

THE AUSTRALIAN  
**OPERA**

1994



*The Trojans*

*Part I : The Siege of Troy*

*Hector Berlioz*

# THE AUSTRALIAN OPERA

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## THE AUSTRALIAN OPERA

A.C.N. 000 755 153

The liability of the members of The Australian Opera is limited.

Incorporated in New South Wales in 1970. is a charity registered under the Charitable Collections Act

Registered Office: The Opera Centre, 480 Elizabeth Street, Surry Hills, NSW 2010

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# The Australian Opera

Opera Theatre, Sydney Opera House

July 21, 25, 29

August 2, 6, 10, 13 (matinée), 18 1994

## The Trojans

Les Troyens

### Part I: The Siege of Troy

La Prise de Troie

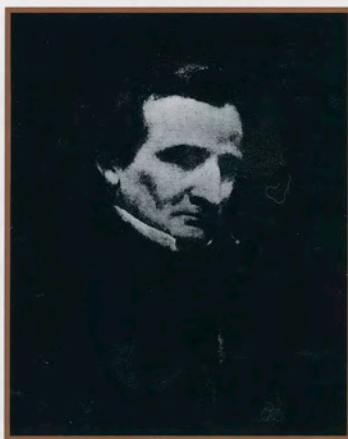
Opera in Two Acts by Hector Berlioz

Libretto by the composer, after Virgil's *Aeneid*

*The Siege of Troy was first performed at Karlsruhe on 6 December 1890*

*This production of The Siege of Troy was first performed in the Opera Theatre of the Sydney Opera House on 21 July 1994*

*The new Berlioz Edition of The Siege of Troy published by Bärenreiter  
is performed by arrangement with Faber Music London*



HECTOR BERLIOZ

Cover: *The Procession of the Trojan Horse into Troy*: Giovanni Domenico Tiepolo (1696-1770)

# The Trojans

## Part I: The Siege of Troy

Conductor JOHN FIORE  
Director and Choreographer GRAEME MURPHY  
Designer KRISTIAN FREDRIKSON  
Lighting Designer JOHN RAYMENT  
Assistant Director RICHARD JONES  
Assistant Designer ANDREW RAYMOND

### *Characters, in order of appearance*

Cassandre BERNADETTE CULLEN  
Cassandre danced by WAKAKO ASANO  
Chorèbe PETER COLEMAN-WRIGHT  
Chorèbe danced by CARL PLAISTED  
Priam HARRY COGHILL  
Hécube LINDA CALWELL  
Hélénus DAVID LEWIS  
Ascagne JULIE EDWARDSON  
Panthée JOHN BRUNATO  
Andromaque JANET VERNON  
Astyanax CHRISTIAN PATTERSON  
Enée ANSON AUSTIN  
CHRISTOPHER DOIG (Aug. 10, 18)  
Ghost of Hector GREG SCOTT  
Polyxène KATHRYN DUNN  
Greek Captain ANGUS WOOD

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Dance Rehearsal Director BILL PENGELLY  
Choreographer for Wrestlers' Dance ALFRED TAAHI

Musical Preparation BRIAN CASTLES ONION, NARELLE FRENCH,  
ANDREA KATZ  
Prompter BRIAN CASTLES ONION  
French Language Coach MARIE-CLAIRE  
Surtitles BRIAN FITZGERALD  
Dramaturg ANTHONY ERNST

Stage Manager PHILIP MACDONALD  
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Chorus Preparation RICHARD GILL  
Extra Chorus Preparation SIMON KENWAY

### AUSTRALIAN OPERA AND BALLET ORCHESTRA

Concertmaster SEMYON KOBETS

*The performance lasts approximately one hour and forty-five minutes including one twenty-minute interval  
Casting correct at time of publication but subject to amendment  
Surtitles for this production are sponsored by Lyonnaise Des Eaux Dumez*

Scenery and properties by The Australian Opera Workshop  
Costumes and millinery by The Australian Opera Workshop  
Wigs by The Australian Opera Workshop  
Hair products supplied by Goldwell Hair Cosmetics Australia  
Wardrobe care by Lever & Kitchen  
Consulting Engineer - Bryan King  
Engineering Construction by Yeomans Engineering



**JOHN FIORE** *Background:* Born, USA. Began career as pianist/coach for *Der Ring des Nibelungen* (Seattle Opera)- age 14. Studied at the Eastman School of Music. Was an assistant conductor at The Santa Fe Opera, San Francisco Opera, Lyric Opera of Chicago and the Metropolitan Opera, New York. Also assisted at the Maggio Musicale Fiorentino and the Bayreuth Festival. Conducting debut at the San Francisco Opera, 1986 with *Faust*. First AO engagement: *Turandot*, 1991

*Other Companies:* *La traviata*, *Un ballo in maschera*, *La Bohème*, *Rusalka*, *Aida* (Metropolitan Opera, New York); *Faust*, *La traviata*, *La Bohème*, *Madama Butterfly*, *Rigoletto* (San Francisco Opera); *Così fan tutte*, *La traviata*, *Die Fledermaus*, *Rigoletto* (Lyric Opera of Chicago); *La traviata*, *Così fan tutte* (Santa Fe Opera); *La Bohème*, *Tosca* (Seattle Opera); *Un ballo in maschera* (Canadian Opera); *Manon Lescaut*, *Der Rosenkavalier*, *Carmen*, *Der Fliegende Holländer*, *Katya Kabanova*, *Ariadne auf Naxos* (Cologne Opera); *Rigoletto*, *Otello*, *Falstaff* (Opera de Bordeaux); *La traviata* (Semperoper Dresden). Symphonic engagements with the Boston Symphony, the Minnesota Orchestra, Seattle Symphony, the Colorado Orchestra, The Bamberg Symphony, The Gürzenich Orchestra (Cologne), the Staatsphilharmonie Rheinland-Pfalz, L'Accademia di Santa Cecilia (Rome), Orchestra of the Teatro Comunale (Florence), The Basel Radio Orchestra, The Tokyo Symphony, The Osaka Philharmonic, The Jerusalem Symphony, Welsh National Opera Orchestra and Sydney Symphony Orchestra

*Future Plans:* *Der Fliegende Holländer*, *La traviata*, (Bavarian State Opera, Munich); *Aida* (Lyric Opera of Chicago); *La traviata*, *La Bohème* (Metropolitan Opera); *Tosca* (Semperoper Dresden); *La Fanciulla del West* (Santa Fe Opera). Concerts with the Sydney Symphony, the Staatskapelle Dresden, the Staatsphilharmonie Rheinland-Pfalz, the Basel Radio Orchestra and the Orchestra of the Komische Oper, Berlin

*Recordings/Videos:* *The Heroic Bel Canto Tenor*, Donizetti and Rossini arias (Philips)

*John Fiore's appearances are sponsored by Bank of America*



**GRAEME MURPHY** *Background:* Born, Australia. Studied classical ballet with Kenneth Gillespie in Launceston and at The Australian Ballet School. Accepted into The Australian Ballet. Awarded an Australia Council Grant, 1970 and studied in New York. Joined Sadler's Wells Royal Ballet (now known Birmingham Royal Ballet). Joined Ballets Felix Blaska, Grenoble, France. Returned to Australia as a freelance choreographer, 1975 and rejoined The Australian Ballet, 1976 as dancer and resident choreographer. Appointed Artistic Director of the Sydney Dance Company, 1976. Awarded an AM, 1982; named Australian of the Year, 1987. First AO engagement: Directed Brian Howard's *Metamorphosis*, 1985.

*A. O. Repertoire:* Directed *Salome*, *Turandot*

*Other Companies:* Includes *Poppy*, *Daphnis and Chloé*, *Nearly Beloved*, *Shining*, *After Venice*, *soft bruising*, *King Roger*, *Piano Sonata*, *Synergy with Synergy*, *Beauty and the Beast* and *The Protecting Veil* (Sydney Dance Company); led his company on 13 international tours and performed at leading international arts festivals: *Tekton*, *Beyond Twelve*, *Meander*, *Gallery* and *Nutcracker* (The Australian Ballet); choreography for *Death in Venice* (Canadian Opera); choreographer and director- *Torvill and Dean World Tour Company* and *Fire and Ice* (London Weekend Television); *Song of the Night* (Netherlands Dans Theater); *Vast* (Australian Bicentennial Authority) created for the four main state dance companies

*Recordings/Videos:* Videos- *Turandot* (AO); *Rumours*, *Poppy*, *Boxes*, *Dyad*, *Daphnis and Chloé*, *Piano Sonata*, *Synergy with Synergy*, *Viridian*, *Sensing* (Sydney Dance Company)



**KRISTIAN FREDRIKSON** *Background:* Born, New Zealand. Recipient of four Erik design awards. Won Green Room Awards for *After Venice*, 1985, *King Roger*, 1991, the AO's production *Turandot*, 1991, *The Nutcracker*, 1992, and the AO's *Salome*, 1993; and an AFI Award for *Undercover*. Received a Penguin Award for *The Shiralee*, 1988. First AO engagement: *Die Entführung aus dem Serail*, 1976.

*A.O. Repertoire:* *Lucrezia Borgia*, *Don Giovanni*, *Falstaff*, *Manon Lescaut*, *Otello*, *Manon*, *Turandot*, *The Merry Widow* and *Salome*

*Other Companies:* Includes designs for *War and Peace*, *Three Sisters*, *The Royal Hunt of the Sun*, *Major Barbara*, *The Servant of Two Masters*, *Galileo*, *The Cherry Orchard*, *Equus*, *The Merchant of Venice* (MTC); *Amahl and the Night Visitors* (New Zealand Opera); *Albert Herring* (West Australian Opera); *Don Carlos* and *Carmen* (VSO); *Carmen* (VSO/State Opera of South Australia); *Macbeth* (State Opera of South Australia); *The Magic Flute* and *Faust* (Wellington City Opera); *Aurora's Wedding*, *Swan Lake*, *Cinderella*, *Night Encounter*, *Coppelia*, *The Hunchback of Notre Dame*, *Gallery*, *The Nutcracker*, *Of Blessed Memory* (The Australian Ballet); *Daphnis and Chloé*, *Poppy*, *The Selfish Giant*, *After Venice*, *An Evening*, *Late Afternoon of a Faun*, *King Roger*, *Beauty and the Beast* (Sydney Dance Company); *Orpheus*, *Swan Lake*, *The Firebird*, *Tell Me A Tale*, *Winter Garden*, *A Servant of Two Masters*, *Jean Batten*, *Cinderella* (Royal New Zealand Ballet); films and TV include costumes for *Undercover*, *Vietnam*, *Dirtwater Dynasty*, production designs for *Sky Pirates*, *Short Changed* and *The Shiralee*; *A Flea in Her Ear* (State Company of South Australia); *Boswell for the Defence* (Australian Tour)

*Recordings/Videos:* Videos of *The Merry Widow* and *Turandot* (AO)



**JOHN RAYMENT** *Background:* Born, Australia. Technical Director for entertainment at World Expo 88. Lit and staged the Sydney Dance Company's first major international tours including its premiere New York Season at City Center. Currently Stage Director and resident Lighting Designer at Sydney Dance Company. First AO engagement: Lighting Designer, *Norma*

*A.O. Repertoire:* *Die Walküre*, *Das Rheingold*, *Aida* and *The Mikado*

*Other Companies:* Lighting designs include *Poppy*, *Rumours*, *Viridian*, *Shéhérazade*, *Daphnis and Chloé*, *Homelands*, *soft bruising*, *Monkey See*, *Edgeing*, *Synergy with Synergy*, *Beauty and the Beast* and *The Protecting Veil* (Sydney Dance Company); *The Life and Adventures of Nicholas Nickleby*, *The Doll Trilogy*, *Chinchilla*, *Harold in Italy* and *A Midsummer Night's Dream* (Sydney Theatre Company); *A Star is Torn*, *Rocky Horror Picture Show*, *An Imaginary Life*, *Steaming*, *Sweet Bird of Youth*, *My Fair Lady*, *Return to the Forbidden Planet*; *The Cars That Ate Paris* and *No Sugar* (Northern Rivers Performing Arts); *Accidental Death of an Anarchist* (State Theatre Company of South Australia); *Gloria*, *Saccharin Suite*

