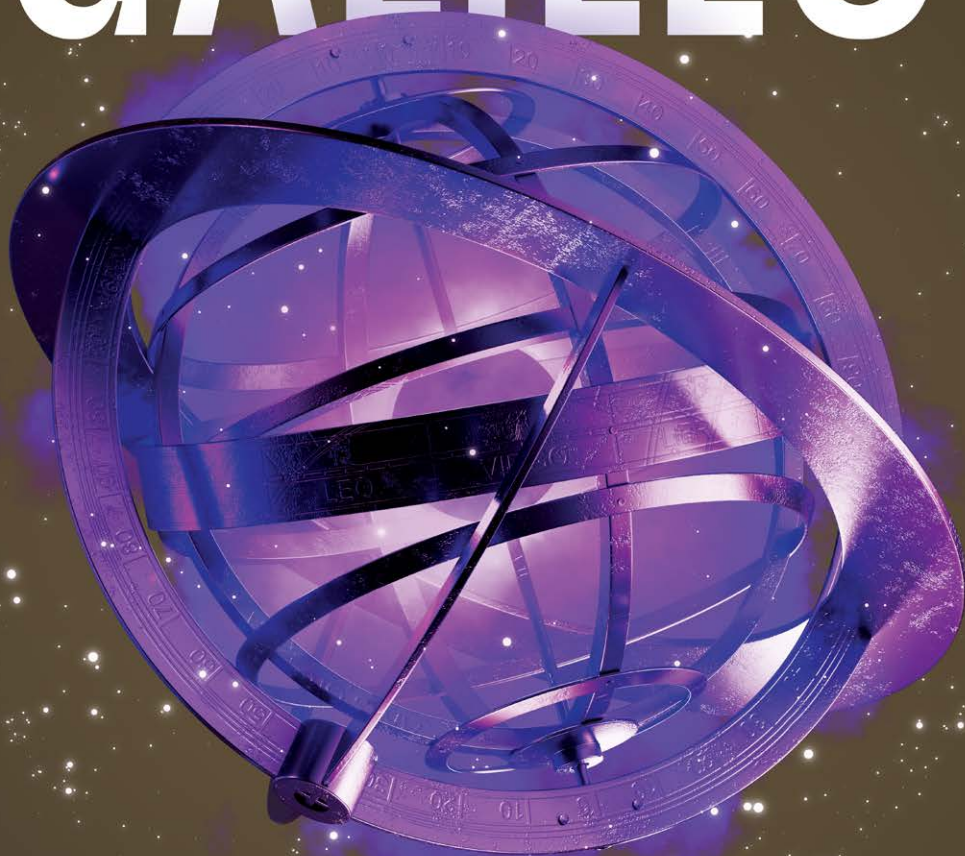


VICTORIAN
OPERA

GALILEO



RICHARD MILLS / MALCOLM ANGELUCCI

Victorian Opera respectfully acknowledges the Traditional Owners of the unceded 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 dedicates this performance of *Galileo* to the memory of Elizabeth Minna Turner, who was an unfailing friend of the company and a loving and loyal supporter of our Artistic Director Richard Mills for many years. We extend our deepest condolences to her husband Peter and her family, and recognise the inspiration her love for beauty and the human voice had on all who were associated with her. Vale dearest Liz.

VICTORIAN OPERA PRESENTS

GALILEO

WORLD PREMIERE

CREATIVES

Composer and Conductor Richard Mills	Librettist Malcolm Angelucci	Broadcast Engineer Jim Atkins
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CAST

Samuel Dundas as Galileo	Michael Lampard	Michael Petruccelli
Stacey Alleaume	Stephen Marsh	Shanul Sharma
Paul Biencourt	Simon Meadows	Dimity Shepherd
Herbie Cox	Joshua Morton-Galea	Daniel Szesiong Todd (時雄)
Christopher Hillier	Emma Pearson	

ANGELS & DEVILS ENSEMBLE

Kate Amos[^], Alastair Cooper-Golec^{*}, Shakira Dugan[^], Douglas Kelly⁺, Kiran Rajasingam, Rebecca Rashleigh[^], Timothy Reynold⁺, Juel Riggall, Syrah Torii^{**}, Raphael Wong

^{*} 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

[^]Also playing Donna della Peste ⁺Also playing Clerico

CHORUS

Jonathon Bam, Paul Batey, Kirilie Blythman, Kerrie Bolton, Emily Burke, Christopher Busietta, Stephen Coutts, Nicholas Cowall, Rebecca Crabtree, Irving Dekterev, Shania Eliassen, Fraser Findlay, Matan Franco, Hannah Kostros, Jerzy Kozlowski, Alister Lamont, Ursula Paez, Alex Pokryshevsky, Belinda Paterson, Diana Simpson, Peter Tregear, Emily Uhlrich, Nicole Wallace, Lynlee Williams

