

A close-up photograph of a brown leather corset, showing its texture and structure. The corset has a wide waistband and a horizontal slit across the middle. It is set against a vibrant blue background with a mottled, painterly texture. The lighting highlights the leather's grain and the metal hardware.

VICTORIAN
OPERA

REG LIVERMORE'S
NED KELLY
THE MUSICAL

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.

Victorian Opera presents

REG LIVERMORE'S NED KELLY: THE MUSICAL

Book & Lyrics **Reg Livermore AO**

Music **Patrick Flynn**

Musical Supervision, Additional Music and Orchestration **Simon Holt**

CREATIVE TEAM

Conductor **Simon Holt**

Director **Stuart Maunder**

Set and Costume Designer **Harry Gill***

Choreographer **Nicole Melloy**

Lighting Designer **Gavan Swift**

Sound Designer **Samuel Moxham**

Assistant Director **Noah Gullan**

CAST

Ned Kelly **Ethan Jones**

Ma Kelly **Maria Mercedes**

Superintendent Hare **Robert Grubb**

Aaron Sherritt **Rohan Campbell**

Joe Byrne **Liam Head**

Steve Hart **Darcy Wain**

Dan Kelly **Luke London**

Kate Kelly **Chelsea Dawson**

Sergeant Fitzpatrick / Edwin Living
Douglas Kelly

Mrs Jones **Sally Bourne**

Ellen Sherritt **Rachael Joyce****

Constable McIntyre **Bailey Montgomerie****

Judge Redmond Barry **Darcy Carroll**
and

Mr Tarleton, the Bank Manager
Reg Livermore AO

ENSEMBLE

Teddy Burgess, Declan Farr, Kristina McNamara,
Joshua Morton-Galea, Alessia Pintabona**, Connor Sweeney

ORCHESTRA

Victorian Opera Chamber Orchestra

Union Theatre, The University of Melbourne

24 – 25 July 2026

2 hours and 20 minutes, including interval

Original Premiere 31 December 1977

*Truscott Prize Recipient

**Opera Prize Recipient

WELCOME

Welcome to Victorian Opera's production of Reg Livermore's *Ned Kelly: The Musical*!

Almost fifty years after it premiered, Victorian Opera is proud to have given this iconic Australian musical fresh life. Having debuted our new production with a sold-out season in Ballarat earlier this year, we're delighted to now offer Melbourne audiences a chance to experience it too. The talented cast and band led by Simon Holt deliver powerhouse performances, all bolstered by a charming cameo by Reg Livermore himself.

Our thanks to the talented people on stage, behind the scenes and in the pit for their dedication in presenting this new production. Our thanks as well to Victorian Opera's patrons, sponsors and funding partners — your continued support is fundamental to our success.

We thank you, our audience, for joining us to mark this moment in Australian theatre history. We salute the extraordinary talents of the legendary man himself — Reg Livermore — who has dedicated much time over those past nearly fifty years continuing to hone his legendary musical.

Enjoy the performance!

STUART MAUNDER
Artistic Director

ELIZABETH HILL-COOPER
CEO



FROM REG LIVERMORE A DAY IN THE LIFE OF NED KELLY: THE MUSICAL

Our Ned Kelly was born in Adelaide, on New Year's Eve 1977, its 'short life and a merry one' opening thereafter to the general public for four weeks only, followed then by a truncated season in Sydney during 1978. The 48 years since and the now revised production has allowed for this 'still living author' to believe that given enough time dreams might one day come true.

All this while I have believed in the possibility that *Ned Kelly: The Musical* would be seen and heard again.

Needed to be heard and seen again. It has been quite a journey figuring how this could be achieved.

Today then, you must believe is my dream come true.

From time to time almost a half century later, some of the smaller non-subsidised theatres occasionally present what are called, and actually are, 'neglected musicals'.

I consider the *Ned Kelly* we are premiering a prime example; it is certainly a neglected musical, for up until now who has ever seriously re-appraised it. It is a work drawn from one of our great Australian historical narratives, featuring those memorable characters who inhabited it, while reflecting the difficulties and resonances endured in this country even today.

I wrote the original lyrics, and colleague Patrick Flynn composed the music: I had previously performed in *Hair* and *Jesus Christ Superstar* for which he was the Musical Director. However, by the time *Ned Kelly* opened in Adelaide, Patrick had long since relocated to America, where he was already finessing his career. As the Director and designer, I was more or less left to my own devices.

