

VICTORIAN
OPERA



A Victorian Opera and New Zealand Opera Production

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET
A MUSICAL THRILLER

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

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

A MUSICAL THRILLER

Music and Lyrics by **STEPHEN SONDHEIM** Book by **HUGH WHEELER**
From an Adaptation by **CHRISTOPHER BOND** Originally Directed by **HAROLD PRINCE** Orchestrations by **JONATHAN TUNICK**
Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Marlin Richards
in association with Dean and Judy Manos
Licensed exclusively by Music Theatre International (Australasia)

CREATIVES

Conductor **Phoebe Briggs** Lighting Designer **Philip Lethlean**
Director **Stuart Maunder** Sound Designer **Jim Atkins**
Set and Costume Designer **Roger Kirk**

CAST

Sweeney Todd **Ben Mingay** Judge Turpin **Adrian Tamburini**
Mrs Lovett **Antoinette Halloran** The Beadle **Kanen Breen**
Anthony Hope **Lachlann Lawton** Beggar Woman **Margaret Trubiano**
Johanna **Alessia Pintabona***** Adolfo Pirelli **Euan Fistrovic Doidge**
Tobias Ragg **Mat Verevis** Jonas Fogg **Douglas Kelly****

ENSEMBLE

Carrie Barr Danielle Calder Kiran Rajasingam
Paul Batey Olivia Federow-Yemm Rebecca Rashleigh
Paul Biencourt Douglas Kelly** Henry Shaw
Michaela Cadwgan* Jerzy Kozlowski Sophie Viskich

ORCHESTRA

Victorian Opera Chamber Orchestra

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

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

****Alessia Pintabona is generously supported by Joy Selby Smith*

The organ prelude to tonight's performance was recorded on the Melbourne Town Hall Grand Organ and performed by Calvin Bowman.

14 – 21 SEPTEMBER
ARTS CENTRE MELBOURNE, PLAYHOUSE
2 hours and 50 minutes, including one interval
Sung in English

PRODUCTION

PRODUCTION TEAM

Stage Manager
Rain Iyehen
Deputy Stage Manager
Claudia Howarth
Assistant Stage Manager
Finlay Pedler
Orchestra Manager
Noah Chrapot
Costume Manager
Mel Serjeant
Wardrobe Supervisor
Xander Reichard
Wig Build
Deb Müller
Charlotte Webb
Makeup Advisor
Deb Müller
Lighting Programmer
Jake Kirby
Lighting Operator
Deryk Hartwick
Dome Operators
Ciara Enis
Isabel Lobos
FOH Audio Engineer
Sam Moxham
Radio Mic Technicians
Angus Beaumont
Em Holgate
Mechanists
Tiernan Maclaren
Jesse Chabrier
Pete Donaldson
Jake Golding
Props **Alex Donnelly**

MUSIC STAFF

Head of Music
Phoebe Briggs
Principal Repetiteur
Kath Gillon
Repetiteur
Michelle Nguyen

SEASON STAFF

Costume Maintenance
Arts Centre Staff
Hair and Makeup
Nat Cortelling
Kat Payen-Payne
Charlotte Webb

Dressers
Catherine Chan
Carla Noto
Olivia Peters
Becky Silveira

Costumiers
Catherine Chan
Jemma Eton
Elizabeth Gooden
Olivia Peters
Xander Reichard
Becky Silveira
Costume Intern
Dylan Lumsden

ORCHESTRA

VICTORIAN OPERA CHAMBER ORCHESTRA

Keyboard
Kath Gillon
Violin
Jaso Sasaki
Jessica Oddie
Kyla Matsuura-Miller
Cello
Nils Hobiger
Lauren Jennings
Bass
Nic Synot

Clarinet
Lachlan Davidson
Bassoon
Stephanie Sheridan
Horn
Anton Schroeder

Trumpet
Callum G'Froerer
Percussion
Hamish Upton

ACKNOWLEDGEMENTS

Imported Theatre
Fabrics
LexAV
Moving Containers
Keyboard Programming
Joe Petrolo



CEO'S MESSAGE

Welcome to our production of *Sweeney Todd, the Demon Barber of Fleet Street*. It is with great pleasure we welcome you back to this production, first seen here at the Arts Centre Playhouse in 2015, and now so beautifully realised by Stuart Maunder, Roger Kirk, Philip Lethlean and Jim Atkins.

Join us as the vengeful Sweeney Todd and his twisted accomplice Mrs Lovett take us into the heart of London, where unsuspecting customers of Sweeney's barber shop meet their grisly end.

With Ben Mingay (Sweeney Todd) and Antoinette Halloran (Mrs Lovett) at the helm, the cast and ensemble for this presentation are glorious in their interpretation of Stephen Sondheim's iconic score. They are dark, menacing, and all highly polished in their performances.

Co-produced with New Zealand Opera, this thriller is full of laughter, regret and revenge. It's no wonder thousands throughout Australia and New Zealand have bought tickets since its first presentation.

We would like to thank all our funding partners: Robert Salzer Foundation, Creative Australia and the State Government of Victoria through Creative Victoria. Since Victorian Opera first presented *Sweeney Todd*, we have been awarded the title of National Performing Arts Partner. This is an honour recognising the ongoing work achieved by all involved in Victorian Opera's productions, and wonderfully supported by our Patrons, Trusts and Foundations.

Presenting musical theatre fulfills part of our constitutional requirement. Musically powerful works, such as those in Stephen Sondheim's canon, make perfect sense for an operatic company.

So, please enjoy this deliciously morbid performance and join us for our next musical theatre offering in early 2025.

And remember, please come as you are.

ELIZABETH HILL-COOPER
Victorian Opera CEO

DIRECTOR/ARTISTIC DIRECTOR'S MESSAGE

In 1978, I – a young stage manager and recently converted Sondheim tragic (a friend had given me the double LP *Side by Side* by Sondheim... addicted) – had devoured the then-extraordinary output of this giant of music theatre. *Sweeney Todd* debuted a year later, and became my first opportunity to discover a new Sondheim.

I knew not a word of it, with no performance history to guide me, no YouTube, no videos and no libretto, only vinyl and photos on the sleeve. I listened, and listened loud. Nothing prepared me for the visceral feeling of terror I experienced: the Gothic organ voluntary, the piercing factory whistle, the power of chorus interjections, the painful and horrific storytelling, the tunes and the black humour. My response has not diminished in the 30-odd years since that road-to-Damascus experience. The terror still thrills.

From the first words, “attend the tale of Sweeney Todd”, we know this is a period piece, an allegory, a tale oft told across generations, an urban myth, a cautionary tale.

