

VICTORIAN
OPERA

MOZART'S

ABDUCTION

Victorian Opera respectfully acknowledges the Traditional Owners of Country throughout Australia.

We recognise their continuing connection to lands, waterways and communities through song, dance and storytelling.

We pay our respects to Aboriginal and Torres Strait Islander people and their Elders past and present.

Always was, always will be.

VICTORIAN OPERA PRESENTS

ABDUCTION

THE ABDUCTION FROM THE SERAGLIO

Composer **Wolfgang Amadeus Mozart**

Original Libretto **Gottlieb Stephanie**

Adapted Libretto and Dialogue by **Constantine Costi**

Based on **Christoph Friedrich Bretzner's Belmont und Constanze, oder Die Entführung aus dem Serail**

CREATIVES

Conductor **Chad Kelly**

Director **Constantine Costi**

Set and Costume Designers
Nathan Burmeister, Matilda Woodroffe

Lighting Designer **Paul Jackson**

Movement Director **Shannon Burns**

Sound Designer **Samuel Moxham**

CAST

Belmonte **Kyle Stegall**

Pedrillo **Douglas Kelly**

Osmin **Luke Stoker**

Blonde **Katherine Allen**

Konstanze **Cleo Lee-McGowan**

The Pasha **Lyndon Watts**

CHORUS

Megan Baker

Paul Batey

Paul Biencourt

Kirilie Blythman

Kerrie Bolton

Michaela Cadwgan

Alastair Cooper-Golec

Nicholas Cowall

Irving Dekterev

Eamon Dooley

Shakira Dugan

Olivia Federow-Yemm

Chloe James

Rachael Joyce

Jerzy Kozlowski

Nicholas Matters

Bailey Montgomerie

Joshua Morton-Galea

Ursula Paez

Alessia Pintabona

Rebecca Rashleigh

Henry Shaw

Nicholas Sheppard

Nicole Wallace

ORCHESTRA

Orchestra Victoria

PALAIS THEATRE 12 - 16 AUGUST 2025

2 hours and 15 minutes, including interval

Sung in German, dialogue in English

With English surtitles by Constantine Costi and Chad Kelly

*Victorian Opera recognises the generous support of
Hans and Petra Henkell and the Henkell Family Fund.*



WELCOME TO THE OPERA

Victorian Opera proudly presents a bold new interpretation of Mozart's *The Abduction from the Seraglio*, reimagined as *Abduction*. We're delighted to welcome you to its premiere season at our home venue, the beautiful Palais Theatre.

This production celebrates Mozart's virtuosic music while infusing the story with a fresh, playful and modern sensibility, brought to life by our dynamic young cast and creative team.

Our thanks to the talented people on stage, behind the scenes, and in the pit for their dedication in creating *Abduction*. Our thanks as well to Victorian Opera's patrons, sponsors and funding partners — your continued support makes everything we do possible.

If this is your first time joining us, we hope you enjoy a truly memorable evening. And if you're returning, welcome back to Victorian Opera!

ELIZABETH HILL-COOPER
CEO

Elegant Hill

STUART MAUNDER AM
Artistic Director

Stuart

SYNOPSIS

Konstanze and Blonde, two women engaged to be married, arrive at the mansion of a mysterious figure known only as The Pasha. They have heard rumours of wild parties inside and long for a night of freedom from their day-to-day routine. Their fiancés, Belmonte and Pedrillo, follow them in secret, concerned for their safety and confused by their sudden distance.

Inside the mansion, Konstanze and Blonde are swept into a world unlike any they've known — decadent, strange and alluring.

The Pasha takes a special interest in Konstanze, urging her to question the life to which she is

committed. Meanwhile, Blonde flirts with and confounds Osmin, The Pasha's controlling right-hand man.

Belmonte and Pedrillo attempt to rescue Konstanze and Blonde, but they are quickly overpowered. When the couples are eventually reunited, past misunderstandings, insecurities and betrayals rise to the surface.

Assumptions about love and control are turned on their heads, and Belmonte and Pedrillo must confront the possibility that their fiancés may not want to leave.