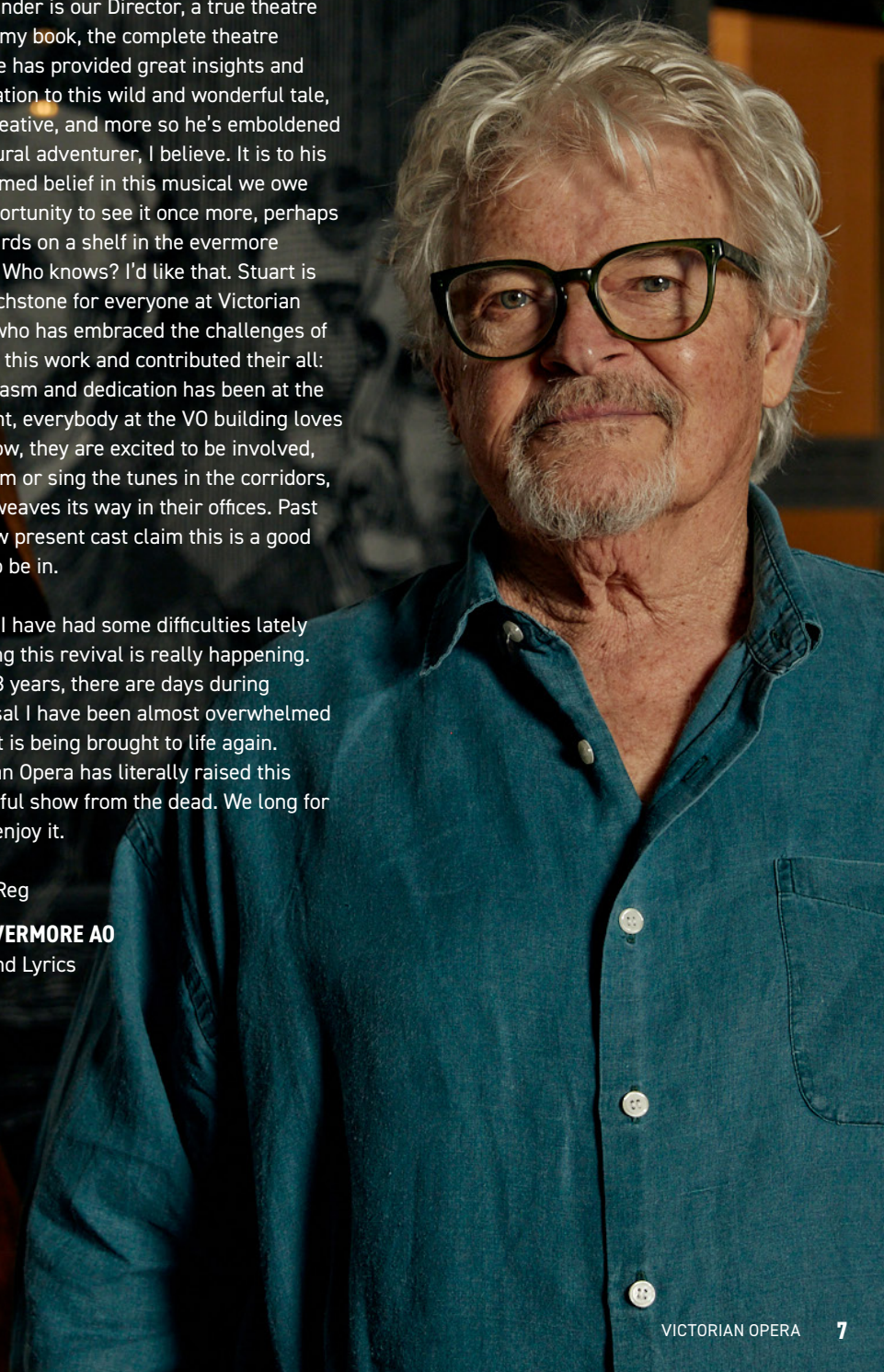
Since Victorian Opera agreed to present the work, I have had the good fortune to work with our unflagging Musical Director Simon Holt, who has never been anything less than respectful of Patrick's original score, and has composed the additional music it now requires; he's single-handedly done all the arrangements and orchestrations, and is thankfully our orchestra's conductor. Simon is a wonderful associate I want to say, I hope he affirms that throughout this long journey we have never been at odds.

Mr Maunder is our Director, a true theatre man in my book, the complete theatre man. He has provided great insights and imagination to this wild and wonderful tale, he is creative, and more so he's emboldened – a natural adventurer, I believe. It is to his unashamed belief in this musical we owe the opportunity to see it once more, perhaps afterwards on a shelf in the evermore library. Who knows? I'd like that. Stuart is the touchstone for everyone at Victorian Opera who has embraced the challenges of staging this work and contributed their all: enthusiasm and dedication has been at the forefront, everybody at the VO building loves this show, they are excited to be involved, they hum or sing the tunes in the corridors, music weaves its way in their offices. Past and now present cast claim this is a good show to be in.

I admit I have had some difficulties lately believing this revival is really happening. After 48 years, there are days during rehearsal I have been almost overwhelmed by what is being brought to life again. Victorian Opera has literally raised this wonderful show from the dead. We long for you to enjoy it.

Yours, Reg

REG LIVERMORE AO
Book and Lyrics



FROM THE CONDUCTOR

My journey with *Ned Kelly* has been one of joyous discovery over a number of years, culminating in this fantastic new production.

The first experience I had of it was many years ago when I was putting together a cabaret to celebrate Australian musical theatre. I discovered this was a surprisingly difficult task; that the materials from locally written musicals was scarce and for some, virtually impossible to find. The popular commercial musicals imported from overseas with their spectacular sets, music and stories have unfortunately eclipsed our locally written works. *Ned Kelly* had suffered that fate, even though one incredible song ("Die Like A Kelly") managed to remain in the musical theatre repertoire.

Ned Kelly came into my life again in the most wonderful way. I had always wanted to revisit a neglected musical and to be involved with its revival. Reg's passion for the show has never waned since the original production in 1977 and I was lucky to be chosen as his new collaborator. So, we set to work. What happened then was akin to musical archaeology - digging into history and reassembling a show that had been more or less buried in pieces almost 50 years earlier. Luckily, Reg had archived it well; providing me with recordings, some orchestrations and even original handwritten scores by its composer Patrick Flynn who had died in 2008.

Patrick's score of *Ned Kelly* is certainly eclectic. It draws on almost the entire gamut of musical styles. It has aspects of and pays homage to vaudeville, operetta, country, traditional bush and folk music, Broadway, and even classical and contemporary choral and opera works. And, of course, elements of 1970's rock music. It has been wonderful to explore each of these styles, to analyse how and why these have been integrated into the show, and also a challenge to develop them according to our new production. An example: whenever the Kelly Gang appear, the music is up-tempo, high energy and contemporary to represent their youth and rebelliousness against the stuffy, oppressive Victorian society which surrounds them. Also, the brooding, moody music of Aaron Sherritt and Superintendent Hare alludes to plotting and treachery.

With enormous thanks for the support and guidance from our illustrious director Stuart Maunder and the team at Victorian Opera, and of course, massive respect and gratitude to Reg Livermore, I'm so proud to present this new version of *Ned Kelly*.

SIMON HOLT

Conductor
Musical Supervision,
Additional Music and Orchestration

FROM THE DIRECTOR

Each day on the way to work I pass Old Melbourne Gaol and the images of Ned Kelly's armour held in the State Library. The figure refuses to settle, he's our national tale; 'Game as Ned Kelly'. And the musical penned by Reg Livermore with music by Patrick Flynn, first heard as a concept album in 1974, has fascinated me ever since I saw the original production in Sydney in 1979. Returning to Reg Livermore's *Ned Kelly*, — that unruly collision of music theatre, rock opera, opera and vaudeville; is not an act of nostalgia but of provocation.

