



Yarra Valley Opera Festival

2019

*Artistic Director/Founder*  
**Linda Thompson**

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Bill Gillies  
Lindy Golding  
Brian Castles-Onion AM  
Dr Celina Yu  
Professor Charles Qin OAM  
Linda Thompson  
Paul Kessell  
Michael Anderson

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Dr Khoi Bui  
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Linda Thompson  
Savaad & Sunderai Felich (Allied Arts Activities)

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Linda Thompson  
Professor Charles Qin OAM  
Dr Celina Yu  
Matthew Nash

*Cover Image*

**Shlomit Moria**  
*Exposed*  
Cyprus and paint  
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**Bill Gillies**

Chair, Gertrude Opera  
(2009 -)



It gives me great pleasure to welcome you to Gertrude Opera's 2nd Yarra Valley Opera Festival.

I am proud to Chair Gertrude Opera, this small but effective organisation, now ten years old. What started out as a young artist training program has developed into an independent opera company now providing employment for highly-regarded international and Australian professional and young artists, and giving them platform to shape and develop opera and audiences for the future.

The vision for this Festival, and for the 2nd program is wholly devised by our Artistic Director, Linda Thompson. Her capacity to consistently deliver a professional program and quality without government arts funding and with limited resources - is outstanding.

If you are new to Gertrude Opera, I urge you to become part of the support network to enable our work to continue, and to grow. As producers of Australia's only international opera festival, we can make a significant contribution to artistic culture and opera appreciation for generations to come, with your help.

My very best wishes to the casts, crews, creative teams, partners, volunteers and hosts for a wonderful ten days of opera.

*Bill Gillies*

**Maureen Wheeler, AO**

Founding Benefactor, GO Yarra Valley Opera Festival



2018 was the inaugural Gertrude Opera Yarra Valley Opera Festival and what an inauguration it was, sun beating out of the heavens and voices belting out of the marquee, from the dark and dystopian Handmaid's Tale to the silly but gorgeous Elixir of Love.

And here we are, 2019 and much has been learned from last year, what worked, what could work better and how to give the audience the best possible experience in a paddock in an historic homestead in one of the most beautiful places in Australia.

This year there is much to look forward to, again the mix of old and new all run through the visionary eye of Linda Thompson to create a programme completely unique to this festival.

In a real coup for a company which is used to punching way above its weight, Gertrude Opera Yarra Valley Opera Festival 2019 features the acclaimed Gale Edwards AM and an international perspective with Luke Leonard from New York.

While we can't guarantee that the sun will shine, you can be sure this second Gertrude Opera Yarra Valley Opera Festival will.

*Maureen Wheeler*



**Professor Charles Qin, OAM**  
Board Member, Gertrude Opera  
(2019- )



Last August there was a memorable afternoon at my office when some of the talented Gertrude Opera performers arrived to serenade us. This was my first exposure to opera and our staff were transfixed and moved to tears by the passionate singing. We then soaked up more experience at the Yarra Valley Opera Festival – such a wonderful idea to take opera to the country in an intimate setting.

A year later, I'm hooked. Now I'm on the board of this not-for-profit, and I understand how organisations like Gertrude Opera and its team make such a difference to lives. Opera is one of the less well-known arts and chances to acquire the necessary training and experience are not abundant. From what I can see of the talent emerging and the platform to share with experienced opera performers and to entertain us is a winning combination.

Working in translating languages as I do every day, it is also rewarding to see the opportunities for people from diverse backgrounds and languages to play a part – whether performing, on the board, or in the audience.

It's been a delight to introduce my friends to Gertrude Opera.

**Simon O'Callaghan**  
CEO, Yarra Ranges Tourism



What's not to love about the Yarra Valley in Spring? Well known for our world-class wine, food and nature, our cultural experiences are fast become a hero attraction in their own right. Cultural experiences and events make up two of the top three reasons visitors come to regional Victoria, so it's not surprising people always want to stay longer. As the locals say 'Art Lives Here'.

While here we invite you to live like a local and immerse yourself in everything we have to indulge the senses, after all the best memories come from experiences.

On behalf of our region, I warmly welcome you to Find Your Self being inspired by the performances of the Yarra Valley Opera Festival. Experience opera reimaged!

Congratulations to the Gertrude Opera team for their energy and commitment to what is an inspirational vision to build Australian's premier regional opera event. Now in its second year the talent on show and performances could not be more impressive, deserving of a standing ovation and big top applause.

Yarra Ranges Tourism is delighted to be supporting this event again and we look forward to welcoming you and your friends back for many years to come.

On with the show.



**Linda Thompson**

Artistic Director, Gertrude Opera (2009-)

Artistic Director, Yarra Valley Opera Festival (2018-)

In bringing our 2nd world-class, international, and uniquely Australian opera festival over ten days to Australia's Yarra Valley, Gertrude Opera is not only delivering outstanding performances and opera-as-theatre, we are irrevocably changing the culture of opera-going in Australia.

Ours is the only dedicated opera festival in this hemisphere. Modelled loosely on those decades-old in UK, USA & European countries, our Opera Festival quintessentially represents what I love best about being part of a global opera community - opera embodies a spirit of inclusiveness, a willingness to discover, explore, embrace all cultures, experiences and perspectives, with an artistic boldness that runs with myriad ideas and turns them into magic - breathing through the past and shaping the present and future.

Our second festival sees internationally-acclaimed and soon-to-be acclaimed artists and creators of all ages and backgrounds put their heart and soul into the crafting of stories, simply in order to share parts of themselves in this extraordinary place - unforgettable, momentous, inspirational work - as a measure of where we are, and what we leave behind. With its vibrant culture of hospitality and artistic endeavour, not least the tangible connection between two extraordinary Australian women: Dame Nellie Melba and our namesake Miss Gertrude Johnson OBE, the Yarra Valley is a wonderful place for our Festival. We continue to make friends and partners which strengthen our foothold in this part of the world, and as part of the global opera community.

In bringing international directors to work with our young Australian designers and conductors, one of my goals was to encourage collaboration at a global level - for the benefit our company, artists and audience alike.

The extraordinarily successful and varied career of director Gale Edwards AM spans screen, stage and opera - her willingness to be our first 'Female Artist in Residence' and take on our newest and oldest pieces (The Enchanted Pig and Poppea) has resulted in two outstanding new productions which will hope will have a life beyond this Festival. Her skill in teasing out nuance in story-telling and coaxing performers to go out on a limb to share in her exceptional vision is remarkable. Working with Gale is an experience our young singers in particular, will never forget. Gale brought with her the creative brilliance of Oscar-Winning costume-designer Tim Chappel, and our Besen Family Foundation Design Fellowship Awardee, Joseph Noonan has now had the singular experience of working as a colleague with both luminaries, on two operas in one season. We are thrilled

to be able to provide such professional development as a sideline to our 'main game' - the manifestation of collaborative imagination in stunning productions.

In keeping with our collaborative spirit, NY-based director Luke Leonard returns to re-stage our commissioned re-scoring and co-production of our Macbeth - which is to premiere at La MaMa in NY in January 2021. This production has our local and young artists exposed to a particular style of direction that is uniquely choreographic and visually captivating. Festival opera allows for the organic manipulation of elements that shape Gertrude Opera's identity - it is a complex background of historical research, professional experience, and lifelong theatre/opera/music going that shapes and underpins our particular festival opera style, and one that opens doors to enjoyment from people of all ages and backgrounds.

Sincere thanks to Maureen Wheeler, The Dowd Foundation, Hans & Petra Henkell, Bill Gillies and Lorna Nash as Founding Benefactors and for their continued support in our 2nd year. Appreciation too, for each and every person who contributed to bring this Festival to fruition; what is ultimately on stage is built on generosity, kindness and goodwill.

As Gertrude Opera does not receive any government arts funding (not for lack of trying), we rely greatly on the generosity of a few individuals, foundations and a network of volunteers. A sense of achievement may be rightly felt on both sides of the curtain. Admittedly, we struggle to ensure our artists and musicians are paid for their work - opera at this level is not a hobby, and to continue our work and maintain our standards, we crave your support. Naming rights are there for the taking.

Thanks to the Yarra Valley Opera Festival Sub-Committee for their supreme efforts, Bill Gillies in his capacity as GO Chair for his optimism and encouragement, and lastly, my dear family: Fergus, Greta and Matthew, for their dedication to the 'opera cause', and for their personal support throughout the entire process.

I hope you enjoy what we at Gertrude Opera have created for you - from our hearts, to yours.



**Gale Edwards AM**

Gertrude Opera Artist-in-Residence 2019

Stage Director, Yarra Valley Opera Festival

*The Enchanted Pig / Poppea*

It has been a wonderful experience directing *Poppea* and *The Enchanted Pig* for Gertrude Opera. Linda Thompson once played First Lady in my *Magic Flute* in 1991 for Victoria State Opera, when she invited me nearly 30 years later to support her remarkable efforts to establish an 'alternative' Opera Festival in the Yarra Valley, I jumped at the chance. Linda's vision for her company is innovative and infectious. She is sowing the seeds for a Glyndebourne-style Festival in years to come. (Perhaps someone will build her a theatre one day to accommodate such courageous and determined dedication to the art form she loves).

*The Enchanted Pig* is a modern opera that has enjoyed incredible success both in London and on Broadway. Like *Sweeney Todd*, it bridges the gap between Opera and Musical Theatre.

Monteverdi's music for the Coronation of *Poppea* (written in 1643) is astonishingly beautiful Baroque music. But the story of an insane Emperor and a woman who uses the currency and sexuality of her 'beauty' to manipulate her way to the very top, is not only timeless, but unnervingly relevant.

Thank you to the wonderful music staff, designer, stage management, brilliant singers and all the unpaid volunteers who brought the shows together, and with whom I have greatly enjoyed a productive collaboration.

Brava to Linda Thompson and Gertrude Opera.

~ Gale Edwards AM

Gale Edwards has been directing all genres of theatre and opera nationally and internationally for over 30 years, her great love being the Classics and Musical Theatre. She has directed for all Australia's State Theatre Companies, Opera Australia, Victoria State Opera, South Australian Opera Company, New Zealand International Festival of the Arts, English National Opera, Royal Shakespeare Company and Chichester Festival. She has won multiple awards for her directing including Sydney Theatre Award for *FESTEN*, Helpmann Awards for *THE BOY FROM OZ* and *SWEENEY TODD*, Green Room Awards for *THE BOY FROM OZ* and *MANON LESCAUT*, Sydney Theatre Critics Awards for *CORIOLANUS*, *THE ROVER*, *THE GLASS MENAGERIE* and *LES MISERABLES*.

Gale directed a new production of *JESUS CHRIST SUPERSTAR* which had seasons on the West End and on Broadway, receiving a Tony Award nomination and an International Emmy Award for Best Filmed Video Production. Other international work includes *ROMEO AND JULIET* for Chicago Shakespeare Theatre, *MACBETH* for Oregon Shakespeare Company, *HAMLET*, *EDWARD II*, *TITUS ANDRONICUS* and *RICHARD III* for Washington Shakespeare Company, *FAR PAVILLIONS* Shaftsbury Theatre London, *DON CARLOS* for Royal Shakespeare Company London transferring to BAM in New York, *THE TAMING OF THE SHREW* and *THE WHITE DEVIL* Royal Shakespeare Company, both transferring to the Barbican Theatre in London, *ST JOAN* for The Strand Theatre London and *ASPECTS OF LOVE* for the Really Useful Company London.

Gale has directed many theatre productions in Australia, some highlights are:

For the Sydney Theatre Company *CORIOLANUS*, *THE WHITE DEVIL*, *THE GOD OF CARNAGE*, *WOMAN IN MIND*, *FESTEN* and *THEY WAY OF THE WORLD*, for the Melbourne Theatre Company *CAT ON A HOT TIN ROOF*, *HITCHCOCK BLONDE*, *M BUTTERFLY* and *UNCLE VANYA*. Gale directed the original production of *THE BOY FROM OZ*, *JERRY SPRINGER THE OPERA* for the Sydney Opera House and a new production of *THE ROCKY HORROR SHOW*.

Her operas include *LA BOHEME*, *DER ROSENKAVALIER*, *SWEENEY TODD*, *MANON LESCAUT*, *THE MAGIC FLUTE*, *MARIA STUARDA*, *SALOME* AND *KATYA KABANOVA*.

