall was fastened with a chain. When it was necessary for the mistress of the house to converse with any visitor, the conversation was conducted through the nearly-closed door, Miss Donnithorne being invariably invisible during the whole time. The wedding breakfast remained on the table up to the day of her death. She continued to wear her bridal costume—or was supposed to—until the day of her death. Miss Donnithorne died on May 20, 1886. Her funeral was her first outing in thirty years.

By arrangement with Musica Viva Australia

Adelaide Town Hall, Sunday March 10 at 8.15 p.m.

The Fires of London

PETER MAXWELL DAVIES *director*

Fantasia upon a ground and two pavans

Purcell/Maxwell Davies

These are straightforward realisations, in the terms of The Fires of London instrumentation, of Purcell's originals. The ground bass of the Fantasia is held throughout, and the free-moving upper parts are laid out in such a way as to suggest the shrill brilliance of a Baroque chamber organ. The Pavan was a popular dance in the 16th and 17th centuries, and is here re-interpreted in terms of the dance-form of the earlier part of our century.

Theatre orchestra set

Ives

The American composer Charles Ives followed a business career until the age of fifty-six; until then music had been a spare-time occupation. Experimenting with tone and rhythmic complexities and abstract patterns, he is said to have anticipated Schoenberg and such composers in the use of atonality and quarter-tones.

Ives said of his *theatre orchestra set*: "The make-up of the average theatre orchestra . . . depended somewhat on what instruments happened to be around. Four or five players had to do the job of a full orchestra without getting put out." Tonight's instrumentation is a realisation of Ives' numerous suggestions for such emergencies.

Three Songs

Ives

Ives' almost 150 songs span his whole creative life. The three chosen on this occasion show the different sides of his output. *Vote for Names* was originally for three pianos. The instrumental parts of the other two songs are realisations of marginal notes in the printed scores.

INTERVAL

Pierrot Lunaire, Op. 21

Schoenberg

From "Three times seven poems" by Albert Giraud; German text by Otto Erich Hartleben; English translation by Stephen Pruslin. Schoenberg's work is written for speaking voice, piano, flute/piccolo, clarinet/bass clarinet/violin/viola and cello.

Pierrot Lunaire was written and first performed in Berlin in 1912. The unusual feature of the work is its use of speech-song. It was composed to a set of vivid and violent poems in which the traditional *commedia* figure, Pierrot, moves through a moonlit landscape where he encounters a sequence of dream-like projections from his own fevered, moonstruck fantasy. In Giraud's expressionistic poems the moonstruck Pierrot symbolizes the kaleidoscope of man's desires, moods and emotions. *Pierrot Lunaire* can be summed up as a most intense expression of a nightmarish world. The work is atonal; that is, the music is not in keys as such. 1974 is the centenary of the composer's birth.

Presented by Musica Viva Australia

Adelaide Town Hall, Tuesday March 12 at 8.15 p.m.

The Fires of London

PETER MAXWELL DAVIES *director*

Prelude and Fugue in C sharp minor

Bach/Maxwell Davies

Kammersymphonie

Schoenberg/Welsh

INTERVAL

Quartet for the End of Time

Messiaen

A Musica Viva subscription concert. A separate programme will be available.

Adelaide Town Hall, Wednesday March 13 at 8.30 p.m.

The Fires of London

PETER MAXWELL DAVIES *director*

Hymn to Saint Magnus

Maxwell Davies

The composer Peter Maxwell Davies says of this work: The *Hymn to Saint Magnus* is based on the 12th century original from Saint Magnus Cathedral, Kirkwall, Orkney, of which the manuscript is now in Uppsala. The whole work is permeated by bell-sounds, literally from handbells and from suspended metal rods of different materials and sizes, and the extension of these into the domain of instrumental sound.

Saint Magnus was martyred on the island of Egilsay on 16 April, 1117 during a dispute with his cousin, Earl Hakon, over the just division of the Earldom of Orkney. The cathedral in Kirkwall was erected by his nephew, Earl Rognvald, in his memory, the founding of the cathedral taking place in the year 1137, but the completion of the building not being realised until the late fifteenth century.

This work was written in total isolation in a remote part of Orkney. The central parts of the work are permeated by the violence of the martyrdom and the violence of the sea.

INTERVAL

Miss Donnithorne's Maggot

See Saturday 9th for programme note.

By arrangement with Musica Viva Australia



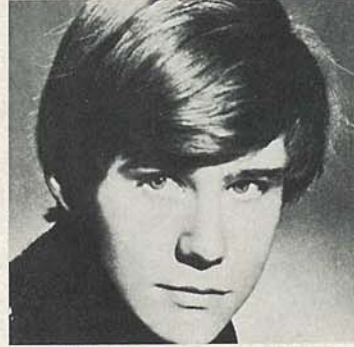
HENRY KRIPS



KURT GUNTNER



PATRICK THOMAS



GEOFFREY TOZER



JOHN HOPKINS



RONALD DOWD



MARY THOMAS as Pierrot



CLEMENS LESKE

The Fires of London

MARY THOMAS *soprano* MURRAY MELVIN *actor*
 JUDITH PEARCE *flutes* ANTONY PAY *clarinets*
 DUNCAN DRUCE *violin and viola* JENNIFER WARD-CLARK *'cello*
 STEPHEN PRUSLIN *keyboard instruments* GARY KETTEL *percussion*
 PETER MAXWELL DAVIES *director*

Missa super l'homme armé

Maxwell Dav

This is based on an anonymous 15th century mass which in turn is based on the popular song *l'homme armé*. The *modus operandi* stems from that chapter in Joyce's *Ulysses* corresponding to the Cyclops chapter in Homer, in which small passing ideas in the main narrative are seized upon and amplified out of all proportion, in a style which bears no relationship to the style of the original germinal idea.

The work should perhaps be regarded as a progressive splintering of what is extant of the 15th century original, with magnification and distortion of the splinters through many varied stylistic mirrors. I have made the latent content of the work, implicit in the treatment of the *Missa*, explicit by interspersing texts from St Luke concerning the betrayal.—Peter Maxwell Davies

Now the feast of unleavened bread drew nigh, which is called the Passover. And the chief priests and scribes sought how they might kill him; for they feared the people. Then entered Satan into Judas surnamed Iscariot, being of the number of the twelve. And he went his way, and communed with the chief priests and captains, how he might betray him unto them. And they were glad, and covenanted to give him money. And he promised and sought opportunity to betray him unto them in the absence of the multitude.

Lord, I am ready to go with thee, both into prison, and to death. I tell thee, Peter the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me. Of a truth this fellow also was with him; for he is a Galilean. I know not what thou sayest. And immediately, while he yet spake, the cock crew. And the Lord turned, and looked upon Peter. And Peter remembered the word of the Lord how he had said unto him, Before the cock crow, thou shalt deny me thrice. And Peter went out, and wept bitterly. This is my body which is given for you; this do in remembrance of me. This cup the new testament in my blood which is shed for you. But, behold, the hand of him that betrayeth me is with me on the table. But woe unto that man by whom I am betrayed.

INTERVAL

Miss Donnithorne's Maggot

Maxwell Dav

World premiere—commissioned by the Adelaide Festival of Arts.

Prelude Miss Donnithorne's Maggot Recitative Her Dump
 Nocturne Her Rant Recitative Her Reel

The following are extracts from a note on the text, by its author Randolph Stow:

Miss Donnithorne's Maggot is a slur on the reputation of an unfortunate lady. How she really behaved in the privacy of her own home can never be known to us. But neighbours will talk and Miss Donnithorne, by her way of life, positively threw down the gauntlet to hers. This Miss Donnithorne merits half a tear. A swift kick might have done wonders for Miss Havisham.

The identification needs explaining. It seems likely that there were at least three models for Miss Havisham of Satis House. One was a woman known to Dickens' friend, James Payn. Another was a long-remembered London apparition, The White Woman of Berners Street, described in Dickens' sketch *Where We Stopped Growing*. And the chiefest of them, we can say from the weight of circumstantial evidence, was Miss Eliza Emily Donnithorne, of Cambridge Hall, Newtown, New South Wales.

The Excursions of Mr Brouček is the fifth of the nine operas completed by Leoš Janáček (1854-1928). Based on a satirical novel by Svatopluk Čech, it occupied Janáček from 1908 to 1918, largely because it proved so difficult to put the libretto in order to the composer's satisfaction. Janáček was a Slovakian from Brno. It had taken many years for his music to find acceptance in the Czech capital city of Prague, but with his third opera *Jenufa* he had been victorious, in 1916—twelve years and four productions after the Brno première. *Mr Brouček* is set in Prague (when not on the Moon) and it was appropriately in Prague that the new opera had its first performance in 1920—a year which also saw the premières of Satie's *Socrate*, Stravinsky's *Pulcinella*, Ravel's *La Valse*, Mahler's *Die tote Stadt*, and Jerome Kern's *Sally*.

Janáček is one of music's outstanding originals, eccentric in the most valuable sense. A passionate humanist, he used music to express his compassion for underdogs of all kinds, and his love of life in every animate form. He studied his fellow creatures all the time, especially noting down the inflexions of human speech; from these he derived not only the lines of his vocal music but also his instrumental phraseology and the make-up of his often unconventional orchestra which he balanced with an almost chamber-musical economy. Abstract music as such seems not to have interested him though his musical idols were J. S. Bach and Mozart: all Janáček's music is objective, even his two string quartets and other chamber music.

As will be seen, and presently heard, that Janáček was a physical, outgoing, utterly natural person, unrepressed by polite convention, whether in music or in life. His energy served him handsomely after national acclaim rewarded him at the age of 62, after almost a lifetime devoted to music and particularly composition; in his remaining 12 years he produced his finest work including the last five operas: *Mr Brouček*, *Katya Kabánova*, *The Cunning Little Vixen*, *The Makropulos Case*, and *From the House of the Dead*—a blazing St Martin's Summer, as rich in heaven—lyricism as in vivid originality.

Janáček seems to have gone out of his way to select subjects for his operas as unsuitable as possible for operatic treatment: a newspaper strip-cartoon about animals, a play about a lawsuit, a tale about life in a Siberian prison camp. At least eight authors were called in to help with the libretto of *Mr Brouček* which is about the dreams of a boozy, philistine, elderly lodgishouse-keeper—perhaps the most weird and incoherent subject of all. Amazingly it works, is eventful, lively, stirring, full of atmosphere. In one respect Janáček may have failed: he intended us all to praise *Mr Brouček* for his insensitive behaviour in the artistic world on the Moon, and for his hardness in the patriotic circumstances of the Hussite rebellion; he wanted us to expel the Brouček element from our own personalities. We are more likely to laugh at the lunar aesthetes and the grim warmongers of 15th century Prague, preferring the inmates of the pub on the hill, and loving silly but essentially companionable *Matty Brouček*. We may be affected this way without misinterpreting Janáček's splendid music. Anybody who finds the whole thing too stupid should quickly be reassured that Janáček did write other operas of a more romantically appealing nature—*Jenufa* and *Katya Kabánova*, to name but two.

An evening of operatic bon-bon

Great moments in opera, from all the great composers—Puccini, Donizetti, Mozart, Bizet, Wagner and many many more.

Five of Australia's top singers present opera's pops.

- MARILYN RICHARDSON *soprano*
- LAURIS ELMS *contralto*
- GREGORY DEMPSEY *tenor*
- THOMAS EDMONDS *tenor*
- NEIL EASTON *bass*
- JOHN WINTHER *piano*



Marilyn Richardson
One of Australia's most renowned singers. She is constantly in demand by European opera companies for her mastery of difficult modern music. In this concert, another side of her musical personality will be shown.



Lauris Elms
Probably Australia's best-known contralto. She has been acclaimed for performances which are equally distinguished on the operatic stage as in the concert hall. Lauris Elms was born in Melbourne and sang with the National Opera Company in Victoria before leaving Australia to study in Paris.



Gregory Dempsey
A major opera star in Britain. The Melbourne-born tenor sang his first important roles with the National Opera Company in Victoria and the Elizabethan Trust Opera Company before signing a contract with Sadlers Wells in 1962.



Thomas Edmonds
Has worked in major roles with opera companies throughout Britain and Europe. He is one of Australia's most popular and successful tenors and is fondly known by audiences in Adelaide, his home city.



Neil Easton
Returned to Australia in 1970 after ten years with the Sadlers Wells Opera Company. During this time, he sang the leading baritone roles in *La Traviata*, *Peter Grimes*, *Così fan tutte*, *Madame Butterfly* and *Rigoletto*.



John Winther
The accompanist, is also general manager of The Australian Opera. He is a distinguished musician with a mastery of many instruments. Apart from the piano, he is accomplished on the violin, clarinet, saxophone, harpsichord, oboe and harp.

New Opera, South Australia

The Excursions of Mr. Brouček

LEOŠ JANÁČEK

Libretto CECH, DYK and PROHANZA

Translation NORMAN TUCKER

Director JOHN TASKER

Artistic Director PATRICK THOMAS*

Set Designer STANISLAW OSTOJA-KOTKOWSKI

Costume Designer ROSS ANDERSON

Assistant Musical Director ELIZABETH SILSBURY

Conductors CHESTER SCHULTZ, TRIXIE SHEPHERD

South Australian Symphony Orchestra*

Conductor ROBERT COOPER

Opera Chorus and The Adelaide Singers*

ACT I

- Scene 1 A street in Old Prague in 1888
- Scene 2 Arrival on the Moon
- Scene 3 The Temple of the Arts on the Moon
- Scene 4 A street in Old Prague in 1888

INTERVAL

ACT II

- Scene 1 A street in Old Prague in 1888—the treasury of King Wenceslaus
- Scene 2 The Town Square of Prague in 1420
- Scene 3 A room off the Town Square of Prague in 1420
- Scene 4 A street in Old Prague in 1888

| | | |
|--|----------------------------------|--------------------|
| Matej Brouček, householder of Prague in 1888 | <i>On the Moon</i> | <i>Prague 1420</i> |
| Mazalun, a young poet | Mazalun | Petrík |
| Sacristan of the Inn | Lunkristan | Domšik |
| Málinka, his daughter | Etherea his daughter | Kunka his daughter |
| Würfl, Innkeeper of the 'Vikárka' | Lunabore, leader of moon commune | Konsel |
| Mazal, pot boy in Würfl's Inn | Jasmin | A scholar |
| Nowak, Brouček's housekeeper | An Artist | Kédruta |
| Mazal's Artist | An Artist | Miroslav |
| Sacristan at the Inn | A Poet | Vojta |
| Composer at the Inn | A Composer | Vacek |
| Artist at the Inn | An Artist | Svatopluk Čech |
| Artist at the Inn | An Artist | A Taborite |
| Artist at the Inn | An Artist | A Taborite |

| |
|--------------------|
| GREGORY DEMPSEY |
| THOMAS EDMONDS |
| DEAN PATTERSON |
| MARILYN RICHARDSON |
| ROB DAWE |
| JUDITH HENLEY |
| JUDITH JAMES |
| PAUL FERRIS |
| ERIC MADDISON |
| LYNDON TERRACINI |
| NOEL ROBBINS* |
| BRIAN MESSNER |
| LYNDON PIDDINGTON |

*courtesy of the Australian Broadcasting Commission

Special acknowledgment is made to Stefan Haag OBE for his services in the early stages of this production.

