

MOZART'S IDOMENEO

VICTORIAN
OPERA



Victorian Opera respectfully acknowledges the people of the Kulin Nation on whose unceded lands we honour the continuation of the oldest music practice in the world.

VICTORIAN OPERA AND OPERA AUSTRALIA PRESENT

IDOMENEO

OPERA SERIA IN THREE ACTS

Based on text from Idoméné by André Campra and Antoine Danchet

Composer **Wolfgang Amadeus Mozart** Librettist **Abbé Giambattista Varesco**

CREATIVES

Conductor
Benjamin Bayl

Director
Lindy Hume

Set Designer
Michael Yeargan

Costume Designer
Anna Cordingley

Lighting Designer
Verity Hampson

Video Designer
David Bergman

Cinematography
Catherine Pettman

Set Design Consultant
Richard Roberts

Costume Design Associate
Mel Serjeant

The Idomeneo creative team acknowledge the continuing cultures of the Palawa Pakana traditional custodians of the archipelago of Lutruwita Tasmania, whose coastlines, forests and seas are captured in the filmed imagery for this production.

CAST

Idomeneo
Steve Davislim
Idamante
Catherine Carby
Ilia
Kathryn Radcliffe
Elettra
Olivia Cranwell

Arbace
Michael Dimovski
High Priest of Neptune
James Egglestone
Voice of Oracle (Neptune)
Simon Meadows

CHORUS

Jonathon Bam, Elizabeth Barrow, Paul Batey, Paul Biencourt, Kirilie Blythman, Kerrie Bolton, Emily Burke, Robert Campbell, Alastair Cooper-Golec*, Stephen Coutts, Rebecca Crabtree, Irving Dekterev, Shakira Dugan, Shania Eliassen, Olivia Federow-Yemm, Fraser Findlay, Matan Franco, Lyndon Green, Teresa Ingrassi, Hannah Kostros, Jerzy Kozłowski, Alister Lamont, Kieran Macfarlane, Jane Magao, Ursula Paez, Aleksander Pokryshevsky, Henry Shaw, Syrah Torii**, Peter Tregear, Emily Uhrich, Nicole Wallace, Lynlee Williams

Melbourne Chamber Orchestra

A co-production between Victorian Opera and Opera Australia

Generously supported by Peter and the late Anne Laver

** The appearance of Alastair Cooper-Golec is generously supported by Dr Michael Stubbs & Malcolm Roberts*

*** The appearance of Syrah Torii is generously supported by The Family of the late Frederick R Davidson AM*

4 – 8 JULY

PALAIS THEATRE, ST KILDA

2 hours and 45 minutes, plus one interval

Sung in Italian with English surtitles

ARTISTIC DIRECTOR'S MESSAGE

Idomeneo is generally regarded as Mozart's first mature work for the lyric stage. It is also a magnificent summation of the development of the 18th Century genre of 'opera seria', a style of opera in which the literary and dramatic traditions of ancient Greek drama were reinterpreted through the political and aesthetic values of the Enlightenment.

Giambattista Varesco's libretto is set in the manner established by the poet and librettist Pietro Metastasio – the most famous and influential librettist of opera seria, whose works dominated the eighteenth century operatic stage. Arias are used here almost exclusively to explore the emotional states of the characters. Dramatic time freezes; we are invited instead into a drama of the passions. These arias become, in effect, windows into the interior life through which the audience glimpses the evolution of the drama from the articulated experience of the protagonists.

The accompanied recitatives and their simpler, 'secco' counterparts, on the other hand, afford opportunities to drive the plot and dramatic action forward to the next juncture of introspection. The resulting rhythm between action and stasis becomes part of the very fabric of the overall drama, giving it an overt architecture.

These formalities of opera seria were eventually eclipsed by the more naturalistic dramas more typical of comic opera, but persisted in some forms into the early nineteenth century – Rossini's *Semiramide* is possibly the last utterance in the style.

But the stylised rhetoric of opera seria retains its capacity to move us; the mannered formality actually allows the composer free reign to do what music does best – to be the language of sensibility and to guide us into the interior life of the characters on stage. And in the hands, as it is here, of one of the greatest dramatic composers ever, the form becomes especially communicative and absorbing.

As our production emphasises, *Idomeneo* is also an opera that explores the elemental conflicts of fate and destiny in the context of an optimistic conclusion, concluding with a re-established order that engenders faith, hope and optimism for the future – qualities that our contemporary world hungers for greatly in 2023.

Victorian Opera welcomes a great Australian cast, including a felicitous return of Catherine Carby and Steve Davislim to Melbourne, and the company debut of conductor Benjamin Bayl and director Lindy Hume, in a wonderful new template of collaboration with Opera Australia – one that will serve the opera public of Melbourne well for years to come.



