

VICTORIAN
OPERA



MALCOLM WILLIAMSON, AO (HON) CBE

ENGLISH ECCENTRICS

Victorian Opera respectfully acknowledges the Traditional Owners of the uncaded land on which we work and live: the people of the Eastern Kulin Nation. We acknowledge these original owners and custodians of the lands and waterways and their enduring cultural practices of caring for Country.

We pay respect to their Elders past and present.

VICTORIAN OPERA PRESENTS

ENGLISH ECCENTRICS

VO EMERGES

An Operatic Entertainment
By Malcolm Williamson
Libretto by Geoffrey Dunn, based on the book by Edith Sitwell
By arrangement with Josef Weinberger Ltd

CREATIVES

Conductor **Susan Collins**
Director **Stuart Maunder**
Set and Costume Designer **Louisa Fitzgerald**
Lighting Designer **Harrie Hogan**

CAST

Michaela Cadwgan*	Douglas Kelly**
Alastair Cooper-Golec	Bailey Montgomerie
Eamon Dooley	Joshua Morton-Galea
Genevieve Droppert	Alessia Pintabona^
Chloe James	Henry Shaw
Rachael Joyce^	

CHORUS

Christopher-Jack Andrew, Jack Jordan, Agnieszka Markwell, Nicholas Matters, Jessica Prinzi, Nicholas Sheppard, Anushka Tiwari, Angelique Tot, Michael Zuccala

ORCHESTRA

Victorian Opera Chamber Orchestra

Generously Supported By



** Michaela Cadwgan is proudly supported by Mary Davidson & family of the late Frederick R Davidson AM*

*** Douglas Kelly is proudly supported by Dr Michael Stubbs and Malcolm Roberts*

^ Alessia Pintabona and Rachael Joyce are generously supported by Joy Selby-Smith

4 – 6 JULY

UNION THEATRE, UNIVERSITY OF MELBOURNE (PARKVILLE)

1 hour and 40 minutes, plus a 20 minute interval
Sung in English

CEO'S MESSAGE

Welcome to this performance of Malcolm Williamson's *English Eccentrics*. The charm and larrikinism of this Australian work clearly pokes fun at English society and in doing so, creates a wonderful canvas for our VO Emerges cast to play havoc.

VO Emerges is in its third year of programming and this group of talented performers with less than 10 years of professional experience have worked for the past four weeks to create this delightful work with Victorian Opera's Artistic Director, Stuart Maunder. Stuart's expertise combined with this cohort's energy, drive and dedication makes for an extremely entertaining night in the theatre.

At Victorian Opera, we place a very high value on engaging with the professionals of our future and giving them the best opportunity to excel. Our funding partners at Creative Australia and Creative Victoria recognise the importance of developing pathways for performers, creatives and technicians to hone their craft under the guidance of an experienced opera and theatre director such as Stuart.

As always, our patrons, trusts and foundations and long-time supporters, The Robert Salzer Foundation, play an enormous part in Victorian Opera being able to deliver these programs on an annual basis. I want to make special mention of our Opera Prizer donors, Dr Michael Stubbs and Malcolm Roberts, The family of the late Frederick R Davidson AM and Joy Selby Smith who have supported several of our annual Opera Prize winners since 2020. Your generosity is why Australian artists are excelling across the globe in this incredible art form.

Please enjoy this evening and give in to the zany nature of the piece. Tell your friends and family about the next generation of opera stars and witness a stellar night in the theatre.

With best wishes,



ELIZABETH HILL-COOPER
Victorian Opera CEO

DIRECTOR/ARTISTIC DIRECTOR'S MESSAGE

'Eccentricity exists particularly in the English, and partly, I think, because of that peculiar and satisfactory knowledge of infallibility that is the hallmark and birthright of the British nation. It may be the ordinary carried to such a high degree of perfection that it becomes eccentricity. Again, any dumb but pregnant comment on life, any criticism of the world's arrangement, if expressed by only one gesture, and that of sufficient contortion, becomes eccentricity.'

Edith Sitwell

In the mid 1990's I attended a recital at Australia House in London where Janice Chapman, singer and famed teacher, featured works by Master of the Queen's Music, Malcolm Williamson. I didn't know there was such a position, and certainly was not aware an Australian composer was the current incumbent. And then he arrived, resplendent in colourful brocade coat and fez hat; loud, opinionated, fascinating, a veritable caricature of an eccentric composer. And I loved his music. That night sowed the seed of a 30-odd year fascination with Williamson, and especially with this quirky piece.