CHILDREN'S ENSEMBLE

Genevieve Gray, Ruby Streit, Tahlia Walker

ORCHESTRA

Presented in association with



ORCHESTRA
VICTORIA

La Compañia

This production is generously supported by



Prof Dimity Reed AM
& Dr Garry Joslin

20 DECEMBER

PALAIS THEATRE, ST KILDA

2 hours and 20 minutes, plus one interval

Sung in Italian with English surtitles

CEO'S MESSAGE

Welcome to this premiere performance of Richard Mills' new opera, *Galileo*. It's a bittersweet evening of celebration and farewell. Our dear Richard will tonight step down from over a decade of leadership at Victorian Opera. His first season in 2013 was titled *Beautiful Operatic Journeys* and indeed, he has given us thrilling opera, challenging opera, heartfelt opera and everything in between. To end this incredible decade with a work of his own is only fitting.

Richard has always been a champion for Australian singers and creatives and in this work he has excelled and given you, the audience, a wonderful presentation using myriad performers who have graced our stages over the years. We also welcome our performance partner, Orchestra Victoria, with whom Richard has a long history, and in addition welcome the players of La Compañía. It is also fitting that this final performance is at the Palais Theatre where, in 2014, Richard and I brokered a deal with then Theatre Manager Neil Croker, which has seen Victorian Opera present some stellar performances at this iconic venue.

It has been an incredible decade at Victorian Opera with Richard as Artistic Director and there are so many stories of success across this period, but the one that stands out brightly to me is the new work of Australian writers and composers. In this relatively short time period, Richard has curated 22 new commissions, from our first, the delightful *The Magic Pudding*, to tonight's work of scale, *Galileo*. This champion of new Australian work has tirelessly worked to ensure the voices of our nation are heard loud

and clear.

Richard, on behalf of all the extended family of singers, players, creatives, patrons and supporters of Victorian Opera, thank you for a wonderful decade of magical music.



ELIZABETH HILL-COOPER
Victorian Opera CEO

COMPOSER'S MESSAGE

In four words: Faith, Science, Power, Truth.

In a sentence: The opera examines the complex fortunes of a great thinker through snapshots of his public and private worlds, his network of relationships, the conflicts of fame, political discord and the ultimate ambiguities of faith, knowledge, power and truth, set against the wider contexts of human mortality and the ultimately unknowable mysteries of creation and existence.

In a paragraph: The dramaturgy of *Galileo* can be seen as a sequence of shifting windows offering glimpses into a rich and complex story. Galileo's journey through life is set against the contexts of his pursuit of truth, his relationships, his variable fortunes and his personal faith that remained constant to the very end, notwithstanding his persecution by the Inquisition and the excesses of the Papal court. Malcolm and I have made a symphonic fresco that reads through time and space in gestures of synthesis of many elements to form an articulated whole. This process of synthesis is a resonance of both the origins of the operatic form, which fused a variety of musical genres to tell a story, and the espousal of the joyous potential of synthesis advocated and explored by the Florentine Neo-Platonists of the 1400s – Pico & Ficino, and the Camerata – of which Vincenzo, Galileo's father, was a member. There is also the dimension of mythos, the eternality of the Devils and Angels who are significant presences in the design of our sonic cartoon which, on another level, documents Galileo's pilgrims progress through the volatile landscape of fortune's capriciousness in a hostile and largely uncomprehending world.

Galileo's quest for truth is emblematic of the quest of every creative artist and thinker to render and articulate something revelatory about ourselves and the world we live in.

The complexities and difficulties of Galileo are always with us in some form or another because truth seldom makes for comfort or facile solution, I believe also that this subject deals with a world not so different from our own. We are at an almost "peak volatility": belief systems are in conflict as well as disintegrating in an increasingly unstable world. Plague has revisited us, and compassion and truth are frequently the first casualties of zeal. Also, we seem on the cusp of new scientific metaphors for creation, the so-called predicted singularity that will revolutionise physics and our current understandings of nature.

So, this piece is a testament to my belief in the continuing vitality of the medium of opera. It is also my gesture of love for Victorian Opera, which I have led for over 10 years, and my affection and esteem for all my colleagues who will participate in the telling of this epic story in music.

Welcome and enjoy.



RICHARD MILLS AM
Composer and Conductor

LIBRETTIST'S MESSAGE

I met Richard for the first time at an event at the University of Melbourne. After the usual handshakes, prosecco with the other invitees and the awkward silences, out of the blue he asked me: 'can you write in *terza rima*?' Like that: frank, direct, as Richard is. I was about to reply, 'Of course, while all my friends were busy having a life, I spent my teenage years writing bad parodies of Dante's *Inferno*'... but then I settled for a more cautious, 'Yes. May I ask you why you'd like to know?'

