



**VICTORIAN
OPERA**

**KATYA
KABANOVA**



Victorian Opera respectfully acknowledges the people of the Eastern Kulin Nation, the Traditional Owners of the unceded land upon which we work and create.

We recognise Aboriginal and Torres Strait Islander peoples as the custodians of the lands and waterways across the Australian continent and their continuous connection in Caring for Country.

We reflect on our shared responsibility to honour and respect this land and its stories, and pay our respects to Elders past and present.

Presented by Victorian Opera with Performance Partner
Australian National Academy of Music (ANAM)

KATYA KABANOVA

Composer **Leoš Janáček**

Librettist **Leoš Janáček**, adapted from **Alexander Ostrovsky's The Storm**

CREATIVES

Conductor **Alexander Briger AO**

Director **Heather Fairbairn**

Set & Costume Designer **Savanna Wegman**

Lighting Designer **Niklas Pajanti**

Video Designer **Robert Brown**

Assistant Director & Camera Operator
Benjamin Sheen

CAST

Katya **Desiree Frahn**
Kabanicha **Antoinette Halloran**
Boris **Andrew Goodwin**
Tichon **Michael Petruccelli**
Dikoj **Adrian Tamburini**

Varvara **Emily Edmonds**
Kudrjaš **Douglas Kelly**
Kuligin **Bailey Montgomerie***
Glascha **Michaela Cadwgan***
Fekluscha **Belinda Paterson**

CHORUS

Paul Batey
Darcy Carroll
Alastair Cooper-Golec
Stephen Coutts
Nicholas Cowall
Eamon Dooley
Shakira Dugan
Rachael Joyce*

Belinda Paterson
Alessia Pintabona
Rebecca Rashleigh
Juel Riggall
Henry Shaw
Nicholas Sheppard
Diana Simpson
Nicole Wallace

ORCHESTRA

Australian National Academy of Music (ANAM) Orchestra

Palais Theatre

14 & 16 October 2025

1 hour and 40 minutes, no interval

Sung in Czech with English surtitles

Victorian Opera recognises the generous support of Peter Laver AM.

** Opera Prize Recipient*

WELCOME

Victorian Opera proudly presents Leoš Janáček's rarely performed masterpiece, *Katya Kabanova*.

This production celebrates Janáček's lyrical music, drawn from Slavik folk songs, while blending the opera with unique, live cinema. This has been brought to life by our dynamic young cast, creative team and ANAM Orchestra.

Our thanks to the talented people on stage, behind the scenes, and in the pit for their dedication in creating *Katya Kabanova*.

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

Elizabeth Hill

STUART MAUNDER
Artistic Director

Stuart Maunder

SYNOPSIS

In a provincial town by the River Volga, Katya lives under the suffocating rule of her domineering mother-in-law, Kabanicha, and a husband too weak to defend her. Denied independence and silenced at every turn, Katya dreams of freedom.

On her way home from church she encounters Boris — a man who, like her, is trapped in the town by family obligations. With the encouragement of her foster sister Varvara, Katya dares to imagine a different life.

What begins as a stolen glance grows into a romance that awakens Katya's passion and her hunger for self-determination. But when her husband Tichon returns, Katya is torn between her right to happiness and the crushing expectations placed upon her.

As the townsfolk gossip and judge and Kabanicha tightens her grip, Katya finds herself trapped in a dangerous struggle between her inner truth and a society determined to keep her in her place.



FROM THE CONDUCTOR

I have the great fortune of being the nephew of Sir Charles Mackerras, the world's foremost Leoš Janáček specialist and the man who essentially introduced Janáček to the world. Talking and discussing Janáček with him was like talking to Janáček himself! I was also able to share many performances with him — *Jenůfa*, *Katya Kabanova*, *The Cunning Little Vixen* and *The Makropulos Case*. In a way, my uncle passed on his knowledge to me and Janáček has now also become a speciality of mine.

Tonight, ANAM orchestra has the pleasure of playing from the orchestral parts my uncle left to me for my private use. The wealth of knowledge in them is overwhelming.

Personally, I'm so pleased that, after quite some time, Janáček is again being performed in Australia. I find his music is a perfect introduction to the world of opera. The stories are gripping and the music so lush, romantic and electric. Plus, the fact his operas are only around 90-minutes long means one's attention is held throughout!

Janáček's music is a conundrum. He never wrote in simple keys such as C major or D minor — it was always in C-sharp major or D-flat minor. This makes it terrifying for an orchestral player because there are so many flats and sharps to read, one can't keep up! Then there are complicated rhythmic structures that need hours of deciphering to learn exactly what he intended.

He also wrote in a manner worse than Beethoven — constantly changing his mind, crossing things out. His scores are a total mess and practically illegible. If it wasn't for the editions of Mackerras (with the help of John Tyrell!) his music would be unplayable.

What is it about Janáček's music that is so distinctive and separates him from all other composers? One notices that the singers — far from singing glorious arias and ensembles as we hear in the likes of Verdi and Puccini — almost sing in a declamatory manner, apparently in rhythms Janáček himself used to speak. It is the orchestra beneath that provide the actual glorious sounds and melodies.

His music was constantly re-orchestrated to make it more "accessible" like Strauss or Puccini's music. But in actual fact, the uniqueness of his original orchestration is exactly what makes it so interesting. Very often Janáček would write for very high winds and strings and very low basses, with nothing in-between so that it sounds almost thin. Then there are the screaming trombones, high piccolos, and very odd harmonics.

It's music that I find absolutely enthralling and totally magical. I hope you will, as well!

ALEXANDER BRIGER AO

FROM THE DIRECTOR

"Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind." – Virginia Woolf

Katya Kabanova is an intimate portrait of a woman imploding under societal pressure. Katya longs for love, connection and escape, yet is suffocated by a hypocritical community and family. Her oppression is neither natural nor fated — it is imposed, policed and perpetuated by those around her.

Originally set in the fictional 19th-century town of Kalinov, this Czech opera — based on Ostrovsky's *The Storm* and a real-life unrequited love story — feels timeless. Before Chekhov, before Stanislavski, Ostrovsky's play was one of the first naturalistic works ever written and pioneered the life-like, psychologically rich storytelling that shaped modern theatre.

