

VICTORIAN
OPERA



BENJAMIN BRITTEN

THE TURN OF THE SCREW

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

THE TURN OF THE SCREW

Based on the novella by **Henry James**

Composer **Benjamin Britten**

Librettist **Myfanwy Piper**

CREATIVE TEAM

Conductor **Paul Kildea**

Director **Stuart Maunder**

Set and Costume Designer **Roger Kirk**

Lighting Designer **Trudy Dalglish**

CAST

The Governess **Rachelle Durkin**

Prologue / Peter Quint **Kanen Breen**

Mrs Grose **Sharon Prero**

Miss Jessel **Michaela Cadwgan**

Miles **Oliver Thadoe Naing**

Flora **Genevieve Gray**

Miles (Understudy) **Hamilton Binnie Garcia**

ORCHESTRA

Orchestra Victoria

Palais Theatre, St Kilda

29 September – 1 October 2026

2 hours and 20 minutes, including interval

Original Premiere 14 September 1954

The Turn of the Screw is an original production by State Opera South Australia.
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PRODUCTION PATRON

We extend our sincere thanks and appreciation to Peter Laver AM.

WELCOME

Welcome to Victorian Opera's production of *The Turn of the Screw*!

Henry James' 1898 novella has spooked generations of readers with his chilling tale of a Governess, the disturbed children in her ward, and the sinister forces that may, or may not, be tormenting them.

Benjamin Britten's adaptation of the story dials up the suspense for spine-tingling opera where nothing is what it seems.

We're proud to present this striking production alongside such a consummate group of artists on-stage, behind-the-scenes and in the pit, including the company debuts of internationally acclaimed Australian soprano Rachelle Durkin as the terrorised Governess and one of the world's leading Britten experts, Paul Kildea, conducting Orchestra Victoria.

Thank you to the entire Victorian Opera team for bringing this thrilling production to the stage. Our thanks, as always, 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 experience. And if you're returning, welcome back to Victorian Opera!

STUART MAUNDER
Artistic Director
Director, *The Turn of the Screw*

ELIZABETH HILL-COOPER
CEO

Stuart

Elizabeth Hill.



FROM THE CONDUCTOR

'Also listen to wireless,' the nineteen-year-old Britten writes in his long-slog diary at the beginning of summer 1932, 'a wonderful, impressive but terribly eerie & scarey play "The Turn of the screw" by Henry James,' spelling not always his ally. He reads the 1898 novella the following January, which he describes in turn as 'glorious', 'eerie', and an 'incredible masterpiece'.

Only Britten's final opera *Death in Venice* (1973) was born of a similarly slow gestation, Britten acquiring a copy of Thomas Mann's novel in the 1950s or 1960s, only landing on it definitively as an opera project in 1965. Perhaps he had lived with this story much longer: in a comic-awful year early in the war Britten shared a Brooklyn brownstone with the author's son Gollo, the poet W.H. Auden, the stripper and writer Gypsy Rose Lee, and an impressive rotating cast of characters, during which the novel no doubt surfaced. (W.H. Auden's abiding – and hostile – memory of Gollo was of him skimming the cream off the top of the household milk and slurping it down.)

Regardless of which of these two operas earns this distinction – both with a libretto by the whip-smart Myfanwy Piper, incidentally, whose husband John Piper's stunning designs for the first production mixed watery Impressionism and gothic horror – this 1932 broadcast adaptation of James's novella remained buried somewhere in the layered sediments of Britten's memory until, pressed for time in the early 1950s and up against the perennially unforgiving economics of grand opera, Britten went digging.

The novella has never been far from us in rehearsals, but of greater help or interest is what composer and librettist did with it over seventy years ago. A libretto of such concision required Britten to be at his most psychologically attuned (we can take it for granted that the music in this period would be superb, if not necessarily the dramatic structure, as the 1950s were already proving), fleshing out Piper's words with chilling and atmospheric precision.

