

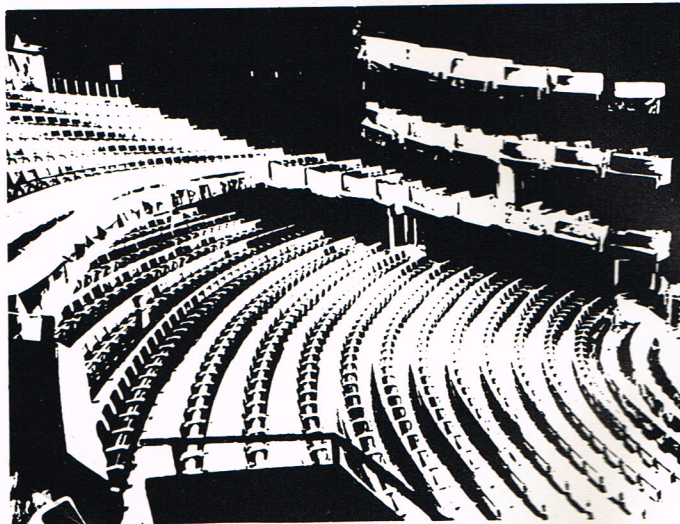


THE AUSTRALIAN OPERA

**SYDNEY OPERA HOUSE
OPENING SEASON 1973-74**

THE OPERA THEATRE

The Australian Opera this year presents its most ambitious season in one of the world's most exciting and beautiful buildings, the magnificent Sydney Opera House. Imagine ascending the sweeping steps beneath the soaring "sails", gleaming in the brilliant night lights . . . admire the uninterrupted panorama of Sydney Harbour at night, teeming with vitality and life, from a theatre foyer unique in the world . . . sip a drink from one of the many bars . . . chat to a friend . . . and then make your way to the superb Opera Theatre itself. As you enter the Opera Theatre your attention is riveted to John Coburn's glowing Curtain of the Sun with its warm oranges, purples and yellows . . . you gaze up at the stark sweep of the three-tiers of pale loges . . . you see the long rows of striking red seats, highlighted with shafts of brilliant white light from the soaring ribbed ceiling. The audience waits. The lights dim, the colours disappear as if by magic. Nothing detracts from the stage—the opera, in all its wonder, begins.