*Recordings/Videos:* *Viridian*, *Synergy with Synergy*, *Rumours*, *Daphnis and Chloé*



**SEMYON KOBETS** *Background:* Born, Kiev, Ukraine. Studied violin at Kiev Central Special Music School and at the Kiev State Tchaikovsky Conservatory where he received a Masters Degree. Studied conducting at the Kiev Conservatory. Co-founded the Leontovych String Quartet, 1971 and was its Music Director and First Violin, 1971-92. Violin solo post-graduate (Ph.D), 1971-73. Post-graduate chamber music studies at Moscow State Tchaikovsky Conservatory, 1977-1980. Concerts and master classes in USA, 1988-92. First AO engagement: Concertmaster, *Idomeneo*, 1994

*A. O. Repertoire:* *The Gondoliers*, *Cavalleria rusticana*, *Pagliacci*, *Julius Caesar*

*Other Companies:* *Sonata-Recitals* and Chamber Music (Australian Festival of Chamber Music); Concert tour throughout New Zealand (New Zealand String Quartet); sonata-recitals in Europe; performed with members of "Chamber Music Society of Lincoln Center" in New York; numerous solo recitals and concert tours with the Leontovych String Quartet (USA, Russia, Hungary, Bulgaria, Germany, Italy, Czechoslovakia and Poland)



**LINDA CALWELL** *Background:* Born, Australia. Trained as an art teacher before turning to a singing career. Enrolled in the Diploma in Operatic Art and Music at the Sydney Conservatorium, graduating in 1987. Currently a member of The Australian Opera's Young Artists' Development Program. First AO engagement: Concert performance of *Turandot*, 1988

*A. O. Repertoire:* Has appeared in *The Rake's Progress*, Fourth Page in *Lohengrin*, Giovanna in *Rigoletto*, the Aunt in *Jenufa*, Mastrilla/Frasquita in *Pericote* and Inez in *The Gondoliers*. Currently singing in The Australian Opera Chorus

*Other Companies:* Has appeared as a soloist with the Alexander Mackie College of Advanced Education and the Forest Musical Society. Has performed Vaughan William's *Five Tudor Portraits* with the Willoughby Symphony Orchestra, the *Messiah* and Margaret Hargraves in *Lawrence Hargraves Flying Alone* Sydney Conservatorium Will sing Annina in the new production of *La traviata* (Youth Performances) later this season



**BERNADETTE CULLEN** *Background:* Born, Australia. Graduate of the Sydney Conservatorium of Music. Winner of Australian Metropolitan Opera Auditions; awarded Bayreuth Scholarship, 1989. Now resident in UK. First engagement with the AO: Cherubino in *The Marriage of Figaro*, 1980

*A.O. Repertoire:* Ottavia in *L'incoronazione di Poppea*, Dorabella in *Così fan tutte*, Second Lady in *Die Zauberflöte*, Sextus in *La Clemenza di Tito*, Donna Elvira in *Don Giovanni*, Rosina in *Il Barbiere di Siviglia*, Angelina in *La Cenerentola*, Maffio Orsini in *Lucrezia Borgia*, the Secretary in *The Consul*, Nicklausse/Giulietta in *The Tales of Hoffmann*, Stephano in *Roméo et Juliette*, Brangäne in *Tristan und Isolde*, Charlotte in *Werther* and Verdi *Requiem*

*Other Companies:* Solier in *Count Ory*, title role in *La Favorita* (Welsh National Opera, and at the Royal Opera House, Covent Garden); Donna Elvira in *Don Giovanni* (Prague National Opera); Dido in *Dido and Aeneas* (Palermo); *Jephtha* (Scottish Chamber Orchestra); Zaida in *Turco in Italia* (Lille Opera); Adalgisa in *Norma*, Eboli in *Don Carlos* (Victoria State Opera); Donna Elvira in *Don Giovanni* (Lyric Opera of Queensland); Vitellia in *La Clemenza di Tito* (Mostly Mozart Festival at the Sydney Opera House); concert appearances include Mahler's *Eighth Symphony* (ABC), Rossini's *Petite Messe Solonelle*, Stravinsky's *Pulcinella* (ACO), Beethoven's *Ninth Symphony* (Royal Scottish Chamber Orchestra), Paul McCartney's *Liverpool Oratorio* (Norway and Poland), *St Matthew Passion* for the Melbourne Choral; Verdi *Requiem* with the Halle Orchestra and at the Royal Albert Hall, Durham Cathedral, and Budapest; in a chorale concert in Perth; *Dream of Gerontius* (Ulster Orchestra)

Will sing Brangäne in *Tristan und Isolde* (Scottish Opera); *Dream of Gerontius* (Norway); in the future *Recordings/Videos:* *Pulcinella* with the ACO, *The Bohemian Girl* (Decca) and *La Cenerentola* video (AO)



**JULIE EDWARDSON** *Background:* Born, Australia. Commenced her professional singing career in the field of Jazz. Studied opera at the Victorian College of the Arts and completed the Young Artists' Program with the Victoria State Opera in 1992. Member of the AO's Young Artists' Development Program. First AO engagement: *Hermia* in *A Midsummer Night's Dream*, 1993

*A. O. Repertoire:* School Boy/Theatre Performer/Groom in *Lulu* and Kate Pinkerton in *Madama Butterfly*

*Other Companies:* Cherubino in *The Marriage of Figaro* (West Australian Opera); Third Lady in *The Magic Flute*, Fourth Page in *Lohengrin* (Victoria State Opera); Flora in *La traviata* (Victoria State Opera Ballarat Festival and Country Tour); Marion in *The Heiress* and multiple roles in *Greek* (Chamber Made Opera); Malcolm Williamson's *The Growing Castle* and Handel's *Belshazzar* (Treason of Images); Cassandra in Lisa Lim's opera *The Oresteia* (Elision Ensemble and Treason of Images). Concert performances include the alto solo in Bach's *Magnificat*; Haydn's *Stabat Mater*; Mozart's *Requiem*; Richard Strauss' *Deutsche Motet*; Mozart's *Vesperae Solemnnes de Confessore*, performed in concert at Genoa Opera House, Italy (Diverimento Ensemble)

*Recordings/Videos:* Recorded four CD's including *Oresteia* (Elision Ensemble); and a jazz album



**WAKAKO ASANO** *Background:* Born, Japan. Studied with Ms Kimie Sasamoto in Tokyo; and at The Australian Ballet School, Melbourne, 1989-90. First worked with Graeme Murphy, 1990. Became a full-time member of the Sydney Dance Company, 1990, through a sponsorship made possible by the Daikyo Face of Australia quest. First AO engagement: *Cassandre* in *The Trojans*, 1994

*Other Companies:* *King Roger*, *Bard Bits*, *Some Rooms*, *Nearly Beloved*, *Viridian*, *Afterworlds*, *Synergy with Synergy*, *Beauty and the Beast* and *Piano Sonata* (Sydney Dance Company)



**JANET VERNON** *Background:* Born, Australia. Studied classical ballet at The Australian Ballet School. Danced lead in Murphy's choreographic workshop debut *Ecco*. Selected by Sir Robert Helpmann to join The Australian Ballet. Outstanding early roles include John Butler's *Sebastian*. Joined Ballets Felix Blaska in France, 1972-73. Returned to Australia to assist freelance choreographer Graeme Murphy and to dance in new works around Australia such as *Sequenza VII* and *3 Conversations*. Rejoined The Australian Ballet in 1976 as Senior Soloist. Outstanding roles included Glen Tetley's *Gemini* and Michael Fokine's *Les Sylphides*. Appointed as Associate Artistic Director Sydney Dance Company, 1976. Enjoyed celebrity dancing with Graeme Murphy in such works as *Poppy*, *Carmina Burana*, *Signatures*, *Daphnis and Chloé* and *3rd Conversation Pas de Deux*. As leading female dancer at Sydney Dance Company, Janet Vernon has long been considered to be Graeme Murphy's principal inspiration. Works in which she danced roles created by Murphy especially for her include: *Shéhérazade*, *An Evening*, *Homelands*, *After Venice*, *Some Rooms*, *Boxes*, *Nearly Beloved*, *Kraanerg*, *soft bruising*, *King Roger*, *Bard Bits*, *The Protecting Veil*. Awarded an AM, 1989

*First AO engagement:* *Andromaque* in *The Trojans*, 1994

*Recordings/Videos:* *Daphnis and Chloé*, *Rumours*, *Poppy*, *Boxes*, *King Roger*, *Synergy with Synergy* and *Sensing*



**ANSON AUSTIN** *Background:* Born, New Zealand. Awarded an OAM, 1993. First AO engagement: Rodolfo in *La Bohème*, 1970

*A.O. Repertoire:* Includes Ferrando in *Così fan tutte*, title role in *Idomeneo*, Ottavio in *Don Giovanni*, Tomino in *The Magic Flute*, Idreno in *Semiramide*, Arturo in *I Puritani*, Leicester in *Maria Stuarda*, Tonie in *La Fille du Régiment*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La traviata*, Verdi's *Requiem*, The Duke of Mantua in *Rigoletto*, Raoul in *Les Huguenots*, the title roles in *Les Contes d'Hoffmann* and *Werther*, Lorenzo and the title role in *Fra Diavolo*, Nadir in *Les pêcheurs de perles*, Des Grieux in *Manon*, Maurizio in *Adriana Lecouvreur*, Steva in *Jenufa*, the Italian Singer in *Der Rosenkavalier*, Romeo in *Roméo et Juliette*, Peter Quint in *The Turn of the Screw*, Lysander in *A Midsummer Night's Dream*, Camille in *The Merry Widow*, Pinkerton in *Madama Butterfly* and the Gamekeeper in *Rusalka*

*Other Companies:* Ferrando (Glyndebourne Festival); Camille (San Francisco Opera); Tamino (Canadian Opera); the Duke of Mantua (Canterbury Opera, NZ); Leicester (Victoria State Opera); *Das Lied von der Erde* (Dublin, Teatro Colon, Buenos Aires). Performs regularly in concert in New Zealand, and in Australia for the ABC Symphony Orchestras, in festivals and for major concert societies. Repertoire includes *Das Lied von der Erde*, *Dream of Gerontius*, Arnold in *William Tell*, *La traviata*, Rossini's *Stabat Mater*, *Romeo and Juliet* by both Berlioz and Tchaikovsky, Beethoven's *Ninth Symphony*, Verdi's *Requiem*, Berlioz' *Requiem*, and Haydn's *Creation* Will sing Alfredo in *La traviata* (AO) later this year

*Recordings/Videos:* *Adriana Lecouvreur*, *La Fille du Régiment*, *Die Fledermaus*, *The Merry Widow*, *The Gipsy Princess*, *Les Huguenots*; the soundtrack of *Melba*; and on 'Highlights of French Opera'



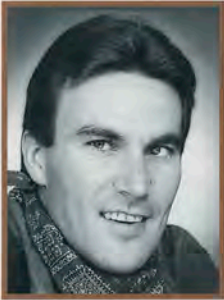
**CHRISTOPHER DOIG** *Background:* Born, New Zealand. Awards: Mobil Song Quest, 1972. Graduated from the Vienna Music Academy, 1976. Principal artist Vienna State Opera, Linzer Landestheater, 1976-84. 1990 and 1992 Director of NZ International Festival of the Arts. Awarded NZ Commemorative Medal, 1990; the OBE, 1992; Green Room Award for Best Supporting Artist in the role of Herod in *Salome*, 1993. First AO engagement: Nerone in *L'incoronazione di Poppea*, 1988