And Reg Livermore has spent his life provoking. His half-a-century of exploration since the first production, together with Simon Holt's reworked score has tightened the work's theatrical muscle, creating an Australian musical which has as its centre a myth of which we all have some distant souvenir.

Ned Kelly is not simply a folk hero. He is a national obsession, the subject of the world's first feature film, a major part of the Sydney Olympics Opening Ceremony, Sidney Nolan's many paintings; it's a legend we refuse to let rest. The impulse to clarify him to justify, condemn or redeem, flattens what is dangerous and alive in the story.

The incidents of Stringybark Creek remain the fault line. Triple murder or self-defence? This work does not resolve the argument. It exposes it.

At the piece's centre are excerpts from the Jerilderie Letter dictated by Ned Kelly. Even now, it is difficult to resist its voice. Kelly writes himself into history with startling force: violent, articulate, fiercely certain of his own moral code. The letter dismantles the heroic image we prefer, replacing it with something more unsettling: a man capable of brutality and conviction in equal measure.

Australia is indulgent of its criminal inheritance. We celebrate defiance, mythologise outlawry, and mistake resistance for virtue. Even our most beloved folk song ends with a thief choosing death over submission to authority. Ned Kelly the man, the myth, the idea survives because he sits precisely where admiration curdles into complicity.

To explain meaning is, of course, to ruin the myth. But myths are not harmless. They inspire, they seduce, and they endure long after their consequences are buried.

We keep ideas, the ideals.
And we delight in the danger.

Such is life.

STUART MAUNDER AM

Director

SYNOPSIS

TIMELINE AND MUSICAL NUMBERS



ACT I

Spencer Street Station, Melbourne, 27 June 1880:

A special train, carrying police reinforcements, commanded by Superintendent Hare, leaves for Glenrowan in North Central Victoria in an all-out bid to capture the Kelly Gang. **(Put 'em Down)**

Two years earlier: our story begins.

Northern Districts of Victoria, 1878:

Ned, his younger brother Dan and two friends, Steve Hart and Joe Byrne, form the rebellious foursome known as: The Kelly Gang. Infamously in constant trouble with the law, they can't seem to escape small disagreements from alleged horse stealing and drunk and disorderly behaviour. **(Wham, Bam Kelly Show)**

Eleven Mile Creek, Glenrowan-Wangaratta, 15 April 1878:

At the Kelly farm, Ned's younger sister, Kate, and Mother (affectionately called Ma), lament the family's struggles and premonition that the boys, fighting for their rights, might be flying too close to the sun. **(Silverbird)**

They are soon interrupted by Sergeant Fitzpatrick, who wishes to question Dan Kelly about a horse stealing charge. Before he can do so, he makes unwanted advances towards Kate, and when she rebuffs him, he threatens her. The Kelly lads soon arrive and scuffle with the Sergeant and he is accidentally wounded. **(Good morning Mrs Kelly / The Seduction / Dance with a Sergeant)**

The police return in force to the farm to arrest Ned and Dan, but finding them gone, instead arrest Ma Kelly as an accessory. **(The Bastard's Chant)**

Beechworth, 9 October 1878:

Ma Kelly was sentenced to three years in Melbourne Gaol and the reaction from Ned was fierce and vivid, threatening dire consequences. In gaol, Ma Kelly recalls the turmoil of her family life, the men repeatedly arrested, leaving the women to bear the sorrow. **(Days Without End)**

The police begin to recruit informers in the district to try and learn the whereabouts of the Kelly Gang. Aaron Sherritt, a close friend of Joe Byrne's, whose father had been a policeman, is a natural choice for Superintendent Hare. **(The Proposal)**

In the bush, the Gang are aware that they are being hunted by the police, nevertheless they revel in their current freedom. Ned dreams of a world where freedom and justice are certain yet knows they belong only to those who rise and fight for them. **(Bang, Bang / If I Were a King)**

Stringybark Creek, 26 October 1878:

Two police parties from Mansfield and Greta set out to ambush the Kelly Gang, believed to be hiding nearby. The Mansfield party is led by Sergeant Kennedy with Constables McIntyre, Scanlon and Lonigan.

At 5pm in Stringybark Creek, McIntyre made tea while Lonigan kept watch. The Kelly Gang suddenly appeared and ordered them to bail up. What happened next was never fully settled. Ned later insisted that Lonigan rushed for cover and prepared to fire; before Ned shot him.

When Kennedy and Scanlon return to camp, they refuse orders to surrender. A gunfight follows and both are killed. McIntyre escapes the chaos and raises the alarm.

After this dramatic and tragic turn of events, the Gang are declared outlaws; meaning they can be shot on sight. **(Never Goin' Home)**

ACT II

In a small town in Northeastern Victoria, a police benefit is staged to raise money to support the hunt for the Kelly Gang, but much of the population sympathises with the outlaws. **(The Police Benefit)**

Jerilderie, New South Wales, 10 February 1879:

After their successful raid on the National Bank at Euroa, they then go on to raid the Bank of New South Wales, stealing £2,100 and burning many land deeds concerned with the debts of poor farmers. **(Gonna Rob a Bank)**

The Bank Manager, Mr. Tarleton, whilst taking a bath, puts on a brave front despite the robbery. **(The Bank of New South Wales).**

During a period of five months the Gang are constantly on the move, stealing leather and plough mouldboards along the way to make themselves suits or armor.

