



# Adelaide Festival

International Arts in Australia 7-29 March 1980

**Official Programme Guide \$2.80\***



**Your guide to the Festival:**

- details of over 300 events
- full programme notes
- details of exhibitions
- maps and tourist information
- restaurant vouchers
- other events during the Festival

## Official Programme Guide to the 1980 Adelaide Festival of Arts

Published by the Adelaide Festival of Arts  
Inc., January 1980.

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Christopher Hurst.

Produced by Rigby Ltd and Hart Publishing  
Services.

Printed by Wilke and Company Limited,  
Clayton, Victoria.

Typeset by PiroComp Productions, Adelaide.

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\* Recommended retail price \$2.80

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participants and/or originators.



Captain Lazar by Patrick Cook (see page 62)

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## Introduction

### Introduction to the 1980 Festival

Christopher Hunt, Director of the Festival

Twenty years ago, on 12 March 1960, Adelaide's first Festival of Arts opened with an orchestral concert, followed by a fireworks display in Elder Park. On 7 March 1980 the twentieth biennial Festival will open with an orchestral concert in the Festival Theatre, built the last 10 years and on the site where that first open-air concert took place. After the concert, the same fireworks firm that provided a 1960 display will again surround the eyes and ears of Adelaide's citizens in Elder Park, beside the Torrens. The parallels are intentional. In 20 years Adelaide has changed. Australia, at the rest of the world, has changed. The development of world communications and technological advance have transformed every part of our lives. The tempo of such change ebbs up continuously. As a new decade begins it is not entirely fanciful to see this as a particularly significant turning point in human development. The Adelaide Festival in 1980 liberally reflects that. It is a festival built around the theme of change—how the past is a basis for change; how the coast-guard grows out of the traditional, despite its frequent termination to be revolutionary rather than reactionary; how the lifespan of one person embraces vast change from his youthful arts to the newest products of his old age; how attitudes change, as well as how they remain constant; the revolutionary work of yesterday is today's classic, and today's aesthetic will certainly be the tradition of tomorrow. So each aspect of the festival programme is signed to be in some way a comment on the pace of change and on people's attitudes to change.

The founders of the Festival, especially as artistic inspiration in the late 1950s—John Abberly—would today hardly recognise their child. At that time the concept of a festival as that of an island of intensive cultural activity in a culturally sterile sea; it has now come a special period of activity in a social era that is filled with theatre, music, dance and the visual arts every day. The 1980 Festival is a precise companion with the best general festivals in the world; it is on a massive scale. The scale and range of activities reflects a growth of Australian social life and international contacts during the past 20 years. But while the scope is impressive it is perhaps true to say that the 1980 Festival represents probably the last in a line of festivals, aiming to bring to Adelaide a kind of summary of current artistic activity. The form is still essentially that of the first Festival. Some deliberate echoes are

included; the opening concert and the fireworks have been instituted; some elements in the music programme too reflect the content of that first Festival, whether it is the Australian Youth Orchestra (founded by the same John Bishop) playing a demanding programme in the Festival Theatre, or the inclusion in the programme of the singing Wampan Orchestra of Liszt's *Les Préludes*, given in that first concert in March 1960. *Les Préludes* was then the introduction to something new in Adelaide; perhaps in 1980 it is again a prelude to something new. The Festival has to find a new direction for the next 20 years, a direction that will reflect not so much the possibility of assembling a massive international programme as the new-found vigour of the arts in Australia; the political and social consequences of Australia's position in the Pacific region and its relationship to South-East Asian culture; and the need to build on the hard-won foundations of a genuine native artistic creativity.

In its artistic aspect, the 1980 programme reflects therefore the origins as well as the new strength of the arts in Australia. In another aspect too it harks back to the beginning: alongside John Bishop as founding father to the Festival, there stood a group of local businessmen led by Sir Lloyd Dumas. It was their financial backing of the new venture that allowed it to exist and thrive. Over the years since then, in Australia no less than elsewhere in the world, government involvement in the arts has grown, and the greater part of the essential funding for the 1978 Festival came from the State Government. In 1980 the State Government again plays an indispensable part in paying for the Festival, but as in 1960 a very considerable share in the financing this time comes again from the private sector, with private firms, public commercial and industrial concerns, and many private individuals contributing to the costs of what has become for Adelaide, and perhaps for Australia as a whole, more than a local celebration: the Adelaide Festival now stands as the social and cultural fulcrum around which the life of Adelaide tends to revolve and against which other achievements are measured.

It is therefore a Festival at a turning point, looking Jesus-like both backwards and forward into the 1980s and towards the final decade of the second millennium in the Christian era.

The Festival opens with three performances, each reflecting an aspect of life in Australia today and each making its own comment on the Festival's thematic link. First there is a new Australian play by Alexander Burne, one of the leading representatives of the post-war generation of Australian playwrights whose work has

taken Australian arts across the world. It is a play about transition, the end of an era and the start of a new; in this case the end of the 19th century in the life of a family on the River Murray, as outside change forces internal change on to a society variously prepared and ill-equipped to welcome it. Then, secondly, there is a concert in the Festival Theatre, with the Adelaide Symphony Orchestra and a world-renowned soloist, James Galway, playing two concertos, by Mozart and Rodrigo. Mozart, besides representing the old, is also the artist in European civilisation who best balanced the demands of social conformity with the need for individual expression. In contrast to Mozart's Rodrigo, whose concerto, written for Galway only last year, is both the most difficult of all flute concertos and yet among the most conventional in style of recent compositions. Finally, in the Space, itself a comment on changing attitudes to theatrical performance, a mixed dance-song-and-theatre show created by children of Adelaide directed by a young Dutch woman married to the director of the local Australian Dance Theatre. This is a show in which children's attitudes to themselves and to their parents are wittily and beautifully expressed without conventional respects being paid to what parents tend to want their children to be like.

Throughout the succeeding three weeks there will be an abundance of opportunity to examine change, or just to enjoy oneself. The theme is not didactically present; each event can be enjoyed for its own surface value without reference to the rest of the programme, but the underlying links are always there for those who want to look for them. Whether it is the revival of Adelaide's traditional Flower Day, or the transformation of the new Festival Centre Plaza into a day-and-night piazza where anyone can talk, eat, drink, watch entertainment or dance, each day of the festival brings something both new and old—new things that usually show their old sources of inspiration, old things that were perhaps once revolutionary, or that reflect current interests.

A 17th-century tragedy by John Webster performed in modern dress and set in a punk-rock context ending with a version of the Manson murders may sound yet another director's exercise (or eccentricity) which, but violence is not new and Webster's age has startling parallels with today's social violence that seems now, as it did to Webster's contemporaries, the harbinger of anarchy. A string quartet by Hindemith, now forgotten but the darling of 19th century salons, is set alongside one of Beethoven's last quartets written in the same year and incomprehensible to the same people that adored Hummel's latest creations.

There is *Death in Venice*, Brno's last opera, reflecting the preoccupation of the old with the possibilities and fascination of youth; and a children's opera, the first in the Festival's 20 years' history, that deals with change and that is by no means limited in aim or style to what used to be thought the limits of young

performers' or young audiences' capacities. One of the world's most popular ballets, *Sesso Lento*, hallowed by seemingly insurmountable tradition always to be given in the same Petipa-Ivanov choreography, is now shown to be a symphonic drama of exceptional power in modern dress with modern choreography, by the Komische Oper Ballet of East Berlin. (It is appropriate too that this new look should come from a communist country that, as with so many totalitarian regimes, is noted both for its adventurousness, especially in theatre, and technical expertise, and for its resistance to change from within.) A Spanish theatre company, whose ages average 25, presents the work of 83-year-old Joan Marín, which he created specially for them and in which he imparts some of the freedom, both artistic and political, of an established master. An orchestra of gifted children plays one of this century's most demanding scores under the baton of one of the last pupils of the composer of that work, Arnold Schönberg. A feminist rock musical about a former middle-of-the-road singing star who at 39 has become an ardent member of Women's Lib is likely to seem old-fashioned to the radical members of Australia's feminist movements while threatening the still slow bastions of male chauvinism on which so much of Australia's (and other nations') society rests. Rimini's last work is performed in the Cathedral that is roughly contemporary with its composition, and reflects in itself the half-cynical, half-nostalgic thoughts of one of the greatest vocal composers of the 19th century on the art of writing for the voice. Young artists throughout the Festival's three weeks, in all fields, are playing music or acting roles written in the past but still relevant today; examples of the key movements that have advanced each of the arts a step further, as Brecht did in the Germany of the 1930s and 1940s (illustrated in the Festival by Gisela May, leading actress in Brecht's own Berliner Ensemble, or in Stoppard and Pevin's *How to Succeed in Business Without Really Trying*), or as Peter Brook is doing today in theatre, or Mark Boyle in the visual arts.

All these are in Adelaide. So are Peter Maxwell Davies and Witold Lutoslawski among composers, each utilising the past to create a music for today; the Netherlands Wind Ensemble and Cathy Berberian, each transforming the traditional 'serious musical' into something no less serious in intent but far more accessible in form; even the American photographer Jerry Duntzic is here, using an antique camera to create startling new images of Australia today that question the whole basis of post-Renaissance perspective.



It is a large programme—some will think too large for a city of less than a million people, hundreds of kilometres from the next city, and thousands from the original sources of most of the arts on display. There are six staged music-theatre productions; six dance programmes in which three differing ballet companies give 17 new ballets in one week; 16 different theatre productions plus three rehearsed readings of new Australian plays—a total of 124 performances; 13 choral and orchestral concerts and 42 chamber music concerts and recitals; 26 cabaret performances and 23 jazz concerts; all together 309 performances in 25 days. And that doesn't include the visual arts, with 18 special exhibitions ranging from the treasures of the British Museum and the London Goldsmiths' Company, to Mark Boyle's three-dimensional pictures made specially for the Festival in Australia during 1979. Jerry Duntzic's panoramic photographs also taken specially for the Festival in 1979, the commissioning of forty new small paintings by Australian artists, and a week of Performance Art by Australian artists.

Then there is Writers' Week when authors from all over the world meet in Adelaide; a week of film looking back not only over the last decade when Australian films have made their mark throughout the world, but also to the first years of this century when the first full-length feature films were being made not in Hollywood but in Sydney; discussions every weekday with visiting artists; and three weeks of not-stop festivities out of doors, from the opening fireworks to a closing spectacular on the Festival Centre Plaza.

The Festival has always given rise to much local speculation and controversy. But the arts have always been the centre of controversy whenever they have been any good. It is the function of art to question accepted mores, and the 1980 Festival programme intends to do that, though not always in a very obvious way.

The answers will not always be obvious, nor will those that are; necessarily support the new. The arts certainly question accepted standards, but they often confirm them too, and we hope that out of the 1980 Festival will come a new awareness of the achievements of Australian culture in recent years (half the Festival is Australian, half from overseas), a preparedness perhaps to experiment a bit more with society on the secure foundations of the past. For the Festival aims to show that innovation is rarely damaging and that the fear of innovation is in retrospect too often a brake on progress. It is the duty of the arts to be innovative; popular culture which stands as propaganda for the status quo is as dangerous as the other extreme, revolutionary propaganda misquoting under the guise of art. The Festival requires not only the willing suspension of disbelief, but also the willing suspension of prejudice.

If one work in the Festival may be said to sum up the meaning of the whole it would be Peter Brook's production of *The Conference of the Birds*; based on a 12th-century Persian poem, it reconciles a religious tradition with recourse not to God but to the self, balancing the opposing pressures of emotion and reason, of progress and tradition, of experiment and fear, of the search for truth and contentment with the mediocre. Drawing its inspiration from another age and another culture it uses theatre to express a message of hope, but a hope based on no easy solution, a hope that requires for its achievement rigorous self-questioning and compassion, in dealing with the increasing problems of human existence in which the greatest enemy is the insidious power of apathy and not the obvious strength of revolution.

## Festival Calendar

Thursday, 8 March

### Outdoor

Water Tunnel, 11.30 am - 8.30 pm

### Theatre

Debutante Theatre Company, 'Big River' (preview), Arts Theatre, 7.30 pm

### Music-Theatre and Opera

Opera of South Australia, 'Death in Venice' (preview), Festival Theatre, 8 pm

### Dance

'Fifty Children', Space, 7.30 pm

### Orchestral and Choral Concerts

Adelaide Symphony Orchestra, Joe Serebrier and James Galway, Festival Th., 8.15 pm

Friday, 7 March

### Outdoor

Water Tunnel, 11.30 am - 10.30 pm  
Plaza Entertainment, evening fireworks display, Elder Park, 9.30 pm

### Theatre

'Big River', (world premiere), Arts Theatre, 7.30 pm  
Acting Company of New York, 'Elizabeth I', Opera Theatre, 8 pm

### Dance

'Fifty Children', Space, 7.30 pm

### Orchestral and Choral Concerts

Adelaide Symphony Orchestra, Joe Serebrier and James Galway, Festival Th., 8.15 pm

Saturday, 8 March

### Outdoor

International Women's Day, march and celebrations, Plaza, all day  
Craft Fair, Elder Park, 1-10 pm  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 10.30 pm

### Theatre

State Theatre Co., 'The Mystery Plays of Wakefield' (Aust. premiere), Playhouse, 6.30 am  
Elizabeth I, Opera Theatre, 2.30 pm & 8 pm  
'Big River', Arts Theatre, 7.30 pm

### Dance

'Fifty Children', Space, 2.30 pm & 7.30 pm

### Music-Theatre and Opera

'Songs from Sideshow Alley' (world premiere), Union Hall, 11.30 am  
'Death in Venice' (Aust. premiere), Festival Theatre, 8 pm  
'The Two Fiddlers' (Aust. premiere), Scott Theatre, 8.30 pm

### Recitals and Chamber Ensembles

Netherlands Wind Ensemble, Town Hall, 8.15 pm

### Cabaret and Jazz

Moe Koffman Quartet, Jazz Club, 11 pm

### File

Australian Film Retrospective, 'The First Generation', State Library, 8 pm

### Forum

James Galway, SBSA Pavilion, 10.30 am

Sunday, 9 March

### Outdoor

Craft Fair, Elder Park, 1-6 pm  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 8.30 pm

### Music-Theatre and Opera

'The Two Fiddlers', Scott Theatre, 7.30 pm  
The Files of London, Town Hall, 8.15 pm

### Recitals and Chamber Ensembles

James Galway, Festival Theatre, 3 pm  
Jennifer Bass, Festival Theatre, 8.15 pm

### Cabaret and Jazz

Moe Koffman, Jazz Club, 11 pm

### File

'Adapting Words for the Screen', State Library, 8 pm

### Writers' Week

Writers' Week Opening, SBSA Pavilion, 4 pm  
Adelaide Poets Read, SBSA Pavilion, 8.30 pm

## Festival Calendar

Monday, 10 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 8.30 pm

### Theatre

'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
Manonette Theatre Co., 'Captain Lazar and his Earthbound Circus' (world premiere), Space, 8.30 pm  
'Elizabeth I', Opera Theatre, 8 pm  
'Big River', Arts Theatre, 7.30 pm  
Troupe, 'Coppin and Company' (world premiere), Red Shed, 8 pm

### Music-Theatre and Opera

'Songs from Sideshow Alley', Union Hall, 11.30 pm

### Recitals and Chamber Ensembles

Jennifer Bass, Festival Theatre, 1.05 pm  
James Galway, Festival Theatre, 8.30 pm  
The Files of London, Town Hall, 8.15 pm  
Jiri Tancoudek, Edmund Wright House, 1.05 pm  
Netherlands Wind Ensemble, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgus, Royalty Theatre, 11 pm  
Moe Koffman, Jazz Club, 11 pm

### File

'Ripon at Hanging Rock', State Library, 1 pm

### Writers' Week

'A Review of Current Australian Writing', SBSA Pavilion, 10 am - 12.30 pm, 2 - 4.30 pm  
'Writing for Performance', Elder Hall, 8.30 pm

### Forum

'Directors Talk', Festival Theatre foyer, 10.30 am

Tuesday, 11 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 8.30 pm

### Theatre

State Theatre Co., 'The Solution' (reading), Playhouse, 1.10 pm  
'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'Captain Lazar and his Earthbound Circus', Space, 8.30 pm  
'Elizabeth I', Opera Theatre, 8 pm  
'Big River', Arts Theatre, 7.30 pm  
'Coppin and Company', Red Shed, 8 pm

### Dance

'Fifty Children', Space (schools), 11 am & 2 pm

### Music-Theatre and Opera

'Death in Venice', Festival Theatre, 8 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'The Two Fiddlers', Scott Theatre (schools), 10 am & 1.30 pm

### Recitals and Chamber Ensembles

Netherlands Wind Ensemble, Town Hall, 8.15 pm (schools, 1.30 pm)  
Clement Links and Emily Jeffrey, Edmund Wright House, 1.05 pm  
Kurt Hess, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgus, Royalty Theatre, 11 pm  
Moe Koffman, Jazz Club, 11 pm

### Film

'Storm Boy', State Library, 1 pm  
'Mouth to Mouth', State Library, 8 pm

### Writers' Week

'Literature and Cultural Identity', SBSA Pavilion, 10 am - 12.30 pm, 2 - 4.30 pm  
'Writers' Read', SBSA Pavilion, 8.30 pm

### Forum

Peter Maxwell Davies, Festival Theatre foyer, 10.30 am

Wednesday, 12 March

### Outdoor

Breakfast in the Mall, 7.30-8 am  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 8 pm

### Theatre

'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'Captain Lazar and his Earthbound Circus', Space, 8.30 pm  
'Elizabeth I', Opera Theatre, 8 pm  
'Big River', Arts Theatre, 7.30 pm  
'Coppin and Company', Red Shed, 8 pm

### Dance

'Fifty Children', Space (schools), 11 am & 2 pm

### Music-Theatre and Opera

'Songs from Sideshow Alley', Union Hall, 11.30 pm (schools 2.30 pm)  
'The Two Fiddlers', Scott Theatre (schools), 10 am & 1.30 pm

### Orchestral and Choral Concerts

Adelaide Symphony Orchestra, Joe Serebrier and Rosamund Iling, Town Hall, 8.15 pm

### Recitals and Chamber Ensembles

Netherlands Wind Ensemble, Edm. Wright House, 1.05 pm  
Peter String Quartet, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Six, Festival Theatre, 8.15 pm  
Richard Stilgus, Royalty Theatre, 11 pm  
National Youth Jazz Orchestra, Plaza Amphitheatre, 6 pm (schools, Town Hall, 2 pm)  
Moe Koffman, Jazz Club, 11 pm

### Film

'Mo and Gopnie', 'Matters', State Library, 1 pm  
'Pure 5', State Library, 8 pm

### Writers' Week

'Women Writers', SBSA Pavilion, 10 am  
'Writers' Read', SBSA Pavilion, 2 pm  
'Writing for Children', Scott Theatre, 8.30 pm

### Forum

'On Death in Venice', Festival Theatre Foyer, 10.30 am

Thursday, 13 March

### Outdoor

Breakfast in the Mall, 7.30-8 am  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am - 8.30 pm

### Theatre

State Theatre Co., 'King Stag' (Aust. premiere), Playhouse, 7.30 pm  
'Captain Lazar and his Earthbound Circus', Space, 8.30 pm  
Acting Company of New York, 'The White Devil', Opera Theatre, 8 pm  
'Big River', Arts Theatre, 7.30 pm  
'Coppin and Company', Red Shed, 8 pm

### Dance

'Fifty Children', Space (schools), 11 am & 2 pm

### Music-Theatre and Opera

'Death in Venice', Festival Theatre, 8 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'The Two Fiddlers', Scott Theatre (schools), 10 am & 1.30 pm

### Recitals and Chamber Ensembles

Glenn Moy, 'Breath Through Four Decades', Town Hall, 8.15 pm (schools, 11.30 am)  
Bruck-Ross Duo, Edmund Wright House, 1.05 pm  
Netherlands Wind Ensemble, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgus, Royalty Theatre, 11 pm  
Moe Koffman, Jazz Club, 11 pm

### Film

'My Survival as an Aboriginal', 'Robin Campbell - Old Fellow Now', 'Star, if Only You Knew', State Library, 1 pm & 8 pm

### Writers' Week

'A Celebration of Henry Lawson', SBSA Pavilion, 10 am  
'Myth, Symbolism and Fable', SBSA Pavilion, 2 pm  
'Writers' Read', Elder Hall, 8.30 pm

### Forum

'Jazz - Improvisations', Festival Theatre foyer, 10.30 am

## Festival Calendar

Friday, 14 March

### Indoor

Breakfast in the Mall, 7.30-9 am  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am-10.30 pm

### Theatre

'King Stag', Playhouse, 7.30 pm (schools, 1.30 pm)  
Captain Lazar and His Earth-bound Crews', Space, 8.30 pm  
'The White Devil', Opera Theatre, 8 pm  
'Big River', Arts Theatre, 7.30 pm  
'Coppin and Company', Red Shed, 8 pm

### Music

'Baby Children', Space (schools, 11 am & 2 pm)

### Music-Theatre and Opera

'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'The Two Fishers', Scott Theatre, 7.30 pm (schools, 1.30 pm)

### Orchestral and Choral Concerts

Australian Youth Orchestra, Festival Theatre, 8.15 pm  
Silesia Symphony Orchestra, Jose Serebrier and Alexandre Lagoya, Town Hall, 8.15 pm

### Recitals and Chamber Ensembles

Rock-Rox Duo, Edmund Wright House, 1.05 pm  
Ivy Kivner, Clemmie Locke, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Film

'Kid Stakes', State Library, 1 pm  
Australian animated films, with Bruce Petty, State Library, 8 pm

### Writers' Week

'Publishing and Magazines', SBSA Pavilion, 2 pm

### Forum

'Political Music-Theatre', Festival Theatre foyer, 10.30 am

See pages 10-11 for a day-by-day calendar of Festival exhibitions.

Saturday, 15 March

### Outdoor

Breakfast in the Mall, 7.30-9 am  
Focal Day on the Plaza, all day  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am-10.30 pm

### Theatre

'King Stag', Playhouse, 1.30 pm  
'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
Captain Lazar and His Earth-bound Crews', Space, 2.30 pm & 8.30 pm  
'The White Devil', Opera Theatre, 2.30 pm & 8 pm  
'Big River', Arts Theatre, 2.30 pm & 7.30 pm  
'Coppin and Company', Red Shed, 4 pm & 8 pm

### Music-Theatre and Opera

'Death in Venice', Festival Theatre, 8 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'The Two Fishers', Scott Theatre, 7.30 pm & 7.30 pm

### Cabaret and Jazz

Gisela May, 'Hopala, Wir Leben!', Royalty Theatre, 11 pm  
Moe Koffman, Jazz Club, 11 pm

### Film

Television films, State Library, 8 pm

Sunday, 16 March

### Outdoor

Third Annual Food and Wine Festival, Bonython Park, all day  
Water Tunnel, 11.30 am-6.30 pm (Note: Plaza closed)

### Music-Theatre and Opera

Gisela May and Alfred Muller, 'What Keeps Mankind Alive', Scott Theatre, 8 pm

### Orchestral and Choral Concerts

Warsaw National Philharmonic Orchestra, Witold Lutoslawski, Festival Theatre, 8.15 pm

### Cabaret and Jazz

Chico Freeman, Quartet, Jazz Club, 11 pm

### Also on

Festival Service, St Peter's Cathedral, 3 pm

### Forum

Witold Lutoslawski, SBSA Pavilion, 10.30 am

Monday, 17 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

### Theatre

'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'La Caza', Opera Theatre, 8.30 pm  
'Moi et Monna', Opera Theatre, 8.30 pm

### Music-Theatre and Opera

'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'Every Good Boy Deserves Favour' (Aust. premiere), Town Hall, 6.30 & 8.30 pm

### Orchestral and Choral Concerts

Warsaw Orchestra, Festival Theatre, 8.15 pm

### Recitals and Chamber Ensembles

John Wierher, Edmund Wright House, 1.05 pm  
Gabrieli Quartet, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Forum

Witold Lutoslawski, SBSA Pavilion, 10.30 am

## Festival Calendar

Tuesday, 18 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

### Theatre

'King Stag', Playhouse, 7.30 pm (schools, 1.30 pm)  
'La Caza', Opera Theatre, 8.30 pm (schools, 2 pm)  
Mabou Mines, 'Dressed Like an Egg', Arts Theatre, 8 pm  
Peter Brook's CICT, 'Ubu', Quarry, 8 pm

### Music-Theatre and Opera

Sydney Theatre Company, 'I'm Getting My Act Together and Putting It on the Road' (Aust. premiere), Space, 8.30 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'Every Good Boy Deserves Favour', Town Hall, 6.30 pm & 8.30 pm

### Orchestral and Choral Concerts

Warsaw National Philharmonic Orchestra, Festival Theatre, 8.15 pm

### Recitals and Chamber Ensembles

Gabrieli Quartet, Edmund Wright House, 1.05 pm  
Anthony and Joseph Parsons, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Les Strand and the SAA, Our Thing Big Band, Festival Theatre, 11.30 pm  
Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Forum

Mark Boyle, SBSA Pavilion, 10.30 am

Wednesday, 19 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

### Theatre

'King Stag', Playhouse, 7.30 pm (schools, 1.30 pm)  
'La Caza', Opera Theatre, 8.30 pm  
Mabou Mines, Arts Theatre, 8 pm  
Theatre des Jeunes Annees, 'Les Liens de Sable', Scott Theatre, (schools, 10 am & 2 pm)  
CICT, 'Ubu', Quarry, 8 pm  
The Stage Company, 'Lindsay and His Push' (world premiere), Centre for the Performing Arts, 8 pm

### Music-Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm (schools, 2.30 pm)  
'Every Good Boy Deserves Favour', Town Hall, 6.30 pm & 8.30 pm

### Orchestral and Choral Concerts

Warsaw National Philharmonic Orchestra, Witold Lutoslawski, Festival Theatre, 8.15 pm

### Recitals and Chamber Ensembles

Mitigging Trio, Edmund Wright House, 1.05 pm  
Zdenek Brudek, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Forum

'To be announced', SBSA Pavilion, 10.30 am

Thursday, 20 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

### Theatre

State Theatre Company, 'Karen' (premiered), Playhouse, 1.10 pm  
'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'La Caza', Opera Theatre, 8.30 pm (schools, 2 pm)  
Mabou Mines, Arts Theatre, 8 pm  
'Les Liens de Sable', Scott Theatre (schools, 10 am & 2 pm)  
CICT, 'Ubu', Quarry, 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

### Music-Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'Every Good Boy Deserves Favour', Town Hall, 6.30 pm & 8.30 pm

### Orchestral and Choral Concerts

Warsaw National Philharmonic Orchestra, Festival Theatre, 8.15 pm

### Recitals and Chamber Ensembles

Gabrieli Quartet, Edmund Wright House, 1.05 pm  
Lida Grycholowska, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Forum

'Youth Theatre', SBSA Pavilion, 10.30 am

Friday, 21 March

### Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-10.30 pm

### Theatre

'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'La Caza', Opera Theatre, 8.30 pm & 8 pm  
'Les Liens de Sable', Scott Theatre, 7.30 pm (schools, 2 pm)  
Peter Brook's CICT, 'The Ik' (Aust. premiere), Quarry, 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

### Music-Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm  
'Songs from Sideshow Alley', Union Hall, 11.30 pm  
'Every Good Boy Deserves Favour', Town Hall, 6.30 pm & 8.30 pm

### Recitals and Chamber Ensembles

Mitigging Trio, Edmund Wright House, 1.05 pm  
Gabrieli Quartet, Edmund Wright House, 5.45 pm

### Cabaret and Jazz

Richard Stilgoe, Royalty Theatre, 11 pm  
Chico Freeman, Jazz Club, 11 pm

### Forum

Cathy Siberian, SBSA Pavilion, 10.30 am

See pages 10-11 for a day-by-day calendar of Festival exhibitions.

# Festival Calendar

Monday, 22 March

## Outdoor

Seasonal Day on the Plaza, special performances all day  
Water Tunnel, 11.30 am-10.30 pm

## Theatre

'King Stag', Playhouse, 1.30 pm  
Mystery Plays of Wakefield, Playhouse, 6.30 pm  
A Chorus Opera Theatre, 8.30 pm  
about Mines, Arts Theatre, 2.30 pm & 8 pm  
Les Lions de Sibyl', Scott Theatre, 2.30 pm & 7.30 pm  
C.I.C.T., 'The Ink', Quarry, 2.30 pm & 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

## Dance

Kornische Oper Ballet, 'Swan Lake', Festival Theatre, 1.30 pm

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 2.30 pm & 8.30 pm  
orig. from Sideshow Alley, Union Hall, 11.30 pm

## Orchestral and Choral Concerts

Madrigal Choral Society, 'Booths', 'Pavane Marie Solenne', St Peter's Cathedral, 8.15 pm

## Recitals and Chamber Ensembles

String Quartet, Town Hall, 8.15 pm

## Cabaret and Jazz

City Berberian, 'From the Sublime to the Ridiculous', Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

Sunday, 23 March

## Outdoor

Old-Fashioned Family Picnic, Botanic Gardens, all day  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am-8.30 pm

## Dance

'Swan Lake', Festival Theatre, 1.30 pm

## Orchestral and Choral Concerts

'Pavane Marie Solenne', St Peter's Cathedral, 3 pm  
Australian Chamber Orchestra, Christopher Hogwood and Wynona Evans, Town Hall, 8.15 pm

## Recitals and Chamber Music

Ashleigh Tobin, Town Hall, 3 pm

## Cabaret and Jazz

Bruce Cole Quartet, Jazz Club, 11 pm

Tuesday, 24 March

## Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

## Theatre

Mystery Plays of Wakefield, Playhouse, 6.30 pm  
The Heavens and Sorrow Co., 'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
St Martin's Youth Arts Centre, 'The Zig and Zag Folks', Scott Theatre (schools, 10 am & 1.30 pm)  
C.I.C.T., 'The Conference of the Birds', Quarry, 8 pm

## Dance

Australian Dance Theatre and City Berberian, 'Stripped' (world premiere), 'Lakeside', 'Incident at Ball Creek', new ballet by Jonathan Taylor (world premiere), Opera Theatre, 8 pm

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm

## Orchestral and Choral Concerts

Australian Chamber Orchestra, Town Hall, 8.15 pm

## Recitals and Chamber Ensembles

Sydney String Quartet, Edmund Wright House, 1.05 pm  
Alexandre Lagoya, Edmund Wright House, 5.45 pm

## Cabaret and Jazz

'An Amazing Evening with Spike Milligan', Royalty Theatre, 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'Faving the Piper', SBSA Pavilion, 10.30 am

Tuesday, 25 March

## Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

## Theatre

'King Stag', Playhouse, 7.30 pm (schools, 1.30 pm)  
'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
St Martin's Youth Arts Centre, 'The Zig and Zag Folks', Scott Theatre (schools, 10 am & 1.30 pm)  
C.I.C.T., 'The Conference of the Birds', Quarry, 8 pm

## Dance

Kornische Oper Ballet, second programme, Festival Theatre, 7.30 pm  
Prague Chamber Ballet, 'Cendrillon', Opera Theatre, 8 pm

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm

## Recitals and Chamber Ensembles

City Berberian, 'Second Hand Songs', Town Hall, 8.15 pm  
Alexandre Lagoya, Edmund Wright House, 1.05 pm  
Christopher Hogwood, Edmund Wright House, 5.45 pm

## Cabaret and Jazz

Spike Milligan, Royalty Theatre, 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'The Critic', SBSA Pavilion, 10.30 am

# Festival Calendar

Wednesday, 26 March

## Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

## Theatre

'King Stag', Playhouse, 7.30 pm (schools, 1.30 pm)  
'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
'The Zig and Zag Folks', Scott Theatre (schools, 10 am & 1.30 pm)  
C.I.C.T., 'The Conference of the Birds', Quarry, 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

## Dance

Kornische Oper Ballet, second programme, Festival Theatre, 7.30 pm  
Prague Chamber Ballet, 'Balalaika', Opera Theatre, 8 pm (schools, 1.30 pm)

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm

## Recitals and Chamber Ensembles

Alexandre Lagoya, Town Hall, 8.15 pm (schools, 10.30 am)  
Christopher Hogwood, Edmund Wright House, 1.05 pm  
Sydney String Quartet, Edmund Wright House, 5.45 pm

## Cabaret and Jazz

Spike Milligan, Royalty Theatre, 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'A New Swan Lake', SBSA Pavilion, 10.30 am

Thursday, 27 March

## Outdoor

Plaza Entertainment, all day  
Water Tunnel, 11.30 am-6.30 pm

## Theatre

State Theatre Company, play reading, Playhouse, 1.10 pm  
'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
'The Zig and Zag Folks', Scott Theatre, 7.30 pm (schools, 1.30 pm)  
C.I.C.T., 'The Conference of the Birds', Quarry, 8 pm (students' matinee, 2.30 pm)  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

## Dance

'Swan Lake', Festival Theatre, 7.30 pm  
Australian Dance Theatre, Opera Theatre, 8 pm (schools, 1.30 pm)

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm

## Recitals and Chamber Ensembles

Sydney String Quartet, Town Hall, 8.15 pm  
Alexandre Lagoya, Edmund Wright House, 1.05 pm  
Anthony and Joseph Parsons, Edmund Wright House, 5.45 pm

## Cabaret and Jazz

Spike Milligan, Royalty Theatre, 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'Dance Today', SBSA Pavilion, 10.30 am

Friday, 28 March

## Outdoor

Flower Day on North Terrace, all day  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am-10.30 pm

## Theatre

Mystery Plays of Wakefield, Playhouse, 6.30 pm  
'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
St Martin's Youth Arts Centre, 'Coin's Hand', Scott Theatre, 3.30 pm (schools, 1.30 pm)  
'The Conference of the Birds', Quarry, 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

## Dance

'Swan Lake', Festival Theatre, 7.30 pm  
Kornische Oper Ballet, second programme, Festival Theatre, 7.30 pm  
Prague Chamber Ballet and Australian Dance Theatre, Opera Theatre, 8 pm

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 8.30 pm

## Recitals and Chamber Ensembles

Anthony and Joseph Parsons, Town Hall, 8.15 pm (schools, 10.30 am)  
Christopher Hogwood, Edmund Wright House, 1.05 pm  
Sydney String Quartet, Edmund Wright House, 5.45 pm

## Cabaret and Jazz

Spike Milligan, Royalty Theatre, 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'On Holography', SBSA Pavilion, 10.30 am  
'Dialogue with Peter Brook', SBSA Pavilion, 3 pm

Saturday, 29 March

## Outdoor

Final Night Party, Plaza, 10 pm  
Plaza Entertainment, all day  
Water Tunnel, 11.30 am-10.30 pm

## Theatre

'King Stag', Playhouse, 1.30 pm  
'Mystery Plays of Wakefield', Playhouse, 6.30 pm  
'The Case of Katherine Mansfield', Arts Theatre, 8 pm  
'Coin's Hand', Scott Theatre, 2.30 pm & 7.30 pm  
'The Conference of the Birds', Quarry, 2.30 pm & 8 pm  
'Lindsay and His Push', Centre for the Performing Arts, 8 pm

## Dance

'Swan Lake', Festival Theatre, 1.30 pm  
Kornische Oper Ballet, second programme, Festival Theatre, 7.30 pm  
Prague Chamber Ballet and Australian Dance Theatre, Opera Theatre, 2.30 pm & 8 pm

## Music Theatre and Opera

'I'm Getting My Act Together', Space, 2.30 pm & 8.30 pm

## Cabaret and Jazz

Spike Milligan, Royalty Theatre, 2.30 pm & 8 pm  
Sloan's Jubilee Minstrels, Royalty Theatre, 11 pm  
Bruce Cole, Jazz Club, 11 pm

## Forum

'Festival Retrospect', SBSA Pavilion, 10.30 am  
'Dialogue with Peter Brook', SBSA Pavilion, 3 pm



## General Information

Every effort has been made to ensure accuracy in the text of this booklet, no responsibility can be accepted for errors or omissions.

Where complete details of programmes were available at the time this book went to press, supplementary sheets will be available without charge at the events concerned.

Children (and young people) are entitled to reduced prices for tickets to some shows. The age limit varies - ask at the Box Office.

The taking of photographs or tape recordings during performance is strictly prohibited.

The management reserves the right to alter the scheduled performances and the appearance of casts without notice in case of necessity.

Smoking is not permitted in any of the theatres.

The management reserves the right of refusing admission to the theatres.

Disabled Patrons - Please contact the Theatre Manager on 51 0121 for information about the facilities we provide to assist disabled patrons.

All Property from all venues will be returned to the central lost property office at the Festival Centre (telephone 51 0121).

Stray animals - The crossing of programmes and cast sheets disturbs other patrons, but if you cannot refrain from coughing, sneezing or use a handkerchief over your mouth to muffle the sound. Your co-operation will greatly enhance the enjoyment of other patrons.

In the event of fire or emergency - The theatre staff will evacuate the theatre quickly and efficiently. When you enter the auditorium please note the location of your nearest exit.

Working facilities - The Festival Centre car park is open from 8 am to 12 midnight Monday to Saturday, and on Sunday if there is a performance in the Festival Theatre. (For further information about Sunday openings, see telephone 51 0121.)

The City Centre car park adjacent to the Regent Theatre is open to 11.30 pm whenever a performance is scheduled at this theatre.

The Greater Place car park is open until 12 midnight Monday to Saturday for the convenience of patrons of the Scott Theatre, Elder Hall and Brookman Hall.

Parking is available at Miller Anderson's car park in Handley Street until 12 midnight, Monday to Saturday.

Will patrons please note that parking for the City and Regent Theatres is difficult, and we advise you to plan accordingly and arrive early.

## Ticket Prices

- \* indicates special prices for Friends of the Festival. There is a maximum of six tickets per Friend, except for ABC concerts (Adelaide Symphony Orchestra and recitals by James Galway) where the maximum is three.
- † indicates concession prices available to full-time students and pensioners, and (except for Death in Venice) to unemployed. Appropriate identification is required.

Children and young people are entitled to reduced prices for tickets to some shows. The age limit varies - ask at the Box Office.

### Theatres

Acting Company of New York  
\$10, \$5 / \* \$8.50, \$7 / † \$1, \$5.50  
Centre for International Theatre Creations:  
\$2 all tickets

La Ceca Theatre Company of Colorado:  
\$10, \$5 / \* \$8.50, \$7 / † \$1, \$5.50

Managers Theatre of Australia:  
\$8 / \* \$5 / † \$4

Headache and Sorrow Theatre Company:  
\$6 / \* \$5 / † \$4

Mabou Mines:  
\$10, \$8 / \* \$6.50, \$7 / † \$7, \$5.50

Melbourne Theatre Company:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

State Theatre Company:  
King Stag  
\$4.50 (youth \$2) / \* \$4 / † \$3.00

Mystery Plays of Wakefield:  
\$3 (youth \$2) / \* \$3.00 / † \$4.50

Play readings: \$1.10

Stage Company:  
\$4.50 / \* \$3.50 / † \$2.50

Trospe:  
\$3 / \* \$2.40 / † \$1.50

Theatre des Jeunes Arneis:  
\$4.00 (children \$1)

St Martin's Youth Arts Centre:  
\$4.50 (children \$1)

### Dance

Kortekska Oper Ballet  
"Swan Lake": \$15, \$15 / \* \$15.00, \$13.50 / † \$12.50, \$11

Second programme: \$15, \$13 / \* \$13, \$11 / † \$10.50, \$9

Murray's Little Dancings, "Fifty Children":  
\$4.50 (children \$1)

Australian Dance Theatre:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

Prague Chamber Ballet:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

Australian Dance Theatre and Prague Ballet:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

### Music Theatre and Opera

"Every Good Boy Deserves Favour":  
\$9, \$7, \$6 / \* \$7, \$6, \$5 / † \$5.50, \$5, \$4

"Songs from Sideshow Alley":  
\$8 / \* \$5 / † \$4

"The Two Fiddlers":  
\$4.50 (children \$1)

The Fires of London:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

Sydney Theatre Company:  
\$8 / \* (and APCT subscribers) \$7 / † \$6

State Opera, "Death in Venice":  
\$23, \$19, \$16, \$12 / † \$16, \$12, \$8

Children (14 & under) \$9.50, \$8, \$6

Gisela May, "Brecht Through Four Decades":  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

Gisela May and Alfred Müller:  
\$8, \$7 / \* \$7, \$6 / † \$5.50, \$5

### Orchestral and Choral Concerts

Adelaide Symphony Orchestra & Galway:  
\$13.30, \$10.30, \$7.30 /

\* † \$12.30, \$9.30, \$6.30

Adelaide Symphony Orchestra & Lagovic:  
Adelaide Symphony Orchestra & Hing:  
\$10.10, \$7.50, \$5.10 /

\* † \$7.50, \$5.10, \$4.50

Australian Chamber Orchestra:  
\$8, \$7 / † \$7, \$6 / † \$5.50, \$5

Warson National Philharmonic Orchestra:  
\$16, \$14 / \* \$13.50, \$12 / † \$11, \$10

### Recitals and Chamber Ensembles

Evening recitals (8.15 pm) at the Town Hall  
Cathy Barberian (25th)

Gabriel String Quartet (22nd)

Alexandre Lagoya (26th)

Netherlands Wind Ensemble (8th, 11th)

Anthony and Joseph Passaro (28th)

Sydney String Quartet (27th)

\$8, \$7 / \* \$7, \$6 / † \$6.50, \$6

After-work recitals (5.45 pm), Edmund Wright House:  
Zdenek Bruckner

Gabriel Quartet (17th, 21st)

Lilla Grycholowa

Kurt Heil, Clemens Loike

Alexandre Lagoya (24th)

Netherlands Wind Ensemble (10th, 13th)

Anthony and Joseph Passaro (18th, 22nd)

Petra String Quartet

Sydney String Quartet (26th, 29th)

\$5 / \* \$4.75 / † \$3.50

Lunchtime recitals (1.00 pm) at Edmund Wright House:  
Brecht-Ross Duo (18th, 14th)

Gabriel Quartet (18th, 20th)

Christopher Hogwood (26th, 28th)

Alexandre Lagoya (25th, 27th)

Emily Jeffrey and Clemens Loike

Mitsuro Tano

Netherlands Wind Ensemble (12th)

Sydney String Quartet (24th)

Jan Jančudek

John Wincher

\$4 / \* \$3.50 / † \$3

Jennifer Bate:  
9th: \$6 / \* \$5 / † \$4

10th: \$4 / \* \$3.50 / † \$3

James Galway (and Phillip Mull)  
\$11.30, \$8.30, \$6.30 /

\* † \$10.30, \$7.30, \$5.30

Ashleigh Tobin: free

### Cabaret and Jazz

Spike Milligan:  
All tickets \$10

Cathy Barberian:  
\$6 / \* \$5 / † \$4

Gisela May, "Froppy, We Liban":  
\$5 / \* \$4 / † \$4

Richard Stiles:  
\$6 / \* \$5 / † \$4

L. J. Swan's Minstrels:  
\$6 / \* \$5 / † \$4

Jazz Club (Mire Kottman, Chico Freeman, Bruce Carl):  
\$5.50 / \* \$4.50 / † \$4

Los Strond and the 5AA Our Thing Big Band:  
\$6.50 / \* \$5.50 / † \$4.50

National Youth Jazz Orchestra:  
\$4 / \* \$3.50 / † \$3

Sky: All tickets \$10.90

### Writers' Week

Evening events as specified:  
\$5 / \$4.25 / \$3.50

Other events free

### Forum

All free

### Young People's Programmes

King Stag: \$1

Centre for International Theatre Creations: \$5

All other workshops/performance: \$5 cents

## Festival Tickets: How to Book

Tickets are available from 25 January at all BASS Outlets in South Australia, and from the Festival Box Office at the Adelaide Festival Centre.

Mail Bookings should be sent to:  
The Manager,  
Festival of Arts Booking Office,  
G.P.O. Box 1269,  
Adelaide, S.A. 5001

The Festival reserves the right to alter programmes and artists where necessary.

Please Note: there will be NO refunds or exchanges on bookings for Adelaide Festival. In cases where patrons request seats in a particular reserve for which no seats remain, seats will be allocated in another reserve. This will enable your bookings to be processed as quickly as possible. You will be sent a refund for any difference. If seats remain only in a higher priced reserve, you will be notified of any additional cost.

### Gift Vouchers

Vouchers which are redeemable at the Box Office for Festival tickets are available at the Festival Centre only, either by mail or by direct application. They make excellent gifts.

### Friends of the Festival

Anyone can become a Friend. Friends' subscriptions substantially help to pay for the Festival.

- Advantages include:
  - price reductions as in brochure (maximum 15 seats for each event)
  - voting rights at biennial meetings
  - special receptions, performances, and exhibition openings

If you are not already a Friend of the Festival, join now. Send in your subscription of not less than \$30 added to your ticket order (see booking order form below) and claim your price reduction at once.

For details phone Adelaide 51 0121.

Ticket Order Form		Ref. No.	Name (Please Print)				Patron/Student	
Office Use Only		Date Recd	Address				No. or place of study	
Chg. no			Telephone (Day)				Evening	
Amount Recd: \$		Allocation		Remarks				
		Seat	Row	No.				
		Ref. Due		Unit Paid	Ticket Value			
Total amount for tickets		\$						
PLUS: .....		copies Festival Programme Guide (\$3.20 inc. postage)						\$
.....		Gift vouchers @ \$10/\$20 (delete as appropriate)						\$
.....		Friends of the Festival membership subscription (\$30)						\$
.....		Contribution to Adelaide Festival						\$
TOTAL, please make cheques payable to Adelaide Festival of Arts Inc.		\$						

The real cost of these productions is not reflected in ticket prices. Please help the festival by including a contribution, or by joining the Friends of the Festival (which enables you to contribute as shown in the text of this brochure).

Please complete form in block letters and send with remittance and stamped self-addressed envelope.



## Adelaide—the Festival City

Adelaide, capital city of South Australia, was founded in 1836 by solid non-conformist free settlers. For the greater part of its history it was known, somewhat disparagingly, as the City of Haystacks. In recent years, however, it has earned itself a new title—and an international reputation—as Australia's Festival City.

It is a reputation based solidly on the Adelaide Festival of Arts, Australia's longest-running festival. The Adelaide Festival takes place every second year, during the first three weeks of March, the best period of Adelaide's serene and sunny early Autumn.

Since its founding in 1960 the Adelaide Festival of Arts has grown in scope to a scale that matches the great festivals of Europe and America. In 1960, 51 performances were given by 25 troupes, mainly Australian groups; in 1980 over 300 performances will be given by more than 700 artists evenly balanced between international and Australian sources.

Among the many international artists and companies who have visited the Festival over the years are: The London Philharmonic, London Symphony, and Israel Philharmonic Orchestras; The Academy of St Martin-in-the-Fields; the Fines of London; the Zurich Collegium Musicum; and the Composers' Quartet: Leo Wiener, Henze, Michael Tippett, Tino Sabbio, Hans Hotter, Heinz Holliger, Cathy Berberian, Peter Pears, Benjamin Britten, and Shudi Moushiri. The Stratford National

Theatre Company of Canada, Citicor 2, Kabuki Theatre of Japan, Barraka Puppet Theatre, and the English Opera Group; the Merce Cunningham Dance Company; Shirley Buxton, Leo Sayer, Hebbie Mann, Cléo Laine, Joe Pass and Oscar Peterson; and many more.

The heart of Festival activity is the Adelaide Festival Centre, a \$20 million performing arts complex comprising a multi-purpose concert hall and lyric theatre seating 2000; a drama theatre, the home of the State Theatre Company, seating 560; a studio theatre, The Space, with flexible seating and performing areas, holding 500; an open-air amphitheatre, and an exhibition gallery. The Centre also houses the offices of the Festival administration and the staff of the Festival Centre Trust who operate the complex year-round and in most cases double as Festival staff. The Centre stands in its own spacious plaza to the north of the centre of Adelaide, surrounded by paths and gardens on the edge of the Torrens Lake.

There are numerous other arts buildings in the city of which the State Art Gallery and the nineteenth-century Opera Theatre, seating 1000 and home of the State Opera Company, are the most notable.

The Festival is not limited to the performing and visual arts: a large-scale three-week long programme of outdoor public festivals creates a background and foundation of popular enjoyment against which the arts performances take

on a special added quality.

In addition the last week of the Festival has traditionally been the period of Writers' Week, a meeting of writers both Australian and international, that enjoys a unique position in the literary life of the nation.

In odd-numbered years, in May, the Festival organises a special Youth Festival, called Come-Out, which focuses attention on the unusually adventurous approach of Australian educators to the arts for children. The Festival of Arts also includes a special and substantial programme throughout its length for children and young people.

Like the famed Edinburgh Festival, Adelaide has its own festival fringe, and as many as thirty or forty events may be taking place in Adelaide on festival nights.

Adelaide enjoys a climate which is often likened to that of California. Thanks to the foresight of the State's first Surveyor-General, Colonel William Light, it is among the best-planned cities in the world, laid out within one square mile, with broad streets intersecting at right angles. It has five garden-like squares and is enclosed in extensive surroundings of wooded parklands. The city is a pleasant mixture of old and new. Multi-storey office blocks contrast with solid bluestone buildings and typical Colonial architecture, including excellent specimens of the Victorian period with their cast-iron lacework mouldings. South Australia covers an area the size of France. Its total population is however only 1,200,000 of which



No. 1	Ref. H 7	Festival venues Amphitheatre	12 J 10	John Martin Gallery, Rundle Mall	17 J 7	Gateway Hotel, North Terrace
2	H 7	Art Gallery of South Australia	15 J 9	Lecture Theatre, State Library	18 J 8	Government House, North Terrace
3	J 10	Balcony Theatre, Gouger Street	21 J 8	Myer Gallery, Rundle Mall	18 J 7	Governor Hotel, North Terrace
28	M 9	Bonython Gallery, North Adelaide	29 L 7	Opera Theatre, Grote Street	14 J 9	Museum, North Terrace
30	M 6	Bonython Park, Port Road	3 H 7	Playhouse, Festival Centre	6 E 7	Oberoi Hotel, North Adelaide
38	D 10	Botanic Park, Hackney Road	39 F 15	Quarry, Tea Tree Gully	21 O 9	Parkeval Motel, South Terrace
33	F 2	Brookman Hall, SA Inst. of Tech.	21 M 9	Royalty Theatre, Argus Street	2 J 7	Parliament House, North Terrace
7	C 13	Contemporary Art Society	8 H 8	SEGA Tent, Torrens Parade Ground	23 L 7	Post Office, King William Street
13	J 10	David Jones' Gallery, Rundle Mall	9 H 8	Scott Theatre, Kintore Avenue	1 J 7	Railway Station, North Terrace
34	G 10	Earnest Wright House	3 H 7	Space, Festival Centre	35 K 14	Royal Coach Motel, Deouet, Tor
21	J 9	Elder Hall, University of Adelaide	15 J 9	State Library, North Terrace	28 M 8	St Francis Xavier Cathedral
24	K 8	Elder Park, King William Road	5 F 7	St Peter's Cathedral, King Wm Pl	15 J 9	State Library, North Terrace
11	J 9	Festival Centre	25 L 8	Town Hall, King William Street	19 K 7	TAA Office, Hindley Street
3	H 7	Flower Festival, North Terrace	16 H 9	Union Hall, University of Adelaide	20 K 8	Tourist Bureau, King William Street
13	J 10	Institute of Technology, North Tor			32 G 4	Trades Hall Auditorium, South Ter
37	F 15	Jam Factory, Payneham Rd	4 G 7	Public Buildings, Landmarks, etc.	31 N 9	Travelodge Motel, South Terrace
3	H 7	Jazz Club, Festival Centre	17 J 7	Adelaide Oval	11 H 10	University of Adelaide
			38 K 14	Assett Airways Office		
				Flinders Lodge Motel, Deouet, Tor		

0,000 ac in Adelaide and its extensive suburbs. Although originally founded by frontiers from Britain seeking freedom for religious tolerance, its population now includes people from many national origins, with particularly large Italian and Greek communities.

Ten kilometres to the east, the Mount Lofty ranges, rising to 700 metres, form a fine backdrop to the city. An even shorter distance to the west, the Gulf St Vincent runs north and south and offers excellent bathing beaches within the suburbs and to the south. From the city extends numerous vineyards stretch through to southern vales; to the north east are the old terraced vineyards of the Barossa Valley. All should be visited and the excellent wines made with Australian vines are the finest produced in Australia and are rapidly being recognised internationally as equal to the best products of any other country.

Further afield, but still within easy travelling distances, is the rugged splendour of the Flinders Ranges and the vast, awe-inspiring remoteness of the Australian outback.

The climate of Adelaide and the surrounding coastal regions is Mediterranean. In the March festival season, temperatures range from an average high of 27°C (81°F) (February) rising the day to a pleasant autumnal 15°C (59°F) (February) overnight. Much entertaining is done in the open air. Visitors need bring only light-weight informal wear, occasions for which formal dress is obligatory are disappearing from the festival calendar.

Community festivals—the Barossa Vintage Festival, the Southern Vales Bushing Festival, the German community's annual Schützenfest, the Greek Festival, Italian and even Jewish Festivals have become an entrenched and popular part of the South Australian way of life.

## Visitors' Information

### Adelaide attractions

**Adelaide Oval:** One of the world's most picturesque sporting arenas and well-known cricket venue.

**Art Gallery of South Australia:** North Terrace. The Gallery collections today include paintings, prints, drawings, sculpture and applied arts from Britain, Europe, America, Asia and Australia. Free Gallery guide service, phone 225 8551. Hours: Mon-Sat 10 am to 5 pm; Sun 1.30 pm to 5 pm; Wed 10 am to 5 pm.

**Ayers House:** North Terrace. Elegant baroque home that was once the residence of a former State Premier. Contains a first-class restaurant, a bar and is headquarters of the S.A. National Trust. Hours: Conducted tours Tues, Wed, Thurs and Fri hourly at 12.1, 2.3 and 4 pm. Open for inspection weekends and public holidays from 2 pm to 4.30 pm.

**Bonython Park:** West Parklands, Port Road. Picnic area with broad lawns, barbecues, miniature lakes, model boat pond and an adventure playground.



**Beratic Garden and Park:** The garden includes about 16 hectares of Australian and exotic plants. Children can feed the swans and ducks in artificial lakes. The Park, behind the Gardens, contains shady trees and picnic areas. Hours: Mon to Fri 7 am to sunset; Sat, Sun and Public Holidays 9 am to sunset.

**Central Market:** Grote St (opp. Opera Theatre). An exciting food market and a place to buy bargains with a difference. Sells fruit, vegetables, cheeses, meats, continental foodstuffs, fish, coffee, flowers, shrubs and plants, nuts, cakes, bread and lollipops. Hours: Tues 7 am to 5 pm; Fri 7 am to 10 pm; Sat 7 am to 1 pm.

**Edmund Wright House:** King William St. Fine example of Colonial architecture in the Regency style, with a facade of Corinthian columns and hand-carved stone enrichments. Magnificently decorated main chamber. The building is named after the architect. Hours: Mon to Fri 10 am to 4 pm.

**Festival Centre Complex:** North Terrace. Contains main 2000-seat auditorium, 650-seat drama theatre, 350-seat experimental theatre, 1200-seat outdoor amphitheatre, restaurant, bar and headquarters of Adelaide Festival of Arts. Guided tours of the complex—Mon to Fri on the hour from 10 am to 3 pm, Sat 10.30 am, 11.30 am, 2 pm, 3 pm. Tours limited during Festival due to rehearsals and performances.

**Glimelg Tram:** Nostalgic service still regularly operating between Victoria Square and Glimelg.

**Government House:** North Terrace. Residence of the Governor of South Australia. Not open to the public.

**Holy Trinity Church:** North Terrace (next to Moeppert St Bridge). Built in 1838, it is the

oldest church in South Australia. The clock in its tower was made by the clockmaker to William IV. Hours: Open daily. Guided tours Mon, Thurs 12 noon, Fri 4 pm.

**Light's Vision:** Moeppert St, North Adelaide. Statue of man who planned Adelaide. Splendid view of city and distant hills.

**North Adelaide:** One of the oldest sections of the city, with avenues of carefully restored bluestone cottages, old hotels, art galleries and restaurants. Highlight is Melbourne Street, a boulevard of restaurants, boutiques, shops and hotels. On O'Connell Street is a new shopping village.

**Parliament House:** On corner of King William Street and North Terrace. Impressive marble and granite building constructed in sections between 1855 and 1939. Fascia of magnificent marble columns. Hours: Mon to Fri 10 am to 2 pm.

**Rymill Park:** Picnic and barbecue area with boating lake. Also beautiful rose garden and playground.

**S.A. Museum:** North Terrace/Kintore Ave. Contains comprehensive collections of Australian Aboriginal and Melanesian artifacts. Also on display are mammals, birds, fish, reptiles, fossils, minerals, australites and meteorites. Hours: Mon to Tues and Thurs to Sat 10 am to 5 pm; Wed 1 pm to 5 pm; Sun 2 pm to 5 pm.

**State Library:** North Terrace/Kintore Ave. Houses over 200,000 volumes. Newspaper reading room has a large collection of current local, interstate and international papers. Hours: Mon-Fri 9.30 am to 9.30 pm; Sat 9.30 am to 5.30 pm; Sun 2 pm to 5.30 pm.

**St Peter's Cathedral:** King William St, North Adelaide. Headquarters of the Church of England (Archdiocese) in S.A., and one of Australia's most beautiful churches. Open daily 7 am to 5 pm.

**Sweat Track:** Keep fit while in Adelaide. Test yourself over the National Fitness Council's 'sweat trail' in the east parklands. The 600-metre course starts at the eastern end of Italian Street and is sign posted.

**University of Adelaide:** Between North Terrace and the River Torrens. Covers about 10 hectares with various faculties housed in many fine old buildings. Circle-like Bonython Hall is within the grounds.

**Vaale Gardens:** South Terrace/King William St. Landscaped garden, contains lawns, flowers, roses, streams, grottoes, fountains, conservatory and Alpine Restaurant.

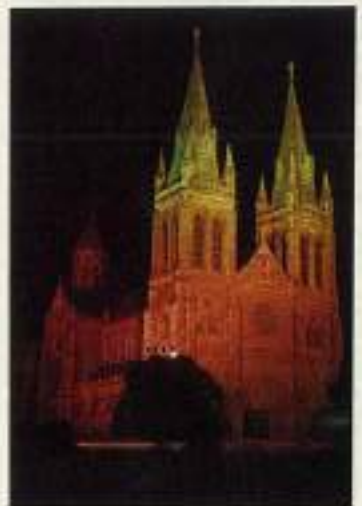
**Victoria Square Fountain:** A modern fountain with S.A.'s three main rivers, the Murray, Onkaparinga and Torrens, as its theme.

**Zoological Gardens:** Fronto Road at River Torrens. Contains a comprehensive collection of foreign and native Australian animals and birds, a unique colony of Yellow footed rock-wallabies, a Children's zoo and a nocturnal house. Weather permitting, train and elephant rides run on weekends and holidays. Meads and refreshment facilities. Hours: Daily 9.30 am to 5 pm.

### Outside Adelaide

**Blackhill Wildflower Garden:** Unique Australian flora garden. Hours: Sun to Fri 8.30 am to 3 pm.

**Belair Recreation Park:** Ideal for picnics, with barbecue areas, tennis courts, mubs, children's





venture playground, creeks, bushland, and a former summer residence for the Governor. Hours: Daily 7.30 am to sunset.

**Birdwood Mill Museum:** Located in the hills town of Birdwood. An attractive, well laid out complex containing one of the biggest displays of vintage cars and motor cycles in the southern hemisphere. Other attractions include early farming equipment, household goods and appliances, a craft centre, playground, train rials, picnic grounds and blacksmith shop. Hours: 10 am to 5 pm daily.

**Throwhill Creek:** Quiet valley with beautifully situated caravan and camping ground. Barbecues, towering pine and gum trees and secluded picnic spots.

**Cleland Conservation Park:** Bushland park below the Mount Lofty summit. Includes the Native Fauna Reserve, which contains a variety of Australian wildlife - meet kangaroo, wallaby, koala, emu, Cape Barren geese and wallabies roaming free. Hours: 9.30 am to 5 pm daily.

**Fairland Village:** At Lobethal in the Hills (via Magill Rd). Storybook characters such as Snow White and the Seven Dwarfs come to life in a woodland setting. Hours: 10 am to 5 pm. Closed Mondays and Fridays except Public Holidays.

**Forelental Trout Farm:** At Keswick in the hills. Tour the hatchery and later fish for trout in a dam. Hours: Open daily 9 am to 5 pm.

**Fisherman's Wharf:** Small wharf at Port Adelaide where fish can be purchased direct from the fishermen.

**Hahndorf:** An old German village in the hills only 30 minutes drive away (via the Freeway). Contains many historic buildings, arts and craft shops, hotels, restaurants and German food stores. Excellent camping facilities. For many years Hahndorf was the home of landscape artist *Se Hahn Heyden*.

**Lion Safari Park:** North of Adelaide at Two Wells. Drive through a park containing 70 lions and many other animals. Also a children's zoo. Hours: 10 am to 5 pm Sat, Sun and public and school holidays. Lions fed at 3 pm.

**Marble Hill:** Former Vice-Regal summer residence destroyed by fire in 1955. Now operated by National Trust.

**Marineland:** Australia's largest under-cover aquarium with performing dolphins, seals and other varieties of marine life. Hours: 10.30 am to 4 pm, daily except Tuesday.

**Maslin Beach:** South of Adelaide near Alinga Township. One of the best local beaches. Nude bathing at southern end.

**Morialta Falls:** In suburb of Roseworthy. Rugged gorge with two waterfalls. Pleasant walking paths and kiosk for light refreshments.

**Mount Lofty Summit:** On main road to Melbourne through Belair. Highest point in the Mount Lofty Ranges (711 m). Only a 30 minute drive from Adelaide and has spectacular views over the City and metropolitan area. Kiosk and restaurant.

**Mount Lofty Botanic Gardens:** A hilly area of 42 hectares of exotic plants from cool temperate and sub-alpine regions. Entry from Summit Road to top car park or Springs and Lampiers Road (off Piccadilly Road). Open Sundays 10 am to 4 pm.

**Old Gum Tree:** Glenelg, opp. Beachside Glenelg Town Hall. An old gum with a trunk forming an arch. Scene of the proclamation of South Australia on 28 December 1836.

**Para Wirra Recreation Park:** A 1266 hectare park north of Adelaide. Picnic areas with barbecue spots, tennis courts and kangaroo and emu viewing free. Hours: Daily 7.30 am to sunset.

**Pioneer Village:** At Morphett Vale, south of Adelaide. Fine collection of Australiana displayed in an early Colonial setting. Hours: 10 am to 5 pm daily, except Monday.

**Shell Land:** North Glenelg. An attractive exhibition of rare and beautiful shells from around the world. There are artistic displays painstakingly created by using thousands of shells. Open daily.



**Sturt's Cottage:** Home of Capt. Charles Sturt, explorer and pioneer. Contains many of Sturt's belongings and furniture. Hours: Wed to Sun 10 am to 5 pm.

**Trotting Hall of Fame:** Globe Derby Park, Bolivar. A wide range of exhibits about the history of trotting in Australia. Hours: Daily except Wed and Sat 10 am to 5 pm. Wed and Sat 10 am to 11 pm.

**Transport Museum:** Nostalgic museum at St Kilda where visitors may ride restored trams along a special track. Hours: Sun 2 pm to 5 pm.

**Waterfall Gully:** Scenic valley with small waterfall. Kiosk and restaurant.

**Windy Point:** Spectacular panoramic views of Adelaide, day and night.

**Wittunga Botanic Garden:** 16 hectares of Australian and South African plants, situated on Shipleigh Hill Road, one kilometre west of Blackwood roundabout (alongside Primary School). Open daily 10 am to 4 pm.

#### Cycling in Adelaide

Topography of Adelaide is ideal for bicycling. Various special cycle tracks have been created. Full details in folder 'Leisure Cycling in Adelaide' from the Tourist Bureau.

#### Touring Adelaide

The S.A. Gov. Tourist Bureau conducts day and half-day tours in and around Adelaide, and a separate brochure is available giving timetables and prices.

**Day Tours:** Southern Vineyards and Beaches; Barossa Valley; Victor Harbor and South Coast; Hahndorf and Mt Lofty Ranges; Goolwa and Murray Mouth; Kangaroo Island.

**Half-day Tours:** Adelaide Sights and Waterfall Gully; Mt Lofty Summit and Cleland Conservation Park; Winery and Morialta Falls; City Lights from Windy Point; Montacute and Marble Hill; Terrens, Gorge and Birdwood Museum.

#### Sporting Facilities

Racing: Race meetings are held every Saturday, public holiday or mid-week at Victoria Park, Morphettville or Cheltenham, or in the country.

Trotting is held under lights at Globe Derby Park, 18 km north of Adelaide, which has a restaurant and Australia's Trotting Hall of Fame. The TAB provides off-course betting for all meetings and has metropolitan and country betting agencies.

**Golf:** Golfers can enjoy 18 holes at one of the many public courses, while there are numerous private clubs as well, including the better known ones such as Kooronga and Royal Adelaide.

**Cricket:** District Cricket is played in summer, and there are inter-state matches at Adelaide Oval. Adjacent is the Memorial Drive tennis complex.

**Greyhound Racing:** Thursday nights at Greyhound Raceway, Days Road, Angle Park. Dine at the Silver Colar Restaurant. Alternate Monday nights at Gawler and Strathalbyn.

**Squash:** Courts in most suburbs. Shoes, rackets, etc. can be hired.



**Tennis:** Courts can be hired in most suburbs and at national parks.

**Swimming:** Pools open during summer are Adelaide Swimming Centre, Burnside, Elizabeth, Marion, Payneham, Selisbury, Norwood, Unley, Clovercrest, Herley and Grange.

**Sailing:** Most beaches have their own clubs. Visitors are welcome.

**Gliding:** Adelaide Soaring Club, Gawler, is nearest to Adelaide.

**Boats:** Adelaide's many clubs welcome visitors. Clubs are listed in the yellow pages of the telephone directory.

#### Restaurants

Adelaide contains numerous restaurants of many nationalities. A special brochure listing a wide selection of them, called 'Dining in Adelaide', is available at the S.A. Government Tourist Bureau.

#### Wineries and Vineyards

South Australia is noted for the excellence of its wines. Within a radius of 80 kilometres of Adelaide are situated five of Australia's finest wine-growing areas. Some wineries and vineyards are even within the Adelaide metropolitan

area. Detailed information and special maps are available at the Tourist Bureau.