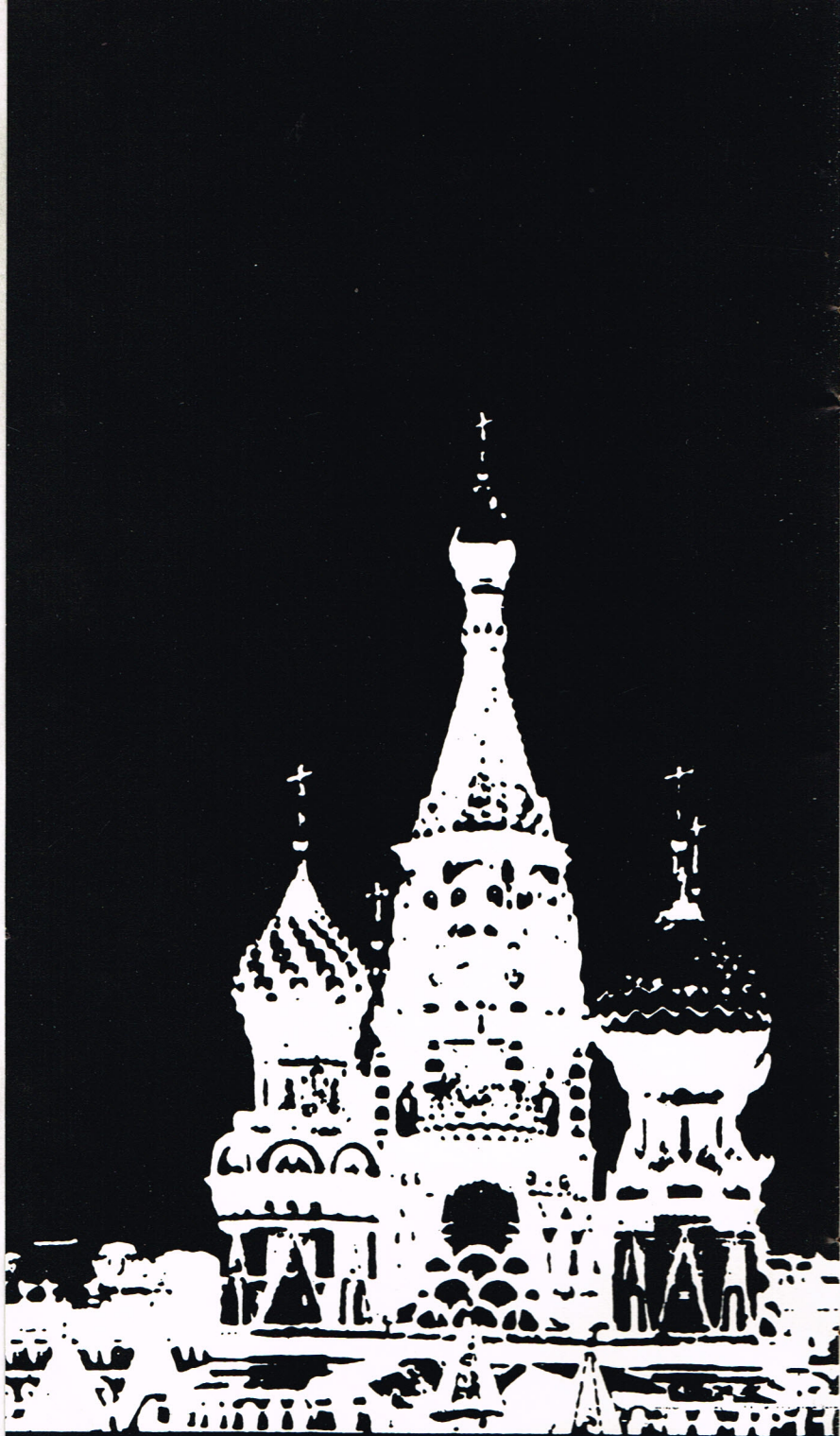


I welcome you to another chapter in the life of The Australian Opera.

We will attempt to make this chapter a splendid continuation of what has already been done, but we will also, during the forthcoming seasons, aim to make the operatic experience a more significant and vital contribution to the cultural life of the Australian community.

Join us—we need your co-operation.

John Winthorpe
General Manager



WAR AND PEACE

In 1941 Prokofiev was searching for a theme that identified with his country's struggle to repel the German invader. He found his inspiration in Leo Tolstoy's epic novel *War and Peace*, with its obvious parallel between the crushing defeat inflicted on Napoleon's armies in 1812 and the subsequent annihilation of Hitler's armies in the Second World War.

War and Peace is an opera of 12 scenes played in two acts. In the first half we meet the characters in peace—the young Natasha and other members of the Rostov family, Prince Andrei Bolkonsky, his eccentric father, the old Prince Bolkonsky, Pierre Bezukhov, his beautiful wife Helene and many more.

In the second half, we see some of these characters again and the mass of the Russian people at war. We come face to face with Napoleon and his aides and generals, and, on the Russian side, the one-eyed General Kutozov and his staff.

The opera necessarily presents a condensed version of the novel but one which is nonetheless an entity in itself. In its scenic panorama it moves from scenes as diverse as the Rostov's country estate to a grand ballroom in St. Petersburg, and the battlefield at Borodino.

The opera will be prepared by Edward Downes, produced by Sam Wanamaker and designed by Tom Lingwood.

The Australian Opera is indebted to Benson and Hedges for its sponsorship of *War and Peace*.

NABUCCO

Nabucco, based on the Old Testament story of the oppression of the Hebrew people by the Babylonian King Nebuchadnezer (Nabucco), and his eventual conversion to their faith, was Giuseppe Verdi's first major success. At the time of its composition, 1842, the young Verdi had already produced two other operas, Oberto and Un Giorno di Regno, neither of which indicated that the young Italian was destined for eventual greatness.