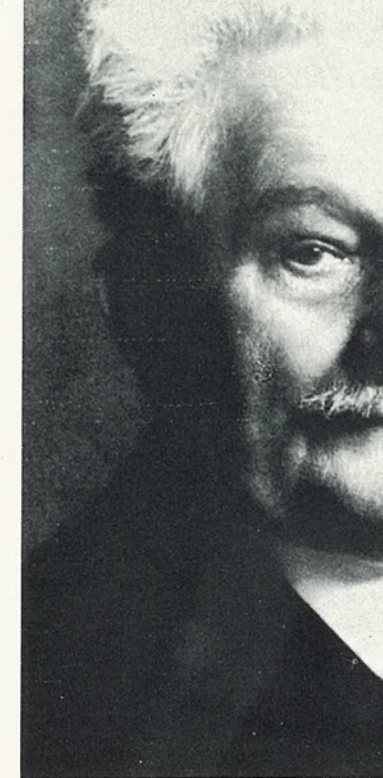
In association with the Adelaide Festival Centre Trust

Synopsis:

Act I—Matej Brouček, householder of Prague in 1888, reels tipsily from the Vikárka Inn after an evening of drinking with his friends, the Sacristan of a nearby church, Würfl, the Innkeeper and associated artists and craftsmen of the district. Málinka, the Sacristan's daughter, is piqued by the flirting of her lover, the young poet Mazal and threatens to marry Brouček. Fuddled with ale and flattered by Málinka's attentions, Brouček half proposes to the girl before she is led away by her father. Mazal follows, and wins back her favour. Brouček meanwhile has wandered into the courtyard of the Inn and idly addresses the moon, speculating on the ordered life of its inhabitants, free from all the curses of modern existence—taxes, politicians, cheeky young men and disturbingly pretty girls. He falls into a sleep and is 'transported' to an imaginary lunar world where the sense of smell has replaced all other sensations. Brouček's boorishness, in preferring to eat rather than inhale, offends the effete moon people, and he is whisked back to the Inn courtyard where he wakes to find Málinka and Mazal returning after their night of love.

Act II—Sometime later, moving once again from the reality of Prague in 1888, Matej Brouček stumbles into the long lost Treasury Chamber of the Czech patriarch King Wenceslaus. It is debatable where dream and hallucination commence and reality ceases. There in his dazed condition he is addressed stirringly by an apparition of the Czech poet and patriot Svatopluk Cech, and weaves from this back in time to the Prague of 1420, where he is caught up in the religious controversies of the Hussite wars. The same group of Brouček's intimates are here, in the guise of the dour and fervent burgers of Prague.

Brouček is attracted by what he sees as the mock heroics of a bygone age, only to be caught up in real and bloody warfare in which his ever fragile courage deserts him. Exposed as a coward and braggart, he is summarily despatched back to his own time and lands with a bump once more on his own familiar terrain.



LEOŠ JANÁČEK

GREGORY DEMPSEY



MARILYN RICHARDSON

THOMAS EDMONDS



Free Concerts

Sunday March 10 at 3 p.m.

Orchestra
Piano
Conductor
Cellini *Berlioz*
in C minor *Rachmaninoff*

Dvorak

Monday March 11 at 1.10 p.m.

Wind Quintet
Danzi
clarinet and bassoon *Francaix*
for wind quintet *Hindemith*

Tuesday March 12 at 1.10 p.m.

violin and piano, Op. 30 No. 2 *Beethoven*
violin and piano *Khatchaturian*

Wednesday March 13 at 1.10 p.m.

...ing performances by

Thursday March 14 at 1.10 p.m.

recital
a (Les Adieux) *Beethoven*
Debussy

Friday March 15 at 1.10 p.m.

Chamber Orchestra
ANS *flute*
RCZAK *violin*
conductor
nor (La Notte) *Vivaldi*
K.291 *Mozart*

Monday March 18 at 1.10 p.m.

Chamber Orchestra
horn
prano
conductor
Mozart
Aria, K.374 *Mozart*
Orchestra, Op. 44 No. IV *Hindemith*

Tuesday March 19 at 1.10 p.m.

...c by
Visiting Composer to the
for 1974

Wednesday March 20 at 1.10 p.m.

recital
or Op. 45 *Chopin*

Op. 48 No. 1
p. 20
(Nuit) *Ravel*
e defunte
de Couperin)

Thursday March 21 at 1.10 p.m.

ZDENEK BRUDERHANS *flute*
DIANA HARRIS *piano*
Sequenza for solo flute *Berio*
Partita in A minor for solo flute *J. S. Bach*
Sonata in D major Op. 94 for flute and piano *Prokofiev*

Friday March 22 at 1.10 p.m.

The University of Adelaide Chamber Orchestra
THOMAS WIGHTMAN *bassoon*
JIRI TANCIBUDEK *conductor*
Bassoon concerto in B flat K.191 *Mozart*
Simple Symphony *Britten*

Monday March 25 at 1.10 p.m.

The University of Adelaide Chamber Orchestra
EDWARD KRIEK *piano*
JIRI TANCIBUDEK *conductor*
Overture: 'Marriage of Figaro' *Mozart*
Piano Concerto in D minor K.466

Tuesday March 26 at 1.10 p.m.

JAMES WHITEHEAD *'cello*
LANCE DOSSOR *piano*
Sonata in C, Op. 102 No. 1 *Beethoven*
Sonata in F, Op. 1 *R. Strauss*

Wednesday March 27 at 1.10 p.m.

DAVID GALLIVER *tenor*
LANCE DOSSOR *piano*
PETER BRIDEOAKE *guitar*
JIRI TANCIBUDEK *oboe*
Winter Words *Britten*
for high voice and piano
A Blue Epiphany for J. B. Smith *Mellers*
for tenor and amplified guitar
(First performance: commissioned by the
University Music Society)
Ten Blake Songs *Vaughan Williams*
for voice and oboe

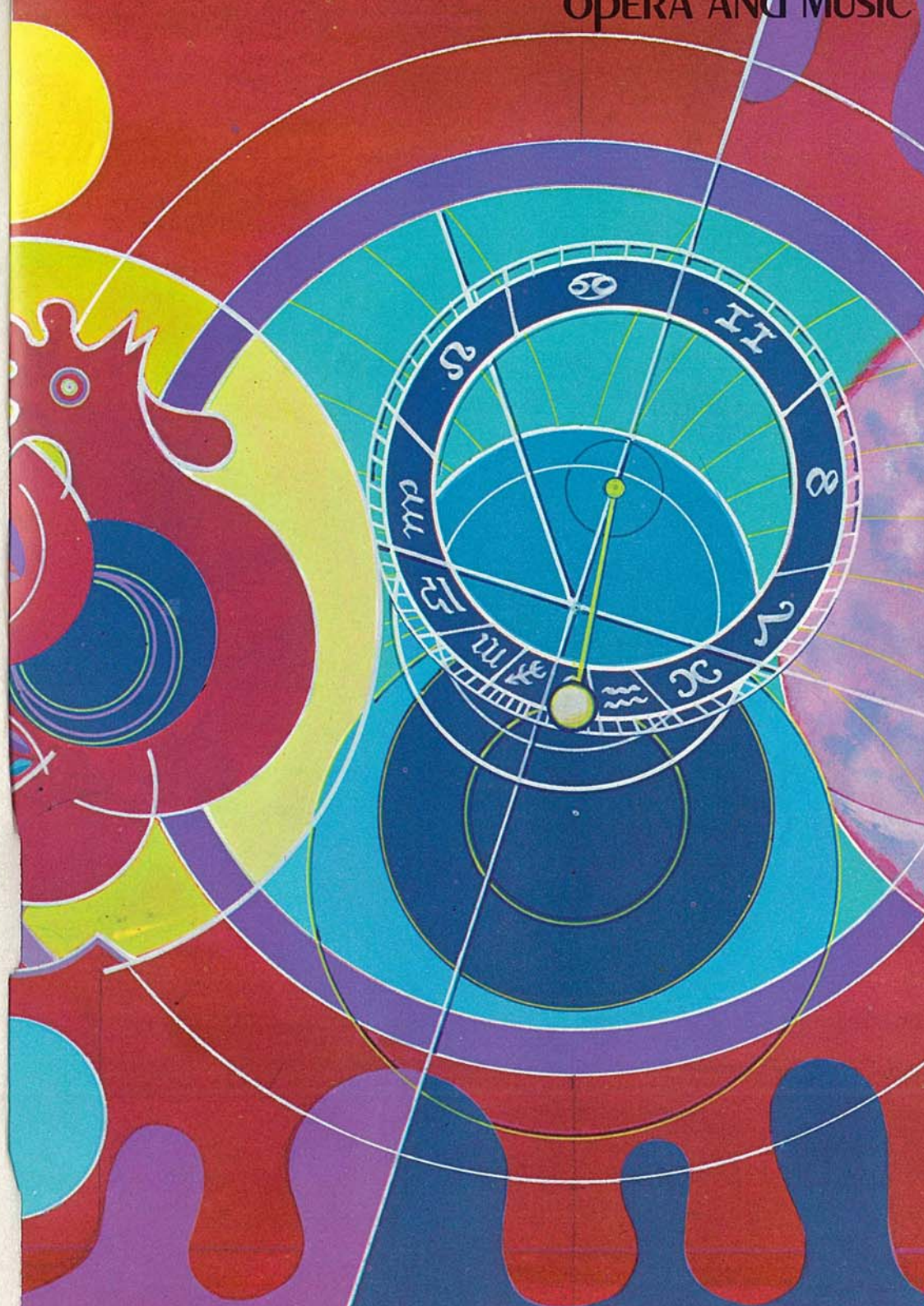
Thursday March 28 at 1.10 p.m.

*The Adelaide String Quartet
Quartet in G major Op. 1 No. 4 *Haydn*
String Quartet *Wesley-Smith*
(First performance: commissioned by the
Adelaide String Quartet)

*By courtesy of the Australian Broadcasting Commission

Friday March 29 at 1.10 p.m.

The University of Adelaide Chamber Orchestra
JAMES WHITEHEAD *conductor*
Divertimento in D, K.136 *Mozart*
Symphonic Concertante in E flat *Mozart*
for oboe, clarinet, horn, bassoon



Chamber Music

TER LUKAS GRAF *flute* HEINZ HOLLIGER *oboe*
SULA HOLLIGER *harp* JÜRIG WYTTENBACH *piano*

Sonatine for Flute and Piano

Boulez

Pierre Boulez would be a unique musical figure to any era, being regarded as both one of the greatest composers and conductors of his time. The *Sonatine* is one of his earliest works, written when the composer was twenty years old although not performed until 1956, ten years later. Influenced greatly by the twelve tone composers Boulez follows similar procedures of thematic development to those of Arnold Schoenberg and also the form of the *Sonatine* which consists of contrasting movements combined into one large movement is also to be heard in Schoenberg's *Chamber Symphony*.

The sections of the work are clearly audible. 1. Short, slow introduction; 2. Fast exposition; 3. Quiet, lyrical section; 4. A three-part, humorous *Scherzo-Trio-Scherzo*; 5. Climax and conclusion of *Scherzo*; 6. Very fast and impetuous; 7. *Finale*, a brilliant and savage musical 'destruction' of all previous material; 8. *Coda*—a kind of collage.

Sequenza No. 1 for flute **Sequenza No. 2 for harp**
Sequenza No. 4 for piano **Sequenza No. 7 for oboe**

Berio

Luciano Berio explains his *Sequenze*: "Today the modern soloist, like any modern scholar in any field of research, has an extremely wide outlook which encompasses the music of history. He can interpret the experiences of the past as well as of the present. The soloist can interpret and improvise not only to provide entertainment but also to provide intellectual insight. In this way he is contributing to music instead of serving it with a false humility. I simply want to say that my compositions *Sequenze* were written in this kind of interpreter in mind."

INTERVAL

Intervalles for oboe and harpsichord

Huber

Intervalles intelligibilis lucis can be divided into two parts. The first is an open form characterised by stasis; the static nature of sounds, and silence. This atmosphere is enriched by periods of improvisation after which the oboe interposes with a cadenza-like passage. Part 2 sets out from the beginning and works back to it. It is also of a static nature. Its formal structure is concerned with axes of symmetry. The various parts are constructed symmetrically around various axes though the whole is central-symmetric. This is also common practice in the works of Boulez. Parts 1 and 2 are separated by a 50 second *Vexatio* or lead-back based on three rhythmic patterns which are compressed. This passage recurs at the close of the second part in retrograde as an *Intervallo* or leading-out which is barely audible.

Three Movements for oboe, harp and piano

Wytenbach

This work is in three related movements each of which has three sections. 1st movement: A high accelerating figure is played repeatedly on the harp over a deep sustained accompaniment. 2nd movement: Repetition of a two note motive or 'Call' which gradually alters rhythmically in set of strange sonorities of the harp. 3rd movement: *Xylophonic Sonorities* consists of bird-like textures; trills and tremolos on the piano; flutter tongue on the oboe. Generally the use of *ostinato* or short repeated figures dominates the work like a filigree. (Polyphonic and rhythmic material is generally entrusted to the piano and harp whilst the oboe plays the main melodic role.) The music heard in the opening section of each movement is in each case reworked to form the final sections.

Hours for oboe and tape

Globokar

The celebrated trombone virtuoso, Vinko Globokar, was born in Anderny, France in 1934. He has composed with Luciano Berio, composer of the *Sequenze*. This work can be played as a course or discussion among five oboists, or as is the case here with the soloist interacting with himself, having pre-recorded four other versions of the work on tape, which are then played back simultaneously with the live performance. The fact that Globokar has not strictly fixed the music score means that all performances of the work will be different. This also allows the performer to alter the nature of his performance and thus interact freely with the taped parts. Hence the dialogue or discourse is possible.

Music for brass and voices

THE ADELAIDE BRASS ENSEMBLE:

STANDISH ROBERTS GLEN MADDEN NEVILLE JAMES *trumpets*
DESMOND BLUNDELL ALFRED McLEOD PERCIVAL PARTINGTON *trombones*

THE ADELAIDE SINGERS

JAMES CHRISTIANSEN *conductor*

Canzone for brass and voices

The Venetian composer Giovanni Gabrieli was appointed organist at St. Mark's in 1584—a post he held until his death. It was a time when Venice occupied a pre-eminent place in European musical life. Musicians came from everywhere to pay tribute to the richness of the music and the greatness of the performers. The solemnity and nobility of Gabrieli's work for voices and instrumental ensembles of various kinds reflects the splendour that was the Venice of the Doges.

Antifon

'The Advertiser' John Bishop memorial commission—world premiere

UNIVERSITY OF ADELAIDE BACH CHOIR

ADELAIDE BRASS ENSEMBLE

JAMES GOVENLOCK *organ* RICHARD SMITH BEVAN BIRD *tam-tams*

BRIAN HOWARD *conductor*

"Except a man be born again, he cannot see the kingdom of God"

Ross Edwards was born in Sydney in 1943. Having completed his formative musical training at the N.S.W. State Conservatorium and the University of Sydney, he studied composition at the University of Adelaide where his teachers included Peter Maxwell Davies, Sándor Veress and Richard Meale. In 1969 Edwards went to London to further his studies with Peter Maxwell Davies. He lived for a time in Vienna and in 1971, having received a Composer's Fellowship from the Australian Government, took up residence in an isolated Yorkshire farmhouse. Late in 1972 he returned to Sydney and was again awarded a government fellowship. Since 1965 Edwards' music has been played with increasing frequency throughout the world. It has been heard at several major international festivals, broadcast by the leading European networks and received premier performances in some of the world's most important music centres.

Antifon was completed in June 1973. The piece has none of the structural complexity of Edwards' earlier music. Calm and repetitious, it avoids any feeling of development or climax. The scoring is for a minimum of 48 voices, brass ensemble, organ and percussion and these forces are distributed throughout the concert hall in an unconventional manner.

Five Miniatures for brass

Robert Starer is a contemporary American composer who, at the age of fourteen, made a strong impression on the musical world with his *Concerto for viola, strings and percussion*. The *Five Miniatures for brass* date from the fifties and exploit fully the capabilities of instruments and players.

Hymn to St. Cecilia, Op. 27

This work dates from 1942 and is an excellent example of Britten's skill as a writer for unaccompanied chorus. He has an ability to set words to music with great sensitivity and charm. The two strongly contrasted sections in the *Hymn to St. Cecilia*, which is a setting of a poem by the late W. H. Auden. Appropriately, Britten was born on St. Cecilia's Day, 22nd November.

Funeral Music for Queen Mary

Henry Purcell has been called "the greatest natural genius of English music". The year before his death Queen Mary was afflicted with smallpox and she died in December, 1694. The funeral at Westminster Abbey, where Purcell is also buried, was a magnificent affair. For the service he wrote at least one anthem, a march and a *canzona*, the grandeur of which accurately mirrored the grief and solemnity of the occasion.