After three postponed productions I was finally able to direct the work at WAAPA in 2010. It proved the perfect opera to showcase young singers about to embark on a career in opera. Indeed at least six singers from that cohort are currently enjoying successful careers. So now, with its whimsical gallery of 39 eccentric characters from the byways of English history, *English Eccentrics* graces the Union Theatre stage as part of the VO Emerges programme; our commitment to fostering new operatic talent.

Edith Sitwell, the author of the original source for the opera *English Eccentrics* has a strong claim to that title herself. She shared many idiosyncrasies with the gallery of grotesques she assembled for her book: her own taste for bizarre headgear, for example, could certainly rival Miss Tylney Long's, and her gift for self-advertisement would have been envied by Romeo Coates. Having lived

through a financial scandal which resulted in the imprisonment of her mother, Sarah Whitehead's story must have been particularly poignant for her. No catalogue of eccentrics would be complete without her.

As I discovered on my first hearing of his music there is also an unmistakable whiff of eccentricity about the composer Malcolm Williamson. The opera, *English Eccentrics*, written in 1964, showcases the composer's considerable wit and versatility; from joyous choral fox-trots and rhumbas to tender and compassionate anthems.

Of his music Williamson said:

'Most of my music is Australian. Not of the bush or the deserts, but the brashness of the cities. The sort of brashness that makes Australians go through life pushing doors marked "pull".'

With Williamson's *English Eccentrics*, a work which smashes together English wit and Australian larrikinism, Victoria Opera is proud to 'push a few doors' to champion 25 new shining stars as part of our ongoing VO Emerges series. So welcome to 'Goose weather' when 'even the snow and black fingered clouds seem like old theatrical properties'.



STUART MAUNDER AM

Director, *English Eccentrics*
Victorian Opera Artistic Director

THE ECCENTRICS

ACT ONE

Scene One 'Goose Weather'

A parade of Dandies and Dandiettes including;

MISS TYLNEY LONG: Mad for her hatter

LORD PETERSHAM: Snuff is enough

THOMAS PARR and THE COUNTESS DESMOND: Putting the 'age' into marriage

REVEREND JONES: The Church of England has never been the same

MISS BESWICK: A firm believer in her own resurrection

LORD ROKEBY: A complete 'bath-kit' case

LADY LEWSON: Can't bathe, won't bathe

JOHN WARD: He holds freeholds, he wants to be sure

MRS DARDS: The reincarnation of fish stocks in stocks and in carnations

MAJOR PETER LABELLIÈRE: The only sane person in an insane world

Scene Two 'An Amateur of Fashion'

ROMEO COATES: An amateur Creole actor whose lack of talent and taste is no bar to popularity

Scene Three 'The God of this World'

One of the Tales of Heaven: the story of SARAH WHITEHEAD, abandoned by her brother. A bank clerk, he loved her too well and after frittering away their money was hanged for forgery. Unknowing, she would wait every morning outside the Bank of England where he worked hoping to see him once again and to find their fortunes restored.



ACT TWO

Scene One 'Quacks and a Beau'

DR DALMAHOY, DR GRAHAM and DR KATTERFELTO: Fraudulent doctors in the park. **BEAU BRUMMELL,** the great Dandy and the greatest Gossip.

Scene Two 'An Ornamental Hermit'

PHILIP THICKNESSE: An old military man and self professed ornamental hermit denounces his libeller Labellierre and mourns the imminent loss of his ornamental hermitage.

Scene Three 'The Traveller'

PRINCESS CARABOO who appeared mysteriously at the door of a cottage in rural Gloucestershire and speaking no recognisable language conveyed that she was a Princess from an unknown foreign land.

Scene Four The Beau Again

BEAU BRUMMELL: The Dandy in exile and in decline.



CONDUCTOR'S MESSAGE

For composer Malcolm Williamson, 1964 was a year of prolific output and success. His score for Robert Helpmann's ballet *The Display* was premiered at the 1964 Adelaide Festival. In addition to the English Opera Group commission for *English Eccentrics*, he collaborated with Yehudi Menuhin for his violin concerto, which was commissioned by Menuhin himself. It is no wonder that the lavish and colourful musical language of the Australian composer attracted both popularity and critical acclaim.

