

LUDWIG VAN BEETHOVEN

Fidelic



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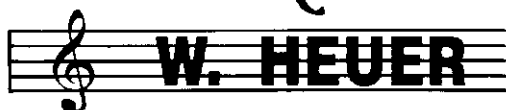
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Message from the Managing Director of



ON behalf of all Nedbankers – our staff, clients and shareholders – I would like to welcome you to CAPAB Opera's *Fidelio*.

Nedbank is proud to be associated with an opera such as this whose message of liberation, freedom and love is very apt given the uncertain times that we are currently living in in South Africa.

For several years, **Nedbank** has supported the Arts as it sees this involvement as a vehicle to promote the creation of a better, more stable environment for us all. The Arts has a significant role to play in the education and job creation process in South Africa and *Fidelio* is an opera which has many significant messages for its audience.

Thank you for joining us. We trust that you will enjoy this production.

Finally, we extend to CAPAB Opera our best wishes. Much work has gone into this opera and we hope it is the success that you deserve.

May there be peace in our land.

– Richard Laubscher

Boodskap van die hoofbestuurder van



NAMENS almal by **Nedbank** – ons personeel, kliënte en aandeelhouders – wil ek u graag welkom heet by KRUIK Opera se *Fidelio*.

Nedbank is trots om geassosieer te word met 'n opera soos hierdie. Dié boodskap van bevryding, vryheid en liefde is veral paslik in die onsekere tye wat ons nou in Suid-Afrika beleef.

Nedbank ondersteun etlike jare reeds die Kunste, omdat ons hierdie betrokkenheid beskou as uiters geskik vir die skep van 'n beter en 'n meer standvastige milieu vir almal. Die Kunste het 'n beduidende rol te vervul in die opvoedingsproses en werkverskaffing in Suid-Afrika en *Fidelio* is 'n opera met veelseggende boodskappe vir sy gehoor.

Dankie dat u by ons aangesluit het. Ons hoop dat u deur hierdie produksie verryk sal word.

Ten slotte: Ons wil graag vir KRUIK Opera die beste toewens. Baie werk lê dié opera ten grondslag en ons hoop dat dit die sukses sal wees wat u verdien.

Mag daar vrede in ons land wees.

– Richard Laubscher

Director • Direkteur
ANGELO GOBBATO

presents • bied aan

Fidelio

Music • Musiek
LUDWIG VAN BEETHOVEN

Libretto
JOSEF SONNLEITHNER
Revised by/Hersien deur
GEORG FRIEDRICH TREITSCHKE

Conductor • Dirigent
REINHARD SCHWARZ

Director • Regisseur
CHRISTINE CROUSE

(After/Na Günther Schneider-Siemssen)

Decor • Dekor
GÜNTHER SCHNEIDER-SIEMSEN

Costumes • Kostuums
JENNY DE SWARDT

Lighting • Beligting
PIETER DE SWARDT

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Chorus Master • Koormeester
VETTA WISE

THE CAPE PHILHARMONIC ORCHESTRA • DIE KAAPSE FILHARMONIESE ORKES
Concert Master • Konsertmeester
MARIO FILIPPI

The world premiere of *Fidelio*: Vienna, November 20, 1805
Die wêreldpremiere van *Fidelio*: Wenen, 20 November 1805
First staging by CAPAB (with UCT): Alhambra, June 1970
Eerste opvoering deur KRUIK (met UK): Alhambra, Junie 1970
First staging at the Nico Opera House: May 1978
Eerste opvoering in die Nico Operahuis: Mei 1978
First staging of this production: January 1990
Eerste opvoering van hierdie produksie: Januarie 1990

NICO OPERA HOUSE, CAPE TOWN • NICO OPERAHUIS, KAAPSTAD
1994 April 14, 16, 20, 23, 25 April 1994

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NEDBANK SUPPORTS ARTS FOR ALL AND PEACE IN OUR LAND

Synopsis

ACT 1

The action is set in the State Prison near Seville in 18th century Spain. Some two years previously, Pizarro, the governor of the prison, had arrested Florestan, a young nobleman who had exposed his crimes. At the opening of the opera, Florestan is generally believed to be dead. His wife, Leonore, continues to hope that he is alive and suspects that Pizarro knows what has become of him.

Leonore, disguised as a young man (Fidelio), has obtained employment in the prison as assistant to Rocco, the chief jailer. Marzelline, Rocco's daughter, has fallen in love with Fidelio, much to the chagrin of the young prison turnkey, who is himself in love with her. In the opening numbers of the opera, Jacquino is attempting to press his suit, which Marzelline rebuffs, thinking of her new-found love for Fidelio. Rocco enters, followed by Fidelio. Believing that Fidelio returns his daughter's affections, Rocco compliments his assistant on his devotion to duty and hints that he will get his due reward. The quartet in which all four characters express their various feelings is followed by an aria in which Rocco reminds the young couple that happiness also depends on material comfort. Fidelio remarks that it lies entirely in the love between husband and wife. He also takes the opportunity to ask Rocco whether, as proof of his trust, he may accompany his master into the prison. Rocco is induced to talk about the mysterious prisoner kept in solitary confinement and on ever diminishing rations, and Fidelio speculates on whether this might be Florestan.

Accompanied by guards, the evil Pizarro arrives in the prison yard. Amongst the dispatches Rocco hands him a letter telling him that the Minister, Don Fernando, is on his way to inspect the prison, having heard of Pizarro's abuse of his power. Pizarro decides to do away with Florestan as soon as possible and tries to bribe Rocco to become his accomplice. Rocco recoils in horror, saying that murder is not one of his duties. He does, however, agree to dig Florestan's grave.

Leonore overhears their conversation - she invokes hope and love to give her courage to thwart Pizarro's plan. Ever mindful of the suffering of others, she pleads with Rocco to allow the prisoners to come out of their dark dungeons into the sunlight of the garden. Reluctant at first, Rocco agrees, remembering that Pizarro is now in his debt. Slowly the prisoners emerge into the light and fresh air, praying that with God's help they may yet find freedom and peace. Rocco returns, having seen Pizarro, and tells Fidelio that he has agreed that his young assistant may accompany him to dig the grave for the unknown prisoner. Pizarro bursts in on the scene and orders that the prisoners be locked up again.

INTERVAL

ACT 2

Scene 1

Florestan lies in chains in the deepest dungeon of the prison. He is in the depths of despair, but is comforted by the thought that he has acted morally. His strength depleted, he has a vision in which Leonore, whom he sees as an angel from heaven, comes to rescue him.

As he sinks back exhausted, Rocco and Fidelio descend into the dungeon and begin digging the grave. Fidelio hopes the prisoner is Florestan, but resolves to free him, whoever he may be.

As the prisoner stirs, Leonore recognizes her husband and utters an anguished cry. Florestan, unaware of her identity, begs Rocco to send word of his plight to his wife and asks for a drop of water. Touched by his pitiful condition, Rocco gives him a sip of wine. While Florestan expresses his gratitude, Leonore, torn both by joy at finding her husband and anxiety at their plight, offers him a crust of bread.

When the grave has at last been dug, Rocco gives the signal for Pizarro to descend into the dungeon. Pizarro draws a dagger, intending to kill Florestan. However, Leonore throws herself between them, reveals her true identity and holds Pizarro at bay with a pistol. A trumpet call sounds, announcing the arrival of the Minister, Don Fernando, and signalling Florestan's deliverance. Pizarro, filled with hate and rage, rushes out, taking Rocco with him. Florestan and Leonore express their rapturous joy at their reunion.

Scene 2

In a scene in which the prisoners are brought out into the sunlight once more, Don Fernando denounces Pizarro and proclaims his punishment. Leonore unlocks the chains that bind her husband and the prisoners and townsfolk join in a hymn to justice and the triumph of a wife's selfless love for her husband.



