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OPERA

# CAPRICCIO



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VICTORIAN OPERA, WITH PERFORMANCE PARTNER  
AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM) PRESENTS

# CAPRICCIO

OPERA IN ONE ACT

Composer **Richard Strauss** Librettist **Clemens Krauss**

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## CREATIVES

Conductor  
**Simone Young AM**  
Assistant Conductor  
**Simon Bruckard**

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## CAST

The Countess  
**Vida Miknevičiūtė**  
The Count  
**Samuel Dundas**  
Clairon  
**Deborah Humble**  
Flamand  
**Michael Schade**  
Olivier  
**Stephen Marsh**

The Theatre Director (La Roche)  
**Simon Meadows**  
Italian Singer  
**Carlos E. Bárcenas**  
Italian Singer  
**Kathryn Radcliffe**  
Monsieur Taupe  
**Michael Petruccelli**  
The Major Domo  
**Teddy Tahu Rhodes**

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## CHORUS

Paul Batey, Paul Biencourt, Alastair Cooper-Golec\*, Nicholas Cowall, Eamon Dooley, Douglas Kelly,  
Aleksander Pokryshevsky, Kiran Rajasingam

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

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## ORCHESTRA

Australian National Academy of Music (ANAM)

*The ANAM Orchestra and Simone Young are generously supported by Henkell Brothers Investment Managers*

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**31 AUGUST**

**PALAIS THEATRE, ST KILDA**

2 hours and 10 minutes, with no interval

Sung in German with English surtitles

*This production is proudly supported by Hans Henkell*

# CEO'S MESSAGE

Welcome to this concert presentation of Richard Strauss' *Capriccio*. This charming work, with libretto by Clemens Krauss, also goes by the name of 'A Conversation Piece for Music.' The theme of the work centres around the argument of which is greater, words or music? At times robust, the conversation is always passionate and the arguments for both are very compelling – much like our current political climate, in which we find the debate sometimes heated but always very passionate.

It is a great honour to have Simone Young AM lead this incredible cast and orchestra of the Australian National Academy of Music (ANAM). It is the first time Simone has joined Victorian Opera, and we hope it will not be the last. To have her skills in this style of music and flair on the podium will indeed be a treat for all audience members. We are thrilled to have Vida Miknevičiūtė find time in her schedule to join the cast, following on from her triumphant performance of *Salome* for Victorian Opera in 2020 just prior to the global lockdown. Joining her, we welcome Michael Schade for the first time to our Victorian Opera family. The remaining cast of highly skilled and renowned Australians will present a scintillating evening of opera in concert.

Our relationship with ANAM goes back to 2018, when they first worked with Richard Mills on *Pelléas et Mélisande*. These musicians in the early stages of their careers bring with them an energy that is nothing short of delightful to witness. I wish to acknowledge Nick Bailey and Lucy Ericson for their dedication to these musicians and the collaboration with Victorian Opera. Our humble thanks to you both.

Victorian Opera enjoys ongoing support from the Australia Council for the Arts and the Victorian Government through Creative Victoria. Our founding supporters of the Robert Salzer

Foundation are at the centre of our work.

We enjoy support from all our patrons from the Leadership Syndicate, Artistic Director's Circle patrons and all our trusts, foundations and corporate sponsors. A particular mention goes to Hans and Petra Henkell, who have supported the Strauss trilogy projects across three presentations. Your support is paramount to the ongoing success of these.

We hope you enjoy this presentation and that it inspires you to debate the benefits of music and words for all in our daily existence.