In fact, this grizzly story of our homicidal barber appeared as early as 1825 in a pamphlet entitled *The Tell Tale*, based on an earlier account in Joseph Fouché’s *Archives de la Police*. In these

early versions, the details of the crimes are the same: a barber cuts the throats of his clientèle, steals their worldly goods, and then has a pastry chef mince their bodies into pies. An 1846 serial novel, *The String of Pearls, A Romance*, by Thomas Peckett Prest captured the popular Victorian imagination. Even Charles Dickens mentions the tale in *Pickwick Papers*, where he warns his readers to only buy pies from cooks they know. The theatrical ancestor to our Sweeney was a 1847 melodrama by George Dibdin-Pitt titled *The String of Pearls, or The Fiend of Fleet Street*.

For today’s audiences, the term ‘melodrama’ is associated with mawkish sentiment, delicious villainy and a high-minded moral. The cast are stock standard: the sweet heroine, the black-hearted villain, the buff hero and, of course, goodness triumphs in the end.

As their starting point, Stephen Sondheim and his librettist Hugh Wheeler used a 1973 reworking of the melodrama by Christopher Bond. Here, Sweeney Todd has a cause: just revenge. This Sweeney murders for reasons other than monetary gain. He is a man at the mercy of a brutal society and forced to seek out an existence in the underbelly of human suffering that was Victorian London. Only after his pursuit for vengeance is foiled and he realises his

impotence against the Victorian social system does he crack, transforming into a charismatic, homicidal maniac. He is aided and abetted by a totally charming accomplice prompted by two great deadly sins: lust and greed.

The piece is, without doubt, one of the most powerful, dramatic and theatrical horror tales ever set to music. And for all its melodrama, blood and gore, it tells a very universal human story of revenge, obsession and lust, as well as pain, yearning and even love. This is a tale for our times.

"As one reads history, not in the expurgated editions written for schoolboys and passmen, but in the original authorities of each time, one is absolutely sickened, not by the crimes that the wicked have committed but by the punishments that the good have inflicted; and a community is infinitely more brutalised by the habitual enjoyment of punishment than it is by the occasional occurrence of crime."

Oscar Wilde: "*The Soul of Man under Socialism*"
(1891)



STUART MAUNDER AM
Sweeney Todd Director and
Victorian Opera Artistic Director

FROM BARBER'S CHAIR TO THEATRE SEAT

Stephen Sondheim's theatrical world is not easy to define – dedicated opera lovers can be a bit miffed when he invades the sacred portals of the opera theatres, and audiences for music theatre in Australia can find his work more confronting than they expect from something called a musical.

Sondheim set his shows in many different locations and at many different times – feudal Japan (*Pacific Overtures*), fin-de-siecle Sweden (*A Little Night Music*), the Paris of the impressionists (*Sunday in the Park with George*) and across more than a century of U.S. history (*Assassins*) – but they all examine behaviour and neuroses with which contemporary audiences can identify. Even when his musical language is not always purely operatic, the results are more complex and poetic than the term 'Broadway show' usually evokes.

His mentor, who Sondheim confessed was very much a father figure to him, was lyricist and librettist Oscar Hammerstein II, whose Broadway pedigree included *Show Boat*, with composer Jerome Kern and, among his shows featuring music by Richard Rodgers, *Oklahoma!*, *Carousel* and *South Pacific*. His lyrical imagery may not have been as witty or as bitter-sweet as that of Cole Porter or Lorenz Hart but, in his librettos, he worked to stretch the form of the theatrical

musical to make it accommodate a broad range of emotional possibilities. The operatic scale of *Show Boat* was a first on the Broadway stage, as was its inclusion of such 'uncommercial' themes as miscegenation. The close integration of words and music in Hammerstein's shows with Rodgers also took the concept of a musical show further than 'a nice evening's entertainment'. The stories may not always have been complicated but the characters were more flesh-and-blood, less cardboard, than was usually the case, and the songs bore a closer relationship to the story than Broadway audiences would have experienced in many other shows of the day.

It's against the background of Hammerstein's aesthetic that Sondheim's was born. You could say that his musical language and verbal imagery evolved from the music theatre world in which he became immersed as an adolescent. In the words of author and music critic Anthony Tommasini: 'No matter how musically complex and linguistically ingenious his lyrics, no matter how psychologically rich his storytelling, all his scores are based in the words-and-music heritage of the musical. On some level, every Sondheim score pays homage to older genres and styles of musical theatre.' One obvious example is his refinement of the monologue, which Rodgers and Hammerstein had used to

such powerful and, at the time, original effect in *Carousel*'s 'Soliloquy'.

Let's look at how this refinement plays out in the musicals Sondheim composed in the years leading up to *Sweeney Todd*. *Follies* (1971), for example, is a show overtly about the idealism of young love and young ambition, and its destruction in uncertainty, compromise and selfishness. Ageing showgirls and their husbands, once stage door Johnnies, gather for a re-union at a dilapidated theatre, but despite the glittering re-creations of past showbiz triumphs it's the monologues that stand out, in which the characters ask themselves questions like: 'The lives I'll never lead couldn't make me sing/ Could they?'

Sondheim's next show, *A Little Night Music* (1973), might be called his Franz Lehár piece, a kind of upside-down operetta in which emotional wounds are opened, gently and in three-quarter time, and all the couples re-couple at the final curtain.

Follies includes much affectionate pastiche of earlier popular songs forms, and *A Little Night Music*, virtually an evening-long waltz, has operetta gestures rustling through its score. Sondheim's genius is to show the ground moving from beneath the feet of these musical worlds. 'How can we live this way now?' he seems to ask

us. How can we live up to the notions this music presents: that all is supposed to end well, that love will triumph in the end, that we can all be heroes and heroines in our own stories? For here you are, you dwellers of the urban jungle, with your fractured relationships, your ungrateful children, your illicit affairs, your private sense of failure – are there any dreams left worth dreaming? Is there any moral imperative against which we may judge ourselves?

The questions were posed even more pointedly in *Pacific Overtures* (1976), in which personal relationships are completely absent. The musical forms and textures become even more ambitious, as the show dissects the ethics of Imperialism. Based on the economic invasion of Japan by the USA in the 1850s, *Pacific Overtures* is a Kabuki piece, with all the characters, eastern and western, played by an all-male (originally all-Japanese) cast, and sets Sondheim's existing achievements in motion in a way that might not have been expected at the time: towards a meditation on a larger morality. Again, the monologues leave a strong impression. In *A Bowler Hat* one Japanese man charts his course towards quasi-Western behaviour and manners and his gradual alienation from both his original and adopted cultures.