The five principal wine areas are indicated on the maps in this Guide: Angle Vale, Barossa Valley, Clare Valley, Langhorne Creek, Southern Valleys.

#### Public Transport

Buses operated by the State Transport Authority service most suburbs. The S.T.A. information booth is located on the south-western corner of King William and Currie streets (telephone 223 4132). The S.T.A. also operates the tram service between the City and Glenelg.

The beach suburbs of Brighton, Seacraft, Marino, Grange, Semaphore, Largs and Outer Harbour, and the Adelaide Hills are also served by train services.

There are several radio-controlled taxi services.

#### Caravanning and Camping

Adelaide has more than 2000 caravanning and camping sites within 20 km of the City. The parks listed on the suburban map all have modern facilities with hot water services, laundries and sewerage toilets.

A separate brochure is obtainable from the S.A. Government Tourist Bureau. Bookings should be made in advance particularly during the peak seasons.

#### Tourist Bureau

The S.A. Government Tourist Bureau, located in modern premises at 18 King William Street, offers a complete range of booking and advisory services. Hours: Monday to Friday 8.45 am to 5 pm; Saturday 9 am to 11.30 am; Sunday 10 am to 2.15 pm.

#### Travel and Accommodation

Information and bookings from:

**Interstate - S.A. Government Tourist Bureau**  
ADELAIDE 18 King William Street, tel: 31 3281

SYDNEY 402 George Street, tel: 232 8388  
MELBOURNE 25 Elizabeth Street, tel: 61 2431

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# The Adelaide Festival of Arts Inc

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Linnam Motel, Port Lincoln  
Ilad Restaurant  
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Finskaga Play Systems

In organising the many activities that form the Outdoor Festivities part of the Festival programme, many people have given unstintingly of their time, energies and resources, among those whom we would like to single out for special thanks in this respect are:

The Adelaide City Council  
Education Department of South Australia  
Life Be In It  
South Australian Gas Company  
Electricity Trust of South Australia  
Public Buildings Department of the S.A.  
Government

Robin Aldworth & Thern Lighting  
Vic Mischen, Alan Wormald, Ray Lewis,  
of Sutton Industries Pty Ltd  
The Service to Youth Council  
The Illuminating Engineers' Society of  
Australia (S.A.) Ltd  
State Transport Authority  
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Pans-Wessex (Australia) Pty Ltd  
Ethnic Community Council of S.A.  
Adelaide Folklore Society  
Multicultural Council  
Botanic Garden of Adelaide  
S.A. Police Force  
Department of Defence, 4th Military  
District HQ  
Community Improvement Through Youth  
Association of Apes Clubs  
Japcon International (S.A. Division)  
Kwami International  
Lions International  
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Ruth Thompson  
School of Wool and Textiles, Marleston  
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## It's better to fly with friends



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**THE HOUSE OF  
SEPPELT**

... and how better  
to enjoy the interval  
than with a split of  
Great Western Champagne.

The Adelaide Symphony Orchestra and the Australian Broadcasting Commission have been associated with the Adelaide Festival of Arts since its inception, and are proud to continue that association in 1980.



*For the ABC, staging fine music is a continuous process. Hardly a week goes by without a concert by the Adelaide Symphony Orchestra, or a performance by an internationally-known recitalist under ABC direction.*

*Inquiries about Subscription Concerts, Youth Concerts, Proms, Family Concerts, recitals and special performances are always welcome at the ABC Concert Department in the GRE Building, Gawler Place, Adelaide.*

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Funds held for claim payments are invested throughout South Australia. For example, more than Twenty Nine Million Dollars is currently invested with the South Australian Oil and Gas Corporation and the Pipelines Authority of South Australia, assisting in the exploration and development in the Cooper Basin, and delivering gas throughout South Australia at the rate of more than 4,000 tonnes each day.



Moomba Gas Fields, situated 260 km North of Adelaide and operated by Santos Limited. Moomba processes and distributes gas from the McConnochie, Gulderson, Big Lake and Nansen wells.

Some of this fuel is used to generate electricity - and S.G.I.C. has more than Twenty Two Million Dollars invested with E.T.S.A. - but that's another story.

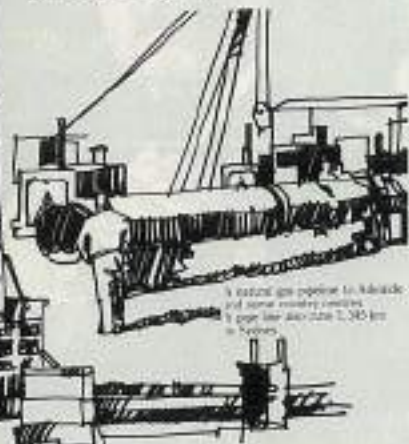
And it doesn't stop there! S.G.I.C. has more than Eight Million Dollars invested with the South Australian Gas Company. So it goes on! A total of Two Hundred and Thirty Three Million Dollars invested in this State, working for your benefit and proving, day after day, that we're backing South Australia and you ... because we're on YOUR side.



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A natural gas pipeline in Adelaide and some nearby centres. 1 pipe line also runs 1,345 km to Broken.

Drilling rig, Cooper Basin. Surface temperatures at the Basin range from 40°C to the day to 9°C at night.

# Outdoor Activities



## Outdoor Activities

Festival means fun for all, not just for patrons of the arts. The excitement generated in the theatres and galleries will spill over into the streets, parks, gardens, and even the night sky overhead, to create an electric atmosphere of colour, surprise and celebration. This is a special time, in which all manner of people from the Adelaide community—performers, artists, schoolchildren, carvers, service organisations, groups and societies of all kinds—band together to show pride in our city and its Festival, to enjoy themselves and help others to have a good time. During these three weeks the unusual becomes the expected.

Below you will find details, times and venues of the major public festivities, all of which you can enjoy as a spectator, some of which invite you to increase your enjoyment by participating. Most of these activities are absolutely free; some things cost a little, nothing is expensive or 'out of reach', everything is accessible and waiting for you.

But there is still more! 'undercover' performers are lurking in all kinds of unusual places, to surprise and delight you when you least expect it.

Even the streets and buildings themselves will come alive: the hundreds of spectacular banners you will see lining the streets and decorating major buildings have all been lovingly designed and crafted by individuals and groups from the community. The Banner Project began last October, with over 2000 metres of colourful material distributed free to banner-makers of all ages and types. The response was overwhelming, and the results—whatever you walk or drive during the Festival—speak for themselves.

And after dark, a blaze of light as the major business houses, government departments and institutions demonstrate their festive enthusiasm by turning on an array of fantastic floodlights.

*Banner Co-ordinator: Robin Goldworthy.  
The Adelaide Festival would like to thank the School of Wood and Textiles, Movistar DFE, and Raib Thompson for their generous assistance.*



display, the event will be a spectacular example of pyrotechnic art, designed by distinguished British artist John Piper.

Then it's over to the Plaza, to christen the next three weeks' activity with music and dancing.

### Plaza Festivities

At the heart of the Outdoor Activities programme—and a central point of reference to the Festival itself—will be a continuing series of carnival-style activities on the Festival Centre Plaza: the place to be during the Festival.

The Plaza—a spacious, multi-level environment dominated by the dramatic skyline of the Festival Theatre, domed with fountains, greenery and sparkling artworks including the massive, colourful Hajek sculpture—was envisaged during its construction in 1974 as a natural place for people to congregate. This will be at Festival time, with the added attractions of an open-air restaurant, bar, coffee service, staging for free performances, shopping bazaar selling souvenirs and other fascinating

merchandise, children's play area, displays, community organised events, unusual games, strolling players and an Information Centre telling you anything you could possibly want to know about the Festival and about Adelaide—where to go, what to see and how.

**Restaurant** Full service of nutritious, unusual and inexpensive snacks and meals from noon until 11 pm every day during the Festival, with coffee at just about any hour, and a wide range of wines from the adjacent bar. Plaza-style outdoor table seating on two levels, within view of the stage, for cabaret-style entertainment—free!

**Performances** There is the full range, from top professional entertainers drawn from the main Festival programme, to the best of Adelaide's fringe and alternate performers, to 'amateur night' items, just for fun! Performances, whether on the special outdoor stage, in the nearby Amphitheatre, or anywhere in between, will commence in mid-morning and continue until late at night. There will be a special programme of performances by high-school students, some of which will be created in professionally guided workshops during the Festival.

**Bazaar** Lining either side of the main entrance to the Plaza, a variety of little shop-fronts will tempt you to buy absolutely essential mementos of Adelaide and Festival souvenirs, as well as craftswork, art-deco knickknacks, floral arrangements and all manner of useful or trivial wares.

**Children's Area** The red, blue and yellow Hajek sculpture, already a favourite spot for children to play, will be equipped with many gadgets to crawl through, climb on, make music with and generally be amazed by. As well, some professional kids-craft staff will be on hand to lead preschoolers in games both in the Plaza and in the nearby park.

**Information** How many tickets are left to this or that show? Where can I buy a Programme Guide? When's the next tram to Glenelg? Can you tell me about winery tours? Please, Mister, my mother is lost, Who? What? Where? How much? Find out at the Information Centre—in the spectacular structure under the Big Harbour.

*Architect, Plaza project: Saxon Roddick.*



Sponsored by the  
State Government  
Insurance  
Commission



### Water Tunnel

Perhaps the most unique experience of the whole Festival will be walking on water! In other words, waddling and wallowing and trying to keep your balance through the giant plastic Water Tunnel floating precariously on the treacherous waters of the Torrens, mannaed by posing *Popeye* and the cascading waters of the fountain thundering down from above! (Actually it's 100 per cent safety-tested—it only *recoils* like the most desperate adventure since 20,000 Leagues Under The Sea.)

Ninety metres long, curving in a huge horseshoe from just east of the *Popeye* landing, out to the middle of the lake and back to the bank upriver, equipped with airlocks, postboxes and eerie watery floodlighting at night, the Water Tunnel is surely the technological marvel of the age!

You can test your sea-legs for only 30 cents—adult or child. You will need to take off your shoes before entering, but these will be safely stored with an identification tag and returned to you at the end of your adventure.

The Water Tunnel will be operating from Thursday 6 March until the end of the Festival; Sundays to Thursdays from 11:30 am to 6:30 pm, Fridays and Saturdays 11:30 am to 10:30 pm. (Times subject to change.)

*The Adelaide Festival gratefully acknowledges the assistance of Saxon Industries Pty Ltd.*



Sponsored by the  
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### International Women's Day

'Unite and Celebrate'  
An annual event, produced by an organising collective of representatives of the various women's groups throughout Adelaide, the celebrations of International Women's Day seek to draw attention to women's issues in a joyful and positive way—and to display the talents of female performers from Adelaide and elsewhere.

A rally in Victoria Square at 10 am on Saturday, 8 March will be the starting point for a colourful procession of floats, marches and banners through city streets to the Festival Centre, followed by a mid-day concert in the Amphitheatre, and displays and other activities on the Plaza right through the afternoon.

### Craft Fair

Now something of a tradition in Adelaide Festivals, the Crafts Council of South Australia's Fair and Market will fill Elder Park on the weekend of 8-9 March with 50 stalls, each run by an individual crafts-person displaying and selling a myriad of useful and decorative objects, hand-made from all kinds of fabrics and materials. Each is unique, personal, and a work of art.

There will also be things to eat, see, join in and listen to—very much an occasion for the whole family. From 11 am to 10 pm Saturday, and 10 am to 5 pm Sunday.

### Breakfast in the Mall

The South Australian Gas Company shows you how to whip up a tasty breakfast—in fact, does it for you! In Bunde Mall from 7.30 to 9 am each morning, Wednesday-Saturday, 12-15 March.

Tangy pancakes and refreshing fruit juices for less than a dollar a serve, for early-risers on their way to work, or late-night stayers on their way to the next festive event. Plus all kinds of extra attractions. All profits for charity.

See and be seen at Breakfast in the Mall!

**Co-op**

Festival banners and city flags are sponsored by the Co-operative Building Society

### Opening Extravaganza

As dusk gathers at Elder Park on the night of 7 March, musicians of all kinds will present free performances in the Bardotand, culminating with a grand concert on an outdoor stage by a specially-assembled massed band.

At 9.30 pm all eyes turn to the sky as the fireworks go off. More than just a fireworks



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TELEVISION  
ADELAIDE

The opening fireworks display is sponsored by SAS Channel 10



## Focus Day

On Saturday, 23 March, Adelaide's Fringe groups will be on display in the Amphitheatre and on the Plaza from 11 am.

Come and see the quality and diversity of our thriving amateur-professional, community and amateur theatre and dance companies, musicians and exhibitors, in a busy, continuous, carnival setting.

## Food and Wine Frolic

Now an enormously popular annual event, the Food and Wine Frolic first delighted lovers of the culinary arts at the 1978 Festival, when 60,000 people sampled the various wines and wines of presentation of cuisines of all kinds.

Repeated in 1979 under the auspices of the Festival Food and Wine Frolic Incorporated, the event drew an attendance of 100,000, and established itself as a permanent feature of Adelaide's celebratory calendar. The Frolic has inspired similar events in other cities.

Now, once again in a Festival year, the Frolic will amaze and delight hungry and thirsty people from all walks of life in its usual venue of Botanic Park, on Sunday, 16 March from 12 noon to 6 pm. Over 80 restaurants and wineries are expected to take part, serving thousands of portions and glasses at ridiculously low prices from an array of individual booths. Free entertainment will add to the convivial atmosphere.

A gloriously indulgent extravaganza of unparalleled gastronomic ecstasy!

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## International Day

Adelaide's population contains a large proportion of people born outside Australia and their direct descendants—a fact that will be joyfully obvious on Saturday 22 March when countless groups from the various ethnic communities present possibly the most varied and colourful day's entertainment in the Outdoor Activities Programme: a truly International day of ethnic and folkloric performances, displays and tastings.

Beginning in the morning with casual performances in various places around the city, performances will begin in earnest at mid-day in Elder Park, the Bandstand, the Amphitheatre and Plaza, with various displays on the Plaza



and Festival Terrace. Food tastings, from stalls in the Park, will run from 3 pm to 6:30 pm, with a major concert in the Park.

## The 5AA Life Be In It Old-fashioned Picnic

The major Family Outing of the Festival, sure to be remembered with a smile for years to come! After the success of the Life Be In It Picnic of the 1978 Festival, which was run in conjunction with the Food and Wine Frolic, it was decided to mount a bigger and better picnic with its own theme—a glorious turn-of-the-century affair, full of the uncomplicated diversions of a bygone era, somewhere between the Gay Nineties and World War I.

From 10 am to 5 pm on Sunday, 23 March, in the sedately wooded surrounds of beautiful Botanic Park, there will be egg-and-spoon races, archery, lawn bowls, apple-bobbing, hopscotch, guess-the-weight games (using your shillings and pence!), as well as free stump eaters, bush-bands, brass bands, singalongs and possibly even a formal visit by HRH the Queen (Victoria). All manner of antiquated transports will process. A music for mums, dads and the children, as well as for young swains and lassies in their blazers and gingham linens.

Hall the fun is getting ready and getting there: you don't have to dress for the part, but you'll enjoy it more if you do! Pick a hamper and dine on the lawns (although wholesome foods of the period will be available for those who forgo). Take the train (Henry Ford hasn't invented the Model T yet.)

A truly splendid occasion!

The Adelaide Festival gratefully acknowledges the assistance of the Association of Apex Clubs, the Botanic Garden of Adelaide and the Australian Railways Historical Society.

Sponsored by  
5AA Good Music

1980 **5AA** GOOD MUSIC

## Flower Day

Throughout the 1950s and 1960s in particular, Flower Day was a much-loved annual event in Adelaide, with stunning floral displays covering much of the city. It is sad that this wonderful tradition withered on the stem in 1975.

Now 1980 sees the first positive step towards its return to full bloom, with North Terrace from Kinross Avenue to King William Road (Prince Henry Gardens) being given over to flower displays on Friday 28 March. A highlight will be a flower-crowned gawbe and floral carpet in front of the War Memorial, created by the Adelaide Children's Hospital Auxiliary, which will also serve as collection point for a worthy charity—the Children's Hospital Easter Appeal.

The festival gratefully acknowledges the help given to Flower Day by David Jones (Australia), Py Ltd and M. F. Hodge & Sons.

## Free-For-All

The Community Arts Office of the Festival Centre is responsible all year-round for many of the free cultural activities that occur in all sorts of places.

During the Festival there will be two special Sundays in The Mall, called Festival Time (9 and 23 March, 2-5 pm), and three Festival Rock concerts in the Amphitheatre on Sundays (9 March, 1-3 pm; 16 and 23 March, 2-4 pm).

There will also be lunchtime concerts in Hindmarsh Square on the three Wednesdays of the Festival, afternoon Craft Workshops on the Plaza on the four Saturdays, and concerts in Rymill Park on the three Sunday afternoons.

And all the above events are free—for all!

Free-For-All Activities Programme gratefully acknowledges:

- The Savings Bank of South Australia
  - Retail Traders Association
  - Adelaide City Council
  - Adelaide Festival Centre Trust
  - The State Government of South Australia
- Free-For-All is co-ordinated by the Adelaide Festival Centre Community Arts Programme. Community Arts Officer: Steve Brown.

## Life Be In It Walks with History

Three different, exciting and informative guided walking tours with Helen Oliver, author of *Walking Tours of Adelaide*.

Two sessions in each week:  
Sundays 9, 16 and 23 March, at 2.30 pm  
Thursdays 13, 20 and 27 March, at 11 am

Cost: \$1 per person; \$2 per family (2 adults, 2 children). Numbers are limited so patron must book (at BASS agencies).

The walks start from the Festival Plaza Information Centre.

## Final Celebration

Three brilliant weeks end on Saturday, 23 March; the make-up comes off, the stage is bare...

But not until after the Final Fling on the Plaza will the party really be over...

From 8 pm until...

# \$4 Puts you in the know and maybe \$150 in front

Whichever way you look at it, subscribers to the Adelaide Festival Centre Trust bi-monthly Diary have the winning combination.

They receive detailed information about all forthcoming productions at each of the Centre's four theatres. They are entitled to preferential bookings to a great many of the shows presented.

And, best of all, they're offered generous concessions to many performances.

For instance, a Diary subscriber who booked two tickets to each of last year's concession productions would have saved a tidy little sum—just

on \$150, in fact. And just look at some of the shows: Crown Matrimonial, Orpheus in the Underworld, Dracula, Stars of the Old Vic, Montserrat Caballe, Why Not Stay For Breakfast? The Sydney Dance Company in Poppy, The Philippe Genty Company, Tonight: Lolo Blau, Kold Komfort Kaffee.

Why not invest four dollars? In an uncertain world it's nice to put your money on a winner occasionally!



The Adelaide Festival Centre Trust



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# We're putting a lot of energy into Australia's future.

From the Moomba gasfields in the desolate north-east of South Australia, Santos and its co-producers already supply virtually all the natural gas requirements of Sydney and Adelaide. And we're currently exploring other potential energy-producing opportunities throughout the country. Obviously this kind of success doesn't just happen overnight. It's taken us

of faith, perseverance and plain hard work. And supplying Australia's energy for the future will take even more money and effort. Fortunately, we've developed a unique combination of local and international people, facilities and expertise - a combination that's currently a working reality and an important national asset, developing Australia's resources and putting real energy into Australia's future.

SANTOS  THE AUSTRALIAN ENERGY COMPANY

## Exhibitions



BM

## Futuresight

A space-age display for all the family based on the exhibition 'Through the Looking-Glass' from the Museum of Holography, New York, and incorporating 'Laser Kinetics' by J. S. Ostoja of Australian Laser Art Laboratory, Quentron, SA.

Brockman Hill, SA Institute of Technology North Terrace

Saturday, 1 March to Saturday, 29 March  
12.30 pm to 8.30 pm every day  
(Schools parties 10.30 am to 12.30 pm)



A look into the future—the age of science-fiction starting to come true: holograms and laser light displays.

**Hologram:** from the Greek roots 'holos', meaning whole, and 'gram', meaning message. Holography, one of the most astonishing and unbelievable of recent scientific discoveries, is a technique for producing three-dimensional images, that have all the qualities of a real object, but where no object exists. You can look at some holograms, see the objects they portray, walk round them to look from all angles, reach out to hold them—and touch them too!

One day, business conferences will be held where colleagues talk together, sit opposite each other, and have an entirely normal meeting, except that they won't be able to shake hands—their fellow conversationalists will only be holograms!

Holograms were invented (or discovered) by the British scientist Dennis Gabor in 1947. He received the Nobel Prize for his invention in 1971. Holograms did not however advance beyond Gabor's theories until 1962 when two American scientists utilised the concentrated light of lasers. A Russian scientist later invented a way of making holograms visible in white light (normal light) and by the early 1970s it seemed as if holography was about to transform

all aspects of communication. That holograms will one day be used extensively seems certain, though they are now perhaps at the same stage of development as the films of the early years of this century when compared with today's 'Star Wars' (which, incidentally, showed several uses of holography, including the projection of the miniature image of the Princess Leia by the robot R2D2).

Holograms are created by splitting a laser beam into two separate beams, one which passes over the object being filmed, the other across a specially prepared film. The result is an image on the film that reproduces exactly what the eye would see, from whatever angle you look at it.

Some of the astonishing properties of holograms are suggested by a few examples: if you break a hologram the whole image of the original object is still visible in any fragment of it; when a hologram is made of, say, a glass of water, microscopic examination of the film will show, in three dimensions, microscopic organisms in the water that are invisible to the naked eye; thousands of different images can be stored on one holographic plate, activated by different laser beams as required. Eventually, there will be the most extraordinary film for the home (entirely as real as life), or windows of seemingly normal glass, which could be changed

to show any number of entirely different views outside by switching different laser beams, or a theatre in which the performers were only holograms (though none of the audience would need to know).

Overhead at the exhibition are light shows created by Stan Ostoja-Kotkowski, whose work in laser-art has been widely seen and admired, both in Australia and abroad. The exhibition also features a co-ordinated laser-image and music show, planned and executed by Mr Ostoja together with Quentron Optics in Adelaide.

Among the thirty or more holograms included in the exhibition are both white-light and laser-activated holograms, still, moving and artistic. Artists have responded to the freedom of space restrictions that holograms allow by creating magical three-dimensional abstract images of great beauty and mystery.

Types of hologram in the exhibition include: still plate holograms; broken plate holograms; moving plate holograms; 120° moving holograms; 360° moving holograms; dichromatic holograms; reflection holograms; 360° still holograms; large plate holograms.

There are three essential aspects of the exhibition:

Technical introduction to holography and laser-art, explaining how it works.

Illustrations of 3-dimensional objects, showing the 'in-it-amazing' aspect of holography. (How can a solid object be perfectly visible and therefore exist according to our visual senses, when the sense of touch shows that in fact it isn't there at all?)

Use by artists of holograms to create frozen moments, artistic images (invariably abstract) that are three-dimensional and which move according to how the onlooker moves.

In addition to the holograms themselves are the explanatory material there will be a video section showing holography being created.

### The Space Age

For the first time in the history of literature man, we are able to communicate through a medium which has the same dimensional properties as characteristics as the world in which we live. Think about it. If we have been brought (educated) to this point, if we have advanced this far with two-dimensional communication information (reality), where will we be after the time of holography? And our children, who



will grow up with holography the way we grew up with television? Where will holography take them, and their children? (To get another dimension?)

All we know now is where we are—now; welcome to the beginning of the voyage.

Among the individual items are:

- Two* 1977 120° white light integral hologram by Gary Adams
- Space Shuttle* ('Holodent series') 1974 360° white light integral hologram movie by Arnie Stephens
- Swiss with Cheese* 1976 120° white light integral hologram movie by Jojo Burns
- Kiss II* 1974 120° white light integral hologram movie by Lloyd Cross
- Goro Biscari* 1975 white light transmission hologram by Fritz Goro
- Big JJ* 1976 reflection hologram by David Hlynsky
- Norway's Apple* 1976 white light transmission hologram by Randy James
- Ruby Luster* 1975 reflection hologram by Leo Moore
- Carroll's Mallow III* 1975 reflection hologram by Scott Neumann

- I Spire* 1977 white light integral hologram by Sam Morel
- 4½ hours Fred's Flower* 1977 white light hologram movie by Rudie Berkhout
- Space Shuttle* 1977 white light integral movie by Bill Hillard
- Break of Texas* 1976 360° white light integral hologram movie by Hart Perry and Christos Triantis
- Road II* 1977 white light transmission hologram by Steve Bentler
- Watch party, wine and wine* 1976 dichromatic hologram by Rich Rallison
- Cable Car* 1976 360° white light integral hologram movie by Dave Schmidt
- X-ray hand* 1977 360° white light integral hologram movie by Dave Schmidt
- Night at the movies* 1977 white light integral hologram movie by Daniel K. Schweitzer
- Ball and Jack* 1976 reflection hologram by Rick Silberman
- Flamb Bob* 1976 reflection glass plate hologram by Michael Sowden
- Gates* 1976 reflection hologram glass plate by Fred Unverser

Admission \$2 (children \$1); school groups 60c in advance only.

Special effects by Stan Ostoja-Kotkowski and Quentron Optics Pty Ltd

Sponsored by Santos Ltd.



# Winemaking in Australia 1830-1980

## A special Festival exhibition in the Southern Vales

Escreott Cellars, McLaren Flat  
Sunday, 2 March to Saturday, 29 March  
10 am to 5 pm

Presented by the Winemakers Association of the Southern Vales.  
Designer: John Nowland

The exhibition is in six sections. It takes place at Vintage time, so visitors can see the final process of producing the grapes in the vineyards and wineries throughout the region.

### Viticulture Winemaking from 1830: the significant developments

The display will include examples of vintner tools and systems used in the early days as well as today's methods. Changes in materials used are the most significant point. Pruning was done in the same way for many years, by men using hand secateurs and pruning saws. Today mechanical pruners are used.

Cultivation in the vineyard was done by hand and horse plough until the mid-1930s when tractors started to be used. They pulled the same implements as the horses had drawn, until the early 1940s when the development of hydraulic 3-point linkage introduced a major change in the methods of vineyard cultivation. The advent of the rotary hoe in recent times is the latest significant change.

Developments from hand-spraying and dusting with sulphur dust, to the spraying of fungicides and insecticides from the air will be shown.

Different receptacles used for grape packing will be illustrated, right up to the modern mechanical grape harvester.



Finally a display of three or four different varieties of wine grapes picked fresh each day will be available for visitors to taste as they move through the exhibition.

### Winemaking and fermentation

**Red wine** When grapes are crushed for making red wine, the 'must' (skins, seeds and juice) is pumped into fermenting tanks. A pure yeast culture is added, which causes a chemical reaction to take place, converting the grape sugars to alcohol. When, in the opinion of the winemaker, this process has been completed, the juice is run off, and the remaining flavour and colour compounds are pressed from the skins.

Visitors will see how the grapes are crushed, by the 'treading' of the early days, and by the sophisticated machinery used in modern wine-making. They will also see most pumps, driven by steam or arm-power, and today's electrically-driven pumps.

The process of fermentation has developed from open tanks, in which the skins were plunged by hand, to today's automatic fermenters, and from hand operated basket presses to the continuous screw press.

**White wine** White wine production has required the greatest advances in technology. In the old days, fermentation temperatures were controlled by dropping blocks of ice in the wine; if any control was used at all. Today, refrigeration is extremely complex and all white wine-makers use this machinery.

Australia is unique in producing many varied styles of wine; other countries and regions generally specialise in one style of wine-making.

### Distillation

Liquors were first distilled by monks, the doctors of the Middle Ages, and it is likely that



spirits had a medical origin: the names Eau-de-Vie, Usquebaugh (the Gaelic name from which we get the name Whisky), Anisavit and Vodka all mean 'Water of Life'.

During the early 17th century the Cognac farmers faced over-production because wars and blockades were disrupting export trade in wine. A Dutch apothecary taught the farmers the art of 'distillation'—drawing the heart out of the wine and storing the resultant liquid in oak barrel instead of tuns. This liquid was called Beardslevin or Bann Wine which the English translated as Brandy.

Wine is brought to boil in a still and because alcohol boils at a lower temperature than water alcohol vapours rise first and can be condensed to become spirit. Early stills will be shown together with today's sophisticated distilling machinery. Pot stills, like large kettles with a central tapered spout on top, and a coil which passes through a condenser, are often beautiful objects. Several will be on display, of varying sizes and shapes. The pot still is inefficient and fails to extract all 'impurities', such as esters, acids, higher alcohols and fusel oil, which form the taste, bouquet and basic character of brandy. Long maturation in casks allows slow change and marrying of these components.

The patent or continuous still is the modern most efficient development of the pot still and produces more neutral spirit at higher strength.

### Maturation and storage

For hundreds of years the main storage and maturation vessels have been wood and wood jars. In the last hundred years or so, the introduction of wax-lined concrete tanks to the initial storage of wine after fermentation has represented one of the biggest changes from the age-old tradition of wooden casks. The reasons for the change were largely costs and ease of cleaning. Since then stainless steel has become the major storage means especially for white wine and the early stages of making most other wines. The wooden cask continues to be



used as a storage vessel since certain woods contribute distinctive and other complimentary flavours to the wine.

The early stoneware jar has long since been replaced by the other major maturation container, the bottle, for the final and most significant stage in the life of a wine. Bottles have varied enormously over the ages, especially in shape and colour. Other vessels that have made a recent contribution have been fibre-glass, coated mild-steel and various plastic containers.

The Maturation and Storage section of the exhibition will display a series of casks of various shapes and sizes, showing their history and how some were named, e.g. 'Hogshead', 'purchest', 'pipe', etc., together with the tools used by the cooper to make these casks. There will also be a demonstration of cask-making by a leading cooper. To contrast with the old elements, there will be stainless steel and fibre-glass tanks, and various plastic containers. One of the most visually attractive elements of the exhibition will be a display of bottles that have been used over the last 140 years.

### Bottling and packaging

There will be demonstrations of bottling techniques and machinery ranging from cask filling, filters and corkers, to a labelling machine.

Displays will show how materials such as higher quality corks, mass-produced bottles, capsules and cartons have improved, and how alternatives for sealing have proved themselves efficient. A remarkable new arrival on the packaging scene is the collapsible plastic container enclosed in a cardboard cask. Replacing the glass flagon, it prolongs the life of the wine by preventing oxidation, giving more leisurely drinking.

The exhibition will also show the progression from the siphon hose for bottling a few hundred litres per week, to modern techniques for bottling hundreds of litres per minute—under the control of a laboratory technician.



### Consumption and tasting

Who is the wine drinker? How much wine does he consume? How often does he drink and what does he pay for his supply? What styles does he prefer? The exhibition will show how, over a relatively short period, the stereotypical picture of the Australian wine drinker and his wines has changed.

There will be displays of all things associated with wine consumption, including bottle collections, glass collections and complete dining table settings—covering two eras in our wine development. In addition there will be a section on the export of wines from Australia, showing what we export now, compared with several key eras in the past, and what impact export has had on the local market.

Finally, the visitor will have the opportunity to taste the product. Tastings will be arranged

to represent the comprehensive range of wines available from the 41 wineries in the district.

Admission: \$2 adults (including 6 glasses of wine); children free.

Presented in association with the Wineries Committee of the Southern Vales.

## Art Gallery of South Australia

### Leonardo, Michelangelo and the Century of Genius

Italian 16th-Century Drawings from the British Museum

Art Gallery of South Australia  
Saturday, 1 March to Sunday, 30 March  
Monday-Friday: 10 am to 5 pm  
Saturday: 10 am to 5 pm  
Sunday: 1 pm to 5 pm

Admission: \$1 adults, 50 cents for students, pensioners, children and unemployed.

A major exhibition drawn from the unrivalled collection of the British Museum in London. Over 70 drawings will be shown, covering the masters of Italian 16th century drawing, providing an unsurpassable view of the greatest age of drawing, the apogee of the use of pencil, crayon, chalk, or pen and ink as a medium of artistic expression, but illustrating also the growth of a new notion: the artist as creative, individual genius, a concept which through the interpretation of the 19th-century Romantic movement has dominated artistic creation from the 16th century to the 20th. This such concepts are now again being questioned, throwing the meaning and objectives of art open again to a variety of interpretations, will be illustrated by the comparison made by this exhibition with the State Gallery's second Festival exhibition of contemporary Australian works on paper.

Among the artists represented will be Leonardo da Vinci, Michelangelo and Raphael the three supreme masters of the High Renaissance. Eight drawings of these three will be on view. Other masters whose works will be shown include Correggio, Fra Bartolomeo and Andrea del Sarto. Works by their followers are also included, among them the major Mannerist masters, Parmigianino, Pontormo, Beccafumi and Timoteo.



Above: Raphael (1483-1520), 'Head of a Young Man'

Right: Francesco Primaticcio (1504-1570), 'Head of a Man'

Below: Michelangelo Buonarroti (1475-1564), 'Studies for Adam'



Leonardo da Vinci (1452-1519), 'The Virgin and Child with a Cat'



George French Angas, 'Interior of Oyster, My Shank'

### 'Drawn and Quartered'

Australian Contemporary Paper-works

Art Gallery of South Australia: Print Gallery  
Saturday, 1 March to Sunday, 30 March  
Monday-Friday: 10 am to 5 pm  
Saturday: 10 am to 5 pm  
Sunday: 1 pm to 5 pm

To complement and contrast with the Old Master drawings from the British Museum, this exhibition aims to show the diversity of approach to works on or of paper: artists no longer use paper simply as a conventional medium to be drawn on. Here paper is used as a medium in its own right: works created often in a sculptural sense with the material of paper, as well as works on paper treated or prepared in special ways, such as woven paper, moulded paper, hanging veils of paper, collages, or horse-made paper.

Twenty Australian artists will be included in the exhibition, among them Martin Sharp, Micky Allen, Helen Geier, Mike Brown, Elizabeth Gower, and Rosalie Gascoigne.

### George French Angas

Artist, traveller and naturalist

Historical Museum of the Art Gallery of South Australia  
Thursday, 6 March to Sunday, 27 April  
Monday-Friday: 10 am to 5 pm  
Saturday: 10 am to 5 pm  
Sunday: 1 pm to 5 pm

George French Angas (1822-86) was the eldest son of one of the principal founders of South Australia, George Fife Angas. As a teenager he rejected a career in his father's London counting house in order to travel the world, sketching as he went.

This retrospective exhibition displays a selection of the artist's finest watercolours and lithographs illustrating the scenery, people, architecture, flora and fauna of Australia, New Zealand, Rio de Janeiro and South Africa as they were in the 1840s and 1850s. The South Australian paintings are accompanied by photographs of the scenes as they are today.

## Art Alternatives—Adelaide

Various locations

Friday, 7 March to Sunday, 30 March

This experiment in art exhibitions is designed to give some of the most adventurous young artists in Adelaide official support at Festival time. Four groups of artists have been invited by the Art Gallery of South Australia to produce co-operative art works and event at locations of their own choice around the city.

The exhibition will be an acknowledgement of perhaps the most interesting and recent development of the Adelaide art scene—the formation of several special interest art groups and communal studios of a high professional standard.

Among the ventures being developed at the time of going to press are the following:

S.A. Workshops have formed a bureau research unit, and are engaged in intensive archaeological and literary research on this fabulous beach. It is rumoured that some bones have been found, and that these and other relics will be displayed in a specially constructed cage.

The Women's Art Movement is preparing an exciting range of about ten presentations ranging from shop-front video to street theatre, from an artist's book to an outdoor mural.

Leigh Hobbs, Ian de Gruchy, Arnold Dierth and a group of artists are presenting an artists cabaret on the model of the Cabaret Voltaire: an environmental installation and meeting place to act as a venue for visual art performance and impromptu interchanges between local and visiting artists.

Husein Valamanesh, Zbigniew Moskwa and another group of artists associated with the Round Space communal studio are building a small house with the feeling of a tomb, spirit house or place of retreat, with smaller art works inside: at such it will provide an aesthetic and spiritual alternative to conventional Australian houses and a place of meditative retreat in the middle of the Festival.

The Art Gallery of South Australia gratefully acknowledges the assistance of Oyster Airways Ltd, Trans-Australia Airlines, The Australian Galleries Directors' Council, and the Visual Arts Board of the Australia Council.

## Jerry Dantzig

### Australia at length Exhibition of panoramic photographs

Festival Theatre Foyer  
Tuesday, 4 March to Saturday, 29 March  
Monday-Saturday: 9.30 am to 7 pm

American master-photographer Jerry Dantzig was in Australia during 1975 to take a series of landscape and townscape photographs of Australian sites with the antique Cirkut camera. This exhibition displays some of the results. Jerry Dantzig's 35mm photographs are in the permanent collections of numerous American museums including the Smithsonian, the Museum of Modern Art, and the New York Metropolitan Museum. They have appeared in innumerable publications. He is an adjunct associate professor of photography at Long Island University, New York. His work with the Cirkut camera, however, stems only from the last decade, and the discovery in an American flea market of a photograph of 2000 Methodist ministers taken in about 1803, with each face in sharp focus and no distortion. He realised that he knew of no camera with which that was possible.

In 1978 the New York Museum of Modern Art presented an exhibition of Dantzig's work with the Cirkut camera. The Director of the Museum's Department of Photography, John Szarkowski, wrote the following introduction to that display, which still stands as the best introduction to Dantzig's work, whether of America or of Australia:

In 1973, after almost twenty years as a professional photographer, Jerry Dantzig first saw a Cirkut Camera. Fascinated by the fact that the machine seemed an elaborate contradiction of everything that he understood photography to be, Dantzig borrowed it. For several months it stood unused in his studio, an exotic and vaguely threatening interloper.

Dantzig had been educated as a photographer during the 1950s, when the prevailing photographic aesthetic emphasised tight visual editing, simple and forceful graphics, and quick, intuitive responses. The teacher to whom he feels most indebted—Alexey Brodovitch—was one of those who helped define this aesthetic, which might in approximate terms be considered equivalent to the then-current architectural dictum, less is more. The Cirkut Camera, in contrast, seems to describe everything, with tireless impartiality, and imposes on the photographer the requirement of methodical and deliberate planning.

When Dantzig finally began using the borrowed instrument, he felt at first that he served no serious function in its operation. Like the liberated robots in science-fiction stories, it seemed to take over and make pictures that conformed to its principles. Dantzig felt nevertheless that the machine had potentials that had never been realized,



and he addressed himself to the task of collaborating with it. By now he describes the relationship between him and the camera as one of circumscribed understanding and tentative friendship.

The Cirkut Camera was invented at the beginning of this century, but the problem that it was designed to answer goes back to the earliest days of photography. The goal was to increase the photograph's field of vision beyond what might be called—somewhat arbitrarily—the normal field of the human eye. In 1845 von Maerens made a daguerrotype on a curved metal plate that described an arc of 150°, but when standard photographic procedure came to be based on the inflexible glass plate, extreme wide-angle views could be made only by pasting one paper print to another. After the development of flexible film in the 1880s, it was possible to pursue again the goal of a coherent, seamless image that could describe a wider view—even the entire circle of the horizon.

Beginning in the late 19th century many cameras were designed to meet this challenge. They were based on several alternative principles, but that of the Cirkut Camera was the most radical: when one pushes the button, the entire camera begins to revolve at a predetermined speed around its vertical axis. Simultaneously, the film is wound just a narrow vertical slot in the back of the camera, at precisely the same speed as the moving projected image, so that the film and the image remain stationary in relationship to each other. (Imagine photographing one speeding train from the window of another moving at the same speed on a parallel track.)

The perspective systems of the Cirkut Camera, although coherent and logical, is disorienting, since we have been educated to assume that the perspective conventions of the Renaissance have a privileged relationship to reality. In Cirkut Camera pictures, horizontal straight lines that are perpendicular to the camera's line of vision will be drawn as

the picture as curves arcs; a circle, on the other hand, if photographed from its center will be drawn as a straight line.

The Cirkut Camera was in fairly common use as late as the 1930s, and was generally employed to photograph, in a constricted space, the city's entire police department, or all of those attending the Elks' picnic. Whenever possible, the photographer posed his subject in such a way as to conceal or minimize the potentially unsettling effects of the camera's peculiar style of description.

Dantzig, on the other hand, has considered his machine's unfamiliar system of notation as a challenge. As his scrolls approach an exceed 180° of vision, unfamiliar technical and formal issues arise: the sun casts shadows in diametrically opposite directions, since the photographer shoots both with and against the sun, normal guides to correct exposure are no longer relevant; as in the case of the traditional Chinese scroll painting, the conventional Western concept of composition is no longer useful. Perhaps most interesting, these pictures have no vanishing point: no center line from which, under the old dispensation, one could identify the peripheral

*Jerry Dantzig files Ansett Airlines of Australia*

## A Splendid Occasion

The Festival greatly regrets the cancellation of the previously-announced exhibition of the art of theatre design, which was to have been shown at the David Jones Gallery. Unfortunately unforeseen problems prevented the collection's owner, Mr Robert Tobin, from bringing the exhibition to Australia.

## Mark Boyle

### Journey to the surface of the earth: Australia

Recent work created in Australia during 1979, together with examples of Boyle's work from previous years

Contemporary Arts Society Gallery  
14 Potter Street, Parkside  
Monday-Friday: 11 am to 5 pm  
Saturday and Sunday: 2 pm to 6 pm

More than most artists, Mark Boyle is—overly—contradictory in methods, programme, results. From the most mundane of realities, he makes something poetic, elusive, almost hypnotic in effect. Concerned with surfaces, he plunges into depths of perception, cognition, apprehension. Literally the most superficial of artists, he encourages profound responses. His work has an coherence, even mesmerizing ability to grip the spectator. (Marina Vauey, *Arts Review*, 21 July 1978.)

Britain's representative at the 1978 Venice Biennale, Mark Boyle has been in Australia in 1979 at the Festival's behest, to create an Australian section to his monumental survey of the surface of the earth. He creates pictures, by a technique which he delights in keeping secret, that perfectly reproduce the actual surface—three-dimensional reality—of randomly selected points, which when hung on a wall take on a disturbing quality. One of the most important living artists, Boyle was a leader in the 'Happenings' movement in Europe in the 1960s, and has continued to be an innovator in perception of spontaneous response to things seen through-out the 1970s. His works hang in numerous galleries throughout the world.

Mr Boyle created his Australian works together with his family, working as a team in their production. He and Joan Hills will be in Australia for the Festival.

### Biography

1934: Born in Glasgow, Scotland; 1950-53: Served in Army; 1955-56: Studied Law, Glasgow University, Scotland; 1960s: Collaborated in numerous light-environments for theatre shows and events; 1960: Co-director, Sensual Laboratory with Joan Hills; 1966-67: Instructor, Watford School of Art; 1967: Produced lightshows for UFO Club, London; Trained USA as Sensual Laboratory producing light-environments for Jimi Hendrix and Soft Machine; awarded Painting Prize, 5 Biennale, Paris; Awarded Prize, 15 Premio Lissone; 1968: Painting Prize, Zagreb (International Lives and works in London.

### One-man shows

1965: Woodstock Gallery, London; Travese Gallery, Edinburgh; Citizen's Gallery, Glasgow; 1966: 'Sudden's Last Supper', South Kensington; London (event); Demarco Gallery, Edinburgh; Free Music, Strand Electric Theatre, London (with Ken Dewey, Charles Marowitz); 'The Street', London (event); 1967: 'O What A

Lovely Where', Institute of Contemporary Art, London (event); 'Any Play or No Play', Theatre Royal, Stratford East, London; 1966: Indica Gallery, London; 'Dig', Shepherds Bush, London (event); 'Sun et Lumiere for Earth, Air, Fire and Water', Cochrane Theatre, London; 'Sun et Lumiere for Insects, Reptiles and Water Creatures', Cochrane Theatre, London; 'Bodily Fluids and Functions', Roundhouse, London; 1969: Institute of Contemporary Arts, London; 1970: Institute of Contemporary Arts, London; Gemeentemuseum, The Hague; Bala Centro, Copenhagen; 1971: Hensie Onstad Museum, Oslo; Request for an Unknown Citizen, Rotterdam (event); Paul Maere Gallery, Cologne; 1972: Hensie Onstad Museum, Oslo; Paul Maere Gallery, Cologne; 1973: Kelvin Hall, Glasgow; Gallery Muller, Stuttgart; McRobert Centre, Stirling, Scotland; 1974: Paul Maere Gallery, Cologne; 1975: Serpentine Gallery, London; 1977: Felicity Samuel Gallery, London; 1978: Biennale, Venice; Kunst-museum, Lucern; Hensie Onstad Museum, Oslo; Kulturhuset, Stockholm; 1979: Louisiana Gallery, Copenhagen; Museum am Ostwall, Dortmund.

### Selected group shows

1967: Biennale, Paris; 'Premio Lissone', Milan; 1968: 'International Exhibition', Zagreb; 1973: Walter Gallery, Liverpool; 1974: 'Group Show', Paul Maere Gallery, Cologne; Serpen-

tine Gallery, London; 1975: 'British Art: Mid-Seventies', Frankfurt; 'From Britain '75', Helsinki; 'Project 3—Body and Soul', Walker Gallery, Liverpool; 1976: 'Arts Inglesse Oggi 1960-76', Palazzo Reale, Milan; 'British Art', Athens; 'Recent British Art—European Tour of British Council Exhibition; 1977: 'Photographs—Works', Felicity Samuel Gallery, London; 'Real Life', Walker Art Gallery, Liverpool; 1978: 39th Venice Biennale; 1979: Sydney Biennale.

### Collections

Arts Council of Great Britain; Australian National Gallery, Canberra; Bochum Museum, West Germany; British Council, London; Gemeentemuseum, The Hague, Netherlands; Hensie Onstad Museum, Oslo; Kaiser Wilhelm Museum, Krefeld, West Germany; Mummich Museum West Germany; National Film Archive, British Film Institute, London; Rocklinghausen Museum, West Germany; Scottish National Gallery of Modern Art, Edinburgh; Seattle Art Museum, Seattle, USA; Stuttgart Museum, West Germany; Tate Gallery, London; Ulster Museum, Belfast; Wuppertal Museum, West Germany.

*With the assistance of grants from the British Council and the Visual Arts Board of the Australia Council.*

Mark Boyle, 'Tanami Desert Study', World series, 1979, earth etc. on fibre-glass, 182 x 182 cm



## Tess Jaray

### Recent paintings together with their working drawings

Festival Theatre Foyer  
Tuesday, 4 March to Saturday, 29 March  
Monday-Saturday: 9.30 am to 7 pm

#### Biography

Born 1937. 1954-7: Studied at St Martin's School of Art. 1957-60: Studied at the Slade School of Fine Art. 1960: Awarded Abbey Mirror Travelling Scholarship. 1961: Awarded French Government Scholarship. 1964-8: Taught at Hornsey College of Art. 1967: Commissioned to paint mural for British Pavilion, Expo 67, Montreal. 1980: Lives in London, teaches part-time at the Slade.

#### Individual exhibitions

1963: Grabowski Gallery. 1965: Hamilton Gallery. 1967: Hamilton Gallery, Richard Demarco Gallery, Edinburgh. 1968: Action Gallery. 1972: Graves Art Gallery, Sheffield. City Art Gallery, Bristol. 1973: Whitechapel Art Gallery. 1976: Angela Färwa Gallery.

#### Group exhibitions

Included in over 65 group exhibitions at

Great Britain, USA, South America, Japan, Germany, Austria, Italy, Holland, Sweden and Hungary.

#### Public collections

Arts Council of Great Britain; Städtisches Museum Leve-közen, Peter Stuyvesant Foundation; Peter Stuyvesant Netherlands Art Foundation; University College, London; Walker Art Gallery, Liverpool; Ministry of the Environment, London; Museum of Modern Art, Oxford; Warwick University; Leicestershire Education Authority; Sundsvalls Museum, Sweden; Museum of Modern Art, Belgrade; Museum XX Jahrhundert, Vienna; Victoria and Albert Museum; Graves Art Gallery, Sheffield; Museum of Fine Art, Budapest; Tate Gallery, London.

The work of Tess Jaray: an environment of optical perfection  
by Dr Malcolm Quantrill, Deputy Editor, *Art International* (Ligano)

I have been an admirer of Tess Jaray's work for a number of years now. She was brought to my attention by Robert Kennedy of the Victoria and Albert Museum, who was also responsible for bringing my own work to the attention of James Fitzsimons, the editor of *Art International*. As a consequence of the ensuing collaboration with Fitzsimons Miss Jaray was one of the

very first artists whose work I wrote about in our journal. I believe that it's important to record this background to my present task in order that it's understood from the outset that this introduction to her work is no mere casual reference—it is a testimonial in the tradition, and I believe correct sense of that term, I am testifying to the fact that Tess Jaray is one of the most significant abstract artists working in Britain today. And I do not mean as she would in her modesty be inclined to correct me, merely 'among women artists'. Artists like brain surgeons, or for that matter Prime Ministers, must submit to critical assessment on the basis of performance; there must be no special pleading for failures and omissions on sexual grounds. And artists, like Prime Ministers, must be intellectually tough, combining sensitivity of approach with strength of action.

I am not, of course, putting Miss Jaray forward as a candidate for government leadership, although those of you who have the pleasure of engaging her in conversation may well wonder why not. In terms of inclusiveness of mind and true wit of spirit amongst 'mere women' I can know only one match for her own perception of what she's up to, and that's Lillaane Lijn. But can certainly think of no better ambassador of British abstract painting today. And there's the irony, of course, for Miss Jaray is by her Vietnamese and origin partly Hungarian. Which accounts for her indomitable spirit, her intel-

lectual toughness and the sheer intelligence of her pattern-making.

And I do not use the term 'pattern-making' here in any pejorative sense. I mean rather that she is working in a tradition that is deeply rooted not only in decoration but in spatial perception and elaboration. For decoration is not in its true context merely a superficial and superfluous addition to an already complete environment; rather it is an extension of the framework. I make bold to suggest that there are two principal sources of Miss Jaray's competence in spatial mechanics, and I look forward to the debate with her which I know this audacity will provoke. And the first of these is the native tradition that is so handsomely and comprehensively documented in Iain Racz's *Finnish-Lapp Folk Art* (Oroska, Helsinki, 1978), whilst the second is the classical tradition which was invented by the Ancient Egyptians, perfected by the Persians, Greeks, bureaucratized by the Romans, converted by the Byzantines and revitalized by Alberti, Palladio, Bernini, Brunelleschi and Guarini.

It is totally impossible, therefore, to compare Miss Jaray's work with that of Bridget Riley. Because Miss Jaray is firmly rooted in the Finnish-Lapp tradition while being susceptible to the subtleties of Periclean geometry, whereas Miss Riley is in every sense more conventionally Byzantine in her sources as may be readily evidenced by studying the mosaic floor patterns in the narthex of San Marco in Venice. The disadvantage that Miss Jaray has suffered in consequence is that, whereas the Byzantine is systematically not only perceptible but also describable, the contra-perspective of Greek town planning with which Miss Jaray entwines and elaborates her own traditional sources almost defies description. In fact, there is beyond her sheer intelligence as a painter that mystical further dimension which is the pre-requisite of the artist in contrast to the mere documenter. And the mystical, although it touches us in so readily dissipated by mere analysis, it must be experienced to be believed.

In fact, having pondered for more than three months on what I could say here I fear I can do no better than what I sketched out impromptu almost two years ago. Namely that:

For Miss Jaray the statement of the obvious is at the same time an invitation to subtly underline the non-obvious elements which the repetition of simple elements sets up. Her presence there is that space is not simply contained by architectonic elements within the framework of urban sophistication. The elements (even forms) may be there as reference points, punctuation if you like, but it is movement and direction which sets up her spatial mode. Thus, her patterns are no mere optical grids, rather they have the spatial subtlety of Greek planning, of the Athenian acropolis. (*Art International*, XXIV, p. 50)

To see more would only distract the observer from his real purpose, that of making the connection between Miss Jaray's exploration of her sources and his own perception of her contemporary environmental catalysts.

With the assistance of the British Council.

## Festival Week of Performance Art

Numerous Adelaide venues  
Saturday, 22 March to Saturday, 29 March

Performance Art—the title given to aspects of the visual arts that acquired increasing influence during the 1960s involving actions, events, happenings, and all other manifestations of visual creation dependent on live performance and spontaneity for their intrinsic character—has during the 1970s become one of the more respected if also often more potent aspects of the world's artistic scene. During the 1979 Sydney Biennale, for example, Performance Art was a prominent part of the programme. In that case, Australian artists created several works or events of unusual distinction.

In the final week of the Adelaide Festival these will be Performance Art celebrations every day, mainly at dusk and late at night, in various places in and around Adelaide. Among the artists taking part will be: Gillian Orr (Melbourne); Festival Centre, Saturday 22 March; David Tolly (Melbourne) with Gillian Orr and in his own electronic concert with actors Warren Burt (Melbourne) and others in 'Sound Garden', Elder Park Rotunda, Monday, 24 March and Wednesday, 26 March.

Dale Franks (Sydney), Amphitheatre, Tuesday, 25 March, late night.

Kevin Mortensen, Bruce Lamrock et al. (Melbourne): 'The Rowing'—a sculpture with moving oars, Elder Park, Thursday, 27 March, late night.

Mike Parr (Sydney) with three horses in the Parklands, Friday, 28 March, late night.

Tony Strachan and Michael Pearce (Adelaide), by the Spheres in Rundle Mall, Monday-Friday, 24-28 March, afternoons.

Archie Wicks (Wagga Wagga): 'Sand Menstrates'—an action using the tide on Glenelg Beach.

Fernanda Martin and others (Adelaide): a community participation action using photography.

Rob McDonald and others (Adelaide): sound and light environments during the week.

Full details will often only be known at the very last minute: watch daily press advertisements for details.

Presented in association with the Experimental Art Foundation, and co-ordinated by Noel Sheridan.

Presented in association with the Experimental Art Foundation Inc.

## A Musical Tree

### and other public environmental art works

Craft Studios, Adelaide University, and various public spaces, including the Botanic Gardens and Park 15 (extension of Bymill Park)  
Throughout the Festival, with prose workshops

Under the co-ordination of Vera Trust, a sculptor who has spent the past 10 years creating environmental sculpture in Germany, and who is now in charge of the Craft Studios at Adelaide University, a series of co-operative environmental works will be created and/or performed during the Festival in sites around Adelaide.

During the month preceding the Festival there will be a series of workshops open to the public at which a Musical Tree will be prepared, that will function during the Festival. The workshops will be held at the University Craft Studios, 4th floor, Union Building, on Monday evenings, 7-10 pm, and on Tuesday and

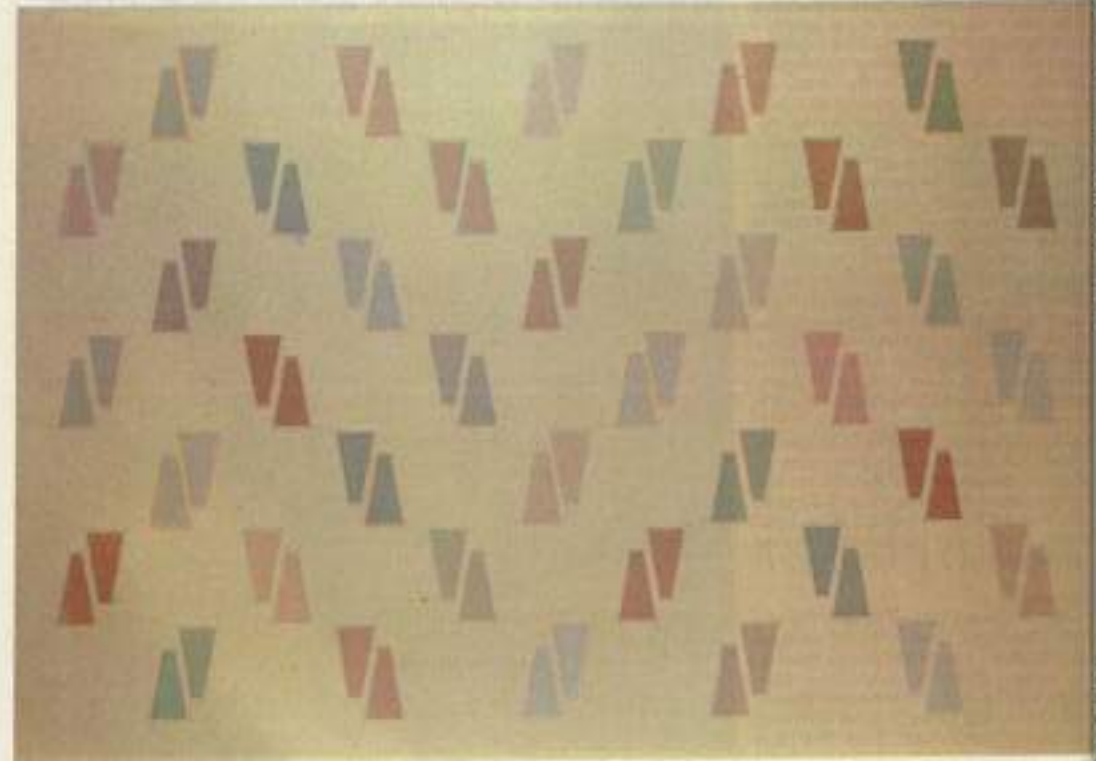
Thursday mornings from 10 am to noon, starting on 4 February.

The Musical Tree will consist of wind pipes and whistles, of clay and bamboo, and will be installed during the first week of the Festival in a public site in the parklands.

The workshops will be run by Vera Trust, Paul Adolphus and Jim Cowley. Jim Cowley is Artist in Residence at Adelaide University; Paul Adolphus, whose work will also be heard in the children's dance-and-music show *Fairy Cakes* (p. 6) during the Festival, is well-known for his compositions and performances in Adelaide.

As well as the Musical Tree, created at the workshops, there will be a heat-generated windmill, and rainbow maker (a solar triggered sprinkler system), and some gigantic weaving incorporating a wide variety of materials. The public will be encouraged to join in and learn to play the experimental percussion and stringed instruments that will be available in the parklands.

As spontaneity is the essence of such performances and constructions, details cannot be given in advance. Where possible details of performance times and venues will be published with other Festival advertisements during the period of the Festival.





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500 Years of Craft Distinction  
from the collection of the  
Worshipful Company of  
Goldsmiths, London

Myer's Gallery, Rundle Mall  
Thursday, 13 March to Tuesday, 1 April  
Monday-Thursday: 10 am to 4 pm  
Friday: 10 am to 8 pm

The earliest record of the Goldsmiths' Company  
of London dates from 1180 when they were  
fined 45 marks by Henry II for being in

existence without a Royal Charter. Such a  
charter was finally awarded (then by Edward III  
in 1327. The Livery Companies of London, of  
which the Goldsmiths are one of the oldest, are  
the living successors to the ancient craft guilds  
of medieval Europe, from which also descended  
the idea of the trade union. Dedicated to the  
maintenance of the highest standards of integ-  
rity and craftsmanship, the Goldsmiths' Com-  
pany still pursues excellence in its field, en-  
couraging contemporary craftsmen working in  
precious metals. Historically perhaps their out-  
standing contribution has been the exercise of  
their long statutory function as the oldest hall-  
marking authority in the United Kingdom. The  
primary meaning of the word 'hallmark' is a  
mark applied at Goldsmiths' Hall to denote

quality of gold and silver wares.

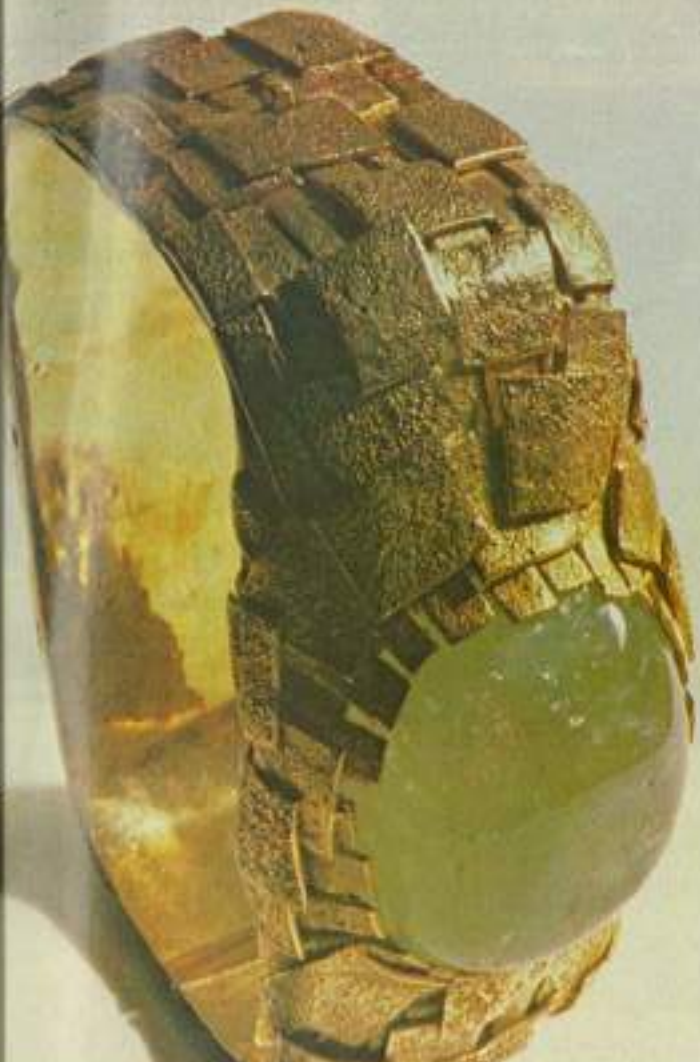
Another popular misconception is that the  
Goldsmiths deal only in gold. They actually  
deal more in silver and silver plate, since there  
was no distinction in verbal usage in medieval  
times, when a silversmith was also generically  
known as a goldsmith. Hence the traditional  
hallmarking function of the Goldsmiths' Com-  
pany for all English silver.

A further function of interest with which the  
company is still traditionally concerned is the  
annual Trial of the Pyx, a ritual testing of the  
cointage of the coin, to assure its purity. The  
origin of this practice is lost in the middle ages  
before detailed records were kept.

'Treasures of London' is an exhibition drawn  
from the Goldsmiths' Company's unrivalled  
collection. It is in two parts: a spectacular display  
of ancient examples of the craft of gold- and  
silversmithery, and of jewellery, (valued at over  
\$1 million); and secondly, a brilliant show of  
contemporary jewellery made by the finest living  
British craftsmen. The modern jewellery is for  
sale.

The exhibition contains choice examples of  
work in the following categories: (A fully  
detailed, illustrated catalogue will be available  
at the gallery.)

- Antique gold and silverware, 1516-1850
- Victorian and Edwardian silverware,  
1880-1926
- Post-War gold and silverware, 1962-1973
- Antique jewels, 17th century
- Battersea Enamel, 19th century
- Fobs and Seals, 1750-1840
- Mourning jewellery, 1770-1880
- Diamonds and Paste, 19th century
- Art Nouveau jewels
- Contemporary silver
- Contemporary jewellery



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## Postcard Originals

### Forty Contemporary Australian Artists

Festival Centre Gallery  
Friday, 7 March to Saturday, 29 March  
Monday-Saturday: 10.30 am to 8.30 pm  
Sunday: 12 noon to 6 pm

Forty Australian artists have each produced a new work for the Festival. All the works are the size of postcards, and all have been reproduced as cards for sale to the public. The originals are also for sale.

Reproduction postcards for sale at the Gallery at 25 cents each. Sets of 40 cards attractively packaged for \$8.00 (plus \$1.00 to cover postage and packing if ordered by post).

Exhibition co-ordinator: David Druac

#### Participating artists:

Jillian Gibb  
Brian McKay  
Guy Smart  
Lawrence Dawn  
James Wilbrant  
Tom Gleghorn  
Frank Hodgkinson  
Michael Green  
John Olsen  
Geoff Wilson  
Robert Boynes  
Charles Blackman  
Keith Looby  
Clifford Pugh  
Russell Drysdale  
Brett Whiteley  
Michael Shannon  
Leon Perovic  
Mac Brett  
Jill Rigby  
Sybil Craig  
Jacqueline Hilt  
Gordon Shepherdson  
Ray Crooke  
Tim Storer  
Brian Blanchflower  
Pro Hart  
Robert Juniper  
Erika Calder  
Stephen Wickham  
Brian Dunlop  
Frank Morris  
Mike Brown  
John Barrack  
Kenneth Jack  
Dale Fickey  
Christine Simons  
Barbara Zerbit  
Ann Newmarch  
Mervyn Smith

## Sue Richter

### Rules of the Game A combined sculpture, video and live performance exhibition

Festival Centre Gallery  
Friday, 7 March to Saturday, 29 March  
Monday-Saturday: 10.30 am to 8.30 pm  
Sunday: 12 noon-6 pm

Created for the 1980 Festival, 'Rules of the Game' reflects social interaction in several levels: by contrasting live figures, life cast sculptures of the same people, and video tapes of them, the work illustrates both communication and lack of it: as the two characters make genuine attempts to communicate with each other, both experience a sense of alienation and failure; both feel some sense of achievement in disavowing the other; both oscillate between moments of aggression and empathy.

The interaction is structured into a game: a game which allows them options to try again. Life doesn't always turn out the way we would like it to. 'Rules of the Game' lets us explore the option: 'I wonder what would happen if...?'

Sue Richter trained in Adelaide, gaining the Diploma of Fine Arts (Sculpture) at the South Australian School of Art in 1977, and Diploma of Education at Torrens College in 1978. She has exhibited her video and photographic work at the Experimental Art Foundation, Art Gallery of New South Wales, Midland Sculpture Triennial, and in various other South Australian venues. Her videotapes have been purchased for the permanent collections of the National Gallery, Canberra, and Macquarie University.

Performances will be given at specific times to be announced.

Presented by the Adelaide Festival Centre Trust with the assistance of Focus Video.



