

THE THIRD ADELAIDE FESTIVAL OF ARTS



1964

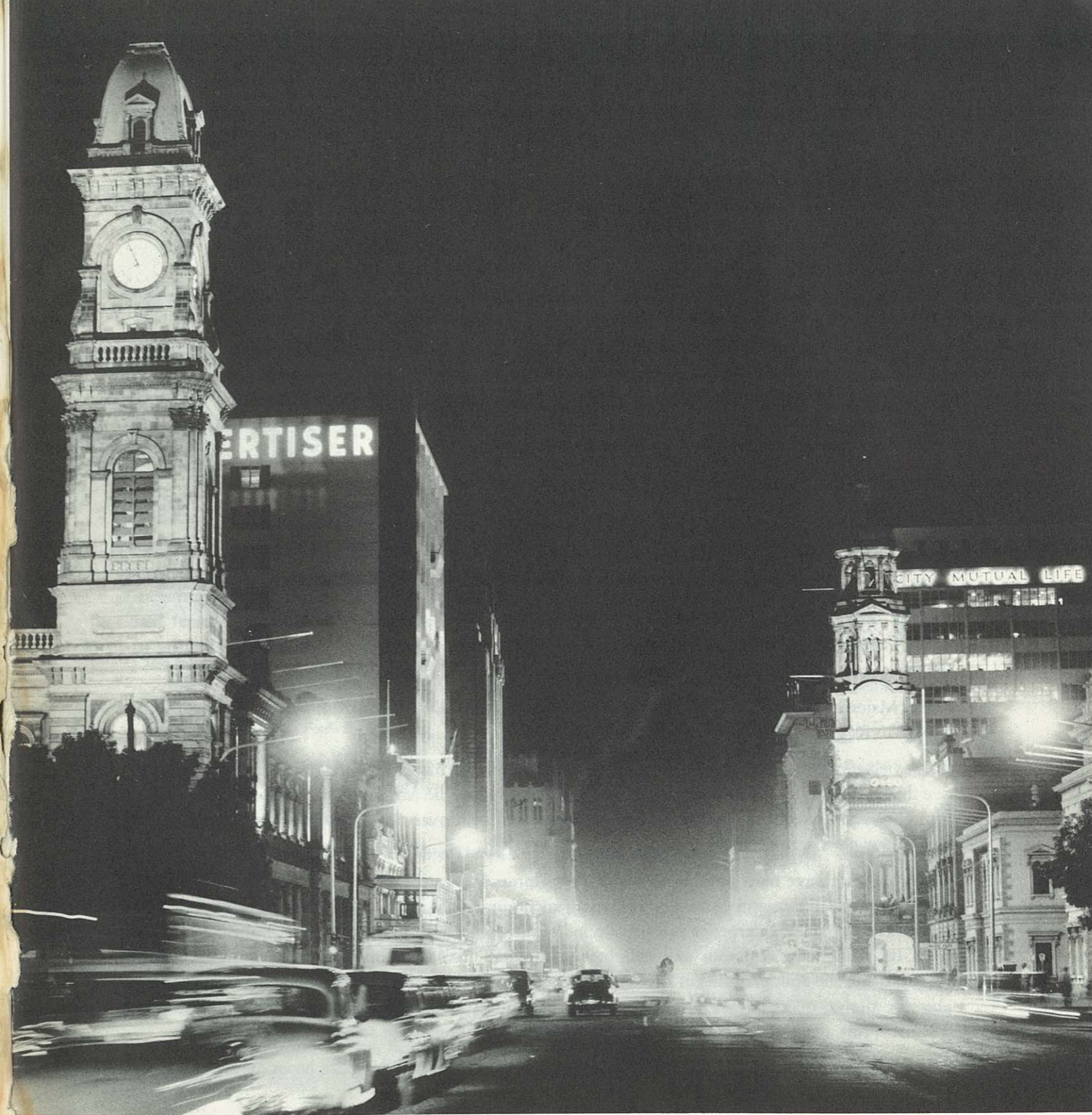
SOUVENIR
PROGRAMME

3/-

The Board of Governors of The Adelaide Festival of Arts wishes to express its gratitude to Rothmans of Pall Mall (Australia) Pty. Ltd. for its generosity in underwriting the cost of this Souvenir Programme.

L. M. S. HARGRAVE
Chairman.

COVER DESIGN based on a costume sketch by Paul Morisset for Darius the King in *Play of Daniel*.



ADELAIDE

Light's city and city of light, scene of the 1964 Festival of Arts



MR. J. C. IRWIN, Lord Mayor of Adelaide and President of the Festival.

Foreword by the President

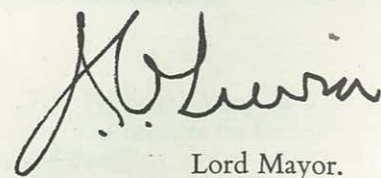
We are most grateful to the Prime Minister of Australia, Sir Robert Menzies, for honouring us by opening the third Adelaide Festival of Arts. This has tempered our disappointment that Her Majesty Queen Elizabeth The Queen Mother was prevented by illness from visiting us for this occasion. Her splendid recovery has encouraged us to look forward to a later visit.

Her Majesty's acceptance of our invitation to open the Festival, of which she is patron, was a gracious tribute to its growing national importance.

We believe that we are moving towards the creation of a permanent festival of international quality, one that will, in time, take its place beside the major festivals of the world. For this reason we have again brought to this country a number of outstanding artists from overseas, presenting them alongside the best of our own performers.

It would not have been possible to devise a programme so varied and of such high quality without the support and enthusiasm of the South Australian community as a whole. We have to thank the many hundreds of business enterprises and private individuals who have given us financial assistance in the form of guarantees. Generous and enlightened subsidies have been made by the Commonwealth Government, the South Australian Government and the Adelaide City Council. We are greatly indebted also for the co-operation of the Australian Broadcasting Commission, the Australian Elizabethan Theatre Trust, the University of Adelaide and other organisations of an artistic or public nature.

It is my personal hope that this will be a highly successful Festival which can be enjoyed by all those with a feeling for the arts.


Lord Mayor.

Opening Programme Of The Third Festival

Saturday, March 7

The third Adelaide Festival of Arts will be opened by the Rt. Hon. the Prime Minister of Australia (Sir Robert Menzies, K.T., C.H., P.C., M.P.) at a brief ceremony outside the Town Hall at 11.30 a.m. Following the opening there will be a Festival procession through the city, headed by the Band of Her Majesty's Scots Guards and a naval contingent from U.S.S. *Hissem*.

11.30 a.m.—Arrival of the Prime Minister at the Town Hall.

Received by the Rt. Hon. the Lord Mayor (Mr. J. C. Irwin, O.B.E., E.D., F.R.A.I.A.). Address of Welcome.

Opening Address by the Prime Minister.

Breaking out of the Festival Flag.

11.45 a.m.—Festival Procession passes the Town Hall, proceeding along King William Street, Rundle Street, Pulteney Street and North Terrace to King William Road.

1 p.m.—Opening of Festival Fair, Elder Park.

3 p.m.—The Prime Minister visits the Highland Games, arranged by the Royal Caledonian Society of South Australia, Adelaide Oval.

4 p.m.—Opening of Festival Art Exhibitions at the National Gallery, North Terrace, by Mr. Robert Helpmann.

8 p.m.—Gala Premiere of *Troilus and Cressida*, Her Majesty's Theatre.

8 p.m.—*King Henry V*, Tent Theatre, West Parklands.

8 p.m.—Opening performance, The Bayanihan Philippine Dance Company, Thebarton Town Hall.

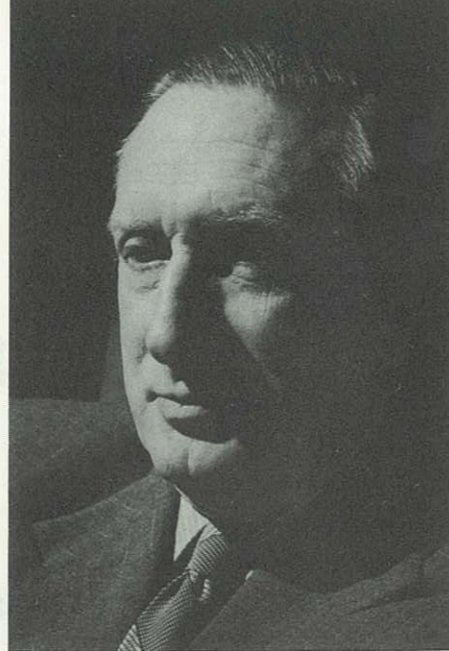
8 p.m.—Eddie Condon's Jazz All Stars, Regent Theatre.

8 p.m.—Band of Her Majesty's Scots Guards, Memorial Drive.

SIR WILLIAM WALTON

Guest of Honour

Sir William Walton's first visit to this country will be marked by the Australian premiere of his opera, *Troilus and Cressida*. He will conduct the Sydney Symphony Orchestra in a concert of his own works, including the first Australian performances of his *Variations On A Theme by Hindemith* and *Concerto for Violoncello*; and also the Festival Chamber Group in his celebrated *Facade*. In addition, he will attend the UNESCO seminar: *Sound On Film*.



SIR WILLIAM WALTON

By ALAN FRANK, editor of the music department of Oxford University Press, London.

As a person, Sir William Walton—sixty-two on March 29 this year—shows no outward signs of the old-fashioned, wild-looking temperamental artist. From his appearance one would hardly guess that he was a composer. Rather one has the impression of a quiet personality, very controlled and well-organised, impeccably dressed, and obviously a person with a meticulously tidy mind. All this is perhaps rather misleading, because the quiet exterior conceals an extremely purposeful and intense personality, which is certainly reflected in his music.

Born in the North of England, Walton was educated as a boy at the Cathedral Choir School at Oxford, and then became an undergraduate at Christ Church, Oxford. It was here that he first met the Sitwell family, and after he left Oxford he went to live at their house in Chelsea. When he was barely 20, Walton scored his first great success. This was the brilliant *Facade Entertainment*, a setting of poems by Edith Sitwell for reciting voice and instruments. Incredibly, more than 40 years old and absolutely undimmed, this is probably Walton's best known work, whether in its original form or in the derived orchestral suites or as a ballet.

In addition to a number of smaller works which include the *Coronation Marches* and film scores for *Henry V*, *Hamlet* and *Richard III*, Walton has written more than a dozen major works, practically all of which have found a secure place in the international repertoire. Among them are *Belshazzar's Feast*, certainly one of the finest of all modern English choral works; the three string *Concertos*, for viola, violin and violoncello, the last two commissioned by Heifetz and Piatigorsky; and two *Symphonies*. The recent *Variations on a Theme by Hindemith* is a culminating point in a lifelong friendship with the composer. Hindemith, who was then making his living as a professional viola player, gave the first performance of Walton's Viola Concerto in London in 1929.

Above all there is the opera *Troilus and Cressida* which Walton has described as "an example of English bel canto . . . a singer's opera". Anyone who has heard this opera could not fail to agree that it meets his description admirably.

Walton has now made his home on the island of Ischia off the coast at Naples. Here he can concentrate on composing and there is not even a telephone in his house to disturb him. In recent years he has done more than any other composer of his generation to put modern English music on the international map.

Concerts

THE ADELAIDE FESTIVAL OF ARTS
and
THE AUSTRALIAN BROADCASTING COMMISSION
present

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA

MONDAY, MARCH 9, at 8 p.m.

Regent Theatre

Conductor: HENRY KRIPS

Soloists: RICHARD LEWIS, NANCY THOMAS

Leader: LEONARD DOMMETT

<i>Fanfare</i>	William Walton
<i>Symphony No. 5 in C minor, Op. 67</i>	Beethoven
<i>"Das Lied von der Erde" ("The Song of the Earth")</i>	Mahler

THE AUSTRALIAN YOUTH ORCHESTRA

TUESDAY, MARCH 10, at 8 p.m.

(A.B.C. Youth Subscription Series)

WEDNESDAY, MARCH 11, at 8 p.m.

Adelaide Town Hall

Conductor: JOHN HOPKINS

Soloist: LYALL DUKE

<i>Johannesburg Festival Overture</i>	William Walton
<i>Sinfonietta</i>	Dorian Le Gallienne
<i>Symphonic Variations for Pianoforte and Orchestra</i>	César Franck
<i>Symphony No. 4 in G, Op. 88</i>	Dvorak

SYDNEY SYMPHONY ORCHESTRA

THURSDAY, MARCH 12, at 8 p.m.

Regent Theatre

Conductor: ALCEO GALLIERA Soloist: INGRID HAEBLER

Concert Master: ERNEST LLEWELLYN

<i>"Don Juan", Symphonic Poem, Op. 20</i>	Richard Strauss
<i>Pianoforte Concerto No. 4, Op 58</i>	Beethoven
<i>Symphony No. 5, Op. 47</i>	Dmitri Shostakovich

Concerts

SYDNEY SYMPHONY ORCHESTRA

SATURDAY, MARCH 14, at 8 p.m.
Regent Theatre

Conductor: ALCEO GALLIERA Soloists: BERYL KIMBER, MAURICE CLARE
Concert Master: ERNEST LLEWELLYN

"Tod und Verklärung" ("Death and Transfiguration"), Symphonic Poem, Op. 24 Richard Strauss
Concerto for two Violins and Orchestra (1954) (First Australian Performance) Henk Badings
Symphony in D ("Haffner"), K. 385 Mozart
"The Pines of Rome", Symphonic Poem Respighi

SYDNEY SYMPHONY ORCHESTRA

MONDAY, MARCH 16, at 8 p.m.
Regent Theatre

Conductor: ALCEO GALLIERA Soloist: HEATHER HARPER
Concert Master: ERNEST LLEWELLYN

Overture to "The Sicilian Vespers" Verdi
Serenata Alfredo Casella
Last Four Songs Richard Strauss
Symphony No. 1 in C minor, Op. 68 Brahms

SYDNEY SYMPHONY ORCHESTRA

WEDNESDAY, MARCH 18, at 8 p.m.
Regent Theatre

WORKS OF WILLIAM WALTON

Conductor: SIR WILLIAM WALTON Soloist: JAMES WHITEHEAD

Variations on a Theme by Hindemith
(First Australian Performance)
Concerto for Violoncello and Orchestra
(First Australian Performance)
Symphony No. 1

THE FESTIVAL CHAMBER MUSIC PLAYERS

with
ANTONY HOPKINS

TUESDAY, MARCH 17, at 8.15 p.m.
Adelaide Town Hall

Soloists: INGRID HAEBLER*, DAVID GALLIVER
Leader: MAURICE CLARE*

Brandenburg Concerto No. 4 in G Major for Violin, two Flutes, Strings and Continuo Bach
Rondo in D., K.485 Mozart
"Serenade" for Tenor, Horn and Strings, Op. 31 Benjamin Britten
Overture (First Australian Performance) Antony Hopkins
"Aubade" for Pianoforte and Eighteen Instruments (1929) Francis Poulenc

*By arrangement with the Australian Broadcasting Commission

Concerts

THE FESTIVAL CHAMBER MUSIC PLAYERS

with
ANTONY HOPKINS

THURSDAY, MARCH 19, at 8.15 p.m.

Adelaide Town Hall

Soloists: THOMAS WHITE, THOMAS WIGHTMAN, LANCE DOSSOR,
CLEMENS LESKE, HUW JONES*

Leader: MAURICE CLARE*

Concerto Grosso No. 4 in A Minor, Op. 6 No. 4 Handel
Duet Concertino for Clarinet, Bassoon, Strings and Harp (1947) Strauss
Adagio and Fugue in C minor, K. 546 Mozart
"Petite Symphonie Concertante" for Harpsichord, Harp, Pianoforte and String Orchestra (1945)
Frank Martin

WAR REQUIEM

Benjamin Britten

(first Australian performances)

FRIDAY, MARCH 20, and SATURDAY, MARCH 21 at 8.15 p.m.