**ELIZABETH HILL-COOPER**  
CEO  
Victorian Opera

# ARTISTIC DIRECTOR'S MESSAGE

*Capriccio*, "A Conversation Piece for Music" was the final work of Strauss for the theatre. It was conceived during the dark years of World War Two, having its premiere in Munich in 1942. Strauss was no longer able to collaborate with Hofmannsthal or Zweig, so turned to conductor Clemens Krauss as librettist. Krauss was, understandably, hesitant initially but soon became immersed in the subject of the relation between words and music – as an opera conductor, it was his daily concern after all. The project seemed to offer all those involved an oasis of sanity and beauty in a violently unpredictable time. The director of the first production, Rudolf Hartmann, writes:

"I learnt how intense concentration could make one forget the war completely and how a very special work like *Capriccio* could take shape and life from its librettist and composer."

Even in the difficult days of war, a masterpiece was emerging that, by the force of its sheer otherness, became a kind of relief to the prevailing misery.

The first performances were scheduled around the Allied air raids on Munich, which began punctually at 10pm – so an early starting time (7pm, finish by 9.30) was agreed upon, and Krauss insisted that the opera be given without an interval to get the public out of the theatre and home by 10pm.

Strauss was acutely aware of the seeming incongruity of writing a piece around the Gluck – inspired operatic reforms in the Paris of 1775 in the Munich of the early 1940s. He wrote to his former colleague Stefan Zweig:

"Is there any sense at all in writing this piece while the war is on? Who will be interested anyway?"

In those momentous and terrible days, Krauss persuaded Strauss to start work on an idea that had been a personal preoccupation for many years, the dynamic of the relationship between text and music in the operatic form. In a letter, Strauss comments dryly:

"Perhaps you are right. Well let's write it for ourselves and a few other people who haven't yet lost their reason, let's do it for our own amusement"

Retrospectively, the creative task undertaken emerges as an affirmation of civilisation in a climate hostile to its values. The creation of a world of elegance and beauty where the art of opera was a central issue of concern to a society became the great composer's farewell to the theatre and his last testament. Strauss was acutely aware of the finality of his last opera. He wrote in a letter in July 1941:

"Is this D flat major [the key of the great concluding monologue of the Countess] not the best conclusion to my life's work for the theatre? After all, one can only leave one testament!"

Great art affirms civilisation, whose order permits space for human growth through interaction. Others have made comparable gestures to preserve the legacies of culture in dark times. During World War Two, composer Virgil Thompson stayed in Paris by choice, lived simply and practised Mozart. This was his own remedy against destruction, superficially powerless at the time, but remembered today as a single gesture of defiance against evil by someone who could have returned to America and an easy life. Thus too *Capriccio*, a humane and poetic utterance achieved in the context of a world bent on destruction in 1942, has a clear and enduring resonance and relevance for our community today. It is a testament to the power and value of love, poetry and music expressed through the human voice celebrating a wonderful harmonious union of word and tone – a great gift to humanity from a great composer and true nourishment for our souls in an increasingly vulgar, stupid and dangerous world.

Enjoy.



**RICHARD MILLS**  
Artistic Director  
Victorian Opera

# CONDUCTOR'S MESSAGE

*Capriccio* is a paradox, and one I have battled with for decades. I fell in love with it when I visited the Salzburg Festival in 1986 and saw the glorious Anna Tomova-Sintow in Schaaf's production, beautifully conducted by Horst Stein. But the question remained in my mind – how could Strauss have been so unconcerned by the horrors of the Second World War to have written a "Conversation Piece" in 1942 about which was more important, words or music?

I struggled with this for many years, always declining to conduct a work that seemed to be almost criminally frivolous. And yet the ravishingly beautiful music, the charming, elegant and witty text, and my memory of that wonderful Salzburg performance kept me fascinated by the work. My very dear friend Michael Schade has sung *Flamand* many, many times, and I discussed my reservations with him.

He had a completely different take on the work. To quote from an email Michael sent me: "I can't even begin to tell you how excited I am to be performing THIS particular Strauss with you. It really is literally the best of Richard Strauss' life-time genius bottled into a huge long wordy one act opera... I always call it 'the Rose in the bunker'... for he composed it as the bombs were falling on his beloved Munich. He, meanwhile, just built a gorgeous world for himself and human-kind forever... a parting present."