Yet also ambiguity, Britten's trusty dramatic tool. For a man of such calculation, the dramatic leeway he gave his many brilliant characters in the stories in which he placed them over a thirty-year operatic career is remarkable. From *Peter Grimes* to *Death in Venice*, equivocal and unresolved plot points gather in great piles; not for Britten the neat resolutions of Mozart, an opera composer he adored even more than Verdi.

Quite where we've landed on the many questions Britten and Piper pose in this work – the outstanding cast and team joining Britten on his archaeological dig with infectious curiosity and unceasing imagination – is now in your hands.

PAUL KILDEA
Conductor

FROM THE DIRECTOR

Sometimes you just can't remember when you first became aware of something. I certainly can't remember when I first heard *The Turn of the Screw*, but the cover of the old LP set is seared into my brain: a terrified Jennifer Vyvyan recoiling from a possessed Peter Pears. After those first revelatory turns of the turntable, whenever they were, I can remember devouring the novella. I remember the first time I saw *The Innocents* starring a tormented Deborah Kerr and I have a vivid recollection of the black and white photographs of the University of NSW Opera production starring Marilyn Richardson included in some book about theatre in Australia. The musical score as a first wedding anniversary present (paper, for those playing at home) in 1985 and I was lucky enough to revive Neil Armfield's production of the opera for The Australian Opera many times. So, for as long as I can remember (well, since I saw my first opera in 1976) I have longed to direct this brilliantly unsettling masterpiece; dark, vicious, moody, powerful, moving, haunted.

Who does not love a ghost story? Who doesn't love the possibility of 'more things in heaven and earth'. Who doesn't love the thrill of tenting a blanket, recounting an urban legend while putting a torch under your chin; simple pleasures.

But this telling of Henry James' classic tale of innocence corrupted is about as far from simple as you can get. In a classic piece of British understatement Myfanwy Piper's opening line from the opera sets up a world built on double meanings: 'It is a curious

story...' This Benjamin Britten classic is remarkable in its directness, stillness, economy, brevity. It is disturbing, unnerving, and often extremely beautiful in its depiction of the perfect English countryside, infected as it is by some dark malevolence. And although written in 1954, it still seems as audacious, ambiguous and, frankly, as chilling as ever. There is no other opera in the repertoire which dances around the dangerous with such flair.

What a time to examine the idea of the corruption of innocence, our daily news filled as it is with personal horrors. This opera hints at much and explains little. It abounds in questions, half-truths, equivocations. Does the Governess imagine the ghosts? Is she mad? Are the children really possessed? Are the children evil? Is it a case of 'nature' versus 'nurture'?

Is the Governess alone responsible for the ultimate destruction of the 'innocents' in her care? What would we do in the same situation, if we were charged with the preservation of their innocence? There are no easy answers.

The Governess' final question echoes, albeit as a whisper: 'What have we done between us ...?'

STUART MAUNDER AM
Director

SYNOPSIS

CHARACTERS IN ORDER OF APPEARANCE

The Prologue
The Governess
Miles and Flora, young children in her charge
Mrs Grose, the housekeeper
Peter Quint, a former manservant
Miss Jessel, a former governess

The action takes place in and around Bly, a country house in the East of England, in the middle of the 19th century.

A NOTE ON THE STRUCTURE

Following the prologue, the opera is constructed as an almost cinematic sequence of 16 short scenes (rarely longer than 5 minutes, with the exception of the final scene of each act) punctuated by even shorter interludes. These fleeting interludes feature the chamber orchestra and are themselves organised in one of Britten's favourite musical structures: theme and variations. The theme – which uses all 12 notes of the chromatic scale but not in the atonal style of a Schoenberg tone row – is heard in the prologue at the words “‘I will,’ she said”. In Britten's own words, with this first statement of the theme, ‘the orchestra, which *is* the story, starts’.

ACT I

Prologue – the source of the story, ‘written in faded ink, a woman's hand’, in which a young woman accepts a governess position in a house with two children on the understanding that she will never contact their guardian.