Stephen Wickham, 'Dear Katherine', acrylic on cardboard

## Willyoung Photographic Exhibition

Chapel Vale Cellars, Chapel Hill Road,  
McLaren Vale  
Sunday, 2 March to Saturday, 29 March  
10 am-5 pm every day

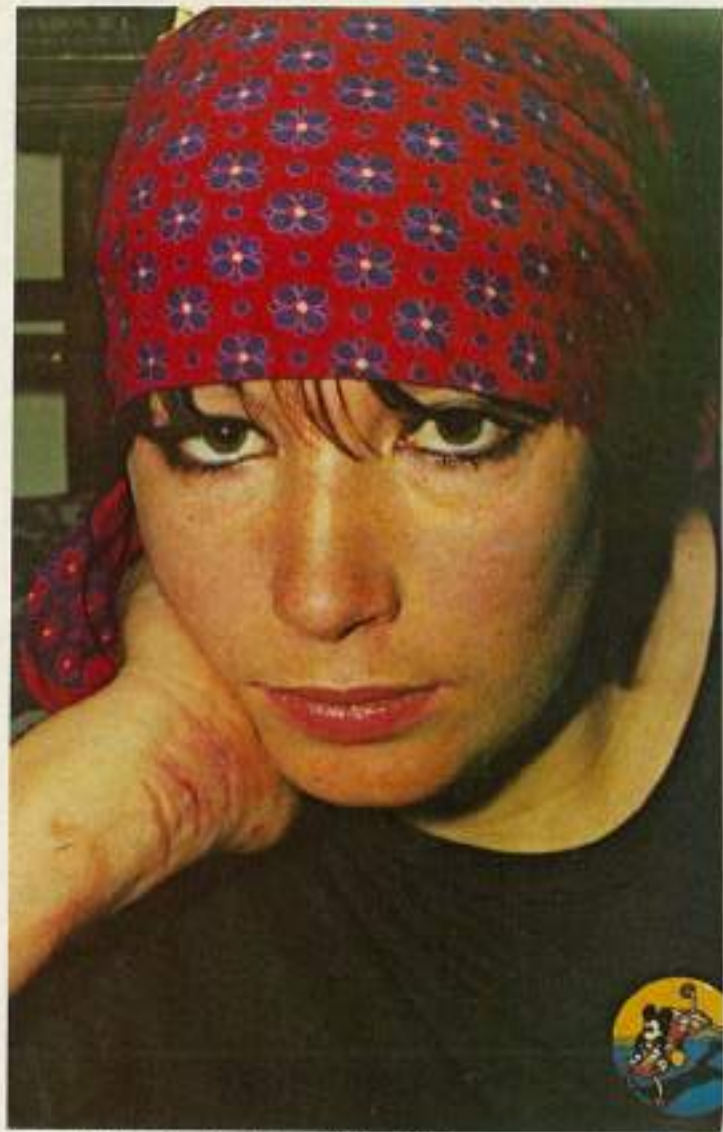
They say on the party circuit Willy's been everywhere. Carrying his camera with him wherever he goes, he has documented his life and the lifestyle of his friends in pictures. His camera may take him to lunch at Kate Fitzpatrick's, or backstage with 24 gossamer gals from a Flamingo Park fashion parade, to the chaotic fringe-street mansion of artist Martin Sharp, to a party on the rock of the infamous Madame Lash, to a seedy leather bar at King's Cross, even to a room at Bakraim the morning after the one-night stand. And then there are the punks who spit on his camera lens, and the friend who's just tried to commit suicide, not to mention Willy's own 19th serious breakdown. It's all documented on celluloid.

Twenty of the best images from the collection will be exhibited.

Willy Young's prints will be for sale at prices ranging from \$50 to \$100.

Willy Young has been recording a diary of portraits—events, happenings, people—in and around Sydney for years. His controversial exhibition 'Sadiephikes'—held at the Australian Centre for Photography in Paddington in June 1977—aroused widespread interest.

Born in Cairns in 1943, Young has been involved in a variety of jobs associated with the performing arts and writing. He began photography in 1973 and has been freelancing since 1976. He specialises in the documenting of social events—parties, dinners, parades, concerts, or just anything that happens. His keen eye has revealed that rather more happens beneath the seemingly normal surface of any society than its members always like to realise.



Winner: 'Blairi Haze Awards', Paddington, 21 August 1978

## Arthur Boyd and Mark Thompson

Bonython Gallery, 88 Jerningham Street,  
North Adelaide  
Saturday, 8 March to Wednesday, 26 March  
Monday-Saturday: 10 am to 6 pm  
Sunday: 2 pm to 5 pm

New paintings from London by Arthur Boyd, specially prepared for this Festival exhibition, are shown with recent ceramics by Adelaide artist Mark Thompson. Thompson's witty and irreverent large-scale ceramics strongly reflect the influence of the post as a contemporary artist; in Thompson's case the examples that come first to mind are the 18th-century European statuettes from Meissen and Nymphenburg, tinged with peculiarly Victorian sentimental excesses. The works in the exhibition deal with Australian themes, national politics and local art politics. A feature of Thompson's work is that his pieces tend strongly to have a front and back, rather than being seen

equally from any angle, a reflection perhaps of his early training as a painter.

**Mark Thompson:** biography  
Born Australia 1949.

Diploma in Fine Art (Painting) S.A. School of Art 1972.  
Diploma in Design (Ceramics) S.A. School of Art 1975.

Has exhibited widely in Australia including: *Outlook 71*, Art Gallery of S.A., 1971; one person exhibitions, Contemporary Art Society 1971, 1972; Art Gallery of S.A. Young Artist Award 1974; one person exhibition, Bonython Gallery, Sydney 1973; *30 Craftsmen from S.A.*, Ararat Gallery, Victoria 1976; Marlan Ceramic Award Exhibition, Melbourne 1976; Sydney 1978; one person exhibition, Collectors Gallery, Perth 1976; one person exhibition, Festival Centre Gallery, Adelaide 1977; one person exhibition, Robin Gibson Gallery, Sydney 1978.



Mark Thompson

*Collective Pieces*, National Gallery of Victoria 1978; *Australian Crafts* touring exhibition 1978.

Awarded: Bonython Gallery Prize for Ceramics 1974; Caston Tea Bureau Award 1970; Royal Society Gallery Sculpture Award Adelaide Festival of Arts 1978; Glen Fiddick Purchase Award *Still Life Still Lives* 1979.

Represented in public collections in Australia and overseas including: Art Gallery of S.A., Arts Victoria Festival Collection; W.A. Institute of Technology; New England University; Craft Board of the Australia Council; Johnson Collection (Dallas, Texas).

Currently Director of Jam Factory Gallery and producing contemporary working ceramics.

Arthur Boyd, who has been living and working in London since 1960, was born in Marzombona, Victoria, in 1920. One of Australia's most distinguished artists, Boyd came to public attention first in the immediate postwar years, as one of the most prominent members in a new wave of painting, together with artists like Sidney Nolan, Albert Tucker and John Perceval. As well as the Australian landscapes for which Boyd is best known, he has worked extensively in countries. His paintings show some influences of such artists as Bruegel and Bosch among early painters, and of Picasso and Chagall in this century. He has however turned all such influences to his own use in creating a distinctively Australian and personal imagery, peopled by dourish and fantastic creatures that are unmistakably his own. This exhibition has been assembled by the artist specially for the Festival and represents the first opportunity for Australians to see a major selection of the recent work of one of the country's most significant and influential artists.

Arthur Boyd, *The oak and the ivy*, 1979, oil on canvas, 152 x 122 cm

## Milton Moon and Peter Kingston

### Recent Ceramics

The Jam Factory Gallery, 169 Fynewater Road,  
St Peter's  
Saturday, 8 March to Sunday, 30 March  
Monday-Saturday: 10 am to 5 pm  
Sundays: 2 pm to 5 pm

Milton Moon's festival exhibition concentrates on exploring the possibilities of amalgamating the traditional forms of pottery with the images of nature: earth, plants, ferns and flowers. In his own words: 'The exhibition appears to follow two separate streams, separate and opposed, yet the deficiencies are of distinction not division. As rock is pattern to clay and soil, so the traces of ceramic percentage are found in grasses, ferns and flowers.'

Born in Melbourne in 1926, Milton Moon is widely regarded as the foremost potter working in Australia. He studied drawing and painting at the Central Technical College in Brisbane, and from 1951 learned the craft of pottery under traditional methods with the Queensland potter Mervyn Feeney. Since 1969 he has been living and working in South Australia. Apart from innumerable Australian exhibitions he has displayed at international pottery and ceramics exhibitions in the USA, Japan and Europe. He is represented in all the major Australian public collections. Among his works outside the field of pottery is the fountain he created for the Adelaide Festival Centre.

Peter Kingston's offbeat works included in the exhibition feature among many others a plant chess set with pieces portraying such characters as Dame Edna Everage, the Queen, and several famous cricketers.

## Frank Morris and John Gould

### Australian Bird Painting

John Martin's Gallery, Rundle Mall  
Thursday, 28 February to Saturday, 29 March  
Monday-Thursday 8.45 am to 5.30 pm  
Friday 8.45 am to 9 pm  
Saturday 8.30 to 11.30 am

This exhibition of recent paintings and drawings of Australian birds by Frank Morris shows Morris's remarkable draughtsmanship at its finest. The illustrations have appeared in several books: *Birds of New Australia*, 1973; *Breeds and Clays of Australia*, Fischer of Australia July 1976; *Impressions of Waterfowl of Australia*, 1977; *Birds of the Australian Swamp*, Vol. 1, 1978. Works for sale cover *Robber and Thief of Australia* selection, 1979, pictures



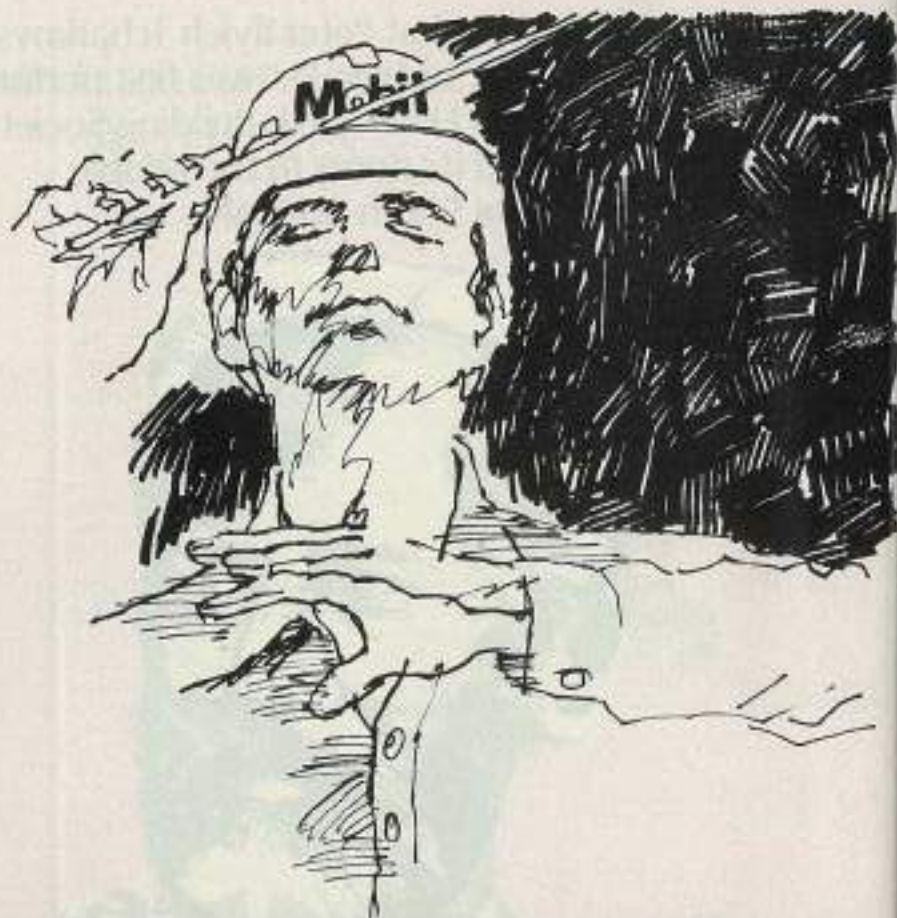
for Volume II, and some independent pieces. The works are in tempera or gouache and watercolour.

Frank Morris was born in Glasgow, Scotland, in 1936; he has been working in Australia since the early 1970s.

John Gould (1804-1881), of whose works a small but carefully selected number will be shown, was the first great Australian painter, engraver and illustrator of Australian bird life. His 19th-century works make an interesting comparison with Morris's recent works.

Admission \$1.30 includes illustrated catalogue. Children 50c.

Frank Morris, from *Robber and Thief of Australia*



## WE KNOW NOTHING ABOUT MUSIC, BUT WE LIKE THE NOISE IT MAKES.

Sir Thomas Beecham said that, or something equally kindly, about the British public. It wasn't meant to be particularly nasty.

It simply means that it's possible to enjoy music, or any art form for that matter, without necessarily being an expert. Although, of course, one's pleasure is likely to increase with knowledge.

And these days, business at large is sharing the cost of widening the Australian public's knowledge of and pleasure from the Arts, in most of its forms.

Many Australian companies have contributed either directly or indirectly toward making Adelaide's great Festival possible. It is our pleasure to be one of them.

**Mobil**

## Theatre



# The Acting Company of New York

## Elizabeth I

By Paul Foster

Director and designer: Liviu Ciulei

Opera Theatre  
Friday, 7 March, at 8 pm  
Saturday, 8 March, at 2:30 pm and 8 pm  
Monday-Wednesday, 10-12 March, at 8 pm

*The Gift*  
Elizabeth The Player  
Queens  
Patsy Sola the Witch;  
A Lady  
A Huguenot; Cambridge Don; The Seal Queen  
Elizabeth  
Queen Mary of Scotland; Tilly Boom  
the Landress  
Queen Catherine of France; A Lady  
Musician; Second Clown; Paule the the Jailor; Mous the Moneylender's Apprentice; Lord King Philip of Spain; Stubbes the Furion; Tumburlaine the Dwarf  
Lord Mayor of London; Pope Pius First Lord; Adelantado, Admiral of the Spanish Fleet  
First Clown; Sir Francis Bacon; Whitgift, Archbishop of Canterbury  
Musician; Hutton the Lord Chancellor; Second Lord;  
Cambridge Don  
Musician; Second Killer; Sir Robert Cecil; Martin, Admiral of the Spanish Fleet  
Lord Barghley; Nostradamus; Inquisitor  
First Killer; Spanish Ambassador;  
Headman;  
Lazarus Tucker; the Moneylender  
Boywer the Shill; Earl of Leicester  
Lord Walsingham; Pope Gregory XIII;  
Cambridge Don

Lisa Baner

Suzanne Costallio

Janet DeMay

Harriet Harris

Laura Hicks

J. Michael Butler

John Greenleaf

Matthew Kimbrough

Robert Lovitt

William McGlenn

Randle Mell

Richard Ooms

Tom Robbins

Charles Shaw-Robinson

Scott Walters

Assistant to the Costume Designer: Jane Sattell

There will be one intermission.

Paul Foster's play portrays the volatility and intrigue of the great Queen Elizabeth's 16th-century reign. The production focuses on a bedagged troupe of touring actors who bring the major events of Elizabeth's reign to life through their recreation of a multitude of characters. Those characters range from such luminaries as Elizabeth, Mary Queen of Scots, Catherine of France, and Philip of Spain to various other royals and courtiers. The English Fleet and the Spanish Armada are also represented. Throughout, the fortunes of both Elizabeth and the actors rise and fall as the action shifts from the execution of Mary to war with Spain; and the two tales, of Elizabeth and the actors, become steadily interwoven.

A challenge for any acting company to undertake, *Elizabeth I* follows a long tradition of 'in the theatre' plays, notably the players scene in Shakespeare's *Hamlet*. Foster's use of lusty, bawdy comedy and contemporary slang sweetens the view of cruel heroism and raw power that undercuts the glory and achievement we normally associate with the Elizabethan age. Throughout the energetic movement of the play, Foster engages the audience in the brutal process of history and in the enormous power of the stage to transform itself into another world.

*Elizabeth I* was first performed on Broadway at the Lortie Theatre, 5 April 1972.

Paul Foster, author of *Elizabeth I*, was born in Penn's Grove, New Jersey. He attended both Rutgers University and the St John's University Law School. A co-founder of the La Maza Theater, he has been its president since 1962. Paul Foster has been awarded the Rockefeller Foundation Fellowship for literature, and the Irish Universities Drama Prizes for both *Horob for the Bridge* (1967) and for *Tom Paine* (1971). *Tom Paine* also received the New York Drama Critics' Award in 1968. He has received a National Endowment for the Arts Writing Fellowship (1973), Creative Artists Public Service Grants (1972, 1974) and the John Simon Guggenheim Fellowship for literature (1974). In 1973, for *Elizabeth I*, Paul Foster received the British Arts Council Award and a Tony nomination. He is included in the *Clive Barnes Best American Plays Anthology* 1975, and is a member of the Société des Auteurs et Compositeurs, Paris; The Authors' League, New York; and the Dramatists Guild, New York.

Liviu Ciulei In the short space of five seasons, the name of Liviu Ciulei, already acclaimed in his native Romania and throughout the European theatre, has become known to American audiences. Architect, designer and actor, as well as a director of the fine rank, he made his American debut in 1974 with Buchner's *Louise and Lena* at the Arena Stage, then under the artistic leadership of Alan Schneider. Subsequently, he directed Gorki's *The Lower Depths* and Shakespeare's *Hamlet* at the Arena, and was heralded each time for his work. *Spring Awakening* was his first

production in New York, and when it was presented for a brief run at the Julliard Theatre Center the response, both critical and popular, was extraordinary. Since then Liviu Ciulei has staged Gogol's *The Inspector General* at New York's Circle In The Square and has again directed for the Arena Stage, mounting a production of *Dow Jones*. During the 1979-80 season his Romanian production of *Elizabeth I* briefly toured the United States. This is Liviu Ciulei's first association with The Acting Company.

## The White Devil

By John Webster

Director: Michael Kahn  
Sets: Andrew Jacksons  
Costumes: Jane Greenwood

Opera Theatre  
Thursday, 13 March, at 8 pm  
Friday, 14 March, at 8 pm  
Saturday, 15 March, at 2:30 pm and 8 pm

### Synopsis

The incidents in *The White Devil* follow the events of a sensational murder that occurred in 16th-century Italy. In this Webster play, the Duke of Brachiano falls in love with the legendary beauty, Vittoria Corombona, the wife of Camillo, the nephew of Cardinal Montecelio. Vittoria's brother Flaminio, furthering this love intrigue for personal gain by arranging the poisoning of Brachiano's wife Isabella, and by breaking Camillo's neck during a vaulting exercise, Vittoria is accused of the crime and taken before the Cardinal and Francisco, Duke of Florence, on charges of adultery and murder. The court orders her to a house of Conventione from which she is rescued by Brachiano who carries her off to Padua where they are married. Meanwhile, the Cardinal is elected Pope Paul IV and he excommunicates the lovers. The Duke of Florence, bent on avenging his step-sister Isabella's death, travels to Padua disguised as Moor. There the villainous Lodovico and Gasparo, in priestly disguises, help the Duke murder Brachiano by poisoning his helmet and then strangling him. Flaminio, who murders his innocent brother, visits his now-widowed sister to extract reward from her only to be interrupted by Lodovico and Gasparo who kill both brother and sister in Francisco's name. Before Gasparo and Lodovico escape they are imprisoned and tortured by Brachiano's young son, and successor, Giovanni.

### Cast (in order of speaking)

The Aurbor Lodovico Gasparo Duke of Brachiano	William McGlenn Scott Walters Robert Lovitt Charles Shaw-Robinson
Camillo, Vittoria's husband Flaminio, Vittoria's brother Vittoria Corombona Zanche, a Moor	Matthew Kimbrough Randle Mell Harriet Harris Suzanne Costallio

Cornelia, Vittoria's mother Francisco de Medici Duke of Florence Cardinal Montecelio Isabella, wife to Brachiano Giovanni, son to Brachiano Marcello, brother to Vittoria Doctor Julio A Medium A Lawyer The Matron Ambassadors Horatio Cardinal of Aragon Horstman A Nurse	Claudia Wilkoss Tom Robbins Richard Ooms Lisa Baner L. Hicks J. Michael Butler John Greenleaf Janet DeMay William McGlenn Janet DeMay John Greenleaf Matthew Kimbrough William McGlenn Matthew Kimbrough John Greenleaf Janet DeMay
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There will be one intermission.

Michael Kahn and the Acting Company have translated the motives of John Webster's *The White Devil* into modern terms by linking the theatricality and drama of Webster's text to the contemporary images that surround us today. The play becomes a youth-oriented world of drugs, music and sexual display. The production pulsates with the beat of rock music, the look of bizarre fashions and design, a feel for the forbidden appeal of the erotic imagination and the shocking senselessness of gratuitous acts of ritual murder. It is a production which freely uses such images as punk rock and the Manson Murders as vehicles for the Webster text. Nudity and violence are confronted directly rather than through implication.

Because Webster's play graphically explores the perverse and corrupt energies of the mind, the Acting Company has set these imaginative impulses in a proper contemporary framework. His carnal and violent intentions have been approached explicitly in the staging of the play. As Webster suggests, the Company presents a stage world displaying a society brutalized and insensitized through its fixation of violence and sex. The voyeuristic and lascivious impulses in Webster's play have been translated into terms that are meant to shock and repel an audience in the proper way. Like most Jacobean tragedies, without relief or the depiction of virtue, *The White Devil* is not a play to be viewed dispassionately. It was Webster's intention and achievement to involve our senses fully in the naked sight of corrupting violence and lust. The Acting Company has taken its cue from him and created a production exploding with lust and cruelty when matched with the contemporary sensibility.

Webster's tale of tragic revenge and horror continues to fascinate directors and audiences alike by confronting the raw, nervous passions that characterized the dramatic response to power and corruption in 17th-century England. Webster's world is one full of perverse desire, scandalous acts and bloody violence. Even today, *The White Devil* both attracts and overwhelms us.

Webster and his contemporaries represented

a world that had lost the confident optimism, innocence and appeal that typified the high ideals of the English under Queen Elizabeth I. With the accession of James I to the throne, those high-minded motives lapse into uncertainty and gloomy doubt. The age was rife with moral, economic and political decay. Playwrights began writing an entirely different sort of play—bawdy in the depiction of corruption, cupidity and greed. Power, money and sex became commodities in a vicious struggle for power and position. These writers saw man ruled by Satan and his devil. Their unconstrained sympathy for the Devil and their imaginings of evil are the animating powers that lie behind the Acting Company's production of Webster's classic.

*The White Devil* was first performed in London by The Queen's Players in 1608 at the court of James I.

John Webster Practically nothing is known of the life of John Webster (c. 1580-1634), and it has been suggested that he may have been an actor with a company called the English Comedians who appeared in Germany in 1596. His fame rests almost entirely on two plays, *The White Devil* (1612) and *The Duchess of Malfi* (1614). Both are founded on Italian novelle and are passionate dramas of love and political intrigue in Renaissance Italy, compounded of crude horror and sublime poetry. In the latter respect Webster approached Shakespeare more nearly than any of his contemporaries, and both these plays have held the stage down to the present day. They provide scope for great acting and fine settings, and in the category of poetic drama remained unsurpassed by any later work, except that of Otway, until a new conception of tragedy was imported into European literature by René Assolant from *Appian and Virginia* (c. 1608) and *The Devil's Law Case* (1625). Webster's other work was written in collaboration, and is of little importance.

By arrangement with the Australian Elizabethan Theatre Trust.

Prospective patrons are warned that some people may find the level of violence in *The White Devil* unacceptable.

## The Acting Company of New York

John Housman Producing Artistic Director  
Artistic Director: Michael Kahn  
Alan Schneider  
Executive Producer: Margot Harley

The Acting Company is a permanent professional ensemble which tours a repertory of classical and modern plays across America, and offers teaching demonstrations and workshops as part of its touring programme. It is the only permanent company in America which combines all of these features, and is now in its seventh season under the artistic direction of its founder, the noted producer-director-actor, John Housman, and the distinguished directors, Michael Kahn and Alan Schneider.

The Acting Company comprises 16 actors—six women and 10 men—from all over the country—Indiana, California, Long Island, Chicago, Texas, etc. Many of the company members are graduates of the Julliard School Theatre Center, and the average age of the group is 25. The Artistic Producing Director of the company is John Housman; Michael Kahn and Alan Schneider are the Artistic Directors and Margot Harley is the Executive Producer. Directors, designers and composers for all company productions are professionals with established reputations in the New York and regional theatre communities.

At the Theater Center of the Julliard School, many company members received a kind of training unique in America. Based on the theories of the noted European director-teacher Michael Saint-Denis (director of the famous Olivier Odipus, and founder of the Old Vic School), the training focuses heavily on the technical disciplines as well as on the internal life of the actor; it also rests on the belief that a complete actor needs to have mastered the various styles of the classical theatre if he is to contribute to the creative theatre of his own time. In addition to acting classes, the training includes extensive voice and movement work, and a special discipline created by Saint-Denis known as 'mask work'.

Michael Kahn, Artistic Director, most recently directed the Broadway production of *The Night of the Iphigeneia* starring Mas Von Sydow, Bibi Anderson and Eileen Atkins. He also directed the Broadway production of *Cal on a Hot Tin Roof* with Elizabeth Ashley, Kerr Dullea, Fred Gwynne and Kate Reid which originated at the American Shakespeare Theatre where he was artistic director for 10 years.

Appointed producing director of the McCarter Theatre Company in Princeton in 1974, he has led that company to regional and national acclaim with productions including O'Neill's *Beyond the Horizon* (which he later filmed for WNET's Theatre in America series), *Mother Courage* with Eileen Heckart, *A Soldier's Name* with Shirley Knight, *The Heiress*, and premises of plays by Sam Shepard, Lloyd Gold, Philip Magdaleno, and Peo Olov Enquist. In the process he twice won the New Jersey Drama Critics Award. Beginning his career Off Broadway directing the premieres of *Funny House of a Nigger*, *The Rimers of Eldwick*, *Twice by Thornton Wilder*, Michael Kahn won a Saturday Review Award for *Measure for Measure* for the New York Shakespeare Festival. On Broadway, he also directed *Albee's Death of Beatrix Smith* and the musical *Here's Where I Belong*. A founding member of the Drama Division of the Julliard School, he is also on the Board of the Theatre Communications Group and the panel of the League of Professional Theatre Training Programme.

## Centre for International Theatre Creations

Directors: Peter Brook and  
Micheline Rozan

The Centre for International Theatre Creations is an international group of actors, authors and musicians based in Paris and established by director Peter Brook in 1970 for the promotion of co-operative creativity and research.

Since its inception, the CICT has remained true to its ideology, which presupposes that mere spectacle is incomplete theatrical representation: 'It is necessary to offer an entirety, a complete cultural environment, a contact without barriers. Only then may one say that the theatre has rediscovered its primary function by offering a mutual enrichment. This is some times forgotten or perverted' (Peter Brook).

Peter Brook's work on *Theatre of Cruelty*, *Mao's Sade*, *U.S.* and *Oedipus in the real* (1980s) had generated the wish, and some of the personnel, for a permanent centre. Later in 1968, Brook worked with a prototype international group, first in Paris, then in London, where they presented exercises on the theme of *The Tempest* at the Round House.

The experience of the Centre's research has been picked up and used by all the groups they have worked with. It is disseminated, too, by actors and directors who, after working at the Centre, have founded new groups elsewhere on similar principles.

Throughout, a central enquiry has been: in what kind of space can theatre take place? The basic requirements, it seems, are perfect acoustics, concentration, free movement, humanity in the surroundings. The last two are very rare in modern theatre buildings. The Centre found an ideal space in an ethnically mixed area of North Paris: les Baudins du Nord, an old theatre which looks as though it has been submerged in the salt ocean for a century.

Productions which have earned the CICT an international reputation are perhaps the most provocative and innovative theatre company in existence have been: *Oryzars*, *Persepolis* (1971); *Twins of Athens*, Paris, 1974; *The B*, Paris, 1975; *Ubu, Paris*, 1977; *Mao's Sade*, Paris, 1978; *Conference of the Birds*, Avignon, 1979.

The tour by Peter Brook and CICT has been made possible with the generous assistance of the Association Française d'Action Artistique, the Australia Council, the State Government of South Australia, and the Hindmarsh Building Society.

**Peter Brook** - Born in 1925 and educated at Oxford, Peter Brook soon established an international reputation as an outstanding director of film (*Lord of the Flies*, *King Lear*, *Mao's Sade*) and opera (*Salome*, *Faust*, *Eugene Onegin*).

Since his extraordinary production of the *Mao's Sade* at London's Aldwych Theatre in 1964 he has achieved worldwide recognition as the most influential director working in the theatre today. This reputation has been en-

hanced by his superb productions of the great classics for the Royal Shakespeare Company at Stratford-on-Avon, of which he is a director.

### Peter Brook's production of UBU By Alfred Jarry

Quarry, Ten Tree Gully  
Tuesday-Thursday, 18-20 March, at 8 pm

*Ubu* is a combination of two plays by 19th-century French playwright Alfred Jarry: *Ubu Roi*, the classic *fin de siècle* comedy which caused an outcry when it was first performed in Paris in 1896, satirising greed and hypocrisy and deriving endless verbal humour from excretion, and *Ubu Encolpiste*, written several years later. A prophetic pre-surrealist parable in which the anarchic theme of the play is clothed with the captivating hilarity of knock-about farce, Brook's brilliant production perfectly epitomises his concept of Rough Theatre: 'First of all it is there unashamedly to make joy and laughter... any theatre that can truly give delight has earned its place.'

*Ubu Roi* was first performed as a marionette play in 1888, and first produced on the stage by Firmin Gémier at the Théâtre de l'Œuvre in 1896. It represents a savagely funny, anarchic revolt against society and against the conventions of the naturalistic theatre, which still has considerable contemporary relevance. André Breton, the surrealist writer, has described the play as 'the great prophetic evening play of modern times'. And its hero, Père Ubu—vicious, cowardly, coarse, pompously cruel, and unashamedly amoral—is the exact prototype of the anti-hero in contemporary literature of the nuclear age. Many of the marionette elements in the play, expressly demanded by Jarry in his stage directions to Gémier, have become common currency in the work of playwrights like Genet and Ionesco, and directors like Brecht and Planchon. These include the use of masks, skeleton sets, crude pantomime and stylised speech to establish character, gross farce and slapstick elements, placards indicating scene changes, cardboard horses slung round actors' necks and similar unrealistic props.

Jarry returned to Mère and Père Ubu in several other plays, notably *Ubu Encolpiste* (1899) *Ubu sur le Bateau* (1901).

#### Synopsis

##### First part: *Ubu the King*

1. Mother Ubu tries to convince her husband to eliminate King Venceslas of Poland and make himself king.
2. The Ubus invite Captain Barduc and his men to dinner to win their support in a plot against the king.
3. King Venceslas summons Ubu. Alfred has been discovered. Ubu runs to tell the king that it was Mother Ubu and Barduc's fault. But the king had summoned Ubu in order to name him Count of Sandomir and to invite him



Peter Brook

to a military review the following day.

4. The Ubus, Barduc and his men, make their fatal plans for overthrowing the king.
5. Refusing the warnings of his queen and Bogroglas his son, the king goes to the river unarmed with his other two sons.
6. During the ceremony, Ubu and his men assassinate the king and chase and massacre his two sons.
7. As Ubu and company enter the palace, the queen and Bogroglas escape to the mountains.
8. The queen dies in the mountains and the spirits of the family ancestors appear, charging Bogroglas to seek revenge.
9. Mother Ubu and Barduc convince Ubu to distribute gold to the people now that he is king.
10. The Ubus enjoy their new positions of power. Ubu refuses to keep his promise to send Barduc the Duke of Lithuania.
11. Eager to become rich, Ubu executes nobles, the magistrates, and the bankers. He proclaims exorbitant new tax laws and goes from village to village to collect them personally.
12. Barduc escapes from prison and goes to the Court of Russia to solicit his aid in restoring Bogroglas to the throne.
13. Ubu goes to war leaving Mother Ubu to guard their wealth.
14. Mother Ubu finds hidden treasure in a crypt and takes it.
15. Ubu is debased by the Russians and runs away.
16. Ubu takes shelter in a cave and meets his former general, Lascy. They encounter a bear. Ubu saves himself while Lascy is devoured by the bear.
17. Having fled from Poland, Mother Ubu finds Ubu and they sail to France.  
(Some of the English lines used in *Ubu Roi* have been translated by Barbara Wright)



##### Second part: *Ubu Chained*

1. The Ubus arrive in France. Ubu decides to become a slave.
2. The Ubus encounter a group of men doing disobedience exercises and quoting slogans from the Theory of Freedom, which is the law of the land.
3. Ubu offers his services as a slave to Mr Fuserbuck and his niece, Eleuthère, especially as slave shoe-shiner.
4. The Ubus install themselves in Mr Fuserbuck's residence.
5. Ubu forbids Pissodoux, leader of the free men, to visit his fiancée (and mistress), Eleuthère. At the instance of his mistress Ubu runs after Eleuthère to offer more of his slave services.
6. At a ball intended to announce the engagement of Corporal Pissodoux and Eleuthère, the Ubus provide their services. Pissodoux and his men arrive, arrest the Ubus and carry them to prison.
7. Ubu orders the court to give him life imprisonment, at the state's expense, in a prison close to the sea. The judge sentences Ubu to live forever in the galleys of Sultan Soliman, and Mother Ubu to perpetual imprisonment.
8. The free men begin to question their belief in the Theory of Freedom. A tourist arrives and takes the Ubus to be the king and queen of the land.

9. The country's convicts hail Ubu as their king as they are led to the galleys.
10. Corporal Pissodoux discovers that true freedom is slavery. He and his men throw themselves in prison, proclaiming the right to renounce freedom.
11. Sultan Soliman is informed of Ubu's deeds, and recognises him as his very own brother. But he recommends that Ubu be sent far away, before he favours the empire.
12. Mother Ubu, expelled from her prison cell by the free men, finds Ubu. She tells him that everyone has become a slave, and no one is left to be his master.
13. Ubu says he will be his own master and serve his 'gidouille', that is his stomach, which is bigger than the whole world and much more worthy of his service.
14. The Ubus row away in search of a country extraordinary enough to merit their presence. *Three Père Ubu shakes his penis which is afterwards called Shakespeare by the English and you have many excellent regattas written by his hand under this name.*  
Alfred Jarry

Alfred Jarry (1875-1907), the French poet and playwright, wrote *Ubu Roi* at the astonishingly early age of 15. The only one of Jarry's plays still regularly performed today, the work

is often considered to be the founding play of modern avant-garde theatre, and was of great importance as the seminal influence on the French surrealist movement.

#### PROGRAMME CHANGE

The CICT performances of 'Ubu', previously advertised for Monday 24 and Tuesday 25 March, have been replaced by extra performances of 'The Conference of the Birds'.

#### Please note

CICT will perform in the Quarry on Lower North-East Road, Ten Tree Gully, at the foot of Anstey's Hill. Car parking will be available nearby; a public bus service runs to the gate.

## Peter Brook's production of THE IK

Adapted by Colin Higgins and Dennis Cannan from *The Mountain People* by Colin Turnbull.

Quarry, Tea Tree Gully  
Friday, 21 March, at 8 pm  
Saturday, 22 March, at 2.30 pm and 8 pm

The Ik are an African tribe living in Northern Uganda. They were once nomadic, and they supported themselves by hunting and gathering. In 1946, the government of Uganda reduced their territory and turned part of it into a national park and game reserve. In the reserve, the Ik were forbidden to hunt and to gather wild fruits and vegetables. They were supposed to become farmers, but to change from hunting and gathering to agriculture is a transformation that has taken some societies hundreds of years, others thousands. The Ik were required to alter their whole way of life immediately and without instruction. The result was simple: their situation made worse by constant drought, they starved. They lost nearly every quality that is supposed to differentiate man from animals—and yet they survived. They survived without family, friendship, hope, love—all the things we are taught are essential to society. Eighteen years later, an English anthropologist, Colin Turnbull, went to study them. In 1973 he published his experiences in his best-selling book *The Mountain People*.

Turnbull had been at Oxford with Peter Brook. Fascinated by Turnbull's account of the Ik, with its contrasting elements of an adventure story, an objective anthropological study and a moral treatise with mythic and poetic overtones, Brook set to work with Colin Higgins, the author of *Harold and Maude*, on a dramatisation. They were joined by Denis Cannan, who had worked with Brook on the RGS's production of *US*, and later, for the preparation of a French text, by Jean-Claude Carrière, Luis Buñuel's collaborator.

In his theatre in Paris—a refurbished ruin called Les Bouffes du Nord—Brook was rehearsing his French production of *Trompez le Artiste*. Two years before, he and the six actors who play *The Ik* had been on a long study tour in Africa. Drawing directly from Turnbull's book, the actors now began to work in parallel with the writers. Building a hut in the corner of the theatre, they spent weeks facing the problem not of acting Ik, but rather, of bearing witness in their own way to the Ik predicament: adaptation to endemic famine. This had to be done with the minimum of props and costume and without make-up.

The resulting text has been defined by Brook as the fusing of two opposed elements: the contribution of writers, coherent and thought-out; and the physical contribution of actors, disorderly but vigorous and alive.

The English version was evolved directly with Colin Turnbull—an experience that might itself have been dramatised by Pirandello, for Turnbull is the leading character in the play. Attending a performance for the first time, he found

the re-enactment of some of his more harrowing experiences almost unbearable and had to force himself to stay in the theatre.

The Ik, so far as anyone knows, are still there. Their story has disturbing implications for any society that is forced into rapid change, that fails to adapt to changing circumstances—or places too much faith in human goodness.

## Peter Brook's production of THE CONFERENCE OF THE BIRDS

Dramatised by Jean-Claude Carrière from the 12th-century Persian poem by Farid-ud-Din Attar.

Quarry, Tea Tree Gully  
Monday—Friday, 24–28 March, at 8 pm  
Saturday, 29 March, at 2.30 pm and 8 pm  
School matinee, 27 March at 2.30 pm

Things are going badly in the land of the birds. There is disorder and chaos. To find a remedy the birds get together for a conference. The Hoopoe comes to the fore, filled with hope. She announces some important news: the birds have a king, a real king, far away and unknown. He is called the Simurg. He must be found or all is lost.

Some of the birds would like to leave at once. Others find excellent reasons for staying where they are. The brood of three gathers together under the leadership of the Hoopoe. There is the Falcon, proud and militarily equipped; the sentimental Dove; the little Sparrow; the ingenuous Heron; and two exotic birds. They leave.

The piece is the description of the journey, of the perilous crossing of the desert, of stories which the Hoopoe tells and brings to life with human characters, of a hundred extraordinary meetings. At any one moment the temptation

to renounce the venture is strong, even the temptation to go back. But they go on, they traverse the seven valleys of wisdom, they are exhausted, some even die—but finally they find themselves in the presence of the Simurg and the great secret is there revealed to them. It has been worth the trouble.

This dramatic recital was inspired by *Maqam-Ul-tair* by Farid-ud-Din Attar, a Persian poet of the 12th century. It is one of the most glittering works of the Sufi tradition, that mystical school that is at the heart of Islam. It is still almost unknown in the Western world. The only French translation, and the only one to be complete, is that of Garcin de Tassy of 1863, has recently been published in English in translation of the French, collated with some other sources, by C. S. Nott.

In addition to the main theme of the story, the ardent pursuit of truth, and all the other elements of ordinary life, real, concrete, dull, sometimes trivial. *The Conference of the Birds* provides a theatrical opportunity to unite gesture and song, words and masque, the East and the West.

Peter Brook, who has known the work of Farid-ud-Din Attar for many years, has worked closely with Jean-Claude Carrière in preparing this version.

*The Centre International de Création Théâtrale* offers many under the auspices of *L'Association Française d'Action Artistique*.

Supported by special grants from the Adelaide Council and the South Australian Government.

The Adelaide performances of the CICE are sponsored by the Hindmarsh Building Society



## La Claca Theatre Company of Catalonia

### Mori el Merma

Director: Joan Baixas  
Designer and painter: Joan Miró

Opera Theatre  
Monday—Sunday, 17–22 March, at 8.30 pm  
School matinee: 18, 20 March, at 2 pm

In the Catalan tradition of street theatre, *Mori el Merma* (roughly, 'Death to the Bogeyman') is an energetic carnival of grotesques, incantations, masks and puppets, come to life with enormous spirit and bodily energy to make a powerful statement about the nature of dictatorship. This post-Franco fable is the result of a unique collaboration between La Claca Theatre Company, an experimental mime and dance group from Barcelona, and Joan Miró, one of the greatest painters of the 20th century. Miró, who is now 85, has not worked for the theatre since 1932 when he completed a series of designs for Daughliov, and in working with this young company (whose average age is about 25) he has conferred on them some of the artistic freedom and political immunity of a master.

Of *Mori el Merma*, Joan Baixas, the director, has written:

The words that you are hearing in this show do not belong to any idiom. They have no sense except that which you wish to give them. In the same way, the images that you see in the show are not symbols of any reality you need to be familiar with beforehand. The world of *Mori el Merma* is closed within itself and has its own idiom and language which anyone can interpret as he will in his own way. This world is born out of the combination between diverse essential experiences in our lives which are sometimes exposed one to another.

Fundamentally, you have Miró's work which offers a basis which is both magical and difficult and yet which is closely connected to the down to earth. For us there is Francoism which is like a nightmare which has been a constant companion to our lives with all the idiosyncratic implications for the relationships between people involved. The Catalan tradition for festivals with games, masks, devils, and so on is more than mere folklore since it opens up sportive attitudes associated with games in the squares and streets of Catalonia.

In each show we are interested in experimenting with a theatrical language making pictures and sounds which are not justified by narrative per se but for the freedom of suggestion that they develop in the response of a particular member of the public.

*Mori el Merma* is a development from earlier shows. Variations in the work have emerged through the collaboration of a maximum of 12 people who are actors, technicians, and makers of masks, all at the same time. This build up to the complete work



Joan Miró

over two years had the following significant stages:

1. A letter was written to Miró who accepted straight away. A basic theme was articulated at our first meeting whereby all our diverse thoughts were brought together. In successive contacts with Miró he got to know the rest of our work and we became intimately familiar with his. We agreed on a starting point, namely, spontaneity and improvisation. To quote Miró himself: 'First do, then reflect!'
2. Practical creative work began in December 1976 with six people later expanding to 12. Firstly, came the making of the material shapes and structures inspired by the forms within paintings and sculpture by Miró which the group had interpreted freely according to the movements of their bodies.
3. Joan Miró painted the puppets in our studio over 10 days in May 1977.
4. The group spent four months together collaborating in a workshop forming the basis of the production.
5. From September 1977 onwards the theatrical production began taking shape: the piece, its interpretation, its effects, the space, sounds and movement rhythms—all that you now find in *Mori el Merma*!

Joan Miró was born in Barcelona in 1893. He produced his first paintings while studying at the Galí Academy in Barcelona, where he finished his formal training in 1915. Originally influenced by Fauvism, Miró adopted a minutely detailed realism in 1918, before visiting Paris in 1919 and, with the encouragement

of his boyhood friend Picasso, becoming heavily influenced by Cubism.

In 1923 Miró had a serious psychological crisis, which he overcame with the help of some poets who had grouped themselves together under the banner of Surrealism. He returned to Catalonia, where the influences of Paris became evident in his work, and in 1924 painted 'The Tilled Field', a significant work in which his genius was clearly apparent and which already showed traces of his mature style.

In 1932 Miró designed the sets, costumes and curtain drop for Massine's ballet 'Jeu d'enfants', produced by Diaghilev with The Ballets Russes at Monte Carlo. While continuing to paint, Miró also began working in ceramic in 1944.

In 1962 the Musée Nationale d'Art Moderne in Paris organised a retrospective of the work of Joan Miró, regarded internationally as a grand master of the 20th century.

*La Claca* tours with the support of the Ministry of Foreign Affairs of Spain.

**Mobil** Sponsored by Mobil Oil (Australia) Ltd.

## Marionette Theatre of Australia

### Captain Lazar and his Earthbound Circus

By Patrick Cook

Director: Richard Bradshaw  
Designer: Patrick Cook  
Music: Robyn Archer

**The Space**  
Monday-Friday, 10-14 March, at 8.30 pm  
Saturday, 15 March, at 2.30 pm and 8.30 pm

*Captain Lazar and his Earthbound Circus* is a political cabaret performed by puppets in a totally Australian style.

The Captain's transition from the pages of the *National Times* to the stage has involved a unique combination and collaboration of Australian talent: Patrick Cook (writer/designer), Richard Bradshaw (director), and Robyn Archer (composer). It is also the first production for adults by the national puppet company, The Marionette Theatre of Australia.

Captain Lazar is a cartoon character created by Patrick Cook who writes of the production, 'Captain Lazar first appeared in the pages of the *National Times*. Lazar is a nervous optimist with a varied troupe in perpetual motion around the backblocks, seeking a little cultural uplift in a jaded world. Lazar is usually worried about truth, life, love and dandruff; is baffled by the remaining capacity for chaos, disorder and the personality problems of the troupe. Believes firmly that most people have a good act in them.

In this episode the troupe is formed, taken across the wasteland to the little town of Ouskins—a community of ambitious, indifference, suspicious and comfortable, inescapable tedium. The show which the troupe puts on in Ouskins is a complete and monumental fiasco, through no fault of anyone but its component parts.

The show will be accompanied by four musicians playing music composed by Robyn Archer in the jug-and-bash-band style.

The Marionette Theatre of Australia was formed in 1965 with Peter Scriven as its artistic director. Shows like *The Tinrookies*, *The Magic Pudding*, *Little Fella Bowl* and *The Explorers* were extremely successful and toured throughout Australia as well as to many Asian countries, establishing the Marionette Theatre as the national puppet company.

Based in Sydney, the Marionette Theatre of Australia continues to tour frequently interstate and overseas, playing to approximately 200,000 people each year. In addition to its regular performing activities, the company provides daily segments for a children's television programme; conducts puppetry workshops; tours (in conjunction with the NSW Labor Council) a presentation/exhibition to factories; offers a puppet-making service through its workshop; and generally promotes the development of puppetry and puppetry skills.

Patrick Cook was born in Weymouth, England, in 1949. He arrived in Australia in 1950 and again in 1956 and again in 1975. His cartoons were first published in the *Sydney Review* (which became the *Review*) and then *Nation Review* while still at Sydney University.

He worked briefly as a book editor with a publishing company and then as a full-time freelance contributor for *Cleo*, the *Ballet*, *Forum*, *Men O's*, and, in 1976, the *Financial Review* and *National Times*, where he remains to this day.

Richard Bradshaw has been performing his renowned one-man show, *Richard Bradshaw and his Shadow Puppet*, since 1969. Originally put together with Joan and Betty Farmer for

their Australian Children's Theatre, the show has been seen by hundreds of thousands of children and adults all over the world. He has appeared as a guest artist at eight international puppetry festivals (most recently in London and Belgium in 1979) and has toured in Europe, Japan and the USA.

He was appointed artistic director of the Marionette Theatre of Australia in 1976 and since being with the company has written and directed *Roo*, a play for rod puppets; directed *Haxax*, a show composed of short items in the style of black theatre; directed *Alfanz Wondersland*, a play for shadow puppets; devised and directed *Wanda The Diddle-Oh* and created *Puppet-Power* for the schools' company. In 1977 he devised a children's series for ABC-TV called *The King of Bunyavally* with puppets designed by Bruce Petty.

In 1979 he adapted and directed *The*

*Miserable Potemkin*, which has been performed in most Australian cities and which has toured in Japan and the Philippines. This Asian tour followed the company's successful tour of Malaysia and the Philippines with *Roo* and *Haxax* in 1978. He has had two plays published: *Bosom*, which was performed at the Nimrod Theatre in 1977 and *The Fourth Wall*. He has also appeared as a guest puppeteer in 'The Muppet Show', performing a segment from his own show.

Robyn Archer graduated with an Honours Arts Degree from the University of Adelaide and moved to Sydney where she worked extensively in clubs, restaurants, on television and in children's shows.

In 1974 she made her first appearance in a theatre production for the then New Opera South Australia, as Anna in *The Seven Deadly Sins* by Brecht and Weil. She scored an enormous success. Since then she has been performing virtually full-time in the music-theatre stadium in roles such as Jerry in *The Threepenny Opera*, in *Jacques Brell's Alice and Will and Living in Paris*, once again for New Opera in *The Lawless Reign of King Charles the Last* at the 1976 Adelaide Festival, in programmes of theatre songs on tour in Union Act programmes and for school children, and in *Nerve the Theatre*, a Brecht/Kipling collage at the Adelaide Playhouse.

Recent productions in which Robyn Archer has starred include *Kold Koopfert Kaffee*, *A Star is Born* and *Tonight, Love Blind*. She has written or devised seven music-theatre pieces (including *Kold Koopfert Kaffee* and *A Star is Born*) and has recorded two albums ('The Ladies' Choice' and 'The Will, Girl in the Heart').

## The Heartache and Sorrow Theatre Company

### The Case of Katherine Mansfield

Compiled and edited by Cathy Downes

Arts Theatre  
Monday-Saturday, 24-29 March, at 8 pm

Katherine Mansfield: Cathy Downes  
Voice of Middleton Murry: Paul Holmes

Stage management and lighting operation: Kym Newell and Mark Squires

Direction assisted by: Joan Betts

Lighting design: Kym Newell

Sound mix: Paul Holmes and Hans Muller

Costume: Dianne Robson

Photographs: Dianne Robson and

Kym Newell

Graphic: Kate Jason Smith

Administrator: Dianne Robson

Compiled and performed by Cathy Downes, this is a one-woman show of immense feeling on the life of New Zealand's celebrated author shown through her letters, journals, and short stories. A virtuosic tour-de-force of intense sincerity showing one woman's struggle with herself and her art. '... she starts alone with such incredible intelligence and skill that the whole audience was hanging there, breath held, listening and watching.' (*Time Out*)

Of *The Case of Katherine Mansfield*, Cathy Downes has written: 'Anyone who writes a play about Katherine Mansfield would find this attempt an impossible task, unless the piece were to run for a duration of nine or ten hours—there is just so much to include. Mine also has been a selective process and my play must be appreciated as a perspective, my perspective. Using only Mansfield's words, I have attempted to present a dynamic, dramatic portrait of this magical woman. It is not my intention here to detail the facts of her life and work; these can be found in any bookshop. But rather to give an impression of Mansfield the woman from the age of 18 to her premature death at 34.'

Katherine Mansfield was born in Wellington, New Zealand, in 1888. In 1907 she spent a year at Queens College, London, where she met Ida Baker, her life-long friend, whom she remained L. M. In 1907 she was returned to New Zealand against her will, and in 1909 she went again to London. In 1911 she married George Bowdler, and left him the following day. In 1912 she met John Middleton Murry, and after the death of her brother in 1913 she travelled to the South of France. In 1916 she went to Grenville with Murry and D. H. Lawrence, but returned to the South of France in 1917 for health reasons. She married John Middleton Murry in London in 1918, and henceforth led a wandering life in search of health, which ultimately led her to the Gurgel Institute at Fontainebleau in France, where she died on 9 January 1923.



Cathy Downes

The Heartache and Sorrow Theatre Company, a professional company, was formed around two successful shows: *The Heartache and Sorrow Show* and *The Case of Katherine Mansfield* which were much acclaimed for performances in Amsterdam and London. This talented and energetic group of New Zealanders has grown into an ensemble of remarkable versatility combining polished acting with accomplished direction, musicianship, stagecraft and seasoned performing ability that showcases the very best of what New Zealand theatre has to offer.

After a popular season in London early in 1979, the Heartache and Sorrow Company presented five productions at the Edinburgh Fringe Festival, and won a top award for the best Fringe production at the Festival.

Cathy Downes was born in Wellington, New Zealand, in 1930. She graduated from the New Zealand Drama School in 1973, and from 1974 to 1977 she worked continuously in two of New Zealand's leading theatres, Downstage, and the Court. She also played lead roles in two New Zealand TV series. In 1977-79, Cathy Downes lived and worked in Europe, concentrating on the development of her own original work. She is the co-founder of the English Speaking Theatre, Amsterdam.

By arrangement with the Festival of Perth





# Mabou Mines

## Dressed Like An Egg

Adapted by JoAnne Akalaitis from the writings of Colette

Designed and directed by: JoAnne Akalaitis

Arts Theatre  
Tuesday - Thursday, 18-20 March, at 8 pm  
Friday, 21 March, at 5.30 pm and 8 pm  
Saturday, 22 March, at 2.30 pm and 8 pm

Performers: JoAnne Akalaitis, Ruth Maleczech, Ellez McElduff, William Raymond, David Warrilow  
Costumes: Drea Ann Chukiaton, Ann Farrington, Sally Rosen  
Lighting design: Robin Thomas  
Dance movement: Mary Oswald  
Music by Philip Glass  
Recorded voice passages by Nancy Campbell  
Dress and scarf sculptures by Ree Morron  
Flower drop by Anthony Masciatello  
Photo drop by Gregory Bots  
Parallel bars by David Hardy  
Trapeze by Nina Keasavina and Gregory Fedin  
Illuminated drapes by Rebecca Christensen  
Rocks and ground rews by Alison Yerka  
Dog sculpture ('Toby') by Julie Archer after a design by Becky Humland

*Dressed Like An Egg* premiered at the Public Theatre, in May, 1977. Conceived and directed by JoAnne Akalaitis, the piece is based on the life and writings of Colette. Composer Philip Glass created engaging sound. Painter Nancy Graves designed an enormous gliding backdrop which drifts through the performance space at a speed of one foot per minute. Sculptor Ree Morron made a number of costume pieces out of Gelacite.

Throughout the production props are moved from one area to another, and consist of eggs, music-box ballerinas, blue lamps, wooden matches, tarot cards, 19th-century topographic pictures, notebooks, a rabbit, telescope and flowers. There are a few chairs, a makeup table, a bathtub, a trapeze and parallel bars. There is also a little settee and a painted bar, meant to suggest a set from the 'real theatre'. This little set is moved around during a scene played by different 'teams' or casts.

The language is romantic and naturalistic; the movement formal and stylised. The use of props is ritualistic and symbolic. Repetition and multiplication of images contribute to the density of the piece. For example, the same lines are repeated throughout the piece, but by different performers. A scene is replayed by different actors, in a different playing area and with different props. A woman wears a carnation and a playing area is covered with carnations; someone handles an egg and later, eggs descend from the flies; music-box ballerinas cover the floor and end a section dealing with a music hall.

The physical production centres on stripes. The floor is painted different coloured stripes: white, amber, pink and blue. The isolation of a colour strip is further achieved by localised lighting. The playing areas are further divided by a series of curtains that open horizontally and vertically. There are also slides projected on curtains, the entire set, and the performers. At times, two or three events happen simultaneously on the stage, connected thematically but not necessarily psychologically. Events are isolated from each other yet happen in the same 'frame of mind'.

There is one long curtain in front of the stage which sweeps open to reveal a lavish interior landscape of *fin de siècle* France; then it closes like a camera's shutter to reveal point pictures.

The production has many striking visual images: two dancers tap but we only see the

shoes. Illuminated by light bulbs in the high heels, a hip-deep bathtub is filled with steaming water from a kettle, the smoke swirling into rhythmic patterns; a single beam of light, as thin as a crack, strikes the stage as if the sun had just entered a jet-black cave; an actor moves off-stage, but her costume remains in place.

*Dressed Like An Egg* does not form narrative biography of Colette, but rather series of performance pieces that use language, movement, music and lighting to reveal the poetic universe of a complicated artist. The performance also reveals much about Mabou Mines, a highly skilled and dedicated experimental theatre company that illuminates our poetic universe each time it performs.

## Mabou Mines

Mabou Mines is an experimental theatre group that specialises in the works of Samuel Beckett and in original pieces called *omniums*. It is also known for its blending of conceptual and traditional performance styles.

Named after a small mining town in New Scotia where the company members spent summer working together, Mabou Mines had to fight the image of being thought a minor troupe, and at the same time find its identity as a theatre group.

Mabou Mines is a lighting group who members (JoAnne Akalaitis, Lee Breuer, Ruth Maleczech, Frederick Neumann, William Raymond, Terry O'Reilly and David Warrilow) conceive, write, direct, produce and stage all its works collectively. There is no clear division of responsibility and no artistic director, although the articulate Lee Breuer, who has frequently staged the group's plays, is often thought (at least by outsiders) to be the leader.

In the beginning, the group was not aware it was a theatre company. Mabou Mines began in 1970, crossbreeding art forms, inspired by the work of, among others, choreographer Yvonne Rainer and painter Robert Rauschenberg. Originally the group performed in art galleries and museums, only gradually achieving its identity as a performance theatre.

Lee Breuer points out that Mabou Mines has performed in art centres like New York Guggenheim, Museum of Modern Art, Whitney, the Berkeley Art Museum and the Pasadena Art Museum. We are considered a cross between the visual performance pieces Richard Foreman's and Robert Wilson's group and collective ensembles like Richard Schoen's Performance Group and Joe Chaikin's Open Theater.

The group considers itself very much a part of the SoHo artist community, said Ree Maleczech. For many years we lived and worked there and experimented with a number of conceptual painters and sculptors. Breuer adds that 'in the summer of '76 we were the only theatre group invited to perform at the American Dance Festival, and last fall we invited to Berlin as one of the representatives of the SoHo artist community.'

The work (also called collaborations) with conceptual artists such as Tina Gomand, Nan

Graves, Jose Highstein, Gordon Maira-Clark, Ree Morron, Tony Masciatello and Keith Souther, whose anti-illusionistic leanings make them hostile to all forms of traditional acting and make-believe, contrasts with the backgrounds of many of Mabou Mines' members who were trained in the theatre of dramatic literature. In fact, many Mabou Mines' members met in 1962 while working with the Actors Workshop in San Francisco.

Breuer sums up the contradictions: 'It's really an intricate problem. Our uniqueness is that we are a group that is very interested in many of the values of the art world and at the same time we are vitally interested in the craft of acting.'

In the actor's theatre, the human being is central. In the conceptual artist's theatre, the human being is merely an object in an environment filled with other, often inanimate objects. Mabou Mines has tried to walk the tight-rope between the theatrical and conceptual performance styles. It has placed words and visual images on equal footing. The product is a series of striking performances.

JoAnne Akalaitis is an actress, director, and founding member of Mabou Mines. Her first directorial effort, a staged adaptation with the company of Samuel Beckett's *Carriveau*, won an Obie for direction. *Dressed Like An Egg*, likewise a prize-winning production, was only her second directorial venture. Devotion to the company however is often largely a cooperative effort, and Ms Akalaitis denies sole authorship of the production.

Philip Glass has performed in 206 concerts since he formed his ensemble (amplified keyboards, voices and winds) in 1968. The group has made eight European tours and performed widely throughout the United States and Canada. The music is distinguished by a repetitive structure, modular-form style of composition, designed for the specific resources of the ensemble. Glass' opera, *Einstein on the Beach*, written in collaboration with director Robert Wilson, toured widely in Europe in the summer and autumn of 1976 and received its American premiere at the Metropolitan Opera in November, 1976. Glass received a Village Voice OBIE for the music.

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# Melbourne Theatre Company

## Big River

By Alexander Buzo

Director: John Sumner  
Designer: Anne Fraser

Arts Theatre  
Friday, 7 March, at 7.30 pm  
Saturday, 8 March, at 7.30 pm  
Monday-Friday, 10-14 March, at 7.30 pm  
Saturday, 13 March, at 2.30 pm and 7.30 pm

Alexander Buzo's powerful and ambitious new play is set on the banks of the Murray at Federation time, 1900. It is the end of an era for the way of life on the river, for the separate states on either side, and for the Hindmarsh family. The recent death of the family's patriarch has combined with the outside forces to bring radical changes upon their lives.

What should Adela do? At 36, a widowed party girl with the shadow of her promiscuous father falling across her path, she returns to the big house on the river where she shared such fun and laughter as a child. But there are problems for the children of a pioneer, and Adela sets out on an awfully ambitious quest to make sense of her life amid the turmoil that surrounds her.

This is the premiere production of a major play which reflects the Festival's theme of 'aspects of change'.

Alexander Buzo was born in Sydney in 1944, the son of an Albanian-born, American-educated civil engineer, and an Australian mother. He was brought up in the country town of Armidale, NSW, and educated at the Armidale School and later at the International School of Geneva. In 1965 he graduated as a Bachelor of Arts from the University of NSW.

He wrote his first play, *The Revolt*, in 1967 and the same year came to the notice of a national public with his one-act play, *Norward Ahead*, presented by the Old Tote Theatre Company. His next play, *Riviera*, was premiered in Canberra in August 1969 and has since been produced in all Australian states. Its American debut was at the Hartford Stage Company Theater, Connecticut, on 7 January 1972, directed by Paul Weidner, and its London debut at the Haymarket Theatre Club on 5 March 1973, directed by Pam Brighton.

*Riviera* was followed by *The Front Room Boys* (1969), *The Roy Macguyby Show* (1970), *Maquette* (1971), *Tow* (1972), and *Barman's Beach-head* (1973), a Melbourne adaptation of Ibsen's *An Enemy of the People*.

In 1973, *Maquette* was awarded the Gold Medal by the Australian Literature Society. *Maharaja Reef* premiered in 1978, and was staged by the Melbourne Theatre Company and by the Nimrod Theatre Company. It was also produced in Seattle, USA, and in Adelaide in 1978.

Alexander Buzo is married, with two children, and lives in Sydney where he writes full-time.

John Sumner founded the Melbourne Theatre Company (then the Union Theatre Repertory Company) in 1953, and since then has been one of the most formative and vigorous figures in Australian theatre. Beginning with a small nucleus of eight professional actors, three of whom doubled as stage management and ward-robe staff, John Sumner has guided the Melbourne Theatre Company to its present position as one of Australia's most successful theatre companies and major employers of theatrical talent.

Apart from assuming the heavy and time-consuming responsibilities of administration, John Sumner has directed plays for the company ranging from Shakespeare to Brecht, from Shaw to Buzo, from Anouilh to Lawler and Williamson. He has also been responsible for pioneering many fields in post-war theatre here: sending touring companies to country areas and interstate, experimenting successfully in the important field of youth theatre, workshoping and premiering many locally-written plays, and providing valuable experience for countless young actors and designers. Recent important innovations include Young Parents' Preview (with free childminding facilities provided by the company), the Curtain Up project, which brings hundreds of people to the theatre from country centres, and Schools' Days.

Perhaps most important of all, the Melbourne Theatre Company under his guidance, has kept at least one theatre continuously in use in Melbourne since 1960, and at least two since 1975.

Anne Fraser was invited to join the Melbourne Theatre Company (then the Union Theatre Repertory Company) in 1955 by Ray Lawler. In that season she designed the set for *Summer of the Seventeenth Doll*, and years later was to design the changing setting for the *Dad and Dave*. She worked almost exclusively for the MTC until 1964, but since then her designs for various companies have been seen all over Australia. She was for six years resident designer for the Old Tote Theatre.



## State Theatre Company

### The Mystery Plays of Wakefield

Edited by Martial Rose

Director: Colin George  
Designer: Hugh Culman  
Movement: Michael Fuller  
Lighting: Nigel Levings  
Cast includes Robin Bowring, Simon Burvill-Holmes, Daphne Grey, Robert Grubb, Chrissie James, Wayne Jarratt, James Laurie, Susan Lyons, Chris Mahoney, Kevin Miles, Dennis Olsen, Tony Preha, Phillip Quast, Lenie Dayman and Michelle Stoyner

**The Playhouse**  
Saturday, 8 March, at 6.30 pm  
Monday-Wednesday, 10-12 March, at 6.30 pm  
Saturday, 15 March, at 6.30 pm  
Monday, 17 March, at 6.30 pm  
Thursday-Saturday, 20-22 March, at 6.30 pm  
Monday, 24 March, at 6.30 pm  
Thursday-Saturday, 27-29 March, at 6.30 pm

*The Mystery Plays of Wakefield* is a four-hour production based on a modern text by Martial Rose, adapted and directed by Colin George.

It traces the Christian story from the Creation to the Day of Judgement in a fascinating juxtaposition of the sacred and the profane, of contemporary reference and of profound events recreated with simplicity and grace.

The theatricality of such scenes as the Fall of Satan, the Last Supper and the Crucifixion are matched by the earthy humour of knockabout comedy in the scenes between Noah and his domineering wife, and Mak the Sheep Stealer in the Nativity.

Dennis Olsen plays Christ; regular company members include Kevin Miles, Daphne Grey, Lenie Dayman and Robert Grubb.

Colin George is the artistic director of the State Theatre Company of South Australia. A Welshman, educated at Oxford, he belongs to the generation that completely reshaped the English theatre from the style of playing to the very form of the theatres themselves.

In 1964 he moved to Sheffield and took up the artistic directorship of the Sheffield Playhouse. Four years later he began planning what was to be The Crucible Theatre which quickly established itself as one of the most dynamic regional theatres in the UK. In his twelve years in Sheffield, Colin George directed some 60 productions, and founded the city's children's theatre company.

He has been guest director at Stratford, Ontario; at the Palace of Culture in Warsaw; at Yggdrasil; and at the Abbey Theatre in Dublin. He has also studied opera in Italy, children's theatre in France and Goshokiyakka, an open stage theatre construction in North America.

George was appointed artistic director of South Australia's State Theatre Company in 1977, and since then has directed five new

Australian plays, including Ron Blair's *Mars* and Clem Gorman's *A Manual of Toward Warfare*. He has also directed Sophocles' *Oedipus* plays for the Adelaide Festival of Arts, and classical revivals such as *The School for Scandal*, *The Cherry Orchard*, *Henry IV*, *Cymbeline* and *Hamlet*.

More recently he has directed *The Shogunawa*, *Oh! What a Lovely War, Mate!* and a production of *South for Coventry, England*.

Dennis Olsen is one of Australia's most versatile theatrical talents. A brilliant and stylish performer, he has had wide experience in all branches of the media and theatre. He has worked for the State Theatre Company, the Old Tote Theatre Company, the Melbourne Theatre Company and others. He is also a gifted pianist, having set out on a career as a concert pianist until the theatre claimed him.

Kevin Miles is well known to Australian television and theatre audiences. He began acting in the early 1950s and in 1954 went to England where he made successful appearances with the Royal Shakespeare Company. He moved back to Australia in 1960 and has since worked with leading theatre companies throughout the country as well as making regular television appearances for the ABC, Crawford Productions and Reg Grundy. His films include *The Cars That Are Built*. He is an associate of the State Theatre Company and has appeared with the company in *Annie Get Your Gun*, *The School for Scandal* and *Henry IV*, among others. Recently he has appeared in *Long Day's Journey Into Night* with the Sydney Theatre Company.