Background

Leonore (forerunner of the ultimate *Fidelio*) was first performed at the Theater an der Wien on November 20, 1805. There were only three performances, all in very unfavourable conditions: Napoleon, intent on the subjugation of Europe and his own glorification, had defeated the Austrians at Ulm in October 1805. Occupying French troops formed most of the audience at these performances in a Vienna quaking with fear and doubt.

In March of the next year, a somewhat changed version, savagely cut by the composer, was given two performances and then withdrawn after disagreements. It was not until eight years later that the opportunity arose for presenting it once more. This version, *Fidelio*, was produced in May 1814 and at last proven successful.

Fidelio is unusually charged with idealism and heroic concepts and the bourgeois opening (that hardly prepares us for the high tragedy that is to come) stems from a view of the subject that is as veracious as it is striking. Even in the darkness of a prison where all hope seems lost, the tranquil life of the bourgeoisie goes on - with a domestic garden setting, a young girl's dreams of love and the gaoler's pre-occupation with money.

Other more personal factors influenced Beethoven. He had been attracted to women all his life and in the final chorus of the opera he introduces Schiller's words: "Let him who has won him a dear wife, join us in our joy."

Here in the story of *L'Amour Conjugal* he found the story of woman idealised, the image of a wife as self-sacrificing and devoted as only imagination can create.

The music sings of freedom in a way that is relevant today not because the situations are analogous. It is 'modern' because the classic emotions of freedom, love and jealousy are minimised if they are tied too



FIDELIO ACT 2, SCENE 2
'Before the battlements'

closely to any one point in time.

Some commentators feel that the three-part structure of *Fidelio* - the opening 'Singspiel', the central melodrama and the closing cantata - are all artistically inconsistent. Instead of these styles being incompatible, they are essential to the mystical undercurrent of the opera: Leonore's quest.

Starting in the familiar world of chores and domesticity, she moves into an awesome world of mysterious forces and dangers, where only the extraordinary individual can survive, and returns to the everyday world bearing the gifts of liberty.

The decent into the abyss and the subsequent ascent out of the night into full sunlight: this is the dominant impression produced by *Fidelio*. The grand and classic humanity of the heroine remain as a model of a better Europe. Beethoven and Goethe, on the threshold of the 19th century, were vouchsafed a glimpse of the future which, more than a century later, is yet to be realised.

- M Lipschitz



Sinopsis

BEDRYF 1

Die verhaal speel af in die staatsgevangenis in Sevilla, Spanje, in die agttiende eeu. Florestan, 'n jong edelman, is twee jaar lank 'n gevangene, maar almal glo dat hy reeds dood is. Hy is destyds deur die tronkgoewerneur, Pizarro, in hegtenis geneem na hy laasgenoemde se misdade onthul het. Florestan se vrou, Leonore, is nietemin vol vertroue dat haar man nog leef. Sy vermoed dat Pizarro weet wat van hom geword het. Sy vermom haarself as 'n jong man (Fidelio) en werk in die gevangenis as die hooftronkbewaarder, Rocco, se assistent.

Die sleuteldraer Jaquino is verlief op Marzeline, Rocco se dogter. Tot sy ergernis is Marzeline verlief op Fidelio.

In die openingstoneel probeer Jaquino Marzeline van sy liefde oortuig, maar sy is afsydig weens haar nuutgevonde liefde vir Fidelio. Rocco en Fidelio kom binne en Rocco is daarvan oortuig dat Fidelio op sy dogter verlief is. Hy komplimenteer Jaquino op sy hardwerkendheid en sê dat sy jong assistent eendag sy regmatige beloning sal ontvang. In 'n kwartet weerspieël die viertal hul gevoelens. Daarna herinner Rocco die paartjie in 'n aria dat geluk ook op stoflike vooruitstrewendheid berus. Fidelio is egter oortuig dat die liefde tussen man en vrou onvoorwaardelike geluk beteken. Hy gebruik die geleentheid om Rocco te vra om, as blyk van sy vertroue, hom saam na die keldertronk te neem. Rocco kan aldus nie anders nie as om te vertel van die geheim-sinnige gevangene wat alleen in die kelder opsluit is en dat sy rantsoene geleidelik verminder word. Fidelio wonder of dié gevangene nie straks Florestan is nie.

Die bose Pizarro kom onder begeleiding van 'n groep wagte die tronkwerf binne. In die pos wat Rocco aan Pizarro oorhandig, is daar 'n brief met die inligting dat die minister, Don Fernando, in aantog is. Die minister kom ondersoek instel ná hy van Pizarro se magmisbruik te hore gekom het. Pizarro besluit om so gou moontlik van Florestan ontslae te raak en probeer Rocco omkoop om te help. Verskrrik antwoord Rocco dat moord nie een van sy pligte is nie. Hy willig egter in om Florestan se graf te grawe.

Bloot toevallig hoor Fidelio hul gesprek. Sy is met afgryse vervul en beroep haar op hoop en liefde om haar te onderskraag sodat sy Pizarro se bose plan kan fnuik. Haar simpatie lê ook by die ander gevangenes en sy pleit by Rocco om hulle uit hul donker kerkers te laat sodat hulle die sonlig in die tuin kan geniet. Hy huiwer aanvanklik, maar stem tog in - Pizarro is hom immers 'n guns verskuldig. Die gevangenes strompel stadig uit die kerkers, byna verblind deur die sonlig, en bid dat hulle met God se hulp vryheid en vrede sal vind. Rocco keer terug en sê dat Pizarro ingestem het dat Fidelio hom kan help om die graf te grawe. Op daardie oomblik bars Pizarro binne en beveel dat die gevangenes weer opgesluit word.

POUSE

BEDRYF 2

Toneel 1

Florestan is in die tronkkerker vasgeketting. Hy is wanhopig, maar troos hom daaraan dat hy in goedertrou gehandel het. In 'n yldroom sien hy Leonore as 'n hemelse engel wat hom kom red.

As hy uitgeput neerslaan, kom Rocco en Fidelio die kerker binne om sy graf te grawe. Fidelio hoop dat dit haar man is, maar besluit om die man te bevry, wie hy ook al mag wees. Die gevangene beweeg. Fidelio herken hom as Florestan. Florestan, onbewus van sy vrou se teenwoordigheid, smeek Rocco om sy vrou, Leonore, van sy penarie te vertel. Hy vra water. Rocco gee hom wyn en Fidelio gee hom brood.

Die graf is gegrawe en Rocco gee Pizarro 'n teken om in te kom. Pizarro haal 'n mes uit om Florestan om die lewe te bring. Fidelio spring tussen hulle in met 'n pistool en onthul dat sy Leonore is. 'n Trompetgeskal kondig die aankoms van die minister aan; en insgelyk die bevryding van Florestan. 'n Verwoede Pizarro storm uit, met Rocco agterna. Florestan en Leonore is oorstelp van blydschap. Hulle is verenig.

Toneel 2

Pizarro word deur Don Fernando veroordeel en gevonnissen terwyl die gevangenes weer in die sonlig uit die kerker gelei word. Leonore maak haar man se kettingboeie los.

Die gevangenes en dorpenaars sing 'n aangrypende loflied - van geregtigheid en die triomf van 'n vrou se onwrikbare liefde vir haar man en medemens.



Agtergrond

Leonore (voorloper van die uiteinde-like *Fidelio*) is die eerste keer op 20 November 1805 in die Theater an der Wien opgevoer. Daar was net drie opvoerings onder baie ongunstige omstandighede: Napoleon, wat vasrade was om die hele Europa te verower en vir homself roem in te oes, het die Oostenrykers in Oktober 1805 by Ulm verslaan. Die gehore was meestal Franse soldate en die plaaslike inwoners was vreesbevange en onseker.