CONDUCTOR'S MESSAGE

Despite the inexorable passage of time, it remains a privilege that our relationship with Mozart receives continual rejuvenation. Revisiting his correspondences with family reveals glimpses of Mozart the man, while reliving his music elicits a deeply human response from both performers and listeners.

So, what can we learn from *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*)? Mozart's letters to his father during the opera's composition reveal a voracious excitement for his first substantial foray into the *Singspiel* genre (German opera with spoken dialogue). Meanwhile, the music pulses with visceral energy — borne out on stage with spectacular and breathless effect.

This opera marks a distinct departure in tone from *Idomeneo*, the epic, pseudo-historical *opera seria* that premiered in Munich just a year earlier in 1781. Both operas feature weighty, set-piece arias that demand some of the most virtuosic singing ever conceived; every singer on stage must command a dazzling array of vocal fireworks. This is music of extremes.

Yet, while Mozart clearly delighted in stirring and thrilling his audience, it is equally clear that in *Die Entführung*, he composed with genuine love and affection for his singers. The original cast included close friends and colleagues — all, undoubtedly, freaks of nature — who deserve special mention.

Caterina Cavalieri, the soprano for whom Mozart wrote the role of Konstanze, was a pupil of composer Salieri and would later create the role of Donna Elvira in *Don Giovanni*.

Does this change how we think Mozart viewed one of his most three-dimensional heroines? And in writing the role of Osmin for the famed *buffo* basso (comic bass) Ludwig Fischer, Mozart gained a committed friend and advocate. Fischer would go on to perform at a memorial concert following the composer's death — a final act of devotion.

The orchestra, too, is given an unusually prominent role. The introduction to Konstanze's Act II aria presents like a concerto for orchestra, while a consort of wind instruments bathes Belmonte's final aria in glorious technicolour. In this production, we have taken Mozart's lead and given the orchestra free reign to lend atmospheric colour to the spoken dialogue and opulent design.

We know Mozart himself revised and adapted the structure and thrust of this opera multiple times throughout its creation. In his spirit, the process of rejuvenating this unique contribution to the canon has been richly rewarding and thrilling in equal measure.

We invite you this evening to relive that journey with us.

CHAD KELLY
Conductor

DIRECTOR'S MESSAGE

Staging *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) in 2025 presents an exciting challenge — how to honour the brilliance of Mozart's composition while reimagining the work for contemporary audiences?

A key question has guided our approach: how can we move beyond the opera's outdated exoticism, while preserving the essence of its story and emotional charge? Rather than erasing the provocative heart of the original, we've leaned into it, retaining its theme of seductive danger and the complex psychological undertones of Konstanze's attraction to her captor.

In our version, The Pasha Selim is no longer a Turkish ruler but a modern, enigmatic figure — part Gatsby, part cult leader — who presides over lavish, anything-goes parties behind closed gates. This is the world Konstanze and Blonde are drawn into, a world of sensuality, temptation and blurred boundaries. The same emotional forces at play in the original libretto remain intact: desire, fear, power and freedom, but refracted through a contemporary lens.

When Mozart encountered the original libretto,

adapted from a play titled *Belmont und Konstanze, oder Die Verführung aus dem Serail* (*Belmont and Konstanze, or The Seduction from the Seraglio*) he saw its potential. Even after the title changed, the themes of seduction, sexual conflict and taboo remained at the work's core.

Die Entführung aus dem Serail and our *Abduction* walk a thrilling tightrope between raucous comedy and serious drama. On the surface, it plays like a farce with absurd hijinks, manic lovers and operatic bluster. But beneath the comedy lies a sincere exploration of control, freedom and desire.

Mozart masterfully balances slapstick humour with moments of psychological depth, giving us characters who are both ridiculous and painfully real. This tonal duality is what makes the opera so rich. It invites laughter, then undercuts it with emotional honesty.

This tension is what makes this opera, nearly 250 years on, still worth staging and still capable of surprising us.