Daphne Grey first worked with the State Theatre Company in 1967, becoming an associate in 1975. She was born and trained for the theatre in England and has worked extensively with English repertory companies. Her roles in State Theatre Company include such diverse parts as Mrs Leverett in *Rookery Nest*, Madame Arzani in *Bleed Spirit*, Gertrude in *Hamlet*, Lady Macbeth and Olivia in *Twelfth Night*.

Lenie Dayman is an associate of the company. She has been admired in roles ranging from Br in *Joe Egg* in Bogröfenfeldt in *Pier Gynt*. Recently she has been seen as Teach in *American Buffalo*, the villain Knechtel in *The Shogunawa*, Major Petroff in *Arms And The Man*, a brace of roles in *Oh! What a Lovely War, Mate!* and Antonio in *Twelfth Night*. She has also directed several of the company's productions.

Robert Grubb joined the company last season from NIDA, passing only to make his professional film debut in a leading role in *My Brilliant Career*, for which he was nominated Best Supporting Actor at the Cannes Film Festival in 1979. Robert immediately made his mark on Adelaide audiences with appearances

in *Hamlet*, *The Shogunawa*, *Arms And The Man*, the sergeant-major and other parts in *Oh! What a Lovely War, Mate!*, and Sir Toby Belch in *Twelfth Night*.

### King Stag

By Carlo Gozzi, adapted by Nick Enright

Director: Nick Enright  
Designer: Richard Roberts  
Movement: Michael Fuller  
Lighting: Nigel Levings  
Cast includes Marilyn Allen, Kelvin Hartman, Ted Hodgeman, Des James, Val Levkowitz, Patrick Mitchell, Joey Phillips, Igor Sax, Peter Schwarr and Tony Strachan

**The Playhouse**  
Thursday-Friday, 13-14 March, at 7.30 pm  
Saturday, 15 March, at 1.30 pm  
Tuesday-Wednesday, 18-19 March, at 7.30 pm  
Saturday, 21 March, at 1.30 pm  
Thursday-Wednesday, 25-26 March, at 7.30 pm  
Saturday, 29 March, at 1.30 pm  
Schools matinees 1-4, 18, 19, 25, 26 March, at 1.30 pm

The 18th-century children's classic, *King Stag* was written by Carlo Gozzi, who was a contemporary and rival of Goldoni. The play is set in the oriental state of Serendip where families fight in and out of a fantastic world of talismans, anthropomorphic beasts and magic spells. Like its contemporary, *The Magic Flute*, *King Stag* is an odd and enchanting mixture of myth and low comedy, part fairy tale, part exuberant *Commedia dell'Arte*.

This new adaptation, with songs by director Nick Enright, features members of the Mapp Theatre-in-Education Company, together with actors from the regular company including Edwin Hodgeman as the villain Taraglis, and Tony Strachan.

Nick Enright trained for the theatre at New York University School of the Arts, after working for J. C. Williamson, Nimrod and the Melbourne Theatre Company. When Colin George leaves the company as artistic director this year, Kevin Palmer and Nick Enright will take over as artistic director and associate artistic director respectively. Nick's productions for the company include *Arms And The Man*, *The Magic Flute*, *Snake At The Post*, *Twelfth Night*, *The Matchmaker* and *Last Day in Woodmoorloch*. He has also made stage appearances in *Hamlet* and *Oh! What a Lovely War, Mate!*. Later this season, he is to direct the musical documentary *De the Wallaby*, which he has written and compiled.

Edwin Hodgeman was raised in Adelaide and trained at NIDA. Apart from three years' Canada with the Stratford Ontario Company for which he mostly played Shakespearean roles, Edwin Hodgeman has appeared in nearly 10



Colin George

Adelaide Festival productions. He started working with the State Theatre Company in 1968 and stayed for three years, leaving to join the Old Tote, Melbourne Theatre Company and other companies. He became an associate of the company in 1975 and has enjoyed success in many diverse roles.

Tony Strachan trained in an art at the Ashtor School in Sydney, studied dance with Mervyn Cunningham in New York, and returned to Australia to exercise his wide range of performing skills, both on and off the streets. He joined the company to play the dragon in *Ukulele* and later conquered the town as Truffaldino in *The Servant of Two Masters*. Other success have followed, including the title role in *The Shogunawa*. In addition to his other talents, he is a musician and writer.

Richard Roberts came to Adelaide from Victoria in 1973 to attend a drama course at Flinders University. While at Flinders he designed several student productions and was also attached to the State Opera. He graduated in Arts in 1976 and joined the company in 1977. He has worked on designs for *The School for Scandal*, *The Cherry Orchard*, *Annie Get Your Gun*, the last Adelaide Festival production of *Oedipus*, *Sweeney of the Seventeenth Doll*, *Rogey Green Skin* and others.

Nigel Levings trained as a lawyer at Monash University before giving up law in favour of the technical side of the theatre. He was lighting designer to the Melbourne Theatre Company until 1974 when he joined Strand Electric as designer and consultant. He has since then worked in England, in New York, and Canada. Since 1976 he has been resident lighting designer to the State Theatre Company.

## The Stage Company

### Lindsay and His Push

By Ken Ross

Director: Brian Debnam  
Designer: Alistair Livingstone

**Centre for the Performing Arts**  
Wednesday-Saturday, 19-21 March, at 8 pm  
Wednesday-Saturday, 26-29 March, at 8 pm

The world premiere of a rollicking new musical romp through the Bohemian life and times of Australian poet, painter and folk hero, Norman Lindsay.

The Stage Company is resident theatre company at the recently opened Centre for the Performing Arts in Adelaide, and was founded in 1977 exclusively for the production of new Australian plays. *Lindsay and his Push* will be its first production in the new Price Hall Theatre.

Ken Ross comes from Portland, Victoria, where he managed a family pub. Having written poetry for many years, he moved to Adelaide five years ago to concentrate on writing for the theatre. He has since written several plays including: *Don't paddle against the wind*, never performed by the Association of Community Theatres at The Space in the Festival Centre in 1977, and also in Sydney in 1977 at the NIDA Jane Street season; *Breaker*, *Musart* performed by the Melbourne Theatre Company in 1978 and later by the Queensland Theatre Company (the South Australian Film Corporation's film *Breaker Musart* was based on Ross's stage play); *The Right Man*, one of the first plays presented by the Stage Company in 1978; *The Sound of Silence*, presented by the Stage Company in August 1979.

Ken Ross was involved in the formation of the Stage Company and is a member of the Management Committee.

Brian Debnam, Stage Co.'s director has directed 30 plays over the last five years in Adelaide, Mount Gambier, Sydney and Alice Springs. He is Chairman of the Stage Company, has a B.Sc. in Geography and a NIDA diploma. He enjoys directing new plays, lively actors, and theatre which makes people laugh and think at the same time. Debnam has directed the Stage Company productions of *Errol Flynn's Great Big Adventure Book for Boys*, *Let's Trust Again*, *Windows*, *No Room for Dreamers* and *Play Stealing*.

Michael Fuller trained in England at the London Academy of Music and Dramatic Art. He taught at the London Guildhall School of Music and Drama, and worked at the Royal Court Theatre before coming to Australia in 1972. He has worked as movement co-ordinator and choreographer on numerous Australian productions, and is Movement Tutor at NIDA. He joined the State Theatre Company in 1977.

Hugh Culman was educated at Geelong Grammar School and Melbourne University, and joined the Melbourne Theatre Company in 1968 as Assistant in the Design Department. His many productions since then include work with Australian Ballet, The Old Tote, Australian Opera, the State Opera of SA, and the STC, most recently *Twelfth Night* and *The Matchmaker*.

*The South Australian Theatre Company gratefully acknowledges the assistance of the Government of South Australia, The Australian Council, Alfred Dunhill (Australia), Pty Ltd and the Savings Bank of South Australia.*

### Play Readings

Rehearsed readings at lunchtime of three new Australian one-act plays. The readings, with members of the State Theatre Company directed by Kevin Palmer, will take place in the Playhouse at 1.10 pm. Admission at the door \$1.10.

Tuesday, 11 March  
*The Solution* by Tony Strachan  
Thursday, 20 March  
Notes by David Allen  
Thursday, 27 March: To be advised.

## Troupe

### Coppin and Company

By Doreen Clarke and David Allen

Director: David Allen  
Designer: Paula Carter

The Red Shed  
Monday-Friday, 10-14 March, at 8 pm  
Saturdays, 15 March, at 4 pm and 8 pm

*Coppin and Company* is a unique, critical and entertaining look at the origins of commercial theatre in Australia, and at the theatrical empire that George Selch Coppin, actor and entrepreneur, bequeathed to J. C. Williamson. Adelaide's alternative theatre company presents a quick-witted and pacy re-creation of the theatre of early white Australia.

David Allen, English-born, is one of Australia's leading playwrights. His *Gene with Hardy* has been performed by the Nimrod Theatre, the Melbourne Theatre Company, as well as in Perth and Brisbane. Another of his plays *Uptide down at the bottom of the world* completed a very successful season at the Nimrod late in 1979.

A lecturer in drama, David Allen once taught for a while in Uganda, which is the basis for a new play *Meet*, about Idi Amin and his henchman Bob Astles. In February 1980 Perth's Hole in the Wall Theatre premieres *Joseph Conrad Goes Ashore*. This play was first read at the Australian National Playwrights Conference in May 1979.

David Allen has a graduate degree in drama from Marquette University and as co-founder of Troupe has directed many of its plays. This year will be an important one for him as he is planning to work full-time as a writer and director.

Doreen Clarke is an Adelaide playwright whose play about alcoholism in suburban Adelaide—*River in Dry Season*—was acclaimed a big success in 1978 and more recently received accolades from Brisbane and Perth audiences. The Perth production of *River* was staged by the Hole in the Wall as part of its contribution to the Perth Festival.

Her play, *Minor Queen*, about the turn-of-the-century New Guinea trader, Ermo Forsyth, was premiered by Troupe in July 1979.

Besides her writing, Doreen Clarke is an active member of Troupe's management committee.



Doreen Clarke and David Allen

Paula Carter. As well as acting with the Troupe Ensemble, Paula Carter has designed many sets and costumes for Troupe productions, including *Minor Queen* and Edward Bond's *Bingo*, both directed by David Allen. She was also involved in co-ordinating the design for Troupe's production, *What day is it? What is the Prime Minister?*—a play about old age—put on at the Australian Drama Festival in November 1979.

### Troupe

Now completing its fourth year as an important force in South Australian theatre, Troupe is continuing its aim of producing original, innovative and committed theatre in Adelaide.

In 1979 Troupe produced seven Australian plays, including work by David Allen, Doreen Clarke, Phil Motherwell and John Romeril. Already Troupe's original plays have been performed, and are being sought, interstate. Most widely-known is David Allen's *Gene with Hardy*, which had successful seasons in Sydney, Melbourne, Perth and Brisbane.

Strong interstate recognition has continued in 1980 with David Allen's *Joseph Conrad Goes Ashore* and Doreen Clarke's *River in Dry Season* being performed at Perth's Hole in the

Wall Theatre; and *River in Dry Season* and Stephen Meadsen's *Blow Fly Blues* at Brisbane Repertory's La Boite Theatre.

Troupe also performs important European plays, and in 1979 Adelaide audiences saw Copia's *Ena Foron*, Peter Handke's *Kapuzen* and Edward Bond's *Bingo*. The Australian premier of Grazyna Morska's *The Empty Window* played to packed houses and had an extended season.

Troupe's expansion and enterprise in 1979 was firmly based on its ensemble of 16 actors many of whom are professionally trained, including graduates of the Flinders University Drama School and some final year students whose work with Troupe is credited to their degrees.

In 1980, as in every year, Troupe will concentrate on new Australian plays.

## Théâtre des Jeunes Années

### Les Lions de Sable

By Maurice Yendt

Directors: Maurice Yendt and Michel Dieuaide  
Music: Robert Suhay

Scott Theatre  
Friday, 21 March, at 7.30 pm  
Saturday, 22 March, at 2.30 pm and 7.30 pm  
Schools matinees 19, 20 March at 10 am and 2 pm, and 21 March at 2 pm.  
For ages 12 and over.

For the first time in Australia children will be able to see one of the pre-eminent theatre companies in Europe specialising in theatre for children (and their parents). Théâtre des Jeunes Années (meaning literally, Theatre of Young Years) is based in Lyon, France, and has produced some of the world's most spectacular and imaginative theatre for children. *The Lions of Sand* is one of the company's most acclaimed and adventurous works.

Imagine a story which begins with 'once upon a time'. This is how fairy tales usually begin. They also usually end with 'they got married, had lots of children and lived happily ever after'. *The Lions of Sand* begins with 'once upon a time' but it is no conventional fairy story. It is a humorous, deeply touching play about the way we are all conditioned to accept from childhood onwards stereotyped roles in life—where fathers are the workers, the breadwinners, the 'lions' of

the play; where mothers reinforce the fairy tales, the traditional myths of modern life; and where children try to work out their future roles.

The lions of sand (who have been likened to paper tigers) appear in the production as masked figures who best express themselves by symbolically pushing the table with their fists, and represent all those things that we have come to accept as the domain of men—the world of civic duty and responsibilities outside the family.

The message of the play is simple: whether girl or boy, woman or man, what is important in everyday life is to frustrate the talents of the fathers and the power of the lions. The play is a kind of anti-fairy story. It opens with scenes of a marriage in which the man and the woman are not really happy and even worse do not have lots and lots of children. But it is the talk, the games and the make-believe of the disobedient and impertinent little boy and girl which really tell us what the story is about.

*The Lions of Sand* is neither heavy handed nor didactic. It does not set up the sexes in opposition to each other but it does introduce us to new ways of thinking about them. This is an enthralling production in a simple almost surreal set (with hints of Chagall and Dali) using simple costumes, a huge mask or rug, and some stunning lighting effects. It demonstrates wit and style just how brilliant children's theatre can be.

The Adelaide Festival production will be presented in French. An English story book will

be available with tickets. The production and story are so simple that it will not be difficult to understand.

Théâtre des Jeunes Années is a permanent company which researches, creates and performs theatre for young audiences. It was formed by Maurice Yendt in 1960. This brilliant company set itself a simple but challenging task: to create a theatre whose educational, artistic and technical quality prepares and stimulates children's sensitivity, creativity and cultural independence. Its theatrical work and educational research have both earned it a reputation as an accomplished innovator in popular theatre.

The company works as an 'amateur', introducing young people to theatre through programmes like Jeu Dramatique (Dramatic Play) for children, theatre visits, and audio-visual programmes for students.

In July 1976 Théâtre des Jeunes Années was established as one of France's National Dramatic Centres for Children and Young People.

Presented with the support of a special grant from The Australia Council, and financial assistance from the South Australian Education Department.



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## St Martin's Youth Arts Centre

### The Zig and Zag Follies

Director: Michael Mitchener  
Production designer: Nigel Triffitt

Scott Theatre  
Thursday, 27 March, at 7.30 pm  
Schools matinees 23, 26 March at 10 am and  
1.30 pm, and 27 March at 1.30 pm

Two of the most famous television heroes to emerge in the late 1950s were Zig and Zag. These vaudevillian pranksters survived for almost 15 years and entertained a whole generation of children, working on the principle that taking 'no trouble' can often get you into the most troublesome of situations. Relief from their dilemmas was provided by a bit on the magical and obligatory ice cream provided by the show's sponsors.

These irrepressible characters who still come out for Melbourne's Moomba processions were the inspiration for *The Zig and Zag Follies*, devised and workshopped by members of the St Martin's Youth Arts Centre in Melbourne. A show for children from four to eight years in looks at early Australian television heroes and how they helped to form the taste and perceptions of the new media consumers—the younger generation.

*The Zig and Zag Follies* is a play about heroes and more importantly it is about television heroes: not just the people who put together television shows today but the stars of the 1950s and 1960s who pioneered the industry and have now either died or slipped quietly away into retirement.

Doug and Jack, the old vaudevillian clowns who have entertained kids in television for 20 years find themselves in the middle of a major crisis when they begin their lives for a television commercial they are making. Sacked, they are faced to question whether or not they should return from show biz. They begin to reminisce about the days when they stopped treading the boards and started in television. As they journey into the past they run into one of their old main characters, Pendo and an old rival, King Corko, King of the Kids. The Follies show what happens when the four present their new act to the new, imported television supervisors Kid Kool, Sid Superstar and Dina.

*The Zig and Zag Follies* will make you laugh and cry at the same time. It will also make you realise how fickle the world of show biz really is. Like Doug and Jack you will ask: was it the circus stuff that started the trouble? Does it now prevent others like Doug and Jack becoming stars?

#### Marlon Brando on heroes

Most people want those fantasias of those who are worthy of our hate—we get rid of a lot of anger that way, and those who are worthy of our idolatry. Whether it's Farrah Fawcett or somebody else, it doesn't make any difference. They're easily replaceable units. Johnny Ray enjoyed that kind of

hysterical popularity, celebration, and then suddenly he wasn't there anymore. The Beatles are now nobody in particular. Once they set screaming crowds running after them, they can in fear of their lives, they had special tunnels for them. They can walk almost any place now. Because the fantasy is gone. Elvis Presley, biased, over the hill, adolescent entertainer suddenly drawing people into Las Vegas, had nothing to do with excellence, just myth. It is convenient for people to believe that something is wonderful, therefore they are something wonderful.

Michael Mitchener: After graduating from Melbourne State College in 1973 Michael Mitchener taught drama in a number of Victorian secondary schools. He has also written, directed and acted in many plays including seasons at Melbourne's La Mama cabaret. One of his most recent plays *How Are You Feeling?* was performed at the Focus programme of the 1978 Adelaide Festival. This year Michael is working as a member of the St Martin's Youth Arts Centre.

*Presented with the aid of financial assistance from the South Australian Education Department.*

### Cain's Hand

By Allan MacKay

Director: Helmut Bakaitis  
Production designer: Nigel Triffitt

Scott Theatre  
Friday, 28 March, at 7.30 pm  
Saturday, 29 March, at 2.30 pm and 7.30 pm  
Schools matinees 28 March, at 1.30 pm

#### Matty's Song

I am a soldier  
watch the bullets  
explode in their brain

I am an assassin  
see the bullet  
slide clean through their necks

I am a movie  
diamond bullets  
from a platinum Colt 45

Now I'm a man  
and I can kill  
anyone  
anytime  
I please  
I got the gun

#### Barney's Song

When Legs Molly  
wiped out Baggy from the East side  
he got the girl!

When James Bond pulverised a nation  
won the — war then  
he got the girl!

When Andy Gibb  
points his  
gun at the camera  
he gets the girl!

When a man grabs his gun  
and pulls the — trigger  
splatters their brains along the wall  
shoots them all  
he gets the girl!

A girl could get done  
in a place like this  
a girl gets no fun  
in a place like this  
a girl's gotta quit  
take the world for a ride  
dress herself nice  
be a shark inside

All my girlfriends are getting done  
— in the hood by their husbands and sons  
girls are getting done here every day  
in millions of desperate kitchen-sink ways  
girls are getting done!

Watch our kids, Utopia is smack.  
When Andy Gibb points his gun at the  
camera,  
He gets the girls.  
But I got the gun!  
I am the hit man, shooting up the neighbour-  
hood.  
The hit man, shooting in the sky!  
I am a real man, dreaming of the day I could kill  
them all, make them wanna die!

8747 drug offenders under 21 years (Australia, 1977).  
8796 births to unwed mothers under 19 (Australia, 1977).  
115800 unemployed aged 15-19 years (Australia, 1979).  
138 prison population under 20 years (Victoria, 1978).  
19 homicides under 20 years (Victoria, 1977).  
102 rapes under 20 years (Victoria, 1977).  
13301 major crimes under 17 years (Australia, 1977).  
49 suicides aged 15-24 years (Australia, 1976).

*Cain's Hand* is a memory of violence. The memory belongs to seven teenagers who recreate their experiences of an indolent and sinister Sunday afternoon in a bleak seaside suburb. Somehow the gap between their three-dimensional lives and the world of television and movies becomes confused.

The story is a beautifully constructed patchwork of tall stories, hearsay heroes and hit men



— all of them improvised by a bunch of street kids who know all about the big con but in the end are conned themselves and are helpless as the fantasist drags them to its shattering climax.

*Women* in 1978 by Allan McKay, *Cain's Hand* won a recent Goethe Institute Award for children's plays. Produced by the St Martin's Youth Arts Centre in Melbourne for children aged 12 and over, this new Australian play is directed by Helmut Bakaitis and designed by Nigel Triffitt.

#### The cast

Bob	Joe Douglas
Sue	Gina Riley
Matty	Simon Beattie
Ro	Karen Fairfax
Alec	Mark Longhans
Kathy	Gina Mendoza
Burley	Dorian Lazar

Choreography: Wendy Tarkow  
Stage Manager: Tom Fitzgibbon

*Due to the documentary nature of this production the language may be objectionable to some people.*

*For biographies of Nigel Triffitt and Helmut Bakaitis, please refer to 'The Two Fiddlers' (page 88).*



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**Elbert Hubbard c.1890.**

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1932: The Sydney Harbour Bridge is completed - and International Business Machines Limited is formed in Australia. The total staff was 10 and time recorders were the main product.

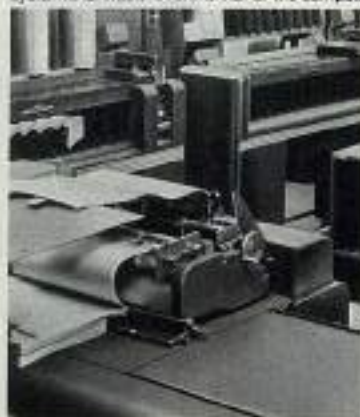
1964: IBM's first family of compatible computers is announced - System 360.

The largest processor could perform up to 2.5 million additions per second. These were the first computers to use "chips" - tiny circuits on half-inch ceramic modules.



A "chip" held between two fingers shows just how small it really is. The chip introduced computers to micro-miniaturization. Today, a silicon chip has a calculating capability equal to that of a room-size computer of only 25 years ago.

1962: The first data processing punch card system is installed in Sydney at the Market Research firm of A. C. Nelson by IBM - a system that was the forerunner of the computer.



Crime detection: An IBM 370 computer is making it harder for crime to pay in Western Australia - by handling over 20,000 enquiries a week. If a police officer wants to check, for instance, on a suspected stolen car he radios HQ where the query enters the computers. The required information is available within just seconds.



Steel production: BHP's largest steel production centre at Port Kembla, NSW, uses IBM computers to not only plan steel production and increase throughput, but also improve the quality and delivery time of steel products.



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Air transport: Which hotels have rooms available at Melbourne Cup time? How do you calculate the amount of cargo a particular flight can carry? Ansett Airline's computer system rapidly provides answers to these and a host of other questions - as well as handling up to 70 reservation enquiries nationwide a second.



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*BP Australia proudly sponsors the  
Ballet of the Komische Oper, Berlin  
in its Australian Premiere*

 At the  
Royal Opera House, Adelaide



Dance





own choreography for our production and have taken over only one single item from the Petersburg production. It is shown as such. It is the so-called pas de deux of the black swan which appears in Act III (according to Petipa's choreography) but in our production it is back as its place in Act I. It is one of the star-numbers and belongs to the difficult numbers within the history of *Swan Lake*. It is included by us, on purpose, as part of the Petersburg production.

*Swan Lake is for you a musical masterpiece. Can you say this within three ballets?*

The choice of Tchaikovsky's first ballet has nothing to do with any disregard of his *Sleeping Beauty* and the *Nutcracker Suite*, which were composed later and were produced by Petipa and Ivanov in Petersburg. These two ballets certainly reveal Tchaikovsky's greater experience in the art of ballet. *Swan Lake*, being the first ballet of the young composer, has its special characteristics, the contradictions in the music being one of them. There are numbers which belong to the old school—in spite of the brilliance of their composition. Then there are parts and numbers in which the composer creates something new and unusual.

*Is this expressed in your choreography?*

I hope that our audience understands this through action and choreography and that they absorb the music as well, which has an instrumentation of great insight and strong images.

*What about the tragic ending of the ballet?*

The destruction of the lovers belongs to the original version of this composition. We do not follow the practice of Minner's production of 1937 but remain faithful to the original libretto of this work. For me, the knowledge of the tragic ending of this love story has lifted details of the work to an unusual level of quality and the actions of Prince Siegfried gain a special importance from the very beginning. A young person is supposed to be made to conform and surrender. It is tragic that Siegfried has not the means so effectively to confront this world. Although he and Odette are threatened with death, the lovers can not be forced into separation and so demonstrate the power of their love. These young people's love is so strong that Robert has to destroy his world and himself to be victorious for the last time.

*Does Swan Lake present the problems of outsiders of society?*

That is not quite the point. Of course, Siegfried is an outsider if he is not as he is supposed to be and as 'they all are'. Certainly, Tchaikovsky's personal experiences have played a big part here. But the problem of the outsider is not the main problem of our production. It is the problem of the manipulation and use of power, i.e. to force humans either to submit or be destroyed. Both are possible and both are still happening in this world.

*Is such an interpretation reconcilable with the classical beauty of Swan Lake?*

I think so. Beauty does not suffer if it takes on another dimension. In this respect, *Swan Lake* is a work in which past and present meet.



**Festival Theatre**  
Tuesday–Wednesday, 25–26 March,  
at 7.30 pm  
Saturday, 29 March, at 7.30 pm

### Symphony of Youth

Music: Mozart (1756–1791)  
Symphony No. 28 in C, K.200  
Allegro spiritoso  
Andante  
Menuetto: Allegretto  
Presto

Choreographer: Tom Schilling  
Costumes: Eleonore Kleiber

### Evening Dances

Music: Schubert (1797–1828)  
Quartettstuck in C minor D703  
Andante (Norturno) in E flat  
Op. 148 D897

Choreographer: Tom Schilling  
Costumes: Eleonore Kleiber

### Internal

### La Mer (The Sea)

Music: Debussy (1862–1918)  
*La Mer*: Three symphonic sketches  
From dawn to midday on the sea  
Play of the waves  
Diagon of the Sea and the Wind  
Choreographer: Tom Schilling  
Costumes: Eleonore Kleiber

### Jeu de Cartes (The Card Game)

Ballet in three parts  
Libretto: Igor Stravinsky and M. Malaiev  
Music: Stravinsky (1882–1971)  
Choreographer: John Cranko  
Designer: Dorothea Zippel

Mozart wrote his 28th symphony in 1775 when he was 17. It is a work that shows Mozart being influenced by Haydn's symphonies of the same period, and that marks a step in the young composer's movement away from the Italian models on which his earliest symphonies are based. There are strong elements of song and dance in the enchanting rhythmic rigour of the symphony, and Tom Schilling has responded by creating a choreography that is precise, symphonic in structure, balancing dynamics and rhythms of the music with the movements of the dancers.

*Evening Dances* (from two chamber works of Schubert: the wonderful single movement for string quartet of 1820, full of tragic mood and storm feelings; and the elegant Andante of 1822, published under the title of Notturmo only after the composer's death, written for piano trio and possibly intended as the lyrical slow movement for the second of the two completed trios of the same period) Tom Schilling has used his choreography to provide symbolic movement representing the two main moods of the work and linked to the shapes of Schubert's melodies.

Claude Debussy's three part orchestral composition *La Mer*, written between 1903 and 1905, is one of the most significant creations of the impressionist movement in music. In a great deal, Tom Schilling has not tried to follow the titles of the three pieces, but has rather visualised the moods and impressions evoked by the music to show the meeting of two young people and the subsequent deepening of their relationship. Since its Berlin premiere in 1965, Schilling's *La Mer* has become internationally famed, and has been re-produced on numerous international stages.

Among Igor Stravinsky's 18 works for the stage, *Jeu de Cartes* is one of the last. He wrote it at the age of 54 in 1936 in New York, where it was first performed the following year by the American Ballet with choreography by George Balanchine, and with the composer himself conducting. Ever since he first encountered the Russian Ballet and then worked with Serge Diaghilev in Paris, Stravinsky maintained a particularly close affection for ballet and all forms of dance. 'In the classical dance I see the triumph of ordered movement over wandering sentiment, of rules over arbitrariness, of order over chance.'

*Jeu de Cartes* belongs to Stravinsky's so-called neo-classical middle period, characterised by clear form, transparent sound and an emphasis on melody; classical styles are alluded to in an ironical way (e.g. Rossini, Beethoven and Ravel), but motifs from Stravinsky's own works are also incorporated. The score is prefaced by the last lines of La Fontaine's fable of the Wolves and the Sheep, pointing to the deeper meanings of the score.

In John Cranko's choreography each of three rounds of a poker game starts with the shuffling of the pack, hinted at wittily in the music. In the first hand, five cards appear: two pairs (tens and sevens) and the queen of hearts; the joker appears with the power to improve the hand and send the queen away. In the second hand, there is a straight of hearts: from two of hearts to six of hearts. The joker wants to join in but is unavailing since he wouldn't improve the hand. In the final round, the ten, knave, king and ace of spades are joined by the two of diamonds, which of course, because of its colour and value, is unswerving. The joker, able to pass at any card, appears as the queen of spades, turning the hand into a royal flush, the highest value in poker. The coda unites all the cards in a happy finale.

### Some facts about the Komische Oper Berlin (DDR) and its Dance Theatre

Foundation of Komische Oper: 1947  
Founder, first director and chief producer: Walter Fehentum (d. 1975)  
Director and chief producer since 1975: Joachim Herz  
Foundation of Dance Theatre: 1965  
Director of the Dance Theatre and chief choreographer: Tom Schilling  
Premieres since 1947: 120  
Ballet premieres since 1966: 22  
Members of the staff: 344 in 1947; 770 in 1979  
Principal Dancers: 29 female, 18 male, and guest soloists

The Komische Oper is a fully subsidised State Theatre, with the character of a repertoire theatre, giving about 230 performances annually of opera, operetta, musicals, ballet, and concert. About 30 performances are ballet.

Bernd Kollinger studied ballet at the Leipzig School of Dance, and then at the University of Leipzig from 1965 to 1971, gaining his Ph.D. in Cultural Studies in 1972. He was appointed



Director of the ballet of the Komische Oper in 1974.

He has published a book on dance, *Dance—The Artwork* (Herschel, Berlin 1975), and has written libretti for several ballets including *Berndt Albr's House* (music by Hans-Dieter Hossain), *Black Book* (music by Georg Kasper), *The Divine Comedy* (after Vargas, with music by Beethoven; The Creatures of Prometheus), *The Human Comedy* (in Vivaldi's Four Seasons), these last two being given as a single evening of ballet under the title 'Discovery of Love'.

De Kollinger is a board member of the DDR Association of People in Theatre, and in 1973 was awarded the Prize for Artistic Creation for the People, and in 1976 the City of Berlin Prize.

Tom Schilling has been chief choreographer and head of the ensemble of the Komische Oper Ballet since its foundation. Before being appointed to this position by Walter Fehentum the legendary Intendant of the Komische Oper from 1945, Schilling was first a solo dancer with the ballet companies of Dresden, Leipzig and Berlin, then director of ballet and chief choreographer in Weimar and Dresden.

Among his widely varying choreographic achievements are the East German premieres of Anatolyev's *The Foxglove of Barchinona*; Prokofiev's *The Snow Dove*; Berlioz's *Fancy Free*; and Henze's *Odette*.

He has also choreographed the world premieres of *The Nymphs* by Otto Benhold; *Impassio* by Uwe Koderitsch; *The Diable* by Fritz Geisler; *Rhythm and Match* by Suggred Matthias; and *Black Book* by Georg Kasper.

Besides these adventurous and abstract ballets, Schilling has also created a variety of realistic and narrative ballets including Egk's *Abbas*; *Symphonic Fantasia* to Berlioz's music; Prokofiev's *Romeo and Juliet*, *Chloerida*, and *Coppola* by Delibes (for the Berlin State Opera Ballet).

He has choreographed his own *La Mer* for the Gullberg Ballet in Stockholm as well as

ballets for the Ballet de la Wallonie in Charleroi, the Grand Ballet Classique in Paris, the Vienna State Opera Ballet, the Norwegian Ballet in Oslo, the Royal Opera Ballet in Copenhagen, and the Puccini Dance Theatre in Poland.

Tom Schilling was awarded the Art Prize of the DDR in 1970, the National Prize in 1972. He is director of the department of choreography at the Hans Otto University for Theatre in Leipzig where he was appointed Professor in 1975.

John Cranko was born in Rutenburg in South Africa in 1927. He studied ballet with Dulcie Howes in Cape Town, where at the age of 16 he created his first work for the Cape Town Ballet Club. He went to London in 1946 to train as a dancer in the Sadler's Wells Ballet under Ninette de Valois and Peggy van Praagh. He soon gave up dancing to concentrate entirely on choreography, creating his first major ballet, *Sea Change*, in 1949 for the Sadler's Wells Ballet. In 1957 he created the first British full-length ballet, *Prince of the Pagodas*, to music by Benjamin Britten and with designs by John Piper. It was however only after 1961, when he became director of the Stuttgart Ballet, that his full talents were revealed; in the 12 years between then and his tragic early death in 1973, at the age of 46, he developed an entirely individual style, with especial qualities in narrative ballets, that became legendary in his own lifetime and have continued to influence choreographers and dancers all over the world.

Presented in association with AGC (Austrian Guarantee Corporation) and David Frost.  
*The Adelaide Symphony Orchestra appears by courtesy of the ABC.*



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# Mummy's Little Darlings and the Australian Dance Theatre

## Filly Children

Revised and choreographed by Ariette Taylor

**The Space**  
Friday, 7 March, at 7.30 pm  
Saturday, 8 March, at 2.50 and 7.30 pm  
School matinee: Tuesday-Friday, 11-14 March, at 11 am and 2 pm

Music and songs by Paul Adolphus  
Set and lighting design: Kenneth Rayner  
Costumes: Elizabeth Raupach

**Mummy's Little Darlings:** Juliet Taylor, Ingrid Taylor, Rebe Taylor, Karen Brynhildsen, Ross Hervey, Bill Regime, Vanessa Piggam, Beowyn Ruciak, Ngar-yi Ho, Carlton Parfitt, Nicolette Dilemia, Andrew Riggs, Michael Riggs, David Riggs, Abigail Steed, Andrew Mawson, Margot Storey.  
**The Dancers:** Linda Gay, Shelley Linden, John Nobbs, Glen Murray, Ronlyn Watson, Don Secomb.  
**Vocals:** Valerie Levkovicz and Tony Strachan with the Sha La La Sisters, Jane Harrison, Finna Miller, Liz Truman and Natilina Verassio from Fremont High School.  
**Musicians:** Paul Adolphus, Peter Head, Dean Birbeck, Phillip Colman and Richard Lewis.

*Filly Children* was developed out of workshop situations with 18 local Adelaide children aged 6 to 14 years.

## Filly Children



*I had this teacher once, just could not be bothered with us, just called us Filly Children the moment we got a bit excited like...*

*Ma Mum, she always fusses, behave yourself like a young lady, pull your skirts down and all that. Be pretty and sweet... sob!*

*Boys are great, they never cry like us girls... I'm like me Dad, tough.*

*Love forever and weddings and all that is just for dreamers, life isn't really like that at all.*

*There spots on my face... I wish I was dead.*

*To be a big pop star must be real great. I'd love a big bike and lots of money...*

From remarks like these a show was born. The children who perform in *Filly Children* first attended holiday workshops with Australian Dance Theatre in 1978. Some had danced before, but for most it was a new and exciting experience.

*Filly Children* was put together from ideas from the children involved and the situations they find themselves in daily. It took several months of hard work, homework done in the corner of the studio, missing out on favourite television shows and very tired feet at night.

Created originally for Adelaide's biennial Come Out festival for young people, *Filly Children* has been hailed by the press as 'the most important piece of theatre for children... seen in Adelaide', and it swiftly gained a reputation as an entrancing, stimulating and



thesis of dance, music and drama which liberates the thoughts and feelings of children and presents them without apology or hyperbole.

Ariette Taylor began full-time ballet training with Karel Poons after leaving school in Amsterdam. At the age of 18 she joined the National Dutch Ballet Company for four years, followed by a six-year stay with London's Ballet Rambert. Since 1971 she has concentrated her extraordinary talents on dance for children, teaching in schools and at her own dance school in London.

She came to Adelaide in 1976 with her husband Jonathan, who arrived to direct the newly re-formed Australian Dance Theatre. Since then she has been introducing dance to young people through the company and Adelaide schools. She does not attempt to direct children into adult forms of ballet, but lets them explore their own unique movements and rhythms, giving them form and direction as they may gain control over their bodies in order to make them more expressive instruments.

*Presented with the aid of financial assistance from the South Australian Education Department and the Performing Arts Advisory Council.*

# Australian Dance Theatre

**Dyers Theatre**  
Monday, 24 March, at 8 pm  
Thursday, 27 March, at 8 pm  
Schools matinee Thursday, 27 March, at 1.30 pm

## Labyrinth

Music: Miroslav Subotnik 'The Wild Ball'  
Choreography: Christopher Bruce  
Lighting: William Akers

Christopher Bruce's abstract portrayal of Moses' story contrasts moments of Bachmanian abandon with lyrical interludes evoking the peace of the surviving paintings from Caran excavations.

Christopher Bruce was born in Leicester in 1945. He trained at the Rambert School of Ballet and joined Ballet Rambert in 1963. When it reformed as a modern dance company in 1965 he achieved prominence quickly with his interpretation of the title role in Glen Tetley's *Pierre L'Amore*, and since then has created many of the leading roles in Ballet Rambert's repertoire. He was appointed Associate Director of Ballet Rambert in 1975.

He choreographed his first ballet, *George Frideric* in 1969, and in 1974 he won the London Evening Standard's First Dance Award as the most gifted young dancer-choreographer in Britain.

In 1970 he choreographed *Wings* for the Tam Forum in Cologne, later mounting this work for the Ballet Rambert in London, the Jansz company in Basel, Switzerland, and in 1979 for the ADT. In 1972 he was responsible for the choreography in Frank Dunlop's production of *Joseph and the Amazing Technicolor Dream Coat* for the Young Vic Company in London. Two years later he created his first work for the Royal Ballet in *Crossed Garden, Labyrinth Playground*.

Apart from *Wings*, the ADT have two other of Christopher Bruce's ballets in repertoire: *Violent* with an electronic score by Brian Auguslin, and *Black Angels* to the score of that name by George Crumb.

## Interval

## Stripsody

World premiere  
Music: Cathy Berberian (live on 24 March)  
Choreography: Jonathan Taylor  
Lighting: William Akers

A new ballet set to one of the most amusing musical scores of the last 20 years (and sung by the composer at the first performance) - Cathy Berberian's *Stripsody*. For solo voice, *Stripsody* is at once a supremely skilled example of avant-garde music, and a hilarious send-up of contemporary styles. The text is drawn entirely from the bubble language of American comic strip, ranging from the familiar exclamations 'WHAM? POW!! ZAP!! KERPLUNK!!!'

to lines evoking *Snoopy*, *Superman*, and *LJ Abner*.

(A biography of Miss Berberian is given with details of her recital and cabaret appearances in the Festival.)

Price: 5 minutes

## Incident at Bull Creek

Music: Carl Vine  
Choreography: Jonathan Taylor

The first ballet that Jonathan Taylor created after coming to Australia as Artistic Director of the ADT in 1977. *Incident at Bull Creek* depicts a brief episode on a weekend country picnic, in which the wife imagines a romantic interlude while her husband drinks beer and listens to the radio. It has already become a modern ballet classic, no less distinctively Australian for having a universal significance.

## Interval

## New Ballet

World premiere  
Choreography: Jonathan Taylor

No details are available at the time of going to press of Jonathan Taylor's new ballet to be created specially for the Festival. It will thus incidentally reveal to Festival audiences the latest developments of the ADT and their artistic director following three years' work in Australia, the first fruits of which were seen in the preceding work.

The Australian Dance Theatre was re-formed in 1977 under the artistic direction of Jonathan Taylor. It has in the short time of three years established itself as one of Australia's finest dance companies, and a company of international standard, dedicated to the presentation

of adventurous, progressive and sometimes provocative dance theatre.

In mid-1977 the ADT became the first company in Australian arts history to be partly funded by non-State governments, enabling it to give regular seasons in Melbourne and Adelaide, as well as regular country tours in both Victoria and South Australia. The company is also supported by the Australia Council.

Jonathan Taylor, born in Manchester in 1941, started dancing at an early age. He won a scholarship in 1957 which took him to London as a student at the Royal Academy of Dancing. On leaving the Academy, he appeared in various West End musicals. He then spent a year dancing with Covent Garden's Ballet European de Nervi.

In 1960 Jonathan Taylor appeared with the National Ballet of Holland, where he met and married his Dutch-born wife, Ariette. After a year with this company, he returned to London to join Ballet Rambert. He spent the next twelve years with this company dancing in the full repertoire. In 1965 he choreographed his first ballet, and continued to choreograph as well as dance until he decided to leave Ballet Rambert in 1973.

During the next few years he choreographed, directed and staged plays, ballets and musicals for both television and the West End. He mounted a ballet for Netherlands Dance Theatre, and in 1975 came to Australia to choreograph *Five Feet for Ballet Victoria*.

Jonathan Taylor returned to Australia in November 1976 to re-form Australian Dance Theatre. The new company gave its first performances during the Come Out Festival in May 1977.

*The reviews of William Akers are by arrangement with the Victorian Arts Centre Building Committee.*

*The Australian Dance Theatre gratefully acknowledges the assistance of the Victorian Ministry for the Arts, the South Australian Government and the Australia Council.*



## Prague Chamber Ballet

Director and Choreographer:  
Pavel Smok

The chamber ballet group of the National Theatre in Prague, making its first tour of Australia, is essentially an ensemble of ten dancers, rather than a group of individual stars, though the qualities of some of the dancers are inevitably led Smok to choreograph highly demanding solos for them. A feature of Smok's work is his intense musicality, so that it is no surprise to find that the titles of many of his ballets are simply the titles of the pieces of music he is choreographing.

Pavel Smok, after only a short time as a young man at the Prague Technical College, decided to study acting as well as the dancing which had been his dominating concern from childhood. But he decided to concentrate on dancing since after a short while, and it was only a back injury that ended his career as one of the most promising of Czechoslovakia's young dancers. Although now over 50, he looks like a fit man in his thirties, and his career has been filled with intense activity as a choreographer, producer and dance trainer. As well as maintaining his regular position as director of the Prague Chamber Ballet, and as choreographer to the

## Australian Dance Theatre and the Prague Chamber Ballet

Opera Theatre  
Friday, 28 March, at 8 pm  
Saturday, 29 March, at 2.30 pm and 8 pm

American Quartet (Dvorak)  
Prague Ballet

Interval—20 minutes

New Ballet  
Australian Dance Theatre

Flirtation—5 minutes

Flirtation (Mozart)  
Prague Ballet

Interval—20 minutes

Labyrinth (Sibonik)  
Australian Dance Theatre

A fascinating contrast in styles: two companies in the one programme, with works drawn from the repertory being danced in their separate programmes. (See the appropriate notes on both companies for details.)

Prague National Theatre, he has worked in Russia, Poland, East and West Germany, America, France, Switzerland, Austria and other countries.

He has had outstanding success also in film and television and is generally accepted in Czechoslovakia (a country that prides itself on the exceptional level of its film and television invention) as the foremost choreographer working in those media. His ballets have an adoring audience in Prague especially among teenagers — his direct expression of fundamental human problems and the beauty of the movements he invents to express them somehow appeal particularly to young audiences. Like John Cranko, Smok is one of the few great choreographers of recent years to be able perfectly to blend his own dramatic ideas with movements that also balance exactly the music to which they are danced.

Opera Theatre  
Tuesday, 25 March, at 8.15 pm

### Contrasts: Four modern ballets

Choreography and production: Pavel Smok  
Scenery: Adolf Weng  
Costumes: Marie Wenigova

### The American Quartet

Music: Dvorak, Quartet in F, Op. 96  
Libretto: Pavel Smok  
Dancers: Zuzana Innemanova, Katerina Frankova, Jan Klar, Vladimir Kloubek

Dvorak's Quartet in F, Op. 96, was written in June 1893 while the composer was on holiday in Spillville, Iowa, one of the oldest Czech settlements in the USA. After a year of exhausting city life in New York, Dvorak found himself in a quiet country town surrounded by his compatriots. The nostalgic quartet that he wrote under this influence is full of sunny warmth.

Pavel Smok has in turn been inspired by the American Quartet to create a ballet, of no specific plot, that celebrates the beauties of life with some of the most exquisite choreography of the post-war era. It was first performed at the World Theatre Festival in Nancy, France, on 1 May 1977.

Interval—20 minutes

### The Bewitched Lover

Music: Petr Eben  
Libretto: Pavel Smok  
Dancer: Katerina Frankova

Petr Eben, one of the most distinguished of the younger generation of Czech composers, wrote his cantata for mixed chorus and solo soprano in 1957, at a time when he was strongly influenced by folk music. The text of the music is a series of ancient folk poems from Lachin (the district whose name is familiar to musicians from Janacek's *Lachian Dances*), but Eben has

transformed the old folk melodies into a contemporary musical idiom. Smok's choreography uses just one solo dancer to represent precisely the developments of the music and the text. Smok and Eben had collaborated before when Smok choreographed in 1964 a set of six love songs by Eben.

### Pia Fraus

Music: Karel Odstrcil  
Libretto: Vladimir Vazur and Pavel Smok  
Old Woman: Marcela Cernacova, Katerina Frankova or Zuzana Innemanova  
Death: Jan Klar or Vladimir Kloubek

A short dramatic ballet to music by Karel Odstrcil that deals anew with the ancient story of Death and the Maiden. Odstrcil, who has since written a number of successful Italian scores, wrote *Pia Fraus*, or *The Holy Lar*, in the early 1960s as his first dramatic work, although it was only in 1977 that Pavel Smok took up the piece to give it its first public performance at the Tyl Theatre in Prague (the theatre where the first performance of Mozart's *Don Giovanni* had been given nearly 200 years earlier).

Interval—20 minutes

### Understudy

Music: Suppe—Overtures to Die schöne Galatee, Poet and Peasant, Queen of Spades  
Libretto: Pavel Smok and Vladimir Vazur  
Prima ballerina: Katerina Frankova  
Character: Eva Asteroova  
Ballet Master: Jaroslav Cajka or Josef Kozlovsky  
First Soloist: Vladimir Kloubek  
Understudy: Jan Klar  
Curtain drawer: Ladislav Rajn

'Substitute' or 'Understudy' is an irreverent illustration of the events that can happen in the theatre when a performer is suddenly ill, and replaced without rehearsal by another who doesn't know the part; those moments familiar to all actors and dancers, where the stage is full of worried nervousness while the audience continues unaware of the nerves or the changes induced by the sudden substitution.

In this amusing ballet to the delightful music of Suppe's overtures, the audience is fit only to let into the secret of what goes on as an unhearsed dancer, who does not know his role, tries to fit into a previously rehearsed work. At the premiere last year in Prague the choreographer appended to the programme notes familiar from many films and novels: 'An similarity between the events and actors portrayed tonight and real dancers (especially at who happen to be in the audience) is purely coincidental.'

Opera Theatre  
Wednesday, 26 March, at 8 pm

### Balletograms: Three modern ballets

#### Hiroshima

Music: William Bukovy  
Libretto: Vladimir Vazur  
Choreography and Production: Lubos Ogoun  
Designs: Josef Jelinek  
The Pilot: Jan Klar  
Bomb-Death: Vladimir Kloubek  
The General: Ladislav Rajn  
Operators: Ladislav Rajn, Vladimir Kloubek  
Conscience: Marie Marmazinska  
Prostitute: Eva Asteroova  
Victims: Marie Marmazinska, Ladislav Rajn

'Hiroshima', which carries the subtitle *Conscience and Order*, has a significant place in Czech ballet. It was the first ballet in post-war Czechoslovakia to have an overt political theme, as well as being the first 'authorised' use of electronic music for public performance. It was first performed in Pils, in Flangary, in 1962 to choreography by Imre Erik. The Czech premiere followed a year later in Brno with choreography by Lubos Ogoun. Since then there have been numerous versions in many countries including Bulgaria, Cuba, Switzerland and Yugoslavia. The eighteenth and latest of the choreographic versions of William Bukovy's music, Ogoun's fifth version of the work, commemorates the tenth anniversary of the composer's death.

The ballet tells of the American pilot responsible for dropping the first atom bomb on Hiroshima; as his realisation grows of the appalling consequences of his act, his opposition to the established social system grows until he ends as its victim. His death is represented, however, not as the tragic end of one man's personal struggle, but rather as the victory of human conscience.

Interval—20 minutes

#### String Quartet No 1

Music: Janacek (played by the Smetana Quartet)  
Libretto, production and choreography: Pavel Smok  
Designs: Josef Jelinek  
Dancers: Katerina Frankova, Jan Klar or Ladislav Rajn, Vladimir Kloubek

Janacek's first string quartet was written in eight days in 1923, inspired by Tolstoy's story 'The Kreutzer Sonata', itself inspired by Tolstoy's hearing of Beethoven's sonata of that name. Janacek's quartet reflects the series of works he had written since 1907, from the planned opera *Arta Karening* to the completed opera *Kajko Kubizera*, in all of which the continuing theme is that of a woman, disappointed in her marriage, who seeks solace in the arms of a sequence of unimpressive boys.



The quartet, which was given its premiere by the Czech Quartet in 1924, is rather an abstract polemic against the inferior status of women, than a detailed commentary on the development of Tolstoy's novel.

Pavel Smok's choreography is his fifth interpretation of works by Janacek.

Interval—20 minutes

#### Flirtation

Music: Mozart—A Musical Joke K522  
Libretto: Pavel Smok and Vladimir Vazur  
Production and choreography: Pavel Smok  
Designs: Josef Jelinek  
Recording: Czech Radio Symphony Orchestra  
Dancers: Eva Asteroova, Katerina Frankova, Marie Marmazinska, Jan Klar, Vladimir Kloubek, Ladislav Rajn

Mozart's Ein musikalische Spass K522 (A Musical Joke) satirises both the bad playing of

rustic village lumps in the 18th century, and the wiles of the unimpaired majority of the composer's contemporaries. Such is Mozart's skill (and wit), however, that even when illustrating the inability of a bad composer to end a really boring work, or of keen players to get the right note, the work retains a freshness and overtones that makes it enjoyable on its own level as well as on the level of satire.

Smok treats Mozart's humorous trifles as a personal skill, the dancing itself gently satirising the gauche attempts of country lovers to flirt with their opposite numbers. It evokes the atmosphere of Watteau and Fragonard, where sentiment lingers on the brink of sentimentality.



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# Music~Theatre and Opera



## Every Good Boy Deserves Favour

play for actors and orchestra  
Tom Stoppard and André Previn

own Hall  
Friday-Friday, 17-21 March, at 6.30 pm  
and 8.30 pm

Director: Ken Horler  
Designer: Michael Pearce  
The Australian Chamber Orchestra  
Conductor: John Harding  
Score cast sheets will be available at the  
performance

Nothing in Mind  
Tom Stoppard

Every Good Boy Deserves Favour opens its  
curtain to André Previn.

As the principal conductor of the London  
Symphony Orchestra, Mr Previn invited me in  
1974 to write something which had the feel of  
a live full-size orchestra on stage. Inventions  
to come much rarer than that, and I jumped  
at the chance. It turned out to be the fastest  
score I made on the project for the next eighteen  
months.

Usually, and preferably, a play originates in  
an author's wish to write about some particular  
thing. The form of the play then follows from  
the requirements of the subject. This time I  
tried myself trying to make the subject follow  
into the requirements of the form. Mr Previn  
and I agreed early on that we would try to go  
beyond a mere invitation for the concert  
feature, and also that we were not writing a  
score for singers. In short, it was going to be a  
stage play, to be performed in conjunction with  
and based up with a symphony orchestra. As  
far as we knew nobody had tried to do anything  
like that before, which, again, is not the  
preferred reason for starting a play, though I  
admit it weighed with me.

Having been given carte blanche, for a long  
time the only firm decision I was able to make  
was that the play would have to be in some way  
based on orchestra. For what play could escape  
the *deus ex machina* if it came with a hundred  
performers in attendance but outside the actors'  
arena while it is next to impossible to justify an  
orchestra, it is a simple matter to make it  
essential. Accordingly, I started off with a  
millionaire who owned one.

My difficulty in trying to make the act pull  
the house was aggravated by the fact that I knew  
nothing about orchestras and very little about  
serious music.

My qualifications for writing about an  
orchestra amounted to a spell as a triangle-  
player in a kindergarten percussion band. I  
enjoyed my collaborator that the play was  
going to be about a millionaire triangle-player  
with his own orchestra.

This basic implausibility bred others, and at  
the point where the whimsical sidle was about  
to collapse I tried to save it by making the  
orchestra a mere delusion of the millionaire's

brain. Once the orchestra became an imaginary  
orchestra, there was no need for the millionaire  
to be a millionaire either. I changed back: the  
play would be about a lunatic triangle-player  
who thought he had an orchestra.

By this time the first deadline had been missed  
and I was making heavy weather. I had no  
genuine reason for writing about an orchestra,  
or a lunatic, and thus had nothing to write.  
Music and triangles led me into a punning  
diversion based on Euclid's axioms, but it didn't  
belong anywhere, and I was ready to call my  
own bluff.

This is where matters stood when in April  
1978 I met Victor Fairberg. For some months  
previously I had been reading books and articles  
by and about the Russian dissidents, intending  
to use the material for a television play, and so I  
knew that Mr Fairberg had been one of a group  
of people arrested in Red Square in August  
1968 during a peaceful demonstration against  
the Warsaw Pact invasion of Czechoslovakia.  
He had been pronounced insane—a not unusual  
fate for perfectly sane opponents of Soviet  
tyranny—and in 1974 he had emerged into  
exile from five years in the Soviet prison-  
hospital system. He had written about his  
experiences in the magazine *Index On Censorship*,  
an invaluable, politically disinterested  
monthly of political repression of the world over.  
For Mr Fairberg, freedom was, and is, mainly  
the freedom to doubt his officials on behalf of  
criticisms left behind. His main concern when  
I met him was to secure the release of Vladimir  
Bukovsky, himself a victim of the abuse of  
psychiatry in the USSR, whose revelations about  
that abuse had got him sentenced to consecutive  
terms of prison, labour camp and internal exile  
amounting to twelve years.

Exceptional courage is a quality drawn from  
certain people in exceptional conditions. Al-  
though British society is no free of abuses, we  
are not used to misting courage because con-  
ditions do not demand it. (I am not thinking of  
the courage with which people face up to  
an illness or a bereavement.) Mr Fairberg's single-  
mindedness, his energy (drawing more on anger  
than on pity) and his willingness to make a  
statement of himself outside and inside the walls  
of any institution, friend or foe, which bore  
upon his cause, prompted the thought that his  
captors must have been quite pleased to get rid  
of him. He was not a man to be broken or  
silenced: an insistent, discordant note, one  
might say, in an orchestrated society.

I don't recall that I consciously made the  
metaphor, but very soon I was able to tell Mr  
Previn, definitively, that the lunatic triangle-  
player who thought he had an orchestra was  
now sharing a cell with a political prisoner. I  
had something to write about, and in a few  
weeks the play was finished.

Not that the prisoner, Alexander, is Victor  
or anyone else. But the speech in which he  
describes the treatment he received in the  
Leningrad Special Psychiatric Hospital is taken  
from the article in *Index*, and these are other  
borrowings from life, such as the doctor's

comment 'Your opinions are your symptoms'.  
Victor Fairberg in his own identity makes an  
appearance in the text as one of the group 'M to  
S' in the speech where Alexander identifies  
people by letters of the alphabet.

The off-stage hero of *Every Good Boy De-  
serves Favour*, referred to as 'my friend C', is  
Vladimir Bukovsky. The Bukovsky campaign,  
which was supported by many people in several  
countries, achieved its object in December  
1976, when he was taken from prison and sent  
to the West. In June while we were rehearsing  
for the Royal Festival Hall I met Mr Bukovsky  
in London and invited him to call round at the  
Royal Shakespeare Company's rehearsal rooms  
in Covent Garden. He came and stayed to watch  
for an hour or two. He was diffident, friendly,  
and helpful on points of detail in the production,  
but his presence was disturbing. For people  
working on a piece of theatre, *terra firma* is a  
self-contained world even while it mimics the  
real one. That is the necessary condition of  
making theatre, and it is also its luxury. There  
was a sense of worlds colliding. I began to feel  
uncomfortable. One of the actors seized up in the  
middle of a speech which touched on the  
experiences of our visitor, and found it impos-  
sible to continue. But the incident was not  
fatal. The effort went off, and, on the night,  
*Every Good Boy Deserves Favour* had received  
its nerve and its own reality.

This extract is taken from the introduction  
to the published play *Every Good Boy Deserves  
Favour* and is reproduced by kind permission of  
Faber and Faber.

Ken Horler, the director, co-founder and  
artistic director of Nimrod Theatre in Sydney,  
has directed numerous shows for Nimrod. He  
has particularly been associated with Tom  
Stoppard's plays, and at Nimrod has directed  
*Travesties*, *Daily Lives*, and *Jumpers*, prior to  
*Every Good Boy*. Among his many other pro-  
ductions are Jack Hibberd's *Gardens and Excuses*,  
Alexander Buzo's *Fostered and Corrupted*, *Let's  
do it Again* (for the 1974 Adelaide Festival),  
Jim McNeil's *Chocolate Frog*, *The Old Family  
Joke*, and Jack; Jennifer Campion's *No More  
Land*; and John Rosent's *The Floating World*.  
He co-wrote and directed *Beautiful Black*, the  
first all-Australian show. Among the overseas  
travels he has directed are Sam Stoppard's *Good  
byes to the Starving Class*, Eric Beattie's *Are you  
in or have you ever been?*, David Radkin's  
*Alibi*. For the Festival of Sydney, Ken Horler  
has directed the first two productions of  
*Treasure Island* on Sydney Harbour. His most  
recent productions have been Alexander Buzo's  
*Mekong Feet* and Brecht's *The Life of Galileo*.

Tom Stoppard was born in Czechoslovakia in  
1927 and was educated in Darjeeling, Notting-  
hamshire, and Yorkshire. He was a journalist  
for eight years with the *Western Daily Press*  
and the *Bristol Evening Post*, later becoming a  
freelance reporter. His first play, entitled *A Walk  
On The Water* (later called *Enter a Free Man*),  
was written in 1960 and he has since established  
himself as one of Britain's most successful  
playwrights.

Continued on page 40

## Songs From Sideshow Alley

Union Hall  
Saturday, 8 March, at 11.30 pm  
Monday-Saturday, 10-15 March, at  
11.30 pm  
Monday-Saturday, 17-22 March, at  
11.30 pm  
Schools matinees, 12 and 19 March, at  
2.30 pm

Plaque note: *Songs From Sideshow Alley*  
will be at the Union Hall, University of  
Adelaide, North Terrace, and not at the  
Arts Theatre as previously announced.  
Note also that late-night performances  
start at 11.30 pm (not 11 pm) and the  
schools matinees at 2.30 pm (not 1.30).

Words and Music: Robyn Archer  
Director: Pam Brighton  
Designer: Martin Sharp  
Starring Robyn Archer and Robyn Nevin as  
Paul and Ernie, with Jerry Wesley and  
Louis McManus—harp, accordion,  
guitar, mandolin, and bass.

For anyone born in Australia 30 or more years  
ago, whether city or country, there has always  
been the annual presence of the Royal Agricul-  
tural Show. The Show was perceived in the  
minds of Australian kids, and the parents who  
dutifully accompanied them every year, as a  
hotchpotch of sample bags, fairy floss, piglets,  
dove jumping, fireworks, and, of course, the  
sideshow, where you could do more sword-up  
over the year dough in one hour than any other  
spot in the world. Different from seaside  
fairs and circuses, an afternoon and night in  
Sideshow Alley was worth waiting for.

If you go to the show now, you'll find things  
have changed. The livestock's the same, but the  
fruit and vegetable displays aren't as grand as  
they used to be, and the ambrosia's gone  
down the hill. The food's awful and overpriced  
and you'll find the same gigantic fast food outlets  
that you have in every suburb, where once the  
crow was fed by unique waffles and hot-dogs  
and coffee apples from small carts. And there's  
hardly a Sideshow Alley left: no cowboy shows,  
no piglets, no harem girls, no boxing troupe  
in Chinese acrobats—just the over-lasting  
dodgem cars and rows and rows of pinball  
machines.

Some people now talk about the death of the  
Alley: their artistic freedom hampered by the  
laws of decency, their pockets laid by the  
continually rising costs demanded of them by  
the Royal Agricultural Society, some say. Side-  
show Alley has only a few years left: all the rare  
and loyal human beings who have spent their  
lives on the Alley are replaced by the cheaper to  
run and more profitable machine games.

Against the background of this dramatically  
changing scene, 'Songs From Sideshow Alley'  
presents the friendship and conflict between  
Paul and Ernie. They have worked the shows  
in the same relative positions opposite each  
other for forty years: now one of them is talking  
about quitting the Alley, and what unravels is a  
very real human and social drama in the midst

of a setting which is predictably colourful, comic  
and utterly down-to-earth.

(Notes by Robyn Archer, 1978)

Understanding the death of theatrical scripts,  
both in Australia and throughout English  
speaking countries generally, that allow women  
performers to give their all, Robyn Archer has  
taken advantage of the Festival's commission,  
to create a one-act music theatre piece which  
can be used by women performers for many  
years to come.

But the piece has also been written primarily  
with the premiere production in mind, that is,  
as a vehicle for the dynamic combination of  
Robyn Nevin (acknowledged as one of Australia's  
finest actors) and Robyn Archer: it's the  
first time they've worked together, and there is  
no doubt that in song, in dance, and in dialogue,  
the theatrical sparks will fly. This outstanding  
combination will be further enhanced by the  
direction of British director, Pam Brighton,  
internationally respected for her work in straight  
theatre, and particularly in the area of  
shooting contemporary theatre, and particularly  
in all facets of professional theatre.

Simply staged, with a backdrop by the in-  
imitable Martin Sharp (of Luna Park fame),  
'Songs From Sideshow Alley' represents a  
member of first in Australian theatre and  
promises to be a late-night gem for all those  
who want every theatrical hour to pack a  
whallop.

Robyn Archer began singing, accompanying  
herself on guitar, while still at school. Then at  
University (from which she graduated with  
Honours in Arts) she expanded her musical  
interests to take in jazz, blues, rock and country.  
She also became involved in drama and revue  
work and in children's theatre.

In 1967 she formed her first band—The Jug  
Scrubbins Mamas. Then followed several years  
(two shows a night, six nights a week) in which  
Robyn worked the Adelaide and Sydney club  
circuits in a soubrette-singer-comedienne role.

In October 1974 Robyn performed the role  
of Anna in the Brecht/Well theatre piece *The  
Sweet Deadly Sin* at the opening of the Space  
Theatre in the Adelaide Festival Centre's Drama  
Complex. It marked the beginning of an  
association with the work of Brecht which has  
led to her being described as 'perhaps the finest  
performer of Brecht's songs in the world'.

In 1975, she starred in *The Thespian  
Quest* for the State Opera Company in Adelaide.  
Then came an invitation to perform in London.  
She joined the cast of *To Those Born Later*  
based on Brecht's songs and poems at the  
Conselho Theatre in the National Theatre  
complex.

'Miss Archer', wrote John Higgins in *The  
Times*, 'has a nose as hard as Paul and shapes  
the phrase with the sensuality and irony of  
Dietrich. She's the type of artist to give cabaret  
a good name.'

On her return to Australia Robyn set about  
conquering audiences in Sydney as she had

already done in London and Adelaide. She  
devoted the now famous *Koolhaas Koolhaas*  
for the Nimrod Theatre. The planned six-week  
season became a 16-week sell-out success.  
Earlier this year she returned to Adelaide with  
the show, where it was also a sell-out. She then  
went back to Melbourne with another show she  
herself devised—*A Star Is Born*—based on the  
life stories of some of the century's greatest  
women singers. Critics and audiences alike were  
entranced.

Most recently, Robyn Archer has been  
appearing in *Touche: Love Blues*, a production  
which has furthered her reputation as one of  
the most exciting, original and popular musi-  
c-theatre performers in the world.

Robyn Nevin Since her graduation from  
NIDA amongst the first batch of students in  
1960, Robyn Nevin has had a successful and  
varied career: early work in the theatre was  
followed by four years with ABC TV in Hobart  
as a copywriter and interviewer, for which she  
received the TV Week Logic. She returned to  
the theatre in 1970.

Among her most recent credits have been:  
*Cleopatra in Caesar and Cleopatra* by G. B.  
Shaw (1977); *Jonny in The Ambrose* directed  
by Don Crombie (1977); *The Cloud of Justice*  
*Blackswallow* directed by Fred Scheepi (1977);  
*Father, Dear Father* directed by W. G. Stewart  
(TV) (1977); *Clea in Black Comedy* (1978);  
*Irbe (Malley in Paslow's Crisis)* (1978); *Let's in A  
Visit with the Family* (1978); *Trivial Society* (film  
and TV schools) (1978); *The Oracle* (1978);  
*Miss Doctor in A Cheery Soul*, directed by Jim  
Sherman (1979); *Myra in Dumb Trip*, directed  
by Michael Blackmore (1979); the lead role of  
Nellie in *A Tour in Melby* (ABC TV) (1979);  
and *The Sulloway*.

Pam Brighton is one of England's best known  
directors of theatre for young people. She  
directed for the Canadian Broadcasting Com-  
mission and live theatre, after several years of  
association with London's Royal Court and Half  
Moon Theatres. She has also directed for the  
BBC and acted in major television productions,  
including the role of Sarah in the highly praised  
series *Dogs of Hope*.

In 1976, she worked with the Menstruous  
Regiment Company, one of the most important  
feminist companies in the world, and in 1978,  
she worked with some forty students from  
Preston High School to devise and present a  
spectacular entertainment for the Adelaide  
Festival, entitled *Dance Under*.

After the 1978 Festival she returned to  
London to direct at the Royal Court.

Commissioned with the aid of a special grant  
from the Australia Council Literature Board.