In Maart dieselfde jaar is 'n veranderde weergawe, aansienlik deur Beethoven verkort, twee keer opgevoer, maar toe onttrek weens artistieke struwelinge. Eers agt jaar later is dit weer opgevoer, en hierdie weergawe, *Fidelio*, is in Mei 1814 met groot welslae op die planke gebring.

Fidelio is besonder gelaai met idealisme en heroïese gedagtes. Die doodgewone openingstoneel (wat 'n mens geensins voorberei op die tragedie wat volg nie) spruit uit 'n beskouing van die bevrydingsonderwerp - grondig waar en ook ewe trefend. Selfs in die donker tronksel waar alle hoop vervaag, gaan die rustige alledaagse lewe voort - met 'n alledaagse tuitoneel, 'n jong meisie se liefdesdrome en die bewaarder se beheptheid met geld.

Ander meer persoonlike faktore het Beethoven beïnvloed. Hy was sy lewe lank aangetrokke tot vroue: in die opera se slotkoortoneel gebruik hy Schiller se woorde: "Laat hy wat vir hom 'n lieuwe vrou gevind het, saam met ons juig".

In hierdie verhaal *L'Amour Conjugal* het hy die geïdealiseerde vrou gevind; die beeld van 'n selfopofferende en toegewyde (perfekte) vrou wat 'n mens eintlik net in 'n verbeeldingsvlug aantref.

Die musiek weerklink van vryheid op 'n tema wat vandag nog geldig is, maar nie omdat die eietydse situasies absoluut soortgelyk is nie. Dit is eietyds omdat die klassieke emosies van vryheid, liefde en jaloesie afgeskaal word as dit te geredelik in 'n besondere enkele tydvak geplaas word.

Sommige kenners meen dat die



FIDELIO BEDRYF 2, TONEEL 1
'Florestan word bevry'

driedelige struktuur van *Fidelio* - die inleidende Singspiel (praatsang), die sentrale melodrama en die slotkantate - uit 'n artistieke oogpunt oneweredig is. Hoewel hierdie style onversoenbaar blyk te wees, is hulle noodsaaklik vir die mistieke onderstroming van die opera: Leonore se desperate soektog na haar man.

Sy begin in die bekende wêreld van huislikheid en alledaagshede, konfronteer daarna die verbysterende wêreld van mistieke magte en gevare waar net die uitsonderlike individu kan oorleef, en keer oplaas terug na die realistiese omgewing, waarvan die mens se vryheid 'n belangrike deel vorm.

Die oorheersende eienskap van *Fidelio* word gevind in die donker dieptes van 'n tronk (met of sonder tralies) en die uiteindelijke oorwinning wat deur die helder sonlig gesimboliseer word. Die grootse en klassieke menslikheid van die heldin bly steeds 'n model vir 'n beter Europa (wêreld). Op die drumpel van die negentiende eeu het Beethoven en Goethe 'n soort vooruit beskouing van 'n toekoms gehad, 'n wêreld wat meer as 'n eeu later nog nie gerealiseer het nie.

- M Lipschitz





"Only when we learn to love the cosmic essence of life are we able to surrender for ever our earthly bondage, and think and feel as truly free beings. This essence, or spirit of freedom, is present in the world today – in Eastern Europe, South Africa and elsewhere."



This Production

In that Beethoven's music is universal yet always contemporary, one is constantly invited to contemplate it anew. For this production of *Fidelio*, the audience is presented with a curtain that suggests an open-ended question at the outset: it depicts the earth as a world prison, reminding us that there will be an on-going meshing and interaction between freedom and bondage as long as there are people. This is apparent in the evolution of a cosmic order. Even astronauts, who are permitted temporarily to escape into world space, have, after a certain time, to return to the prison of our planet. Only when we learn to love the cosmic essence of life are we able to surrender forever our earthly bondage, and think and feel as truly free beings. This essence, or spirit of freedom, is present in the world today - in Eastern Europe, South Africa and elsewhere.

The first visual setting of this production of *Fidelio* depicts an idyll, warm sunlight and nature; yet behind it is the menace of the prison. The second set suggests a timeless space symbolic of destiny - a cul-de-sac out of which Pizarro appears. This world prison casts its shadow not only on the present time, but on the future, beyond the year 2000. The third visual conception represents Florestan's individual destiny: a heavy, oppressive cross forms the metal and stone architecture of his solitary cell; Florestan is the human embodiment of Christ in his passion. Before the final liberation scene, a massive prison grille is placed in front of the set. When it opens and the stage lights up, man's liberation, as well as the union in love of an individual man and woman, is celebrated. Lighting plays a central symbolic role in this production. Beethoven is and will always be universal and of cosmic dimension.

- Günther Schneider-Siemssen,
(January 1990)