CONSTANTINE COSTI
Director

PRODUCTION

PRODUCTION TEAM

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Chorus Manager
Holly Anderson

Stage Manager
Finlay Pedler

Deputy Stage Manager
Claudia Howarth

Assistant Stage Manager
Annabelle Rossi

Head Electrician
Jamie Turner

Lighting Programmer
Jack Willis-Hall

Dome Operators
Sophie Daniels & Scott Campbell

Sound Operator
Angus Beaumont

Systems Engineer
Daniel O'Callaghan

Flyman
Mark "Mung" Lawrence

Mechanists
Jesse Chabrier & Tiernan Maclaren

Props & Scenic Artisan
Alex Donnelly

Scenic Artists
Brooke Painter & Josh Meadows

Costume Manager
Mel Serjeant

Costume Assistant
Becky Silveira

COSTUMIERS

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Olivia Peters

Ines Kustura

Cortnee Jarvis

Xander Reichard

Simon Doe

Tim Corne

David Anderson

Zoe Gymer-Waldron

Wardrobe Supervisor
Becky Silveira

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Tim Corne

Ines Kustura

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Deb Müller

Hair and Makeup Team
Kartika Stanley

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Nicole Serjeant & Paul Smith

Surtitle Programming
Shakira Dugan

Surtitle Operator
Stephen Marsh

Live Stream Director
Alex Hasker

Live Stream Assistant Director
Adele Conlin

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Phoebe Briggs

Tom Griffiths

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Lex AV

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Moving Containers

ORCHESTRA

ORCHESTRA VICTORIA

Violin

Concertmaster
Sulki Yu
Chair supported by Lady Southey AC

Deputy Concertmaster
Yi Wang
Chair supported by Susan & Leith Campbell

Section Principal
First Violin
Tony Zhai

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

Associate Principal
First Violin
Tomomi Brennan

Erica Kennedy
Tutti

Binny Baik
Chair supported by The Fielding Foundation

Alyssa Conrau
Chair supported by Leanne Menegazzo

Rachel Gamer

Matt Hassall
Chair supported by Mr Russell & Dr Jenni Jenkins

Rachael Hunt
Chair supported by The Fielding Foundation

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John Noble

Rebecca Shirley
Chair supported by Mr Andrew Fairley AM

Lucy Warren

Phoebe Fan⁺
2025 Richard Bonyngge Fellow

Edwina Kayser⁺

Lisa Reynolds⁺

Jaso Sasaki⁺

Viola

Section Principal
Paul McMillan[§]
Chair supported by Linda Herd

Acting Section Principal
Thomas Higham

Associate Principal
Matthew Laing⁺
Tutti

Jason Bunn

Nadine Delbridge
Chair supported by Kangaroo Ground Nominees Pty Ltd

Ceridwen Davies⁺

Sandra Ionescu⁺

Haram Kim⁺

Cello

Section Principal
Melissa Chominsky

Associate Principal
Diane Froomes
Tutti

Philippa Gardner
Chair supported by Angela Kayser

Tania Hardy-Smith
Chair supported by Dr Gareth and Mrs Shoreh Phillips

Zoe Wallace⁺

Double Bass

Acting Section Principal
Kylie Davies
Tutti

Matthew Thorne

Vivian Qu⁺

Flute

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

Associate Principal
Jessie Gu

Principal Piccolo/Tutti Flute
Rebecca Johnson⁺

Oboe

Acting Section Principal
Joshua de Graaf

Associate Principal
Martin Lee⁺
Tutti

Briana Leaman⁺

Principal Cor Anglais
Dafydd Camp[§]
Chair supported by Ms Linda Herd

Clarinet

Section Principal
Paul Champion

Associate Principal
Justin Beere
Tutti

Robin Henry⁺

Bassoon

Section Principal
Lyndon Watts⁺

Associate Principal
Colin Batt Abrams⁺
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Horn

Section Principal
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Tutti

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Tutti

Louisa Trewartha⁺

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Section Principal
Guy du Blêt
Chair supported by Jim Cousins AO & Libby Cousins AM with Igor Zambelli

Associate Principal Timpani
Scott Weathersen⁺

Percussion

Section Principal
Mathew Levy

Associate Principal
Robert Allan⁺
Tutti

Jamie Willson⁺

KEY

Guest Artist + On Leave §

For a complete listing of Orchestra Victoria's musicians and staff visit: orchestravictoria.com.au

BIOGRAPHIES



CHAD KELLY
Conductor

British keyboardist and conductor Chad Kelly emigrated to Australia at the end of 2021. Since arriving, he has received regular invitations to perform with the Australian Chamber Orchestra, as well as conducting engagements with the Australian Haydn Ensemble, Victorian Opera, and the Melbourne Symphony Orchestra.