With Nabucco he conquered Italy and the operatic world in one stroke. The theme of the oppressed Hebrews gave Verdi the opportunity to identify with his own countrymen's aspirations towards liberty and self government. Its political associations aside, Nabucco is an opera of spectacle, larger than life characters and magnificent choruses. Since the Second World War the opera has acquired a new vogue and is now featured in the repertoire of most major European houses. It was the work chosen to reopen La Scala, Milan, in 1946, after its restoration from bomb damage.

The opera will be prepared by Edward Downes and produced by Bernd Benthack in Tom Lingwood's sets which have been enlarged for the Sydney Opera House stage to accommodate the expanded Australian Opera Chorus.

The Australian Opera is indebted to Fiat (Australia) Pty. Ltd. for its sponsorship of Nabucco.



IL TABARRO SUOR ANGELICA GIANNI SCHICCHI

After completing his successes of Tosca in 1900 and The Girl of the Golden West in 1910, Puccini turned to another challenging task. He decided to write three contrasting one-act operas.

These were Il Tabarro (The Cloak), Suor Angelica and Gianni Schicchi, and the composer grouped the three together under the title of Il Trittico, three operas, individually self contained but together forming a theatrical entity.

The premiere of the operas (in New York) was an unqualified success—and in recent years the operas have been presented in many of the world's leading operatic centres.

Il Tabarro, Suor Angelica and Gianni Schicchi will be prepared by Mark Elder and William Reid. The producer is Moffatt Oxenbould and the designer is Desmond Digby.

The Australian Opera is indebted to Pioneer Concrete Services Limited for its sponsorship of Il Tabarro, Suor Angelica and Gianni Schicchi.



THE MAGIC FLUTE

The premiere of *The Magic Flute* took place on 30th September, 1791, just two months before Mozart died at the age of 35.

Emanuel Johann Schikaneder, who wrote the libretto of *The Magic Flute*, was an accomplished actor and theatrical manager as well as a good friend of Mozart. They belonged to the same Masonic Lodge.

At the time freemasonry had been forbidden and the Empress Maria Theresa used armed troops to break up masonic meetings. Schikaneder decided to exploit this situation, first by setting the opera in Ancient Egypt where freemasonry is supposed to have had its origins. Sarastro becomes high priest of Isis and the ordeals of Tamino and Pamina adaptations of the initiation rites of freemasonry. Many writers have identified the vengeful Queen of the Night with the Empress Maria Theresa. Pamina is thought to represent the Austrian people while Tamino has been compared to Emperor Josef II, a supporter of freemasonry. Sarastro is said to have been based on Ignaz von Born, a well-known mason and scientist.

These historical associations aside, the combined genius of Schikaneder and Mozart show how in life the serious and comic are frequently intermingled in a way that is often disturbing but quite inevitable. Add to this some of the most sublime music ever written and you have a timeless masterpiece.

This new production of *The Magic Flute* will be prepared by Charles Mackerras, produced by John Copley and designed by John Stoddart.