Rather than any literal time or place, this new production places us inside Katya's psyche. The fractured, layered, indistinct world onstage mirrors Katya's fears, memories and imagination. The stifling expectations of an oppressive household and the gossiping of townsfolk are filtered through her consciousness. Together with Savanna Wegman (Set & Costume Designer) and Niklas Pajanti (Lighting Designer), we've created a psychological landscape: as Katya's identity unravels under social judgment, so too does the very fabric of the set.

Presented at the Palais Theatre — a former cinema — the production embraces the language of film to bring this intimate opera to life on a grand scale. In collaboration with Robert Brown (Video Designer) and Benjamin Sheen (Assistant Director & Camera Operator), live video and projection are used to magnify and amplify Katya's inner world, shot from her point of view. We rarely glimpse Katya directly in the film work. Instead, she is rendered invisible: a woman whose vivid and tumultuous thoughts and feelings are ignored by those closest to her. Inspired by Czech New Wave cinema — *Daisies*, *Fruit of Paradise*, *Marketa Lazarová* — the video imagery echoes and glitches, reflecting the distortion and erosion of Katya's sense of self.

Katya's story speaks to contemporary Australia where, as Julia Gillard famously observed in 2012, systemic misogyny persists to silence and scrutinise women's voices. In a world determined to render her invisible, this production makes Katya impossible to ignore. Through music and imagery alike, we are granted privileged access to the unruly freedom of her mind.

A heartfelt thank you to the cast, as well as the Stage Management and Production team at Victorian Opera for their support, and to Stuart Maunder and Elizabeth Hill-Cooper for inviting us to create this new production.

HEATHER FAIRBAIRN

PRODUCTION TEAM

Company Manager

Matt Bebbington

Stage Manager

Rain Iyehen

Deputy Stage Manager

Finlay Pedler

Assistant Stage Manager

Jenny Le

Head Electrician

Jamie Turner

Deputy Head Electrician

Georgie Donnelly

Lighting Programmer

Jack Willis-Hall

Floor Electrician

Sophie Daniels

Head Flyman

Mark "Mung" Lawrence

Set Construction

Jesse Chabrier

Tiernan Maclaren

Scenic & Props Artisans

Alex Donnelly

Em Jevons

Louisa Fitzgerald

Brooke Painter

Josh Meadows

Surtitle Preparation

Shakira Dugan

Surtitle Operator

Annabelle Rossi

THANKS TO

Lenka Allen, Honorary Consul
of the Czech Republic

Lex Audio Visual

CVP

Monitor City

Imported Theatre Fabrics

Capricorn Rigging

Resolution X

Šárka Budínská

COSTUME BUILD

Costume Manager

Mel Serjeant

Costume Assistant

Becky Silveira

Costumiers

Nicole Serjeant

Olivia Peters

Ines Kustrua

Cortnee Jarvis

Xander Reichard

Tim Corne

Tilda Luca

Vannessa Roberts

Justine Haselton

Wig Build

Gabi Havens

WARDROBE TEAM

Wardrobe Supervisor

Becky Silveira

Dressers

Vannessa Roberts

Ines Kustrua

Olivia Peters

Xander Reichard

Justine Haselton

Tilda Luca

Wig & Makeup Supervisor

Deb Müller

Hair and Makeup Team

Dion Marc

Kartika Stanley

Costume Maintenance

Nicole Serjeant

Tim Corne

MUSIC & LANGUAGE TEAM

Czech Language Coach

Adriana Hanic

Repetiteurs

Phoebe Briggs

Tom Griffiths

ANAM ORCHESTRA

FIRST VIOLIN

Anne-Marie Johnson*
Concertmaster

Jasmine Milton (SA)

Daisy Wong (NSW)

Hannah Tyrrell (VIC)

Adrian Biemmi*

Jessica Leigh*

Lili Stephens (QLD)

Jody Middleton*

SECOND VIOLIN

Lydia Sawires (NSW)

Miriam Niessl (QLD)

Olivia Bartlett (WA)

Shannon Rhodes (WA)

Ian Chiao (NZ)

Sophia Jones (QLD)

Ruby Paskas*

VIOLA

Lachlan McKie (VIC)

Hanna Wallace (NSW)

Mattea Osenk (SA)

Daniel Casey (VIC)

Patrick Shannon*

Jamie Miles (VIC)

CELLO

Heesoo Kim (QLD)

Max Wung (WA)

Boudewijn Keenan (NZ)

Fergus Ascot (VIC)

DOUBLE BASS

Maddison Furlan (VIC)

Damien Eckersley

ANAM Faculty

Allan McBean (SA)

FLUTE

Maria Zhdanovich (SA)

Braden Simm (QLD)

PICCOLO

Emica Taylor (NZ)

Alyse Faith*

OBOE

Alex Tsang (NSW)

Jade Wolter*

COR ANGLAIS

Joshua Webster (NZ)

CLARINET

Georgia White (VIC)

Karen Chen (NSW)

BASS CLARINET

Josephine Daniel (QLD)

BASSOON

Stephanie Sheridan (WA)

Shelby MacRae (NSW)

CONTRA BASSOON

William Hanna (VIC)

HORN

Emma John (WA)

Madeleine Aarons (NSW)

Tom Allen (VIC)

Emily Miers (NSW)

Oliver Harris (NSW)

TRUMPET

Stephen Mosa'ati (NZ)

Lewis Grey (NZ)

Elizabeth Dawson (NSW)

TROMBONE

Harrison
Steele-Holmes (VIC)

Toby Sward (TAS)

BASS TROMBONE

Max Gregg (NSW)

TUBA

Robin Hall (NSW)

TIMPANI

Jamie Willson (TAS)

PERCUSSION

Steven Bryer (QLD)

CELESTE

Liam Furey (NZ)

HARP

Myiesha Maisuria*

*Guest Musician

< Appears courtesy of
Melbourne Symphony Orchestra

ANAM Alumni



ALEXANDER BRIGER AO CONDUCTOR

An Officer of the Order of Australia, Alexander Briger founded the Australian World Orchestra and is its Artistic and Music Director. With the AWO, he has recorded Beethoven's 9th Symphony for Deutsche Grammophon.