Centennial Hall

THE FESTIVAL CHOIR

The Adelaide Philharmonic Choir

The Adelaide Harmony Choir

A Choir of Boys from St. Peter's College

SYDNEY SYMPHONY ORCHESTRA *

Conductor: SIR BERNARD HEINZE

Soloists: HEATHER HARPER, DAVID GALLIVER, JOHN SHAW

Organist: DAVID SWALE Concert Master: ERNEST LLEWELLYN

*By arrangement with the Australian Broadcasting Commission



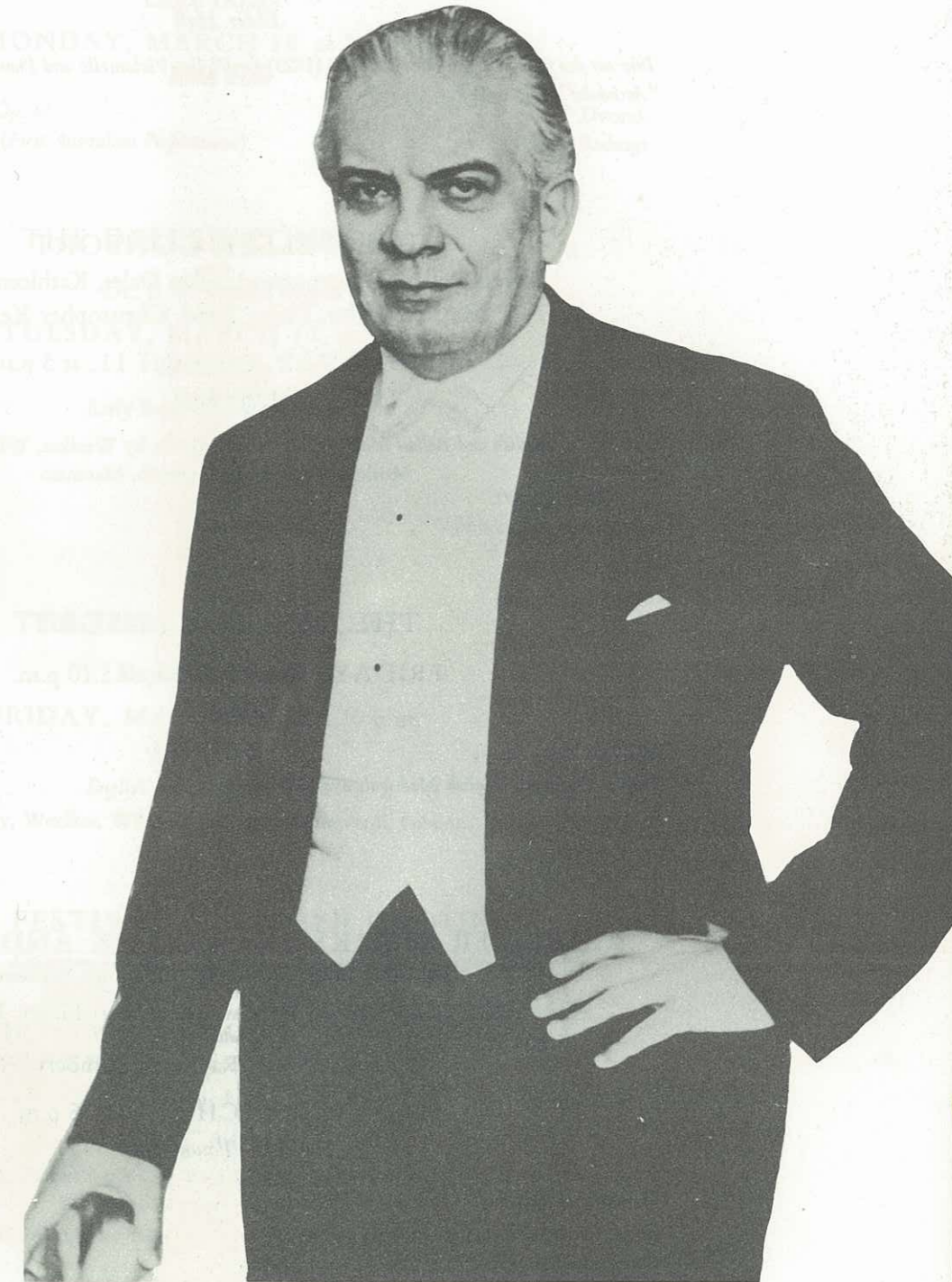
An Australian conductor with an international reputation, SIR BERNARD HEINZE has conducted leading orchestras in Europe, North America and the Soviet Union and has been a major influence in the development of Australia's musical life for more than thirty years. He has introduced many new works to this country. At the Festival he conducts the first Australian performance of Benjamin Britten's *War Requiem*, which in less than two years has come to be regarded as the finest choral work of our time.



Resident conductor of the South Australian Symphony Orchestra since 1949, HENRY KRIPS began his musical career in Vienna and makes frequent visits to Europe to conduct orchestras there. He directs the Festival's opening concert, which includes a major work by another Austrian, Gustav Mahler. *Das Lied von der Erde*, which he conducted in Melbourne two years ago, has rarely been performed in Australia.

THREE CONDUCTORS

Principal conductor at the Festival, ALCEO GALLIERA directs the Sydney Symphony Orchestra in three concerts. His family has been among the leaders in the realm of Italian music for four generations and he is a composer in his own right as well. His first major success was as conductor of the Santa Cecilia Academy orchestra in Rome. He now holds the chair of music at the Verdi Conservatorium in Milan, though he makes frequent appearances as guest conductor with leading European orchestras. He has not visited Australia since 1951, when he was musical director of the Victorian Symphony Orchestra for six months. Galliera will introduce a new theme into the Festival music programmes by conducting works by his compatriots, Verdi, Respighi and Casella.



Chamber Music

THE ELDER TRIO

Beryl Kimber, James Whitehead, Lance Dossor

TUESDAY, MARCH 10, at 1.10 p.m.

Elder Hall

Trio sur des Chants Populaires Irlandais (1925) for Violin, Violoncello and Pianoforte
"Archduke" Trio in B flat, Op. 97

Frank Martin
Beethoven

THE DELLER CONSORT

Alfred Deller (counter-tenor), Ellen Dales, Kathleen Aitken,
Max Worthley, Philip Todd, Christopher Keyte

WEDNESDAY, MARCH 11, at 3 p.m.

Elder Hall

English and Italian Madrigals, including works by Weelkes, Wilbye, Byrd,
Morley, Monteverdi, Gesualdo, Marenzio

THE DELLER CONSORT

FRIDAY, MARCH 13, at 1.10 p.m.

Elder Hall

Mass for Three Voices

French Chansons, English Madrigals and Folk Songs

Byrd

CHAMBER WORKS OF BARTOK AND MOZART

Concert for String Quartet with Clarinet and Pianoforte

Ernest Llewellyn, Donald Hazelwood, Robert Pikler, John Painter

with

Thomas White, Raymond Lambert

FRIDAY, MARCH 13, at 8.15 p.m.

Adelaide Town Hall

"Contrasts" for Violin, Clarinet and Pianoforte

String Quartet No. 1, Op. 7 (1908)

Quintet in A for Clarinet and String Quartet, K 581

Bartok

Bartok

Mozart

Chamber Music

THE ELDER STRING QUARTET

Beryl Kimber, Lloyd Davics, Harold Fairhurst, James Whitehead

with

Lance Dossor

MONDAY, MARCH 16, at 1.10 p.m.

Elder Hall

Pianoforte Quintet in A, Op. 81

Pianoforte Quintet (1952) (First Australian Performance)

Dvorak

Henk Badings

THE DELLER CONSORT

with

Dr. J. V. Peters, organ

TUESDAY, MARCH 17, at 3 p.m.

Elder Hall

Early English Church Music

Mass for Five Voices

Motets

Verse Anthems

Organ Works

Byrd

Tallis, Byrd

Purcell, Gibbons

Gibbons, Blow, Purcell

THE DELLER CONSORT

with

Desmond Dupré

FRIDAY, MARCH 20, at 1.10 p.m.

Elder Hall

English and Italian Madrigals

Morley, Weelkes, Wilbye, Dowland, Monteverdi, Gibbons

THE FESTIVAL CHAMBER GROUP

David Cubbin, Thomas White, Kenneth Wooldridge, David Bishop,
Leonard Taylor, Richard Smith

FRIDAY, MARCH 13, at 5 p.m.; MONDAY, MARCH 16, at 5 p.m.;

THURSDAY, MARCH 19, at 5 p.m.

Union Hall

FACADE

an Entertainment by WILLIAM WALTON

Poems by EDITH SITWELL

Conducted by SIR WILLIAM WALTON

By arrangement with the University of Adelaide

Recitals

Dr. J. V. PETERS

ORGAN RECITAL

SUNDAY, MARCH 8, at 3 p.m.

Adelaide Town Hall

Suite du Deuxième Ton	Clérambault (1676-1749)
(a) Partita: O Gott, du frommer Gott	} J. S. Bach (1685-1750)
(b) Trio Sonata IV in E Minor	
(c) Passacaglia and Fugue in C Minor	
Sonata No. 2 in D Minor, Op. 60	Max Reger (1873-1916)

LANCE DOSSOR and CLEMENS LESKE

Pianoforte Recital—Four hands

MONDAY, MARCH 9, at 1.10 p.m.

Elder Hall

Fantaisie in F Minor, Op. 103 for Pianoforte Duet	Schubert
Second Suite, Op. 17 (1901) for two Pianofortes	Rachmaninov

HEATHER HARPER

with Raymond Lambert*

TUESDAY, MARCH 10, at 8 p.m.

Elder Hall

Songs by Handel, Purcell, Schubert, Beethoven, Richard Strauss, Benjamin Britten
and
Twentieth Century settings of Shakespeare songs

HEATHER HARPER

with Raymond Lambert*

THURSDAY, MARCH 12, at 1.10 p.m.

Elder Hall

Songs by Schubert, Benjamin Britten
and
"Songs for the Lord Mayor's Table" by William Walton

* By arrangement with the Australian Broadcasting Commission

Recitals

MAX WORTHLEY and ANTONY HOPKINS

THURSDAY, MARCH 12, at 3 p.m.

Elder Hall

MUSIC OF THE TWENTIETH CENTURY

Songs by Benjamin Britten, Antony Hopkins, Peter Warlock
and

"Song Cycle" by Antony Hopkins
(World Premiere)

INGRID HAEBLER*

SATURDAY, MARCH 14, at 3 p.m.

Adelaide Town Hall

Sonata in C, K. 330	Mozart
Sonata in A flat, Op. 110	Beethoven
Sonata in B flat, Op. posth.	Schubert

LEONARD DOMMETT and CLEMENS LESKE

TUESDAY, MARCH 17, at 1.10 p.m.

Elder Hall

Sonata in F, Op. 25 ("Spring")	Beethoven
Sonata in E flat for Violin and Pianoforte, Op. 18	Richard Strauss

ALFRED DELLER and DESMOND DUPRÉ

THURSDAY, MARCH 19, at 1.10 p.m.

Elder Hall

SHAKESPEARE SONGS TO ORIGINAL
SIXTEENTH CENTURY SETTINGS

Songs with Lute	Dowland, Campion, Johnson
Lute Solos	Dowland

ALFRED DELLER and DESMOND DUPRÉ

SATURDAY, MARCH 21, at 3 p.m.

Elder Hall

Songs by Dowland, Monteverdi, Bach, Handel, Purcell
and
Contemporary Spanish works for Guitar