*A. O. Repertoire:* David and Walther in *Die Meistersinger von Nürnberg*, Le Mesurier in *Voss*, Titus in *La Clemenza di Tito*, Duke of Mantua in *Rigoletto*, Laca in *Jenufa*, Maurizio in *Adriana Lecouvreur*, Herod in *Salome*, Thaddeus in *The Golem*, Alwa in *Lulu* and Pinkerton in *Madama Butterfly*

*Other Companies:* Appeared in Vienna, Linz, Graz, Klagenfurt, Karlsruhe, Hamburg, Cologne, Stuttgart, Barcelona and the Vienna and Salzburg Festivals. Roles include David, Erik in *The Flying Dutchman*, Manrico in *Il Trovatore*, Nadir in *Les pêcheurs de perles*, Rodolfo in *La Bohème*, Duke of Mantua, Don José in *Carmen*, Don Ottavio in *Don Giovanni*, Tamino in *The Magic Flute*, Nemorino in *L'Elisir d'Amore*, Graf Elemer in *Arabella*, Jenik in *The Bartered Bride* and the Tambourmajor in *Wozzeck*. Concerts with the Wiener Symphoniker, Wiener Tonkünstler, Wiener Kammerorchester, ORF Orchester, Wiener Singverein, ABC, NZ Symphony Orchestra, Sydney Opera House, Festival of Sydney, Sydney Philharmonia, Melbourne Chorale and Christchurch City Choir. Concert repertoire includes Mozart's *Requiem*, Beethoven's *9th Symphony* and *Missa Solemnis*, Bach's *St Matthew Passion*, Rossini's *Stabat Mater*, Puccini's *Messa di Gloria*, Verdi's *Requiem*, Mahler's *Das Klagende Lied*, Haydn *Mass*, *Dream of Gerontius* and *Elijah*

Will sing Herod in *Salome* (State Opera of South Australia); and Don José (Canterbury Opera, New Zealand) later this year

*Recordings/Videos:* Recordings - Wagner excerpts (NZ Symphony Orchestra); Beethoven's *Missa Solemnis* (ABC Classics) and *New Zealand at Covent Garden* (Kiwi Pacific), *Elektra* (Unitel), *Die Meistersinger von Nürnberg* (AO)



**DAVID LEWIS** *Background:* Born, Wales. First AO engagement: Apprentice in *Die Meistersinger von Nürnberg*, 1988

*A.O. Repertoire:* Major-domo in *Der Rosenkavalier*, Marco in *The Gondoliers* and a Trojan Man in *Idomeneo*

*Other Companies:* *Messiah* and Haydn's *Creation* (Combined Sydney Churches); *Yeomen of the Guard*, *Student Prince* and *Lucia di Lammermoor* (Rockdale Opera Company).



**PETER COLEMAN-WRIGHT** *Background:* Born, Australia. First AO engagement: Count Almaviva in *Le Nozze di Figaro*, 1992

*A.O. Repertoire:* The title role in *Don Giovanni*

*Other Companies:* Has sung at the Royal Opera House, Covent Garden, English National Opera, Glyndebourne Festival and Glyndebourne Touring Opera, Opera Northern Ireland, Dublin Grand Opera, La Fenice Venice, Grand Theatre de Geneve, Bayerische Staatsoper Munich, Bordeaux Grande Opera, Stadtheater Klagenfurt, Netherlands Opera, Aix-en-Provence Festival and the Victorian State Opera. Roles include the title roles in *Eugene Onegin*, *Don Giovanni* and *Billy Budd*, Figaro in *Il Barbiere di Siviglia*, Guglielmo in *Così fan tutte*, Papageno in *Die Zauberflöte*, Il Conte in *Le Nozze di Figaro*, Masetto in *Don Giovanni*, Don Alvaro in *Il Viaggio a Reims*, Valentine in *Faust*, Wolfram in *Tannhäuser*, Zurga in *Les pecheurs de perles*, Dandini in *La Cenerentola*, Demetrius and Theseus in *A Midsummer Night's Dream*, Ned Keene in *Peter Grimes*, Tarquinius in *The Rape of Lucretia*, Schaunard in *La Bohème*, Eisenstein in *Die Fledermaus*, Neils Lynne in *Fennimore and Gerda*, Soldat Bruder in *Doktor Faust*, created the roles of Colin in *The Plumber's Gift* and John in *Inquest of Love*. Has an extensive lieder and concert career and has given recitals at Le Chatelet, Paris, Spoleto Festival, Italy, Aix-en-provence, Royal Opera, Covent Garden, Naantali Festival, Finland, London's South Bank, The City of London Festival, and at the Wigmore Hall with Song Makers Almanac. Has performed in concert throughout Europe including Spain, Holland, Austria, France, Iceland and Hong Kong

*Future Plans:* Marcello in *La Bohème* (Geneva and Covent Garden and in Geneva); Count Almaviva (Munich); Onegin (Lyric Opera of Queensland and VSO); *Don Giovanni* (ENO)

*Recordings/Videos:* *Le Messenger* in *Oedipus Rex* (EMI); numerous operas and recitals (BBC and ABC)

*Peter Coleman-Wright's performances are sponsored by Qantas Airlines*



**ANGUS WOOD** *Background:* Born, Australia. Moved to London at the age of three and commenced singing lessons at the age of 14. Shortly afterwards he was awarded a singing scholarship by the Royal College of Music. Returned to Australia where he completed a Bachelor of Music degree at the University of Melbourne, graduating with honours in vocal performance in 1992. Member of the AO's Young Artists' Development Program, 1994. First AO engagement: Antonio in *The Gondoliers*, 1994

*A. O. Repertoire:* The Commissioner in *Madama Butterfly*

*Other Companies:* In 1992 became part-time member of the Victoria State Opera Young Artists' Program and performed the roles of Giuseppe and the Messenger in the V.S.O. Regional Tour production of *La traviata*; in 1993 continued with the Young Artists' Program performing the roles of Customs Guard in *La Bohème*, Fiorello in *The Barber of Seville* and a Herald in *Otello*.

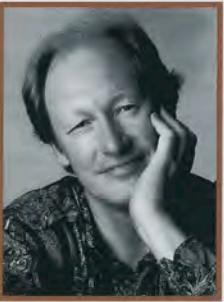
Will sing Messaggero in the new production of *La traviata* during The Australian Opera's 1994 Sydney Winter Season



**JOHN BRUNATO** *Background:* Born, Australia. Graduated from the Canberra School of Music with a Bachelor of Music degree, 1991. Received a scholarship to continue studies at the school. Completed a Post Graduate Diploma of Opera at the Queensland Conservatorium of Music, 1993. Finalist in the Shell Covent Garden Scholarship, Australian Singing Competition and winner of the National Aria, 1992; and a finalist in the McDonalds Aria, 1993. Invited to the "National Vocal Symposium" in 1993 under the tutelage of Dame Joan Sutherland, Ms Marlena Malas and Luigi Alva. Currently a member of the AO's Young Artists' Development Program. First AO engagement: Giorgio in *The Gondoliers*, 1994

*A. O. Repertoire:* Theseus in *A Midsummer Night's Dream* and Giorgio in *The Gondoliers*

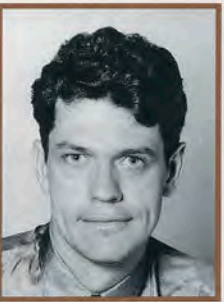
*Other Companies:* Bass Soloist in many oratorio performances (Canberra); has sung in recitals a varied program of German, English, Russian and Italian repertoire; performed with Canberra City Opera and Opera ACT.



**HARRY COGHILL** *Background:* Born, Scotland. Studied at the Royal Manchester College of Music and later in London. Was a member of the Glyndebourne Chorus prior to his engagement at ENO as principal bass in 1971. Awarded Imperial League of Opera Prize, and Ricordi Prize, 1971. In 1987 taught at the University of Auckland. In 1991 joined the Queensland Conservatorium of Music and gave masterclasses at the National University of Fine Arts and Music, Tokyo. First AO engagement: Alcide/Chirurgo in *La forza del destino*, 1993

*A. O. Repertoire:* Schwarz in *Die Meistersinger von Nürnberg*

*Other Companies:* Seneca in *L'incoronazione di Poppea*, Blind Ballad Singer in *Gloriana*, Dikoi in *Katya Kabanova*, Count Horn in *Un ballo in maschera*, Baron Zeta in *The Merry Widow*, Fafner in *Das Rheingold*, Marke in *Tristan und Isolde* and created several roles notably Old Martin in *The Royal Hunt of the Sun* (ENO); Soloist - Festival surrounding the Munich Olympic Games, 1972; Benjamin Britten's 60th Birthday Concert, 1973 (BBC Proms); British premieres include *War and Peace*, *Jullietta*, *The Bassarids* and took part in the world premiere of Henze's *We Come to the River* at Covent Garden; Il Mago in *Rinaldo* (Handel Opera Society); concert performances of Cardinal Salviati in *Benvenuto Cellini*; Quince in *A Midsummer Night's Dream* at the 1980 Aldeburgh Festival; Don Alfonso in *Così fan tutte* (Opera 80); Osmin in *Abduction from the Seraglio* and Bartolo in *Le Nozze di Figaro* (Kent Opera and at the Vienna Festival); title role in *The Mikado* and the Pirate King in *The Pirates of Penzance* (Centenary Performances: Royal Albert Hall, the Barbican and the London Palladium). Oratorio performances main concert and cathedral venues in UK including *Messiah* (RAH), *Verdi Requiem* and *Dream of Gerontius* at Exeter Cathedral. Has appeared at festivals throughout Europe and has toured North America



**GREG SCOTT** *Background:* Born, Australia. Finalist in the Covent Garden Scholarship, 1988. Member of the Company's Esso Young Artists' Development Program in 1990. First AO engagement: Giorgio in *The Gondoliers*, 1990

*A.O. Repertoire:* Littore in *L'incoronazione di Poppea*, The Second Armed Man in *The Magic Flute*, the Voice of Neptune in *Idomeneo*, Gubetta in *Lucrezia Borgia*, Zaretsky in *Eugene Onegin*, Angelotti in *Tosca*, Mandarin in *Turandot*, the Bonze in *Madama Butterfly*, Larkens in *La Fanciulla del West*, the Third Monk in *Les Huguenots*, The Priest and The Russian Father in *Death in Venice*, Duke of Verona and Friar Lawrence in *Roméo et Juliette*, Sparafucile in *Rigoletto*, Chirurgo in *La forza del destino*, Foltz in *Die Meistersinger von Nürnberg*, The Fourth Knight in *Lohengrin*, Second Soldier in *Salome* and Nourabad in *Les pêcheurs de perles*

Will sing Grenvil in *La traviata* later this year



**CARL PLAISTED** *Background:* Born, Australia. Studied at The Australian Ballet School, Melbourne, 1985-88, before joining Sydney Dance Company. First AO engagement: Chorèbe in *The Trojans*, 1994

*Other Companies:* *Some Rooms*, *Song of the Night*, *Daphnis and Chloé*, *King Roger*, *Viridian*, *Afterworlds*, *Nearly Beloved*, the Corporate Beast in *Beauty and the Beast*, *Piano Sonata*, *soft bruising*, *Synergy with Synergy*, major roles in the 1994 Triple Bill program (Sydney Dance Company); the role of the Voyager in *Sensing* (ABC TV/Sydney Dance Company)



# SYDNEY DANCE COMPANY

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**Head Electrician Ian Ferguson**  
**Costume Supervisor Jennifer Irwin**

**Dance Master Bill Pengelly**

**Dancers**


**Wakako Asano Joanne Bradley Bradley Chatfield**  
**Kathryn Dunn Annastacia Flewin Lea Francis**  
**Katherine Griffiths Christopher Harris Timothy Heathcote**  
**Martin Lewis Brett Morgan Glen Murray**  
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# STORY OF THE OPERA

## Act I

### *Troy: the abandoned Greek camp outside the walls*

After ten years the Greeks have apparently lifted their siege of Troy and sailed away. Behind them they have left an enormous wooden horse, supposedly an offering to the goddess, Pallas. The Trojan people celebrate their surprise freedom with songs and dances. As they rush to see the wooden horse, King Priam's daughter, Cassandra, enters. She has seen the ghost of her brother, the Trojan hero, Hector, on the city ramparts and she prophesies disaster for herself, for her father, and the people of Troy. Her thoughts turn to her lover, Cherebus - he must leave Troy and return to his father, King of Phrygia. Only then can he be saved. Cherebus comes in search of Cassandra and urges her to join the festivities. He dismisses her terrors and refuses to leave her or the city. Cassandra finally accepts that their destiny is to die in Troy.