In 2022, he joined the music staff of Opera Australia, having spent several seasons at the Bavarian State Opera (Munich) and at English National Opera (London). His conducting engagements in Europe include the Bavarian State Opera, Göttingen Händelfestspiele, Vienna's Resonanzen Festival, The Globe's Sam Wanamaker Theatre, Duke of York's Theatre, and the London Handel Festival.

Chad made his Opera Australia conducting debut with *Dido and Aeneas* and returns to Victorian Opera to conduct a new arrangement of *Die Entführung aus dem Serail*. He also tours Europe and Australia with King Gizzard & the Lizard Wizard, featuring tracks he wrote and orchestrated from their album *Phantom Island*.



CONSTANTINE COSTI
Director

Constantine Costi is a director and writer working across opera, film and theatre. He is the former Co-Artistic Director of Red Line Productions (Old Fitz Theatre) and Artistic Director Advisor for The Lysicrates Foundation.

Constantine's 2025 projects include *Abduction* (Victorian Opera) and *Siegfried And Roy: The Unauthorised Opera* (Sydney Festival). His debut documentary *The Golden Spurtle* premiered at Copenhagen's CPH:DOX.

Other highlights include *Pierrot Lunaire* (Berliner Philharmoniker), *Il Tabarro* (Opera Australia), *La Traviata* on Sydney Harbour (Opera Australia), *A Weill Double Bill* (Red Line), Pinchgut Opera's film *A Delicate Fire* (SWIFF and ATOM awards).

For Victorian Opera's *Melbourne Cheremushki*, he won Best Director at the Green Room Awards.



MATILDA WOODROOFFE
Set & Costume Designer

Matilda Woodrooffe is a multi-disciplinary, Naarm-based set and costume designer with experience across theatre, dance, television, film and events. She has been nominated for four Green Room Awards and was the 2016 Emerging Designer with The Rabble.

Her previous work with Melbourne Theatre Company includes Costume Designer for *The Removalists*, Set and Costume Designer for *Cost of Living*, and Design Associate for *Sexual Misconduct of the Middle Classes* and *Minnie and Liraz*. She was also the stylist for its Season 2023 and 2025 images.

Other design credits include with Malthouse Theatre as Set and Costume Designer for *Truth, This is Living* and *Stay Woke*; Set Dresser for *Hour of the Wolf*; and Design Associate for *Because the Night*, and *Going Down* (a Sydney Theatre Company co-production).

She was also the Costume Coordinator for Michael Cassel Group's *Beetlejuice the Musical* and *The Picture of Dorian Gray* (a Sydney Theatre Company production); Design Associate for *Random* (Belvoir St Theatre); Set Decorator for *Spear* (Bangarra Dance Theatre); Set and Costume Designer for *You Got Older, Sunshine* (Red Stitch Actors' Theatre); and the Design Associate for Rising Festival 2021 and 2022.



NATHAN BURMEISTER
Set & Costume Designer

Nathan Burmeister is a Melbourne-based set and costume designer, working across a range of live performance mediums. He works closely with new styles, forms and stories, and explores contemporary dramaturgies and aesthetics.

Nathan's recent works include *The Robot Dog* (Melbourne Theatre Company); *Loaded* (Malthouse Theatre); *Interior* (Rawcus); *Peacemongers* (The People); *Vampire Lesbians of Sodom* (Little Ones Theatre); *End Of* (Darebin Arts Speakeasy/Griffin Theatre Company); and *Considerable Sexual License* (Joel Bray Dance). He has also worked in close collaboration with Bloomshed, designing for *The Importance of Being Earnest*, *We're Banking On It*, *Animal Farm*, and *Paradise Lost*.

