

VICTORIAN
OPERA

Presenting Partner



ELECTRICAL
& DATA
SUPPLIERS



RICHARD STRAUSS

Elektra

Victorian Opera presents

Elektra

A SEMI-STAGED CONCERT IN ONE ACT

Composer **Richard Strauss**

Librettist **Hugo von Hofmannsthal**

Based on Sophocles' Electra

CREATIVES

Conductor **Richard Mills**

Sound Designer **Jim Atkins**

CAST

Elektra Catherine Foster*	The Confidante & Maidservant 4 Olivia Cranwell
Klytemnestra Deborah Humble	Young Servant Paul Biencourt
Chrysothemis Anna-Louise Cole	Old Servant Stephen Marsh**
Orest Derek Welton	Maidservant 2 Shakira Dugan***
Aegisth James Egglestone	Maidservant 5 Rebecca Rashleigh
The Guardian of Orest Simon Meadows	Maidservant 3 Sally-Anne Russell
The Trainbearer & The Overseer Kathryn Radcliffe	Maidservant 1 Dimity Shepherd

*The appearance of Catherine Foster is made possible through the generosity of Hans and Petra Henkell and the Henkell Family Fund 2

**The appearance of Stephen Marsh is supported by the family of the late Frederick R Davidson AM

***The appearance of Shakira Dugan is made possible through the generosity of Dr Michael Stubbs and Malcolm Roberts

Orchestra Victoria

Australian National Academy of Music (ANAM) Musicians

14 September
Arts Centre Melbourne, Hamer Hall

World premiere Monday 25 January 1909

Running time is approximately 1 hour 40 minutes, with no interval

Sung in German with surtitles

Production

Production Team

Stage Manager

Marina Milankovic

Livestream Engineering

5Stream

Music Staff

Principal Repetiteur

Phillipa Safey

Repetiteur

Tom Griffiths

Season Staff

Surtitle Operator

Timothy Mallis

Chorus Manager

Miranda Larsson

Chorus

Jonathan Bam

Elizabeth Barrow

Paul Batey

Kerrie Bolton

Emily Burke

Alastair Cooper-Golec

Stephen Coutts

Nick Cowall

Rebecca Crabtree

Irving Dekterev

Michael Dimovski

Teresa Ingrilli

Alister Lamont

Kieran Macfarlane

Jane Magao

Ursula Paez

Belinda Paterson

Kiran Rajasingam

Juel Riggall

Timothy Reynolds

Diana Simpson

Matthew Thomas

Matthew Tng

Syrah Torii

Nicole Wallace

Orchestra

Violin

Sulki Yu

Erica Kennedy

Lucy Warren

Oksana Thompson

Alyssa Conrau

Emily Beauchamp

Benjamin Spiers

Rachel Gamer

Violin II

Yi Wang

Tomomi Brennan

Matt Hassall

Jackie Wong

Rebecca Adler

Lynda Latu

John Noble

Rachael Kwa

Violin III

Monica Naselow

Tony Zhai

Miki Tsunoda

Binny Baik

Philip Nixon

Felix Pascoe

Rachael Hunt

Viola

Paul McMillan

Thomas Higham

Nadine Delbridge

Andrew Crothers

Matthew Laing

Ariel Postmus

Viola II

Jason Bunn

Murray Kearney

Cindy Watkin

Cora Teeuwen

Viola III

William Clark

Sandra Ionescu

Beth Hemming

Daniel You

Simon Collins

Suying Aw

Cello I

Melissa Chominsky

Josephine Vains

Andrea Taylor

Hamish Jamieson

Tania Hardy-Smith

Isaac Davis

Cello II

Rosanne Hunt

Alexandra Partridge

Rachel Morton

Shuhei Lawson

Sarah Cuming

Noah Lawrence

Bass

Stuart Riley

Kylie Davies

Samuel Nock

Oakley Paul

Kenneth Harris

William Taber

Gareth Hill

David Kenihan

Flute

Lisa-Maree Amos

Anna Robinowicz

Rebecca Johnson

Oboe

Joshua de Graaf

Oscar Gillespie

Dafydd Camp

Clarinet

Paul Champion

Justin Beere

Clare Fox

Robin Henry

Bassoon

Benjamin Hoadley

Jack Cremer

Timothy Murray

Horn

Evan Williams

Nicola Robinson

Linda Hewett

Rosie Yang

Julian Leslie

Trumpet

Mark Fitzpatrick

Sophie Spencer

Timothy Francis

Anthony Pope

Joel Walmsley

Nicholas Corkeron

Trombone

Scott Evans

Jordan Mattinson

Benjamin Anderson

Tuba

Rachel Kelly

Timpani

Guy du Blêt

Percussion

Mathew Levy

Hugh Tidy

Aditya Bhat

Huon Bourne-Blue

Harp

Delyth Stafford

Tijana Kozarčić

Australian National Academy of Music
(ANAM) Musicians

Artistic Director's Message

"The power to purge by pity and by terror" was central to the poetics of Greek Tragedy. The Classic Athenian theatre explored the complexity of human experience through ritual action – formalised structures and highly stylised dramaturgy. The Strauss-Hofmannsthal collaboration transposes these elements into the processes of highly wrought music-drama, whose power endures since first breaking upon the world in Dresden in 1909.

This work followed *Salome* and was inspired by Strauss attending Hofmannsthal's play *Elektra* (after Sophocles) in 1903. Strauss himself said:

"Both operas are unique in my life's works, in them I penetrated to the uttermost limits of harmony, psychological polyphony and the receptivity of modern ears".

The opera remains a pinnacle of technical difficulty in every aspect – and in fact, Strauss himself retreated from its extremity in his later works. There is the charmingly amusing anecdote of the first conductor, Schuch, who didn't like draughts, noticing an upstairs door in the theatre left open by a cleaning lady during an *Elektra* rehearsal. He shouted out "What are you looking for?". Strauss replied from where he was sitting in the stalls, "I'm looking for a triad".

The complexity and dynamics of the orchestra were unprecedented. There is also the anecdote that at one of the stage orchestrals, Strauss leaned over into the pit and said to Schuch, "louder louder, I can still hear Frau Krull" (the first *Elektra*).

Elektra is like the ocean – too vast to be summarised in words – but I think perhaps its significance for us as a community at this moment lies in its exploration of pain, and the ritual cleansing power of suffering through a theatre of cruelty and violence that makes possible a new order. The joy of this

cleansing is too great for *Elektra*, whose being cannot support its extraordinary energy. In the final triumph of the duet with her sister Chrysothemis, she sings: *"I sowed darkness and reaped joy upon joy, I was a blackened corpse among the living But in this hour I am the fire of life And my flame consumes the darkness of the world"*

In many ways, our city has lost its way in the dark years we have lived through, emerging from the pandemic to the dawn of a more volatile and generally disturbing world order than previously. Our society consciously seeks healing and new directions on many levels, thirsting for a joyous energy especially in the capacity to participate in shared experience.

At the end of the opera, because the intensity of ritual suffering enables *Elektra* to break through and transcend her agony and loss, we are all similarly embraced and renewed by the triumphant energy and joy of liberation from the yoke of unjust suffering. The structural integrity of this great work (given tonight with all the cuts restored) – its concentrated unity in prolific variety, its literal 'power to purge' our sensibilities through its inexhaustible creative energy – offers a balm for injured and depressed spirits, and a sense of hope through the healing power of a beauty at once sublime and terrible – a beauty that also invites us to wonder at the resilience of the human spirit and its capacity to seize the sometimes horrific circumstances of life and remould them into a positive, transcendental, life-affirming order.

RICHARD MILLS
Artistic Director

**the basic chord of a musical tonality, consisting of a tonic, a third, and a fifth.*

CEO's Message

Welcome to the concert presentation of Richard Strauss' *Elektra* at Arts Centre Melbourne's Hamer Hall. This epic work – the second of Strauss's modernist operas – is the natural progression from Richard Mills' successful presentation of *Salome* in early 2020.

This presentation sees us combine forces with two of our orchestral partnerships. Firstly, Orchestra Victoria. This incredible orchestra who has worked with Victorian Opera since its inception is the pinnacle orchestra for accompanying the voice and dance in this city. From Strauss to Bel Canto and back to truly modern repertoire, Orchestra Victoria is a wonder to behold. Secondly, the Australian National Academy of Music (ANAM). These wonderful younger musicians are at the final stages of their professional training and first worked with Victorian Opera in 2018 on the *Pelléas et Mélisande* program. With this partnership in 2022 taking a new development pathway, we celebrate a side-by-side collaboration between Orchestra Victoria and ANAM. This is a wonderful opportunity to create pathways for these younger musicians to be mentored and play alongside the best in their field at Orchestra Victoria, something the organisations of Victorian Opera and Orchestra Victoria are passionate about supporting for the future of our industry.

