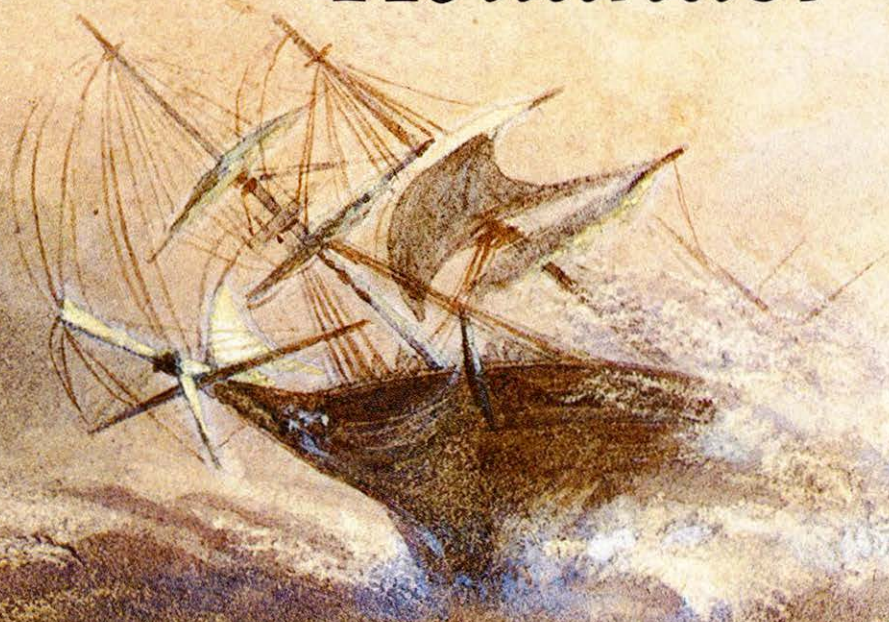


1986



# Der Fliegende Holländer

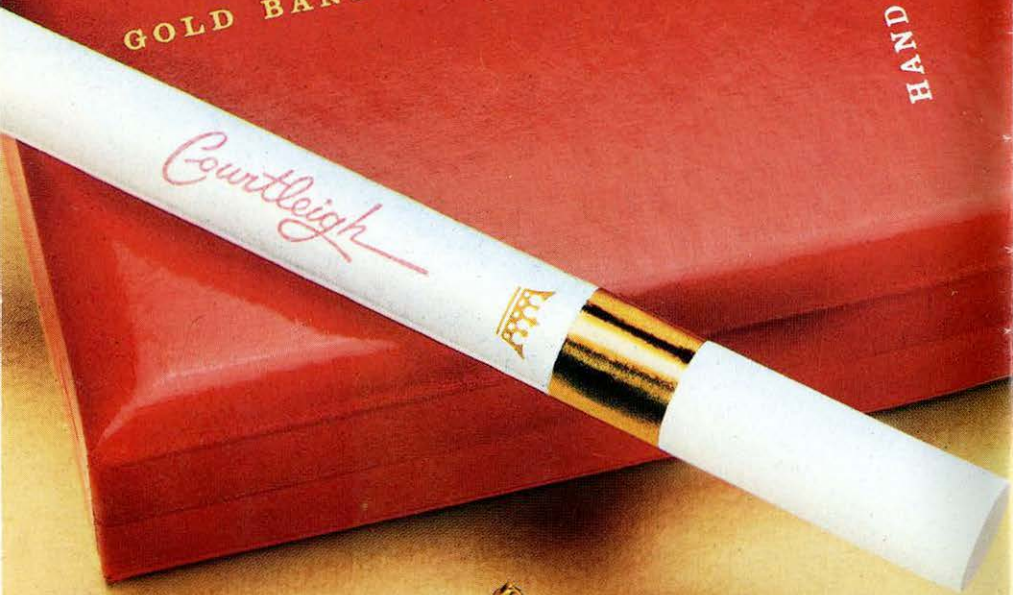




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CAPAB OPERA/KRUIK-OPERA

Artistic Director/Artistieke Direkteur  
**PROF. MURRAY DICKIE**

# Der Fliegende Holländer

OPERA IN THREE ACTS/OPERA IN DRIE BEDRYWE  
(Sung in German/Gesing in Duits)

Music/Musiek & Libretto  
**RICHARD WAGNER**

Producer/Regisseur, Set Designs/Dekorontwerpe, Lighting/Belighting  
**GÜNTHER SCHNEIDER-SIEMSEN**

Conductor/Dirigent **CHRISTOPHER DOWDESWELL**

Costume Designs/  
Kostuumontwerpe **JENNY DE SWARDT**

Lighting Director/  
Beligtingsdirekteur **PIETER DE SWARDT**

Design Assistants/  
Ontwerpassistente **AMELIA MÜLLER**

Scenic Painter/Toneelskilder **CHRISTOPHER LORENTZ**

Assistant Producer/  
Assistent-Regisseur **CHRISTINE CROUSE**

Choreography Adviser/  
Choreografie-Adviseur **PAMELA CHRIMES**

CAPAB CHORUS/ KRUIK-KOOR  
Chorus Master/Koormeester **RAYMOND HUGHES**

CAPAB ORCHESTRA/ KRUIK-ORKES  
Leader/Konsertmeester **THOMAS MOORE**

Der Fliegende Holländer Der Fliegende Holländer  
was first performed in Dresden is die eerste maal op 2 Januarie 1843  
on 2nd January, 1843. in Dresden opgevoer.

First production in the Nico Malan Opera House. Eerste produksie in die Nico Malan-Operahuus.  
April 1976. April 1976.

**Season: 29th March until 12th April, 1986. Speelvak: 29 Maart tot 12 April 1986.**

# THE VISUAL AND DRAMATIC CONCEPTION OF WAGNER'S DER FLIEGENDE HOLLÄNDER

By Professor Günther Schneider-Siemssen

While Wagner's music for *Tristan und Isolde* belongs to the later period of his work and has an erotic and cosmic nature, *Der Fliegende Holländer* is an earlier work in which the influence of Verdi is sometimes felt. This work is of great importance in Wagner's development and he himself wrote: "This was the first traditional tale which so affected me that I felt I had to put it to music".

Originally Wagner wanted to make *Der Fliegende Holländer* a one-act opera in three scenes to show the urgency of the story. However, he later decided that it was technically impossible to change the scenes with the required rapidity and therefore finally decided on a three-act opera with intervals.

A further point of consideration was that Professor Dickie asked me, because of the financial problems at CAPAB, to try to use the elements of the "Tristan" production as much as possible. I found this to be an interesting challenge and sincerely believe that the public will not be aware of the use of the "Tristan" sets and, indeed, this helps to continue the Wagner style which we have been trying to create in Cape Town.

The action of *Der Fliegende Holländer* takes place on the Norwegian rocky coast between the fjords and the cliffs. The character of this landscape is very similar to the seascapes around Cape Town where ships have been wrecked or had to seek shelter from the storms.

## ACT ONE

The first act takes place on a rocky cliff overlooking the sea and since the cliffs are higher than the water below, we see only the mast and rigging of Daland's ship which has sought refuge from the storm.

The Norwegian seamen come on land and we see a crew of normal sailors and their human characteristics, respect for the sea and weakness for alcohol. However, the arrival of the ghost ship of the Flying Dutchman presents a much greater problem for the designer. Here we are faced with unreal effects which must show great contrast with the reality of Daland's ship and house.

The parallels between the Flying Dutchman himself and the character of Peer Gynt with their continual drive to travel the world and their search for love and happiness in the form of a true partner, whether it be Senta or Solveig, are very interesting.

## ACT TWO

The second act with its spinning chorus in the simple living room of Daland's house is interrupted in the love duet, which for a moment, leaves the actual room and takes on the character of a vision; this is almost immediately dispelled when the normal human characters return.

## ACT THREE

We are again confronted with the actuality of normal sailors in harbour which is then in complete contrast to the ghostly crew of the Dutchman's ship, the dramatic tension between the Flying Dutchman, Senta and Erik, which reaches its climax with the death of the Dutchman and Senta and their reincarnation in the form of a symbolic light effect. The interpretation of this work depends greatly on the colours of the lighting to get the various atmospheric effects required, from the cold, grey, granite cliffs of the Norwegian coast through the warm love scenes of the second act to the final dramatic climax, almost requiring film effects which tax the technical capabilities of the theatre to the maximum.