He has conducted at the Royal Opera House, Glyndebourne Festival, English National Opera, Welsh National Opera, Komische Oper Berlin, Aix-en-Provence Festival, Canadian Opera Company, Royal Danish Opera and Royal Swedish Opera, as well as the London Symphony Orchestra, London Philharmonic, The Philharmonia, BBC Symphony, Orchestre de Paris, Academy of St Martin in the Fields, Malaysian Philharmonic and all the major Australian symphony orchestras.

Alexander's operatic repertoire in Australia includes *Jenůfa*, *Madama Butterfly*, *Carmen*, *La bohème*, *Così fan tutte*, *The Cunning Little Vixen*, *The Marriage of Figaro* and *A Midsummer Night's Dream*.

Most recently, he led critically acclaimed performances of Mahler's Symphonies No. 4, 5 and 9 with the AWO, made his debut with the La Scala Orchestra in Milan and conducted performances with the Kyiv Symphony in Munich.



HEATHER FAIRBAIRN DIRECTOR

Heather Fairbairn is an Australian-based theatre and opera director with a practice spanning classical texts, new writing, opera and interdisciplinary performance. She has worked on over 60 productions across Australia and internationally.

Directing highlights include *Biographica* (Lyric Opera of Melbourne); *Twelfth Night* (Bell Shakespeare); *The Merry Wives of Windsor* and *Ariadne auf Naxos* conducted by Simone Young (LGNOP, Queensland Conservatorium); *Elektra/Orestes* (Metro Arts); *Revolt. She Said. Revolt Again.* (NIDA); *Silk Moth* (Grimeborn Opera Festival); *The Magic Flute* (Luxembourg, Lisbon, Madrid, Brussels); and *Sunnytown* (La Boite).

As Associate and Revival Director, Heather's credits include *Ariadne auf Naxos* (Théâtre des Champs Élysées, Finnish National Opera, Royal Danish Opera); *Alcina* (Festival d'Aix); *Lucia di Lammermoor* and *Il Trovatore* (Royal Opera House); and *Ophelias Zimmer* (Royal Court Theatre & Schaubühne Berlin). Since 2015, Heather has collaborated extensively with director Katie Mitchell. In Australia, she has worked with Opera Australia, Opera Queensland, Bell Shakespeare, Sydney Theatre Company, Queensland Theatre, and La Boite.

Heather holds a Master of Fine Arts (Directing) from the National Institute of Dramatic Art.



SAVANNA WEGMAN SET & COSTUME DESIGNER

Savanna Wegman works across theatre, opera, circus and dance. She is of Dutch and Chinese Malaysian heritage and is based on unceded Wurundjeri land in Naarm (Melbourne).

Her recent credits include three Green Room-nominated designs for *The Last Train to Madeline* (Fever103 Theatre, Best Set Design 2024), *Biographica* (Lyric Opera, Best Set Design 2023) and *Brittany and The Mannequins* (Fever103 Theatre, Best Set & Costume Design 2022).

Other work includes as Set Designer for *Pride and Prejudice* (The Bloomshed, Darebin Arts Speakeasy); and Set & Costume Designer for *Converted!* (Sydney Festival, ATYP), *Our Monster's Name is Jerry* (Dirty Pennies Theatre), *Climbers* (Fever103 Theatre), and *STAUNCH ASF* (Amelia Jean O'Leary).

Savanna has worked as an assistant designer to Marg Horwell on *My Brilliant Career* (Melbourne Theatre Company) and as associate designer to Dann Barber on productions including *Candide* (Victorian Opera), *The Crocodile* (Spinning Plates Co.), *Far Away* (Patalog Theatre) and *The Mermaid* (La Mama). She was also selected as an emerging designer for Melbourne Theatre Company's Future Creatives Initiative.



NIKLAS PAJANTI LIGHTING DESIGNER

Niklas Pajanti is an award-winning lighting designer whose practice ranges across contemporary art forms and performance styles.

Lighting design credits include: *Sunday In The Park With George* (Victorian Opera); *La bohème*, *Lucrezia Borgia* (Melbourne Opera); *Biographica* (Lyric Opera Melbourne); *A Streetcar Named Desire* (Melbourne Theatre Company); *Death Of A Salesman* (GWB Entertainment); *Così*, *When The Rain Stops Falling* (Brink Productions), *Australia Day* (MTC); *Spring Awakening* (Sydney Theatre Company); and *My Urrwai*, *Angels in America* (Belvoir St Theatre).

Niklas has won three Green Room Awards and received 11 nominations across all categories, including Best Lighting Design for *A View from the Bridge* for Melbourne Theatre Company. He has also been nominated for Helpmann Awards, Sydney Theatre Awards and APDG Awards for his lighting design.



ROBERT BROWN VIDEO DESIGNER

Robert Brown is a Melbourne-based designer in projections and lighting whose work spans opera, dance and theatre on the international stage.

Robert has led the production and lighting departments for the Paul Taylor Dance Company in New York, shaping Lincoln Center seasons, global tours, and newly commissioned works alongside renowned designers such as Jennifer Tipton and James F Ingalls.

His lighting credits include The Paul Taylor Company (New York), Trainor Dance (New York), Imagination Stage (Washington DC), St. Louis Black Rep (Missouri), Barrington Stage Company (Massachusetts), and Palm Beach Opera (Florida). His projection and media work includes designs for Musical Theater Factory (New York), and Philadelphia Theatre Company (Pennsylvania). At Victorian Opera, he designed the lighting for *Mansfield Park* and *The Lyrebird's Voice*.

Robert holds a Master of Fine Arts in Theatre Design from the University of Illinois Urbana-Champaign, specialising in Lighting and Projection Design, and a Bachelor of Arts from Kalamazoo College.