Nathan received the Green Room Award for Best Set and Costume Design for *Paradise Lost* (Bloomshed). He is a guest lecturer and tutor at The Victorian College of the Arts.



PAUL JACKSON
Lighting Designer

Paul Jackson is a multi-award-winning lighting and set designer, dramaturg, and theatre maker whose practice encompasses theatre, opera, dance, music theatre, concerts, and live events.

Lighting design credits for opera include: *Abduction*, *Happy End*, *Cassandra / Echo and Narcissus* (Victorian Opera), *Lorelei* (Victorian Opera, Opera Queensland); *Breaking the Waves* (Opera Australia), *Rusalka* (The Opera Conference), *La traviata* (Opera Australia, Opera Queensland / West Australian Opera / State Opera of South Australia); and *La traviata* on New Year's Eve, *Carmen National Tour* (Opera Australia).

Paul has won a Helpmann Award, two Sydney Theatre Awards, seven Green Room Awards, a Critics' Award for Theatre in Scotland, and five Australian Production Design Guild Awards. He has also received four Helpmann Award nominations, 32 Green Room Award nominations, five Australian Production Design Guild nominations, and four Sydney Theatre nominations.

Paul is a Churchill Fellow, an Australia Council Fellow, and is accredited with the Australian Production Design Guild.



SHANNON BURNS
Movement Director

Shannon Burns is a leading Australian creative specialising in choreography and movement direction across opera, theatre and live performance. Her work for Victorian Opera includes *Melbourne*, *Cheremushki* (2023) and *Il Tabarro* (2024), a co-production with Sydney Festival.

For Opera Australia, Shannon choreographed major outdoor productions such as *La traviata* on Sydney Harbour (2021) and *Carmen* on Cockatoo Island (2022). Internationally, she choreographed Schoenberg's *Pierrot Lunaire* for the Berlin Philharmonic. Shannon has worked extensively with Pinchgut Opera and collaborated with the Australian Brandenburg Orchestra and Musica Viva.

In theatre, her recent credits include *Dear Evan Hansen* (2024), co-produced by Sydney Theatre Company and The Michael Cassel Group, and *The Producers* (2025) with Joshua Robson Productions. She regularly collaborates with Hayes Theatre Co on acclaimed productions such as *A Little Night Music* and *Murder for Two*. Her work also includes projects with Belvoir St Theatre, Sport for Jove, and Redline Productions.

A former professional dancer, Shannon trained at the Queensland Dance School of Excellence and ED5 International.



SAMUEL MOXHAM
Sound Designer

Sam Moxham is a seasoned sound engineer with extensive experience in front-of-house mixing, sound design, broadcasting, recording and post-production. He frequently collaborates with Australia's major Arts Organisations, including The Australian Ballet, Opera Australia and Melbourne Symphony Orchestra. After his successful contributions to the 2022, 2023 and 2024 Victorian Opera seasons, he returned as Sound Designer for *Follies* and, now, *Abduction*.



KYLE STEGALL
Belmonte

American-born tenor Kyle Stegall is a renowned interpreter of baroque and classical repertoire on both opera and concert stages. In 2025, Kyle will make his Australian mainstage debut as Belmonte in *Abduction* with Victorian Opera.

Kyle's concert credits include the tenor solos in Bach's Magnificat and Mass in B minor, Handel's Messiah, Mozart's Requiem and Great Mass in C minor, Monteverdi's Vespers, Beethoven's Mass in C major, Haydn's Creation, Dvořák's Stabat Mater, Mendelssohn's Elijah, Stravinsky's Pulcinella, Vaughan Williams' Serenade to Music and the Evangelists in Bach's Christmas Oratorio, St. Matthew Passion and St. John Passion.