The Adelaide Singers appear by arrangement with the Australian Broadcasting Commission.

Music by Berlioz

ARMED MILITARY BANDS
ADELAIDE FESTIVAL CHORUS
WALD DOWD *tenor*
JOHN HOPKINS *conductor*

Song of the Railway Funeral and Triumphal Symphony

Berlioz

It is recorded that the King of Prussia said to Berlioz "I understand that you are the composer who writes for five hundred musicians". Berlioz replied "Your Majesty has been misinformed, sometimes write for four hundred and fifty".

Berlioz' Requiem Mass, *Grand Messe des morts*, written within 10 years of the death of Beethoven, shows that from early in his creative life Berlioz loved the spectacular effects which could be brought into his music by the use of large forces. In particular, the wood-wind, brass and percussion were given a completely new role in orchestral music.

In the two works in this programme it is the *Symphonie Funebre et Triomphale* which fits in with the larger instrumental concept. At its first performance in 1840 there were some 200 musicians playing wind and percussion instruments. The optional parts for strings and chorus were not added until two years later.

The Funeral Symphony was commissioned by the Minister of the Interior, Charles de Remusat, for performance at the ceremony inaugurating the Bastille column on 28th July 1840, ten years after the fall of the Bastille. A commemoration service in the Church of Saint Germain l'Auxerrois, Rue du Croissant, preceded the funeral procession from the church to the Place de la Bastille. Berlioz' programme notes recall the event—"I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the *Marche Funebre* but also the *Apotheose* were heard six times during the course of the procession with truly extraordinary ensemble and effect". However, it is reported that the manoeuvres of the National Guard drowned the final playing of the triumphal section. The popularity of the work was such that it received as many as ten performances in the five years following its premiere.

The Funeral Symphony is in 3 movements: A funeral march, A funeral oration, which features an extended trombone solo, and the triumphal Apotheosis.

The Song of the Railway, or *Chant des chemins de fer*, is one of a series of short pieces collectively known as *Album Leaves*, Op. 19. It was written in 1846 and the original scoring was for large orchestra, solo and chorus. The work begins and ends with a joyful song of praise for the Brave Soldiers of the Railway.

Reference is made to the early days of the railways and how aged men beheld the marvel of the new invention. Though they could not reap the benefits they died knowing that their sons would reap them "with joy and ease" through this new invention.

The version of *Chant des chemins de fer* being used for this performance has been made by John Hopkin for use by military bands and fits well as a companion piece to the *Symphonie Funebre et Triomphale*.

John Hopkins © 1974

Massed bands are: R.A.A.F. CENTRAL BAND, *Conductor Sqn. Ldr. R. A. Y. Mitchell, L.R.A.M., M.M.*; R.A.A.F. No. 1 REGIONAL BAND, *Conductor Flt. Lt. A. F. Burt, M.B.E.*; No. 4 MILITARY DISTRICT BAND, *Conductor Lt. G. Parham*; No. 5 MILITARY DISTRICT BAND, *Conductor Lt. C. Harper, M.B.E.*; A.R.C.M., A.(Mus)L.C.M.

The Adelaide Festival Chorus consists of members of the ADELAIDE CHORAL SOCIETY, *conductor James Woodhead*; ADELAIDE HARMONY CHOIR, *conductor Lewis Dawe*; ADELAIDE PHILHARMONIC SOCIETY, *conductor Cliff Harrop*; METROPOLITAN MALE VOICE CHOIR, *conductor Lex Wood*.

Chamber Music

PETER LUKAS GRAF *flute* HEINZ HOLLIGER *oboe*
WILLI BURGER *bassoon* JOZEF BREJZA *horn*
GÜNTHER SCHLUND *horn* BRENTON LANGBEIN *violin*
OTTAVIO CORTI *viola* RAFFAELE ALTWEGG *'cello*
LUCIANO PEZZANI *'cello* URSULA HOLLIGER *harp*
JÜRIG WYTTEBACH *piano*

Andante and Variations for 2 pianos, 2 cellos and horn

Schumann

This work was written in 1843 in Leipzig, during Schumann's period as professor of piano at the Conservatorium. It was never published in its original form, but later the same year Schumann re-arranged it for two pianos and it was published as his Opus 46.

Three Romances for oboe and piano, Op. 94

Schumann

The set of *Romances* were written late in 1849 while Schumann was living in Dresden. The first of the three was written on 7th December and the others were completed later the same month.

Adagio and Allegro for horn and piano, Op. 70

Schumann

Schumann wrote this work in only three days in February, 1849, under its original title of *Romance and Allegro*. The *Adagio* is one of the loveliest of Schumann's chamber works and one which is extremely difficult for the horn player—as, indeed, is the *Allegro*. This is possibly among the first works written for the three-valved horn.

INTERVAL

Flute Quartet in D, K.285

Mozart

Allegro Adagio Rondo: Allegretto

In 1777 Mozart journeyed to Munich, where he suffered disappointment at the cold reception given him by those who could have helped him. Here he met the flautist Jean-Baptiste Wendling, leader of his section of the famous Mannheim Orchestra. With Wendling in mind, he composed this graceful quartet.

Adagio for cor anglais, two horns and bassoon, K.520a

Mozart

Ten years separate the *Flute Quartet in D* and this later work, which dates from about mid-1787. It was probably written shortly before he left Vienna for Prague and his first performance of *Don Giovanni*.

Adagio and Rondo for harp, flute, oboe, viola and cello. K.617

Mozart

In May, 1791, the young, blind girl Marianne Kirchgässner went to Vienna to show her skill on the glass harmonica—a set of musical glasses on which the pitch was controlled by the water level in them. Mozart was so impressed with her ability that he wrote this charming and distinctive work for her. The glass harmonica part is tonight played on the harp.

Oboe Quartet in F, K.370

Mozart

Allegro Adagio Rondo: Allegro

Mozart wrote his Oboe Quartet for the oboist Friedrich Ramm, who is referred to in the composer's letters as "a brilliant oboist, a decent fellow, but a libertine." In this work the oboist is given a virtuoso role.

Alan Hodgson

Music for military band

A.F. CENTRAL BAND

Director Sqn. Ldr. R. A. Y. Mitchell, L.R.A.M., A.R.C.M.

A.F. No. 1 REGIONAL BAND

Director Flt. Lt. A. F. Burt, M.B.E.

4 MILITARY DISTRICT BAND

Director Lt. G. Parham

5 MILITARY DISTRICT BAND

Director Lt. C. Harper, M.B.E., A.R.C.M., A.(Mus)L.C.M.

If necessity, much of a symphonic band's repertoire consists of arrangements from orchestral pieces. However, today's programme is made up of original compositions for band. Some of these—such as those by Percy Grainger and Vaughan Williams are arrangements of folk tunes—but are perceived with the wind band as the medium. Worthy of special mention are the concertos for tuba and euphonium, composed by Rimsky-Korsakov in 1877, the Federal March by Sousa, composed especially for the Sousa Band's tour of Australia in 1911, and Gordon Jacob's music for a Festival—his most famous being the Festival of Britain of 1951.

National Anthem—Coronation setting

Arr. Jacob

Gordon Jacob was commissioned to make this special arrangement for the Coronation of Queen Elizabeth II, at Westminster Abbey in 1953. It opens with a grand flourish of trumpets in the form of a fanfare, and then merges into the more well known theme of the National Anthem with the occasional addition of fanfare embellishments.

March—Zapfenstreich No. 1

Beethoven

Beethoven wrote three military marches or tattoos. No. 1 was composed in 1809. For the first time after 150 years, this march is presented in its complete and last version of the composer, with an enlarged instrumentation for large military band.

March No. 1 in E

Holst

Gustav Holst was a great lover of military bands, and in 1921 when they took to the form of concert band instrumentation as we know them today, he composed the first of two suites for military bands. His first suite in E is in three movements, *Chaconne*, *Intermezzo*, *March*. Each movement is based on the same phrase. The suite begins in a stately form, and then goes into a lively *Intermezzo*, culminating in a brilliant march style.

Up-country tune

Grainger

Australia's own composer, Percy Grainger, arranged many traditional national songs, probably the most famous being 'The Irish Tune from County Derry' (more commonly known as 'Danny Boy'). The Australian *Up-country tune* however originated from the pen of Grainger, and has been beautifully arranged for concert band by the contemporary American arranger, Glen Cliffe.

Concerto for trombone and military band

Rimsky-Korsakov

Rimsky-Korsakov was at one stage director of music to the Imperial Russian Navy. This particular adaptation was first presented in New York in June 1952, by the Goldman Band. The soloist Michael Hawkins of the R.A.A.F. Concert Band. Mike Hawkins was principal trombone with one of the foremost British brass bands, and was a member of the band of H.M. Coldstream Guards.

A folk song suite

Vaughan Will

Vaughan Williams, like Gordon Jacob, took an active part in providing music for the Coronation in 1953. The composition written by him in 1924 is the most famous suite ever written for military band. It is in three movements—*March*, *Intermezzo*, *March*. Whilst the first march, *Seventeen Candles* is an original, the *Intermezzo*, *My Bonny Blue* is an old English country song, and the *March* is a folk song. *Folk Songs of Somerset* was originally a work by Cecil Sharp.

Federal march

Liberty Bell, *The Stars and Stripes Forever*, *Semper Fidelis* are but a few of the famous marches written by Sousa. Here we present one of his lesser known marches for military band.

At the King's court

John Philip Sousa is famous for his rousing military marches, but he did find time to do something a little more elaborate for military band. We present one of his rarely performed works. The *March* is in three movements, and was written in 1912.

The movements are, *Her Ladyship*, *The Countess*, *Her Grace*, *The Duchess*, *Her Majesty*, *Queen*. The first is rather a gay tune. The second movement opens slowly but then merges into a pleasant waltz tune of a Royal ballroom. The third movement is preceded by a short fanfare and is followed by a stately march.

March—sea songs

Vaughan Will

Like his famous Folk song suite for military band, this gay march by Vaughan Williams was written in 1924. Its style is very much like a sailor's hornpipe, but the trio is more in a singing style. It is very rarely heard in public.

A Lincolnshire posy

Grainger

Although not scored for band until 1937, Percy Grainger collected most of the tunes during the preceding years, some as far back as 1905. He penned the tunes as they were sung to him by local folk singers in the county of Lincolnshire.

The items included in *Lincolnshire Posy* are—*Dublin Bay* (or *Lisbon Bay*), *Harkstow Green* (narrating local history), *Rufford Park poachers* (poaching song), *The brisk young sailor*, *Melbourne* (a war song), *Lost lady found* (a dance song).

An age of Kings—Suite for concert band

Sir Arthur Bliss, born in London in 1891, succeeded Sir Arnold Bax as Master of the Queen's Music in 1953. He was Director of Music for the B.B.C. from 1942-44. The suite is in three movements—*Prelude*, *Chorale*, *Postlude* and vividly depicts the Tudor era.

Suite francaise

Mil

Composed for symphonic band by the contemporary French composer Darius Milhaud in the 1940s the suite depicts various moods of the provinces of France from gay Normandy to the misty shores of Brittany, or to the hustle and bustle of the Ile de France and to the folk-lore of Alsace, Lorraine and Provence. It is one of the few pieces written which at some stage or other bring the fore every instrument.

Irish tune from County Derry

Grainger's original score dates back to 1918. This traditional Irish tune can be traced back as far as 1855, where it was published in the Petrie Collection of the Ancient Music of Ireland.

Music for a Festival

The 1951 Festival of Britain Committee commissioned Gordon Jacob to write this work to commemorate the Festival. It was written solely for military band, and in the complete work there are interludes for trumpets and trombones.

The items included are as follows: *Intrada for brass*, *Overture*, *Round of seven parts for brass*, *Interlude for brass*, *March for band*, *Saraband for brass*, *Scherzo for band*, *Madrigal for band*, *Minuet for band*, *Finale*.

Adelaide Zoological Gardens, Monday March 18 at 8 p.m.

Chamber Music

DON DUNSTAN *reciter* RICHARD MEALE *director*
DAVID SWALE *piano* CHRISTOPHER MARTIN *piano* *ROBERT COOPER *violin*
MARY PASCOE *violin* *JEAN MUNRO *viola* *VLADIMIR NEDBALEK *cello*
JOHN FOSTER *double bass* RUSSELL KING *flute* ALAN BRAY *clarinet*
ANDREW ROBERTS *trumpet* RICHARD SMITH *percussion*

Members of the Adelaide String Quartet. All instrumentalists with the exception of David Swale and Christopher Martin appear by courtesy of the A.B.C.)

Overture *Zampa* for two pianos

Herold

Septet in E flat, Op. 65, for string quartet,
double bass, piano and trumpet

Saint-Saëns

Scènes de Munich

Chabrier

INTERVAL

Carnaval des animaux

Saint-Saëns

Saint-Saëns would probably have relished the idea of a performance of his *Carnaval des Animaux* in a Zoo. As its sub-title indicates, the work is a "grande fantaisie zoologique"—this evening's setting would have appealed to his exceedingly droll humour. Indeed, the piece is one of the wittiest skits ever written, with its subtle references to Berlioz, Offenbach, Rossini, etc. The work is scored for two pianos and a small group of instruments which indulge themselves in brilliant imitations of animal sounds and movements. This performance is actually being given in its original scoring.

It begins with the *Introduction and March of the Lions* followed by *Hens and Cocks*, the swift footed *Wild Asses*, *Tortoises* and the lumbering *Elephant*. Then comes *Kangaroos* (rather exotic for 19th century France!), *Aquarium* and the braying of the donkeys (critics of the period?) in *Long-eared Personages*. Now, a beautiful piece of writing in *Cuckoo in the Lonely Wood*, then the deliciously quivering sounds of *The Aviary*. Human beings become part of Saint-Saëns' animal world as he introduces the *Pianists* doing their exercises, then, still with tongue firmly placed in cheek, comes *Fossils*, with its references to his own *Danse Macabre*. *The Swan*, a superb cello solo often abused and much under-rated, is followed by a positive *Noah's Ark parade with the Finale*.

Ogden Nash's elegant and witty verses have become almost an integral part of any performance of *Carnaval des Animaux* but rarely will they have been presented with such distinction as on this occasion, when spoken by the Premier of South Australia, Don Dunstan.



DON DUNSTAN



RICHARD MEALE

In 1880, six years before *Carnaval des Animaux*, Saint-Saëns completed his *Septet in E Flat, Opus 65*, for string quartet, double bass, piano and trumpet, which was written in response to a request from a chamber music society called *La Trompe Saint-Saëns*, on receiving the commission, replied, "I will write you a concerto for twenty-five guitars and to perform it you will have to de-populate Castile and Andalusia; but with a trumpet it's impossible!" Saint-Saëns' pessimism proved to be unfounded and this good-humoured work was performed with great success in December 1880. The piano and trumpet are equal partners with the strings, although at times it may appear that they are at odds with each other. Only in the *Gavotte* does the piano take on a dominant role.

The four movements are *Preamble*, *Menuet*, *Intermezzo* and *Gavotte*.

The first part of the programme takes us into the realm of what would probably be called nowadays 'high camp', although in the late 19th century the arrangement of works for two pianos or even for one piano, was a very serious business. The overture to Herold's opera *Zampa* has been arranged and played in many different ways with varying degrees of competence. The plot concerns a cruel, plundering pirate who is crushed to death by the statue of a girl whom he had seduced earlier in the opera. The overture, played here in a two-piano transcription, is simply a resume of the main musical motifs used in the opera.

The final work on the programme Chabrier's *Memoirs of Munich* is in the Lisztian tradition of arranging excerpts from operas, songs, etc., for the piano—for its time an admirable way of bringing music to a much wider audience. Chabrier was a remarkable composer. He was almost 40 before he was able to devote himself entirely to music.

Alan Hodgson

Triton Trio

SASHA ABRAMS *soprano* DAN KLEIN *tenor* PETER ALEXANDER *harpsichord*

And So To Musick

An account of Samuel Pepys' passion for that art revealed by his diaries.