GÜNTHER SCHNEIDER-SIEMSSSEN

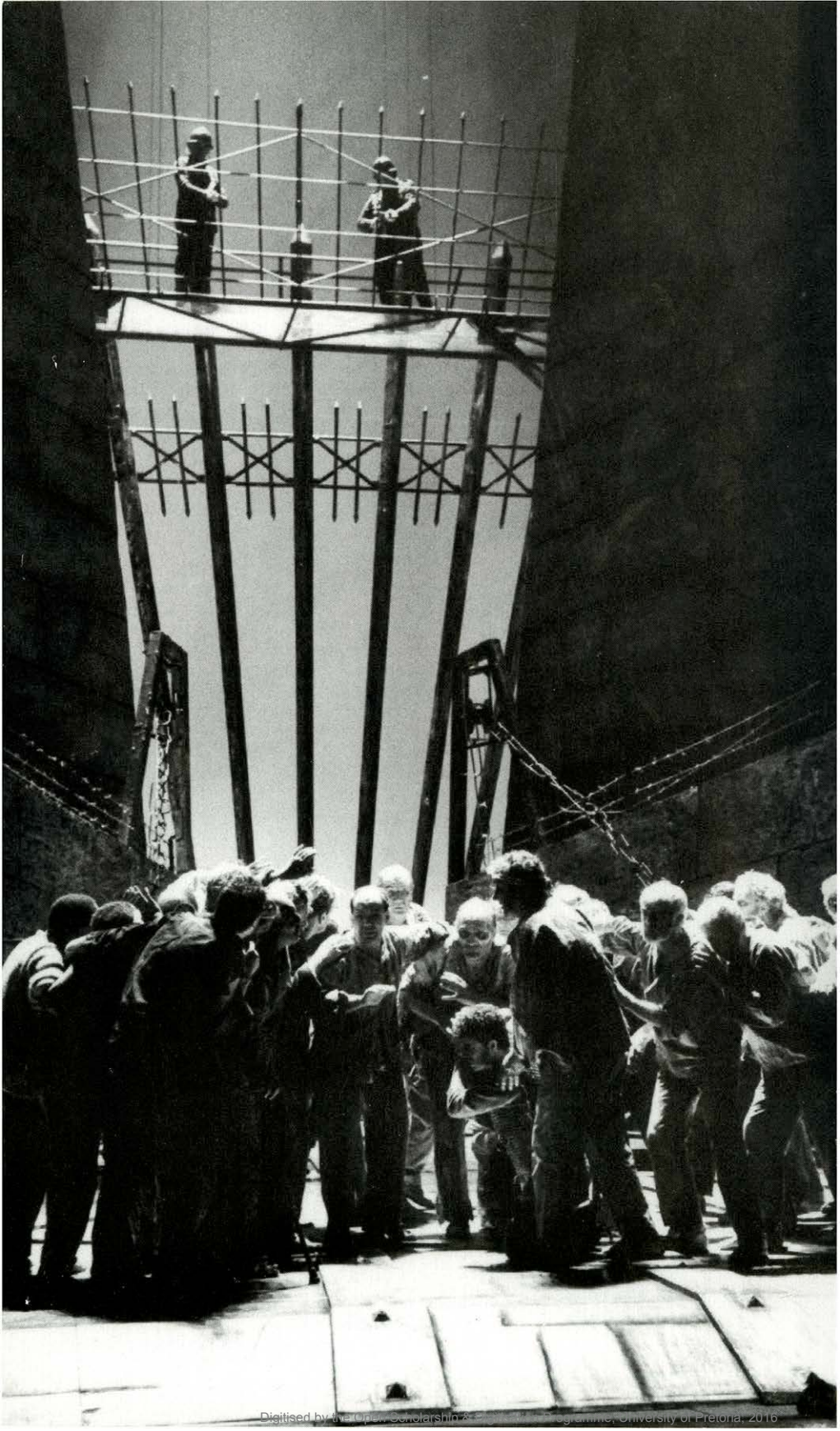
Dié Produksie

Omdat Beethoven se musiek universeel, dog immer eietyds is, wil 'n mens dit altyd opnuut benader. Met die instap vir hierdie opvoering van *Fidelio*, word die gehoor gekonfronteer met 'n gordyn wat 'n ope vraag stel: 'n beeld van ons wêreld as 'n aardse gevangenis wat ons daaraan herinner dat, solank daar mense is, daar altyd 'n verstrengeling en wisselwerking tussen vryheid en gevangenskap sal wees. Dit blyk uit die evolusie van 'n kosmiese orde. Selfs ruimtevaarders wat tydelik toegelaat word om in die ruimte te ontsnap, moet uiteindelik na die gevangenis van ons planeet terugkeer. Dit is eers as ons leer om die kosmiese essensie van die lewe lief te hê, dat ons ons aardse gevangenskap kan opsê en vir ewig soos werklike vry wesens kan dink en voel. Die essensie hiervan - die gees van vryheid - is vandag oral in die wêreld te sien: Oos-Europa, Suid-Afrika en elders.

Die eerste visuele stel van hierdie opvoering van *Fidelio* skilder 'n idille, die natuur in warm sonlig gebaa. Tog staan die onheilspellende tronk in die agtergrond. Die tweede stel suggereer 'n tydlose ruimte wat die noodlot simboliseer - 'n doodloopstraat waaruit Pizarro verskyn. Dit is 'n aardse gevangenis wat sy skadu nie net oor die hede nie, maar ook oor die toekoms - verby die jaar 2000 - gooi. Die derde visuele konsep verteenwoordig Florestan se individuele lot: 'n swaar, neerdrukkende kruis is die metaal-en-klip-argitektuur van sy eensame sel. Florestan is die menslike vergestaltung van Christus in sy passie. 'n Reuse-tronkhek is voor die bevrydingstoneel voor die stel geplaas. Wanneer dit opgaan en die verhoog verlig, word die mens se bevryding én die vereniging van man en vrou gevier. Die beligting speel 'n sentrale simboliese rol in hierdie produksie. Weens die duidelik kosmiese dimensie in sy werk, is Beethoven universeel, en sal altyd so bly.

- Günther Schneider-Siemssen (Januarie 1990)





Cast • Rolbesetting

(IN ORDER OF APPEARANCE • SOOS HULLE VERSKYN)

Jacquino <i>Doorkeeper & Turnkey/Deurwagter & sleuteldraer</i>	CRAIG DOWNES
Marzeline <i>Rocco's daughter/Rocco se dogter</i>	AVIVA PELHAM
Rocco <i>Jailer/Tronkbewaarder</i>	DON GARRARD
Leonore <i>Fidelio; Florestan's wife/Fidelio; Florestan se vrou</i>	MARITA NAPIER
Don Pizarro <i>Governor of the State Prison/ Goewerneur van die staatsgevangenis</i>	HANS VAN HEERDEN
Prisoner 1/Gevangene 1	ANDRÉ FOX
Prisoner 2/Gevangene 2	FIKILE MVINJELWA
Florestan <i>Nobleman & Prisoner/Edelman & gevangene</i>	MOISES PARKER
Don Fernando <i>Minister</i>	GEORGE STEVENS

CHORUS • KOOR

Lex Alport*, Lynne Anderson, Patrick Baatjies*, Dirk Binneman, Roy Bosch, Ron Bowers, Claude Brown, Marcel Cabano, Nicola Cencherle*, Arthur Court*, Anne Crosbie, Harold de Mondt, Philip de Vos*, Marcus Desando**, Barry Farmer, Christina Farr*, Robert Fokkens, André Fox**, Denise Groenewald, Jeremy Hammond, Jennifer Hartman*, Monika Hollemann, Elizabeth Immelman**, Henk Klijnhans**, Hilary Kreyenbroek, David Kruger, Elizabeth Lambert, Albert le Roux, David Leverton, Yu-Hsien Lin, Aletta Loopuyt*, Adri Louw, Frances Morris, Rosemaree Motiki, Abel Motsoadi**, Dragana Mrdjen, Fikile Mvinjelwa**, Cynthia Nixon, Stephen Oliver, Brian Orsmond, Cherene Radis, Rialette Reynierse*, Gillian Rother, Bernd Rückemesser*, Hilda Sandak-Lewin*, Eileen Schapiro, Machteld Schumann, Helmut Schwarze, Hazel Scott, Bernie Segal, Derek Smit, Denver Smith*, George Stevens*, Jill Stevenson, Ret Steyn, Keith Timms*, Johlane Treurnicht, Maureen Tyson*, Marius van Lonkhuysen, Michael Vanyaza, Adrian Veary, Désirée Walker, Marianne Wentzel**, Cobis Wilson, Chris Woolnough

* CAPAB PERMANENT CHORUS MEMBERS/LEDE VAN KRUIK SE VASTE KOOR

** CAPAB OPERA STUDIO MEMBERS/LEDE VAN KRUIK OPERA-ATELJEE

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CHILDREN • KINDERS

Barbara Lambert, Laura Lambert, David Louw, Lirrisa Motiki, Andrea Pretorius, Nicholas Pretorius, Jean-Louis Segal, Mizanne Segal

UNDERSTUDIES • PLAASVERVANGERS

Leonore: **Isabelle van Zyl**, Florestan: **Petrus van Heerden**, Pizarro: **Abel Motsoadi**, Rocco: **Arthur Court**, Marzeline: **Diane Breetzke**, Jacquino: **Henk Klijnhans**, Don Fernando: **Fikile Mvinjelwa**.



Conductor

REINHARD SCHWARZ is currently the principal conductor at the Gärtnerplatz Opera House in Munich and CAPAB Opera's Principal Guest Conductor. He conducted Wagner's *Der fliegende Holländer* in March last year at the Nico. In 1992 he conducted Wagner's *Tristan und Isolde* in February and Verdi's *Requiem* for CAPAB Opera in August in Cape Town. Born in Berlin, he studied at the Berlin Conservatoire with Prof Herbert Ahlendorf, also attending conducting courses with Herbert von Karajan in Berlin and Franco Ferrara in Hilversum, Holland. In 1973 he became artistic assistant and official 'maestro sostituto' to Karajan at the Easter Festival in Salzburg. During his five years as resident conductor and coach at the Basel Opera he conducted more than three hundred performances. He was appointed resident conductor at the Wuppertal and Frankfurt Opera. From 1971 to 1978 Schwarz was principal conductor at the Hagen Opera, following which he acted as staff conductor at the Vienna State Opera and Volksoper for four years. In 1981 he was appointed head of conducting studies at the Vienna Conservatoire. He was head of opera, general music director and principal conductor of the Krefeld and Mönchengladbach Opera Houses, and also principal conductor of the Niederrheinische Symphony Orchestra. He regularly conducts at the Vienna State Opera and the Berlin Philharmonic Orchestra and at most top European opera houses. He has made a significant career as a symphony conductor working regularly in Berlin, Vienna, Munich, Leipzig, Rome and Milan, and toured Japan with the Gärtnerplatz Opera Company early in 1991. Schwarz made his South African debut in 1987 when he conducted CAPAB Opera's first production of Wagner's *Die Meistersinger von Nürnberg*. He conducted Beethoven's *Fidelio* and Weber's *Der Freischütz* in 1990 at the Nico. Besides Mozart's *Don Giovanni* in Cape Town and Munich, Schwarz has also conducted the SA National Youth Orchestra and the National Orchestra in the Transvaal in 1991. Last month he conducted the CTSO in the Human Rights Concert in works by Schönberg, Peter-Louis van Dijk and Schubert at the Cape Town City Hall and at the University of the Western Cape.