## The Two Fiddlers

An opera for children performed by children

West Theatre, Kintore Avenue  
Friday, 8 March, at 6.30 pm  
Saturday, 9 March, at 2.30 pm  
Sunday, 14 March, at 7.30 pm  
Monday, 15 March, at 2.30 pm and 7.30 pm  
Tuesday, 16 March, at 10 am, 11 am, 2.30 pm, and 4.30 pm

Book: Peter Maxwell Davies (by arrangement with Boosey & Hawkes Music Publishers Ltd)  
Libretto: Peter Maxwell Davies from an idea by George Mackay Brown  
Conductor: Dean Patterson  
Director: Helmut Bakaitis  
Production designer: Nigel Triffitt  
Production managers: Patsy Chapman and Andrew Blaby

### Cast by order of appearance

Storm: Conrad Gittins or Jeremy Halls  
Gavin: Fiona Campbell or Lynda Patching  
The Troll King: Michael Pole or Michael Peters  
The Troll Queen: Catherine Lambert or Gillian Pollard  
The Troll Prince: Paul Burns or Martin Gore

Other trolls: Linda Hoggood, Fiona Miller, Melissa Collier, Constance Dahlen, Kathy Jennings, Imogen Lodge

Islanders and party guests: Joslin Moore, Joseph Sarti, Anna Bainger, Sam Gooden, Craig Hodgkinson, Sarah Williams, Beowyn Orr, Roxie Orr, Paul Leask, Andrew Peart, Gregory Cunningham, Katrina Sedgewick, Steven Cornish, Julie Lawrie, Belinda Leigh, Jonathan Lawson, Dan Wharton, John Lawson, Sean Nugent, Adam Walker, Richard Judd, Leana Legrowski, David Finkov, Nola Burford, Hilary Brauer, Andrew Donovan, Pip Grimsome, Joanne Lee, Davina Rajc, Deborah Goodall

The Two Fiddlers is set in the Orkneys, islands off the north coast of Scotland, and home of the composer. The opera was given its first performance by the children of Kirkwall Grammar School at the St Magnus Festival in the Orkneys in June 1978. It has since been performed in Germany, Italy and the USA. This is the first Australian production.

The principal characters are Gavin, and Storm Kolson, the two fiddlers; The King and Queen of the Trolls; and a chorus of Trolls,

together with Islanders and Party Guests.

The opera was written not just to be heard by children but to be performed by them. The vocal score is flexible to accommodate the available voices and the instrumentation is geared to young performers. Says Peter Maxwell Davies, 'So often young people appear to have musical difficulty with the "contemporary" music that their elders might find puzzling, and their unbridled, though extremely searching freshness is always a great inspiration to work for and with.'

The young actors, singers and musicians in this production are all school children from a wide range of Adelaide primary and high schools. Music and singing teachers in some Adelaide schools will play a major part in preparing for the production.

### Synopsis

#### Act 1

Scene 1. Storm and Gavin, the two fiddlers, are returning home at Midsummer Midnight from the dance at which they have been playing. As they approach the neighbourhood of the Trolls' Mound, they are frightened by a sheep, a cow and an owl, believing each to be (perhaps) a Troll. To cheer themselves up, they sing a song, but the voices of the Trolls are heard, and finally they appear, driving Gavin away in terror, but persuading Storm to go underground and play for the Trolls' dance.

Scene 2. Inside the Trolls' Mound, Storm is welcomed by the Troll King and Queen, and he plays for the dance. As a reward he is granted a wish. He wishes that the folk of Orkney may never have to work again.

Scene 3. Gavin arrives home and jumps into his bed, terrified of the Trolls he has heard. He dreams of Storm inside the Trolls' Mound. As dawn breaks, he dreams of the Islanders discussing the inexplicable disappearance of Storm. Gavin gets out of bed and resolves to become free of the influence of Storm and his music, and be a man in his own right. As Father Time symbolically paces the years, we see Gavin quickly realising this ambition before us, becoming a married man with a nice bourgeois children, and all the accoutrements of solid respectability, and eventually a grandfather with a pension. At the end of the scene (twenty-one years have passed and despite all his worldly success, Gavin still has a nostalgia for Storm and his music).

#### Act 2

Scene 1. Storm, emerging from the Trolls' Mound, meets Gavin, twenty-one years older. After their initial assessment, Gavin tells of the sad state of the community, with no will to work, and devoted to sloth.

Scene 2. Gavin brings Storm to a party, where the guests do not dance or make music, and their every desire for food, drink and entertainment is granted by Trolls, visible to us but unseen by them. They watch television—and we see adverts for 'Troll' products, designed to put the people once more under the spell of the Trolls. Even the Minister, though he admonishes the people for their laziness, falls asleep himself.

Storm breaks the spell by playing a new and special tune on his fiddle, which causes the people to go about their daily work again, and the Trolls appear to be vanquished. To celebrate, a huge haagen is piped in, but when it is breached, the Trolls jump out, to warn us that they will take over again, when and where and how we least expect it. The whole cast joins in a final song to celebrate the ending of the spell, while warning us (the audience) to be on the lookout for the tracks of the Trolls.

Helmut Bakaitis is regarded by most people concerned with young people's theatre as the most accomplished, innovative and committed director of children's theatre in Australia. He began work in theatre as an actor and while working at the Melbourne Theatre Company in the late 1960s he wrote his first plays for children.

Bakaitis is currently director of the St Martin's Youth Arts Centre in Melbourne, which is a resource/workshop/performance centre for young people in the Melbourne community. He has also recently turned to script writing for children's television. St Martin's will present two productions for young people at the Adelaide Festival: *The Zig and Zag Folks and Gav's Horn*, both also designed by Nigel Triffitt.

Nigel Triffitt is perhaps best known for his recent collaboration with Jonathan Tardor in designing and devising the Australian Dance Theatre production of *Whitino*. Before that, his production *Mommy's Little Horror Show* established him as a major figure in Australian theatre.

Nigel Triffitt went to London at the age of 18 to study method drama and spent two and a half years working backstage at Bernard Miles' Thameside Theatre. He returned to Australia at the age of 21, turned the Mummies and toured Australia for two years with The Yellow Brick Road Show. Other productions include *Tracks* which was recently presented in Adelaide.

Dean Patterson is well known in South Australia as a singer, director and conductor. He has directed productions for the State Opera, Elder Conservatorium and the Adelaide Festival Centre. As a singer he has worked for the ABC in Adelaide and Perth and has played minor roles in State Opera productions. He currently conducts the Corinthian Singers and is senior vocal teacher with the Music Branch of the South Australian Education Department. He recently completed a Churchill Fellowship in Europe and America.

*The Two Fiddlers* is produced by the Adelaide Festival Association with the South Australian Education Department with assistance from the Performing Arts Advisory Council.

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Peter Maxwell Davies is by now universally acknowledged as one of the finest composers at work in the world today. His major works in every medium have brought a very wide audience into contact with his protean and charismatic musical personality. This expresses itself in works as varied as the opera *Taverner* (for Covent Garden), the full-length ballet *Salome* (for Flemming Flindt's Copenhagen company), the *Symphony* (for the Philharmonia Orchestra), the extraordinary music-theatre works for *The Fires of London*, the children's opera *The Two Fiddlers*, and the soundtracks of *The Devils* and *The Boy From Hor Ken Russell*.

Born in 1934 in Manchester, Maxwell Davies studied at the Royal Manchester College of Music and on leaving in 1957 had already composed several pieces influenced by both the music of Schoenberg and a strong attraction to the techniques of early music. His compositions since then range from the impressive *Le Jongleur de Notre Dame* and his hugely successful ballet *Salome* to scores for the Ken Russell films *The Devils* and *The Boy From*.

'And buzzing around in my head are two more ideas for (children's) operas. Fantasy ideas. I hope that this childish, enquiring, rather naive mind is the part of myself that I keep very much alive.'

Maxwell Davies has a great deal of experience working with children. He was director of music in Greencroft Grammar School from 1959 to 1962; his *O Magnum Mysterium* was written for and first performed by the choir and orchestra of the school. While the traditional approach regards music as something that is there and has to be taught, to Maxwell Davies it is something to be discovered by teachers and pupils in a joint, creative and therefore liberating process.

Peter Maxwell Davies will attend the first performance of *The Two Fiddlers* at the Adelaide Festival on 8 March 1980.

## The Fires of London

Town Hall  
Sunday, 9 March, at 8.15 pm

### The Fires of London

Peter Maxwell Davies director  
Donald Bell baritone  
Martin Solay voice/juggler  
Philippa Davies flute  
David Campbell clarinet  
Beverly Davison violin/viola  
Alexander Baillie cello  
Stephen Pruslin keyboards  
John Knowles percussion  
Christopher Middlebrook stage manager

Management for the Fires of London:  
Judy Arnold

### Le Jongleur de Notre Dame

(Our Lady's Juggler)

By Peter Maxwell Davies  
Brother Mark Rhubarb the Clown (Martin Solay, mime/juggler)  
The Abbot Donald Bell, baritone  
Brother David David Campbell, clarinet  
Brother Gregory John Knowles, percussion  
Brother Philip Philippa Davies, flute  
Children's Band

Original production directed by Mark Furusawa

Costumes: Pamela Howard  
Juggler costume: Doreen Watkinson  
Set: Pamela Howard, Kris Missetbrook, and Rory Mackenzie

### A conversation

'Fellow wayfarer', said the monk, 'why are you dressed all in green? Are you taking the part of a fool in a mystery play?'

'Not at all, Father', replied Barnaby. 'As I stand here, I am called Barnaby, and I am a juggler by calling. It would be the best profession in the world if only it gave me my daily bread.'

'Good Barnaby', replied the monk, 'watch what you say. There can be no condition finer than the monastic state. We sing the praises of God, the Blessed Virgin and the saints, and the religious life is one perpetual hymn to the Lord.'

Anatole France *Le Jongleur de Notre Dame* translated by Stephen Pruslin

*Le Jongleur de Notre Dame* is based on a medieval French legend which first appears in a poem by Guotier de Coinci called 'Les Miracles de la Sainte Vierge', dating from the 1220s. It has been retold many times, most notably, in modern times, by Anatole France.

It presents an ideal subject for music-theatre, having few characters, and involving a sequence of gifts to Our Lady which can be symbolised by pure music. The original story concerns a juggler who joins a monastery, but who is incompetent at studies, singing in any craft or skill suitable to the cloister. When the Brothers

each bring a gift to the statue of the Virgin on the Virgin's birthday (a statue, a prayer, a missal) he can bring nothing, but he creeps alone at night into the chapel and performs his juggling act before the statue. Discovered by the Brothers, he is about to be reproved by the Abbot when the Statue of Mary speaks, saying that the Juggler's gift is acceptable to her.

In this version, the Juggler is brought in by a band of young wind players, and he does his 'turn' before the audience. He gets no response in the form of coins, is cold and hungry, and knocks on the door of the Monastery. The Abbot welcomes him in.

He is introduced to the Brothers, who do not sing or speak, but play flutes, chorine and percussion. They bully the newcomer, who has to work in the kitchen, clean the monastery, etc.

When the presentation to the Virgin occurs, we hear virtuosic clarinet, flute and marimba solos. The Juggler, believing himself to be alone, performs his act before the statue. As the Abbot is about to stop him, the Virgin doesn't speak or sing—she plays the violin, a long, sweet melody. The Abbot attempts this in turn—he accepts the Juggler's gift, but he must leave the cloister, and go out again into the world, where his talents will be appreciated.

So the juggler leaves, collected again in the band of young musicians, while the monks wave goodbye, sadly, from the door of the Monastery.

The work offers opportunities for virtuosic instrumental playing, for skilled music-making by children, and for a display of juggling and mime—all based on a planning for the Nativity of the Virgin, permeating all of the music throughout.

*Le Jongleur de Notre Dame* was commissioned for the St Magnus Festival by the Royal Bank of Scotland. It was first performed by The Fires of London in June, 1978 at the Academy Hall, Stomont.

Interval: 20 minutes

### Eight Songs for a Mad King

By Peter Maxwell Davies  
Text: Randolph Stow and George III  
Dedicated to Sir Steven Runciman  
Donald Bell baritone

The Text (Notes by Randolph Stow)  
The poems forming the text of this work were suggested by a miniature mechanical organ playing eight tunes, once the property of George III. A scrap of paper sold with it explains that 'This Organ was George the third's for Birds to sing.'

The organ remained in the family of Hagbes until it was acquired by the Hon. Sir Steven Runciman, who in 1966 demonstrated it to me. It left a peculiar and disturbing impression. One imagined the King, in his purple flannel dressing-gown and ermine night-cap, struggling to teach birds to make the music which he could so rarely extract out of his flute and harpsichord. Or trying to sing with them, in that ravaged voice, made almost inhuman by day-long soliloquies, which once insu-

Continued on following page.



## The Fires of London

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model for Fanny Burney's entertainment, are more echoes of the story of the Emperor's riddle. But this Emperor was mad, and as he knows it, and wept. The song was to be devoted as the King's monologue while ending to his birds perfume, and incorporate the sentences actually spoken by George III.

Music (Notes by Peter Maxwell Davies) as flute, clarinet, violin and cello represent the level, the bullfinches the King was trying to teach to sing. The King has extended legacies with these players individually—in the flute becomes, in the King's mind, 'Lady as Waiting' concerned, as well as a blinch; in 'To Be Sung on the Water' the flute incarnates the River Thames; in 'The Wave' the percussionist becomes the King's jail keeper, beating a bass drum with a cat-o'-nails. The climax of the work is the end of 27 where the King smashes the violin through the bars of the player's cage and breaks. This is not just the killing of a bullfinch—it is giving in to insanity, and a ritual murder by the King of a part of himself, after which, at the signing of No 8, he can announce his own death.

As well as their own instruments, the players use mechanical birding devices, operated by clockwork, and the percussionist has a collection bird-call instruments.

The vocal writing calls for extremes of power and a virtuoso acting ability; my state was, with this, and the mixture of the music together with the lack of the yes, suggesting prison or hospital beds, to be open the question—is the persecuted protagonist Mad George III, or somebody who told him is George?

## The Fires of London

The Fires of London are the world's leading music theatre group, having brought the genre world attention with their celebrated staged production of Schoenberg's *Pierrot Lunaire* and a new series of theatrical works by their director, internationally known composer Peter Maxwell Davies. The collective commitment and virtuosity of the group ensure performances of the very highest standard.

The Fires of London have won their international reputation through their appearances throughout Great Britain, Eastern and Western Europe, North and South America, Australia and New Zealand, and at many major international festivals, including those of Venice, Madrid, Edinburgh, Warsaw, Prague, Zagreb, Warsaw, Graz, Flanders, Rome, Perugia, Bergen, Mexico, Adelaide, Auckland, York, Edinburgh, Aberdeen, Bath, Dublin and Kerry, as well as special celebratory appearances throughout their entire week at the Bayreuth Festival in Munich. This reputation is further heightened by their many broadcasts, sound recordings, television films and records.

Donald Bell, Canadian-born baritone, studied in London, and later studied opera with Gail

Ebert in Berlin and later with Hermin Weisenborn. A successful debut in London led to an invitation by Wieland Wagner to the Bayreuth Festival, and immediately afterwards he commenced a successful career with many European Opera Houses, in particular with Düsseldorf Opera. While still very young, he sang under the batons of the late Sir Thomas Beecham and Sir Malcolm Sargent. Since then his career in Europe has included many festival and concert appearances as well as concert tours in particular in Russia and Israel.

He has regularly performed with the Philadelphia Orchestra under Eugene Ormandy, the Cleveland Orchestra under the late George Szell and in England with the BBC, Halle, London Philharmonic Orchestras under such conductors as Prichard, Muzel, Tippett and Walton. Donald Bell is equally in demand as an opera singer and as a concert artist where he has performed in many contemporary works including Dallapiccola's *Ulisse* and late Hamilton's *The Catline Conspiracy*.

Town Hall  
Monday, 10 March at 8.15 pm

The Fires of London  
Director: Peter Maxwell Davies

A Musica Viva Subscription Concert

MAXWELL DAVIES  
Dances from *The Two Fiddlers*  
Ave Maris Stella

MEALE  
Incredible Florida

A separate programme will be produced for this concert.

By arrangement with Musica Viva

Presented with the aid of a grant from the British Council.

## Every Good Boy Deserves Favour

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His radio plays include *The Dissolution of Domestic Bliss*, *If You're Glad I'll Be Frank* and *Artists Descending A Staircase*, and for television *A Separate Peace*, *Teach, Albert's Bridge* and *Natural Ground*. Stage productions include *Rosencrantz and Guildenstern Are Dead*, presented by the National Theatre at the Old Vic with John Stride and Edward Petherbridge in 1967, revived in 1973 at the Young Vic and transferred to the Criterion; *The Real Inspector Hound*, performed at the Criterion in 1968 with Richard Beiers and Ronnie Barker; *After My Death*, 1970, presented by Inter Action with Prunella Scales and Stephen Moore, later transferring to the Shaw Theatre; *Yasmin*, 1984 at The Aldwych with John Wood, John Hant and Tom Bell; *Daily Lives and Non-Footer Land*, 1976, presented by Inter Action; and *Jumpers*, first presented at the Old Vic by the National Theatre in 1972 with Michael Horden and Diana Rigg, revived in 1976 with John Covington and Michael Horden.

André Previn has been involved with music virtually all his life. He began studying at a child and was a professional musician throughout his youth. Since 1960 he has been a guest conductor of most of the world's major orchestras including those of Amsterdam, Boston, Berlin, Chicago, Copenhagen, Los Angeles, New York, Paris, Philadelphia, Prague, Vienna and Rome. He has also conducted at several summer music festivals including Edinburgh, Salzburg, Bavaria, Tanglewood and the South Bank Summer Music Festival. André Previn was Music Director of the Houston Symphony from 1967 to 1969. He has been Principal Conductor of the London Symphony Orchestra since 1968 and has conducted that illustrious ensemble in performance throughout the world as well as on one hundred recordings. He assumed responsibility as Music Director of the Pittsburgh Symphony in 1976. A conductor, composer, pianist, and television personality, André Previn served as Artistic Director for the South Bank Summer Music Festival (1972-74), and held the same responsibility for the Queen's Jubilee Festival in 1977. He has twice won the British Critics Award for television Music Programmes and was nominated for an Emmy in 1977. He received Oscars for four of his film scores years ago. André Previn's most recent compositions include a cello concerto, a guitar concerto for John Williams, various piano and violin pieces for Vladimir Ashkenazy and Itzhak Perlman, respectively, cycles of songs for mezzo-soprano Dame Janet Baker and baritone John Shirley-Quirk, as well as music for *Every Good Boy Deserves Favour*.

## The Sydney Theatre Company

### I'm Getting My Act Together And Taking It On The Road

The Space  
Tuesday-Saturday, 18-22 March, at 8.30 pm  
Monday-Saturday, 24-29 March, at 8.30 pm  
Saturday 22 and Saturday 29 March at 2.30 pm

Book and Lyrics: Gretchen Cryer  
Music: Nancy Ford  
Directors: Richard Wherrett and Terence Clarke

Cast in order of appearance

Joe	George Spartels
Heather	Nancy Hayes
Alice	Geraldine Turner
Cheryl	Judy Morris
Jake	to be announced
Faio	Terence Clarke

A free cast sheet will be available at the performance.

On the afternoon of her 38th birthday, Heather Jones is rehearsing for the opening night of her new cabaret act. Heather Jones and the Liberated Man's Band. Her old friend and manager Joe, arrives to watch, and is appalled at the change in Heather. Her life's progress from the married Mrs Perfect, a pretty, conformist middle-of-the-road cabaret singer, to 39-year-old honesty, liberated strength and solitude, is documented in the new songs, and Joe begs her to go back to the old act. It was terrific. It was sweet. It was nice. It worked. The new act is angry, confused and adhesive. But Heather refuses to change the new act. She wants room to grow, to be her own woman, and she wants the opportunity to express her disgust at the blatant dishonesty of traditional male/female relationships.

Despite an offer from her lead guitarist Jake—'I'm unorthodox, unorthodox, supportive and accessible'—Heather opens her new act still wondering 'whether it's at all possible for men and women to have decent constructive relationships with each other when our culture and our jobs so conspire against it.'

*I'm getting my act together and taking it on the road* was first performed at New York's Anspacher Theatre by the New York Shakespeare Festival in May 1978, and played until December when the production moved to Circle 4 the Square for an extended season.

Natural numbers:

Natural High: Heather, Alice, Cheryl and The Liberated Man's Band  
Smile: Heather, Jake, Cheryl, Alice, Scott, Lee and the band  
In A Simple Way I Love You: Heather and the band  
Miss America: Heather, Alice, Cheryl  
Young Woman Number: Alice, Heather, Cheryl  
Dear Tom: Heather

Old Friend: Heather  
Reprise: 'In A Simple Way I Love You': Jake  
'Put In A Package And Sold': Heather, Alice, Cheryl  
'If Only Things Was Different': Jake  
'I'd Like To Love': The Company  
'Lonely Lady': Heather  
'Happy Birthdays': Heather and the band  
Reprise: 'Natural High': The Company

Gretchen Cryer and Nancy Ford began their creative collaboration 25 years ago as undergraduates at DePaul University, Greencastle, Indiana. They first came to New York's attention when *Now is the Time for All Good Men* opened Off-Broadway, the first time above to deal with the turmoil of the 1960s. Gretchen Cryer played the lead. Their next Off-Broadway work, *The Last Sweet Days of Isaac* not only won them four awards (Obie, Drama Desk, Outer Critics Circle and Variety's Pull), but numerous successful overseas productions including London, Paris, Brussels and Amsterdam. Their third musical, *Shaffer*, opened on Broadway in 1975.

Both mid-westerners, Gretchen was born Gretchen Kiger in Danforth, Indiana (pop. 200) and Nancy Ford in Kalamazoo, Michigan. Gretchen appeared in the choruses in *Little Me* and *110 in the Shade* and understudied the two women in the Broadway production of *1776*. She is the mother of a daughter, Robin, and a son, Jon. Mr Ford is the wife of actor Keith Charles.

Richard Wherrett, an award-winning Sydney director, is best known for the sensational Steve J. Spears play, *The Eviction of Benjamin Franklin*, starring Gordon Clapp, which has just completed successful seasons in London and San Francisco, and a New York run which won Richard Wherrett a coveted Obie award for Best Director.

A co-founder of Sydney's highly-acclaimed Nimrod Theatre, he has directed over 50 productions in Australia during the past eight years. He has recently been appointed Director of the new Sydney Theatre Company.

Terence Clarke read music at Sydney University, spending much of his time also acting. After a short period teaching, he devoted himself full-time to music and theatre from 1971. His music-theatre work *Flask for Frey* was produced by Nimrod Theatre with whom he also worked as an actor. He directed productions for the Old Vic, the Perth National Theatre, Hunter Valley Theatre Company, and Canberra Opera. He recently composed the music for *Good With Honey* and *Everyday Times* for Nimrod. In 1980 he will be artistic director of the Playwrights' Conference.

George Spartels, who was most recently seen in Adelaide in *PS Your Car is Dead*, will be vividly remembered by Australian audiences as the madman Rothfeld in Sir Robert Helpmann's production of *Doctor* last year.

Melbourne-born, of Greek and Australian parentage, George began his professional career in the cast of Ken Hodulik's original Australian production of *Godspell* which enjoyed a long run at Melbourne's Playbox Theatre. He followed this with two other musicals, *Two Gentlemen of Verona*, also for Ken Brodick at Her Majesty's in Melbourne, and *Saints Day* for J. C. Williamson's at Sydney's Richwood Theatre.

The Old Tote Theatre Company in Sydney then engaged George on a long-term contract and he spent 15 months with them playing roles in numerous productions at the Sydney Opera House Drama Theatre and the Parade Theatre. In May, 1975 he made his Adelaide stage debut in the leading role of the boy in George Ogilvie's production of *Lovers* for the State Theatre Company.

His television experience spans several years and includes guest appearances in most of Granada Productions series, including *Homicide*, Division 4, *Matlock*, *Pulse*, *Blue* and *Cop Shop*. He was a regular on *The Blue Screen Boys* and played the lead in *Talk of a Running Man*, one of the *Love Story* series on ABC television. He has also appeared in a guest on television specials hosted by Barry Crocker and Denise Drysdale.

George has appeared in two Australian films—Ken Cameron's *Out Of It* and the South Australian Film Corporation's adventure feature *Blue Fox*, in which he played the role of Gun.

Nancy Hayes is one of Australia's most exciting actresses. She has appeared in many successful musical productions: early parts in *My Fair Lady* and *The Boys from Syracuse* led to the role of Cheryl in the J. C. Williamson production of *Street Charity*. Starring roles in *Down at Sea, Promises, Promises* and *Born Yesterday* with the South Australian Theatre Company were followed by *Calamity* at the Perth Playhouse, *After a Season* at the Melbourne Theatre Company and two productions at St. Martin's—*A Star Spangled Girl* and *Calamity Calamity*—she returned to Perth in *The Three-penny Opera*.

Nancy Hayes played *Festrade* in *Pippin* and *Jenny's friend Jane* in *Brew*. She has starred in nine musicals at Menzies Theatre Restaurant, and in radio series for the ABC. She has appeared in several television specials including her own in *Rose in A Sentimental Bloke* for ABC.

In 1977, Nancy Hayes appeared in *Parade, Dear Father* with Patrick Cargill, directed by Bill Stewart, and toured Australia with *Some Time, Next Year*. During 1978, she worked with the Melbourne Theatre Company in *David Ford, Star and V* at the Russell Street Theatre and on tour. Last year she played the part of Lily St. Regis in J. C. Williamson's production of *Anna*.

Presented by the Adelaide Festival Centre Trust



## Gisela May

Brecht through four decades'

own Hall  
Thursday, 13 March, at 8.15 pm  
Schools matinee, 13 March, at 11.50 am

Instrumental ensemble:

Henry Krischil *music director and piano*  
Günter Wisch *clarinet and saxophone*  
Helmut Sturm *trumpet*  
Walter Klier *bas*  
Walter Thies *drums*

from 'Happy End' (Brecht/Weill)  
Sailer's Tango  
Billiao-song  
Sarabaya-Johnny  
from 'The Threepenny Opera' (Brecht/Weill)  
Barbara-song  
Ballad of Sexual Dependence  
Song of Pirate Jenny  
in Potidara under the Oaks (Brecht/Weill)  
from 'Rise and Fall of the City of Mahagonny'  
As you make your bed, you lie in it  
Alabama-song  
Song of the Hard Nut

Warrel

from 'Mother Courage and her Children'  
Brecht/Dessau)  
Solomon-song  
Song of the great Capitulation  
Courage song  
Ballad of the Jewish Whore Maria Sander  
Brecht/Eisler)  
Lullaby for a Proletarian Mother (Brecht/  
Eisler)  
from 'The Good Woman of Setzuan' (Brecht/  
Dessau)  
Song of the eight Elephants  
from 'Schweyk in the Second World War'  
Moldau song  
Song of the Small Wind  
Song of the Chalice  
Song of the Nazi Soldier's Wife  
Ballad of the Woman and the Soldier (Brecht/  
Eisler)

from the poem 'To Pastoral' (Brecht)  
Peavey song (Noraala Brecht/Eisler)

Gisela May is regarded world-wide as the foremost interpreter of the works of Brecht, and recognised as perhaps the finest diseuse of our time, as well as a straight theatre actress of the highest gifts. She is one of the superstars of entertainment, with a range almost too wide for any standard classification. She herself, after Brecht's description, simply calls herself a singing actress. Singing and acting in many languages, her performances are so compelling that whatever language she uses, her message comes across with unqualified strength and directness. If she has one skill, however, above all others it is in interpreting the songs and lyrics of the Berlin of the 1930s, the era of *Suche* and *The Threepenny Opera*, and of the



revolutionary political decadence of Christopher Isherwood's novels.

Miss May has been the leading actress of Brecht's own theatre, the Berliner Ensemble, for the past fifteen years. She became last year the first actress to portray the title role in Brecht's *Mother Courage*, a role that was written for Brecht's wife, the great actress Helene Weigel who had led the company for twenty years after Brecht's death, and who had so dominated that part in the minds of the Berlin public that it seemed almost impossible to imagine anyone else ever playing the role. But Miss May's range is far wider than Brecht and revolutionary drama—she has appeared in Shakespeare, Shaw, Viennese farce, and *Hell's Bells*. As a singing actress she first turned her attention to song under the direction of Hann Eisler, who together with Kurt Weill set most of the famous renderings of Brecht's songs. She has been applauded by audiences in every part

of the world—except Australia, where she appears for the first time as part of the tour arranged by the Adelaide Festival.

International critics have long recognised her unique talents. A selection from her reviews reads like an exaggerated and invented list of ideal epithets: 'the greatest living interpreter of Brecht and Weill' (Milan); 'Direct heiress to Lotte Lenya'; 'Unparalleled—superior to every thing else'; 'A perfect artist' (Paris); 'A matchless ability to communicate' (Moscow); 'A great interpreter' (Brussels); 'The Brecht interpreter' (West Berlin); 'An inexhaustible range'; 'A great evening indeed!' (Vienna); 'One of the greatest singers and actresses of our time' (Helsinki); 'The perfection of a message of perpetual effect on Man' (Hamburg); 'A really perfect actress in the absolute sense of the word' (Rome); 'A perfect actress and an ideal Brecht interpreter' (Turin).

## Gisela May and Alfred Müller

An evening of Bertolt Brecht:  
'What keeps Mankind alive ...'  
(*'Denn wovon lebt der Mensch ...'*)

Scott Theatre  
Sunday, 16 March, at 8 pm

Instrumental ensemble:

Henry Krischil *music director and piano*  
Günter Wisch *clarinet and saxophone*  
Helmut Sturm *trumpet*  
Walter Klier *bas*  
Walter Thies *drums*

From 'The Threepenny Opera' (Brecht/Weill)  
Denn wovon lebt der Mensch-What keeps  
Mankind alive)  
Barbara Song  
Love Duet  
Ballade vom angenehmen Leben (Ballad of  
Good Living)  
Zuhälterballade (Ballad of Immoral  
Earnings)  
Seeräuberjohnny (Song of Pirate Jenny)  
Lied von der Unzulänglichkeit menschlichen  
Strebens (Song of the Insufficiency of  
Human Behaviour)  
Solomon Song  
Erinnerung an Marie A. (Remembering Marie  
A.) (Brecht/Brecht)  
from 'Happy End' (Brecht/Weill): Sarabaya-  
Johnny  
from 'Rise and Fall of the City of Mahagonny'  
(Brecht/Weill): Jenny's Song  
from ('The Threepenny Opera'): The Cannon  
Song

Interval

from 'The Days of the Commune' (Brecht/  
Eisler)  
Resolution der Kommunarden  
Peve Josef  
Easter  
Margot ging auf den Markt (Margot went  
out to the shops)  
Lied der Eisenbahntruppe von Fort Donau  
(Song of the Fort Donau Railroad Gang)  
(Brecht/Warllau)  
Stummlied (Song of the Unemployed) (Weiler/  
Eisler)  
from 'The Good Woman of Setzuan' (Brecht/  
Dessau): Lied vom achten Elefanten (Song  
of the eight Elephants)  
from 'Pantifa' (Brecht/Dessau): Lied vom  
Forster und der Gräfin (Ballad of the Forester  
and the Countess)  
from 'Schweyk in the Second World War'  
(Brecht/Eisler)  
Lied vom der Moldau (Song of the Moldau)  
Lied vom Kelch (Song of the Chalice)  
Deutsches Mäuerere (German Mäuerere)  
Lied vom Weib des Nazisoldaten (Song of  
the Nazi Soldier's Wife)  
Ballade vom Weib und dem Soldaten (Ballad

of the Woman and the Soldier) (Brecht/Eisler)  
Die Rose war rot (The Rose was red)  
(Degeharth/Natshinski)  
Vergügungen (Pleasures) Brecht  
Frudentied (Song of Peace) (Noraala-  
Brecht/Eisler)

Alfred Müller, one of East Germany's finest actors, has been dedicated to the theatre throughout his life. He has for many years been a standing member of the company of the Maxim Gorki Theatre in East Berlin, a company dedicated to innovative drama. As a boy Müller acted in amateur groups and spent all his time going to the theatre. It was, however, only after years at a soldier and producer of war that, at

the age of 26, he began formal training as an actor. He at once met with outstanding success, both with critics and public. He has starred in numerous award-winning films, and been awarded various prizes by the DDR.

His work with Gisela May began when both of them made a television programme together in 1975. They discovered at once a complete unity of interest and approach to theatre, and resolved then and there to create joint programmes combining music and theatre. They chose as principal author around whose work to construct such programmes, Bertolt Brecht, and the outstanding result of this collaboration was the programme 'What keeps Mankind alive' ('Denn wovon lebt der Mensch...') which they have performed at most of the major international arts and theatre festivals of the world.





## *Masters, spread yourselves*

*A Midsummer Night's Dream (I,ii)*

May we be so bold as to list the marks of a truly fine restaurant?  
Great food, of course. And wines that are a worthy complement.  
Service that's discreet. But friendly and efficient.  
A very special ambience that creates a character that is its alone.  
Musicians who can mask an intimate conversation with soft airs.  
And should the mood take you, an invitation to the dance.  
Now, may we be so bold as to put a name to one of Adelaide's  
truly fine restaurants?

## THE FESTIVAL RESTAURANT



## *Shall I not take mine ease at mine inn?*

*Henry IV Part I, (III,ii)*

The keynote of our new Festival Piano Bar is relaxation. We want  
it to be the kind of place you'll come back to time and again.  
We hope you'll find it a quiet place to pass an idle hour, a place to  
meet old friends and make new ones, somewhere to get down to  
business or solve the problems of the world, the perfect setting in  
which to weave gossamer spells and whisper sweet nothings in a  
receptive ear.  
In fact we trust you'll never be short of an excuse for a visit.  
During the Festival. And long afterwards.

## THE FESTIVAL PIANO BAR

## Orchestral and Choral Concerts



# Melbourne Symphony Orchestra

Princess Theatre  
Friday, 7 March, at 8.15 pm

James Galway *flute*  
Jose Serebrier *conductor*

MOZART (1756-1791)  
Clarinet Concerto No 1 in G major, K113  
Allegro maestoso  
Adagio ma non troppo  
Tondo: Tempo di Minuetto

FALLA (1876-1946)  
Prelude and Dance from 'La Vida Breve'

RODRIGO (1902- )  
Concierto Pastoral for flute and small  
orchestra (1978)  
Allegro  
Adagio  
Rondo

Interval  
SAINT-SAENS (1835-1921)  
Symphony No 3 in C minor, Op. 78  
Organ Symphony  
Adagio—Allegro moderato—Poco adagio  
Allegro moderato—Presto—Maestoso—  
Allegro  
(James Goevlock organ)

Galway wrote his two flute concertos (or strictly one of them, since the second is an arrangement of an earlier, obse concerto) during his trip to Mannheim and Paris in 1778. The trip was not successful for the young composer, but the music did perform as he heard during his travels had lasting influence on him. Mozart, the greatest of all composers for wind instruments, was not fond of the flute, but under the influence of Johann Baptist Wendling, the principal flautist of the Mannheim orchestra, he wrote a concerto that wonderfully reveals the flute's characteristics. The work was actually composed as a commission from a Dutch dilettante named de van, introduced to him by Wendling. The work is a conventional three-movement concerto form, and original touches in form as well as melody and harmony abound in the work.

Falla's opera 'The Short Life' won a competition (Makrid in 1905) for a Spanish national opera. It contains music of distinctive national flavor, with a typically Andalusian sentiment of the hardships of the life of the poor. The gypsy girl Alaid, deserted by her lover, turns up at his wedding to catch him by his ankle, falling dead as she does her impetuous. The overture comes between the first and second acts and captures the atmosphere of Granada at dusk, and the dance is the highlight of the wedding scene.

Joaquin Rodrigo's Concierto Pastoral was written for James Galway and premiered by him in 1978. Like the Concierto de Aranjuez, for guitar, which brought the Spanish composer

international fame in 1940, this work is in D major and three movements. It makes phenomenal demands on the soloist, and is perhaps the most difficult concerto ever written for flute.

A fundamentally classical composer, Rodrigo keeps to traditional form in the Concerto, with a brilliant opening theme contrasted with a broader melody introduced first by the oboe. The slow movement particularly exploits the richness of Galway's lower register, and has a contrasting brighter central section before a third cadenza heralds the return to the opening mood which Rodrigo has described as 'tinged with melancholy'.

The finale is, in the composer's words, moderately fast but very happy, which contrasts with the smooth sadness of the adagio.

Camille Saint-Saens' third symphony, commonly referred to as the Organ Symphony, was his last major effort in symphonic form. Dedicated to Liszt, the symphony had its premiere in Lunon under the composer's direction in 1886. It is especially interesting for Saint-Saens' masterly skill in orchestration. It is the great line of French composer-colonialist that began with Berlioz.

At its last London performance Saint-Saens himself wrote an introduction, in the third person, which included the following:

This symphony is divided into parts after the manner of Saint-Saens' fourth concerto for piano and orchestra, and sonata for piano and violin. Nevertheless it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to stun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and therefore establishes his orchestra as follows: three flutes, two oboes, one cor anglais, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettle-drums, organ, pianoforte (now for two hands, and now for four), one triangle, a pair of cymbals, bass drum and the usual strings. Certainly it is not the orchestra of the conventional symphony of Beethoven through to Brahms. And indeed contemporary critics were quick to argue that it could not be a true symphony if it contained such instruments as the cor anglais, which, it was said, has no part in a symphony.

Town Hall  
Wednesday, 12 March, at 8.15 pm

Rosemund Eling *organ*  
Jose Serebrier *conductor*

STRAVINSKY (1882-1971)  
Suite: Pulcinella (revised 1947)  
Sinfonia (ouverture)  
Serenata  
Scherzino: Allegro Andantino  
Tantallina  
Toccata  
Gavotta con due variazioni  
Vivo  
Minuetto—Finale

MOZART (1756-1791)  
Mozart: Exultate Jubilare, K165  
Allegro  
Andante  
Allegro

Interval

MOZART  
Symphony No 40 in G minor, K550  
Molto allegro  
Andante  
Minuetto: Allegretto  
Finale: Allegro assai

In 1919 Diaghilev, walking in Paris with Stravinsky, suggested that the composer should orchestrate some pieces of 18th-century music that he had brought back from Italy, mainly by Pergolesi. Stravinsky at that time had no special interest in working with classical music, but he agreed to look at them, and, as he later said, fell in love at first sight.

Stravinsky compiled 19 movements from the works Diaghilev showed him, together with some others, to form the music for Pulcinella with choreography by Massine and decor and



Jose Serebrier

costumes by Picasso. Diaghilev had also commissioned other composers to arrange classical works for ballets, but where the other composers were content largely to orchestrate existing material, Stravinsky seized the opportunity to create a work that so transforms Pergolesi's ensemble if enchanting tunes, that it is hardly true to attribute the music to anyone but Stravinsky himself.

'Pulcinella,' Stravinsky later wrote, 'was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror too. No critic understood this at the time, and I was therefore attacked for being a pariah, chided for composing "simple music", blamed for deserting modernism, accused of renouncing my "true Russian heritage". People who had never heard of, or cared about, the originals cried "sacrilege, the classics are ours. Leave the classics alone." To them all my answer was and is the same: You "respect" but I love.'

On 10 January 1773, the 17-year-old Mozart wrote a postscript to his father's letter home from Milan.

I for have the primo a uomo moster compose which tomorrow at Church the Theatier performed be wil. Keep well, I you beg, Farewell, Adio, I sorry so any My to our Friends, an not love news, greetings al good male and Fare I Mamma's I you a female, well, kiss hand, less too thousand times am always faithful at and as your brother Milan. Although the solution to that can quite easily be read by re-arranging certain word questions, its interest lies mainly in the illustration it provides of the enigma that was Mozart: a composer of supreme genius and exceptionally mature emotional and psychological insight, who was nevertheless in other ways an ordinary human being with a very simple sense of humour.

The most was composed for Venanzio Ranzani, a castrato from Rome, who was the primo uomo (leading man) in Mozart's opera Lucio Silla which had been first performed three weeks earlier. The work is like a miniature vocal concerto; two last movements forming a central slow one with an introductory recitative. Ranzani's graceful cantabile is given ample scope in the middle movement, while the outer ones provide opportunities for his bright tone and brilliant divisions. Not, one may feel, quite what one expects of a sacred motet; but to Mozart there was no sharp division in style between sacred and secular.

Kny's held a particular significance for Mozart, and his works in G minor reflect a special sense of occasion and emotion. The Symphony No 40, the second of the three final symphonies Mozart wrote within six weeks in 1788, stands out among all the others for its passionate feeling. Its dominant feeling is certainly pathos, not only in the obvious intensity of the first and last movements, but also in the resigned beauty of the slow movement and even the reflective quality of the minuet.

Town Hall  
Friday, 14 March, at 8.15 pm

Alexandre Lagoya *guitar*  
Jose Serebrier *conductor*

MOZART (1756-1791)  
Symphony No 25 in G minor, K183  
Allegro con brio  
Andante  
Minuet and Trio  
Allegro

VIVALDI (1678-1741)  
Concerto for lute (guitar) in D major, P209  
Allegro giusto  
Largo  
Allegro vivace

Interval

RODRIGO (1902- )  
Concierto de Aranjuez, for guitar and  
small orchestra  
Allegro con spirito  
Adagio  
Allegro gentile

FALLA (1876-1946)  
Suite No 1: The Three-Cornered Hat  
Introduction  
Afternoon  
Dance of the Miller's Wife (Fandangos)  
The Grapes

For the young Mozart 1773 was an important year. Home in Salzburg after his visit to Milan, he produced a stream of works in forms new to him: the first string quintet, his first piano sonatas, the first original piano concerto (K175) and the bassoon concerto, as well as four symphonies. Among those four, and indeed among all his early symphonic output, the little G minor (so-called to distinguish it from the later G minor symphony No 40) stands out.

The symphony contains a relentless energy that is perhaps not fully controlled within the bounds of the conventional symphony of the period. It is a wild and rebellious work, the product of a sensitive youth reacting to the impressions of his age and the music and musicians he had recently been in touch with in his foreign travels.

Vivaldi, the Red Priest of Venice, composed concertos with the ease, it was said, of writing a letter. The concerto played by Alexandre Lagoya in this concert is however an adaptation of one originally written for the lute. It is in three movements and typical of Vivaldi's solo concertos.

Joaquin Rodrigo studied in his native province of Valencia, then in Paris where he was a favourite pupil of Paul Dukas; while at the same time being influenced by his service compatriot Manuel de Falla. Rodrigo has been blind since he was three but the handicap seems not to have limited his composing fervour and he continues to produce a stream of music that combines some of the dissonance of con-

temporary work while retaining the form and often the melodic beauty of more 'classical' music.

In 1938 Rodrigo returned from Paris to Spain. It was the period of the Spanish Civil War, and when the concerto that he wrote at that time was first performed in 1940 the response was immediate and overwhelming; the work seemed like a poignant commentary of the tragedy of the civil war. The concerto reveals Rodrigo's special sensitivity—perhaps connected to his blindness—to colour in music, and its blending of the timbre of the guitar (which has a virtuosic role throughout) with the small chamber ensemble in which the cor anglais has a special role, is extremely successful.

Manuel de Falla, born in Cadix in 1876, was the most important Spanish composer of this century. As with so many of the outstanding artists of the beginning of this century he came into contact with Diaghilev, who in 1919 commissioned from him the music for the ballet The Three-cornered Hat. The music actually first appeared during the First War in a slightly different form as the music for the ballet El Amor Brujo (Love the Magician). It is based on Andalusian folk tunes. The suite No 1, although less often heard than the second suite, contains some of the best music Falla wrote.

Jose Serebrier was born in Uruguay of Russian and Polish parents, and made his conducting debut in Montevideo at 11 years of age with his own orchestra. At 16 he was awarded a US State Department Fellowship to study conducting with Antal Doran and Pierre Monteux, and composition with Aaron Copland and Virroslav Gounin. In 1957 he won the first of two consecutive Guggenheim Fellowships, making him, at 19, the youngest Fellow in the history of the Foundation.

Since his last European tour in 1963 he has conducted the major London orchestras, the Royal Liverpool Philharmonic, the ORF Orchestra of Paris, the Bavarian, the Berlin and the North German Radio-Orchestras as well as the leading orchestras of Italy, Spain, Belgium, Poland, Israel and Scandinavia.

In the USA, he spent two seasons in Cleveland, selected by George Szell as Composer-in-Residence of the Cleveland Orchestra.

Serebrier's talents extend beyond the podium to include more than 80 compositions.

Presented by the Australian Broadcasting Commission

## Australian Chamber Orchestra

own Hall

Friday, 23 March, at 8.15 pm

John Harding *artistic director*  
Christopher Hogwood *harpsichord*  
Winsome Evans *harpsichord*

J. S. BACH (1735-1782)

Overture No 2 in D major

Allegro assai

Andante grazioso

Presto

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No 11 in A major, K44

Allegro

Andante

Allegretto

Presto

Final

J. S. BACH (1735-1782)

Concerto for harpsichord and harpsichord

F. Fasch

Allegro molto

Laughetto

Final: Presto

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No 41 in D major, 'Toy Symphony'

Allegro

Moderato

Final: Allegro sempre più presto

Christian Bach's youngest son, Johann

Christian, 'The English Bach', was organist in

London until 1762 when he moved to London

where he spent the remainder of his life. Of all

Bach's sons he was the least like his father in

musical style, firmly embracing the new galant

style which we tend to think of as Mozartian.

Soon after his arrival in London, Bach pub-

lished 'Six Overtures in VIII parts for violins,

oboes, French Horns, with a Bass for the

harpsichord and Violoncello'. No 2 in D,

written originally for the first London per-

formance in 1765 of Gaius's La Calisto in

Italy, 'Coco' represents Italian style at its best. A

rightward-opening Allegro is followed by

one of Bach's finest movements, of considerable

density, in A-B-A form.

Composed in Vienna in 1782, the A major

concerto K414 has the characteristics

of the key of A major invariably held for

four— a veral brightness and a wealth of

melodic material.

The concerto is one of a set of three written

in 1782 when Mozart left Salzburg after his break

with Archbishop Colloredo. It looks both back-

wards to his youth and forward to the master-

pieces of his last years. It is in three movements,

with a final Allegretto rather than the more

lively final Allegro. The slow movement is

in the key of D major— normally for

Mozart a more brilliant key than here. But then

the circumstances of the composition of the

slow movement are important: as a child in

London Mozart had met and revered J. S. Bach's

youngest son Johann Christian, whose Overture

in D precedes the concerto in this concert. In

1782 Bach had died, and Mozart uses the

theme of Bach's slow movement as the basis for

the parallel movement in this concerto, certainly

as an act of homage to his mentor.

Until he left Salzburg, Mozart's concertos

were composed mainly for the harpsichord

rather than the new fortepiano, but it was the

new instrument that Mozart was to develop

from its infancy to a full-grown maturity. If in

this work the figurative seem more appro-

priate to the glittering brilliance of the harpsi-

chord rather than the piano as it is known

today, this performance in a modern recon-

struction of a fortepiano of Mozart's time will

reveal the different timbre and weight of

Mozart's pianos, often sounding as clear as a

harpsichord and with greater clarity, especially

in the lower registers, than those of today.

Carl Philipp Emanuel Bach was one of the most

influential composers of the second half of the

18th century. In his day to refer to 'Bach' would

automatically have meant referring not to

Johann Sebastian, but to his son Emanuel. His

music is characterised by a high nervous tension,

and a degree of open emotion quite different

from the music of his father.

The double concerto, written in 1788, marks

the last days of the joint life of the two instru-

ments, and is also one of C. P. E. Bach's last

works. There are hints of the form of the later

concerto (already present in Mozart's earlier

work) and symphony, but there is no real

cadenza and the 'second subject' can be traced

rather to a passage for flutes than in any true

structural sense. The opening brilliance, full of

parallel and answering passages for the two

instruments, of the first movement is followed

by a quietly lyrical slow movement which leads

through a series of surprising modulations from

its home key of C major, straight into the final

Presto, where the two soloists and the orchestra

engage in a true concerted interchange, based

as so often in C. P. E. Bach's music, on

fragments of themes rather than long melodies.

For long attributed to Joseph Haydn, the 'Toy

Symphony is certainly not by him. Numerous

18th-century composers wrote light entertain-

ment music, and there are several examples of

the use of toy instruments in works by 'serious'

composers. Haydn may have 'invented' the

genre if the story is true of his buying toy

instruments at a fair and getting his Esterházy

orchestra to play them. In the case of the famous

'Toy Symphony' however, there is probably a

double attribution: the three movements are

known to be part of a longer Cassation by

Mozart's father Leopold. But it seems possible

that Joseph Haydn's brother Michael, who like

the Mozart family lived in Salzburg, may have

arranged three movements from that work with

the added toys. The original is scored for two

violins, double-bass and harpsichord; the

additions are for two trumpet, drum, rattle,

triangle, 'quill', 'cuckoo', and nightingale or

bird warbler.

Town Hall

Monday, 24 March, at 8.15 pm

John Harding *artistic director*  
Christopher Hogwood *harpsichord*  
Winsome Evans *harpsichord*  
Jiri Tancibudek *oboe*  
John Harding *violin*

STRAVINSKY (1882-1971)

Concerto in E flat 'Dumbarton Oaks'

Tempo giusto

Allegretto

Cresc. molto

BACH (1685-1750)

Concerto for two harpsichords in C minor, BWV 1060

Allegro

Allegro

Allegro

Interval

BACH

Concerto for oboe and violin in D minor, after BWV 1060

Allegro

Adagio

Allegro

STRAVINSKY

Concerto in D major for string orchestra

Vivace

Andante

Rondo: Allegro

Ever since Stravinsky shattered the complacency

of musical Europe with the Rite of Spring in

1913, he continued to develop and explore new

possibilities in compositional style. In the last

years of his life, at much the same time as

Lutoslawski turned to a form of serialism, the

new compositional system developed by Schön-

berg and the second Vienna school, Stravinsky

also at the age of 75 produced the form of a

series of new works which went almost farther

towards serial atonality than his contemporaries.

In between these two extremes, however, he

had produced yet another major style that trans-

formed much of 20th-century musical thinking.

His rediscovery, in modern terms of 18th-

century 'classical' principles introduced a long

period of neo-classicism, based initially on the

re-examination of Bach.

Composed in 1938, the concerto is dedicated

to the American patron and diplomat Robert

Bliss, whose exquisite house in Georgetown,

Washington DC, now a museum, gave it its

name. The stylistic derivation is clearly the

18th-century concerto grosso, especially the

Brandenburg Concertos of Bach. It is scored for

three violins, three violas, two cellos, two

double-basses, flute, clarinet, bassoon and two

horns.

The opening movement bears some re-

semblance to the instrumental toccata of the

18th century; the triple slow movement

contains a section reminiscent of Stravinsky's

impressionist period (Firebird), while retaining

strict classical structure, and the finale combines

elements of both styles, framing a lyrical central

section between two forceful outer sections.

The double concerto was a regular form in the

18th century, stemming from the concerto

grosso which encompassed a small group of

instruments with the remainder of the

orchestra. It was from this origin that the solo

concerto eventually emerged.

Yet many of Bach's keyboard concertos are

arrangements made by the composer of works

for other instruments, most usually violin. The

Concerto for two harpsichords has long

been recognised as such an arrangement

although the original is lost. As early as 1886

the German musicologist Waldemar Voigt

showed that the original must have been for

two violins as had previously been assumed,

but for violin and another different instrument,

probably the oboe.

Christopher Hogwood has made his own re-

construction of the lost original for oboe and

violin, and it is his version that will be played

immediately after the interval, following the

performance of the surviving arrangement by

Bach himself in the first half. Bach habitually

arranged works for violin down a tone when

transferring them to keyboard, due to the

harpsichord's more limited range, and it seems

certain that the original key of this work would

have been a note higher than the two-harpsi-

chord arrangement.

There are three movements, the second of

which is especially notable for Bach's mastery

of intertwining of the two instruments in one

continuous stream of melodic invention. Only

at the end of that second movement do the

piccato strings of the orchestra play arco (with

the full bow)— a moment of exceptional beauty

that has even greater effect in the version for

oboe and violin where the sustaining power of

the two soloists contrasts more clearly with the

piccato sounds of the orchestra. The work

ends with a vigorous finale.

Written in 1946 when Stravinsky had settled in

Hollywood, where he was to live for the rest of

his life, the strikingly beautiful Concerto in

D for string orchestra is dedicated to Paul

Sacher and the Basle Chamber Orchestra that

Sacher founded and directed. It is still cast in

the classical mould (the titles of the three

movements would alone confirm that), but

the 'classical' influence is wholly absorbed to

create a work of brittle beauty that belies the

Genius Stravinsky is supposed to have had for

stringed instruments.

Australian Chamber Orchestra

The Australian Chamber Orchestra is formed

around a nucleus of 13 string players, among

the outstanding players in Australia today, and

a now— a recent development in the orchestra's

growth— directed by conductor and violinist

John Harding (who conducts the orchestra in

IGBDF). It was at the Adelaide Festival in



1976 that the orchestra began its major develop-

ment, the Festival appearances then coming as

the realisation of a period of work with the

English conductor Neville Marriner. Since that

year the orchestra has fulfilled a regular series

of concert engagements in the eastern States,

principally under the auspices of Musica Viva,

which has also organised its major overseas

tour through South East Asia; the first

European tour is planned for 1981.

Although the repertoire for the two Festival

concerts is divided between classical works and

the works of Stravinsky, a major aspect of the

orchestra's development has been the en-

agement it has given, directly and through its

existence in the first place, to Australian

composers to write for chamber orchestral

forces.

John Harding Born in Newcastle, John

Harding studied violin and viola with Robert

Picker at the New South Wales Conservatorium.

As co-leader of the Australian Elizabethan Trust

Orchestra and leader of the Fiddlers Quartet, he

took an active part in the Sydney musical scene.

In 1973 John Harding left Australia and worked

in Amsterdam before taking up the position of

Associate Concertmaster with the Rochester

Philharmonic Orchestra. From 1976 to 1978

John Harding was Associate Concertmaster of

the Metropolitan Opera Orchestra during which

time he studied conducting with James Levine.

He recently returned to Australia and was

appointed Artistic Director of the Australian

Chamber Orchestra in September 1979. Apart

from his activities with the Orchestra, he plays

in the Mtatong Trio and is a frequent per-

former in contemporary music ensembles.

## Adelaide Choral Society

St Peter's Cathedral  
Friday, 22 March, at 8.15 pm  
Sunday, 23 March, at 3 pm

Rosamund Illing soprano  
Lauris Elms contralto  
Thomas Edmonds tenor  
Robert Allman bass  
Joseph and Anthony Paratore prima  
Elizabeth Silsbury harmonium

Myer Freedman conductor

ROSSINI (1792-1868)

Messe Solenne

TRIE

Kyrie eleison: Andante maestoso—Andante moderato (chorus)

GRIA

Gloria in excelsis Deo: Allegro maestoso—Andantino mezzo (soloists and chorus)

Gratus agnus tibi: Andante grazioso (trio for alto, tenor, and bass)

Domine Deus: Allegro giusto (bass, aria, with piano)

Qui tollis peccata mundi: Andantino mezzo (soprano and alto duet)

Quoniam tu solus sanctus: Allegro moderato (bass and piano)

Agnus sanctus: Allegro maestoso—Allegro a capella (chorus)

REDO

Credo in unum Deum: Allegro cristiano (soloists and chorus)

Credo in unum Dominum Jesum Christum: Andantino sostenuto (alto aria)

Et resurrexit: Allegro (soloists and chorus)

RELUQUIO RELIGIOSO

Andante maestoso—Andantino mezzo (piano solo)

INACTUS

Andantino mezzo (soloists and chorus)

SALUTARIS

Andante sostenuto (soprano aria with piano)

GNUS DEI

Andante sostenuto (alto and chorus)

part from its early (and only recently rediscovered) Mass, Rossini's composing career embraced principally opera, and within opera most of all opera buffa. His is one of the real rarities of artistic history, for he stopped composing almost entirely in 1829 after writing *William Tell* at the age of 37. He lived to 76, and wrote a few small piano pieces in the last years of his life, which he called *The Sins of My Old Age*, and two major religious works (though of necessarily Church works) the famous *Stabat Mater* in 1842, and in 1864 the *Little solemn Mass*, which was given its first performance in the house of the Countess Pillar *de Vill* in Paris with leading artists of the Theatre *de la Fenille* as soloists and a chorus selected by *Auber* from the best students of the *Conservatoire*.

Despite its title the work is small only in the scale of forces used, in other respects its length and scale make it one of the most ambitious

Masses written to that period. It is the most successful of Rossini's sacred works. The composer wrote an inscription on the original score: 'The last mortal sin of my old age. Have I written music that is blessed or just some blessed music? I was born for opera buffa, well. You know! Little knowledge and a little heart in all here. Be here and grace me Paradise.' The original unusual scoring for two piano and harmonium (a mixture from which Rossini extracts some specially beautiful sounds, although the second piano part rarely does more than reinforce the principal piano) reflects not only the domestic circumstances of the original performance, but also Rossini's belief that this was a work not so much for performance as all as for him to put down his last thoughts, in a treatise, on the use of the voices he had loved so much. The work is far less operatic in style than the earlier *Stabat Mater*, and indeed Rossini findsays here a remarkable skill in counterpoint, and in the academic disciplines conventionally associated with sacred music: since he was Rossini however there is nothing dry or academic in his use of his skills, and so the whole he adds some piquant harmonic turns that still surprise, even if the general impression is, as he said, of 'sugar-coating'.

In the last year of his life Rossini did arrange the instrumental parts for orchestra, primarily, he said, to prevent anyone else doing it badly after his death. There are the usual sections of the Mass, with the unconventional addition of the Latin hymn 'O Salutaris Hostia'.

Rosamund Illing was born in Exmouth, Devon, in 1955 and came to Australia in 1966. She took a Bachelor of Music degree at the University of Adelaide, and has studied in a number of master classes overseas. In 1978 she won the coveted Benson and Hedges Competition at the Adelburgh Festival in England.

Lauris Elms, a Melbourne-born contralto, studied in Paris and in 1957 was engaged as a principal resident artist at the Royal Opera House, Covent Garden. She has since furthered her career with an impressive list of concert and opera appearances, including the first opera production in the main hall of the Sydney Opera House. She has also made several recordings. In 1974 she was awarded the OBE for services to music.

Thomas Edmonds is equally at home in grand opera, Gilbert and Sullivan, oratorio and old-time music hall. He has performed with the Covent Garden-based English Opera Group, including the world premiere of Benjamin Britten's *Death in Venice*. His many performances for the BBC and the ABC, and his recordings, have brought popular acclaim for this accomplished tenor.

Robert Allman was principal baritone with the Melbourne National Opera Company before going to Paris in 1934 to study with *Dominique Moles*. Since then his performing repertoire



Myer Freedman

reads like a list of famous operas of the world. He has lived in Australia since 1972.

Elizabeth Silsbury is principal music critic for the 'Advertiser' and also a practising musician. She teaches and lectures in music to many students in Adelaide and is deputy music director of the Adelaide Choral Society. She has been involved in every Adelaide Festival except in 1968 when she was studying on a Churchill Scholarship.

Myer Freedman. See page 95 ('Death in Venice') for biographical details.

In association with the Adelaide Festival Centre Trust

## Australian Youth Orchestra

Festival Theatre  
Friday, 14 March, at 8.15 pm

Erich Schmid conductor

SCHONBERG (1874-1951)

Symphonic Poem: Pelleas und Melisande, Op. 5

Interval

BEEHOVEN (1770-1827)

Symphony No 8 in F major, Op. 93

Allegro vivace con brio

Allegretto scherzando

Tempo di Minuto

Allegro vivace

The end of the 19th century was a period of emotional turmoil: ideas long held were being questioned as never before. Under the influence of the psychological experiments and theorising of Freud and others, musicians no less than painters and playwrights created works where introspection and a concern with the supernatural were of novel aspect and intensity. Maurice Maeterlinck's poem *Pelleas et Melisande* influenced many artists, most famously of course Claude Debussy, whose opera of the same title was written between 1892 and 1902. Arnold Schönberg was also at that time influenced by Maeterlinck's supernatural story and mystical beliefs, as by the metaphysical Strindberg and the German symbolists. His true poem, *Pelleas und Melisande*, written in 1902, the same year that Debussy finished his opera, is written for an excellent orchestra, and is rarely performed despite its obvious beauties. It was first performed in Vienna with the composer conducting in January 1905.

The work reflects the musical language of late romanticism although there are already signs of Schönberg's concern with dense chromaticism which later led him finally to create his twelve-tone method which, despite innumerable misunderstandings, has influenced virtually every composer of the 20th century.

After the rhythmic urge of the seventh symphony, Beethoven turned to a lighter vein for his next symphonic work, although the eighth symphony from any other composer would have seemed a monumental masterpiece. Composed in 1811 and 1812, Beethoven was already at work on it, as his sketches at his notebooks show, while he was still composing the seventh symphony. The main work of composition was completed during 1812 when he was in Bohemia, taking the waters of Carlsbad, Toplitz and Eger for his health. The first performance was not until February 1814, at a subscription concert in Vienna that also included performances of the seventh symphony and the *Bark* Symphonies 'Wolfgang's Victory'.

Beethoven himself maintained that the eighth was a better work than the seventh, but his contemporaries thought otherwise. Like the fourth symphony it is in many ways Haydn-

esque, though in this case Beethoven condenses Beethovenian thought into the span of a Haydn symphony, where in the fourth he had perhaps expanded Haydn's thought to fit a Beethovenian mould. The symphony is full of musical jokes—nor quite the obvious parodies of Mozart's *Mass* *Josef K522* (which is given as a ballet by the Prague Chamber Ballet), but unexpected turns and stops that lead the listener anywhere but where he might have anticipated. It is also full of the serious Beethoven, and in some ways comes nearest of all Beethoven's symphonies to Mahler's dictum on the symphony as all-embracing, like the world.

There is no conventional slow movement; instead Beethoven writes an Allegretto scherzando, exquisitely playful. Having had a scherzo, Beethoven turns next to the old Minuet and Trio, Haydn's particular forte, here thoroughly Beethovenian, if rather more polished and sure than usual. The finale is again a series of witty jokes, incidentally revealing the composer's total mastery of a wide range of technical academic skills.

## Australian Youth Orchestra

Among the orchestras to appear at the first Adelaide Festival of Arts in 1960 was the Australian Youth Orchestra, then just three years old. Founded by John Bishop, co-founder with Sir Lloyd Dumas of the Adelaide Festival, the orchestra has taken its place since then among the many youth orchestras of the world that rival in enthusiasm and technical excellence the professional symphony orchestras whose

members today include many former youth orchestra players. An offspring of the National Music Camp Association, the orchestra holds annual auditions for the best young players between the ages of 15 and 25 from throughout Australia. The orchestra has been acclaimed on tours of Japan in 1970, the Philippines, Japan, Korea and Hong Kong in 1975, and on an eight-State tour of the United States in 1976. In 1979 it became the first youth orchestra to play in China since the cultural revolution.

Erich Schmid. Born in Switzerland, where he was for many years chief conductor of the leading Baselbieter Radio Orchestra, Erich Schmid is one of the grand old men of European music. A pupil as a young man of Arnold Schönberg, he has maintained an unbroken link with the music of that key figure in the development of 20th-century music.

A composer himself, as well as a conductor, Schmid is a frequent guest with orchestras throughout Europe, and is being rediscovered now by many of them at an age where he had supposed that he would retire gracefully into oblivion. In this sense he is a parallel to the rediscovery in the early 1950s of Otto Klemperer.

Schmid now appears with orchestras in Berlin, Hamburg, Frankfurt, Baden-Baden, and in particular in England, where he conducts orchestras at Birmingham, Manchester and Liverpool. He also conducts a series of London concerts with the BBC Symphony Orchestra, with whom he has had a long association since he gave with them the first British performance of Schönberg's great early work *Jacob's Ladder*.



## Witold Lutoslawski

Witold Lutoslawski is by his own admission a late developer, and regards as significant his early works written up to the 1950s, although few would deny that these are in fact major contributions to 20th-century music. Though embracing many of the more radical aspects of post-war composition, socially recently, his music is essentially rooted on traditional values, and while demanding the respect of musicians and other players, Lutoslawski has also succeeded in gaining a major public following, especially in Europe and North America. This is his first visit to Australia.

In a recent interview with Hungarian musical realiser Balint Andras Varga gives an insight into some of his background, his compositional methods, and some of the works being performed in the Festival. Following are a selection of extracts from that interview:

As far back as I can remember, music was the most important thing to me. I was six when I asked my mother to let me play the piano with a teacher. . . . I improvised a good deal. At the beginning I must have played a lot of nonsense, we played composers with

my elder brother; we imitated the adults, that is how we amused ourselves. . . . Within a year or two my improvisations took on a more serious form, and I was aine when I wrote down my first piece—and from a point of view of notation it was flawless. . . . It was terribly naive Gregorian-early Debussy music.

I was never very good at classical harmony. When I entered Maliszewski's class, I had to pass an examination before a committee. They asked me to play modulations on the piano and it did not go very well. But by that time I had written some compositions that were not completely devoid of some originality. As I have said, I never studied from textbooks, but worked out my own system. This is true to this day: I work according to a wholly individual, independent system.

At the Conservatory I studied especially early Stravinsky, Debussy, Ravel. The sound of the orchestra, its richness, intensity of colour, etc has always fascinated me.

Is it true that you played in a cafe during the war?

Yes. Right up till the end of the second World War. The occupying Germans banned

musical life in Poland. . . . Officially, only cafes were allowed to function—even the best artists played in cafes. In the cafe of Professor Wojnowicz (composer and pianist) they played only serious chamber music: string quartets, trios, sonatas, and so on. I played piano duets with Andrzej Pasulnik who today lives in London. It was his idea to form a duo, and we made over 300 arrangements over the years. . . . Incidentally my transcription of Paganini's Capriccio No 24 was later published under the title of Variations on a theme of Paganini and has appeared on six different gramophone recordings. For me, that was obvious cafe music which was perfectly suited to that purpose. . . . After the war I lived in completely destroyed Warsaw, and worked for a time in the music department of the radio.

I understood that in those years, between 1949 and 1955, one of your pieces was termed formalist and banned?

Yes, it was the First Symphony. It was a great scandal at the time. It was banned in 1949 and the next performance took place as late as 1959. . . . When in 1954 I wanted to compose my Funeral Music, I succeeded in writing something that obviously could never have come about without prior studies and experiments. The Funeral Music has nothing to do with the orchestral Concerto and similar pieces. It is much more tied to the First Symphony—in other words the period which for the outsider appeared to be dedicated to folk music, was in reality preparation for the future. It is wrong to believe that folk music was the decisive factor in the first period of my life. . . . It was always an episode for me.