And that for me was the clue to understanding this opera. Strauss was not ignoring the war, he was creating a world full of beauty, poetry and whimsy despite the war. While horror was all around, he wanted to remind us of a time when theatre, words, music and beauty existed, and perhaps offer us hope that such a time would come again.

There is a marvellous word in German – 'Wehmut'. It is a typical 'portmanteau' word: two words put together to create a new word with a different meaning. 'Weh' means pain, and 'Mut' is courage; the usual English translation of 'Wehmut' is nostalgia, but it is much more complex and layered than that. It is the gentle warmth one feels when remembering past joy; it is a longing for a happiness that will not return and also the calm resignation and acceptance of that.

It is the Marschallin's monologue when she ponders the Silver Rose and her own engagement, life and acceptance of her future. It is the emotional maturity that encompasses joys that are past, acceptance of the presence and tranquillity in the face of the unknown future. It is overwhelmingly human.

And so, I approached the score anew. From my new viewpoint, the exquisite string sextet that opens the work, the passion and rivalry of the two friends both vying for professional prominence and the love of the Countess, the serenity of the Moonlight interlude, and the startling self-examination of the Countess' final monologue, are linked and shaded by Strauss' mourning for a world that was gone. He built for us a reminder of gentler times, a decorative salon where beauty and humanity is celebrated.

So at last, I feel comfortable with loving this opera.



**SIMONE YOUNG AM**  
Conductor

# PRODUCTION

## PRODUCTION TEAM

Stage Manager

**Marina Milankovic**

Broadcast Audio Engineer

**Adele Conlin**

Front of House Audio Engineer

**Daniel O'Callaghan**

Surtitle Operator

**Shakira Dugan**

## MUSIC STAFF

Head of Music

**Phoebe Briggs**

Repetiteur

**Tom Griffiths**

## ACKNOWLEDGEMENTS

Surtitles courtesy of  
Opera Australia, text by  
Brian FitzGerald  
CVP  
Monitor City



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# ORCHESTRA

## Violin

Sulki Yu<sup>#</sup> *Concertmaster*  
Felix Pascoe (VIC)  
Fiona Qiu (QLD)  
Adrian Biemmi (WA)  
James Armstrong (NSW)  
Lydia Sawires (NSW)  
Liam Pilgrim (NSW)  
Harry Egerton (QLD)  
Liam Freisberg (QLD)  
Phoebe Masel\* (alum)  
Nicholas Miceli\*  
Sujie Kim\*

## Violin 2

Megan Yang (NSW) *Principal*  
Lynda Latu (SA)  
Donica Tran (ACT)  
Peter Gjelsten (NZ)  
Sola Hughes (QLD)  
Louise Turnbull (VIC)  
Natalie Mavridis (NSW)  
Najia Hanna\*  
Scarlett Gallery\*  
Jessica Leigh\*

## Viola

Andrew Crothers (WA)  
*Principal*  
Murray Kearney (NSW)  
Harry Swainston (QLD)  
Ariel Postmus (WA)  
Phoebe Green\*  
Sebastian Coyne (VIC)  
Daniel You (QLD)  
Sandra Ionescu\*

## Cello

Isaac Davis (NSW) *Principal*  
Nadia Barrow (SA)  
Joseph Kelly (VIC)  
Joshua Jones (QLD)  
Shuhei Lawson (QLD)  
Jack Overall (SA)  
Noah Lawrence (VIC)

## Double bass

Damien Eckersley (Faculty)  
*Principal*  
William Taber (NZ)  
Oakley Paul (WA)  
Caroline Renn\* (alum)  
Adrian Whitehall (NSW)

## Flute

Anna Rabinowicz (VIC)  
*Principal*  
Maria Zhdanovich (SA)

## Piccolo

Laura Cliff (NSW)