Dirigent

REINHARD SCHWARZ is die hoofdirigent van die Gärtnerplatz Operahuis in München en die hoof gasdirigent van die Kaapse Filharmoniese Orkes. Hy het in Maart verlede jaar Wagner se *Der fliegende Holländer* in die Nico gedirigeer. In 1992 was hy op die podium vir Wagner se *Tristan und Isolde* en Verdi se *Requiem* vir KRUIK Opera in Kaapstad. Schwarz is in Berlyn gebore. Hy het aan die

Berlynse Konservatorium onder prof Herbert Ahlendorf gestudeer en het dirigeerkursusse van Herbert von Karajan in Berlyn en Franco Ferrara in Hilversum bygewoon. In 1973 het hy die artistieke assistent en amptelike 'maestro sostituto' vir Karajan by die Paasfees in Salzburg geword. Tydens sy vyf jaar as vaste dirigent en afrigter by die Basel Opera het hy meer as driehonderd opvoerings gedirigeer. Hy is aangestel as vaste dirigent by die Wuppertal en Frankfurt Opera. Van 1971 tot 1978 was Schwarz hoofdirigent by die Hagen Opera, waarna hy die pos van soliste-dirigent by die Weense Staatsopera en die Volkoper vier jaar lank behartig het. In 1981 is hy aangestel as hoof van dirigeerkuns aan die Weense Konservatorium. Hy was operahoof, algemene musiekdirekteur en hoofdirigent van die Krefeld Opera en Mönchengladbach Operahuis en ook hoofdirigent van die Niederrheinische Simfonie-orkes. Hy dirigeer gereeld by die Weense Staatsopera, die Berlynse Filharmoniese Orkes en by die meeste belangrike Europese operahuise. Hy het 'n besondere loopbaan as simfoniese dirigent gevestig en dirigeer gereeld in Berlyn, Wenen, München, Leipzig, Rome en Milaan. Vroeg in 1991 het hy saam met die Gärtnerplatz Operageselskap in Japan getoer. Hy het sy Suid-Afrikaanse debuut in 1987 gemaak toe hy KRUIK Opera se eerste opvoering van Wagner se *Die Meistersinger von Nürnberg* gedirigeer het, gevolg deur nuwe Nico-produksies van Beethoven se *Fidelio* en Weber se *Der Freischütz* in 1990 en Sonja Frisell se voorstelling van Mozart se *Don Giovanni* in 1991. Hy het ook die SA Nasionale Jeugorkes en die Nasionale Orkes in Transvaal in 1991 gedirigeer. Hy het laasmaand die KSO in die Menseregte-konsert in werke van Schönberg, Peter-Louis van Dijk en Schubert in die Kaapstadse Stadsaal en by die Universiteit van Wes-Kaapland gedirigeer.



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Producer

CHRISTINE CROUSE, Resident Producer at CAPAB Opera, made her operetta directorial debut with Strauss's *Der Fledermaus* at the Nico in December last year. In March this year she directed Mozart's *Die Zauberflöte* at the Oude Libertas Amphitheatre in Stellenbosch, where she has been appointed as a lecturer in Theatre Studies at the US Conservatoire since the beginning of this year. She studied Drama at the University of Pretoria. Since her appointment in 1981 as resident producer at CAPAB Opera, she has collaborated with visiting directors such as Ande Anderson, Günther Schneider-Siemssen, Sonja Frisell and Michael Rennison. She was awarded the Fred Dalberg Bursary in 1985 and went to Germany and Austria for further studies. She has been involved with most of CAPAB's opera and musical productions, and was responsible for re-stagings of *Madama Butterfly*, *Otello*, *Le Nozze di Figaro* (also in Port Elizabeth), *Rigoletto*, *La Traviata* and Michael Rennison's production of *Carmen* and Schneider-Siemssen's *Fidelio*. Her debut proper as operatic stage director came in 1989 with *Il Matrimonio Segreto*. Her staging of *La Bohème* in 1991 received high praise and in 1991 she received the Nederburg Opera Prize for that production. At the end of 1990 she directed a new production of *Hänsel und Gretel*. In 1991 she re-staged Richard Strauss's *Der Rosenkavalier* and Mozart's *Die Zauberflöte* and *Le Nozze di Figaro* in Cape Town, whilst also tackling Puccini's Tryptich operas - *Il Tabarro* and *Suor Angelica* - for NAPAC at the Playhouse in Durban. In 1992 she re-staged her production of *La Bohème* at the Nico and at the Arts Festival in Grahamstown. Last year she directed Schneider-Siemssen's production of *Der fliegende Holländer* in Cape Town and Act 1 of Mozart's *Die Zauberflöte* in Stellenbosch. She, however, ventured into the operetta genre previously, re-staging Gilbert & Sullivan's *The Mikado* and as director for television productions of Strauss's *Der Zigeunerbaron* and Lehár's *Die lustige Witwe*.



Regisseur

CHRISTINE CROUSE, vaste regisseur by KRUIK Opera, het haar operette regisseursdebuut verlede jaar in Desember by die Nico gemaak met Strauss se *Die Fledermaus*. In Maart vanjaar het sy ook die spel-leiding van Mozart se *Die Zauberflöte* by die Oude Libertas Amfiteater op Stellenbosch behartig, waar sy met ingang vanjaar as dosent in Teaterkunde by die

Konservatorium aangestel is. Sy het drama aan die Universiteit van Pretoria gestudeer. Sedert haar aanstelling in 1981 as vaste regisseur by KRUIK-Opera het sy saam met internasionaal erkende regisseurs soos Ande Anderson, Günther Schneider-Siemssen, Sonja Frisell en Michael Rennison gewerk. Die Fred Dalberg-Studiebeurs is in 1985 aan haar toegeken en sy is vir verdere studies na Duitsland en Oostenryk. Sy was by die meeste van KRUIK-Opera se operas, operettes en musiekpele betrokke en het ook die heropvoerings van heelparty produksies behartig, soos onder meer *Madama Butterfly*, *Otello*, *Le Nozze di Figaro* (ook in Port Elizabeth), *Rigoletto* en *La Traviata*. Vir SAKRUK het sy Rennison se voorstelling van *Carmen* en Schneider-Siemssen se *Fidelio* behartig. Haar volwaardige debuut as opera-regisseur was met *Il Matrimonio Segreto* in 1989. In 1990 is haar opvoering van *La Bohème* in die Nico met lof begroet en sy het in 1991 die Nederburg-Operaprys vir haar spel-leiding van daardie produksie ontvang. Sy het einde 1990 'n nuwe produksie van Humperdinck se *Hänsel und Gretel* op die planke gebring. In 1991 het sy Richard Strauss se *Der Rosenkavalier* en Mozart se *Die Zauberflöte* en *Le Nozze di Figaro* in Kaapstad heropgevoer, terwyl sy ook vir NARUK die regie behartig het van Puccini se Triptiek-operas - *Il Tabarro* en *Suor Angelica* - in die Playhouse in Durban. In 1992 het sy haar voorstelling van *La Bohème* in die Nico heropgevoer, asook by die Kunstefees in Grahamstad. Verlede jaar het sy *Der fliegende Holländer* in Kaapstad op die planke gebring. Sy het wel voorheen haar aan die operette-genre verbind - 'n heropvoering van Gilbert & Sullivan se *The Mikado* en as regisseur vir televisieproduksies van Strauss se *Der Zigeunerbaron* en Lehár se *Die lustige Witwe*.