THEME

Scene 1. The Journey – the Governess is apprehensive about her new job with its peculiar condition.

VARIATION I

Scene 2. The Welcome – she meets Mrs Grose, the housekeeper, and the two children, Miles and Flora.

VARIATION II

Scene 3. The Letter – Miles has been expelled from school as ‘an injury to his friends’.

VARIATION III

Scene 4. The Tower – the Governess sees a strange figure on the tower, initially mistaking him for the children's guardian.

VARIATION IV

Scene 5. The Window – she sees the stranger again; Mrs Grose recognises the description as a former manservant, Peter Quint, long dead; the Governess realises she has seen a ghost.

VARIATION V

Scene 6. The Lesson – Miles recites his Latin lesson and an odd poem (‘Malo’).

VARIATION VI

Scene 7. The Lake – the Governess and Flora talk by the lake and Flora sings a lullaby to her doll; they see an apparition: Miss Jessel, the children's former governess and also dead.

VARIATION VII

Scene 8. At Night – the children are discovered in communion with the ghosts.

ACT II

VARIATION VIII

Scene 1. Colloquy and Soliloquy – Quint and Miss Jessel plot the moral destruction of the children (‘The ceremony of innocence is drowned’); increasing uncertainty and feelings of isolation cause the Governess to despair.

VARIATION IX

Scene 2. The Bells – Sunday morning before service; Miles asks the Governess (‘Does my uncle think what you think?’) and, stunned by his challenge, she resolves to leave Bly.

VARIATION X

Scene 3. Miss Jessel – the Governess discovers Miss Jessel in the schoolroom; now outraged, she decides to stay and fight for the children; she writes to their guardian, despite her instructions.

VARIATION XI

Scene 4. The Bedroom – the Governess tells Miles of her letter; Peter Quint's voice is heard and a struggle of wills unfolds.

VARIATION XII

Scene 5. Quint – urged by Quint, Miles steals the Governess's letter.

VARIATION XIII

Scene 6. The Piano – Miles plays the piano for the Governess while Flora slips away.

VARIATION XIV

Scene 7. Flora – the Governess and Mrs Grose find Flora by the lake; the Governess can see Miss Jessel, but Flora denies having been with her and Mrs Grose can see nothing.

VARIATION XV

Scene 8. Miles – after hearing Flora raving in her sleep, Mrs Grose decides to take her away from Bly, leaving the Governess and Miles; there is a second battle of wills between the Governess and Quint, who warns Miles not to betray him; distraught, Miles eventually gives the Governess the answer she has been seeking.

PRODUCTION TEAM AND ORCHESTRA

Company Manager
Matt Bebbington

Stage Manager
Marina Milankovic

Deputy Stage Manager
Claudia Howarth

Assistant Stage Manager
Annabelle Rossi

Child Chaperone
Emma Mosley

COSTUME AND WIGS

Costume Manager
Cortnee Jarvis

Workroom Supervisor and Backstage
Wardrobe Supervisor
Xander Reichard

Principal Costumiers (*Backstage Dressers)
Tim Corne*

Ezmeralda Gulian

Rheia Herbert

Ines Kustura

Tilda Luca

Olivia Peters

Wig Maker
Cheryl Williams

Wigs, Hair and Makeup
Kartika Stanley

Costume Maintenance
Nicole Serjeant

Work Placement Student
Bethany McAliece
(Melbourne Polytechnic)

