BANQUET OF SECRETS

A NEW MUSICAL ABOUT DIVINE FOOD AND DEVOTED FRIENDS

1 - 5 March
Victorian Opera's commitment to innovation and sustainability of the art form is expressed through our regular commissioning of new Australian work, across genres of opera and music theatre. Composer Paul Grabowsky has been at the forefront of innovative jazz and contemporary music for many years with the Australian Art Orchestra as an enduring testimony to his founding energy. Steve Vizard has emerged as a significant writer for the theatre, his ability as a storyteller nourished by poetic sensibility, both generous and humane.

So when these two creatives proposed this project, I didn’t hesitate. This is a story leavened by the bittersweet experience of the complexity, joy and sadness of life: a story founded on characters who could form a cross section of the human panorama of contemporary Lygon or Church Street; who were young in the seventies and eighties; who travelled, lived and loved; and met annually for this dinner.

This piece is a mirror in which to dwell on their joys and sorrows, shifting relationships, triumphs and disappointments in the context of a meal. A sharing of food in company that becomes an image of the sustenance offered on the journey of life by the act of eating with friends – a meditation on the power of taste to evoke the memories and reaffirm the joy of living.

This is a mature work from two creative icons of Melbourne. Its scale as a chamber piece offering a distillation of the range and richness of their mature talents. We are proud to present it in association with Arts Centre Melbourne, as part of Melbourne Food and Wine Festival and with Brisbane Powerhouse.

Enjoy!

Richard Mills
Artistic Director, Victorian Opera
MANAGING DIRECTOR’S MESSAGE

ANDREW SNELL

For dinner this evening, Victorian Opera is serving an elegant new musical masterfully prepared by two of our city’s great minds. Welcome to Banquet of Secrets.

As Victorian Opera enters its 11th season, this production marks our 16th new work, our first commissioned musical and our second new work for 2016, after our recent co-production with Musica Viva of Voyage to the Moon. Following the highly acclaimed Sondheim trilogy which ended with box-office hit Sweeney Todd, we are thrilled to stage another musical of rich complexity and one of particular significance to Australian audiences.

This world premiere production, derived from the creative genius of Steve Vizard and Paul Grabowsky, has united Victorian Opera with Arts Centre Melbourne and Melbourne Food and Wine Festival – a fruitful collaboration. We thank each organisation for their enthusiasm and support of this highly anticipated new work and also look forward to a second serving next month when we co-present a Queensland season with the Brisbane Powerhouse.

In a city which loves food and music, Banquet of Secrets speaks to Melburnians in very familiar terms – a sophisticated restaurant, a degustation, close friends. Between courses and secrets, you may just recognise part of yourself on stage. Our special thanks to acclaimed chef Philippe Mouchel for designing the food you’re seeing on stage tonight and to his team at Déjà Vue for their generous support.

At the heart of this production, four friends gather for their annual dinner at their favourite restaurant. This on-stage friendship is closely mirrored by life off-stage. Victorian Opera warmly welcomes back Antoinette Halloran, Dimity Shepherd, David Rogers-Smith and Kanen Breen; performers who are not only close friends but also part of the company’s extended family. We’re also pleased to welcome back Roger Hodgman, Christina Smith and Matt Smith to the company.

Victorian Opera is able to continue to develop new work, such as Banquet of Secrets, thanks to the generous assistance of The State Government of Victoria through Creative Victoria, The Robert Salzer Foundation, our philanthropic supporters - especially our Artistic Director’s Circle and New Work Syndicate, and our many corporate partners.

We hope you enjoy this evening’s performance. Bon Appétite!

Andrew Snell
Managing Director, Victorian Opera
Banquet of Secrets is the latest in a series of fully notated works in which I have been able to re-examine the musical language I’ve developed over years of jazz and improvised music performance. These pieces have largely been for chamber ensembles, and none of them can be described as ‘jazz’, but rather as a synthesis of gestures gathered over years of fascination with many kinds of music. This is my third work for the operatic stage, after The Mercenary (1997-9, libretto by Janis Balodis) and Love in the Age of Therapy (2001-2, libretto by Joanna Murray-Smith). It is my second collaboration for the stage with Steve Vizard, after The Last Man Standing (2014-5), and the latest in a series of collaborations spanning cabaret, television sketch comedy and tonight show formats that began in 1977.