King Priam, his wife Hecuba and the people of Troy assemble to give thanks to the gods for Troy's deliverance from the Greeks. The dances and games come to an end when Andromache appears with her son Astyanax. She is the widow of Hector, Priam's son who was killed by the Greek Achilles and comes in mourning for her husband.

Aeneas rushes in and describes the death of the priest Laocoon. Laocoon suspected that the enormous wooden horse was part of some treacherous scheme of the Greeks. He urged the people to burn it and himself hurled his javelin at it. Immediately two monstrous serpents came from the sea and devoured him.

Everyone reacts with horror to this account. They assume that the goddess Pallas punished Laocoon for his sacrilege. Priam orders the horse to be brought with full ceremony into Troy, so as to appease the goddess. Cassandra is left behind once more contemplating the Trojans' headlong plunge to doom. The sacred hymn of Troy can be heard in the distance. The people of Troy are dragging the horse into the city. Outside the procession suddenly stops: the noise of weapons could be heard coming from inside the horse. But the people interpret it as a happy omen. The procession moves on. Cassandra accuses the gods of blind indifference to the Trojans' fate. She resolves to die a death worthy of her brother Hector.

## Act 2

### *A room in Aeneas's palace.*

Troy has fallen to the Greeks. The ghost of Hector appears to Aeneas and tells him that he must escape and found a new Troy in Italy. There his people will be reborn, he will found a mighty empire and meet a hero's death.

Aeneas's friend Pantheus arrives, wounded. Priam has been killed; the city is on fire. Aeneas takes control. He leads his son Ascanius, Cherebus and the soldiers back into the fray to relieve the Citadel.

## Scene 2

### *A hall in Priam's palace*

The Trojan women pray to the goddess Cybele to save them. Cassandra brings news that the brave Aeneas did reach the Citadel in time to save those who were trapped inside. He has also rescued Priam's treasure and has left with other Trojans to found a new Troy in Italy. Cherebus has been killed. Cassandra prepares to die. She encourages the Trojan women to save themselves from the Greeks by committing suicide. Most swear to die with her, sharing her glory and preserving their honour. A few hesitate and are driven out. The others exult in their fate.

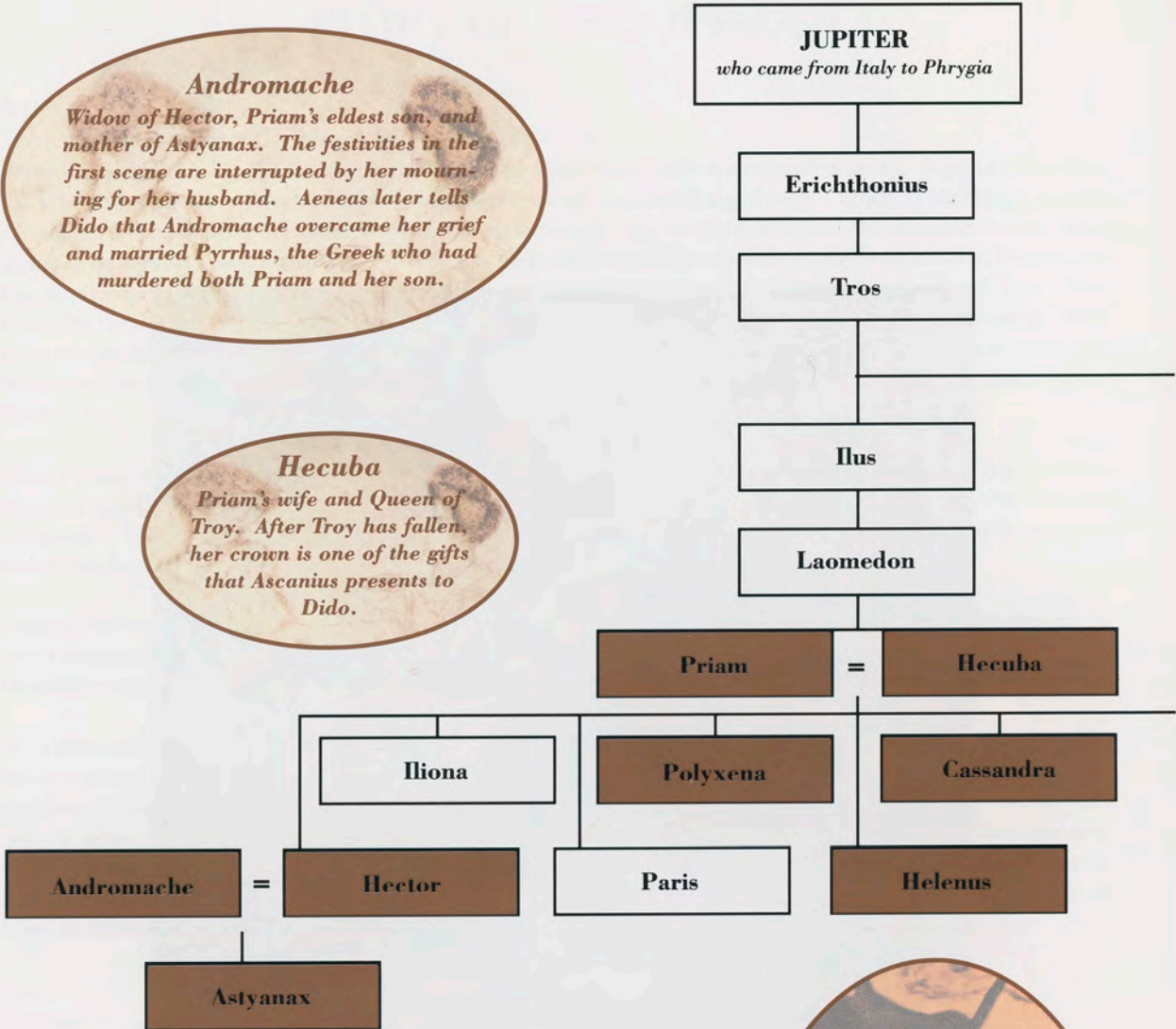
Greek soldiers who have broken into the palace demand the Trojan treasure. The women defy their enemies, they call on Aeneas to save their sons in Italy and kill themselves as the city burns.



*The scene of the Trojan horse, depicted on a pot from Mykonos, c. 675 BC*

**Andromache**  
 Widow of Hector, Priam's eldest son, and mother of Astyanax. The festivities in the first scene are interrupted by her mourning for her husband. Aeneas later tells Dido that Andromache overcame her grief and married Pyrrhus, the Greek who had murdered both Priam and her son.

**Hecuba**  
 Priam's wife and Queen of Troy. After Troy has fallen, her crown is one of the gifts that Ascanius presents to Dido.

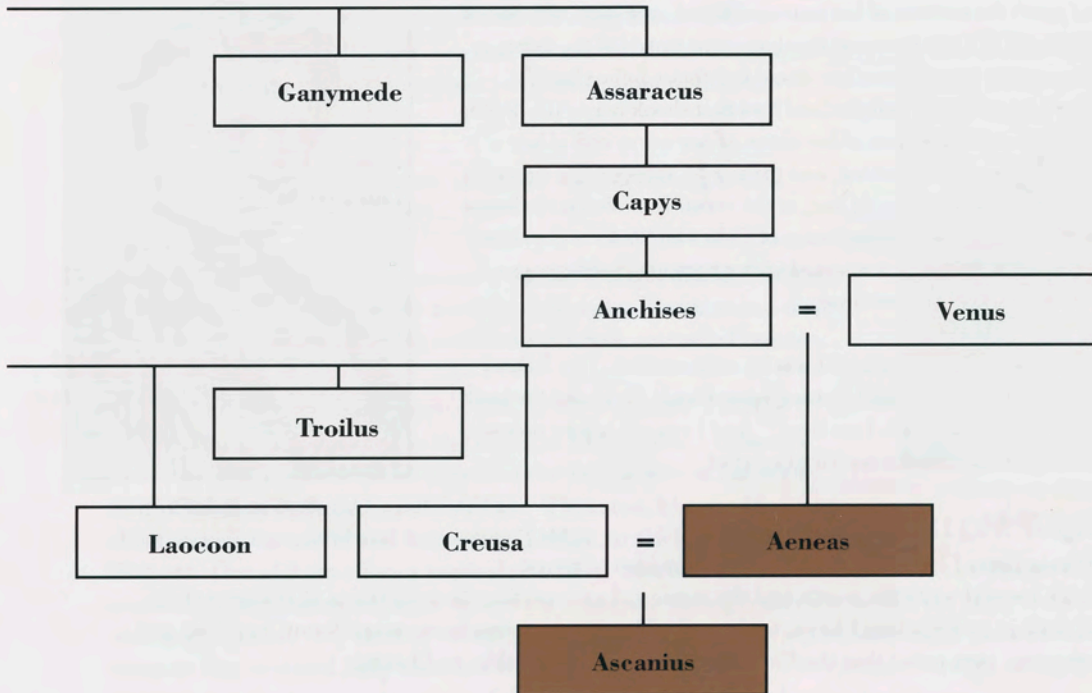


**Astyanax**  
 The son of Hector and Andromache, destined heir to the throne of Troy: his name means 'Prince of the City'. When Troy fell Pyrrhus threw Astyanax to his death from the walls of Troy.

**Hector**  
 Eldest of Priam's sons - 'the light of Troy' - killed in battle by Achilles. In revenge for Hector's killing of his friend Patroclus, Achilles desecrated Hector's corpse, dragging it three times round the city walls of Troy behind his chariot and refusing it decent burial. Achilles relented when King Priam met with him to ransom Hector's body.

**Priam**  
 Last king of Troy, father of fifty sons including Paris, who was doomed from birth to bring about the destruction of his father's kingdom. Priam ignored the oracles and spared his baby son. Even after Paris's death Priam refused to surrender Helen, who had caused the Trojan war. When Troy fell, Priam was murdered at the family altar by Pyrrhus.

# The Family of Troy



## Cassandra

One of King Priam's daughters. Apollo, the sun god, fell in love with her and gave her the gift of prophecy. When she rejected him he cursed her, decreeing that no one would ever believe her prophecies.

## Aeneas

A Trojan prince and demigod, the son of a mortal, Anchises, and Venus, the goddess of love. Venus herself intervened to save Aeneas when Troy fell. She is also favourably inclined towards the Trojans since Paris declared she was the fairest of all the goddesses.

# The Genesis of *The Trojans*

as recorded in Berlioz's memoirs and letters.

## **Memoirs, Chapter 2 (c.1848):**

Virgil... speaking to me of heroic passions... was the first who found his way to my heart and set fire to my growing imagination. How many times, as I construed the fourth book of the *Aeneid* in front of my father, did I not feel my chest swelling, my voice faltering and breaking!... One day, already shaken at the start of my oral translation by the verse 'At regina gravi jamdudum saucia cura' ['But the Queen some time since had felt the deep wounds of love'], I persevered till, more or less satisfactorily, I arrived at the great turning point of the drama. But when I reached the scene where Dido perishes on the funeral pyre, surrounded by the presents that Aeneas has given her, by the traitor's weapons, and pours the streams of her outraged blood over 'alas, this bed of memories'... obliged as I was to repeat the despairing words of the dying woman, 'thrice raising herself upon her elbow and thrice falling back'... obliged to describe her wound and the fatal love that shook her to the depths of her frame... to describe the cries of her sister, of her nurse and of her distraught women... my lips trembled, and the words, increasingly unintelligible, would scarcely come forth. At last, at the verse 'Quaesivit coelo lucem ingemuitque reperta', at this sublime image of Dido who 'looks to the skies for light and groans to find it', I was seized with a nervous shuddering and stopped short, quite unable to continue.