Alienation from one's ambitions, from one's partner, from one's country. In these musicals Sondheim explored some of the ironies of modern life with tremendous musical and dramatic sophistication. But *Sweeney Todd* combines and develops these achievements further. To start with, it's overtly operatic, in its vocal and orchestral writing, in its structure, in its sensibility. It also has the acerbic musical language and cool regard for its characters' obsessions and follies that suggest the world of what might be called the 'Weimar' operas, in particular *The Rise and Fall of the City of Mahagonny*. Like that Bertolt Brecht-Kurt Weill collaboration, *Sweeney Todd* is about its characters' relationships with money, food, justice and politics, and like *Mahagonny*, *Todd* does not offer us any comfortable answers.

The figure of the homicidal barber *Sweeney Todd* and his victims' gruesome fate was brought into the world in 1846, in the 'penny-dreadful' newspaper *The People's Periodical and Family Library*. It held thousands of readers enthralled through 18 issues. Not long after, Sweeney made his London stage debut in the melodrama *The String of Pearls* or *The Fiend of Fleet Street*. It was an enormous hit.

Sondheim, who had long been fascinated by melodrama, came to the story by way of Christopher Bond's play *Sweeney Todd*, which he saw in London in 1973 during rehearsals for

the first production there of his earlier musical *Gypsy*. *Sweeney Todd* seemed to suggest to him the possibility of fulfilling one of his long-held ambitions – to write something largely through-composed in which dialogue plays only a small part in advancing the action.

Bond had broadened the traditional story considerably, giving Sweeney a 'past' that puts his murderous actions into quite a different context: Sweeney is transported to Australia on a trumped-up charge. Fifteen years later he returns, seeking his revenge on the judge who sentenced him. He meets an old acquaintance, Mrs. Lovett, who, self-confessedly, makes the worst pies in London. She tells him that his wife took poison after being raped and that his daughter is now the ward of Judge Turpin, the man who made Sweeney a convict 15 years earlier. Todd now lives only for revenge. When he misses an opportunity to kill the Judge, he swears vengeance on all humanity (in 'Epiphany') and soon murders prolifically. At Mrs. Lovett's helpful suggestion – 'Seems an awful waste/Such a nice plump frame.../With the price of meat what it is' – his victims find their way into her pies. Business booms for them both, but ultimately Todd's single-mindedness leads to tragedy and disaster.

There are no characters in *Sweeney* who are not either prisoners of their past or their follies, or both. In 'A Little Priest', Todd and Mrs. Lovett's



Daniel Boud;
2023 Sydney Opera House season



Daniel Boud;
2023 Sydney Opera House season

celebration of their idea to ‘people’ their pies, they also reveal how their life experiences have led them to this commodified view of their fellow human beings. As Todd sings: ‘The history of the world, my sweet/Is who gets eaten and who gets to eat.’ Any kind of customer is potentially an ingredient. What kind of a universe can this be? Not one for innocents, that’s certain. The slow-witted Tobias’ protective hymn to Mrs. Lovett, ‘Not While I’m Around’, is both pathetic and grotesque, like a fly singing to a spider in a web.

It’s too simple to call *Sweeney Todd* a Marxist musical, as some commentators did when it was new, in 1979. Sondheim and his librettist Hugh Wheeler do not offer solutions. But they do ask questions that have come to haunt the world with ever-increasing power, particularly since the fall of the Berlin wall, the rise of China and the consequences of 9/11. In other words, *Sweeney Todd* has never stopped being relevant.

The show has two crucial centrepieces: firstly, at the end of Act 1, during which Todd and Mrs. Lovett discover their missions in life – he to revenge himself on humanity (‘The lives of the wicked should be made brief’), she to make a commercial success of her floundering pie shop by baking Todd’s numerous victims into her culinary creations. Then at the beginning of Act II we see how successful they’ve become by giving the people what they want, in the intricate

ensemble piece ‘God, That’s Good’. The rest of *Sweeney Todd* builds up to and away from these set-pieces including, in Act 1, Sweeney’s cooing song of devotion to his barber’s razors, ‘My Friends’, and the twin renditions of ‘Pretty Women’ in both halves of the piece. Mozart’s *The Magic Flute* is often described as a journey from darkness to light, but *Sweeney Todd* might be called a journey from darkness to illuminated darkness, and thence to darkness again.

For, as Act 2 progresses Sondheim’s theatrical genius – there is no other word for it – makes us feel a sense of escalating destruction, of a series of evils that must culminate in catastrophe. The best that happens to the ‘good’ characters – Todd’s daughter Johanna and her lover Anthony – is that they escape the catastrophe of the work’s final tableaux, but the morality of *Sweeney Todd*’s universe is the same at the end as it was in the beginning, when Todd says – in his first ‘aria’

– ‘There’s a hole in the world/Like a great black pit/And it’s filled with people/Who are filled with shit’.

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CONDUCTOR'S MESSAGE

From the eery, unsettling organ prelude and the screeching factory whistle that open *Sweeney Todd*, we know that it's not going to be a relaxing night in the theatre! Sondheim, with his orchestrator Jonathan Tunick, has created a rich, dark, rhythmic and beautiful score that brings to life the drama and gothic horror of the story of Sweeney Todd, the Demon Barber of Fleet Street. The piece has been described as an opera, a melodrama and a musical thriller. Sondheim said that he wanted the score to be "unsettling, scary and very romantic", and that "the only way to sustain the tension was to use music continually, not to let the heat out".

As the devastating sound of the whistle fades, the first ballad begins. Sondheim uses a musical quote from the 'Dies Irae' in an insistent moving quaver figure that sets up the tension of the show. Sondheim uses this ballad and varies it throughout the show to propel the action forward. Like a Greek chorus, the ensemble sing the ballad, commenting on the action and driving the plot.

Sweeney Todd's first appearance introduces his motif; a chromatic, dissonant theme that appears throughout the show in various speeds to signify Todd's restlessness, anger and lust for revenge. In 'Epiphany' at the end of Act One the motif is played yet again, and builds to a ferocious dynamic moment as his pent-up emotions explode.

Sondheim's choice of music style is often in direct contrast to the text: this lulls his audience into a false sense of security. Todd sings with emotion and love to his razors as he is reunited with them. *A Little Priest* is a joyous waltz, but the subject matter is far from pleasant as Todd and Mrs Lovett sing of the future contents of their pies. 'Pretty Women' is a lyrical duet between Todd and the Judge, but it is constantly underlined by the tension of Sweeney's desire for revenge as he contemplates the Judge's murder. Dissonance, beauty of melody, rapid fire text passages and unsettling metric instability feature throughout the score.

What an incredible treat it is to be part of Victorian Opera's return season of this masterpiece.