## Gertrude Opera

### *Board*

Bill Gillies (Chair)  
Lindy Golding  
Linda Thompson  
Brian Castles-Onion, AM  
Prof Charles Qin OAM  
Dr Celina Yu  
Paul Kessell

### *Yarra Valley Opera Festival Subcommittee*

Michael Anderson  
Leanne De Bortoli  
Jayne Dowd  
Suzanne Halliday  
Lyn Scotchmoor  
Dr Khoi Bui  
Matthew Nash  
Linda Thompson  
Savaad & Sunderai Felich

### *International Ambassador*

Danielle De Niese

### *GO YVOF Local Ambassador*

Michael Veitch

### *Founding Benefactors*

(Yarra Valley Opera Festival)  
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Hans & Petra Henkell  
Lorna Nash  
Bill Gillies

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Henkell Family Fund  
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Melbourne Orthopaedic Group  
Van Straten - Turley Foundation  
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Besen Family Foundation

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Ruth & Tom O'Dea  
Robert Taylor & Peter Hannah  
Dr Khoi Bui & Mr Michael Anderson  
Nance Grant AM MBE & Ian Harris  
Barbara & Robert Paterson  
Judith Augustine  
Margaret & John Dumesny

### *Gertrude Opera Circle of Donors*

### *FAIR Syndicate*

### *Friends, Volunteers & Supporters*

### *GO Yarra Valley Opera Festival Team*

Linda Thompson Artistic Director

### *Conducting/Music Direction*

Dean Sky Lucas  
Patrick Burns  
Evan Lawson  
Dean Sky-Lucas  
Dr David Kram

### *Stage Direction*

Gale Edwards AM  
Luke Leonard (USA)

### *Repétiteurs*

Dean Sky-Lucas  
Jane Matheson  
Dr David Kram  
Sam Hartley  
Larissa Cox  
Sue Goessling  
Geoffrey Urquhart

### *Company Management*

Alison Jones

### *Set Design*

Joseph Noonan\*  
Luke Leonard

### *Lighting Design*

Jason Crick

### *Costume Design*

Tim Chappel  
Joseph Noonan\*

### *Wardrobe*

Debbie Jenkins  
Maryanne Stefaniw  
Lesia Stefaniw

### *Production/Company Office*

Matthew Nash, Production Manager  
Alison Jones, Company Manager  
Sabrina Baker, Office Assistant

### *Stage Management/Tech Staff*

Matthew Nash, Stage Manager  
Kaitlyn McKenzie Ass. Stage Manager  
Maddelin McKenna  
Mikayla Bishop

### *PR & Communications*

Ellis Jones

### *Graphic Design (promotional)*

Patrick Saunders (Ellis Jones)

### *Photography/Video*

Greta Nash  
Lyz Turner-Clark

### *Sound*

Fergus Nash

### *Artists*

Alexandra Amerides  
John Marcus Bindel  
Kate Bright  
Emily Burke  
Patrick Burns  
Marie Campbell  
Tim Chappel  
Ruben Clark  
Jason Crick  
Zoe Drummond  
Gale Edwards AM  
Joshua Erdelyi-Gotz  
Naomi Flatman  
Heather Fletcher  
Harry Grigg  
Sheridan Hughes  
Jerzy Kozlowski  
David Kram  
Frances Kruske  
Michael Lapina  
Evan Lawson  
Luke Leonard  
Yu Lin  
Markus Matheis  
Jane Matheson  
Fergus Nash  
Matthew Nash  
Rose Nolan  
Joseph Noonan  
NuoLin OuYang  
Joshua Oxley  
Hannah Peel  
Alexandr Pokryshevsky  
Asher Reichmann  
Sam Roberts-Smith  
Cristina Russo  
Dimity Shepherd  
Dean Sky-Lucas  
Victoria Thomasch  
Linda Thompson  
Daniel Todd  
Michael Veitch  
Sam Ward  
Leo Williams

### *Yarra Valley Opera Festival Principal Partners*

Visit Victoria  
Yarra Ranges Tourism  
De Bortoli  
Besen Family Foundation  
Melbourne Orthopaedic Group  
Madame Brussels  
Four Pillars Gin  
A Bit of Jam and Pickle  
Get Well Clinic  
Wine Yarra Valley  
McKenzie's Tourist Services  
Ellis Jones



*Old Railway Bridge at Olinda Yarra*  
 Photograph  
 courtesy of owners

**Yarra Valley Opera Festival Subcommittee**  
 Est. 2018

The Local Subcommittee's mission is to engage the hearts, imaginations, and energies of the region as ongoing contributions to the Yarra Valley Opera Festival. It has been our great joy and privilege to work with the production & management team at Gertrude Opera, and with each other, over the past year. We have been working at establishing and building relationships, raising funds, pulling favours, recruiting volunteers, cajoling donations, enlisting local business partners, running around with brochures, posters and banners – in short, doing whatever is necessary to provide practical local assistance. It has required hard work and careful planning, but with the thrill of watching everything come together!

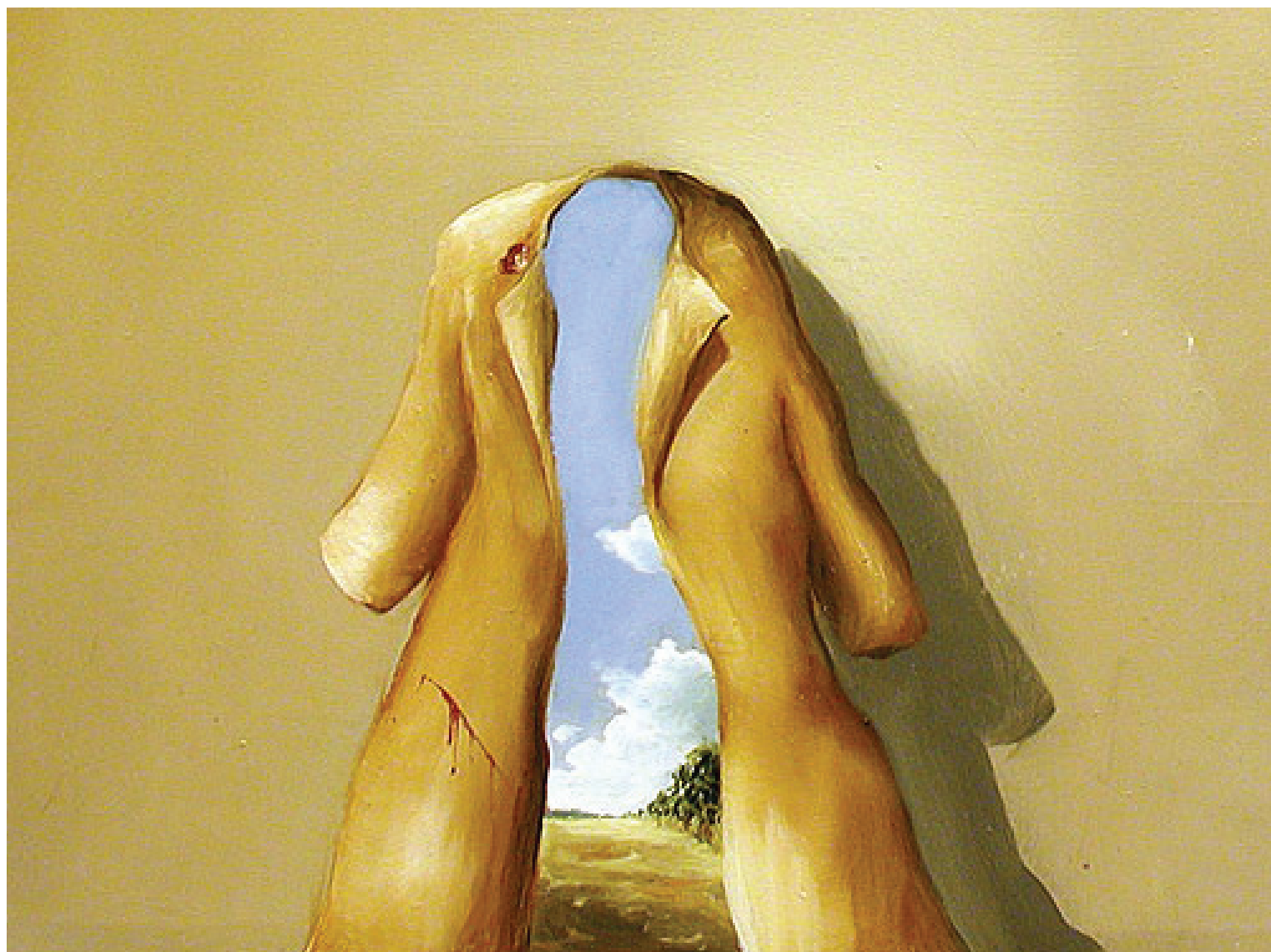
We're so proud of what has been achieved in this region, and we look forward to supporting the Yarra Valley Opera Festival for many operas to come, cementing its international identity in our lucky back yard.

But for now – at last – it's time for some Opera!

*Gertrude Opera Yarra Valley Opera Festival Subcommittee*

Michael Anderson (Chair)  
 Matthew Nash  
 Lyn Scotchmoor  
 Jayne Dowd  
 Suzanne Halliday  
 Dr Khoi Bui  
 Leanne De Bortoli  
 Savaad Felich (Allied Arts Activities)  
 Sunderai Felich (Allied Arts Activities)





Martin Jonsson  
*Untitled*  
oil on woodpanel  
40x30cm



## **THE OPERAS**

Jonathan Dove

### **THE ENCHANTED PIG**

Claudio Monteverdi

### **POPPEA**

Guiseppe Verdi, arr. Stopschinski

### **MACBETH**



Carla Stichelbau  
*The Way Out*  
12" x 12"



Jonathan Dove (b. 1959)

# THE ENCHANTED PIG

A Musical Tale

Libretto by Alasdair Middleton

**In Two Acts** (2006)

Libretto by Alasdair Middleton

Commissioned by Young Vic theatre, premiered 2006

**Australian Premiere**

<b>Patrick Burns</b>	Conductor
<b>Gale Edwards AM</b>	Stage Director
<b>Joseph Noonan</b>	Set Designer
<b>Tim Chappel</b>	Costume Designer
<b>Dean Sky-Lucas</b>	Music Preparation
<b>Jason Crick</b>	Lighting Designer
<b>Sam Roberts-Smith</b>	Pig/Prince
<b>Naomi Flatman</b>	Flora
<b>Sheridan Hughes</b>	Mab
<b>Yu Lin</b>	Dot
<b>Markus Matheis</b>	King Hildebrand / Mr North Wind
<b>Rose Nolan</b>	Old Woman / Mrs North Wind
<b>Zoe Drummond</b>	Adelaide
<b>Alexandra Amerides</b>	Book of Fate
<b>Harry Grigg</b>	King of the East / Moon
<b>Joshua Oxley</b>	King of the West / Sun
<b>Hannah Peel</b>	Day

with

**Victoria Thomasch, Frances Kruske, NuoLin OuYang, Sam Ward**

<b>Dean Sky-Lucas</b>	Keyboard 1
<b>Jane Matheson</b>	Keyboard 2
<b>Glavia Aldana</b>	Harp
<b>Elijah Cornish</b>	Trombone
<b>Julia Cianci</b>	Cello
<b>Melody Chia</b>	Double Bass
<b>Anna Camara</b>	Percussion
<b>Matthew Nash</b>	Stage Manager
<b>Kaitlyn McKenzie</b>	Assistant Stage Manager
<b>Maddelin McKenna</b>	Assistant Stage Manager
<b>Debbie Jenkins</b>	Wardrobe Supervisor/Costume Manufacture
<b>Maryanne Stefaniw</b>	Costume Manufacture/Wardrobe Assistant
<b>Lesia Stefaniw</b>	Wardrobe Assistant

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## JONATHAN DOVE - LIVING COMPOSER

Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Starting with his breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, Dove has gone on to write almost thirty operatic works. *Flight*, a rare example of a successful modern comic opera, has been produced and broadcast many times, in Europe, the USA and Australia.

Dove's innate understanding of the individual voice is exemplified in his large and varied choral and song output, and his confident optimism has made him the natural choice as the composer for big occasions. In 2010 *A Song of Joys* for chorus and orchestra opened the festivities at the Last Night of the Proms, and in 2016 an expanded version of *Our Revels Now Are Ended* premiered at the same occasion.

Throughout his career Dove has made a serious commitment to community development through innovative musical projects. *Tobias and the Angel*, a 75-minute opera written in 1999, brings together children, community choirs, and professional singers and musicians in a vivid and moving retelling of the Book of Tobit. His 2012 opera *Life is a Dream*, written for Birmingham Opera Company, was performed by professionals and community choruses in a disused Birmingham warehouse, and a church opera involving community singers *The Walk from The Garden* was premiered at the Salisbury International Arts Festival. 2015 brought the World Premiere of *The Monster in the Maze*, a community opera commissioned by the London Symphony Orchestra, Berliner Philharmoniker and Festival d'Aix-en-Provence, performed under the baton of Sir Simon Rattle in three separate translations and productions. *The Monster in the Maze* has since been performed around the world, translated further into

Taiwanese/Chinese, Portuguese, Swedish and Catalan, and received a BASCA British Composer Award in 2016's 'Amateur and Young Performers' category.

Jonathan Dove was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music. 2016 an expanded version of *Our Revels Now Are Ended* premiered at the same occasion.

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Jonathan Dove's new work for the BBC Symphony Chorus, *We Are One Fire*, premieres on 19 August 2019 at the Royal Albert Hall. Opening Prom 43 (which also includes Dieter Ammann's Piano Concerto Beethoven's Ninth Symphony) *We Are One Fire* features a new text written by long-time collaborator Alasdair Middleton and is a festive 90th birthday present for the BBC Symphony Chorus, who have regularly given splendid performances of Dove's music at the Proms.

"All men become brothers", says Schiller in his Ode to Joy, and knowing that these words would be sung in the second half of the concert, Dove found himself reflecting that twentieth-century archaeology showed us that we are all indeed brothers and sisters.

Jonathan Dove was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music.