RICHARD MILLS
Artistic Director
Victorian Opera

CEO'S MESSAGE

Welcome to this performance of Mozart's *Idomeneo* presented by Victorian Opera and Opera Australia. What a remarkable achievement this collaboration has been and a joy to work on with our colleagues from the national company. There are many to thank in regard to building this collaboration, but special mention to Fiona Allen, CEO and Ruth Thomas, Senior Producer for their commitment to the project. We hope this is the beginning of many more collaborations with Opera Australia so we can continue to bring our Victorian audiences works of scale.

Early this year, when this collaboration became possible, Director Lindy Hume reached out to her creative team to pull the working timelines together well ahead of the original schedule. The magnitude of this advanced planning has not gone unnoticed and again, we thank all involved in bringing this masterpiece to our stage.

As this opportunity of collaboration was presented we were fully supported by our Board and Staff at Victorian Opera. We reached out to some of our patrons who also supported the collaboration. Particular thanks to Peter and the late Anne Laver. Our funding partners,

The Australia Council for the Arts, the State Government of Victoria through Creative Victoria and the Robert Salzer Foundation, were equally excited at the prospect of what might be, and now we present for you, our patrons, trusts and foundations and corporate sponsors, this truly majestic work.

Thank you all for enabling Victorian Opera to reimagine opera and musical theatre, for everyone.



ELIZABETH HILL-COOPER
CEO
Victorian Opera

DIRECTOR'S MESSAGE

Dark visions and radical optimism: thoughts on Mozart's *Idomeneo*



'Myths are stories about people who become too big for their lives temporarily, so that they crash into other lives or brush against gods. In crisis their souls are visible.' – Anne Carson, *Grief Lessons* (2008)

Mozart's *Idomeneo* brings together mighty forces and epic themes. At its heart, expressed with an empathy that betrays the composer's own filial torment, is the troubled yet tender relationship between a father and son. Drawing on the famed mythology of the Trojan War, *Idomeneo* locks a God (Neptune) and a mortal King (Idomeneo) in battle and unleashes the magnificence and terror of the natural world. At the work's deep core, we glimpse a monstrous vision: a dark, threatening presence, or void. Then, in a stunning reversal at the end, hope is rewarded with a bright new dawn.

War, and its fallout, is inescapable in *Idomeneo*. Today we'd say the characters all have forms of PTSD. Ilia, the daughter of Troy's King Priam, mourns the loss of her father, brothers and homeland, all destroyed by Agamemnon's army. Elettra, Agamemnon's daughter and Ilia's

love-rival, is damaged beyond repair by the horrific violence wrought in her family. She veers between extreme euphoria and acts of self-harm. Pummelled by the elements, Idomeneo has the untethered, homeless quality of King Lear or his colleague in war, Odysseus. Obsessive yet unable to act decisively, he is an ambivalent, fragile King. Yet as one of Agamemnon's generals, for ten years Idomeneo was a killing machine. We know he rode in the belly of the famous wooden horse through Troy's gates, so we know he participated in the infanticide, rape, murder and looting that followed, culminating in burning the great city to the ground. In doing so he has earned both the wrath of Neptune and the bloody nightmares that haunt him. The conquering warrior returns to Crete older, bloodstained, debased, ashamed, in psychological pain: flinching at his son's affection, behaving irrationally. Internally compelled to atone, yet publicly lauded, Idomeneo is unlike any other of Mozart's characters.

The 'wine-dark sea' of Homeric legend courses through the heart of *Idomeneo*. Manipulating the flawed humans is Neptune (Poseidon in Greek mythology), the God of the sea. Promised a human sacrifice to save Idomeneo and his men from drowning, Neptune's anger grows through the opera as the King prevaricates and resists the 'barbarous' and seemingly implacable God. But just as Idomeneo is at the point of finally sacrificing his son, Neptune changes his mind. In a *deus ex machina* worthy of Aeschylus, the God releases Idomeneo from his vow and humbles him, revoking his power as ruler of Crete. Possibly fearing Neptune, Mozart and Varesco magnificently conjure the sea's power with two stunning sea-storms and a sea-monster before calm is restored. Idomeneo's heroic tenor aria *Fuor del mar ho un mare in seno* ('*Far from the sea, I have a sea in my breast*') expresses his turmoil enduring Neptune's cruelty^[1].

Ultimately, like all myths, *Idomeneo* is an exploration of humanity. Its scope encompasses extreme (individual and collective) human psychologies and behaviours, rational vs irrational thought, the trauma and social disintegration that result when crisis threatens the status quo. We have all lived through this very recently with the Covid pandemic and the effects of the climate emergency. Written in 1781 by an idealistic 25-year-old amid epochal social upheaval, *Idomeneo*'s themes are ancient, and also utterly modern. For Australian audiences emerging from a period of darkness, communal trauma and deep reflection, there are surprisingly powerful resonances drawing us to its Enlightenment-era ideas.