The 'operatic entertainment' of 1964 serves to amplify Williamson's distinctive yet eclectic musical dialect. Edith Sitwell's bizarre characters lend themselves effortlessly to a pastiche of musical styles and operatic themes. There's a Mad Scene, a Miracle Doctor (or three), a chorus commentary on the spectacle in classic Greek custom, and a Westside Story style introduction to a fabulously comic account of Shakespeare's most tragic death scene. Indeed, I feel it is Williamson's ability to juxtapose the morbid with the comical, highlighting the absurdity of life, that reveals the true genius of his creativity.

Dark humour: the term 'black comedy' came into common use in the 1960s. Williamson's notoriously quirky humour revealed itself through his musical language to pair perfectly with the trend, and Sitwell's *English Eccentrics* is the perfect medium. There are poignant moments, and it is fair to say that the ratio of blackness to comedy is mixed. The tragic finales of Sarah Whitehead that concludes the first act and of Beau Brummel that concludes the second are truly heart-wrenching; interestingly, these two scenes were the first to be composed. Yet, a pervading silliness shields the audience from utter heartbreak.

Although Williamson's music has sometimes been likened to that of Benjamin Britten, his output is too eclectic to be said to emulate any one composer. He does however seem to pay a

fitting tribute to Britten in the Prelude to Act One of *English Eccentrics*. The English Opera Group was formed in 1947 by Britten to specialise in small scale English opera. The first project of the group was Britten's chamber opera, *Albert Herring*. Commissioned 17 years later, the instrumental score to Williamson's *Eccentrics* is even smaller in scale but maintains some similarities of texture and timbre, especially in his grouping of clarinet, bassoon, and solo strings. For the rest, Williamson draws from myriad musical styles befitting the extravagant characters that his opera portrays.

Opera has always been very close to my heart. Having begun my musical career as one of the concertmasters for Opera Australia during the 1990s, I was fortunate to collaborate with countless great conductors, singers, directors, musicians, and creative staff. The 1990s and early 2000s was an exhilarating time to be part of that company, and it was a very formative stage of my own development as a musician. To be part of this exciting project with Stuart Maunder and Victorian Opera, bringing to life this remarkable work, is an exciting onward journey for me.



DR. SUSAN COLLINS
Conductor

PRODUCTION

PRODUCTION TEAM

Stage Manager

Rain Iyahan

Assistant Stage Manager

Claudia Howarth

Mechanist

Tiernan Maclaren

Alex Donnelly

Head Electrician

Jamie Turner

Lighting Programmer

Jack Willis-Hall

Surtitle Operator

Shakira Dugan

Costume Manager

Mel Serjeant

Wardrobe Supervisor

Tim Corne

Dressers

Xander Reichard

Olivia Peters

Hair and Makeup

Natalie Corteling

Costume Maintenance

Carla Noto

MUSIC STAFF

Head of Music

Phoebe Briggs

Repetiteur

Tom Griffiths

SEASON STAFF

Wig Build

Drew-Elizabeth Johnstone

Make Up Advisor

Deb Muller

Costume Intern

Sarah Browne

Costumiers

Simon Doe

Jemma Eton

Elizabeth Gooden

Fiona Holley

Olivia Peters

Xander Reichard

Nicole Serjeant

Becky Silveira

ACKNOWLEDGEMENTS

LexAV

Imported Theatre Fabrics

University of Melbourne

ORCHESTRA

Victorian Opera Chamber Orchestra

Clarinet

Jes Broeren

Bassoon

Lyndon Watts*

Trumpet

Tristan Rebien

Violin

Cameron Jamieson

Cello

Josephine Vains

Percussion

Arwen Johnston

Piano

Tom Griffiths

**Lyndon Watts appears courtesy of the Melbourne Conservatorium of Music, University of Melbourne*

CREATIVE TEAM



SUSAN COLLINS

Conductor

At age 14, Susan performed as soloist with the Sydney Symphony Orchestra under the baton of Patrick Thomas in the concert hall of the Sydney Opera House. Since that time, she has performed as soloist and recitalist throughout Australia, America, and Europe. Critically acclaimed commercial CD releases include the complete violin works of Raymond Hanson (Tall Poppies) with pianist, David Miller, the complete Schumann Piano Trios (ABC Classics) with Duncan Gifford and Sue-Ellen Paulsen, and Fritz Hart Music for Violin and Piano with Stephanie McCallum (Toccata Classics). Susan has recorded many times for ABC FM in live performance broadcasts and studio recorded recitals and appeared numerous times in the ABC's Sunday Live series. As a soloist, Susan has also been featured at events including *Opera in the Vineyards* with Yvonne Kenny, MONA's *Dark Mofo* and *Synesthesia* festivals, *Ten Days on the Island* and *Newcastle Music* festivals.