* By arrangement with the Australian Broadcasting Commission

MUSIC



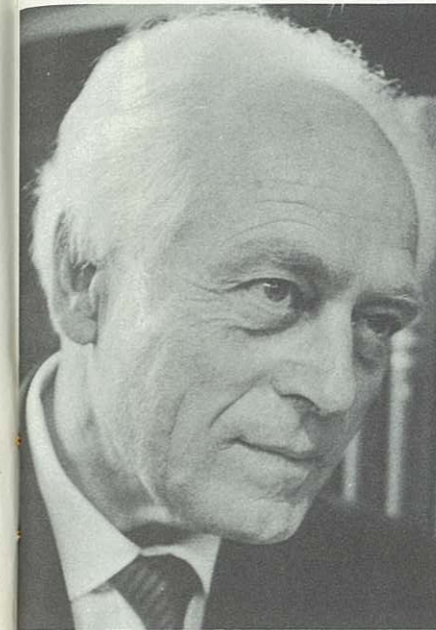
Ingrid Haebler, *pianoforte*



John Hopkins, *conductor*



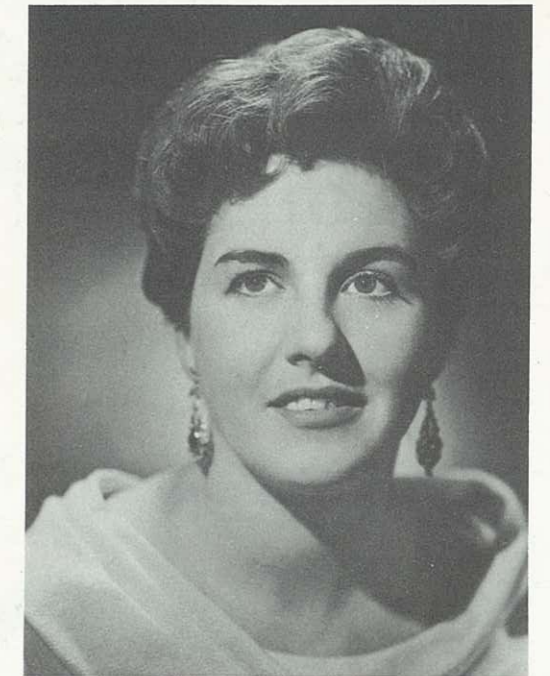
Nancy Thomas, *contralto*



Professor John Bishop,
Artistic Director of the Festival

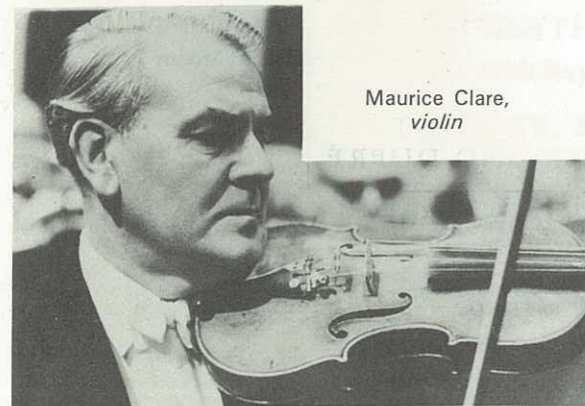


Antony Hopkins,
conductor-pianoforte



Heather Harper, *soprano*

PERSONALITIES



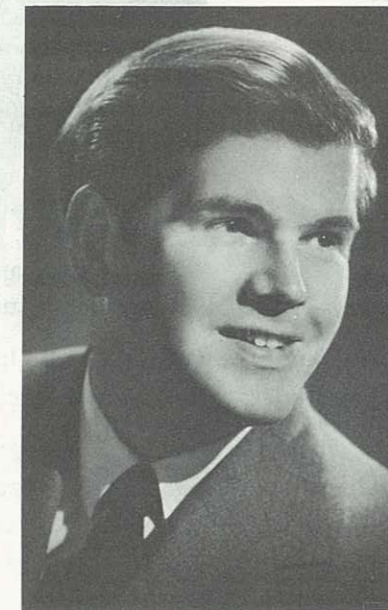
Maurice Clare,
violin



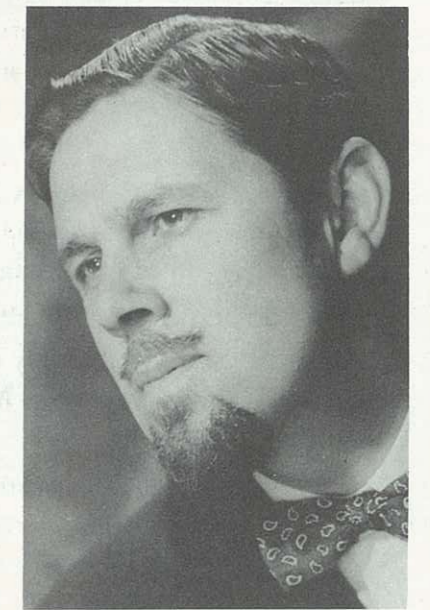
Henk Badings, *composer*



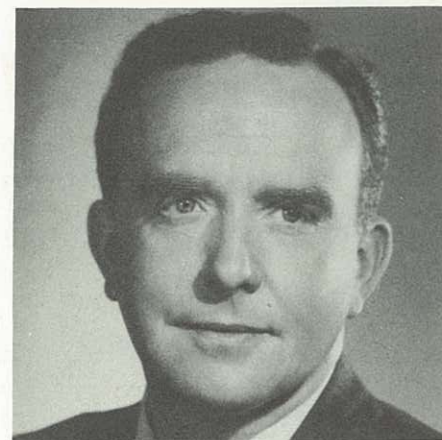
Beryl Kimber, *violin*



David Galliver, *tenor*

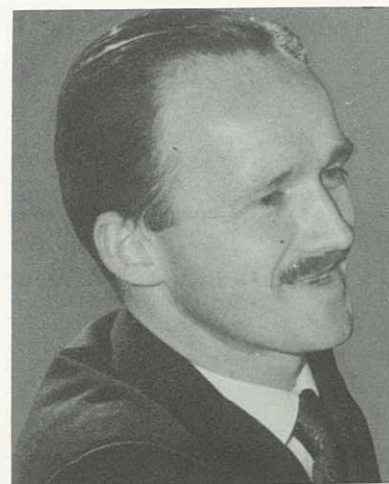


Alfred Deller, *counter-tenor*



Max Worthley, *tenor*

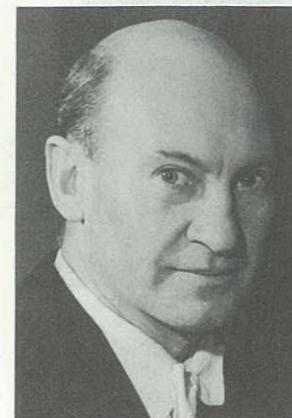
14



Ernest Llewellyn, *violin*



Lance
Dossor
pianoforte



James
Whitehead,
violoncello



15

The Operas

- TROILUS AND CRESSIDA
- MACBETH
- CARMEN

The return of Marie Collier to appear exclusively at the Festival is an event of great significance, for the Ballarat-born soprano has been overseas since 1955. Her release from engagements at the Royal Opera House, Covent Garden, was arranged at the special request of the Festival and she will return to London immediately after the final performance of *Troilus and Cressida*.

The composer, Sir William Walton, who regards her as the finest Cressida to have sung the role, urged her to sing it in Adelaide. Miss Collier's last appearance, before leaving Australia, as Magda Sorel in Gian Carlo-Menotti's *The Consul* is still widely remembered.

Since then she has made many notable appearances at the Royal Opera House and Sadler's Wells in such roles as Madame Butterfly, Tosca, and Hecuba in the premiere of Michael Tippett's *King Priam*.

The Walton opera is further strengthened by the appearance of one of Britain's finest operatic tenors, Richard Lewis, who created the role of Troilus at Covent Garden in 1954, later singing it at the San Francisco Opera House. He has appeared for twelve years consecutively at the Glyndebourne Opera Festival, and has sung at many other festivals such as Edinburgh, Lucerne and Venice. Equally distinguished as a concert singer, he has sung in oratorio and other choral works with U.S. and European orchestras and made a concert tour of Australia in 1957.

Another noted Australian to perform exclusively at the Festival during this visit is John Shaw, who sings the title role in *Macbeth*. This is widely regarded as one of his most accomplished roles, which he has played with distinction at the Royal Opera House. His many European appearances have prompted critics to name him as Tito Gobbi's successor. He sings opposite Tais Taras, the Ukrainian soprano who has appeared in many operas since her arrival in Australia during 1951.

The third opera in the Festival repertoire, opening on the Festival's final day, will be Bizet's *Carmen*. Two of the supreme operatic artists of the day—American contralto Jean Madeira and Italian tenor Nicola Filacuridi—will appear in the roles which have won them acclaim throughout Europe.



Richard Lewis as Troilus



MARIE COLLIER in her costume for the title role of *Katerina Ismailova* the Shostakovich opera which was given its first English performance at the Royal Opera House, Covent Garden, last December.



Sketch by Sidney Nolan of a lyre bird
for the Helpmann ballet, *The Display*.

OPERA PERSONALITIES

HER MAJESTY'S THEATRE

Grote Street (By arrangement with J. C. Williamson Theatres Ltd.)

THE ADELAIDE FESTIVAL OF ARTS

and

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

present

The Australian Premiere of

TROILUS AND CRESSIDA

Music by

SIR WILLIAM WALTON

Libretto by

CHRISTOPHER HASSALL

with

RICHARD LEWIS as Troilus and MARIE COLLIER as Cressida

and

VICTOR FRANKLIN, PETER BAILLIE, ALAN LIGHT, JOHN GERMAIN

Produced by

ROBIN LOVEJOY

Sets and costumes by

FRANK HINDER

Conductor:

JOSEPH POST

South Australian Symphony Orchestra

(By courtesy of the Australian Broadcasting Commission)

First Performance: SATURDAY, MARCH 7, at 8 p.m. Subsequently: MARCH 11, 13, 16, 18, 20, at 8 p.m.

MACBETH

Music by

VERDI

with

JOHN SHAW as Macbeth and TAIS TARAS as Lady Macbeth

and

NEIL WARREN SMITH as Banquo

Produced by

STEPHAN BEINL

Sets and costumes by

S. OSTOJA-KOTKOWSKI

Conductor:

WALTER STIASNY

South Australian Symphony Orchestra

(By courtesy of the Australian Broadcasting Commission)

First Performance: TUESDAY, MARCH 10, at 8 p.m. Subsequently: MARCH 12 and MARCH 17, at 8 p.m.
Matinee MARCH 14, at 2.15 p.m.

CARMEN

Music by

GEORGES BIZET

with

JEAN MADEIRA as Carmen and NICOLA FILACURIDI as Don Jose

and

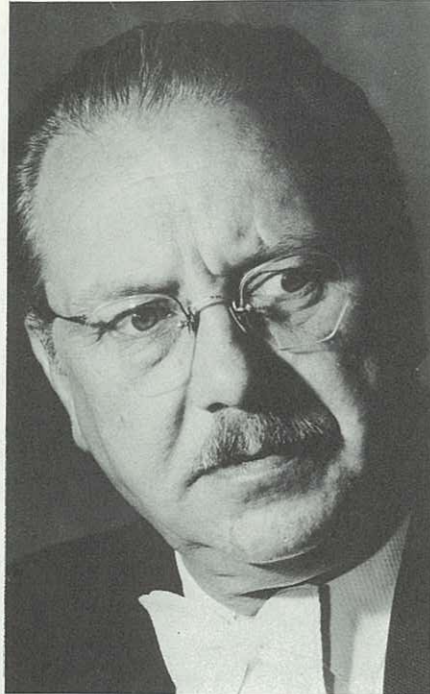
MARY O'BRIEN as Micaela

First Performance: SATURDAY, MARCH 21, at 8 p.m. Further performances will be given following the Festival on
MONDAY, MARCH 23, and WEDNESDAY, MARCH 25, at 8 p.m.

OPERA PERSONALITIES



WALTER STIASNY is conductor of the South Australian Symphony Orchestra for performances of *Macbeth*. He has been living in Australia since 1951, and has conducted regularly for the Australian Broadcasting Commission.



JOHN SHAW, who will play the title role in Verdi's opera *Macbeth*, is a leading Covent Garden dramatic baritone. An Australian, he began singing professionally with the Victorian National Opera Company in Melbourne.



TAIS TARAS, soprano, will take the role of *Lady Macbeth*. Born in the Ukraine, she studied there and in Hungary and continued her career in Germany.



ROBIN LOVEJOY (left) is the producer of William Walton's opera, *Troilus and Cressida*, which is having its Australian premiere at the Festival. Mr. Lovejoy, who began his Australian career as an actor, is a permanent producer with the Elizabethan Opera Company.



STEPHAN BEINL (right) who will produce *Macbeth* has directed more than 100 operas during his career, including *Falstaff* at the 1962 Festival.

Ballet

Her Majesty's Theatre

Grote Street

THE AUSTRALIAN BALLET

Artistic Director: PEGGY VAN PRAAGH

Musical Director: NOEL SMITH

Principals: KATHLEEN GORHAM
MARILYN JONES GARTH WELCH

Brian Lawrence Karl Welanders

Ray Powell

Soloists & Full Corps de Ballet

SATURDAY, MARCH 14, at 8 p.m.

The World Premiere of

THE DISPLAY

created by ROBERT HELPMANN

decor by SIDNEY NOLAN

music by MALCOLM WILLIAMSON

and also

JUST FOR FUN & AURORA'S WEDDING

Choreography: Ray Powell New scenery and costumes

by Warwick Armstrong

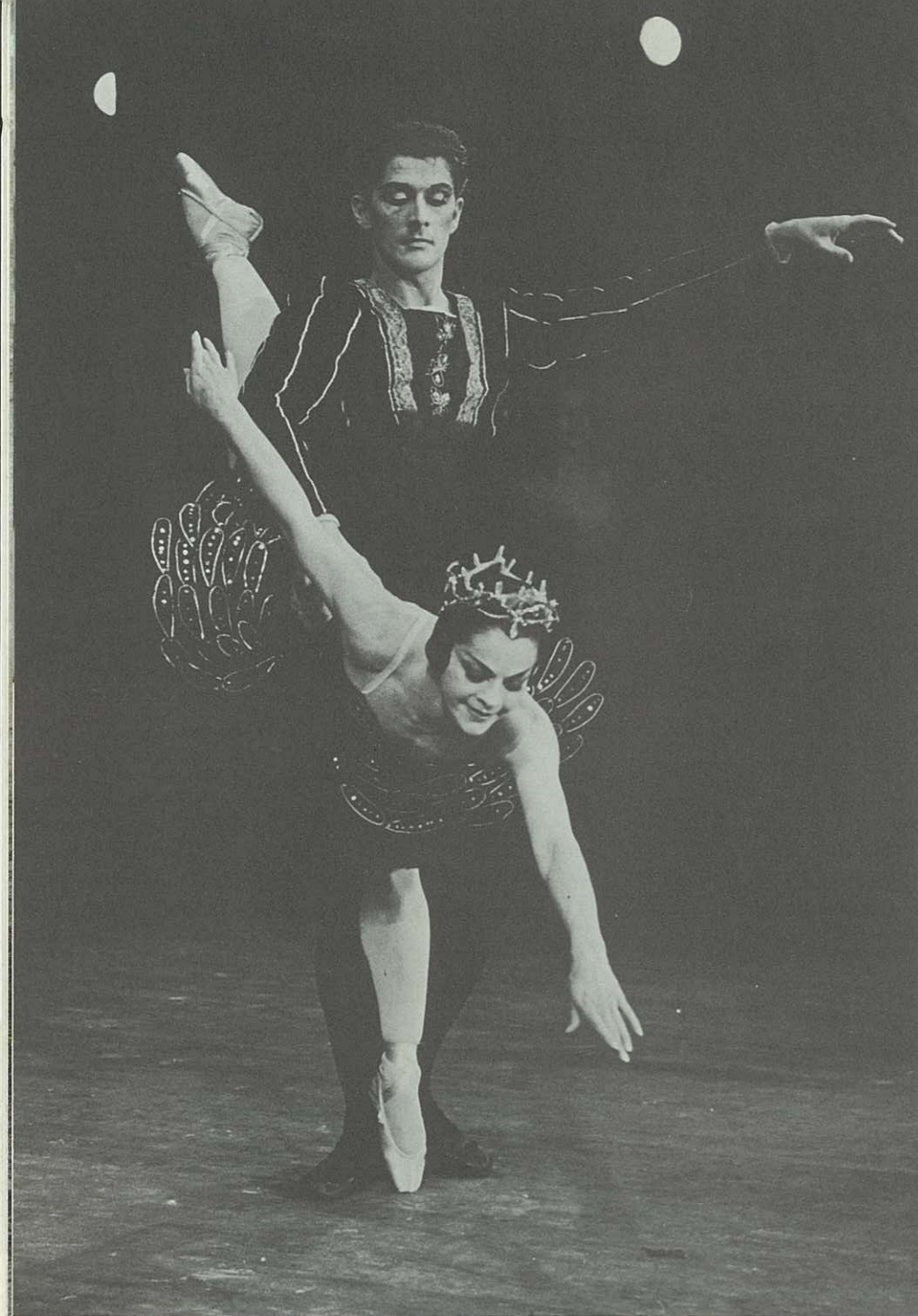
Music: Shostakovitch

and Kristian Fredrikson

Subsequently MARCH 18, at 2.15 p.m., MARCH 19, at 8 p.m., and MARCH 21, at 2.15 p.m.

Further performances will be given after the Festival, on March 24 at 8 p.m. and March 25 at 2.15 p.m.

A second programme, comprising the world premiere of *Jazz Spectrum*, (choreography; Betty Pounder; music: Les Patching; costumes and scenery: John Truscott) and *Giselle—II Acts* (music: Adolf Adam; reproduced by: Peggy van Praagh) will be performed on March 26, 28, 30 and 31 at 8 p.m., and on March 28 and 30 at 2.15 p.m.



KATHLEEN GORHAM and GARTH WELCH

THE AUSTRALIAN BALLET, formed less than 18 months ago, has already won a secure place in the nation's artistic life. Its Artistic Director, PEGGY VAN PRAAGH, has brought the experience of many years in international theatre to its shaping and has devised a repertoire that includes several ballets new to Australia. The world premiere of *The Display*, created by Australian dancer and choreographer ROBERT HELPMANN in London, is a major contribution to the Festival, especially with decor by SIDNEY NOLAN and music by MALCOLM WILLIAMSON, both Australians of notable achievement in Europe. The company's principal dancers, KATHLEEN GORHAM, MARILYN JONES and GARTH WELCH have international reputations in ballet.

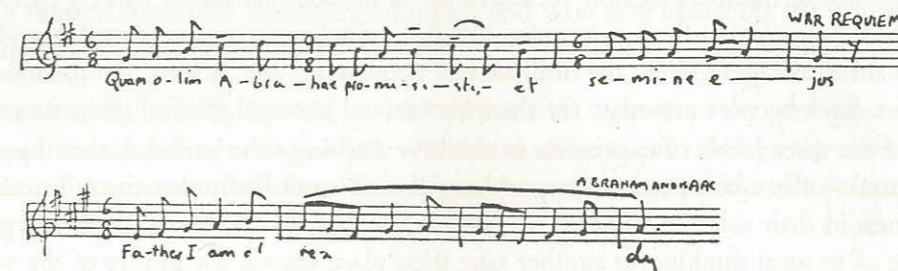


ROBERT HELPMANN

PEGGY VAN PRAAGH



BENJAMIN BRITTEN'S WAR REQUIEM



By ROGER COVELL, music and drama critic of the Sydney Morning Herald.

Already described as one of the greatest works yet written, Benjamin Britten's *War Requiem* has its first Australian performance at the Adelaide Festival. The soprano role is sung by English guest singer Heather Harper, who has been closely associated with its performance since she sang at the world premiere in Coventry Cathedral on May 30, 1962.

In contrast with the type of artist who would like to be insulated from his times by his art, Benjamin Britten has shown himself exceptionally ready to involve himself in the concerns of his fellow human beings. In particular, he has never pretended to be detached from humanity's urgent preoccupations with peace and war.

