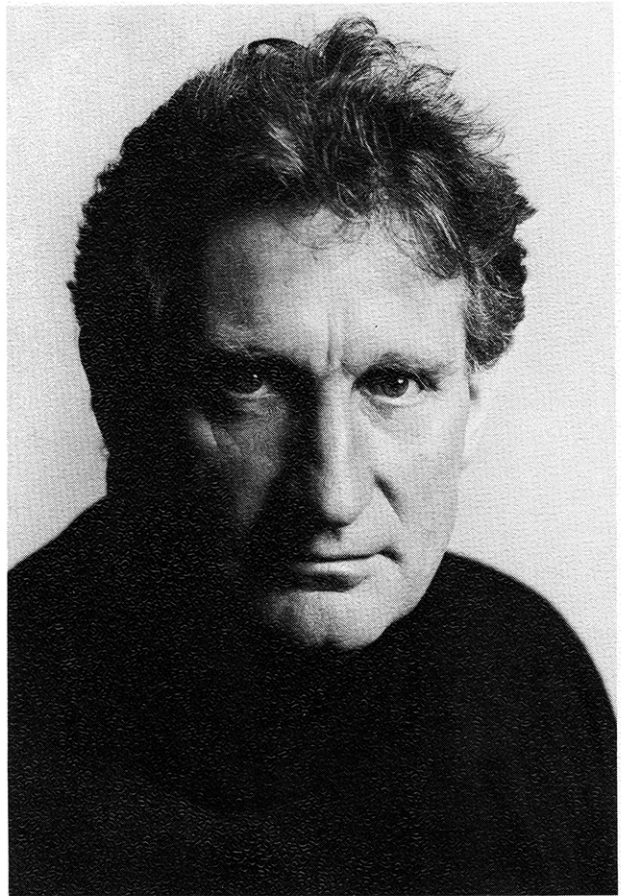


**Fidelio**



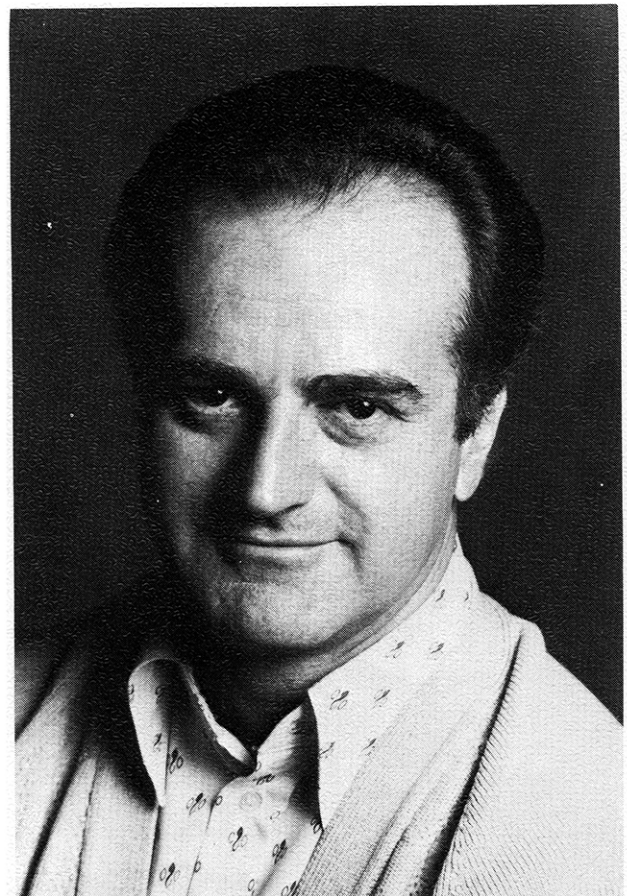
David Tidboald is the Opera and Orchestra Director of Capab. He has conducted opera in Paris, Vienna and other musical centres in Europe and his wide experience with ballet has included tours and seasons with the Royal Ballet, Royal Danish Ballet and Royal Swedish Ballet. Concert engagements include performances with the London Symphony and Philharmonic orchestras and the orchestras of Liverpool, Birmingham and Bournemouth.

David Tidboald is die Opera- en Orkesdirekteur van Kruik. Hy het as dirigent van operas in Parys, Wenen en ander musieksentrums in Europa opgetree, en sy wye ondervinding van ballet sluit in reise en speelvakke met die Royal Ballet en die Koninklike Deense en Koninklike Sweedse balletgeselskappe. In konserte het hy saam met die Londense Simfonie- en Filharmoniese Orkeste opgetree, asook met die orkeste van Liverpool, Birmingham en Bournemouth.



Angelo Gobbato was born in Milan, Italy, and came to South Africa with his parents. Although his field of study at the University of Cape Town was scientific (BSc Hon), he later studied singing in Italy with Carlo Tagliabue. He has sung close on 30 roles and produced more than 30 operas for Capab Opera. In addition he is a sought-after soloist in oratorio and Lieder recitals. In 1972 he was awarded the first Cape Nederburg Prize for Opera for his Papageno in *Die Towerfluit*. Angelo Gobbato was appointed resident producer of Capab Opera in 1977.