I hope that we have managed to bring to the public the effects that we desire.

# DIE VISUELE EN DRAMATIESE KONSEP VAN WAGNER SE DER FLIEGENDE HOLLÄNDER

Deur Professor Günther Schneider-Siemssen

Waar Wagner se musiek vir *Tristan und Isolde* in die later periode van sy werk val en eroties en kosmies van aard is, is *Der Fliegende Holländer* 'n vroeëre werk waarin die invloed van Verdi soms gemerk word. Hierdie werk is van groot belang in Wagner se ontwikkeling. Hy skryf as volg: "Dit was die eerste tradisionele verhaal wat my so beïnvloed het dat ek gevoel het dat ek dit tot musiek moes verwerk".

Oorspronklik wou Wagner *Der Fliegende Holländer* as 'n eenakter in drie bedrywe aanbied om die dringendheid van die verhaal te beklemtoon. Hy het later egter besluit dat dit tegnies onmoontlik is om die tonele met die nodige spoed te verander en het gevolglik finaal besluit op 'n drie toneel opera met pouses.

'n Verdere oorweging was dat prof. Dickie my gevra het om weens die finansieële probleme van KRUIK te probeer om sover as moontlik die materiale van 'Tristan' te hersirkuleer. Ek het dit as 'n interessante uitdaging beskou en hoop van harte dat die publiek nie bewus sal wees van die hergebruik van die 'Tristan' stelle nie, maar dat dit sal help om die Wagner styl wat ons in Kaapstad probeer skep, voort te sit.

*Der Fliegende Holländer* speel hom af op 'n plek in die Noorweegse rotsagtige kus tussen die fjords en kranse. Die karakter van die landskap kom nou ooreen met die seelandskappe rondom Kaapstad waar skepe op die rotse loop of beskerming teen storms moet soek.

## EERSTE BEDRYF

Die eerste bedryf vind plaas teen die rotsagtige kranse wat oor die see kyk en omdat die kranse hoër is as die watervlak, sien ons net die mas en die takelwerk van Daland se skip waar hy skuiling teen die storm soek.

Die Noorweegse seelui kom aanboord en ons sien 'n bemanning van normale matrose en hul menslike karaktereïenskappe — respek vir die see en 'n swaakheid vir alkohol. Die aankoms van die spookskip van die Vlieënde Hollander bied 'n veel groter probleem aan die ontwerper. Hier word ons gekonfronteer met onwerklikhede wat in groot kontras moet staan teenoor die realiteit van Daland se skip en huis.

Die parallelle tussen die Vlieënde Hollander en die karakter van Peer Gynt met hul voortdurende ywer om die wêreld te deurreis in hul soektog vir liefde en geluk in die vorm van 'n maat, of dit Senta of Solveig is, is baie interessant.

## TWEDE BEDRYF

Die tweede bedryf met sy spinnende koor in die eenvoudige woonkamer van Daland se huis word onderbreek deur die liefdesduet, wat vir 'n oomblik die kamer "verlaat" en die aard van 'n visioen aanvaar; dit word feitlik dadelik verdryf wanneer die normale menslike karakters terugkeer.

## DERDE BEDRYF

Ons word weer gekonfronteer met die aktualiteit van normale matrose in die hawe wat dan in volkome kontras staan tot die spookbemanning van die Hollander se skip. Die dramatiese spanning tussen die Vlieënde Hollander, Senta en Erik, bereik 'n hoogtepunt met die dood van die Hollander en Senta. Hul reïnkarnasie word in die vorm van 'n simboliese ligeffek weergegee. Die interpretasie van die werk hang in hoofsaak van die kleure van die beligting af om die verskillende atmosferiese effekte te skep — van die koue, grys, granietkranse van die Noorweegse kus, die vurige liefdestonele van die tweede bedryf tot die finale dramatiese klimaks, wat filmiese effekte benodig wat die tegniese bevoegdheid van die teater tot sy maksimum toets.

Ek hoop dat ons geslaag het om die effekte wat ons nagestreef het aan die publiek te toon.

## THE STORY

(A Dutch sea captain once swore he would sail around the Cape of Good Hope if it took him forever. The devil held him to his word . . .)

**ACT ONE:** A violent storm has driven Daland's ship several miles beyond his home on the Norwegian coast. After telling his crew that they have earned a good rest, he leaves the watch in charge of a young steersman, who falls asleep singing a ballad about his sweetheart. As the sky suddenly darkens and the waters again grow rough, a ghostly red-sailed schooner appears and drops anchor next to Daland's ship. Its captain, known as "The Flying Dutchman" sings despairingly of his fate. Once every seven years he may leave his ship in search of a woman who will redeem him from his deathless wandering if she gives him faithful, absolute love; failing this, he is condemned to roam until the Day of Judgement. When Daland returns to discover the phantom ship, the Dutchman tells him of his plight and offers a reward of gold and jewels for a night's lodging. Then, discovering that Daland has a daughter, the Dutchman asks for her hand in marriage. Daland, seeing the extent of the stranger's wealth, immediately agrees and rejoices in his good fortune. The Dutchman promises his entire treasure cargo as dowry and renews hope for his salvation. The happy Daland, agreeing to meet the Dutchman at his home port, sets sail with his crew, who take up the steersman's song.

**ACT TWO:** Daland's young daughter Senta dreamily watches a group of her friends who sit spinning in the family living room under the watchful eye of Mary, her nurse. The girls tease Senta about her suitor, the huntsman Erik, but she remains almost in a trance, staring at a portrait of the Flying Dutchman on the wall. When the superstitious Mary refuses to sing a ballad about the phantom captain, Senta begins the song with burning intensity; to the dismay of her friends, she prays that she may be the one to save the lost man. Erik enters with news of Daland's return; Mary and the others hurry out to prepare the homecoming feast. The huntsman remains behind and asks the reluctant Senta to plead his cause with Daland. Noticing her preoccupation with the Dutchman's picture, he relates a frightening dream in which he saw her passionately embrace the Dutchman and sail away on his ship. Senta exclaims that this is her dream come true, and the despairing Erik rushes away. A moment later, the Dutchman steps before the girl, who stands transfixed. Daland quickly follows and bids his daughter to welcome the stranger, whom he has brought for her consent. After he leaves, the Dutchman tells of his sad lot, testing Senta's compassion and trust; she ecstatically vows to be faithful to him unto death. Daland comes back and is overjoyed to learn that his daughter has consented to be the Dutchman's bride.

### INTERVAL

**ACT THREE:** On Daland's ship, the villagers celebrate the sailors' return with singing and dancing. Perplexed by the strange silence aboard the Dutchman's ship, they invite his men to share the festivities, toasting the neighbouring vessel. In answer to the greeting, the ghostly crew derides their captain's quest in hollow chanting; the villagers run away in terror. Senta soon rushes in, pursued by Erik, who insists that she has pledged him her love. The Dutchman overhears the huntsman's claim and brands Senta a faithless woman, bidding his salvation farewell. Senta pleads with him to hear her out, but the Dutchman replies that since she has not yet proclaimed her vows before God, she will escape the eternal damnation of those who betray him. She replies that she knows his identity and means to save him from his fate. The Flying Dutchman confirms this and leaps aboard his ship as it sets sail. While Erik, Mary and Daland stand transfixed in horror, Senta runs to the edge of the fjord, triumphantly cries that she is faithful unto death and throws herself into the raging sea. The ghost ship sinks on the horizon as a golden sunrise proclaims the transfiguration of Senta and the Dutchman.

**You are kindly requested not to applaud after individual scenes or arias but to show your appreciation after each act.**

## DIE VERHAAL

(’n Hollandse skeepskaptein het eens op ’n tyd ’n eed gesweer dat hy om die Kaap van Goeie Hoop sal vaar — al sou dit hom vir ewig neem. Die duivel het sy woord gehou . . .)