The work grew out of a conversation I had with Steve in which he related the story of an extraordinary meal he had with friends in which food and drink became triggers for a series of reflections on life and love by the meal’s host. Of course, Proust immortalized the madeleine in his magnificent reflection on time and memory, so the idea of food dissolving time and space is not new; the element of secrecy amongst friends of many years is the plot driver here. Each secret is revelatory, and peels layers off characters who initially present in full character armour; the music charts each of their journeys toward honesty and redemption.

The contemporary opera singer needs to be as much an actor able to take us into a world in which we recognize ourselves as a singer familiar with various currents that inform contemporary music, and in that sense the singers are to some degree taken out of a musical comfort zone of necessarily overwrought drama into one of challenging intimacies. The harmonies underpinning the melodies are often ambiguous, and I have tried to create a relationship between the singers and instrumentalists that takes the score into a chamber-music setting, one in which correspondences are interdependent and transparent.

Overall, this scenario is in my mind a dream, time is suspended, truncated, extended; the colors of the score help to locate the drama beyond naturalism, especially the many percussion instruments, which breathe an exotic air into our play of revelations.

It has been a delight to work on Banquet of Secrets. I hope you enjoy it.

Paul Grabowsky
Composer

Paul Grabowsky is part of The Hardy Perennials – a small group of artists and managers dedicated to the creation and production of new Australian works, which also includes Tony Rickards, Geoff Street and Steve Vizard. The Hardy Perennials would like to thank Chris Mead for his valued dramaturgical assistance on Banquet of Secrets.
Banquet of Secrets is an exploration of friendship; and in creating this work there has been no greater joy than in exploring and replenishing my own personal and creative friendship with collaborator and composer Paul Grabowsky.

Banquet of Secrets was always going to be an intensely personal work. Not only have Paul and I known each other since university, but the story of a compelling last supper is inspired by a hauntingly unforgettable meal my wife and I shared with a friend many years ago. And each of the dramatized disclosures echoes the sorts of secrets we have all shared or have been shared with us over the journey.

To heighten the compelling sense of emotional intimacy, it was clear that the story should be set in one room, at one table charting the emotional landscape of one dinner, from which no one other than our four friends enters or leaves. The meal and the secrets are in a sense relentlessly unavoidable and inescapable. The musical ensemble too is located next to the performers on stage further conferring a chamber-like quality. Roger Hodgman’s direction and Matt Scott and Christina Smith’s design is intended to put the audience in direct contact with our four friends …as if we are viewing their confrontation from another table at the restaurant.

In creating this work, I have tried to capture something of the way old friends communicate; condensing the idiosyncratic private language. I’ve enjoyed watching Paul’s beautiful music enliven and transform these diverse shifts and themes in a complex tapestry of variations evocative of deeper disclosures, betrayals, lament and ultimately of love.

It’s been a delight to work with the generous Richard Mills and Libby Hill and the talented team at Victorian Opera. And I’ve been thrilled to watch our extraordinarily talented cast, Antoinette, Kanen, Dimity, David and Michael, bring the written work to life and indeed enhance the work with their insightful and valuable suggestions. They have contributed not only their unique vocal talents and massive artistic wisdom, but something far more precious – the elusive power of their own magnificent friendship.

Thank you to those who helped me along the way – Streety, Tony, Chris Mead, my wife and children (particularly my generous daughter Steph for letting me take her plot point and make it mine) and all my family and friends without whom this work would be utterly pointless.

I hope you enjoy our Banquet of Secrets.

Steve Vizard
Librettist
Banquet of Secrets is my fifth time directing for Victorian Opera, after Xerxes (2009), Baroque Triple Bill (2011), Nixon in China (2013) and The Flying Dutchman (2015). Being part of the workshop process for Banquet gave us the freedom to shape the design and direction of the show during its creation. What was clear from these instances was that the focus had to be on the four strong central characters and that we needed to keep the staging simple. Because the bulk of the evening is set around a dinner table during which important revelations are made we tried to make the space as immediate as possible. We felt too much naturalism, other than in props, would hinder the storytelling through the bold emotionally connected performances.

In many ways the work unfolds as a kind of dream that resembles remembered fragments from an evening which changes the lives of Jean Pierre, Mia, Rose and Drew. We have tried to find a language in which the shared knowledge and experience of these four friends strays into entertainingly diverse and stylistic areas. The ‘secrets’, in particular, are staged with a theatrical use of the space rather than remaining within the natural boundaries of the dinner table.