BENJAMIN SHEEN ASSISTANT DIRECTOR & CAMERA OPERATOR

Benjamin is a circus, film and theatre director based in Melbourne. He is a graduate of the NIDA (Directing) course and co-founder of independent company Periscope Productions, with recent productions including *Reigen*, *The Human Voice* and *Disparate Scene for Millennial Dreams*.

Benjamin was a Steadicam Operator for *The Picture of Dorian Gray* (Sydney 2020, London 2024, Broadway 2025) and *Strange Case of Doctor Jekyll and Mr Hyde* (2022–2023 tour). He was also Assistant Video Director for *Dracula* at Sydney Theatre Company 2024.

Benjamin was the Performance Studies Coordinator for the National Institute of Circus Arts (NICA) 2021–2022, directing student productions including *Eclipse and Onism*. In 2023 he attended the Embodied Poetics intensive in Vilnius, Lithuania and directed *Go/No Go* (La Mama) and *Comet Boombox* (Bluestone Arts Church) and was an Associate Director with Na Djinang Circus.



DESIREE FRAHN KATYA

Originally hailing from country South Australia, soprano Desiree Frahn is a graduate of the Elder Conservatorium, and alumni of the 2014–2015 State Opera of South Australia's James and Diana Ramsey Foundation Opera Program.

With State Opera of South Australia she has performed as Mabel (*Pirates of Penzance*), Musetta (*La bohème*), Julie Jordan (*Carousel*), Leïla (*The Pearl Fishers*), Pamina (*The Magic Flute*), the titular role in *The Cunning Little Vixen*, Valencienne (*The Merry Widow*), Rose Pickles (*Cloudstreet*, world premiere), Rosalinda (*Die Fledermaus*) and sung as a soloist in tours, concerts and broadcasts. Most recently with Victorian Opera, she performed as Ellen in *Eucalyptus: The Opera* (Perth, Brisbane, Melbourne).

For Australian Contemporary Opera Co, she performed the Australian premiere of Stephanie in *To Hell and Back*, and has reprised the role several times. She is a regular soloist with the Adelaide Symphony Orchestra in both new and established works, and has sung with the Adelaide Festival, Adelaide Chamber Orchestra, Melbourne Chorale and Elder Conservatorium Orchestra.



ANTOINETTE HALLORAN KABANICHA

One of Australia's most accomplished and best-loved sopranos, Antoinette Halloran performs regularly with all the major Australasian opera companies and symphony orchestras, and appears frequently on national television and radio.

In 2025 she returned to Victorian Opera as Sally Durant in *Follies*, after appearing as Mrs Lovett in *Sweeney Todd* and Ruth in *The Pirates of Penzance* in Brisbane. Other recent appearances include the first two cycles of Melbourne Opera's *Der Ring des Nibelungen* as Brünnhilde; the title roles in *Tosca* for West Australian Opera and *The Merry Widow* for State Opera South Australia; and Lady Macbeth (*Macbeth*) in Perth. She also starred in State Opera South Australia's Gilbert & Sullivan Festival and was 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*; and 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 – Mimi, Cio-Cio-San and Mrs Lovett.



ANDREW GOODWIN BORIS

Andrew Goodwin has appeared with opera companies throughout Europe and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

He has performed with the St Petersburg Philharmonic Orchestra, Moscow and Melbourne Chamber Orchestras, all the Australian Symphony orchestras, and has given recitals at Wigmore Hall, Oxford Lieder, and around Australia.

This year Andrew returns to the Adelaide and Four Winds Festivals, West Australian Symphony (*Alfred, Die Fledermaus* and Stanhope's *Mahāsāgar*), Melbourne Symphony (*Messiah*), Adelaide Symphony (*Mozart's Requeim*), Auckland Philharmonia Orchestra (*La Traviata*), Sydney and Brisbane Chamber Choirs (*Bach's B minor mass* and *Messiah*), Sydney Philharmonia Choirs (*St. Matthew Passion*), Victoria Chorale (*Creation*), and Queensland Conservatorium for masterclasses and recitals.

Andrew studied voice in the UK and at the St Petersburg Conservatory. He has been awarded many scholarships, including the Tait Memorial, Martin Bequest and Sir Robert Askin Travelling Scholarships, and the AOAC Joan Sutherland Richard Bonyng Scholarship.



MICHAEL PETRUCCI TICHON

Recently a Young Artist with Oper Frankfurt and renowned for his "pure, glowing tenor", Michael Petrucci is one of Australia's emerging operatic stars. His recent credits with Victorian Opera include his Green Room Award-winning role of The Stranger in *Eucalyptus: The Opera*, and as Adolfo Pirelli in the Dubai tour of *Sweeney Todd: The Demon Barber of Fleet Street*.

For Opera Australia, he has sung Stephen Goldring (*The Eighth Wonder*), Pedro (*Two Weddings, One Bride*) and Goro (*Madama Butterfly*). In 2021 and 2022, Michael sang Almaviva in *The Barber of Seville* for West Australian Opera. For Victorian Opera, he appeared in *Parrwang Lifts the Sky*, as Le Mesurier in *Voss* for State Opera of South Australia; and as Jason in *Medée* for Pinchgut Opera.

In 2023, he returned to Victorian Opera in *Galileo* and *Capriccio* and to Pinchgut Opera for *The Pleasures of Versailles*.



ADRIAN TAMBURINI DIKOJ

Adrian Tamburini has enjoyed a long and varied career as an opera singer, concert performer, music educator, director and producer. Most recently, he starred in the critically acclaimed roles of Hades in *Hadestown* (Opera Australia) and as Judge Turpin in *Sweeney Todd: The Demon Barber of Fleet Street* (Victorian Opera).

He won his second Green Room Award for his performance of Hagen in Melbourne Opera's production of Wagner's *Götterdämmerung* and, in 2017, Adrian was the winner of Australia's prestigious singing award, the Australian Opera Awards (YMF, MOST).

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. 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.



EMILY EDMONDS VARVARA

Australian mezzo-soprano Emily Edmonds is sought after internationally for her interpretations of both traditional and contemporary repertoire.