PHOEBE BRIGGS
Conductor



Daniel Boud;
2023 Sydney Opera House season

MUSIC AND LYRICS



STEPHEN SONDHEIM

Stephen Sondheim (1930–2021) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984), *Into The Woods* (1987), *Assassins* (1991), *Passion* (1994), *Road Show* (2008) and *HERE WE ARE* (2023), as well as the lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear A Waltz?* (1965) and additional lyrics for *Candide* (1973), *Side By Side By Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99), *Moving On* (2001), *Sondheim On Sondheim* (2010) and *Old Friends* (2023) are anthologies of his work as composer and lyricist. For films, he composed the scores of *"Stavisky"* (1974), co-composed the score for *"Reds"* (1981), and wrote songs for *"Dick Tracy"* (1990). He wrote songs for the television production *"Evening Primrose"* (1966), co-authored the film *"The Last of Sheila"* (1973) and the play *Getting Away With Murder* (1996) and provided incidental music for the plays *The Girls of Summer* (1956), *Invitation To A March* (1961), *Twigs* (1971) and *The Enclave* (1973).

He won the Tony Award for Best Score for *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Into the Woods*, and *Passion*, all of which won the New York Drama Critics' Circle Award, as did *Pacific Overtures* and *Sunday In The Park With George*, the latter also receiving the Pulitzer Prize for Drama (1985).

Stephen Sondheim was born and raised in New York City. He graduated from Williams College, winning the Hutchinson Prize for Music Composition, after which he studied theory and composition with Milton Babbitt. He served on the Council of the Dramatists Guild, the national association of playwrights, composers and lyricists, and served as its president from 1973 to 1981. In 1983 he was elected to the American Academy of Arts and Letters and in 1990 was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was awarded the Kennedy Center Honors in 1993, the National Medal of Arts in 1996, the MacDowell Medal in 2013 and the Presidential Medal of Freedom in 2015. His collected lyrics with attendant essays have been published in two volumes: *"Finishing the Hat"* (2010) and *"Look, I Made a Hat"* (2011).

In 2010 the Broadway theatre formerly known as Henry Miller's Theatre was renamed in his honor, and in 2019 he became the first living artist to have a theatre named in his honor on Shaftesbury Avenue when the refurbished Queen's Theatre in London's West End was renamed the Sondheim Theatre to commemorate his 90th birthday, by Sir Cameron Mackintosh.

BOOK



HUGH WHEELER

Hugh Wheeler was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music*, and *Nijinsky*.

His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd*, the *Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 M-G-M musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

Music Theatre International, with offices in New York, London and Melbourne, is one of the world's leading dramatic licensing agencies, protecting the rights and legacy of composers, lyricists and bookwriters and supplying scripts, musical materials, and other theatrical resources to theatres around the world. MTI has been a driving force in extending the production life of such classic musicals as *Guys and Dolls*, *West Side Story*, *Annie*, and in promoting newer shows like *The Band's Visit*, *Beautiful: The Carole King Musical* and *Matilda* as well as *Dear Evan Hansen*. With over 500 titles in its catalogue including hits from the Broadway and London stage, musical revues, the Broadway Junior Collection and other youth musicals, MTI shows have been performed by amateur and professional theatrical organizations in over 60 countries around the world.

www.mtishows.com.au



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 *H.M.S Pinafore* have been televised nationally on ABC TV. From 2014 to 2018 Stuart 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*, *The Cunning Little Vixen*, *English Eccentrics* and *La Rondine (The Swallow)*.



PHOEBE BRIGGS

Conductor

BMus (University of Melbourne). Opera Australia music staff 2002-2012, Head of Music at Victorian Opera since October 2012. For Victorian Opera, Phoebe has conducted *Sunday in the Park with George*, *Play of Herod*, *Sweeney Todd*, *Cendrillon*, *Four Saints in Three Acts* (Green Room nomination), *The Sleeping Beauty* (Green Room nomination), *Lorelei*, *Black Rider* (Helpmann nomination, VO/Malthouse), *A Little Night Music*, *Happy End*, *A Christmas Carol* and *The Visitors*. Other companies: Opera Australia, OzOpera, Stonnington Opera in the Park, Opera Northwest, IFAC, Ambassador Group, Chamber Made Opera, Melbourne Theatre Company.

Phoebe has appeared in concert in Australia, the United Kingdom, New Zealand and Japan.



ROGER KIRK

Set and Costume Designer

Roger Kirk is a Tony Award-winning set and costume designer for theatre, film and television. He has designed costumes for productions such as *The Boy From Oz* with Hugh Jackman, *The King and I* and *King Kong* the musical. Roger was also the costume designer for the film *Jesus Christ Superstar* (2000). Other credits include Andrew Lloyd Webber's *Whistle Down The Wind* (London), *The King and I* (London Palladium), Hugh Jackman's *The Boy from Oz Arena Spectacular*, *Silver Rose*, *Le Corsaire* for Munich Opera House, *Dusty – The Original Pop Diva*, and *Shout!*. His Broadway credits include *The King and I* (Tony Award), *Jesus Christ Superstar*, and *42nd Street* (Tony Award Nomination).

Roger's most recent credits include *Sweeney Todd* for Victorian Opera, *Miracle City* for Luckiest Productions, *King Kong* on Broadway, *42nd Street* in London and the sell-out Australian tour of Hugh Jackman's *Broadway to Oz: Hugh Jackman Live in Concert*, World Tour 2019.



PHILIP LETHLEAN

Lighting Designer

Philip Lethlean designs lighting for projects across Australia, Asia, Europe and America. This includes for theatre, opera, dance, circus, puppetry, large cultural events and architecture. Commissions include the Melbourne International Comedy Festival, the opening ceremony of the Pacific Games in PNG (2015), *Clusters of Light* in Sharjah UAE (2014), *How to Train Your Dragon* for Dreamworks/Global Creatures (2012), *White Night Melbourne* (2013/2014), the Australian Pavilion at Expo Shanghai, and the opening of Hamer Hall.

Theatre works include productions for the English National Ballet, The Australian Opera, Melbourne Theatre Company, Circus Oz and *Into the Woods*, *Sweeney Todd* and *The Sleeping Beauty* for Victorian Opera.



JIM ATKINS

Sound Designer

Jim Atkins designs and mixes sound for a host of live, installed and recorded situations nationally and internationally. Recent highlights include *La bohème on the Beach* (State Opera South Australia); *The Pearl Fishers*, *Elektra* and *The Butterfly Lovers* (Victorian Opera); *Four Winds Festival* (Bermagui); *Acoustic Life of Sheds* in Lavender Bay (Sydney Festival); *One Infinity* (Melbourne, Sydney and Perth Festivals); *Pleasure Garden* (Sydney Festival, Norfolk and Norwich Festival, City of London Culture Mile), *54 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).