The mirror above the table acts as both a reflection of the present, and a window into the past and adds to the dream-like quality of the work. There are sudden shifts in time and mood and scenes and songs that are surrealistic in tone and subject, while others are more conventionally framed. Within a dynamic space with naturalistic elements, a design developed by Matt Smith and Christina Scott, the emotional and not literal truth is played out theatrically. I hope you enjoy the result.

Roger Hodgman
Director
1-5 MARCH 2016
ARTS CENTRE MELBOURNE
PLAYHOUSE

Running time is approximately 1 hour and 30 minutes with no interval.

Acknowledgements
Banquet of Secrets is presented in partnership with Arts Centre Melbourne as part of the Melbourne Food and Wine Festival. Supported by Victorian Opera New Work Syndicate and The Robert Salzer Foundation. Banquet of Secrets would like to thank Showworks, Yamaha, Jamsheed Harem.

Creative Team
Books, lyrics & original story by Steve Vizard
Score composed by Paul Grabowsky
Director Roger Hodgman
Lighting/Set Designer Matt Scott
Costume/Set Designer Christina Smith
Assistant Director Libby Hill
Sound Designer/Head of Sound Jim Atkins
Production Manager Darren Cooper
Stage Manager Laura Hansford
Deputy Stage Manager Emma Wenlock
Associate Lighting Design Daniel Anderson
Repétiteur Phillipa Safey, Simon Bruckard

Cast
Mia Antoinette Halloran
Rose Dimity Shepherd
Jean Pierre Kanen Breen
Drew David Rogers-Smith
With Michael Carman as The Waiter

Banquet of Secrets Band
Piano/Bandleader Paul Grabowsky
Violin Elizabeth Sellars
Cello Svetlana Bogosavljevic
Clarinets David Griffiths
Percussion Peter Neville
BANQUET OF SECRETS

SYNOPSIS

Having met at university some twenty years earlier, Mia, Drew, Rose and Jean Pierre gather annually at their favourite restaurant to reflect on their relationships, successes, disappointments and everything in between.

As the lifelong friends chat, argue and laugh about the last year and their past reunions, it is revealed that Jean Pierre has planned an elaborate degustation for his friends. He proposes with each course that each friend shares their one great secret – the one they’ve held with them for a lifetime.

Throughout their ‘Banquet of Secrets’, Mia, Drew, Rose and finally Jean Pierre reveal secrets which redefine their relationships and change their lives.

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Crudité of legumes erect, with herb cream

Vintage Balsamic, grilled peach, Mozzarella, fennel and dill

Rustic soup, made from heirloom tomatoes and figs from Rome

Ceviche of King George, shaved kohlrabi, on nitro frozen puree horseradish

*Seaside Epic* - Inspired by Herman Melville, Flotsam and jetsam of Scallop and sweet poached langoustine pierced by harpoons of white asparagus, all washed ashore on a windswept beach of wild shitake, and smoked dulse

Sautéed mushrooms from the foraged forest floor, old Comte cheese, hazelnut, truffle and grapes

*Paul Bocuse* - Toothsome Barramundi en croute and on the bone

*In Search Of Lamb Lost* - A remembrance of family and mother’s meals... flashbacks of saddle of lamb, olive, lemon, memories of pommes rissoles and Italian chicory interrupted by dreams of provençal anchoïade. Or is it.
Fantasy of Pomme de terre flavoured with organic truffles and marmalade broth

High country beef rib Kobe seared on the grill, Lechefrite roasted fruits of the earth, anchovy vinaigrette

Down the rabbit hole - A journey into the earth inspired by Jules Verne and Lewis Carroll, comprising a medley of new season beetroots, white asparagus, roasted parsnip flavoured with Uncle Wilbur’s garlic

Compote of wild boar with roasted beetroot, spices and horseradish

A profusion of green asparagus, hand plucked from the plot, slow poached organic egg, tarragon and Parmesan foam

Bittersweet chocolate tart, strawberries, Dead Sea select

Dante’s Inferno - Seven concentric circles of tray ripened cheeses lusting after a tartare of fallen seasonal fruits and vegetables, scorned by quince jelly, punished by a liquor of vinegar, entered through the gates of scorched gingerbread toast. Abandon all hope.
BANQUET OF SECRETS