## THE STORY

### ACT 1

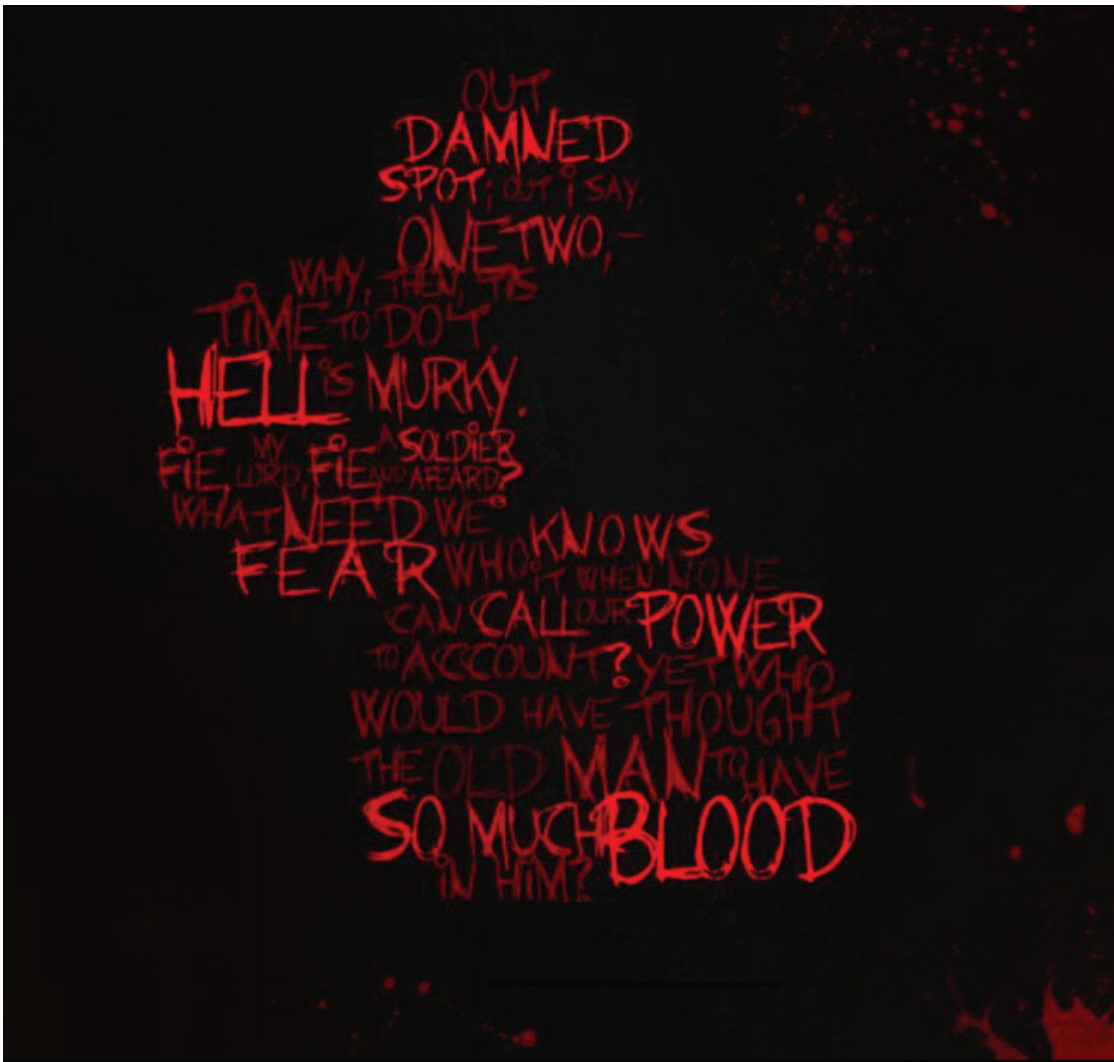
The three daughters of King Hildebrand enter a room in the castle against his wishes, and find a Book which predicts their fortunes; two are to be married to princes, but the youngest, Flora, is to be married to a Pig. It transpires that the pig marrying Flora is in fact a king under a spell and can return to human form by night – if Flora will have faith in him, the spell can be broken. Flora is deceived by an old woman – in fact the witch who has enchanted the pig – into acting to break the spell more quickly, but this is a ruse which enables the witch to get hold of the pig and carry him off to marry her own daughter, Adelaide.

### ACT 2

With the help of the North Wind, the Moon and the Sun, Flora tracks down the pig to beyond the Milky Way, where he is kept in a drugged stupor by the witch and Adelaide. Adelaide is stressed about her staff meeting her expectations for her wedding, and cannot sleep. Offering herself to Adelaide as a spy to keep watch on the pig, Flora is enabled to release him and to live with him in human form happily ever after.

Costume Design by Tim Chappel





Luke Leonard, Stage Director/Designer of Macbeth:

Linda Thompson is a rock star. If you know her, then you know why. In her role as Artistic Director she conceived a contemporary vision for approaching Giuseppe Verdi's opera, Macbeth, and commissioned my dear friend and collaborator, Peter Stopschinski, to re-imagine the orchestration for seven instruments including electric guitar and percussion.

Linda gave me Tom Sutcliffe's book, *Believing in Opera*, and he writes, "For the theatre can always do the impossible, even if some of its audience find that experience too stretching." You don't have to be a Shakespearean scholar, or even be familiar with the complete story of Macbeth to appreciate and connect with this production. In fact, I would encourage you to forget what you know about Macbeth and watch with a beginner's mind. Our main rule was to stay true to Verdi's melodies.

We chose an informal approach to Scottish heritage closer to appropriation art versus a pedantic one. Sutcliffe also describes Verdi as "a man of the theatre to his fingertips" and remarks the "simplest statement is often in the theatre the most potent." It is easy to negate the power of metaphor in theatre and forget the saying, "Keep it simple, stupid." Here, we attempt to get to the bone of Macbeth through reduced cast and orchestra, streamlined libretto, minimalistic design, and an economy of physical movement. The restrictions inspired me to focus on sculpture, dance, and installation. Bodies are sculpture, conscious movements are dance, and sculpture combined with architecture is installation. The Greek word for theatre is theatron, a place of seeing. The Japanese word for stage is butai, a place of dancing. The Yarra Valley is a place of tasting. I encourage performers to always taste their movements. We offer you a new way to see and 'taste' Macbeth.

~ Luke Leonard (USA)

Guiseppe Verdi (1813-1901)  
Arr. Peter Stopschinski, commissioned Gertrude Opera 2016

# MACBETH

Libretto by Francesco Maria Piave  
Premiered 1847 at Teatro della Pergola in Firenze.  
Gertrude Opera co-production with Monk Parrots NYC 2016

<b>Dr David Kram</b>	Conductor
<b>Luke Leonard</b>	Stage Director/Set Designer
<b>Ruben Clark</b>	Assistant Director/Choreographer
<b>Alison Heryer</b>	Costume Designer
<b>Jason Crick</b>	Lighting Designer

<b>John Marcus Bindel</b>	Macbeth
<b>Linda Thompson</b>	Lady Macbeth
<b>Alexandr Pokryshevsky</b>	Banquo
<b>Michael Lapina</b>	Macduff
<b>Kate Bright</b>	Witch 1
<b>Naomi Flatman</b>	Witch 2
<b>Marie Campbell</b>	Witch 3
<b>Hannah Peel</b>	Lady-in-Waiting
<b>Leo Williams</b>	Malcolm/Assassin
<b>NuoLin OuYang</b>	Assassin/Servant
<b>Joshua Erdelyi-Gotz</b>	Assassin
<b>Asher Reichman</b>	Assassin
<b>Victoria Thomasch</b>	Apparation
<b>Alexandra Amerides</b>	Ensemble

<b>Max West</b>	Electric Guitar
<b>Edwina Kayser</b>	Electric Violin
<b>Caerwen Martin</b>	Electric Cello
<b>Nic Synot</b>	Double Bass
<b>Trea Hindley</b>	Trombone
<b>Anna Camara</b>	Percussion
<b>Dean Sky-Lucas</b>	Keyboard

<b>Matthew Nash</b>	Stage Manager
<b>Kaitlyn McKenzie</b>	Assistant Stage Manager
<b>Mikayla Bishop</b>	Technician
<b>Fergus Nash</b>	Sound Engineer

## Verdi's Macbeth: "*the opera without a love affair!*"

"L'opera senza amore!" "the opera without love!"

That was the Italians' reaction to Verdi's Macbeth when it premiered in Florence in 1847. Despite its immediate success and subsequent popularity, an opera that involved no great love affair struck audiences as an oddity. It was not as if Verdi was known for any blatantly amorous scenes in his operas—quite the contrary. But, without lovers who must go through hurdles to consummate their love, what would opera be like?

There is a reason Charles Gounod in 1867 chose to concentrate on the two lovers in *Roméo et Juliette* and downplayed any aspect of politics from the original. He gave us one of the best adapted endings when Juliet awakes for a few precious minutes in order to sing a sumptuous duet with Romeo before their inevitable death. And a year later, in 1868, French sensibility dictated that Ambroise Thomas needed to valorize Hamlet—few saw anything wrong with the character's crowning as king at the end of the eponymous opera.

As these examples show, bringing Shakespeare to the operatic stage often involved substantial adaptation. When Giuseppe Verdi set out to compose Macbeth, his tenth opera, he had no true Italian model. Gioachino Rossini's *Otello* (1816) had been incredibly successful (at least until Verdi's own *Otello* in 1887) but primarily due to its major plot overhaul—when dealing with Shakespeare, faithfulness to the original was optional. Macbeth was additionally an odd choice, not only for the lack of a couple in love, but also for its focus on the main character. The themes of political corruption, tyrannical rule, longing for freedom, and plea for liberation appealed to Verdi on a personal level—Italy was still a fractured country and his operas helped foster the ever-increasing revolutionary activities of the Risorgimento. Shakespeare's Macbeth had yet to reach the Italian theaters, however. Verdi had read the play many times in Italian translation, but saw it performed only after the premiere of his opera.

From the start Verdi was adamant about creating an opera "unlike any other." That he accomplished with resounding success. He wrote to Francesco Maria Piave that Shakespeare's "tragedy is one of the greatest creations of man," and furnished him with a detailed prose draft.

"I've got the general character and the color of the opera into my head just as if the libretto were already written," he wrote.

During the months that followed Verdi scrutinized much of the libretto that Piave sent him, and even solicited external help. When he grew unsatisfied with the versions of the libretto for the Lady's sleepwalking scene, he asked his friend Andrea Maffei to provide a different text—and this is the one sung by Lady Macbeth in act IV.

His veneration for Shakespeare and his attention to detail extended during the rehearsals leading up to the premiere. He had secured an incredible lead in the baritone Felice Varesi and yet his letters to him are full of advice and admonition, especially insisting that he continue to "study the words and the dramatic situation." Verdi expanded the role of Lady Macbeth and required a soprano whose voice did not possess traditional beauty; he preferred a voice that was "rough, hollow and stifled," and insisted that "every word has a meaning, and that it is absolutely essential to express that meaning both with the voice and in the acting." At his advice, Marianna Barbieri-Nini, the first Lady Macbeth, even consulted with a real sleepwalker! This kind of attention to verisimilitude and dramatic veracity were unprecedented.

Musically the score was also a turning point for Verdi. "If we cannot make it a masterpiece, let us at least do something out of the ordinary," he wrote to Piave. Verdi broke many of the rules that dictated a proper framework for Italian opera in favor of a more fluid, cohesively unfolding music drama. He still maintained the traditional grand arias and great choruses, but he designed them around a tightly paced drama. The scene of Banquo's ghost, the dagger soliloquy, and the prophecies and the "show of kings" owe a lot to the revolutionary ideas by his exact contemporary Richard Wagner. As he later admitted, the novelty in Macbeth represented his own attempt at the Wagnerian "fusion of music and drama"—and this is an extraordinary, and true, admission. Macbeth, more than any other of his early operas, represents an astonishing synthesis of Shakespeare's astute psychological insights matched with music of unprecedented expressive and emotional subtlety.



By 1865, when he got an invitation to have Macbeth performed in Paris, Verdi was at the height of his career and had seen several staged productions of Shakespeare's play. Armed with further insights and an ever-maturing musical language, he sought to revamp the original score for the Parisian premiere. In addition to the translated libretto and the obligatory ballet sequence required of all operas when transferred to the Parisian stage, Verdi made some important additions to and substantial revisions of acts III and IV.

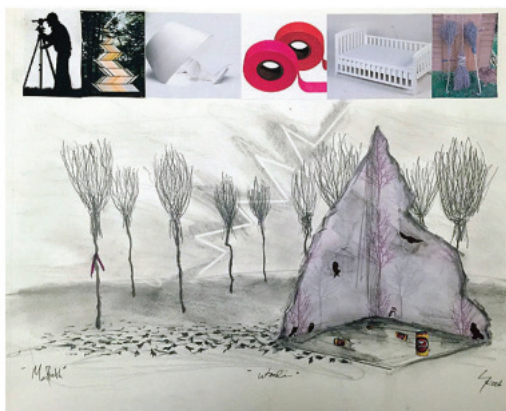
Verdi added a witches' ballet in the beginning of act III and concluded it with the astonishing duet of the two protagonists.

