

# Gre Brouwenstijn in Glyndebourne 'Fidelio'

**RENEWING ACQUAINTANCE** with Glyndebourne each year is an anticipatory pleasure and, more often than not, a rewarding experience worth the journey to this remarkable manor-cum-opera-house, and this year's revival of Richard Renner's production of "Fidelio" is worthy of the longest journey.

"Fidelio", usually seen in large-scale productions in the world's great opera-houses, appears much more at home in the intimate atmosphere of Glyndebourne. For one thing, the dungeon really looks like a pit dug out of the earth, producing a powerful claustrophobic effect, and an air of incarceration hangs over all.

## INCISIVE

The first act was of the expected high standard, with an excellent "Mir ist so wunderbar" quartet, and a new and incisive-voiced Rocco in Victor de Narké. But the reality of Beethoven's intentions about his subject gradually emerged in

Gre Brouwenstijn's performance from the "Abscheulichkeit" on. Leonore's strength of purpose and determination were made manifest in a performance of such clarity and power, coupled with the warmth and tenderness of eternal womanhood.

Not to have been moved by Miss Brouwenstijn's defence of her husband against the murderous Don Pizarro, would require a heart as hard as the stone walls of the prison itself. The glorious outpouring of sound reached its climax in the duet "O namenlose Freude", and the vociferous applause at the end of the evening was Miss Brouwenstijn's reward for a performance one would expect never to see bettered.

Richard Lewis was fine Florestan, singing powerfully and with commendably clear diction, and a worthy partner to his Leonore. Others of note in a strong cast were April Canelo, a convincing Marzelline; Duncan Robertson as the Second Prisoner; and Benno Kusche, the sinister Don Pizarro of Herbert Flier, and the Don Fernando of Benno Kusche.

The production itself was unobtrusively good, although the huddled group of prisoners in the first act and the nearly spaced-out chorus in the final scene tended to detract from the reality of the remainder. Bryan Balkwill drew rich sound from the orchestra, despite the dry acoustics of the auditorium, balancing well with the voices.

D.F.B.

## CAST

**"FIDELIO"**  
Opera by Beethoven, with text in German by J. N. Bouilly, son of J. F. Schiller, and F. Treitschke. Presented at Glyndebourne Opera House on May 23. Directed by Rita Macnamara and conducted by Bryan Balkwill. Stage director, Geoffrey Gibbons.  
Jago ..... Duncan Robertson  
Marzelline ..... April Canelo  
Leonore ..... Gre Brouwenstijn  
Don Pizarro ..... Herbert Flier  
Second Prisoner ..... Duncan Robertson  
Florestan ..... Richard Lewis  
Don Fernando ..... Benno Kusche  
Produced by Günther Renner

## RESIDENT PUBLICIST

**Rosa Heppner has been appointed resident Press Officer at the Strand Theatre, where she will be in charge of all productions, after next week's transfer of "Virtue in Danger", as well as institutional press relations. At the same time, she is to continue activities in other fields of press relations, such as personal representation, concerts, films and commercial assignments.**



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# Magnificent Start to Scottish Opera Week

AN entirely praiseworthy production of Verdi's "Otello", sung in Italian and given a gala opening at the King's Theatre, on Monday last, proved a memorable curtain-raiser to what should be a distinguished week of the new Scottish Opera company. The principals, and the Scottish National Orchestra, under Alexander Gibson's baton, took applause at the end for six minutes.

If this is to be the standard of Scottish opera in the years to come, then Britain has a group who will vie with companies further south after they have triumphed in their native land. Charles Craig makes a notable figure of the Moor and sings well as he takes the title part for the first time in his career. Magnificent singing comes from Peter Glossop, a villainous figure as Iago, for whom the evening is a real triumph, while Luisa Bosaball, the Leban-

ese soprano, sings beautifully and dramatically as Desdemona, especially in the "Willow Song". There is a fairly high standard of acting and singing throughout, and others who should be mentioned include Don Garrard as Lodovico, William McCue as Montano, Laura Sarti as Emilia, and Edward Byles as Rodrigo. Emile Belcourt's tenor is heard to good advantage as Cassio.

## DISCIPLINED

A well-disciplined chorus does particularly well. Simple but striking, the excellent settings of Ralph Koltai give the players plenty of room to move about the stage. The early storm scene is highly effective. Anthony Besch's production is nothing but commendable. It will be a pity if Scotland has to wait another forty years to see this "Otello" again.