Angelo Gobbato is in Milaan, Italië, gebore en het saam met sy ouers na Suid-Afrika gekom. Hoewel hy aan die Universiteit van Kaapstad in die wetenskap (BSc Hon) gestudeer het, het hy later in Italië onder Carlo Tagliabue sang gestudeer. Hy het bykans 30 rolle gesing en meer as 30 operas vir Kruik-Opera geregisseer. Daarbenewens is hy 'n gesogte solis in oratorium- en liederuitvoerings. In 1972 het hy die eerste Kaaplandse Nederburg-prys vir Opera ontvang vir sy Papageno in *Die Towerfluit*. Angelo Gobbato is in 1977 as vaste regisseur van Kruik-Opera aangestel.





# REPUBLIC FESTIVAL 1981

## REPUBLIEKFEES 1981

CAPAB OPERA / KRUIK-OPERA  
presents / bied aan

---

# Fidelio

---

Music/Musiek **LUDWIG VAN BEETHOVEN**  
Libretto **JOSEPH SONNLEITHNER**  
Revised by/Hersien deur **GEORG FRIEDRICH TREITSCHKE**  
From the text by/Na die teks deur **JEAN NICHOLAS BOUILLY**  
Conductor/Dirigent **DAVID TIDBOALD**  
Producer/Regisseur **ANGELO GOBBATO**  
Decor/Dekor **PIETER DE SWARDT**  
Costumes/Kostuums **JENNY DE SWARDT**  
Lighting/Beligting **PIETER DE SWARDT**  
The NAPAC Chorus/Die NARUK-Koor  
Chorus Mistress/Koormeesteres **ROSALIE HUNT**  
**THE CAPAB ORCHESTRA / DIE KRUIK-ORKES**  
Leader/Konsertmeester **MARIO FILIPPI**

First performance in the Kärnertor Theatre on May 23, 1814  
Eerste opvoering in die Kärnertor-Teater op 23 Mei 1814

Alhambra Theatre, Durban, on May 14, 1981  
Alhambrateater, Durban, op 14 Mei 1981

---

*NAPAC reserves the right of admission and also the right to make any alteration in the cast through illness or any other unavoidable cause.*

*NARUK hou die reg voor van toegang en van enige verandering in die rolbesetting weens siekte of ander onvermydelike omstandighede.*

*At the Alhambra Theatre, coffee will be on sale in the Coffee Bar on the first floor during the interval.*

*By die Alhambrateater kan koffie gedurende die pouse in die koffiekroeg op die eerste verdieping gekoop word.*

*The use of cameras or tape recorders is strictly prohibited and smoking is not permitted in the auditorium.*

*Rook in die gehoorsaal en die gebruik van kameras of bandopnemers is verbode.*

"Leonore" (forerunner of the ultimate "Fidelio") was first performed at the Theater an der Wien on November 20, 1805. It received only three performances 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 proved 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 pots of geraniums in the window, 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 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 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 descent 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 remains 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

"Leonore" (voorloper van die uiteindelijke "Fidelio") is die eerste keer op 20 November 1805 in die Theater an der Wien opgevoer. Daar was net drie aanbiedings onder baie ongunstige omstandighede: Napoleon, wat daarop uit was om die hele Europa te verower en vir homself roem te verwerf, het die Oostenrykers in Oktober 1805 by Ulm verslaan. Die grootste deel van die gehoor het bestaan uit Franse soldate en die plaaslike inwoners was met vrees en onsekerheid vervul.

In Maart van dieselfde jaar is 'n veranderde weergawe, aansienlik gesny deur Beethoven, twee keer opgevoer maar ná onenigheid heeltemal onttrek. Eers agt jaar later is dit weer opgevoer, en hierdie weergawe, "Fidelio," is in Mei 1814 met groot welslae aangebied.

"Fidelio" is besonder gelaai met idealisme en heroïese ideë en die doodgewone openingstoneel (wat ons geensins voorberei op die groot tragedie wat volg nie) spruit uit 'n beskouing van die onderwerp wat so waar is as wat dit treffend is. Sels in die duistere tronk waar alle hoop vervaag, gaan die rustige alledaagse lewe voort – met blomme op die vensterbank, 'n jong meisie se liefdesdrome en die bewaarder se beheptheid met geld.

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

In hierdie verhaal van huweliksgeluk vind hy die vrou geïdealiseer, die beeld van 'n vrou wat selfopofferend en toegewyd is soos 'n mens dit net in die verbeelding aantref.

Die musiek weergalm van vryheid op 'n wyse wat vandag nog geldig is, maar nie omdat die situasies soortgelyk is nie. Dit is "modern" omdat die klassieke emosies van vryheid, liefde en jaloesie verklein word as hulle te nou gekoppel word aan 'n sekere tydvak.

Sommige kenners meen dat die driedelige struktuur van "Fidelio" – die openingsdeel die *Singspiel*, die sentrale melodrama en die slotkantate – uit artistieke oogpunt ongelyk is. Pleks dat hierdie style onversoenbaar is, is hulle noodsaaklik vir die mistieke onderstroming van die opera: Leonora se soektog. Sy begin in die bekende wêreld van huislikheid en alledaagshede beweeg, dan na die wêreld van mistieke magte en gevare waar net die uitsonderlike individu kan oorleef, en keer terug na die alledaagse wêreld met die gawes van vryheid.