BIOGRAPHIES

PAUL GRABOWSKY AO
Conductor/Composer
An acclaimed pianist, composer, arranger and conductor, Paul has written scores for over twenty films including Innocence, Shiner Last Orders and The Eye of Storm. Works for theatre include Love In The Age Of Therapy, commissioned by Opera Australia and PresidentsLand, commissioned for the 2009 Queensland Music Festival. He founded the Australian Art Orchestra with which he tours internationally, collaborating particularly with traditional and contemporary indigenous performers. He is a multi ARIA and Helpmann awards winner. He was Artistic Director of the Queensland Music Festival (2005-2007) and the Adelaide Festival (2010 and 2012), is Executive Director of the Monash University Academy of Performing Arts and was the recipient of a 2014 Order of Australia.

STEVE VIZARD
Librettist
An award winning writer, performer and producer, Steve has written and produced extensively for radio, television, cabaret, film and theatre; from the groundbreaking Big Girls Blouse, The Micallef Program, Fast Forward to the award-winning Sea Change and internationally-acclaimed works such as Kangaroo Palace and Richard Flanagan’s The Sound of One Hand Clapping, receiving more than forty Logie, AFI, Television Society, Writers Guild and international Awards. Steve has written several books and plays, most recently The Last Man Standing for Melbourne Theatre Company. Steve has been President of the Screen Producers Association, National Gallery of Victoria, and Chairman of Victorian Major Events where he was instrumental in the creation of Melbourne Winter Masterpieces.

ROGER HODGMAN
Director
Roger has directed widely for stage and screen in Australia and internationally. He was Artistic Director of the MTC 1987-99. In the last four years he has directed Grey Gardens (Helpmann Award for Best Director), Showboat and Nice Work if You Can Get It (Production Company), Packed to the Rafters and A Place To Call Home (Seven Network), the Green Room Award winning production of Nixon in China and The Flying Dutchman (Victorian Opera), Don Pasquale and Rigoletto (Opera Australia), As You Like It (Black Swan Theatre Company) Last Man Standing (MTC), the stage adaptation of Mother and Son, the National tour of Chitty Chitty Bang Bang, Dirty Rotten Scoundrels (Sydney Critics Award for Best Musical) and the current production of Fiddler on the Roof.
MATT SCOTT
Lighting Designer
Matt has lit over 200 productions for theatre, opera and dance. He returns to Victorian Opera having previously lit Voyage to the Moon, The Flying Dutchman, The Riders, Nixon in China, The Rake’s Progress, Baroque Triple Bill, The Turn of the Screw, Xerxes and Orphée et Eurydice for the company. Other recent work includes: The Pearlfishers for Opera Australia; Jasper Jones for Belvoir; Last Man Standing, The Weir and Jumpy for Melbourne Theatre Company; La traviata for Opera Q/NZ Opera/SOSA; Anything Goes for Opera Australia/Gordon Frost; Aida for Opera Australia/Handa Opera on Sydney Harbour and The Odd Couple for Queensland Theatre Company. He has been nominated for and received numerous awards.

LIBBY HILL
Assistant Director
Libby trained as a classical dancer, performing with the West Australian Ballet for ten years before moving into freelance choreography, working primarily with opera productions. During this time, she developed an interest in the artistic management and administration of companies. She was the Company Manager at Opera Australia, followed by Artistic Liaison Manager. Since 2012, Libby has been Executive Producer for Victorian Opera. In addition to this role, she has also directed several productions for the company, including Hansel and Gretel, The Play of Herod and Alice’s Adventures in Operaland. In 2016, Libby will direct productions of Cinderella and The Pied Piper.