Lady Macbeth received extra music in act I, the extraordinary "La luce langue," a 'sleepwalking' aria that adumbrates Lady Macbeth's dark psyche.

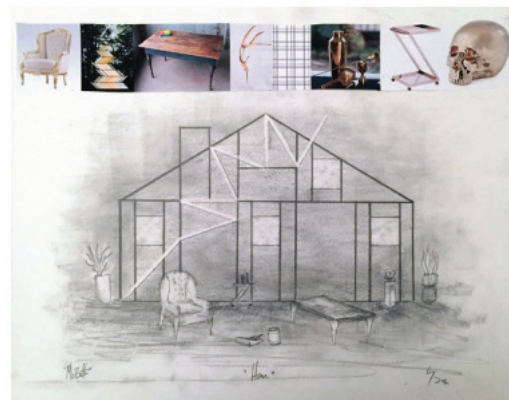
In place of the original chorus that opened act IV, Verdi now wrote "Patria oppressa," a hymn sung by Scottish exiles. In its unabashed patriotic spirit one hears echoes of the famous "Va pensiero" from Nabucco, and we are again reminded that Verdi manages to insert his staunch patriotism even in the most unlikely of places.

In our updated, reimagined production we reinstate the Act IV aria of the original version, and see Macbeth meet his fate: burnt at the stake.

## WOODS



## HOME



## PARK



## FIELD



Luke Leonard - 'Scottish Opera' Stage Designs  
A Gertrude Opera / Monk Parrots International Co-production



Often in rehearsals I said, “take everything you know about baroque music and throw it out the window.”

Now, that isn’t to say that we have completely disregarded the traditions of canon, however exploring a work from the 1600s in today’s political and social world, concessions and reimaginings have been made to our musical approach.

In terms of singing style we have been embracing certain early music tropes while also embracing a strong sense of the text and character.

EVAN LAWSON  
Conductor, Composer

Ria Hill  
Through the window  
8 x 10 pastel



Claudio Monteverdi (1567-1643)  
Arr. Raymond Leppard for Glyndebourne Festival Opera, 1963

THE CORONATION OF

# POPPEA

**L'incoronazione de Poppaea SV308**

Libretto by Giovanni Francesco Busenello (1598-1659)  
First performance Teatro Santi Giovanni e Paolo, Venice 1643

<b>Evan Lawson</b>	Conductor
<b>Gale Edwards AM</b>	Stage Director
<b>Joseph Noonan</b>	Set & Costume Designer
<b>Jason Crick</b>	Lighting Designer
<b>Cristina Russo</b>	Poppea
<b>Daniel Todd</b>	Nero
<b>Heather Fletcher</b>	Ottavia
<b>Dimity Shepherd</b>	Arnalta
<b>Paul Biencourt</b>	Ottone
<b>Jerzy Kozlowski</b>	Seneca
<b>Frances Kruske</b>	Drusilla
<b>Victoria Thomasch</b>	Love
<b>Joshua Oxley</b>	Soldier 1
<b>Leo Williams</b>	Soldier 2
<b>Isabel Hede</b>	Violin I
<b>Nick Miceli</b>	Violin II
<b>Alex Macdonald</b>	Viola
<b>Jenny Mills</b>	Cello
<b>Dean Sky-Lucas</b>	Repetiteur/Harpsichord 1
<b>Khoi Bui</b>	Harpsichord 2
<b>Matthew Nash</b>	Stage Manager
<b>Maddelin McKenna</b>	Assistant Stage Manager
<b>Kaitlyn McKenzie</b>	Assistant Stage Manager

## Wine, Women and Slaughter: The Truth behind Emperor Nero's Pleasure Palace.

By **David Leafe**, October 2009

Dusk, and as the shadows lengthen over the streets of ancient Rome, the early evening quiet is shattered by a chorus of piercing screams. It is the beginning of another of Emperor Nero's infamous orgies. Nero's parties featured male and female prostitutes.

And then, at a signal from Nero, they are set alight, their agonised cries accompanied by the whoops of the half-naked dancing girls. Burning these Christians, Nero jokes to his guests, is the perfect way to illuminate his magnificent gardens.

Peering out of the palace windows, the emperor's drunk guests are confronted by a shocking sight: a dozen terrified men, smeared with tar and bound to wooden stakes. In Nero's sadistic world, such barbarity was commonplace. And it was at its most inventive and acute at the parties staged in his fabled rotating dining room. This wondrous structure - part of his magnificent Golden House palace - was described by the Roman historian Suetonius in the years following the emperor's eventual suicide in AD 68.

'The chief banqueting room was circular and revolved perpetually night and day, in imitation of the motion of the celestial bodies.'

For centuries, historians have debated whether such a marvel really existed. But in October 2009 came news of an extraordinary discovery.

Digging on Rome's Palatine Hill, where emperors traditionally erected their most extravagant palaces, archaeologists unearthed a circular perimeter wall which, they believe, may have been part of the legendary building.

They also found a stone pillar some 13ft thick, and several large stone spheres which they believe may have supported a circular floor more than 50ft in diameter.

Some experts believe that the spheres were kept in constant motion by canals flowing below; others speculate that the mechanism was cranked by slaves. But however it worked, this endlessly spinning pleasure dome appears

to have witnessed some of the most unsettling scenes in Roman history, with sexual excess and sadism commonly on the menu.

One of history's most bloody tyrants, Nero appears to have derived much of his chilling ambition from his wealthy

widowed mother, Agrippina. Her first husband, Nero's father, died of natural causes, but she is widely suspected of murdering her second. She embarked on her third marriage, to the Emperor Claudius, in AD 49, and although he already had a son, Britannicus, by another wife, manipulated him into adopting Nero as his heir. She then had Claudius killed with poisoned mushrooms, clearing the way for her son to inherit the Empire in AD 54.

Then just 16, Nero was described by Suetonius as being of average height, with a prominent belly and a spotty complexion. 'He never wore the same garment twice,' wrote Suetonius. 'It is said that he never made a journey with less than 1,000 carriages, his mules shod with silver.' He also had a terrible and vengeful temper. When, less than six months into his reign, Nero suspected a plot to replace him with Britannicus, he followed his mother's example and killed his 15-year-old stepbrother with poisoned mushrooms.

Soon, even his mother was subjected to his murderous gaze. She is believed to have conducted a lurid incestuous affair with her son to maintain control over him - but he soon tired of her constant interference and had her stabbed to death in AD 59.

Before long, it was his wife Octavia's turn. After divorcing her on a false charge of adultery, he banished her from Rome and had her maids tortured to death. But this wasn't enough to satisfy Nero's bloodlust. Soon afterwards, he cut off Octavia's head, and presented it as a trophy to his mistress, Poppaea.

Poppaea became his second wife - but not for long. When she complained that he had returned home late from the races, Nero kicked his pregnant wife - and her unborn baby - to death. Nero then married a third time, after forcing the husband of his intended bride, Messalina, to commit suicide.

Disguising himself with caps and wigs, he delighted in creeping into the seedier quarters of Rome to beat up drunks, who would be stabbed and thrown into the sewers if they put up a fight.

Unsurprisingly, Nero became ever more unpopular with his people, not least after the Great Fire of Rome, which razed large swathes of the city in AD 64. Some alleged that Nero had deliberately ordered the conflagration to make way for the ultimate statement of his power: the Golden House. Certainly, soon afterwards, taxes were raised to fund the construction of this fabulously ostentatious palace.

The entrance was guarded by 120ft bronze statue of Nero, while inside the palace grounds was an amphitheatre and a complex of bath-houses. Exotic creatures were left free to roam the gardens.

But the piece de resistance was the rotating dining room, where Nero would stage his infamous feasts. There guests would dine on the most extraordinary delicacies, including peacock, swan, stuffed sow's wombs and roasted doormice - occasionally vomiting into special-bowls to allow them to continue their culinary orgy. Gorging on gallons of wine, they retired only to enjoy sex between courses. And to keep the party going, the bisexual Nero invited male and female prostitutes to mingle with his guests.

One of his favourite party tricks was to dress up in the skin of a wild animal, and have himself imprisoned in a cage while helpless young men and women were tethered to posts in front of him. He would then ravage them one by one, roaring like a beast as his fawning admirers applauded.

He also regarded himself as a talented musician and writer, and if there were no Christians to burn, he might then insist on subjecting his audience to his lute-strumming or interminable poetry recitals. Nero often inflicted such performances on the people of Rome, appearing in theatres and insisting that the doors be locked so nobody could leave until he had finished.

Similarly, there was no respite for Nero's guests in the rotating dining room. On and on the parties went until, finally, they were allowed to leave.

The Golden House was only completed in AD 68 - the same year in which Nero faced a revolt by those sick of high taxation and the emperor's profligate spending.



The 30-metre bronze statue that the Emperor Nero (37–68 AD) created in the vestibule of his Domus Aurea. Today, nothing remains of the Colossus of Nero but the foundations of the pedestal near the Colosseum.

Declared a public enemy by the Senate, Nero was forced to commit suicide by stabbing himself in the throat, stopping only to lament: ‘

What an artist the world loses in me.’

### Synopsis - Act I

Love pronounces all other Gods crazy, if they dare to think any of them superior in affairs of heart and state.\*

Ottone returns home to discover his wife Poppea in bed with Emperor Nero, and is prevented from going in by Nero's Soldiers. Poppea entreats Nero to promise he will return to her, and ‘deal’ with his wife, Empress Ottavia. Poppea confides in Arnalta, her nurse and companion, who warns her that the Empress knows, and what she is doing is dangerous. Ottone determines to kill Poppea and enlists the help of Drusilla. Nero orders his soldiers to force Seneca to commit suicide. Reason is dead.

### Act 2

Nero cavorts with his Soldiers. Ottone dresses as Drusilla to kill Poppea, and Drusilla is arrested. The two put the blame on Ottavia are banished to what Drusilla thinks is a life together. Nero dispenses with Ottavia, which leaves the way open for him to marry Poppea. A rapturous love duet ends the opera, with no hint of the ‘real life’ ending where Nero murders a pregnant Poppea by kicking her to death.

*\*I decided to take artistic license and insert a piece by Baroque female singer and composer Barbara Strozzi (1619-1677), in place of Monteverdi's Prologue. At very least, a nod to under-recognised female composers throughout the centuries.*

*~ Linda Thompson*

WEEKDAY EVENT - MEMO HALL, HEALESVILLE

# A VERY VERY VERY SHORT HISTORY OF OPERA

400+ years of opera tunes in under 90mins.

Written/conceived by Linda Thompson

Sung predominantly in original languages

**Linda Thompson**

Writer/Director

**Dean Sky-Lucas**

Music Director

**Michael Veitch**

**Narrator**

## **Starring**

**Dimity Shepherd**

Mezzo soprano

**Michael Lapina**

Tenor

**Markus Matheis**

Baritone

**with Young Artists of Gertrude Opera**

**Dean Sky-Lucas**

Piano

**Matthew Nash**

Stage Manager

Healesville Memo Hall, Friday Oct 25 at 2pm



Mim Kocher  
*Detail: Maestro, Dame Nellie Melba*  
Ceramic base, modelling clay.  
60 x 29 cm.

## **SATELLITE EVENTS**

**in associaton with**

### **GLYNDEBOURNE OPERA CUP**

Young Artist Singing Competition

Tuesday Oct 22 at 2pm

### **GARDEN SERENADE**

Wingspread, Toolangi

Sunday Oct 27 at 1pm

### **OPEN MASTERCLASS**

Olinda Yarra

Thursday Oct 24 at 11am



SATELLITE EVENT

In Association with

## GLYNDEBOURNE OPERA CUP



**Glyndebourne Opera Cup** is an international competition for opera singers designed to discover and spotlight the best young singers from around the world. In association with Glyndebourne, we are delighted to launch the GO Competition as a satellite event of the Yarra Valley Opera Festival.

The competition is intended for singers in the early stages of their professional career who are ready to perform on the opera stage.

The Jury for the GO Regional Final is Cheryl Barker AO, John Marcus Bindel (USA) and Linda Thompson (Chair).

As well as representing our Region in the semi-final in the UK, the winner will receive a cash prize and a commitment of a principal role with Gertrude Opera within five years.

### **Stephen Langridge, Artistic Director Glyndebourne**

*‘By celebrating and supporting excellent young artists, we aim to show that opera is available for everyone and hope to inspire young singers of all backgrounds to see their future in this fabulous art form. The goal for all of us must be for the opera world to become a genuinely diverse artistic working environment, both on and off stage, which can better reflect the complex society in which we live.’*

### **Linda Thompson, Artistic Director Gertrude Opera**

*‘As the oldest opera festival in the world, Glyndebourne holds a special place in the heart of many - a magical place where festival opera brings people of the world together. Our exciting collaboration enables outstanding emerging operatic talent in our region to be discovered - and for one young opera singer, opens the door to the opportunity of a lifetime.’*

OLINDA YARRA

## ALLIED ARTS EXHIBITION

The Yarra Valley Opera Festival Allied Arts team of coordinator & curator, Sunderai and Savaad Felich have personally selected eighteen Yarra Valley artists to participate in the inaugural art exhibition aligned to the opera festival. The artworks will be exhibited in the exquisite two front rooms of the Olinda Yarra historic homestead with sculpture being installed on the oval front lawn area.