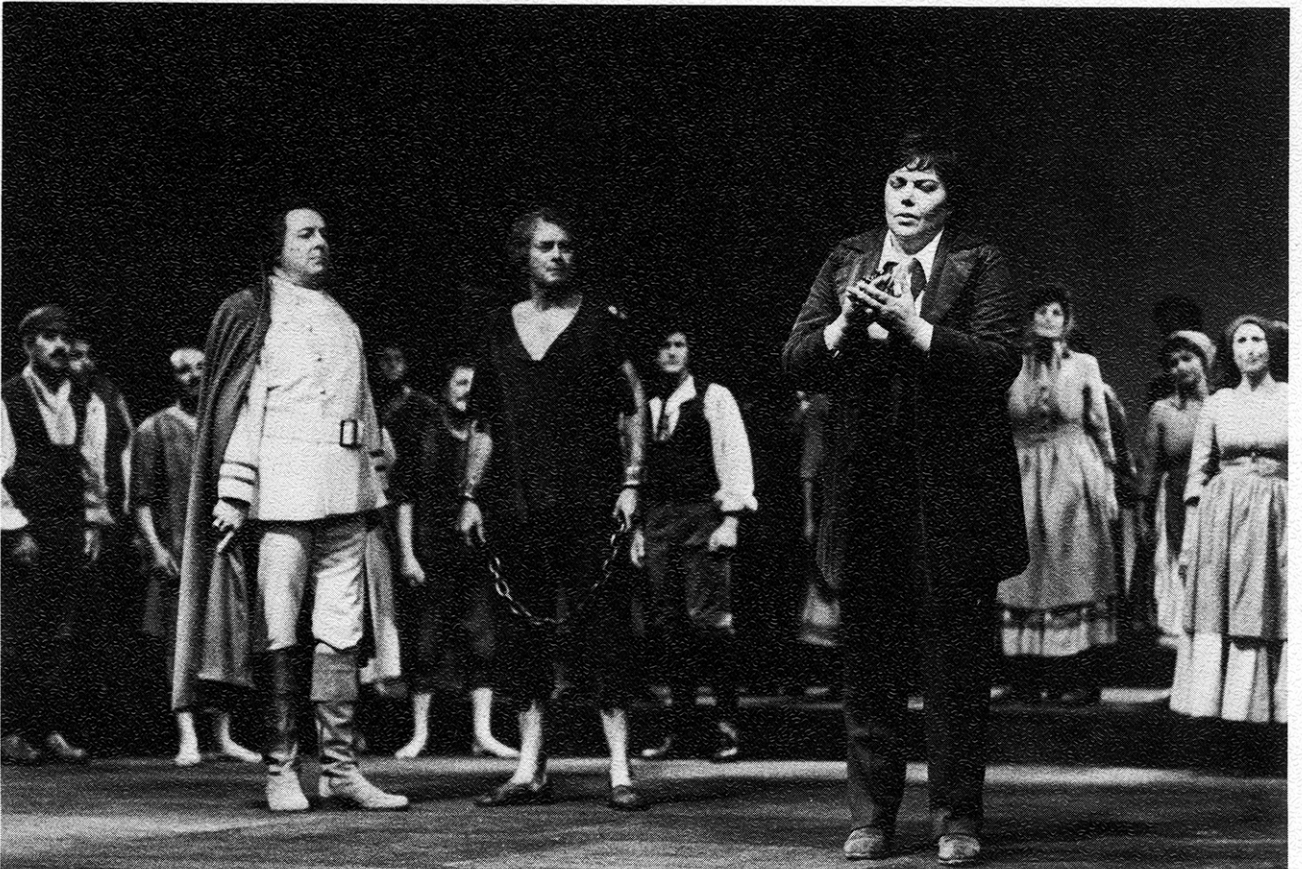
Die afdaling in die dieptes en die daaropvolgende terugkeer uit die donker nag na die helder sonlig – dit is die oorheersende indruk wat "Fidelio" wek. Die grootse en klassieke menslikheid van die heldin bly steeds 'n model vir 'n beter Europa. Op die drumpel van die negentiende eeu het Beethoven en Goethe 'n voorskouing gehad van 'n toekoms wat meer as 'n eeu later nog nie gerealiseer is nie.

M. Lipschitz





# Fidelio







**MARITA NAPIER**



**GÉ KORSTEN**



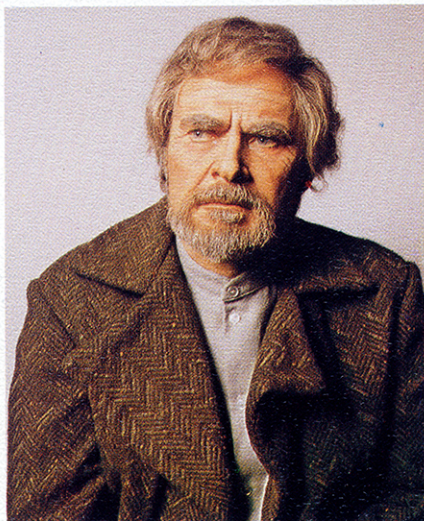
**HANS VAN HEERDEN**



**VIRGINIA OOSTHUIZEN**



**LAWRENCE RICHARD**



**OYSTEIN LILTVED**



**DEON VAN DER WALT**



# Fidelio

(Cast in order of appearance)  
(Rolverdeling in volgorde van verskyning)