PRODUCTION

Head Electrician
Georgie Donnelly

Deputy Head Electrician / Operator
Max Woods

Lighting Programmer
Jack Willis-Hall

Followspot Operators
Amber Swank
Ellie Singe

Surtitle Operator
Joshua Morton-Galea

Head Mechanist
Taylor Joynes

Stage Mechanists
Louis Gundermann
Julian Machin
Stephen Marsh
Shakira Dugan

MUSIC TEAM

Repetiteurs
Phillipa Safey
Tom Griffiths

ORCHESTRA VICTORIA

VIOLIN

Concertmaster
Sulki Yu
Chair supported by Lady Southey AC

Section Principal First Violin
Tony Zhai

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

Associate Principal
Second Violin
Sofija Kirsanova

VIOLA

Section Principal
Paul McMillan
Chair supported by Linda Herd

Associate Principal
Thomas Higham

CELLO

Section Principal
Melissa Chominsky

Associate Principal
Josephine Vains*

DOUBLE BASS

Acting Section Principal
Kylie Davies

Acting Associate Principal
Sam Nock*

FLUTE

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

Associate Principal
Jessie Gu

OBOE

Section Principal
Joshua de Graaf

Associate Principal
Oboe/Cor Anglais
Jasper Ly*

Principal Cor Anglais
Dafydd Camp
Chair supported by Linda Herd

CLARINET

Principal Clarinet/Bass Clarinet
Philip Arkinstall*
Robin Henry*

BASSOON

Section Principal
Will Hanna*

Associate Principal
Kina Lin-Wilmoth*

HORN

Section Principal
Andrew Young

Associate Principal
Bec Luton*

PERCUSSION

Section Principal Percussion
Mathew Levy
Chair supported by Anonymous

Associate Principal Timpani /
Tutti Percussion
Buddy Lovett

HARP

Section Principal
Will Nichols
Chair supported by Natalie Delbridge
Associate Principal
Melina van Leeuwen*

PIANO / CELESTE

Phillipa Safey*

KEY

Guest Artist *
Victorian Opera Artist *

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



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 *Ned Kelly: The Musical*, *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*.



PAUL KILDEA CONDUCTOR MUSICAL SUPERVISION, ADDITIONAL MUSIC AND ORCHESTRATION

Paul Kildea is a conductor, writer and artistic leader. Born in Canberra, he completed an honour's degree in piano and music history at The University of Melbourne before undertaking postgraduate studies, first in Melbourne, then at Oxford where he completed a doctorate on the music of Benjamin Britten.

He has conducted throughout Australia and Europe and has held senior roles in a number of international organisations, including as Head of Music at the Aldeburgh Festival – Britten's own festival in Suffolk, UK – and Artistic Director of Wigmore Hall, London. In 2019 he was appointed Artistic Director of Musica Viva, Australia.

Kildea has published extensively on music and culture, with a particular focus on Britten. In the composer's Centenary year Penguin Press published *Benjamin Britten: A Life in the Twentieth Century* to enormous critical acclaim; it is now widely considered the most authoritative book on the subject. Kildea and Penguin followed this up with *Chopin's Piano: A Journey through Romanticism* in 2018 to similar acclaim.

Having lived for twenty-five years in Europe, Kildea now makes his home in Melbourne, Australia, where he is working on a new book.



ROGER KIRK AM SET AND COSTUME DESIGNER

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

His Broadway credits include *The King & I* (Tony Award), *Jesus Christ Superstar*, and *42nd Street* (Tony Award Nomination). Roger's most recent credits include *The Pirates of Penzance*, *Follies* and *Sweeney Todd* for Victorian Opera, *Miracle City* for Luckiest Productions, *King Kong* on Broadway, *42nd Street* in London and the sell-out Australian tour of Hugh Jackman's *Broadway to Oz: Hugh Jackman Live in Concert*, World Tour 2019.



TRUDY DALGLEISH LIGHTING DESIGNER

Trudy Dalgleish is one of Australia's leading lighting designers and a graduate of The National Institute of Dramatic Art (NIDA). She has been nominated and won many awards for her work, including a Mo Award for outstanding contribution to musical theatre, a Helpmann Award, and seven Green Room awards.