In the first years of peace the Polish authorities asked me to write easy pieces for schools. . . . I developed my own individual method of folk music arrangement. Briefly, it consisted of combining simple diatonic melodies with non-tonal, chromatic counterpoints and harmonies. I felt that could serve well a more important purpose too, and I composed the Concerto for Orchestra. This is the only serious piece among the folk music inspired works.

Funeral Music, which you started to compose in 1954 and only completed in 1957, was a twelve-tone composition, wasn't it?

In a certain way yes. There is a role in it which serves as a basis of the Prologue and the Epilogue and even of the Metamorphosis—but it has a completely different purpose as with Schönberg and his followers. . . . Schönberg's principles were among other things intended to replace functional harmony. I have never been interested in that goal. After 1958 and the first performance of Funeral Music, the next key date is 1960 when you first heard John Cage's music?

Those few moments were to change my life decisively. . . . I suddenly realised that I could compose music differently from that of my past. That I could progress towards the whole not from the little detail but the other way round—I should start out from the chaos and create order in it, gradually.

Today's music has two sources. One is easy to define—the Viennese school, that is

Schönberg and his pupils. The other source may not be so clear for everyone but from the point of view of my own development it is obviously none other than Debussy. In my opinion, the other composers belonging to this tradition include the early Stravinsky, Bartok, Varèse, and more recently to a certain extent Messiaen too. This is the branch that my own work belongs to, although with total chromaticism I have not severed my links with the Viennese tradition either. However the way it is realised in my work is completely different—in fact it came about as a result of a certain opposition to the Schönbergian principles. In other words the Viennese tradition is alien to me. . . . However, I owe a great deal to the Viennese classics, Haydn, Mozart and Beethoven have taught me important things about classical form and about large-scale form in general.

In my early years, my musical thinking was based always on a total world which I—so to speak—visited. That was characteristic of the world between the two wars. Then at a given moment I realised that this had no future and I started to create something out of nothing. . . . The process of destroying the old system is obvious for anyone who is familiar with the history of music since Wagner. The same has occurred in painting and the other arts. . . . I want to create something constructive and not destructive, as far as that is possible in the

present historical moment. I do not join the army of the destroyers. I would like to write music that carries the sign plus and not minus, even though technically there might be music that is more advanced than mine.

When listening to your music one cannot help coming to the conclusion that you think of rhythm in very different terms from even Bartok or Stravinsky.

Rhythm is indeed basically different in my music. First of all, one cannot foresee exactly whether a particular note or group of notes will come before or after another group. Only the character of the rhythm can be composed in advance, but not how it will actually sound in any one fraction of a second. That is why the very notion of sound is different in my music. . . . In my rhythm there is no common pulsation—that is what is new about it. We cannot restrict rhythm to the repetition of identical values, as in traditional music. . . . My instinctive sense of form sometimes makes itself felt against my wishes. For example, I once had the idea of writing a cycle of independent pieces, several in number, different in character and length. I devised the title Live pour Orchestre. When I had finished it it was much too organised, against my will, and the title no longer corresponded to the character of the piece. . . . I asked those who commissioned the piece to change the title but it was too late—it was already printed. . . . In my own works I follow

the example of Haydn and the other classical masters: in the Live I put places for relaxation in between the chapters. These interludes have no musical significance; you do not have to listen, the audience can cough and yawn in their seats. Even the movements of the conductor have to create that impression. During the interludes he behaves as in the pauses between the movements of symphonies.

My favourite instrument is the orchestra itself, although I know its golden age is over. . . . It seems as though the art of composing for orchestra is disappearing; maybe I am one of the last composers who is seriously interested in this medium.

The String Quartet was of course an experiment, and required a new way of writing a score. . . . For me it is the indication of time that is most difficult. We can describe the character of sound with words and with accepted signs, but with time the situation is different. I have not found a solution. The score of the String Quartet is the only one that faithfully reflects my intentions. Here the vertical notes do not create the impression of simultaneity. . . .

Spinning off, you do not consent yourself to any trend or view—you have said that 'everything is possible'.

That is right. The fixing of the means of expression and of principles is tantamount to the suicide of the artist.



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# Warsaw National Philharmonic Orchestra

Music Director: Kazimierz Kord

Founded in 1879, the Warsaw Philharmonic was created as Poland's national resident orchestra. It was completely refounded in 1905, when the soloist at the inaugural concert was the Paderewski who played his own piano concerto in A minor as well as works of Chopin and other Polish composers. Parallel with the story of Poland itself, the orchestra has undergone many transformations, and was almost completely re-formed after the second World War, from the remnants of the war-torn Polish musical community.

In 1955 the orchestra became the Warsaw National Philharmonic. Since then it has become one of the most widely travelled of all international orchestras, in contrast to its earlier existence when it hardly ever toured outside Poland — just one foreign tour between the two world wars. The orchestra visited Australia in 1970 with Polish conductor Witold Rowicki and for many years was its music director.

Among the many composers to appear with the orchestra during this century have been Szymanowski, Gregor Piatkowski, Richard Strauss, Stravinsky and Prokofiev. Thus Witold Lutoslawski's appearances with the orchestra in this tour are only another example in a long-established tradition.

Kazimierz Kord, one of the most sought-after conducting conductors on the international music scene, became Music Director of Poland's national orchestra, the Warsaw Philharmonic, in 1978. He is equally successful in both opera and concert, and he appears as guest conductor at almost all of the world's great opera houses and concert halls.

Kord was born in Silesia, Poland, where he studied piano, organ and cello. After graduation he studied piano at the Leningrad Academy of Music, and subsequently conducting and composition at the Krakow School of Music. In

1966, while still a student in Krakow, he was engaged as conductor and chorus master at the Warsaw Opera, and two years later became Music Director of the Krakow Opera, the youngest director of any major European opera house. In the following eight years he led the premieres of 32 operas and ballets, staging several new productions himself.

Between 1968 and 1973 Kord was Music Director of the Polish National Radio and TV Orchestra. His international career began in 1967 with the Leningrad Symphony Orchestra and Moscow Bolshoi, continuing as a guest conductor in the most important European musical centres including Berlin, Prague, Munich, Paris, London, Copenhagen, Amsterdam and Vienna.

Kazimierz Kord made his American debut in 1972, conducting the first Russian version of Tchaikovsky's *Pique Dame* at the Metropolitan Opera in New York. In 1975 he conducted Boris Godunov and *Rigoletto* at the San Francisco Opera. In 1975 he returned to the Met in New York to conduct Boris Godunov and *Les Femmes de Alceste*.

**Festival Theatre**  
Sundays, 16 March, at 8.15 pm

**Lidia Grychtolowska** *soprano*  
**Tadeusz Strugała** *conductor*  
**Witold Lutoslawski** *conductor (in his own works)*

**MOZART (1756-1791)**  
Symphony No 34 in C major, K318  
*Allegro vivace*  
*Andante di molto*  
*Allegro vivace*

**MOZART**  
Piano Concerto No 23 in A major, K488  
*Allegro*  
*Adagio*  
*Allegro assai*

*Interval*

**LUTOSLAWSKI (1913- )**  
*Musique Funèbre* (1958)

**LUTOSLAWSKI**  
*Libre pour Orchestre* (1968)

Mozart's Symphony No. 34 dates from the period between his unsuccessful trip to Paris and Mannheim, and his final departure from Salzburg for Vienna. It is the last symphony he wrote in that Salzburg he had come to resent so much. In that two-year period he also wrote the opera *Don Giovanni*, much church music including the *Coccolation Mass*, the two piano concertos (being played at a later concert), and two other symphonies.

The symphony has only three movements, though Mozart is thought to have added a

minuet (K409) for later Viennese performances. All three symphonies written at this time show the influence of his trip to Mannheim and Paris. The brilliant forte opening in unison and the immediate contrasting piano section is typical of the Parisian style, while the long crescendo after the second subject is a characteristic Mannheim trait. There is little true 'development', rather a mysterious, operatic interlude in a distant key. The slow movement is an almost unbroken flow of melody, its texture enriched by divided violas; and the symphony ends with a finale of joyous high spirits, though even here the true Mozartian undertow of seriousness is always present and shows more clearly for a moment in the development section.

In his short life Mozart wrote nearly 30 piano concertos. They trace his musical development as no other form does and clearly demonstrate his supreme genius. The second of his two concertos in A major, K488, was written in Vienna in 1785 during an interval in the composition of the opera *The Marriage of Figaro*. It has much of that opera's sunny gaiety, though like *Figaro* there are undercurrents of supreme human sadness, especially in the poignant slow movement in the rare key (for Mozart) of F sharp minor.

The first movement opens with a harmonic surprise, almost concealed by the craft with which Mozart uses it — yet another example of Mozart's ability to combine technical adventure with accessibility. The 'development' section is based almost entirely on new material, as is Mozart's own cadenza.

The grief-ridden slow movement is a monument to Mozart's vocal writing, and is especially notable for a wonderful coda. The final rondo is again light-hearted, though here too there are numerous harmonic twists to delight the connoisseur.

The composer Witold Lutoslawski has written of his *Funeral Music*, composed between 1954 and 1958:

In dedicating my *Musique funèbre* to the memory of Béla Bartók, I have walked, within the limits of my capabilities, to honour the tenth anniversary of the death of the great composer. Whilst writing this piece I have not sought inspiration amongst Bartók's own music, and any essential resemblances which may appear in *Musique funèbre* are unintentional. And if these resemblances do reach exist, then this proves once again the undeniable fact that studying the works of Bartók has been one of the fundamental lessons to be taken by the majority of composers of our generation.

*Musique funèbre* is a work in one movement, composed of four successive sections: Prologue — *Metamorphoses* — *Apogée* — *Épilogue*. The Prologue, which is constituted in the form of alternating several-part canons (2, 5, 6, 6 and 8-part), is based on the 12-tone row. This series, which only includes two intervals (unison and minor second) guarantees the harmonic homogeneity of the work.

The *Metamorphoses* begin with the slow rhythm of the Prologue, but as they unfold they attain a violent presto, due to the division of rhetorical values.

The Apogée, the culminating point of the work, is characteristic in its harmonic structure, based on chords comprising all the twelve tones of the scale. The twelve parts are gradually drawn towards the middle register where they form a unison, and it is with this that the Epilogue commences, fortissimo.

The final section, in which the structure is analogous to that of the Prologue, returns to the initial slow rhythm. The canons appear here first in their most complex form (8-part), and then simplify by degrees (becoming 6, 4 and 2-part respectively) and finally leave the last word to a solo violinist.

The work was written for a normal string orchestra (44-66 musicians) divided into 10 sections: violins I, II, III, IV, violas I, II, cellos I, II, and double basses I, II.

Lutoslawski's concertos about his Lutoslawski Orchestra are included in the biographical article on the previous page.

**Tadeusz Strugała** — One of Poland's leading conductors, 45-year-old Tadeusz Strugała is an artistic director of three music festivals in Poland, including the Wrocław Festival of Contemporary Polish Music. He appears regularly with all Poland's principal orchestras, and has made guest appearances abroad in all the countries of the socialist bloc, as well as West Germany and the USA. As conductor of the Wrocław Philharmonic, and the Polish Radio Symphony Orchestra he has made four international tours.

Born in Katowice, Strugała studied conducting at the Wrocław State Academy of Music, and in Weimar and Venice. He has recently been appointed Principal Guest Conductor of the Warsaw National Philharmonic Orchestra.



**Festival Theatre**  
Monday, 17 March, at 8.15 pm

**Konstanty Kuika** *violin*  
**Kazimierz Kord** *conductor*

**BEETHOVEN (1770-1827)**  
*Violin Concerto in D major, Op. 61*  
*Allegro ma non troppo*  
*Larghetto*  
*Eroica: Allegro*

*Interval*

**BEETHOVEN**  
*Symphony No 3 in E flat major, Op. 55*  
*'Eroica'*  
*Allegro con brio*  
*Marcia funebre: Adagio assai*  
*Scherzo and Trio: Allegro vivace*  
*Finale: Allegro molto*

The history of the virtuoso violin concerto is effectively written in the period which divides Beethoven's concertos of 1806 from those of Tchaikovsky and Brahms of 1879. Beethoven's concerto, which in order of composition lies between the fourth piano concerto and the Emperor, was written for the leader of the orchestra of the Theater an der Wien in Vienna, Franz Clement. It is a work of great serenity, from the opening bars, with their highly original drum-beat introduction to the high woodwind's tune, to the dancing rhythm of the finale.

The score bears evidence of hurry in Beethoven's working, and there are hardly any of the customary sketches that show the painstaking planning of most of his other major works. An indication of the conditions maximal in the concert world of that period is given by the circumstances of the first performance at which Clement, after playing the first movement, performed one of his own sonatas on the violin held upside down, a sort of circus trick, and only played the remaining two movements after the interval. It may have been with this sort of antic in mind that Beethoven inscribed the score 'Concerts per Clements pour Clement', a plea to Clement to show clemency to the composer.

The opening movement is remarkable for numerous Beethovenian originalities, apart from the drum-beat opening: the entry of the violin for the first time never fails, for example, to astonish Beethoven wrote no cadenza for the work, and many have been written by other composers and violinists, those most frequently heard being by Joachim (to whom the work's popularity from the mid-1850s is due) and Kreisler.

The dreamlike slow movement contrasts the main orchestral theme, one of Beethoven's most divine inspirations, first with the soloist's delicate arabesque decorations, and then with the soloist's own second theme. A short cadenza leads directly into the final rondo, with a jaunty dance theme which is first displayed by the soloist, then alternated by soloist and orchestra, and finally fragmented by the soloist in a dying close which the orchestra caps with a formidable tonic chord.

The concerto is in complete contrast to the monumental *Eroica* Symphony, written two years earlier. Where the symphony is heroic, the concerto is elegiac. Beethoven was rarely playful in his music, but in the concerto he is gentle and concerned, where in the symphony he is determined and revolutionary.

The association of Napoleon with the composition of Beethoven's *Eroica* Symphony, though historically true, is misleading. The symphony was originally dedicated to Napoleon by Beethoven who, as the genius son of a drunkard and a cook, sympathised with the ideas of Revolutionary France declaring all men to be born free and equal. Beethoven furiously scratched out Bonaparte's name from the newly-finished score when Napoleon made himself Emperor in 1804, seeing the imperial title as a betrayal of all his ideals. The symphony however is not about Napoleon but about the whole concept of heroism, and Beethoven himself had gone through as heroic an adjustment, mirrored in the development of the symphony, as any Napoleon, in triumphing over his deafness. If a programme for the symphony were to be sought therefore, it should be found in the cycle of triumph, funeral march, recovery and fresh triumph that the four movements might seem to illustrate.

The symphony needs however no extramusical explanation. It is hardly surprising that Beethoven himself thought it his finest orchestral work. It is a milestone in the expansion of emotional expression from the classicism of Mozart and Haydn to the romantic grandeur of Mahler, Wagner and Bruckner.

The symphony opens with two hammer-like chords followed by a twelve-bar theme of which the anharmonic C sharp in the fifth bar is a fulcrum around which the gigantic and revolutionary development section later revolves. The first movement is a monument to Beethoven's supreme command of structure and his power of using conflicting harmonies for emotional effect. There are passages in this symphony which still sound 'modern'.

The funeral march of the second movement leads into a focal section which becomes the emotional climax of the work, and which dissolves finally into a quiet beginning of the scherzo like a gradual dawn. The finale, almost a symbol of creation and resurgence, grows from the stark theme on pizzicato strings, through a series of variations (which incidentally reveal the theme in full only in the third variation where its source in an early set of piano variations becomes clear) by way of a rondo near the end of the earlier tragedy, to the fanfare-like glory of the close.

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# Warsaw National Philharmonic Orchestra

Festival Theatre  
Wednesday, 18 March, at 8.15 pm

Konstanty Kulka violin  
Krzysztof Kord conductor

**CHAIKOWSKY (1840-1893)**  
Violin Concerto in D major, Op. 35  
Allegro moderato  
Cantata: Amante  
Finale: Allegro vivacissimo

Finale

**CHAIKOWSKY**  
Symphony No 6 in B minor, Op. 74  
'Pathétique'  
Adagio - Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Adagio lamentoso

Written in 1878, the same year as Brahms' celebrated violin concerto, Tchaikovsky's work as joined Brahms' in the small group of the most popular concertos ever written. It is a work of phenomenal difficulty and the first performance was delayed for nearly two years because Leopold Auer to whom Tchaikovsky dedicated it, declared it to be impossible. Auer did in fact play it later, and made a number of revisions which have generally been accepted as improvements in subsequent editions. The first performance was given in Vienna by Adolf Bruckner in 1879. It was attacked in the press by the Viennese critics, perhaps influenced by loyalty to the Brahmsian tradition, and one of the most celebrated of those critics, Eduard Hanslick (the original of Wagner's Beckmesser) gave a salutary lesson to the critics of the future in declaring that 'the violin is no longer played, it is yanked about, it is torn asunder, it is beaten black and blue.'

The opening movement, with its plainly stated majestic opening theme, is full of strong contrasts and bravura display for the soloist. Tchaikovsky originally wrote a different slow movement, but replaced it with the present Cantata on the advice of his brother Modest. It is a long lyrical outpouring of Slavonic melody, usually given out on wind instruments alone (as in the theme of Brahms's slow movement, though the parallels end there). It leads directly, after a quiet return to its opening mood, into the finale, a rondo in which the orchestra immediately sets the mood of the dance. It is a movement of the utmost brilliance from both orchestra and soloist (Hanslick called it 'wonderful brutality'), and it ends in scintillating cascades from the violin while the orchestra reiterates the main themes.

The brilliance of the young Tchaikovsky gave way in later life to an increasing morbidity. He wrote no really successful concertos after the violin concerto (which followed immediately after the first piano concerto). Perhaps the duel that he saw in the concerto form could no longer work in a mood of increasing despair,



when no solo instrument could triumph as does the piano in the first concerto, or the violin in the violin concerto. There are movements, certainly, in the fourth and fifth symphonies, which show Tchaikovsky again at his brilliant best, but it is in the mood of the Pathétique Symphony that Tchaikovsky's remaining creator is best displayed. Both characteristics are present in the great ballet score of Swan Lake, written the year before the violin concerto, and there too it is in the symphonic context of the score, so often obscured in the ballet versions given since Tchaikovsky's day, that the composer is seen at his most effective. (The original symphonic drama that was Tchaikovsky's Swan Lake will be given in the Festival.)

Like Beethoven's *Erica* Symphony, played at the previous concert, Tchaikovsky's Pathétique is a purely musical expression of emotion, in this case almost the exact opposite of Beethoven's heroic progression. Tchaikovsky wrote his last symphony in 1894, and died only five days after its premiere in St Petersburg. Although his death was the result of drinking unfiltered water during a cholera epidemic, his mood had been one of obsession with death and despair for the whole period of the composition of the Pathétique. The symphony contains no formal programmatic elements, but the composer had refused to set the Requiem to a commission on the grounds that he had expressed that mood in the Symphony. In fact the first movement contains a quotation from the Russian Requiem Mass. It may be that in some degree he regarded the work as his own requiem.

The symphony opens and closes in an atmosphere of absolute despair. The opening subject is dealt with at length before the introduction of a long slow theme full of erotic yearning, and the movement finally resolves the clash of these two opposites in germinal resignation. In the second movement, a light scherzo-like dance balances the mournful B minor march, to end once again in quietness.

The fantastic and brilliant march of the third movement dispels the melancholy only for it to return, yet more heart-rendingly, in the almost unbearable tense final adagio, in which by a supreme stroke of symphonic invention, Tchaikovsky again contrasts a despairing and gentle soothing theme, only to turn the gentle soothing into the final depth of hopeless despair with which the work dies away.

Konstanty Kulka is generally regarded as Poland's outstanding instrumentalist, and among the finest violinists in the world today. Born in Gdanek in 1947, he began his studies at the age of eight and while still a child gave numerous recitals and broadcasts. He won the Paganini Competition in Genoa in 1964, and the Munich International Competition in 1966. He appears regularly with the great orchestras of the world, and in the major international music festivals. He has recorded for Telefunken, EMI, Decca and Telefunken as well as for the Polish recording companies. He visited Australia as soloist with the Warsaw Philharmonic under Witold Rowicki in 1972.

Festival Theatre  
Wednesday, 19 March, at 8.15 pm

Lidia Grychotowska piano  
Tadeusz Szurgala conductor  
Witold Lutoslawski conductor (in his own work)

**LISZT (1811-1886)**  
Symphonic Poem: Les Préludes

**CHOPIN (1810-1849)**  
Piano Concerto No 1 in E minor, Op. 11  
Allegro maestoso (isolato)  
Romanzo: Larghetto  
Rondo: Vivace

Finale

**LUTOSLAWSKI (1913- )**  
Concerto for Orchestra (1954)  
Introduca: Allegro maestoso  
Capriccio, Notturmo e Arioso: Vivace  
Passacaglia, Toccata e Corale: Andante  
Finale: Allegro giusto

It is a matter for conjecture whether Liszt actually invented the term Symphonic Poem, but there is no conjecture in the statement that he created the form—a one-movement orchestral work depicting a mood. Of his 11 symphonic poems, *Les Préludes* is by far the best known, though there is a wealth of astonishing originality in the others. It was originally written as the prelude to *Les Quatre Elements*, a choral-orchestral setting of poems by Joseph Autran. Liszt's later programme for the work in its separate orchestral form post-dates the composition by several years, and reflects rather the composer's sharp eye for publicity and salesmanship than the original inspiration.

*Les Préludes* is a work of concise shape, contrasting moods, and strong themes, bound together with great dramatic skill. It has held a popular place in the repertory ever since its first performance in Weimar in 1854. It was only in 1857 that Liszt added the verbal introduction to the score, with its references to Lamartine's *Méditations Poétiques*: 'What is life but a series of preludes to that unknown song of which the first solemn note is sounded by death? Love is the dawn of our lives, but where is the fate on whose delicious joys some storm does not break?'

Chopin wrote both his piano concertos in the winter that followed his graduation from the Warsaw Conservatory. They are almost his only orchestral compositions. As early works, they do not display the mature character of Chopin's later music, but rather owe much to Hummel and Weber in style. Although published as No 1 the E minor concerto was actually written after the F minor concerto No 2, and perhaps stays rather more cautious effort than the earlier work. It is becoming fashionable now to write Chopin no longer for his limited skill in instrumentation, but rather to rest content with the underpinning that the orchestral sound provides for the dazzling display of the virtuoso solo part.

Chopin first played it in a concert in Warsaw in 1830, before setting out on his journey to Vienna, Munich and eventually to Paris, where one of his first actions was to visit the pianist Friedrich Kalkbrenner to play through the concerto to him. There is not a little similarity in the opening of the E minor concerto with that of Kalkbrenner's D minor concerto published eight years earlier.

The orchestral introduction reveals a wealth of themes which the piano later expands and decorates almost in the manner of an improvisation. The second movement is a nocturne with orchestral accompaniment which Chopin said was 'intended to convey the impression that one receives when one's eye rests on a beloved landscape that calls up in one's soul beautiful memories—see instance on a fine, moonlit, spring night.' The final Rondo opens with a theme reminiscent of Weber, followed by a haunting seven-bar theme announced in octaves. The movement is one of Chopin's wisest compositions.

Lutoslawski's *Concerto for Orchestra*, written between 1950 and 1954, and owing some homage to Bartok (to whom the *Funeral Music* was dedicated, some four years later), is the composer's only major work to show the influence of folk music. Because of its popularity (there have been four or five commercial recordings) it is often assumed that the whole of the composer's early period was concerned with folk music. He has however explained that his concern with folk music was an incidental aspect of his development, the result of a commission from the Polish authorities after the war to write easy piano pieces for schools.

'I chose some folk melodies, arranged them, and that is how I composed my "Folk Melodies". I did it with pleasure, although my main concern at the time was the First Symphony... I developed my own individual way of folk music arrangement. Briefly, it consisted of combining simple diatonic melodies with non-tonal, chromatic counterpoints and harmonies. I felt that that could serve a more important purpose as well, and I composed the orchestral *Concerto for Orchestra*. The work was written to a commission from Witold Rowicki for the recently re-formed Warsaw Philharmonic.

In three movements, the concerto opens with a strongly characterised *Introduca*, in ternary form, with the middle section a gently-swinging melody characterised by syncopation and owing, in its climactic moments, an acknowledged debt to Stravinsky's *Rite of Spring*. The second movement includes sections where the rustling of the music prefigures much of Lutoslawski's later development, in particular the way in which each rustling is interrupted with short bursts of sound that passage a change of direction in the music's course. The final movement is a kind of continuous four variation (*passacaglia*) interrupted by a chorale which is itself interspersed with a new flute theme, and all are combined in the final apotheosis.

The *Concerto for Orchestra*, while distinctly a 20th-century work, is almost a manifesto for tonality. In subsequent years Lutoslawski was to move progressively into his own form of serialism (as in the *Funeral Music*) and into a

controlled atonality, rhythmic freedom, and harmonic experiment (as in the *Levre pour Orchestre*). Between the earliest of his compositions being performed at this Festival (the *Variations* on a theme of Paganini for two pianos of 1942) and the freedom of the *String Quartet* of the *Levre pour Orchestre*, there is an example of development the more remarkable for its having begun most significantly only in the composer's middle age.



Lidia Grychotowska

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## Warsaw National Philharmonic Orchestra

Recital Theatre  
Saturday, 20 March, at 8.15 pm

Wolfgang Amadeus Mozart and Joseph Paratore - pianos  
Adam Mickiewicz - conductor

**MOZART (1756-1791)**  
Symphony No. 14 in C major K338  
Allegro vivace  
Andante di molto  
Allegro vivace

**MOZART**  
Concerto for two pianos in E flat, K365  
Allegro  
Andante  
Rondo: Allegro

**CHAIKOWSKY (1840-1893)**  
Symphony No 6 in B minor, Op. 74  
'Pathétique'  
Adagio—Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Adagio lamentoso

As with the opening concert of the Warsaw Orchestra's series, the first half of this programme contrasts Mozart's Symphony No 34, written in 1779 in Salzburg, with a concerto from that time, on this occasion for two pianos.

The concert ends with Tchaikovsky's last work, the great Pathétique symphony (also played at a previous concert). Within the 115 years that elapsed between Mozart's symphony and Tchaikovsky's, a revolution in thought had dictated the inevitable parallel revolution in music and the other arts. The greatest single musical influence in transforming the symphony during that period was Beethoven's Eroica symphony (also played earlier). For an indication of the direction in which the symphonic form was to go after Tchaikovsky had taken it to the lengths of introspection here revealed, one must look to Mahler, and then to the tone poems of Richard Strauss and the orchestral works of Schoenberg. From them stemmed the transformations of orchestral usage that are shown in recent compositions, of which the works of Lutoslawski are significant examples.

Written in 1779 in Salzburg, and contemporary with the Symphony No 34 which precedes it in

this concert, Mozart's only concerto for two pianos is unpretentious in mood and follows the form and style of his earlier 'Jeunehomme' Concerto. It is likely that Mozart actually arranged two harpsichords for the original performance by himself and his sister Nannerl, though he and his pupil Josephine von Auernhammer, later played it in Vienna on two pianos. For this later performance he added clarinets, trumpets and kettle drum to the lighter original scoring. The orchestra does not in fact figure prominently in the work, unlike Mozart's later concertos, and the interest lies principally in the interplay between the two soloists. Mozart left his own cadenzas, unlike in so many of his concertos.

The first movement uses at least four main themes, and its happy course is only occasionally broken by hints of a darker mood. The slow movement is full of Mozart's most inventive decoration, and is in the key of B flat, his favourite key for love-duets in his operas. The Rondo finale, one of the longest Mozart ever wrote, is of such continuous invention that its length never seems apparent. A second short cadenza (by Mozart) precedes the final coda, consisting of the finale's principal subject restated in valdeictory octaves by one soloist against a flood of triplets from the other.

## Retrospective Exhibition of Paintings and Drawings of Birds by Frank Morris



Morris stands high in his chosen field of art depicting birdlife with boldness and amazing attention to detail, most subjects in life size. There is a unique quality about his work which delights patrons spread throughout the world, among them ornithologists, conservationists and connoisseurs. Here is your opportunity to view a world class exhibition from Thursday February 28th to Saturday March 29th. (Exhibition will be open during store hours). Admission Adults \$1.30 including a catalogue. Children free. Pensioners 50 cents. Auditorium, 2nd floor Rundle Mall store.

*John Martin's*  
OF BIRDS AND TREES

## Recitals and Chamber Ensembles





## Jennifer Bate

Jennifer Bate organ

Festival Theatre  
Friday, 9 March, at 8.15 pm

JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in F minor BWV 868

JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in C minor BWV 882

JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in C minor BWV 882

JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in C minor BWV 882

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JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in C minor BWV 882

JOHANN SEBASTIAN BACH (1685-1750)  
Prelude and Fugue in C minor BWV 882



It was Felix Mendelssohn (1809-1847) who largely instigated the revival of interest in Bach's music in the 19th century. The Prelude and Fugue in C minor, written when he was 27, has a dramatic prelude with strong melodic outlines and vigorous rhythmic drive, followed by a fine 'rigour' fugue whose captivating surface conceals remarkable fugal complexities.

Peter Dickinson, who teaches at the Barber Institute in Birmingham, England, has written of his Paraphrase 1: 'This work is based on my three-part motet "John" written in 1965 to a poem of Thomas Blakelock. The 30 sections (the last a repeat of the first) are variations on themes and rhythms of the choral piece. These are clearly stated in the organ work - the first theme appears in the pedal part of Variation 1, and the second is heard in the 2' solo in Variation 4. Paraphrase 1 was written to be played on a chamber organ and is intended for instruments of classical design.

Helmut Walcha (b. 1907) the blind German organist, is probably best known for his recordings of the organ works of Bach. The first of the three Choral Preludes, 'Zu Bethlehem geboren', is in the form of a lullaby; the second, 'Fröhlich soll mein Fleiß gesungen', illustrates the title 'My heart would jump for joy' with a leaping motif decorating the chorale melody, stated in chords; the third is based on the 14th-century, Carol 'Des die Herren lobten sehr', also known as Queen Pastores.

Jiri Ropok (b. 1922) studied in his native Czechoslovakia under the famous Czech organist Wiedermann. He is well-known as a recitalist. There are seven variations and a fugue, following an unorthodox harmonisation of the theme.

Festival Theatre  
Monday, 10 March, at 1.05 pm

BUXTEHUDE (1637-1707)  
Prelude and Fugue in F sharp minor

PACHELBEL (1653-1706)  
Chaconne in D minor

VOGLER (1696-1765)  
Chorale Prelude: 'Jesu, Leiden, Pein und Tod'

KELLNER (1705-1788)  
Chorale Prelude 'Was Gott tut, das ist wohlgeplant'

J. S. BACH (1685-1750)  
Chorale Prelude: 'Komm', heiliger Geist, Herre Gott' BWV 651

J. S. BACH  
Sonata No 5 in C major BWV 529

J. S. BACH  
Prelude and Fugue in D major BWV 522

Dietrich Buxtehude was one of the fathers of organ playing and composition in Germany. His fame was such that in his youth J. S. Bach walked over 300 kilometres to hear him at the Marienkirche in Lübeck. His Preludes and Fugues rarely fall into a precise two-movement form, and this one has three contrasting sections preceding the main fugue marked vivace; and the work ends with a return to the manner of the opening passage.

Johann Pachelbel, was successively organist at Erfurt, Stuttgart and finally his native Nuremberg. The D minor Chaconne consists of a theme and 16 variations based on a four-note descending bass line. It is a good example of the virtuoso writing which considerably influenced Bach.

Next follow three examples of the Choral Prelude. To the German audiences of the 17th and 18th centuries, who had grown up from childhood familiar with the Protestant hymns of the Lutheran church, the prelude to these hymns in church was an opportunity to experience the skill and sensitivity of their local organist, in an age when all organists were composers. Johann Caspar Vogler was court organist in Weimar from 1721. In this moving prelude the subject of Christ's suffering is evoked in musical terms by an increasing chromaticism and unusually intense harmonic progressions before a calm ending. The Choral theme is heavily ornamented.

Johann Peter Kellner was a younger contemporary of Bach and copies he made of some of Bach's works have alone ensured the survival. In this Prelude the opening sprightly theme with its echoing phrases recurs between each line of the Choral melody.

Johann Sebastian Bach, the greatest organ master of all, wrote over 100 Choral Preludes

that have survived. This, the first of two he wrote on Luther's 'Whitsunday hymn' (an expansion of the Latin 'Veni Sancte Spiritus') is the first of the Eighteen Great Preludes. Bach's model would appear here to be Buxtehude, so this may be an early work retouched for publication in the 'Achtzehn Choralen'. The tune is presented grandly in the pedals, while the intertwining arabesque figures in the manuals, derived from the first phrase of the tune, illustrate the Pentecostal tongues of fire.

In about 1727 Bach wrote six sonatas for pedal clavichord or pedal cembalo as technical studies for his eldest son Wilhelm Friedemann. The pedal cembalo or clavichord was an adaptation of a normal instrument for practicing organ music. The aim of the sonatas was to attain independence of hands and feet, and the three parts in the fifth sonata stretch the performer's ability considerably. There are three movements, Allegro, Largo, and Allegro. With its binary form and its two themes, the opening Allegro heralds the sonatas of Carl Philipp Emanuel Bach and the sonata form of the last part of the 18th century. There is a two-part slow movement in the relative minor, and a final finale.

The recital ends with what is in many ways the most virtuosic work Bach wrote for the organ. The prelude falls into several sections and shows the influence of Bach's North German predecessors, while the lively fugue studies how Bach could transform a rather academic form into an exciting show piece.

Jennifer Bate studied with her father, H. A. Bate. She is recognised as one of the world's leading organists. Apart from regular European tours, she has given recitals and concerto performances at international festivals in France, Italy, Belgium, Czechoslovakia, Scandinavia, and Mexico. This is her third visit to Australia. Her recordings, especially two recital discs on the Royal Albert Hall organ in London, have been particularly highly praised. Many composers have written works for her.

## Cathy Berberian

Cathy Berberian, soprano  
Harold Lester, piano

Second-Hand Songs

Musical Hand-me-downs of Yesterday and Today

Town Hall  
Tuesday, 15 March, at 8.15 pm

Miss Berberian will select her programme on the evening from the following:

Bach/Farrar Supplication  
Beethoven/Schäfer Frage, Wunderschein  
Beethoven/Griepenkerl Liebesühnung  
Trennung von den Geliebten (Moonlight Sonata)

Chopin/Viardot Aime-moi, Coquette  
Chopin/Hamellet Chère Nuit  
Chopin/Gaïnes This Fair and Beautiful Song  
Gay/Weill Morgenheul

List/Schipsa Sogno d'Amore  
Linet/Yardi Kigoleto Transcription (piano solo)  
Mendelssohn/Barbier La Chanson du Printemps

Tchaikovsky Dies Irae, Domine Deus  
de Teller  
Greg. New

Beech/Hammerstein De's Love  
Rachmaninoff/Kaye/Nowman Full Moon Empties Arms  
Tchaikovsky/Clinton Our Love

Ravel/Clinton The Lamp is Low  
Stravinsky/Klemmer Summer Moon  
Debussy/Clinton Reverie  
Beatles/Andriessen Yesterday; You've Got to Hide Your Love Away

Berberian Stripsody  
Busoni/Bauer Carmen Suite (piano solo)  
Ravel Ballad II  
Kagel Recitative  
Debussy Piérot  
Paganini E Pur Anacleto

Kreisler/Farrar The Whole World Knows  
Puccini Sole d'Amore

Cathy Berberian was born in the USA of Armenian parents. Her first artistic studies and experience were in the theatre and ethnic dancing, later followed by intensive musical training, and performance in concerts, radio and television. In Europe, Miss Berberian won a Fulbright scholarship which enabled her to complete her master's studies in Milan with Giugnona Del Vigo.

While proficient in the traditional concert repertoire, Miss Berberian is most renowned for her contribution to contemporary music; her vocal interpretative qualities have inspired the creation of over a score of compositions by major contemporary composers such as Pousseur ('Votre Faute'), Milhaud ('Adieu'), Cage ('Aria'), Bussotti ('Voix de Femme'), Torso, and especially 'La Passion selon Sade', and of course Luciano Berio who was among the first to discover the potentialities of her

vocal gifts, and who wrote numerous works for her, among them 'Chamber Music', 'Epitaph', 'Visage', 'Folk Songs', and 'Recital for Cathy'. Cathy Berberian has performed at most of the world's music festivals and in the leading concert halls, and has made numerous recordings. Her flexibility and range together with a strong sense of theatre and innate musicality have been acclaimed by press and public alike.

One of the highlights of her career was her musical relationship with Stravinsky who made the first version of his 'Elegy for JFK' for her voice and with whom she gave concerts and made recordings of his vocal music. She has herself composed a divertimento for solo voice entitled 'Stripsody', commissioned by Radio Bremen in 1966, which will be choreographed for the first time during the Festival.

Recently she has concentrated on the recital form, and in place of the rigid ritual of the traditional recital, presents elements of unusual and unpredictable material, incorporating the use of lighting and staging, hitherto exclusively a theatrical privilege.

Cathy Berberian has taught at the University of Vancouver and the Rheinische Musikschule in Cologne, and has translated five books from English to Italian. She has sung in 20 languages including an aria in Chinese written for her by Tsao Scherchen for the 1968 Donaueschingen Festival.

Harold Lester is one of Britain's leading pianists and harpsichordists. He specialises in authentic performances of early music as well as having a keen interest in present-day writing for both instruments. He had a long association with Alfred Deller and the Deller Consort, and has given harpsichord masterclasses at the Deller Academy of English Music for many years. He has worked and made recordings with the English Chamber Orchestra, the Academy of St Martin-in-the-Fields, the Nash Ensemble and the London Sinfonietta, as well as leading symphony orchestras. He has toured extensively in Britain, Europe and the USA, and broadcasts frequently for the BBC as well as foreign radio and TV stations. Among his recordings is a solo LP recorded the Colt collection of early keyboard instruments; concertos by Bach, Stanley and Sôlar; and the Bach Brandenburg concertos.



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## Bruck-Ross Duo

Wilhelm Bruck guitar  
Theodor Ross guitar

Edmund Wright House  
Wednesday, 19 March, at 1.05 pm

WEBER (1875-1937)  
Suite pour une Infante défunte

LA (1876-1946)  
Finnish Dance No 1 from 'La Vida Breve'

SAITE (1866-1925)  
Trois Grossiennes

DEBUSSY (1862-1918)  
Danse Bohémienne

HINDEMITH (1895-1963)  
Rondo

WEBER (1883-1944)  
Variations für piano, Op. 27  
Johanna Schönel  
Riding Forward

WEBER (1937- )  
Four traditional pieces for guitar

At the end of the 19th-century was one of the periods of greatest change in European thought. The first four works in this programme come from that extraordinarily productive period and are particularly from the centre of such change. Maurice Strakosky wrote his celebrated *Marche*. Debussy wrote his celebrated *Suite* for a dead Infante originally for piano, or orchestrating it himself, the transcription for two guitars was made by Emilio Pujol. Weibel's work is of course a commentary not only on Spanish music but on a particular characteristic of the Spanish temperament, a kind of poetic spartanism.

Debussy also transcribed the famous dance from Manuel de Falla's opera of 1905, *La Vida Breve*, played in the opening concert of the Festival, in its original orchestral form.

Erik Satie, whose music combined the discipline of minimalism with a peculiarly French scepticism, wrote his *Grossiennes* originally for voice and piano.

Debussy, who was to revolutionise the harmonic structure of European music, wrote his first known piano work, the *Danse Bohémienne* in 1880, when he was living in the house of Tchaikovsky's patroness, Nadezhda von Meck. She sent it to the Russian composer, who commented in return, 'It's a really *très* *très* *très* piece, perhaps a bit short...'

Paul Hindemith, who explored virtually every combination of conventional instruments, wrote his *Rondo* for three guitars in 1925, as an early example of *Entertainment* music in the 20th-century's revival of classical terminology.



Anton von Webern, the purest of the new dodecaphonic school of the second quarter of the 20th-century, wrote his piano variations in 1936. They were dedicated to the pianist Edward Steuermann.

The pieces by Satie, Debussy, Hindemith and Webern were all arranged for two guitars by Bruck and Ross. The programme ends with examples of music written for this remarkable duo in the last 10 years. Michael von Biel wrote his eight traditional pieces for Bruck and Ross in 1977. Based on 12-tone scales the pieces nevertheless evoke traditional sounds not only from classical music but also from pop and country and western music. Such a synthesis well illustrates the catholic sources of contemporary composition.

Edmund Wright House  
Thursday, 13 March, at 1.05 pm

GOMBERT (c. 1500-1556)  
Assise Parata

MORALES (c. 1500-1553)  
Pater Noster

DA MILANO (1497-1545)  
Canon  
Spagna

DOWLAND (1563-1620)  
My Lord Willoughby's Welcome Home  
My Lord Chamberlain His Galliard

SAITE (1866-1925)  
Trois Gymnopédies

KAGEL (1911- )  
Soli aus Exotica, for non-European instruments

RIEHM (1937- )  
Klageauszuschnitt

The first four composers in this programme represent the great period of European composition for the lute. In 1547 the Spanish composer Enrique de Valderrabano published a collection of music for the vihuela entitled 'Silva de Sirenas'. The vihuela, an instrument similar to the guitar, was in 16th-century Spain the instrument of 'serious' music while the guitar was only for popular works. Valderrabano's collection included a number of con-

temporary vocal works arranged for the vihuela. Among them were Nicolas Gombert's *Assise parata*, and the Peter Noster of Cristofal Morales.

Francesco da Milano was the first Italian-born composer of the Renaissance to make an international reputation. His contemporary John Dowland, one of the leading composers of the greatest period of English music, the age of Elizabeth I, wrote some of the finest lute music of the period. Among his works the piece 'My Lord Chamberlain His Galliard' is a curiosity: it was written for four hands on one lute.

Gymnopédies were dances executed by the youths of ancient Sparta. Erik Satie wrote his *Three Gymnopédies* for piano (arranged here by Bruck and Ross) during his 'neo-Grecian' period, in 1888.

Mauricio Kagel, generally regarded as the leading figure in the new music theatre of today, dedicated his *Exotica* to the Sixth Sense. As a contrast to illustrate the vast changes in the conception of music in the post-war period, Kagel's work, together with Boll Riccio's piece of 1977 in memory of Victor Jara, the Chilean singer shot in 1973, may stand as evidence. Both works were written for the Bruck-Ross Duo.

Wilhelm Bruck and Theodor Ross are especially renowned for their interpretations of modern music-theatre works and for their performances of the rarely heard works for two guitars. This repertoire has been increased by the duo's transcriptions of existing works and through commissions. As a duo, Bruck and Ross have appeared at all the major European cities and at numerous festivals. They have toured extensively through Asia, South America, and the United States.

Theodor Ross, musician and skilled partygoer, was born in Germany in 1947 and studied guitar and flute at the Cologne Conservatorium where he was also composer/arranger for the pop group, The E-605. He continued his studies in the Academy for Music and Performing Arts in Vienna with Professor Karl Schier. Apart from solo recitals, Theodor Ross has played guitar and lute for theatre productions including Graudoux's 'The Mad Woman of Chaillet' and Shakespeare's 'Romeo and Juliet'.

Wilhelm Bruck completed his guitar studies in Cologne where he first came into contact with Mauricio Kagel. Bruck will be remembered by Festival audiences as guitarist in the exciting production of Hans Werner Henze's 'El Cimarrón' at the 1976 Festival.

The *Ross-Bruck Duo* appears by arrangement with Musica Viva Australia and with the generous assistance of the Goethe Institute.

## Zdenek Bruderhans

Edmund Wright House  
Wednesday, 19 March, at 5.45 pm

TELEMANN (1681-1767)  
Three Fantasias for solo flute  
No. 7 in D major 'Alla Francese'

Largo  
Allegro  
Presto

No. 8 in E minor  
Largo  
Spiritoso  
Allegro

No. 9 in E major  
Adietoso  
Allegro  
Grave  
Vivace

DEBUSSY (1862-1918)  
Syrinx for solo flute

BERIO (1925- )  
Sequenza for flute solo

VARESE (1883-1965)  
Density 21.5 for flute alone

TELEMANN  
Three Fantasias for solo flute  
No. 10 in F sharp minor

A tempo giusto  
Presto  
Moderato

No. 11 in G major  
Allegro  
Adagio  
Vivace  
Allegro

No. 12 in G minor  
Grave—Allegro—Grave  
Allegro—Dolce—Allegro  
Presto

Georg Philipp Telemann was perhaps the most prolific composer in history, producing over 6000 works for an even greater variety of instruments and voices than his contemporary Vivaldi, and with a more consistent level of inspiration. The sonata or fantasy for a single instrument was a favoured form in the 18th-century: Bach wrote at least one work for solo flute as well as his sonatas, suites and partitas for violin and cello. Telemann's 12 Fantasias for Transverse Flute without Bass are splendid examples of his originality and of his ingenuity in overcoming the limitations of a single-line instrument.

In between six of Telemann's fantasias come three works for solo flute from the 20th-century, each in its way both a classic and a milestone.

Gaude Debussy wrote his *Syrinx* (the ancient word for the panpipes, probably the world's most ancient instrument) in 1912. Dedicated to the great French flautist Louis Fleury, it was written as incidental music for Gabriel Mourey's

play 'Psyché'. It is constructed on the series B flat, A flat, G flat, F, E, D flat. In 'Psyché' it represents the last time that Pan plays before his death.

Luciano Berio early dedicated himself to electronic music, though he has continued to write occasional pieces for conventional instruments and voices without electronic addition. His *Sequenza*, the first of a series of works for various combinations of instruments, was written in 1956 'sur mesure pour Severino Gazzeloni'. The virtuosity of its dedicatee certainly left its mark on the composition, which exploits sounds from the flute not previously associated with public performance on that instrument.

Edgar Varèse, one of the seminal composers of this century, wrote his single-movement piece for flute for another French flautist Georges Barrère, to inaugurate his platinum flute—platinum being of the density of the title.

Zdenek Bruderhans, a graduate of the Prague Conservatory and Academy of Music, is currently Senior Lecturer in Music at Adelaide University. Mr Bruderhans won the Grand Prix in the International Competition for wind instruments in Prague in 1959. He has toured as soloist in 12 countries, including appearances in major international festivals at Prague, Bern, Avignon, Cannes and Adelaide.

His recordings have been released on Philips, Columbia-Nippon, Comco, Supraphon and Parson labels, and World Record Club recently released a three-disc set of works for solo flute.

Mr Bruderhans has developed the technique of circular breathing, known to reed instrument players but far more difficult for flautists. He demonstrated the technique at the National Flute Convention in Dallas in the USA and in classes at Yale University, and other American colleges.

## The Gabrieli String Quartet

Smith Sillito *violin*  
 Jordan O'Keilly *violin*  
 Jewel *viola*  
 John Harvey *cello*

During its 10-year existence, the Gabrieli String Quartet has built up an enviable reputation throughout the British Isles with tours, television appearances, a vast number of BBC broadcasts and concerts at the major music festivals. For eight years they have been resident at Essex University under the auspices of the Gulbenkian Foundation. At the same time, the Quartet became well-known in Europe, making tours of Austria, Germany, Holland, Italy and France as well as Yugoslavia and Czechoslovakia. Their Vienna and Amsterdam debuts were particularly outstanding, both resulting in frequent re-invitations; the ensemble has since made two film appearances on Dutch television. The Gabrieli last toured overseas in 1975 for Musica Viva as part of a 10th anniversary tour which included New Zealand and South America.

The Quartet's 10th anniversary season covered the complete cycle of Beethoven String Quartets at the Wigmore Hall in addition to several appearances for BBC television, a rising reputation on their return to the Venice International, and a televised debut in Finland. In 1978 the Gabrieli were the resident quartet at the South Bank Summer Music in London, under artistic direction of Pritcha Zakerman. Subsequently they inaugurated a new chamber music stage of the Leeds International Piano Competition; from Leeds the Quartet went almost immediately to their first concert appearances in the USSR.

The release of the Complete Works for String Quartet by Tchikowsky in October 1977 marked the seventh career issue by the Gabrieli Quartet under their exclusive contract with Decca. This was followed by the Janáček

Quartets in early 1978, and the Smetana later that year.

The 1979 season included tours of West Germany and Switzerland as well as a return to the South Bank. The Gabrieli made their highly successful Paris debut in March 1979.

Edmund Wright House  
 Tuesday, 17 March, at 5.45 pm

HUMMEL (1778-1837)  
 Quartet in G major Op. 30 No 2  
 Allegro con brio  
 Andante grazioso  
 Menuetto: Allegro con fuoco  
 Finale: Vivace

BEETHOVEN (1770-1827)  
 Quartet No 14 in C sharp minor, Op. 131  
 Adagio ma non troppo e molto espresso—  
 Allegro molto vivace—Andante ma non troppo e molto cantabile—Presto—  
 Adagio, quasi un poco andante—Allegro

Johann Nepomuk Hummel was one of the most popular composers of his period. He is now remembered by only a handful of compositions, and by the fact that he was a pupil of Mozart and a friend of Beethoven. He succeeded Haydn as Kapellmeister at Eszterházy in 1804, and soon after composed a set of three quartets, which were eventually dedicated to Prince Lobkowitz, dedicatee of many of Beethoven's works. The second quartet was published in 1824. It owes much to Haydn and Mozart as well as Beethoven, but is of distinctive individuality and stature. The first movement is especially notable for a fine development section. The second movement is based almost entirely on the opening cello motif and though predominantly lyrical contains a notable episode in the minor. There is a particularly charming

trio-to-the-minuet, and a finale notable both for its splendid fugato passages and for its astonishing viola solos.

Published in 1826, Beethoven's peripatetic quartet is the most original and consistently sublime of all his late works. Its conception and form are absolutely new in the history of music, and no composer has dared to try to follow its example. There are seven movements, played without a break. Only one is in anything like 'sonata' form, and the sixth movement is a mere 28 bars long—long enough however for Beethoven to express a whole world of sadness. There is also humour however, notably in the bucolic Scherzo. The work opens with a slow, quiet fugue of extraordinary spirituality, and the variations of the fourth movement (the third is little more than a recitative introducing the Andante variations) distill the essence of music almost to immobility in one of Beethoven's greatest sequential efforts of invention.

Edmund Wright House  
 Wednesday, 18 March, at 1.05 pm

LUTOSLAWSKI (1905- )  
 String Quartet (1964)  
 Introductory movement  
 Main movement

Performed in the context of a discussion with the composer.

Lutoslawski's quartet is one of the few major works in the medium composed since the second World War. It represents the composer's latest style, in which aleatoric (or free choice) elements predominate, though in such a way that the overall form and content remain constant.

Lutoslawski writes: 'The tempo is approximate as are all rhythmic values. Each performer should play his part as though he were alone. Changes of tempo (acc. and rit.) may often concern particular performers and should be treated separately. As the vertical result of the juxtaposition of the four parts of this work is not completely fixed, there can be no score. In exceptional places the full score appears in the parts.'

The quartet was written for the Swedish Radio to celebrate the 10th anniversary of the Nordic Music Concerts Series. The first performance was given by the LaSalle Quartet. The work lasts about 20 minutes.

In a note on the quartet Lutoslawski has written that the introductory movement 'seems with a recitative by the first violin and this is followed by a series of episodes separated from each other by groups of octaves. A short allusion to the initial recitative—this time by the cello—at the close of the movement, leads on to the main movement which is marked "funeral". This violent character is dominant for the most part of the movement and reaches a climax in the highest registers of all four instruments. A kind of chorale follows, played pianissimo, and then a fairly long section marked "funeral

The final episodes of the work unfold for the most part in the register and are only, so to speak, a commentary on the preceding sections.

I have attempted in this Quartet to develop the technique I used in my two previous compositions: "Venetian Games" and "Three poems by Henri Michaux". The technique could be called "Controlled Chance". It consists in using the "chance" element so that it serves to enrich the rhythm and expression of the music without forcing the composer to lose control of the final shape of the work.

Edmund Wright House  
 Friday, 20 March, at 1.05 pm

Richard BLACKFORD (1954- )  
 Quartet No 1 'Canticles of Light' (1979)  
 Flame Transformations  
 Awakening and Child Song  
 Dance of the Devas  
 Liebessnacht  
 Flame Ascendans  
 First Australian performance

HAYDN (1732-1809)  
 Quartet in C major, Op. 54 No 2  
 Vivace  
 Adagio  
 Menuetto: Allegretto  
 Adagio—Presto—Adagio

The young English composer Richard Blackford wrote his first quartet in 1979 for the Gabrieli Quartet. He writes: 'The origins of my String Quartet are a memorable passage from Ovid's *Metamorphoses*: "All things change, but nothing dies: the spirit wanders hither and thither, but never at any time does it perish like plant was which, stamped with a new design, does not remain as it was, or keep the same shape, but still is itself, so I tell you that the soul is always the same, but incorporates itself in different forms. Our bodies are ceaselessly changing, and what we have been or now are, we shall not be tomorrow."

'As the music took shape several passages from *The Other Revolution*, by Aramakis Stasinopoulos, were often in my thoughts. They inspired the poetic titles of the five movements (the Devas of the third title are nature spirits from Hindu mythology), which are conceived cyclically and are played without a break.

Of all Haydn's wonderful series of string quartets, the second of the six quartets composed for Johann Tost, a violinist in Prince Nicholas Esterházy's orchestra who had retired to become a prosperous merchant, is in many ways the most adventurous. The second movement is especially remarkable, a passionate Hungarian lament decorated with violin arabesques. The last movement is also highly unusual, with only a short last section framed between long adagio sections. This rarely played work shows Haydn experimenting as he never again did.

Edmund Wright House  
 Friday, 21 March, at 5.45 pm

Frank BRIDGE (1879-1941)  
 Novelletten for string quartet  
 Andante moderato  
 Presto  
 Allegro vivo

Benjamin BRITTEN (1913-1976)  
 Alla Marcia (?1936)

BRITTEN  
 Quartet No 3, Op. 94 (1976)  
 Duet  
 Ostinato  
 Solo  
 Burlesque  
 Recitative—Passaglia

A programme contrasting the earliest surviving work for string quartet by Benjamin Britten, with his last quartet written for the Amadeus Quartet in the year of his death, and a mature work of his teacher Frank Bridge.

Bridge, whose centenary last year passed with little notice, was a composer of highly distinctive originality. The three Novelletten for string quartet were written in 1904. Britten first met Bridge when he was 12 and about to enter the London Royal College of Music. The short Alla Marcia, recently rediscovered among his papers, is a student work from the Royal College period and shows Bridge's strong influence (despite the fact that his official teacher at the College was not Bridge but John Ireland).

Britten's last works all have a certain darkness of quality and nature that is well illustrated in the final string quartet.

Town Hall  
 Saturday, 22 March, at 8.15 pm

HAYDN (1732-1809)  
 Quartet in C major, Op. 20 No 2  
 Moderato  
 Adagio  
 Menuetto: Allegretto  
 Fuga a 4 Soggetti: Allegro

BEETHOVEN (1770-1827)  
 Quartet in E flat Op. 74 'Harp'  
 Poco adagio—Allegro  
 Adagio ma non troppo  
 Presto—  
 Allegretto con variazioni

Funeral

SMETANA (1819-1884)  
 Quartet No 1 in E minor 'From my life'  
 Allegro vivo appassionato  
 Allegro moderato a la Polka  
 Largo sostenuto  
 Vivace

Haydn's Opus 20 quartets constitute a revolution both for his own technique and in the history of the string quartet. Written in 1772,

they are the first in which Haydn, the great master of the quartet medium, balanced equally all four instruments. The second of the set is in some ways the most remarkable. It is an expansive, warm work combining richness of melody with rhythmic individuality. The slow movement is especially impassioned, a kind of operatic scene, and there are some wonderful dark colours in the minuet. The final fugue, one of three fugue finales in the set, is in four parts, and remains piano until right at the end.

Beethoven's Harp quartet, so named from its pizzicato section in the first movement, was written in 1809 and dedicated to the same Count Lobkowitz to whom Hummel dedicated his quartet, played by the Gabrieli Quartet in an earlier recital.

The Harp is a transitional work, from Beethoven's 'middle' period when deafness was beginning to assert itself in extreme form. It is still an essentially classical work, though there are plenty of signs of the Beethoven of the last decade. A notable feature is the typically grand slow movement in which Beethoven reintroduces thematic material from the first movement; the third movement is a fast scherzo, and is followed by a slower set of variations.

Like Beethoven, Smetana went deaf. Two years after being struck with this affliction, he wrote what seems to be the first ever quartet to a programme. There have been only a few such works, almost all of them autobiographical, in some ways that is strange since the string quartet is an obviously personal musical form. The sub-title 'From my life' which Smetana gave his first quartet, written in 1876 at the age of 52, is no mere gloss although detailed knowledge is unnecessary for the work's purely musical enjoyment. The first movement is tinged with foreboding, 'the artistic leanings of my early days; romantic feelings in music, love, and life in general; an indelible longing for something I could not express or even clearly imagine . . .'

The second movement 'recalls the lively aims of my youth among the country people and in the drawing rooms of aristocratic society where I spent so many of my early years writing dances for young people . . .'

The slow movement, placed third, 'recalls the happiness of my first love for the girl who later became my devoted wife. This contrasts with "struggle against unfavourable circumstances" (a lack of money!).

The finale is a remarkable movement: it opens brightly with Smetana celebrating the discovery that he could express "national feelings in our noble art". Suddenly there is a total break and a high E on the first violin represents the 'fatal sound . . . which announced approaching deafness'. The *Fine* motif from the first movement is recalled, and the work ends in quiet resignation.

Presented in association with Musica Viva Australia, and with the assistance of the British Council.



## James Galway

James Galway *flute*  
Phillip Moll *piano*

Festival Theatre  
Monday, 9 March, at 3 pm

REINECKE (1824-1910)  
Sonata in E minor, Op. 167 'Udine' Allegro  
Intermezzo  
Andante tranquillo  
Finale

SCHUBERT (1797-1828)  
Introduction and variations on the song 'Die Blüthen' from the song-cycle 'Die schöne Müllerin' Op. 160, D802

CHOPIN (1845-1929)  
Nocturne in F major, Op. 9, No. 3

Intermezzo

PROKOFIEV (1891-1953)  
Sonata in D major, Op. 94  
Moderato  
Scherzo: Presto  
Andante  
Allegro con brio

Richard Heinrich Carsten Reinecke spent a great part of his life teaching in Leipzig where he directed the Gewandhaus Orchestra. Born in the same year as Bruckner and Schumann he lived them both. His music was much admired in his lifetime but is now rarely heard.

Schubert's variations on the 18th song in the 'intermezzo cycle' (the final turning point in the sequence where the hero accepts his loveless fate), were not published until 1850, though written in 1824, the year following the completion of the song-cycle. The introduction



carries on the sadness of the song itself, but the variations are completely lighthearted.

Gabriel Faure's *Barricade* for flute and piano was written in 1898 as a test piece for the Paris Conservatorium competition. It is not obviously virtuosic, but reflects Faure's remarkable taste and sensitivity, as well as his harmonic virtuosity.

Prokofiev's flute sonata, which he arranged also for violin and piano in which form it is perhaps better known, was written in 1943. There are abundant memories of the music: Prokofiev wrote for his first symphony, the 'Classical', and for Peter and the Wolf, the latter especially in the scherzo.

Festival Theatre  
Monday, 10 March, at 8.15 pm

BACH (1685-1750)  
Sonata in G minor, BWV 1020  
Allegro  
Adagio  
Allegro

SCHUBERT (1797-1828)  
Sonata for Arpeggione and piano in A minor, D871  
Allegro moderato  
Adagio  
Allegretto

Intermezzo

MARTINU (1890-1959)  
Sonata for flute and piano (1945)  
Allegro moderato  
Adagio  
Allegro poco moderato

HINDEMITH (1895-1964)  
Sonata for flute and piano (1936)  
Heiter bewegt  
Sehr langsam  
Sehr lebhaft

Many of the works for flute and keyboard attributed to Johann Sebastian Bach are now thought to be by other composers. Whichever they are by they reveal many of the qualities for which Bach is remarkable, none more so than the G minor sonata. It was probably composed in Göttingen between 1717 and 1725.

The Arpeggione was one of the many instruments invented in the 17th and 18th centuries which had only a short life. It was a bowed instrument played like a cello but with the six strings and fretted finger-board of a guitar. Schubert's sonata is in fact the only work known to have been written for it. Schubert wrote the piece in 1824 probably in a commission from the maker J. G. Stauffer.

Behnislav Martinu is one of the most important Czech national composers of the 20th century, although a great part of his life was spent in France and the US. A largely self-taught composer his music combines the influence of

the French impressionist idiom with Czech national and folk traditions. The sonata for piano and flute was written in 1945.

Paul Hindemith, like Vivaldi, wrote works for virtually every solo instrument. His flute sonata shows all the craftsmanship which his sometimes blundering commentators to the end feeling in his music. It is in three movements: an opening lyrical movement ('bright, animated'); an impassioned and beautiful middle movement ('very slow'); and a final tarantella ('very lively') that ends with a brilliant and exciting march.

James Galway is recognised throughout the world as a superstar of music. Equally at ease with classical as with popular 'entree' repertoire, he has an enormous reputation both as a musician and as an entertainer. His record successes range from a Grand Prix du Disque for his Mozart concertos to top spot in the pop charts in many countries. As a flautist he is generally regarded as the greatest of his generation.

Since he left the Berlin Philharmonic Orchestra in July 1975, James Galway's career has developed in a quite remarkable way. In his first season as a soloist he made four records for RCA, appeared on television more than 20 times and gave about 120 concerts on four continents.

His musical career began with the violin, soon discarded in favour of the flute. His first job was with the Wind Band at the Royal Shakespeare Theatre in Stratford-upon-Avon. After this he played with, successively, the Sadler's Wells Opera Company, the Royal Opera House Orchestra and the BBC Symphony Orchestra before being appointed Principal Flute with the London Symphony Orchestra and then the Royal Philharmonic Orchestra. This was followed by six years as first solo flute of the Berlin Philharmonic Orchestra.

In between his various tours he relaxes at his home on the banks of Lake Lunenburg with his wife Anna, son Paddy and twin daughters Jenni and Lotte.

Phillip Moll was born in Chicago in 1945. His first instruction in violin and piano was given by his father, a violinist with the Chicago Symphony Orchestra.

He studied English Literature at Harvard University and received a Bachelor of Arts degree in 1966, continuing his musical training during this period under Alexander Tcherepnin, Claude Frank and Leonard Shore. Post-graduate study at the University of Texas followed, again under Leonard Shore. He took his Master of Music degree in 1968. After an additional year at the University of Texas as a teaching assistant in the opera workshop, he spent a year in Munich on a German Government grant.

From 1970 to February 1978 was on the coaching staff of the Deutsche Oper Berlin. Since March 1978 he has devoted himself exclusively to concert and recording activities.

He has worked with James Galway since January 1975.

Presented by the Australian Broadcasting Corporation.

## Lidia Grychtolowna

Lidia Grychtolowna *piano*

Edmund Wright House  
Thursday, 20 March, at 5.45 pm

CHOPIN (1810-1849)

Ballade No 3 in A flat, Op. 47  
Waltz in E flat, Op. posth.  
Nocturne in F major, Op. 15 No 1  
Fantaisie-Impromptu in C sharp minor, Op. 66  
Scherzo No 2 in B flat minor, Op. 31  
Bacchante in F sharp major, Op. 60  
Andante spianato and Grande Polonaise in E flat, Op. 22  
Three Mazurkas, Op. 59  
No 1 in A minor  
No 2 in A flat  
No 3 in F sharp minor  
Polonaise in A flat, Op. 53

Frederic Chopin's short life gave a complete new repertoire to the piano. Completely idiosyncratic, Chopin's works range over an astonishing spectrum, and this record gives examples from many of Chopin's distinctive fields of endeavour. His astonishing harmonic and rhythmic originality can be seen through-



out, while the conventional image of the dreaming Romantic is belied by works as varied as the dramatic early Grande Polonaise, no less than the supreme synthesis of his pianistic style of the Barcarolle, arguably his finest work.

Lidia Grychtolowna, born in Rybnik, Poland, was a child prodigy who was already giving concerts by the time she was five. A pupil of the great pianist Michalangioli, she won numerous international prizes including the Chopin competition in Warsaw in 1955, the Schumann competition in Berlin in 1956, the Busoni competition in Bolzano in 1958, and the Rio de Janeiro competition in 1959. Her concerto and recital appearances have taken her all over the world, in a repertoire ranging from unknown 18th-century works, through the standard classics, to 20th-century premieres.

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## Christopher Hogwood

Christopher Hogwood *harpsichord*

see lecture-recitals on early keyboard music performed on original or reproduction instruments of the period

Edmund Wright House  
Tuesday, 25 March, at 5.45 pm  
William Byrd and his friends

Edmund Wright House  
Wednesday, 26 March, at 1.05 pm  
Johann Sebastian Bach and his friends

Edmund Wright House  
Thursday, 28 March, at 1.05 pm  
Handel and his sons

see these recitals, introduced by Christopher Hogwood, trace the mainstays of keyboard development in the 17th and early 18th centuries.

Christopher Hogwood is one of the most active and popular figures on the early music scene. He was educated at Pembroke College, Cambridge, where he read classics and music, and on from there to Prague University for a year as British Council Scholar. He very soon became well known as a harpsichordist, both as soloist and continuo player. As regular harpsichordist with the Academy of St Martin-in-the-Fields and co-founder with the late David Rowland of the Early Music Consort of London, he toured Europe, Australia, Japan and the East.

In 1973 Christopher Hogwood founded the Academy of Ancient Music, the first classical chamber orchestra in Britain to play on authentic instruments and in authentic style. The Academy of Ancient Music, both as full ensemble and in various chamber combinations, performs music of the baroque and early classical periods. They have already toured the Middle East and Far East, and Australia in 1977.

Christopher Hogwood and the Academy of Ancient Music toured for the Florilegium series (Decca/L'Oiseau-Lyre). They launched the series in 1973 and, in addition to several highly acclaimed individual recordings, have set out to record all of Purcell's theatre music. Other projects are in preparation including the first recorded performance of the complete eight symphonies in their original versions.