This is how the project for the libretto of *Galileo* begun. I will never be thankful enough for that evening, and I will forever be in debt to Prof. Andrea Rizzi who, as I later learned, had prompted Richard to ask. Working with such a knowledgeable, creative and insightful composer has been an incredible experience; Richard has the rare capacity to imagine a scene both theatrically and musically, guiding me in the journey from a dramatic and dramaturgic approach to something that is not shy of being lyrical and firmly anchored to the human voice. This *Galileo* abandons the unity of time, place and action in favour of a series of vignettes that punctuate crucial moments in the life of the great scientist, leading to the finale of each act. It became an exercise in restraint, one in which each setting, referential, biographical as it is, also needs to provide a springboard for musical expression and for questions, statements, messages and invocations that go beyond the contingency, hopefully becoming universal and meaningful to us today.

Our *Galileo* tries to thematise the difficulties faced by a person who has ambitions inside a social, cultural and political system, and yet finds himself challenging it to its core. This is a very difficult position, as it is not an attempt at

overthrowing society, so to speak, but rather a quest for recognition, intertwined with hopes, desires, strengths and weaknesses. The more we worked on it, the more I had the feeling that this core, existential question was a crucial one for both Richard and me: a composer who has to balance his striving for beauty with the mechanisms that allow this very beauty to actually exist; and an academic/artist who writes from an institutionalised position, protected, privileged, happy to accept its constraints and navigate a career. *Galileo* shows us that there is a line beyond which compromise becomes impossible. I hope that one day we will all be able to face that line with courage.

In the end, this *Galileo* is not always in *terza rima*, even if the metrics are rather rigorous and explicitly refer back to Galileo's time. It is also not a parody of the *Divine Comedy*; however, if you listen carefully, you will notice that the first lines uttered by the Angels are a direct quote from Dante: just a small, secret wink to you who are reading this...



MALCOLM ANGELUCCI
Librettist

SYNOPSIS

FOREWORD

Galileo is not a factual biography, although it is broadly based on the life events of an historical person. The work bases much of its process on late sixteenth and early seventeenth opera, and genres like the mythological pageant (such as those developed for the various Medici weddings during the 1500s), madrigal comedies like *L'Amfiparnasso* by Orazio Vecchi (our Angels and Devils are in fact two opposing, 5-part madrigal consorts), the operas of Peri, Monteverdi and Cavalli, the Intermezzo and the Masque. *Galileo* himself becomes a mythic subject and we have embraced a dramaturgy and, in eventual production, a scenography that tends towards manifestation and statement as opposed to analytical exploration.

The opera contemplates the human predicaments that arise in the spiritual journey of a great thinker. It is a large, moving, symphonic fresco constituted from real and conjectured images from the imagined progress of *Galileo* through this earthly life, a meditation on the fragility of truth and its relationship to power, and the constant vulnerability of genius and basic human stability and happiness in a consistently violent and changeable world.

ACT 1

PROLOGUE

Five Angels descend from heaven and dictate the tunings of the lute to Vincenzo, *Galileo's* father, and to *Galileo* as a little boy. Vincenzo tells *Galileo* that real practical experience is more important than theory; both are deeply moved by the beauty and mystery of tunings and their resonances. Five Devils appear, who are agents of chaos and mischief throughout the opera. They parody the beauty of the lute tunings with smutty epithets – quoting the *Sonetti Lussuriosi* by Pietro Aretino (1499–1556) as response to the Angels singing fragments of Dante.

A multi-layered ensemble ensues in which the Devils provoke a posse of curious Florentine citizens to mischief, as they invade Vincenzo's house to inspect his 'discoveries'. The Angels observe and assert the beauty of music and its purity and moral purpose, resonated by Vincenzo and little *Galileo*. The Devils respond cynically, "But what has he read

before he plays?" and inspire further dispute among the invading and dimwitted Florentines: an image of the potential uncomprehending hostility of society towards otherworldly beauty.

Exasperated, Vincenzo slams down a book on the table and drives the Devils and the Florentines out. Little *Galileo* reflects on what he has seen and vows to pursue the beauty of truth, following the example of his father.

Scene 1

Five Devils observe Vincenzo working with *Galileo* (now a young man); the Devils discourse on the hypocrisy of the world and the power of money, envy, hate, power, fear and greed, and how they interact with love and sense of duty. "Do you believe in innocence", they sing. "Give us an hour, you will see how the world descends to malice." Meanwhile, Vincenzo and *Galileo* affirm the purity and mystery of their work on lute tunings and affirm the secret language of mathematics as a key to exploring nature.

Two groups of citizens invade, having heard of the discoveries of young *Galileo*; one group from Pisa and one from Padua. Both vie for the attention of *Galileo*, offering money and privileges against a snide commentary by the Devils about pride and the magic of money and its power to provoke strife. *Galileo* chooses Padua and the Pisans leave disgusted; a Devil offers *Galileo* a drink and he reflects quietly on his choice and the intellectual generosity of Padua. His father blesses him and exits.