CHRISTINA SMITH
Costume/Set Designer
Design credits include: The Turn of the Screw, Don Giovanni (costumes), Marriage of Figaro (costumes) and Cosi fan tutte (Victorian Opera), La traviata (NZ Opera, SOSA, Opera Queensland), Madame Butterfly (NZ Opera), Elling, Clybourne Park, A Behanding in Spokane, Boston Marriage, Blackbird, Who’s Afraid of Virginia Woolf, Clean House (MTC), A Streetcar Named Desire, Rising Water, The Year of Magical Thinking (Black Swan State Theatre Company), Porn.Cake, Black Medea (Malthouse Theatre), Troupers (STC), Mother Courage and her Children (QTC), Ruby Moon (Playbox). Other design projects: Scenic Elements designer, Tim Burton exhibition (ACMI), 2006 Commonwealth Games Ceremonies design team.
BANQUET OF SECRETS

BIOGRAPHIES

JIM ATKINS
Sound Designer
Jim Atkins’ recent work includes sound design and operation for Victorian Opera’s trio of Sondheim musicals (Sunday in the Park with George, Into the Woods, Sweeney Todd) plus productions of The Riders, The Flying Dutchman, Nixon in China and Maria de Buenos Aires. Other recent productions; Chroma (The Australian Ballet); Songs From the Middle (Eddie Perfect/ANAM); Acoustic Life of Sheds, Namatjira (Big hART); En Masse (Genevieve Lacey); Pleasure Gardens sound installation (Sydney Festival/Genevieve Lacey/Jan Bang), Jeff Mills and Derrick May (Melbourne Symphony Orchestra). Future productions include Nixon in China (Auckland Festival) and the 2016 Ring Cycle (Opera Australia).

KANEN BREEN
Jean Pierre
Past engagements for Victorian Opera include Through The Looking Glass, Remembrance and Sweeney Todd. Roles for Opera Australia include Camille in The Merry Widow, Nanki Poo in The Mikado, Emilio in Partenope (Helpmann and Greenroom award), Caius in Falstaff, Alfred in Die Fledermaus, Selm in The Rake’s Progress, Pong in Turandot, Andres/Cochenille/ Pittichinaccio/Frantz/Nathanael in The Tales Of Hoffmann, Pirelli in Sweeney Todd, Albert Herring, and Johnny in Bliss at the Edinburgh Festival. Other engagements include Nanki Poo, Nadir in The Pearlfishers, Ramiro in Cenerentola, and Andy Warhol in The Perfect American for Opera Queensland and Rodolfo in Baz Luhrman’s La bohème on Broadway.

ANTOINETTE HALLORAN
Mia
Antoinette Halloran is one of Australia’s most accomplished and best-loved sopranos. She performs regularly with all the major Australasian opera companies and symphony orchestras and appears frequently on national television and radio. Since 2010, Antoinette has sung the title role in The Merry Widow for Opera Queensland, Mimi in La bohème, Cio-Cio-San in Madama Butterfly and Rosalinde in Die Fledermaus for Opera Australia, Micaela in Carmen for State Opera of South Australia, Mrs. Lovett in Sweeney Todd and the World Premiere of Midnight Son for Victorian Opera and Cio-Cio-San for New Zealand Opera and Melbourne Opera.
**DAVID ROGERS-SMITH**

**Drew**

David is a highly regarded concert, opera and musical theatre artist having appeared as Piangi in *The Phantom Of the Opera* for Really Useful Company, as understudy for Jean Valjean in *Les Misérables* for Cameron Mackintosh, Canio in *I Pagliacci*, Pinkerton in *Madam Butterfly*, Danilo in *The Merry Widow*, Don José in *Carmen* and as Faust all for Melbourne Opera and in principal roles in *The Merry Widow* for EssGee Productions and *Funny Girl* for The Production Company. With Victorian Opera, he has appeared in *Sunday in the Park With George*, *Into the Woods*, *The Riders* and *Sweeney Todd*.

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**DIMITY SHEPHERD**

**Rose**

Roles for Victorian Opera include her Green Room Award-winning performance as Cherubino in *Marriage of Figaro*, Orphée in *Orphée et Eurydice*, Alice in *Through The Looking Glass*, Arsamene in *Xerxes*, Nireno in *Julius Caesar*, Flora in *La traviata*, her Helpmann Award nominated Lucy in *Threepenny Opera*, Clara in *Midnight Son*, and appearances in *Sweeney Todd*, *The Riders*, *Nixon In China* and *Sunday In The Park With George*.

She has sung Cherubino for Opera Australia, Rosina in *Barber of Seville* and Carmen for Oz Opera, major roles for Opera Queensland and Chamber Made Opera and the title role in *The Ghost Wife* at the Melbourne, Adelaide, Sydney festivals and London’s BITE02 festivals.