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BE ON THE LOOK-OUT FOR GOING OUT

Soloists

MARITA NAPIER (Leonore/Fidelio) was a member of the panel of adjudicators at the Transnet/Unisa International Singing Competition in Pretoria in January this year. Last year she sang Senta in Wagner's *Der fliegende Holländer* at the Nico, Electra in Mozart's *Idomeneo* and Santuzza in Mascagni's *Cavalleria Rusticana* at the Pretoria State Theatre and Puccini's heroine Tosca and Beethoven's Leonore in *Fidelio* in Roodepoort. She was also the soloist in Roodepoort in the South African premiere of Gorecki's Third Symphony. In 1992 she sang the title role in Wagner's *Tristan und Isolde* and Leonora in Verdi's *Il Trovatore* in Cape Town. She has established herself internationally as an exponent of the music of Wagner and Richard Strauss, having sung numerous works by these composers throughout the world. Napier is one of three South African born opera singers who have achieved opera's Grand Slam, having sung lead roles at the Metropolitan Opera in New York, the Vienna State Opera, La Scala in Milan and Covent Garden in London. She is a world-renowned interpreter of Chrysothemis in Strauss' *Elektra* (on occasion opposite Birgit Nilsson in the title role) in San Francisco, Belgrade and Stuttgart. One of her greatest achievements was performing at the Bayreuth Festival, whilst she was voted 'Voice of America' for her Senta in *Der fliegende Holländer* in San Francisco in the late seventies. She holds the distinction of singing for the biggest television audience in the world ever when she gave a concert in Beijing on the Met tour to China. Napier started her association with CAPAB Opera in 1976 when she returned for the first time to South Africa to sing Senta, after which she sang Leonore in *Fidelio* and *La Forza del Destino*; Brunnhilde in *Die Walküre*, Santuzza in *Cavalleria Rusticana*, Abigaille in *Nabucco*, Lady Macbeth and Turandot at the Nico. Last year Napier was the head of an Opera Studio for young singers at PACT. Although she moved to Cape Town permanently this year, she will still honour her overseas commitments. She recorded the Mother in Humperdinck's *Hänsel und Gretel* with the Bamberg Symphony Orchestra under Horst Stein. She has many recordings to her credit, among others Beethoven's Choral Symphony under Seiji Ozawa and Schönberg's *Gurrelieder* under Pierre Boulez, which has become something of a speciality in her repertoire, as well as Kurt Weill's opera *Der Zar Lasst sich Photographieren* with fellow South African soprano Carla Pohl.



Soliste

MARITA NAPIER (Leonore/Fidelio) was in Januarie vanjaar 'n lid van die paneel beoordelaars vir die Transnet/Unisa Internasionale Sangkompetisie in Pretoria. Verlede jaar was sy Senta in Wagner se *Der fliegende Holländer* in die Nico, Elektra in Mozart se *Idomeneo* en Santuzza in Mascagni se *Cavalleria Rusticana* in die Staatsteater Pretoria en Puccini se heldin Tosca en Beethoven se Leonore in *Fidelio* in Roodepoort. In Roodepoort was sy ook die solis in die Suid-Afrikaanse premiere van Gorecki se *Derde Simfonie*. In 1992 het sy die naamrol in Wagner se *Tristan und Isolde* en Leonora in Verdi se *Il Trovatore* in Kaapstad gesing. Sy word internasionaal erken as 'n eksponent van die musiek van Wagner en Richard Strauss, ná sy in dié komponiste se werke dwarsoor die wêreld opgetree het. Napier is een van drie Suid-Afrikaans gebore operasangers wat opera se Grand Slam behaal het met die sing van hoofrolle in die Metropolitan Opera in New York, die Weense Staatsopera, La Scala in Milaan en Covent Garden in Londen. Sy is 'n wêreldberoemde vertolker van Chrysothemis in Strauss se *Elektra* (by geleentheid teenoor Birgit Nilsson in die naamrol) in San Francisco, Belgrado, Basel en Stuttgart. Een van haar grootste prestasies was haar deelname aan die Bayreuthfees en in die laat jare sewentig is sy as die 'Voice of America' aangewys vir haar Senta in *Der fliegende Holländer* in San Francisco. Sy is die sanger wat vir die grootste televisiegehoor ter wêreld gesing het toe sy die solis was in 'n konsert in Beijing toe die Met in China getoer het. Napier se verbintenis met KRUIK het in 1976 begin toe sy vir die eerste keer na Suid-Afrika teruggekeer het om Senta te sing. Daarna is sy as Leonore in *Fidelio* en *La Forza del Destino*, Brunnhilde in *Die Walküre*, Santuzza in *Cavalleria Rusticana*, Abigaille in *Nabucco*, Lady Macbeth en Turandot in die Nico gehoor. Verlede jaar was Napier die hoof van 'n Opera-ateljee vir jong sangers by TRUK. Hoewel sy haar van vanjaar af permanent in Kaapstad gevestig het, sal sy nog haar buitelandse verpligtinge nakom. Haar jongste opname was die Moeder in Humperdinck se *Hänsel und Gretel* saam met die Bambergse Simfonie-orkes onder Horst Stein. Sy het helparty opnames gemaak, onder meer Beethoven se *Koorsimfonie* met Seiji Ozawa en Schönberg se *Gurrelieder* met Pierre Boulez, wat 'n soort spesialiteit in haar repertorium geword het, sowel as Kurt Weill se opera *Der Zar Lasst sich Photographieren* met haar landgenoot-sopraan Carla Pohl.



MOISES PARKER (Florestan), born in Cuba, began vocal studies while pursuing a teaching career in Spanish and Religious Education in Jamaica and the USA, and continued at the Munich and Verdi Conservatoires and at the Juilliard Music School. His US debut in 1976 at the New York City Opera was as Don José (*Carmen*). He was the leading tenor at the Strassbourg Opera with Alain Lombard as musical director and performed with the Welsh National Opera in Cardiff and London. He has worked with directors such as Götz Friedrich, Joachim Herz and Peter Erlich. He received the 1974 Buseto Voce Verdiane, the 1975 Barcelona Francisco Vinas Prize and the 1976 American National Opera Institute Grant. He has performed in many international opera houses, including Edinburgh, Glasgow, Philadelphia, Baltimore, Munich, Stuttgart and the Deutsche Oper Berlin. He has recorded for BBC Londen, Freies Berlin, Radio Vara Holland, and for Bayrischer Rundfunk and Channel 47 (New York).

MOISES PARKER (Florestan), in Kuba gebore, het sy vokale studies begin as onderwyser in Spaanse en Religie in Jamaika en die VSA. Hy het ook by die konservatoriums van München en Verdi en aan die musiekskool Juilliard gestudeer. Sy VSA-debuut in 1976 by die New York City Opera was as Don José (*Carmen*). Hy was die hooftenoor by die Straatsburg Opera met Alain Lombard as musiekdirekteur en het met die Welsh National Opera in Cardiff en Londen opgetree. Hy het met regisseurs soos Götz Friedrich, Joachim Herz en Peter Erlich gewerk. Die Buseto Voce Verdiane (1974), Barcelona Francisco Vinas Prize (1976) en Amerikaanse Nasionale Opera-instituutbeurs is aan hom toegeken. Hy het in baie internasionale operahuise gesing, insluitend Edinburg, Glasgow, Philadelphia, Baltimore, München, Stuttgart en die Deutsche Opera in Berlyn. Hy het opnames gemaak vir die BBC Londen, Freies Berlyn, Radio Vara Holland, en vir die televisiesenders Bayrischer Rundfunk en Channel 47 (New York).