Christopher Hogwood's solo recitals Florilegium is the first complete recording of William Byrd's 'My Lady Nevells Booke', formed on organ, harpsichord and virginals. Christopher Hogwood's edition of 'Messiah', creating the first London performance in 1974, has been recorded by Neville Martinson of the Academy of St Martin-in-the-Fields. The Academy has also recorded two LPs of Christopher Hogwood's transcriptions of J. S. Bach concertos. Hogwood has edited the complete keyboard works of William Croft; the two sonatas of J. C. Bach and the Purcell trio sonatas. He has contributed nine articles to



'Grove 6' on English 18th-century music. Christopher Hogwood was director of the 1979 King's Lynn festival, and his BBC Radio 3 Weekly series 'The Young Idea' has been running for eight years. In July of last year, he began a new series of 10 programmes on BBC Radio 3, 'The Complete Mozart Master', in which he talked to distinguished musicians about authentic performances.

Christopher Hogwood lives in Cambridge, where, among his instrument collection, he has a 17th-century Italian harpsichord, English harpsichords by Kirkman (1766) and Cufford (1782), and a Pöhlmann grand (1755), as well as copies of a Heilmann fortepiano and a Ruckers virginals by Derek Aflam.

His advocacy of authentic style performance is part of his wider quest for improvements in the quality of life. As he puts it: 'If people had to eat half the things they hear, we would have died years ago.' His 'no music' rating introduced in the 'London Guide to Good Eating' has been a boon to diners who prefer conversation to sonic sewage from the walls.

The Adelaide Festival gratefully acknowledges the assistance of the Sturt College of Further Education and Richard Schramm (offel) for the loan of harpsichords, and the Faculty of Music of the University of Melbourne for the loan of the fortepiano from its collection. The harpsichords were built by Richard Schramm (offel). The fortepiano was built by Alistair McAllister, and is a copy of a 1783 Stein fortepiano.

Christopher Hogwood appears by arrangement with Musica Viva Australia.

## Kurt Hess

Edmund Wright House  
Tuesday, 11 March, at 5.45 pm

Kurt Hess *cello*  
Clemens Leske *piano*

FRESCOBALDI (1483-1643)  
Toccata in D major (arr. Casado)

BACH (1685-1750)  
Suite No 4 in E flat for solo cello,  
BWV 1010

Praeludium  
Allerhande  
Cantate  
Sarabande  
Bourrée I  
Bourrée II  
Gigue

BRAHMS (1833-1897)  
Sonata in D major, Op. 78  
(arr. P. Klengel)

Vivace ma non troppo  
Adagio  
Allegro molto moderato

The music of the Italian 17th-century composer and organist Girolamo Frescobaldi is now often heard in arrangements for other instruments. The Toccata was a favourite form of the late 17th and early 18th centuries, and its essentially improvisatory character combined with rapidity of execution resulted in innumerable widely differing examples. The Italian word means no more than 'voiced'. The Spanish-celloist Gaspar Casado published this arrangement from an unknown source. It has been suggested that Casado himself may actually have composed it.

Bach's solo suites for cello, like those for the violin, are in origin formal sequences of dances preceded by a more serious introduction. Probably written in Göttingen between 1717 and 1723, like most of his instrumental works, the six suites were virtually unknown until rescued from oblivion by Pablo Casals. In the succeeding half century they have come to be regarded as the pinnacles of early music for the instrument, combining the function for which they were probably written, that of exercises, with the highest art, as Chopin's Etudes were later to do for the piano. The Fourth suite is more reflective in mood than the others, and is the only one to have the Latin title Praeludium for its opening movement, elsewhere entitled Prelude.

The recital ends with a curiosity: an arrangement of Brahms' sonata in G major for violin and piano by the German composer Paul Klengel (1854-1935). He made many arrangements of the music of his contemporaries including another of Brahms' works, the Clarinet Quintet for violin and piano, a form in which it at one time enjoyed considerable popularity.

After a long period in which anything other

than the original form of a composition has been regarded with suspicion if not scorn, it is interesting that there is now signs of a change in attitude that will allow much interesting 'second-hand' music to make again its claim to public interest.

Kurt Hess is a fellow member, with Beryl Kimber and Clemens Leske, of the staff of the Music Department of Adelaide University. Swiss-born, he graduated in 1972 from the Lucerne Conservatory, subsequently being awarded scholarships to post-graduate study in Canada and later in the US. The world-famous cellist James Staker described him as an exceptionally gifted young artist. Mr Hess had performed in concerts and on radio and television in Europe, North America, China and Korea before accepting his present Australian teaching appointment. He is now becoming well known as a concert soloist and recitalist in this country.

## Beryl Kimber Clemens Leske

Edmund Wright House  
Thursday, 24 March, at 5.45 pm

Beryl Kimber *violin*  
Clemens Leske *piano*

MOZART (1756-1791)  
Sonata in B flat, K378

Allegro moderato  
Andantino sostenuto e cantabile  
Rondeau: Allegro

S. HUBERT (1797-1828)  
Sonatina in G minor, Op. 137 No 3 D408  
Allegro giusto  
Andante  
Menuetto: Allegro vivace  
Allegro moderato

BEETHOVEN (1770-1827)  
Sonata in F major, Op. 24 'Spring'  
Allegro  
Adagio molto espressivo  
Scherzo: Allegro molto  
Rondo: Allegro ma non troppo

The late 18th century saw a temporary eclipse of the true duet sonata, and Mozart's examples in the genre do not escape the conventions of the period in giving emphasis to the piano part, although in the works from the Mannheim period on (about 1778 onwards) he comes nearer than his contemporaries in balancing the two instruments. The B flat sonata K378 however gives more virtuosic opportunity to the violin than any of the preceding sonatas.

Schubert's output of works for violin and piano is small, but the three sonatas written in 1816 have remained uniformly popular since their composition. Although commonly known as sonatas, they are true sonatas, full of

Schubertian felicities, even if small in scale. They are full of original harmonic daring; the G minor sonata is the least obvious of the three and while less often played than the others is the favourite of many performers. The Mozartian derivation is clear while yet never obscuring Schubert's own particular individuality.

Beethoven's Spring sonata dates from 1801, soon after the composition of the Opus 18 quartets. The famous opening melody took Beethoven a long time to work out. The second movement is a pastoral adagio which may have given the inspiration for the post-Beethoven title of the work, though the whole sonata breathes the atmosphere of spring. There are some off-beat staccato chords in the brilliant scherzo that are quintessential Beethoven, and the work ends with a gentle rondo.

Beryl Kimber studied at the Royal Academy of Music and the Moscow Conservatoire with David Oistrakh and has since toured extensively, including six concert tours of USSR and eight Australia-wide tours for the ABC.

As a soloist, she has performed with the Hallé Orchestra, London Philharmonic Orchestra, London Symphony Orchestra and Leningrad Philharmonic, as well as all Australian orchestras. She received the Queen's Silver Jubilee medal in 1977, and is currently Senior Lecturer at Adelaide's Elder Conservatorium. All violinists in the Commonwealth Final of ABC Instrumental and Vocal Competitions since 1975 have been her pupils.

Clemens Leske has regularly toured USA, Europe and Asia as a pianist and this year has returned from successful tours of USSR, South Korea and China. As a solo pianist he has performed in every Adelaide Festival, and his performances include several Australian premieres. In 1974 he was Dean of the Faculty of Music at Adelaide University and has been Director of the Elder Conservatorium since 1977. He has taught many distinguished young South Australian pianists.

## Emily Jeffrey and Clemens Leske

Edmund Wright House  
Tuesday, 11 March, at 1.05 pm

Emily Jeffrey *piano*  
Clemens Leske *piano*

BEETHOVEN (1770-1827)  
Sonata in F minor (1781). (Miss Jeffrey)  
Lacchetto marcoso—Allegro assai  
Andante  
Finale Presto

Six Baguettes, Op. 126. (Mr Leske)  
No 1 in G major  
No 2 in G minor  
No 3 in  
No 4 in B minor  
No 5 in  
No 6 in E flat

Sonata in C minor, Op. 13 'Pathétique'  
(Mr Leske)  
Grave—Allegro molto e con brio  
Adagio cantabile  
Rondo: Allegro

Beethoven's childhood works are gifted without being prodigious. Several early sonatas survive, including the F minor sonata, written when he was 11, and dedicated to the Archbishop of Cologne. Even in this juvenile piece however there are flashes of inspiration that seem with hindsight to foreshadow the later Beethoven. The F minor sonata is particularly interesting not so much for its musical content as for the germ of an idea in the first movement—as well as the unusual device of bringing back the slow introduction towards the end of the movement—that Beethoven was to re-use some 17 years later (probably without remembering its source) as the basis for the first movement of the celebrated and justly popular Pathétique sonata.

Between the childhood piece and the mature work comes the last completed piano work of Beethoven, the six epigrammatic Baguettes of 1823 whose musical language, no less than their shape, looks forward to the miniatures of Schumann.

Emily Jeffrey In 1978, aged only 11 years, Emily Jeffrey was the youngest pianist to be invited by the Adelaide Symphony Orchestra, as a soloist for a public concert. In 1979 she was again soloist with the Adelaide Symphony Orchestra in a Town Hall Concert.

She has won many prizes and scholarships, including the Elder Scholarship to the Elder Conservatorium. She is a pupil of Clemens Leske.

## Alexandre Lagoya

Edmund Wright House  
Today, 24 March, at 5.15 pm

FRESCOBALDI (1581-1643)  
Six with variations

TARREGA (1852-1909)  
Suite 'Sueno'  
Trio Waltzes

GIULIANI (1781-1828)  
Andante, Allegro and Vivo

SOR (1778-1839)  
Introduction and variations on the air  
L'airberouge ('en va 'en guerre')

TORROBA (1891- )  
Corija Copla

ALBENIZ (1860-1909)  
Suite Española No 4: Cadiz

MOZZANI  
Items and variations

Alexandre Frescobaldi was organist of St Peter's in Rome, and composed some of the finest keyboard music of the 17th century. The six variations originally for harpsichord, are similar to studies of early music.

Francisco Tarrega, regarded as the instigator of a modern school of guitar playing, apart from his own compositions was specially famed for arrangements of classical pieces.

Mauro Giuliani, an exact contemporary of Beethoven, is likewise one of the key figures in the history of the guitar, which has always tended to evolve on an Italian-Spanish axis. A virtuoso player himself, Giuliani is best remembered for his guitar concertos and some splendid works for two guitars.

Parallel to Giuliani in Italy, Fernando Sor created in Spain the basis of the modern guitar repertoire. He developed an extraordinary technique as a player and wrote numerous technical studies as well as other works for guitar, all of them characterised by melodic charm as well as virtuosity. He was one of the first touring guitar virtuosos. Just as Tarrega was styled 'the Chopin of the guitar', so Sor was known as 'the Beethoven of the Guitar'.

Unlike the preceding composers, Federico Moreno Torroba did not himself play the guitar, but composed many works mainly for the great guitarist Segovia.

The creator of the Spanish national musical style Isaac Albéniz, wrote mainly for the piano, though his works are imbued even there with the spirit of Spanish guitar playing.

Edmund Wright House  
Tuesday, 25 March, at 1.05 pm

BOUVIER (fl. 17th century)  
Sarabande  
Courante  
Allemande  
Bransle

COUPERIN (1668-1733)  
Pavaneille

SCARLATTI (1685-1757)  
Sonata in G minor  
Sonata in G major

TORROBA (1891- )  
Andantino and Allegretto

TURINA (1882-1949)  
Prelude No 1

ALBENIZ (1860-1909)  
Suite española No 5: Asturias (Leyenda)

Nothing is known of the composer whose name is attached to a 17th-century manuscript of lute pieces from which four are being played here. From the style it would seem likely that M. Bouvier was a contemporary of Louis Couperin, brother of the great François, whose harpsichord passacaglia from the 8th Order follows the Bouvier pieces.

Exact contemporary of Bach, Domenico Scarlatti moved in 1713 from his native Italy to Spain, where he composed over 500 sonatas for harpsichord. These show again and again the influence of guitar style, and many of them have been transcribed for guitar in the present century.

Torroba's Andantino and Allegretto were composed for Segovia, and are followed by Joaquín Turina's Prelude No 1. A friend of Debussy and Ravel, Turina was a fine pianist and conductor, whose music is still often performed; he is perhaps best remembered for his one-movement work for string quartet, La Ocasión del Torero ('The Bullfighter's Prayer').

The recital ends with one of the most popular guitar works, originally written for piano but arranged by the composer for guitar, the fifth of Albéniz's Spanish Suite, entitled Asturias, again evoking the atmosphere of Spain.

Town Hall  
Wednesday, 26 March, at 8.15 pm

WEISS (1686-1750)  
Passacaglia

BACH (1685-1740)  
Prelude, Fugue and Allemande

SOR (1778-1839)  
Introduction and variations on a theme from Mozart's The Magic Flute

Interual

RODRIGO (1905- )  
Prelude, Nocturne and Scherzino

VILLA-LOBOS (1887-1959)  
Prelude No 2  
Prelude No 5

TURINA (1882-1949)  
Fandanguillo

ALBENIZ (1860-1909)  
Asturias (Leyenda)

Weiss's Passacaglia, like the two works played in Lagoya's fourth programme (27 March), is similar in style to the music of J. S. Bach, though Weiss's distinctive personality shows through in the complex treatment of the music.

Johann Sebastian Bach, Weiss's great contemporary and friend, wrote some original lute music though most of what has survived are arrangements from works for solo violin or cello. The Prelude, Fugue and Allemande are among the few original lute works to survive.

The first part of the concert ends with one of the great classics of the guitar repertoire, Fernando Sor's Variations Opus 9, on the theme of Minosato's aria 'Das klinget so herrlich' from the 2nd Act of Mozart's Magic Flute. Sor composed the variations in 1832.

The blind Spanish composer Joaquín Rodrigo wrote his Prelude, Nocturne and Scherzino for Alexandre Lagoya, who plays the same composer's celebrated Concierto de Aranjuez with the Adelaide Symphony Orchestra.

Heitor Villa-Lobos was the leading Brazilian composer of this century and his enormous output of music, all much influenced by Brazilian folk music, includes some of the most challenging and beautiful works for the guitar in the whole repertoire. His six Preludes and 15 Etudes for guitar constitute the cornerstone of contemporary guitar technique.

Turina's Fandanguillo, yet another of the numerous works inspired by the playing of Andrés Segovia, is a traditional Spanish dance and together with Isaac Albéniz's Asturias brings this recital to a close on that particular Spanish note that is inseparable from the very concept of guitar playing.

Edmund Wright House  
Thursday, 27 March, at 1.05 pm

WEISS (1686-1750)  
Tombeau sur la Mort de Monsieur Comte de Luy  
Caprice

BEETHOVEN (1770-1827)  
Adagio and variations on a Swiss air  
Wo072

ALBENIZ (1860-1909)  
Mallorca

PUJOL (1886- )  
Gvajira

GRANADOS (1867-1916)  
Andalucía (Playera), Op. 37 No 5

TARREGA (1852-1909)  
Recuerdos de la Alhambra  
Introduction and variations on a theme from 'Carnival in Venice'

Silvius Leopold Weiss, compatriot, contemporary and personal friend of J. S. Bach, was the finest lutenist of his day, and supposedly a great improviser who is said to have competed with Bach on one occasion. The Tombeau, Weiss's masterpiece, is reminiscent of Bach with its interrupted cadences, unexpected chromaticisms, and thorough transformation of an essentially French form.

Beethoven wrote no original music for guitar though he did write some for mandolin. The six variations on a Swiss air were originally for lute (or possibly harpsichord), and are early works.

Albeniz's Mallorca is another of his evocative atmospheric works from Spain parallel to the Cadiz of Lagoya's first programme.

Emilio Pujol, a pupil of Tarrega, initiated the rediscovery of the vihuela, the ancient Spanish ancestor of the modern guitar, and was one of the founders of the modern technique of guitar playing that added the flesh of the fingers to the previous one of the nails only for plucking the strings of the guitar.

Enrique Granados, primarily known for his wonderful piano suite Goyescas, and for his songs, many of which were written with guitar accompaniment, was a contemporary of Albéniz and influenced by him. His set of 12 Spanish Etudes are popular with many guitarists and no less than eleven recordings most of No 5.

Of all the works from the late 19th century for guitar, one overshadows in popularity even the finest pieces of Albéniz and Granados: Francisco Tarrega's Memories of the Alhambra. Originally a study in tremolo, it is also one of the most difficult of all concert works for guitar. It is followed by a less well-known but equally charming set of variations on a theme from Rossini's Carnival in Venice.



Alexandre Lagoya, one of the great masters of the guitar, is making his first visit to Australia for the 1980 Adelaide Festival. Resuming his concert career in 1977 in America after a decade's absence, Lagoya is now greeted in every major city of the world with the sort of reception usually accorded a conquering hero.

He fell in love with the guitar at an early age, and despite parental objections ('they hoped I would become a business man, or perhaps a mechanical engineer like my father') single-mindedly pursued a musical career. Throughout his teens he promoted his own concerts and built up an enthusiastic following, and at 19 he moved to Paris. There he was finally able to perfect his technique, studying harmony and counterpoint with a famed teacher, Maestro Sauter. He also met other musicians—among them Darius Milhaud, Francis Poulenc, Henri Dutilleul, Olivier Messiaen, Joaquín Rodrigo and Heitor Villa-Lobos. Lagoya soon found a place in this circle and not only did Villa-Lobos accept him as a pupil, but he also let him play all of his literature for the guitar. 'It was an honour—a very great honour' asserts Lagoya. Later, he was to study with Villa-Lobos and Carlosmaría Telesco in the United States.

Soon after he had arrived in Paris he met another guitarist, the famed Ida Presti; a mutual love for their instrument developed into love for each other and at twenty-two Lagoya married Mile Presti. They not only joined lives but musical forces as well to become the concert duo—Presti-Lagoya. Though they had made formalistic repertories as solo performers, their work together brought them even more celebrity. They founded a guitar class at the Schola Cantorum in Paris and they also made regular world tours. In fifteen years they played 2,000 concerts and also worked out new techniques for the guitar. Among Lagoya's innovations are his unique trills and pizzicatos.

In 1967 the Presti-Lagoya duo was at the height of its fame; the couple was in Rochester, New York and preparing for a concert, when Ida Presti suddenly died. For a while, it seemed as if the death of his wife would also spell the demise of Lagoya's performing career. Though he continued teaching, he did not perform in concert for several years.

Engagements have since taken Lagoya all over the world. He plays at least 200 concerts a year and is also a professor at the Paris National Conservatory; in the summer Lagoya teaches at the International Academy of Music in Nice.

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## The Mittagong Trio

John Harding *oboe*  
John Simpson *cello*  
John Winther *piano*

The Mittagong Trio was specially formed for the 1979 Musica Viva Mittagong Festival and in its first highly successful performance has met itself in constant demand throughout Australia. Its members comprise three of Australia's outstanding musicians renowned for their performance of the chamber music repertoire.

John Harding, former Associate Concertmaster of the Metropolitan Opera, returned to Australia in 1979 to take up the position of Music Director of the Australian Chamber Orchestra (ACO).

John Simpson, former Principal Cellist of the Sydney Symphony Orchestra, teaches cello and chamber music at the NSW Conservatorium and John Harding were soloists with the Robert Pinder Chamber Orchestra.

John Winther came to Australia in 1972 to take up the position of General Manager of the Australian Opera. (For further biographical details refer to John Winther's solo recital.)

Edmund Wright House  
Tuesday, 19 March, at 1.05 pm

HAMMEL (1778-1857)  
Trio No 6 in E flat major, Op. 93  
Allegro con brio  
Larghetto  
Finale—rondo

HUBERT (1797-1828)  
Trio in B flat major, Op. 99 D898  
Allegro moderato  
Andante un poco mosso  
Scherzo: Allegro  
Rondo: Allegro vivace

Edmund cultivated Schubert, and enjoyed more publicity during his lifetime. His chamber music undoubtedly represents his finest work, and the piano trio (seven were published during a lifetime) used to be the staple fare for amateur music-making. The quartet he wrote for an unusual combination inspired Schubert to write his for the same forces—the Trout quintet. Hammel's trio reflect his early study with Mozart while adding a piquant quality that aptly justifies the scene with which 'salon' music is often regarded. As a virtuoso pianist, Edmund naturally emphasises the piano part in the trio.

Hubert's two trios (there is also a single movement for piano trio published posthumously as a Notturmo) were both written in 1827. As with all Schubert's mature masterpieces, the astonishing harmonic virtuosity

is often overlooked in favour of the melodies, which though certainly of the greatest beauty, take their character as much from their harmonies as from the melodic line itself. Schubert, who in his own music so often consciously emphasised the contrasts between Eusebius and Florestan, saw the same distinction between the characters of the two trios: the first, in B flat, set saw as 'passive, feminine, lyrical'; the second, in E flat, as 'active, masculine, dramatic'. Written at the same time as the song cycle Die Winterreise, the B flat Trio contains none of the dark melancholy of that work. It is an entirely happy work.

Edmund Wright House  
Friday, 24 March, at 1.05 pm

BEETHOVEN (1770-1827)  
Trio in D major, Op. 70 No 1 'Ghost'  
Allegro vivace con brio  
Largo assai ad espressivo  
Presto

SHOSTAKOVITCH (1906-1975)  
Trio No 2 in E minor, Op. 67  
Andante—Moderato—Poco più mosso  
Allegro con brio  
Largo—Allegretto

Written in 1808, the two trios of Beethoven's Opus 70 were dedicated to Countess Marie von Erdödy, a young Hungarian whose paralysis of the legs may have provided a bond with the increasingly deaf composer. Overshadowed by the popular Archduke trio, the Ghost is in the view of many musicians an even finer work. It is especially notable for its astonishing slow movement, one of the slowest movements in all music. Beethoven here achieves a gothic gloom and grandeur with tremendous dramatic impact. It is this movement which gave the work its title, and it is a coincidence (since the fact could not have been known to those who gave the work its title) that on the same page of his notebooks in which Beethoven wrote out the sketches for the slow movement he also made sketches for the witches scene in his projected opera on Macbeth.

Shostakovich's second trio (an early work exists from 1924) was written in 1944 and stands as one of the chamber music masterpieces inspired by the war, alongside Messiaen's Quartet for the End of Time. Closely related to the composer's 8th Symphony, the Trio in E flat similarly reflects the anxious, tense and tragic times of its composition. The finale in particular introduces some of those extraordinary sounds evoking some kind of cruel and sinister procession; altogether one of the finest movements Shostakovich ever wrote, and one to place alongside the finest chamber music of the European tradition.

## John Winther

John Winther *piano*

Edmund Wright House  
Monday, 17 March, at 1.05 pm

C. P. E. BACH (1714-1788)  
Sonata in A minor Wq56  
Allegro di chiesa  
Andante espressivo  
Allegro molto

CHOPIN (1810-1849)  
Sonata in B flat minor, Op. 35 'Funeral March'  
Grave—Doppio movimento  
Scherzo  
Marche Funèbre  
Finale: Presto

BERG (1885-1935)  
Sonata Op. 1  
Mässig bewegt  
Langsames tempo  
Quintadagio

Three starkly contrasted sonatas constitute this short recital. From Carl Philipp Emanuel Bach's sonatas for clavichord, intimate and filled with nervous intensity, stemmed the keyboard style of Haydn and through him much of Beethoven. Chopin's celebrated Funeral March sonata is no less revolutionary: centred on the funeral march which Chopin composed in 1837, the remaining movements lead towards that end, in the enigmatic and ghostly finale, away from it like a shiver, a piece of Impressionism years ahead of its time.

Alban Berg's first published work, the piano sonata of 1907, is in one continuous sequence that combines the memory of the classical Haydnian first movement, with the cyclic form of Liszt. It is a pivotal work of 20th-century pianism.

John Winther, born in Copenhagen, studied both piano and clarinet as a child. He gave his first solo piano recital at the age of 10, following many performances with the Tivoli Gardens Boys Orchestra, and at 11 won his first piano competition. He devoted himself to full-time study at the Royal Danish Conservatorium from the age of 15.

John Winther has successfully combined success as a music administrator and as a pianist. Prior to his arrival in Australia, he was General Manager of the Royal Danish Opera, and during 1972-76 was General Manager of the Australian Opera. Since 1977 he has been Principal of Newcastle Conservatorium and has frequently appeared with the Sydney Symphony Orchestra and the Australian Elizabethan Trio Orchestra, as well as giving recital and chamber music performances in Sydney and Melbourne.

John Winther appears by courtesy of the NSW State Conservatorium of Music.

## Jiri Tancibudek

Jiri Tancibudek *oboe*  
Noreen Stokes *piano*

Edmund Wright House  
Monday, 10 March, at 1.05 pm

SAINT-SAËNS (1835-1921)  
Sonata in D major, Op. 166  
Andantino  
Ad libitum—Allegretto  
Molto Allegro

EXTON  
Three pieces for solo oboe  
Prelude  
Sicilienne  
Ostinato

BRITTEN (1913-1976)  
Six Metamorphoses after Ovid, Op. 49  
Pan  
Phaeton  
Niobe  
Bacchus  
Narcissus  
Arctonoe

HINDEMITH (1895-1963)  
Sonata for oboe and piano (1958)  
Mutter  
Sehr langsam—Lebhaft

The paucity of major solo works for wind instruments from the 19th-century contrasts strongly with the great volume of baroque works and, in this century, a great revival of activity, led by the example of a handful of outstanding players. In the oboe repertoire Camille Saint-Saëns' Sonata, written towards the end of his life and thus strictly speaking a 20th-century work, is the only major example of a Romantic sonata.

In contrast with Saint-Saëns is Paul Hindemith's neo-classical sonata of 1938, one of the currently underrated composer's finest works. Despite its classical form, this work should, according to the composer, be played as if it were thoroughly romantic; it is in three movements, the second and third being joined so that the tempo of both movements recur towards the end of the piece.

Between these two works for piano and oboe come two post-war works for solo oboe. Benjamin Britten's six Metamorphoses are, like the Hindemith sonata, classics of the oboe repertoire. Written for Joy Boughton, daughter of the English composer Richard Boughton, in 1951, each of the six pieces exploits a different aspect of oboe technique, and each paints a vivid sound picture of the character of its subject. Britten appended subtitles to each movement, taken from the English translation of Ovid:

Pan, who played upon the reed pipe which was Syrinx, his beloved;  
Phaeton who rode upon the chariot of the



sun for one day and was hurled into the river Padoa by a thunderbolt;  
Niobe who, lamenting the death of her fourteen children, was turned into a mountain;  
Bacchus at whose feast is heard the noise of giggling women's rattling tongues and shouting-out of boys;  
Narcissus who fell in love with his own image and became a flower;  
Arctonoe who, flying from the love of Alpheus the river God, was turned into a fountain.

British composer John Exton has lived in Western Australia for the past 15 years. He wrote his three pieces for solo oboe in 1955. They have also been taken into the repertoire of Heinz Holliger, the great Swiss oboist who has inspired so many contemporary works for his instrument.

Jiri Tancibudek, principal oboist of the Czech Philharmonic Orchestra from 1945 to 1950, came to Australia on the recommendation of Sir John Barbirolli, to join the teaching staff of the NSW State Conservatorium of Music in Sydney. He later joined the Melbourne Symphony Orchestra, as principal oboist.

In 1956 he gave the world premiere of the Oboe Concerto by Bohuslav Martinu, with the Sydney Symphony Orchestra conducted by Hans Schmidt-Isserstedt. The work was written for and dedicated to Mr. Tancibudek, who also played the British premiere for the BBC in 1958, and later the European premiere.

He was a soloist with Yehudi Menuhin at

the 1962 Adelaide Festival of Arts, and with the Zürich Kammermusiker at the 1966 Adelaide Festival. He also took part in five chamber concerts at the 1968 Adelaide Festival, including the world premiere of Sculthorpe's Tabah Tabanan.

Jiri Tancibudek is now a member of the teaching staff at the Elder Conservatorium, University of Adelaide, and a well-known soloist with Australian orchestras.

In 1969, as a member of the University of Adelaide Wind Quintet, he undertook a concert tour that included the US and Canada, Europe, Israel, India and the Far East. The Quintet made its third international tour in 1973, and has recently completed a most successful European season.

As a conductor of the University of Adelaide Chamber Orchestra, which he formed in 1973, Jiri Tancibudek has studied and performed over 40 different works.

Noreen Stokes, Rhodesian-born, achieved distinction as a soloist and accompanist in the UK, Africa and the Far East before coming to Australia in 1959. After completing her studies in London she made a number of appearances for the BBC and the Arts Council of Great Britain. She has also played with such well-known artists as Leon Goossens, Alfredo Campello, Ida Haendel, Mariusida Dobbis and Max Rostal. She was staff accompanist for the ABC in South Australia from 1963 to 1974 and is currently a lecturer in music at Adelaide University.

## Petra String Quartet

via Hyland violin  
bert Macindoe violin  
son O'Connell viola  
ian Pickering cello

Edmund Wright House  
Wednesday, 12 March, at 5.45 pm

Edward MEALE (1932-)  
String Quartet (1974)  
Variations  
(1974)

String Quartet No 2 (1980)  
Performance

Edward Meale, born in Sydney in 1932, died piano, clarinet, and traditional harp on the NSW State Conservatorium of Music, has never taken formal composition lessons. In 1960 he was awarded a Ford Foundation fellowship which enabled him to undertake research in non-Western music at the University of California, Los Angeles. From 1961-1969 Meale worked as the Special Programmes Officer with the ABC, actively engaged with the Sydney ISCM. Meale conducted the first Australian performance of Debussy's *Pierrot Lunaire* and gave many first performances of the piano works of Messiaen. In 1971 Meale was appointed reader in music at the University of Adelaide, relinquishing this post in 1973 when he was awarded a three-year Fellowship by the State of South Australia to devote his time exclusively to composition. Richard Meale writes of his music:

String Quartet (1974) has two highly contrasted movements—rather like the two faces of a coin. It is constructed to allow a string quartet to develop a personal interpretation, but within explicitly controlled limits. This is particularly noticeable in the first movement ('Variations') in which, by a complex system of cueing, each player responds to the other. When the coin flips in the second movement ('*Avant*'), the players reverse the traditional seating arrangement and move to individual spaces on stage with their backs to the audience in order to accentuate the unworldly and private nature of this movement.

In other words, musically and visually the first movement exhibits the dramatic overt nature in which a quartet must coordinate, while the second movement demonstrates a contemplative covert nature of coordination, i.e. the intricate coordination resulting from listening to each other.

'Variations' is in the form of a complex choral chorale undergoing evolution: 'avant', in which the players alter the tuning of their instruments, is a timeless world of floating clouds of harmonics integrated with three melodic inserts (tropes).

The Petra String Quartet had its origins in the spontaneous music-making of these young music whiz students at the Tasmanian Conservatorium. Now on the staff there as Artistic

in Residence, the Quartet is supported in its external educational activities by the Music Board of the Australia Council and by the Tasmanian Arts Advisory Board.

The Petra Quartet first began to attract attention outside Tasmania through their determination to promote Australian compositions. The players have now been associated with some of our finest composers including Don Banks, Nigel Butterley, Ian Cugley, Richard Meale, Peter Scallinor and Larry Sitsky in concerts, broadcasts and lecture demonstrations in various centres throughout the mainland States.

Members of the Petra have strong educational interests and a natural talent for communication with young audiences. Much of the Quartet's touring encompasses the school, college, conservatorium or university circuits. They are also Quartet in Residence at the Faculty of Music of Melbourne University.

The Quartet's repertoire includes a wide spectrum of composers from Haydn, Beethoven and Schubert to the modern Australians.

## Ashleigh Tobin

Ashleigh Tobin organ

Town Hall  
Sunday, 25 March, at 3 pm

BUXTEHUDE (1637-1707)  
Chorale Prelude: Te Deum laudamus

BACH (1685-1750)  
From the Clavierübung Pt III  
Prelude in E flat BWV 551  
Chorale Preludes

Kyrie, Gott Vater in English BWV 609  
Christe, aller Welt Trost BWV 670  
Kyrie, Gott heiliger Geist BWV 671  
Jesus Christus unser Heiland BWV 665  
Vater unser im Himmelreich BWV 683  
Fugue in E flat BWV 552

Interval

ELGAR (1857-1934)  
Sonata in G major, Op. 28  
Allegro maestoso  
Allegretto  
Andante espressivo  
Presto (con sord)

HINDEMITH (1895-1963)  
Sonata I

Mässig schnell  
Sehr langsam—Phantasie—Ruhig bewegt

Diderik (Dietrich) Buxtehude was Scandinavian by birth, but worked at Lubeck from about 1668 and became one of the most important North German organ composers. It was in fact him that Bach made his famous pilgrimage, some 100 kilometres each way on foot, in the winter of 1705-6. Bach used several of Buxtehude's themes for his own works, and modelled several of his organ pieces on ones by the elder composer.

Bach's Clavierübung (Keyboard study) was published in 1739, and later reprinted with numerous extra ornaments. It is a miscellaneous collection of works not intended to be played together, unlike such collections as the Well-Tempered Clavier. Its central feature is a group of preludes on the Catechism chorales (hymns), those on the Commandments, the Creed, Lord's Prayer, Baptism, Penance and Holy Communion, all to Luther's chorale melodies. The Catechism group is preceded by a Prelude in E flat (not a chorale prelude), two sets of three preludes on the Kyrie, and three more on the Gloria. After the Catechism group come four 'duets' for manuals alone, and a massive three-part fugue in E flat, none of them based on chorales. The Prelude and Fugue in E flat are often played together. The fugue is unique among Bach's organ works: it is in three sections, each section has a subject of its own and the first subject is combined with each of the others. The first subject was also used by Buxtehude, and by Walther and Krieger.

Elgar wrote his only organ sonata in 1893. It was first performed two years later in Worcester Cathedral during the Three Choirs Festival. It is a work in the great tradition of English romantic organ music.

Hindemith's first organ sonata, too, is a romantic work, unlike his later two chamber sonatas for organ. It is a usually conceived piece, with imposing harmonies and recitatives. The central Fantasy dominates the work, dividing the wistful beginnings of the second movement from the elegiac tranquility of the finale.

Ashleigh Tobin, the Adelaide City Organist, graduated with first class honours from Adelaide University in 1963, gaining a Master's degree nine years later. He had won his first scholarship to the University at the age of seven, the youngest student ever. While still at school he reached State and Commonwealth finals in the ABC's Instrumental and Vocal competitions, and he has since appeared as soloist with orchestra under such conductors as George Szell, Henry Krips and the late Nicola Malko. He currently teaches at Flinders Street School of Music.

## Anthony and Joseph Paratore

Anthony and Joseph Paratore duo-pianists

Edmund Wright House  
Tuesday, 18 March, at 5.45 pm

BRAHMS (1833-1897)  
Variations on the St Anthony Chorale,  
Op. 568

LUTOSLAWSKI (1913-)  
Variations on a theme of Paganini  
The composer will introduce and discuss  
his variations.

During the war the formal musical life of Poland was extinguished under Nazi edict, and the major musicians of Warsaw played in cafes for a living. Witold Lutoslawski has explained that he spent his time playing piano duets with his fellow composer Panufnik. In the course of so doing they made over 200 arrangements for piano duet and for two pianos, including the Variations on Paganini's 24th Caprice for solo violin, the celebrated theme used by many composers including Rachmaninov in his variations for piano and orchestra. Lutoslawski's Variations were written in 1941 and were one of his first works to gain popularity outside Poland. They display considerable virtuosity, speed with some colourful harmonic effects.

The preceding work is Brahms' own arrangement for two pianos of his orchestral variations on a theme from one of Haydn's wind serenades, a theme which Haydn himself adapted from the traditional Austrian hymn known as the St. Anthony Chorale.

Edmund Wright House  
Thursday, 27 March, at 5.45 pm

MOZART (1756-1791)  
Sonata for piano duet in B flat, K.358  
K.186c  
Allegro  
Adagio  
Molto presto

SCHUBERT (1797-1828)  
Fantasia in F minor Op. 103 D940 for  
piano duet  
Allegro molto moderato—  
Largo—  
Allegro vivace—  
Tempo I

BRAHMS (1833-1897)  
Ten Waltzes, Op. 39

Mozart played duets with his elder sister Nannerl as a child of seven on his first display too. His B flat sonata K.358 is one of two written in Salzburg and was played by Mozart and his sister in Paris in 1776. It is entertaining music in the best sense, exploiting the brilliance of the early piano sonatas (or was it harpsichord?). Epstein thought it was a very early work of 1772 when Mozart was 16.

Written in 1828, the year of his death, Schubert's F minor Fantasy is generally regarded as the finest work for piano duet that even he, the master of the piano duet, ever created. Like the earlier Wanderer Fantasy for piano solo, it is in four linked movements with no break between them, and like that work the opening themes occur in the final section, following the longest movement of the four, the remarkable Allegro vivace, a kind of combined Rondo and Scherzo.

Beethoven's Waltzes, originally for piano duet but best known as a staple of the amateur pianist in Brahms' own later solo arrangements, need no introduction. Their rhythmic verve and enchanting melodies have endeared them to audiences and performers ever since their composition in 1805.

Town Hall  
Friday, 28 March, at 8.15 pm

MOZART (1756-1791)  
Sonata in D major for two pianos, K.448  
Allegro con spirito  
Andante  
Allegro molto

SCHUBERT (1797-1828)  
Fantasia in F minor Op. 103 D940 for  
piano duet  
Allegro molto moderato—  
Largo—  
Allegro vivace—Tempo I

Interval

DEBUSSY (1862-1918)  
see RAVEL (1875-1937)  
Three Nocturnes, for two pianos  
Naguai  
Fétes  
Sirenes

RACHMANINOV (1873-1943)  
Suite No 2 for two pianos  
Prelude  
Valse  
Romance  
Tarentella

Mozart's only sonata for two pianos dates from November 1781. Mozart had by this time left Salzburg and was living in Vienna. The sonata was composed for himself and his pupil Josephine von Auershammer, and was intended for public performance (unlike the duet sonatas which were for private pleasure). The sonata is one of Mozart's finest works, both parts being completely equal, the feeling for sonority unmatched, and the richness of invention within the galant tradition unflagging.

Just as Mozart's Sonata is the peak of pre-20th-century writing for two pianos, so is Schubert's F minor Fantasy the peak of duet writing. (See notes for the previous concert.)

Debussy's three Nocturnes are well known in their original orchestral version, and it is perhaps ironic that it should have been Ravel, that great orchestrator (cf. his orchestration of Mussorgsky's piano original of Pictures at an Exhibition) who transcribed the work for two pianos.

Rachmaninov's second Suite for two pianos, Op. 17, was written in 1900-1901, around the time of his second piano concerto. Debussy's Nocturnes were given their first performance in late December 1900, but there is no sign of Debussy's influence in Rachmaninov's work, which exploits the 'orchestral' sonnettes of the combined two instruments, reveling in the weight of tone and colour possible from two rather than one, and rarely using the antiphonal effects of Mozart and Schubert. In style the Suite reflects Rachmaninov's mind of classical-romanticism, and his debt to the music of Tchaikovsky.

Anthony and Joseph Paratore in 1974 won First Prize at the Munich International Competition, the first American duo-pianists to be so honored. Six months later, when the brothers returned to Munich during the course of their first European tour, Gerart's most respected critic, Joachim Kaiser of the 'Sueddeutsche Zeitung' wrote: 'When the two began to play, there was magic in their harmony and coordination. Completely identical phrasing, breathing, trilling—they breathe and feel in the same rhythm. These young men are princes of the piano, from a different world, indeed from a different era.'

Though he could not know it, Herr Kaiser was echoing Mme Rozsa Lievigne, the brilliant teacher who started so many pianists along the road to fame. The Paratores studied with Mme Lievigne after winning a scholarship to the Juilliard School in New York, subsequent to their study at Bunn's University.

In 1975, they made their New York recital debut at the Metropolitan Museum and the 'New York Times' was there: 'If there is a resurgence of interest in two-piano teams, as there seems to be, the Paratores should find an important place in today's concert world. The pianists have all the virtuosity they need. Their playing is so perfectly matched that it is hard to realise two performers are involved. They play with a delicacy and transparency that keeps their music almost weightless.'

Since then, every season has brought new triumphs. They have appeared with many of the important American symphony orchestras including the New York Philharmonic under Pierre Boulez.



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# Netherlands Wind Ensemble

es de Reede *flute*  
 rner Herbers *oboe*  
 elio Ravelli *oboe*  
 s Von *clarinet*  
 ers Orter *clarinet*  
 ikem van der Vaart *clarinet*  
 bert van Keulen *clarinet*  
 ep Terway *clarinet*  
 es Othuis *clarinet*  
 n Kersters *clarinet*  
 aan Soeteman *horn*  
 op Meyer *horn*  
 h Stael *horn*  
 artin van der Merwe *horn*  
 in Straesser *alto*  
 njo Wollensberger *double bass*

At the time this book went to press, the ensemble had not received final confirmation of travel subsidies from the Dutch government, the event of full subsidies being received a year earlier. The ensemble will appear at the Festival and programme will then be changed accordingly.

Edmund Wright House  
 Monday, 8 March, at 8.15 pm

MOZART (1756-1791)  
 Overture in F major, K255  
*Andante*  
 Minuetto and Trio  
*Finale: Allegro assai*

MOZART arr. Triebensee (1746-1813)  
*aria from Don Giovanni*

MOZART  
 Serenade in B flat, K361  
*Large - Allegro molto*  
 Minuetto - Trio I - Trio II  
*Adagio*  
 Minuetto - Trio I - Trio II: *Allegretto*  
 Romance: *Adagio - Allegretto*  
 Theme and variations: *Andante*  
 Rondo: *Allegro molto*

Mozart's music for wind ensembles is, quite simply, the greatest of its kind ever written. In no other sphere of music is one composer's supremacy so absolute.

The F major Divertimento K255 is the fourth of a set of six wind sextets that the young Mozart wrote in Salzburg in 1776-1777 as *Faßtlied* music to be played while the Salzburg court ate. Composed in August 1776, this is the only one of the series to have just three movements: it opens with a set of variations, a rarity in Mozart's works. The Minuet is noble and expressive, its Trio more playful. The finale, in ternary form, is lighter and displays more bravura. Mozart, perhaps under the influence of his recent visit to Paris and Mannheim, is here beginning to show the supreme mastery in the idiomatic use of wind instruments that reaches its peak in the Serenade played in the second half of this programme.

Between the two original works comes a charming pastiche: it was normal in Mozart's time for any popular work to be arranged for wind band, almost the equivalent of the gramophone record today as a means of disseminating the latest hit tunes. Mozart himself made some arrangements of his own operas for wind ensemble, but the majority stem, sometimes with the composer's agreement but more often without, from his contemporaries. Many of the best of such arrangements from the period came from the hand of the director of the Imperial wind ensemble in Vienna, Johann Georg Trubensee.

The Serenade or Gran Partita for 13 wind instruments, in B flat, was begun in Munich while Mozart was preparing for the performance there of his opera *Idomeneo*, in 1781. Among its many remarkable points are the first use in Mozart's music of the basset horn (a sort of tenor clarinet), the use of a *double-bass* rather than a double-bassoon; and the skill with which four horns, playing in pairs, each in a different key, are used to circumvent the chromatic limitations of the natural horn.

There are seven movements, among which the *Adagio* stands out even in this company as perhaps the loveliest movement for wind instruments ever written.

Edmund Wright House  
 Monday, 10 March, at 5.45 pm

ROSSINI (1792-1868)  
 arr. Sedlak (1776-1851)  
 Overture: O Barbiere di Siviglia

BEETHOVEN (1770-1827)  
 Overture in E flat Op. 105  
*Allegro*  
*Andante*  
 Minuetto: *Allegro*  
 Finale: *Presto*  
 Rondino in E flat, Wo025

MOZART (1756-1791)  
 Serenade in E flat, K375  
*Allegro moderato*  
 Minuetto 1  
*Adagio*  
 Minuetto 2  
*Allegro*

Wenzel Sedlak is now only remembered for his arrangements of operas and ballet scores for wind band, including one of Beethoven's Fidelio which Beethoven himself authored. Rossini's Barber was premiered in Vienna in 1819, and was a great popular success.

Beethoven wrote relatively little music for wind ensemble, and that little is all early. The Overture dates from about 1792. Beethoven later arranged it for string quartet and piano trio. The Rondino is even earlier. Both are in the style of the Conventional Viennese music of the period, and are examples of Beethoven's

entertainment music which has been almost totally overshadowed by his greater achievements in his more serious works.

Mozart's Serenade in E flat, on the other hand, is a sublime work, originally for two clarinets, two bassoons, and two horns, later arranged by Mozart to include two oboes as well. It was composed in 1781. Mozart wrote to his father that his chief reason for writing it was to let Herr von Strack (a gentleman of the Emperor's bedchamber) who goes there every day, hear something of mine, so I composed quite seriously (ein wenig verständig!).

Town Hall  
 Tuesday, 11 March, at 8.15 pm

KROMMER (1759-1831)  
 Partita in E flat, Op. 79  
*Allegro moderato*  
 Romance: *Andante*  
 Minuetto: *Allegro assai*  
 Rondo

SEIBER (1905-1960)  
 Serenade for wind sextet  
*Allegro moderato*  
 Lento  
 Allegro vivace

JANACEK (1854-1928)  
 Suite: Mladí (Youth)  
*Allegro*  
*Andante sostenuto - più mosso*  
*Vivace*  
*Allegro animato*

*Intermezzo*

DVORAK (1841-1904)  
 Serenade in D minor, Op. 44  
*Moderato, quasi marcia*  
 Minuetto: *Tempo di Minuetto - Trio*  
 Presto  
*Andante con moto*  
 Finale: *Allegro molto*

Frantisek Krommer-Kramar was an enormous productive Czech composer of the late 18th century, whose music provides a good example of the conventional writing of the period, especially in his innumerable suites or divertimenti for wind band. They are charming light entertainment music which rarely rise to great heights. The title Partita (sometimes also called *Ferminia*) is an ancient form of the word Partita.

Hungarian-born, Matyas Seiber spent most of his life in Britain. He composed several fine chamber works, including three excellent string quartets. The Serenade for wind sextet, written at the age of 21, shows the composer before he began to use that combination of jazz influences and Schönberg's twelve-tone system that characterise his better-known music.

Leon Janacek, whose fame rises largely from his operas, which are now enjoying an over-

popularity, wrote only a small amount of chamber music, but all of it of exceptional quality and originality. His two string quartets are among the finest of this century. The autobiographical suite Mladí (Youth), written in 1924, is a highly enjoyable and careful work, not entirely typical of the more introspective Janacek of the majority of his music.

Dvorak's Serenade of 1878 is one of the choicest works of its kind. Its background is the large wind serenades of the classical composers, the long-spread Czech village music and Dvorak's warmly endearing personality. The slow movement is the most substantial of the four movements, and there is a cyclical form in Dvorak's re-introduction of the opening march music in the final movement.

Edmund Wright House  
 Wednesday, 12 March, at 1.05 pm

MOZART (1756-1791)  
 arr. Wenzel (1745-1801)  
*Music from Le Nozze di Figaro*

MOZART  
 Serenade in C minor, K388  
*Allegro*  
*Andante*  
 Minuetto in Canon  
 Allegro

DVORAK (1841-1904)  
 Slavonic Dances

The first and best-known of the arrangements of Mozart's operas for wind band are from the hand of Johann Wenzel, a prolific arranger and second oboe in the Viennese Imperial orchestra. Mozart's Marriage of Figaro had created a sensation in Vienna when first produced there in 1786, not least because Beaumarchais' original play had been banned as politically subversive. The earliest reviewer remarked, 'What is not allowed to be said these days is sung.' It was also played by immense wind bands.

By contrast, the Serenade in C minor is, together with the Gran Partita in B flat for 13 wind instruments, and the parallel Serenade in E flat, one of Mozart's original and finest contributions to wind band music. No serenade in 18th-century music matches its intensity and originality: this is a far cry indeed from the conventional background music of such works from other composers. Written in 1782, the work is of consistent inspiration throughout and contains among its other many glories a duet that shows a contrapuntal skill equalled only by Bach. Not content with the complexity of the canon minuet Mozart provides a trio of *tracato*, that is, in four parts with each pair of parts in canon playing their strains against the slower up-side-down and back-to-front. Being Mozart the result is no mere academic display but a deeply emotional and sombre revelation.

From the depth of Mozart to Dvorak's light-hearted dances is a world of difference. Dvorak's

enchanting works, originally for orchestra, and arranged both for piano duet and for wind band, distil the essence of Czech dances rhythms, and the dances have remained justly popular since their composition in 1876.

Edmund Wright House  
 Thursday, 13 March, at 5.45 pm

GOUNOD (1818-1893)  
 Petite Symphonie in B flat  
*Adagio - Allegretto*  
*Andante cantabile*  
 Scherzo: *Allegro moderato*  
 Finale: *Allegretto*

Tristan KEURIS (1946- )  
 Capriccio

WEBER (1786-1826)  
 Overture: Euryantike

BEETHOVEN (1770-1827)  
 Adagio für die Spieldiener

PARRY (1848-1918)  
 Nones

Charles Gounod, best remembered for his opera Faust, wrote a number of orchestral, choral and chamber works, all of which illustrate that peculiarly French form of Romanticism combined with classical form and enchanting melody overlaid with a raptur sweetness that characterises Faust. The Little Symphony for wind octet was written for Paul Talharaud's Société de Musique de Chambre pour Instruments de Vent, and first performed in 1885.

The contemporary Dutch composer Tristan Keuris wrote his Capriccio for the Netherlands Wind Ensemble, whose public image from recordings belies their regular interest in contemporary music. Commissioned by the Johann Wagenaar Foundation, the Capriccio was first performed on 7 October 1978, and is written for 12 wind instruments and double-bass.

Carl Maria von Weber, whose operas inaugurated the 19th-century German operatic revival, wrote a number of instrumental works in his early career, including two symphonies and three piano concertos. His opera Euryantike was premiered in 1825. The vivacious overture has remained a concert piece while the opera is seldom performed. The arrangement for wind band makes extraordinary demands on the virtuosity of the performers.

Weber's contemporary Beethoven, like Mozart and Haydn before him, wrote a number of pieces for mechanical clocks; a fad of the late 18th century. Small mechanical organs were built into clocks and short works programmed into the mechanism.

Hubert Parry wrote his Nones for wood in 1877 'as an experiment'. It was never performed in his lifetime, and has only recently been revised although wind players have long held it in high

respect. It is a monothematic work, in which Parry transforms the initial material of the first movement by rhythmic alteration, most subtly of all in the slow movement.

Netherlands Wind Ensemble was founded in 1960 by the late bassoonist Thom de Klerk and students of the Amsterdams Conservatory. From 1966 until 1976, under the leadership of their former school Edo de Waart, they earned an international reputation, in particular as a result of a remarkable series of recordings, the very first of which received an Edison Award. Since 1979, when they first appeared at the Edinburgh Festival, the Ensemble has played mostly without a conductor, chosen programmes collectively, and operated on the basis of self-management and joint ownership.

The Ensemble performs at a wide variety of locations and attracts the broadest possible audiences. . . . We're out to democratise the concert podium. That's why we appear in circus tents, in pop palaces like Pausades and in the streets; why we do co-productions with Willem Breuker and the Apple Theatre Company, concerts with slides and films, light music and night concerts; why we perform at political demonstrations.

Their repertoire ranges from the very serious to the light-hearted and includes compositions from the 1600s to the present.

Because the majority of the players are members of Holland's leading orchestras, mostly from the Concertgebouw, the number of concerts is limited to approximately 40 a year. However, the Ensemble finds time to play frequently abroad and has toured Great Britain, Germany, Switzerland, Italy, Japan and the United States.

*By arrangement with the Festival of Perth*

## Programme changes

After these programme notes had been prepared for printing, the Netherlands Wind Ensemble requested several changes to the announced programmes. The programmes will now be as follows:

- 8 March: as announced.
- 10 March: Mozart K388 instead of K375.
- 11 March: Dvorak's Partita al valzer, instead of Janacek, Mladí.
- 12 March: Mozart, excerpts from The Magic Flute, not from The Marriage of Figaro; also Mozart K375 instead of K388.
- 13 March: Haydn, Divertimento No 1, 'St Anthony Chaconne'; Krommer, Partita, Op. 79, and Aescher, Trio, instead of Parry, Beethoven and Gounod.



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# Sydney String Quartet

Harry Curby violin  
 Noel Tincevič viola  
 Alessandro Todicescu cello  
 Nathan Waks bass

The Sydney String Quartet is quartet-in-residence at the New South Wales Conservatorium. Since its formation five years ago the quartet has become Australia's most travelled and highly acclaimed chamber music ensemble. Writing of their impressive London debut, the 'Financial Times' critic said that 'it would be a difficult task to find another string quartet under three years old of the same poise, presence and authority — they play with the sensitivity and unanimity of a quartet who have known each other a score of years and more'.

The quartet gave its first performance at the Musica Viva Easter Festival in 1973. They have since built their repertoire to more than 200 works and have given over 400 performances in 35 countries.

Also in 1975 they made their first commercial recording and toured throughout Asia for the Australian Department of Foreign Affairs. The following year they performed theethoven Quartet Cycle for Musica Viva in nine States and recorded the complete Cycle for the ABC; they also undertook a concert tour to Latin America which included workshops, masterclasses, and radio and television performances.

In subsequent years the Quartet has made concert tours of Europe, the Middle East, Hong Kong and the Philippines in 1977; Europe, Asia and New Zealand in 1978; and Europe and South America in 1979, as well as extensive tours within Australia. They have also made further recordings of works by Australian composers Don Banks and Peter Sculthorpe, and Mozart Quartets with William Primrose.

In addition to their appearance at the Adelaide Festival (their third such visit), the Quartet's 1980 programme includes concert tours of the US, Europe and New Zealand, further recording projects, Musica Viva tours within Australia and a premiere season of four new quartets commissioned by Musica Viva.

As quartet-in-residence at the NSW Conservatorium, their activities include numerous recitals, workshops and masterclasses in addition to their roles as teachers both for individual students and chamber ensembles. Financial support from the Australian Council Music Board assisted the Conservatorium to establish the group as quartet-in-residence.

The Sydney String Quartet appears by arrangement with the NSW State Conservatorium of Music.

Edmund Wright House  
 Monday, 24 March, at 1.05 pm

**BEETHOVEN (1770-1827)**  
 Quartet in F major, Op. 18 No 1  
 Allegro con brio  
 Adagio affettuoso ed appassionato  
 Scherzo: Allegro molto  
 Allegro

Quartet in F major, Op. 135  
 Allegretto  
 Vivace  
 Lento assai, con moto e tranquillo  
 Grave, ma non troppo tratto  
 Allegro

Beethoven's first published quartet, though actually the second in order of composition, is still framed within the forms and ideas of Haydn and Mozart, but already advances the genre of the string quartet towards the goal that the composer was to achieve in his final quartets. The first movement is built on a mere fragment, something neither Mozart nor Haydn ever did. The second movement, said to have been inspired by the tomb scene in Romeo and Juliet, has a tragic intensity unique in the music of its time (it was published in 1800).

A world is encompassed between that early work and the quiet reflection and relaxation of the last of Beethoven's quartets. It is a relaxation both in the sense of being sligher in content and length than the massive construction of the preceding quartet Op. 131, and in the very content of the music, which ends with statements written into the score above the notes: the final movement has the heading 'Der schwelgerhafte Entschluß' (The resolution taken with difficulty), and the opening notes of the Grave introduction have the words 'Muss sein sein' (Must it be?), to be followed by the opening notes of the final Allegro section: 'Es muss sein' (It must be).

Edmund Wright House  
 Wednesday, 26 March, at 5.45 pm

**SCHUBERT (1797-1828)**  
 Quartettsatz in C minor, D765

Quartet in G major, Op. 161 D887  
 Allegro molto moderato  
 Andante un poco mosso  
 Scherzo: Allegro vivace  
 Allegro assai

Towards the end of his short life Schubert composed four string quartets and the great string quintet. All rank among the supreme masterpieces of the chamber music repertoire. They explore new boundaries of harmonic adventure, boundaries that not even Beethoven had crossed. The first of the four is a single movement, composed in 1820. Like the unfinished symphony there is nothing incomplete in this hectic, dramatically powerful Allegro.

The last and greatest of all the quartets, written in 1826, explores a totally new generation before the late Romantics were to do so on a deliberate theory. Schubert's innovations, like Mozart's, are so perfectly within the overall framework of the quartet that it is easy to forget what astonishing ingenuity and originality is being displayed. Only at the very end is the intensity of the work lifted, and the final motto ends in the major key with a melody reminiscent of Haydn.

Edmund Wright House  
 Friday, 28 March, at 5.45 pm

**BEETHOVEN (1770-1827)**  
 Quartet in B flat major, Op. 130/133  
 Adagio, ma non troppo—Allegro  
 Presto  
 Andante con moto, ma non troppo  
 Alla danza tedesca: Allegro assai  
 Cavatina: Adagio molto espressivo  
 Grosse Fuge: Overtura: Allegro—meno mosso e moderato—Allegro—Fuga: Allegro—Meno mosso e moderato—Allegro molto e con brio—Meno mosso e moderato—Allegro molto e con brio

Beethoven's last quartet bears a special place in the history of chamber music. They still stand in the minds of many musicians as the finest quartets ever written. For nearly a century after the composer's death they were regarded as almost unplayably difficult, and the Grosse Fuge remains still a supreme challenge to both performers and listeners. Of all the last quartets, the B flat is, in its original form with the Grosse Fuge as finale, the longest and most intense.

In 1825, Beethoven, by now not only incurably and totally deaf, but racked with constant stomach pains and headaches, submitted a much lighter movement for the Fuga at the request of his publisher, Artaria. This movement was in fact the last music he composed. Performances of the original form of the quartet are still rare, not least because of the strain imposed on the performers by the combination of an hour of continuous playing and the intense emotional concentration needed to give anything like an adequate reading of this extraordinary masterpiece.

The long opening movement, the longest in all Beethoven's quartets, is followed by a slow and fast scherzo and trio. This in turn gives way to the first of two slow movements, graceful music as if Beethoven were looking back to the 18th century; the tragic Cavatina which follows contains music of which Beethoven said: 'Never have I written a melody that affected me so much.' And then the Fuga. Actually a series of ever more complex and demanding fugues there is a sense in which this music should never sound easy to play; it stretches the musical idiom of Beethoven's time ahead into the 20th century, as if just beyond human attainment.



Town Hall  
 Thursday, 27 March, at 8.15 pm

**BEETHOVEN (1770-1827)**  
 Quartet in F major, Op. 59 No 1  
 Rasoumovsky'  
 Allegro  
 Allegretto vivace e sempre scherzando  
 Adagio molto e mesto  
 Theme Russe: Allegro

**BEETHOVEN (1883-1945)**  
 Five Pieces Op. 5  
 Allegro moderato, energico—Meno mosso  
 Lento  
 Allegro vivace  
 Lento  
 Trisquillo e tenera croce

**HAYDN (1732-1809)**  
 Quartet in D major, Op. 76 No 3  
 Allegretto—Allegro  
 Largo, cantabile e mesto  
 Menuetto: Allegro  
 Finale: Presto

In 1805 Beethoven received a commission from the Russian Ambassador in Vienna, Count Rasoumovsky, for 'some quartets with Russian melodies, real or imitated'. When they were published the critics found them 'not generally comprehensible'. They are more forthright and extravert in character than the remainder of his quartets, parallel to the more outward character of the music he was writing at that time which includes the Emperor concerto, the 4th, 3rd and 6th symphonies, and the violin concerto.

The first of the three is in many ways the most remarkable. Nearly all its overlying springs from the opening cello theme. There is an unusually complex scherzo as second movement, and a wonderful adagio of which Beethoven wrote: 'A weeping willow or acacia tree beside my brother's grave. The fact that he had no brother (an infant brother post-deceased his own birth) suggests that this may be a quotation from a contemporary verse. The finale is based on a genuine Russian song entitled 'Ah! my luck, such luck which tells the story of a noble lady meeting her son after a long absence, to find him prematurely aged in the hard service of his king.'

Anton von Webern, whose pointillistic style has had immense influence on the composers of this century, distilled the essence of fragmented music to a point where it almost disappears. Like all his works the Five Pieces of 1909 are extremely short. Their esoteric beauty perhaps appears only on repeated hearings, yet their essence in the treatment of tiny motifs may clearly be found in the development of such a concept started by Beethoven.

Haydn's Opus 76 quartets were written in Vienna after his triumphant visits to England in 1795. Haydn's art is seen at its highest peak in these masterpieces. The first movement is neo-classicist; it is followed by a jolly celebrated Largo in the remote key of F sharp minor. The golden-hued Minuet is offset by a mysterious Trio, and the work ends with an exuberant dance-like Presto.

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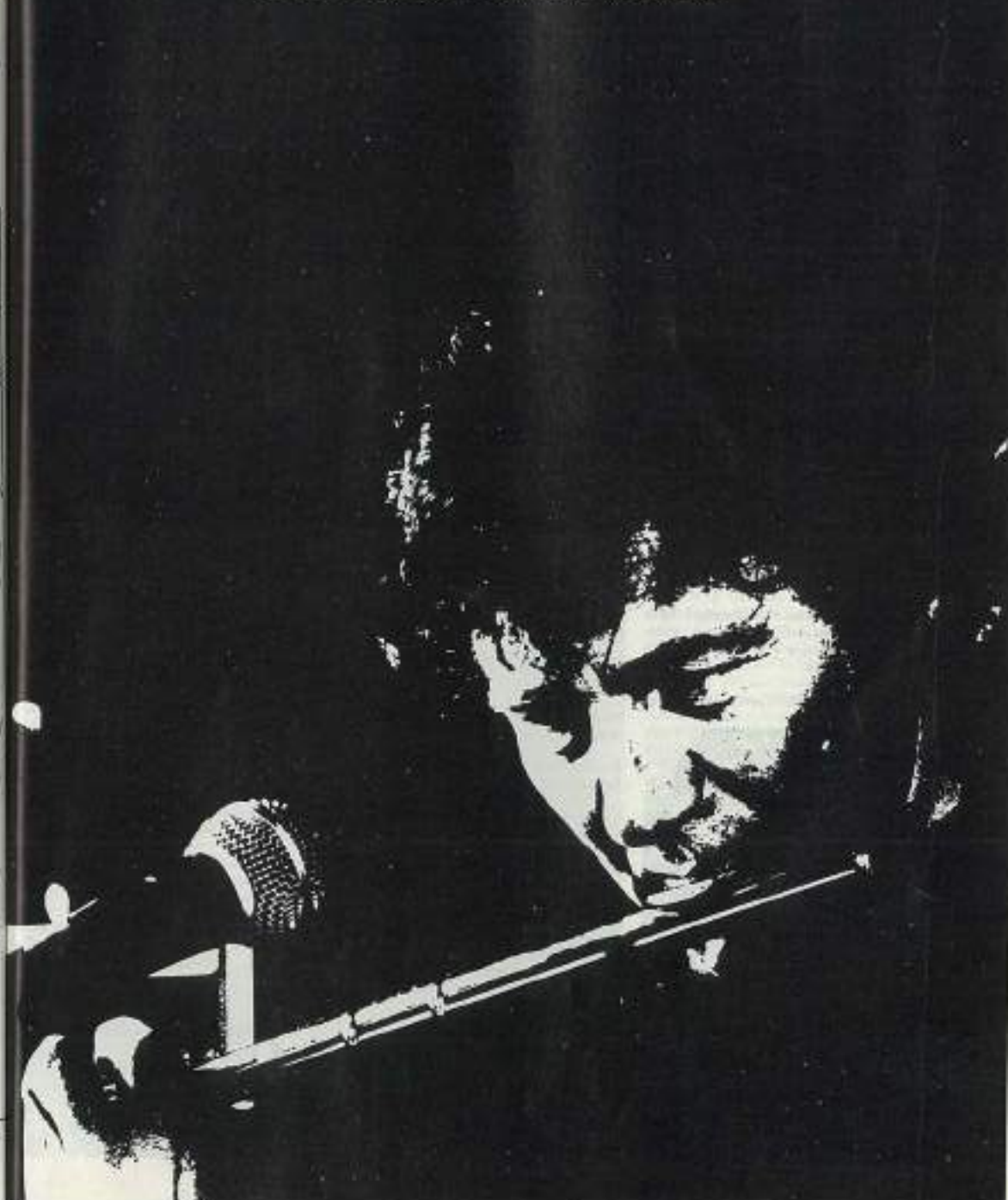
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## Spike Milligan

### Alarming!y Funny Evening with Spike Milligan and friends

Royal Theatre  
Monday-Friday, 14-18 March, at 8 pm  
Saturday, 29 March, at 2.30 pm and 8 pm

Spike Milligan  
George McLaren (guitar)  
Vince (drums)

Spike Milligan, author, actor, humanist, comedian, painter, conservationist, and legendary wit, re-enters Australia with a new stage show. Mr Milligan's last assault on this country ended a generation of Gough fans and several top journalists to tears, as well as delighting younger generations never before exposed to such dangerous lunacy.

This new and thus uncreditably show, unown in content so far to Mr Milligan himself, goes to the Festival after seasons in Sydney and at the Perth Festival. The Dobby of Monty Python, Pele and Dad, and Muppetmania, will be supported in what Mr Milligan calls a musical show, by singer, songwriter, recording star and acoustic guitarist Mike McLaren, as well as the distinguished—even courageous—comedian Carl Vase. The last such Milligan show of anarchy, was described by one critic as an intimate communication between the two men, two lunatics and a rag doll. It is uncertain whether this is an apt description of the new show, or which epithet was meant to apply to Mr Milligan.

Assuming he survives this campaign, Spike Milligan will return to England after it to play the role in a new play *The Day They Stopped The Pope*.