^[1] A similar emotion imbues a wonderful phrase by Peter Goldsworthy in Richard Mills' great opera *Batavia* when Pelsaert sings: *'There is nothing in the seven seas more turbulent than the four small chambers of the heart.'*

Mozart's Masonic lodge was called New Crowned Hope, and indeed this opera ends with hope for a brighter future, a celebration of love and a new King. By Neptune's decree, Idamante will immediately replace his father on the Cretan throne, and beside him will sit Ilia. This union of former enemies moves Crete a generation closer to peace. Suddenly at the end of his struggles, Idomeneo publicly relinquishes the crown with final words that are tender, gracious and tinged with relief: *'Behold: this beautiful couple is a gift bestowed upon you by heaven. You all have reason to hope! O fortunate Crete! How happy I am!'*

There is radical optimism in the final chorus of *Idomeneo*, an idealised vision of renewed community leadership, a reordering of social values and philosophies, a contemplation of what we're handing on (the good and the bad) to the next generation. In this context, this new production seeks to explore concepts of order and chaos, community and empathy.

LINDY HUME
Director

A NOTE ON THE PROJECTED IMAGES IN IDOMENEO



The sea and all the elements of nature surround the ancient island of Crete, animating the Gods who protect or threaten it. The characters in *Idomeneo* sing again and again of the winds, skies, the forest and horizon. For this reason, finding a way to express the natural world in this work has been a key to telling this story. In this quest I am grateful and thrilled to be working with a team of extraordinary Australian artists, including the Tasmanian filmmaker Catherine Pettman (Rummin Productions) and video designer David Bergman, who have created an epic visual language in which the wild and timeless landscapes of lutruwita Tasmania stand in for Ancient Crete. As Catherine says:

'The majestic images in Idomeneo are from the precious lands of lutruwita Tasmania – the remote namanu rruni Albatross Island in the north, all the way down to its towering cliffs and rolling seas that fortify its deep southern coast. Rummin pays its deepest respects to the traditional custodians of these magnificent lands and waterways, the palawa of lutruwita, acknowledging their traditional lands are unceded, and supporting their continued efforts to protect heritage, identity, land and continuing culture.' (Catherine Pettman, Rummin Productions, 2023)

No computer-generated imagery (CGI) is used in this production. The projections that wrap the three walls of Michael Yeargen's white room are real images of the wild and peaceful seas, skies, cliffs, kelp, sea foam, forests and albatrosses captured by Pettman's team on locations across lutruwita Tasmania. These are digitally reworked, colour-enhanced, timed and mapped to our scenic requirements and synchronised with Mozart's score by David Bergman. While waves, skies and rocks are easily recognised, audiences might be surprised to know that the Act 2 sea-monster is a drone image of a kelp island floating on the Tasman Sea. Idomeneo is pursued in his Act 2 aria by a negative image of a wave creeping along the sand, while the swirling red rage engulfing Elettra in Act 3 is sea foam, digitally coloured and slowed down to surge with her music.

CONDUCTOR'S MESSAGE

When one thinks of Mozart's greatest operas - and there are 22 to choose from - probably *Le nozze di Figaro* or *Don Giovanni* are the first to spring to mind. But it is *Idomeneo* that was reputedly Mozart's own favourite, and I have to agree with him! I believe it is by far the best of his theatrical masterpieces.

Premiered in Munich just two days after his 25th birthday, *Idomeneo* represents a compositional coming-of-age for the young composer. He poured into it everything he had learned so far. Leaving behind the youthful voice of his first 11 operas, he broke new ground with his imaginative and experimental orchestration, breathtaking vocal virtuosity and intense emotion for soloists and chorus alike, along with an irrepressible dramatic continuity and psychological complexity that never ceases, and never ceases to amaze.

Mozart also takes a decisive step away from the rigid formal compositional structures of the Baroque and early Classical periods. He does this by blurring the traditional boundaries of secco recitative and solo aria, allowing one musical number to flow seamlessly into the next. He manages to capture the raw and ferocious power of nature so vividly, and utilises contrast to remarkable dramatic effect with his exploration and exploitation of harmony, rhythm and texture.

The variety of the chorus writing is astounding in its virtuosity and complexity, bordering on religious fervour in some moments which arguably match or perhaps even eclipse his much later Requiem. The ingenuity of the accompanied recitatives and ensemble writing for the soloists is incredible. It is very difficult to single out any "hits" in this opera, it's just all so good!