## Oboe

Alex Allan (WA) *Principal*  
Oscar Gillespie (VIC)

## Cor Anglais

Alexandra King (VIC)

## Clarinet

Romola Smith\* *Principal*  
Georgia White (VIC)  
Clare Fox (NSW)  
Dario Scalabrini (QLD)

## Bass Clarinet

Freya Parr\*

## Bassoon

Tasman Compton (TAS)  
*Principal*  
Kina Lin-Wilmoth (VIC)

## Contrabassoon

Andre Oberleuter (QLD)

## Horn

Nicola Robinson (QLD)  
*Principal*  
Ryan Humphrey (QLD)  
Stefan Grant (NSW)  
Calen Linke (WA)  
Rosemarry Yang (VIC)

## Trumpet

Nicholas Corkeron (QLD)  
Koominka (NSW)

## Trombone

Jordan Mattinson (NSW)  
*Principal*  
Harrison Steele-Holmes (VIC)

## Bass Trombone

Angus Pace\*

## Timpani

Steven Bryer (QLD)

## Percussion

Jesse Vivante (WA)  
Aditya Bhat (VIC)

## Harp

Melina van Leeuwen\* *Principal*  
(alum)  
Julie Raines\*

## Harpsichord

Reuben Johnson (QLD)

# Appears courtesy of  
Orchestra Victoria

\* Guest musician

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# SYNOPSIS

The theme of *Capriccio* can be summarised as, 'Which is the greater art, poetry or music?' This was a topic of discussion at the time of the setting, as in a 1786 Salieri opera named for the issue, *Prima la musica e poi le parole* (First the Music and Then the Words). This question is dramatised in the story of a Countess torn between two suitors: Olivier, a poet, and Flamand, a composer.

At the Countess Madeleine's château, a rehearsal of Flamand's newly composed sextet is in progress. (This sextet is played in concert form as a piece of chamber music, and before the curtain rises.) Olivier and Flamand debate the relative powers of words and music. They engage in a rather furious argument, which is semi-spoken rather than sung in definable arias. The theatre director La Roche wakes from a nap and reminds them both that impresarios and actors are necessary to bring their work to life. Olivier has written a new play for the Countess's birthday the next day, which La Roche will direct, with the Count and the famous actress Clairon performing. La Roche, Olivier and Flamand proceed to a rehearsal.

The Count, the Countess's brother, teases his sister about her two suitors, Flamand and Olivier, and tells her that her love of music is due in part to the attention Flamand pays her. She in turn tells her brother that his love of words is in keeping with his attraction to the actress Clairon. The Countess admits that she cannot decide which of her suitors she prefers. Clairon arrives, and she and the Count

read a scene from Olivier's play, which culminates in a love sonnet. They leave to join La Roche at the rehearsal.

Olivier tells the Countess that he means the sonnet for her. Flamand then sets the sonnet to music, while Olivier declares his love for the Countess. Flamand sings them his new composition, accompanying himself on the harpsichord. Olivier feels that Flamand has ruined his poem, while the Countess marvels at the magic synthesis of words and music. Olivier is asked to make cuts to his play and leaves for La Roche's rehearsal. Flamand declares his love for the Countess and asks her which she prefers, poetry or music. She asks him to meet her in the library the next morning at 11, when she will give him her decision. She orders chocolate in the drawing room.

The actors and La Roche return from their rehearsal and the Count declares himself bewitched by Clairon. Madeleine tells him of her reluctance to choose between her two suitors, and the brother and sister gently tease each other again. Refreshments are served as dancers and two Italian singers entertain the guests. The Count, Countess, Flamand, Olivier, Clairon and La Roche reflect on the respective merits of dance, music and poetry. The discussion is lively, even aggressive. The Count declares that "opera is an absurd thing".