By profession Samuel Pepys was administrator of the Navy; by inclination a man of the world and a lover of the arts, in particular of music. "Musick is the thing of the world that I love most", wrote in his diary. The diary contains innumerable references to music, from which it has been possible to construct a portrait of the 17th century gentleman-musician, playing his lute a little before breakfast, practising the flageolet in a drinking-house until a dish of poached eggs was ready, teaching his wife her music lesson, walking and singing upon the leads after dinner, it being pleasant and moonshine, then singing and talking till twelve at night, "and so to bed".

The words in the programme are mostly Pepys' own. The music is the music that Pepys knew and performed, some of it by composers he had met such as William and Henry Lawes, John Blow, Purcell, Simon Ives, Pelham Humfrey, and also includes some of Pepys' own compositions. With the words and music of men who were living at the time, the programme re-creates the atmosphere of day-to-day life in Charles II's London, where arts flourished, and the day was too short to enjoy that the city offered.

Programme:

Where the bee sucks *Dr. John Wilson*
Whither send me back my heart *Henry Lawes*
Whether ye rosebuds *William Lawes*
The lover's melancholy repose *Nicholas Lanear*
The civilities of love *William Lawes*
The Amaryllis to thy swan *Thomas Brewer*
Sweet nymph come to thy lover *Thomas Morley*
Barbara Allen; or The young man's tragedy
Do not sit on swans *Samuel Pepys/Henry Lawes*
Beauty retire *Samuel Pepys*
The heaven what is't I hear *John Blow*
Romanesca—Air de danse *Anon*
The lover's scrutiny *Henry Lawes*

Love's sufferance *Henry Lawes*

Love's votary *Henry Lawes*

Harpsichord solo

INTERVAL

La Mascarade de Versailles *Jean-Baptiste Lully*

Vaghi rai, pupille ardenti *Giacomo Carissimi*

Hymne to God the Father *Pelham Humfrey*

No, no, no, resistance is but vain *Henry Purcell*

My lodging is on the cold ground *Matthew Locke*

Catches and Rounds

Dialogue on a kiss *Henry Lawes*

By arrangement with the Arts Council of Australia (S.A. Division)

Triton Trio

SASHA ABRAMS *soprano* DAN KLEIN *tenor* PETER ALEXANDER *piano*

Gold-Diggers of 1852

The Triton Trio was commissioned to devise this programme by the Adelaide Festival and the S.A. Division of the Arts Council of Australia.

An account of the early Victorian gold-diggings told in words and music of the time. Two people, disillusioned with life in Britain, set out to seek their fortune in the colonies. The story begins with tearful farewells at the dockside in Liverpool. After a storm-tossed journey lasting over three months, they finally arrive in Melbourne; colonial life takes them completely by surprise but the adventure has hardly begun. The road to the gold-fields is full of danger and hazard; at the fields the work of finding gold is difficult, long, and often heartbreaking. Some made fortunes, others worked their fingers to the bone, and returned home with only shattered hopes as a reminder of the colonies.

Every single word in this programme is taken from contemporary sources; from the memoirs of successful or disappointed diggers, from letters, newspapers or diggers' guides of the time. The music makes an exciting and often heart-rending story. The music consists of diggers' songs (including those of the celebrated Charles Thatcher), Australian and British folk-songs, music-hall, opera, and a miscellany of Victorian sentimentality at its most touching.

The musical items will be chosen from the following songs, the tunes of which are traditional unless otherwise stated.

What are the Wild Waves saying *Stephen Glover*

Leaving Old England

The Old Palmer Song *from the Native Companion Songster*

Australia Our Home

The Voyage to Australia

The girl I left behind me

Cheer boys cheer *Henry Russell*

The little fish

My bonny love is young

Rock me to sleep mother *Daniel Kane O'Donan*

The Gold digger's ballad *Karl Ogdon*

Colonial courtship

A music hall duet

He loves me! He loves me not (from the Night dancers) *Edward Loder*

Erlkönig *Franz Liszt*

INTERVAL

The colonial widow

Love's request

A billy of tea

Look out below *(words by Charles Thatcher)*

The diggers here *(words by Charles Thatcher)*

Where's your licence? *(words by Charles Thatcher)*

Doll the Grog-seller *(words by Charles Thatcher)*

The grog tent we got tipsy in *from Coxon's Comic Songster*

Making a pile

Cabbage tree hat

Polka duet *Balfe*

Oft in the stilly night

Kishmul's Gally

Bedad says I

Wild Rover

Farewell Duet

By arrangement with the Arts Council of Australia (S.A. Division)

Music of India

HARIPRASAD CHAURASIA flutes
SHIVKUMAR SHARMA santoor



HARIPRASAD CHAURASIA

SHIVKUMAR SHARMA



Hari Prasad Chaurasia is renowned as his country's greatest flautist and plays six flutes of from six feet to six inches. There was a time when the Indian flute, with its soothing pastoral melodies, was a humble folk instrument. In recent times, the flute has gained prominence as a solo instrument of Indian musical repertoires. Hari Prasad Chaurasia's musical talent lay dormant until he was 15. In 1953, he began to learn the elements of Indian classical vocal music. Within a year of his training he heard a flute recital by a celebrated player. Chaurasia was so fascinated by the flautist's virtuosity that he decided at once to learn the instrument.

The young Chaurasia practised almost unceasingly until, in 1955, he made his first radio broadcast. Two years later he joined All India Radio as a permanent artist and stayed until 1964, when stage and screen commitments demanded all of his time. Chaurasia's creative experimentation has enlarged the scope of the flute and has made each concert an excitingly new and memorable experience for his listeners.

Shivkumar Sharma was born at Jammu in Kashmir in 1938 and comes from a respected Brahmin family. Although his early formal education led him away from music—he holds a bachelor's degree in English Literature and a master's degree in Economics—music permeated his environment. Shivkumar's father, Pandit Umadatt Sharma, is a noted exponent of the classical tradition of the Banaras.

The tabla was Shivkumar's first love, and under his father's guidance he became a captivating player. Soon the santoor, one of the oldest Indian instruments caught the young man's imagination. The santoor is tremendously complex with 100 strings but has a limited tonal scope to serve the needs of classical vocal articulation. Essentially a folk instrument, it is widely used in the Kashmir Valley to accompany singing. Shivkumar has modified the santoor to make it capable of a far wider range of expression, and the santoor has become a popular solo instrument on the concert stage in India and abroad. The santoor, unlike other stringed instruments, is played with a pair of soft wooden strikers to produce a variety of delicate but lively tonal effects reminiscent of the piano or the harp.



In association with Robert Raymond Associates Limited

Musical Soirée

Cathy Berberian (mezzo soprano)

HAROLD LESTER
 Music by ERTÉ

Cathy Berberian became renowned among concert audiences in Europe and America for her interpretation of avant-garde music. But the lady has a gleefully wicked sense of humour and an attention to the delicate decadence of fin-de-siècle France! Her programme 'à la recherche de la musique perdue' is, according to Cathy Berberian, a musical ritual that might have taken place in the salon of Mme. Verdurin, a character in Marcel Proust's 'Remembrance of things past'. She concentrates on songs, once fashionable but now largely neglected, some (but not all) in French. Gentle parody is the main course of Miss Berberian's soiree. It is in Paris in 1900, on a stage adorned with *art-nouveau* screens and *fin-de-siècle* decor. Miss Berberian sings in splendour, magnificent in mauve. This is an evening of music with a satirical but enchanting look at the manners and music of a civilisation which has aged.



Programme: Cathy Berberian and Harold Lester will select from the following repertoire:

| | | | |
|---|--------------------|---|-----------------|
| Chanson du Bebe | Rossini | 19. Danse Macabre | Saint-Saens |
| Les Filles de Cadix | Delibes | 20. Statue in Tsarskoye Selo | Cui |
| Recitative and Aria from La Cenerentola | Rossini | 21. The Song of the Flea | Mussorgsky |
| Pauline's Aria from The Queen of Spades | Tchaikovsky | 22. Offrandes | Hahn |
| Nel cor piu non mi sento | Paisiell | 23. Pourquoi dans les grands bois from Lakme | Delibes |
| Adagio from Sonata in C sharp minor, Op27 | Beethoven | 24. Tu n'est pas beau / Ah, quel diner from La Perichole | Offenbach |
| Father's a Drunkard | Parkhurst | 25. There are Fairies at the bottom of our garden | Lehmann |
| La Valse de l'Adieu, Op 69, No. 1 | Chopin | 26. The Lost Chord | Sullivan |
| The First Kiss | Sibelius | 27. Enslaved by the Rose, the Nightingale | Rimsky-Korsakov |
| When Night Descends in Silence | Rachmaninov | 28. Through thou so blest! from Symphony No. 5 in C minor | Beethoven |
| Fit Willow from The Mikado | Gilbert & Sullivan | 29. To the Night from Sonata in F minor, Op 57 | Beethoven |
| Nymphs and Shepherds | Purcell | 30. Song of the Peris from Symphony No. 7 in A Major | Beethoven |
| Romanze | Prokofiev | 31. Reunion from Sonata in C Major, Op. 2 No. 3 | Beethoven |
| Maman, dites-moi | Weckerlin | | |
| La Diva de l'Empire | Satie | | |
| The Bellringer's Little Daughter | Loewe | | |
| Tom der Reimer | Loewe | | |
| Girls are like the Wind | Loewe | | |

In association with Clifford Hocking Pty. Ltd.

Recital

SERGIO AND EDUARDO ABREU *guitars*

Duos:

Six Pieces from The Book of 1724

Allemande
 Le Rappel des oiseaux
 Rigaudon
 Musette en rondeau
 Le Lardon (Menuet)
 Les Cyclopes

Tocatta

Solos: Sergio Abreu

Suite in E minor

Allemande courante sarabande gigue

Prelude, fugue and allegro

INTERVAL

Solos: Eduardo Abreu

Two Studies

Sonatina

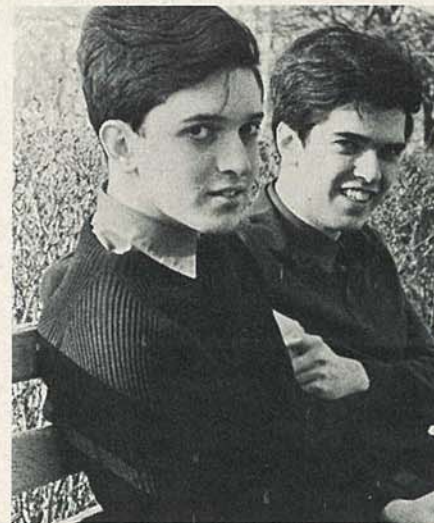
Allegretto lento rondo

Duos:

Tocatta

Pavane pour une infante défunte

First Spanish Dance (La vida breve)



By arrangement with Amadio Saunders Concert Management Pty. Ltd.

Sergio and Eduardo Abreu, natives of Rio de Janeiro, Brazil, are continuing the tradition of celebrated family musicians. They were born in 1948 and 1949 respectively, and both showed exceptional talent from an early age. The brothers show versatility not only in performing as a duo, but also in both pursuing at the same time careers as soloists. They enjoy wide popularity for their numerous radio and television appearances, and have toured Europe six times to great acclaim.

The Abreu brothers' recent tours have included visits to the Soviet Union, Yugoslavia, Germany and England, including a recital at the Windsor Festival in which they played original works for the guitar and violin with Yehudi Menuhin.

Rameau

Scarlatti

Buxtehude

Bach

Sor
 Lennox Berkeley

Burkhardt

Ravel

de Falla

Recital

PORT GUNTNER *violin* NOREEN STOKES *piano*

Partita No. 2 in D minor, BWV 1004 (for unaccompanied violin) *Bach*

Allemande Courante Sarabande Gigue Chaconne

Bach has used the Italian, rather than French forms of the above dances in the *Partita No. 2*. The *Allemande* is a stately processional dance which originated in Germany, then passed to France about 1600. By Bach's time it had settled into a moderate 4/4 tempo. The *Courante* (which is almost always in 3/4 time) is a contrast to the *Allemande* is a 16th Century French dance with a preponderance of dotted rhythms. The Italian form is quicker than the French. The Spanish *Sarabande* is in slow triple time and has many ornaments. The *Gigue* is the familiar English "jig" introduced onto the Continent in the 17th Century. The famous *Chaconne* (a dance of Spanish origin) is often played as a separate piece nowadays, although it was not until Mendelssohn and Schumann added piano accompaniments that it became so popular.

Sonata in B flat, K.378 *Mozart*

Allegro moderato Andante sostenuto e cantabile Rondo: Allegro

Mozart's 42 violin and piano sonatas cover a period (1763–1788) extending over the greater part of his life. The earliest of them conform to the solo-sonata type, in which the violin was given an *imitation* part—occasional interjections or incidental imitations—but the later sonatas, beginning with *Sonata No. 11* in 1777, are written in a concertante style in which the violin is given a role of equal importance with the piano, and reveal a splendid virtuosity and a free and ingenious handling of form that stamp them as works of his maturity. The *Sonata in B flat, K.378* was composed in 1779 and, with five other sonatas, was published in 1781.

Sonata No. 9 in A, Op. 47 (Kreutzer) *Beethoven*

Vivace sostenuto-Presto Andante con variazioni Finale: Presto

The *Kreutzer Sonata* was originally written for performance by the violinist, George Bridgetower, (1781–1860), a mulatto of Polish and African parentage who had a very spectacular career in Europe. His first performance was given at a private concert in May, 1803, by both Beethoven and Bridgetower, to whom the work was then dedicated; however, composer and violinist quarrelled shortly afterwards and the score was re-dedicated to Rodolphe Kreutzer, at that time violin professor at the Paris Conservatorium. This well-known composer and teacher had met Beethoven some years before and had impressed him with his good taste and sincerity; Kreutzer is reputed, though, never to have performed the work. The composition achieved considerable popularity during the late 19th century when Tolstoy wrote his novel of the same name and used the sonata as the theme for his story.

Beethoven described his sonata as "scritta in uno stilo molto concertante quasi come d'un concerto" (written in a concertante style, almost that of a concerto), and it is certainly the most brilliant of the violin sonatas, both piano and violin being treated to full and lengthy writing.

Presented by the Australian Broadcasting Commission

Recital

GEOFFREY TOZER *piano*

Prelude and Fugue in E flat minor

To quote Wanda Landowska "... supported by columns of arpeggios striking three beats from the opening to the closing measures, a regal melody unfolds in dotted rhythm. The fugue theme is something of a folk tune heard in the midst of a vast plain of immense solitude and endless melancholy".

Sonata in B flat, K.281

Allegro Andante amoroso Rondo: Allegro

Mozart's three piano sonatas K.281–283 were written at the end of 1774 in Salzburg when Mozart was 18. Mozart's unusual tempo indication for the second movement, *Andante amoroso*, perhaps reflect a special interest in his life at this time.

Sonata No. 7

Allegro inquieto: Andantino Andante caloroso Precipitato

In August 1941 following the German invasion of the Soviet Union Prokofiev fled among the intellectual elite who were evacuated from Moscow to the northern Caucasus. Fear of the approaching invaders was not without its influence on this Sonata, although Prokofiev admitted no specific programme of the work. It is commonly accepted as an expression of the Russian people's determined resistance to the invaders. Prokofiev's biographer, Nestiev, described it as the most radical of all its composer's piano sonatas. Its tonality is clearly centred on B flat major and minor and its wildness is intensified by the existence of clearly articulated contrasts.

INTERVAL

Scherzo No. 3 in C sharp minor, Op. 39

Nocturne in E minor, Op. post. 72 No. 1

Nocturne in C sharp minor, Op. post. 72 No. 2

Ballade No. 3 in A flat, Op. 47

The E minor Nocturne is an early work written when Chopin was 17. It could well be thought a product of his maturity for it has an austere simplicity, directness and clarity that gives the impression of a piece on a larger scale.

The C sharp minor Nocturne has an interesting history. Found amongst the composer's manuscripts after his death it was first published in 1875. A later edition bears the dedication—"To my sister Louise to practise before she starts playing my second Concerto." In the Nocturne there appears a theme from this Concerto.