**EERSTE BEDRYF:** ’n Geweldige storm het Daland se skip ver van sy tuiste aan die Noorse kus weggedryf. Hy vertel sy moeë matrose dat hulle rus verdien en laat ’n jong stuurman aan wag. Die stuurman sing ’n ballade aan sy beminde en raak gaandeweg aan die slaap. Skielik verdonker die lug en groei die deining, ’n Spookskip met rooi seile verskyn en laat sak sy anker langs Daland se skip. Die skip se kaptein, die “Vlieënde Hollander”, verskyn en sing van sy vervloeking: elke sewe jaar mag hy sy skip verlaat om ’n vrou te soek wat hom sal verlos van sy ewige sterflose rondswerwinge indien sy hom volkome en getrou sal lief hê. Indien nie, sal hy tot die Oordeelsdag tot sy lot verdoem wees. Daland verskyn en die kaptein van die spookskip vertel hom van sy hawelose omswerwinge. Hy bied aan om hom met goud en juwele te betaal vir ’n aand se huisvesting. Dan, as hy verneem dat Daland ’n dogter het, vra hy hom om haar hand. Na hy die vreemdeling se rykdom aanskou het, stem Daland onmiddellik toe — verheug met sy eie geluk. Die spookkaptein beloof hom al sy skatte as bruidskat en sy eie hoop op redding vlam weer op. Die ingenome Daland spreek af om die Hollander by sy tuishawe te ontmoet en beveel sy bemanning, wat die stuurman se lied aanhef, om die seile te span. Die skepe vertrek.

**TWEDE BEDRYF:** In die woonkamer sit Daland se jong dogter Senta droom verlore en kyk hoe ’n groep van haar vriendinne onder haar oppasser, Mary, se sorg besig is om te spin. Die meisies terg Senta oor haar verhouding met Erik, die jagter, maar sy sit steeds versteen en staar na ’n portret van die Vlieënde Hollander teen die muur. Die bygelowige Mary weier om ’n ballade oor die spookkaptein te sing en Senta begin self die lied met groot vurigheid. Tot almal se misnoeë bid sy dat sy die een is wat die verlore man sal red. Dan kom Erik binne met die nuus dat Daland se skip in die hawe is. Mary en die ander vertrek om die tuiskomsfees voor te berei. Die jagter bly agter en smeek Senta om sy saak by Daland te bepleit. Hy merk haar obsessie met die portret en vertel haar van sy skrikwekkende droom waarin sy die Hollander omhels en saam met hom weggelei het. Vir Senta is dit háár droom wat bewaarheid is en Erik verlaat haar wanhopig. Die volgende oomblik staan die Hollander voor haar. Senta is volkome betower deur sy teenwoordigheid. Dan kom Daland binne en vra sy dogter om te sien na die vreemdeling wat hy na haar gebring het. Na hy vertrek het, vertel die Hollander van sy tragiese lot en beproef Senta se trou. Sy sweer ekstasies dat sy tot die dood aan hom getrou sal bly. Daland keer terug, verheug dat sy dogter ingewillig het om die besoeker se bruid te wees.

## POUSE

**DERDE BEDRYF:** Op Daland se skip vier die dorpenaars die matrose se terugkeer met sang en dans. Hulle merk die vreemde stilte aanboord van die Hollander se skip en, terwyl heildronke op die aanliggende skip ingestel word, word dié bemanning genooi om aan die feestelikheid deel te hê. In antwoord op hierdie groet, weerklink die hol dreunsang van die spookmatrose: hulle vertel spottend van hul kaptein se ewige soeke. Die dorpsmense vlug vreesbevange. Dan storm Senta op, gevolg deur Erik. Hy dring daarop aan dat sy haar liefde aan hom beloof het. Die Hollander hoor Erik se eise en verwerp Senta as ’n ontroue vrou. Hiermee is sy hoop op redding ook verydel. Senta smeek hom om na haar te luister, maar die Hollander antwoord dat, omdat sy nog nie haar trou voor God gesweer het nie, sy die ewige verdoemenis van diegene wat hom verraai sal ontkom. Haar antwoord is dat sy weet wie hy is en dat haar bedoeling is om hom van sy lot te red. Dan bevestig die spookkaptein sy identiteit en hardloop aanboord sy skip terwyl die seile gespan word. Erik, Mary en Daland staan met vrees en afsku vasgenael as Senta na die rand van die fjord hardloop. Triomfantlik kondig sy aan dat sy tot die dood toe getrou is en slinger haarself in die tierende see. Op die horison sink die spookskip en in ’n goue dagbreek van verheerliking styg Senta en die Hollander na die hemel.

**U word vriendelik versoek om nie na individuele tonele of arias hande te klap nie, maar tot aan die einde van elke bedryf te wag om u waardering te toon.**

## PRODUCER/DESIGNER REGISSEUR/ONTWERPER

GÜNTHER SCHNEIDER-SIEMSEN was born in Augsburg. His talents for painting and music and his interest in the theatre was recognised by his mother at an early age. He studied at the Munich Academy with Ludwig Sievert and at the Academy of Art under Emil Preetorius. A period of practical study followed at the Bavarian State Opera and as a film architect in the Munich and Berlin Film Studios.

From 1947 to 1951 he was chief designer at the Salzburg Landestheater; there began his association with the Salzburg Marionette Theater and he has been principal designer ever since.

In 1960 he was invited by Herbert von Karajan to the Vienna State Opera for his production of **Pèlleas und Mèlisande**. He joined the Vienna State Opera in 1962 as chief designer and consultant, a position he still holds over twenty years on.

Since 1965 he has worked with Herbert von Karajan in the Easter and Summer Salzburg Festivals and several of their productions have been made into films.

In recent years Günther Schneider-Siemssen has been active at the Metropolitan Opera, New York and major international opera houses. He also has studios in Salzburg and Vienna where he has developed the art of theatrical projections and holographs to a point where he is considered the leading international authority on these subjects. His musical training and design abilities made it inevitable that he would one day be called upon to produce as well as design an opera, and so join the ranks of his colleagues Franco Zeffirelli and Jean-Pierre Ponnelle.

He made his debut as producer in the CAPAB production of **Tristan und Isolde** in 1983.

GÜNTHER SCHNEIDER-SIEMSEN is in Augsburg gebore. Reeds op 'n vroeë ouderdom was sy moeder bewus van sy aanleg vir musiek, skildertalent en belangstelling in die teater.

Aan die Akademie van München het hy onder Ludwig Sievert gestudeer en aan die Kunsakademie onder die bekende toneelontwerper, Emil Preetorius. Daarna het 'n tydperk van praktiese studie aan die Beierse Staatsopera gevolg en het hy ook as filmargitek in die Münchense en Berlynse filmateljee gewerk.

Vanaf 1947 tot 1951 was hy hoofontwerper van die Salzburg Landestheater waar sy verbintenis met die beroemde Salzburg Marionette-Teater begin het en vir wie hy nog steeds hoofontwerper is.

In 1960 het Herbert von Karajan hom uitgenooi om na die Weense Staatsopera te kom vir sy produksie van **Pèlleas en Mèlisande**. In 1962 het hy as hoofontwerper en raadgever by die Weense Staatsopera aangesluit, 'n posisie wat hy nog na meer as twintig jaar vul.

Sedert 1965 het hy met Herbert von Karajan saamgewerk met die aanbieding van wêreldbekende produksies, wat tydens die Paas- en somerfeeste in Salzburg aangebied is, sommige wat ook verfilm is.

Die afgelepe paar jaar was Günther Schneider-Siemssen werksaam in die Metropolitan Operahuis in New York en ander belangrike operahuise. In Salzburg en Wenen het hy ateljee waar hy die kuns van teaterprojeksies en holograwe ontwikkel het tot die vlak waar hy in dié vakke as wêreldeskundige beskou word. Met sy musiekopleiding en ontwerptalent was dit onvermydelik dat hy eendag soos sy kollegas, Franco Zeffirelli en Jean-Pierre Ponnelle, gevra sou word om 'n opera te ontwerp en regisseur.

Hy het sy debuut as regisseur gemaak in die KRUIK-aanbieding van **Tristan und Isolde** in 1983.