Scene 2

A Devil states a proverb, "Devils make the pots", and an Angel replies, "However, Angels make the lids". *Galileo* and two associates, Guiducci and Arrighetti, are working with *Galileo's* invention, the telescope. They study the heavens and find and name the moons of Jupiter, which they see as part of the cosmic dance, an image of eternal order previously reflected in the lute tunings and the angelic discourse of the prologue. *Galileo* says that he now has proof that the Earth is not the centre of the universe, but that it moves, "...*eppur si muove*". He continues studying the heavens and, as day breaks, turns his telescope to Venice, where he spies Marina Gamba hanging out the washing on her balcony.

He watches her sing an aubade to the Venetian sun; captivated, he travels towards her. Marina is astonished Galileo can see the colour of her eyes through the telescope from the street. She descends, and they sing a love duet. A relationship is formed.

Scene 3

The Angels begin with a reversal of the old proverb; they sing, "Angels make the pots" and the Devils respond, "But we make the lids". Galileo's discovery of the telescope is now celebrated throughout Europe – it's been commercialised, with the populace enjoying mini-telescopes spying on each other. Two scientists affirm Galileo's fame exclaiming, "*Certo, certo, si si si si!*". Boys spy on girls and vice versa, and a Devil appears and spies on the audience with rude suggestions. The two scientists celebrate that Galileo has lifted a veil from over the heavens. Meanwhile, two citizens from Padua remind the crowd of the traditional view of the Earth as surrounded by nine spheres—an argument erupts, Angels and Devils appear, and the Angels hurl a comet towards Earth to stop the fighting. The Angels rebuke all with an exhortation to be humble and enquiring in the face of the mysteries of Creation.

Scene 4

Cosimo de Medici announces a "time for tears". He explains to Marina – now the mother of three children to Galileo – that Pope Paul V has summoned Galileo to Rome. Galileo explains to Marina that he has been called to share what he has discovered with the world. He takes leave of his family. Marina becomes increasingly bitter and angry despite the positive emotions of the three children, Virginia, Livia and Vincenzo, who are to be cared for in Cosimo's household in Tuscany. She curses the vanity of men and laments the fragility of love, even through a tacit understanding of reality of her situation and the magnitude of Galileo's achievements. She is now a woman deprived of her partner and her children, like a used possession. She curses Galileo and longs for an early death.

Scene 5

Galileo, Guiducci and Arrighetti journey to Rome. They are like pilgrims through the spring landscape. They pass San Casciano, Acquapendente and Viterbo, making celestial observations by night. In the distance they see Rome. Galileo thinks about the eternal city that has broken the spirits of Ariosto and Tasso and enabled the glories of Michaelangelo and Raphael, but that is also a sewer. Angels appear and sing to a sunrise of optimism.

Scene 6

A festive toccata introduces the members of the Lincei, a group of scientists who with eyes like their mascot, the Lynx, observe nature keenly, experiment and then publish their findings. They welcome Galileo as one of their own and introduce him to Cardinal Barberini (later Pope Urban VIII). The Devils have a cynical commentary in counterpoint. Barberini affirms his support for Galileo at the Papal Court. All proceed to a Papal audience with Pope Paul V, introduced by the Angels who counter the cynical observations of the Devils as the official Te Deum and procession begins. Amidst the might and pomp of ceremony, Pope Paul V welcomes Galileo with incomprehension of his work and affirms his disapproval of those who teach anything new or against scripture. One Devil says, "They say we are evil, the clergy are not much different". The Lincei and Galileo and his crew defer to Paul V with polite dismay. The Pope blesses the assembled throng in moments of sonic splendour. The Devils, lost for words, finally manifest themselves with a flourish, rejoicing in human vanity as a prelude to difficult things to come for Galileo.

ACT 2

Scene 1

Galileo, alone, meditates on his life, revisiting the pain of his separation from Marina who has died – her memory haunts him and he recognises his fault. He sees the need to keep going – his children are now adults, the two girls are in the Poor Clares, at the convent of San Matteo in Arcetri, and young Vincenzo is studying. Devils appear and encourage despair; Angels encourage steadfastness in vocation despite difficulties. Galileo affirms his loyalty to the Church; an attitude of obedience and humility that co-exists with his search for truth. Angels remind him of the images of eternal beauty he seeks in everything.

Scene 2

Cardinal Barberini is now Pope Urban VIII. He has a vision for Rome as a haven for scientists, artists, architects and sculptors – a place of beauty and respect for the intellect that will be famous throughout Europe. He insists that Galileo will be at the centre of his dream for civic splendour. Despite the clouds of rebellion emerging in the north, and the danger of shipwreck for the sacred vessel of the institution of the Church, Pope Urban affirms his celebration of the human spirit and the value of art and intellectual enquiry as exemplified by Galileo.

The Devils mock his idealism and begin their planned destruction of Galileo – calling for Cristina de Medici, "Where is Cristina today?".