From 1992 until 2001, Susan held the position of Deputy Concertmaster of the Australian Opera and Ballet Orchestra and in 2003 was awarded the Australian *Centenary Medal* for her contribution to Opera and Ballet. She has performed as soloist with many Australian orchestras, and as concertmaster with orchestras including the QSO, TSO, ASO and OV.

Since 2003, while maintaining a performing, teaching and research career, she has enjoyed raising three beautiful daughters and prioritising her work in musical direction and conducting. A passionate educator, Susan held the position of Senior Lecturer, Head of Strings and Orchestras at the University of Tasmania Conservatorium from 2014 to 2021, where she was the conductor of the Conservatorium Symphony Orchestra and the Jan Sedivka Camerata. The Tasmanian appointment followed a six-year tenure at the University of Newcastle.

Conducting career highlights have included directing the Opening Ceremony of the Special Olympics Asia Pacific Games in 2013 and, since 2018, the annual Riverina Summer School for Strings and Concert Series where she is also Music Director of the Sounds of Summer Camerata and Concert Series. In 2021, Susan founded the Nova Muse Festival in Penguin, Tasmania as Artistic Director, violinist, and conductor, which takes place each October. After moving to Queensland in 2022, Susan has conducted the QYO, the Brisbane Philharmonic Orchestra's final 2022 Metro Concert and has recently accepted the position of conductor for the newly formed Gold Coast Health Orchestra.



STUART MAUNDER AM

Director

Stuart Maunder has been directing musical theatre and opera in Australia for over 40 years. He joined The Australian Opera as Stage Manager in 1978, becoming a Resident Director in 1981.

In 1992 he joined the Royal Opera House (UK) as a Staff Director while continuing to direct in Australia, UK, France and the USA.

In 1999 he was appointed Artistic Administrator of Opera Australia, becoming Executive Producer in 2004. His Opera Australia productions included *The Tales of Hoffmann*, *Manon*, *Gypsy Princess*, *Don Pasquale*, *My Fair Lady* and *A Little Night Music*. His OA productions of *Trial by Jury*, *Pirates of Penzance* and *HMS Pinafore* have been televised nationally on ABC TV.

From 2014 to 2018 Stuart Maunder was General Director of New Zealand Opera where he directed *Candide*, *Tosca*, *Sweeney Todd* and *The Mikado*.

In 2018, Stuart joined State Opera South Australia as Artistic Director, directing *Carmen in the Square*, *Cunning Little Vixen*, *The Mikado*, *Carousel*, *Sweeney Todd*, *Bohème on the Beach*, *Turn of the Screw*, *Macbeth* and *Voss*. In May 2023 he helmed Australia's first ever G&S Festival for the company, directing *Pirates of Penzance*, *H.M.S. Pinafore*, *Trial by Jury* and *The Sorcerer*.

In 2021 Stuart directed *The Gondoliers* for Scottish Opera and D'Oyly Carte Opera. This production was subsequently broadcast on BBC TV.

In October 2023, Stuart became Artistic Director of Victorian Opera.

His past productions for Victorian Opera have included *Sunday in the Park with George*, *Into the Woods*, *Sweeney Todd*, *A Little Night Music* and *The Cunning Little Vixen*.



LOUISA FITZGERALD

Set and Costume Designer

Louisa Fitzgerald (she/her) is a set and costume designer for theatre, opera and dance. Her practice is informed by a passion for design history and her skilled background as an artist and maker. Originally from Sydney, Louisa moved to Melbourne to complete a Master of Production Design at the Victorian College of the Arts. Louisa has worked previously with Victorian Opera as set designer for *The Grumpiest Boy in the World* (2023). Recent credits include Costume Design for The Australian Ballet's *Storytime Ballet: Cinderella* (2023), and Set and Costume Design for *Milked at fortyfivedownstairs* (2024). Louisa is a 2024 graduate ensemble member of Red Stitch Actors' Theatre.