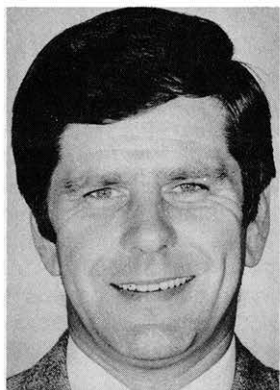


**Prof. Günther Schneider-Siemssen and lighting director Pieter de Swardt./ Prof. Günther Schneider-Siemssen en beligttings-direkteur Pieter de Swardt.**



**Producer/designer Prof. Günther Schneider-Siemssen and scenic artist Christopher Lorentz./ Regisseur/ontwerper prof. Günther Schneider-Siemssen en toneelskilder Christopher Lorentz.**

## THE CONDUCTOR/DIE DIRIGENT



CHRISTOPHER DOWDESWELL was born in 1944 in Surrey, England. At an early age he won a scholarship to Cranleigh Public School. He furthered his music studies at the Royal College of Music where he graduated in 1966, continuing for a further two years in Germany and France, first at Karlsruhe and afterwards at Monte Carlo under Igor Markevitch. From 1969 to 1981 he worked as a coach, accompanist and conductor in opera houses in Germany. In 1981 he was appointed staff conductor and repetiteur for CAPAB Opera. During his years thus far with CAPAB, he has done a wide variety of work ranging through opera, ballet, concerts, oratorio and musicals including **My Fair Lady** (his debut at the Nico Malan Opera House), **Gigi**, the ballets **Petruschka**, **Nell Gwynne**, **Pineapple Poll**, **The Sleeping Beauty**, **A Christmas Carol** and **Abelard and Heloise**, the operas **Macbeth**, **Aida** and **Faust**, a concert performance of Bartók's **Bluebeard's Castle** with the international singer Walter Berry and the CAPAB/Philharmonia Choir's rendering of Carl Orff's **Carmina Burana**.

CHRISTOPHER DOWDESWELL is in 1944 in Surrey, Engeland gebore. Op 'n vroeë ouderdom wen hy 'n musiekstudiebeurs aan die Cranleigh Public School. Daarna sit hy sy studies voort aan die Royal College of Music waar hy in 1966 sy graad behaal en daarna vir 'n verdere twee jaar in Duitsland en Frankryk studeer — eers in Karlsruhe en later by Monte Carlo onder Igor Markevitch. Vanaf 1969 tot 1981 werk hy as afrigter, begeleier en dirigent in operahuise in Duitsland. In 1981 word hy by KRUIK-Opera aangestel as personeeldirigent en repetiteur. Sedertdien het hy in KRUIK-Opera en -Balletproduksies, musiekblyspele, konserte en oratorium uitvoerings gedirigeer. Hy maak sy debuut in die Nico Malan-Operahuise in **My Fair Lady** en dirigeer hierna **Gigi**, die ballette **Petruschka**, **Nell Gwynne**, **Pineapple Poll**, **Die Slapende Skoonheid**, **A Christmas Carol** en **Abelard en Heloise**, die operas **Macbeth**, **Aida** en **Faust**, 'n konsertweergawe van Bartók se **Bluebeard's Castle** met die internasionale sanger Walter Berry en die KRUIK/Philharmonia-Koor se uitvoering van Orff se **Carmina Burana**.

## THE COSTUME DESIGNER DIE KOSTUUMONTWERPER



A qualified teacher, JENNY DE SWARDT followed a course in Fine Arts at the Michaelis School of Art. Her first major involvement with theatre was in 1971 when she worked with Dieter Reible on the production of **Koning Lear**, knitting and crocheting many of the costumes as well as assisting with sections of the decor. In 1974 she did her first costume designs for Pieter Fourie's production of **Die Selfmoordenaar**, following this with the costume design for **Don Juan**. She did her first costume design for an opera production in 1976 when she worked on CAPAB's presentation of **Fidelio** and, in the following year, **Nabucco**. She has subsequently worked as costume artist for many opera productions as well as for ballet and drama. In 1981 she accepted a permanent position with CAPAB as wardrobe buyer whilst continuing to work in the field of design. Her work includes the dyeing and surface treatment of fabrics.

Other productions in which she will be involved during 1986 include John Ford's drama **The Broken Heart** and the Afrikaans drama productions of **Antigone** and Molière's **Jakkalsstreke van Scapino**.

As gekwalifiseerde onderwyseres volg JENNY DE SWARDT 'n kursus in die Skone Kunste aan die Michaelis Kunsskool. Haar eerste belangrike betrokkenheid in teater was in 1971 toe sy op Dieter Reible se produksie van **Koning Lear** gewerk het en behulpsaam was met die brei en hekel van verskeie kostuums sowel as om met 'n deel van die dekor te help.

In 1974 het sy haar eerste kostuumontwerpe gedoen vir Pieter Fourie se aanbieding van **Die Selfmoordenaar**. Kort daarna het sy kostuums vir **Don Juan** ontwerp. Sy het in 1976 haar eerste kostuumontwerpe vir opera gedoen vir KRUIK se aanbieding van **Fidelio** en in die daaropvolgende jaar vir **Nabucco**. Sedertdien het sy as 'n kostuumkunstenaar vir verskeie opera-, ballet- en toneelproduksies gewerk. In 1981 sluit sy haar by KRUIK aan as garderobe-aankoper terwyl sy steeds haar aandag aan die ontwerp-kuns gee. Haar werk sluit onder meer die kleur en oppervlakbehandeling van materiale in.

Ander produksies waarin sy nog vanjaar betrokke in sal wees, is John Ford se **The Broken Heart** en die Afrikaanse toneelproduksies — **Antigone** en Molière se **Jakkalsstreke van Scapino**.



## OPERA DEPARTMENT/OPERA-AFDELING

Artistic Director/Artistieke Direkteur: .....	Murray Dickie
Assistant Artistic Director/ Assistent-Artistieke Direkteur: .....	Marita Knobel
Artistic Advisor/Artistieke Raadgewer: .....	Gregorio Fiasconaro
Administrative Manager/Administratiewe Bestuurder: .....	Ena Wepener
Company Manager/Geselskapbestuurder: .....	Fitz Morley
Liaison Secretary/Skakelsekretaresse: .....	Annamarie Blanckenberg
Assistant Producer/Assistent-Regisseur: .....	Christine Crouse
Chorus Master/Koormeester: .....	Raymond Hughes
Head Coach (Musical Studies)/ Hoofrepetiteur (Musikale Studies): .....	Brenda Rein
Assistant Conductors/Assistent-Dirigente/ Repetiteurs: .....	Christopher Dowdeswell Michael Tomaschek
Repetiteur: .....	Ean Smit
Vocal Advisor/Vokale Raadgewer: .....	Wayne Long
Publicity and PRO/Reklame en Skakelwerk: .....	Amanda Botha
Assistant PRO/Assistent-Skakelbeampte: .....	Gill Smejkal
Secretary/Sekretaresse: .....	Marlene Emerton

## CAPAB OPERA COMPANY/ KRUIK-OPERAGESELSKAP

Sopranos/Soprane: .....	Aviva Pelham, Carina Cronjé
Mezzo Sopranos/-Soprane: .....	Marilyn Bennett, Sally Present
Baritones/Baritonne: .....	Lawrence Folley, Wayne Long, DeWet van Rooyen
Basses/Basse: .....	Karl Dumphart, Andreas Haller, Ben Illemann



**Rudolf Holtenau as the Flying Dutchman and Marita Napier as Senta./Rudolf Holtenau as die Vlieënde Hollander en Marita Napier as Senta.**



# CAST/ROLVERDELING

*In order of appearance/In volgorde van verskyning*

**DALAND** ..... **Karl Dumphart/Andreas Haller**  
A Sea Captain/'n Seekaptein

**THE STEERSMAN/DIE STUURMAN** ..... **Nicola Cencherle/  
Ronald Theys**

**THE FLYING DUTCHMAN/  
DIE VLIËNDE HOLLANDER** ..... **Rudolf Holtenau**

**MARY** ..... **Sally Present**  
Senta's nurse/Senta se oppasster

**SENTA** ..... **Marita Napier**  
Daland's daughter/Daland se dogter

**ERIK** ..... **Alois Aichhorn**  
A Huntsman/'n Jagter

**Cast subject to alteration without notice/  
Rolverdeling onderhewig aan verandering sonder kennisgewing**

## CHORUS/KOOR

### SOPRANOS/SOPRANE

Lynne Brown\*, Jennifer Hartman\*, Maureen Tyson\*, Aletta Loopuyt\*,  
Patricia Sadan\*, Ingrid van Zweel\*, Hilary Kreyenbroek, Jean Finlayson,  
Pat McBride, Anne Crosbie, Leslie Petrik, May Abrahamse, Cynthia Nixon,  
Cynthia Lipschitz, Riana du Plessis, Sharon Jelliman