Seeing how embarrassed and confused I was by such emotion, [my father] pretended not to be aware of it, and, getting up suddenly, he closed the book and said: 'That will do, my child, I am tired!' And I ran off, where no one could see me, to give myself up to my Virgilian grief.



*Berlioz in 1856*

## **Memoirs, chapter 59 (1854):**

For the last three years I have been tormented by the idea of a vast opera, of which I would write the words and the music... I am resisting the temptation of realising this project, and shall go on resisting, I hope, to the end. The subject seems to me magnificent, imposing and profoundly moving, sure proof that the Parisians would find it pointless and boring.

## **Memoirs Postface (1864):**

Finding myself at Weimar at the Princess Wittgenstein's... I was led to speak of my admiration for Virgil and of the idea I had conceived of a grand opera treated in the Shakespearian manner, with the second and fourth books of the *Aeneid* as its subject. I added that I knew too well the sorrows that such an undertaking would necessarily cause me, ever to allow myself to attempt it. 'Indeed,' replied the Princess, 'from your passion for Shakespeare combined with this love of antiquity, something both lofty and new must result. Come now, you must write this opera, this lyric poem. Call it what you like, organise it as you please. But you must begin it and finish it.' And when I continued to find objections... 'Listen,' the Princess said, 'if you draw back in the face of the difficulties that this work can and must cause you, if you are so weak as to be frightened of it, so weak as not to brave everything for Dido and Cassandra, never show yourself in my house again: I do not wish to see anything more of you.' It was not necessary to go as far as this to convince me. Upon my return to Paris I began to write the verses of the lyric poem of *Les Troyens*.

## **Letter to the Princess Wittgenstein, 17 May 1856:**

The day before yesterday I finished the words of the first act. It will be the longest of all and it took me ten days to write it... I have been twenty times on the point of throwing everything into the fire and consecrating myself forever to a life of contemplation. Now I am certain that I shall not lack the courage to persevere right to the end; the work has taken hold of me... Now I scarcely sleep, I dream of it constantly; and if I had the time to work, in two months the whole mosaic [that is to say, the layout of the opera, the whole libretto] would be finished.

### **Letter to the Princess Wittgenstein, 24 June 1856:**

The [poem of the] opera is nearly finished. I have reached the last scene [of *Carthage*]. I am getting more impassioned about this subject than I ought, and I am resisting the appeals that the music from time to time makes to me to give it my attention. I want to finish [the words] completely before undertaking the score. Yet last week there was no resisting writing the duet to Shakespearian words: 'In such a night as this/ When the sweet wind did gently kiss the trees', etc. And the music for these litanies of love - [the love duet for Dido and Aeneas in *Carthage*] - is done.

### **Letter to the Princess Wittgenstein, July 1856:**

Would you credit that I have fallen *in love*, utterly in love, with my Queen of Carthage? I love her to madness, this beautiful Dido!

### **Letter to the Princess Wittgenstein, 12 August 1856:**

What is so immensely difficult is to find the musical *form* - that form without which the music cannot exist, or is nothing more than the debased slave of the words...

To find the way to be *expressive*, and *true*, without ceasing to be a musician... that is the difficulty...

Yet another danger for me in composing the music of this drama is that the sentiments which I must express move me too deeply. That is no use at all. One must try to express burning sentiments in a cool, controlled manner...

### **Letter to the Princess Wittgenstein, 3 September 1856:**

I am working. As I dreamed in the woods at Plombières, I composed two important pieces: the first chorus of the Trojan mob at the beginning of the first act, and Cassandra's air. Then, too, I have added two short scenes, but useful and interesting, I think, at the beginning of the fifth act. One of them offers a musical possibility that is full of interest. It shows two Trojan soldiers mounting guard during the night before the tents, one pacing from right to left, the other from left to right, and chatting when they meet in the middle of the stage, about the pig-headedness of their leaders, going to conquer this accursed Italy when one is so well off in Carthage... The contrast between these soldiers' lower instincts and the heroic aspirations of the royal characters is, perhaps, a happy one.



*Berlioz's birthplace at  
La Côte-Saint-André*

### **Letter to Toussaint Bennet, 26 or 27 January 1857:**

Seriously ill though I am, I keep going. My score is growing, just as stalactites form in dark caves, almost without my being aware of it. In this moment I am finishing scoring the enormous finale of the first act...

I have also entirely finished the duet and the finale of the fourth act. You see how easily you lead me on to speak of my work!...

So here I am with an act and a half of my score *finished*. With time, the rest of the stalactite will form well enough, perhaps, if the roof of the cave does not collapse...

### **Letter to Toussaint Bennet, 5 or 6 February 1857:**

Some days ago I was in a state of joy: in my mind I had just run through the whole of my first act. Now there's nothing more foolish than an author who, imitating the good Lord, on the seventh day considers his work and *finds it good*. But imagine, apart from two or three pieces, I had *forgotten everything*. So that reading it through I made veritable discoveries... Hence my delight!... I had put off composing only the pantomime scene from Andromache, because its importance frightened me... But now it is done, and of all the act it is, I think, the most successful piece... I have wept buckets over it...



### **Letter to the Princess Wittgenstein, 13 February 1857:**

The last thing I've done, and which will, I hope, meet with your approval, is the ensemble piece [the septet] which precedes the duet for the lovers in the fourth act... It seems to me that there is something new in the expression of this happiness of *seeing the night*, of *hearing the silence*, and of lending sublime sounds to the [murmur of the] sleeping sea. What is more, this ensemble is linked to the duet in an altogether unexpected manner which came about by chance, for I had not thought of it as I wrote each piece in isolation.

### **Letter to his sister Adèle, 25 February 1857:**

I am at this moment writing the score of the fourth act, the act of love, of tenderness, of celebrations, of hunts, and of starry African nights.

### **Letter to his sister Adèle, 12 March 1857:**

I have finished the scene of the ring... when Ascanius in play draws from the queen's finger the ring of Sychaeus, her first husband... It is a quartet [eventually a quintet] that has come off well. There is, in particular, a phrase for Dido, 'Tout conspire à vaincre mes remords, et mon coeur est absous' ['Everything conspires to overcome my remorse, and my heart is exonerated'], which seems to me extremely moving - [at least] for those people who are capable of being moved.

### **Letter to his sister Adèle, written from Plombières, 4 August 1857:**

The terrible heat of which you complain so much suits us very well; I find this weather admirable - it is a tropical climate... You have no idea of the beauty of these woods when the sun and the moon are rising. Three days ago... when the morning was at its height I went all alone to the fountain of Stanislas; I carried my manuscript of *Les Troyens* with me, with ruled paper and a pencil. The host of the little inn arranged a table in the shade for me, laid out with a bowl of milk, kirsch and sugar, and I worked there peacefully, with this beautiful landscape before me, until 9 o'clock. I was in fact writing a chorus, the words of which seemed [peculiarly] appropriate: 'Vit-on jamais un jour pareil / Après si terrible tempête? / Quel doux zéphir! notre brûlant soleil / De ses rayons calme la violence. / A son aspect la plaine immense / Tressaille de joie...' ['Was ever such a day seen / After such a terrible storm? / What a gentle breeze! Our burning sun / Calms the violence [of the storm] with its rays. / At the sight of the sun the immense plain / Trembles with joy...'] [Act I, *Carthage*: Opening chorus.]



*The Rue Nationale, La Côte-Saint-André*

### **Letter to Emile Deschamps, 31 October 1857:**

The sight of the countryside [at Saint-Germain] seems to give my Virgilian passion even more intensity. It seems to me that I knew Virgil; it seems to me that he knows how much I love him.

... Yesterday I was finishing an air for Dido, which is nothing more than a paraphrase of the famous verse, 'Haud ignara mali miseri succurrere disco' ['My own sorrows have taught me to succour the unfortunate' - Dido's air in Act I, *Carthage*]. After having sung it through once, I had the naivety to say out loud: 'That's it, isn't it, dear Master?'

### **Letter to the Princess Wittgenstein, 30 November 1857:**

... Everywhere in America they are talking only of bankruptcies, and the theatres and the concerts race towards the Niagara Falls. Ours don't run this danger. There is no cataract here with us, because there's no current. We are afloat upon a very still pond, filled with frogs and toads, enlivened by the flight and the song of several ducks, where shipwrecks are to be feared only when the vessels

are utterly rotten. But, forgive the comparison, I live in my score like La Fontaine's rat in his cheese. I am about to begin the fifth act, and in a few months' time all will be finished... What will be the value of the result? God knows. But in any case I feel a genuine happiness in hollowing, in equipping and in fitting out this great Robinson Crusoe's canoe which I shall be quite unable to launch, unless the sea comes itself to take it. And I shall never, Princess, forget that it is you, and to you alone, that I owe the luxury of giving myself up to this composition.

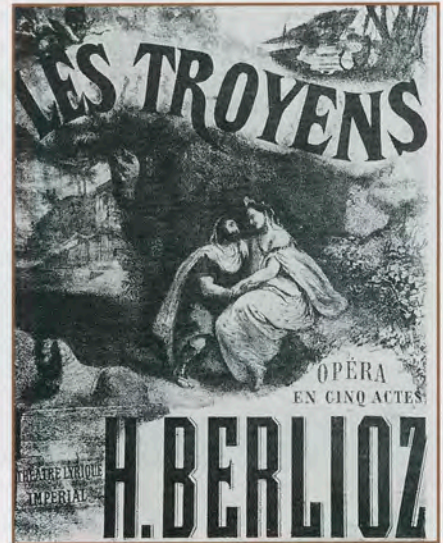
***Letter to the Princess Wittgenstein, 27 December 1857:***

Forgive me, Princess, for not having yet replied to your last letter. I was gripped by Aeneas's last monologue, and I was incapable of putting two thoughts together until it was finished. At such times I am like those bulldogs who let themselves be cut to pieces rather than relinquish what they have seized between their teeth.

***Letter to his son Louis, 9 February 1858:***

I am at this hour at Dido's last monologue: 'Je vais mourir dans ma douleur immense submergée' [I am going to die, weighed down in my immense grief].

I am happier with what I have just written than with everything I have done previously. I believe that musically these terrible scenes of the fifth act will be searingly convincing. But I have once again changed this act. I have made a large cut and added a character piece which is intended to contrast with the heroic and passionate style of the rest. It is a sailor's song; I thought of you, dear Louis, as I wrote it, and I send you the words. It is night, and the Trojan ships are seen in the port: Hylas, a young Phrygian sailor, sings as he is rocked at the masthead of a vessel...



*The cover of the score of  
Les Troyens, 1862*

***Letter to Adolphe Samuel, 26 February 1858:***

It matters little what becomes of the work hereafter, whether it is performed or no. My Virgilian and musical passion will have been satisfied...

***Letter to his sister Adèle, 11 March 1858:***

I assure you, my dear little sister, that the music of *Les Troyens* is something nobly grand; it is, moreover, of a poignant truthfulness... It seems to me that if Gluck were to return to this world, he would say of me when he heard it: 'Truly, this is my son.' This is not modest, is it? But at least I have the modesty to acknowledge my lack of modesty.

***Letter to the Princess Wittgenstein, 10 August 1859 (when the duet for Dido and Aeneas was being performed at the Baden Festival):***

I had never heard any of it, and those great phrases brought to life by the splendid voice of Mme Charton-Demeur intoxicated me. From here I can visualise the effect in the theatre; and, despite myself, the inert opposition of the imbeciles who direct the Opéra breaks my heart. I promise you, it's true, to be resigned to whatever befell, and here I am, utterly faithless to my word.