HARRIE HOGAN

Lighting Designer

Harrie Hogan is a lighting designer working across theatre, circus, musical theatre and experimental performance. She grew up in Sydney before completing a Bachelor's degree at the Victorian College of the Arts in 2019. Her recent design credits include *Of The Land on Which We Meet* (Na Djinang Circus, 2023); *Someday We'll Find It* (Karla and Zachary, 2024); *World Problems* (Melbourne Theatre Company, 2024) as well as being an ongoing design collaborator with Pony Cam. She has been nominated for three Green Room Awards (*Kerosene* 2022, *Sirens*, 2023 and *Grace* 2023). Harrie is a keen collaborator and proud to be counted amongst the growing number of women in her field.

CAST



MICHAELA CADWGAN

Lady Lewson/Sarah Whitehead/
Mrs Worrall

Michaela Cadwgan graduated in 2020 with First Class Honours in BMus from The New Zealand School of Music—Te Kōki, Victoria University of Wellington (NZSM). She holds a BA in German and Italian and is an alumna of the New Zealand Opera School, where she received the Dame Sister Mary Leo Foundation Award. Her notable performances include Suor Angelica in the NZSM Puccini Double Bill, and collaborations with the New Zealand Symphony Orchestra, Opera Australia Orchestra, Auckland Philharmonia, and Orchestra Wellington. Michaela's accolades include first place in the Wellington Regional Aria Competition and runner-up at The Lockwood New Zealand Aria Finals. She also received the Saluzzo Opera Academy Scholarship, along with the Merenda Travel Prize and the MOST Audience Prize at the 2023 IFAC Handa ASC Finals.

In 2024, Michaela performed Julia Betram in the New Zealand premiere of Jonathan Dove's *Mansfield Park* with New Zealand Opera, and is also a Victorian Opera Emerging Artist. Michaela is proudly supported by Mary Davidson & the family of the late Frederick R Davidson AM.



ALASTAIR COOPER-GOLEC

The Rev. Mr Jones/Robert 'Romeo' Coates/Dr. Graham/Dr. Wilkinson

Alastair Cooper-Golec is a Melbourne-based tenor. He was the 2023 recipient of the Dr Michael Stubbs and Malcolm Roberts Victorian Opera Prize. He holds his Master of Music (Opera Performance) from The University of Melbourne, where he also holds a Bachelor of Music with Honours.

Alastair has worked extensively with Victorian Opera, appearing as Drebednyov in their adaptation of Shostakovich's *Melbourne, Cheremushki*, Brother Ben Owens in Weill's *Happy End*, *Candide*, *Idomeneo*, *Galileo*, *The Pearl Fishers*, *William Tell*, *The Barber of Seville* and a very grumpy Zachary Briddling in Joseph Twist's *The Grumpiest Boy in the World*.

In 2021, Alastair was a Herald Sun Aria finalist, winning the John Fulford Memorial Prize. He won second prize at the National Liederfest competition and is an alumnus of Songmakers Australia's Young Artist Programme. Alastair was a member of Melbourne Opera's Richard Dival Emerging Artist Programme.

Alastair made his featured debut as Rustighello in Donizetti's *Lucrezia Borgia* (Melbourne Opera), for which he has received a 2023 Green Room nomination. His recent credits include Basilio in *The Marriage of Figaro* (Melbourne Opera), Toby Higgins in Kurt Weill's *The Rise and Fall of the City of Mahagonny* (IOpera and Melbourne Opera), and Acis in Handel's *Acis and Galatea* (IOpera). He appeared in Pinchgut Opera's Rameau Triple Bill, and their 2019 production of *Il Ritorno d'Ulisse in Patria*. In 2022, he joined Opera Australia in their production of Wagner's *Lohengrin*. At the Melbourne Conservatorium of Music, Alastair played Albert in *Albert Herring*, Pluto and Mercury in Offenbach's *Orpheus in the Underworld*, Rinuccio in *Gianni Schicchi* and Tamino in *Die Zauberflöte*.



AMON DOOLEY

Major Peter Labellière/Lord Rothschild/Dr. Dalmahoy/Etienne

Eamon Dooley is an Australian Bass-Baritone with an extensive background as a choral performer and soloist. Recent roles include Baburov in Victorian Opera's production of Shostakovich's *Melbourne, Cheremushki* (Arts Centre Melbourne, 2023), and Mr Waa in Short Black Opera's production of Cheetham's *Parrwang Lifts the Sky* (Arts Centre Melbourne, 2023).

Recent performances with the Victorian Opera Chorus include Rossini's *La Cenerentola*, Strauss's *Capriccio*, and Bernstein's *Candide*. Eamon currently sings with Opera Scholars Australia and placed as runner-up for their February 2022 OSA Aria competition.