La Roche describes his planned two-part birthday entertainment for the Countess, the 'Birth of Pallas Athene' followed by the 'Fall of Carthage'. The guests laugh and mock his extravagant ideas, but La Roche, in a monologue, attacks what he sees as the weakness of these contemporary youngsters, whose creations fail to reach the heart; he defends his faith in the theatre of the past and his own work as a mature director and a preserver of the great artistic traditions. He challenges Flamand and Olivier to create new masterworks that will reveal real people in all their complexity. The Countess manages to reconcile the three, urging them to make peace, pointing out how their arts are interdependent; she commissions the pair to collaborate on an opera. They search for a plot and it is the Count – who, according to his sister, "isn't very musical; he prefers military marches" – who hits on the bold idea of an opera depicting the very events of that afternoon, the characters to be real people "like us", just as La Roche wishes.

The Count and Clairon depart for Paris with the theatre company. As they clean up the room after the guests have left, the servants comment on how absurd it would be to portray servants in an opera. "Soon everyone will be an actor," they sing. They deride their employers for 'playing' at the theatre and discuss who the Countess might be in love with. The Major-Domo discovers the prompter, Monsieur Taupe, who has fallen asleep and has been left behind. Taupe explains that it is actually he who is the most important person in the theatre, since without him, there would be no entertainment. The Major-Domo

listens patiently and then arranges for food and his transport home.

As evening falls, the Countess returns, having dressed for supper, and learns from the Major-Domo that her brother has gone to Paris with Clairon, leaving her to dine alone. The Major-Domo tells her that Olivier wishes her to provide him with an ending to the opera in the library the next morning at 11. Alone, and still undecided about both the ending of the opera and her choice of lover, she sings of the inseparability of words and music. In like manner she tells herself that if she chooses one, she will win him but lose the other. She consults her image in the mirror, asking, "Is there any ending that isn't trivial?" The Major-Domo announces that 'Dinner is served' and the Countess slowly leaves the room.

# CREATIVE TEAM



**SIMONE YOUNG AM**

Conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg 2005–2015. Her Hamburg recordings include the *Ring cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, Berlin Staatsoper and in Hamburg.

This season she returns to the Berlin, LA, Oslo and Stockholm Philharmonic Orchestras, Orchestres National de France and Lyon, Zürich Tonhalle Orchestra, Madrid, Gothenburg, Dallas and Washington National Symphony Orchestras, and Orchestre Suisse Romande. Opera engagements will take her to La Scala Milan (*Peter Grimes*), the Metropolitan Opera New York (*Der Rosenkavalier*), Vienna State Opera (*Die Fledermaus* and *La Fanciulla del West*) and Berlin State Opera (*Khovanshchina*). She will also lead the ANAM orchestra in their co-production with Victorian Opera of Strauss' *Capriccio*.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, she has most recently appeared at the Vienna State Opera: *Peter Grimes*; Opéra national de Paris: *Parsifal* and *Salome*; Bavarian State Opera, Munich: *Tannhäuser*, Berlin State Opera: *Der Rosenkavalier* and Zurich Opera: *Salome*.

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France

*ANAM Orchestra and Simone Young are generously supported by Henkell Brothers Investment Managers*



## SIMON BRUCKARD

Assistant Conductor

In 2022 Simon conducted *La bohème* for the State Opera of South Australia with the Adelaide Symphony Orchestra, Weill's *Seven Deadly Sins* for Red Line Productions, and was assistant conductor on *Lohengrin* for Opera Australia.

In 2021 Simon's opera *Cassandra* premiered at Victorian Opera, and he also conducted the world premiere alongside *Echo and Narcissus* by Kevin March. Simon's arrangement of *Hansel and Gretel*, commissioned by Lyric Opera of Chicago, was performed in Chicago.

Simon's opera *The Selfish Giant* premiered in 2019. It won a Green Room Award for Musical Achievement – New Australian Opera. It had a highly successful return season at the Arts Centre Melbourne in May 2022.