**Jacquino** ..... DEON VAN DER WALT  
*Porter at the prison/  
Portier van die tronk*

**Marzeline** ..... VIRGINIA OOSTHUIZEN  
*Rocco's daughter/  
Rocco se dogter*

**Rocco** ..... OYSTEIN LILTVED  
*Jailer at the prison/  
Sipier van die tronk*

**Leonore** ..... MARITA NAPIER  
*Wife of Florestan, disguised as a  
youth under the name, Fidelio/  
Florestan se vrou, vermom soos 'n  
seun onder die naam Fidelio*

**Don Pizarro** ..... HANS VAN HEERDEN  
*Governor of the prison/  
Goewerneur van die tronk*

**Florestan** ..... GÉ KORSTEN  
*A political prisoner/  
'n Politieke gevangene*

**Don Fernando** ..... LAWRENCE RICHARD  
*Minister of State/  
Staatsminister*

**First prisoner** / ..... DOUG ADAMS  
*Eerste gevangene*

**Second prisoner** / ..... KEN ABRAHAM  
*Tweede gevangene*

## CHORUS/KOOR

### Sopranos/Soprane

Muriel Archer, Lynette Aves, Cathy de Connick, Gwen Donaldson, Barbara Gaskin, Monica Germishuizen, Berlina Human, Margie Jones, Ronél Laidlaw, Jess Lumsden, Robyn Mundell, Freda Rothwell, Colleen Smit, Norraine Swanby, Sandra Swart, Antonella van Rooyen.

### Altos

Yvonne Bradshaw, Elsabé du Toit, Sylvia Fowles, Desireé Gaskin, Yvette Illingworth, Estelle Jacobs, Maxie Jacobs, Vlokkie Morrison, Inгла Münstermann, Olive Peel, Linda Prevost, Marje Quinton, Christel Schiller, Rosemarie Schumann, Kim van Zuydam, Lynn Watkins.

### Tenors/Tenore

Doug Adams, Charles Brown, Aubrey Donaldson, Lawrence Peters, Alex Willems, Garth Grierson, Brian Windell, Dennis Windell, Rudi Oster, Keith Wright; Graham Barlow, Andrew de Fine, Fred Eigenbrod, John Moses, Robin Radue, Phillip Vietri.

### Basses/Basse

Jaap Bischoff, John Eppel, Michael Laidlaw, John Owen-Ellis, Ron Rehbock, Peter Schulze, Ferdi van der Ahee, Gerrie Viljoen; Ken Abraham, Bill Bezuidenhout, Iain Brodie, Richter Fouché, Vusi Gumede, Richard Hose, Klaus Meier, David Philogene.

### Extras/Figurante

Flippie Allers, John Bezuidenhout, Peter Bonthuis, Rob Elsworth, Peter Giddy, Dan Illingworth, Alan Maloney, Michael Maloney, Jackie Muller, Gert Olivier, Wimpie Olivier, Ian Taylor, Paul Thomson, Trevor Wayne.

# THE STORY

---

The turnkey Jacquino attempts to court Marzeline, daughter of the jailer Rocco. Marzeline in turn has set her heart on the new helper, Fidelio. When Jacquino is called away, she dwells on the delights of married life. Rocco enters, impatient that Fidelio has not yet returned with important dispatches; but the youth soon arrives, laden also with provisions, and confirms his trustworthiness. Fidelio is actually Leonore, whose husband, Florestan — a victim of political tyranny — languishes in an unknown dungeon. Disguised as a boy to discover his whereabouts, she is understandably uneasy when Rocco announces Fidelio as Marzeline's future husband and advises the young couple to feather their nest. Later, as Rocco describes a prisoner who lies in the vaults beneath them, Leonore hopes it may be Florestan and begs the jailer to take her with him on his rounds. Though Don Pizarro, cruel governor of the fortress, has forbidden others to enter the lower levels, Rocco promises to ask his permission.

As soldiers assemble, Pizarro learns from dispatches brought by Rocco that Don Fernando, the benign minister of state, is on his way to inspect the fortress. At this news the governor secretly determines to murder his victim Florestan immediately. Sending his captain to sound a trumpet from the ramparts at the minister's approach, Pizarro first tells the reluctant Rocco to murder Florestan; when he refuses, Pizarro orders him to prepare a grave in the prisoner's solitary dungeon. Leonore overhears this; left alone, she curses the tyrant and prays that hope will not desert her as she strives for her husband's release. She then compassionately asks Rocco if the prisoners may have a few moments of fresh air in the courtyard, which he permits. When the wretched men have murmured their gratitude, Marzeline rushes in to warn that Pizarro is returning. Furious at Rocco's kindness, the governor sends the prisoners back to their dungeons, then orders the jailer to start digging the grave at once.