GENEVIEVE DROPERT

The Countess of Desmond/
Mrs. Birch/Lady Jersey/
Second Nun

Western Australian born Mezzo-Soprano Genevieve Droppert holds a Bachelor of Music (Honours) in Performance from the Melbourne Conservatorium of Music (MCM). In 2020, Genevieve completed an exchange programme at the Royal Northern College of Music where she studied with Professor Lynne Dawson. She has been a Scholar with Opera Scholars Australia since 2021 and was a Gertrude Johnson Young Artist with the Australian Contemporary Opera Company (ACOCO) in 2022. Her credits include *Dialogues des Carmélites*, *Die Zauberflöte* (MCM); *Alice's Adventures in Wonderland*, *The Book of Longing* (ACOCO); and *The Grumpiest Boy in The World* (Victorian Opera). Genevieve is passionate about challenging traditional representations of women in opera.



CHLOE JAMES

Miss Beswick/Miss Fitzhenry/
Second Nun

Chloe James, mezzo-soprano, is in her final year of her Masters in Opera Performance at the Melbourne Conservatorium, where she also completed her Bachelor's supported by scholarships from Mona McCaughey, Muriel Cheek and the Grace Durling Encouragement Award. Roles include Miss Todd (*The Old Maid and the Thief*) and Second Lady (*Die Zauberflöte*), and with Victorian Opera: Mrs. Waa (*Parrwang Lifts the Sky*), Scientist 1 (*The Grumpiest Boy in the World*), Laura (*Die Freunde von Salamanka*), and Masha (cover, *Melbourne, Cheremushki*).



RACHAEL JOYCE

Mrs Dards/Duchess of
Devonshire (alternating)/
Princess Caraboo (alternating)/
First Nun

Soprano Rachael Joyce is a supported singer in Melbourne Opera's Richard Dival Emerging Artists Programme for 2023/2024 and was a First-Class Honours Monash University Graduate with a BA (French) and BMus (Honours).

Roles include Cherubino in *The Marriage of Figaro* (Melbourne Opera), Chiara in *Biographica* (Lyric Opera of Melbourne); Rosita in *Un Mari à la Porte* (BK Opera); and she covered La Regina dei Topi in *Il Mago di Oz* with Victorian Opera.

Notable accolades include First Prize in the 99th Herald Sun Aria Competition; runner-up in the Opera Scholars Australia Aria competition; Semi-Finalist at the Australian Singing Competition and Boroondara Eisteddfod Vocal Championship.

Rachael's concert credits include Vivaldi's *Gloria* (Essendon Choral Society); Dan Forrest's *Requiem for the Living* (Yarra Philharmonic Orchestra) and *Dvořák Stabat Mater* (Monash University Choral Society).

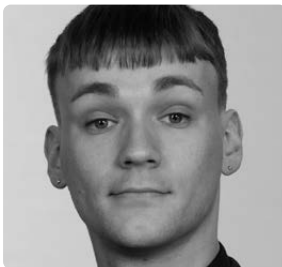


DOUGLAS KELLY

John Ward/Bank Clerk/
Beau Brummell

Douglas Kelly is an internationally performing tenor who has extensive experience in opera, oratorio and as a recitalist. He has been a prize-winner at the Australian Herald Sun Aria (2018), National Liederfest (2018, 2019), and is a current Emerging Artist with Victorian Opera. His performances in the operas Ulmann's *Kaiser von Atlantis* and Kats-Chernin's *Iphis* garnered Green Room Award nominations (Best Supporting Performance and Best Lead Performance in opera). His operatic credits include: Verdi's *Nabucco* (Ismaele), Puccini's *La Rondine* (Prunier), Williamson's *English Eccentrics* (Beau Brummell), Cesti's *Orontea* (Corindo), Monteverdi's *Il Ritorno D'Ulisse In Patria* (Anfinomo and Eurimaco), Mozart's *Le Nozze Di Figaro* (Basilio), Stravinsky's *The Rake's Progress* (Sellem), Puccini's *Gianni Schicchi* (Gherardo), Purcell's *Dido and Aeneas* (Aeneas) Jonathon Dove's *Mansfield Park* (Henry Crawford). He's been praised and described as 'charismatic in voice' and 'powerfully convincing' (Arts Hub), and 'A splendid Tenor' and 'suitably fresh and ardent of voice' (Limelight). His concert engagements include Berlioz's *L'Enfance Du Christ*, Britten's *War Requiem*, Haydn's *Creation* and Monteverdi's *Vespro Della Beata Virgine*.