Scene 3

Cristina reads her bible; a Devil sits and listens. The Devils echo her phrases and begin to inspire a conspiracy of denunciation against Galileo. Cristina becomes enthusiastic in her disapproval and declares war on Galileo. Tommaso Caccini preaches a sermon at Santa Maria Novella in Florence; he echoes the stupid fundamentalism of Cristina. The Devils are delighted and proceed to a crazed Jesuit, Christopher Scheiner, who accuses Galileo of blasphemy and heresy. The trio of Cristina, Caccini and Scheiner commence a theatre of denunciation joined by the enthusiastic crowd.

Scene 4

In the Papal apartments, Pope Urban VIII is apoplectic with rage as he thinks Galileo has betrayed his trust; he recognizes Galileo's pursuit of truth as worthy, but the survival of the Church against heresy becomes his overwhelming concern. Galileo is to be sacrificed to political expediency. Meanwhile the plague rages outside, much to the delight of the Devils who extol the beauties of rats, sores and blood. Women see their children perish and the Plague Soprano appears and sings her imperious aria of death, visiting destruction upon all. Pope Urban VIII sees this devastation as divine punishment and summons Galileo to Rome to appear before the Inquisition.

Scene 5

Galileo begins his winter pilgrimage to Rome. He is sustained by the memory of the convent at Arcetri where his daughters now live as Sister Archangela and Sister Marie Celeste, who lovingly writes to him regularly. He reads her letters as solace on his solitary journey through a frozen landscape, revisiting San Casciano, Acquapendente and Viterbo, but nevertheless sees that the sap of life resides in the winter branches and vows to embrace the challenge of his trial with integrity and energy.

Scene 6

The court of the Roman Inquisition assembles with Pope Urban VIII and Cardinal Bellarmino prosecuting. Galileo replies and the Devils ignite the

opprobrium of the assembled clerics, who create an unwitting parody of the scientists in Act 1, "*Certo, certo, si si si si!*". The Devils force Galileo to his knees and, amid threats of torture and condemnation by the Pope to domestic imprisonment and scientific silence, he admits through grated teeth to heresy. But he still manages to mutter, "...and so it moves", at which Pope Urban VIII screeches, "The world is upside down", unleashing a torrent of chaos and the Plague Soprano, who ushers in a pageant of societal disintegration, disease and strife that culminates in a universal dance of death.

Scene 7

Galileo, in confinement, reviews his life; his boyhood voice tells him to look into himself. Sister Marie Celeste encourages his reflection, urging him to read his life and look within. Angels comfort him. He prays the Penitential Psalms. Devils appear, mocking and distracting. Galileo, suddenly strong, silences them and dismisses them finally. His boyhood voice of innocence comforts him, and he recalls the phrase from the confessions of Saint Augustine, "Too late have I loved Thee, beauty so ancient and so new". Angels and the voice of Sister Marie Celeste surround him with a halo of sound, emblematic of spiritual peace, and the visitation of grace.

Epilogue

Galileo faces death; he reviews the enigma of his life and addresses the audience, telling them he can't see them anymore. He dies. A single Devil circles quietly; he moves the head of the dead Galileo from side to side and says, "*...eppur si muove!*" (and yet it does move!) with an enigmatic laugh.

PRODUCTION

PRODUCTION TEAM

Calling Stage Manager
Rain Iyahan

Assistant Stage Manager
Claudia Howarth

Head LX
Jack Willis-Hall

Costume Maintenance
Tim Corne

Dome Operators
Amber Swank

Renata Zanini-Sassani

MUSIC STAFF

Head of Music
Phoebe Briggs

Repetiteur (and Celesta)
Tom Griffiths

Chamber Organ
Jacob Abela

Music Typesetter
Glynn Davies

SEASON STAFF

Surtitle Operator
Marina Milankovic

Surtitle Translation
Stephen McIntyre

Production Intern
Ingrid Müller

Child Chaperone
Emma Mosley

FOH Engineer
Daniel O'Callaghan

ACKNOWLEDGEMENTS

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ORCHESTRA

ORCHESTRA VICTORIA

Violin
Deputy Concertmaster
Yi Wang
Chair supported by Susan & Leith Campbell

Associate Principal First Violin
Tomomi Brennan
Tutti

Rebecca Adler
Chair supported by Mr Andrew Fairley AM

Binny Baik
Chair supported by The Fielding Foundation

Rachel Gamer
Hannah King +
Sophia Kirsanova +
Christine Wang +

Violin 2
Section Principal Second Violin
Monica Naselow
Chair supported by Peter Griffin AM & Terry Swann

Tutti
Alyssa Conrau
Chair supported by Leanne Menegazzo

Rachael Hunt
Chair supported by The Fielding Foundation

Christine Ruiter
Kyla Matsuura-Miller +
Charlotte Ryssenbeek +
Marie-Danielle Turner +
George Vi +

Viola
Section Principal
Paul McMillan
Chair supported by Ms Linda Herd

Tutti
Nadine Delbridge
Simon Collins +
Sandra Ionescu +
Haram Kim +
Cindy Watkin +