Emily recently debuted the title role in Massenet's *Cinderella*, and returned to the role of Cherubino in *Le Nozze di Figaro* (Opera Australia). Other highlights include Varvara in *Kátya Kabanová* (Royal Ballet and Opera, Covent Garden), L'enfant in *L'enfant et les sortilèges* (Komische Oper Berlin; London Philharmonic Orchestra), and Dorabella in *Così fan tutte* (Classical Opera Company, London). She also garnered widespread critical acclaim for her American and British premiere performances of Venables' *Denis & Katya* (Opera Philadelphia; Music Theatre Wales). Emily was a Jette Parker Artist at the Royal Opera House 2015–2017.

Other Australian appearances include Semira in Hasse's *Artaserse*, Asteria in Vivaldi's *Bajazet* (Pinchgut Opera), Cherubino (State Opera South Australia), Saariaho's *Quatre Instants*, Benjamin's *Into the Little Hill* (Sydney Chamber Opera) and Elgar's *Sea Pictures* (SSO). Upcoming engagements include Rosina in *Il Barbiere di Siviglia* (Opera Australia).



DOUGLAS KELLY KUDRJAŠ

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 Ulmann's *Kaiser von Atlantis* and Kats-Chernin's *Iphis*. His other operatic credits include Mozart's *Abduction* (Pedrillo), 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*).



BAILEY MONTGOMERIE KULIGIN

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

On the operatic stage, they have solo credits with Victorian Opera, the Australian Contemporary Opera Company, and in Lyric Opera's production of *Biographica*, for which Bailey was nominated for a 2024 Green Room Award. Bailey is equally passionate about chamber and choral performance and has appeared in numerous ensembles in NSW and Victoria, including with the Song Company as an emerging artist, the Consort of Melbourne, and the Polyphonic Voices.

In 2025, Bailey is a recipient of Victorian Opera's Opera Prize Scholarship. This scholarship is proudly supported by Dr Michael Stubbs and Malcolm Roberts.



MICHAELA CADWGAN GLASCHA

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 NZ Symphony Orchestra, Opera Australia Orchestra, Auckland Philharmonia, and Orchestra Wellington. Michaela's accolades include first place in the Wellington Regional Aria Competition, 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 2025, Michaela has been a recipient of Victorian Opera's Opera Prize Scholarship. Her scholarship is proudly supported by Mary Davidson & Family of the late Frederick Davidson AM. This marks her second year as an Opera Prize Scholarship recipient. Recent credits with Victorian Opera include the role of Lyrebird in *The Lyrebird's Voice* and as Fanny Price in Jonathan Dove's *Mansfield Park*.

Photography credits

EINWICK: Cover, p. 2, 18

Charlie Kinross: p. 4

Jeff Busby: p. 20, 35

Casey Horsfield: p. 32





ABOUT US

Victorian Opera is Victoria's state opera company.

We honour the centuries-old history of opera's boundless creativity while captivating audiences with relevant, creative and accessible work.

We create productions that inspire, challenge and stir the soul. Since our inception in 2005, our annual commission program has seen more than 40 new Australian works written, produced and performed.

In 2021, Victorian Opera was admitted to the National Performing Arts Partnership Framework in recognition of our outstanding contribution to Australia's artistic landscape. This acknowledgement and added financial investment enable us to deepen collaborative ties throughout the industry, and stage productions across the state, the country and beyond.

In 2026, our 21st anniversary, we are delivering more productions and concerts that showcase and promote Australia's

vibrant performing arts scene. We employ hundreds of singers, instrumentalists, theatre-makers and technicians to bring our creative vision to life, and engage audiences with this glorious art form.

A key focus of our organisation is to uncover and develop the talent of emerging artists, both on-stage and behind-the-scenes. From singers to prop makers to costumiers and everyone in between, artists work on productions with Victorian Opera to enrich their career. We delight in the hunger of these practitioners to learn and, ultimately, give back to the future of opera and music theatre.

Our community of Patrons, funding partners and creative industry professionals is truly remarkable. This vibrant network continues to champion Victorian Opera's artistic vision in its vital role sustaining and advancing our creative practice.

We invite you to join us in 2026.
See you at the opera!

VICTORIAN OPERA TEAM

FOUNDING MUSIC DIRECTOR

The late Richard Gill AO

CHAIR

Genevieve Overell AM

BOARD OF DIRECTORS

Sharolyn Kimmorley AM

Richard Kurth

Josef Oduwo

Sam Redston

Michael Smolders

Patricia Stebbens

Amanda Watt

Gillian Wong

EXECUTIVE

Chief Executive Officer

Elizabeth Hill-Cooper

Artistic Director

Stuart Maunder AM

Head of Finance and
Corporate Services

Anna Lewis

ARTISTIC & EDUCATION

Head of Music

Phoebe Briggs

Producer & Executive
Administrator

Susie Parks

Company Manager
Hannah Bullen

Repetiteur
Tom Griffiths

Education Manager
Katherine Norman

VOYCE Director
Angus Grant

VOYCE Administrator
Shakira Dugan

DEVELOPMENT & PHILANTHROPY

Head of Development

Louise Lemke

Community & Government
Engagement Executive

Danica Sekulovska

Development Assistant
Marco Pezzimenti

FINANCE

Finance Manager

Nazia Naveed

MARKETING

Head of Marketing

Scott Whinfield

Content Editor

Anthea Batsakis

SALES

Audience Engagement Manager

Nichole O'Duffy

Ticketing Coordinator

Lindsay Mulcahy

PRODUCTION

Head of Technical and Operations

Daniel Gosling

Head of Production

Robert Brown

Costume Manager

Mel Serjeant

Workroom Assistant/
Wardrobe Supervisor

Becky Silveira

THANK YOU

PATRON-IN-CHIEF

The Governor of Victoria,
Her Excellency Professor
the Honourable Margaret
Gardner AC

FOUNDING BENEFACTORS

The Late Dame Elisabeth
Murdoch AC
Lady Potter AC

LEADERSHIP SYNDICATE (\$40,000+)

Mary Davidson and family of
the late Frederick R Davidson
AM
Carol Colburn Grigor CBE
Jane Hemstrich AO
Hans & Petra Henkell
Peter Laver AM
Joy Selby Smith
Dr Michael Stubbs & Malcolm
Roberts