Douglas has presented Schubert's *Die schöne Müllerin* and *Winterreise* at the Melbourne Recital Centre, as well as presenting recitals of Wolf and Schumann cycles at fortyfivedownstairs, Tempo Rubato and in Baden Bei Wien, Austria, with the Schubert Institute. In masterclass and on stage, Douglas has worked with such musicians as Roger Vignoles, Helmut Deustsch, Wolfram Rieger, Graham Johnson, Robert Holl, Elly Ameling and Andreas Schmidt. Douglas Kelly is proudly supported by Dr Michael Stubbs and Malcolm Roberts.



BAILEY MONTGOMERIE

Lord Rokeby/Alderman Birch/
Dr. Katterfelto/Mr. Worrall

Bailey Montgomerie is an emerging performer, musical and artistic director, and a fierce advocate for the development of local Australian creative arts and artists. As Co-Artistic Director of Divisi, Bailey prioritises the commissioning, development, and performance of new and innovative works from emerging and under-represented composers, especially those from the LGBTQ+ community.

On the operatic stage, they have solo credits with Melbourne's premier opera companies including Victorian Opera, the Australian Contemporary Opera Company, and in Lyric Opera's production of *Biographica*, for which Bailey was nominated for a 2024 Green Room Award.

Bailey is equally passionate about chamber and choral performance, and has appeared in numerous ensembles in NSW and Victoria, including with the Song Company as an emerging artist, the Consort of Melbourne, the Polyphonic Voices, and of course with his own ensemble, Divisi.



JOSHUA MORTON-GALEA

Lord Petersham/Young
Whitehead/The Vicar of
Almondsbury

Joshua is a singer based in the western suburbs of Melbourne, and is a graduate of the Melbourne Conservatorium of Music, where he completed his Bachelor of Music, and his Master of Music (Opera Performance).

Whilst completing his studies, he was supported by the Janet Perkins Vocal Scholarship, the Orloff Family Charitable Trust Award, and the Rae Banger Music Bursary. He is also a current member of Opera Scholars Australia. Joshua has regularly appeared with Victorian Opera, performing the roles of Zachary Briddling in *The Grumpiest Boy in the World*, and Snow in *The Selfish Giant*. Most recently he performed the roles of Demisiani/Clerico for Richard Mills' *Galileo*, and Il Tinca for the company's production of *Il Tabarro* for the 2024 Sydney Festival.

During his time at the MCM, Joshua's performance credits include the roles of L'Aumonier in *Dialogues of the Carmelites*, Phoebus in *The Fairy Queen*, Lysander in *A Midsummer Night's Dream*, and Tamino in *Die Zauberflöte*. He has also appeared as Lucano in *The Coronation of Poppea*, as well as chorus positions in *Martha*, *L'Elisir d'Amore*, and *Don Pasquale* with Lyster Opera.



ALESSIA PINTABONA

Miss Tynley Long/Duchess
of Devonshire (alternating)/
Princess Caraboo (alternating)/
First Nun

Alessia holds a Master of Music (Opera Performance) from the Melbourne Conservatorium of Music, and a Bachelor of Music in Vocal Performance from the Western Australian Academy of the Performing Arts (WAAPA). Roles performed during studies include Jo March in Mark Adamo's *Little Women*, Ottavia (*L'Incoronazione di Poppea*) and Papagena (*Die Zauberflöte*). She has participated in public masterclasses with Yvonne Kenny, Lynne Dawson and Mary King, and with Graham Johnson as part of the Melbourne International Festival of Lieder and Art Song. Alessia has been a finalist in Melbourne Welsh Male Choir's Singer of the Year competition and a member of Opera Scholars Australia. She has also been the grateful recipient of The Graff Family Scholarship, Barbara MacLeod Scholarship, Haselhurst Scholarship, and the Royal Overseas League Western Australia Art Song Prize.



HENRY SHAW


Thomas Parr/A Governor of the
Bank of England/Captain Philip
Thicknesse/Parish Constable

Henry Shaw is a writer, director, podcaster and singer, who is a graduate of the Melbourne Conservatorium of Music and completed his Masters in Writing for Performance at NIDA.