Victorian Opera is able to continue to present concert performances of this scale and quality thanks to the generous assistance of the Australia Council for the Arts, the State Government of Victoria

through Creative Victoria, and our long-standing partnership with the Robert Salzer Foundation. The contribution from our Leadership Syndicate, Artistic Director's circle and philanthropic supporters is vital to our company's ongoing success. We are forever in your debt.

Elektra will astound you with the quality of the voice and orchestral playing. We hope that you talk about this concert long into the future, and we hope you continue to support our passion for presentations of excellence and excitement.

ELIZABETH HILL-COOPER
CEO

Synopsis

The courtyard of the Palace of Mycenae. The servants wonder whether Elektra will be grieving over her father, as is her daily ritual. Daughter of King Agamemnon and Klytemnestra, Elektra appears and locks herself up in solitude straight away. The servants all criticise and mock her, except for one, who comes to her defense.

By herself, Elektra remembers how Agamemnon was assassinated upon his return from Troy, slain with an axe by Klytemnestra and her lover, Aegisth. Devastated with grief, Elektra is obsessed with the revenge she intends to take together with her sister, Chrysothemis, and her brother, Orest. The latter grew up far away from the palace, and Elektra keenly waits for him to return.

Chrysothemis interrupts Elektra, who is caught up in her thoughts, and warns her that Klytemnestra and Aegisth have decided to lock her up in a tower. Chrysothemis asks her sister to renounce vengeance and let life take over again. Elektra rejects the idea with disdain.

Klytemnestra arrives with her entourage. She has been preparing sacrifices, hoping to pacify the gods as she suffers from nightmares. She wants to talk to Elektra, and when her daughter's words are more amenable than usual, Klytemnestra sends off her retinue and remains alone with the girl. Klytemnestra asks her daughter what remedy could restore her sleep, and Elektra reveals that a sacrifice may indeed free her from her nightmares. But when the queen, full of hope, asks who needs to be killed, Elektra replies that it is Klytemnestra herself who must die. Elektra goes on to describe with frenzied elation how her mother will succumb under Orest's blows. Then the court is thrown into a panic: two strangers have arrived and asked to be seen. The queen receives a message and leaves immediately without saying a single word to Elektra.

Chrysothemis frantically brings Elektra the terrible news: Orest is dead. At first, Elektra remains deaf to what has been said. Then, having lost all hope, she concludes that she and her sister must themselves take their vengeance without further delay. But Chrysothemis refuses to commit such a deed and flees. Elektra curses her, realising that she will have to act alone.

One of the strangers, who claims to be a friend of Orest and has come to bear the news of his death, has now been at the court for a while. Elektra besieges him with questions. When she reveals her name, he is shaken. She doesn't recognise him until the servants of the palace throw themselves at his feet.

It is Orest who stands before her, Orest who tricked everyone into believing he was dead in order to sneak into the palace. Elektra is both elated and in despair – she feels immeasurable fondness for her brother and deep sadness about the life of a recluse she has chosen for herself. The two are interrupted by Orest's guardian; the hour of vengeance has arrived, and the deed Orest has come to perform now needs to be done. Orest enters the palace. Elektra listens for the slightest noise. Klytemnestra is heard screaming as Orest slays her.

There is a moment of panic when the servants hear cries, but they flee when they learn that Aegisth is returning from the fields. As the sun is setting, Aegisth encounters Elektra, who, in a suddenly joyful mood, offers to light his way into the house. He discovers Klytemnestra's body before Orest kills him as well.

Chrysothemis comes out of the palace and tells her sister about their brother's return and the double murder of Klytemnestra and Aegisth. Elektra, hovering between ecstasy and madness, maintains that only silence and dance can celebrate their liberation. Beset by extreme frenzy, she dances until she drops. She will never be the one to have executed the act of revenge. Orest leaves the palace, alone and in silence.

Creative Team



Richard Mills
Conductor

Internationally recognised composer Richard Mills, AM, pursues a diverse career as composer, conductor and artistic director, with an extensive discography of orchestral works including his own compositions.