L'île joyeuse

This brilliant virtuoso piano work dates from 1904 at which time Debussy was actively composing *Estampes*. The inspiration for this piece is thought to be a painting by Watteau 'The Embarkation for Kythera'.

Vallee d'Obermann

This piece is part of the series *Years of Travel* which Liszt completed in 1854. Vallee d'Obermann is prefaced by a long quotation from the novel *Obermann* by Senancour, a romantic work which had a considerable influence on Liszt.

Ballade No. 4 in F minor, Op. 52

Chopin

Chopin is probably the only example of a composer writing almost entirely for the piano who has taken his place among the great. He told Schumann that he had been inspired to create the four *Ballades* by the poetry of his compatriot Adam Mickiewicz. However, it is probably safe to assume that Chopin wished only to recreate the spirit of the poems rather than attach any particular programme to the music. This *Ballade* dates from 1842 and has been called the best of them all. In spite of its three main themes, there is a remarkable unity within it.

Alan Hodgson ©

Adelaide Town Hall, Tuesday March 26 at 8.15 p.m.

Prize winners' recital

JEFFREY CRELLIN oboe

DAVID McSKIMMING piano

JONATHAN SUMMERS baritone

MARGARET SCHOFIELD piano

(winners of the 1973 A.B.C. instrumental and vocal competitions)

Sinfonia from the Easter Oratorio

Bach

Sonata in G Minor for oboe and piano

Allegro Adagio Allegro

The Easter Oratorio of J. S. Bach was written for the Easter ceremonies at St. Thomas, Leipzig, in 1736. The Sinfonia is the orchestral introduction which has been arranged for oboe and piano. Bach wrote many sonatas for various combinations of instruments. The Sonata for oboe and piano is in fact a transcription of a flute sonata—a rather special work in Bach's secular output, which he wrote after hearing the famous French flautist Buffardin in Dresden.

Metamorphoses after Ovid

Britten

Benjamin Britten (b. 1913) once said, in reply to a question about his artistic aims, "I have no artistic 'creed'. I only hope that one day I shall write what I believe to be good music, that satisfies my 'inner ear' . . . I like writing music for my fellow-creatures, even the youngest of them!"

In 1951, the same year in which he wrote the opera *Billy Budd*, one of his few compositions for solo instrument, apart from the piano, was produced. *Six Metamorphoses after Ovid* is based on the work of the same name by the Roman poet Ovid, the favourite Latin poet of the Middle Ages. It is highly virtuosic and is a splendid illustration of advanced oboe techniques.

Heimliche Aufforderung

R. Stra

Traum durch die Dämmerung

Allerseelen

Cecilie

Richard Strauss' songs number 200 or so, covering the period 1882 to his death in 1949. An insight into his method of composing songs is contained in a letter he wrote in 1903. "A poem strikes my eye. I read it through . . . I am in a musical frame of mind, and all I want is the right poetic vessel into which to pour my ideas. If good luck throws this in my way, a satisfactory result." These four songs cover the period 1883-1895.

INTERVAL

Let us garlands bring

F

The English composer Gerald Finzi became known as a composer in 1924 with his *Sea Rhapsody*. His song cycles *A young man's exaltation* (1933) and *Earth and air and rain* (1936), both to words by Thomas Hardy—brought his name to public attention through the splendid treatment of the words. In 1942, he wrote the cycle *Let us garlands bring*, five Shakespearean songs which have become even more popular than the Hardy songs. They are: *Come away, come away from death; Who is Sylvia?; Fear no more the heat o' the sun; O mistress mine.*

Oboe Sonata

Hindem

Munter Sehr langsam Lebhaft Sehr langsam Wie zuerst Wieder lebhaft

Paul Hindemith (1895-1964), the German composer and violinist, was concerned about the widening gap between "producers and consumers of music". The term *Gebrauchsmusik* (utility music) has been intimately associated with Hindemith. It describes music written for special purposes, such as education, amateur performance, children's games, etc. His Oboe Sonata (1937) is the second of a series of works for various wind instruments which he wrote between 1937 and 1944.

Oboe Sonata

Dutilleu

Aria grave Scherzo Finale

Henri Dutilleux (b. 1916) studied at the Paris Conservatoire where he was awarded the Premier Grand Prix de Rome in 1938. For a time in the mid-forties, he worked with French radio and was also appointed assistant secretary of the French section of the I.S.C.M. His compositions have been described as "elegant, lively and remarkably well-constructed", as is evident from his Oboe Sonata.

Alan Hodgson

Partita No. 3 in A minor

Fantasia Allemande Courante Sarabande Burlesca Scherzo Gigue

Partita No. 6 in E minor

Adagietto Allemande Courante Air Sarabande Tempo di Gavotta Gigue

Although all six Partitas contain the four movements of the traditional French suite—*Allemande, Courante, Sarabande*, and (except No. 2) *Gigue*—there is a variety of movements in less common dance forms.

Partita No. 2 in C minor

Third Recital, Thursday March 14 at 11 a.m.

Funeraria Allemande Courante Sarabande Rondo Capriccio

Partita No. 5 in G major

Praeludium Allemande Courante Sarabande Tempo di Menuetto Passepied Gigue Four Duets

In notes for the first programme of this series we have already referred to the Partitas in general terms. No. 5 is the only one of the six to contain a *Passepied*, an old French dance akin to a quick minuet.

The Four Duets belong to the third part of the *Klavierübung*, published in 1739. These could be played equally effectively on organ, clavichord, harpsichord (or piano), and, in effect, sophisticated versions of the two-part Inventions of Bach's Cöthen years (1717–1723). They are in the keys of E minor, F major, G major, and A minor.

Fourth Recital, Tuesday March 19 at 1 p.m.

Overture in the French style (Partita in B minor)

Overture Courante Gavotte 1 and Gavotte 2 Passepied 1 and Passepied 2 Sarabande Bourée 1 and Bourée 2 Gigue Echo

The second part of the *Klavierübung*, belonging to 1735, contains two works, both designed for the two-manual harpsichord, and in the opposed styles common with European composers during the earlier part of the 18th century—the French and the Italian. The overture in B minor, with eight movements (against the *Italian Concerto's* five) is in various dance forms, preceded by a full-blooded overture in the style established by Lully and is thoroughly French in idiom.

Concerto in the Italian style

Allegro Andante Presto

In this work Bach used the Baroque solo-concerto form, with its rondo-like alternation between tutti (full orchestra), in this case represented by two manuals played together and the solo instrument in the upper manual. This could be regarded as Bach's own answer to his earlier arrangements for solo harpsichord of various instrumental concertos by other composers, including Vivaldi, Marcello, and Telemann.

Fifth Recital, Friday March 22 at 11 a.m.

Chaconne with 30 Variations (Goldberg Variations)

The name of Johann Gottlieb Goldberg has been immortalised through this noble work. A harpsichordist and a pupil of Bach, he was also in the service of Count von Bismarck, Russian Ambassador at the Court of Dresden. The Count, who often was troubled by insomnia, asked Bach to compose a work of "smooth and somewhat lively character" for Goldberg to play to him on sleepless nights. This magnificent set of variations was the fruitful outcome.

By arrangement with the University of Western Australia

Prize winners' recital

* RENATE TURRINI *piano*

* JONATHAN SUMMERS *baritone*

MARGARET SCHOFIELD *piano*

*(winners of the 1973 A.B.C. instrumental and vocal competitions)

Sonata in D, Op. 10 No. 3

Presto Largo Minuet & Trio Rondo: Allegro

Beethoven

"In the art of the keyboard the three great monuments are Bach's 'Well-tempered Clavier', Beethoven's sonatas and the works of Chopin" (Grove Dictionary of Music and Musicians). Two of the three composers mentioned in Grove will be heard in this programme featuring two winners of the 1973 ABC Instrumental and Vocal Competition. The third of the three sonatas which make up the Opus 10 set, the Sonata No. 7 in D, is possibly the most delightful of the early Beethoven sonatas. It is basically a happy work, with a *presto* first movement, a slow, passionate *largo*, an elegant *Minuet and Trio*, and a jolly, almost frivolous *Rondo*.

Sonata in C, Op. 53

Beethoven

Allegro con brio Introduzione: Molto adagio—Rondo: Allegro moderato

The Sonata No. 21 in C, Op. 53 (Waldstein), is universally known by the name of the person to whom it was dedicated, Count Ferdinand von Waldstein. It is magnificently scored and cast in two movements—if the short, 28-bar passage between the first movement and the *Rondo* is not counted as a separate entity. Beethoven himself called this passage *Introduzione*. Originally there was to have been an elaborate slow movement which was later published separately as the *Andante Favori in F*. The stormy first movement is in regular sonata form—the other movement is an animated *rondo* with various episodes ending with an elaborate coda *prestissimo*, based on the principal subject.

Rastlose Liebe

Schubert

Ganymed

Im Fruhling

Die Allmacht

The great glory of Schubert's output was in the intimacy of his songs, all written between the ages of fourteen and his death at thirty-one in 1828, and numbering over six hundred. He brought the form of the *Lied* to its full development. In Schubert the song is a combination of the poem, the voice and the piano, with each element being as important as the others.

INTERVAL

Three Songs

Rachmaninoff

1. *O Sing No More* 2. *At Night* 3. *Spring's Return*

Rachmaninoff's output of songs was restricted to the years 1890 to 1916. During that time, he wrote 71 songs in seven cycles. Rachmaninoff's work belongs, in a sense, to an earlier era: its slightly ornate style forms a direct line with the *lieder* composers of the nineteenth century. Rachmaninoff frequently used the works of the poets Goethe, Pushkin and Tolstoy, as well as many lesser Russian poets.

Hans Hotter

Adelaide Town Hall, Monday March 11 at 8.15 p.m.

PIANO RECITAL

STEPHEN DORNAN piano

Eight songs from Schwanengesang

Schubert

1. Liebessbotschaft 2. Frühlingssehnsucht 3. Abschied 4. Taubenpost
5. Ihr Bild 6. Das Fischermädchen 7. Die Stadt 8. Der Doppelgänger

Schubert wrote 13 of the 14 songs which make up the cycle *Schwanengesang* in August 1828, three months before his death. They were published posthumously. The first seven are settings of poems by the Berlin critic Ludwig Rellstab, which had been sent to Beethoven in the hope that he would set them to music. They were given to Schubert and the result is the first part of the cycle.

The next six are settings of poems from Heine's *Reisebilder* (Travel Pictures), which Schubert discovered early in 1828. The remaining song *Die Taubenpost* (The Carrier Pigeon) is a setting of a poem by Seidl, and it was Schubert's last song. The publisher Haslinger added it to the other 13 and published the set under his own sentimental title, *Schwanengesang*.

INTERVAL

Three Songs from Twelve Poems

Schumann

1. Erstes Grün 2. Wer machte dich so krank? 3. Alte Laute

Schumann began his song-writing seriously in 1840, the year of his marriage to Clara Wieck, and the year which also saw a massive outpouring of songs, including the great cycles *Liederkreis*, *Myrthen*, *Frauenliebe und-leben*, *Dichterliebe* and *Liebesfrühling*. In the same year, 1840, Schumann wrote the cycle *Zwölf Gedichte* (Twelve Poems)—settings of poems by Justinus Kerner—which was published as Opus 35.

Six Songs

Brahms

1. Mit vierzig Jahren 2. Komm bald 3. O wusst'ich doch den Weg
4. Auf dem Kirchhof 5. Wie Melodien 6. Sonntag

Brahms' output spans almost 40 years—from about 1850. He wrote about 300 songs which cover an infinite variety of emotion and mood, ranging from humour to grief, passion to tenderness. The six songs here date from 1863 to 1889.

Six Songs

Richard Strauss

1. Nachtgang 2. Du meines Herzens Krönelein 3. All' mein Gedanken
4. Gefunden 5. Himmelsboten 6. Ach, weh mir unglücklichstem Mann

Richard Strauss' songs number 200 or so, covering the period 1882 to his death. An insight into his method of composing songs is contained in a letter he wrote in 1903: "For some time I will have no impulse to compose at all. Then one evening I will be turning the leaves of a volume of poetry; a poem will strike my eye. I read it through; it agrees with the mood I am in; and at once the music is instinctively fitted to it. I am in a musical frame of mind, and all I want is the right poetic vessel into which to pour my ideas. If good luck throws this in my way, a satisfactory song results." The six songs cover the period 1888 to 1906.

Edmund Wright House, Friday March 15 at 8 p.m.

MASTER CLASS

Hans Hotter will give a master class, open to the public, in the classic German lied repertoire. Twelve students, selected by Adelaide University's Department of Music, will be tutored by Professor Hotter. Each student has prepared four songs for the master class, which will be of between one and four hours duration. There will be an interval. The pianist will be Stephen Dornan.

Adelaide Town Hall, March 10 at 3 p.m., 12, 14, and 22 at 11 a.m. and 19 at 1 p.m.

Bach Klavierübung

ANDRÉ TCHAIKOWSKY piano

Apart from an early cantata, the *Klavierübung* was the first of a small number of Bach's keyboard works that were printed in his lifetime and the first of the compositions that he published at his own expense. The *Klavierübung* (literally, "keyboard exercises for the enjoyment of amateurs") is in four parts. The first, published in 1731 as Bach's Op. 1, comprises the six Partitas, which were written in two diametrically opposed styles—the Italian and the French. These are *Concerto in Italian style* and *Overture in French style*. The third part of the *Klavierübung*, published in 1739, comprises various works, including *Aria with 30 Variations*, which we know as the *Goldberg Variations*.



André Tchaikowsky is not only one of the most outstanding of the group of artists who studied in the immediate post-war decade and emerged in the late 1950s, he is also probably the most individual of the path he has since chosen. He started his career the normal way, via competitions, but in the first three years of his career he had such an enormous success that he played almost 500 concerts. In his first season he was, for example, already playing with all the major orchestras such as New York and Chicago with Mitropoulos and Reiner. After his first concert in Germany he had to return to his country the following season for three months and 40 concerts.

André Tchaikowsky was born in Warsaw in 1919 and studied at the State Music School in Lodz and the Paris Conservatoire under Lazare Levy. He later worked with Stefan Askenase. He made his public debut in the Chopin Competition in Warsaw in 1955 winning a prize and he also won a prize the following year in the Queen Elisabeth Competition in Brussels, after which Artur Schnabel said of him: "I think André Tchaikowsky is one of the finest pianists of his generation—he is even better than that—he is a wonderful musician".

First Recital, Sunday March 10 at 3 p.m.

Partita No. 1 in B flat

Praeludium Allemande Courante Sarabande Menuet 1 and Menuet 11 Gigue

Partita No. 4 in D

Overture Allemande Courante Aria Sarabande Menuet Gigue

Bach composed these Partitas three years after he had been appointed cantor at St Thomas's in Leipzig. Of all Bach's keyboard suites they are the most elaborate and varied. In 1802 Forkel wrote that in their day they created a great sensation, and described them as "brilliant, well-sounding, expressive and ever-new".



PAUL SACHER

Dr. Paul Sacher had hardly reached the age of manhood when he founded the Basle Chamber Orchestra, which is now recognised as one of the best of its kind in Europe. He is a born organiser and conductor—even when still a college student he organised a number of music-loving friends into a boys' orchestra.

Besides contemporary music, the Basle Chamber Orchestra cultivates the pre-classical and early classical composers, as does the Collegium Musicum at Zürich which Dr. Sacher has also conducted for more than ten years. Dr. Sacher's most original creation—founded some 20 years ago—was the Schola Cantorum Basiliensis, an institute for research work and the study of old music, which is reproduced there as faithfully as possible. In 1954 the Schola Cantorum united with the School of Music and the Conservatorium of Basle, giving that city one of the most comprehensive institutes for the study of music in Europe.