Trudy has worked extensively with most companies around Australia including Opera Australia, Sydney Theatre Company and the Sydney Dance Company. She is best known for her work in commercial musical theatre and arena spectacles both in Australia and overseas. She has worked in the West End and on Broadway, and extensively in Asia and the Middle East. Trudy's latest designs include *Grease*, *The Mousetrap*, *The Odd Couple* and *And Then There Were None* for Crossroads Live, *The Tap Pack* on the West End, *The Turn of the Screw*, *Macbeth* and *The Pirates of Penzance* for SOSA, *Eucalyptus*, *Cunning Little Vixen* and *A Little Night Music*, and *The Pirates of Penzance* for Victorian Opera and *The World of Wearable Art* in Wellington. She was also Associate Lighting Designer for *Hadestown* for Opera Australia.



IN REHEARSAL

The Turn of the Screw in rehearsal
Photography: Casey Horsfield





RACHELLE DURKIN THE GOVERNESS

In recent seasons, Australian/American soprano Rachelle Durkin has performed the Fox (*Cunning Little Vixen*) and Musetta (*La bohème*) for West Australian Opera, Tytania (*A Midsummer Night's Dream*) for Adelaide Festival, the Governess (*The Turn of the Screw*) for State Opera South Australia, Rosalinde (*Die Fledermaus*) with the West Australian Symphony, and Donna Anna (*Don Giovanni*) for Pittsburgh Opera and with the Hawai'i Symphony.

She became an established principal artist at the Metropolitan Opera following the Lindemann Young Artist Development Program, appearing over many seasons as Norina (*Don Pasquale*), Mrs Schlesen (*Satyagraha*), Lisa (*La sonnambula*), Clorinda (*La Cenerentola*), Frasquita (*Carmen*), Masha (*Pique Dame*), and First Flower Maiden (*Parsifal*) — also at the Salzburg Festival under James Levine.

A five-time Helpmann Award nominee, Rachelle has performed regularly with Opera Australia, in roles including Norina, Mrs Schlesen, Musetta, Adina (*L'elisir d'amore*), Eurydice (*Orpheus in the Underworld*), and Angelica (*Orlando*).



KANEN BREEN PROLOGUE / PETER QUINT

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

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

Other engagements include the title role of *Platée* for Pinchgut Opera, Andy Warhol in the Brisbane Festival season of *The Perfect American*, a Helpmann Award winning performance as The Witch Of Endor in the Glyndebourne production of Handel's *Saul* for the Adelaide Festival, Rodolfo in Baz Luhrman's *La bohème* on Broadway, Willy Wonka in the national season of *Charlie & The Chocolate Factory*, Siegfried in *Siegfried & Roy - The Unauthorised Opera* for the 2025 Sydney Festival and Meow-Meow's *The Red Shoes* for the Malthouse Theatre.



SHARON PRERO MRS GROSE

For Opera Australia, soprano Sharon Prero has sung Fiordiligi in *Così fan tutte*, Musetta in *La bohème*, Guttrune in *Götterdämmerung*, Micaela in *Carmen*, Juliette in *Die tote Stadt*, Nella in *Gianni Schicchi* and High Priestess in *Aida*.

She has appeared as Marguerite (*Faust*) for Opera Queensland, Mimi (*La bohème*) and Mabel (*The Pirates of Penzance*) for Victoria State Opera, Donna Anna (*Don Giovanni*) and Pamina (*The Magic Flute*) for State Opera South Australia, Carlotta (*The Phantom of the Opera*) for Cameron Mackintosh Productions and Nella (*Gianni Schicchi*) for Macau International Music Festival.

Concert engagements include Mahler's *Symphony No. 2* and Vaughan-Williams' *Sea Symphony* (QSO), Handel's *Messiah* and Beethoven's *Symphony No. 9* (TSO) and Siegrune (*Die Walküre*) at The Esplanade, Singapore.

Her recordings have included Beethoven's *Symphony No. 9* (Opera Australia/TSO) released by ABC Classics and a DVD release of *The Pirates of Penzance* with Victoria State Opera.