Currently Artistic Director of Victorian Opera, and Senior Fellow, Faculty of Music, University of Melbourne, Richard has been Artistic Director of the Adelaide Chamber Orchestra and West Australian Opera, Director of the Australian Music Project for Tasmanian Symphony Orchestra and Musica Viva's Composer of the Year. His recording of the film music of Franz Waxman with the QSO was awarded the Preis der Deutschen Schallplatten Kritik in 1992.

This year Richard conducts *Elektra*, *The Butterfly Lovers* (Mills) and *La Cenerentola* for Victorian Opera, and *Voss* for State Opera South Australia.

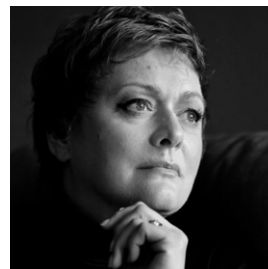
Recent highlights include the world premiere of his Christmas oratorio *Nativity* with Adelaide Symphony Orchestra, *The Pearlfishers* and *Parrwang Lifts the Sky* for Victorian Opera, the ASO at Adelaide Festival and *Summer of the Seventeenth Doll* for State Opera.



Jim Atkins
Sound Designer

Jim Atkins designs and mixes sound for a host of live, installed and recorded situations nationally and internationally. Recent highlights include *The Pearl Fishers*, Victorian Opera (Sydney Myer Music Bowl); *Australian Ballet Summertime Gala* (MCA); *Cassandra / Echo & Narcissus* (Victorian Opera); *Four Winds Festival* (Bermagui); *One Infinity* (Melbourne, Sydney and Perth Festivals); *Pleasure Garden* (Sydney Festival, Norfolk and Norwich Festival, City of London Culture Mile); *24 Reasons to Party* (Kate Ceberano / Adelaide Symphony Orchestra); *Setan Jawa* (AsiaTOPA/ Humboldt Forum Kultur, Berlin); *Between 8&9* (Chamber Made, Castlemaine Festival, Chengdu China); *National Geographic, Symphony for our World* (Adelaide Festival); *Carmen in the Square* (State Opera South Australia); *Absolute Bird, Sounds of the Outback* (City of London Sinfonia).

Cast



Catherine Foster
Elektra

Well known for her heavy dramatic soprano roles such as *Elektra*, *Turandot* and *Isolde*, English Soprano Catherine Foster has become world-renowned for her interpretation of Brunnhilde through her six consecutive years performing the Castorf Ring Cycle at the Bayreuth Festival.

Summer 2022 saw the artist return to Bayreuth, opening the festival as *Isolde* in a new production. Earlier this season Catherine interpreted the same role at the Maifestspiele in Wiesbaden and at the Leipzig Wagner Festival. June saw Catherine return to The Budapest Wagner days, reprising all three Brunnhildes to great acclaim under the baton of Adam Fischer.

April 2022 saw Catherine on the stage of the Hamburg state Opera and Deutsche Oper Berlin performing one of her favourite roles – *Elektra* – with which she will make her Australian debut at Victorian Opera.

Catherine has had the privilege to work with some of the top conductors in the world such as Andris Nelsons, Kirill Petrenko, Marek Janowski, Adam Fisher, Philippe Auguin, Simone Young, Sir Donald Runnicles, Kent Nagano and Daniel Barenboim.

Future engagements include *Brunnhilde*, *Isolde*, *Elektra*, *Turandot* and *Fäberin*.



Deborah Humble
Klytemnestra

Mezzo-Soprano Deborah Humble is one of Australasia's most successful international artists; her *Erda* and *Waltraute* in Hamburg's landmark Ring Cycle were recorded for the Oehms record label.

Other engagements have included appearances with Edinburgh Festival, Festival d'Aix-en-Provence, the Théâtre du Châtelet in Paris and all the major Australasian symphony orchestras.

Most recently, Deborah has performed with the MSO (Durufle's *Requiem* and Lambert's *Rio Grande*), SSO (Pique Dame), Opera Australia (Amneris in *Aida* and Brigitte in Korngold's *Die tote Stadt*); she appeared in further Ring Cycles in Hamburg, Halle, Melbourne and Ludwigshafen and sang Catherine in Honegger's *Jean d'Arc du Boucher* in Lisbon.



Anna-Louise Cole
Chrysothemis

Anna-Louise Cole's recent début as Turandot at the Sydney Opera House was acclaimed by critics and audiences alike.