CAST



BEN MINGAY

Sweeney Todd

An actor, musician and international musical theatre performer, Ben was originally a construction worker from Newcastle who fell into classical music when he was dared to audition for the Conservatorium of Music by his mates. He subsequently won a scholarship and went on to train in Opera Voice for several years – a twist of fate that changed the trajectory of his life forever.

Ben recently starred in the critically acclaimed television series *Frayed* with Sarah Kendall, delighting viewers worldwide. Other screen credits include Mel Gibson's *Hacksaw Ridge* in the role of Grease Nolan, and on the small screen playing Alan Bond in Nine Network's *House of Bond*, Flip Menelaus in *The Twelve* for Foxtel, Jim Delaney in *Amazing Grace*, Trystan Powell in *Home and Away*, and Buzz in *Packed to the Rafters* for the Seven Network. Prior to that, he starred as Rob Duffy in the Network 10 series *Wonderland* for three seasons.

Ben's stage credits include Shrek in *Shrek The Musical* (GFO), Sweeney Todd in *Sweeney Todd* (WAO/SOSA/VO/Sydney Opera House), Papageno in *The Magic Flute* (OA), the Pirate King in *Pirates of Penzance* (SOSA), Evan in *Vivid White* (MTC), Jud Fry in *Oklahoma* (TPC), Achilles in *Paris: A Rock Odyssey* (MTM), and numerous concerts around Australia with the hit singing group *Swing on This*. Other stage credits include Thomas in *Rolling Thunder Vietnam*, the Phantom in *The Phantom of the Opera*, and Zack Mayo in the world premiere production of *An Officer and a Gentleman*. In 2011, Ben received rave reviews for his portrayal of Tommy DeVito in the award-winning musical *Jersey Boys*, which was his first Australian performance since he originated the role of Billy Kosteki in the World Premiere of *Dirty Dancing* in 2004. In *Dirty Dancing*, Ben's unique vocal ability won him the same role in every English-speaking production worldwide for almost six years, including the West End, Canada, Chicago, Boston and Los Angeles.





ANTOINETTE HALLORAN

Mrs Lovett

One of Australia's most accomplished and best-loved sopranos, Antoinette Halloran performs regularly with all major Australasian opera companies and symphony orchestras, and appears frequently on national television and radio. In 2021-2022, she sang Mrs Lovett in *Sweeney Todd* and Olive in *Summer of the Seventeenth Doll* for State Opera South Australia, *Lorelei* for Opera Queensland and Victorian Opera, Brunnhilde in *Die Walküre* and Jenny in *Mahagonny* for Melbourne Opera, and *A Christmas Carol* for Victorian Opera. In 2023, she sang the first two cycles of Melbourne Opera's *Der Ring des Nibelungen* as Brunnhilde, and starred in State Opera South Australia's *Gilbert & Sullivan Festival*.

Other recent appearances include the title roles in *Tosca* for West Australian Opera and *The Merry Widow* for State Opera South Australia, The Fox in *The Cunning Little Vixen* in Melbourne and Adelaide, and Lady Macbeth in *Macbeth* in Perth; she was also associate artist for José Carreras' National Tour.

For Opera Australia, Antoinette has performed the title roles in *Madama Butterfly* and *Rusalka*, Mimi in *La bohème*, Stella in *A Streetcar Named Desire* (Green Room Award). For Opera Queensland, she performed the title role in *The Merry Widow*. For New Zealand Opera, she performed as Mimi, Cio-Cio-San and Mrs Lovett. And for Victorian Opera, Fiordiligi in *Così fan Tutte*, Adina in *L'elisir d'amore* and Mrs Lovett.

In concert, she has sung with Elvis Costello and the Brodsky Quartet for the Sydney Festival, *Mozart's Requiem* with the Hong Kong Philharmonic and Nick Cave with the Melbourne Symphony. She also recorded Puccini Romance for ABC Classics with tenor Rosario La Spina and the Queensland Symphony Orchestra.

Antoinette featured as a guest judge and panelist on the ABC television series *Operatunity Oz* and has appeared regularly on the hit show *Spicks and Specks*. She was also a presenter for ABC's *Art Nation*, covering stories on opera and music theatre.

Antoinette regularly visits Japan, China and Indonesia, where she is much in demand as a guest artist.



Daniel Boud; 2023 Sydney Opera House season



LACHLANN LAWTON

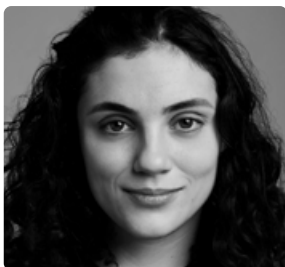
Anthony Hope

Australian/British Lyric Baritone Lachlann Lawton was a 2022 Joan Sutherland and Richard Bonyngne Bel Canto Award Finalist and John Wegner Award recipient. He is a 2024 Young Artist with Opera Queensland, and is a former Wesfarmers Arts Young Artist, Bendat Scholarship winner, and proud recipient of the Roberts Emerging Artist Fund at West Australian Opera.

He is a recent graduate of the Royal Northern College of Music's Master's program as a Waverly Scholarship recipient, and studied with Quentin Hayes. In 2019, he was a finalist in the Joan and Michael Kennedy Award for the Singing of Strauss.

Along with his role as Anthony Hope (*Sweeney Todd*) for Victorian Opera, recent engagements include Jupiter (*Semele*) for HIP Company, the title role in *Dido and Aeneas* (Purcell), Station Master in Jonathan Mill's new opera *Eucalyptus*, a staged production of Mendelssohn's *Elijah* (Elijah), Schaunard (*La bohème*), Marchese d'Obiney (*La Traviata*), Morales (*Carmen*), The Wolf/Cinderella's Prince (*Into The Woods*), Duke Robert (*Iolanta*), Sciarrone (*Tosca*) for West Australian Opera, and Sonora (*La Fanciulla del West*) for Freeze Frame Opera.

Lachlann is a regular soloist and member of the St Georges Cathedral Consort directed by Dr Joseph Nolan.



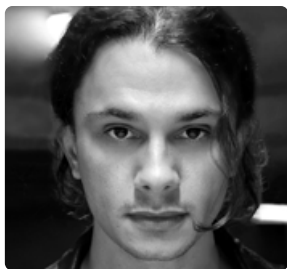
ALESSIA PINTABONA

Johanna

Alessia Pintabona 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 she performed during her 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 is 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.

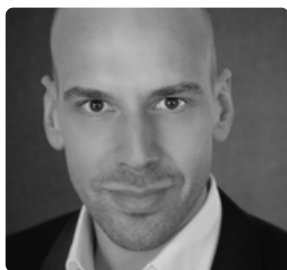


MAT VEREVIS

Tobias Ragg

Mat Verevis is a Helpmann Award-winning singer, actor and songwriter best known for his performance as Barry Mann in *Beautiful: The Carole King Musical* (MCG). This is the third time he has played Tobias in Stuart Maunder's production of *Sweeney Todd* and he does so while also portraying Roger Davies in the Australian tour of *Tina: The Tina Turner Musical* (TEG/Dainty).