(Bang Bang Reprise)

Beechworth, 26 June 1880

Desperately seeking information about the Kellys, Superintendent Hare has now successfully recruited Aaron Sherritt. This treachery is soon discovered by Joe Byrne's Mother, and she informs the Gang. Realizing he's a marked man, Sherritt turns to the police for protection. One night, Dan and Joe slip into his home, and Joe fires at close range, killing Sherritt. **(Ultimatum / Better Watch Yourself / Dark Walk Home)**

Sherritt's death was a deliberate part of Ned Kelly's plan: to draw attention away from Benalla, derail the police train at Glenrowan, and rob the Benalla bank. While Joe keens for the loss of his best friend, Ellen, Sherritt's new wife mourns the loss of her 'good man'. **Was a Good Man.**

Glenrowan, 27 June 1880:

The Kelly Gang seized Glenrowan, holding sixty townspeople in the hotel. There is singing, dancing, and a tense air of control, but the Gang knows their plan is unraveling. Some townspeople are sent home under threat, yet Thomas Curnow, the schoolteacher, slips out and warns the approaching train by waving a lantern at the torn-up tracks. **(Blood of the Irish / Game)**

Chaos soon erupts with the Police's arrival. Bullets fly as the Gang makes its stand. Joe Byrne is fatally shot, and hostages face fatal danger. The hotel is set ablaze, and in the inferno, Kelly briefly escapes as well as many hostages, but Dan and Joe perish, later found huddled together in the ruins.

At dawn, Ned Kelly rises, a towering, helmeted figure of iron, returning for one last avenging fight. His armor deflects many of the police bullets, but shots to his unprotected legs bring the outlaw down, ending the violent saga. **(Ned's March)**

Central Criminal Court, Melbourne, 29 October 1880:

Ned is convicted of the murder of Constables Lonigan and Scanlon at Stringybark Creek. He was found guilty and sentenced to death by the same Judge who sent down his mother three years earlier, Sir Redmond Barry.

Old Melbourne Gaol, 10 November 1880:

Ma Kelly, still serving her sentence for attempting to murder Sergeant Fitzpatrick, is allowed to visit her son, one last time. **(Die Like a Kelly)**

Old Melbourne Gaol, 11 November 1880:

Ned Kelly hanged, bringing the man and myth to its end. **(Ned's Last Words)**

From the gallows rises a legend and a story that will echo through the nation's memory forever. **(Ned 18:80 / Stand Up Today)**



PRODUCTION TEAM

Company Manager
Matt Bebbington

Stage Manager
Finlay Pedler

Deputy Stage Manager
Annabelle Rossi

Assistant Stage Manager
Morgan Clyne

Orchestra Manager
Ioanna Salmanidis

Head Electrician
Jamie Turner

Deputy Head Electrician
Georgie Donnelly

Head Mechanist
Taylor Joynes / Tiernan Maclaren

Set Construction
Jesse Chabrier-Pope

Props Maker / Scenic Artist
Alex Donnelly

Lighting Programmer
Jack Willis-Hall

Audio Engineer
Daniel O'Callaghan (Monitor City)

WARDROBE TEAM

Costume Manager
Cortnee Jarvis

Workroom and Backstage Supervisor
Xander Reichard

Costumiers / Dressers / Maintenance
Merideth Clements

Tim Corne
Simon Doe
Kiana Emmett
Ines Kustura
Tilda Luca
Olivia Peters
Nicole Serjeant

Wig Build
Deb Müller

MUSIC TEAM

Repetiteurs
Phoebe Briggs
Tom Griffiths

ORCHESTRA

Keys 1 **Kohan Van Sambeek**
Keys 2 **Phoebe Briggs**
Reed **Lachlan Davidson**
Horn **Josiah Kop**
Trumpet/Flugelhorn **Tristan Rebien**
Percussion **Kieran Rafferty**
Guitars **Jesse Ferlazzo**
Violin **Kyla Matsuura-Miller**
Cello **Nils Hobiger**
Bass **Nic Synot**

ACKNOWLEDGMENTS

Victorian Opera thanks work placement students involved in this season, including:

Freya Taylor (The University of Melbourne, Victorian College of the Arts)
Alyssa Mullon (Melbourne Polytechnic)





REG LIVERMORE AO BOOK AND LYRICS | MR TARLETON, THE BANK MANAGER

After staging his own pantomimes from the age of 13, Reg Livermore began his professional career in Sydney's Phillip Street revues, was a founding member of The Ensemble Theatre and became a familiar television face in the 1960s hosting ABC's *Crackerjack* and variety show *I'm Alright Now*. His stage career expanded with Australian productions of *Hair* and *Jesus Christ Superstar*, and in 1974 achieved major acclaim as the original Dr Frank'n'Furter in *The Rocky Horror Show*.

In 1975 he created his first one-man show, *Betty Blokk Buster Follies*, launching a celebrated series that included *Wonder Woman*, *Sacred Cow*, *Son of Betty* and *Firing Squad*. In the 90's he became a popular television personality, appearing on Nine's *Burke's Backyard* and *Our House*, while appearing in major musicals including *Barnum*, *The Producers*, *Wicked* and *My Fair Lady*. Appointed an AO in 1996, he remains a pioneering and much-loved figure in Australian entertainment.



PATRICK FLYNN MUSIC

Patrick Flynn (1936–2008) was a British-born composer, conductor and musical director whose international career spanned opera, ballet, musical theatre, film and orchestral music. Born in Birmingham and trained at the Royal Academy of Music, he built an early European conducting career before relocating to Australia in 1970. There he served as staff conductor for the Australian Opera and became a key figure in Australian musical theatre, directing productions of *Hair*, *Jesus Christ Superstar* and *Joseph and the Technicolour Dreamcoat*. Flynn was also a leading film composer of the 1970s, writing landmark scores such as *Sunday Too Far Away*. From the late 1970s he worked extensively in the United States, including a long tenure as Music Director of the Riverside County Philharmonic, leaving a legacy across multiple musical forms.



SIMON HOLT CONDUCTOR | MUSICAL SUPERVISION, ADDITIONAL MUSIC AND ORCHESTRATION

Simon is one of Australia's most renowned Musical Directors with a wealth of experience within Australia and internationally. Recent credits include *CATS* (Crossroads Live), *Sunset Boulevard* (GWB/Opera Australia), *Sweeney Todd* (Victorian Opera), *Black Box* (Tinderbox Productions), *Into the Woods* (Belvoir St Theatre), Rodgers & Hammerstein's *Cinderella* (Opera Australia/Crossroads Live), and *EVITA* (Opera Australia/Crossroads Live, Australian and China Tour). Additional credits include Andrew Lloyd Webber's *The Woman in White*, Tim Rice's *Blondel*, the West End production of *JUDY!*, the UK/European Tour of *CATS*, the World Tour of The Phantom of the Opera, *A Funny Thing Happened On The Way To The Forum* and *Love Never Dies* as well as concert, video and radio performances in Australia and the UK.