In 1939 he wrote a *Ballad of Heroes* to commemorate the British volunteers who had fallen in the Spanish Civil War, then a central issue for most people of his generation. His *Sinfonia da Requiem* of 1940 rehearses in purely instrumental terms the journey from despairing chaos into faith that is the essential theme of the *War Requiem*.

One of his most recent achievements has been the writing of a cantata to celebrate the centenary of the International Red Cross. He is a pacifist but, as the *War Requiem* overwhelmingly demonstrates, there is nothing self-centred about his pacifism: it is simply the pacifism of a man with phenomenal sensitivity to the idea of violence and its attendant sufferings.

No less than his emotional constitution, Britten's musical career has prepared him, unconsciously but inevitably, for the challenge of encompassing the multiple dimensions of feeling and expression in the *War Requiem*. For the lofty, disembodied passages of celestial assurance in the text of the Latin Mass for the Dead he has used a choir of boys' voices, a timbre he has employed with unique resource since the beginning of his career. For the vast, thronging, clamorous vision of the Last Judgment to be found in the *Dies Irae* and the *Libera me*, and for several other sections of the work, he uses the soprano soloist, the main body of the choir, and all his orchestral forces, in a manner already foreshadowed and brought to mastery in the larger operas and in several movements of the *Spring Symphony*. For the setting of English poems by Wilfred Owen he restricts himself to the

alternation of the two male soloists singing with a chamber orchestra: a texture drawing on the language of subtle inflections developed in the chamber operas and song cycles.

It is these settings of Owen's words that give the *War Requiem* a special character over and above traditional codes and rituals of grief. Owen, who was killed at the age of 25 within a week of the Armistice that called a halt to World War I, wrote searingly and sometimes bitterly of the cruel waste and folly of war; and his words have awakened a profound echo in the composer, culminating in the long sequence of infinitely flexible recitative at "It seemed that out of battle I escaped" as the two male soloists, representing former enemies, meet in a final communion of understanding and forgiveness. In these passages Owen, the disillusioned combatant, and Britten, the passionately sensitive pacifist, have become articulate for the intimate and personal grief of generations.

The relation of the three levels of expression in the *War Requiem*—the personal, the impersonal, and the transcendental—offer a composer acute problems; but it is not likely that many listeners will find any awkwardness in their solution: indeed, it is safe to say that the transitions from one plane of feeling or scale of musical thinking to another take their place among the glories of the work.

World Acclaims Britten

"Music's greatest bequest to humanitarian faith since Bach composed his Passions," wrote British critic Noel Goodwin of Benjamin Britten's *War Requiem*, which had its first performance at Coventry Cathedral less than two years ago. Few composers have been given such instantaneous acclaim as he has received for a choral work already widely performed throughout the world. Britten has been composing fine music for many years, expressing his musical ideas in widely different forms, but this compassionate work has touched responsive chords in many countries which were at war with one another not long ago.

As the *London Times* expressed it, the great strength of this requiem lies in its directness of utterance, of saying the most profound things by the most simple of means. This has always been one of the English composer's distinguishing qualities.

Festival audiences see him in different mood in a second work, the *Serenade for Tenor, Horn and Strings* played by the Festival Chamber Music Players.

Britten is an artist whose work seems to have a natural appeal for Festival audiences. He makes music each year at the Aldeburgh Festival he founded, and has recently appeared with Peter Pears at other Festivals in Edinburgh, Lucerne, Dubrovnik, Bath and Moscow. The Adelaide Festival is fortunate in presenting *War Requiem* for the first time in Australia with such artists as Heather Harper, who sang at the original Coventry performance, David Galliver and John Shaw.



BENJAMIN BRITTEN
Photograph by Karsh

PLAY OF DANIEL

The rediscovery of the *Play of Daniel* in M.S. form by Father Rembert Weakland in the British Museum a few years ago touched off new interest in the taproots of Western theatre. Soon afterwards, in 1958, the director of the New York Pro Musica, Noah Greenberg, adapted the 13th century musical drama for modern production and won new audiences for it in the United States and then in Europe, its first home.

The play was created originally by "the youth" of Beauvais, France, so the prologue tells us. It was designed to take full advantage of the wonderful interiors provided by the cathedrals of Europe, then in the process of building. To a large extent it can be considered a forerunner of modern opera, drama and oratorio.

Introducing the 600-year-old play for its New York performances in the Cloisters of the Metropolitan Museum of Art, Paul Henry Lang wrote:

"Early Christendom's music grew on the shores of the Mediterranean. Jewish, Greek and Latin traditions, various folk elements and some yet unexplored sources were converted and merged into what we call Gregorian art, the first great synthesis of the music of Western Europe. The new music developed under the aegis of the Church, but from its very beginnings Christian ritual music could not be sharply distinguished from secular and profane music.

"The great change came with the learned man of letters. The Oriental could create the long coloratura chain of melody, but was unable to write it down. The Western monk could, but as he did so he immediately exerted the rational and poetic bent of the European.

"There was still another powerful instinct in Western man, the dramatic; and it was not long before a religious drama made its appearance.

"The next logical step, of which one of the finest examples is the *Play of Daniel*, was a 'free theatre' that was moving towards complete independence. The unlettered people, who knew no Latin, wanted to participate and they wanted a colourful theatre. Now new elements, such as myth and fable, join the more venerable sources of the Old and New Testament. The age-old mime comes to the surface; burlesque elements appear. Nevertheless the increasing secularisation and irreverence of these plays finally brought censure and banishment. But the policing came too late, for there was Spring in Europe. Before we know it, there are entirely new ways of presenting the sacred subjects, culminating in the oratorio. The church cedes its place to the concert hall."



Main singing roles in *Play of Daniel* are taken by The Deller Consort of Singers.

Bonython Hall
 THE ADELAIDE FESTIVAL OF ARTS
 in association with
 THE ELDER CONSERVATORIUM OF MUSIC
 presents

A THIRTEENTH CENTURY MUSICAL DRAMA

PLAY OF DANIEL

with the
 DELLER CONSORT OF SINGERS

The Score edited for Modern Performance by
 NOAH GREENBERG
 with additional verse by W. H. AUDEN

The Monk Narrator	Tom Georgeson
Belshazzar's Prince	Alfred Deller*
Belshazzar	Christopher Keyte*
The Second Monk	Tony Haslam
Two Wise Men	Warren Hodge, Powell Harrison
Belshazzar's Queen	Ellen Dales*
Daniel	Max Worthley*
Darius	Robert Dawe
Two Advisers	Ralph Hatcher, Harold Coggins
First Legate	Ray Keightly
First Envious Counsellor	Philip Todd*
Second Envious Counsellor	Kathleen Aitken*
Two Lions	Roger Dick, Edwin Duryea
Angel	Alfred Deller
Habakkuk	Max Pearce
Choir	Soldiers, Queen's Attendants, Choir Boys

* Members of the Deller Consort

Production by	Colin Ballantyne
Music direction	J. V. Peters
Stage design	Frank Hinder
Costume design	Paul Morisset
Lighting design	Reginald Smith
Stage direction	Desmond White
Costume fabrication	Nan Whittle

First Performance: MONDAY, MARCH 9, at 8 p.m.

Subsequently: MARCH 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21.

THE PLAY OF DANIEL

Herald

Plain tunic &
 stockings under
 tabard



Younger Persian Satraps

The red portion is a
 short jacket which
 slips over the
 'Babylonian' tunic

Design covers top of
 sleeve. Lower roll is
 attached above point
 where sleeve goes
 under armpit.



Top roll goes
 under armpit
 jacket, fastens
 down centre
 back



HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER, Patron of the Adelaide Festival of Arts, who unfortunately has been prevented by her serious operation from attending this year's Festival, is seen above at Parliament House, Canberra, during her last visit to Australia. Behind her are the Prime Minister, Sir Robert Menzies, and Dame Pattie Menzies.

ON FACING PAGE: *Top*—The famous Scots Guards Band, which will perform at the Festival, is seen in a London setting. *Below*—The Floral Carpet on North Terrace is one of the attractions of this year's Flower Day. In this picture the Queen Mother is seen inspecting the carpet at the 1958 Flower Day.

Photograph of Floral Carpet by courtesy of The Australian Women's Weekly.





KATE ACT V Scene ii

KING HENRY V in a Tent Theatre



JOHN BELL, 22-year-old Sydney arts graduate, has been described as Australia's most brilliant young actor since his sensitive performance of *Hamlet* in Tom Brown's Old Tote Theatre production last year. He took many Shakespearian roles at Sydney University, wrote his honours thesis on Shakespeare and brings a strongly individual approach to Shakespeare's major characters.

Photograph by James Robinson, Sydney.



ANNA VOLSKA (Katharine in *King Henry V*) was born in Poland, received her early education in England and came to Australia in 1952.

The Festival production of KING HENRY V by the Elizabethan Theatre Trust has been designed to celebrate the 400th anniversary of the birth of Shakespeare.

Never before in Australian theatrical history has a tent-housed production been sought for its own sake, for the spirit of holiday it can give to playgoing. The play is presented—as at Canada's Stratford—in a tent specially designed and constructed as a theatre. Tents have been used before for theatrical performances in Australia, but only as dusty expedients forced upon management and players.

A tent permits the "three-quarter round" style of modern arena staging. It enables even a capacity audience to be seated so that nobody need be more than 60 feet from the acting area. The seating of the tiered audience in a huge curve around three sides of the stage is Australia's introduction to the arena style of presentation. This staging was originally introduced by Tyrone Guthrie in the festive tent theatre of the earliest Stratford Shakespearian Festival productions in Ontario. It is a method repeated by Guthrie at the Minneapolis drama festival with spectacular success, and applied by Laurence Olivier to his much-acclaimed work at the Chichester Festival Theatre in Britain.

OPPOSITE PAGE— Preliminary costume design by Desmond Digby for Katharine in *King Henry V*

An important problem is whether a distinctively Australian manner of performing Shakespeare can be evolved without either forcing Australianism or diverting essential Shakespearian values.

This is a question which has arisen among the artists of this company after considering the recent overseas trend in Shakespearian production. The trend has involved a minor revolution in that the big heroic style of the star acting of ten or twelve years ago has given way to acting at a more realistically conversational level.



TOM BROWN, producer of *King Henry V*.

TENT THEATRE
West Parklands
 THE ADELAIDE FESTIVAL OF ARTS
and
 THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
present
 KING HENRY V
by
 WILLIAM SHAKESPEARE

<i>King Henry the Fifth</i>	John Bell
<i>Chorus</i>	Stewart Ginn
<i>Duke of Gloucester</i>	Edmund Pegge
<i>Duke of Exeter</i>	Owen Weingott
<i>Archbishop of Canterbury</i>	Hedley Cullen
<i>Bishop of Ely</i>	Laurier Lange
<i>Earl of Cambridge</i>	Denis Olsen
<i>Fluellen, officer in King Henry's army</i>	John Llewellyn
<i>Gower, officer in King Henry's army</i>	Hedley Cullen
<i>Sir Thomas Grey</i>	Don Philips
<i>John Bates, soldier in King Henry's army</i>	Philip West
<i>Pistol</i>	Gordon Glenwright
<i>Nym</i>	Frank Taylor
<i>Bardolph</i>	Tom Farley
<i>Charles VI</i>	Walter Pym
<i>The Dauphin</i>	Robert McDarra
<i>Duke of Burgundy</i>	Max Meldrum
<i>Constable of France</i>	Alexander Hay
<i>Montjoy</i>	Alister Smart
<i>Isabel, Queen of France</i>	Mary Mackay
<i>Katharine</i>	Anna Volska
<i>Mistress Quickly and Alice</i>	Doreen Warburton

Produced by TOM BROWN
 Costumes by DESMOND DIGBY
 Incidental music by JOHN GORDON
 Tent theatre and sets designed by TOM BROWN
 First Performance: FRIDAY, MARCH 6, at 8 p.m.
 Subsequently: MARCH, 7, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, at 8 p.m.
 Matinees: MARCH 11, 14, 18, 21, at 2.15 p.m.

BLACK THEATRE OF PRAGUE

Mystery surrounds almost everything the aptly-named Black Theatre of Prague does in and out of Czechoslovakia.

Audiences are perpetually mystified by the company's on-stage sleight-of-hand, its bewildering use of "black light" and its habit of making players appear and disappear at will.

It patterns some of its techniques on the black magic used by medieval necromancers, adapting it to situations of modern life.

The Black Theatre's unique methods are based on mime, with elements of puppetry and shadow play. The only sounds used on stage are taped effects. The "black light" used is actually ultra-violet radiation, which makes actors, properties and scenery invisible at times, creating a bizarre atmosphere.

Its technique, according to one critic at the 1962 Edinburgh Festival, is "a happy marriage between off-beat modern ballet in the dark, and human puppetry". Another wrote of its "great artistry in depicting the poetry of everyday life".

A Berlin critic praised the Czech company's "humour, originality, imagination and deep thought. This group uses the elements of pantomime, puppet theatre, expressive dancing and variety to create its own versatile method of expression. It is full of surprising elements".

The final word appears to rest with the *London Times*. Of the Edinburgh Festival performances the paper's critic said:

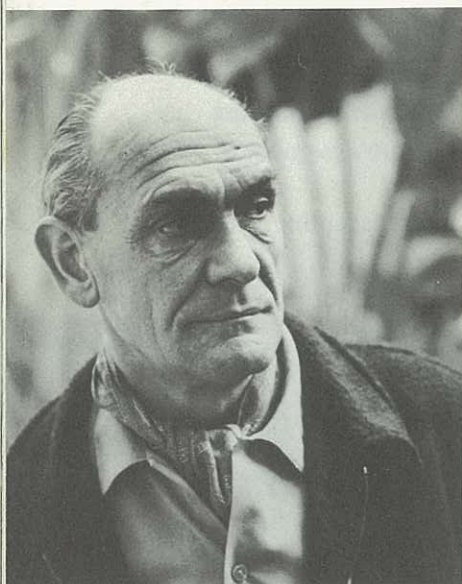
"When they lined up for their curtain call they numbered three men and three women. But we remembered to have seen only two of them in any one item. The reason we did not see the others is that they were working in 'black cabinet' . . . moving about with the speed of cats against a black background on a darkened stage."

Though the Black Theatre has toured Europe extensively, this is its first visit to Australia.



DESIGNERS

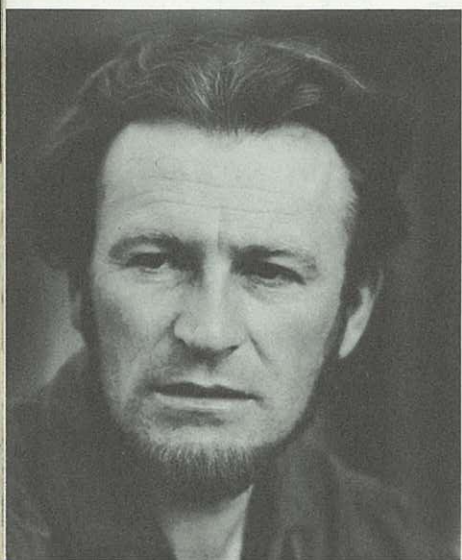
THEATRE AND FOLK ART



FRANK HINDER, Sydney artist, has designed the sets for *Play of Daniel* and *Troilus and Cressida*.



DESMOND DIGBY New Zealand-born designer, has done the costumes for the Shakespearian drama *King Henry V*.



STANISLAW OSTOJA-KOTKOWSKI, Polish-born artist, has designed the costumes and decor for Verdi's *Macbeth*.



COLIN BALLANTYNE is the producer of the medieval musical drama *Play of Daniel* at the Bonython Hall. He produced *Volpone* as theatre-in-the-round for the 1962 Festival.



VIJA VETRA, Latvian-born dancer and choreographer, is giving three recitals of Indian and Spanish dancing. She returned recently from an overseas concert tour.