Only Dr. Sacher can tell you how he manages to combine his numerous engagements at Basle and Zürich with the functions of President of the Association of Swiss Musicians (Schweizer Musikerverein)—an organisation which comprises practically all the leading composers, conductors and executants of the country, as well as music teachers, research students and critics, and has been acting as the central organ of the Swiss Section of the International Society for Modern Music. In spite of his numerous and manifold activities as organiser and administrator, Dr. Sacher is first and foremost a conductor. As such, he is recognised as one of the leading figures in his own country no less than abroad. He will not present himself with the usual standard programmes of visiting conductors, but almost exclusively with rarely performed older pieces and valuable new ones.



Collegium Musicum, Zürich

BRENTON LANGBEIN *leader*

LUKAS GRAF *flute*

HEINZ HOLLIGER *oboe* URSULA HOLLIGER *harp*

JOSEF BREJZA *alphorn*

BRENTON LANGBEIN *conductor*

Concerto for flute and harp in C, K.299

Mozart

Andantino *Rondo: Allegro*

Mozart composed this concerto at the age of twenty two. After the orchestral exposition of the first subject, the two soloists take this up, later introducing a third subject, the flute being the more prominent. Although the harp is seldom idle. In the haunting *Andantino* movement the harp is in constant dialogue with the flute. In the sprightly *Rondo* the harp enters alone, but soon joins it in amiable partnership. Whilst the soloists have clear centre stage in this elegant concerto the orchestra shares equally in the integration of flowing ideas.

Although Mozart is said to have expressed a dislike for both flute and harp, his genius guided him in writing a concerto whose beauties and appeal have endured for two centuries.

Alpenhorn

Alpenhorn

Leopold Mozart

The Alpenhorn (German name *Alpenhorn*) is a solo wind instrument, made of wood, about 12 feet long. It has a limited range; like the bugle it sounds only the natural tones, i.e. the overtones of the basic note. In earlier times it was used in Swiss alpine regions, not only for calling cattle, but also for musical compositions.

Leopold Mozart, the father of Wolfgang Amadeus, was a violinist in the private orchestra of the Archbishop of Salzburg in whose service he was subsequently appointed vice-Kapellmeister, and having been granted the additional appointment of court composer.

Concerto for oboe and orchestra, K.314

Mozart

Adagio non troppo *Rondo*

This Concerto for oboe and orchestra, written in 1777, a year before the Concerto for flute and orchestra, is Mozart's own transcription of a flute concerto. In its oboe version it was re-discovered in 1945 by Bernard Paumgartner and found among manuscripts from the estate of Mozart's son Wolfgang in the library of the Salzburg Mozarteum.

When the orchestra has blithely shown the way, the oboe enters with a cheerful theme, after which there is a perfect understanding between all concerned. Near the end of the first movement the oboe has a short cadenza, and in the middle movement a melody of simple charm. Mozart's oboe theme of the *Rondo* in his opera *Il Seraglio* four years later. This gracious work is so simple in its outlines, so heart-warming in its direct sunniness, that detailed explanations seem unnecessary.

In association with the Peter Stuyvesant Trust

Collegium Musicum, Zürich

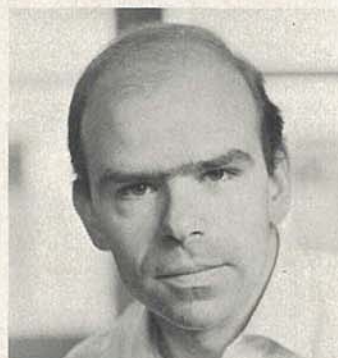
This chamber orchestra was founded in the fall of 1941 during the darkest days of the war. Walter Schulthess, a Zürich composer and concert agent, was in charge of organisation. Paul Sacher was asked to assume the responsibilities of Musical Director. Classical and contemporary music share an equal part of the Collegium Musicum's programmes and, naturally, the programmes include the works that were created by Paul Sacher in Basle with his Basle Chamber Orchestra. The sixteen creations premiered in Zürich during the 25 years of the orchestra's existence have contributed immensely to the development of modern music.



HEINZ
HOLLIGER



PETER
LUKAS GRAF



JÜRIG
WYTTENBACH



URSULA
HOLLIGER



BRENTON
LANGBEIN



JOSEF
BREJZA

Collegium Musicum, Zürich

BRENTON LANGBEIN *leader*

PETER LUKAS GRAF *flute* HEINZ HOLLIGER *oboe and harpischord*

URSULA HOLLIGER *harp* JÜRIG WYTTENBACH *piano*

PAUL SACHER *conductor*

Concerto in D for strings

Stravinsky

Vivace Arioso: Andantino Rondo: Allegro

Owing something to the classical *concerto grosso* form, this virtuoso work of 1946 is one of Stravinsky's most immediately appealing works of that period. After a short repeated phrase an angular theme strides forward in a lighthearted way. The movement is laid out on clearcut, logical lines, with interesting instrumental textures. The *Arioso* is short and concise, its sturdy tune twice interrupted by an unexpected cadence. The *Rondo*, beginning slowly in rich harmonic scoring, later develops into a kind of *moto perpetuo*.

Double Concerto for oboe, harp and strings

Henze

Hans Werner Henze explains his composition: "Its form is a one-movement *sinfonia concertante* (*allegro; andante; allegro; reprise; coda*). The parts of the eighteen solo string players are never reduced to simple accompaniment but are permanent participators in the concerto's development.

"Like all my music, this piece looks into the future: towards a less repressive tomorrow in which the world will be more at ease, more beautiful, more open and totally changed."

INTERVAL

Eucalypts

Takemitsu

Toru Takemitsu, who was born in Tokyo in 1930, has gained international recognition. *Eucalypts* was commissioned in 1970 by the Nippon Roche Music Grant for the Japanese tour of the Collegium Musicum, conducted by Paul Sacher. Takemitsu has aimed to translate into sounds the characteristics of the Australian gum tree, the music taking shape from sounds which all stem from one root. The three soloists develop the core of the music while the strings are concerned with completely different patterns.

Petite Symphonie Concertante

Martin

The composer tells us that Paul Sacher, who commissioned this work, stipulated neither the form nor the instrumentation beyond the suggestion that, in addition to the ensemble of bowed instruments, parts should be written for plucked instruments which in earlier times had provided the *continuo*. "Broadening the outline slightly," the Swiss composer says, "I set myself the task of getting to play together all the stringed instruments currently in use. These, in addition to the bow instruments, are the piano, the harp, and the harpsichord.

Once possessed of this instrumental layout, my mind concentrated on the classic form of symphonic *allegro* with two subjects. Thus was born the first movement, with its slow introduction and its *allegro* in which the second subject and the development borrow the components of the introduction. In the second movement a slow melody, played by the harp with harpsichord accompaniment and then repeated by the piano, suddenly develops into a lively march movement. It rises to a great climax, and then a sort of rather brief cadenza brings about the conclusion."

In association with the Peter Stuyvesant Trust

Collegium Musicum, Zürich

BRENTON LANGBEIN *leader*

HEINZ HOLLIGER *oboe* JÜRIG WYTTENBACH *piano*

PAUL SACHER *conductor*

Symphony No. 78 in C minor

Allegro Adagio Minuetto Allegro

The theme in the first movement is reminiscent of a theme in the development of the great E flat major Symphony, which was composed six years later. The theme first appears in unison, immediately afterwards in fugal style. Its strongest characteristic is an interval of a seventh which gives it a melodic and harmonic tension. The development begins again with the unison theme, this time however without winds. In the reprise the theme appears in a changed

In the second movement Haydn introduces different keys and many short-phrased themes, producing a varied and interesting effect. The *Minuetto* is in C major. Due to the preceding E flat it gains in brilliance. In the *Finale* the first eight bars determine the first C minor section, which is followed by a short episode in C major. This movement flows with appealing thematic material.

Variations for oboe and string orchestra

Kel

Rudolph Kelterborn was born in Basel in 1931. This work, written in 1960, was inspired by Heinz Holliger and Rudolf Baumgartner who performed it with the Lucerne Festival String Orchestra in many parts of the world. In the theme two fundamental elements are exposed; a melodic form and a few sound complexes. This material is then made the subject of ten variations. These are not variations in a classical sense where one technique is applied in turn to form each variation, but rather a myriad of transformations or metamorphosis on simple musical elements. *Variation 1* is a solo cadenza which provides a formal excursion. *Variation 9* combines elements of variations 2 and 3. *Variation 8* recalls the 1st. These cross-references help to unify the work as a whole. Grahame Dudley.

INTERVAL

Divisions

Wytt

The order of movements is similar to that of the Baroque sonata: very slow; fast; calm and violent. Sustained notes at the beginning of the first movement intensify the mood of the first and brooding themes from the violins. In the second movement, the piano indulges in dissonant chord progressions. The third movement soars in its expression with an extraordinary range of sound, contrasting with the temperament and ferocity of the piano in the final movement.

Divertimento for strings

Allegro non troppo Molto adagio Allegro assai

Belonging to 1939, this *Divertimento* has brought many people closer to Bartók. Urgent and insistent rhythm, a vigorous theme sweeps on its way. Then, after a fanciful interplay of instruments and a slower episode, tensions rise before the movement is rounded off in a more relaxed style. In the second movement a sombre theme, doing its best to reach upward, is clothed in rich harmonies. Contrast arrives with flashes of 'scotch snap', that rhythmical figure found in Haydn as well as Scottish folk music. There is a powerful climax, then the opening mood returns. The third movement is kept healthily buoyant by invigorating dance themes punctuated by blunt chords.

This *Divertimento* was commissioned by Dr. Paul Sacher.

In association with the Peter Stuyvesant Trust

composer has stated that, despite the implication by the title that it is concerned with evoking a particular mood, the music is abstract and makes no attempt at "tone-painting".

Concerto No. 1 in D, Op. 13

Britten

*Allegro molto e con brio Waltz: Allegretto Impromptu: Andante lento
Allegro molto, sempre alla marcia*

Britten's only piano concerto was composed in 1938 and first performed that year at a Promenade Concert with Benjamin Britten at the piano and Sir Henry Wood conducting the BBC Symphony Orchestra. Britten revised the score in 1945 and the changes he made included substituting the third movement for the original *Recitative and Aria*.

"Piano Concerto No. 1 in D", wrote the composer, "was conceived with the idea of exploiting important characteristics of the piano such as its enormous compass, its percussive quality, its suitability for figuration; so that it is not by any means a symphony with piano, but rather a concerto with orchestral accompaniment. The four movements are simple and direct in form."

INTERVAL

Symphony No. 2

Ives

Andante moderato Allegro Adagio cantabile Lento maestoso Allegro molto vivace

Ives' *Second Symphony* dates from 1901 when the composer was twenty-seven, but it did not have its first performance until fifty years later when the New York Philharmonic played it under Leonard Bernstein. The work is unashamedly romantic and full of quotations from other composers, ranging from folk songs to symphonies, but, in the words of a critic at the original Bernstein performance, it is "by turns, rudely, tenderly, fantastically and cantankerously Yankee". Ives began writing the symphony in 1897 and it contains quotations from some earlier works, including the second theme of the last movement which is from a piece called *The American Woods*, a song suggesting a Steven Foster tune which was played in Danbury (Ives' birthplace) at the Cooper House Bandstand in 1889.

Richard Herrmann, who conducted the first British performance of the *Symphony No. 2*, has made these comments on it: "Unconventionally, a slow prelude, sombre and introspective in mood, opens the first movement. An organ-like melody is followed immediately by a theme whose harmonies suggest Prokofiev. It is at the end of this movement that Ives makes his first dramatic use of American material. A quotation from 'O Columbia the Gem of the Ocean' is used as a counter-theme in the horns. A brief oboe recitative links the *Andante* to the gay and dancing *Allegro*, whose simple and galloping rhythms recall the village band."

Ives has described the third movement as a 'take-off, a reflection of the organ and choir music from the Long Green Organ Book of the sixties, seventies and eighties'. To close this restful piece of music, the flute plays a quotation from 'America the Beautiful'.

The *Finale's* *maestoso* introduction is based on a proud horn motive. It builds to a full sonority and introduces the *Allegro*, originally part of a previously composed 'American Overture'. Here an exhilarating barn-dance tune, fragments of 'De Camptown Races' are heard. Ives calls the main subject—a variant of 'Old Black Joe'—'a kind of reflection of Stephen Foster and the barn-dance fiddling over it'. The first theme returns to overwhelm everything. Then the whole is repeated with subtle variations in colour and harmony. Now it is decorated by fragmentary quotations from folk and patriotic themes . . . Then at the coda the trombones proclaim the entire 'Columbia' song with a loud thumping hooray on the bass drum. It is as though Ives were telling the world of his proud heritage . . . The symphony orchestra has been swept aside to make way for a country fiddlers and the fireman's band, for a Fourth of July jubilation, the shouting of children, the fireman's speech, and Old Glory."

Presented by the Australian Broadcasting Commission

Adelaide Town Hall, Saturday March 16 at 8 p.m.

Collegium Musicum, Zurich

BRENTON LANGBEIN *leader*
PETER LUKAS GRAF *flute*
HEINZ HOLLIGER *oboe* URSULA HOLLIGER *harp*
BRENTON LANGBEIN *violin*
PAUL SACHER *conductor*

Brandenburg Concerto No. 3 in G

Bach

The Bach Brandenburg No. 3 is laid out formally in two movements only, thus breaking away from the 'suite' tradition of several movements strung together, based mainly on dance-forms. The opening movement of the two is immensely vigorous and robust; there is continual play between the three choirs of players, sometimes all three violins being contrasted with all three violas and then both with all three 'cellos, sometimes interwoven in an ingenious pattern. The second movement (also an *allegro*, but in 12/8 time) is much lighter in meaning but no less satisfying as a pattern.

Evocations for oboe and chamber orchestra with violin obbligato

Meale

'Evocation': a call out or forth; esp. of spirits . . . (O.E.D.). In this piece the word 'spirit' should be taken to mean the immaterial, intelligent and sentient part of a person. Sounds are used to evoke other sounds. A note will call forth another note, as a chord will call forth another chord and a melodic line (or fragment) will call forth another. The same applies to timbre and duration. Furthermore, any of these elements can call forth another.

Although the orchestra can call forth the solo oboe, the oboe is the primary evocator, with the violin obbligato acting as his assistant. The strings and winds are clearly defined in their positions on the platform to accentuate their various functions. The piano and harp, besides playing as an independent couple, either collaborate with the other instruments or provide commentaries upon the principal events.

The work was commissioned by Dr. Paul Sacher, to whom it is dedicated. It received its world premiere in Zurich in March 1974. It consists of a series of related episodes within one movement. —Richard Meale.

INTERVAL

Alveare vernat

Huber

Klaus Huber, born 1924 in Bern, Switzerland, writes of *Alveare vernat*:

I started with a time sketch which I worked out to the smallest detail, and which, through the use of different proportions, progressions and their intertwining is able to express total duration in many different ways. The split into two parts, which can be heard in *Alveare*, I see as an outcome of this shaping of the form, not as its aim. My intention really was to create music from a relatively fixed material, which should invoke the impression of growing and vanishing (werden und vergehen).

The enigmatic title 'Spring comes to the beehive' I gave to this work, has a double meaning. The arts of today seem to be gripped by disquiet, impatience and feverish excitement: there is the hope that these symptoms anticipate "a new spring". The work is dedicated to the memory of the great believer of Monte Alverna. Therefore the title chosen sounds similar to the mountain's name.

Symphony No. 2 for strings

Honegger

The following note is taken from one Honegger wrote in 1943:

The Symphony for string orchestra had been promised to Paul Sacher for some years, and several starts and sketches had followed one another with no success. It was during the winter of 1941 that the *Adagio* was constructed, little by little—for it was always with this central section of the triptych that, for me, composition of a symphonic work begins; in the same way I am usually unable to conceive it except in this tripartite form. On hearing it, I felt it to be rather sombre—at times full of despair, even hopelessness.

My general intentions regarding this symphony were the same as those preceding the composition of all my symphonic works; strictness of form, themes shaped well enough to hold the listeners attention, and the fact that I never look for any programme, or any literary or philosophical starting point.

In association with the Peter Stuyvesant Trust

Adelaide Town Hall, Tuesday March 19 at 8 p.m.