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**MICHAEL CARMAN**

**The Waiter**

In a career spanning over forty years, Melbourne actor, Michael Carman, has worked for every theatre company in Australia. His film and television appearances include *Jack Irish*, *The Mystery of a Hansom Cab*, *Nim’s Island*, *Devil’s Playground* and *The Chant Of Jimmy Blacksmith*. Michael last worked with director Roger Hodgman in *Annie Get Your Gun* for The Production Company, playing Chief Sitting Bull. As the waiter, Guido, in *Banquet of Secrets*, Michael appears for the first time with Victorian Opera.
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**Jessica on Lucia**

"Donizetti’s *Lucia* is the first opera I sang. When they told me I was the third Australian to sing the role at La Scala it was so special, especially because the other two were Nellie Melba and Joan Sutherland. I’m very excited about singing *Lucia* in Australia. It’s my favourite role and the role I’ve sung the most. After singing it from Peru to La Scala I finally get to sing it at home."

**LUCIA DI LAMMERMOOR**

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Anonymous (7)
In the last 10 years, Victorian Opera has commissioned and presented 14 new Australian works. New works are our way of dreaming differently about opera. This year Victorian Opera present four new works:

**Banquet of Secrets**
A new musical about the joy of food and friendship written by Paul Grabowsky and Steve Vizard.

**Laughter and Tears**
A collaboration with Circus Oz featuring 17-18th Century Italian music combined with the physical theatre of the Commedia Dell’arte.

**The Pied Piper**
A new fairy tale inspired opera written by Richard Mills to be created with Victorian communities.

**Voyage to the Moon**
A collaboration with Musica Viva and the Australian Research Council Centre of Excellence for the History of Emotions reimagining the beauty of the baroque.

Developing, workshopping and presenting new Australian work is critical to building a future for opera and musical theatre. The Victorian Opera New Work Syndicate helps preserve this exciting role and offers its members a unique insight into the creative process.

To find out more about our New Work Syndicate contact Pooja Dutt, Individual Giving Manager, on (03) 9001 6408 or poojad@victorianopera.com.au
FIND YOUR VOICE

Schools Program
Inspire a school group with the transformative power of story through song and theatre. Schools purchasing tickets to Cinderella (primary) or Laughter and Tears (secondary), can apply for a free workshop. Victorian Opera will visit the school and help those students discover the magical world of opera. Teachers can access online education resources aligned with curriculum, including practical activities to further engage and develop their student’s creative thinking.

Youth Program
VOYCE, the company’s Youth Chorus Ensemble, is for students in secondary school. It brings together like-minded classically trained singers on a weekly basis to prepare them for an opera chorus performance. Victorian Opera’s 2016 Youth Opera, featuring VOYCE, rehearses during the September school holidays and performs at the Malthouse Theatre. Interested singers between the ages of 15 - 25 can audition in 2016 for principal or supporting roles.

If you would like to find out more about Victorian Opera’s Education Program contact Victorian Opera Education Officer Deborah Vanderwerp on deborahv@victorianopera.com.au or (03) 9001 6413. For more information visit www.victorianopera.com.au
In our ten year history, over 300,000 audience members have experienced a performance with Victorian Opera – over 20,000 of those attending regional performances. We have created 14 new Australian works and collaborated with some of Australia’s leading companies. We employ hundreds across the theatre industry and recruit some of the finest singers from Australia and around the world. We are committed to the accessibility of opera through tactile tours, audio described and relaxed performances. We have inspired over 500 young singers through our youth opera program and developed over 30 emerging artists. In 2016 under Artistic Director Richard Mills we continue to reimagine opera and present opera without boundaries.

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Education Officer Deborah Vanderwerp
Production Manager Darren Cooper
Technical & Operations Coordinator Peter Darby
Production Coordinator Luke Hales

Finance and Administration
Finance & HR Manager Darren O’Beirne
Finance Assistant Claire Voumard

Development and Marketing
Development Manager Louise O’Loughlin
Individual Giving Manager Pooja Dutt
Development Coordinator Meredith Dellar
Events Coordinator/Office Administration Maria Chetcuti
Marketing & Communications Manager Kanesan Nathan
Marketing & Communications Coordinator Alexia Jordan
Media & Communications Executive Scott Whinfield
CRM & Ticketing Executive Nichole O’Duffy

Victorian Opera 2016 Season Staff
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Head Electrician Trent Barclay
Costume Supervisor Joanne Paterson
Cutter/Machinist Justine Coultham
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