Mozart was as lucky as we are to have a fabulous orchestra at his disposal. Many of the instrumentalists for the premiere in Munich were borrowed from the Mannheim Court orchestra, an "army of generals" which at the time enjoyed an enviable reputation as the top European hot-shot ensemble. I think their presence allowed Mozart to compose extremely challenging and complex music that he knew would be performed to a very high level. I am thrilled to have Melbourne's own army of generals in the pit, the Melbourne Chamber Orchestra, to bring this glorious score to life.

Can you imagine how it must have felt to sit in the theatre on that day in January 1781, for the very first performance? I am sure the audience must have been astounded at what they were seeing and hearing, and I hope that you will feel the same sense of discovery and awe. This masterpiece is rarely performed in Australia and I am very excited to introduce it to you.



BENJAMIN BAYL
Conductor

PRODUCTION

PRODUCTION TEAM

Stage Manager
Marina Milankovic
Deputy Stage Manager
Claudia Howarth
Assistant Stage
Manager
Sammy Parry
Costume Manager
Mel Serjeant

MUSIC STAFF

Head of Music
Phoebe Briggs
Repetiteur
Tom Griffiths

MELBOURNE CHAMBER ORCHESTRA

Violin I
Alexandra Osborne
Zoe Freisberg
Madeleine Jevons
Leanne McGowan
Donica Tran
Marlane Bennie
Megan Yang
Arun Patterson
Violin II
Jenny Khafagi
Meg Cohen
Lara Mladjen
Felix Pascoe
Cameron Jamieson
Jennifer Kirsner
Rollin Zhao
James Armstrong

Viola
Merewyn Bramble
Katie Yap
Ceridwen Davies
Helen Ireland
Suying Aw
Molly Collier-O'Boyle

Cello
Blair Harris
Alexandra Partridge
Rachel Morton
Isaac Davis

Double Bass
Vivian Siyuan Qu
Hamish Gullick

Flute
Eliza Shephard
Lilly Yang

Oboe
Steph Dixon
Emmanuel Cassimatis

Clarinet
Lloyd Van't Hoff
Clare Fox

Bassoon
Matthew Kneale
Laura Brown

French Horn
Anton Schroeder

Bec Luton
Josiah Kop
Freya Hombergen

Trumpet
Joel Brennan
David Musk

Trombone
Stuart Brennan
Joshua Dulfer
Eric Klay

Timpani
Brent Miller

SEASON STAFF COSTUMIERS

Frances Brunton
Merideth Clements
Jemma Eton
Justine Haselton
Jacinda Hill
Emma Ikin
Carla Noto
Vannessa Roberts
Nicole Serjeant
Rebecca Silveira

HEAD OF WARDROBE

Kim Bishop

DRESSERS & COSTUME MAINTENANCE

Shelby Addams
Frances Brunt
Petti Danos
Dana Noto
Becky Silveria
Xander Reichard

ACKNOWLEDGEMENTS

CVP Dave McKinnon
Surtitles
Brian FitzGerald
Set Build
Form Imagination,
Nathan Weyers
Palais Theatre
NEP Live Events

SYNOPSIS

The opera is set on the Island of Crete, shortly after the Trojan War.

ACT 1

Ilia, daughter of the defeated Trojan King Priam, expresses conflicting emotions – love for her rescuer Idamante, son of the Cretan King Idomeneo, and hatred for her father's Greek enemies. Idamante frees the Trojan prisoners in a gesture of good will. Trojans and Cretans welcome his action, but Elettra, daughter of the Greek King Agamemnon, does not approve of Idamante's clemency toward the enemy prisoners. Arbace, the king's confidant, brings news that Idomeneo has been lost at sea while returning to Crete from Troy. Elettra, sensing Idamante's love for Ilia and fearing her Trojan rival may become Queen of Crete, invokes the furies of the underworld.

In a storm at sea, Idomeneo is saved from drowning by making a vow to Neptune (god of the sea) to sacrifice, once safely on land, the first living creature he should meet. Idamante comes looking for his father. When Idomeneo realises the youth that he must sacrifice for the sake of his vow is his own child, he orders Idamante away from him. Idamante is grief-stricken by his father's rejection. The Cretans praise Neptune for Idomeneo's safe arrival home.

ACT 2

Idomeneo seeks counsel from Arbace, who suggests sending Idamante into exile to avoid the sacrifice demanded by Neptune. Idomeneo orders his son to escort Elettra to her home, Argos. Ilia declares her allegiance to Idomeneo; since she has lost everything, he will be her father and Crete her country.

Idomeneo's realisation that Ilia has feelings for Idamante further deepens his sorrow. Euphoric, Elettra welcomes the prospect of going to Argos with Idamante as her betrothed. At the port of Sidon, Idomeneo bids his son farewell. Before the ship can sail, a great storm breaks and a sea monster appears. Recognizing it as a messenger from Neptune, the king offers himself as atonement for having violated his vow to the god.