MICHAELA CADWGAN MISS JESSEL

Michaela Cadwgan is an award-winning soprano from Aotearoa, New Zealand, and a two-time recipient of the Victorian Opera Prize (2024 & 2025). She has performed with leading opera companies and orchestras across Australasia, including New Zealand Opera, Victorian Opera and Wellington Opera. In 2026, Michaela was appointed as New Zealand Opera's Freemasons Foundation Company Artist.

Most recently, she performed the title role in New Zealand Opera's *Red!*, with 45 performances reaching more than 12,000 children across the North and South Island. Later this year, she will perform with the New Zealand Symphony Orchestra.

Michaela has received awards at the IFAC Handa Australian Singing Competition Finals (2023), was a Reserve Finalist in the Herald Sun Aria (2025), and was Runner-Up in the Lockwood New Zealand Aria Finals (2022).



OLIVER THADOE NAING MILES

Oliver is an emerging young performer with a passion for opera, theatre and music. He is thrilled to be making his debut with Victorian Opera in *The Turn of the Screw*, following his experience performing with Opera Australia in its 2025 production of *Carmen*. In 2026, Oliver was awarded second place in the Musical Theatre category at Eisteddfod by the Bay.

Oliver's love of performing began through school productions and events, where he has enjoyed exploring a variety of theatrical and musical roles. Music is a significant part of his life. Alongside singing, he plays piano, guitar and snare drum, and is a member of Haileybury's Pipes and Drums, as well as other music ensembles and performance groups.

Outside of performing, Oliver is an avid tennis and water polo player and spends much of his free time on the courts or in the pool. He is excited to continue growing, performing and discovering new opportunities on stage.



GENEVIEVE GRAY FLORA

Genevieve Gray is currently studying a Bachelor of Music (Classical Voice) at the Melbourne Conservatorium of Music. She began her vocal training at age seven, and made her professional debut in the Bambini Chorus of Victorian Opera's *Galileo*. Most recently, she performed in Victorian Opera's productions of *The Pirates of Penzance* and *Boojum!* as Chorus/ White Rabbit Cover.

In addition to her university training, Genevieve has studied and performed in concerts in Graz, Austria, as a vocalist in the American Institute of Music's Lieder Studio Program. She also spent four years as a member of the Victorian Opera Youth Chorus Ensemble (VOYCE), performing roles such as Belinda in *Dido and Aeneas* and Venus in *Orpheus in the Underworld*. Genevieve was awarded the Janet Perkins Memorial Vocal Scholarship in 2025, and received a Melbourne Conservatorium of Music Entrance Grant in 2024 for her studies.



HAMILTON BINNIE GARCIA MILES (UNDERSTUDY)

Hamilton Binnie Garcia will understudy the role of Miles in Victorian Opera's *The Turn of the Screw*, directed by Stuart Maunder. Following this, he will join the cast of *Mrs Doubtfire – The Musical* in the shared role of Christopher Hillard, marking his fourth professional musical theatre production. Hamilton previously played Michael Banks in Cameron Mackintosh and Michael Cassel's *Mary Poppins* in Melbourne (2023), and Young Tommy in *The Who's Tommy* with Victorian Opera (2022).

His screen work includes the Starlight Foundation's *Happiness Matters* commercial (2022). Hamilton trains in dance, drama and musical theatre at Showfit Studios and is bilingual in Spanish. He is proudly represented by IWM Next Gen and is grateful to his family and teachers for their ongoing support.







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.
See you at the opera.

VICTORIAN OPERA TEAM

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The late Richard Gill AO

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Robert Brown

Head Mechanist

Taylor Joynes

Costume Manager

Cortnee Jarvis

Photography credits:

Cover: Frankie the Creative / Headshots
Adelaide

Charlie Kinross (pg. 4)

Casey Horsfield (pg. 5, 14-15, 19-21, 33)

Jeff Busby (pg. 22)

THANK YOU

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Her Excellency Professor
the Honourable Margaret
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Murdoch AC
Lady Potter AC

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Penelope Hughes
Mary-Jane Gething AO
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