

THE ENGLISH OPERA GROUP LIMITED.

Financial Prospects for 1955/56, as estimated on
January 31st, 1955.

<u>RUNNING COSTS.</u>		<u>Profit</u>	<u>Loss</u>
		£	£
Jan. 4 - 7	Decca recording "The Turn of the Screw"	200	-
Mar. 11	Recital, Pears and Britten	50	-
Apr. 23	Recital, Pears and Britten	50	-
May 16, 19	B.B.C. Television: "A Dinner Engagement"	100	-
May 26, 28	Schwetzingen: "The Turn of the Screw"	500	-
June 1,2	? Munich: ditto	-	-
June 5,6	? Vienna: ditto	-	-
Jun. 18,20,23	Aldeburgh: ditto	-	-
July 5	Llangollen: ditto	-	-
Jul 7 - 16	Holland: ditto	500	-
Sep. 5 - 10	?Wolverhampton: "The Turn of the Screw" "Albert Herring" }	-	500
Sep. 12 - 17	Bath: ditto	-	500
Sep. 19 - Oct 1	Scala, London: ditto	-	1000
Oct. 3 - 8	? ditto	-	500
Oct. 10 - 15	Cambridge: ditto	-	-
		<hr/>	<hr/>
		1400	2500
			1400
			<hr/>
			1100
<u>NET LOSS ON RUNNING COSTS</u>			
<u>PRODUCTION AND REPRODUCTION COSTS</u>			
	"Albert Herring" 2000		3000
	"The Turn of the Screw" <u>1000</u>		
			3000
<u>OVERHEAD COSTS</u>			
	Amount required to make the programme effective		<u>£7100</u>

NOTES:

1. The British Council have agreed to guarantee the Schwetzingen engagement against loss up to a maximum of £550. This guarantee could also cover the visits to Munich and Vienna, although the maximum of £550 could not be exceeded.
2. The budget for the London season includes an estimated advertising revenue of £600.
3. No definite pencillings have yet been made for the weeks beginning September 5th and October 3rd.
4. The Artistic Directors recommend a revival of "Let's Make an Opera!" for a Christmas season in London. This season could be expected to cover its costs.

4 Crabbe Street

Aldeburgh

26th April, 1955.

My dear Jimmy

Thank you so much for giving up your time to us, Anne and me, last week. I hope that we have eased your mind a little in this distressing situation. I feel confident that if we can manage to find the right assistant for Basil, he will manage to do, in the way you think they should be done, some of the things which are being left undone at the moment. I have a feeling after frank and friendly talks with Basil that he cannot really do more than the tremendous task of organising and arranging our future tours. At the moment I do feel that it is imperative that these tours should be achieved satisfactorily because they are vitally important for the Group's reputation here and abroad.

One thing I did omit to emphasise, and that was how deeply grateful we all are and I particularly to you for your tremendous work for the Film Premiere on behalf of the Group. It is amazing what you accomplished against incredible odds, and although you may feel disappointed about the total amount raised, I think it is a miracle what you did under the circumstances. Will you please thank Dorothy too for her gallant work?

Hoping to see you on the 8th as we planned, and again many thanks.

Yours ever

Ken

THE ENGLISH OPERA GROUP LIMITED

Financial prospects for the year ending 31st March, 1956,
as estimated on May 17th, 1955

<u>RUNNING COSTS:</u>	<u>Profit</u>	<u>Loss</u>
May 16, 19	BBC Television: "A Dinner Engagement" 100	-
June 15	Royal Festival Hall: "Facade" (E.O.G. Ensemble) 25	-
June 18, 20, 23	Aldeburgh: "The Turn of the Screw" -	-
July 5	Llangollen: " " " " " 100	-
July 24	King's Lynn: "Facade" 25	-
Sep.19 - Oct.1	Scala Theatre, London: "The Turn of the Screw", "Let's Make an Opera!" -	-
Oct.10 - 15	Cambridge: "The Turn of the Screw", "Let's Make an Opera!" -	-
November	Provincial Tour: "Let's Make an Opera!" -	-
Christmas & Jan.	"Let's Make an Opera!" (if London theatre can be found) -	-
May 26 - June 7)	Foreign Tour: Schwetzingen, Munich, Florence, Holland, Knokke. 1239	-
July 7 - 19)		
	British Council guaranteed grant 550	-
	<u>1789</u>	-
	2039	-

REPRODUCTION COSTS

"Facade" & Dinner Engagement"	100	
"The Turn of the Screw"	1000	
"Let's Make an Opera!"	1000	
	<u>2100</u>	

PROPORTION OF PREMIUM ON LEASE OF SCENERY STORE (Say one-third) 200

OVERHEAD COSTS 3000

ARTS COUNCIL GRANT	4000	
	<u>£6039</u>	<u>£5300</u>

NOTES:

1. The British Council have agreed to guarantee the engagements against loss up to a maximum of £550, after allowing an item of £2000 against the original production costs.
2. The budget for the fortnight at the Scala Theatre includes an estimated advertisement revenue of £600.
3. It is proposed to devote the proceeds of the film première on April 18th and any other profits to new productions of "Dido and Aeneas" and "Albert Herring", and to a new one-act opera by Lennox Berkeley.