Cello
Section Principal
Melissa Chominsky
Tutti

Philippa Gardner
Tania Hardy-Smith
Andrea Taylor

Double Bass
Associate Principal
Kylie Davies
Principal
Adrian Whitehall +

Flute
Section Principal
Lisa-Maree Amos
Chair supported by Peter Griffin AM & Terry Swann

Associate Principal
Jessie Gu

Oboe
Acting Section Principal
Joshua de Graaf
Tutti
Rachel Bullen +

Clarinet
Section Principal
Paul Champion
Associate Principal
Justin Beere
Principal Bass Clarinet
Robin Henry +

Bassoon
Section Principal
Ben Hoadley +
Tutti
Jack Cremer +

Horn
Associate Principal
Evan Williams
Tutti
Sharon Hatton +

Trumpet
Section Principal
Mark Fitzpatrick
Tutti
Louisa Trewartha +

Trombone
Section Principal
Scott Evans
Associate Principal
Kieran Conrau
Principal Bass Trombone
Benjamin Anderson

Timpani
Section Principal
Matthew Brennan +

Percussion
Section Principal
Mathew Levy
Associate Principal
Hugh Tidy +

Harp
Section Principal
Melina Van Leeuwen +

KEY
+ Denotes guest musician
For a complete listing of Orchestra Victoria's musicians and staff, visit: orchestravictoria.com.au



LA COMPAÑIA

Director
Danny Lucin

Percussion
Christine Baker

Theorbo
Rosemary Hodgson
Casey Fitzpatrick

Violone
Miranda Hill

Viola da gamba
Reidun Turner
Victoria Watts

Violin
Stephanie Eldridge
Tim Willis

Sackbut
Trea Hindley
Glenn Bardwell

Cornetto
Danny Lucin
Peter Reid

CREATIVE TEAM



RICHARD MILLS

Composer and Conductor

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

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

This year, Richard conducts *Glimpses and Dialogues from Galileo* at Perth Festival, *La Cenerentola*, and the first performance of his new opera, *Galileo*.

Recent highlights include *Elektra*, *Butterfly Lovers* (Mills) and *La Cenerentola* for Victorian Opera, *Voss* for State Opera South Australia, and the world premiere of his Christmas oratorio *Nativity* with Adelaide Symphony Orchestra.



MALCOLM ANGELUCCI

Librettist

Malcolm Angelucci is a writer, poet and Honorary Fellow at the University of Melbourne. He has been based in Italy since 2022. He works on early twentieth-century literature and aesthetics, late twentieth-century theatre (Carmelo Bene, Dario Fo and Franca Rame), and Voice Studies, areas in which he has published regularly in international journals, particularly in the English-speaking world. See, for example, the volume *Words Against Words: On the Rhetoric of Carlo Michelstaedter*, (Leicester, Troubadour, 2011) and the interdisciplinary project and ebook *Voice/Presence/Absence: Interdisciplinary Studies on Voice in the Arts and Humanities* (UTS ePress 2014). In 2013 he was one of the founders of the interdisciplinary collective of artists, *Illimine*, through which he developed his artistic practice in the field of expanded poetry and performance writing, with works in Australian and international contexts, including *Spazio Taverna* in Rome (2022; 2023), *MACRO Rome* (2019), Immigration Museum and International Writers Festival Melbourne (2018), Performance Arcade Festival Wellington, NZ (2017), and a solo exhibition at Palazzo Lucarini Contemporary, Trevi (2015). He is the author of poems (*Brennerei*, Le loup des steppes, Paris, 2017), translator and writer through commissions. His latest book in Italian, *Franca Rame ha vinto il Nobel*, written with Stephen Kolsky, is out for Mimesis Edizioni.



JIM ATKINS

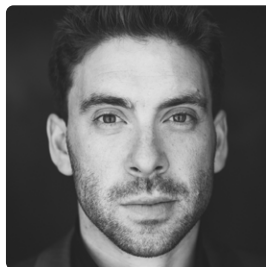
Broadcast Engineer

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



The cast of *Galileo* in rehearsal.
Photo: Sarah Jackson

CAST



SAMUEL DUNDAS

Galileo

Samuel Dundas, a former member of Victorian Opera's Young Artist Development and Opera Australia's Moffatt Oxenbould Young Artist Programs, now performs leading roles with Opera Australia, 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 Faure's *Requiem* (TSO), Beethoven's *Ninth Symphony*, (Auckland Philharmonia), Perth Festival *Galileo* excerpts (Mills), as Donner (*Das Rheingold*) for SSO, Count (*Capriccio*) for Victorian Opera, Wolfram (*Tannhäuser*) for Opera Australia, Marcello (*La bohème*) for WA Opera, Rossini's *Petite Messe Solennelle* (Festival of Voices), Aphron (*The Golden Cockerel*) and the title roles in *Voss* and *Marcello* for State Opera South Australia.