---

## INTERVAL

---

Chained in his gloomy cell, Florestan sees a redeeming vision of Leonore come to free him. He sinks exhausted to the floor. Rocco and Leonore enter on their gruesome mission; the distraught woman tries in vain to discern the sleeping prisoner's features, vowing to help him whoever he may be. When the grave is finished, Rocco takes out a flask and drinks. Florestan awakens, and Leonore nearly faints at the familiar sound of his voice. Imploring Rocco to send a letter to his wife, the emaciated prisoner moves the jailer to offer him a drink; then Leonore, who has recovered her composure, gives him a piece of bread, urging him not to lose faith. As Rocco signals with a whistle that the grave is ready, Leonore withdraws into the shadows. The governor appears, triumphantly casting aside his cloak. With drawn dagger he advances, swearing revenge but Florestan replies it is murder, not revenge. Just as Pizarro is set

# DIE VERHAAL

---

Die portier Jacquino probeer Marzeline, die splier Rocco se dogter, die hof maak. Marzeline het egter reeds haar oog op die nuwe helper, Fidelio. Wanneer Jacquino weggeroep word, is haar gedagtes by die genietinge van die getroude lewe. Rocco kom binne, onstoke omdat Fidelio nog nie opgedaag het met belangrike briewe nie, maar die jong man, ook belaaie met proviand, maak sy verskyning en bevestig die vertroue wat in hom gestel is. Fidelio is inderwaarheid Leonore, die vrou van 'n slagoffer van politieke tirannie, Florestan, wat in 'n onbekende kerker opgesluit sit. Vermom as 'n seun om haar man te probeer opspoor, is dit verstaanbaar dat sy onthuts voel wanneer Rocco, Fidelio as sy dogter se aanstaande eggenoot voorstel en die paartjie aanraai om 'n nessesie te begin skop. Later vertel Rocco van 'n gevangene wat in die kerker onder hulle lê en Leonore, in die hoop dat dit haar man mag wees, smeeke hom om haar op sy rondte saam te neem. Hoewel Don Pizarro, die wrede goewerneur van die fort, uitdruklik verbied het dat vreemdelinge die ondergrondse kerkers besoek, belowe Rocco om sy toestemming te vra.

Terwyl soldate besig is om aan te tree, bring Rocco aan Pizarro berig dat Don Fernando, die geëerde Staatsminister, op pad is om die tronk te kom inspekteer. By die aanhoor hiervan besluit die goewerneur heimlik om sy slagoffer, Florestan, onmiddellik van die gras af te maak. Hy stuur sy kaptein na die borswering om die minister met trompetgeskal te verwelkom en beveel dan die onwillige Rocco om Florestan dood te maak. As hy weier, stuur Pizarro hom om 'n graf in die gevangene se afgesonderde kerker voor te berei. Leonore hoor dit en wanneer sy alleen gelaat word, vervloek sy die tiran en bid dat die hoop haar nie sal verlaat nie, omdat sy nog steeds na haar man se vrylating smag. Sy smeeke Rocco met deernis om die gevangenes 'n paar oomblikke se vars lug in die binnehof toe te laat en hy stem in. Wanneer die gehawende skepsels hulle dank prewel, kom Marzeline ingehardloop en waarsku dat Pizarro op pad is. Woedend oor Rocco se menslikheid, stuur die goewerneur die gevangenes na hulle kerkers terug en beveel die tronkbewaarder om onmiddellik die graf in gereedheid te bring.

---

## POUSE

---

Vasgeketting in sy somber sel, sien Florestan 'n visioen van Leonore wat kom om hom te verlos en te bevry. Hy sak uitgeput op die vloer neer. Rocco en Leonore kom die sel binne om hulle grusame taak uit te voer; die onstigte vrou probeer vergeefs om die slapende gevangene se gelaatstrekke uit te maak en sy neem 'n eed om hom te help wie hy ook al mag wees. Nadat hy die graf klaar gegrawe het, drink Rocco uit 'n fles. Florestan word wakker en Leonore word byna flou by die aanhoor van die bekende stem. Geroer deur die uitgeteerde gevangene se versoek dat hy 'n brief aan sy vrou stuur, bied Rocco hom sy fles aan. Leonore wat ondertussen haar kalmte herwin het, gee hom 'n stukkie brood en spoor hom aan om nie moed te verloor nie. Wanneer Rocco fluit om aan te dui dat die graf gereed is, trek sy haarself in die skaduwee terug. Die goewerneur verskyn en gooi sy jas triomfantelik eenkant toe. Dan