ACT 3

Ilia asks the breezes to carry her love to Idamante, who comes to farewell Ilia before he leaves to prove himself by killing the sea monster – he would rather die than suffer the torments of his rejected love. Ilia confesses her love for him. They are surprised by Elettra and Idomeneo, who refuses to explain why he rejects Idamante. Arbace grieves for Crete, now in the grip of crisis. The High Priest tells the king of the destruction caused by Neptune's monster, urging Idomeneo to reveal the name of the sacrificial victim demanded by the god. When the king confesses and names his own son, the populace is horrified.

All pray that the god may be appeased. Arbace brings news that Idamante has killed the monster, but Idomeneo fears new reprisals from Neptune. Idamante enters, ready to die. After an agonising farewell, Idomeneo is about to sacrifice his son when Ilia intervenes, offering her own life instead. The Voice of Neptune decrees that Idomeneo must yield the throne to Ilia and Idamante. Thwarted again, Elettra rails against her fate. Idomeneo presents Idamante and his bride as the new rulers as the Cretan people celebrate.

CREATIVE TEAM



BENJAMIN BAYL

Conductor

Co-founder of ARCO and Associate Director of Hanover Band, Benjamin Bayl was born and raised in Sydney. He was the first Australian Organ Scholar of King's College Cambridge, and studied conducting at London's Royal Academy of Music.

He has conducted productions at Wiener Staatsoper, Dutch National Opera, Staatsoper Berlin, Staatsoper Stuttgart, Royal Danish Opera, Norwegian National Opera, Theater an der Wien, Opera Vlaanderen, Opera Oviedo, Bayreuth Baroque, Budapest Opera, Polish National Opera, Deutsche Oper am Rhein, Theater Aachen and Opera Australia.

In the symphonic world he appears with SSO, MSO, QSO, CSO; Auckland, Hong Kong & Malaysian Philharmonic Orchestras, Mahler Chamber Orchestra, and extensively throughout Scandinavia, Germany, Spain and Italy. He also directs period instrument ensembles including Concerto Copenhagen, Akademie für Alte Musik Berlin, Dunedin Consort, Concerto Köln & Collegium Vocale Gent, and has conducted at the festivals of Edinburgh, Melbourne, Cartagena, Savonlinna, Ruhrtriennale, Euro Klassik Berlin & Chopin Festival Warsaw.



LINDY HUME

Director

Lindy Hume is an opera and theatre director and arts leader who works across Australia and internationally.

She has served as Artistic Director of four Australian opera companies: West Australian Opera, Victoria State Opera, OzOpera and Opera Queensland. As a stage director, she regularly creates new theatre and opera productions in Australia, NZ, Europe, the US and the UK, including major productions for renowned international companies such as Opera Philadelphia, Seattle Opera, Houston Grand Opera, Royal Swedish Opera Stockholm, Deutsche Staatsoper Berlin, Aldeburgh Festival, Welsh National Opera and eight productions for New Zealand Opera. In Australia she has created more than 80 small-to-large-scale productions, several new Australian works, and won two Helpmann Awards, for best director and best production.

In 2021 Lindy received her PhD from QUT, and in the 2021 Australia Day Honours she was made a Member of the Order of Australia (AM) for significant service to the performing arts, particularly to opera.



MICHAEL YEARGAN

Set Designer

Previous designs for Opera Australia are *Werther*, *Rigoletto*, *Il Barbiere di Siviglia*, *La Traviata* and *Béatrice et Bénédicte* - all with Elijah Moshinsky – and *South Pacific* with Bartlett Sher. Work with Sher includes productions of *Le Comte Ory*, *Les Contes d' Hoffman* and *Il Barbiere di Siviglia*, *Two Boys*, *Elisir d'Amore* and *Rigoletto* at the Metropolitan Opera, *Romeo et Juliette* for the Salzburg Festival and Teatro alla Scala, the world premiere of Nico Muhly's *Two Boys* for English National Opera and *Mourning Becomes Electra* for Seattle Opera; Broadway productions of *Women on the Verge of a Nervous Breakdown*, *Awake and Sing*, Joe Turner's *Come and Gone* and the musicals *South Pacific*, *The Light in the Piazza*, *Women on the Verge of a Nervous Breakdown* and this season's *Camelot*. For *South Pacific* and *The Light in the Piazza*, he was awarded the Tony and Drama Desk Awards in Scene Design. Mr Yeargan has worked extensively throughout the UK at the Royal Opera House, Welsh National Opera, Opera North and in The West End, as well as internationally. He is also a Professor of Stage Design at the David Geffin School of Design at Yale University School of Drama.