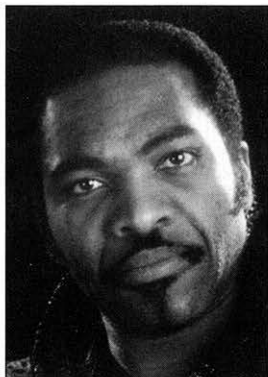
HANS VAN HEERDEN (Don Pizarro), head of the Pretoria Technikon Opera School and winner of five Nederburg Opera Prizes, last sang in Cape Town in 1992 as Kurwenal in *Tristan und Isolde*. He recently sang the title role in Verdi's *Nabucco* in Pretoria, the role with which he opened the Sand du Plessis in Bloemfontein in 1985. He was Head of PACOFS Opera since 1978 where he also directed *Hänsel und Gretel* and *Der fliegende Holländer*. He went to Vienna in 1961 to study with Maria Hittorf and was the lead-baritone at the Frankfurt-am-Main Opera during his European career, spanning a decade. From 1963 to 1970 he was the lead-baritone at the opera houses of Ulm, Bonn, Wiesbaden and Frankfurt and made guest appearances in leading roles in Aachen, Munster, Dusseldorf, Karlsruhe, Mannheim, Cologne and Munich. His repertoire is vast - from Verdi to Puccini, from Mascagni to Rossini and Mozart - and is regarded as a foremost exponent of Wagner.

HANS VAN HEERDEN (Don Pizarro), hoof van die Technikon Pretoria Operaskool en wenner van vyf Nederburg Operapryse, het laas in 1992 in Kaapstad opgetree as Kurwenal in *Tristan und Isolde*. Hy het pas die naamrol in Verdi se *Nabucco* in Pretoria gesing, die rol waarmee hy die Sand du Plessis in Bloemfontein in 1985 geopen het. Hy was sedert 1978 hoof van SUKOVS Opera waar hy ook die regie van *Hänsel und Gretel* en *Der fliegende Holländer* behartig het. Hy was die hoofbariton by die Frankfurt-am-Main Opera tydens sy dekadellange Europese loopbaan ná hy in 1961 in Wenen is vir sangstudie onder Maria Hittorf. Van 1963 tot 1970 was hy hoofbariton aan die operahuise van Ulm, Bonn, Wiesbaden en Frankfurt en het as gaskunstenaar in Aachen, Munster, Dusseldorf, Karlsruhe, Mannheim, Keulen en München opgetree. Sy repertorium is omvangryk - hoofrolle van Verdi tot Puccini, Mascagni tot Rossini en Mozart - en hy word as 'n voorste Wagner-eksponent beskou.

DON GARRARD (Rocco) last year appeared as soloist at the Oude Libertas, Stellenbosch, at the Nico in the Folley Gala and added *Peter Grimes* (Swallow), *Der fliegende Holländer* (Daland), *Don Giovanni* (Commendatore) and *Aida* (Ramfis) to the many productions he has previously sung at the Nico - *Lohengrin*, *Fidelio*, *Zauberflöte*, *Tristan und Isolde*, *Guglielmo Tell* and *The Turk in Italy*. He sang Ramfis in *Aida* in Bloemfontein, and sang oratorio solo parts in Cape Town, Johannesburg and Pretoria. Born in Vancouver, he studied in Toronto and Italy, and moved to England in 1961. He sang with conductors such as Abbado, Barenboim, Dorati, Haitink, Levine, Maazel and Solti. He sang Wotan in the English *Ring Cycle* under Goodall, and performed numerous Wagner *Rings* in Britain and America. He has sung at most international opera houses and festivals, and was involved in two world premieres - Benjamin Britten's *Curtlew River* and Carlisle Floyd's *Willie Stark*.

DON GARRARD (Rocco) was verlede jaar 'n solis by die Oude Libertas, Stellenbosch, en in die Nico vir die Folley Galakonsert en het *Peter Grimes* (Swallow), *Der fliegende Holländer* (Daland), *Don Giovanni* (Commendatore) and *Aida* (Ramfis) gevoeg by die heelarty Nico-produksies waarin hy gesing het, soos *Lohengrin*, *Fidelio*, *Zauberflöte*, *Tristan und Isolde*, *Guglielmo Tell* en *The Turk in Italy*. Hy het Ramfis in Bloemfontein gesing en as oratorium-solis in Kaapstad, Johannesburg en Pretoria opgetree. Hy is in Vancouver gebore, het in Toronto en Italië gestudeer en het in 1961 na Engeland verhuis. Hy het met dirigente soos Abbado, Barenboim, Dorati, Haitink, Levine, Maazel en Solti opgetree, was Wotan onder Goodall in die ENO se *Ringsiklus*, asook in talle Wagner Ringsiklusse in Brittanje en Amerika. Hy het in twee wêreldpremieres gesing - *Curtlew River* (Britten) en *Willie Stark* (Floyd) - asook in die meeste internasionale operahuise en feeste.

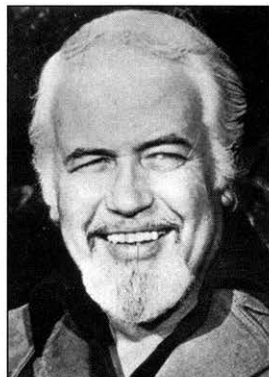




MOISES PARKER
Florestan



HANS VAN HEERDEN
Don Pizarro



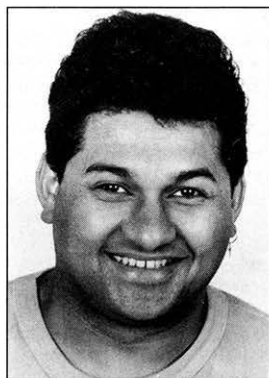
DON GARRARD
Rocco



AVIVA PELHAM
Marzeline



CRAIG DOWNES
Jacquino



GEORGE STEVENS
Don Fernando



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AVIVA PELHAM (Marzelline) has this year appeared at the Johannesburg Civic Theatre with Sibonghile Khumalo as co-star in *Sisters in Sync* after her Rosalinde in *Die Fledermaus* at the Nico. Last year she sang leading roles in *Kismet* and *Don Giovanni* and appeared as soloist in the Folley Gala Concert in Cape Town. In 1992 she sang in *The Sound of Music*, *La Bohème* and *The Merry Widow* in Cape Town and in *The Great Waltz* in Bloemfontein. In 1991 she was heard in three Mozart operas - *Giovanni*, *Zauberflöte* and *Le Nozze di Figaro* - and sang the title role in *La Belle Hélène* which earned her The Friends's Special Prize. Born in Zimbabwe, she studied through Trinity College, the Royal School of Music and Unisa, and obtained a Performers Diploma (Opera) and Master's degree (Music) at UCT in 1979. Since her debut for CAPAB in *Don Pasquale* she appeared in operas by Mozart, Verdi, Puccini, Donizetti, Britten, Rossini, Poulenc, Ravel, Bizet, Pergolesi, Beethoven and Weber. In 1978 she received the Bell'Arte Award for her services to music in Cape Town. In 1980 the Governess in *The Turn of the Screw* landed her the Nederburg Opera Prize and the Friends's Singer of the Year Award. In 1984 she received the Dalberg Award which enabled her to study in Italy. A lecturer at the UCT Opera School, she has appeared in concerts throughout SA, also on television and radio.