In 2024 he took his podcast *We'll Get There Together - A Neighbours Retrospective* to the Melbourne International Comedy Festival to sell-out audiences.

Henry is a highly lauded performer in Melbourne's opera and musical communities with a Green Room Nominated performance in The Forest Collective's 2023 premiere of *The Sea* and an award-winning performance as Caiaphas in CLOC's *Jesus Christ Superstar*. Other roles include Colline (*La bohème*), Arthur (*The Lighthouse*), La Podestat (*Le docteur Miracle*), Jitter (*Musical of Musicals: The Musical*), Superintendent (*The Drowsy Chaperone*), has covered the roles of Cecil (*Maria Stuarda*) and Raimondo (*Lucia di Lammermoor*) with Melbourne Opera and was one of Hagen's Vassals in Melbourne Opera's Ring Cycle.

Indulge in an intoxicating opera of romance, elegance,
and beauty from the composer of *La bohème*.



LA RONDINE

(THE SWALLOW)

8–10 AUGUST

PALAIS THEATRE, ST KILDA

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FOUNDING MUSIC DIRECTOR

The late Richard Gill AO

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ABOUT US

Victorian Opera is the state opera company of Victoria. Your state company. We make creative, accessible and relevant work for everyone while acknowledging the traditions and evolving our artform.

Recognised for our unique contribution to the country's operatic landscape, Victorian Opera joined the National Performing Arts Partnership Framework in 2021. Alongside other companies, Victorian Opera holds its rightful position in the national performing arts arena.

Commitment to the development and presentation of new Australian opera and musical theatre is forefront to our mission. We identify relative and topical material, commission and workshop new scores and librettos, and ultimately produce new productions. Victorian Opera premieres at least one new Australian opera or music theatre work each year, and have commissioned 40 new works since the company's formation.

The next generation of talent is developed from the ground up through our Emerging Artists Programs – The Victorian Opera Youth Chorus Ensemble (VOYCE), our VO Emerges project and our Emerging Artists Opera Prize scholarship. Creating future pathways for artists, artisans and technicians has become a driving focus for our organisation.

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

We embrace the new normal and continue to perform in exceptional theatres and concert halls to give you the best and safest experience. Join us to experience the human voice, the indefinable power of music and storytelling at its finest.

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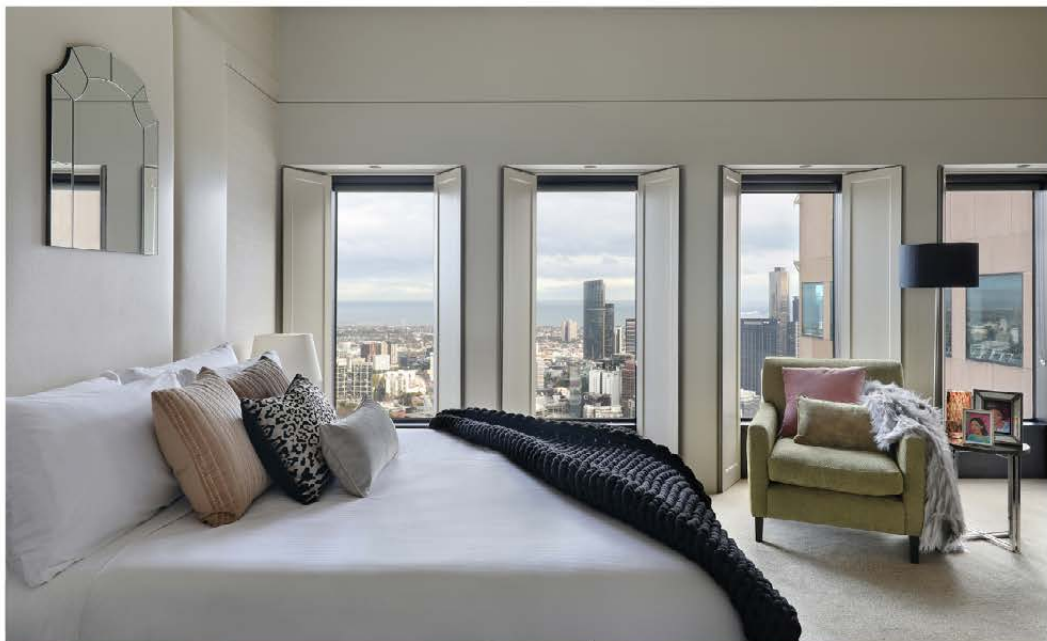


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