STUART MAUNDER AM DIRECTOR

Stuart Maunder has been directing musical theatre and opera in Australia for 44 years. He joined The Australian Opera as Stage Manager in 1978, becoming a Resident Director in 1981. He returned to Opera Australia as Artistic Administrator in 1999, becoming Executive Producer in 2004.

His OA productions include *Tales of Hoffmann*, *Manon*, *Gypsy Princess*, *Don Pasquale*, *Trial by Jury*, *The Pirates of Penzance*, *HMS Pinafore* and *My Fair Lady*. From 2014 to 2018, Stuart was General Director of New Zealand Opera, before joining State Opera South Australia as Artistic Director in 2018. In May 2023, he helmed Australia's first ever G&S Festival for that company.

In 2023, Stuart became Artistic Director of Victorian Opera. His past productions for VO have included *The Pirates of Penzance*, *Follies*, *Sunday in the Park with George*, *Into the Woods*, *Sweeney Todd*, *A Little Night Music*, *Cunning Little Vixen*, *English Eccentrics*, *Mansfield Park*, *Boojum!* and *La Rondine*.



HARRY GILL SET AND COSTUME DESIGNER

Harry is a graduate of the VCA, an award nominated set and costume designer and a current recipient of a John Truscott Foundation Prize, based in Naarm. Harry has a keen eye for design and aesthetics and through his designs seeks to make theatre relevant and meaningful to contemporary audiences.

Harry's recent design credits include Set & Costume Design for: *Mature Skin* (Northcote Town Hall, 2026), *The Boys in the Band* (James Terry Collective, 2025) *Bunyi Bunyi Bumi* (AsiaTopa, 2025), *Werewolf* (Arts Centre Melbourne, 2024), *Parade* (Seymour Centre, 2024). Set Design for: *American Psycho* (Chapel Off Chapel 2025), *Footloose* (Athenaeum Theatre, 2025), *Love and Information* (Theatreworks, 2025), *The Whale* (Melbourne Shakespeare Company, 2024), *Songs for a New World* (Soundworks Productions, 2023).

You can see Harry's work at www.harrygilldesigns.com



NICOLE MELLOY CHOREOGRAPHER

Nicole is an accomplished performer and emerging choreographer with an extensive career across Australian theatre, television and live performance. A faculty member at VCASS, she has created and directed numerous works across the Dance and Theatre Arts programs.

As a performer, Nicole's credits include *Two Hits and a Ms* (Hamer Hall), *The Who's Tommy* (Victorian Opera), the role of Alice in *Loving Repeating* (VTC), Mary in *Merrily We Roll Along*, Sarah in *Company*, Ellie May in *Show Boat* (TPC), and Magenta in *The Rocky Horror Show*. Other highlights include *Jersey Boys* (Dance Captain), *Legally Blonde*, *Spamalot*, *42nd Street*, *The Producers*, *Anything Goes*, *Little Me*, *Dusty* and Dame Edna's *Back with a Vengeance*. Nicole is currently the lead singer of popular tribute band *That 90's Show*. She is thrilled to make her professional debut as choreographer on this production.



GAVAN SWIFT LIGHTING DESIGNER

Gavan Swift is a multi-award-winning lighting designer. His musical lighting designs include *Mamma Mia!*, *Heathers the Musical*, *The Mikado*, *The Pirates of Penzance*, *Hot Shoe Shuffle*, *Little Shop of Horrors*, *Sweet Charity*, *Fiddler on the Roof*, *Jolson*, *Buddy*, *Oh What A Night*, *Footloose*, *Hair*, *Xanadu*, *Annie* and *Saturday Night Fever* both in Australia and on London's West End. Gavan was the lighting designer for *Moby Dick* at New York's Metropolitan Opera.

He has designed the lighting for productions at the Sydney Theatre Company, Melbourne Theatre Company, The Ensemble Theatre, Opera Australia, State Theatre Company South Australia, Bell Shakespeare and The Production Company. He also designed the lighting for Victorian Opera's productions of *La Rondine*, *Salome* and *Follies*.



SAMUEL MOXHAM SOUND DESIGNER

Sam is a live sound professional specialising in Sound Design, Broadcast, FOH and Recording. He frequently collaborates with Australia's major arts organisations including Victorian Opera, Melbourne Symphony Orchestra, Orchestra Victoria, Australian Ballet, and Opera Australia.

His recent collaborations include: Orchestra Victoria – *Indie Symphony*, *Parasite*, *King Gizzard and the Lizard Wizard* (2025), Melbourne Symphony Orchestra – *The Whitlams*, *Lime Cordiale*, *Harry Potter*, *Star Wars* (2025), Opera Australia – *Candide* (2025), Victorian Opera – *Candide*, *Abduction*, *Follies* and *The Pirates of Penzance* (2024–2026).

After successful contributions to previous Victorian Opera seasons, he returns as Sound Designer for *Ned Kelly: The Musical*.



NOAH GULLAN ASSISTANT DIRECTOR

Noah Gullan is an emerging musical theatre director, and graduate of the Victorian College of the Arts (VCA), with a Masters of Theatre Directing. Thrilled to be returning to Victorian Opera, he previously assisted Stuart Maunder AM on *Follies*.

In 2025, Noah was selected for Directorial Secondments on Opera Australia's *Guys & Dolls on Sydney Harbour* (dir. Shaun Rennie) and Melbourne Theatre Company/Sydney Theatre Company's *Bloom* (dir. Dean Bryant). He also assisted the development of new Australian musical *One Day in September* (dir. Trudy Dunn).

For VCA, Noah directed Sondheim's *Marry Me A Little* and was Assistant Director on *Into the Woods* (dir. Ylaria Rogers) and *Working* (dir. Tyran Parke). He is currently the Assistant Director on TheatreWorks/Stagebugs *Young Frankenstein* (dir. Christian Cavello).