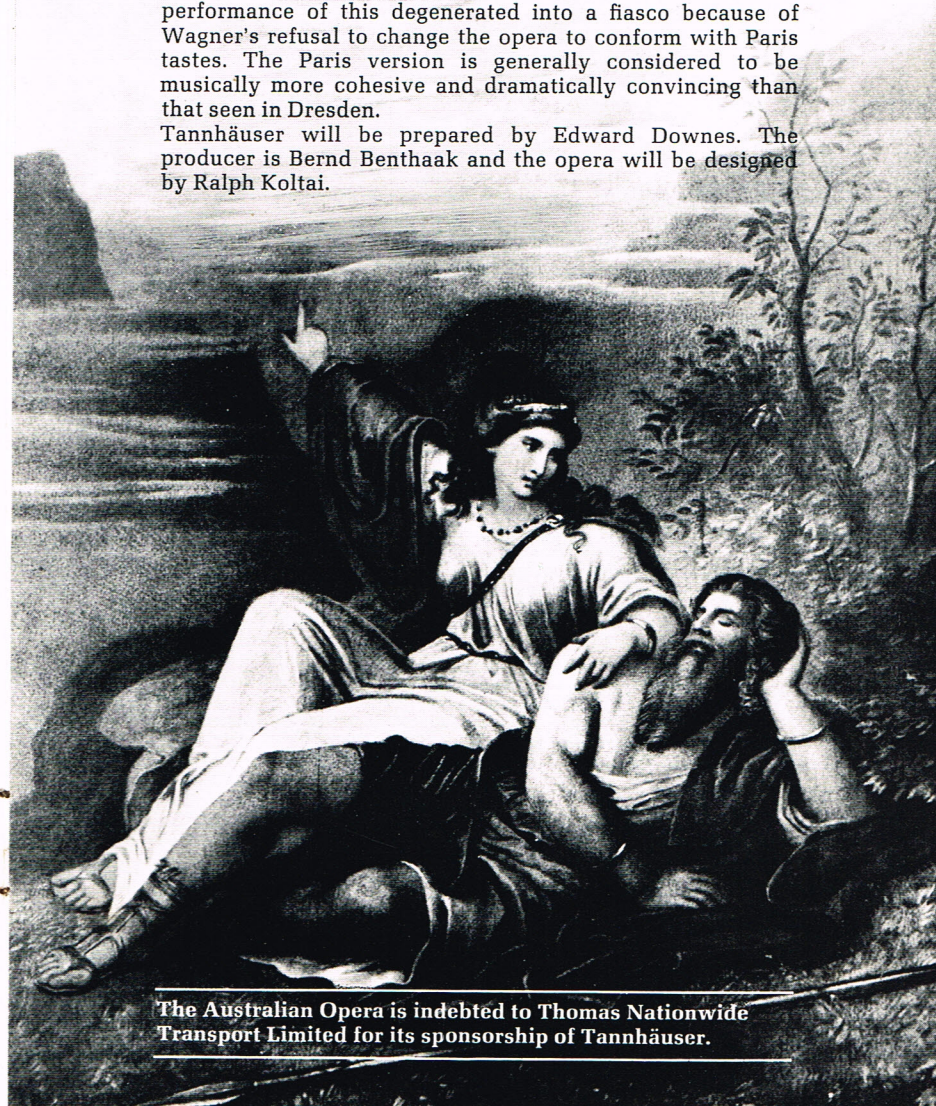
The Australian Opera is indebted to Tyree Industries Limited for its sponsorship of *The Magic Flute*.

TANNHÄUSER

On September 17, 1839, Richard Wagner arrived in Paris, escaping his creditors. While earning a meagre income through writing and the arrangement of piano scores of popular operas, Wagner began an intensive study of German mythology, which eventually resulted in a series of great German operas—one of them *Tannhäuser*.

The opera was first performed in Dresden in 1845. However, the version to be presented by The Australian Opera in its new production will be the Paris version of 1861. The first performance of this degenerated into a fiasco because of Wagner's refusal to change the opera to conform with Paris tastes. The Paris version is generally considered to be musically more cohesive and dramatically convincing than that seen in Dresden.

Tannhäuser will be prepared by Edward Downes. The producer is Bernd Benthak and the opera will be designed by Ralph Koltai.



The Australian Opera is indebted to Thomas Nationwide Transport Limited for its sponsorship of *Tannhäuser*.

On the eve of moving into the Sydney Opera House, I appeal for your co-operation and understanding of the problems involved in re-seating you. The Australian Opera has been requested by The Sydney Opera House Trust to set aside a minimum of ten percent of seats at each performance for sale to the public. We have agreed to the Trust's request as being reasonable and just. However, since we are moving to a theatre of the same size as the Elizabethan, which was virtually sold out to our subscribers, we simply do not have ten percent additional seats available! We have therefore re-allotted seats to some subscribers over three new series.* This we have done to the best of our ability.

Chairman.

FIRST NIGHT SERIES

FRI., SEPTEMBER 28 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
SAT., SEPTEMBER 29 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
TUE., OCTOBER 2 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
MON., OCTOBER 22 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
SAT., OCTOBER 27 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
SAT., JANUARY 26, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.

FIRST ROVING SERIES

MON., OCTOBER 8 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
FRI., NOVEMBER 23 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
THU., NOVEMBER 29 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
MON., FEBRUARY 11, 1974 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
TUE., FEBRUARY 26 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
TUE., MARCH 19 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.