### MEZZO SOPRANOS/MEZZO-SOPRANE

Hilda Sandak-Lewin\*, Michelle Breedt\*, Lucy Coleby-Long\*, Tina Farr,  
Margaret Berrisford, Hanni Kersgieter, Margaret Henry, Eileen Schapiro,  
Hazel Scott, Val Christoffersen, Marian McAdam, Charlise van Velsen,  
Sheila Sides, Sue Southern, Susan McElvaine, Lizette Baird, Sandra Schmidt

### TENORS/TENORE

Brian Windell\*, James Momberg\*, Anton Stoltz\*, Ronald Theys\*, Philip de Vos\*,  
Horst Fleck, Jim Phillipson, Bernie Segal, John Williams, Nicola Cencherle\*

### BASSES/BASSE

John Eagar\*, Lex Alport\*, Keith Timms\*, Kobus Steyn\*, John Steenekamp\*,  
John Norton, Angus McBride, Dave Leverton, Roy Bosch, Bill van der Nest,  
Geoff Browne, Howard Price, Brian Wilson, David Hughes, Carel Kriek,  
Donald Slemmon, Tommy Petersen, Gavin Fraser, Lourens Gien

\*CAPAB Permanent Chorus/KRUIK Vaste Koor

## SUPERS/FIGURANTE

Sean McCarthy, Allan Wylie, Johann Muller, Eberhard Lange, Gerrit Snyman

## CHILDREN/KINDERS

Branko Milakovic, Sean Couves, Andrew Dalberg, Sydney Bilski, Richard Bilski,  
Albert Kaplan, Johannes Heldsinger, Simon Fleischman, Pearce van der Merwe,  
Bruce Fereday, Warren Morris, Gary Coleman

## SOLOISTS/SOLISTE



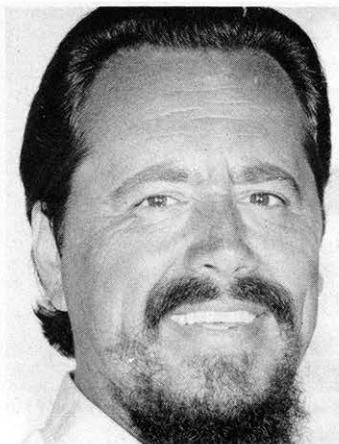
MARITA NAPIER was born in Johannesburg. She studied at the Music Academy in Detmold, Germany. Her first professional engagements were in Bielefeld, Essen, Hannover and Hamburg. In 1972, following considerable acclaim for her European performances, she began touring the world. Her vast repertoire includes leading roles in **Fidelio**, **Turandot**, **Ariadne auf Naxos**, **Nabucco** and **Salome**.

She made her South African debut in CAPAB's production of **Der Fliegende Holländer** in 1976 and thereafter sang for CAPAB in **Fidelio** in 1978 and 1981, **La Forza del Destino** in 1981 and **Die Walküre** in 1982. During the past three years she has sung extensively in America and Europe, mostly in Wagner and Strauss operas. She sang the title roles in **Turandot** for PACT

and in **Nabucco**, the opening production in the Sand du Plessis Theatre. Her engagements in the next 18 months include, participating in a new **Ring Cycle**, starting with **Die Walküre** for the Metropolitan Opera House (producer: Otto Schenk), **Elektra** in Berlin and Salzburg, **Tristan und Isolde** and **Die Walküre** in Stuttgart, **Tannhäuser** in Genoa, **Turandot** in Salzburg, **Jenufa** in Marseilles and the **Bruckner Te Deum** in Hannover. She will return to CAPAB in 1988 to sing the title roles in **Tristan und Isolde** and **Ariadne auf Naxos**.

MARITA NAPIER is in Johannesburg gebore. Sy het aan die Musiekakademie in Detmold, Duitsland gestudeer. Haar eerste professionele optredes was in Bielefeld, Essen, Hannover en Hamburg. In 1972 het sy ná aansienlike lof vir haar Europese optredes, begin om oor die hele wêreld te reis. Haar uitgebreide repertoire omvat hoofrolle in **Fidelio**, **Turandot**, **Ariadne auf Naxos**, **Nabucco** en **Salome**. Sy was die eerste Suid-Afrikaner wat in die Metropolitan Opera in New York opgetree het. Haar Suid-Afrikaanse debuut was in 1976 in KRUIK se **Der Fliegende Holländer**. Daarna sing sy vir KRUIK in **Fidelio** in 1978 en 1981, **La Forza del Destino** in 1981 en **Die Walküre** in 1982.

Gedurende die afgelope drie jaar het sy uitgebreid in Amerika en Europa gesing, meestal in Wagner en Strauss operas. Sy het die titelrolle in **Turandot** vir TRUK en **Nabucco** in die openingsproduksie in die Sand du Plessis-Teater gesing. Later vanjaar sal sy in 'n nuwe **Ring-siklus**, beginnende met **Die Walküre** in die Metropolitan Operahuis (regisseur: Otto Schenk) sing en sal in die volgende 18 maande **Elektra** in Berlyn en Salzburg, **Tristan und Isolde** en **Die Walküre** in Stuttgart, **Tannhäuser** in Genoa, **Turandot** in Salzburg, **Jenufa** in Marseilles en die **Bruckner Te Deum** in Hannover sing. Sy sal in 1988 na KRUIK terugkeer om die titelrolle in **Tristan und Isolde** en **Ariadne auf Naxos** te sing.



Born in Salzburg, RUDOLF HOLTENAU started his singing at the age of 18 in Vienna under Prof. Fritz Worff and acting under Prof. Hans Duhan and Alfred Jerger at the Academy of Music and Pictorial Art. In 1959 he won the Austrian Trade Union Singing Competition and remained a concert singer until 1961.

Since his first opera appearance in **The Bartered Bride** in Klagenfurt in 1962 he has sung regularly in leading German opera houses, making his international debut in 1972. He sings regularly in leading opera houses in Europe, the U.S.A. and South America. He joined the Vienna State Opera in 1973. His repertoire includes over 120 roles in 90 operas. He made his South African debut in CAPAB's **Die Walküre** in 1982 and sang the title role in **The Marriage of Figaro** in

1983. The present presentation of **Der Fliegende Holländer** will be his twentieth production and the sixth time that Marita Napier will be his Senta.

RUDOLF HOLTENAU is in Salzburg gebore. As 18-jarige begin hy sy sangstudies onder prof. Fritz Worff en toneelopleiding onder prof. Hans Duhan en Alfred Jerger aan die Akademie vir Musiek en Skilderkuns in Wenen. In 1959 het hy die sangkompetisie van die Oostenrykse Vakbond gewen en het tot 1961 as konsertsanger opgetree. Sedert sy eerst opera-optrede in **Die Verkoopte Bruid** in Klagenfurt in 1962 het hy gereeld in die voorste Duitse operahuse gesing. In 1972 maak hy sy internasionale debuut en sing hierna gereeld in groot operahuse in Europa, die V.S.A. en Suid-Amerika. In 1973 sluit hy by die Weense Staatsopera aan. Sy repertoire bestaan uit meer as 120 rolle in 90 operas. Hy het sy Suid-Afrikaanse debuut in 1982 in KRUIK se aanbieding van **Die Walküre** gemaak en in die volgende jaar sing hy vir KRUIK die titelrol in **The Marriage of Figaro**. Die huidige aanbieding van **Der Fliegende Holländer** is sy twintigste produksie en die sesde waarin Marita Napier as sy Senta sing.

Born in Austria, ALOIS AICHHORN studied at the Bruckner Conservatorium in Linz. His first professional engagement was in 1968 at the Landestheater in Salzburg where he sang the title roles in **Zarewitsch** and **Fra Diavolo**. In 1971 he sang the leading tenor roles in **Paganini** and **Madama Butterfly** at the Opera House in Mainz and in the following year took the principal tenor parts in **The Bartered Bride** and **Der Bettelstudent** at the Essen City Opera.

In 1974 he was offered a permanent contract at the Vienna Volksoper where he still is today, singing all the opera and operetta repertoire for his "fach" (voice type). He has, for example, sung the roles of Sandor in **The Gypsy Baron**, Graf Zedlan in **Wiener Blut**, Sou-Chong in **Land of Smiles**, Phoebus in **Notre Dame** and Babinsky in **Schwanda der Dudelsackpfeifer**.