ARTISTIC DIRECTOR'S CIRCLE (\$10,000+)

Ren Barlow
Pam Caldwell
John & Diana Frew
Suzanne Kirkham
Stuart Maunder
Tony & Genny Nunan
Michael Rigg &
Gerard Condon AM
Greg Shalit & Miriam Faine
Madeleine Coulombe &
Nigel Simpson
Prof Barbara van Ernst AM
Lyn Williams AM

PLATINUM PATRONS (\$5,000+)

D&T Brown
Tony Buzzard AM &
Pamela Craig
Carolyn & Stephen Coffey
Lord Ebury
Marg Flatman
Linda Herd
Elizabeth Hill-Cooper
Mary-Jane Gething AO
Peter J Griffin AM &
Terry Swann
Peter & Melissa Hebbard
Angela Kayser
Peter Lovell & Michael Jan
Kaye E Marion
Grant Powell &
Sally McCutchan
Dr Richard Reed &
Vivienne Reed OAM
Sage Foundation
Lady Southey AC
Chris & Helen Trueman
Secret Admirers (1)

GOLD PATRONS (\$2,500+)

Paulette & Warwick Bisley
Margot Brenton
Alan Chuck & Wendy
Hughes Chuck
Jim Colvin
Jennifer Darbyshire &
David Walker
Dr M Elizabeth Douglas
John & Gaye Gaylard
Nance Grant AM MBE &
Ian Harris
Colin Gunther &
Richard Laslett
Ian Kennedy AM &
Dr Sandra Hacker AO
Greg Noonan
Ruth & Tom O'Dea
George Pappas AO

Elzbieta & Tomasz
Romanowski
Ian Baker and
Cheryl Saunders
Lisa & Douglas Savige -
in memory of Diane Moseley
Lynne Sherwood
Craig Thomas &
Graeme Moody
Raymond Wilkinson
Robert and Diana Wilson
Secret Admirers (2)

SILVER PATRONS (\$1,000+)

Joanna Baevski
Dr Zita Ballok
Russell Waters &
Marissa Barter-Waters
Laurie Bebbington &
Elizabeth O'Keeffe
Cheryl R. Benson
David Bernshaw &
Caroline Isakow
Shirley Breese
Stuart Brown & Lisa Banks
Andrew Buchanan &
Peter Darcy
Diana Burleigh
The Hon David Byrne
Susanne Dahn AM
Elise Callander
Margaret Cash
Paul & Sherly Coughlin
Beatrice & Richard Donkin
Mark Duckworth PSM and
Lauren Mosso
Charles Edmonds
Dr Ian Eilenberg
Professor David Forrest
Dr Marguerite Hancock
Anne Houlihan
Dr Irene Irvine & Prof
Iain Wallace
Simon L Jackson &
Brian Warburton

Jessica Jasper
Mary Kehoe and
Graham McCallum
Dr Peter Kingsbury
Angela & Richard Kirsner
Dr Kathy Laster
Joan Lefroy AM &
George Lefroy AM
Selina Lightfoot
Jane Lowther
Prof Helmut &
Gillian Lueckenhausen
Ian Manning & Alice
De Jonge
Ian Marshman AM &
Judi Marshman
Margaret Mayers
Rosemary Meagher
Lawrence McDonald &
Christian Klettner
Anne McLean
Andrew & Jocelyn McLeish
Campell & Christine Penfold
Jude Munro AO &
Louise Kummrow
Dr Paul Nisselle AM &
Sue Nisselle
Merlyn Quaife AM
Dr Garry Joslin &
Prof. Dimity Reed AM
Michael Riordan &
Geoffrey Bush - Coote
Robert Sanderson
Sparky Foundation
Libby Smith &
John Middleton
James & Anne Syme
Rosemary & Dr Alan Tait
Caroline Travers OAM
& Richard Travers OAM
Christina Turner
Ian Watts OAM
Margot & the late
Richard Welton
Ann & Alan Wilkinson
Admirers (3)

BRONZE PATRONS (\$500+)

Dennis Altman AM
Jenny Anderson
Margaret Astbury
Lesley Bawden
Pamela Baker
Jan Begg
Ines & Dr Donald Behrend
Maura & Stephen Best
David & Suzanne Browne
Karin Butterfield
Fiona Bunworth
Robyn Byrne
Malcolm & Melissa Carter
Janice Cheng
Vivienne Corcoran
Dennis Freeman
Alan Gunther
Victoria Hayes
Gillian Hoysted
Suzanne Hume
Eve Kolar
Dr Shirley Lanning
Colin Gunther &
Richard Laslett
Roger & Louise Lemke
Kristina & Bruce Macrae
Mary & Paul Reid
Dr Gideon & Barbara Shaw
Colin Simson
Dr Rosalynd Smith
Hugh Taylor AC &
Liz Taylor AM
Teresa Tjia
Dr Peter Valder
Deborah Whithear
Secret Admirers (8)

BEQUESTORS

Jenny Anderson
Lesley Bawden
Roger Chao
Frank &
Danielle Chamberlin

Peter Hordern
Peter Hourigan
Jane Kunstler
Richard Laslett &
Colin Gunther
Gregory J Reinhardt AM
Chris & Helen Trueman
Peter Turner
Lorraine Weiner &
Geoffrey Blick
Tony Wildman &
Robert Gibbs
Secret Admirers (7)

Current at time of printing.

If you would like information
on supporting Victorian
Opera, please contact Louise
Lemke, Head of Development,
louise@victorianopera.com.
au or by phone on
(03) 9001 6405

ABOUT ANAM

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. It is internationally renowned as the only purely classical music performance training academy in Australia, and one of few in the world.