ANNA CORDINGLEY

Costume Designer

Anna Cordingley is an award-winning set, costume and exhibition designer whose work has been seen by audiences throughout Australia, Europe, Britain, and the United States. Stage credits include: for Opera Australia, *Carmen*, *Aida*; for Victorian Opera, *Cassandra/Echo & Narcissus*, *Salome*, *Sunday in the Park with George*, *The Threepenny Opera* (with Sydney Theatre Company and Malthouse); for Opera Queensland, *Don Giovanni*; for Melbourne Theatre Company, *Sunday* (sets), *Storm Boy* (with Queensland Theatre), *Jasper Jones*, *Abigail's Party* (sets); for Sydney Opera House and Red Line Productions, *Amadeus* (costumes); for Bell Shakespeare, *Anthony and Cleopatra*, *Richard III*; for Malthouse, *Anna K*, *Meow Meow's Little Mermaid* (with Belvoir), *Knives in Hens* (with South Australian Theatre Company). Anna won a Helpmann Award for Best Set Design, two Green Room Awards and a Sydney Theatre Award for Best Costume Design.



VERITY HAMPSON

Lighting Designer

Verity Hampson is an award-winning lighting designer for theatre, dance, opera, and television. A selection of Verity's credits for theatre include: *City of Gold* (Sydney Theatre Company/Black Swan); *Fences*, *a Raisin in the Sun*, *Grand Horizons* 7 Stages of *Grieving*, *Home*, *I'm Darling*, *Blackie Blackie Brown*, *Machinal* (Sydney Theatre Company); *Wake in Fright* (Malthouse); *Death of a Salesman* (Queensland Theatre); *Titus Andronicus*, *Julius Caesar*, *A Midsummer Night's Dream* (Bell Shakespeare); *Winyanboga Yurringa*, *An Enemy of the People*, *Sami in Paradise*, *Faith Healer*, *Ivanov*, *The Blind Giant is Dancing*, *The Drover's Wife* (Belvoir); *Lizzie* (Hayes Theatre Co.); *Ghosting the Party*, *Orange Thrower*, *Dogged*, *Superheroes* (Griffin); *Fly Away Peter* and *In the Penal Colony* (Sydney Chamber Opera); *Orpheus and Eurydice* (Spectrum Now Festival); *Daisy Bates at Ooldea*, *Orfeo ed Euridice*, *King Arthur* (Sydney Conservatorium).

Verity is a recipient of the Mike Walsh Fellowship; three Sydney Theatre Awards; a Green Room Award; and an APDG Award for Best Lighting Design.



DAVID BERGMAN

Video Designer

David is a video, music and sound designer for theatre, dance, opera, installation, and film. A selection of David's theatre credits include: video design for *Strange Case of Dr Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*, sound design for *Playing Beatie Bow* (Sydney Theatre Company); video and sound designer for *The Gospel According to Paul* (STCSA/Soft Tread); composer and sound designer for *Scenes from the Client Era*, sound designer for *Into the Woods*, video designer for *Blue* (Belvoir); sound designer for *The Lovers* (Bell Shakespeare); video designer for *Swansong*, *Knowledge Ground* and *Spirited* (Bangarra Dance Theatre); video designer for *Breaking Glass* (Sydney Chamber Opera); video designer for *A Winter's Journey* (Musica Viva); composer and sound designer for *Superheroes*, composer, video and sound designer for *First Love is the Revolution*, sound designer for *Green Park* (Griffin Theatre Company); sound designer for *RENT* (Sydney Opera House); sound designer for *Dubbo Championship Wrestling*, *The Rise and Disguise of Elizabeth R.*, *Catch Me If You Can* (Hayes Theatre Co). David has won two Sydney Theatre Awards for Best Design and Best Sound Design. He is a National Institute of Dramatic Art graduate and teaches at NIDA.



CATHERINE PETTMAN

Cinematography

Film producer Catherine Pettman is the co-founder of Rummin Productions, an internationally award-winning Australian production company screening films for audiences around the world. With a commitment to producing dynamic, innovative and striking content, their films are characterised by a strong social conscience with narratives that explore the fragility and determination of the human experience. Rummin collaborates with exceptional talent to create visually compelling imagery and stories which resonate and motivate audiences across cultural and geographical landscapes.