Artists were requested to create or submit artworks that reflected music, opera and the Yarra Valley landscape. A number of delightful artworks created have been aptly titled, Maestro, Diva, Masquerade, and Esmeralda.

The artworks include painting, ink work, jewellery, photography and ceramics with the addition of indoor and outdoor sculpture.

A plein air artist is positioned on the oval lawn area to capture the historic homestead. All artworks will be available for sale.

### *Featured artists:*

Bernadette Towan  
Bronwyn Ward  
David Bennett  
Denise Smith  
Genevieve McLean  
Jenny Reddin  
Julie Merrigan  
Kate Baker  
Margaret McLoughlin  
Tim Peel  
Brenda Meynell  
Ernst Fries  
Jane Bennetts  
Kerryl Shirley  
Madelaine Last  
Mim Kocher  
Savaad Felich  
Shlomit Moria



Ernst Fries  
*Interaction*  
Stainless steel, glass, electronics  
43 x 90 x 30 cm

Gertrude Opera Presents  
Yarra Valley Opera Festival 2019

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YOUR  
*Happy Space*  
VICTORIA

Just as it takes a village to raise a child, it takes a legion of people to mount an opera festival.  
Thank you to everyone, with special mentions:

#### *Artist Accommodation - Melbourne*

Jeremy Vincent  
Annie Derham  
Murray Eskdale  
David Brien & Helen King  
Warwick Stengards  
Jane & Malcolm Steel  
Gary Kennedy & Yoshi Omata

#### *Artist & Crew Accommodation - Yarra Valley*

Leanne De Bortoli  
John & Mary Grant  
Dr Khoi Bui  
Elizabeth Browne  
Sandra de Pury  
Ed & Amanda Williams  
Christiana & Jannick Zeste  
Healesville Hotel

#### *Design and props construction* Brynna Lowen

#### *Props* Tessa Robinson

#### *Wigs* Pauline Clauzon

#### *Sourcing* Shanon Whitelock Kaitlyn McMahon Jono Shmoulzter Josh Apter Sabrina Baker Maddlin McKenna

#### *Design Elements* Amanda Henderson (Gloss Creative)

#### *Staging Elements* Mark & Nicole at Staging Rentals Tim at Smokescreen Productions

#### *Allied Artists Exhibition* Savaad & Sunderai Felich

#### Pip Young Yarra Ranges Country Life Magazine

#### *Special Events* Carl and Wendy Dowd Leanne De Bortoli Robyn Klein Sir James McKeon John & Mary Grant

#### *Special Above & Beyond Mentions*

Matthew Nash  
Dean Sky-Lucas  
Lisa Shen  
Shelley Hughes & Rob Scanlon  
Tony Gasser - *Unique Attractions*  
Michael Veitch - MC/Ambassador  
Natalie O'Brien

Amanda Henderson  
Brian Castles-Onion AM  
Michael Anderson  
Lyn Scotchmoor  
Debbie Jenkins  
Maryanne Stefanwiv  
Lesia Stefanwiv  
Vivienne Twigg  
Felicity Grabowski  
Kate Ritchie

Prof Charles Qin  
Lisa Shen

Alison Rae Jones  
Sabrina Baker  
Kaitlyn McKenzie  
Jayne Dowd  
Suzanne Halliday

Libby Fordham  
Dr Khoi Bui  
Patrick Burns  
Gale Edwards  
Brook Powell  
Joe Noonan  
Greta Nash

Lyz Turner-Clark  
Jane Matheson  
Leanne De Bortoli  
Natalie Bojanowski  
Lisa D'Argent  
Sue Henderson  
Jason Crick

#### Cryssa and Jim - *Panarkadian Association Of Melbourne*

Princess Bubblegum  
Cindy Campbell - Cindy's Studios  
Allied Arts Artists

#### *Team of Local Volunteers*

Volunteering for Gertrude Opera and the Yarra Valley Opera Festival provides an opportunity for engagement in something wonderful, an experience that is much much more than the sum of its parts.

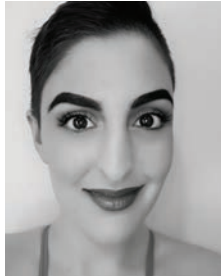
We have been overwhelmed by the generosity of the many people who have come from far and wide to help make this extraordinary event happen. They have volunteered their time, their contacts, their skills, and their resources in a host of different ways, not limited to the following:

Ushering  
Car-park marshalling  
Transporting artists  
Building sets and props  
Constructing costumes  
Backstage wardrobe maintenance  
Curating and managing the Art Exhibition  
Hosting the Information Desk  
Catering meals for cast & crew  
Distributing brochures and posters  
Accommodating visiting artists  
Site maintenance and cleaning  
Schools liaison  
Hospitality service  
Onsite medics

To all our Festival Volunteers, we thank you from the bottom of our hearts, and hope - like us - you enjoy a great thrill from the operas and from being involved in the Festival.

Heartfelt thanks from Gertrude Opera Board, Artists & Management, and GO Yarra Valley Opera Festival Subcommittee



**Alexandra Amerides (VIC)**

GO Studio Young Artist 2019 Book of Fate *The Enchanted Pig* Ensemble *Macbeth*

Greek Australian Contralto Alexandra Amerides, graduated from the Melbourne Conservatorium of Music with Honours and their Bachelor of Music in Opera Performance in 2018; after training with the inimitable Rosamund Illing, Anna Connolly, and Suzanne Johnston. Beginning their performing career at age six Alexandra has held scholarships with Melbourne's most distinguished ensembles and is excited to continue their professional development as a Young Studio Artist with Gertrude Opera this year.

Amerides' concert career began at university, with a repertoire ranging from Bach to Britten. As for opera, they have worked closely with internationally acclaimed directors Beverley Blankenship (Dritte Dame, Die Zauberflöte, Mozart 2016), Diana Burleigh (Queen of Fairies, Gilbert & Sullivan's Iolanthe 2017), and now Gale Edwards in the Australian Premier of The Enchanted Pig. Despite humble beginnings Alexandra aspires to follow in the footsteps of the formidable Contralto matriarchs who commanded the stages of Opera Houses before them.

**John Marcus Bindel (USA)**

*Macbeth Macbeth*

The combination of John Marcus Bindel's vocalism, musicality and acting skills makes this two-time Grammy Nominee a "real presence on stage" (The Denver Post) at such theatres as Washington National Opera, Lyric Opera of Chicago, Santa Fe Opera, Florida Grand Opera, Opera Company of Philadelphia, Nashville Opera, Florentine Opera, New York City Opera, Dallas Opera, Hawaii Opera, Palm Beach Opera, New Orleans Opera, Spoleto Festival (USA and Italy), and many more. His already vast repertoire of 90+ roles includes Don Alfonso in *Lucrezia Borgia*, Don Giovanni, Ramfis in *Aida*, Claggart in *Billy Budd*, Escamillo in *Carmen*, Iago in *Otello*, Ferrando in *Il Trovatore*, Blitch in *Susannah*, Jochanaan in *Salome*, Hagan in *Götterdämmerung*, Klingsor in *Parsifal*, Fasolt in *Das Rheingold*, and Hunding in *Die Walküre*.

Since his debut at the Washington National Opera in 1995, the critically acclaimed bass-baritone has returned numerous times to perform in *Aida*, *Billy Budd*, *Andrea Chenier*, *Carmen*, *Rigoletto*, *The Crucible*, *Romeo Et Juliette*, *El Gato Montes*, *Il Trovatore*, *Simon Boccanegra*, *Don Giovanni*, *I Puritani*, *Boris Gudonov*, *Parsifal*, *Salome*, *Pique Dame*, *The Consul*, *I Vespri Siciliani*, *Das Rheingold*, *Lucrezia Borgia*, and *Peter Grimes*. He also joined the Washington National Opera on their tour in Japan singing in *Sly* and in *Tosca*.

**Paul Biencourt (VIC)**

*Ottone Poppea*

Paul is a graduate of the National Theatre School in Melbourne. For Victorian Opera he has appeared as Brighella in *Ariadne Auf Naxos*, Rodolfe in *William Tell* and sung roles in *Through The Looking Glass* and *A Little Night Music*.

His roles for Melbourne Opera include Basilio in *The Marriage Of Figaro*, Rodolfo in *La Boheme*, St Brioche in *The Merry Widow*, Remendado in *Carmen*, Ferrando in *Così fan tutte* and Goro in *Madam Butterfly*, Pedrillo in *The Abduction From Seraglio*, Ralph Rackstraw in *HMS Pinafore*, and Lucio in Rossini's *Otello*. Music theatre roles include Noel Weiderberg in *The Delltones in Shout-The Musical*, and eight roles for The Production Company in *The Music Man*, *Annie Get Your Gun*, *Sunset Boulevard*, *Camelot*, *Thoroughly Modern Millie* and *Damn Yankees*. Concerts include the City Of Stonnington's Christmas In Stonnington concerts and Opera In The Park.

© Weaver Artist Management 2018

**Kate Bright (VIC)**

First Witch/Ensemble *Macbeth*

Since graduating with a Graduate Diploma of Opera from the Victorian College of the Arts, soprano Kate Bright has emerged as one of Melbourne's most sought-after singers..

International performances include Donna Elvira in Mozart's *Don Giovanni* with Rome Festival Opera and Cherubino in Mozart's *Le Nozze di Figaro* at the Wiesbaden Maifestspiele.

In 2019, Kate sang the role Eurydice in the world premiere of *Orpheus* by Evan Lawson, and Kelly in Jeremy Beck's *Black Water*.

Roles include: Rita Handmaid's Tale; Siebel Faust; Charlotte Werther; Nicklausse The Tales of Hoffmann; Curra La Forza Del Destino (SOSA); Diane Iphigenie en Tauride; Prince Orlofsky Die Fledermaus; Dorabella Così fan tutte; Lola Cavalleria Rusticana; Tisbe La Cenerentola; Cherubino Le Nozze di Figaro; Olga Eugene Onegin (Co-opera); Donna Elvira Don Giovanni; Sesto La Clemenza del Tito.

**Patrick Burns (VIC)**

Conductor *The Enchanted Pig*

Patrick Burns was born in Sydney and studied French Horn and Conducting at the Melbourne and Queensland Conservatorium. In Australia, he is the chief conductor and music director of the Ipswich City Orchestra and XL Arts Inc. Alongside being the Robert and Elizabeth Albert Conducting Fellow for The Australian Ballet, he is also the current Hephzibah Tintner Conducting Fellow. As part of his Fellowships, Patrick has conducted performances for the Australian Ballet with Orchestra Victoria, The Adelaide Symphony Orchestra, and The Opera Australia Orchestra. He has conducted Orchestra Victoria in a regional performance, acted as Assistant Conductor to Simone Young with the Sydney Symphony Orchestra, and served as Assistant Conductor in William Kentridge's production of *Wozzeck* presented by Opera Australia. Internationally he has made guest appearances with the National Theater of Serbia (*Otello*), State Opera of Bulgaria Ruse (*Rigoletto*, *Nabucco*, *Turandot*), and the Pazardzhik Symphony Orchestra in Bulgaria. In 2017, he was the assistant conductor with British Youth Opera and conducted the covers performance with the Southbank Sinfonia. He won the Jury's Prize at the 2015 Blue Danube International Opera Conducting Competition in Bulgaria and the Orchestra's Prize in 2016 Black Sea Opera Conducting Competition in Romania.

**Marie Campbell (SA)**

GO Studio Young Artist 2019 Third Witch/Ensemble *Macbeth* Ensemble *The Enchanted Pig*

Marie Campbell is a British/Australian Mezzo Soprano. She holds a Bachelor of Music from the Sydney Conservatorium where she was the recipient of two scholarships for performance excellence. Her roles include Carmen (*Carmen*), Edith (*Boojum!*), Cherubino (*Le Nozze Di Figaro*), Suzuki (*Madama Butterfly*), Tessa (*The Gondoliers*), and Jefferson (*Space Encounters*). Marie has numerous chorus credits including *Peer Gynt*, *Carmen*, *Orpheus in the Underworld*, *La Sonnambula*, the *Bartered Bride*, *Eugene Onegin*, *Hamlet* (Brett Dean), *Aida*, *Tosca*, *Cunning Little Vixen* and *The Enchanted Pig* (Jonathan Dove).

Marie is a principal artist with State Opera South Australia (2019), Gertrude Opera (2019), Elephant in the Room Productions (2019, 2020), Australian International Productions (2018), the Mediterranean Opera Festival (2018), Co-Opera (2017), Emma Knights Productions (2017, 2018), and Rockdale Opera Company (2017).

**Tim Chappel (NSW)**

Costume Designer *The Enchanted Pig*

Tim won an Academy Award, a British Academy of Film and Television Arts (BAFTA) and Australian Film Institute (AFI) award for his costume design for the feature film *THE ADVENTURES OF PRISCILLA QUEEN OF THE DESERT*. After the success of *THE ADVENTURES OF PRISCILLA QUEEN OF THE DESERT*, Tim spent many years designing for feature films, TV and music video clips in the USA. Feature film credits include; *TODAY YOU DIE*, *LOVEWRECKED*, *MISS CONGENIALITY*, *INTO THE SUN*, *RED RIDING HOOD*, *MOJAVE MOON* and *MIGHTY MORPHIN POWER RANGERS* amongst others. For TV his credits include; *V.I.P.*, *HIGH SOCIETY* and *KATHY AND MO* as well as a number of music video clips for popular artists such as *MISSY ELLIOTT*, *CHER* and *MATCHBOX 20*.