He has sung in many different theatres throughout the world and has made recordings both for radio and television as well as taking the role of Stefan in the film **Der Fidele Bauer**.

He made his Cape Town debut in 1984 in the CAPAB/SABC production of **Viennese Operetta Gems**.

Die Oostenryksgebore ALOIS AICHHORN het aan die Bruckner Konservatorium in Linz gestudeer. Sy professionele debuut was in 1968 in die Landestheater in Salzburg waar hy die titelrolle gesing het in **Zarewitsch** en **Fra Diavolo**. In 1971 het hy die hooftenoorrolle gesing in **Paganini** en **Madama Butterfly** in die Operahuis in Mainz. Die daaropvolgende jaar sing hy die hooftenoorrolle in **Die Verkoopte Bruid** en **Der Bettelstudent** in die Essen Stadsopera.

In 1974 word hy 'n vaste kontrak in die Weense Volksoper aangebied waar hy steeds is en al die rolle in sy "fach" sing in die opera en operette repertoire. Hy het onder andere die rolle van Sandor in **Die Sigeunerbaron**, Graaf Zedlan in **Wiener Blut**, Sou-Chong in **Glimlagland**, Phoebus in **Notre Dame** en Babinsky in **Schwanda der Dudelsackpfeifer** gesing.

Hy het wêreldwyd in teaters gesing en het opnames vir radio en televisie gemaak en ook die rol van Stefan in die film **Der Fidele Bauer** gesing.

Hy het sy Kaapstadse debuut in 1984 gemaak in die KRUIK/SAUK-aanbieding van **Juwele uit die Weense Operette**.





Austrian-born KARL DUMPHART studied voice and opera for six years under Gertrude Schultz at the Bruckner Conservatorium in Linz. During this time he sang in operas produced at the Conservatorium as well as giving lieder recitals, oratorio and concert performances.

In 1977 he made his debut with the Vienna Chamber Opera, singing the role of the Inn-keeper in Paisiello's **Il Re Theodoro**. He returned to Vienna in the following year to sing in **Il Barbiere di Siviglia** and was offered a contract by the Vienna Chamber Opera with which he remained until 1982 whilst continuing his voice training with Kammersängerin Hilde Zadek. He subsequently sang in several of the European countries in over thirty opera productions and made a number of radio and television recordings.

His debut for CAPAB in 1983 was as Bartolo in **The Marriage of Figaro**. He has since then sung in a number of CAPAB opera productions such as **Il Seraglio**, **La Cenerentola**, **Aida**, **The Gypsy Baron** and **A Night in Venice**. The two latter operettas were televised.

In Cape Town he has taken part in both Dvořák's and Rossini's **Stabat Mater** and in Mozart's **Requiem**.

He has been invited back to Europe on several occasions to sing in opera productions there.

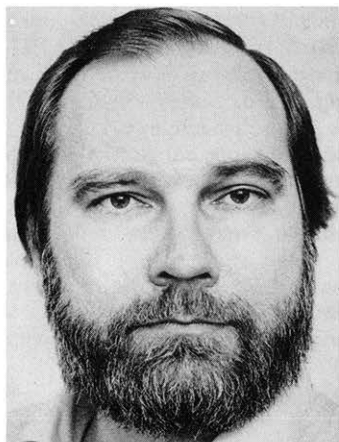
Die Oostenryksgebore KARL DUMPHART het vir ses jaar sang onder Gertrude Schultz aan die Bruckner Konservatorium in Linz gestudeer. In dié tyd sing hy in operas wat deur die Konservatorium aangebied word sowel as in liederuitvoerings, oratorium en konserte.

In 1977 maak hy sy debuut met die Weense Kameropera waar hy die rol van die Herbergier in Paisiello se **Il Re Theodoro** sing. Hy keer die daaropvolgende jaar terug om in **Il Barbiere di Siviglia** te sing en word 'n kontrak by die geselskap aangebied waar hy tot in 1982 gesing het terwyl hy sy sanglesse van Kammer-sängerin Hilde Zadek ontvang het. Hy in verskeie Europese lande in meer as dertig operaproduksies gesing en ook 'n aantal radio en televisie-opnames gemaak.

Hy maak sy KRUIK-debuut in 1983 as Bartolo in **The Marriage of Figaro**. Sedertdien het hy in verskeie KRUIK-operaproduksies gesing onder andere in **Il Seraglio**, **La Cenerentola** en **Aida** asook in **Die Sigeunerbaron** en **A Night in Venice** — laasgenoemde twee is vir televisie verfilm.

In Kaapstad het hy in beide Dvořák en Rossini se **Stabat Mater** en in Mozart se **Requiem** gesing.

Sedertdien is hy verskeie kere na Europa teruggenooi om daar in operaproduksies te sing.



An M.Sc. graduate, German-born ANDREAS HALLER studied under Professors Gregorio Fiasconaro and Desirée Talbot at the University of Cape Town's Opera School. In 1977, whilst still a student, he made his debut for CAPAB singing the role of Montano in **Otello**. He freelanced for CAPAB for several years before abandoning his established career in computer science and joining the Company on a permanent basis in 1982. He has subsequently sung numerous roles in CAPAB opera productions, most recently those of Alidoro in **La Cenerentola**, Il Commendatore in **Don Giovanni**, Ramphis in **Aida**, Raimondo in **Lucia di Lammermoor** and Méphistophélès in **Faust**.

Of particular note was his performance of Zaccaria in **Nabucco** during the opening season of the



Sand du Plessis Theatre in Bloemfontein last year.

He is an active concert and oratorio singer whose repertoire, especially in oratorio, is vast. He has made frequent appearances with the major orchestras in South Africa on radio and television.

Duitsgebore ANDREAS HALLER, 'n MSc-gegradueerde, het sang onder professore Gregorio Fiasconaro en Desirée Talbot aan die Operaskool van die Universiteit van Kaapstad gestudeer.

As student maak hy sy KRUIK-debuut in die rol van Montano in **Otello**. Hy sing as vryskut sanger 'n aantal jare vir KRUIK voordat hy sy gevestigde loopbaan in rekenarswetenskap prysgee om in 1982 by KRUIK-Opera aan te sluit. Sedertdien het hy verskeie rolle vir KRUIK-Opera gesing, mees onlangs Alidoro in **La Cenerentola**, Il Commendatore in **Don Giovanni**, Ramfis in **Aida**, Raimondo in **Lucia di Lammermoor** en Méphistophélès in **Faust**.

Hy sing ook verlede jaar met onderskeiding die rol van Zaccaria in **Nabucco** in die openingspeelvak van die Sand du Plessis-Teater in Bloemfontein.

Hy is 'n aktiewe konsert- en oratoriumsanger met 'n uitgebreide repertoire, veral in oratorium. Hy het verskeie kere met die vernaamste orkeste in Suid-Afrika opgetree en het opnames vir radio en televisie gemaak.

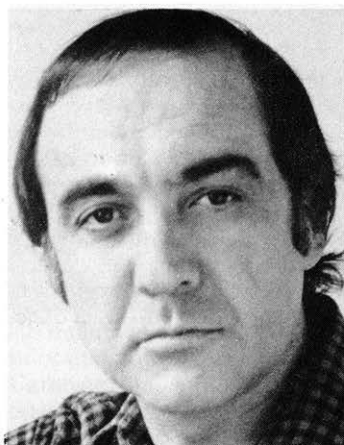
SALLY PRESANT studied at the Royal College of Music under Ruth Packer and having obtained the ARCM licentiate she entered the Opera School under a two year scholarship. A scholarship awarded to her by the Countess of Munster Trust enabled her to take singing lessons with Madame Eugenie Ludwig-Besalla, one of Vienna's most sought after teachers. Early in her career she had already worked with such distinguished conductors as Sir Charles Groves, Norman Delmar and Sir David Willcocks. At the age of 22 she was the youngest principal artist to have sung for the English National Opera Company, singing Mercédès in **Carmen**. She made her recital debut at the Fairfield Hall in 1978 and has been a recitalist throughout the UK, including the South Bank. She has worked extensively abroad in the fields



of opera, oratorio and recital work. She has sung the role of **Carmen** with the Bulgarian State Opera. In 1980 – 1982 she sang with the Handel Opera Company at Sadler's Wells Theatre in London. In January 1983 she joined CAPAB Opera. Her debut here was as Czippa in **The Gypsy Baron**. Appearances in **Rigoletto**, **The Mikado**, **Il Trovatore**, **A Night in Venice**, **Otello**, **La Cenerentola**, **Aida** and **The Sound of Music** followed. In 1984 she received a Fred Dalberg Award which enabled her to participate in an international singing competition in Bulgaria.