South Australian Symphony Orchestra

ROBERT COOPER *leader*
GUNTNER *violin*
Y KRIPS *conductor*

Overture: The Hebrides, Op. 26

Mendelssohn

Mendelssohn called this overture alternatively *Fingal's Cave* and *The Solitary Island*; *Fingal's* is printed on the published score and *Hebrides* on the orchestral parts. *Fingal's Cave* was discovered in 1776 by a sculptor named Sir Joseph Banks; and after a visit to the cave in 1847, Queen Victoria noted in her diary that it "looked awful as we entered the cave and the sea heaved up and down in the swell of the sea". Mendelssohn's perceptive eye—the eye of a landscape painter of the first order, as Wagner said—also noted the swell, and in a letter to his family, he jotted down the first twenty bars of the overture "to show how extraordinarily the scene affected me". The Overture reveals Mendelssohn's unique talent for painting sea and sky in sound.

Violin Concerto in E minor, Op. 64

Mendelssohn

molto appassionato Andante Allegretto non troppo—Allegro molto vivace

Of Mendelssohn's instrumental works none reflects the romantic spirit of his time or the energy of his personality more completely than his E minor Violin Concerto. Though the idea of writing this concerto for the celebrated violinist, Ferdinand David, came to Mendelssohn in 1841, he did not actually compose the work until 1844, David, in the meantime, having supplied Mendelssohn with advice on certain technical points. The concerto is dedicated to David, who gave it its first performance at a Gewandhaus concert in 1845.

In most of Mendelssohn's music, the *Concerto* is a lyrical work and contains a wealth of beautiful melodic lines. Though the various movements are linked together each is complete in itself, and there is no dramatic connection between them. One notable innovation is the appearance of the cadenza earlier than usual in the first movement.

SYMPHONY

Symphony No. 2 in D, Op. 73

Brahms

Andante non troppo Adagio non troppo Allegretto grazioso Allegro con spirito

Brahms' second symphony was received, on its first appearance, with something rather like enthusiasm because its brightness and good humour seemed too light-hearted to his admirers. It was thought to be worthy of the composer of so much dignified and even solemn music. However, the opinion was soon discounted and the symphony is now regarded as one of the world's greatest works of music. It was completed in the summer of 1877 at Pörschach on the Wörthersee in Austria, where Brahms spent many a holiday, and was written much more rapidly than his first symphony, over which he spent some fifteen years.

South Australian Symphony Orchestra

ROBERT COOPER *leader*

Promenade Concert

GEOFFREY TOZER *piano* PATRICK THOMAS *conductor*

Fanfare

Raymond Hanson

Born in Sydney, Raymond Hanson was self-taught as a composer, but he studied with Alexander Burnard at the Sydney Conservatorium for almost three years to gain a fellowship and a purely academic diploma. In 1963 he became senior lecturer and professor of composition at the N.S.W. Conservatorium and he has given many of Australia's leading composers their practical compositional training. His pupils have included Nigel Butterley, Barry Conyngham and Ian

This *Fanfare* was written especially for the opening of the Sydney Opera House. Hanson has said that in composing it he was inspired by the total concept of the building. He was very excited by Jørn Utzon's original design which, he finds, encompasses a great degree of inventiveness and magnificence.

Variations on 'America'

Ives, arr. Schuman

The most difficult thing to accept about Charles Ives' music is the date of its composition. It seems almost incredible that more than 50 years ago, in a small town in Connecticut, a busy businessman who was only a part-time composer could have invented for himself the whole vocabulary of 20th century music. But it is true.

The *Variations on "America"* originated as an organ improvisation by the composer on 4th July 1891, during an organ recital in Brewster, New York, when he was sixteen. He tried to get the piece published but they were rejected, however in 1949 the organist, E. Power Biggs, retrieved the manuscript from a barn at Ives' home and had them published.

In 1962 E. Power Biggs played the *Variations* at the dedication of the organ in the Philharmonic Hall at the Lincoln Centre. The composer William Schuman was there and said, "By the time the piece was over I knew that I simply had to transcribe it . . ." The present orchestration rests with Schuman retained the melodies and harmonies as they were, but enlarged the instrumental palette and dynamics for orchestral needs. The work was first played in this form by the New South Wales Philharmonic in May 1964.

1974 marks the centenary of Charles Ives' birth.

Mountain Village in a Clearing Mist

Ross Edwards

World Premiere

The Sydney-born composer, Ross Edwards, studied at the N.S.W. Conservatorium and at Sydney University. He also studied in Adelaide with Peter Maxwell Davies and Sandor Veress. After graduating he spent some time in Europe, returning to Australia in 1972.

Mountain Village in a Clearing Mist—the title is borrowed from a Japanese painting—was completed in Sydney on March 5th 1973. Although this is the first public performance, the work has already been recorded by Patrick Thomas and the Queensland Symphony Orchestra.

On the surface it bears little resemblance to Edwards' earlier work. Remote and calm, the music seems always on the verge of retreating into silence. There is no sense of climax or resolution. The concept of music as a psychological drama—as structured time—is quite foreign to the aesthetic

In the gracious presence of Her Majesty The Queen and His Royal Highness
The Duke of Edinburgh

Festival Theatre, Saturday March 9 at 8 p.m.

South Australian Symphony Orchestra

ROBERT COOPER *leader*
CLEMENS LESKE *piano*
ARTHUR FIEDLER *conductor*

Festival Fanfare

David King

God Save the Queen

Rákóczy March

Liszt

This is actually the Fifteenth *Hungarian Rhapsody* by Liszt. It is an arrangement of a national Hungarian tune which he first wrote for piano and then orchestrated in 1865, some five years before Berlioz used the melody in his *Damnation of Faust*.

Les Préludes (Symphonic Poem)

Liszt

Based on Lamartine's *Méditations poétiques*, *Les Préludes* depicts the happiness of early life, storms which assail the human soul, its moments of calm reflection, the trumpet call to arms, the clash of battle, and the final victory over conflict when man gains entire possession of his own forces.

Piano Concerto No. 1 in E flat

Liszt

Allegro maestoso Adagio Allegretto vivace Allegro marziale animato

Liszt's Concerto No. 1 in E flat was written in 1848. It broke new ground in the concerto form and at its first appearance was consequently referred to with ridicule by the adherents of the more classical school. This was due to the composer's departure from the traditional methods and for his use of the trombone and the triangle. The concerto displays some of the most important of his innovations in musical form: although it is in four movements, it is played without any break, and the same themes occur in different movements, being elaborated and harmonically and rhythmically altered to suit each occasion.

INTERVAL

Scheherazade (Finale)

Rimsky-Korsakov

The Symphonic Suite, *Scheherazade*, was inspired by the tales of the *Arabian Nights*. Rimsky-Korsakov set out to give an impression of a series of fantastic Oriental happenings. The Suite is divided into four movements, and the Finale contains four sections: *Festivities at Baghdad*, *The Sea*, *The Vessel founders on a Rock which is surmounted by a Bronze Warrior*, and *Conclusion*.

Camelot (Medley)

Lerner]

This musical is based on the legend of *King Arthur and the Knights of the Round Table* which first written down in the 15th Century. In this medley we'll hear: "I wonder what the King is tonight", "Parade", "The simple joys of maidenhood", "Camelot", "If ever I would leave", "Fie on goodness", "How to handle a woman", "The lusty month of May" and "Guene

Michele

Lennon/McC

This was one of the first more lyrical songs to come from The Beatles. It was written in lat and sung by Paul McCartney on the original release.

Consider Yourself (from Oliver)

Lionel Bart wrote not only the music but also the book and lyrics for this musical based on C Dickens' *Oliver Twist*. The basic theme is Oliver's quest for a home, somewhere to belong.

Presented by the Australian Broadcasting Commission



disappeared and the version we have now turned up some seventy years after Mozart's papers of his biographer, Otto Jahn. In this manuscript a clarinet has been substituted. These confusing circumstances have led to many doubts as to the authenticity of the work exists, although many Mozart scholars, including Alfred Einstein, accept it. It suggests, this *Sinfonia Concertante* occupies the sort of middle ground between symphony and concerto. And with its four soloists pitted against the orchestra, it recalls the interplay of *concertino* in the Baroque *concerto grosso* of Bach's and Handel's day.

Orchestra

Bartók

Allegro troppo *Allegro vivace* *Allegro scherzando* *Elegy: Andante non troppo*
Interrotto: Allegretto *Finale: Presto*

Concerto for Orchestra belongs to what might be termed the "third period" of Bartók's development as a composer, the period of his last works in which many of the acerbities which had been characteristic of his writing were softened by a new-found lyricism and geniality. The *Concerto for Orchestra* (1943, as the result of a commission (made at Szigeti's suggestion) from the Koussevitzky Foundation for a memorial tribute to Natalie Koussevitzky. Bartók was then living in the United States, an exile from his native Hungary, in ill health, and feeling that there was no place for him in the musical world of America. A grimly ironic fact connected with the work is that he composed it during his convalescence from a grave illness to which he eventually succumbed, dying over a year later. However, the general mood of the work is far from gloomy, and even the description of it as a "gradual transition from the sternness of the first movement and the death-song of the third, to the life assertion of the last one" overlooks the light-hearted second and fourth movements.

"This symphony-like orchestral work", wrote Bartók, "is explained by its tendency to use instruments, or instrumental groups, in a *concertant* or soloistic manner. The 'virtuoso' passages, for instance, in the fugato sections of the development of the first movement (the 'perpetuum mobile'—like passage of the principal theme in the last movement), and, especially, in the second movement, in which pairs of instruments consecutively play brilliant passages."

The first movement consists of an *Andante* introduction followed by an *Allegro* in sonata form. The second movement consists of five short sections. Bartók described the *Elegy* as a "lugubrious and most of the thematic material of the *Intermezzo interrotto* derives from the introduction of the first movement and is also chain-like. The *Finale* is in sonata form with a *perpetuum mobile*

Presented by the Australian Broadcasting Commission

Festival Theatre, Wednesday March 27 at 8 p.

The Hungarian State Symphony Orchestra

JANÓS FERENCSEK conductor

Variations on the St. Anthony Chorale, Op. 56a

Brahms

These famous *Variations* (1873) are based on a theme from a *Partita* for woodwind which, it was said, Haydn wrote for the military band of Prince Esterházy. Recent research has made it clear that the *Partita* was the work of another composer, who may have been a pupil of Haydn. The theme itself is an Austrian pilgrims' chant known traditionally as the *Chorale St. Anthony*. Brahms was immensely struck by its possibilities, and turned them to splendid account in his eight *Variations and Finale*. The music is also renowned, of course, in the alternative version for two pianos.

The Chorale theme falls naturally into two sections, each being played twice. Brahms' *Variations* are inspired as deeply by the rhythm as by the actual tune. In the first *Variation*, he uses the last five, repeated notes of the Chorale as his basic rhythm, and transforms the theme itself into a beautifully shaped melody for violins. Again, the joyous music of the second springs from the first three notes of the theme. The third begins as a delightfully flowing air for woodwind.

The fourth *Variation* presents a poignant melody for oboe and horn against semiquavers in the violas. The nimble, impetuous pages of the fifth have the flavour of an exuberant *Scherzo*. No less exciting is the brilliant writing for horns in the sixth.

The seventh *Variation* gives one of Brahms' most enchanting tunes to flutes and violas. The eighth is swift and sombre, conjures up a mood of veiled mystery.

The exultant *Finale* unfolds as a Passacaglia of ever-increasing splendour and concludes with the return of the Chorale in full magnificence.

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Sinfonia Concertante in E flat for four wind instruments and orchestra, K.Anh.9

Mozart

Allegro Adagio Andantino con variazioni

Soloists: Janos Keheny (oboe), Laszlo Horvath (clarinet), Adam Friedrich (horn), Laszlo Haraszti (bassoon).

This work probably comes from the period in Mozart's life when, in the winter of 1777-1778, he had journeyed to the little capital of Mannheim. Here he had availed himself of the opportunity to listen to the famous orchestra of the Elector Karl Theodor which, for instrumental music, was considered the most perfect ensemble in Europe. Mozart was especially captivated by the clarinet which he heard for the first time in employment in the orchestra. From Mannheim he proceeded to Paris where, as Alfred Einstein wrote, "he was completely lost in the midst of the intrigues and court politics of the metropolis and was exploited from the beginning by those in power and by so-called 'friends'".

On April 5, 1778, Mozart wrote from Paris to his father that he was about to compose a *sinfonia concertante* for three virtuosos from the famous Mannheim orchestra: Johann Baptist Wendling, flutist; Friedrich Ramm, oboist; Georg Wenzel Ritter, bassoonist, plus the itinerant horn virtuoso Jan Vaclav Stich, better known by his Italian name of Giovanni Punto. The new work was to have been performed at the fashionable *Concerts Spirituels*, but nothing came of it. Unfortunately, the

on cellos and basses and continued by violins. The second subject recalls the 'Fate' figure of the first movement. The persistent rhythm of the timpani is heard, always increasing in power.

Finally, the whole orchestra, with trombones now added for the first time in a symphony, bursts without a break into the Finale, which opens with a splendid march-like theme. The 'Fate' figure occurs all through the development section. The movement increases in animation and ends with a thrilling *presto*.

Presented by the Australian Broadcasting Commission

Festival Theatre, Tuesday March 26 at 8 p.m.

The Hungarian State Symphony Orchestra

GYULA KISS *piano*

ERVIN LUKACS *conductor*

Concerto in A for two violins, strings and continuo (Echo), P.222

Vivaldi

Antonio Vivaldi was born in Venice, the son of a violinist in the Ducal Orchestra at St. Mark's, and though he was educated as a priest, he left the church to become a musician. He became known as *il prete rosso* (the red priest), because like many of his relatives, he was red haired. From 1707 to 1713 he was chapel-master to Duke Philipp of Hesse, who was living at Mantua at that time. Subsequently he taught violin and became *maestro de' concerti* at the *Ospedale della Pietà* in his native city. That institution was a foundlings' home for girls where the children were given musical instruction and where a fine choir and orchestra eventually developed. Vivaldi's contract with the *Pietà* required him to supply two concertos a month and the instrumental facilities at his disposal stimulated him to experiments, which in part account for his productivity. As well as being an incredibly prolific composer, Vivaldi travelled extensively as a highly esteemed violin virtuoso for a number of years.

He would not have found it hard to supply the *Pietà* with its fortnightly concerto; such was the speed with which he worked that he once boasted he could "compose a concerto with all its parts faster than a copyist could copy it". In all he composed 450 concertos for various soloists, either alone, or in combinations that were often interesting and unusual in their juxtapositions of tone colours, nearly 40 operas, symphonies, sonatas, arias and cantatas. A large number of these works was recently discovered in the National Library of Turin.

Vivaldi's feeling for tone values is evident in the *Echo Concerto* of 1740. In this concerto the string orchestra with a solo violin is confronted by another group consisting of two *ripieno* violins and a solo instrument. This gives the effect of the earlier *concerto grosso*, although Vivaldi himself never called any of his works by this name. Here, Vivaldi manages the echo effects with great subtlety, making piano repetitions by the first violin sound like a 'nearer' echo. Arpeggios, demi-semiquaver scale figures and trills in the last movement bear testimony to the virtuosity of Vivaldi's own playing.

Piano Concerto No. 3

Allegretto Adagio religioso Allegro vivace

The *Piano Concerto No. 3* was composed during 1945. Though the music itself gives no hint of the fact, Bartók was already in the grip of mortal sickness, and was barely able to finish the concerto before his death. The last 17 bars were orchestrated by his pupil and friend, Tibor Serly. The concerto received its world premiere in January 1946 in Philadelphia, U.S.A., the soloist being György Sándor with the Philadelphia Orchestra conducted by Eugene Ormandy.

The concerto has a clear tonal basis, the overall key being E minor and major. In the first movement the piano plunges straight away into the principal subject, which is improvisatory in style and shows a strong Eastern European influence. This is taken up by the orchestra until the piano interrupts with a brilliant rhapsodic outburst, leading to a second subject, *Scherzando*. The development section consists of a long impassioned melody played by the woodwinds and the piano alternately. The succeeding long trill leads to the recapitulation.