SECOND ROVING SERIES

WED., OCTOBER 10 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
TUE., NOVEMBER 27 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
MON., FEBRUARY 4, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
THU., FEBRUARY 14 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
MON., MARCH 11 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
WED., MARCH 20 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

THIRD ROVING SERIES

TUE., OCTOBER 16 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
THU., NOVEMBER 8 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
WED., NOVEMBER 28 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
WED., JANUARY 30, 1974 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
THU., FEBRUARY 21 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
THU., MARCH 7 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.

FOURTH ROVING SERIES *

TUE., NOVEMBER 6 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
TUE., NOVEMBER 20 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
TUE., JANUARY 29, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
WED., FEBRUARY 20 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
TUE., MARCH 5 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
MON., MARCH 18 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

FIFTH ROVING SERIES *

WED., NOVEMBER 7 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
MON., NOVEMBER 26 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
MON., JANUARY 28, 1974 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
WED., FEBRUARY 6 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
THU., FEBRUARY 28 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
SAT., MARCH 23 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.

SIXTH ROVING SERIES *

MON., OCTOBER 29 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
WED., NOVEMBER 21 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
THU., JANUARY 31, 1974 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FRI., FEBRUARY 15 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
WED., MARCH 13 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
FRI., MARCH 22 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

MONDAY YOUTH SERIES

OCTOBER 15 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
NOVEMBER 5 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
NOVEMBER 12 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.

NOVEMBER 19 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FEBRUARY 18, 1974 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
MARCH 4 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.

TUESDAY EVENING SERIES

OCTOBER 30 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
NOVEMBER 13 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
FEBRUARY 5, 1974 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
FEBRUARY 12 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FEBRUARY 19 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 12 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

WEDNESDAY EVENING SERIES

OCTOBER 3 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
OCTOBER 31 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
NOVEMBER 14 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
FEBRUARY 13, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
FEBRUARY 27 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
MARCH 6 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

THURSDAY EVENING SERIES

OCTOBER 4 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
OCTOBER 11 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
NOVEMBER 1 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
NOVEMBER 22 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
FEBRUARY 7, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 21 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.

FRIDAY EVENING SERIES

OCTOBER 5 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
OCTOBER 26 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
NOVEMBER 16 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
NOVEMBER 30 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
FEBRUARY 1, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 8 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.

SECOND FRIDAY EVENING SERIES

OCTOBER 12 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.
NOVEMBER 9 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
FEBRUARY 8, 1974 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FEBRUARY 22 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
MARCH 1 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 15 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.

SATURDAY MATINEE SERIES (5 performances only)

DECEMBER 1 - **NABUCCO** - Verdi - *In Italian*, commencing 1.00 p.m.
FEBRUARY 9, 1974 - **WAR & PEACE** - Prokofiev - *In English*, commencing 1.00 p.m.
FEBRUARY 23 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 1.00 p.m.
MARCH 9 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 1.00 p.m.
MARCH 16 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.

SATURDAY EVENING SERIES

OCTOBER 6 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
NOVEMBER 3 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
NOVEMBER 17 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
DECEMBER 1 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FEBRUARY 16, 1974 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 2 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.

SECOND SATURDAY SERIES

OCTOBER 13 - **WAR & PEACE** - Prokofiev - *In English*, commencing 7.30 p.m.
NOVEMBER 10 - **THE MAGIC FLUTE** - Mozart - *In English*, commencing 7.30 p.m.
NOVEMBER 24 - **IL TABARRO, SUOR ANGELICA, GIANNI SCHICCHI** - Puccini - commencing 7.30 p.m.
FEBRUARY 2, 1974 - **TANNHAUSER** - Wagner - *In German*, commencing 7.30 p.m.
FEBRUARY 23 - **THE BARBER OF SEVILLE** - Rossini - *In English*, commencing 7.30 p.m.
MARCH 9 - **NABUCCO** - Verdi - *In Italian*, commencing 7.30 p.m.



THE BARBER OF SEVILLE

According to Richard Wagner, Rossini composed *The Barber of Seville* in thirteen days. Other sources tell us he spent only eight days working on the opera that was to be acclaimed as his masterpiece. After its first performance, on February 20, 1816, Rossini must have wondered if even the eight days had been well spent, for the audience whistled and shouted throughout the premiere and abused the composer and his singers at the end.