***Memoirs, Postface (1864):***

In all the sorrowfully passionate music I have ever written, I know of nothing comparable to these strains of Dido's in this [last] scene and in her [final] air, except those of Cassandra in some parts of *La Prise de Troie*, which no one has performed anywhere yet... O my noble Cassandra, my heroic virgin, I must then resign myself: I shall never hear you!... and I am like young Chorebus... 'Insano Cassandrae incensus amore' ['afire with a mad love for Cassandra'].

## THE TROJANS ON DISC

There is only one complete recording of *The Trojans*. But this Compact Disc set, an analogue recording made by Colin Davis in 1969 as the central part of his Berlioz recording cycle, is one of the most famous opera recordings ever.

When it appeared on LP, it immediately garnered major awards, including the Prix Mondial du Disque from Montreux, the Deutscher Schallplattenpreis, the Grand Prix de l'Académie du Disque Français and the Edison Award, Amsterdam. It is still as highly regarded now, a quarter of a century later.

Colin Davis did not merely base his recording on his epochal 1969 Covent Garden performances of *The Trojans* -- the performances, and the recording, were integral. The opening night of the Covent Garden season on September 17 of that year was the first performance ever of the complete *Trojans*. The recording, using most of the Covent Garden cast, with its orchestra and chorus, began only two days later, and was made on days between, and just after, the opera's run.

The recording's reincarnation on four CDs (Philips 416 432-2) is spectacular, sounding as fresh and as spacious as a modern digital recording. Colin Davis's cast includes Jon Vickers as Aeneas, Josephine Veasey as Dido, and Berit Lindholm as Cassandra, with other members including our own Heather Begg as Dido's sister Anna.

The original LP set's notes are far more complete and interesting than we get for CD (although full libretto and historical notes are still supplied). In the original LP notes, Colin Davis discusses his personal feelings about Berlioz in a way that sheds light on the remarkable qualities of the recording. "Only Berlioz," he writes, "dared mix his genres as Shakespeare did, and only Berlioz, I think, comes near to Shakespeare in his ability to suspend the apparent forward motion of time by the creation of a poetry of unbelievable, and scarcely bearable, beauty." His love and passion for the composer's creation drives the recording with palpable excitement, as Berlioz's greatest creation received its first true performance, in the Centenary year of the composer's death.

ANTHONY CLARKE



## The Trojans

There are some composers whose music is immediately recognisable. It may be habits of harmony that at once reveal the authorship; perhaps a liking for certain melodic contours; possibly unusual and colourful touches of instrumental colour.

In 19th century French music there is no more individual composer than Hector Berlioz. Whether his music is grave or gay, forte or piano, vivace or lento, within a few bars it nearly always proclaims itself his work. And though there are doubtless many contributing factors, the most revealing and telling of all is his writing for the orchestra. It was not for nothing that he published in 1844 what has since become a celebrated treatise on orchestration: few composers in the history of music have been more sensitive to the timbre of the instruments of the orchestra in all their various registers, and to the colourful and indeed emotional effects that can be gained from using them in different, often unexpected, combinations.

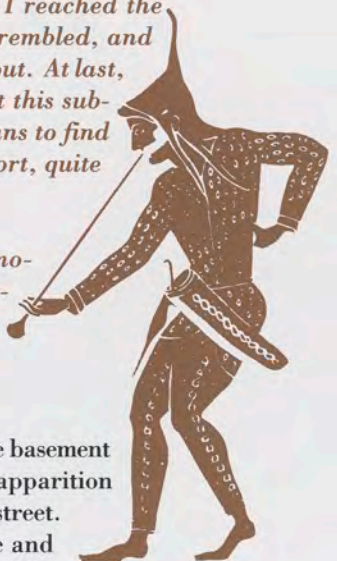
The most individual of 19th century French composers - certainly of all 19th century French before Debussy - he was also, many of us would feel, the greatest. And like all great composers he was attracted, when it came to choosing subjects for his music, to great literature: to works that were created by minds as far-reaching and as lofty, in a word as philosophic, as his own. In his last opera *Béatrice et Bénédict*, in his *Roméo et Juliette* symphony and in his *King Lear* overture, we find him drawing on Shakespeare; in his dramatic cantata *La Damnation de Faust*, on Goethe; in *Les Troyens*, on Virgil.

His familiarity with the *Aeneid* dated from his childhood, when, growing up in La Côte-Saint-André, a small country town not far from Grenoble, he was taught Latin by his father, a doctor. As he later recalled in his *Mémoires*:

*Virgil... speaking to me of heroic passions... was the first who found his way to my heart and set fire to my growing imagination. How many times, as I construed the fourth book of the Aeneid in front of my father, did I not feel my chest swelling, my voice faltering and breaking!... One day, already shaken at the start of my oral translation by the verse 'At regina gravi jamdudum saucia cura' ['But the Queen some time since had felt the deep wounds of love'], I persevered till, more or less satisfactorily, I arrived at the great turning point of the drama. But when I reached the scene where Dido perishes on the funeral pyre... my lips trembled, and the words, increasingly unintelligible, would scarcely come out. At last, at the verse 'Quaesivit coelo lucem ingemuitque reperta', at this sublime image of Dido who 'looks to the skies for light and groans to find it', I was seized with a nervous shuddering and stopped short, quite unable to continue.*

*Seeing how embarrassed and confused I was by such emotion, [my father] pretended not to be aware of it, and, getting up suddenly, closed the book and said: 'That will do, my child, I am tired!' And I ran off, where no one could see me, to give myself up to my Virgilian grief.*

One is reminded of Dr Johnson, who, reading *Hamlet* as a boy in the basement kitchen of his father's house, was so overcome by the scene of the apparition of the ghost that he hurried upstairs to the reassuring light of the street. Both anecdotes are records of a child's hypersensitive imaginative and





*The Catapult :*  
Sir Edward John Poynter,  
c.1870

emotional reaction to the power of literature; both are prophetic of imaginative creativity to follow in later life.

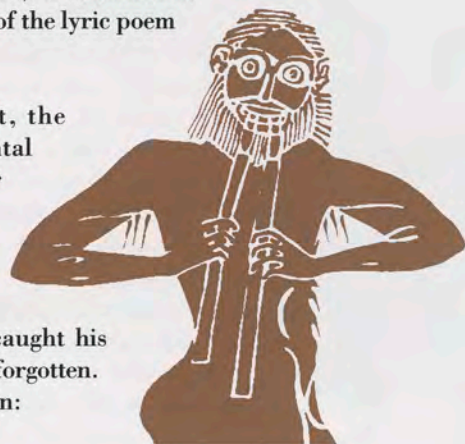
It was almost forty years later, about the year 1851, when Berlioz, aged about 48, was approaching the latter end of his creative career, that the idea of an opera on the subject of Books II and IV of the *Aeneid* actually formulated itself in his mind. By this time he was a widely-known and colourful figure in French musical life. He had long since composed most of his concert overtures (*Waverley*, c. 1827; *Le Roi Lear*, 1831; *Rob Roy*, 1832); his four symphonies (*Symphonie fantastique*, 1830; *Harold en Italie*, 1834; *Rómeo et Juliette*, 1839; and *Symphonie funèbre et triomphale*, 1840); his *Messe des morts* (1837); his first opera, *Benvenuto Cellini* (1838); and more recently his cantata, *La Damnation de Faust* (1846). Yet he had by no means won universal or uncontested acceptance. Much of his music, however popular some of his more accessible pieces were with the public, was considered by the *cognoscenti* and the establishment as eccentric: many of his works were found grandiose to the point of exaggeration, and the forces for which they were written wildly extravagant. He was seen as the archetypal undisciplined romantic, a reputation which remained with him long after maturity had diminished its relevance. Directors of Parisian theatres and orchestral societies were apt to greet his appearance with apprehension and nervous dismay. The prosaic result was that for years he had been obliged to earn his living by writing musical criticisms for the daily press...

It comes as no surprise, therefore, to learn that *Les Troyens* was written without commission, and without the certainty of any production. It was simply an *idée fixe* - an idea which gradually and irresistibly took possession of his mind. In his *Mémoires*, under 1854, he wrote:

*For the last three years I have been tormented by the idea of a vast opera, of which I would write the words and the music... I am resisting the temptation of realising this project, and shall go on resisting, I hope, to the end. The subject seems to me magnificent, imposing and profoundly moving, sure proof that the Parisians would find it pointless and boring.*

He was later to recall that he revealed his ideas when talking in Weimar to the Princess Sayn-Wittgenstein, the mistress of Liszt. 'I added that I knew too well the sorrows that such an undertaking would necessarily cause me, ever to allow myself to attempt it.' The Princess, far from endorsing his reluctance, recognised how well the subject suited his temperament, and urged him to action: she even forbade him ever to cross her threshold again if he did not undertake it. 'It was not necessary to go as far as this to convince me,' he comments. 'Upon my return to Paris I began to write the verses of the lyric poem of *Les Troyens*.'

Once he was fairly launched upon the project, the work progressed apace, and the whole monumental task - words and music - was completed in just under two years: May 1856 to April 1858. It was his intention, at the start, to write the complete poem, so that the shape of the work would be complete, and its proportions correct, before ever he embarked upon the music. But there were parts which so caught his imagination that these good intentions were sometimes forgotten. On 24 June 1856 he wrote to the Princess Wittgenstein:





*The Procession of the  
Trojan Horse into Troy  
(detail) : Giovanni Domenico  
Tiepolo (1696-1770)*

*I am resisting the appeals that the music from time to time makes to me to give it my attention. I want to finish [the words] completely before understanding the score. Yet last week there was no resisting writing the duet to Shakespeare's words: 'In such a night as this/ When the sweet wind did gently kiss the trees', etc. And the music for these litanies of love - [the love duet for Dido and Aeneas in The Trojans at Carthage] - is done.*

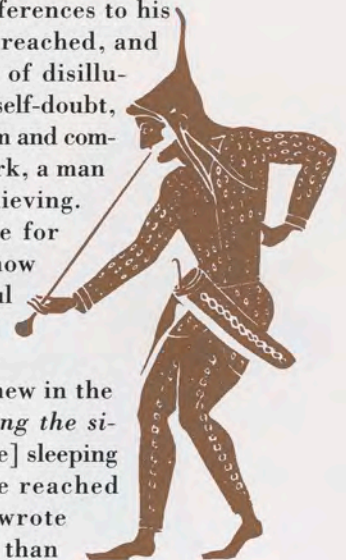
Most of the opera was composed in Paris, but from time to time, when occasion permitted, he would seek more conducive surroundings. Parts of the score were composed in the woods of Plombières, in eastern France; parts in the countryside of Saint-Germain. On 4 August 1857 he wrote to his sister Adèle:

*You have no idea of the beauty of these woods [at Plombières] when the sun and the moon are rising. Three days ago... when the morning was at its height I went all alone to the fountain of Stanislas; I carried my manuscript of Les Troyens with me, with ruled paper and a pencil. The host of the little inn arranged a table in the shade for me, laid out with a bowl of milk, kirsch and sugar, and I worked there peacefully, with this beautiful landscape before me, until 9 o'clock.*

Such idyllic surroundings were doubly necessary since by this stage of his life he was fighting off serious physical disorders, in particular nagging pains which in 1857 were diagnosed as 'intestinal neuralgia'. Nothing, however, could halt his composition, even if there were parts of his original scheme that underwent change, particularly the opening of the Third Act of *Carthage*. In September 1856 we find him telling the princess Wittgenstein that he has added two short scenes to this act, one of them the dialogue for the two Trojan soldiers. Later there were still further alterations, for on 9 February 1858 he wrote to his son, Louis, a sailor in the French merchant navy:

*Once again I have changed this act. I have made a large cut and added a character piece which is intended to contrast with the heroic and passionate style of the rest. It is a sailor's song; I thought of you, dear Louis, as I wrote it, and I send you the words. It is night, and the Trojan ships are seen in the port: Hylas, a young Phrygian sailor, sings as he is rocked at the masthead of the vessel...*

His letters, as these extracts show, are filled with vivid references to his progress. We know from month to month the stage he had reached, and the items he worked on. Inevitably there were moments of disillusion, the result of his ill-health quite as much as of genuine self-doubt, but they were outweighed by corresponding periods of optimism and commitment. One has the impression of a man absorbed in his work, a man who, item by item, is convinced of the value of what he is achieving. Briefly, he tells us, he put off composing the mime scene for Andromache in Act I: 'its importance frightened me... But now it is done, and of all the act it is, I think, the most successful piece.' (5 or 6 February 1857). Arrived at the septet that ushers in the love duet in *Carthage* he wrote to the Princess Wittgenstein: 'It seems to me that there is something new in the expression of this happiness of *seeing the night, of hearing the silence*, and of lending sublime sounds to the [murmur of the] sleeping sea' (13 February 1857). In February 1858, when at last he reached the culminating challenge, Dido's final monologue, he wrote to his son: 'I am happier with what I have just written than







*Captive Andromache:*  
Lord Leighton

with everything I have done previously. I believe that musically these terrible scenes of the fifth act will be searingly convincing.'