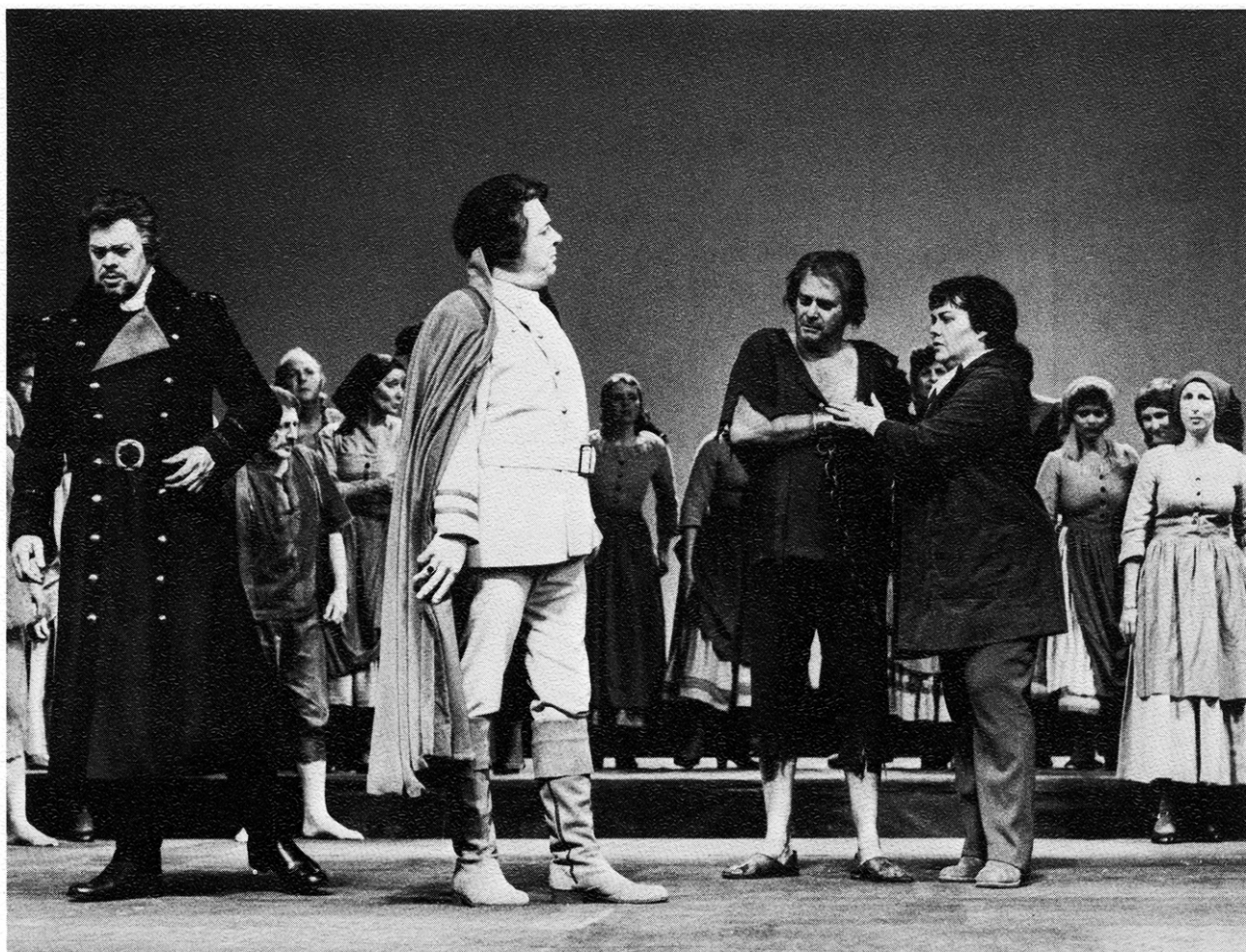


to strike, Leonore leaps forward, revealing her true identity and holding the tyrant at bay with a pistol. At that moment a trumpet sounds from the battlements above, and Jacquino runs in, shouting that the minister of state has arrived. As Rocco conducts Pizarro to the courtyard, Florestan turns to Leonore with wonder and asks her what she had to go through to save him. "Nothing", she assures him, and the two ecstatically hail their reunion.

The populace assembled before the prison hears Don Fernando proclaim that he has come to administer justice to all. When Florestan appears, the minister expresses amazement at finding his friend, whom he had assumed dead. Rocco then presents Leonore to Don Fernando, relating the story of her heroism. After Pizarro is arrested for his crimes and led away, the minister tells Leonore that she herself should remove Florestan's chains. The selfless wife, overcome with emotion, is hailed as the noblest of women.

kom hy met 'n ontblote dolk nader terwyl hy wraak sweer maar Florestan sê dis moord, nie wraak nie. Wanneer Pizarro op die punt is om toe te slaan, verskyn Leonore skielik in die lig. Sy openbaar haar ware identiteit en hou die wreedaard met 'n pistool aan. Op daardie oomblik kan die geskral van 'n trompet van die borswering af gehoor word en Jacquino kom ingehardloop met die nuus dat die Staatsminister aangekom het. As Rocco Pizarro na die binnehof geleide doen, draai Florestan verwonderd na Leonore en vra haar wat sy moes deurgaang om hom te red. "Niks nie", verseker sy hom, en die twee begroet hulle hereniging in ekstase.

Die bevolking wat voor die gevangenis saamdrom, hoor Don Fernando se aankondiging dat hy gekom het om geregtigheid aan almal te laat geskied. Wanneer Florestan verskyn, spreek die minister sy verbasing uit omdat hy onder die indruk verkeer het dat sy vriend lankal dood is. Rocco stel Leonore aan die minister voor en vertel van haar heldedaad. Nadat Pizarro vir sy misdade in hegtenis geneem en weggelei is, versoek die minister dat Leonore self Florestan se kettings verwyder. Die onselfsugtige vrou, deur emosie oorval, word as die edelste van alle vroue vereer.



## **THE CAPAB ORCHESTRA/DIE KRUIK-ORKES**

Opera and orchestra director/Opera- en orkesdirekteur: **DAVID TIDBOALD**

Acting orchestra manager/Waarnemende orkesbestuurder: **PETER HAMBLIN**

Leader/Konsertmeester: **MARIO FILIPPI**

Violins/Viole: **ROLANDO RINFRESCHI** (Acting principal, Second Violins/Waarnemende hoofspeler, Tweede Viole), **GLORIA BRITT**, **SERGIO CARRASCO**, **THEODOR ENGEL**, **MARIA FILIPPI**, **PAUL GAMBLE**, **MARYKE LINTVELT**, **CHARLOTTE MORSCHER**, **DENISE SCHELHASE**, **JUDITH SCHOOMBIE**, **HARRY TAYLOR**, **LYKELE TEMMINGH**