It took another five years before the opera was kindly received in Rome. Fortunately, history is the final arbiter in these matters, and while Beaumarchais' comedy is seldom played outside of Paris the whole world knows the setting of the play by Sterbini and Rossini. The libretto is made of the timeless stuff of human comedy, and the composer has brought vividly to life the characters of Rosina, the young Count Almaviva, Dr. Bartolo, Figaro and the others in what is arguably Rossini's most tuneful and effervescent score.

Illustration by Daniel Vierge for Beaumarchais's *Le Barbier de Seville*.



THE AUSTRALIAN OPERA

GENERAL MANAGER:
John Winther

MUSICAL DIRECTOR:
Edward Downes

ARTISTIC DIRECTOR:
Stephen C. Hall

Elizabeth Allen
Robert Allman
Anson Austin
Jennifer Bermingham
Luciano Borghi
Dolores Cambridge
Ian Campbell
Joan Garden
Elizabeth Connell
Grant Dickson
Robin Donald*
Ronald Dowd
John Durham
Robert Eddie
Lauris Elms*
Graeme Ewer
Ailene Fischer*
Glenys Fowles

Elizabeth Fretwell
Beryl Furlan
Robert Gard
Pauline Garrick
John Germain
Rosemary Gordon
Nance Grant*
Joseph Grunfelder
Eilene Hannan
Mary Hayman
Janice Hill
Maureen Howard
Cynthia Johnston
Jacqueline Kensett-Smith
Alan Light
Virginia Lloyd-Owen
Tom McDonnell*
Ronald Maconaghie

Alexander Major
Raymond Myers
John Pringle
Rosina Raisbeck
Paulius Rutenis
Chesne Ryman*
Donald Shanks
John Shaw
Robert Simmons
Donald Smith
Donald Solomon
Suzanne Steele
Ron Stevens
Isabel Veale
Neil Warren-Smith
Henri Wilden
Lone Koppel Winther*
*GUEST ARTIST

CONDUCTORS: Geoffrey Arnold Edward Downes Mark Elder William Reid

GUEST CONDUCTOR: Charles Mackerras
with The Elizabethan Trust Sydney Orchestra

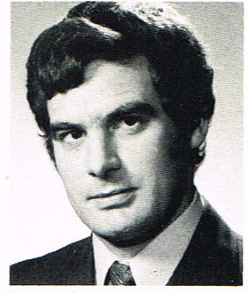
PRODUCERS & DESIGNERS FOR THE 1973/74 SYDNEY SEASON
Resident Producer: Bernd Benthak
John Copley Moffatt Oxenbould Sam Wanamaker