STACEY ALLEAUME

Soprano della Peste

One of Australia's most accomplished performers, Stacey Alleaume's engagements include critically acclaimed Gilda (*Rigoletto*) with the Bregenzer Festspiele and Opera Australia, Amina (*La Sonnambula*) with Deutsche Oper am Rhein, return to Opera Australia as Pamina (*Die Zauberflöte*), Violetta Valéry (*La Traviata*) with Opera Hong Kong, Teatro Petruzzelli in Bari and Welsh National Opera, Almirena (*Rinaldo*) with Pinchgut Opera, Sydney and appearances at Bregenzer Festspiele and Theater an der Wien.

For Opera Australia she performed Violetta Valéry (*La traviata*), Fiorilla (*Il Turco in Italia*), Sophie (*Werther*), Gilda (*Rigoletto*), Susanna (*Le Nozze di Figaro*), Micaëla (*Carmen*), Leila (*The Pearl Fishers*).

Stacey features in the Netflix romantic comedy *Falling for Figaro* as the singing voice of Millie (Danielle Macdonald). Stacey's debut album *Moonlight Reflections* was released in 2021. On the concert stage, Stacey has performed works with the Tasmanian Symphony Orchestra, Adelaide Symphony Orchestra and the Melbourne Symphony Orchestra.



PAUL BIENCOURT

De Filiis / Clerico

Roles for Victorian Opera include Erste Jude in *Salome*, Mr Erlanson in *A Little Night Music*, Rodolfo in *William Tell*, Brighella in *Ariadne Auf Naxos*, Tmolus in *Phoebus & Pan*, the Englishman in *Angélique* and six tenor roles in *Rembrandt's Wife*.

For Melbourne Opera, Rodolfo in *La bohème*, Basilio in *The Marriage Of Figaro*, St Brioche in *Merry Widow*, Remendado in *Carmen*, Ferrando in *Così fan tutte*, Goro in *Madama Butterfly*, Pedrillo in *Abduction from Seraglio*, Lucio in *Otello*, Ralf in *HMS Pinafore* and roles in *Der Rosenkavalier*, *Parsifal* and *Lohengrin*.

Music theatre credits include Noel Weiderberg in the national production of *Shout-The Musical* for Jacobsen Entertainment and eight seasons for The Production Company.



HERBIE COX

Piccolo Galileo

Herbie Cox was born and lives on Wurundjeri country. Herbie began singing with the Australian Boys Choir in 2018 and became part of their Performing Squad in 2022. Herbie has sung with the Australian Boys Choir many times including at the Melbourne Recital Centre, on Regional Tour in Victoria and at Melbourne Fashion Week. Herbie also enjoys playing piano and trombone. He balances music with a healthy love of sport and can't choose what he likes playing more, AFL or Soccer. One of his solo musical highlights was when Melbourne Football Club posted him playing and singing the Melbourne theme song the year they won the flag.



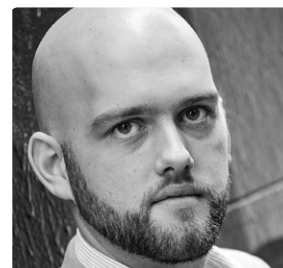
CHRISTOPHER HILLIER

Vincenzo Galileo
Cosimo di Medici
Padre Christopher Scheiner
Cardinale

Christopher Hillier's most recent appearances for Opera Australia have included Zurga in a new production of *The Pearl Fishers*, Belcore in *L'elisir d'amore* and The Count in their national tour of *The Marriage of Figaro*.

He joined the principal ensemble of Opera Australia in 2012 and made his international stage debut as Dr. Malatesta in *Don Pasquale* in Tokyo, Japan.

In 2022/23, Christopher took major roles in Melbourne Opera's *Siegfried*, *Lucrezia Borgia* and *Mahagonny*. He sang Gunther in their landmark *Der Ring des Nibelungen* and also appeared with the Sydney Symphony, Royal Melbourne Philharmonic, Australian Contemporary Opera and the Heidelberg Choral Society.



MICHAEL LAMPARD

Arrighetti / Monsignor

At only twenty-one years of age, Michael was a finalist in Plácido Domingo's international Operalia competition.

His past performances for Victorian Opera include Dr. Kanzler in *The Princess & The Pea*, The King in *Sleeping Beauty* and Alidoro in last year's Tasmanian season of *La Cenerentola*.

For Opera Australia he has appeared as Schaunard in *La bohème* and Bartolo in *The Barber Of Seville*.

Other roles have included Guglielmo in *Così fan tutte* for the Rome Opera Festival and Biterolf in *Tannhäuser*, Morales in *Carmen*, Zurga in *The Pearl Fishers*, Killian in *Der Freischütz* and Kurwenal in *Tristan & Isolde*, all for Melbourne Opera.



STEPHEN MARSH

Guiducci / Monsignor

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

Scenziato 2
Papa Paolo V Cardinal

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*).



JOSHUA MORTON-GALEA

Demisiani / Clerico

Joshua is a classically trained singer based in the western suburbs of Melbourne, and in 2023 will be finalising his Master of Music (Opera Performance) at the Melbourne Conservatorium of Music.