ANAM has industry partnerships with more than 20 organisations, including the Australian Chamber Orchestra; the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras; the Auckland Philharmonia Orchestra; Musica Viva Australia; a range of national music and arts festivals; and internationally with the Berliner Philharmoniker, Bayerisches Staatsorchester (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

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

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

Find out more at anam.com.au

ANAM TEAM

ANAM FACULTY

ARTISTIC DIRECTOR

Paavali Jumppanen

(supported by Janet Holmes à Court AC and John & Rosemary Macleod)

DEPUTY ARTISTIC DIRECTOR

Damien Eckersley

Faculty, Head of String Chamber Music & Double Bass

STRINGS

Howard Penny

Resident Faculty, Head of Strings and Cello
(supported by the Johnson Family Foundation and Anonymous (2))

Adam Chalabi

Resident Faculty, Head of Violin
(supported by the Patricia H Reid Endowment)

Zoë Black

Faculty, Violin

Caroline Henbest

Resident Faculty, Head of Strings (Acting) & Viola

WOODWIND

David Thomas

Faculty, Head of Woodwind & Clarinet

Alison Mitchell

Faculty, Flute

Jeffrey Crellin

Faculty, Oboe

Lyndon Watts

Faculty, Bassoon

BRASS

Yoram Levy

Faculty, Head of Brass & Trumpet
(supported by John and Chris Sandow)

Carla Blackwood

Faculty, Horn

Ben Jacks

Faculty, Horn

David Elton

Faculty, Trumpet

Colin Prichard

Faculty, Trombone

Karina Filipi

Faculty, Tuba

PERCUSSION

Peter Neville

Head of Percussion
(supported by Kery Landman)

John Arcaro

Faculty, Orchestral Percussion & Timpani

PIANO

Timothy Young

Resident Faculty, Head of Piano
(supported by the Orthwein Foundation)

Aidan Boase

Associate Faculty

Louisa Breen

Associate Faculty
(supported by Igor Zambelli OAM)

Berta Brozgul

Associate Faculty

Daniel Le

Associate Faculty

Leigh Harrold

Associate Faculty

ANAM ADMINISTRATION

EXECUTIVE

Nick Bailey

Managing Director

BUSINESS

Lakshmi Narayanan

Chief Operating Officer

Jennifer Matusiak

Finance Officer

PROGRAM AND OPERATIONS

Lucy Ericson

Director, Training Program and Operations

Qian Ying Ong

Studio and Community Engagement Manager

Nic Barclay

Operations and Facilities Manager

Naomi Holman

Musician Coordinator

Jared Yapp

Coordinator, Training Program

Alex Owens

Music Librarian, Robert Salzer Foundation Library

Nathan Ellul

AV and Operations Coordinator

Elinor Hillock

Program Assistant

MARKETING

Rebecca West

Director of Marketing and Communications

Evan Lawson

Marketing Manager

Oxana Sitчук

Marketing Coordinator

Ella Howells

CRM and Ticketing Coordinator

Isabel Li

Marketing Assistant

PHILANTHROPY

Kate Mazoudier

Director of Philanthropy

Sylvia Hosking

Philanthropy Manager

Britt Gunther

Philanthropy Events Coordinator

Jasmin Bardel

Philanthropy Coordinator

PEOPLE AND CULTURE

Charlotte Cassidy

Director of People and Culture

Laura Panther

Alumni Manager

ANAM BOARD OF DIRECTORS

John Daley AM (chair)

Dale Barltrop

Sally Basser

Jennifer Bott AO

Stephanie Chenoweth

Yena Choi

Kathryn Greiner AO

Richard Kurth

Andrea Lam

Ian Marshman AM

Amanda Stevens

ANAM THANK YOU

ANAM gratefully acknowledges the support of the following patrons, as well as those valued donors wishing to remain anonymous, or whose contributions are less than \$5,000. We wish we could include all of you here.

ANAM PATRON

Janet Holmes à Court AC

FOUNDING PATRON

the late Dame Elisabeth Murdoch AC DBE

PATRON OF THE ANAM SYNDICATE PROGRAM

the late Jan Grant

PIONEER

AWM Electrical
Hansen Little Foundation
Harold Mitchell Foundation
Ian Potter Foundation
Orthwein Foundation
Wright Burt Foundation
Anonymous (1)

LUMINARY

Anthony & Sharon Lee Foundation
Aranday Foundation
Peter Jopling AM KC & Richard Parker

Judi & Ian Marshman AM
The Neilson Foundation
Igor Zambelli OAM

CHAMPION (\$40,000+)

Siegling D'Arcy
Garran Family Foundation
The Eric & Elizabeth Gross Foundation
Janet Holmes à Court AC
Kerry Landman
Rosemary and the late John Macleod
Naomi Milgrom Foundation
Patricia H Reid Endowment
Ralph & Ruth Renard
Anonymous (1)

LEADER (\$20,000+)

Philip Bacon AO
Bowness Family Foundation
Bill Burdett AM & Sandra Burdett
Arnis & Robin Dzedins
Brenna Fletcher
Jane Hansen AO
Di Jameson OAM & Frank Mercurio
The Johnson Family Foundation
Andrew J Johnston, in memory Isabel and Ray Dean
Robert Peck AM & Yvonne von Hartel AM, peckvonhartel architects
Robert Salzer Foundation
Serp Hills Foundation
Simon Lee Foundation
David & Gai Taylor
Wesfarmers Limited

CIRCLE (\$10,000+)

Meredith Baldwin
Barbara Bedwell
Besen Family Foundation
Bokhara Foundation
Christobel Botten & Andrew Cuthbertson
Jannie Brown
Geoffrey Clarke
John Daley AM & Rebecca Coates
Gina Fairfax AC
Gudrun Genée
Gwen Nisbet Music Scholarship Fund
Mike & Jane Hall
Lyndsey Hawkins
Dale & Greg Higham
Sonay Hussein, in memory of David Penington AC
Jack & Hedy Brent Foundation
Julianne Maxwell
Mercer Family Foundation
The Piaggio Family, in memory of Robert Piaggio
Kim Radok, in memory of Shirley Paton & Dagmar Radok, and in recognition of Dr Rita Crews OAM & Phillip Wilcher
David Recht
Elizabeth & Ron Rosanove
Marie Rowland
John & Chris Sandow
Sunning Hill Fund
Janet Thomson OAM
Ralph Ward-Ambler AM & Barbara Ward-Ambler