Resident Designer: Tom Lingwood
Desmond Digby Ralph Koltai John Stoddart

ARTISTS FOR THE 1973/74 SEASON



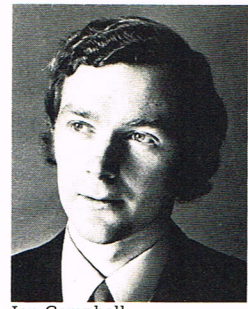
Robert Allman



Anson Austin



Jennifer Bermingham



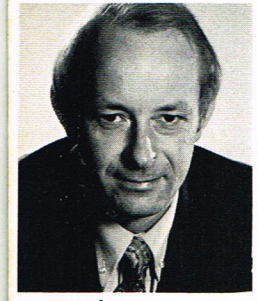
Ian Campbell



Joan Carden



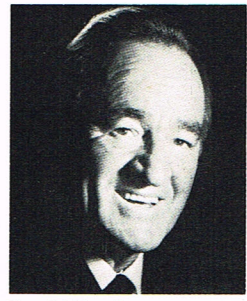
Elizabeth Connell



Grant Dickson



Robin Donald



Ronald Dowd



Lauris Elms



Graeme Ewer



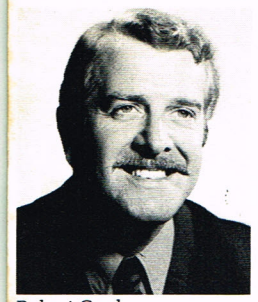
Ailene Fischer



Glenys Fowles



Elizabeth Fretwell



Robert Gard



John Germain



Rosemary Gordon



Nance Grant



Eilene Hannan



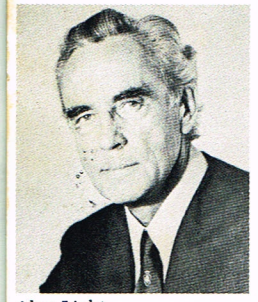
Mary Hayman



Maureen Howard



Cynthia Johnston



Alan Light



Tom McDonnell



Ronald Maconaghie



Alexander Major



Raymond Myers



John Pringle



Rosina Raisbeck



Chesne Ryman



Donald Shanks



John Shaw



Donald Smith



Suzanne Steele



Ron Stevens



Neil Warren-Smith



Henri Wilden



Lane Koppel Winther

ADULT SUBSCRIBER BOOKINGS

This year **THREE NEW ROVING SERIES** (Fourth, Fifth, and Sixth Roving) have been added to the Season. Read carefully New Adult Subscriber Bookings.

Please note that separate tickets will be issued for each performance rather than a single ticket for the whole series.

RENEWALS FOR EXISTING SUBSCRIBERS

BY MAIL ONLY. Return your Renewal application immediately and if requesting a changeover (see below) in seats and/or series please attach details in writing.

RENEWALS CLOSE Saturday, June 30.

NEW ADULT SUBSCRIBER BOOKINGS

New Subscribers may apply:

1. **BY MAIL:** Friends of The Australian Opera and Trust Members who wish to become New Subscribers are given preferential treatment.

BOOKINGS OPEN Monday, August 6-Saturday, August 11.
Other New Subscribers, **BOOKINGS OPEN** Monday, August 6-Wednesday, August 22.

2. **IN PERSON:** From Thursday, August 23-Saturday, August 25, at the Subscription Office, 153 Dowling Street, Potts Point.

CHANGEOVERS

Current Subscribers who wish to change their seats or series may do so either by mail or personal application. Mail changeover requests should be in writing attached to your Renewal form and returned before Saturday, June 30. If you prefer to apply for a changeover in person you may do so at the Subscription Office from Monday, July 30-Saturday, August 4. Mail applications are processed **BEFORE** personal applications. All changeover applications will be processed in strict order of receipt and are subject to the availability of seats. To effect a changeover existing subscriptions must be renewed first.

YOUTH SUBSCRIBERS

Operagoers under 26 have their own exclusive series of Monday night performances. See all 6 operas with star casts at an inclusive price of \$28.00 (A Reserve), \$23.00 (B Reserve), \$18.00 (C Reserve). There is a limit of 2 tickets per subscriber. Youth Subscriptions are not renewable. Young Friends of The Australian Opera and Associate Trust Members, **BOOKINGS OPEN** Monday, August 6-Saturday, August 11. **BY MAIL ONLY**

STUDENT SUBSCRIBERS

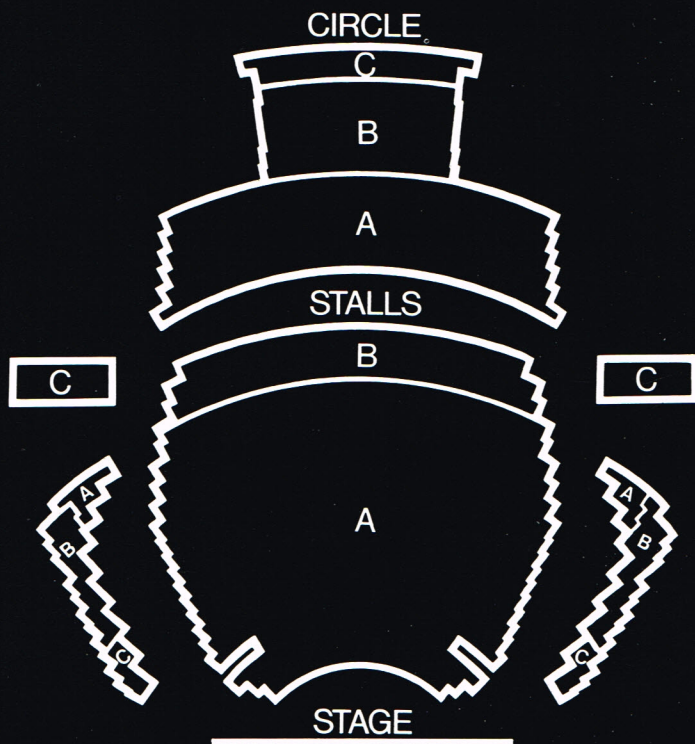
Available on Saturday Matinee Series only. See 5 operas with star casts.