SALLY PRESANT het aan die Royal College of Music onder Ruth Packer gestudeer en na verwerping van die ARCM lisensiaat het sy vir twee jaar studie by die Operaskool ingeskryf. 'n Studiebeurs aan haar toegeken deur die trust van die Gravin van Munster het haar in staat gestel om sangklasse by Madame Eugenie Ludwig-Besalla, een van Wenen se gesogste sangonderwysers, te neem. Vroeg in haar loopbaan het sy reeds gewerk met voortrefflike dirigente soos Sir Charles Groves, Norman Delmar en Sir David Willcocks. As 22-jarige was sy die jongste hoofspeler om nog vir die English National Opera Company te sing. Sy het Mercédès in **Carmen** vertolk. Sy het haar konsertdebuut in die Fairfield Hall in 1978 gemaak en het as voordragkunstenaar oral in die Verenigde Koninkryk, insluitende die South Bank, opgetree. Sy het uitgebreid in die buiteland in opera, oratoria en konserte opgetree. Sy het die rol van **Carmen** vir die Bulgaarse Staatsopera gesing. Tussen 1980 – 1982 het sy in die Handel-Operageselskap by Sadler's Wells in Londen gesing. In Januarie 1983 het sy haar by die KRUIK-Operageselskap aangesluit. Haar debuut hier was as Czippa in **Die Sigeunerbaron**. Hierna was sy te sien in

**Rigoletto, The Mikado, Il Trovatore, A Night in Venice, Otello, La Cenerentola, Aida en The Sound of Music.** In 1984 het sy 'n Fred Dalberg-toekenning ontvang om aan 'n internasionale sangkompetisie in Bulgarye deel te neem.



Italian-born NICOLA CENCHERLE's singing career extends back to the time when, at the age of thirteen, he sang as one of the little boys in performances of **Carmen** and **La Bohème** given by La Piccola Scala Opera Company when it came to Johannesburg in 1953. His voice training was with Signora Casoni, Xander Haagen, Alessandro Rota and, presently, with Wayne Long.

He was a member of the PACOFS Opera Company from 1969 until 1971 and has sung solo roles for CAPAB, PACOFS, PACT and SWAPAC.

In 1971 he returned to Italy to further his operatic experience, taking part in and winning the tenor section in the Teatro Nuovo Competition in Milan. He studied for three months under the world-renowned Campogaghiani.

He sang a number of major operatic roles in Italy, his debut being as Edgardo in **Lucia di Lammermoor**.

After his return to South Africa in 1976 he retired temporarily from his chosen career. He joined the CAPAB Chorus in 1984 and since then he has done extensive oratorio, radio and television work. He has sung the roles of the Messenger in **Aida**, Roderigo in **Otello** and Arturo in **Lucia di Lammermoor**.

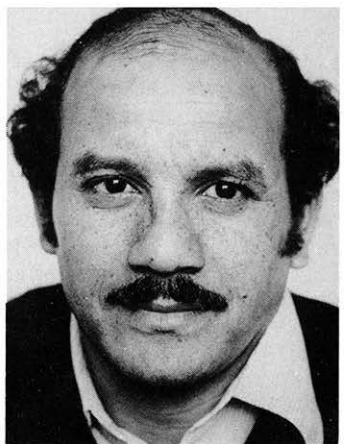
Italiaansgebore NICOLA CENCHERLE se sangloopbaan dateer terug na sy derdiende jaar toe hy seunsrolle in **Carmen** en **La Bohème** gesing het wat deur die La Piccola Scala Operageselskap in Johannesburg in 1953 aangebied is. Hy het sang onder Signora Casoni, Xander Haagen en Alessandro Rota gestudeer. Wayne Long is tans sy sangonderwyser.

Hy was 'n lid van die SUKOV'S-Operageselskap van 1969 tot 1971 en hy het solorolle vir KRUIK, SUKOV'S, TRUK en SWARUK gesing.

In 1971 het hy na Italië teruggekeer om sy opera ervaring te verbreed en om deel te neem en die tenoorafdeling te wen in die Teatro Nuovo-Kompetisie in Milaan. Hy studeer vir drie maande onder die wêreldbekende Campogaghiani.

Hy het 'n aantal belangrike operarolle in Italië gesing met sy debuut as Edgardo in **Lucia di Lammermoor**.

Na sy terugkeer na Suid-Afrika in 1976 het hy tydelik opgehou sing. Hy sluit in 1984 by die KRUIK-Koor aan en het sedertdien uitgebreid deelgeneem in oratorium, radio en televisie-opnames. Hy het die rol van die BoodsAPPER in **Aida**, Roderigo in **Otello** en Arturo in **Lucia di Lammermoor** gesing.



RONALD THEYS did his voice training with Dr Joseph Manca and Alessandro Rota in Cape Town.

In 1969 he joined the Eoan Group singing major roles in opera productions such as **Il Trovatore**, **La Traviata**, **Il Barbiere di Siviglia** and **Rigoletto**.

It was as guest artist with the Eoan Group that he represented South Africa at the International Youth Festival in Scotland in 1975 and, in the same year, he undertook a course at the London Opera Centre.

He was appointed to the CAPAB Chorus in 1980 and has sung in most opera productions since then. He has become well-known for his "buffo" characters and has sung a number of solo roles, including Ruiz in **Il Trovatore**, a Herald in

**Otello**, Giuseppe in **La Traviata** and Normanno in **Lucia di Lammermoor**. He sang in the CAPAB/SABC productions of **Viennese Operetta Gems** and **An Evening with Rodgers and Hammerstein**.

RONALD THEYS het sy sangopleiding van dr. Joseph Manca en Alessandro Rota in Kaapstad ontvang.

In 1969 het hy hom aangesluit by die Eoan Group waar hy hoofrolle gesing het in produksies soos **Il Trovatore**, **La Traviata**, **Il Barbiere di Siviglia** en **Rigoletto**.

As gaskunstenaar met die Eoan Group het hy Suid-Afrika in 1975 in die Internasionale Jeugfees in Skotland verteenwoordig. Dieselfde jaar het hy 'n kursus aan die London Opera Centre gevolg.

Hy het in 1980 by die KRUIK-Koor aangesluit en het sedertdien in die meeste operaproduksies gesing. Hy het bekendheid verwerf vir sy "buffo" karakteruitbeeldings en het 'n aantal solorolle gesing, onder andere Ruiz in **Il Trovatore**, 'n Boodskapper in **Otello**, Giuseppe in **La Traviata** en Normanno in **Lucia di Lammermoor**. Hy het ook aan die KRUIK/SAUK produksies van **Juwele uit die Wemse Operette** en **An Evening with Rodgers and Hammerstein** deelgeneem.

## FOR THIS PRODUCTION VIR HIERDIE PRODUKSIE

Stage Director/Verhoogdirekteur:

**René Nolte**

Senior Stage Manager/Senior Verhoogbestuurder:

**David A. Fevrier**

Stage Manager/Verhoogbestuurder:

**Hennie Auret**

Technical Stage Manager/Tegniese Verhoogbestuurder:

**Tim Milner**

Deputy Stage Manager/Adjunk-Verhoogbestuurder:

**Eduard Bantjes**

Assistant Stage Manager/Assistent-Verhoogbestuurder:

**Jeanne Matthews**

Senior Mechanist/Senior Meganis:

**Celia Pretorius**

Senior Lighting Operators/Senior Beligtingsoperateurs:

**Nicholas Tilney, Bernard Hegarty**

Sound Operator/Klankoperateur:

**Richard Botha**

Senior Stagehand/Senior Verhooghulp:

**Marius Golding**

Stage Crew/Verhooghulp:

**Moose Carelse, Ebrahim Frieslaar, Roger Petersen, Walter Marinus, Derick Wildman, Isgak Basadien**

Lighting Assistants/Beligtingsassistente:

**James Smith, Nazmie Adams, Sidney Selbourne, Abdulgakiem Arnold**

Rehearsal Pianist/Repetisiepianis:

**Ean Smit**

Poster and Programme Cover Design/Plakkaat en Programomslagontwerp:

**Elsabe Gelderblom**

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Programme/Program:

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**Derek Biermann**

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# CAPAB Orchestra/KRUIK-Orkes

Artistic Director/Artistieke Direkteur: Murray Dickie; General Manager: Orchestra and Music/Hoofbestuurder: Orkes en Musiek: Graham Coote; Leader/Konsertmeester: Mario Filippi; Co-Leader/Medekonsertmeester: Thomas Moore

First Violins/Eerste Viole: Maria Filippi, Ruben Moncada, Charlotte Morschel, Denise Schelhase, Klaus-Dieter Dahm

Second Violins/Tweede Viole: Rolando Rinfreschi (Principal/Hoofspeler), Amora de Swardt, Theodor Engel, Hanno Sarkady, Harry Taylor, Louis van der Watt, Jozef Wodziczko

Violas/Altviolen: Christopher Caley (Sub-Principal/Onderhoofspeler), Gregory Kirmeier, Anne Essek, Anne Dahm

Cellos/Tjello's: Daniel Neal (Principal/Hoofspeler), Cheryl Blackmore (Sub-Principal/Onderhoofspeler), Marijan Milakovic, David McDonald, Eileen Shulman

Double Basses/Kontrabas: Charles Roberts (Principal/Hoofspeler), David Bough (Co-Principal/Medehoofspeler), Leroy Cowie, Glyn Fairclough, Jan van Velsen

Flutes/Fluite: Rainer Strauss (Principal/Hoofspeler), Christopher Nicholls (Co-Principal/Medehoofspeler), Vesna Milakovic, Maureen Cottan

Piccolo: Maureen Cottan, Vesna Milakovic

Oboes/Hobos: John Rojas (Co-Principal/Medehoofspeler), Sharon Fligner-Lindquist

Cor Anglais: Sharon Fligner-Lindquist, John Rojas

Clarinets/Klarinette: Jimmy Reinders (Principal/Hoofspeler), Mary-Louise Kraus (Co-Principal/Medehoofspeler)

Bassoons/Fagotte: Gary Moody (Co-Principal/Medehoofspeler), Werner Eichler

Contrabassoon/Kontrafagot: Werner Eichler

Horns/Horinge: Peter Amon (Principal/Hoofspeler), Nico van Rensburg, James Hawley, Mark Osman

Trumpets/Trompette: Ronald Gache (Co-Principal/Medehoofspeler), Alistair McDonald

Trombones/Trombone: Alan Griggs (Principal/Hoofspeler), Joseph Stott

Tuba: Joan Pulling

Timpani/Pouke: Joanna Ward-Neal, Ray Lindquist

Percussion/Slagwerk: Stephen Coltrini (Principal/Hoofspeler), Ray Lindquist (Co-Principal/Medehoofspeler)

Harp: Sheila Rossouw

Assistant Orchestra Manager/Assistent-Orkesbestuurder: Charles Roberts, Resident Copyist/Resident Kopieer: Leroy Cowie; Principal Librarian/Hoofbibliotekaresse: Desirée van der Merwe; Secretary Organiser/Sekretaresse Organiseerder: Esté Carstens; Public Relations Officer/Skakelbeampte: Amanda Botha



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# Cape Performing Arts Board

(Incorporated association not for gain) Reg. No. 66/00002/08

The Cape Performing Arts Board, incorporating the Nico Malan Theatre Centre, is subsidised by the Department of National Education, the Provincial Administration and Municipal and Divisional Councils of the Cape Province.

## Kaaplandse Raad vir die Uitvoerende Kunste

(Ingelyfde vereniging sonder winsoogmerk) Reg. Nr. 66/00002/08

Die Kaaplandse Raad vir die Uitvoerende Kunste, waarby die Nico Malan-Skouburg ingelyf is, word deur die Departement van Nasionale Opvoeding, die Provinsiale Administrasie en Munisipale- en Afdelingsrade van die Kaapprovinsie gesubsidieer.

### The Board/ Die Raad

Chairman/Voorsitter: Mr/Mnr E Louw (Administrator/  
Administrateur), Vice-Chairman/Ondervoorsitter: T Marais, Executive  
Committee/Uitvoerende Komitee: H Kramer (Music/Musiek),  
WA Hofmeyr (Opera), JJ Human (Ballet), JDP van der Merwe (Drama/  
Toneel), Members/Lede: Profs/Proff AD Carr, JG de Wet, H vd M Scholtz,  
RE van der Ross, Drs V Krohn, CHJ van Aswegen, Messrs/Mnre  
D Bloomberg, LB Green, J Fourie, JA Pienaar (MEC/LUK),  
CB Ritter, NF van der Merwe, RWA Yeld

### Management/ Bestuur

Chief Director/Hoofdirekteur: Gé Korsten, Deputy Chief Director/  
Adjunk-Hoofdirekteur: Guy Carter, Assistant Chief Directors/Assistent-  
Hoofdirekteure: Mike Cloete, Pieter de Swardt, George Loopuyt,  
Sakkie Theron, Head of Public Relations/Hoofskakelbeampte:  
Carine van der Merwe, Chief Accountant/Hoofrekenmeester:  
Kurt Schneeberger, Personnel Manager/Personneelbestuurder:  
Elsabé de Jager

### Production Services/ Vervaardig- ingsdienste

Head/Hoof: Peter Osborne, Production Manager/Produksiebestuurder:  
Peter Wright, Head: Decor Studio/Hoof: Dekorateljee: Etienne Pienaar,  
Decor Studio Manager/Dekorateljeebestuurder: Brian Crawford, Paint-  
shop Organiser/Verfwinkelorganiseerder: Anton Kelly, Senior Scenic  
Artists/Senior Dekorskilders: Christopher Lorentz, Sandra Keet,  
Michael Mitchell, Foremen Carpenters/Voormanskrynwerkers:  
Achmat Adams, Dalie Abrahams, Chief Property Maker/Hoofrekwisieta-  
maker: John Randall, Senior Property Makers/Senior Rekwisietaemakers:  
Louis le Grange, Victor Kennedy, Michael Terry, Head: Wardrobe/Hoof:  
Garderobe: Rita Trokis, Wardrobe Co-ordinator/Garderobe Koördineerder:  
Ann Holmes, Wardrobe Buyer/Garderobe-aankoper: Jenny de Swardt,  
Costumiers/Kostumiers: Jeanne Milner, Eva Parsons, Gigi Friedlander,  
Gentlemen's tailors/Snyers: Achmat Hassen, Effendi Davids, Fuad Isaacs,  
Wigmaster and make-up/Pruikmeester en grimering: Laurence Huckstep,  
Milliner/Hoedemaker: Jacoba Oliphant, Costume Props/Kostuum-  
rekwisieta: Abram de Clercq

### Design/ Ontwerp

Head/Hoof: Peter Cazalet, Designer/Ontwerper: Jennifer Gillis,  
Chief Lighting Designer & Technician/Hoofbeligtingsontwerper &  
Tegnikus: John T Baker, Lighting Designer & Technician/Beligtings-  
ontwerper & Tegnikus: Malcolm Hurrell

### Nico Malan Theatre Centre/ Nico Malan- Skouburg

Manager/Bestuurder: Don Hay-Whitton, Box Office Manager/Loket-  
bestuurder: Jenny Oeschger, House Manager/Voorportaalbestuurder:  
John Hawkins, Public Relations Officer/Skakelbeampte: Mariota Muller,  
Catering Manager/Spysenieringsbestuurder: Len Broom, Security  
Manager/Sekuriteitsbestuurder: Charles Findlay

### Technical Staff/ Tegniese Personeel

Head: Mechanical and Building Maintenance/Hoof: Meganiese- en Geboue-  
instandhouding: Steven Williams, Head: Electrical Installations/Hoof:  
Elektriese Installasies: Bob Richardson, Chief Technicians/Hooftegnici:  
Frans Halleen (Electro/Elektro), Harry Smith (Electronic/Elektronies),  
Jacobus van Preen (Air Conditioning/Lugversorging), Chief Sound  
Technician/Hoofklanktegnikus: Simon James, Senior Stage Technician/  
Senior Verhoogtegnikus: Jimmy Slabbert

# INVITATION

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