ENGLISH OPERA GROUP

Memorandum by the General Manager to be circulated
to the Directors

"The Turn of the Screw" in Schwetzingen, Munich and Florence
May 26, 28, 31; June 1, 4, 6

The opera was given twice in each place, and the reception of all six performances was extremely gratifying. Not only the work, but also the general achievement of the Group's ensemble of singing, playing, décor, production and technical mise-en-scène came in for enthusiastic praise. The notices have not all come in yet, but a suitable extract will be prepared in due course.

The British Ambassador to Germany came to Schwetzingen and the British Ambassador to Italy came to Florence and brought the Chancellor of the Exchequer.

The German audiences listened seriously and clapped vociferously; the Italians clapped rather less, but were more appreciative. Maestro Siciliani, Artistic Director of the Maggio Musicale, told us that our contribution was of a considerably higher standard than anything else they had had so far, and invited us to come again in 1956 and 1957. He would like to commission an opera, not only from Benjamin Britten but also from another composer suggested by ourselves.

All the performances had good things to commend them, and the best was the last; the continued opportunity of performing together during the summer should be invaluable.

Exact figures will not be available for some time, but so far there have been no large unexpected items of revenue or expenditure, and the profit on running costs is not likely to be less than estimated.

THE ENGLISH OPERA GROUP LIMITED

DIRECTORS' REPORT for the year ended 31st December, 1954.

PRESIDENT: The Earl of Harewood

DIRECTORS: Mr. J. H. Lawrie (Chairman)
Mr. Isador Caplan
Mr. Anthony Gishford
The Hon. Mervyn Horder
Sir Arthur Jarratt
Mr. Denis Rickett
Mr. Nicholas Sekers
Mr. Erwin Stein
Mr. Derek Young

ARTISTIC DIRECTORS: Mr. Benjamin Britten
Mr. Basil Coleman
Mr. Michael Northen
Mr. John Piper
Miss Anne Wood

GENERAL MANAGER: Mr. Basil Douglas

SECRETARY: Mr. Isador Caplan

REGISTERED OFFICE: 115 Chancery Lane, London, W.C.2.

1. DIRECTORS:

Mr.....retire from the Board by rotation. All of them being eligible offer themselves for re-election.

2. MEMBERSHIP:

The number of members of the Company has decreased from twenty-four to twenty-three.

3. REPERTORY:

^{the} "THE RAPE OF LUCRETIA" (Britten) was revived for performances at Schwetzingen, Aldeburgh, and York Festivals, and for the autumn season at Sadlers Wells.

"LOVE IN A VILLAGE" (Arne-Oldham) was revived for performances at the Aldeburgh, York, and Devon Festivals, and for the autumn season at Sadlers Wells

"A DINNER ENGAGEMENT", a new opera in one act by Lennox Berkeley with a libretto by Paul Dehn, commissioned by the Group, was performed at the Aldeburgh, York, and Devon Festivals, and during the autumn season at Sadlers Wells.

"THE BEGGAR'S OPERA" (Gay-Britten) was revived for performances during the autumn season at Sadlers Wells.

"THE TURN OF THE SCREW", a new opera written for the Group by Benjamin Britten with a libretto, based on the short story by Henry James, by Myfanwy Piper, was performed at the Venice Festival in September and during the autumn season at Sadlers Wells.

"FACADE" was performed at the York Festival.

4. BROADCASTS:

Performances of the following operas were broadcast:-

- "The Rape of Lucretia"
- "A Dinner Engagement" (twice)
- "The Turn of the Screw" (twice by the B.B.C. and once by Radio Italiana)

5. "THE TURN OF THE SCREW" had a most successful ^{premiere} ~~preview~~ at the Venice Festival, both the work and the performance receiving very high praise. Emphasis was laid by the foreign critics on the excellence of the ensemble, for which the composer, librettist, designer, producer, management, and technical staff had all been working since the earliest stages of the Opera's composition. This is a remarkable example of ^{artistic} ~~the~~ teamwork ^{to} which the Group's professional advisers have also made a ^{notable} ~~valuable~~ contribution.

6. SEASON AT SADDLERS WELLS, October 4th to 16th:

Fourteen performances were given during this season, and the average attendance, somewhat affected by a bus strike during the second week, was 61½% of capacity. The performances were artistically successful and the deficit was no larger than anticipated.