Since returning to Australia Tim designed for the encore presentation of *THE SAPPHIRES* produced by Black Swan Theatre Company and Company B, consulted for a children's TV series and lectured costume design at The Australian Film Television and Radio School. Tim designed costumes for PJ Hogan's latest film *MENTAL* earning him a Best Costume Design nomination for the AACTA awards. He also designed for the TV series *I WILL SURVIVE*, *AUSTRALIA'S GOT TALENT*, *DANCING WITH THE STARS*, *DANCE BOSS* and *THE MASKED SINGER*

**Jason Crick (VIC)**

Festival Lighting Designer *The Enchanted Pig* - *Poppea* - *Macbeth*

Jason stumbled into theatre while someone was looking for him and isn't leaving until he's sure they're gone. Jason has designed for theatre, dance and musicals, with highlights like *LadyCake* (Three Birds Theatre), *Fallen O'er* (Slown, Smallened and Son) and the *Green Room* nominated tick, tick... BOOM! (*Pursued By Bear*). He also once piloted an anglerfish, and wants you to ask him about it over drinks. Jason is a graduate of the Victorian College of the Arts, and can usually be found causing mischief in or around Melbourne. He hopes to create art that reaches people emotionally and creatively, but he'll settle for your thunderous applause.

**Zoe Drummond (NSW)***Adelaide The Enchanted Pig*

Australian soprano Zoe Drummond completed an Artist Masters in Opera Performance with Distinction at the Guildhall School of Music and Drama in London. Zoe also holds a Bachelor of Music Performance with First Class Honours from The Sydney Conservatorium of Music. Zoe is the winner of the 2018 IFAC Handa Australian Singing Competition, the 2016 Opera Foundation for Young Australians Lady Fairfax New York Scholarship, a 2018 Australian Music Foundation Award, and the 2019 JSRB Award from the Joan Sutherland & Richard Bonyng Foundation. She was also a Melba Trust Scholar from 2015-17.

Performances include Papagena- The Magic Flute (English National Opera), Tytania- A Midsummer Night's Dream, Susan- A Dinner Engagement, and Despina- Cosi fan tutte (Guildhall Opera Studio), Giroflé/Girofla- Two Weddings One Bride and Architects Daughter- The Eighth Wonder (Opera Australia), and Clorinda- La Cenerentola (West Green Opera House). Zoe looks forward to joining Scottish Opera in 2020.

[www.zoedrummond.com](http://www.zoedrummond.com)**Joshua Erdelyi-Götz (VIC)***GO Studio Young Artist 2016, 2017 Assassin/Ensemble Macbeth*

Josh completed his Master of Music Performance at the Melbourne Conservatorium of Music in 2018 and is currently completing a Master of Opera Performance.

Josh has participated in six fully staged operas: "Carmen" and "La Traviata", produced by Opera New England; "Albert Herring", where he played a principal character, the Vicar; Horemhab, a principle character in Philip Glass's opera "Akhnaten"; "Werther" with BK Opera; "The Marriage of Figaro" with Millennium Opera; and Jupiter and John Styx in Offenbach's operetta "Orpheus in the Underworld". He participated in the Mozart project at the MCM under the direction of Beverley Blankenship, where he played the roles Count Almaviva and Guiliermo in scenes from La Nozze Di Figaro and Cosi Fan Tutte respectively. Josh was a member of Gertrude Opera in 2016 and 2017, where he was a recipient of the Henkell Family Fellowship.

**Naomi Flatman (QLD)***GO Studio Young Artist 2018, 2019 Flora The Enchanted Pig Second Witch Macbeth*

Swiss born Mezzo-soprano Naomi Flatman stage credits include Rosina /Auntie Bartola / Basilia (Opera Australia Schools Tour, the Barber of Seville), Dorabella (Cosi fan Tutte) and A Handmaids Tale in the 2018 Yarra Valley Opera Festival Gertrude Opera, Cherubino (Le Nozze di Figaro Theatre Arnstadt, Germany), Bastien in Bastien and Bastienne (Brisbane City Opera), Lia in Debussy's L'enfant prodigue, Nancy Waters (Albert Herring), and Nina in Floods: a travelling opera. In scenes; Charlotte, Werther by Massenet, Lazuli, Charbrier's L'etoile, Empress Octavia in Monteverdi's L'incoronazione di Poppea.

Performances on the concert stage includes: Handel's Messiah, JS Bach's Easter Oratorio, JCF Bach's Die Auferweckung des Lazarus Oratorio. Both Haydn's Paukenmesse, and the "Nelson" Mass, as well as Mozart's Vesperae Solennes de Confessore, Requiem, and Coronation Mass. Naomi has a Bachelor of Music in Advanced Performance and a Graduate Certificate in Music studies in Opera Performance both from the Queensland Conservatorium Griffith University.

**Heather Fletcher (VIC)***Ottavia Poppea*

Mezzo-soprano Heather Fletcher has performed with Australia's leading opera companies such as Opera Australia, Victorian Opera, State Opera of South Australia, and Pinchgut Opera. Her operatic credits include Dead Man Walking, The Three Hermits, Dialogues des Carmélites, Turandot, Les Noces, The Gypsy Princess, The Merry Widow, Madame Butterfly, The Gondoliers, The Mikado, Carmen, Die Fledermaus, Parsifal, Götterdämmerung, Die Meistersinger von Nürnberg, La Traviata, The Magic Flute, Don Giovanni, Anacréon, Pigmalion, Semele, Ariodante, Acis and Galatea, L'incoronazione di Poppea, and L'Orfeo.

Heather's concert experience comprises extensive solo and choral singing in venues such as Carnegie Hall, St Martin-in-the-Fields, Esplanade – Theatres on the Bay (Singapore), the Sydney Opera House, the Shanghai Concert Hall, Hamer Hall, the Melbourne Recital Centre, and the National Gallery of Victoria. She has performed as a soloist in Vivaldi's Gloria, Handel's Messiah and Dixit Dominus, Haydn's Lord Nelson Mass, Pergolesi's Stabat Mater and Rossini's Petite messe solennelle.





### **Harry Grigg (NZ)**

GO Festival Young Artist 2019 King of the East/Moon/Ensemble *The Enchanted Pig*

Harry Grigg has just completed his Honours Degree (First Class) at the University of Auckland under the tutelage of Te Oti Rakena. Harry placed third at the 2018 PACANZ Young Performer of the Year Competition. In 2017 Harry attended Si parla, si canta, a six-week summer school in Italy. In October he took part in Patricia Hurley's Opera Tours for Singers in Tuscany. After returning from Italy, he then travelled to Brisbane to perform the role of Scaramuccio in Strauss's *Ariadne auf Naxos* as part of the Lisa Gasteen National Opera School.

Harry was selected as a member of the Kiri Te Kanawa Foundation Singer Development Programme in 2017/18 and gratefully acknowledges the support of the Kiri Te Kanawa Foundation. He is currently a member of the Freemasons New Zealand Opera Chorus and has just finished the Auckland season of Rossini's *The Barber of Seville*. Harry was recently awarded a Circle100 travel scholarship to help him explore his future study options overseas.



### **Sheridan Hughes (VIC)**

GO Studio Young Artist 2019 Gertrude Johnson Fellow 2019 Mab *The Enchanted Pig*

Soprano Sheridan Hughes completed a Masters of Music Studies in Opera Performance at the Queensland Conservatorium where she was awarded the Doreen Ord & Lyceum Club post-graduate prize. During her studies, she performed the role of Magda in scenes from *La Rondine* and created the role of Veronica Calloway in Paul Dean's world premiere opera *Dry River Run*. In 2018, Sheridan was a member of the Opera Queensland chorus for the Brisbane Festival's production of Peter Grimes featuring Stuart Skelton.

Sheridan also performed the role of the Countess Almaviva in *Le nozze di Figaro* as part of the Cuskelly Summer School. Other performances include the role of the Hairy Child in *The Grumpiest Boy in the World* (Victorian Youth Opera), Zweite Dame in scenes from *Die Zauberflöte* (Melbourne Conservatorium), as well as Mimi in *La Bohème* and Frasquita in *Carmen*.



### **Jerzy Kozlowski (VIC)**

Seneca *Poppea*

Jerzy's extensive choral experience began in England with The Academy of St Martin in the Field Chorus, the Collegium Musicum of London and the Saltarello Choir. After moving to Australia, Jerzy worked regularly with the Victoria State Opera and has performed with Opera Australia in every Melbourne season since 1996. He has also worked with Oz Opera, Melbourne Opera, Operalive, Melbourne City Opera and the Victorian Opera in roles such as Sparafucile in *Rigoletto*, the title role in Nyman's *The Man Who Mistook His Wife For a Hat*, Grandpa Moss in Copland's *The Tender Land*, Dr Bartolo in *The Barber of Seville* and Leuthold in Rossini's *Guillaume Tell*.

He has performed in many premieres by Australian composers including two song cycles written for him by Michael Bertram and Lawrence Whiffin. Recent performances have included solo roles of Christus in Arvo Pärt's *Passio* and also James Macmillan's *Since It Was the Day of Preparation*.

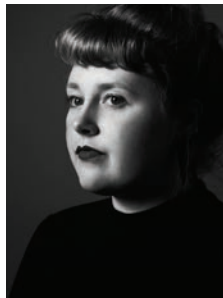


### **Dr David Kram (UK/VIC)**

Conductor *Macbeth*

Dr David Kram is a distinguished conductor who has worked in Australia and internationally in Germany, Italy, France, Malaysia, Switzerland, Bulgaria, The Czech Republic and China. He has a repertoire of over 200 works, has conducted more than 30 orchestras and has collaborated with Richard Bonyngne and Dame Joan Sutherland, Sir Charles Mackerras, Sir Mark Elder, Simone Young, Giancarlo Menotti and Lotfi Mansouri. Born in London, David studied composition and conducting at the Royal College of Music (London), at Luigi Ricci (Rome) and at Adelaide and Monash Universities where he completed his PhD. In 1978 David came to Australia to take up the position of resident conductor at the Australian Opera, a position he held for the next eight years. He relocated to Adelaide where he was invited to be Music Director for the State Opera of South Australia.

In 2000 David was awarded his PhD by Monash university. A highly competent researcher and teacher, he held academic positions as a senior lecturer, at the Victorian College of the Arts (VCA) where he taught orchestration and was Head of Opera from 1999 – 2005. David continues his association with the University of Melbourne as a Senior Fellow.



### **Frances Kruske (USA)**

GO Studio Young Artist 2019 Drusilla *Poppea* Ensemble *The Enchanted Pig*

USA born soprano, Frances Kruske, received her Bachelor's degree from DePaul University, where she sang several roles including Emmie (Albert Herring), and Linfea (La Calisto). She has a specific interest in contemporary classical music and has performed in Chicago as the soprano 1 soloist in Luciano Berio's 'Sinfonia' with the DePaul chamber orchestra and is a founding member of the contemporary group, Trio Disquiet.

Frances has been a frequent soloist at the Madison Early Music festival and was an Apprentice Artist for Lyric Opera Studio Weimar in 2017 where she sang the roles of Second Lady/Second Spirit (Die Zauberflöte). She currently resides in Boston, where she completed her Master's degree at Longy School of Music in 2017 and where she has sung roles including June Jenkins (An Embarrassing Position), Suzel (L'amico Fritz), and Ethel Peters (War is a Racket- world premiere). She currently works at Old North Church in Boston as the soprano section leader and soloist.

<https://www.michelefranceskruske.com/>



### **Michael Lapina (VIC)**

Macduff *Macbeth* Soloist *A Very Very Very Short History of Opera*, *Wingspread*

Michael began his professional career touring internationally with Walt Disney Special Events Group. His roles for Opera Australia include Madam Butterfly on tour in China and Goro in this year's Australian tour of the same opera. Roles for Victorian Opera include Normanno in Lucia di Lammermoor, First Armed Man and First Priest in The Magic Flute.

For Melbourne Opera, has appeared as The Steersman in The Flying Dutchman during 2019 and past appearances include the title role in Faust, Remendado in Carmen, Beppe in Pagliacci, and Goro in Madam Butterfly.

Other roles include the Emperor in Turandot for Monash University, Alfredo in La Traviata and Manrico in Il Trovatore for Stonnington's Opera In The Park, the cover of Alvaro in the State Opera Of South Australia's La Forza del Destino. He has toured extensively in opera concerts throughout China.

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### **Evan Lawson (VIC)**

Conductor *Poppea*

Evan J Lawson (b.1989) is one of Australia's leading queer artists, working at the forefront of contemporary culture as composer, curator, and conductor, chiefly as artistic director of Forest Collective. Evan has studied with Benjamin Northey, Johanna Selleck, David Aronson (at the Wiener Staatsoper), Alim Shakh and Matthias Pintscher (at Grafenegg Festival).