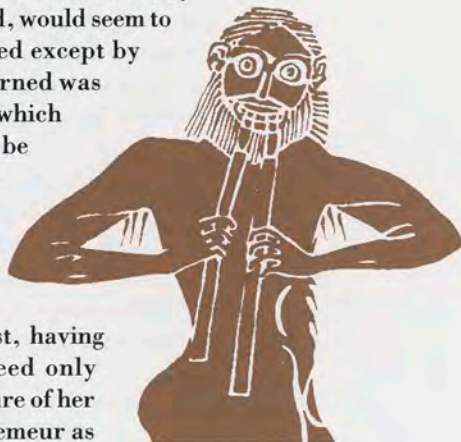
When he began this uncommissioned opera, he had no illusions about his chances of getting it staged. Yet his complete absorption in his work could not fail but lead to a consuming desire, when once he had the score complete beneath his hand, to see it performed. In the whole of Paris there was only one theatre for which it was suitable - only one theatre which had the proportions, the forces and the stage machinery that were needed: the Opéra. Yet, as he had only too clearly anticipated, negotiations proved protracted and inconclusive, stretching out from month to month, and from year to year. At last, after waiting for five soul-destroying and illness-ridden years, in 1863 he agreed to allow performance at a less prestigious theatre, the Théâtre-Lyrique.

The Théâtre-Lyrique, one must insist, was *not* the most satisfactory venue. Founded as a third 'alternative' theatre, where young composers who found it difficult to gain entrée to the established theatres, the Opéra and the Opéra-Comique, might have their works produced, it specialised in a repertoire of one-act effervescent (and all too often evanescent) opéras-comiques, and three-or-more-act lyrical dramas like Gounod's *Faust* and Bizet's *Les pêcheurs de perles*. In the annals of the operas that were produced there, *Les Troyens* stands out as a conspicuous anomaly.

The production which took place there on 4 November 1863 was of the second half of the opera only, under the title *Les Troyens à Carthage*. A prologue, recited by a 'rhapsodist' before a curtain depicting Troy in flames, and sung by a chorus from behind, was inserted to explain to the audience the action that had gone before. The whole production was seriously under-rehearsed; and though twenty-one performances were given (no mean total: Gounod's *Philémon et Baucis* achieved 13 at the same theatre in 1860; Bizet's *Les pêcheurs de perles* 18 in 1863 and his *La Jolie Fille de Perth* 18 in 1867), more and more items were cut as the evenings progressed, and the theatre, never more than half full, became increasingly deserted. These were the only performances that Berlioz ever saw. Apart from concert performances of two scenes, the first two acts, which became known as *La Prise de Troie*, were never staged during his lifetime.

The 1863 critics were sharply divided, declaring the production a triumph or a failure according, one suspects, to their sense of loyalty towards the composer. Public reaction during the evening varied sufficiently to justify either interpretation. Only one item was encored, the septet, 'Tout n'est que paix et charme'; but the love duet, 'Nuit d'ivresse et d'extase infinie!', was also warmly applauded. Hylas's nostalgic song, on the other hand, would seem to have been misunderstood and to have gone unnoticed except by the critics; it was soon cut because the singer concerned was exceeding the number of monthly performances for which he had been contracted, and consequently had to be paid 'overtime' each time he appeared. As for the now-celebrated 'Royal hunt and storm', its impact was so negligible - or so adverse - that it was suppressed after the first performance.

Montjauze, the tenor who sang Aeneas, was miscast, having 'neither the voice nor the bearing of a hero'. Indeed only one of the singers succeeded in conveying the stature of her role and the measure of her music: Mme Charton-Demeur as



Dido. As Léon Durocher wrote in the *Revue et Gazette musicale de Paris*:

*Mme Charton-Demeur plays the part of the Queen of Carthage as a valiant actress. She has the proud glance, the superb brow, the noble figure, the opulent corsage and the imperious gesture which the imagination suggests belonged to the founder of the Carthaginian empire. Her voice is strong, her accent energetic, haughty, tender, voluptuous, moved, pathetic or terrible as the different situations in which she is placed demand. Berlioz could not have found a more intelligent and more worthy interpreter.*

Beyond this, it is sobering yet instructive to note just how little even the more favourable and kindly-disposed critics understood of what Berlioz was trying to do. Commenting on his achievement as a librettist rather than as a composer, Gustave Héquet wrote in *L'Illustration*:

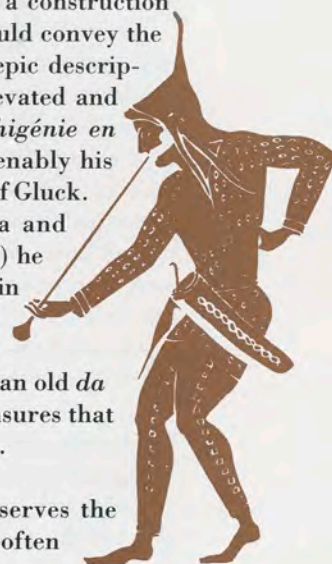
*M. Berlioz has followed the Aeneid step by step, or very nearly, and one has the right, it seems to me, to reproach him for doing so, for an epic narrative is not a drama. The theatre requires a more complicated action, characters who are more varied and strongly marked, a struggle between opposed interests and rival passions, an intrigue, an interlocked central situation, sudden reversals of fortune... There is none of this in Les Troyens.*

A fascinating statement indeed, for it is the opinion of a man who, very understandably at that time, clearly expected a grand opera to be a product of 'the Scribe factory'.

Let us explain. This was the age when the operas of Meyerbeer and Scribe dominated the Opéra: the age of the five-act 'grand opera', in which spectacle and stagecraft were quite as important as characterisation and conflict of emotions. Superficially works like *Les Troyens* and Meyerbeer's *L'Africaine* might seem to share much common ground: both make use of spectacle - the wooden horse in *Les Troyens*, for example, and the scene on Vasco da Gama's ship in *L'Africaine* - both employ massed choruses and ensembles; both make extensive use of ballet. But there the similarities end. Scribe as a dramatist was a practitioner of the 'well-made play', a variety of drama which consciously and continually manipulates its action for dramatic effect, raising stagecraft to the level of an art; Berlioz, as we shall see, had other priorities in mind.

Spectacle was by no means his only concern. He was seeking a construction which would correspond to the *massive* style of epic: which would convey the sense of listening to great epic speeches and of reading great epic descriptions. He found his model in the operas of Gluck: in such elevated and monumental classical operas as *Iphigénie en Aulide* and *Iphigénie en Tauride*. And though the textures of his music are inalienably his own, for his forms he frequently returned to the classical forms of Gluck. In his duets (the first movement of the duet for Cassandra and Choroebus in Act I; or that for Anna and Narbal in *Carthage*) he unashamedly reverts to classical ternary form; in Iopas's song in *Carthage* and in the love-duet for Dido and Aeneas he even writes in *rondò* form. The effect he gains each time is as essentially *undramatic*, in terms of onward-moving stage action, as that of an old *da capo* aria of 18th century opera seria; but the technique also ensures that each item stands as a massive episode, a massive epic statement.

One can go even further, and point out that while Berlioz observes the conventional layout of set items separated by recitatives, he often



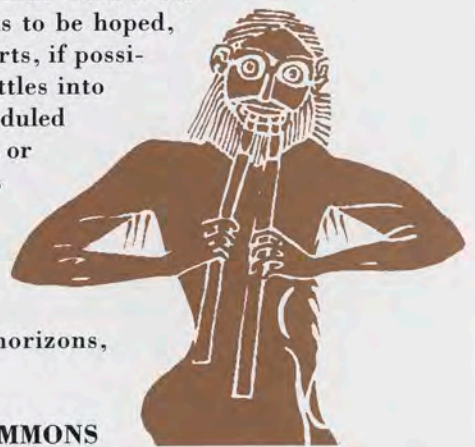
goes further than any other contemporary French composers towards obliterating the divisions and the differences between them. His recitatives are all as heightened and as impassioned as his arias and duets. His set items frequently reach no conventional final cadence, but progress through orchestral transitional passages into whatever follows. The effect of the Second Act of *Carthage*, for instance, is not one of separate pieces, divided from one another, but of a succession of great vocal and symphonic movements, of large epic episodes, all linked together into a great architectural construction.

None of this should be taken as implying that Berlioz was unaware of dramatic effect: it is simply that he seeks a different *kind* of drama. Whereas his contemporaries were sensitive to drama of external movement - the drama of stagecraft - he is probing the inner drama, the inner implications, of every situation. The opening movement of the Act I duet for Cassandra and Choroebus, for example, does not progress forwards in time - it is static - but it does reveal the tragic inability of the two characters to communicate. Cassandra, we must remember, was the priestess who was condemned by Apollo always to prophesy truth but never to be believed. She can no more convince even her suitor, Choroebus, of the truth of what she is saying than he can rid himself of the belief that she is mentally alienated, distracted, insane. Berlioz consequently writes them a duet in which they do not so much 'sing together' as 'sing apart, but at the same time'.

In the quintet in the Second Act of *Carthage*, Dido is so disturbed at hearing how Andromache has married her captor, Pyrrhus, that she does not even notice as Ascanius slips from her finger the ring of Sychaeus, her former husband. Nothing else happens: it is an essentially static moment. And yet the fate of Carthage hangs upon it. It leaves Dido vulnerable to Aeneas's wooing: it opens the way to her surrender, to Aeneas's desertion, to her suicide... It is this *pregnant* moment of impending peril that Berlioz so tellingly captures: the quintet is rivetingly dramatic, even if the clock has stopped and time is frozen.

One burning question remains: should one perform *Les Troyens* in two parts or in one? While each can stand alone, each needs the other if the statement is to be complete. Our acceptance of the character of Aeneas also requires a knowledge of both halves: the hero of *Les Troyens à Carthage* is indeed the 'perfidious Aeneas', the glib deserter of Dido - unless we have fresh in our minds the national disaster that has been shown to us in *La Prise de Troie*, and the mission that has been laid upon him by the gods.

Since most of us will be coming to this large, challenging work for the first time, The Australian Opera has, as it were, made it easier for us by presenting the two halves separately. It is to be hoped, however, that most of us will wish to see *both* parts, if possible in the right order, and that, as the work settles into the repertoire, more performances will be scheduled which make it possible to see both on the same day, or on consecutive days. One of the essential effects of epic, after all, is that, as we lay down the book or come out of the theatre, we should feel that we have lived through a great action, that we have experienced an event so vast that it has changed our consciousness, expanded our horizons, and altered our comprehension of life itself.