Other credits include Tommy in *The Who's Tommy* (Victorian Opera), Mark Cohen in *RENT* (SOH/Sugary Rum prod), *A Little Night Music* (Victorian Opera), Lea Salonga's *Australian Tour Down Under* (RIOT/Netflix), *Lazarus* (The Production Company), *There's Something About Music* (Little Red Company). His debut original EP is available on all streaming platforms.



ADRIAN TAMBURINI

Judge Turpin

Adrian Tamburini has enjoyed a long and varied career as an opera singer, concert performer, music educator, director and producer. Most recently, he won his second Green Room Award for his performance of Hagen in Melbourne Opera's production of Wagner's *Götterdämmerung*. In 2017, Adrian was the winner of Australia's prestigious singing award, the Australian Opera Awards (YMF, MOST). His singing has featured on cinema releases of opera, DVD, international recordings, motion picture soundtracks, radio and television.

He is proud to have worked with companies such as Opera Australia, Pinchgut Opera, West Australian Opera, Melbourne Opera, Lost and Found Opera, Melbourne Symphony Orchestra, Zelman Symphony Orchestra, Sydney University Graduate Choir, Melbourne Bach Choir, West Australian Symphony Orchestra, Canberra Symphony Orchestra and the Inventa Ensemble.

Over the past few years, he has focused on sharing his passion for music by teaching the next generation of musicians at Pure Harmony Music Studio in Melbourne. Over the years, Adrian has championed new Australian works and world premieres including Jane Hammond's *The Spare Room*, Nicholas Buc's *Origins*, Christopher Bowen's *Redfern Oratorio* and Luke Styles' *No Friend but the Mountains*, based on the award-winning book of the same name by Behrouz Boochani, which has been made into a documentary screened on ABC Television.

Adrian has worked with renowned conductors and directors such as Asher Fisch, Andrea Molino, Andrea Battistoni, Jonathan Darlington, Pietari Inkinen, Carlo Montanaro, Renato Palumbo, Guillaume Tourniaire, David McVicar, and Francesca Zambello, as well as Australians Jessica Cottis, Erin Helyard, Barry Kosky, Bruce Beresford, and John Bell.



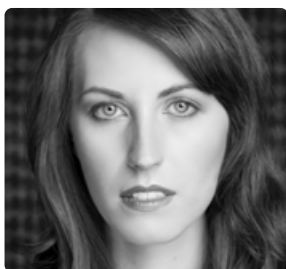
KANEN BREEN

The Beadle

Kanen Breen's past engagements for Victorian Opera include the premiere seasons of *'Tis Pity*, *Banquet of Secrets* and *Through the Looking Glass*, Uncle Ernie in *The Who's Tommy* and The Beadle in previous Melbourne seasons of *Sweeney Todd*.

Roles for Opera Australia include Camille in *The Merry Widow*, Nanki Poo in *The Mikado*, Ralph Rackstraw in *H.M.S. Pinafore*, Marco Palmieri in *The Gondoliers*, Caius in *Falstaff*, Alfred in *Die Fledermaus*, Monostatos in *The Magic Flute*, Sellem in *The Rake's Progress*, Pong in *Turandot*, Andres/Cochennille/Pittichinaccio/Frantz/Nathanael in *The Tales of Hoffmann*, Pirelli in *Sweeney Todd*, Albert Herring, and Johnny in *Bliss* at the Edinburgh Festival.

Other engagements include the title role of *Platée* for Pinchgut Opera, as Andy Warhol in the Brisbane Festival season of *The Perfect American*, a Helpmann Award-winning performance as the Witch of Endor in the Glyndebourne production of Handel's *Saul* for the Adelaide Festival, Rodolfo in Baz Luhrmann's *La bohème* on Broadway, and Willy Wonka in the national season of *Charlie and the Chocolate Factory*.



MARGARET TRUBIANO

Beggar Woman

Hailed as 'stunning' by the New York Times, American mezzo-soprano Margaret Trubiano graduated with Bachelor's and Master's Degrees from Manhattan School of Music. She played to sold-out crowds in her *NY Girl* cabaret at Claire's Kitchen and Kurt Weill's *Sins & Mahagonny* at the Old Fitzroy Theatre. She returns to her role in *Sweeney Todd* after appearing as Mrs Grose in *Turn of the Screw* at the Hayes Theatre.

On the operatic stage, she's performed Mercedes in *Carmen*, Princess Clarissa in *Love For Three Oranges* (Opera Australia), Maddalena in *Rigoletto* (DiCapo Opera, NYC), Kate in *The Pirates of Penzance*. She also performed as 3rd Lady in *The Magic Flute* (New Jersey Opera), Second Fairy in *Midsummer Night's Dream* (NYC Ballet), and Second Witch in *Dido & Aeneas* (Macau Opera). She made her Carnegie Hall debut in González's *Misa Azteca*.

Concert appearances include Zurich Opernhaus' *Opera Gala*, Duruflé's *Requiem* for New Jersey Symphony and Mahler's *Symphony No. 2*, Vivaldi's *Gloria* for the Phoenicia International Festival of the Voice and Pergolesi's *Stabat Mater* for the Australian Ballet.

Equally at home in musical theatre, she covered Madame Giry in *The Phantom of the Opera World Tour*, the title role in *The Mystery of Edwin Drood*, Baker's Wife in *Into the Woods*, and performed off-Broadway in *Beautiful Girls*.



EUAN FISTROVIC DOIDGE

Adolfo Pirelli

Following his recent comic turn as Maximilian in *Candide* for Victorian Opera and playing Lola in *Kinky Boots* in Christchurch NZ, Euan Fistrovic Doidge is delighted to be playing Pirelli in *Sweeney Todd*.

Performing as Joseph in *Joseph and the Amazing Technicolour Dreamcoat* in Sydney and Melbourne last year capped off a busy few years for Euan. This included performing as Blaine in the *Cruel Intentions National Tour*, for Melbourne Theatre Company in *Fun Home* as well as Victorian Opera playing Sam Wurlitzer in *Happy End*. In 2021, he performed in *Charlie and the Chocolate Factory* in Brisbane and Perth, and played Lewis in the production of *Pippin the Musical* in Sydney. Euan took centre stage in 2019 playing Tony Manero in GFO's *Saturday Night Fever*. This role followed his reprisal as Felicia in the 2018 Australian tour of *Priscilla, Queen of the Desert*.