Simon is currently Simone Young's assistant conductor for the Sydney Symphony Orchestra.

## CAST



## VIDA MIKNEVIČIŪTĖ

The Countess

Lithuanian soprano Vida Miknevičiūtė is a regular guest at the Berlin State Opera, Vienna State Opera, Teatro alla Scala in Milan, Salzburg Festival, Bavarian State Opera, Teatro San Carlo in Napoli, Opéra national de Paris, Deutsche Oper Berlin, Hamburg State Opera, Semperoper Dresden, Opernhaus Zürich with roles like Salome, Chrysothemis, Kaiserin, Sieglinde, Elsa, Senta, Elisabeth, Marietta Lisa (*Queen of Spades*). She has worked with conductors such as Simone Young, Daniel Barenboim, Adam Fischer, Franz Welser-Möst, Peter Schneider, Kent Nagano, Christian Thielemann, Vladimir Jurowski, Thomas Guggeis and others. In 2020 she made her acclaimed debut as Salome at Victorian Opera, for which she received a Green Room Award.



## SAMUEL DUNDAS

The Count

Samuel Dundas was a member of both Victorian Opera's Artist Development and Opera Australia's Moffatt Oxenbould Young Artist Programs. He now performs leading roles with Opera Australia, all the Australian State Opera companies and New Zealand Opera, and appears regularly with the major Australian symphony orchestras and choral societies.

Most recently Samuel has been heard in Mozart and Fauré Requiem (TSO), Beethoven's Ninth Symphony, (Auckland Philharmonia), Perth Festival *Galileo* excerpts (Mills), Wolfram (*Tannhäuser*) for Opera Australia, Rossini's *Petite Messe Solennelle* (Festival of Voices), Aphron (*The Golden Cockerel*) and Chamber Landscapes for Adelaide Festival, and the title role in Voss and Marcello (*La bohème*) for State Opera South Australia.



## DEBORAH HUMBLE

Clairon

Mezzo-Soprano Deborah Humble is one of Australia's most successful international artists. Her engagements include appearances with Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, Hong Kong Philharmonic Orchestra and the Théâtre du Châtelet in Paris.

Most recently, Deborah has appeared in Strauss' *Elektra* and Honegger's *Jeanne d'Arc du bûcher* in Hamburg, *Das Rheingold*, *Siegfried* and Beethoven's *Symphony No. 9* in Hong Kong, *Siegfried* in Boston and *Peter Grimes* for the Sydney Symphony.

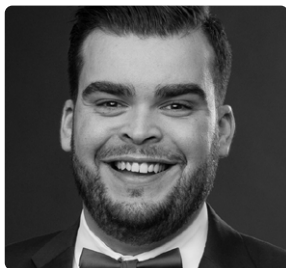
In 2022/2023, she sings Klytämnestra in *Elektra* and Clairon in *Capriccio* for Victorian Opera, Mahler Symphonies No. 2 and 8 and Verdi's *Requiem* in Sydney, and full *Ring Cycles* for Melbourne Opera and Opera Australia.



## MICHAEL SCHADE

Flamand

Hailed as one of the world's leading tenors, German-Canadian Michael Schade performs on every major opera stage and in the most prestigious concert halls of the world. He has earned a reputation as a stellar concert and recital soloist with his vast repertoire ranging from Bach's *Passions* to Mahler's *Lied von der Erde*. Michael Schade performs with leading international orchestras under renowned conductors such as Bolton, Harding, Jansons, Järvi, Manacorda, Muti, Nagano, Nézet-Séguin, Rattle, Thielemann and Young. He features in numerous important recordings.