Presented by Patrick O'Neill and Wilson Motley



## Cathy Berberian

### From the Sublime to the Ridiculous (A la Recherche de la Musique Perdue)

Song and humour in a turn-of-the-century  
salon

Royal Theatre  
Saturday, 22 March, at 11 pm

Cathy Berberian (soprano)  
Harold Lester (piano)

Miss Berberian will select the programme from the following pieces:  
Rossini - Chanson du Bebe  
Delibes - Les Filles de Cadix  
Rossini - Duetto dei Gatti  
Beethoven - Adagio from Sonata Op. 27  
Mrs E. A. Pankhurst - Father's a Drunkard  
Chopin-Hemelle - La Valse de l'Adieu  
Op. 69 No 1  
Richard Strauss - When Night Descends in  
Silence  
Gilbert and Sullivan - 'Tis Willow from 'The  
Mikado'  
Purcell - Nymphs and Shepherds  
Jean Baptiste Weckerlin - Maman, doucement (arrangement)  
Satie - La Diva d'Empire  
Loewe - Three Songs

Saint-Saëns - Dame Macabre  
Cesar Cui - Statue of Tsaritsyn  
Mussorgsky - The Song of the Flea  
Reynaldo Hahn - Offrande  
Offenbach - Tu n'est pas beau/Ah, quel dire  
from 'La Perle Noire'  
Liza Lehmann - There are fairies at the  
bottom of our garden  
Sullivan - The Low Chord  
Rimsky-Korsakov - Enslaved by the Rose,  
the Nightingale  
Beethoven - Aids and dances from the  
Symphonies and Sonatas arranged by  
Zilcher  
Offenbach - C'est comme ça; Les Farinettes  
des Carabinières  
Chopin-Gaïnes - This Fair and Beautiful  
Song  
Aann - Grandfather's Clock  
H. Parker - Shame Upon You Robin (My  
Hands Milking The Cow)

See programme for 25 March in the Record  
section for biographical details of Cathy  
Berberian and Harold Lester



Sponsored by the  
Shell Group of  
Companies.

## Gisela May

### 'Hoppla, wir leben' (Hey! We're Alive)

German cabaret songs from  
three decades

Royal Theatre  
Saturday, 15 March, at 11 pm

Instrumental ensemble

Henry Kreschil - music director and piano  
Günter Wäsch - clarinet and saxophone  
Helmut Sturm - trumpet  
Walter Klier - bass  
Walter Thies - drums

Dressur (Walter Mehring/Friedrich  
Hollaender)  
Auf eigenen Füßen - Donnerwetter (Frank  
Wedekind)  
Eroberung (Frank Wedekind)  
Beigute B. (Frank Wedekind)  
Zumblauen Affen (Walter Mehring/Henry  
Kreschil)  
Das Hurenmutter sang (Walter Mehring/  
Henry Kreschil)  
Die Kartenhose (Walter Mehring/Micha  
Spoliansky)  
Kuppelrad (Berolt Brecht/Hanns Eisler)  
Die kleine Stadt (Walter Mehring/  
W. R. Heymann)  
An den Karälen (Walter Mehring/Henry  
Kreschil)  
Wenn wir Stadtbahn fahren (Walter Mehring/  
Henry Kreschil)

Der Tantenmörder (Frank Wedekind)  
Das Zerügen einer lebenden Dame (Friedrich  
Hollaender)  
Die Kleptomann (Friedrich Hollaender)  
Das Lehnsteiner (Kurt Tucholsky/  
W. R. Heymann)

Interval

Die Arie der grossen Hun-Prese (Walter  
Mehring/Henry Kreschil)  
Die grossen Mätrner (Berolt Brecht/Peter  
Fischer)  
Lamento—Der deutsche Mann (Kurt  
Tucholsky/Rolf Willhelm)  
Klassenmännchen (Erich Kästner/  
Friedrich Meyer)  
Das Lied vom kleinen Mann (Erich Kästner/  
Günter Hank)  
Das Leben ohne Zeitverlust (Erich Kästner/  
Bert Grund)  
Das Lied von der Gleichgültigkeit (Kurt  
Tucholsky/Henry Kreschil)  
Wenn sein jebens wüd (Kurt Tucholsky/  
Rolf Willhelm)  
Wenn sein dot is (Kurt Tucholsky/Henry  
Kreschil)  
Diplomaten (Frank Wedekind)  
Legende vom toten Soldaten (Berolt Brecht)  
Der Graben (Kurt Tucholsky/Hanns Eisler)  
Hoppla, wir leben (Walter Mehring/Oskar  
Geister)

See programme for 13 March in the Music-  
Theatre section for biographical details of  
Gisela May



## Richard Stilgoe

### Take Me To Your Lieder

A late-night entertainment with Richard  
Stilgoe, Richard Stilgoe, Richard  
Stilgoe, etc.

Royal Theatre  
Monday-Friday, 10-14 March, at 11 pm  
Monday-Friday, 17-21 March, at 11 pm

Topical humour, musical wit and razor of  
the ad lib, Richard Stilgoe specialises in our-  
inguous send-up with a musical theme. His  
credentials include playing at Liverpool's Cavern  
with the Beatles, giving a cabaret for Princess  
Margaret at Kensington Palace, interviewing  
dolphins in mid-Atlantic and living in a Rolls  
Royce house.

Richard Stilgoe was born in 1943, under  
Aries. In 1946 the family (which dates back to  
1280 and includes Edward III's handman) moved  
to Liverpool, where he went to school, became a  
chairboy and formed a skiffle group. This first taste  
of showbusiness followed him to Cambridge where  
he was a Choral Scholar and a Footlight, along with  
the future Goodies and Monty Python teams.  
Leaving Cambridge early (though not as early as  
he left the Navy—that lasted only two weeks)  
he did cabaret at the Blue Angel, played the piano  
in a South London pub, worked in an advertising  
copywriter, and sold school uniforms in Harrods  
and glass in Solihull. With Glyn Worsing he wrote  
and appeared in those revue musicals at the Poor  
Millionaire in the City of London. This led to  
the first of over 200 appearances singing his  
topical songs on radio and television, to appear-  
ances in a West End musical, and many  
television plays, notably with John le Mesurier  
in the series 'A Class by Himself' which Richard  
also wrote. He also found time for occasional  
forays into classical music—he has sung in three  
operas for Radio 5, narrated *Facade*, Peter and  
the Wolf and the Soldier's Tale, and given a  
recital at the Wigmore Hall.

Eventually Michael Emerson, then director  
of the Belfry Festival, asked him to combine all  
these activities into a one-man show, which has  
since been seen at most of the major arts  
festivals.

Then after 13 years in entertainment, he  
joined BBC Nationwide's Consumer Unit and  
became an overnight success. He now writes  
and presents Nationwide's 'Pigeonhole' spot  
dealing with as many as 1500 letters a week and  
continues to write and sing his topical songs—  
of which perhaps the best known is the one which  
lists all the people who can enter your home  
uninvited. In it, seven of him appeared together  
on the screen.

There is, in fact, only one of him, and he  
lives in a village in Kent with his second wife  
Annabel, their daughter Holly and their dog  
Pinkie. He also has, by his first marriage, a  
son, Rufus, a daughter Jerrima, and a tortoise,  
Concorda.

Presented in association with the Arts Council  
of South Australia

## L. O. Sloan's Three Black And Three White Refined Jubilee Minstrels

Royal Theatre  
Monday-Saturday, 24-29 March, at 11 pm

Created and directed by Lonwood Sloan

Musical direction and arrangements:

Charles Mills  
Costumes: Olive Tharman Wong  
Audio-visuals: San Francisco Archives for the Performing Arts

It is just over 100 years since the first minstrel show came to Australia: the original Georgia Minstrels, all former slaves, caused a sensation in 1878. Tonight's minstrel troupe offers a rollicking re-creation of the most famous song and dance routines of the minstrels of 19th-century America, and takes a wry look at the stereotypic black Americans that came from the Minstrel tradition.

The Jubilee Minstrels show began in 1976; it was created as a two-day historical documentary for the De Young Museum in San Francisco. It has been touring the USA and Europe ever since. All the songs, dances and even the costumes are authentic, and the cast members have become expert theatrical historians of the minstrel tradition. All the characters in the show were famous minstrels. They include:

Billy Kersand, a jack of all trades and lover of life. He was the leader of the Georgia Minstrels and came to Australia in 1878.

Billy Emerson, a farm owner who also came to Australia with the San Francisco Minstrels, which he later led. He lost his Australian earnings (\$45,000 in gold) on the turn of a card the night he returned to San Francisco.

Will Marion Cook. He was musical director for Ben Williams and George Waller. Desperate for a job, he once used a 50-member choir to surprise one manager for an audition. He studied music with Dvorak.

George Christie, a performing entrepreneur responsible for creating some of the minstrel scene. Nothing was sacred to Christie: he published Stephen Foster's music under his own name for many years.

Ernest Hogan, a prolific songwriter who sometimes wrote four songs in a day. He was literally written out of history as a result of writing a song called 'All Colors Look Alike', which was published on the eve of the first race riots in the US. The song title alone was enough to condemn him.

George Washington Dixon, a northern lark who had the stage name of The Zip-Coon, best used for his manipulation of rhythms and waxes. His character is almost singlehandedly responsible for the Black Dandy stereotype.

Act I: The Wake—dark to midnight  
Act II: The Wake—midnight to dawn

In a backstage setting, six famous minstrels from the past gather for a wake to lament the death of Bert Williams, the late and arguably the greatest black minstrel. During the night

the minstrels tell the 150-year story of minstrelry in song, dance and stories. Our spirit minstrels are waiting for Bert to join the saints to go 'marchin' in.

Williams inherited the tradition of the minstrels in our show and became acknowledged as the 'comic genius of his generation' through his touring with the legendary Ziegfeld Follies. He played characters who were, in his words, 'the kind who if they got served soup always turn a fork and not a spoon in sight'. The Minstrels conclude that Bert's greatest gift to entertainment was the Grand Cake Walk, a dance craze that he popularised around the world.

Minstrelry, from its plantation origins to Broadway, contributed heavily to popular theatre. It was the vehicle that brought black Americans on to the stage, and its early exponents became clowns that continue to bind them to the present day.

## Sky

Festival Theatre  
Wednesday, 12 March, at 8.15 pm

John Williams electric and acoustic guitar  
Herbie Flowers bass guitar and string bass  
Kevin Peek electric and acoustic guitar  
synthesiser  
Terence Fry percussion  
Francis Monkman keyboards

The explosive success of 1979 in the contemporary rock field has been the arrival of SKY, a group of outstanding musicians from both the classical and rock worlds.

Australian John Williams, one of the top classical guitarists performing today, will be welcomed by all aficionados of the guitar. As a co-founder of SKY John Williams had worked with Francis Monkman (of 'Curved Air' fame) on his last recording, 'Traveling', and with Terence Fry, Herbie Flowers and Kevin Peek, the group was complete. SKY is a band that will complement all of its members' continuing individual careers, acceding them the mutual opportunity of writing, playing and fixing their sleek within today's contemporary rock music field.

John Williams began his studies with Sgambati in 1952 and continued at the famed Accademia Musicale Sienne where he held a scholarship for five years. Piano and music theory studies were undertaken at the Royal College of Music prior to his London and Paris debuts in the late 1950s. Since that time, he has been in great demand for both solo recitals and concerts with the leading British and major European orchestras. Apart from his many classical recordings, John Williams has made three rock

music recordings: 'Changes', 'The Heights Below' and 'Traveling'.

Herbie Flowers was one of the founding members of 'Blue Mink' in 1970, following a career as a freelance brass player and double bass player in modern jazz groups. As electric bass guitarist with 'Blue Mink', Herbie Flowers co-wrote most of their material before leaving to tour with David Bowie. He now spends three months of each year in the United States, and works freelance in the United Kingdom, fulfilling, among other engagements, his recording contract with EMI.

Kevin Peek, after his percussion studies at Elder Conservatorium, Adelaide, took up the guitar and moved to London where he was a member of the backing groups for Cliff Richard, The New Seekers, Manfred Mann, Hank Marvin, Shirley Bassey and Gary Glitter. He frequently gives classical guitar recitals and tours with chamber music ensembles throughout Britain.

Terence Fry studied piano and percussion and during 1963-68 was a member of the London Philharmonic Orchestra. He has successfully combined careers as a contemporary music instrumentalist working with Boulez, Stockhausen and Bratten, and as a jazz performer playing with John Darkworth's band. As the other founder of SKY, Terence Fry continues his work as a session musician in the rock/pop area and is recognised as one of Britain's finest percussionists.

Francis Monkman went to Westminster School where he studied organ and harpsichord. During this time his first musical ambition blossomed: that of conducting a Mozart opera. In 1967 he started three years of study at the Royal Academy of Music. In 1970 he formed 'Curved Air' (which evolved from the group Sappho) and made highly successful tours throughout Europe and the United States. The recently released first recording by SKY contains one side of Monkman's compositions. As a composer, he is constantly sought after by television and recording companies.

Presented by the Paul Delaney Corporation and Clifford Hoeking Enterprises.

## Late-night Jazz Organ and Big Band

### Les Strand and the 5AA Our Thing Big Band

Festival Theatre  
Tuesday, 18 March, at 11.30 pm

This performance features the world premiere of Les Strand's Concerto for Jazz Organ and Big Band commissioned by Kym Borjesson for the 1980 Adelaide Festival for performance on the Festival Theatre's Silver Jubilee Organ. Inaugurated on 4 April 1979, the organ was built by Rieger Orgelbau of Austria, and is the world's first fully transportable concert hall pipe organ, and the first dual action instrument to be installed in Australia.

Les Strand was born in Chicago, the son of a theatre organist, and began playing the piano at the age of six. 'Within a few years my dad noticed I'd made enough progress to justify his attention, so he showed me a few things. I played piano until I was 13, one year after the electronic organ came out, I taught myself organ in a funeral home, playing simple pop tunes of the day.

## National Youth Jazz Orchestra of Great Britain

### Stop Press! Special Extra Jazz Concert

Amphitheatre  
Thursday, 13 March, at 6 pm  
Schools concert 2 pm in the Town Hall

'The most exciting big band in the world today'—the verdict of all who go to see NYJO—the 25-strong National Youth Jazz Orchestra of Great Britain.

Originally formed in 1965 by Blackpool-born Bill Astrom as a training ground for London school children, it has long since transcended its original purpose. Young players throng to its Saturday-morning rehearsals at the Cockpit Theatre, Gansforth Street, London NW8 from all over the British Isles, eager to audition for and play with what has been described as 'The only permanent jazz big band of any consequence in the country'.

NYJO has made five albums including 'National Youth Jazz Orchestra', which was chosen as one of the 10 best albums of the year by the *Sunday Times*. Many television appearances have followed their first on BBC 2's long-loved 'Late Night Live-Up', within months of the orchestra's inception.

Foreign tours are very much part of the Orchestra's raison d'être. They have toured France, Bulgaria, Poland and East Germany, become the first Youth Jazz Orchestra ever to visit the United States, (in 1976) as part of the

'My first jazz influence was Art Tatum, whom I met in 1947, and whose style I adapted to the organ as far as possible. Later the bebop movement gave me a real direction: I listened to every solo on the records of Elzy Gillespie and Charlie Parker.

I played at lots of clubs in Chicago, usually alone, and made my first recordings on a Coltrane Hawkins session.

I stopped playing publicly in 1964 and began teaching. I also returned going to school. I've been in six colleges and finally graduated from Roosevelt in 1967 with a B.A. and major in music theory.

It was also in 1967 that Strand and his wife Pat (a one-time 'Down Beat' associate editor) moved to Washington. 'Since then,' says Les, 'I've worked at clubs as a fill-in for a few people, and played some concerts in stores, but mostly I've concentrated on teaching.'

Like many other musicians Les Strand seems to emerge from his shell of introversion only when playing. That his repertoire is unimpaired could be gauged from a comment made a year or two ago by Jimmy Smith. The perennial pull-winner, not a man to shy from with compliments, said: 'I don't like to listen to other

organists... No—wait, there is one. Only one: Les Strand. He's the Art Tatum of the organ.'

Our Thing Big Band made its official debut in Adelaide on Monday 16 August 1971. The band was formed after a discussion by four young men in a hotel and it wasn't long before it consisted of 17 musicians, all intent on bringing a different sound to the public.

The Our Thing Big Band is unique to Adelaide in having the ability to be able to recreate the sounds of the Benny Goodman and Glenn Miller era, as well as playing some of the more progressive Big Band music. These 17 musicians have played as a backing group for Kamahl and Bev Harrell—and some of the members have been part of the backing group for Shirley Bassey, Perry Como, Andy Williams, Julie Anthony and Johnny Furtham.

It has become standard practice to utilize many of the group whenever overseas or interstate acts come to Adelaide—proving the expertise and professionalism of the Our Thing Big Band.

Presented by the Adelaide Festival Centre Trust, Kym Borjesson and the Festival City Broadcasters 5AA.

Ricotti, Dick Pearce, Jean-Alain Bousard (now with Cat Stevens), Paul Hart (currently employed as accompanist for Cleo Laine), Alan Wakeman, Paul Niman, Geoff Castle, and Chris Laurence.

Long gone are the days when an outfit such as the NYJO attracted the attention of the curiosity-seekers primarily because it was made up of 'kids playing at music', and hardly, if ever, was really taken seriously.

But don't take our word for it—take that of John Darkworth, who knows a thing or two about big bands: 'Forget the word "Youth" in their title—this is one of the best bands you will ever hear'. Better still, come and listen and judge for yourselves.

Presented in association with the Festival of Perth.

## Festival Jazz Club

Three weeks of international jazz

**Moe Koffman Quintet (Canada)**  
Friday, 8 March to Saturday, 15 March  
10pm

**Chico Freeman Quartet (USA)**  
Friday, 16 March, to Saturday 22 March,  
10pm

**The Bruce Cale Quartet (Sydney)**  
Friday, 23 March, to Saturday, 29 March,  
10pm

A Banquet Room in the new Annex to the Festival Centre. At the time of writing it is planned that the fitting of the new Annex (entrance off King's Arms Road) will be finished in time for the festival. If it is not, the Jazz Club will be transferred to another venue to be announced in the *Advertiser*, daily during the festival.

### The Moe Koffman Quintet

Moe Koffman *flute, saxophone*  
Ed Bickert *guitar*  
Bernie Senensky *keyboard*  
Claude Ranger *drums*  
Neil Swainson *bass*

Internationally famous for his 1958 instrumental hit 'Swinging Shepherd Blues' and for his jazz adaptations of popular classics, Moe Koffman leads a group of studio musicians who play a gutsy, fluid R&B-influenced jazz.

In Toronto where it is based, the quintet is one week every month at the city's jazz club, George's Spaghetti House where Moe Koffman is musical director.

Moe Koffman, who was born and raised in Toronto, Canada, has been a leading jazz musician since the late 1940s. His training was with the classical violin but he switched to the alto sax at 13 before entering the Royal Conservatory of Music to study the flute, harmony and theory. He later went to the United States to work in big bands led by Miles of Jimmy Dorsey and Charlie Barnet, studied flute in New York City and when he returned to Canada in the mid-1950s quickly earned a reputation as a peerless studio musician who could play anything. Then in 1958 he recorded a hipster version of Bach's 'Sleep may gently graze' which became a world-wide best seller - 'Swinging Shepherd Blues'.

Koffman was one of the first to experiment with electronic woodwinds and to play two saxen simultaneously. In the early 1970s he signed a recording contract with GRT of Canada and made a series of recordings with a symphonic-type orchestra which combined the compositions of classical composers such as Bach, Vivaldi and Mozart with a jazz conception and beat.



Moe Koffman

Koffman has been a featured soloist with the Toronto Symphony Orchestra and with the bands of Benny Goodman, Quincy Jones and Woody Herman at the Canadian National Exhibition. A veteran radio and television performer he has also played all over Canada.

Ed Bickert, guitarist with the Moe Koffman Quintet, has been a legend among musicians for his fluid style and melodic inventiveness for more than 20 years. Yet he's spent all that time in Toronto, and most of it as a member of various Moe Koffman groups. One of the few times he played outside of Canada, at a San Francisco club a couple of years ago, guitarists lined up to watch and listen.

Born in 1932, and brought up in Vernon, British Columbia, Bickert moved to Toronto in the early 1950s. Besides his tenure in the Koffman Quintet, he also plays with the Boss Brass big band, has recorded with vibraphonist Hargood Hardy and alto saxophonist Paul Desmond, has recorded his own albums and leads his own trio.

Bernie Senensky, born in Winnipeg, Manitoba, started playing piano at the age of nine. He studied classical music for nine years and at 17 started playing professionally. He moved to Toronto in 1968 and has been active since then in studio work, radio and television shows. He was the only Canadian guest on the 'Oscar

Peterson Presents' show.

Senensky is a regular pianist at the O'Keefe Centre with different shows. He has conducted theatre plays and been the musical director to Sakotee Bey, Gazette Renaud, and Gloria Loring.

Senensky performs in concerts with his own group playing his own original compositions. These compositions are found now recorded in two albums. Bernie Senensky joined the Moe Koffman Quintet in January 1979.

Claude Ranger was born in 1941 in a French-Canadian neighbourhood of Montreal where he began playing professionally in his late teens with show bands. Ranger moved to Toronto in 1971 and worked with numerous jazz artists. He joined Sunny Greenwich's band and recorded albums with Moe Koffman (Solar Experiments for GRT) and Doug Riley (Dreams for PM). In June 1978, he joined Moe Koffman's Quintet, to tour western and eastern Canada.

Neil Swainson, the youngest member of the Quintet, joined Moe Koffman in June 1978. Swainson was born in Victoria, British Columbia, in 1955 and lived there and in Vancouver until 1977. He played with Paul Horn in Vancouver for two years.

### The Chico Freeman Quartet

Chico Freeman *saxophone*  
Cecil McBee *bass*  
Billy Hart *drums*  
Donald Smith *keyboard*

Chico Freeman, the outstanding Black American jazz musician, is a multi-instrumentalist playing tenor, alto or soprano sax, flute or clarinet as part of one of Chicago's finest jazz ensembles.

One of the most important young musicians in the vanguard of contemporary jazz, Chico Freeman was a star of the 1979 Sydney Jazz Festival. Referred to by the *Wallpaper Voice* as 'one of the most viscerally exciting of contemporary tenor saxophonists', the 29-year-old son of near-legendary Chicago saxophonist Von Freeman played piano and trumpet before switching to the saxophone, although his father didn't determine his choice of career, he did a great deal to encourage and educate Chico as a musician. (Freeman has an impeccable academic record culminating with an MA in Composition and Performance.) Another decisive influence has been pianist Mubal Richard Abrams, a co-founder of Chicago's Association for the Advancement of Creative Musician. Freeman spent a fruitful period playing tenor sax in Abrams' big band. 'Mubal has been a teacher and a friend. He has always encouraged me to be myself, and never set any limit to his belief and faith in what I could do.'

Freeman has also had extensive experience in rhythm-and-blues, backing up groups including the Dells, the Riley Brothers, the Four Tops and the Chi-Lites. Moe recently he has been a member of drummer Elvin Jones' group. This varied practical background, combined with Freeman's evident wide listening experience, has made his own music fascinatingly eclectic. His playing, to use a description he once aptly applied to his father's music, is free, but with knowledge.

John Wilson of the *New York Times* said: 'Chico Freeman has the assurance and virtuosity to challenge the legend of John Coltrane on the late Mr Coltrane's own ground.'

Moe Koffman Quintet  
is sponsored by the  
National Bank of Australia



National Bank



### The Bruce Cale Quartet

Charles Munro *saxophone*  
Alan Turnbull *drums*  
Paul McNamara *keyboard*  
Bruce Cale *bass*

In Britain and the USA, virtuoso jazz bassist Bruce Cale has appeared with sopranos including Dudley Moore, Tubbs Hayes, Avenue Road, Zoot Sims, Shelley Mann and Phil Woods. The quartet he now leads plays exploratory 'chamber music' jazz and was critically acclaimed as the best Australian group at the 3rd Sydney Festival in 1979.

The Bruce Cale Quartet was formed in 1978 when Cale returned to Australia. The group is essentially a jazz unit but much of the music it plays—all of it composed by Cale—leans towards classical music, especially such compositions as 'Lord of the Aborigine' and 'Laurie Ann'.

Of Cale's music, jazz critic Mike Williams wrote: 'Exact time signatures and tempo changes are used extensively as the music flows through tension and release with a great deal of attention given to the dynamics. And he never loses sight of the jazz roots.'

Cale's compositions include 'Bells' originally composed for noted tuba player with the Los Angeles Philharmonic Orchestra, Roger Bobo; 'Iron Cross' composed for the Los Angeles Philharmonic Bassoon Quartet; 'Limon to the Song of Life'; 'Ode to the Mountains'; 'Kookaburra'; 'Black on White'; 'Blue Mountains'; 'Kuro Murogo Nani' (Moon for 'Big Black Dog'); 'The Upper Ruff'; 'Rolling Thunder'; 'Spectrophone'.

Bruce Cale was born in Laura, Australia, in 1939. He began learning violin at the age of 10 and double bass at the age of 18. He became one of the regular 'young hopeful' musicians at the El Rocco coffee cellar in Kings Cross, regarded in the early 1960s as Sydney's home of experimental jazz. In 1962 he joined the Bayou Road Quartet and until 1965 he also worked extensively as a concert and studio musician. In 1965 he moved to England and in 1966 took a Down Beat Jazz Magazine Scholarship to the Berklee School of Music in Boston, Massachusetts. While in America he played and recorded with musicians such as Phil Woods, John Handy, Zoot Sims, Toshiko Akiyoshi, Bobby Hackett and John Klemmer.

Bruce Cale returned in 1978 to live and work in Australia. Since then he has spent most of his time composing in his native Blue Mountains and organising public performances for his quartet.

Bruce Cale

## ***Your heart's desires be with you!***

**As You Like It (I,ii)**

Whether you're planning a small cocktail gathering for a thousand or so, the launch of your company's newest product, a wedding breakfast on which to build a lifetime of memories or an international convention of angora goat breeders, your heart's desires are our command.

The way you want it is the way we do it in our splendid new Festival Banquet Room.

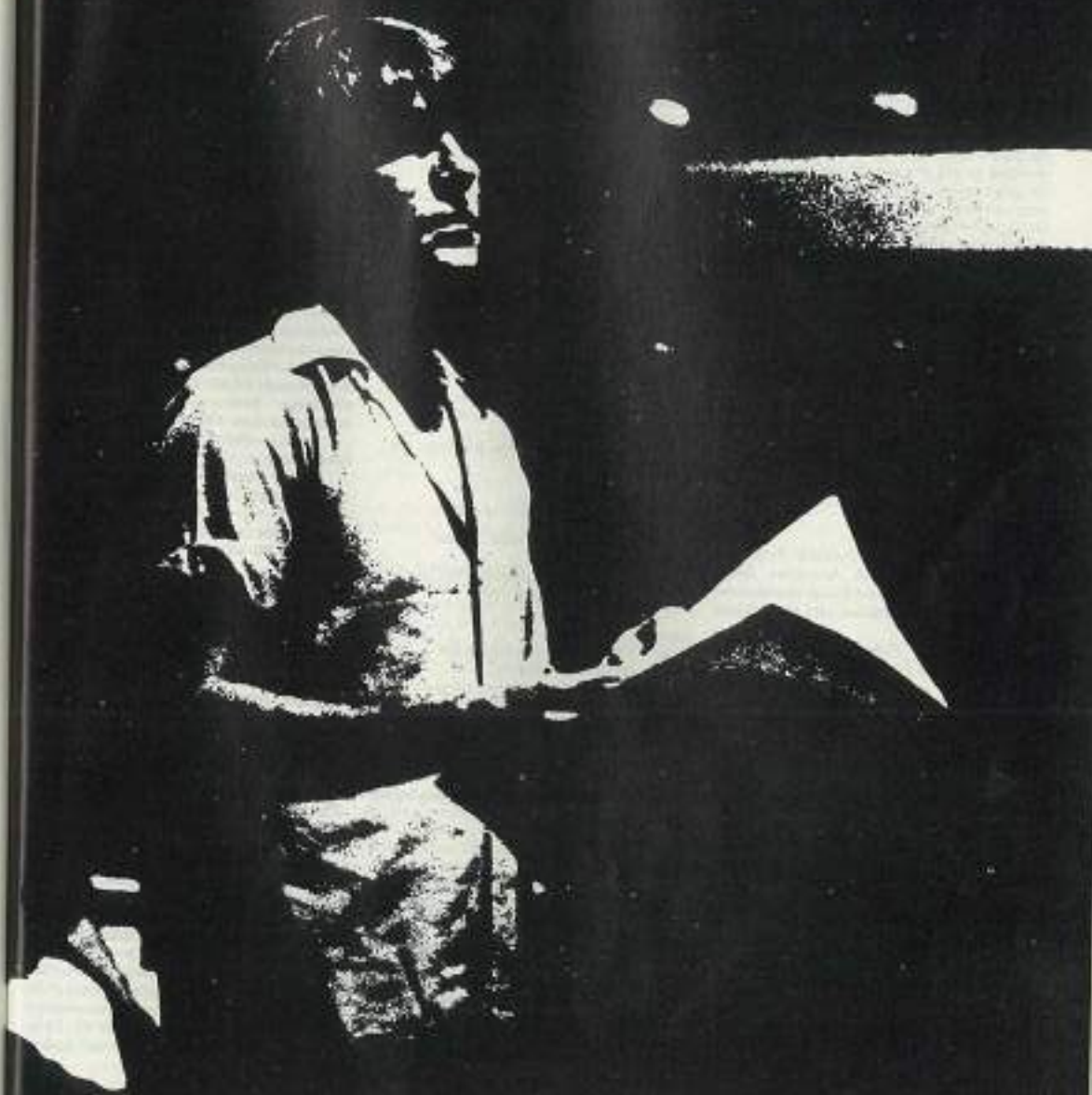
A dinner for five hundred with every course an unforgettable delight? A cocktail party for fifty in one of our galleries? A product launch with full audio-visual facilities? Instantaneous translation services for a convention? As you wish.

Whatever the event our Banquet Room Service never varies. It's as perfect as considerable experience can make it.

# **THE FESTIVAL BANQUET ROOM**



## **Film, Writers' Week, Forum and...**



## Film

State Library Lecture Theatre, Koyore Avenue, Sandridge, 8 March to Saturday, 13 March

### Discussions with the Australian Film Industry

For the first time, film is included as a major element of the official Festival programme. A week of Australian films—produced either during the 1970s or during the very early period of film when the world's first feature films were made in Australia—will be presented in the context of discussions with people involved in their production.

Films play an important part in our lives, whether we see them for education or entertainment, on television, home movie screens, or at the cinema. The sessions in this programme during the first week of the Festival, have been designed to add to a general understanding of the processes and the possibilities of film—from screenwriting, direction, and production, through distribution, the production of films for television, the history of film in Australia, images of women in Australian film, and the portrayal of black Australians.

At each of the 12 sessions (five day time sessions which are also designed to give schools groups an opportunity to participate, and seven at the evening) film-makers will introduce their films and follow the screenings with audience discussions.

The people who will speak at the film sessions in the Festival range from those who are most involved with today's new films—animated films, television films, feature films, documentaries—in Ken Hall who was Producer-Director of Classroom Production Pty Ltd from 1931 to 1956.

The film season in the Adelaide Festival is presented by the South Australian Media Resource Centre and the Adelaide International Film Festival, in association with the Adelaide Festival of Arts.

Co-ordinator: Penny Chapman, *Shore Goldworthy and Liz Dierckx*.  
For further information telephone 51 0121 and ask for Penny Chapman.

### The Programme

Afternoon performances are designed for schools but are also open to the public.

Saturday, 8 March  
8 pm **The First Generation . . . and thoughts for the present**  
Introduced by Ken G. Hall and Joan Long *Dot and Dave*

Sunday, 9 March  
8 pm **From Novel to Film**  
Introduced by Eleanor Wincomb and Ann Brookbank  
*The Getting of Wisdom*

Monday, 10 March  
1 pm **Discussions with a Screenwriter**  
Introduced by Cliff Green  
*Peace at Hanging Rock*  
(For ages 12 to 18)

Tuesday, 11 March  
1 pm **The Making of Storm Boy**  
Introduced by Sonia Borg  
*Storm Boy*  
(For ages 4 to 10)

8 pm **Discussions with a Director**  
Introduced by John Duigan  
*Wound to Mouth*

Wednesday, 12 March  
1 pm **Feminist Directions in Australian Cinema**  
Introduced by Feminist Film Workers  
*Sedre*  
*Me and Daphne and Maxine*  
(For ages 13 to 18)

8 pm **You Make 'em, I'll Show 'em**  
Discussion with a film-maker and an exhibitor  
*Best Dabing and Peter Rose*  
*Para 5*

Thursday, 13 March  
1 pm and 8 pm **Black Australia**  
*Essie Coffey, Alec Morgan and Joan Isaac*  
*My Survival as an Aboriginal*  
*Robin Garrubell—Old Fellow Now*  
*Sister, if you only knew*  
(For ages 12 to 18)

Friday, 14 March  
1 pm **An Afternoon at the Pictures: the good old times**  
*Noel Pardun*  
*Kid Stoker* and serials  
(For ages 7 to 10)

8 pm **Animated Australia . . . and cultural sketches**  
*Bruce Petty and Humphrey McQueen*  
Screening of films by Petty.

Saturday, 15 March  
8 pm **Television—the future for Australian film-makers?**  
A national television network executive and Matt Carroll, S.A. Film Corporation  
Screening of recent television film.

### About the programme

**The First Generation . . . and thoughts for the present**

Saturday, 8 March, at 8 pm

Not enough people realise that Australia can claim credit for producing the world's first full-length film, *Soldiers of the Cross*, and the first feature film, *The Story of the Kelly Gang*. The flourishing film-makers of the early 1900s could claim significant achievements: the pioneering of the close-up and scenes shot indoors before the age of the art light.

Eric Reade, Australian film historian

Between 1911 and 1913 feature films were being produced at the astounding rate of one a fortnight. But the story of the film industry in the 1920s and the 1930s is one of an industry struggling with lack of capital, the failure of government protection measures, distribution problems and critical comparisons with overseas film. There was however an undoubted enthusiastic audience for Australian silent film as history will show. The second period of an indigenous film industry began hopefully as a new generation of Australians—men like Ken G. Hall, Frank W. Thring, and Noel Monahan picked up where Raymond Longford and Beaumont Smith left off. They worked with faith, energy and ingenuity to produce films and keep their industry alive. Many films were hailed as the breakthrough for the industry, the conch shell proof that Australia could match the overseas products in technique and entertainment value, but high hopes were invariably dashed by the film buyers of the theatres, the critics, and the fickle public. For years they succeeded, but the war finally shot the industry, even though Australian film had come of age with Charles Chauvel's *Early Days* (1918) and Noel Monkman's *The Power and the Glory*. And so, the film industry faded away, only to be revived in the latter half of the 1960s and early 1970s.

Ken G. Hall, Producer-Director, Classroom Production Pty Ltd from 1931 to 1956 will talk about the history of the Australian film industry with Joan Long, scriptwriter *The Picture That Moved* (1968); screenwriter, director *The Picture Industry* (1972); scriptwriter *Ballington Lane* (1970); screenplay *Castle* (1974); screenwriter, producer *The Picture Show Man*.

*Dot and Dave*, to be screened before the discussion, was directed by Ken Hall.

**From Novel to Film**  
Sunday, 9 March, at 8 pm

Many Australian films of the past 10 years have been adapted from Australian novels. Two prominent Australian screenwriters, Eleanor Wincomb and Ann Brookbank, will talk about adapting works for the screen in an introduction to the film *The Getting of Wisdom*, adapted for the screen by Eleanor Wincomb from the novel by Henry Handel Richardson.  
Eleanor Wincomb is one of Australia's most experienced radio, theatre, television and cinema writers. Her 1948 play *Prisoner of the Beauty* has become probably Australia's best known and most performed play for children. She wrote for the *Mavis Bramston Show* and its successor and among other work for the ABC adapted *Seven Little Australians* for television which won an Australian Writers' Guild Award. In 1978 and 1979 she won the Australian Film Institute Awards for best screenplay adaptations for *The Getting of Wisdom* and *My Brilliant Career*. Eleanor is currently working on a screenplay adaptation of *The Frogs Daughters*.

Ann Brookbank has won several Australian Writers' Guild Awards for screenwriting. They include an award in 1972 for *The Colour*, awards in 1975 for *Moving On* and *Assagai*

*of the Reef*, and an award in 1977 for *Hospital* (Dot) *Born Diver*. She wrote additional dialogue for *Newsfront* which won an Australian Film Institute Award for best screenplay in 1978. With Bob Ellis, Ann has written the adaptation of the book *The House of the Trebroscood* which will be produced during 1980.

**Discussions with a Director**  
Tuesday, 11 March, at 8 pm

John Duigan is director of *The Firm Man*, *The Trebroscood*, *Mouth to Mouth* and most recently *Dumbass*.

*Mouth to Mouth*, made for \$129,000 and on 16 mm, a Director's third feature, and is notable for its technical proficiency and for the excellent performance by the teenage cast. The story of two teenage girls who escape from a tough training centre and set up house in a dilapidated warehouse with two boys on the deck. *Mouth to Mouth* has been hailed as one of the more remarkable films of the Australian film industry.

**Animated Australia . . . and cultural sketches**

Friday, 14 March, at 8 pm

Bruce Petty is a cartoonist and director of the Academy Award-winning short *Loraine*. Petty's debut as a political cartoonist was made when he joined the *Sandwich Daily Mirror*. His first film *Flora and Maud* was about Australia's involvement in Vietnam. Others followed including *The Money Game*, *Australian History Art*, *Katzen International Letters*, *Karl Marx* and *The Magic Art*.

'I think film-makers and cartoonists are much more privileged than writers, we can get away with a lot more philosophic extravagance. In fact what's missing in this country . . . is an ease with philosophy which people, particularly the new generation feel a need for . . .'

(Cinema Papers)  
Humphrey McQueen has just received a grant from the Literature Board of the Australia Council and is in the process of finishing his latest book *Gone Tomorrow* about the industrialisation of Australia. McQueen has also written *Australian Media Monopolies* and *The Black State of Trepassy—Emergency of Modern Painting in Australia in 1944*.

Films by Bruce Petty will be screened before the discussion.

**You Make 'em, I'll Show 'em**  
Wednesday, 12 March, at 8 pm

What the people want to see must determine what the industry film-makers produce. But who interprets what the people want? What type of audiences go to films and how can film-makers themselves influence what they want to see? Whose interests do the exhibitors have at heart? Not all questions, these, for the Australian film-makers who must live by the fruits of their work.

Best Dabing is a film director and writer whose feature films *Dalwa* and *Para 5* have

earned him a reputation as an innovative and sophisticated film-maker.

Peter Rose is marketing manager with Hoyts Theatres.

These articulate young members of the Australian industry will discuss their work and their relationship to each other following a screening of *Para 5*.

### Television

Saturday, 15 March, at 8 pm

'As time passes . . . whether the subject is television and sports or television and violence or television and politics there is a growing appetite, even a demand for new perceptions about television.'

Michael Arlen, TV critic

A recent Australian television film will be screened, followed by a discussion with a national television executive and Matt Carroll of the S.A. Film Corporation.

**Making of Storm Boy**  
Tuesday, 11 March, at 1 pm

*Storm Boy* was adapted by Sonia Borg from Colin Thiele's novel of the same name. Ms Borg came from Germany in 1961 and worked as a television actress before becoming an actress in *Crowded Pleasures* in Melbourne. Turning then to writing, Sonia Borg scripted episodes of *Homicide*, *Division 4*, *Matlock*, *Police*, *Risky* and *Power without Glory*. Her latest feature was another Colin Thiele adaptation, *Blue Fire*.

*Storm Boy* will be screened before the discussion by Sonia Borg (Suitable 4-10 age group.)

**An Afternoon at the Pictures**  
Friday, 14 March, at 1 pm

Noel Pardun, lecturer in film, Flinders University, will reminisce about the good old times when going to the pictures was a regular event . . . the first love affair with the screen . . . *Kid Stoker* will be screened before the discussion. (Suitable 5-10 age group.)

**Images of Black Australia**  
Thursday, 13 March, at 1 pm and 8 pm

Presented by Essie Coffey, Alec Morgan, Joan Isaac.

The image of black Australians in film is slowly changing with increased accessibility to the media by Aborigines, and a growing awareness by white film-makers that there is a racial struggle existing in Australia as large and as real as anywhere in the world.

*My Survival as an Aboriginal* is directed by Essie Coffey, a black Australian musician, political activist and film-maker. The film is about her life in the western New South Wales town of Brewarrina.

*Robin Garrubell—Old Fellow Now* by Selwyn film-maker Alec Morgan is a documentary about an Aboriginal tribal elder.  
*Sister, if you only knew*, about three Adelaide

Aboriginal women, was made by Janet Isaac for Film Australia.

**Feminist Directions in Australian Cinema**

Wednesday, 12 March, at 1 pm

Presented by the Feminist Film Workers, Sydney. Discussion and screening of *Me and Daphne* and *Maxine*. (Suitable 13-18 age group.)

The Feminist Film Workers are a group of independent women film-makers who have been making and distributing films since 1970. They work in association with the Sydney Film-makers Co-operative, and the Sydney Women's Film Group and have developed a comprehensive women's film collection. *Me and Daphne* is a documentary about the working lives of migrant women on the production line in a chicken processing factory. *Maxine* follows three generations of the film-maker's maternal family using photographs, home movies and short excerpts from films acted in, or made by the film-maker.



## Writers' Week

Writers' Week is a unique occasion, lacking any parallel elsewhere in Australia. In its week-long series of widely diverse activities, it could claim to be a festival within the Festival, a festival devoted specifically to literature and to the problems and issues facing the writers themselves, and to the readers who flock to listen to them.

Here, the general public can mix with and meet major writers of all kinds, both from within Australia and from overseas. The emphasis is on informality, spontaneity and freshness, with a beautiful outdoor setting as the venue for most—though not all—of the week's activities.

People can listen to writers deliver talks on subjects of passing importance in the world of literature and, of course, beyond it. They can enjoy numerous readings of poetry and prose. They can attend a session devoted to the commemoration of one of Australia's greatest writers of the past. They can spend a day listening to experts in their respective fields review the achievements in Australian writing over the last two years. And they are welcome to attend launchings of important new books.

Most importantly, everyone is able to mix with the writers themselves, not simply to see the faces of the famous, nor simply to listen to them from a distance, but to meet and talk with them. A bar providing coffee, soft drinks, beer and wine, with tables and chairs on the lawn under the plane trees, provides a perfect setting for what has become one of Writers' Week's main functions and one of its main charms.

Thanks to the generous patronage of its sponsors, Writers' Week is able to invite many writers of major international standing to Adelaide. In addition to those coming from overseas, a large number of leading Australian authors, together with many others who are younger and perhaps less well known, are invited, both from within South Australia and from interstate. It is the largest regular gathering of English-speaking writers in the Southern Hemisphere, and publishers and writers' organisations continue to add to its importance in the literary calendar. It has been chosen as the occasion on which valuable literary prizes are awarded. In addition, many publishers use it to launch new books of distinction and wide significance.

### Writing for Performance

Monday, 10 March, at 8.30 pm  
Elder Hall, North Terrace

Highly acclaimed writers for television, film and the stage will speak on a variety of aspects of their work. You will be able to hear the creators of some of your most popular radio and drama entertainments.

### Literature and the Child

Wednesday, 12 March, at 8.30 pm  
Scott Theatre, Kingston Avenue

Continuing Writers' Week's long commitment to writing for young people, and as a follow-up to the International Year of the

Child, this session will present three of the world's foremost writers for children talking about their work. This session is of particular interest to parents, teachers, librarians and to everyone else concerned with fostering reading among young people.

### Writers Reading

Thursday, 13 March, at 8.30 pm  
Elder Hall, North Terrace

A number of the distinguished writers visiting Adelaide for the Festival will give a public reading of their work. As in past years, this special reading will provide people in Adelaide with a unique opportunity to listen to some of today's most significant writers presenting their own work.

A charge is made for admission to these three sessions: Tickets, costing \$5 (Friends \$4.25; Pensioners, students, unemployed \$3.50), can be purchased in advance at any Bass outlet.

The main venue for Writers' Week activities is the colourful Pavilion pitched on the lawn between Government House and the River Torrens, beside the Army Parade Ground. Just across King William Road from the Festival Centre and the Plaza, it features not only coffee and bar facilities, but a bookshop stocking a comprehensive collection of the publications of the writers present.

All the activities at the Pavilion are free of charge and open to the public. School groups are welcome. Unless otherwise indicated, all the following sessions take place in the Pavilion.

Sunday, 9 March

4 pm Official Opening of Writers' Week

8.30 pm Adelaide Poets Read A reading by the authors of some of the lively variety of poetry written in Adelaide.

Monday, 10 March

10 am-12.30 pm A Review of Current Australian Writing: Fiction (Laurie Clancy), The Media (Humphrey McQueen), Non-Fiction (Annie Summers)

2 pm-4.30 pm A Review of Current Australian Writing: Drama (Barry Oakley), Poetry (Judith Rodiguez), Children's Literature (Jenn Pasacker)

8.30 pm Elder Hall Writing for Performance (Details as above.)

Tuesday, 11 March

10 am-12.30 pm Literature and Cultural Identity Papers and discussion from writers around the world on how they see themselves and their writings in relation to the countries they live in.

2 pm-4.30 pm Literature and Cultural Identity (continued) This time with an emphasis on writers making works related to the theme.

8.30 pm Writers Read in the Pavilion The reading will continue the theme of the day's session.

Wednesday, 12 March

10 am-12.30 pm Women Writers Women writers from around the world will discuss

the developments in this vital field of literature.

2 pm-4.30 pm Writers Read in the Pavilion Australian and overseas writers, some of whom have already given papers but have not yet read, will present their own work.

8.30 pm Scott Theatre Literature and the Child (Details as above.)

Thursday, 13 March

10 am-12.30 pm A Celebration of Henry Lawson The man who is popularly accredited with the very foundation of Australian literature is celebrated and his life and work discussed. In addition to the discussion, there will be extensive readings from his works.

2 pm-4.30 pm Myth, Symbolism and Fable Writers discuss the ways in which they can get at the truth which lies behind the appearance of life.

8.30 pm Elder Hall Writers Reading (Details as above.)

Friday, 14 March

9 am-12.30 pm Writers Visit Schools

2 pm-4.30 pm Publishing and Magazines This area of crucial importance to writers and readers alike is discussed by those intimately involved in it. Business Australian and overseas publishers and editors of magazines and broadcast programmes talk about why some writing is published and why some is rejected, about the all-important economic factors involved and about how and why writing becomes available to the reader.

In addition to these sessions, Writers' Week is pleased to be able to present other activities to the general public.

### Book Launchings

At 5.30 each afternoon, starting on Sunday, 9 March, a book launching hosted by a publisher will be held in the Pavilion. All interested readers are welcome.

### Lunchtime Readings

Writers' Week has developed such a reputation as the gathering-point of Australian writing talent that it has proved impossible to find a place for all the excellent writers who attend. Therefore readings of poetry and prose will be held each lunchtime during the Week. These will not be held in the Pavilion, but at various venues around the city where the members of the general public who are not able, or not inclined, to frequent the Pavilion will be given the chance to discover what Writers' Week offers. Details of these readings will be available at the Pavilion.

And so to finish where we started: Writers' Week has proved to be a literary festival of outstanding importance within the brilliant, provocative and challenging ambience of the Adelaide Festival. It is not surprising that it should therefore have developed its own fringe activities. In fact, it is something that Writers' Week should be proud of, and we welcome the presence of many writers who have come here at their own expense, and of organisations who

have chosen to use the Week as a way of publicising and focusing their own literary activities. The Committee wishes to thank these contributors to the Week, and to commend their activities to the general public.

Writers visiting Australia for Writers' Week receive assistance through: The Literature Board of the Australia Council, The British Council, Penguin Books, Collins Books, Arts Council of Great Britain, Jonathan Cape Ltd, Swedish Institute, the Department of Foreign Affairs, the Scottish Arts Council, the Canada Council, the Australia-Japan Foundation, the Government of Yugoslavia, the Goethe Institute, Eighty Ltd, the Welsh Government.

Writers' visits to schools are funded by the Performing Arts Advisory Council. Screenwriters attending Writers' Week are funded by the Literature Board of the Australia Council and the Creative Development Branch of the Australian Film Commission.

Sponsored by the Savings Bank of South Australia



## Forum

A series of talks with visiting artists and Festival personalities about themselves and topics of interest from the Festival programme.

Every weekday at 10.30 am  
Festival Theatre 1st level foyer, Week 1  
SBSA Pavilion, opposite Elder Park, Weeks 2 and 3

In order that last-minute possibilities for meetings with interesting participants may be utilised, the final details of each session will not be announced until the last moment. Individuals and topics presently planned are listed below.

Monday, 10 March

Directors Talk Some of the Australian and overseas stage directors in Adelaide for the Festival, talking about their profession and the questions of modern theatre and regional theatre companies.

Tuesday 11 March

Peter Maxwell Davies

Wednesday 12 March

On 'Death in Venice' People involved with the current production and others with relevant interests and knowledge discuss Britten's last opera and the State Opera's production with Director Jim Sherman.

Thursday 13 March

Just—'Improvisations' This week in the Festival Moe Koffman from Canada, Les Seard from the USA, and Britain's National Youth Jazz Orchestra are all performing in Adelaide. Today's session looks at jazz today.

Friday, 14 March

What keeps Mankind alive Political music-theatre is today's topic, in the context of Gieda May's performance of the music-theatre of Brecht's Germany, and of Robert Archer's new work 'Songs from Sideshow Alley'. It is hoped that both artists will participate.

Monday, 17 March

Witold Lutoslawski

Tuesday, 18 March

Mark Boyle

Wednesday, 19 March

To be announced

Thursday, 20 March

Youth Theatre: Mother Goose or Propaganda? The festival's emphasis on theatre for young people is reflected in this session discussing what youth theatre is, and what it should be. Among the participants will be Helmi Bakaris, Director of the St Martin's Youth Arts

Centre and Stage Director of the children's opera *The Two Pigeons*. It is hoped that Maurice Yardi, of the French children's theatre company playing this week in the Scott season, will also participate.

Friday, 21 March

Cathy Berberian

Monday, 24 March

Paying the Piper A panel discussion on funding the arts.

Tuesday, 25 March

Forum or against 'em? The critics, and the value of public criticism of the arts.

Wednesday, 26 March

A new 'Swan Lake'? People involved in the current East German production of *Swan Lake*, and others with specialist knowledge, discuss the special problems of this ballet.

Thursday, 27 March

Dance Today In the context of a week in the Festival during which 17 ballets are performed by three different companies, a discussion of the directions and meaning of ballet and modern dance today.

Friday, 28 March

A Vision of the Future? Paul Barston, of the New York Museum of Photography, discusses the significance of holography for the future of human communication, and the technology of this baffling recent scientific development that is the subject of the Festival exhibition 'Futuresight'.

Saturday, 29 March

Festival Retrospect An optional final session looking back over the Festival, and examining the relevance and effectiveness of the thematic link 'Aspects of Change'.

## The Youth Programme

### The Best of Everything for Next to Nothing

The Festival proudly presents a complete programme of events specially for young people, families and school parties.

The main element of the programme is a three-week season of opera and drama in the Scott Theatre, sponsored by McDonald's Family Restaurants. This is the first time a theatre has been turned over entirely to young people's performances for the duration of the Festival. The programme includes the world-renowned Theatre des Jeunes Annees performing *Les Lions et le Sable*, Peter Maxwell Davies' opera for young people, *The Two Fiddlers*, which will be performed entirely by young people from South Australian schools; and two productions from St Martin's Youth Arts Centre, the award-winning play *Gin's Head*, and *The Zig and Zag Follies*.

In the Space Theatre, Ariane Taylor's stunning dance-drama *Fifty Children* will be performed by Murrumbidgee Little Elfrings and Australian Dance Theatre. It has already enjoyed enormous success during Come Out '79, Adelaide's festival for young people.

In addition, many of the performers appearing during the Festival will present special performances during the day for schools audiences, usually for only 60 cents admission. The Festival's Outdoor Festivities will also provide plenty of spontaneous entertainment for young people, and will include many young performers in Adelaide's parks and plazas.

For further information please contact Penny Chapman at Andrew Bleby at the Adelaide Festival Centre (telephone 310121).

Details of all performances are given elsewhere in this Programme Guide. Listed below are the special performances for schools groups only.

#### Fifty Children



#### DANCE

##### Fifty Children

For ages 7 and over

The Space

11-14 March at 11 am and 2 pm

##### Paques Chamber Ballet

For ages 12 and over

Opera Theatre

26 March at 1.30 pm

##### Australian Dance Theatre

For ages 12 and over

Opera Theatre

27 March at 1.30 pm

#### OPERA

##### The Two Fiddlers

For ages 7 and over

Scott Theatre

11-13 March at 10 am and 1.30 pm

14 March at 1.30 pm

#### THEATRE

##### Theatre des Jeunes Annees

For ages 12 and over

Scott Theatre

19, 20 March at 10 am and 2 pm

21 March at 1 pm

##### Gin's Head

For ages 12 and over

Scott Theatre

28 March at 1.30 pm

##### The Zig and Zag Follies

For ages 4 to 8

Scott Theatre

25, 26 March at 10 am and 1.30 pm

27 March at 1.30 pm

##### King Stag

For ages 7 and over

Playhouse

14, 18, 19, 25, 26 March at 1.30 pm, \$1.00

##### La Claca Company

For ages 12 and over

Opera Theatre

18, 20 March at 2 pm

#### Songs from Sideshow Alley

For ages 12 and over

Union Hall

12, 19 March at 2.30 pm

#### MUSIC

##### Netherlands Wind Ensemble

For ages 12 and over

Town Hall

11 March at 1.30 pm

##### Giulia May

For music & drama students

ages 15 and over

Town Hall

13 March at 11.30 am

##### Alexandre Lapoyva

For ages 7 to 11

Town Hall

26 March at 10.30 am

##### Anthony and Joseph Paratore

For ages 5-8

Town Hall

28 March at 10.30 am

#### FILM

##### Australian Films

State Library Lecture Theatre

10-14 March at 1 pm

#### WRITERS' WEEK VISITS TO SCHOOLS

On the morning of Friday, 14 March, writers from overseas and Australia who are attending Writers' Week are available to visit schools on request. Contact the Writers' Week Coordinator, Adelaide Festival of Arts, King William Road, Adelaide, 5000.

#### PETER BROOK PERFORMANCE

A special instance performance of *Confessions of the Birds* for Senior Secondary drama students by Peter Brook's Centre for International Theatre Creation on 27 March at 2.30 pm, \$5

#### OUTDOOR FESTIVITIES

Throughout the festival there will be frequent activities and performances for and by young people on the Festival Centre Plaza and surrounding parklands. For further information contact outdoor activities coordinator, Adelaide Festival of Arts, King William Road, Adelaide, 5000.

The programme for schools receives assistance from the South Australian Education Department.

## Also on in Adelaide during the Festival

**FOCUS**—the Festival Fringe. See advertisement on following page for address for further details of hundreds of events happening during the Adelaide Festival under the banner of FOCUS.

Australian Society for Keyboard Music (Adelaide) Inc. presents Sunday recitals in Edmund Wright House. Admission \$5; concessions \$2.

Sunday, 9 March, at 3 pm

Leonie Hoeven *piano*

Liszt, Chopin, Rachmaninov, Prokofiev

David Lockert *piano*

Mozart, Liszt, Schumann, Chopin

Sunday, 9 March, at 8.15 pm

Emma den Hollander *baritone*

Adelaide String Quartet with Gillian Lim, *piano*

Programme to be announced

Sunday, 16 March, at 3 pm

Keye Fitton *piano*

Mozart/Sky Piccolo at an Exhibition

Greg Roberts *piano*

Havel, Bartok, Rachmaninov, Liszt

Sunday, 16 March, at 8.15 pm

Judith Norton *piano*

Liszt: studies and Sonatas

Diana Harris and Frangos Davies

*piano duo*

Programme to be announced

Sunday, 23 March, at 3 pm

Dorothy Booth *piano*

Schumann: Studies after Paganini Op. 10

Jeanette Aldam *piano*

Bethoven, Chopin, Debussy

Sunday, 23 March, at 8.15 pm

Zeida Beck *piano*

Mozart, Albeniz, Kabalevsky

Brighton High School Orchestra

Programme to be announced

Adelaide University presents a series of

luncheon and evening concerts in Elder Hall,

University Campus

Daytime concerts

Monday, 10 March, at 1.10 pm

David Swale *organ*

Tuesday, 11 March, 1.10 pm

Ronald Woodcock *violin*

Noreen Stokes *piano*

Wednesday, 12 March, at 1.10 pm

Zdenek Bruderhaus *flute*

Eva Bruderhaus *piano*

Thursday, 13 March, at 1.10 pm

University of Adelaide Wind Quintet

Friday, 14 March, at 1.10 pm

Kurt Hess *cello*

Sunday, 16 March, at 3 pm

University of Adelaide Brass Ensemble

Monday, 17 March, at 1.10 pm

Jiri Tancibudek *oboe*

Tuesday, 18 March, at 1.10 pm

Beryl Kimba *violin*

Clemens Leike *piano*

Wednesday, 19 March, at 1.10 pm

David Shephard *clarinet*

Noreen Stokes *piano*

Thursday, 20 March, at 1.10 pm

Clemens Leike *piano*

Friday, 21 March, at 1.10 pm

David Galliver *tenor*

Sunday, 23 March, at 3 pm

\*Italian Baroque Ensemble

Monday, 24 March, at 1.10 pm

\*Peter Veale *oboe*

Tuesday, 25 March, at 1.10 pm

\*Georg Roberts *piano*

Wednesday, 26 March, at 1.10 pm

\*Sandra Tancibudek *violin*

Friday, 28 March, at 1.10 pm

\*Jennifer Walker *mezzo-soprano*

Evening concerts, all at 8 pm

Tuesday, 11 March

James Goverslock *organ*

Friday, 14 March

Mary Wawonke *piano*

Monday, 17 March

Early Music Ensemble

Tuesday, 18 March

Gwyneth Antear *soprano*

Graham Williams *piano*

Wednesday, 19 March

Electronic Music: Trautman Gary

Monday, 24 March

\*Young Australian Composers

Tuesday, 25 March

\*Pro Cantu Singers

Wednesday, 26 March

\*University of Adelaide Percussion Ensemble

Saturday, 29 March

\*Elder Conservatorium Symphony

Orchestras including John Bishop

Commission: new work by Malcolm Fox

Admission: \$2.50 (concession \$1.00)

Subscription: \$12.00 for 21 concerts

Adelaide College of the Arts & Education

presents a series of concerts in the Concert

Room of the Blarney Building, Kintore

Avenue campus, on the Festival theme

'Aspects of Change'

Sunday, 16 March, at 8 pm

Transition in reed stringed instruments

and their music. Solos and trios from the viola

d'amore, viola da gamba and baroque

contrabass with viola, violoncello solo and

duo

Glynn Adams *viola d'amore/viola*

Robert Glenon *viola da gamba/cello*

Anne Whelan *baroque*

Admission \$5, \$2

\* Young Artists' Week

Sunday, 23 March, at 8 pm

Patterns of the keyboard—old and new. Using several keyboard instruments, a programme of variations ranging over 400 years.

Anne Whelan, Rhonda Vickers,

Warren Bourne

Admission \$5, \$2

Tuesday, 18 March, at 8 pm

Two Societies—two traditions, English following and English composers—a programme revealing the continuous interpenetration of two musical traditions over 300 years of English history, given by students and staff of the vocal section.

Admission free.

Tuesday, 20 March, at 8 pm

Big Band music from the 1940s to the present, with advanced jazz students.

Admission free.

#### Other events

1-9 March

City of Unley: opening of Civic Centre.

Activities include street celebrations, fairs, string concerts, exhibitions, luncheon concerts, theatre performances. Opening Fiesta in Young Street Play Park on 1 March. Open air concerts in local parks Sundays 2nd and 9th.

Further details from Jill Berry, Unley

City Council, tel. 217 0411.

1-9 March

Caravan and Camping Leisure Carnival

Waverley Showground, Monday-Friday,

1 pm to 10 pm; Saturday 10 am to 10 pm;

Sunday 10 am to 6 pm. Adult admission \$2.

Saturday, 8 March

28th Lord Mayor's Golf Trophy

Municipal Golf Links, North Adelaide.

Sunday, 9 March

Military Spectacular

Gala Day Boating of the Retreat Parade,

with massed bands demonstration by the

University of Adelaide Regiment. Torrens

Parade Ground, 6 pm.

Sunday, 9 March

Adelaide Highland Games

Pipe band and Highland dancing championships, amateur athletics, traditional Irish

dancing, Scottish Country dancing, Gaelic

Tossing etc. Kinnear Oval, 10 am to

5.30 pm. Adults \$2.50.

Saturday, 15 March

Blind Welfare Association Festival Fair

30 stalls, displays including dog obedience,

Scottish dancing, bands, slide shows.

Wellington Square, 9 am to 4.30 pm.

16-21 March

Preparatory to the Glend Festival (see

below) there will be Greek theatre, poetry,

and art displays; a cookery display in Rundle

Mall; and street folk dancing and Greek

music evenings.

Saturday-Sunday, 22-23 March



# Phone STD



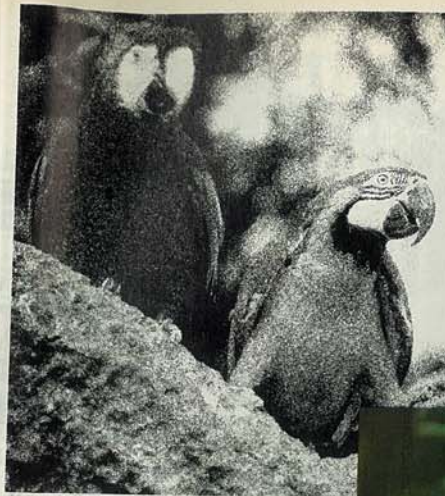
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\*These percentage savings, introduced 26th November, 1978, refer to the Monday-Saturday 8 am-6 pm rates, and may be subject to change without notice.

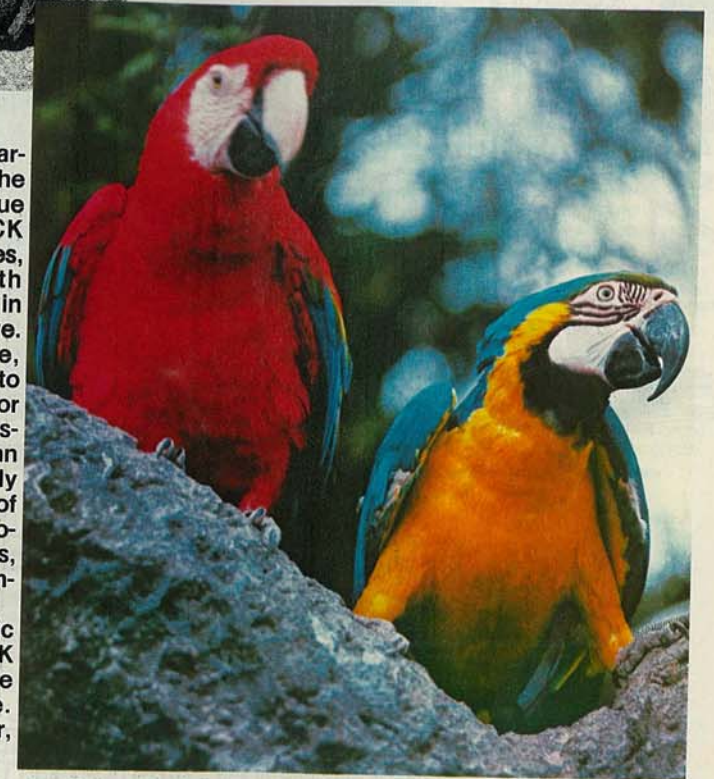


SEEN ANY  
BLACK AND WHITE PARROTS LATELY?

.....

NEITHER HAVE WE.

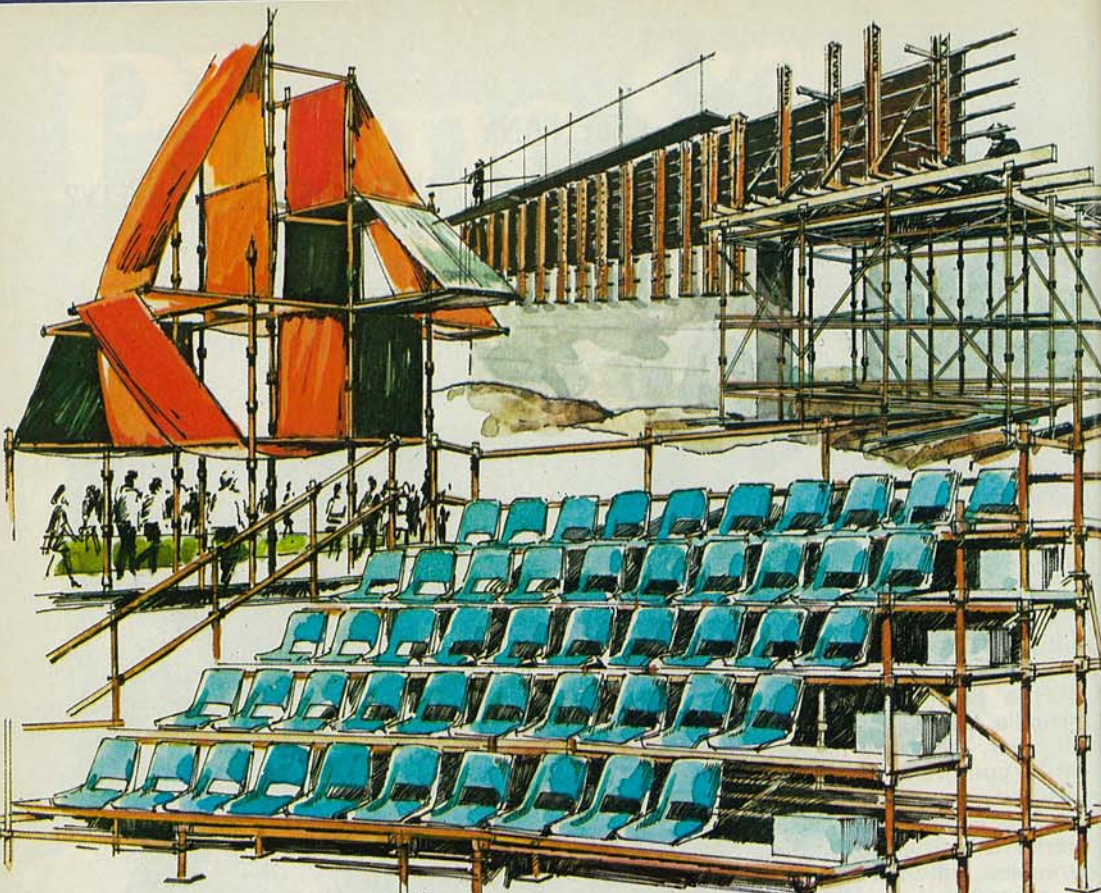
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