In opera, Kyle specialises in bringing rarely performed works to life. He has sung the title role in Charpentier's *Actéon*, Hippolyte in Rameau's *Hippolyte et Aricie*, Vistola in Caccini's *Alcina*, Tommaso in Schwendinger's *Artemisia*, Glauco in Ziani's *La Circe*, and Martín y Soler's *L'arbore di Diana*. He has also performed Tamino in *Die Zauberflöte*, Edgardo in *Lucia di Lammermoor* and Little Bat in Floyd's *Susannah*.



DOUGLAS KELLY
Pedrillo

Douglas Kelly is an internationally performing tenor with extensive experience in opera, oratorio and as a recitalist.

He won a 2025 Green Room Award for his performance as Prunier in Victorian Opera's *La Rondine*; he was a prize winner at the 2018 Australian Herald Sun Aria and the National Liederfest in 2018 and 2019; and was a 2024 Emerging Artist with Victorian Opera. Douglas was also nominated for Green Room Awards for his performances in Ullmann's *Kaiser von Atlantis* and Kats-Chernin's *Iphis*.

His other operatic credits include Verdi's *Nabucco* (Ismaele), 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 has been described as "charismatic in voice" and "powerfully convincing" (*ArtsHub*), "a splendid Tenor" and "suitably fresh and ardent of voice" (*Limelight*).



CLEO LEE-MCGOWAN
Konstanze

In 2024, Australian soprano Cleo Lee-McGowan competed in the final rounds of The Belvedere Competition and Operalia. Cleo's 2023-2024 season began with her debut at English National Opera as First Niece in *Peter Grimes* before covering Soeur Constance in Barrie Kosky's *Dialogues des Carmélites* at Norwegian National Opera, where she debuted in 2023 as Juno in *Orfeus i Underverdenen*.

Cleo maintains an ongoing relationship with the Glyndebourne Festival; she appeared as First Bridesmaid and covered Susanna in *Le Nozze di Figaro* as a Jerwood Young Artist in 2022. The following year, she returned to Glyndebourne as the soprano soloist in Haydn's *The Creation* and covered Tytania in *A Midsummer Night's Dream*.

Cleo's past performances include solo appearances with the Melbourne Symphony Orchestra and Sydney Symphony Orchestra. A Guildhall School of Music and Drama graduate, she has received numerous awards, including the Sydney Eisteddfod Opera Scholarship and was a Scholar with Melba Opera Trust from 2017 to 2019.



KATHERINE ALLEN
Blonde

Soprano Katherine Allen made her Australian debut at the Sydney Opera House as Paquette in Bernstein's *Candide*, and her European debut in 2023, performing the role of Adela in Reimann's *Bernarda Albas Haus* at Musiktheater im Revier, Germany. She has since performed in the German premiere of Kaija Saariaho's *Innocence*, and will return to Musiktheater im Revier as a principal artist for the 2025-2026 season.

Other roles include Cunégonde (*Candide*, Victorian Opera), Katerina Cavalieri (*Amadeus*, Sydney Opera House/Red Line Productions), and Josephine (*HMS Pinafore*, Hayes Theatre Company).

Katherine completed her Master of Performance at the Royal College of Music London, and her Bachelor of Music at the Sydney Conservatorium of Music. She was a Young Artist with the Melba Opera Trust and was part of the Pacific Opera Studio during her studies.

Katherine recently won a Green Room Award for her performance as Cunégonde in Victorian Opera's *Candide*.



LUKE STOKER
Osmin

Luke Stoker, born in Australia, made his debut in 2013 at West Australian Opera as Masetto in *Don Giovanni*. That year, he was awarded the German Opera Scholarship by the Opera Foundation for Young Australians, which granted him a position in the Opera Studio at Oper Köln.

Since relocating to Europe, Luke has developed an impressive career working with companies such as the Salzburger Festspiel, Opéra national de Paris, Oper Köln, Deutsche Oper am Rhein, Volksoper Wien, Oper Dortmund, Oper Leipzig and Oper im Steinbruch. He has amassed a large working repertoire, including in roles such as Figaro in *Le Nozze di Figaro*; Leporello, Masetto and Commendatore in *Don Giovanni*; Sarastro and Sprecher in *Die Zauberflöte*; and Alidoro in *La Cenerentola*.