HUW JONES, Welsh-born harpist with the South Australian Symphony Orchestra, is giving a recital of Welsh Songs with MARIE BATES, soprano.



GENE VASKAS Lithuanian-born lyric soprano, is giving a recital of Lithuanian songs.



MARGARET NICKSON, born in Belfast, Northern Ireland, is giving two recitals of Irish and Gaelic songs.

Elder Hall

International Society of Contemporary Music

Concerts of New Music

THE ADELAIDE WOODWIND QUARTET

THE SYDNEY CHAMBER MUSIC ENSEMBLE

MUSICA NOVA

THE AUSTRAL STRING QUARTET

THE ADELAIDE CHORAL SOCIETY

THE ELDER CONSERVATORIUM STUDENT ORCHESTRA

WEDNESDAY, MARCH 18, 2.30 p.m.

<i>Essay for String Quartet</i>	Trevor Jones
<i>Four Holy Sonnets of John Donne, for Baritone and Pianoforte</i>	Dorian le Gallienne
<i>Las Alboradas</i>	Richard Meale
<i>Pierrot Lunaire</i>	Arnold Schoenberg
<i>From Within Looking Out</i>	George Dreyfus

THURSDAY, MARCH 19, 2.30 p.m.

<i>Trio for Violin, Viola and Violoncello</i>	Larry Pruden
<i>Laudes</i>	Nigel Butterley
<i>Quartet for Flute, Oboe, Clarinet and Bassoon</i>	Larry Sitsky
<i>Quatuor pour la fin du temps</i>	Olivier Messiaen
<i>String Quartet No. 4</i>	Felix Werder

FRIDAY, MARCH 20, 2.30 p.m.

<i>Concertino for Pianoforte and String Orchestra</i>	David Farquhar
<i>The Lamentations of Jeremiah</i>	Ralph Middenway
<i>Vision of Christ-Phoenix, for Organ</i>	Malcolm Williamson
<i>Phantasma for String Orchestra</i>	Helen Gifford
<i>Irkanda IV for Solo Violin, String Orchestra and Percussion</i>	Peter Sculthorpe
<i>Concerto Grosso for Violin, Viola, Harpsichord and String Orchestra</i>	Margaret Sutherland

The first nation-wide conference of the International Society for Contemporary Music, Australian section, is being held during the Festival at Elder Hall on March 18, 19 and 20. It comprises three concerts of new music by Australian composers, as well as New Zealand work and two masterpieces of 20th century European music—Schoenberg's *Pierrot Lunaire* and *Quatuor Pour la Fin du Temps* by Messiaen.

The Society was originally formed in Vienna during 1922 by a group of Austrian composers who were dissatisfied with the highly conservative outlook of concert promoters. The Press was hostile and the public scandalised, but the Vienna Festival became an artistic success. A similar Festival is now held annually in such centres as Berlin, Paris, New York, Haifa and Amsterdam, where Australian Richard Meale's *Sonata for Flute and Piano* was given a good reception last year.



An Atmospheric Photograph of Eddie Condon

Pioneers of Jazz

For more than three decades, world-known jazz leader and composer Eddie Condon has been the foremost spokesman for American jazz. In fact, jazz has never had a more articulate, nor a more successful spokesman than Condon. As nightclub operator, concert artist, and producer, guitarist and band leader, he has become identified with Dixieland music on five continents. He has become a legend in his own lifetime.

He went out on the road with bands in America when he was 15, specialising in banjo and guitar, was in Chicago during the Golden Age and was in the thick of the Swing era during the 1930s. His wit and brilliance have won him a big following and his books have been translated into many languages.

Since 1942 he has been directing "hot jazz" concerts which have inspired serious music critics to write comments such as: "If hot jazz now rubs elbows with Beethoven and Brahms, it is in large part due to musicians like Condon."

However, Condon himself is not entirely sympathetic to this intellectual view. "Stuff like that sets you back 10 years when you're trying to sell people jazz," he once said.

Born in Goodland, Indiana, and raised in Chicago, Condon started at the age of 15 to seek his future as a semi-professional musician with such outfits as Hollis Peavey's Jazz Bandits. Beginning as a vocalist, he quickly became associated with a number of fledgling instrumentalists who were destined to emerge as the elders of Chicago jazz.

He made jazz history in Chicago as a member of the pre-war band, recording under the name of McKenzie and Condon Chicagoans. These early records are regarded today as collector-item classics of the Chicago jazz style.

Towards the end of the 1930s, he began to promote jam sessions and jazz concerts in such unlikely surroundings as New York's Carnegie Hall and Washington's staid Constitution Hall, where Condon's jazzmen shared the stage with the National Symphony Orchestra.

For the Australian tour, Eddie Condon's Jazz All Stars comprise Pee Wee Russell (clarinet), Vic Dickenson (trombone), Buck Clayton (trumpet), Bud Freeman (tenor saxophone), Dick Carey (piano, trumpet and alto horn), Jack Lesberg (bass), Cliff Leeman (drummer), and Jimmy Rushing (vocals). All have been closely associated with many of the big pioneering names in jazz.

BUD FREEMAN, *tenor saxophone*



PEE WEE RUSSELL, *clarinet*



BUCK CLAYTON, *trumpet*





Bayanihan girl in the Habanera Botolena, a favourite wedding party dance in the Philippines.

DANCERS FROM THE PHILIPPINES

Immediate acclaim followed the international debut of the Bayanihan Philippine Dance Company in 1958. On its way to appear at the Brussels Exposition, the company performed in Bangkok, Rome, Barcelona and Madrid, afterwards going to the United States. The impact of these lithe and brilliantly-costumed dancers on American audiences really made their name.

They appeared first in Washington, D.C., then in New York and San Francisco, creating so much excitement that they were brought back to Broadway the following year. "The most complete novelty the dance arts have come up with in many a moon," wrote the *New York Times* critic. The 40 Filipino dancers and musicians make up a youthful group and have the official support of the Philippines Government.

"Bayanihan", in the Tagalog language, means "working together". The community idea that shaped the company grew out of the intense national spirit that brought about independence after World War II. This is when the Bayanihan Dance Company was formed to revive interest in Philippine folk lore. Originally, it developed from a group created by the Women's University, which sent dancers to an Asian Folk Dance Festival in East Pakistan in 1954.

Then, in 1956, another company was formed to dance before an international teachers' convention in Manila. The response was so enthusiastic that a Bayanihan Folk Arts Centre was set up at the university a year later. Teams of teachers and students were sent to all parts of the islands to study, photograph and make tape-recordings, to collect authentic costumes and musical instruments.

When the Folk Arts Association was brought into being during 1958 ready support, including money, came from all sections of the community; from government, private industry, educational sources.

Then came the invitation to appear at the Brussels World Fair in May, 1958. The exciting and varied quality of the Philippine Company stems from at least 500 years of colourful history, having its origins in many of the 7,000 islands that make up this complex archipelago. They have an amazing variety of racial influences, too. At one time or another the Philippines has come under the domination of Malays, Indians, Chinese, Arabs, Spaniards and Americans.

There are strong Catholic influences and Islamic ones, not to mention the pagan gods of ancient times. Some of these heathen customs survive in mountain regions, finding expression in dances inspired by warrior chieftains, feasting and religious rituals. From these areas also come the strange nose flutes, guitars, drums and gongs played by the Bayanihan musicians.

The strongest impact came from Catholic Spain, which ruled the islands for 300 years. When the Spaniards were driven out, Filipino peasants adapted the fandangos and jotas to their own national idiom. Other lively dances reflect the simple existence of fishing villages, the sophistication of ancient court life, the feuding of kings and warlike leaders, pagan worship and sacrificial rites, gay weddings, harvest celebrations and the athletic dances of more modern times.



SINGKIL from *Moslem Suite*. Every young lady of royal blood in Lanao Province is expected to learn this dance, a Moslem ceremonial, in which the so-called princess walk is followed by the dance of the princess, who weaves in and out of three sets of crossed bamboo poles, arranged and clapped together in syncopated rhythm.



JOTA MONCADENA from *Fiesta Filipina*. This dance, an adaptation of the Spanish jota with elongated bamboo castanets replacing the traditional Spanish type, has three distinct parts of contrasting tempo and mood.

From Her Majesty the
Queen's Collection



The Duchess of Cleveland, by Sir Peter Lely

One of six Royal portraits lent by The Queen to the National Gallery of South Australia, especially for the Festival.



HALF CASTE CHILD by Arthur Boyd

One of the paintings in the retrospective exhibition of the work of Arthur Boyd at the National Gallery of South Australia.

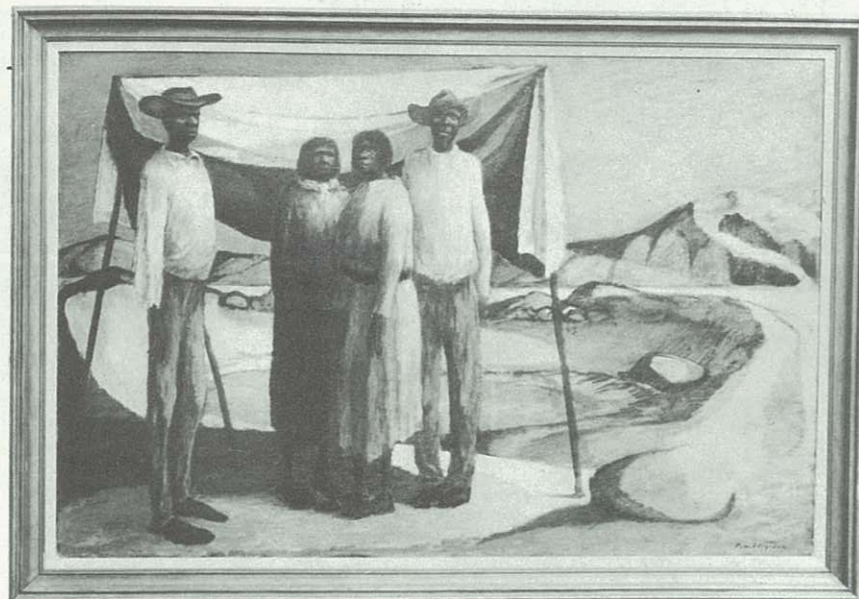
From the Kym Bonython Collection.



MARGARET OLLEY
by William Dobell

This painting is included in the exhibition of Famous Australians by Famous Australian Artists at the National Gallery of South Australia.

By courtesy of the Art Gallery of New South Wales.



MULLALOONAH TANK
by Russell Drysdale

From the Art of Russell Drysdale at John Martin's Auditorium.

By courtesy of the National Gallery of South Australia.

Art

NATIONAL GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide

THE QUEEN'S PICTURES

Six Royal portraits, lent by Her Majesty The Queen especially for the Festival—

George IV as Prince of Wales by Sir William Beechey, from Windsor Castle.

Charles I at his Trial by Edward Bower, from St. James's Palace.

Queen Victoria on her Pony with John Brown at Osborne by Sir Edwin Landseer, from Buckingham Palace.

The Duchess of Cleveland by Sir Peter Lely, from Hampton Court Palace.

Frederick Prince of Wales and 'La Table Ronde' by Charles Philips, from Kew Palace.

First of May by Franz Xaver Winterhalter, from Windsor Castle.

JAMES A. MICHENER COLLECTION OF CONTEMPORARY AMERICAN PAINTING

(supplemented by important additions from the Guggenheim Museum, New York)

Some forty paintings by the leading American contemporary artists.

GOTHIC ART

An important exhibition, arranged by the Victoria and Albert Museum and the English-Speaking Union, London, consisting of about 100 items, representing the Gothic art of England, France, Germany, Italy and Spain. It includes figures, crosses, caskets, bowls and many other objects in stone, alabaster, ivory, silver and wood; also brocades and illuminated manuscripts.

PETER STUYVESANT COLLECTION

Forty large paintings by famous contemporary artists, Peter Bischof, Jef Diederer, Achille Perilli, Bruno Muller, Christo Coetzee, Ben Heyart and others. Many of these names are new to the Australian public.

RETROSPECTIVE EXHIBITION OF THE WORK OF ARTHUR BOYD

The exhibition, tracing the development since 1936 of the work of this important Australian artist, now resident in London, will be shown only in Adelaide.

FAMOUS AUSTRALIANS BY FAMOUS AUSTRALIAN ARTISTS

A unique exhibition of selected portraits of Australian men and women distinguished in many fields, arranged especially for the Festival and to be shown only in Adelaide.

ESKIMO ART

One hundred small carved soapstone and ivory objects from the Eastern Arctic, lent by the Canadian Government.

CONTEMPORARY AMERICAN GRAPHIC ART

Another exhibition exclusive to Adelaide. The forty prints are on loan from the Victoria and Albert Museum, London.

SELECTED ENTRIES FOR THE ARCHIBALD, WYNNE AND SULMAN COMPETITIONS, 1964

Some of the best of the entries for the three well-known Sydney competitions.

OFFICIAL OPENING: Saturday, March 7, at 4 p.m.

Daily throughout the Festival, 10 a.m.-5 p.m.; 7 p.m.-9.30 p.m. (including Saturdays)

Sundays, 2 p.m.-5 p.m.; 7 p.m.-9.30 p.m.

MARCH 22 to APRIL 5, 10 a.m.-5 p.m. (including Saturdays)

Sundays 2 p.m.-5 p.m.

OTHER EXHIBITIONS

FOUR HUNDRED YEARS OF SHAKESPEARE at the Institute Building, North Terrace. Folios, Quartos, Manuscripts and Published Works of Shakespeare, including material kindly lent by the Folger Library, Washington, the British Museum, and Balliol College, Oxford. Arranged by the Public Libraries Board of South Australia. Opening March 6, at 5.30 p.m. Daily from 10 a.m. to 9 p.m., except Sundays.

THE DEVELOPMENT OF ADELAIDE, an exhibition arranged by a committee of the South Australian branch of the Royal Geographical Society of Australasia. The exhibition consists of maps, photographs and contemporary descriptions of Adelaide since 1842 and includes the plan for the future development of the city. The exhibition, held in the Society's rooms, Institute Building, North Terrace, is open daily during the Festival from 10 a.m. to 9 p.m.

AFRICAN PAINTINGS by Sidney Nolan. Official opening on Sunday, March 8, at noon, at the Bonython Art Gallery, 88 Jerningham Street, North Adelaide, of 32 recent pictures painted as the result of the artist's visit to Africa, following which he held a notable one-man exhibition in London. Gallery hours are 11 a.m. to 6 p.m. daily except Sundays.

THE ART OF RUSSELL DRYSDALE at John Martin's Auditorium. Official opening Tuesday, March 3. Gallery hours 10 a.m. to 9.30 p.m. daily, except Sundays.

ART IN CERAMICS, which includes the Australian-New Zealand Pottery Exhibition, at the Royal S.A. Society of Arts Gallery, Institute Building, North Terrace. Official opening, Monday, March 9. Gallery hours 10 a.m. to 9 p.m. Mondays to Saturdays.

RETROSPECTIVE EXHIBITION of paintings by Robert Campbell at Hahndorf Gallery, Hahndorf. Official opening, Sunday, March 8 at 3.30 p.m. Daily, including Sundays, to March 22. Gallery hours 9 a.m. to 6 p.m.

AUSTRALIAN ARTISTS: Official opening of exhibition of paintings by Australian artists at Cox-Foys Gallery on Friday, March 6, at 3.30 p.m. Gallery hours 9 a.m. to 5 p.m. Mondays to Fridays, 9 a.m. to 11 a.m. Saturdays.

THIRTEEN AUSTRALIAN PAINTERS: Official opening at the Osborne Art Gallery, 13 Leigh Street, Adelaide, Friday, March 6, at 3 p.m. Gallery hours 9 a.m. to 5.30 p.m. week days, 9 a.m. to 11.30 a.m. Saturdays.