RICHARD ROBERTS

Set Design Consultant

Richard Roberts is an award-winning designer and educator whose work spans theatre, dance, opera, film and television. A selection of Richard's recent designs include: for Opera Australia, *Rigoletto*, *Don Pasquale*, *The Magic Flute* and *Die Fledermaus* (with West Australian Opera); for Victorian Opera, *Cunning Little Vixen*; *Nixon in China*, *The Magic Flute*, *Baroque Triple Bill*, *The Marriage of Figaro*; *The Coronation of Poppea* and *Don Giovanni*; for Opera Queensland, *Ruddigore*; for New Zealand Opera, *Rigoletto*; for the Australian Ballet, *Don Quixote*, *Requiem*, *Molto Vivace*; for Queensland Theatre, *Othello*, *Death of a Salesman*, *Noises Off* (with Melbourne Theatre Company), *Much Ado About Nothing*, *Tartuffe*; for TML, *Fiddler on the Roof*; for Melbourne Theatre Company, *Last Man Standing*, *Solomon and Marion*, *Next to Normal*, *The Gift*, *Frost/Nixon/Nixon*, *Macbeth*; for Sydney Theatre Company, *Australia Day* (with MTC), *Trust West*, *Riflemind*; and for Black Swan, *The Caucasian Chalk Circle* and *Glengarry Glen Ross*.

CAST



STEVE DAVISLIM

Idomeneo

Steve Davislim, among the leading tenors of his generation, is acclaimed throughout the world on both concert and operatic stages for his beautiful lyric voice, strong stage presence and remarkable agility.

His repertoire embraces works from the baroque, classical, romantic and contemporary periods and he has worked with conductors including Claudio Abbado, Nikolaus Harnoncourt, Bernard Haitink, Philippe Herreweghe, Lorin Maazel, Christian Thielemann and Sir Georg Solti. His recordings range from Szymanovsky's *Symphony No.3* to Handel's *Rodelinda* to a DVD of Berg's *Lulu*.

This year, Steve also returns to Australia to perform recitals and appear with the Sydney Symphony under Simone Young in *Das Rheingold*.



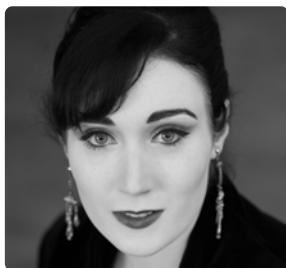
CATHERINE CARBY

Idamante

Catherine Carby has performed with the Royal Opera House, Covent Garden, English National Opera, Scottish Opera, Teatro São Carlos, Lisbon, National Opera Canberra, Opera Australia, Victoria State Opera, State Opera South Australia and Opera Queensland.

This season Catherine returns to the Royal Opera House, Longborough Festival Opera and Buxton International Festival.

She has appeared with the BBC Concert Orchestra, the Philharmonia and Royal Philharmonic Orchestras, Orchestra of the Age of Enlightenment, Gardner Chamber Orchestra Boston, Sydney and New Zealand Symphony Orchestras. Her recordings include *The Love for Three Oranges*, *Les contes d'Hoffmann* and *Der Rosenkavalier* for Opera Australia, and The Royal Opera's *Die Walküre* (Siegrune).

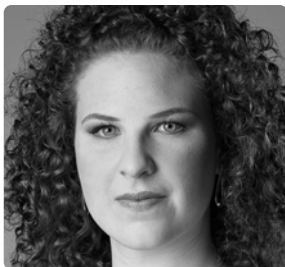


KATHRYN RADCLIFFE

Ilia

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 Frasquita in *Carmen* for the Tasmanian Symphony.

In 2021, she sang Leïla in Victorian Opera's production of *The Pearl Fishers*. In 2022, she appeared in *Elektra* for VO and was soprano soloist in Melbourne Symphony's *Messiah* and Melbourne Bach Choir's *Creation*. She made her Vienna debut in *The Cunning Little Vixen*.



OLIVIA CRANWELL

Elettra

Olivia Cranwell holds a Master of Music (Opera Performance) from the University of Melbourne and was winner of the Vienna State Opera Award 2020.

While in Vienna, her performances included Ortlinde (*Die Walküre*), which she has since sung for Opera Australia. This year Olivia will also be heard as Helmwige (*Die Walküre*) and 3rd Norn (*Götterdämmerung*) for Melbourne Opera, and Mrs Naidoo (*Satyagraha*), 3rd Norn and Sieglinde (*Die Walküre*) for Opera Australia.

Appearing regularly with Victorian Opera, Olivia has also been heard with Canberra Symphony Orchestra, City of Stonnington, the Murray River International Music Festival, Mildura, In Good Company, More Than Opera and the VCA Symphony Orchestra.



MICHAEL DIMOVSKI

Arbace

Michael is a Melbourne-based artist who graduated from the University of Melbourne in 2017. He is the recipient of the 2022 Victorian Opera Michael Stubbs and Malcolm Roberts Opera Prize, seeing him perform a number of roles with Victorian Opera in their 2022 season. Michael was also the recipient of Melbourne Opera's 2022 Rotary NGSE scholarship to travel and perform in Germany.