ETHAN JONES NED KELLY

A First Nations 2019 graduate of WAAPA Music Theatre and the 2021 Directorial Mentorship Program, Ethan has worked in the Performing Arts industry since 2013: creating, performing and producing theatre Internationally and Australia-wide. Performing credits include: Rum Tum Tugger in *Cats: The Arena Spectacular* (2014); *The Pirates of Penzance* (2015); Doody in *Grease: The Arena Spectacular* (2019); Peter Allen in *The Boy from Oz* (2021); Joe in *9 to 5: The Musical* (2022); Brad Majors in *The Rocky Horror Show* (2022/23); *Chicago* (2023/24); *Jesus Christ Superstar* (2024/25); George McFly in *Back to the Future* (2025/26); Ned Kelly in Reg Livermore's *Ned Kelly: The Musical* (2026); *Waitress* (2026). He also produces independently, and has collaborated with Short + Sweet Festival, MELT Festival, and Anywhere Theatre Festival.



MARIA MERCEDES MA KELLY

Theatre: Melbourne Theatre Company and Sydney Theatre Company: *Bloom*. Left Bauer Productions: *Master Class*. State Theatre Company South Australia: *Shadow & Splendour*. Performing Lines: *Anthem*. fortyfivedownstairs: *Taxithi*.

Musical Theatre: *Nine*, *Cats*, *Chess*, *Sunset Boulevard*, *Chicago*, *The Rocky Horror Show*, *The World Goes Round*, *Greek Goddess*, *Fame*, *Menopause the Musical*, *Love Never Dies*, *Into the Woods*, *Candide*.

Film: *Patrick*, *Head On*, *The Taverna*, *Dreams for Life*, *Whipping Boy*, *Patrick: Evil Awakens*.

TV: *The Tourist*, *Neighbours*, *Bloom*, *Miss Fisher's Modern Murder Mysteries*, *Wentworth*, *Fat Tony & Co*, *House Husbands*, *Miss Fisher's Murder Mysteries*, *Kick*, *Thunderstone*, *E Street*, *Prisoner*, *Patrol Boat*, *Cop Shop*, *Homicide*, *Division 4*.

Awards: Mo Award (*Chess*), Aria Award (*Nine*), Green Room Award (*Master Class*).





ROBERT GRUBB SUPERINTENDENT HARE

Robert's theatre credits include *Mary Poppins*, *Charlie & The Chocolate Factory*, *My Fair Lady*, *The Phantom Of The Opera*, *We Will Rock You* which earned him a Helpmann Award for Best Male Actor in a Supporting Role, *Billy Elliott*, *Priscilla Queen of The Desert*, *Singin' In The Rain*, *Mame*, *Company*, *Into The Woods*, *The Resistible Rise of Arturo Ui*, *A Little Night Music*, *Strictly Ballroom: The Musical* and most recently *Sunset Boulevard*.

Robert's film credits include *Waiting at the Royal*, *Paradise Road*, *Mad Max Beyond Thunderdome*, *Phar Lap*, *Gallipoli* and *My Brilliant Career* for which he received the AFI award for Best Supporting Actor.

On television, he has appeared on *Flying Doctors*, *McLeod's Daughters*, *All Saints*, *Curtin*, *MDA*, *The Secret Life of Us*, *Salem's Lot*, *Miss Fisher's Murder Mysteries*, *Howzat: Kerry Packer's War*, *Wentworth*, *Offspring*, *The Newsreader*, *Seachange*, *Savage River* and *NCIS Sydney*.



ROHAN CAMPBELL AARON SHERRITT

Born in Perth and raised in Singapore, Rohan developed a passion for performance at an early age. He trained at the Western Australian Academy of Performing Arts (WAAPA), graduating with both a Diploma and a Bachelor of Arts in Music Theatre. During his time at WAAPA, he performed the title role of Mack in *Mack and Mabel*, among other productions.

Now based in Melbourne, Rohan made his professional debut in 2025 in the Australian premiere of *The Lord of the Rings: A Musical Tale* (GWB), performing the role of Boromir and covering Aragorn. He has also narrated Jason Summers ten-book *Nick Vada* audiobook series for Bolinda Publishing. Rohan is delighted to be making his Victorian Opera debut and to be working with Reg Livermore on this iconic Australian work.



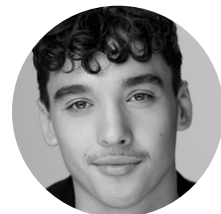
LIAM HEAD JOE BYRNE

Liam is an Australian actor trained at the Queensland Conservatorium Griffith University.

Screen credits include the role of Take That member, Howard Donald, in Michael Gracey's Robbie Williams biopic, *Better Man*. He played Leo, in the web series *Life of Jess*, and he worked with Kate Wormald as a featured dancer on Baz Luhrmann's *Elvis*.

Liam recently played Fiyero in the Australian production of *Wicked*, as the musical marked its 20th anniversary touring Australia and Asia. Other credits include Nick Healy in the Australian premiere of *Jagged Little Pill* (GWB Entertainment), and he was as featured tenor in *Singin' in the Rain* (Prospero Arts).

As a recording artist, Liam released his debut EP, *Come on December*, in 2021. Liam co-directs The Head Bros, an independent production company through which he writes, directs, and produces original work. Productions to date include *It's Only Life*, *10 Act Cabaret*, and *Hallmarked!*, with further works currently in development.



DARCY WAIN STEVE HART

Darcy Wain is one of Australia's most exciting emerging artists. A graduate of the Elder Conservatorium of Music (ECMT), Darcy made his professional debut in *Kimberly Akimbo* (Melbourne Theatre Company/State Theatre Company South Australia) earning him a Green Room Award nomination for Outstanding Artist in a Supporting Role.

His ECMT credits include *Sweeney Todd*, *Jesus Christ Superstar*, *Little Women*, and *Shrek the Musical*. He also appeared in *Candide* (State Opera South Australia/State Theatre Company South Australia).

Darcy made his Victorian Opera debut in *The Pirates of Penzance* and is excited to return to VO for the premiere of Reg Livermore's *Ned Kelly: The Musical*.

Up next, he joins *The Heartbreak Choir* (State Theatre Company South Australia).

Darcy is represented by Random Management.