RENEWALS CLOSE Saturday, June 30. New Subscribers apply by mail Monday, August 6-Wednesday, August 22. (See Page 19.)

Please note: Youth Subscribers and Student Subscribers can apply by mail only.

OPERA THEATRE

Opera Theatre
A, B, C, Reserves—
Boundaries as marked.



Subscription Booking Office, Location
and Mail Address:

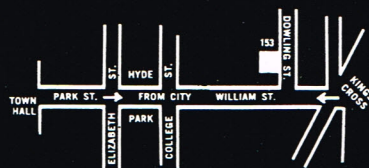
The Australian Opera,
Subscription Bookings,
Australian Elizabethan Theatre Trust,
153 Dowling Street,
Potts Point, N.S.W. 2011

Phone enquiries: 35.4823 or 35.4872

Subscription office hours (during personal application only)

Monday to Friday: 8.30 a.m. to 6.00 p.m.

Saturday: 8.30 a.m. to 12.00 noon



SUBSCRIPTION PRICES AND SAVINGS:

FIRST NIGHT SERIES

A Reserve	\$83.00	saving \$16.00
B Reserve	\$63.00	saving \$12.00
C Reserve	\$48.00	saving \$9.00

SATURDAY EVENING SERIES & SECOND SATURDAY SERIES

A Reserve	\$58.00	saving \$17.00
B Reserve	\$48.00	saving \$9.00
C Reserve	\$38.00	saving \$7.00

TUESDAY TO FRIDAY EVENING SERIES & ROVING SERIES

A Reserve	\$53.00	saving \$10.00
B Reserve	\$43.00	saving \$8.00
C Reserve	\$33.00	saving \$6.00

SATURDAY MATINEE SERIES (5 performances only)

A Reserve	\$40.00	saving \$7.50
B Reserve	\$31.00	saving \$6.50
C Reserve	\$22.00	saving \$5.50

PENSIONER CONCESSIONS: Old Age & T.P.I. Pensioners may purchase tickets, a limit of 2, at one Reserve Price lower, i.e. A Reserve at B Reserve price, etc.

SCHOOL STUDENT

SUBSCRIBERS (5 performances only)
A Reserve \$18.00
B Reserve \$14.00
C Reserve \$9.00

MONDAY YOUTH SERIES

A Reserve \$28.00
B Reserve \$23.00
C Reserve \$18.00

(Available Saturday Matinee Series only)

Evidence of full time enrolment at either school, technical college or university must be supplied with application form.

SINGLE PERFORMANCE PRICES

Note: These will only apply if any seats remain after Subscriber requirements have been met. Bookings will open at the Sydney Opera House Box Office on Monday, September 17.

FIRST NIGHT

A Reserve	\$16.50
B Reserve	\$12.50
C Reserve	\$9.50

SATURDAY EVENINGS

A Reserve	\$12.50
B Reserve	\$9.50
C Reserve	\$7.50

TUESDAY TO FRIDAY EVENINGS

A Reserve	\$10.50
B Reserve	\$8.50
C Reserve	\$6.50

SATURDAY MATINEE

A Reserve	\$9.50
B Reserve	\$7.50
C Reserve	\$5.50

YOUTH & STUDENTS

A Reserve	\$5.50	} (These prices apply to Monday Youth Series or Saturday Matinee Series only)
B Reserve	\$4.50	
C Reserve	\$3.50	

Children and Pensioners half price. Friends of The Australian Opera and Members of The Elizabethan Trust 50c concession on all reserve prices for all single performances.

Cheques payable to The Australian Opera.