HORACE TRENERRY MEMORIAL EXHIBITION at School of Art, Stanley Street, North Adelaide. Official opening Friday, March 6, 5.15 p.m. Gallery hours 11 a.m. to 9 p.m. week days.

CERAMICS by Alex Leckie at the White Studio, Gawler Place. Official opening Sunday, March 8, 6 p.m. Gallery hours 9 a.m. to 5.30 p.m. Mondays to Fridays, 9 a.m. to noon Saturdays.

PAGEANT OF SOUTH AUSTRALIA in vitreous enamel by Bernard Hesling at the Hesling Gallery, 105 O'Connell Street, North Adelaide. Official opening by Bernard Hesling, Thursday, March 5, 8 p.m. Gallery hours 10 a.m. to 4 p.m. and 8 p.m. to midnight Mondays to Fridays, and 8 p.m. to midnight on Saturdays, Sundays.

CHILD ART: International Exhibition of Children's Art arranged by Junior Red Cross. Official opening at John Martin's store, Rundle Street, Monday, March 9, at 3 p.m. Gallery hours 9.05 a.m. to 5.30 p.m. Mondays to Fridays, 8.35 a.m. to 11.30 a.m. Saturdays. Exhibition ends March 21.

PAINTINGS by Alastair Gray. Official opening at the Walkerville Gallery, 111 Walkerville Terrace, Walkerville, Monday, March 9, 3 p.m. Gallery hours 10 a.m. to 5 p.m. Mondays to Fridays, 9 a.m. to 5 p.m. Saturdays.

POTTERY DISPLAY: The Adelaide Potters' Club has on view a window display of hand-made pottery in Hoopers Ltd., Hindley Street. The Club's rooms at 15 Liston Street, Parkside, will be open for inspection on week days only from Monday, March 9, until Friday, March 20, from 10.30 a.m. to 4 p.m.

FESTIVAL ART EXHIBITION by the South Terrace Art Group W.E.A. at Miller Anderson's, Hindley Street, Adelaide. From Monday, March 9, until March 21.

OPEN AIR ART SHOW by the Citizens' Art Group in the Prince Henry Gardens from Saturday, March 14, to Sunday, March 22.

EXHIBITION OF PAINTINGS by George Pennefather, C.B.S. Court, 92 King William Street. Paintings on show 10 a.m. to 10.30 p.m.

Folk Music

PENNINGTON HALL

Pennington Terrace, North Adelaide

THE ADELAIDE FESTIVAL OF ARTS

presents

A MORNING SERIES OF FOLK MUSIC AND DANCE RECITALS

POLISH GROUP

MONDAY, MARCH 9, at 11 a.m.

LITHUANIAN SONGS

GENE VASKAS

TUESDAY, MARCH 10, at 11 a.m.

DANCE RECITALS (Indian and Spanish)

VIJA VETRA

WEDNESDAY, MARCH 11, and THURSDAY, MARCH 12, at 11 a.m.

WELSH SONGS AND TALES

MARIE BATES, soprano; HUW JONES, harp

FRIDAY, MARCH 13, at 11 a.m.

IRISH SONG AND STORY GAELIC SONG AND STORY

MARGARET NICKSON

SATURDAY, MARCH 14, and MONDAY, MARCH 16, at 11 a.m.

AUSTRALIAN BALLADS

JOHN JOSEPH JONES

TUESDAY, MARCH 17, and WEDNESDAY, MARCH 18, at 11 a.m.

UKRAINIAN SONGS

TAIS TARAS

THURSDAY, MARCH 19, at 11 a.m.



ANTHONY ROBERTS, *producer*

Children's Theatre

UNLEY TOWN HALL

THE ADELAIDE FESTIVAL OF ARTS

presents

MUMBA JUMBA AND THE BUNYIP

An Australian Fantasy in Three Acts by

PETER O'SHAUGHNESSY

Lyrics by BARRY HUMPHRIES

Music by VALERIE FAWCETT

<i>The Bunyip</i>	.	.	.	.	Cliff Neate
<i>Koala</i>	.	.	.	.	Harold Mincar
<i>Mum Kangaroo</i>	.	.	.	.	Morna Jones
<i>The Mumba Jumba</i>	.	.	.	.	Peter Manuel

Produced by ANTHONY ROBERTS

(By arrangement with the Australian Broadcasting Commission)

Set Design by BRIAN THOMPSON — Costume Design by ALAN LEACH-JONES

First Performance: MONDAY, MARCH 9, at 7.30 p.m. Subsequently: March 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21 at 7.30 p.m. Matinees: March 11, 14, 18, 21, at 2.15 p.m.

In aboriginal legend there is a strange tale about a weird monster of the bush called the Bunyip who was supposed to live in swamps and creeks. It is not sure that any Australian native actually ever made claims to have seen the Bunyip; indeed it had the reputation of having devoured any intruders on its privacy. But none of the aborigines ever doubted the Bunyip's existence, many claiming to have heard it.

It was when darkness descended that the Bunyip inspired most fear among the aborigines; then, it would make the most peculiar bellowing sounds which could be heard for miles around. Was this phantom sound perhaps the call of a bird? Was it a drowning cow bogged down in swamp country?

WRITERS' WEEK

For the third Festival in succession Australian Writers' Week plays an important part in the programme. Leading writers are attending from various parts of the country, taking part in forums, discussions and lectures between Sunday, March 8, and Sunday, March 15.

There are two guest speakers from overseas. They are the Australian writer Alan Moorehead, who will open Writers' Week, and the English children's author Kaye Webb.

The opening takes place on the lawn in front of the Elder Conservatorium, University of Adelaide, on Sunday, March 8 at 4 p.m.

- Monday, March 9, 2.30 p.m.: *Seminar: The Writer and Australian History.*
8 p.m.: *Public lecture: Aspects of Australian Writing.*
- Tuesday, March 9, 2.30 p.m.: *Seminar: Children's Writing. Main speaker, Kaye Webb.*
8 p.m.: *Public Forum: Recent Trends in Australian Writing.*
- Wednesday, March 11, Noon: *Public Readings of Prose and Verse. Lawn in front of the Museum, North Terrace.*
- Thursday, March 12, 2.30 p.m.: *Seminar: Australian Writing.*
8 p.m.: *Public Lecture by Xavier Herbert.*
- Friday, March 13, *Lectures to secondary schools by visiting writers.*
8 p.m.: *Social evening, arranged by the Fellowship of Australian Writers (SA) (by invitation).*
- Sunday, March 15, 3 p.m.: *Verse Readings. Museum lawns.*

Locations, unless otherwise stated, are in the new Arts Department building, University of Adelaide.



ALAN MOOREHEAD

UNESCO Seminar: Music For Film

A five-day Seminar arranged by the Australian National Advisory Committee for UNESCO opens on Monday, March 9, to study important aspects of film. It meets daily until Friday, March 13.

The Seminar is designed to examine all questions of sound track on film, its basic purpose being to study the integration of sound and visual elements, to encourage creative attitudes and thinking in composers and film-makers and to promote closer co-operation between them. It is hoped that this will help raise the standards of Australian film production.

The UNESCO committee believes that film as an art can only be created through the close association of artists and technical experts. It has planned a representative meeting of Australian composers, film directors, editors, producers, technicians and writers. New Zealand film-makers and composers have also been invited to take part.

The Seminar is being led by English composer Antony Hopkins and John Huntley, Head of the Film Appreciation and Distributions Department of the British Film Institute.



NATIONAL DANCE GROUPS wearing colourful costumes—a popular attraction in the Elder Park performances.

FESTIVAL FAIR

Elder Park Entertainment

Adelaide's late summer climate is ideal for open-air entertainment, especially in its parkland setting. There are different shows each night in Elder Park beside the River Torrens.

The shows begin at dusk and continue with non-stop entertainment until 11.15 p.m. To cater for people remaining in the city after leaving work, arrangements have been made for attractive meals to be served out of doors at reasonable prices, so that people can watch the early shows while they eat.

Many of the entertainers are being flown from New Zealand, Brisbane, Melbourne and Sydney.

Elder Park opens to the public early on the afternoon of Saturday, March 7, soon after the procession reaches King William Road. The first big show that afternoon is by a spectacular water-ski team of 32 men and girls from Queensland. The Surfers Paradise Water Ski Revue presents a fast-moving display of speedboat driving, ski-jumping and kite flying, with additional performances on skis by the Aquamaids Ballet. The Revue has brought its own fibreglass speedboats from Queensland and elaborate equipment for floodlighting the river at night. Additional performances are to be given almost every evening throughout the Festival.

A Maori group of singers and dancers comes from New Zealand to give the first performances here of the New Zealand *haka*, the *poi* dance, stick dances, action songs and traditional Polynesian singing.

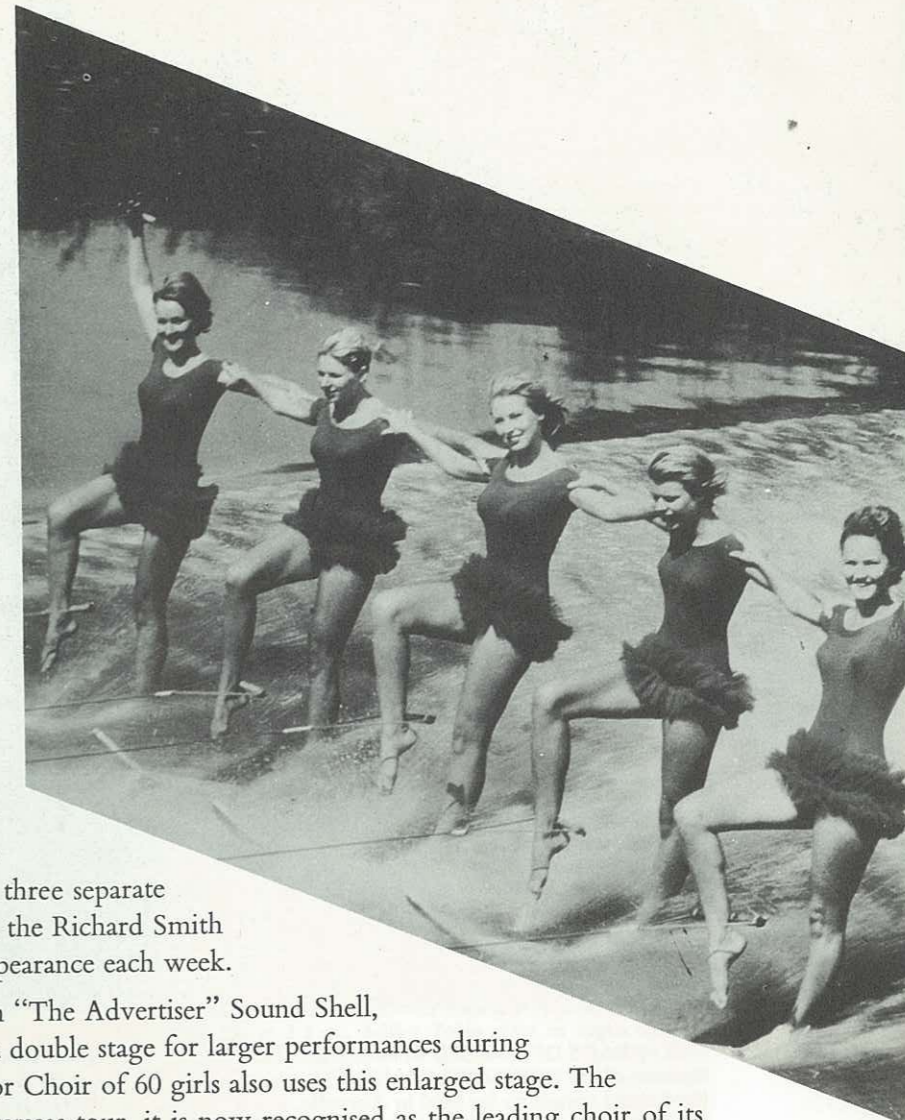
MEMBERS OF THE South Australian National Ballet.



Spanish and Indian dancing are represented by Vija Vetra, who returned recently from a world tour. She visited India, where teachers were impressed by her understanding of their traditional styles. There are also two performances by the South Australian National Ballet which will include *Les Sylphides* and the *Pas de Trois* from *Swan Lake*.

From Melbourne comes the R.A.A.F. Central Band, regarded as the finest Service band in Australia. There will also be a concert by the South Australian Bands Association.

THE AQUAMAIDS BALLET from Surfers Paradise Gardens



For jazz lovers, there are six different bands. Five of these bands combine for an all-jazz night on Wednesday, March 18. These are the University Jazz Band, Dick Frankel's Group, the Bobby Gebbert Group, the Cellar Group, and the Tavern Jazz Group. Melbourne vocalist Judy Jacques will be featured that night. The sixth—the Neville Dunn Group—plays on three separate occasions, and a 10-man percussion group, the Richard Smith Percussion Ensemble makes a half-hour appearance each week.

The Australian Youth Orchestra plays in "The Advertiser" Sound Shell, which has been greatly enlarged to make a double stage for larger performances during the Festival. The Brisbane Eisteddfod Junior Choir of 60 girls also uses this enlarged stage. The only Australian choir to have made an overseas tour, it is now recognised as the leading choir of its kind. A departure is theatre in the open air, with the popular Flinders Street Revue Company performing Victorian melodrama and sketches from the jazz age of the twenties.

National dance groups, musicians and singers from a dozen countries take the stage on Tuesday, March 10, and Saturday, March 21, under the direction of Joanne Priest. Their colourful costumes made them a popular attraction during the 1962 Festival. The countries represented are Czechoslovakia, Holland, Germany, Hungary, Ireland, Latvia, Lithuania, Poland, Russia, Scotland, the Ukraine, and Yugoslavia. Students from Asian countries also will take part.

In addition to folk dancing and ballet, there is square dancing with the well-known caller Colin Huddleston; ballroom dancing on an exhibition scale; maypole dancing, arranged by the Education Department, by 100 schoolgirls; and exhibitions of judo, fencing, gymnastics and trampolining.

Two television stations, ADS 7 and NWS 9, are devising programmes of their own on separate nights, producing them for live audiences as well as telecasting from the stage.

On Saturday afternoon, March 14, there is a public chess tournament on the lawns, marking the centenary of chess in South Australia.

Admission prices to Elder Park: Adults 5/-, Children 2/-.



THE PARADE OF MASSED PIPE BANDS during the 1960 Festival was one of the leading features of the HIGHLAND GAMES. This year, the Royal Caledonian Society has organised the largest parade to be held in Australia. Bands from all over Australia are competing for the Australian Pipe Band Championships. At the Adelaide Oval on Saturday, March 7, the programme includes caber tossing and pole vaulting, highland dances, athletics, wrestling and tug of war.

FLOWER DAY

Adelaide's thirteenth Flower Day on Wednesday, March 11, opens at 12.05 p.m. in Victoria Square.

The Queen of Flowers will be crowned at 10.30 a.m. in Victoria Square.

After the official opening, a procession of floral floats, carrying Flower Day Queen contestants, leaves Victoria Square at 10.45 a.m., travelling via King William Street, North Terrace, Pulteney Street and returning to Victoria Square.

A Floral Festival Ball will be held at the Regency Ballroom, Wayville Showgrounds, at 8.30 p.m.

Floral displays along North Terrace, King William Road and in Victoria Square, are floodlit at night.

OTHER EVENTS

WORLD PREMIERE of *Night on Bald Mountain*, a new Australian play by Patrick White, author of *The Ham Funeral*, *Season at Sarsaparilla*, *The Cheery Soul*, etc. Directed by John Tasker. Union Hall, Adelaide University. Opening performance, Monday, March 9, at 8 p.m. Continuing until March 21. Matinees at 2.15 p.m. on Saturdays, March 14 and 21.

Night of the Iguana by Tennessee Williams at the Sheridan Theatre, Mackinnon Parade, North Adelaide. Opening performance, Monday, March 9, at 8 p.m. Continuing until March 21.

She Stoops to Conquer, Theatre 62, Rowland Road, Hilton. Opening performance Saturday, March 7, at 8 p.m. Continuing until March 21.