Evan made his European conducting debut in 2015 with the Tonkünstler Orchestra, as a part of Grafenegg Festival. Evan has worked with the Moravska Filharmonie, Argonaut Ensemble, Australian Youth Orchestra, Australian National Academy of Music Orchestra, Melbourne University Symphony Orchestra, at the New Music Studio Melbourne Conservatorium of Music and for Melbourne International Arts Festival, Bendigo International Festival of Exploratory Music and SoundSCAPE New Music Festival. As conductor Evan's practice goes beyond the standard concert hall to encompass collaborative projects including Adriano and Raymondo Cortese for Ranters Theatre, Malthouse Theatre and Dublin Theatre Festival), Benjamin Britten's Curlew River (Gertrude Opera), Carmen (In Good Company) and Die Zauberflöte (Gertrude Opera).

[evanjlawson.com](http://evanjlawson.com)



### **Luke Leonard (USA)**

Stage Director and Designer *Macbeth*

Luke Leonard is an American artist whose work spans the performing and visual arts. Best known as a director and designer of theatre and opera, he is also an actor, playwright, visual artist, teacher, and Founding Artistic Director of the New York-based theatre company Monk Parrots known for its diverse repertoire of concept-driven original productions. Luke's critically acclaimed stage productions are described as "outstanding" by The New York Times, "bold and experimental...a clear vision...pure theatrical experience" by nytheatre.com, and having an "edgy choreographed directorial style" by Opera Chaser.

His stage productions, designs, and visual artworks have been presented in Australia, Europe, and the United States. Luke holds a Master of Fine Arts from The University of Texas at Austin and lives in New York City.

Luke directed the Australian Premiere of David Lang's *the difficulty of crossing a field* for Gertrude Opera in 2015.

[www.lukeleonard.com](http://www.lukeleonard.com)  
[www.monkparrots.org/](http://www.monkparrots.org/)





### **Yu Lin (VIC)**

GO Studio Young Artist 2018, 2019 Dot *The Enchanted Pig*

Australian Soprano Yu Lin completed a Bachelor of Arts Music at Monash University in 2017, and was awarded scholarships for 3 consecutive years to further her studies in Italy, enabling classes with Mirella Freni, which then led to opportunities to perform concerts in Verona, Florence, and the Mozart Festival in Rome. She also made her Italian television debut singing Puccini and Mozart. Yu Lin was awarded the Ruth Whitehead encouragement prize in the Herald Sun Aria, winner of the Michael Miller Vocal Championship and runner up in the Lythgo Trust Operatic Aria. Opera roles have included: Mimi (La Bohème), Pamina (The Magic Flute), Woodsprite 1 (Rusalka) and Vicky (The Dress). 2018 marked the first exciting year as a Studio Artist with Gertrude Opera - roles included Oberto (Alcina), Giannetta (The Elixir of Love) and New Ofglen (Handmaid's Tale).



### **Markus Matheis (GER/VIC)**

King Hildebrand/Mr North Wind *The Enchanted Pig*  
Soloist *Very Very Very Short History of Opera*

Markus was born in Frankfurt and has been regularly engaged by Kammeroper Frankfurt, singing Guglielmo in *Così fan tutte*, Don José in *Carmen*, Danilo in *The Mermaid* and The Street Singer in *Wiell's The Threepenny Opera*. Other roles include Falke in *Die Fledermaus* for Theater Lubeck, Leporello in *Don Giovanni* at the Belgrade International Theatre Festival and Zurga in *The Pearlfishers* for Neukölner Oper in has made a major tour of China as Bartolo in *The Marriage Of Figaro* during 2019.

He has been engaged as a soloist for oratorio and concerts with the Deutsche Radiophilharmonie, the Beethoven Orchester Bonn, Neue Philharmonie Frankfurt, the Duisburger Philharmoniker, the Klassikphilharmonie Hamburg and the Karlsruher Barockorchester. Markus is also a committed lieder singer, having studied with such leading exponents as Graham Johnson, Irwin Gage and Dalton Baldwin, and regularly collaborating with pianists in recitals in Germany, Switzerland and Spain.  
[www.markusmatheis.de](http://www.markusmatheis.de)



### **Jane Matheson (VIC)**

Repetiteur/Ass. Conductor *The Enchanted Pig*

Jane was awarded her A.Mus.A. in Piano at the age of 15 and also studied clarinet, oboe and harpsichord. She completed a B.Mus/B.A (French and Linguistics Majors) at The University of Melbourne and has studied further as a répétiteur with the Opera Studio Melbourne and the Centre for Opera Studies in Italy. An accompanist, répétiteur, chamber musician, church organist and soloist, Jane has performed regularly at Melbourne's Crown Casino and as a pianist for Norwegian Cruise ships.

Jane is a répétiteur for Melbourne based Lyric Opera, Melbourne Opera and Gertrude Opera and has toured China with the Australian International Opera Company. A passion for language and opera repertoire has led Jane to pursue further study in France, Italy and Germany in recent years. Jane has been the pianist for Opera Australia's Vic Schools Touring Company since 2017.



### **Rose Nolan (GER/VIC)**

Old Woman/Mrs North Wind *The Enchanted Pig*

Rose Nolan is the founder of Kinder Opera which will be staging a new opera by Barry Russell at the Melbourne Museum for music week in November.

After studying at the Royal Academy of Music in London and winning numerous awards, Rose toured through China with the 70 piece Royal Melbourne Philharmonic Orchestra. Companies she has worked with include Opera Australia, OzOpera, English Theatre Berlin, Berlin Hof Klang Festival, Opera Danube, Surrey Opera, Gertrude Opera, Buxton Festival Opera, Lyric Opera of Melbourne, Grange Park Opera, Melbourne Opera Company, Brandenburgisches Konzertorchester Eberswalde, Scottish Opera and Victorian Opera.

Roles performed include Ann in *To Hell and Back*, Serena Joy in *Handmaid's Tale*, Bradamante in *Alcina*, Hata in *The Bartered Bride*, Gato in *El Gato con Botas*, Madam Flora in *The Medium*, Desideria in *Saint of Bleeker Street*, Secretary in *The Consul*, Flora in *La Traviata*, Orlofsky in *Die Fledermaus*, Nancy in *Albert Herring*, Mercedes in *Carmen*, David in *Saul*, Tessa in *The Gondoliers*, Hansel in *Hansel and Gretel*, Sara in *Roberto Devereux*, Oreste in *La belle Hélène*, Clown and Juggler in *Sid the Serpent*, and Adalgisa in *Norma*.

**Joseph Noonan (VIC)**

Besen Family Foundation Design Fellow 2019

Set Designer *The Enchanted Pig* Set & Costume Designer *Poppea*

Joseph holds a Bachelor of Fine Arts (Production) majoring in Design Realisation at the Victorian College of the Arts. Most recently they have designed the set and costume for Elbow Room's Prehistoic (Edinburgh Fringe Festival 2018),

Joseph was costume designer for film director/writer Greta Nash's award-winning films Locker Room (Melbourne International Film Festival 2017) and Two Piece (TROPFEST 2018 - Winner). Joseph is currently the resident designer for On the Fence Productions designing set and costume for Born to Achieve (Melbourne Fringe 2018), BREADCRUMBS (Poppy seed festival 2017) and set designer for 3 Blind Mice (Nominated for best live performance Melbourne Fringe 2016)

**Fergus Nash (VIC)**Sound Design *The Enchanted Pig* Sound Design *Macbeth*

Fergus Nash is a sound engineer, musician and writer, completing his first novel *The Ithaca* at 19. Fergus graduated from RMIT as a qualified sound engineer in 2017. He was sound designer on the Tropfest winning film 'Two Piece' in February, as well as Locker Room which has had international film festival success. Fergus designed sound for Gertrude Opera's version of Verdi's *Macbeth* 'The Scottish Opera' and works across sound in film, recording studio and live performance in high profile bars and pubs in Melbourne. Fergus is Sound Engineer at Inverleigh Media.

**Ruben Clark (VIC)**Assistant Director *Macbeth*

Ruben has practised as a Choreographer and Director on a range of theatre, music theatre and opera productions. He has been engaged by Owl & Cat Theatre, Four Letter Word Theatre, FLW, and UMMTA (of which he was formerly Artistic Director). Hana Theatre Journal has described Ruben as having a 'sophisticated understanding of (and a delirious passion for) his craft.' Notably, he has directed the premieres of several original works, including *The Binding* (Martha Loader) and *Terrorism* (Jean Tong), as well as the Australian premiere of *Our House* (Madness). Ruben was previously involved with Gertrude Opera as Choreographer and Assistant Director in 2015 and again in 2016. He has since embarked on a new adventure, and is now practising law, bringing his theatricality into the courtroom.

**NuoLin OuYang (CHN/VIC)**GO Studio Young Artist 2019 Ensemble *The Enchanted Pig* Servant / Ensemble *Macbeth*

Chinese baritone NuoLin OuYang studied music with his mother before deciding to be an opera singer at the age of 18. He went on to gain acceptance into Vittorio Terranova's ACCADEMIA INTERNAZIONALE DI CANTO in Italy and since 2017 has been a student at the PARMA CONSERVATORIUM ARRIGO BOITO and in 2019 was a member of Renato Bruson's masterclass at the Villa Verdi in Busseto.

NuoLin is the winner of the 2019 International Competition Vivere Nonsopravvivere held by the Rossini Opera House in Lugo and the Brescia International Vocal Competition and the second prize winner of the 2019 Naples International Singing Competition at the Teatro Bellini in Naples and of the Hunan Music Contest. He was also prize winner in the La Voca Della Monde competition in Turin and of the Ismaele Voltolini competition in Buscoido.

**Joshua Oxley (NSW)**King of the West / Sun / Ensemble *The Enchanted Pig* Soldier 1 *Poppea*

Joshua Oxley is a tenor based in Sydney. His operatic roles include Balthasar Zorn (Wagner, *Die Meistersinger*), Tamino (Mozart, *Die Zauberflöte*), Ferrando (Mozart, *Così fan tutte*), Don Ottavio (Mozart, *Don Giovanni*, *Opera Hunter*), Alfredo (Verdi, *La Traviata*), Jenik (Smetana, *The Bartered Bride*), Mozart (Rimsky-Korsakov, *Mozart and Salieri*), Sam Polk (Floyd, *Susannah*), Brighella (Strauss, *Ariadne auf Naxos*) Remendado (Bizet, *Carmen*). Joshua has also toured NSW, Victoria, and South Australia with Opera Australia.

He has been tenor soloist for St. Andrew's Cathedral (Handel, *Messiah*; Bach, *Cantata No. 4*, *No. 62 No. 80*, *No. 115*, *No. 140*) Other major solo concert performances include Evangelist in *St Matthew Passion*, *Stabat Mater* (Rossini), *Mozart Requiem*, arias in *St John Passion*, *Petite Messe Solennelle* (Rossini), *Te Deum* (Nicolai), and *Bernstein Mass*. Competition success includes winning the Joan Carden Award, the Opera and Arts Support Scholarship, the BBM scholarship for music, and twice receiving the Ronald Dowd Memorial Prize.



### **Hannah Peel (UK)**

#### **GO Studio Young Artist 2019**

Sun/Ensemble *The Enchanted Pig* Lady-in-Waiting/Ensemble *Macbeth*

British soprano Hannah Peel graduated from the Royal Northern College of Music, Manchester with a First Class B.Mus (Hons) Degree. In 2017, she played the role of Barbina in Magnetic Opera's production of *The Marriage of Figaro* performed at the Edinburgh Fringe Festival and Masha in The RNCM's production of *Paradise Moscow*. Hannah joined Euphonia Studio on their UK tour of Chekhov's plays *The Proposal* and *The Bear* playing the roles of Chubukov and Luka.

From 2016-2018 she performed in the festival chorus of Nevil Holt Opera for their productions of *The Elixir of Love*, *Tosca* and *Le nozze di Figaro* and joined Opera North's chamber choir for their performances of *Sinfonia Antartica* and *Die Meistersinger* conducted by Sir Mark Elder.



### **Alexandr (Sasha) Pokryshevsky (USR/VIC)**

Banquo *Macbeth*

Alex was born into a family of musicians. He studied violin and trombone during childhood and completed a post graduate diploma in Opera singing at the Victorian College of Arts. He began his performance career by joining Opera Australia Chorus in 1998 and since then he has appeared in numerous productions staged by this company. This season Alex is performing in OA's productions of *Turandot* by Puccini. Alex is also a member of Victoria Opera Chorus and in 2019 & 2018 seasons he has been involved in VO's production of *Parcifal* by Wagner, *William Tell* by Rossini and *Pelleas and Melisande* by Debussy.

Other engagements in 2018 included the title role of 'Burya Bogatyr' in City Opera production of *Kashchey the Immortal* by Rimsky-Korsakov, "Rafael" Haydn's *The Creation* in the collaboration of The Mornington Peninsula Chorale and The Frankston Symphony Orchestra, concert solo performances with Melbourne Capella, Gaudeamus Singers, Dandenong Ranges Symphony Orchestra.