LUKE LONDON DAN KELLY

Originally hailing from Cairns in Far North Queensland, Luke packed all his worldly possessions into his 2006 Honda Accord and journeyed through blistering heat and freezing cold before eventually running out of petrol in Melbourne. Luke is a graduate from VCA Music Theatre 2024. Since graduating Luke has worked on multiple Australian Shakespeare Company productions, as well as touring schools across Australia with Echelon Productions. He recently made his professional music theatre debut as a swing in *Hair: The Tribal Love-Rock Musical* (dir. Glenn Elston), covering Claude, Berger & Woof. Recently, Luke appeared in the ensemble of Victorian Opera's *The Pirates of Penzance* (dir. Stuart Maunder). Love to Freddie, Reilly and Mum. Luke is proudly represented by Ian White Management.



CHELSEA DAWSON KATE KELLY

Born and raised in Brisbane, Chelsea Dawson is a proud Musical Theatre graduate of the Queensland Conservatorium Griffith University. During her time at QCGU Chelsea had great delight performing in productions such as *Les Misérables* (dir. by Alister Smith), *The Drowsy Chaperone* (dir. by Penny Farrow) and *Elegies: A Song Cycle* (dir. by Jason Langley).

In 2021 Chelsea made her professional debut in GFO's production of *Shrek The Musical* as the Wicked Witch, but is best known for her portrayal as Katherine Howard in the Australian tour of *SIX the Musical* (LWAA). Other credits include *Mamma Mia!* (LWAA) and Hope in *Zombie The Musical* (Hayes Theatre).



DOUGLAS KELLY SERGEANT FITZPATRICK / EDWIN LIVING

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*, Kats-Chernin's *Iphis*, and Janáček's *Katya Kabanova* (Kudrjaš). 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), Jonathon Dove's *Mansfield Park* (Henry Crawford), Gilbert and Sullivan's *The Pirates of Penzance* (Sam) and most recently Monteverdi / Kats-Chernin's *The Coronation of Poppea* (Liberto).

He has been described as "charismatic in voice" and "powerfully convincing" (*ArtsHub*), "a splendid Tenor" and "suitably fresh and ardent of voice" (*Limelight*).



SALLY BOURNE MRS JONES

Sally's been working in theatre, TV, film & cabaret for over 45 years, having made her debut in the title role in the original Australian production of *Annie*. She performed in the musicals *Nine* and *Les Misérables* before moving to London in 1991.

Sally's London credits include *My Fair Lady*, *Les Misérables*, *Jesus Christ Superstar*, *Hey Mr. Producer*, *Les Misérables 10th Anniversary Concert* & the world premiere productions of *The Beautiful Game* & *Jerry Springer: The Opera* and as Eva's maid in the movie *Evita*.

Since returning to Australia in 2004, she's appeared in *Damn Yankees*, *The Boy from Oz*, *Brigadoon*, *Company*, *Shane Warne: The Musical*, *Once We Lived Here*, *Moonshadow*, *Kinky Boots* and most recently as Sister Mary Martin of Tours in *Sister Act: The Musical*.

www.sallybourne.com



RACHAEL JOYCE ELLEN SHERRITT

Soprano Rachael Joyce is a current recipient of Victorian Opera's 2026 Opera Prize. She was previously a member of Melbourne Opera's Richard Divall Emerging Artist Programme and Opera Scholars Australia. A Monash University graduate, Rachael received First Class Honours after completing a Bachelor of Arts (French) and Music (Honours).

Her recent roles include Drusilla in *The Coronation of Poppea*, Edith in *The Pirates of Penzance*, Mary Crawford in *Mansfield Park*, Lyrebird in *The Lyrebird's Voice*, Princess Caraboo in *English Eccentrics* (Victorian Opera); Cherubino in *The Marriage of Figaro* (Melbourne Opera) and Chiara in *Biographica* (Lyric Opera of Melbourne).

Notable accolades include First Prize in the 99th Herald Sun Aria and Boroondara Eisteddfod, and scholarship recipient of the Melbourne Opera & Rotary Exchange, where she performed throughout Germany.



BAILEY MONTGOMERIE CONSTABLE MCINTYRE

Bailey Montgomerie is an emerging performer, musical and artistic director, and a fierce advocate for the development of local Australian creative arts and artists.

As Co-Artistic Director of Divisi, Bailey prioritises the commissioning, development, and performance of new and innovative works from emerging and under-represented composers, especially those from the LGBTQ+ community.

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

In 2026, Bailey is a recipient of Victorian Opera's Opera Prize Scholarship. They were also a recipient of the 2025 Opera Prize. This scholarship is proudly supported by Dr Michael Stubbs and Malcolm Roberts.



DARCY CARROLL JUDGE REDMOND BARRY

Darcy Carroll is an Australian Bass-Baritone. He was the recipient of the 2021 German Australian Opera Grant and spent 2022-2024 in Germany as a member of the Hessisches Staatstheater Wiesbaden solo ensemble.

Darcy's recent performance repertoire includes Lefevre/Don Attilio in *The Phantom of the Opera* (Opera Australia), Al the American/Tweedledum in Wesley-Smith's *Boojum!* (Victorian Opera), Falstaff in Nicolai's *The Merry Wives of Windsor* (Lyser Opera), Colline in Puccini's *La bohème* (Melbourne Opera/BK Opera), Pistola in Verdi's *Falstaff*, Speaker/First priest/Second armored man in Mozart's *Die Zauberflöte*, Antonio in Mozart's *le Nozze di Figaro*, Servant/Guard in Shostakovich's *Lady Macbeth of Mtsensk*, Montano in Verdi's *Otello*, Morales in Bizet's *Carmen*, Dr Kolentaty in Janacek's *Vec Makropulos*, and Vicomte Cascada in Lehar's *Die Lustige Witwe* (Hessisches Staatstheater Wiesbaden).