ADVOCATE (\$5,000+)

Olga Abrahams
Beleura – The Tallis Foundation
Benjamin Fund
Mary Bram & the late Arnold Bram
Angelo Delsante & Jeannie Marsh
Peter & Annie Duncan
Heliotropia Foundation
Merilyn Howorth & the late David Howorth
Suzanne Kirkham
Anthony Knight OAM & Beverly Knight
Fiona MacDonald & Graham McConnell
Robin & Margaret Marks
Janet Matton AM & Robin Rowe
Jeanne McMullin
Lesley McMullin Foundation
Barry & Joan Miskin
Jenny Nicol
John & Sue North
Daniel O'Connor
Sophie Oh
The Orloff Family Charitable Trust
James Phillips
Rowan Streiff
Ursula Hoff Institute
Helen Vorrath
Anna & Mark Yates
Anonymous (2)

ESTATE GIFTS | ANAM ENDOWMENT FUND

The late Jasmine Brunner
The late George and Grace Kass
The late Ian Geoffrey Manning

The late Keith Penny
The late Vivienne Ritchie AM
The late Frank Van Straten AM
The late Margaret Symonds
The late Audrey Urve Tuvik
The late Owen White

BEQUESTORS

Allyson Anthonisz
Patricia Armstrong-Grant OBE
Jannie Brown
Jen Butler
David Cramond
Celia Dann, in memory of her mother Zena Dann
Eric Dias
Arnis and Robin Dzedins
Kingsley Gee and Zhen Fu Guan
Robert Gibbs and Tony Wildman
Susan Girling-Butcher
Faye Goldsmith
Lyndsey Hawkins
Merilyn and the late David Howorth
Alwyn James
Gayl Jenkins and Chris Pellegrinetti
Audrey Nicholls Johnstone OAM and the late David Johnstone
Derek Jones
Rosemary and the late John Macleod
Ingeborg McCullough and the late Denys McCullough
Genevieve Milham
Traudl Moon OAM
The late Richard O'Dwyer and the late William Murdoch

Cynthia O'Keefe
Mary Oliver
Orthwein Foundation
Lee Palmer
Susanne Pearce
Thea Roche
Professor Jeffrey Rosenfeld AC OBE
Marie Rowland
Phillip Sametz
The late Ken Schroder
Shane Simpson AM and Danielle Michel-Simpson
Rowan Streiff
Susanne Sweetland
Robert Whitehead
Jan Williams
Anonymous (12)

Acknowledgements from August 2024 – August 2025

AUSTRALIAN
NATIONAL
ACADEMY
OF MUSIC

FRENCH CHAMBER MUSIC FESTIVAL

HARMONIES DU SOIR

63 inspiring musicians in 5 intimate concerts
featuring works by over 20 composers.

27 - 29 November

Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

ON SALE NOW!

AN
AM

Australian Government
Department of Infrastructure,
Transport, Regional Development,
Communications and the Arts

Arts8

VICTORIA
State
Government

Abbotsford
Convent.

Awaken your senses where
luxury takes centre stage

A Hotel for the Arts and Official Partner of Victorian Opera

Book your stay now at www.sofitel-melbourne.com.au



SOFITEL
MELBOURNE ON COLLINS



Subscribe to Limelight

For over 250 issues, *Limelight* has celebrated and supported the arts. Join our community of readers who value trusted coverage of music, arts and culture.

limelight-arts.com.au



CORIOLE

McLAREN VALE

Coriole Vineyards is proud to be the official wine supply partner of Victorian Opera.

Hugh and Molly Lloyd released their first wine under the Coriole label in 1969. Today Coriole Vineyards is still owned and managed by the Lloyd family.

Coriole is situated in the undulating hills of the McLaren Vale wine region – just within sight of the sea, and less than an hour from Adelaide.

www.coriole.com





Katya Kabanova, in rehearsal.

OUR PARTNERS

We acknowledge and thank our partners who make our work possible

GOVERNMENT PARTNERS



Victorian Opera is assisted by the Australian Government through Creative Australia, its arts funding and advisory body.



Victorian Opera is supported by the Victorian Government through Creative Victoria.



FOUNDATION PARTNER



UNIVERSITY PARTNER



OPERA PRIZE SYNDICATE

Founding Patrons:
Dr Michael Stubbs & Malcolm Roberts
 Mary Davidson and family of the late Frederick R Davidson AM
 Carol Colburn Grigor CBE
 Joy Selby Smith
 Professor Emeritus Barbara van Ernst AM

TRUSTS AND FOUNDATIONS



Gailey Lazarus Foundation
 William Angliss Charitable Fund
 Henkell Family Fund
 Sage Foundation
 Ballandry (Peter Griffin Family) Fund

MAJOR PARTNERS



The Saturday Paper

SUPPLY PARTNERS



OFFICIAL PARTNER



PERFORMANCE PARTNERS



Darebin Arts



VICTORIAN
OPERA

SEASON 2026

THE PIRATES OF PENZANCE

31 JANUARY – 6 FEBRUARY

PALAIS THEATRE

THE MAGIC PUDDING: THE OPERA

15 – 30 MAY

THE ROUND, DAREBIN ARTS CENTRE, BUNJIL PLACE

THE TURN OF THE SCREW

29 SEPTEMBER – 1 OCTOBER

PALAIS THEATRE

REG LIVERMORE'S NED KELLY: THE MUSICAL

28 MARCH

HER MAJESTY'S THEATRE, BALLARAT

THE CORONATION OF POPPEA

30 JUNE – 4 JULY

PALAIS THEATRE

THE SPARE ROOM

7 - 10 OCTOBER

ARTS CENTRE MELBOURNE, PLAYHOUSE

SUBSCRIBE AND SAVE
VICTORIANOPERA.COM.AU

VICTORIAN OPERA

Let us know what you thought of
Katya Kabanova

VISIT [VICTORIANOPERA.COM.AU/SURVEY](https://victorianopera.com.au/survey)



CREATIVE
VICTORIA



[VICTORIANOPERA.COM.AU](https://victorianopera.com.au)