7. THE ENGLISH OPERA GROUP ASSOCIATION:

Numerous activities were again organised by the Association, including a concert reading in London and Birmingham of Wilfred Mellers' opera, "Christopher Marlowe". The number of members was approximately 500 at the end of the year, and a sum of £2,000, representing a fund accumulated during the previous four years, was handed over to the Group.

8. ACCOUNTS:

(a) The Arts Council's Annual Grant remained at £4,000, ^{was later} although they agreed to make a supplementary grant of £2,000 ~~in~~ ^{order} to cover the ^{year's} deficit at the end of the year; subscriptions under covenant amounted to £281 and the earnings of the year were £25,998. The year's expenditure of £33,977 exceeded the total income by £391.

(b) The total excess of income over expenditure since the incorporation of the Company is now £456.

(c) The total amount of the guarantees of the members of the Company is now £640.

(Note for Mr. Caplan - This figure does not include the Marquess of Queensbery's guarantee - does it cease upon his death?)

ENGLISH OPERA GROUP LIMITED.

The English Opera Group (Company of 31).

Proposed tour of the U.S.A. and Canada, Autumn 1956.

Sopranos.

Jennifer Vyvyan:
Margaret Ritchie:
Arda Mandikian:
April Cantelo:
Lotte Medak:
Emelie Hooke:
Ellen Dales:
Clive Dyer:
Emerentia Scheepers

Roles (covering roles in brackets).

Screw, Dido
Herring, Dido
Screw, (Dido), (Herring)
Herring, Dido, (Screw).
Screw, (Dido), (Herring)
Herring, (Dido), (Screw)
Herring, Dido, (Screw), Matron
Screw, Dido, Herring
Dido, (Screw), (Herring)

Boys

David Hemmings:
Robin Fairhurst:

Screw, Herring, (Dido).
Dido, (Screw), (Herring).

Mezzo-sopranos.

Anna Pollak:
Barbara Howitt:
Josephine Veasey:

Herring, Dido, (Screw).
Herring, Dido, (Screw)
Dido, (Herring), (Screw).

Contraltos

Catherine Lawson:
Nora Ogonovsky:

Herring, Dido, (Screw).
Dido, (Herring)

Tenors.

Peter Pears:
Alexander Young:
Raymond Nilsson:
Brychon Powell:
Maurice Wearmouth:

Screw, Herring, (Dido)
Herring, Dido, (Screw)
Dido, Herring, (Screw)
Dido, (Herring), (Screw)
Dido, (Herring)

Baritones.

Tom Hensley:
Ronald Lewis:
Denis Quilley:

Dido, Herring
Herring, (Dido)
Herring, Dido.

Basses.

Trevor Anthony:
Norman Lumsden:

Herring, Dido
Herring, Dido

Conductors.

Benjamin Britten:
Norman Del Mar:

Screw, Herring, Dido
Screw, Herring, Dido

Producer.

Manager.

Stage Director.

THE ENGLISH OPERA GROUP LTD.

DIDO AND AENEAS.

Dido: Vyvyan, (Medak), Mandikian).
Aeneas: Hemsley, (Lewis), (Quilley), (Pears)
Belinda: Ritchie, Cantelo
Sorceress: Pollak, Hooke
First Witch: Mandikian, (Scheepers)
Second Witch: Howitt, (Lawson)
Spirit: Fairhurst (Hemmings)

Chorus:-

4 sops.: Mandikian, Dyer, Dales, Scheepers
2 mezzos: Howitt, Veasey
2 altos: Lawson, Ogonovsky
4 tenors: Young, Nilsson, Powell, Wearmouth
2 bars.: Lewis, Quilley
2 basses: Anthony Lumsden

ALBERT HERRING.

Albert: Pears, Young, (Nilsson), (Powell).
Nancy: Pollak, (Howitt), (Veasey).
Sid: Hemsley, (Quilley).
Lady B.: Hooke, (Medak)
Flo: Howitt (Ogonovsky).
Miss W.: Ritchie, Cantelo
Mum: Lawson (Medak)
Budd: Anthony, Lumsden
Vicar: Lewis, (Quilley)
Mayor: Nilsson, Young
Emmie: Dales, (Scheepers)
Cissie: Dyer, (Scheepers)
Harry: Hemmings, (Fairhurst)

THE TURN OF THE SCREW

Governess: Vyvyan, (Scheepers)
Mrs. Grose: Medak, (Pollak)
Miss Jessel: Mandikian (Hooke)
Quint: Pears, (Young), (Nilsson)
Flora: Dyer, (Dales)
Miles: Hemmings, (Fairhurst).

New BERKELEY OPERA.

To be cast from the company.