AVIVA PELHAM (Marzelline) het vanjaar met Sibonghile Khumalo in die Stadskouburg Johannesburg opgetree in *Sisters in Sync* ná haar Rosalinde in *Die Fledermaus* in die Nico. Verlede jaar het sy hoofrolle gesing in *Kismet* en *Don Giovanni* en was ook 'n solis in die Folley Galakonsert in Kaapstad. In 1992 het sy in *The Sound of Music*, *La Bohème* en *The Merry Widow* in Kaapstad en in *The Great Waltz* in Bloemfontein gesing. In 1991 is sy in drie Mozart-operas gehoor - *Giovanni*, *Zauberflöte* en *Le Nozze di Figaro* - en het die naamrol in *La Belle Hélène* gesing, wat aan haar die Vriende se Spesiale Prys besorg het. Sy is in Zimbabwe gebore, het deur Trinity College, die Koninklike Musiekskool en Unisa gestudeer en haar (opera) voordragsdiploma en (musiek) meestersgraad in 1979 aan die UK verwerf. Sedert haar debuut vir KRUIK in *Don Pasquale* het sy opgetree in operas van Mozart, Verdi, Puccini, Donizetti, Britten, Rossini, Poulenc, Ravel, Bizet, Pergolesi, Beethoven en Weber. In 1978 het sy die Bell'Arte-prys ontvang vir haar diens aan musiek in Kaapstad. Haar Governess in *The Turn of the Screw* het die Nederburg Operaprys 1980 en die Vriende se Sanger van die Jaar-prys aan haar besorg. In 1984 het sy die Dalberg-prys ontvang en in Italië gaan studeer. Sy doseer aan die UK Operaskool en het dwarsoor SA in konserte opgetree, sowel as vir televisie en radio.

CRAIG DOWNES (Jacquino) has just made his debut at the Pretoria State Theatre as Ismaele in Verdi's *Nabucco*. Last year he sang in *Kismet* (Caliph), *Der fliegende Holländer* (Steersman), *Aida* (Messenger) and *Die Fledermaus* (Dr Blind) in Cape Town, and he was a soloist in the tour production *A Night in Vienna*. He has sung in operas, operettas and musicals at the Nico, as well as in Michael Williams' African operas *The Milkbird*, *The Seven-Headed Snake* and *Child of the Moon*. Downes, a Junior Soloist with CAPAB Opera, made his Transvaal debut in 1991 in *Die Entführung aus dem Serail* in Roodepoort. He appeared in the TV programme *Serenade in the Wineland* and sang the tenor parts in *Messiah* and Mozart's *Coronation Mass* in Cape Town. Nellie du Toit is his vocal advisor.

CRAIG DOWNES (Jacquino) het pas sy debuut in die Staatsteater Pretoria gemaak as Ismaele in Verdi se *Nabucco*. Verlede jaar het hy in *Kismet* (Caliph), *Der fliegende Holländer* (Stuurman), *Aida* (Boodskapper) en *Die Fledermaus* (Dr Blind) in Kaapstad gesing en hy was 'n solis in die toerproduksie *A Night in Vienna*. Hy het al in heelwat operas, operettes en musiekpele in die Nico opgetree, asook in Michael Williams se Afrika-operas *The Milkbird*, *The Seven-Headed Snake* en *Child of the Moon*. Downes, 'n junior solis by KRUIK Opera, se Transvaalse debuut in 1991 in Roodepoort was in *Die Entführung aus dem Serail*. Hy het in die TV-program *Serenade in die Wynland* gesing en was 'n solis in Handel se *Messias* en Mozart se *Kroningsmis* in Kaapstad. Nellie du Toit is sy vokale raadgewer.

GEORGE STEVENS (Don Fernando) has this year sung Warlock Songs at the UCT Summer School and was a soloist in Great Opera Choruses at the Nico. Last year he sang roles in *Peter Grimes*, *Madama Butterfly*, *Don Giovanni* and *Aida* in Cape Town. He made his debut in a major role for CAPAB Opera in 1992 in the title role of Rossini's *The Turk in Italy*. He joined the CAPAB Chorus in 1992 and has since sung roles in *Il Barbiere di Siviglia* and *La Bohème*, and regularly sings King Melchior in Menotti's *Amahl and the Night Visitors*. He last year made his concert debut at the Pretoria State Theatre in the annual *Debut with Mimi*. He sang in oratorios by Mozart, Bach, Mendelssohn, Gounod, Beethoven and Handel. He has recorded Brahms's *Liebeslieder Waltzes* for SABC TV.

GEORGE STEVENS (Don Fernando) het vanjaar Warlock-liedere by die UK se Somerskool gesing en was 'n solis in Grootse Operakore in die Nico. Verlede jaar het hy in Kaapstad rolle gesing in *Peter Grimes*, *Madama Butterfly*, *Don Giovanni* en *Aida*. Sy hoofroldebuut vir KRUIK Opera was in 1992 in die naamrol in Rossini se *The Turk in Italy*. Hy het in 1992 by die KRUIK Koor aangesluit en sedertdien rolle in *Il Barbiere di Siviglia* en *La Bohème* gesing, en hy sing gereeld Melchior in Menotti se *Amahl and the Night Visitors*. Verlede jaar het hy sy konsertdebuut in die Staatsteater Pretoria gemaak in *Debut met Mimi*. Hy het in oratoriums van Mozart, Bach, Gounod, Mendelssohn, Beethoven en Handel opgetree en het Brahms se *Liebeslieder Waltzes* vir SAUK-TV opgeneem.



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Rainer Strauss**, **Vesna Milakovic**, **Bridget Rennie***, **Erica Jacobs*****

Piccolo

Bridget Rennie*

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Cor Anglais

John Rojas**, **Olga Bourdoukova**

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Jimmy Reinders**, **Mary-Louise Kraus***, **Sylvia Stalling**

Bassoons/Fagotte

Dieter Morschel**, **Paul McLaughlin***, **Werner Eichler**

Contra Bassoon/Kontrafagot

Werner Eichler

Horns/Horinge

Richard Nichols**, **William Baker***, **Lindsay Mulgrew***, **Mark Osman**, **Leigh-Anne Lautenbach*****

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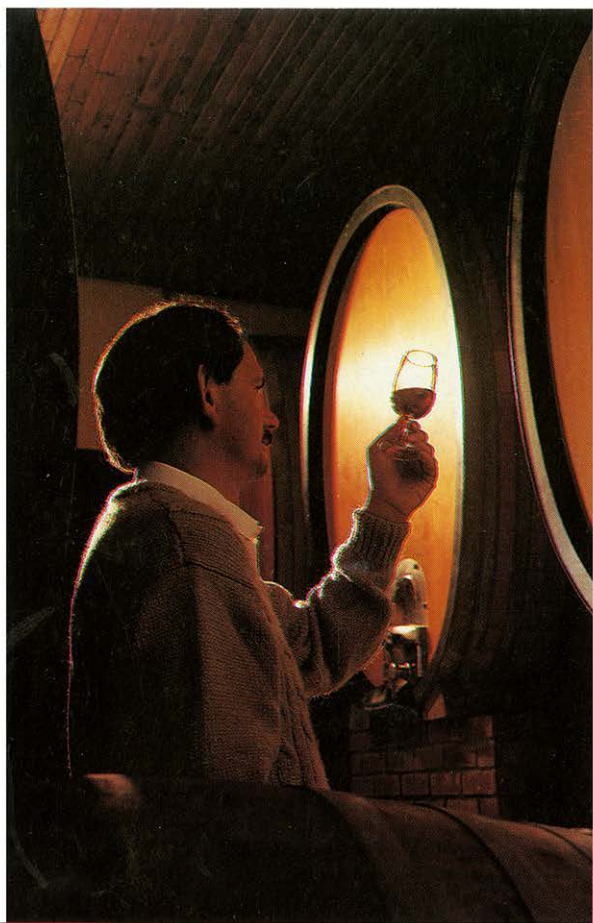


A still life scene with a wicker basket filled with jewelry, a violin, a mask, and a lantern. The scene is lit with warm, golden light, creating a rich, textured atmosphere. The basket is the central focus, overflowing with various pieces of jewelry including necklaces, earrings, and a crown. A violin and its bow lie on the floor in the foreground. To the right, a small, ornate lantern sits on a stand, casting a soft glow. A mask is visible in the lower left corner. The overall composition is dense and detailed, with a focus on texture and light.

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