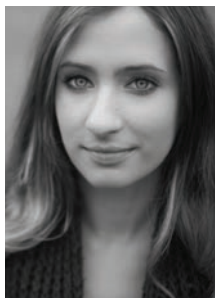


### **Asher Reichman (VIC)**

Assassin/Ensemble *Macbeth*

Tenor Asher Reichman's passion for music started at a very young age. Having a violinist/conductor for a father, Asher studied violin and jazz guitar. Over the past two years Asher has toured China with the AIOC and engaged in many opera projects and recitals with the young artists program of XLarts, as well as joining the tenor section of the MSO chorus. Asher's recent projects include performing the tenor solo from Beethoven's 9th with the Melbourne Symphony under the baton of Benjamin Northey, Rachmaninov vespas with the MCC as well as contemporary works with the crossing machine quartet as apart of fringe festival. Upcoming works include the world premier in December of a new concert piece, "The Kristallnacht Cantata."

He continues to hone his craft under the guidance of his father David and renowned Contralto Liane Keegan. Besides performing, Asher is a strength and conditioning coach and is also studying towards a degree in the health industry.



### **Cristina Russo (VIC)**

Poppea *Poppea*

Italian-Australian soprano Cristina Russo has established a varied career spanning opera, theatre, concert, and film. She studied at University of Melbourne/Bachelor of Arts and Bachelor of Music and was awarded a full scholarship to complete her Master of Music (Opera Performance). She won the Acclaim Italian Opera Fellowship Study Award. A young artist with Victorian Opera, Cristina has performed/covered the roles of Violetta (*La Traviata*), Elvira (*I Puritani*), Noémie, Fairy Godmother (*Cendrillon*), Gretel (*Hansel and Gretel*), Billie (*The Riders*), Johanna (*Sweeney Todd*) and Beatrice Brittle/Cat (*The Pied Piper*).

Other performances include Merab (Saul) State Opera of South Australia & Melbourne Chamber Orchestra's Schubert's Mass no 2 in G Major (D. 167). A frequent collaborator with early music ensemble La Compañía, performances include Bach St Matthew Passion, Bach Magnificat, Handel's Messiah, Mozart's Requiem Mass in D Minor (K.626), Orff's Carmina Burana, Pergolesi's Stabat Mater, Mendelssohn's St Paul, Vivaldi Mass RV 588, Haydn's Creation, Fauré's Requiem and Zelenka's ZWV 12 Missa Divi Xaverii.





**Sam Roberts-Smith (WA)**  
Pig/Prince *The Enchanted Pig*

Australian baritone Sam Roberts-Smith is a graduate of the Western Australian Academy of Performing Arts, a past member of Opera Australia's Young Artist Program and since, Principal Artist. In 2018 Sam won a scholarship to perform at the Deutsche Oper Berlin for the year. Awards include the Marianne Mathy Scholarship: The Australian Singing Competition, Joan Sutherland Society of Sydney Award, Symphony Australia Young Vocalist Award, Opera Foundation for Young Australian's Deutsche Oper Berlin Award and the International Paris Opera Awards.

Both in Australia and abroad, Sam has built an impressive catalogue of operatic repertoire including Macbeth of Mtsensk, Rigoletto, The Merry Widow, Gianni Schicchi, Il Viaggio a Reims, Don Carlo, The Love of Three Oranges, Il Barbiere di Siviglia and Sweeney Todd. In 2019 Sam has performed the roles of Marchese d'Obigny (La Traviata) for West Australian Opera, The Brahms Requiem (Sydney Philharmonia Choir), Figaro (role debut) (Le Nozze di Figaro) Australian International Opera Company touring China and Hargraves (Fly) Lyric Opera of Melbourne.



**Dimity Shepherd (VIC)**  
Arnalta *Poppea* Soloist *A Very Very Very Short History of Opera*

Dimity's roles include Cherubino in Marriage Of Figaro for Opera Australia, Maddalena in Rigoletto, Stephano in Romeo & Juliet and Tisbe in Cenerentola, all for Opera Queensland and Rosina in Barber Of Seville and Carmen for Opera Australia's Oz Opera. Extensive appearances for Victorian Opera include a Greenroom Award winning performance in Lorelei, Cherubino, Nireno in Julius Caesar, Arsamene in Xerxes, Orphee in Orphee & Eurydice, The Beggar Woman in Sweeney Todd, and Lucy in Threepenny Opera receiving a Helpmann Award nomination. She was also a Helpmann Award nominee for Katchen in The Malthouse' 2018 season of The Black Rider.

She created the title role in the premieres of The Ghostwife for the Melbourne, Adelaide, Sydney and Barbican BITE O2 festivals and the lead roles in Crossing Live and Elizabeth in The Children's Bach, for Chamber Made Opera. Concerts include Opera Under The Stars in Broome, Sculthorpe's Island Dreaming in the Sydney Festival.



**Dean Sky-Lucas (VIC)**  
GO Head of Music MD/Repetiteur *The Enchanted Pig, Poppea, Macbeth*  
*A Very Very Very Short History of Opera*

Dean has recently completed 7 years employment in New Zealand, 6 of them in the position of Lecturer and Head of Collaborative Piano at the University of Auckland. This period featured the awarding of competitive University research grants to record seminal performances of works written by Antipodean composers of the modern era for bassoon and piano, violin and piano and published under the Atoll label to critical acclaim.

Dean has performed all over the globe in the UK, France, United States, Singapore and in 2016 completing a tour of the Czech Republic, North France and Britain with the National Youth Choir of NZ as Assistant Music Director and accompanist, all performances garnering standing ovations.

in 2018 Dean was the Music Director for Gertrude Opera's inaugural Yarra Valley Opera Festival, preparing and performing the Australian premiere of The Handmaid's Tale, The Elixir of Love, Così fan Tutte and The Tale of 2 Divas to critical acclaim.



**Victoria Thomasch (USA)**  
GO Studio Young Artist 2019  
*Amor Poppea, Apparition Macbeth, Ensemble The Enchanted Pig*

Hailing from New York City, Mezzo-Soprano Victoria Thomasch recently debuted her first title role, Giulio Cesare, in Chicago and earlier this year also performed the role of Dorabella (Così fan tutte) with Amore Opera in NYC and Varna International in Bulgaria. A few of her favorite singing adventures include performing in galas at Carnegie Hall in NYC and Teatro Degollado in Guadalajara, singing the role of Mercédès in a cabaret version of Carmen in Berlin, leading the National Anthem in Toronto for a professional baseball game, and now performing with Gertrude Opera here in the Yarra Valley! Victoria also produces and performs in annual concerts to raise money for the International Rescue Committee. Past roles: Prince Orlofsky (Die Fledermaus), Cherubino (Le nozze di Figaro), Dorothee (Cendrillon), and Ottavia (L'incoronazione di Poppea). Victoria received her Master of Music degree from New York University and her Bachelor of Music degree, summa cum laude, from Baylor University.

[www.VictoriaThomasch.com](http://www.VictoriaThomasch.com)

**Linda Thompson (VIC)**

Artistic Director *Gertrude Opera* Artistic Director *Yarra Valley Opera Festival*  
*Lady Macbeth Macbeth* Writer/Director *A Very Very Very Short History of Opera*

Professional roles encompass: CEO/Artistic Director, Producer, Stage Director, Academic Head of Dept, Lecturer/Examiner, Principal soprano. Founder/Artistic Director - Nagambie Lakes & Yarra Valley Opera Festivals. From 2001-2008, Linda was Head of Voice, Faculty of Arts, Monash University and Artistic Director/Producer - Monash University Opera Ensemble. As a principal soprano, Australian career spans 1991-2013, performing more than 20 major roles with Opera Australia, Victorian Opera and State Opera of South Australia. Favourite principal roles include Donna Anna, Donna Elvira (Don Giovanni), Leonora (Il Trovatore), Sieglinde (Die Walkure), world premieres of *The Golem* (Sitsky) & *Mer de Glace* (Meale) for Opera Australia. Stage directing credits include *Britten Curlew River*, *Offenbach Orpheus in the Underworld*, Mozart *The Marriage of Figaro*, Mozart *The Magic Flute*, Monteverdi *The Coronation of Poppea*, Gilbert & Sullivan *Trial by Jury* and *Thespis*, Libby Larsen *Stone Soup* and Handel *Alcina*, and an award-winning production of *The Handmaid's Tale* for the inaugural YVOF. In January 2021, Linda will perform the role of Lady Macbeth in the GO commissioned - Monk Parrots co-production of Verdi's *Macbeth* (The Scottish Opera) in NYC.

**Daniel (Szesiong) Todd (VIC)**

*Nero Poppea*

Australian-Chinese opera singer Daniel Szesiong Todd began his career as a member of Victoria Opera's Developing Artist Program, before taking up a position with the Hamburg State Opera in Germany, singing over 30 roles.

Daniel has been a soloist with the Hamburg Philharmonic, Suzhou Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, the German Federal Youth Orchestra, Royal Melbourne Philharmonic, the Sutherland Trio, and the Chunky Move dance company. Daniel holds a Masters of Music (Opera Performance), as well as Bachelor degrees in both Music (Honours) and Law from the University of Melbourne.

Daniel sang in the 2018 International iSing Opera Festival, Suzhou's Grand Theatre, Jinji Lake Concert Hall, Shanghai's Symphony Hall and the National Centre for the Performing Arts. He has appeared in Suzhou Symphony Orchestra's chamber music series and was a semi-finalist in the 2018 Shanghai International Chinese Art Song competition. In 2019 Daniel moved back to Australia and has performed in a China tour of *The Marriage of Figaro* and *Three Tales*.

**Sam Ward (VIC)**

Ensemble *The Enchanted Pig*

Melbourne born and bred, Sam is a 2016 graduate of the Victorian College of the Arts, where he was awarded the Cassidy Bequest Scholarship for 2015. He has recently returned from Europe and the Caribbean, performing the role of Frank, and understudying the roles of Tick and Bob in *Priscilla, Queen of the Desert* aboard the Norwegian Epic.

In 2017, Sam made his professional debut in *Jesus Christ Superstar* for The Production Company, and also played the role of Marius in *Les Miserables* for Free-Rain Theatre Company. In the same year he was chosen as one of the top 30 finalists for the Rob Guest Endowment, where he was awarded the 'Playbill Future Prospect Award'. His other credits include Billy Lawlor in *42nd Street* (Free-Rain Theatre Company), Del in *The Beautiful Game* (Manilla Street Productions), Whizzer in *Falsettos* (StageArt) and Ensemble/Assistant Musical Director for *They're Playing Our Song* (Company Eleven)

**Leo Williams (USA)**

Malcolm/Assassin *Macbeth* Soldier *Poppea*

Leo Williams, Tenor is a Voice PD Graduate of the IU Jacobs School of Music. A recent recipient of The Joshi International Study Grant, The Jacobs & Schmidt Foundation Scholarships, Contestant in the UNISA Singing competition (South Africa),. Stage credits include: (*La fille du Regiment*), (*Peter Grimes*), (*The Crucible*), (*The Consul*), (*Don Giovanni*), (*Die Zauberflöte*). A Gertrude Opera Studio Artist, set to debut the role of Hoffmann in *Nova Scotia*, and returning to sing the role of Tamino (*Die Zauberflöte*) in Berlin, Germany. A member of both: Florida Grand and Palm Beach Opera choruses. Roles, Choreography, Scenes, performed include: Rudolph Höss, Fredrick Douglass, Kaspar (*Amahl and the Night Visitors*), (*Die Zauberflöte*), (*Don Giovanni*), (*Die Entführung aus dem Serail*), *La Boheme*, *La Sonambula*, *Norma*, etc. He thoroughly enjoys learning and speaking 5 conversational languages and has excelled as both a freelance performer and Teacher of voice both domestic and abroad





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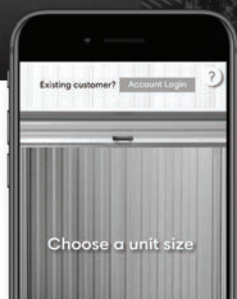
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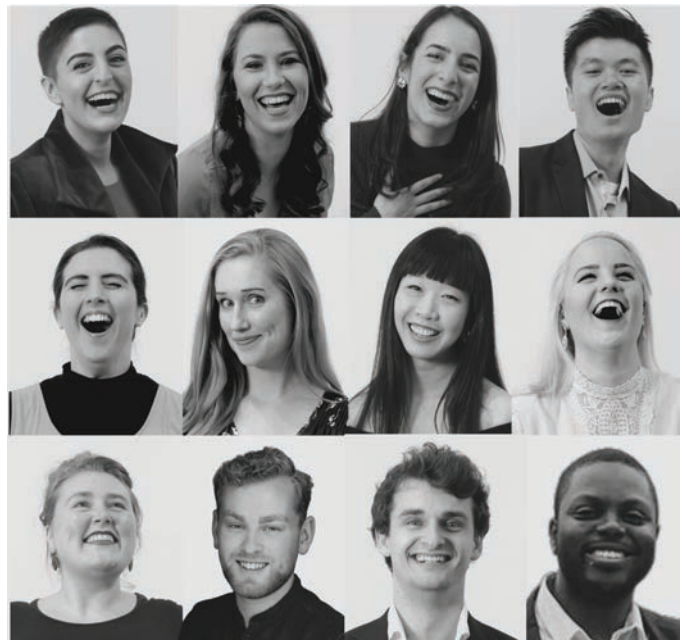
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