## STEPHEN MARSH

Olivier

Stephen made his professional debut in Victorian Opera's *The Sleeping Beauty* in 2017 and was one of its developing artists for both the 2017 and 2018 seasons. To date he has performed over 15 roles with the company, including Dandini (*La Cenerentola*), Zurga (*Les Pêcheurs de perles*), The Tin Man (*Il mago di Oz*), The Woodcutter (*The Sleeping Beauty*) and The Giant in the Australian premiere of *The Selfish Giant* by Simon Bruckard and Emma Muir-Smith. In 2021 Stephen made his European debut as Marcello (*La bohème*) at the Verbier Festival in Switzerland.

Stephen was the inaugural winner of Victorian Opera's Michael Stubbs and Malcolm Roberts Opera Prize. The 2023 recipient of the Opera Foundation's Deutsche Oper Berlin Award, Stephen will join this company for its 2024/2025 season. Stephen was a scholar with Melba Opera Trust in 2018 and 2019 and was also an inaugural member of Melbourne Opera's Richard Divall Emerging Artists Program.



## **SIMON MEADOWS**

The Theatre Director  
(La Roche)

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*).



## **CARLOS E. BÁRCENAS**

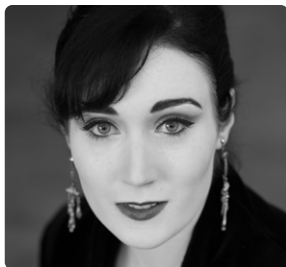
Italian Singer

Born in Cali, Colombia, Carlos studied marine biology before taking up singing and relocating to Australia. He holds a Bachelor of Music Performance and a Master of Music (Opera Performance) from the University of Melbourne.

Carlos has worked with many organisations in Australia, including Victorian Opera, Melbourne Lyric Opera, Opera Australia, The Australian Ballet, Melbourne Symphony Orchestra, Short Black Opera, University of Queensland, and Opera Queensland. He has also performed in Italy, Germany, and Colombia. His roles include the tenor solo in Verdi's *Requiem*, Marco (*The Gondoliers*), Michael (*Pecan Summer* by Deborah Cheetham), Steuermann (*The Flying Dutchman*), Edgardo and Normanno (*Lucia di Lammermoor*), Prince Charming (*Cendrillon*), Nadir (*The Pearl Fishers*), Elvino (*La Sonnambula*), Tebaldo (*I Capuleti e i Montecchi*), Arnold Melchtal (*William Tell*), Gastone (*La Traviata*) and Malcolm (*Macbeth*). Carlos received a Green Room Award for his performance of Steuermann.

Most recently, Carlos performed at *The Classics: Opera on the Silver Screen* in Victoria Gardens in Melbourne for the City of Stonnington and for Opera Queensland at Winton and Longreach for the Festival of Outback Opera.

Carlos will be appearing alongside Jessica Pratt in September for Victorian Opera's *Bravo Bellini*, conducted by Richard Mills.

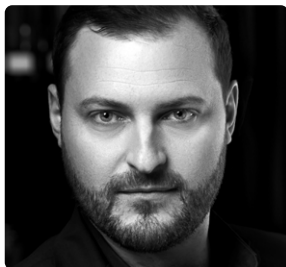


## KATHRYN RADCLIFFE

Italian Singer

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*.



## MICHAEL PETRUCCELLI

Monsieur Taupe

Recently a Young Artist with Oper Frankfurt and renowned for his 'pure, glowing tenor', Michael Petruccelli is one of Australia's emerging operatic stars. For Opera Australia, he has sung Stephen Goldring (*The Eighth Wonder*), Pedro (*Two Weddings, One Bride*) and Goro (*Madama Butterfly*).

In 2021/2022, Michael sang Almaviva in *The Barber of Seville* for West Australian Opera; for Victorian Opera, he appeared in *Parrwang Lifts the Sky*, Le Mesurier in *Voss* for State Opera of South Australia and Jason in *Medée* for Pinchgut Opera. In 2023 he returns to Victorian Opera in *Galileo* and *Capriccio* and to Pinchgut Opera for *The Pleasures of Versailles*.