Michael's most recent engagements include: Vendor in the premiere of *A Christmas Carol* (Koehne), Don Ramiro (Cover) in *La Cenerentola*, Ma Wencai in the premiere of *The Butterfly Lovers* (Mills), Aegisth (Cover) in *Elektra*, Lo Spaventapasseri in *Il Mago di Oz*, Don Ottavio in *Don Giovanni* at the Opernakademie Henfenfeld, Germany, Malcolm in *Macbeth*, Froh (Cover) in *Das Rheingold*, and Jaquino in Beethoven's *Fidelio*.

In addition to his recent solo operatic performances, Michael has toured nationally throughout Australia as a member of the Australian singing group The Ten Tenors, as well as participating in the chorus for Opera Australia's Melbourne Autumn seasons of *Lohengrin*, *Mefistofele*, *Aida* and *Ernani*.



JAMES EGGLESTONE

High Priest of Neptune

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 (A *Midsummer Night's Dream*) 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

Voice of Oracle (Neptune)

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 Bruckard'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* for West Australian Opera and returned to Perth as Germont (*La traviata*).

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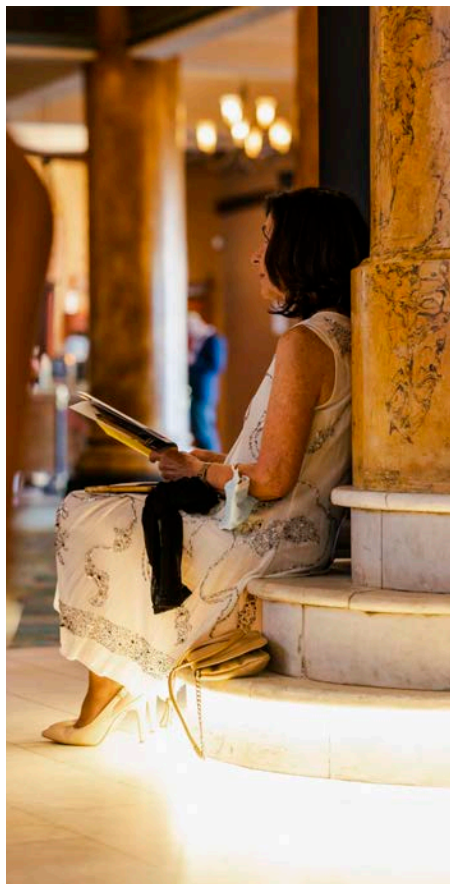
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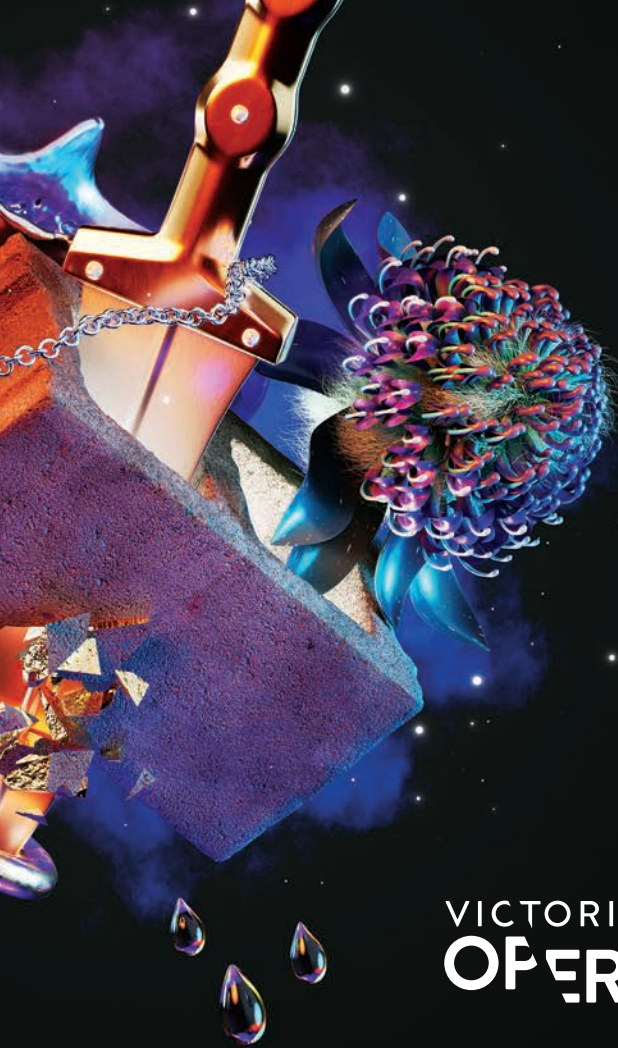
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