For Australia's state and local opera companies, Anna-Louise has sung the title role in *Tosca*, First Lady in *Die Zauberflöte* and Der Friedensbote in *Rienzi*. As a member of Wiener Staatsoper's Principal Ensemble, she sang Melanie in the children's opera *Patchwork* and covered major roles including *Tosca*, *Amelia* and *Donna Anna*.

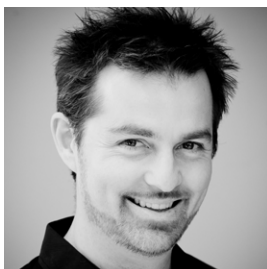
Future engagements include Brünnhilde in Opera Australia's *Der Ring des Nibelungen*. In 2022, she appears as Chrysothemis in *Elektra* for Victorian Opera and as soprano soloist for Sydney Philharmonia.



Derek Welton
Orest

Melbourne-born bass-baritone Derek Welton is a guest of many of the world's leading opera houses and concert halls, performing a repertoire ranging from the baroque to the present day. Recognised as one of the leading voices of his generation, Welton's versatility allows him to be equally at home in Stravinsky's *Oedipus Rex* as Bach's St Matthew Passion, as Orest in Strauss's *Elektra* or as Wotan in Wagner's *Das Rheingold*.

This season includes role débuts as Wanderer (*Siegfried*), Amfortas (*Parsifal*) and König Marke (*Tristan und Isolde*), returns to the Bayreuth Festival, Wiener Staatsoper and Deutsche Oper Berlin and house débuts at the Opéra National du Rhin and Opéra de Lyon.



James Egglestone
Aegisth

James Egglestone's roles for State Opera of South Australia have included Laurie in *Little Women* and Nadir in *The Pearl Fishers*; for West Australian Opera – Nadir, Almaviva, Ismaele in *Nabucco*; for Victorian Opera – Don Ottavio, Ferrando and Peter Quint.

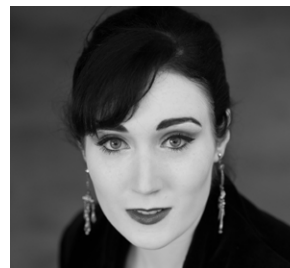
Most recently, James has sung Pinkerton in *Madama Butterfly*, Lensky in *Eugene Onegin*, Cassio in *Otello* and Lysander for Opera Australia and Rodolfo (*La bohème*) for State Opera of South Australia.

He returned to Victorian Opera in 2020 as Narraboth in *Salome*; James is a dual Helpmann Award and dual Green Room Award winner – most recently for his 2021 Loge in *Das Rheingold* for Melbourne Opera.



Simon Meadows
The Guardian of Orest

Award-winning Australian baritone Simon Meadows enjoys a busy opera and concert career throughout Europe, Asia and Australasia. For Opera Australia, he recently sang Telramund (*Lohengrin*) and The Count (*Le nozze di Figaro*); for Victorian Opera, Priam in Simon Bruckhard's *Cassandra* and Jimmy in Stuart Greenbaum's *The Parrot Factory*. Simon was the baritone soloist in the world premiere of Richard Mills' song cycle *In Tempore Bello*. For Melbourne Opera, Simon has performed the title roles in *Macbeth* and *The Barber of Seville*, Alberich in *Das Rheingold* and many others. In 2021, he sang Alfio/Tonio in *Cavalleria rusticana/Pagliacci* and will shortly return to Perth as Germont (*La traviata*).



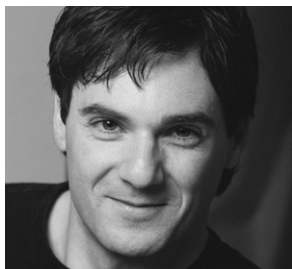
Kathryn Radcliffe
The Trainbearer &
The Overseer

Winner of the 2014 Herald-Sun Aria, Melbourne-based soprano Kathryn Radcliffe has recently made several important débuts – Delia in *Il viaggio a Reims* for Opera Australia, The Queen in *The Princess and the Pea* for Victorian Opera and as Frasquita in *Carmen* for the Tasmanian Symphony. In 2021, she sang Leila in Victorian opera's production of *The Pearl Fishers*. In 2022, she appears in *Elektra* for VO and is soprano soloist in Melbourne Symphony's *Messiah* and Melbourne Bach Choir's *Creation*. She made her Vienna debut in a small role in *The Cunning Little Vixen*.