On the Fringe, 64, an intimate revue by the Flinders Street Revue Company. Opening night Thursday, March 5, at 8.30 p.m. at Pennington Hall, Pennington Terrace, North Adelaide. Continuing until March 21.

Intimate Opera Group will present two operas, alternating daily, from Monday to Thursday, March 9 to 12, and Monday to Thursday, March 16 to 19, at 1 p.m., at Mead Hall, Flinders Street. The operas are *Three's Company* by Antony Hopkins, followed by *Il Campanello* by Donizetti, which will be the Australian premiere.

COLLECTIONS

GOLD AND GLASS EXHIBITION arranged by the National Trust at the David Jones Gallery. Official opening Wednesday, March 4, 8 p.m. Continuing until March 13. Gallery hours 9.05 a.m. to 5.30 p.m. Mondays to Fridays; 8.35 a.m. to 11.30 a.m. Saturday.

OBJECTS RARE AND BEAUTIFUL, exhibition arranged by The Adelaide Society of Collectors, at the Myer Emporium Gallery. Opening Monday, March 9, closing on Friday, March 20. Gallery hours 10 a.m. to 5 p.m. Mondays to Fridays, 9.30 a.m. to 11.30 a.m. Saturdays.

TOWN HALL DISPLAY. The Corporation Plate, Queen Adelaide Room and Colonel Light Room will be open for public inspection on certain days during the Festival. For further information apply to the Town Hall, King William Street.

HISTORICAL EXHIBITION relating to the early settlement and history of South Australia, arranged by Holy Trinity Church, at Parish Hall adjoining church, North Terrace. Exhibition opens Saturday, March 7. Viewing hours: 10 a.m. to 10 p.m. daily. Continuing until March 21.

PHOTOGRAPHY

THE WONDERFUL WORLD OF COLOUR, a display of colour photographs representing the work of top international photographers, at Kodak's Gallery, 37 Rundle Street. Official opening Monday, March 9, 11 a.m. Gallery hours 9 a.m. to 5.30 p.m. Mondays to Fridays, 9 a.m. to 11 a.m. Saturdays. Exhibition ends March 21.

CHURCH SERVICES

ANGLICAN: Special Service at St. Peter's Cathedral, King William Road, Sunday, March 8, at 11 a.m.

A special service at Holy Trinity Church, North Terrace, on Sunday, March 15, at 11 a.m.

PRESBYTERIAN: Special Service at Scots Church, North Terrace, Sunday, March 15, at 11 a.m.

CATHOLIC: Solemn High Mass, Thursday, March 19, 5.45 p.m., St. Francis Xavier's Cathedral, Wakefield Street. Music includes the *Mass Quinti Toni* of Orlando Di Lasso and selected motets.

METHODIST: Pirie Street Methodist Church. Special service, Sunday, March 15, 11 a.m., with *Cantides* by Benjamin Britten. At 3 p.m. the Adelaide Choral Society conducted by Peter Narroway gives a recital. At 7 p.m. another special service has the theme of *Church Music—Its Place and Purpose*. On Sunday, March 22, at 3 p.m., Ashley Tobin gives an organ recital at Pirie Street Methodist Church.

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FESTIVAL CLUB: A club for Festival patrons is open daily from 9 a.m. to midnight, except Sundays, at the South Australian Hotel, North Terrace. Lunches, dinners, after-show suppers; fully licensed. Membership 10/6d. single; £1.1.0 double. One guest admitted for each membership.

WINE TASTINGS: Public tastings arranged by the Wine and Brandy Producers' Association of S.A. on week days from Monday, March 9 to Friday, March 20, (but not on Saturday, March 14 or Sunday, March 15), in the roof-top cafeteria of Cox-Foys Ltd., Rundle Street, Adelaide. Three sessions daily, 11.30 a.m. to 12.30 p.m., 1.30 p.m. to 2.30 p.m., and 3.30 p.m. to 4.30 p.m.

THE ROYAL OVER-SEAS LEAGUE offers to all visitors from other States and from overseas the facilities of its club at 219 North Terrace throughout the Festival period.

INFORMATION CENTRE: All enquiries regarding programmes and other Festival arrangements can be made at the Festival Information Centre, South Australian Hotel (entrance in Gresham Street, off North Terrace).



PROGRAMMES FOR THE YOUNG

The Festival has designed many programmes especially for the young. The Australian Youth Orchestra, conducted by John Hopkins, is giving two concerts at the Adelaide Town Hall on Thursday, March 12. Concerts are being given during both weeks by the Band of the Scots Guards and the R.A.A.F. Central Band from Melbourne. Australian dancer and choreographer Vija Vetra has arranged day recitals of Spanish and Indian dancing for schoolchildren, who are also to see performances by Maori singers and dancers from New Zealand.

During Writers' Week well-known authors from various parts of Australia have been invited by secondary schools to talk about their craft and to read Australian verse and prose.

The main Festival programme has also made provision for children to see a number of productions. These include matinee performances of Shakespeare's *King Henry V*, the Australian Ballet, the Bayanihan Philippine Dance Company and the Melbourne Teachers' College Puppet Guild, as well as the children's play, *Mumba Jumba and the Bunyip*.

SHADOW PLAYS

One of the oldest forms of puppetry is being presented by the Melbourne Teachers' College Puppet Guild. This is the Shadow Play. First created in China about 200 B.C., these plays have proved very popular throughout the world today.

The aims of the Guild, led by Mr. W. Nicol, are to foster the art of puppetry as a creative activity for adults and children alike. Its Festival programme has been designed for older children as well as adults. Eleven girls take part in the performances at Willard Hall, Wakefield Street, opening on Saturday, March 7 at 7.30 p.m. Further performances at 2.15 p.m. and 7.30 p.m. from Monday, March 9 until Friday, March 13.



The Owl and the Pussy Cat.

The programme includes: *The Owl and the Pussy Cat*; *The Lady in the Tower*; *The Chinese Willow*; *The Alligator's Eggs*; *St. George and the Dragon*; *A Marionette Fantasy*; *Aboriginal Legend*; *How the Moon Was Made*; *The Lonely Turtle* and *The Nativity*.

THE PLAYING OF SHAKESPEARE

As a contrast to Verdi's operatic version of Shakespeare's *Macbeth*, a study of the play as drama is being presented by four well-known British actors.

The theme of *Macbeth In Camera* is an unusual form of theatre in which the play's theme and characters are examined from several different viewpoints. It opens with a Festival organiser watching a rehearsal, in which two actors and their director discuss the difficulties of presenting Shakespeare as they feel he ought to be played. The actors test each argument by acting it out; the director stresses the need to reflect the psychology of Macbeth and Lady Macbeth, while the organiser urges them to concentrate on the drama's verbal beauty, its poetry and philosophy.

This production, brought to Australia with the assistance of the British Council, is directed by Harold Lang, who has appeared in many British films and plays, including John Gielgud's recent *King Lear*. He is a close associate of Kenneth Tynan. The other actors are Nicholas Amer, formerly of the Old Vic; Greville Hallam, of the Oxford Playhouse and John Gielgud companies; and Ralph Gruskin, who has just completed a season with the Bristol Old Vic.

Opening at Prince Alfred College Hall, Dequetteville Terrace, on Saturday, March 7 at 8 p.m. Subsequently, March 9, 10, 11 and 12, 13, 14 at 8 p.m.

Who's Who at the Festival

AITKEN, Kathleen, soprano in the Deller Consort, was born in Aberdeen, studied at the Royal Academy of Music and has made many concert appearances with the London Bach Society.

BALLANTYNE, Colin, has directed more than 60 major plays, including a cycle of Shakespeare. He pioneered theatre-in-the-round presentation in Adelaide. He directed *Moon on a Rainbow Shawl* for the 1960 Festival of Arts, and *Volpone* for the 1962 Festival.

BATES, Marie, Adelaide-born soprano. Studied at the Elder Conservatorium of Music and won the Elder Scholarship for Singing in 1945. Miss Bates has taken 16 principal roles in opera, and has given many A.B.C. and TV recitals.

BEINL, Stephan, began his career as assistant producer at the Vienna State Opera House and Salzburg Festivals, and was for five years producer at the Hamburg State Opera. He has produced more than 100 operas, including *Falstaff* for the 1962 Festival of Arts. After a year overseas, he returned to Australia to join the Australian Elizabethan Theatre Trust as opera producer.

BELL, John, born in Maitland, N.S.W., was awarded a Commonwealth scholarship to Sydney University, graduating with English Honours, 1962, after writing a thesis on Shakespeare. His first appearance at the Old Tote Theatre was in *The Cherry Orchard* (1963) and subsequently he played the title role in *Hamlet*.

BISHOP, John, O.B.E., F.R.C.M. is Artistic Director of the Adelaide Festival of Arts. Since 1948 he has been the Elder Professor and Director of the Elder Conservatorium of Music, University of Adelaide, and he played a leading role in founding Music Camp, from which the Australian Youth Orchestra developed. He is federal president of the Arts Council of Australia, chairman of the Australian Music Examinations Board and chairman of the UNESCO Committee for Music in Australia.

BROWN, Tom, born in Adelaide, studied ballet with the Marie Rambert school in England. In 1949, he was awarded a British Council Scholarship to study production and direction at The Old Vic Theatre School. For six years, he was with the Stratford Shakespearian Festival in Canada. In 1963 he was appointed Director of the National Institute of Dramatic Art in Sydney.

CAREY, Dick, piano, trumpet and alto horn, has been associated with Eddie Condon over a number of years. He is regarded as one of the most capable arrangers in America today as well as being a versatile musician.

CLAYTON, Wilbur ("Bud"), is a jazz composer as well as trumpet player. He has appeared in films and with the New York Philharmonic Orchestra, toured Europe several times and led his own group at recent Newport Jazz Festivals.

CLARE, Maurice, concert-master of the Victorian Symphony Orchestra was born in Scotland and began studying music at the age of five. When he was 14 he studied with Professor Sevcik in Prague, and later with Carl Flesch and Georges Enesco. Returning to Britain in 1934, he joined the London Philharmonic Orchestra as assistant leader. For five years he was leader of the Boyd Neel Orchestra in England.

COLLIER, Marie, Victorian-born soprano, has built up a big reputation in overseas opera houses since leaving Australia in 1954. After studying in Italy, she made her Covent Garden debut late in 1956 in *The Magic Flute*. Since then, she has sung each year at the Royal Opera House. When she sang the leading role in Sir William Walton's *Troilus and Cressida* at Covent Garden in April, 1963, the composer described her as the finest Cressida he had known.

CONDON, Albert Edward, has been variously a band leader, banjoist and guitarist since the age of 15. A veteran of the "golden age" of jazz in the 1920s. His Chicago recordings of the time are now classics. He has a weekly TV session in New York.

DALES, Ellen, soprano in the Deller Consort, was born in Hull and has sung in opera at the Edinburgh, Glyndebourne, and Wiesbaden Festivals. She broadcasts and makes frequent concert appearances throughout Britain.

DAVIES, Lloyd, born in Sydney, studied the violin at the N.S.W. Conservatorium, and was on the staff until he joined the South Australian Symphony Orchestra as leader in 1940. Now on the staff of the Elder Conservatorium.

DELLER, Alfred, born in Kent, began his career as a chorister at Canterbury Cathedral. A counter-tenor, he has done much to revive interest in this kind of voice. He has given more than 300 B.B.C. broadcasts, as well as appearing on radio programmes in France, Switzerland, Germany and Holland.

DELLER CONSORT was formed by Alfred Deller in 1950 to give authentic and searching performances of English madrigals and other vocal consort music of the Renaissance and Baroque eras. The members are Kathleen Aitken, Ellen Dales, Christopher Keyte, Philip Todd and Max Worthley. All are distinguished soloists in their own right.

DICKENSON, Victor, has played the trombone with U.S. jazz groups since he appeared with Blanche Calloway and Zack White in the early 1920s. He has made many recordings and performed with numerous Dixieland groups.

DOMMETT, Leonard, was born in Toowoomba, Queensland, won a scholarship to the Melbourne University Conservatorium and joined the BBC Symphony Orchestra in 1949. He has performed with other leading British orchestras and is now concert master and deputy conductor of the South Australian Symphony Orchestra.

DOSSOR, Lance, pianist, was born in London. He appeared as soloist with the Royal Philharmonic and Halle Orchestras. Formerly on the teaching staff of the Royal College of Music, London, he has made concert tours of Britain and New Zealand. Mr. Dossor is now a teacher of pianoforte at the Elder Conservatorium.

DUPRÉ, Desmond is a master of the guitar, viola da gamba, lute and cello. As a cellist, he entered the Royal College of Music, London, after taking first class chemistry honours at Oxford. After leaving the Boyd Neel Orchestra, in which he played the 'cello, he joined Alfred Deller in performances of English music.

FAIRHURST, Harold, now teaching the violin at the Elder Conservatorium, was formerly on the staff of the Royal Academy of Music, London, and has made concert tours of Britain and Europe.

FREEMAN, Lawrence ("Bud"), known as the "bard of the tenor saxophone" because he admires Shakespeare, has long been associated with Eddie Condon and Pee Wee Russell. He has twice won the "Downbeat" magazine poll.

GALLIERA, Alceo, Italian conductor, has directed major orchestras throughout Europe, as well as in Israel, Argentina, South Africa, New Zealand and Australia. He was appointed professor of organ and organ composition at the Verdi Conservatorium at the remarkably youthful age of 22. He gained an outstanding success as a "new name" conductor at the Lucerne International Festival in 1945.

GALLIVER, David, English concert tenor, studied singing at Oxford where he graduated from the university with second class honours in Modern Languages. After leaving Oxford, he continued his studies in London and Cologne, soon establishing himself as a leading singer in oratorio. He has appeared at several international festivals, including Perugia, Munich and the Festival of Flanders at Ghent.

GORHAM, Kathleen, principal dancer of The Australian Ballet, began her professional dancing career at the age of 15 with the Borovansky Ballet. After studying overseas, she danced with such major European companies as Ballet Rambert, Sadler's Wells, Roland Petit and the Marquis de Cuevas.

HAAG, Stefan, executive director of the Australian Elizabethan Theatre Trust, arrived in Australia in 1939 as a member of the Vienna Boys' Choir. After studying overseas, he became producer for the National Theatre Opera Company, and later for the Elizabethan Trust Opera.

HAEBLER, Ingrid, Viennese-born pianist, made her first concert appearance at the age of 11 at the Mozarteum, Salzburg. At 14, she was composing songs to texts by Nietzsche and chansons for which she wrote the words. She has made many appearances at the Salzburg Festival, been solo performer with the Royal Philharmonic, Residentie and other orchestras.

HARPER, Heather, English soprano, appears frequently at London's Festival Hall, with leading British orchestras, and in the concert halls of Europe. She sang the difficult soprano role in

Who's Who at the Festival

War Requiem at its first performance in the new Coventry Cathedral early in 1962, and later repeated her success in further performances at the Albert Hall, Westminster Abbey and in several European capitals.

HAZELWOOD, Donald, studied at the N.S.W. State Conservatorium, then joined the Sydney Symphony Orchestra for two years until he went abroad in 1954 to take up a Vasanta Scholarship.

HELPMANN, Robert, born at Mount Gambier, has achieved an international reputation as dancer, choreographer and actor since he became a student dancer at Sadler's Wells in 1933. Principal dancer there for many years, he has created a number of ballets at Covent Garden and elsewhere, including *Hamlet*, *Miracle in the Gorbals*, *Electra* and *The Display*. He has played a number of leading roles on stage and screen, especially in Shakespeare, and he toured Australia in 1958-9 and 1961.

HEINZE, Sir Bernard, during the past 30 years has made an outstanding contribution to the musical life of Australia, both as a teacher and as a conductor. Now Director of the N.S.W. Conservatorium of Music, Sir Bernard was Ormond Professor of Music at the University of Melbourne from 1926 to 1957.