JEREMY COMMONS

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*Music Adviser to the ABO:* David Stanhope  
*Orchestra Manager:* Lindsey Paget-Cooke  
*Deputy Orchestra Manager:* Peter Horne  
*Assistant Orchestra Manager:* Basil Petsas  
*Executive Secretary:* Cherry Johnson

### PRODUCTION

*Technical Administrator:* Noel Staunton  
*Technical Manager:* Christopher Serow  
*Production Manager:* Derek Goutts  
*Technical Secretary:* Sue Olden  
*Costings/Purchasing Co-ordinator:* Diana Harvey

### STAGE

*Head Mechanist:* Christopher Potter  
*Deputy Head Mechanist:* Neil McClintock, Chris Piggott  
*Head Flyman:* James Wheeler  
*Head Electrician:* Chris Yates  
*Deputy Head Electrician:* Colin Alexander  
*Property Master:* Richard Meyman  
*Deputy Property Master:* Gary Kenway  
*Staff:* Clifton Bothwell, Simon Calton, Stephen Dunstan, Gerard Foley, Domingo Masso, James Minogue, Toby Sewell, Stephen Webber, Eric Wright  
*Senior Stage Manager:* Marcus Hodgson  
*Stage Managers:* Tanya Leach, Philip Macdonald  
*Deputy Stage Managers:* Margaret Breen, Phillip Serjeant  
*Assistant Stage Managers:* Janet Eades, Crissie Higgins, Roger Press, Sarah Thompson  
*Wardrobe:* Patricia Allen, Bobbie McKenzie  
*Wigs:* David Jennings, Natalie Shepherd  
*Head of Stores:* Stephen Edwards  
*Stores Staff:* Greg Bartlett, Richard Cardinale, Timothy Colclough, Theo Creecy, Allan Dean, Dale Moore  
*Props Hire Co-ordinator:* Sandie Perriman

### WORKSHOP

*Director:* Hannes Finger  
*Deputy Director:* Robin Auld  
*Props Manager:* David Wilson  
*Head of Design Office:* Duncan Stemler  
*Photography:* Kiren Chang  
*Head Scenic Artist:* Alan Stewart

*Head Steel Fabricator:* Joseph Hamm  
*Workshop Foreman:* Włodzimierz Juraszek  
*Staff:* Charles Chen, Joe Diffo, Ron Holl, Kathy Jones, Peter McCafferty, Lech Podsiadlik, Wacław Rżasa, David Spark, Peter Wengel, Brendan Toon (Apprentice)

### WARDROBE/WIGS

*Director:* Julia Bastow  
*Wardrobe Co-ordinator:* Eliza Godman  
*Costume Master:* William Paterson  
*Buyer:* Michael Beachey  
*Head Art Department:* Samuel Jelinek  
*Senior Cutters:* John Papadopoulos, Wolfgang Wesenberg  
*Cutters:* Rod Bavaro, Dee FitzGerald, Sophie Wysocki  
*Head Milliner:* Constance Kerr  
*Head Wigmaker:* Kveta Butora  
*Shoemaker:* Nelson Barreto  
*Wardrobe/Wig Staff:* Zahara Bin Saleh, Patricia Butterworth, Diana Bilderbeck-Frost, Josie Dyer, Scott Fisher, Alison Kidd, Mary McCombie, Gladys Mettam, Margarete Oral, Robyn Smithers, Peter Thomasson, Alice Vokac, Louise Weingott, Margaret Wright, Emma Theobald (Apprentice)

### OPERA CENTRE

*Maintenance Manager:* Neal Hughes  
*Receptionist:* Joan Hopkins

### MARKETING

*Administrator:* Enid Charlton  
*Ticket Services Manager:* Wendy Becher  
*Advertising Coordinator:* Amanda Wolfe-Daimpré  
*Marketing Coordinator:* Kathy Gates  
*Group Sales:* Carmel Dalco  
*Marketing Systems Coordinator:* Bryan Ferguson  
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*Ticketing Coordinator (Melb):* Kate Bellamy  
*Data Base Coordinator (Melb):* Nicole Mutimer  
*Treasurer:* June Corrigan  
*Secretary:* Mairéad Gallagher

### COMMUNICATIONS

*Administrator:* Anthony Clarke  
*Media Manager:* Sue Douglas  
*Assistant Media Representatives:* Giorgina Giot, Heather Grant  
*Program Editor:* Michael Pedersen  
*Graphic Designer:* Linda Matthews

### DEVELOPMENT

*Administrator:* Malcolm Moir  
*Corporate Development Manager:* Lynne Bradley  
*Melbourne Development Manager:* Liz Nield  
*Corporate Development Coordinator:* Fionn Meikle  
*Patron and Friends' Manager:* Elizabeth Mead  
*Patron and Friends' Coordinator:* Ruth Taylor  
*Special Events Manager:* Trudy Beswick  
*Special Events and Projects Co-ordinator:* Vanessa Bando  
*Special Events Consultant:* Susette Gibson  
*Merchandise Manager:* Margaret Huuskens  
*Secretary:* Gillian Acres

### FINANCIAL/BUSINESS AFFAIRS

*Administrator:* Andrew Williams  
*Financial Accountant:* Lee Williamson  
*Accounts Supervisor:* Sylvia Anello  
*Clerical Staff:* Janine Asquith, Michele Edmonds, Christine Davis  
*Payroll Officer:* Kathryn Warren  
*Payroll Assistant:* Jennifer Kwok  
*Corporate Planning:* Bernard Smith  
*Assistant Company Secretary:* Emma Cousins  
*Information Systems Manager:* Elizabeth Buchmann  
*Information Systems Assistant:* Luisa Pozo  
*Secretary:* Anne Pryce

### EXECUTIVE STAFF

*Executive Secretary:* Wendy Hill

## ESSO AND THE AUSTRALIAN OPERA

The Australian Opera is sustained by a remarkable partnership. Our audience members are part of that partnership. So is government. And so too are the many hundreds of donors, individuals and corporations who support us in our task of presenting the best opera to the people of Australia.

Esso Australia has long taken a leadership role in corporate support of the arts in Australia, and we are proud that Esso has chosen to consistently support The Australian Opera in an outstandingly generous fashion.

Esso is our major corporate supporter. Its support spans productions sponsorship, television and radio broadcasts, and Opera in the Park concerts. Together these activities contribute to the public's enjoyment of opera and help to ensure the long term success of opera in Australia.

The directors and management of The Australian Opera are proud to have Esso Australia as the company's major corporate partner, sharing wholeheartedly in the challenge of bringing the excitement of opera to all Australians.

David S. Clarke  
Chairman  
The Australian Opera

THE AUSTRALIAN OPERA  
OPERA THEATRE, SYDNEY OPERA HOUSE  
Monday 1 August 1994 at 7.30 pm

General Manager Donald McDonald, A.O.  
Artistic Director Moffatt Oxenbould, A.M.

# The Trojans Part II: The Trojans at Carthage

Opera in Three Acts by Hector Berlioz  
Libretto by the composer, after Virgil's *Aeneid*  
The new Berlioz Edition of The Trojans at Carthage published by  
Bärenreiter is performed by arrangement with Faber Music  
London

Conductor: John Fiore\*  
Director and Choreographer: Graeme Murphy  
Designer: Kristian Fredrikson  
Lighting Designer: John Rayment  
Assistant Director: Richard Jones  
Assistant Designer: Andrew Raymond

## Characters, in order of singing:

Didon	Elizabeth Campbell
Anna	Kerry Elizabeth Brown
Narbal	Stephen Bennett
Iopas	Christopher Josey
Ascagne	Julie Edwardson**
Panthée	John Brunato**
Enée	Anson Austin
Didon danced by	Lea Francis
Enée danced by	Alfred Taahi
Dance of the Slave	Tamasin Nolan
Mercury	David Aston
danced by	Martin Lewis
Hylas	Graeme MacFarlane
Sentries	Arend Baumann Greg Scott
Ghost of Priam	Harry Coghill
danced by	Simon Turner
Ghost of Chorèbe	Angus Wood**
danced by	Carl Plaisted
Ghost of Cassandre	Maria Pollicina
danced by	Wakako Asano
Ghost of Hector	Greg Scott
danced by	Martin Lewis

## DANCERS OF SYDNEY DANCE COMPANY THE AUSTRALIAN OPERA DANCERS†

Assistant to the Director: Janet Vernon  
Dance Rehearsal Director: Bill Pengelly

Musical Preparation: Brian Castles Onion,  
Narelle French, Stephanie Holmes, Andrea Katz  
Prompter: Stephanie Holmes  
French Language Coach: Marie-Claire  
Surtitles: Brian FitzGerald  
Dramaturg: Antony Ernst

Stage Manager: Philip Macdonald  
Deputy Stage Manager: Margaret Breen  
Assistant Stage Managers: Janet Eades, Crissie Higgins

## THE AUSTRALIAN OPERA CHORUS AND EXTRA CHORUS††

Chorus Preparation: Richard Gill  
Extra Chorus Preparation: Simon Kenway

## AUSTRALIAN OPERA AND BALLET ORCHESTRA

Concertmaster: Tony Gault

\* John Fiore's appearances are sponsored by **Bank of America**  
\*\* Members of the National Mutual Young Artists' Development  
Program

† The Australian Opera Dancers are sponsored by **The EMPHASYS  
Corporation**

†† The Australian Opera Chorus is sponsored by **AT & T Global  
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The floral displays in the foyers this evening are provided by  
**David Jones Pty Ltd**

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**Lyonnaise des Eaux Dumez**

## THE STORY

### Act 1

The widowed queen, Dido, has fled with her people to Carthage where, together, they have built a thriving new society. Now that they are great in peace she calls on them also to become great in war. The Numidian tyrant Iarbas has threatened to force her to marry him. Her people swear to defend her. Dido's sister Anna predicts she will fall in love but Dido is resolute: as a faithful widow she will abhor love. Iopas brings news that a fleet has been shipwrecked in the storm. Dido welcomes these refugees. Aeneas offers to ally his Trojan forces with Dido's, then leads them all to battle against Iarbas.

### Act 2

During the royal hunt and a storm which interrupts it Dido and Aeneas reveal and consummate their love for one another. He pays no attention to calls of Italy! that summon him to fulfil his destiny. The war is over, Carthage is safe and Aeneas has freed them from the threat of Iarbas. Nevertheless Dido's chief minister Narbal is worried. Work on building Carthage has come to a halt. Dido spends her time in hunting and feasting while the Trojans prolong their stay in Carthage. Narbal foresees disaster.

Dido asks Aeneas to finish telling the story of Troy and of his journey. He tells what happened to Hector's widow Andromache — she has now married Pyrrhus, the man who murdered her son, the man whose father killed her husband. For Dido this sanctions her love for Aeneas. The others withdraw and leave Dido and Aeneas alone together in the starlit night.

When they have gone, Mercury, the messenger of the gods, appears and repeats three times the call of destiny: Italy!

### Act 3

The ghosts of Priam, Cherebus, Hector and Cassandra command him to leave for Italy at once. He swears to obey and orders the Trojans to set sail before daybreak. Dido orders a pyre to be built intending it to serve as her funeral pyre. As Dido prepares to die she sees a vision of the future; from her ashes an avenger will be born: Hannibal will defeat the descendants of Aeneas. Dido stabs herself with Aeneas's sword to the horror of her people. But as she dies she realises that Hannibal and Carthage will both be destroyed. The Trojans will found an immortal empire based in Rome.

The people of Carthage swear undying hatred for the descendants of Aeneas while the Trojan March rings out, prophesying Rome's future triumph over Carthage.

*The performance lasts approximately three hours and fifteen minutes including two twenty-minute intervals.*

*Casting correct at time of publication but subject to amendment.*

Sponsored by



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the State Government of New South Wales through the Ministry for the Arts