The second movement, *Adagio religioso*, is in ternary form (A-B-A). The first section is a chorale treated antiphonally by piano and orchestra. The central section is full of bird-song and suggests the rustle of murmuring leaves and flashing streams. The chorale is repeated in the final section, which ends with an intensely dramatic *Coda*, certainly the most impressive section of the concerto. The second movement leads without a break into the third movement, *Allegro vivace*, a brilliant movement with dance rhythms. One of the episodes is a four-voice *fugato*, and there is an extremely effective and brilliant final section based principally on the dance theme.

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INTERVAL

Symphony No. 3 in E flat, Op. 55 (Eroica)

Beethoven

Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Adagio molto

"I am not satisfied", said Beethoven in 1802, "with my works up to the present time. From now on I mean to take a new road". The first symphony that he composed after this statement was the *Eroica*, which was given its first performance in Vienna in 1805, when it was described by the critic as "virtually a daring, wild fantasia, but far too long". However, when Prince Louis Ferdinand of Prussia heard it for the first time, he was so captivated by it that he asked for it to be performed three times in succession.

The *Eroica* marks a tremendous advance on Beethoven's two earlier symphonies; it is the first of the epic symphonies, and as such paved the way for the 5th, the *Pastoral*, and the 9th, with its great choral finale. Written to celebrate the memory of a great man, the *Eroica* is an idealised portrait of Napoléon, whom Beethoven, along with so many others, regarded as the champion of freedom and whose name he had inscribed on the title page. It is now well-known that when he heard that Napoléon had assumed the title of Emperor, he tore the title page from the work, saying: "I am not a god, all then, he is nothing but an ordinary mortal. He will trample all the rights of man underfoot, indulge his ambition, and become a greater tyrant than anyone". Seventeen years later, Napoléon died at St. Helena, Beethoven said that he had already written his funeral march in the second movement of the symphony. It was while composing the symphony that Beethoven first realised the full horror of the calamity of deafness that had befallen him, and it has been shown that he observed that the whole work is inevitably as much a portrait of Beethoven's own heroic spirit as of Napoléon. It does indeed, stand as one of the most inspiring triumphs of the human spirit.

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Hungarian State Symphony Orchestra

SZENTHELYI violin

FERENCsik conductor

Der Freischütz

Weber

Der Freischütz, the most popular of Weber's operas, is imbued with the romantic spirit of Germany. The plot of the story is the old legend of the Magic Huntsman and Weber described the subject as "simple, interesting and horribly exciting". The overture opens with an impressive *adagio* followed by a beautiful horn quartet. There follows a *legro* taken from the close of the first act. A brief transition introduces the episode of the Magic Hunt in the full orchestra which alternates with a melody from Agathe's aria and a development section followed by the coda developing the Agathe melody to a superb conclusion which closes the Overture.

Concerto No. 2

Bartók

Allegro in troppo Andante tranquillo (Theme and Variations) Rondo: Allegro molto

Bartók is regarded as one of the greatest composers of our time. He drew inspiration for his music from the folk melodies of Eastern Europe, and in company with Kodály, was responsible for a great deal of research and discovery in this field. Chief of his discoveries were new metres, asymmetrical rhythms, and the fact that dissonance was sometimes used to accentuate the melodic line of which he began to apply in his own writing. This difficult violin concerto—difficult for both the performer and conductor alike—was composed in the years 1937–1938, and dedicated to Zoltán Kodály.

In the first movement the violinist has had an important role to play; he is even more vocal in places than in the first movement which is a set of variations on a theme characteristic of Bartók's most personal idiom; the *Andante* and an *allegro scherzando* are points of structure. The *Finale* opens with a down-bow stroke and a fierce phrase which derives from the main subject of the first movement: this reappears in various forms later, and is even treated upside down. There is much expansion of the ideas, and a remarkable *stretto*, which falls down to *molto tranquillo*. The ending of this impressive concerto is more contrapuntal in style.

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AL

Symphony No. 5 in C minor, Op. 67

Beethoven

Allegro brio Andante con moto Scherzo: Allegro and Trio Finale: Allegro

Years after the composition of the Fifth Symphony, Schindler asked Beethoven the meaning of the prophetic notes which opens it. He received the reply: "Thus Fate knocks at the door." On the other hand it was maintained by Czerny and Ries that this figure—three short notes followed by a long one—was suggested by the call of a goldfinch heard by the composer in the park just outside Vienna.

The famous motif which opens the symphony dominates the whole movement and is still present in the basses while the second subject is played by the first violins and then by the clarinet. The first subject is in the form of free variations on two themes; the first a beautiful melody announced by the violins and cellos, the second a somewhat martial-sounding tune, given first to the woodwind and then triumphantly, to the whole orchestra. These two ideas are developed and varied in true Beethovenian fashion. The first subject of the *Scherzo* is a mysterious and sombre figure first heard

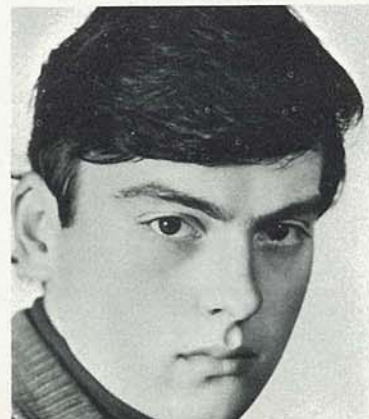
Hungarian State Symphony Orchestra



ERVIN LUKACS



MIKLOS SZENTHELYI



GYULA KISS

The Hungarian State Symphony Orchestra was founded in 1923 under the name of Budapest Metropolitan Orchestra. After grave losses during the Second World War, the Orchestra was re-organized by Ferenc Fricssay and Laszlo Somlyódy and in 1959 the title of Hungarian State Symphony Orchestra was adopted. In appreciation of its important role in fostering symphonic music in Hungary the orchestra was awarded the Hungarian State Prize in 1955.

Janos Ferencsik

Born in Budapest in 1907, the distinguished Hungarian conductor Janos Ferencsik has been General Music Director of both the Hungarian State Symphony Orchestra and the Budapest Opera since 1952. He is in constant demand throughout the world for conducting engagements. He has visited Australia for the A.B.C. in 1970.

Ervin Lukacs

Born in Budapest in 1928 he began studying music at the age of seven. In 1958 he was appointed to the Budapest State Opera House and became professor of conducting at the Liszt Academy. Besides his regular engagements with the Hungarian State Symphony Orchestra and the Budapest Symphony Orchestra in Hungary's major concert halls, Ervin Lukacs has conducted in East and West Germany, Italy, Poland, China and the Soviet Union.

Miklos Szenthelyi

Violinist Miklos Szenthelyi was born in Budapest in 1951 and took up piano-playing at the age of seven but switched to the violin when he was nine. He was a second-year student at the Budapest Secondary School of Music, he displayed such exceptional talent that he was admitted to the Budapest Liszt Academy of Music, where he continued his studies under the eminent violinist Denes Kovacs, the Director of the Academy. He was a prize winner (with his piano sister Judit) in the 1970 Leo Weiner International Piano and Violin Sonata Competition.

Gyula Kiss

Gyula Kiss is regarded as a leader among the present generation of young Hungarian performers. Apart from giving many recitals in Hungary Mr. Kiss has appeared with conspicuous success at various national and international contests during the last few years. He was second prize winner in the Budapest Bartok Competition and the following year was awarded first prize in the annual Budapest competition organised by Hungarian Radio and

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| Jack Emery | 76 | Tuesday 19 March | | 1 p.m. Adelaide Anthology | 64 |
| John Updike | 92 | 1 p.m. André Tchaikowsky | 23 | 1.10 p.m. Elder Hall | 44 |
| Gargoyles | 70 | 1.10 p.m. Elder Hall | 44 | 8 p.m. H.S.S.O. | 6 |
| | | 2.30 p.m. Australian Dance Theatre | 80 | 8.15 p.m. A.B.C. Winners | 26 |
| ay 13 March | | 8 p.m. S.A.S.O. | 12 | 8.15 p.m. Theater of the Deaf | 65 |
| Nancy Cole | 75 | 8 p.m. Australian Dance Theatre | 80 | 8.15 p.m. S.A. Theatre Co. | 63 |
| Elder Hall | 44 | 8 p.m. Moscow Circus | 91 | 8.15 p.m. Theatre 62 | 68 |
| Stratford | 58 | 8 p.m. Herbie Mann | 90 | 8.30 p.m. Tom Fleming | 74 |
| Slansk | 84 | 8.15 p.m. Triton Trio | 35 | 11.15 p.m. Gargoyles | 70 |
| New Opera | 46 | 8.15 p.m. Stratford | 58 | Wednesday 27 March | |
| Slansk | 84 | 8.15 p.m. S.A. Theatre Co. | 61 | 1 p.m. Adelaide Anthology | 64 |
| Stratford | 58 | 8.15 p.m. Nimrod | 71 | 1.10 p.m. Elder Hall | 44 |
| S.A. Theatre Co. | 61 | 8.15 p.m. Theatre 62 | 68 | 8 p.m. H.S.S.O. | 8 |
| Nimrod | 71 | 8.15 p.m. Hello and Goodbye | 73 | 8 p.m. Adelaide Singers | 43 |
| Hello and Goodbye | 73 | 8.15 p.m. Hello and Goodbye | 73 | 8.15 p.m. Theater of the Deaf | 65 |
| Fires of London | 53 | 11.15 p.m. Gargoyles | 70 | 8.15 p.m. S.A. Theatre Co. | 63 |
| Nancy Cole | 75 | 11.30 p.m. Margret Roadknight | 90 | 8.15 p.m. Theatre 62 | 68 |
| Jack Emery | 76 | | | 8.30 p.m. Tom Fleming | 74 |
| Gargoyles | 70 | Wednesday 20 March | | 11.15 p.m. Gargoyles | 70 |
| | | 1.10 p.m. Elder Hall | 44 | Thursday 28 March | |
| ay 14 March | | 2 p.m. Stratford | 58 | 1 p.m. Adelaide Anthology | 64 |
| André Tchaikowsky | 23 | 2 p.m. Moscow Circus | 91 | 1.10 p.m. Elder Hall | 44 |
| Elder Hall | 44 | 8 p.m. Collegium Musicum | 17 | 8 p.m. Australian Ballet | 78 |
| Massed Bands | 38 | 8 p.m. Moscow Circus | 91 | 8.15 p.m. Geoffrey Tozer | 29 |
| New Opera | 46 | 8.15 p.m. Triton Trio | 34 | 8.15 p.m. Theater of the Deaf | 65 |
| Slansk | 84 | 8.15 p.m. Stratford | 58 | 8.15 p.m. S.A. Theatre Co. | 63 |
| Stratford | 58 | 8.15 p.m. S.A. Theatre Co. | 61 | 8.15 p.m. Theatre 62 | 68 |
| S.A. Theatre Co. | 61 | 8.15 p.m. Nimrod | 71 | 8.30 p.m. Tom Fleming | 74 |
| Nimrod | 71 | 8.15 p.m. Theatre 62 | 68 | 11.15 p.m. Gargoyles | 70 |
| Hello and Goodbye | 73 | 11.15 p.m. Gargoyles | 70 | Friday 29 March | |
| Jack Emery | 76 | 11.30 p.m. Margret Roadknight | 90 | 1 p.m. Adelaide Anthology | 64 |
| Nancy Cole | 75 | | | 1.10 p.m. Elder Hall | 44 |
| Nadine Gordimer | 92 | Thursday 21 March | | 8 p.m. Australian Ballet | 78 |
| St. Louis Jazz Quartet | 90 | 1.10 p.m. Elder Hall | 44 | 8 p.m. Australian Dance Theatre | 81 |
| Gargoyles | 70 | 8 p.m. Australian Ballet | 78 | 8 p.m. Moscow Circus | 91 |
| | | 8 p.m. Australian Dance Theatre | 81 | 8.15 p.m. Collegium Soloists | 42 |
| 15 March | | 8 p.m. Moscow Circus | 91 | 8.15 p.m. Triton Trio | 35 |
| Nancy Cole | 75 | 8.15 p.m. Stratford | 58 | 8.15 p.m. Stratford | 58 |
| Elder Hall | 44 | 8.15 p.m. S.A. Theatre Co. | 61 | 8.15 p.m. S.A. Theatre Co. | 61 |
| Hans Hotter | 22 | 8.15 p.m. Nimrod | 71 | 8.15 p.m. Nimrod | 71 |
| Music of India | 32 | 8.15 p.m. Theatre 62 | 68 | 8.15 p.m. Theatre 62 | 68 |
| Slansk | 84 | 11.15 p.m. Gargoyles | 70 | 8.30 p.m. Tom Fleming | 74 |
| Moscow Circus | 91 | 11.30 p.m. Margret Roadknight | 90 | 11.15 p.m. Gargoyles | 70 |
| Kurt Guntner | 28 | | | Saturday 30 March | |
| Stratford | 58 | Friday 22 March | | 1 p.m. Adelaide Anthology | 64 |
| S.A. Theatre Co. | 61 | 11 a.m. André Tchaikowsky | 23 | 2 p.m. Australian Ballet | 78 |
| Nimrod | 71 | 1.10 p.m. Elder Hall | 44 | 2 p.m. Theater of the Deaf | 65 |
| Hello and Goodbye | 73 | 5.30 p.m. Moscow Circus | 91 | 2.30 p.m. Totila | 56 |
| Jack Emery | 76 | 8 p.m. Collegium Musicum | 18 | 2.30 p.m. Theatre 62 | 68 |
| Oswald Mtshali | 92 | 8 p.m. Australian Ballet | 78 | 5 p.m. S.A. Theatre Co. | 63 |
| Gargoyles | 70 | 8 p.m. Australian Dance Theatre | 81 | 8 p.m. S.A.S.O.—Prom | 13 |
| | | 8.15 p.m. Triton Trio | 34 | 8 p.m. Australian Ballet | 78 |
| ay 16 March | | 8.15 p.m. Stratford | 58 | 8.15 p.m. Theater of the Deaf | 65 |
| Moscow Circus | 91 | 8.15 p.m. S.A. Theatre Co. | 61 | 8.15 p.m. Theatre 62 | 68 |
| Stratford | 58 | 8.15 p.m. Nimrod | 71 | 8.30 p.m. S.A. Theatre Co. | 63 |
| Nimrod | 71 | 8.15 p.m. Theatre 62 | 68 | 8.30 p.m. Tom Fleming | 74 |
| Slansk | 84 | 8.15 p.m. Gargoyles | 70 | 11.15 p.m. Gargoyles | 70 |
| Moscow Circus | 91 | 11.30 p.m. Margret Roadknight | 90 | | |
| S.A. Theatre Co. | 61 | | | | |





Patron:
Her Majesty Queen Elizabeth
The Queen Mother



foreword by the President

Probably the most exciting thought in the minds of the citizens of South Australia in relation to the eighth Adelaide Festival of Arts is that for the first time we have a magnificent new 2,000 seat multi-purpose theatre as its focal point.

I feel sure everyone associated with the Festival is as delighted as I am that the Festival Theatre—stage one of the planned \$14 million Festival Centre, jointly financed by the State Government, the Adelaide City Council, the Australian Government and the citizens of Adelaide—has been completed. The remainder of the complex includes a drama theatre, an experimental theatre, and an open air amphitheatre and I hope, as I am sure you do, that we will look forward to seeing all these theatres in use during the ninth Festival of Arts in 1976.

The Festival promises to surpass all the others in scope and standard of excellence. We believe it will again be a memorable national and international artistic occasion. Once more the Festival is deeply indebted for the enormous amount of assistance it receives from the various levels of government, companies, organisations and people who give so generously of their assistance of time and money to make each successive Festival better than the last. We are extremely appreciative of their support.

I hope everyone finds the 1974 Festival to be a stimulating and rewarding experience.

R. B. Campbell.

**Adelaide Festival of Arts
souvenir programme
9-30 march 1974**

E. F. Burns



50 cents