Violas/Altviole: **LEO VLEESCHOUWER** (Principal/Hoofspeler),

**HANS KASSIER** (Sub-principal/Onderhoofspeler), **CHRISTOPHER CALEY**, **LINDY KAPLAN**

Cellos/Tjello's: **HARTMUT KREUTZER** (Principal/Hoofspeler), **MARIJAN MILAKOVIC** (Sub-principal/Onderhoofspeler), **IDA KREUTZER**, **HERBERT HALL**, **ANNARIE RUDOLPH**, **HANS WEGELIN**

Double basses/Kontrabasse: **JAN VAN VELSEN** (Principal/Hoofspeler), **ALIRIO LOURENCO**,

**GLYN FAIRCLOUGH**

Flutes/Fluite: **RAINER STRAUSS**, **VESNA MILAKOVIC**, **MAUREEN COTTAN**

Oboes/Hobo's: **PETER SCOTT**, **JOHN KALLI**

Clarinets/Klarinette: **LESLIE CRAVEN**, **IAN HOLLOWAY**, **DARRYL WALTERS**

Bassoons/Fagotte: **DIETER MORSCHER**, **DEREK VAUGHAN-HEAPY**, **CHARLES HOWELL**

Horns/Horings: **PETER RAILTON**, **EDDIE MUIR**, **HELMUT OTTO**, **WERNER ROHDE**, **SIMON KEATES**

Trumpets/Trompette: **GRAHAM COOTE**, **RONALD GACHÉ**, **FRITS ENICHLMAIR**

Trombones/Trombone: **ALAN GRIGGS**, **JOSEPH STOTT**, **EDGAR TYSON**

Tuba: **JOAN PULLING**

Timpani/Pouke: **PETER HAMBLIN**

Percussion/Slaginstrumente: **JOHN HARGREAVES**

Harp: **SHEILA ROSSOUW**

Principal librarian/Hoofbibliotekaresse: **DESIRÉE VAN DER MERWE**

Librarian/Bibliotekaresse: **SALINE DUNNING**

### **This production/Hierdie opvoering**

Production Stage Manager/Produksieverhoogbestuurder: **ANDY GIBSON**

Stage Managers/Verhoogbestuurders: **MICHAEL BLAISE & GERALD DE BEER**

Assistant Stage Manager/Assistent-verhoogbestuurder: **TIMOTHY MILNER**

Stage Supervisor/Verhoogopsigter: **MICHAEL JACKSON**

Property Mistress/Rekwisietmeesteres: **ADRIANA CONRAD**

Senior Wardrobe Mistress/Senior-garderobemeesteres: **FLAVIA ZUNCKEL**

Assistant Wardrobe Mistress/Assistent-garderobemeesteres: **EVA PARSONS**

Wigs and Make-up/Pruike en Grimering: **CARMEN DE GOUVEIA**

Lighting Operators/Beligtingsoperateurs: **JOE FREEDMAN & DAVE FREEDMAN**

Settings built by/Dekor gebou deur: **NAPAC WORKSHOP/NARUK WERKWINKEL**

Photography/Fotografie: **PAUL ALBERTS**

NAPAC Chorus Manager/NARUK se Koorbestuurder: **JOAN OWEN-ELLIS**

Chorus Rehearsal Pianist/Koorrepetisiepianiste: **JEFFREY BRUKMAN**





**CAPE PERFORMING ARTS BOARD  
(Incorporated association not for gain)  
KAAPLANDSE RAAD VIR DIE UITVOERENDE KUNSTE  
(Ingelyfde vereniging sonder winsoogmerk)**



**THE BOARD/DIE RAAD**

**Chairman/Voorsitter:** The Hon./Sy Edele E. Louw (Administrator/Administrateur)

**Vice-chairman/Ondervoorsitter:** T. Marais

**Executive Committee/Uitvoerende Komitee:** H. Kramer (Music/Musiek), W.A. Hofmeyr (Ballet),  
Dr J.J.P. Op't Hof (Opera), J.D.P. van der Merwe (Drama/Toneel), P.J. Loubser (MEC/LUK)

**Members/Lede:** Profs/Proff A.D. Carr, J.G. de Wet, R. Sargeant, H. v.d. M. Scholtz,  
Messrs/Mnre M.L.C. Bester, D. Bloomberg, J.A. de Beer, H.A. Lamprechts,  
G.R. Morris, J.A. Pienaar (MPC/LPR), C.H.J. van Aswegen, R.W.A. Yeld

**Director/Direkteur:** Danie van Eeden

**Deputy directors/Adjunk-direkteure:**

**Administration/Administrasie:** Guy Carter

**Theatres/Teaters:** Jan du Toit

**Arts/Kunste:** Tom Veldhuis

**Head of planning/Beplanningshoof:** Mike Cloete

**Production manager/Produksiebestuurder:** Pieter de Swardt

**Head of design/Hoof van ontwerp:** Peter Cazalet

**Company secretary/Maatskappysekreteraris:** Pieter Vos

**OPERA COMMITTEE/OPERAKOMITEE:**

Dr J.J.P. Op't Hof (Chairman/Voorsitter), Messrs/Mnre J.A. Clark, J.P.P. Hugo, R. Selley,  
K.W. Thomas, Miss/Mej M.H. van Deventer

**NATAL PERFORMING ARTS COUNCIL  
NATALSE RAAD VIR DIE UITVOERENDE KUNSTE**



**CHAIRMAN/VOORSITTER**

The Hon./Sy Edele J.C.G. Botha

**VICE-CHAIRMEN/ONDERVOORSITTERS**

Mr/Mnr F.J.H. Martin M.E.C./L.U.K.