Mozart's "Il Seraglio" was performed on Tuesday evening, with Peter Ebert producing, while last night saw the British premiere of Dallapiccola's "Volto di Notte" ("Night Flight"), also produced by Peter Ebert.

## CAST

**"OTELLO"**  
Opera by Verdi. Presented by Scottish Opera, in Italian, at the King's Theatre, Glasgow, on May 27. Settings by Ralph Koltai; conducted by Alexander Gibson. Stage director: Julian Oldfield.  
Otello ..... Charles Craig  
Iago ..... Peter Glossop  
Cassio ..... Emile Belcourt  
Rodrigo ..... Edward Byles  
Lodovico ..... Don Garrard  
Montano ..... William McCue  
A Herald ..... John Graham  
Desdemona ..... Luisa Bosaball  
Emilia ..... Laura Sarti

Produced by Anthony Besch.

# THE THEATRICAL MANAGERS

We have received the following report from the Theatrical Managers' Association on matters dealt with at the annual and quarterly meetings of the Association, on Wednesday, May 15.

By courtesy of George Jeger, M.P., the meeting was preceded by a luncheon in the House of Commons, at which the speakers were the President, Charles Killick; N. J. Abercrombie, secretary general of the Arts Council; and the Lord Bishop of Coventry.

## Elections.

At the annual general meeting of the Association, Charles Killick was unanimously re-elected President for the coming year.

T. C. Gwilliam, Derek Salberg and Peter Saunders were re-elected members of the Council.

F. S. Bromwich, of the Ballet Rambert, and George Hill, of the Entertainments Manager of the Eastbourne Corporation, were also elected members of the Council.

## New Members.

Hugh Charles and Jack Keats were elected to membership of the T.M.A.

## Parliamentary Business: Shops, Offices and Railway Premises Bill.

It was noted that theatre boxes and ticket offices would be one within the scope of this Bill.

## Children and Young Persons Bill.

This Bill, as drafted, would make it obligatory for a manager to obtain licences from the appropriate authorities at any time he engaged young persons over the age of 15 to play in any stage performance. The Bill also imposes restrictions on the engagement of children under 13 years of age. It was considered that it should be possible to engage children under 13 years of age for pantomimes and Christmas plays and the Council had made representations on this point to the Government.

## Producing Managers' Committee.

Frederic Lloyd as chairman of the Producing Managers' Committee reported that the Committee, jointly with the Association of Touring Producing Managers had been in negotiations with Equity and the VAF for the revision of the Tour Season Contract. He hoped that these negotiations would shortly be concluded.

Mr. Lloyd also informed members of an important informal discussion that had taken place earlier in the year with representatives of the leading resident managements when a valuable discussion had

taken place concerning some of the difficulties now facing touring managers. He said that one important consequence of this meeting had been the closer mutual understanding of the problems facing producing and theatre managers alike and he hoped that this understanding would benefit all concerned in the coming months.

## Repertory Managers Committee.

Charles Landstone reviewed the work of the Repertory Committee over the previous 12 months. He said that a popular innovation on their meetings had been two formal talks with representatives of various trades concerned with show business and useful discussions had followed. The fact that repertory theatres were scattered throughout the country made it extremely difficult for repertory managers to attend many meetings in London. This would always remain a problem especially as in a number of cases the repertory manager also played in his own production. He was glad to be able to report that the Repertory Committee enjoyed good relations with the various theatre unions and that in recent negotiations that take place from time to time the TMA Repertory Committee acted in close co-operation with the C.O.R.T.

## Variety Committee.

### Foreign Artists Control Agreement.

The Secretary reported a variation of the above Agreement which had been approved by the Variety and Allied Entertainments Council, in respect of the permitted length of engagements in this country. This had now been extended to 18 months in the case of acts in receipt of a salary of £200 per week or more and for the run of a production where acts were engaged on these terms.

## TMA Membership.

The Council of the Management Association decided to set up a small sub-committee to examine and report to the members on the possibility of extending eligibility for membership to cover certain classes of club proprietors.

## Trade Unions.

Negotiations continued with the NATKE for revision of the TMA/NATKE Agreement. Under the chairmanship of T. C. Gwilliam a further meeting would be held the following day.

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Continued on page 21