Luke has also been active on the concert stage in Europe and Australia with performances including Weihnachtsoratorium (Bach), Nelson Mass (Haydn), Requiem (Mozart), Stabat Mater (Rossini), Erste Walpurgisnacht (Mendelssohn), Requiem (Fauré), Symphony No. 8 (Mahler), and The Bells (Rachmaninoff).



LYNDON WATTS
The Pasha

Lyndon is a multidisciplinary artist from Naarm, working across theatre, film, music and fashion. He starred as Aaron Burr in the original Australian production of *Hamilton*, earning the Sydney Theatre Award for Best Leading Actor. He was also a lead artist in the 'Disney 100' concert at the Sydney Opera House.

A 2014 graduate of the Western Australian Academy of Performing Arts (WAAPA), Lyndon has toured in productions such as *Sweet Charity*, *Anything Goes*, *Singin' in the Rain*, Disney's *Aladdin*, *Kiss of the Spiderwoman*, *A Chorus Line*, and *West Side Story*.

Lyndon has appeared in Australian Fashion Week runways as well as cover stories for GQ and the *Vogue Magazine* World Pride issue, where he was honoured as one of Australia's leading young creatives. He guest-starred in the TV series *Paper Dolls* and performed in the 25th-anniversary production of *The Laramie Project* at The City Recital Hall.

Lyndon made his opera principal debut in *Candide* with Victorian Opera/Opera Australia. This year Lyndon will perform in Malthouse Theatre's mainstage production of *Troy*.





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 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.

And please, come as you are.

VICTORIAN OPERA TEAM

FOUNDING MUSIC DIRECTOR

The late Richard Gill AO

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Head of Production **Robert Brown**

Costume Manager **Mel Serjeant**

Workroom Assistant/Wardrobe Supervisor **Becky Silveira**

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James Terry (Cover, p. 16, p. 29)

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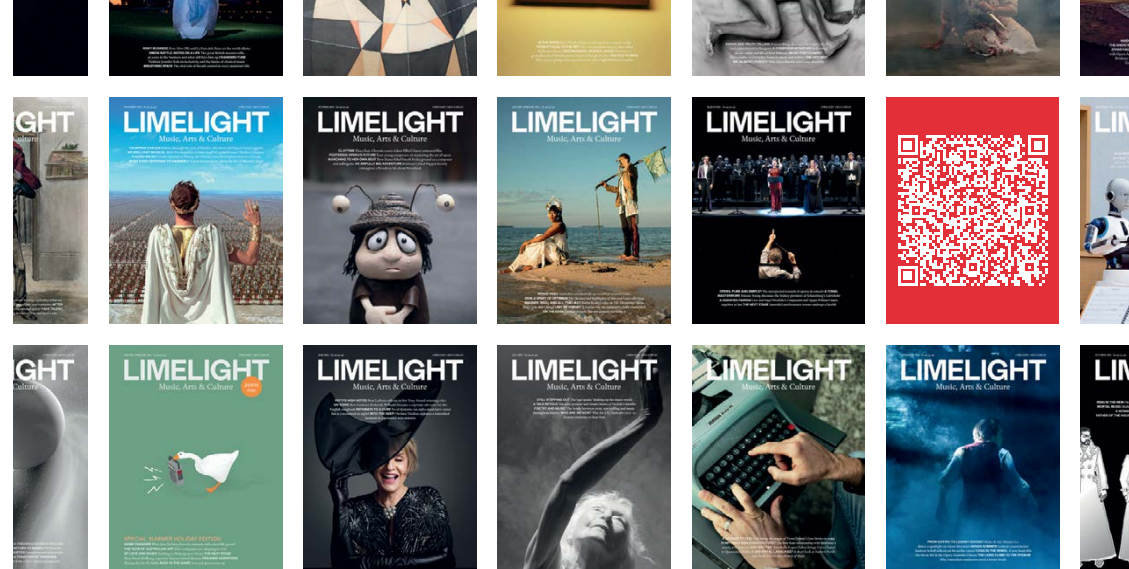


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