## TEDDY TAHU RHODES

The Major-Domo

New Zealand bass Teddy Tahu Rhodes has performed with the international opera companies of San Francisco, Austin, Washington, Philadelphia, Dallas, Cincinnati, Houston, New York, the Hamburg Staatsoper, Bayerische Staatsoper (Munich), Théâtre du Châtelet (Paris), Theater an der Wien (Vienna), Welsh National Opera and Scottish Opera.

On the concert platform, he is a regular guest with all the major Australasian orchestras. Other engagements include recitals in Washington DC, three national tours with the Australian Chamber Orchestra and the BBC Proms. He debuted at New York's Carnegie Hall in 2009.

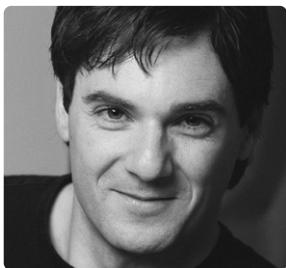
Awards include an ARIA award, two Helpmann Awards, the Limelight Award, a Green Room Award plus a MO Award (Operatic Performer of the Year).



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## 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 36 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

# ABOUT ANAM

**ANAM**  
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ACADEMY OF MUSIC

"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, Sydney Symphony Orchestra



The **Australian National Academy of Music (ANAM)** is a dynamic and outward-facing cultural institution, education and performance company, with a demonstrated commitment to engaging with its communities. Dedicated to training the most exceptional young musicians from Australia and New Zealand, ANAM is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia, Musica Viva Australia, Victorian Opera, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

Alongside NIDA, the Australian Ballet School, NAISDA Dance College and other leading institutions, ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

Find out more at [anam.com.au](http://anam.com.au)



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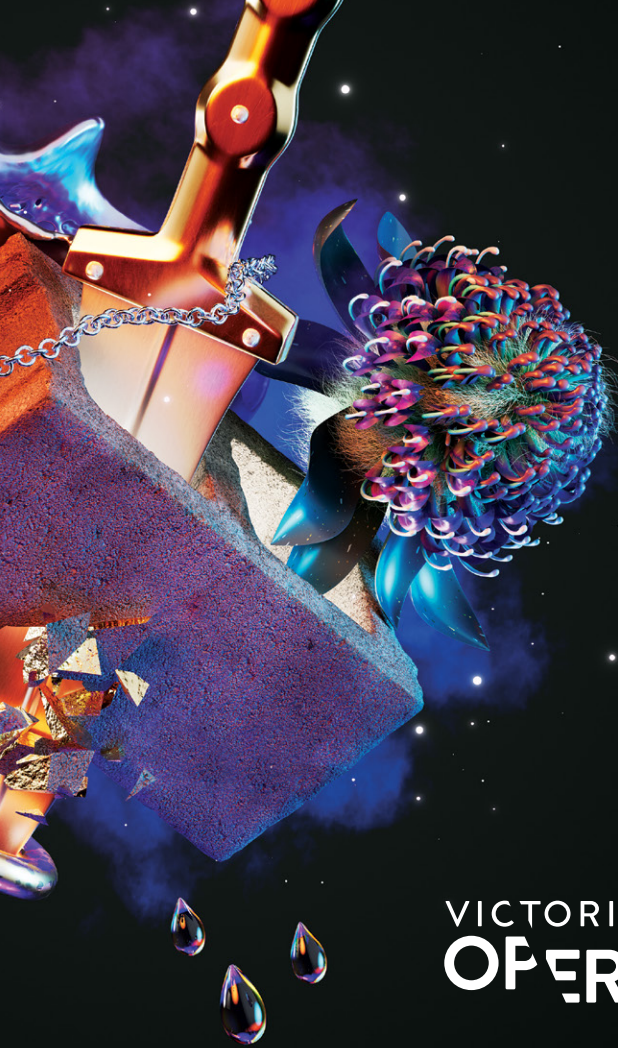
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