HINDER, Frank, head of the Art Department, Sydney Teachers' College, is president of the Stage Designers' Association, and a member of the Board of Studies of the National Institute of Dramatic Art. He studied art in Sydney and America.

HOPKINS, Antony, pianist and conductor, was recently appointed professor of composition at the Elder Conservatorium of Music. Born in England, he studied at the Royal College of Music. He has composed six chamber operas, in addition to works for the piano, strings and voice. He has also written music for 15 Shakespeare plays.

HOPKINS, John, born in England, was appointed Director of Music for the A.B.C. after six years as resident conductor of the New Zealand National Symphony Orchestra. He began his musical studies with the 'cello at the Royal Manchester College of Music. At the age of 24 he became conductor of the B.B.C. Northern Orchestra, the youngest conductor of a major British orchestra.

HUNTLEY, John, programme controller of Britain's National Film Theatre, has been a leading figure for many years in the British Film Academy and Institute. He has written four books on film-making and techniques.

JONES, Huw, born in Wales, joined the South Australian Symphony Orchestra as harpist in 1954. He studied at the Royal Academy of Music, London, and later joined the Johannesburg Symphony Orchestra.

JONES, Marilyn, Newcastle-born principal dancer of The Australian Ballet, has spent nearly half her professional ballet life abroad. Before returning to Australia to join the new company, she was Ballerina with the International Company of the Marquis de Cuevas and the London Festival Ballet.

KEYTE, Christopher, baritone in the Deller Consort, was born in Kent in 1935, became a choral scholar at Cambridge, then Vicar-Choral at St. Paul's Cathedral and has sung in oratorio and concerts throughout Britain.

KIMBER, Beryl, Perth-born violinist, studied at the Royal Academy of Music, London, and made her debut in 1950. In Paris she studied under Georges Enesco, and in Moscow under David Oistrakh. In 1960 she made a highly successful tour of the Soviet Union, and two years later played with the London Philharmonic Orchestra conducted by Sir Malcolm Sargent.

KRIPS, Henry, was born near Vienna in 1913. After studying at the Vienna Conservatorium, he became assistant music director of the Innsbruck Municipal Theatre and was chief conductor at the age of 21. Now conductor of the South Australian Symphony Orchestra, he has made many recordings overseas.

LAMBERT, Raymond, born in Belgium, came to Australia at an early age. He studied pianoforte at Liege and Brussels Conservatories, and, in Australia, rapidly made a reputation as concert pianist and accompanist for distinguished visiting artists.

LEEMAN, Clifford, drummer, began in the Portland Symphony Orchestra's percussion section, then worked for such performers

as Artie Shaw, Tommy Dorsey and Woody Herman. He appears frequently on TV.

LESBERG, Jack, bass player, was once a member of the New York City Symphony Orchestra, has toured Europe, Africa and Australia with Louis Armstrong and made many recordings.

LESKE, Clemens, was born in Melbourne and studied piano for two years at the Paris Conservatoire under Maestro Ciampi, one of the great teachers of Europe. He toured America and Europe in 1958 as a soloist. He is teacher of pianoforte at the Elder Conservatorium.

LEWIS, Richard, has been described by European critics as one of today's great operatic tenors. In Britain, he has gained a major reputation in oratorio as well as on the stage. Born in Manchester of Welsh parents, he began his musical career as a boy soprano, then studied at the Royal Manchester College of Music. In 1947, he made his Covent Garden debut in Benjamin Britten's *The Rape of Lucretia*. He has appeared at many international festivals.

LLEWELLYN, Ernest, concert-master of the Sydney Symphony Orchestra, has been soloist with many distinguished visiting conductors. In 1955 he was awarded the Kapell Memorial Scholarship, enabling him to study for a year in America and Europe.

LOVEJOY, Robin, Elizabethan Opera Company producer, began his Australian career as an actor. He has been associated with more than 50 productions either as producer or designer. In 1953 he was awarded the International Theatre Institute Travelling Scholarship.

MOOREHEAD, Alan, was born at Croydon, Victoria in 1910, and worked for the Daily Express, London, as journalist and war correspondent between 1936 and 1945. Since then he has written many books, including *Mediterranean Front*, *The End of Africa*, *Gallipoli*, *The White Nile*, *The Blue Nile*, *Rum Jungle* and *Cooper's Creek*. He now lives in Italy.

NICKSON, Margaret, born at Belfast, North Ireland, studied at the Royal College of Music, London. Awarded the Madame Albani and Henry Leslie prizes for singing. Later worked on the music staff of the B.B.C. Now lives in Melbourne.

OSTOJA-KOTKOWSKI, Stanislaw, Polish-born artist and theatre designer, came to Australia in 1949 after studying in Germany, France, and Italy. He continued his studies at the National Gallery, Victoria, and later settled in Adelaide.

PAINTER, John, has been principal cellist of the Sydney Symphony Orchestra since 1954. Before that he was principal cellist of the South Australian Symphony Orchestra.

PETERS, J. V., graduated in music in his home country, New Zealand, before going to England for further study. He was appointed a lecturer-teacher at the Elder Conservatorium of Music in Adelaide in 1954, and in 1955 became organist and master of the choristers at St. Peter's Cathedral.

PIKLER, Robert, has been principal violinist of the Sydney Symphony Orchestra since 1952 and has appeared with it as soloist many times. Born in Hungary, he graduated from the Royal Conservatory at Budapest.

POWELL, Ray, Ballet Master and Guest Artist of The Australian Ballet, originally came to Australia on loan from the Royal Ballet to assist in the formation of the Australian company.

ROBERTS, Anthony. Born in Cheshire, studied at Guildhall School of Music and Drama, London. Has acted or produced at the Liverpool Old Vic, Birmingham, Leeds, Sheffield Repertory Theatres. Now producer for A.B.C. television in Adelaide.

RUSSELL, Charles Ellsworth ("Pee Wee") studied music at the Missouri Western Military Academy and was one of the pioneers of "white jazz". A member of Eddie Condon's many groups, he has made a number of recordings with this and other modern combinations.

RUSHING, Jimmy, American jazz vocalist began working as a part-time vocalist in the 1920s, and first came into prominence when he joined Count Basie's Band in 1935. He has been feature artist at many jazz festivals and has sung with such famous jazz groups as the Dave Brubeck Quartet.

SHAW, John, is one of Covent Garden's principal dramatic baritones. Born in Australia, he began his professional career with the

THE ADELAIDE FESTIVAL OF ARTS

March 7-21, 1964

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Who's Who at the Festival

Victorian National Opera Company in Melbourne in 1945 and over the years has established himself as one of Europe's finest baritones. He has sung major roles in opera in leading music centres throughout the world.

STIASNY, Walter, resident conductor of the Elizabethan Opera Company, came to Australia in 1951 after a British and Continental career which included important posts at the Vienna State Opera and the Salzburg Festivals.

TARAS, Tais, operatic and concert soprano, came to Australia in 1951. Born in the Ukraine, she studied singing at the Kiev Conservatorium, and later, in Hungary, studied at the Liszt Ferenc Music Academy. She continued her singing career in Munich.

THOMAS, Nancy, English-born contralto, now teacher of singing at the Elder Conservatorium, made frequent appearances in Britain and Europe before coming to Australia in 1962. She sang in Haydn's *Coronation Mass* before the Queen Mother at the King's Lynn Festival, was Benjamin Britten's personal choice for the recorded version of *Let's Make an Opera*, and sang in his *Noyes Fludde* at the Aldeburgh Festival.

TODD, Philip, tenor in the Deller Consort, made his debut in 1959 with the Bach Choir. Has appeared in London Promenade Concerts, at the Hazelmere and Three Choirs Festival and broadcasts for the B.B.C.

VAN PRAAGH, Peggy, artistic director of the Australian Ballet, has written books about ballet as well as teaching and producing it. A former member of the Ballet Rambert, she became ballet mistress and assistant director of the Sadler's Wells company, dance director of the Edinburgh Festival Ballet, teacher to the Royal Ballet and professor of dance to the International Ballet of the Marquis de Cuevas.

VASKAS, Gene, lyric soprano, was born in Lithuania where she studied singing at the Kaunas and Vilnius Conservatoriums. Later, she continued her studies at Hamburg Conservatorium and gave recitals in Europe before coming to Adelaide to live in 1949.

VETRA, Vija, dancer, choreographer and teacher, was born in Latvia and studied at the Academy and Conservatorium for Music in Vienna. Now living in Melbourne, she recently toured India to study and give dance recitals.

VOLSKA, Anna, was born in Poland, received her early education in England and came to Australia in 1952. She entered the National Institute of Dramatic Art and graduated in 1962. Since then she has appeared with the Old Tote Theatre Company in *The Cherry Orchard* and *The Bald Prima Donna*.

WARREN SMITH, Neil, bass-baritone, has been a member of the Elizabethan Opera Company since its inception in 1956. During past seasons, his work with the company has included Sarastro in *The Magic Flute*, Bartolo in *The Barber of Seville*, and the role for which he is best known, Colline in *La Boheme*.

WELCH, Garth, principal dancer of The Australian Ballet, was made principal dancer of the Borovansky Ballet in 1956, and at the end of the season was awarded a scholarship to study in Paris and London. He was recently Premier Danseur with the Marquis de Cuevas Company.

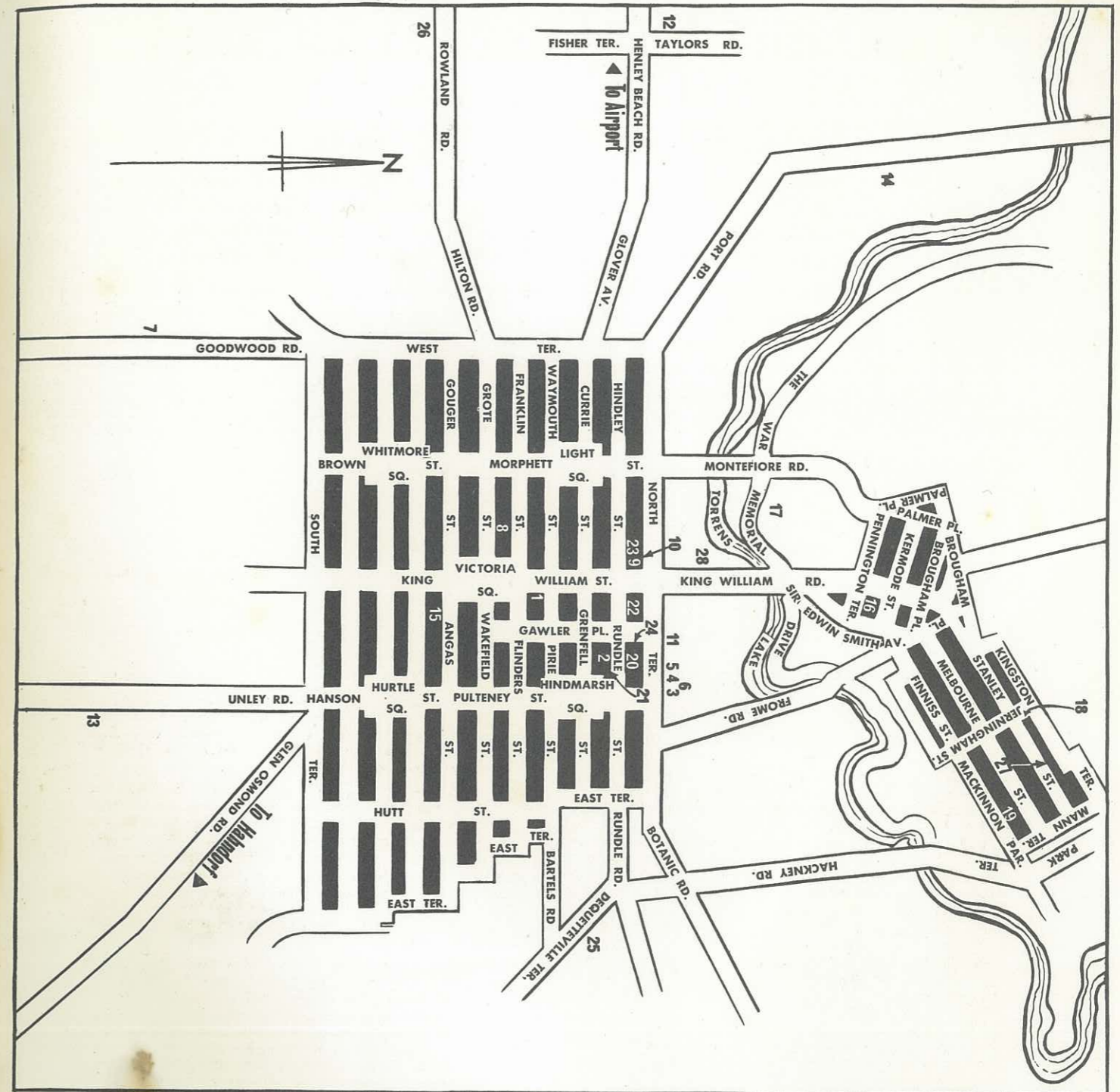
WEINGOTT, Owen, is one of Australia's leading actors. He has appeared with Elizabethan Theatre Trust companies, the Old Tote Theatre, the Independent (Sydney) and on radio and TV for many years.

WHITE, Thomas, is professor of the clarinet at the New South Wales State Conservatorium of Music. For a number of years he was first clarinet with the Victorian Symphony Orchestra and has been associated with many fine chamber music groups.

WHITEHEAD, James, violoncello, was born in 1912 at Newchurch, Lancashire. He was a member of the Boyd Neel Orchestra and the Zurich Tonhalle Orchestra, played at the Glyndebourne Festival of Opera and came to Australia in 1959. He is now on the staff of the Elder Conservatorium.

WIGHTMAN, Thomas, is principal bassoonist with the Victorian Symphony Orchestra. He came to Australia 13 years ago. In England, Thomas Wightman studied at the Royal Academy and Royal College of Music.

WORTHLEY, Max, Adelaide-born tenor, is one of six singers in the Deller Consort. Now living in England, he has appeared at Covent Garden in *Wozzeck* under Erich Kleiber, has sung in oratorio, given lieder recitals in Germany and travelled extensively throughout the Continent.



GUIDE TO FESTIVAL VENUES

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| 1 ADELAIDE TOWN HALL, King William Street | 15 ARTS THEATRE, Angas Street |
| 2 REGENT THEATRE, Rundle Street | 16 PENNINGTON HALL, Pennington Terrace, North Adelaide |
| 3 BONYTHON HALL, North Terrace | 17 BAND CONCERTS, Memorial Drive |
| 4 ELDER HALL, North Terrace | 18 BONYTHON GALLERY, Jerningham Street, North Adelaide |
| 5 NATIONAL GALLERY, North Terrace | 19 SHERIDAN THEATRE, Mackinnon Parade, North Adelaide |
| 6 UNION HALL, University | 20 JOHN MARTIN'S AUDITORIUM, Rundle Street |
| 7 CENTENNIAL HALL, Wayville | 21 COX-FOYS, Rundle Street |
| 8 HER MAJESTY'S THEATRE, Grote Street | 22 MYER EMPORIUM, Rundle Street |
| 9 INFORMATION CENTRE, Gresham Street | 23 MILLER ANDERSONS, Hindley Street |
| 10 FESTIVAL CLUB (South Australian Hotel), North Terrace | 24 WHITE STUDIO, Gawler Place |
| 11 INSTITUTE BUILDING, North Terrace | 25 PRINCE ALFRED COLLEGE HALL, Dequetteville Terrace |
| 12 THEBARTON TOWN HALL, Taylors Road | 26 THEATRE 62, Rowland Road |
| 13 UNLEY TOWN HALL, Unley Road | 27 SCHOOL OF ART, Stanley Street, North Adelaide |
| 14 TENT THEATRE, West Parklands, Port Road | 28 ELDER PARK, King William Road |