Olivia Cranwell
The Confidante &
Maid servant 4

Olivia Cranwell is a graduate of the Master of Music (Opera Performance) program, run by Victorian Opera in partnership with the Melbourne Conservatorium of Music, University of Melbourne, and winner of the Vienna State Opera Award 2020. In addition to her performances at the Vienna State Opera, which included Ortlinde (*Die Walküre*), Olivia has sung and covered major roles for Opera Australia (both main stage and touring), Victorian Opera, Canberra Symphony Orchestra, City of Stonnington, Melbourne Opera, Sydney Opera House, the Murray River International Music Festival, Mildura, In Good Company, More Than Opera and the VCA Symphony Orchestra.



Paul Biencourt
Young Servant

Roles for Victorian Opera include Erste Jude in *Salome*, Mr Erlanson in *A Little Night Music*, Rodolfe in *William Tell*, Brighella in *Ariadne Auf Naxos*, Tmolus in *Phoebus & Pan*, the Englishman in *Angelique* and six tenor roles in *Rembrandt's Wife*. For Melbourne Opera, Rodolfo in *La bohème*, Basilio in *Marriage Of Figaro*, St Brioche in *Merry Widow*, Remendado in *Carmen*, Ferrando in *Così Fan Tutte*, Goro in *Madam Butterfly*, Pedrillo in *Abduction From Seraglio*, Lucio in *Otello*, Ralf in *HMS Pinafore* and roles in *Der Rosenkavalier*, *Parsifal* and *Lohengrin*. Music theatre credits include Noel Weiderberg in the national production of *Shout-The Musical* for Jacobsen Entertainment and eight seasons for The Production Company.



Stephen Marsh
Old Servant

Stephen Marsh is a 31-year-old Baritone who resides in Geelong, Australia. He currently studies under the tutelage of the Welsh/ Australian Baritone, Roger Howell. Stephen made his professional debut in Victorian Opera's *Sleeping Beauty* in 2017 and was a developing artist for the company for both the 2017/2018 seasons. He has performed several roles with the company, which include: Zurga in *Les Pêcheurs de Perles* (Bizet), The Woodcutter in *Sleeping Beauty* (Respighi), Peter in *Hansel und Gretel* (Humperdinck) and The Giant in the Australian premiere of *The Selfish Giant* by Simon Bruckard and Emma Muir-Smith. In 2021 Stephen also made his European debut as Marcello in Puccini's *La bohème* at the Verbier Festival in Switzerland. Stephen was a scholar with the prestigious Melba Opera Trust Programme for 2018/2019 as well as an inaugural member of Melbourne Opera's Richard Dival Emerging Artist Program. He is the recipient of several other awards, including an Ian Potter Cultural Trust Scholarship and the Australia Council Sir Robert Askin Operatic Scholarship.



Shakira Dugan
Maid servant 2

Shakira made her professional operatic debut with Victorian Opera, playing the role Hansel in *Hansel and Gretel* in 2017. Since then, starring and covering roles in *The Magic Pudding the Opera*, *Der Rosenkavalier*, Rossini's *Otello*, *Le Nozze di Figaro*, *Alice Through the Opera Glass*, *Mahagonny*, *Parsifal* as well as numerous concert performances, and making her international debut as Cherubino in Australian International Production's *Le Nozze di Figaro*. 2021 saw Shakira as a Principal Artist with Victorian Opera, creating the role of Cassandra in Simon Bruckard's new opera, *Cassandra*, and The Cuckoo in Respighi's *La bella dormiente nel bosco*. Shakira is a recipient of the 2022 Opera Prize with Victorian Opera.



Rebecca Rashleigh
Maid servant 5

A graduate of the Victorian College of the Arts, Rebecca has performed many various roles with several opera companies within Australia and Asia such as Parrwang (*Parrwang lifts the sky*), Woglinde (*Das Rheingold*), Marzelline (*Fidelio*), Blonde (*The Abduction from the Seraglio*), Susanna (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), Liu (*Turandot*), Lauretta (*Gianni Schicchi*), Gretel (*Hansel and Gretel*) and Poppea (*L'incoronazione di Poppea*). Rebecca has also received several awards one being the much prestigious Herald Sun Aria in 2018 and this year she was nominated for a Greenroom Award in her portrayal of Marzelline in *Fidelio* (2020).