Mr/Mnr E.C. Wilks

Mr/Mnr J.C. Fourie, Mr/Mnr H.D. Freed, Cllr./Rdsl. N.J. Herrington, Dr G.A. Hosking, Mr/Mnr E.R. Maasch,  
Mr/Mnr G. Milner Palmer, Cllr./Rdsl. Miss/Mej P. Reid, Mrs/Mev S. Scott, The Hon. Mr Justice/  
Sy Edele Regter D.L.L. Shearer, Prof. P. Scholtz, Mr/Mnr J.H. de Villiers, Dr Y. Huskisson

**DIRECTOR/DIREKTEUR**

Mr/Mnr C. Lombard

**OPERA COMMITTEE/OPERAKOMITEE**

The Hon. Mr Justice/Sy Edele Regter D.L.L. Shearer (Chairman/Voorsitter),  
(Vice-chairman/Ondervoorsitter), Mr/Mnr J.D. de Villiers, Mrs/Mev R. Magid,  
Dr G.S. Jackson, Mr/Mnr C.R. Nicholson, Mr/Mnr G. Small

**HEAD OF OPERA/HOOF VAN OPERA:** Mr/Mnr James Conrad

**ORGANISER/ORGANISEERDER:** Mrs/Mev Mary Ashdown

**HEAD OF PUBLICITY & PUBLIC RELATIONS/  
HOOF VAN PUBLISITEIT EN OPENBARE BETREKKINGE:** Mr/Mnr Robert Cross

**SENIOR FIELD OFFICER/SENIOR VELDBEAMPTTE:** Mr/Mnr Ricki Hamilton



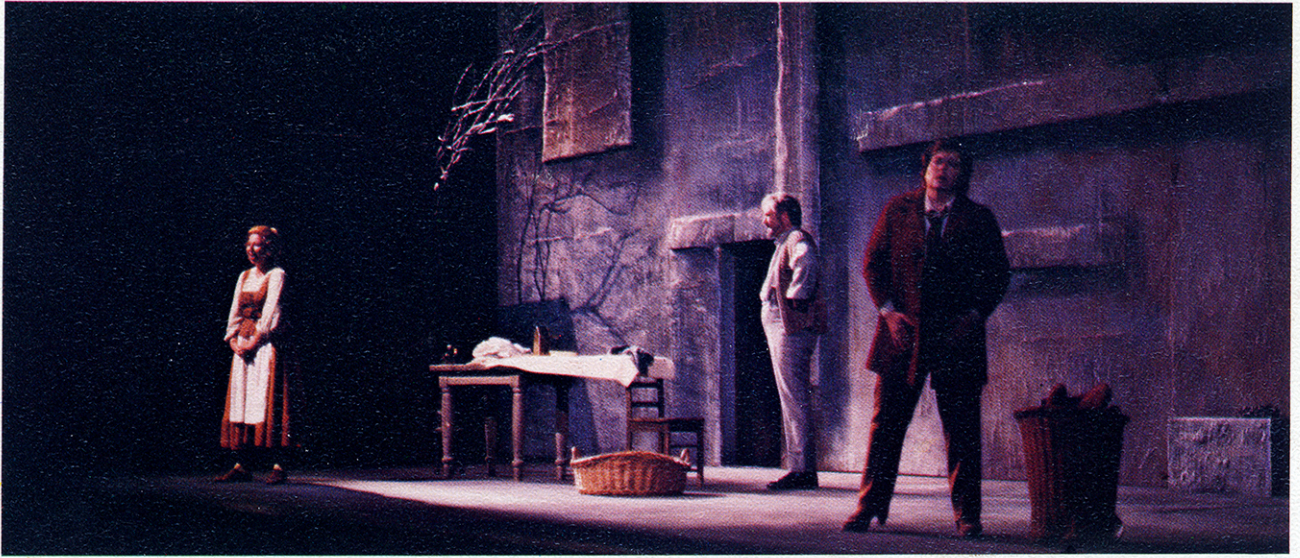
**MANAGEMENT COMMITTEE OF THE NATAL REPUBLIC FESTIVAL COMMITTEE  
DAGBESTUUR VAN DIE NATALSE REPUBLIEKFEESKOMITEE**

The Honourable/Sy Edele J.C.G. Botha (Chairman/Voorsitter)

Mr/Mnr R. Haslam, M.E.C./L.U.K., Mr/Mnr J.F. Greebe, Mr/Mnr W.R. Bezuidenhout, Mr/Mnr R.W.J. Opperman,  
Mr/Mnr M.G. Shute, Mr/Mnr D.H.R. Macleod, Brig. P.S. Cilliers, Mrs/Mev D. Clegg, Mrs/Mev D. Nel

Mr/Mnr V.J. Krohn (National Festival Director/Nasionale Feesdirekteur)





Colour photographs of a performance at the Nico Malan Opera House, Cape Town.  
Kleurfoto's van 'n opvoering in die Nico Malan Operahuis, Kaapstad.