Joshua completed his Bachelor of Music (Classical Voice) in 2021, and is the humble recipient of the Janet Perkins Vocal Scholarship, the Orloff Family Charitable Trust Award, and the Rae Banger Music Bursary.

His recent appearances with Victorian Opera include Zachary Briddling in *The Grumpiest Boy in the World*, and Snow in *The Selfish Giant*.

Other performance credits include the roles of L'Aumonier in *Dialogues des Carmélites*, Phoebus in *The Fairy Queen*, Lysander in *A Midsummer Night's Dream*, and Lucano in *L'incoronazione di Poppea*. He has also performed in chorus positions in productions of *L'Elisir d'amore*, *Don Pasquale*, *Parsifal*, and *Guillaume Tell*.



EMMA PEARSON

Cristina di Medici / Suor Marie

Emma Pearson, principal soprano and Kammersaengerin at Hessisches Staatstheater, Wiesbaden, has performed for Semperoper Dresden, Nationaltheater Mannheim, Theater Sankt Gallen, Saarländisches Staatstheater, Ludwigsburger Schlossfestspiele, Opera Australia, Opera Queensland, State Opera South Australia, West Australian Opera and Ukaria 24. Emma has also appeared with the West Australian, Tasmanian and Minnesota Symphony Orchestras, Slovak Philharmonic, and Orquesta de Valencia. Her engagements this year include Pamina (*The Magic Flute*) for Festival Opera New Zealand, Lucia di Lammermoor title role for Wellington Opera, Fiordiligi (*Così fan tutte*) for New Zealand Opera, Amida (*Rinaldo*) for Pinchgut Opera and *All Rise/Jazz* at Lincoln Centre with Melbourne and Sydney Symphony orchestras.



MICHAEL PETRUCCELLI

Padovano 2
Stelluti (Lincei) Tommaso
Caccini
Clerici

Recently a Young Artist with Oper Frankfurt and renowned for his 'pure, glowing tenor', Michael Petrucci 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*.



SHANUL SHARMA

Scenziato 1
Cardinale Barberini
Papa Urbano VIII

Tenor Shanul Sharma has performed leading roles with Opera Australia, the Bolshoi Theatre, Moscow, the Rossini Opera Festival in Pesaro, the Teatro Olimpico for Festival Vicenza in Lirica, Teatro del Giglio in Lucca, and in Pavia, Italy. Shanul also represented the Rossini Opera Festival at the LaVerdi Auditorium, Milan and Norwegian National Opera, Oslo and featured at the Llangollen Festival in Wales.

Most recently he has been heard at Perth Festival in *Galileo* excerpts (Mills), in the title role of Glass' *Satyagraha* and as Count Almaviva (*The Barber of Seville*) both for Opera Australia. Shanul holds an MA in Advanced Vocal Studies from the Wales International Academy of Voice in Cardiff.



DIMITY SHEPHERD

Marina Gamba
Plague solo mezzo
Plague Ensemble

Dimity's appearances for Victorian Opera include Green Room Award winning performances in *Lorelei*, Cherubino in *The Marriage Of Figaro*, Orphée in *Orphée et Eurydice*, Alice in *Through The Looking Glass*, Arsamene in *Xerxes*, Nireno in *Julius Caesar*, Flora in *La Traviata*, Beggar Woman in *Sweeney Todd*, Helpmann and Green Room Award nominated Lucy in *Threepenny Opera*, Clara in *Midnight Son*, roles in *Banquet Of Secrets*, *The Riders*, *Nixon In China* and *Sunday In The Park With George*.

Other roles include Cherubino, Carmen and Rosina in *Barber Of Seville* for Opera Australia, roles for Opera Queensland and Chamber Made Opera, Fricka in *Die Walküre* for Melbourne Opera, Käthchen in *The Black Rider* for The Malthouse, the title role in *The Ghost Wife* at London's Barbican BITE02 festival and the vocalist in The Australian Ballet's *Anna Karenina*.



DANIEL SZESIONG TODD

(時雄)

Padovano 1
Cesi (Lincai)
Clerico

Chinese-Australian tenor Daniel Szesiong Todd (時雄) was a member of Victorian Opera's Developing Artist Program before travelling to Germany to join the Hamburg State Opera, where he sang over 30 roles. He has performed across Europe and Asia, with repertoire encompassing traditional opera, new music, baroque and crossover. Since returning to Australia, Daniel has performed extensively with Opera Australia, Victorian Opera, Australian Contemporary Opera Co and Forest Collective. Most recently Daniel has toured the country with Rogers & Hammerstein's *Cinderella* for Opera Australia, sung the title role in Victorian Opera's *The Grumpiest Boy in the World* and toured Australia and Brazil with the Ten Tenors. Daniel holds a masters in music from the University of Melbourne, as well as bachelor degrees in music and law.



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 39 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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Elizabeth Hill-Cooper

Victorian Opera CEO

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