Sally-Anne Russell
Maid servant 3

Sally-Anne Russell has appeared in twenty-five countries and has recorded over 40 CDs and DVDs, including her solo aria disc *Enchanting* with the Adelaide Symphony Orchestra. She has over 80 operatic roles in her repertoire and regularly works with all the major opera companies and symphony orchestras in Australia. International highlights include the Spoleto Festival Italy, Washington National Opera (DC) and Carmel Bach Festival. Sally-Anne is co-artistic director of Albury Chamber Music Festival, a member of the Kathaumixw Festival International Artistic Council, Canada and the Belvedere International Singing Competition, Vienna. Sally-Anne is proudly sponsored by the Bee Family Foundation.



Dimity Shepherd
Maid servant 1

Dimity's appearances for Victorian Opera include Greenroom Award winning performances in *Lorelei*, Cherubino in *Marriage Of Figaro*, Orphee in *Orphee et Eurydice*, Alice in *Through The Looking Glass*, Arsamene in *Xerxes*, Nireno in *Julius Caesar*, Flora in *Traviata*, Beggar Woman in *Sweeney Todd*, Helpmann and Greenroom Award nominated Lucy in *Threepenny Opera*, Clara in *Midnight Son*, roles in *Banquet Of Secrets*, *The Riders*, *Nixon In China* and *Sunday In The Park With George*. Other roles include Cherubino, Carmen and Rosina in *Barber Of Seville* for Opera Australia, roles for Opera Queensland and Chamber Made Opera, Kätchen in *The Black Rider* for The Malthouse, the title role in *The Ghost Wife* at London's Barbican BITE02 festival and the vocalist in the Australian Ballet's *Anna Karenina*.

Our Team

Founding Music Director

The late Richard Gill AO

Victorian Opera Board

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Philanthropy Executive
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Graeme Koehne

A Christmas Carol

14 - 17 December
Palais Theatre, St Kilda



Richard Mills

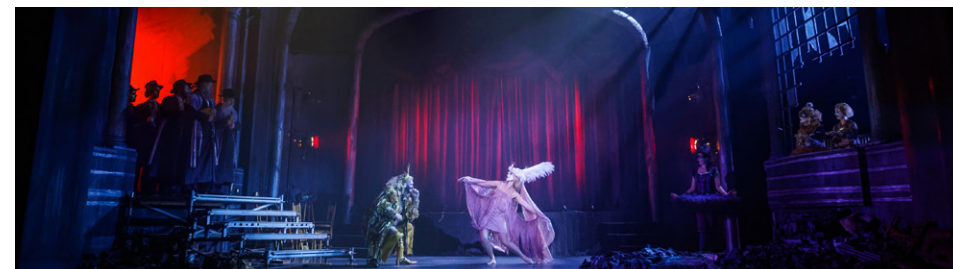
The Butterfly Lovers

12 - 15 October

Arts Centre Melbourne, Playhouse

Tickets from \$39 | www.victorianopera.com.au

About Us



Reimagining the potential of opera and musical theatre, for everyone

Victorian Opera is the state opera company of Victoria. We make creative, accessible and affordable work for everyone while adventurously evolving our art form.

Since the company was founded in October 2005, Victorian Opera has entertained hundreds of thousands of people with our imaginative approach to opera and musical theatre. Each year we premiere at least one new Australian opera, and have commissioned 34 new works since our formation.

We employ hundreds of people across the creative industries, recruit some of the finest local singers, and collaborate with Australia's leading companies, venues and learning institutions.

The next generation of talent is developed from the ground up through the Victorian Opera Youth Chorus Ensemble (VOYCE) and our innovative Access All Areas: Livestream Program.

We also stage opera in Tasmania biennially to share the joy of our art form even further.

Recognised for our unique contribution to the country's operatic landscape, Victorian Opera proudly became an Australian Major Performing Arts company in 2019. In 2021 we transitioned to the newly formed National Performing Arts Partnership Framework (NPAPF).

As the world went into lockdown, we got to work, sharing our passion far and wide with a range of web series and online performances. Returning home to the stage, we embrace the new normal and will continue to perform in Victoria's finest theatres and concert halls to give our audiences the best possible and safest experience.

Be it live or online, Victorian Opera is here to inspire you.



@VictorianOpera #VictorianOpera

“ANAM is an extraordinary institution: intense, demanding, challenging and immensely rewarding to be involved with. The musicians are totally engaged and committed.”

- Simone Young AM, Conductor

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

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MORE INFORMATION

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