TEDDY BURGESS ENSEMBLE

Melbourne born and raised, Teddy is a graduate of the Victorian College of the Arts (VCA) BFA Music Theatre, and alumni of the National Institute of Dramatic Art (NIDA), graduating with a Diploma of Musical Theatre. Since graduating in 2023, Teddy has worked on multiple Australian Shakespeare Company productions, most recently appearing as Baloo in *The Jungle Book - The Next Chapter*. He has also performed all over the world as a Guest Entertainer on Celebrity Cruises with The Other Guys Entertainment. While studying at VCA, Teddy played Laurie in *Little Women* (dir. Theresa Borg); he also featured as Ram in *Heathers* (dir. Alister Smith). Teddy is a proud MEAA member.



DECLAN FARR ENSEMBLE

Declan Farr is an emerging bass-baritone based in Naarm (Melbourne). He holds a Bachelor of Music in Performance and is currently undertaking an Honours degree at the University of Melbourne under the tutelage of Heather Fletcher.

Declan began his musical journey at the age of eight when he joined the Australian Boys Choir, touring internationally and recording with the ensemble. Since 2022 he has also been teaching with the institute, helping to train the next generation of young singers.

An artist interested in a wide range of performance forms, Declan has worked across both stage and screen. With Victorian Opera, he has appeared in ensemble roles in *The Grumpiest Boy in the World* and most recently *The Pirates of Penzance*.



KRISTINA MCNAMARA ENSEMBLE

Kristina's Music Theatre credits include Christine Colgate in *Dirty Rotten Scoundrels* (Redfern Lane Productions/Hayes Theatre Co), Nicki in *Sweet Charity* (Prospero Arts), Ensemble/Cover Miss Hannigan & Lily St Regis in *Annie* (Crossroads Live/Skyline Theatrical), Swing/Cover Mama Morton in *Chicago* both '19/'20 & '23/'24 (Crossroads Live/Suzanne Jones), Showgirl in *Follies* (Victorian Opera), DC/Swing/Cover Narrator & Columbia in *The Rocky Horror Show* (Skyline Theatrical/Crossroads Live), Graziella in *West Side Story on the Harbour* (Opera Australia/Handa), DC/Ensemble in *American Psycho* (BB Arts/Two Doors Prod), DC/Catherine/Cover Daisy, Myrtle & Jordan in *The Great Gatsby Immersive* (Viral Ventures) and Ensemble in *Jekyll & Hyde Taiwan* (TML Enterprises). She has worked extensively in cabaret and performed in multiple operas with Opera Australia. A multifaceted artist, Kristina is honoured to be returning to Victorian Opera for this Australian story.



JOSHUA MORTON-GALEA ENSEMBLE

Joshua is a graduate of the Melbourne Conservatorium of Music, and is also an Opera Scholars Australia alumnus.

Joshua has regularly appeared with Victorian Opera, most recently performing Sam Sawmoff in *The Magic Pudding*, and Mister Rushworth in *Mansfield Park*. Other notable credits include Il Tinca/Venditore di Canzonette in *Il Tabarro*, Demisiani/Clerico in Richard Mills' *Galileo*, Zachary Briddling in *The Grumpiest Boy in the World*, and roles in *Boojum!* and *English Eccentrics*. He has also held chorus positions in *The Pirates of Penzance*, *Abduction*, *La Rondine*, *Parsifal*, and *Guillaume Tell*.

For Lyster Opera he has sung Pedrillo in *Die Entführung aus dem Serail*, Lucano in *The Coronation of Poppea*, and chorus for *Martha*, *L'Elisir D'Amore*, and *Don Pasquale*.



ALESSIA PINTABONA ENSEMBLE

Australian Italian soprano Alessia Pintabona is fast establishing herself as an in-demand young artist. She is a 2026 recipient of Victorian Opera's Opera Prize Scholarship, proudly supported by the company's Opera Prize Syndicate.

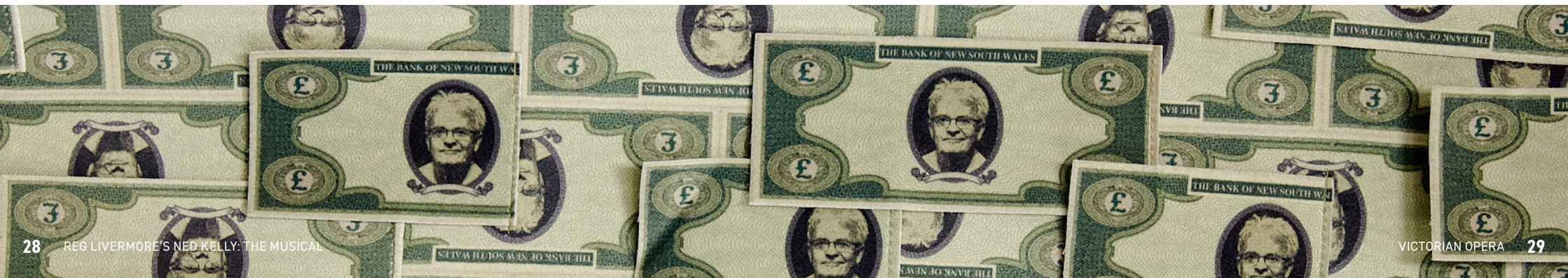
A graduate of the Western Australian Academy of the Performing Arts and the Melbourne Conservatorium of Music, Alessia's most recent credits include La Fortuna in *The Coronation of Poppea*, Kate in *The Pirates of Penzance*, Maria in *Mansfield Park*, White Rabbit in *Boojum!* and Johanna in *Sweeney Todd* for both Victorian Opera and Dubai Opera.

She was awarded the 2025 Welsh Male Choir Singer of the Year, and the 2024 Bettine McCaughan Scholarship. 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.



CONNOR SWEENEY ENSEMBLE

Connor is ecstatic to be performing in his premiere production with Victorian Opera. Previously he starred in *Harry Potter and the Cursed Child* (MCG), *Groundhog Day: The Musical* (GWB), *Muriel's Wedding: The Musical* (Sydney Theatre Co and Global Creatures), *Mojo and Jimmy: The Totally Awesome Magic Show* (Gigbox) and *Breath of Kings* (Burning House). He was the recipient of a grant from Ian Potter Cultural Trust, which he used to fund a trip to Ecole Phillippe Gaulier in France. Connor is a proud member of Equity and is proudly represented by Ian White Management.





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.

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