Musical Theatre has been an intrinsic part of Euan's background, starting as a graduate of Patrick Studios Australia under the direction of Andrew Hallsworth. During this year of study, he was cast in his first musical, *Anything Goes* (The Production Company). In 2012, Euan appeared in *The Producers* (The Production Company), then went on to play Paul San Marco in the Australian cast of *A Chorus Line* (TML Enterprises), for which he was the youngest ever nominee for the Helpmann Award for Best Actor in a Supporting Role in a Musical.

From 2012 to 2014, Euan appeared as Nikos/Padamadan in the Australian tour of *Legally Blonde* (ATG/GFO/Farrelly Prods) and *Grease* (GFO) in which he understudied the roles of Kenickie and Vince Fontaine, as well as understudying and performing the role of Teen Angel. He was then cast in the dream role of Marius in the Australian tour of *Les Misérables* (Cameron Mackintosh/Michael Cassel, 2014–2016).

During that time he also released his debut album, '*Let It Sing*'. In 2016, Euan had the great pleasure of playing the role of Felicia/Adam in *Priscilla, Queen of the Desert* and was Lead Singer in *Burn The Floor* (Norwegian Cruise Lines). On returning to Australia he starred in the Australian tour of *Kinky Boots* (Michael Cassel) as one of the Angels and covered the role of Lola.



Daniel Boud; 2023 Sydney Opera House season



ENSEMBLE



CARRIE BARR

Carrie is one of Australia's most versatile performers in Opera and Music Theatre with a career spanning over the last 35 years.

Music Theatre credits include *Les Misérables* (Cosette), *Cats* (Jellylorum), *Mary Poppins* (Bird Woman/Mrs Brill cover) *Hair* (Sheila), *Return to the Forbidden Planet* (Gloria), *The Dusty Springfield Story* (Dusty's Alter Ego), *Nine* (Swing), *Crusade* (Catherine), *Metro Street* (Sue Barnes), 'Nostrodamas' (Marie Nostrodamas), *Sideshow Alley* (Cleo-Snake Charmer), *Jerry Springer the Opera* (Baby Jane cover) and *Carousel* (Carrie), where she won a Green Room award for 'Best Supporting Actress in a Musical' for her role as Carrie.

Victoria Opera credits include *Sunday in the Park with George* (Celeste 2/Elaine) and *Pirates of Penzance* (Isabel). Opera Australia credits include *Tannhäuser*, *Lohengrin*, *Turandot*, *King Roger*, *Cav/Pag*, *Carmen*, *Gotterdammerung*, *La bohème*, *Lucia di Lammermoor*, *The Pearl Fishers*, *Elixir of Love*, *Don Pasquale* (Tokyo), *Lucia di Lammermoor*, *Aida*, *Otello*, *Madame Butterfly*, *Marriage of Figaro*, *Tosca*, *Don Carlo*, *Faust*, *Un Ballo*, *The Merry Widow*, *The Rake's Progress*, *Lakme*, *The Gondolier's*, *H.M.A.S Pinafore/Trial by Jury*, *Mikado*, *Pirates of Penzance* and *Die Fledermaus*.



PAUL BATEY

After graduating from the Victorian College of the Arts, Paul began his career as a contemporary dancer, joining Tasdance, 2 Dance Plus and Danceworks. He has been in the ensemble for numerous musicals including; *The Boy from Oz* (original cast), *the Mikado* (Esgee Melodies) and *Les Misérables* (Cameron Mackintosh). Paul's roles in musicals include Frank-n-Furter (*Rocky Horror Show*), Valentine (*Kiss of the Spider Woman*), Bill Cahoun (*Kiss me, Kate*) and Captain Smith (*Titanic*). On the concert stage, Paul has sung San Giovanni in *La Resurrezione* (Independent Classics), the Swan in *Carmina Burana* (Nordharzer Städtebundtheater), and the Tenor soloist in *The Messiah* (Queensland Symphony Orchestra). Paul has been a regular chorister for Victorian Opera and Opera Australia for many years, with the most recent productions including, *Galileo*, *Capriccio*, *La Cenerentola*, *Tannhäuser*, *Idomeneo* and *Candide*.



PAUL BIENCOURT

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.



MICHAELA CADWGAN

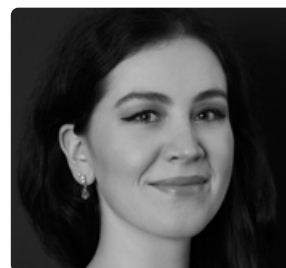
Michaela Cadwgan graduated in 2020 with First Class Honours in BMus from the New Zealand School of Music—Te Kōkī, Victoria University of Wellington (NZSM). She holds a BA in German and Italian and is an alumna of the New Zealand Opera School, where she received the Dame Sister Mary Leo Foundation Award. 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.



DANIELLE CALDER

Danielle is a graduate of The Victorian College of the Arts and enjoys a varied performing career in opera and music theatre. She was a member of the Victorian Opera Developing Artists' Programme in 2008-2009 and has performed for Victorian Opera in roles including the Governess in *The Turn of the Screw*, Giannetta in *The Elixir of Love*, Tyrenka in *The Cunning Little Vixen* and as part of the ensemble in *Sweeney Todd*.

Danielle is the recipient of a number of awards, including the Sleath Lowrey Rotary Scholarship, several Greenroom Award nominations and the 2005 Dame Joan Hammond Green Room Award. She has performed for theatre companies including Opera Australia, Melbourne Opera Company, The Gordon Frost Organisation and Opera North UK. Role highlights include Margeurite in *Faust*, Santuzza in *Cavalleria Rusticana*, the title role in *Tosca*, Mimi in *La bohème*, Donna Elvira in *Don Giovanni*, Fiordiligi and Dorabella in *Così fan tutte*, Micaela in *Carmen*, Mabel and Edith in *The Pirates of Penzance* and Sylvia in *The Merry Widow*. Danielle is thrilled to be returning to this production of *Sweeney Todd*.



OLIVIA FEDEROW-YEMM

Mezzo-soprano Olivia Federow-Yemm has performed as a soloist and ensemble member with Victorian Opera, Opera Australia, Melbourne Opera, BK Opera and the Opernakademie Henfenfeld. Her performed roles include Nerone in *L'incoronazione di Poppea*, Third Lady in *Die Zauberflöte*, Zita in *Gianni Schicchi*, Proserpina in *L'Orfeo*, Suzanne in Offenbach's *Un mari à la porte*, and Oberon in Britten's *A Midsummer Night's Dream*. Her cover roles include Madame de Croissy in *Dialogues des Carmélites*, and Flosshilde in Melbourne Opera's 2023 production of Wagner's *Ring Cycle*. In 2019, she debuted the role of Winter in Victorian Opera's *The Selfish Giant*. Notable ensemble performances include Opera Australia's 2021 production of *Aida* and Victorian Opera's 2023-2024 productions of *Idomeneo* and *Candide*. Olivia was the 2023 recipient of the Rotary International/Melbourne Opera NGSE scholarship to Germany, where she was a featured performer at the Bayreuth Young Artists Festival.



DOUGLAS KELLY

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 currently an 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) and Jonathon Dove's *Mansfield Park* (Henry Crawford). He's been praised and described as 'charismatic in voice' and 'powerfully convincing' (ArtsHub), '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 Deutsch, Wolfram Rieger, Graham Johnson, Robert Holl, Elly Ameling and Andreas Schmidt. Douglas Kelly is proudly supported by Dr Michael Stubbs and Malcolm Roberts.



JERZY KOZŁOWSKI

Jerzy worked regularly with Victoria State Opera and Opera Australia since 1981. He has also worked with Ozopera, Melbourne Opera Company, Operalive, Melbourne City Opera and Victorian Opera in roles such as Sparafucile in *Rigoletto*, the title role in Nyman's *The Man Who Mistook His Wife for a Hat*, Grandpa Moss in Copland's *The Tender Land*, Dr Bartolo in *Barber of Seville* and Arthur in Iain Grandage's *The Riders*, for which he received a Green Room Award nomination. Jerzy has sung solo with all major Melbourne choral groups in repertoire ranging from Handel's *Messiah* to Verdi's *Requiem* and solo recitals include performances of Shostakovich's *Suite on Verses* by Michelangelo and *Four Verses of Captain Lebyadkin*. He has performed in many premieres of works by Australian composers such as Richard Mills, Johanna Selleck and Helen Gifford, including two song cycles written especially for him by Michael Bertram and Lawrence Whiffin.



KIRAN RAJASINGAM

Kiran graduated from the Melbourne Conservatorium of Music and has become a regular on Australian stages. In 2022, Kiran made his principal Opera Australia debut as Yamadori (*Madama Butterfly*) at the Sydney Opera House. Other notable credits include Mr Waa (*Parrwang Lifts the Sky*), Ein Cappadocier (*Salome*), Herod (*The Play of Herod*), The King (*Cendrillon*) and Servant (*Capriccio*) for Victorian Opera. Kiran has performed numerous chorus roles for Opera Australia and Victorian Opera. Kiran is passionate about new Australian music, originating roles in works by Deborah Cheetham Fraillon, Richard Mills, Gordon Kerry and Joseph Twist. In 2023 Kiran was awarded first place in the 41st National Liederfest.



REBECCA RASHLEIGH

A graduate of the Victorian College of the Arts, Rebecca has performed many roles with opera companies within Australia and Asia such as Adina (*L'Elisir d'Amore*), Clorinda (*La Cenerentola*), Woglinde and the Woodbird (*Ring Cycle*), Parrwang (*Parrwang Lifts the Sky*), Marzelline (*Fidelio*), Blonde (*The Abduction from the Seraglio*), Susanna (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), Liu (*Turandot*), Lauretta (*Gianni Schicchi*), Gretel (*Hansel and Gretel*) and Poppea (*L'incoronazione di Poppea*). Rebecca has received several awards, one being the prestigious Herald Sun Aria in 2018. She was nominated for a Green Room Award for in her portrayal of Marzelline in *Fidelio* (2020).



HENRY SHAW

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.

As a performer, Henry is highly lauded 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*). He 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*.



SOPHIE VISKICH

Since studying classical singing at the Victorian College of the Arts in Melbourne, Sophie has worked regularly with Opera Australia, Victorian Opera and in professional music theatre. Classical roles include: Despina (*Così Fan Tutte*) Susanna (*Marriage of Figaro*) Pat Nixon (*Nixon in China*) and Queen of the Night (*The Magic Flute*). Music Theatre credits include: Australian tour of *The Sound of Music*; soloist in the Chinese tour of *The Music of Andrew Lloyd Webber*; multiple Regional Australian tours and she was the alternate Carlotta in the Asian, Australian and World tours of *The Phantom of the Opera*. Sophie also worked with Dame Julie Andrews in the 60th Anniversary Australian Tour of *My Fair Lady*. She performs regularly in concert and corporate work and teaches singing.



ABOUT US

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

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 has commissioned 41 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.

And please, come as you are.



Elizabeth Hill-Cooper
Victorian Opera CEO

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FOUNDING MUSIC DIRECTOR

The late Richard Gill AO

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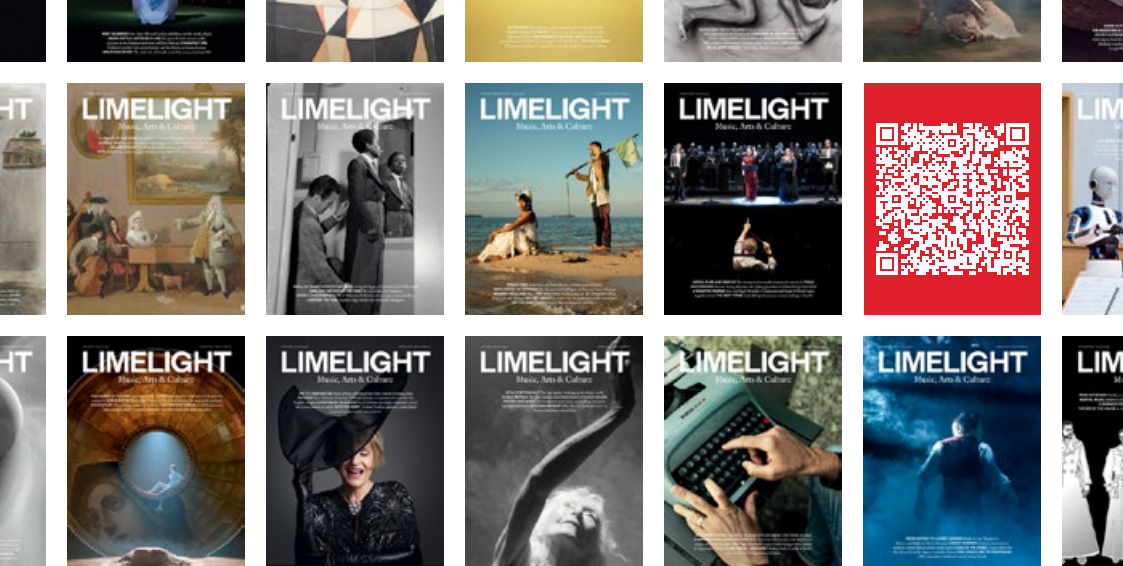
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