WEST AUSTRALIAN OPERA 2023

INTO THE WOODS

As Principal Partner of West Australian Opera, Wesfarmers is proud to help Western Australian artists take flight.

From the creation of new works like Koolbardi Wer Wardong, to the compelling reimagining of the world's classic operas, West Australian Opera and Wesfarmers Arts are thrilled to connect audiences with the power of music and voice.

> Wesfarmers Arts Commissioning Partner of Koolbardi Wer Wardong and Principal Partner, West Australian Opera.



INTO THE WOODS Music and Lyrics by STEPHEN SONDHEIM Book by JAMES LAPINE

Originally Directed on Broadway by James Lapine Orchestrations by Jonathan Tunick

Heidi Landesman M. Anthony Fisher Orignal Broadway production by Rocco Landesman Frederic H.Mayerson

Rick Steiner Jujamcyn Theatres

Originally producted by the Old Globe Theatre, San Diego CA Licenced exclusively by Music Theatre International (Australasia)

> Music Director Jen Winley Director Cameron Menzies Movement Director Jennifer Rooney Set and Costume Designer Niall McKeever Lighting Designer Kevin Treacy Sound Effects Designer Russell Goldsmith Repetiteur Tommaso Pollio Keyboard Joshua Haines

The Narrator / The Mysterious Man Peter Coleman-Wright AO Cinderella Claire Lvon Jack Matt Hourigan The Baker James Millar The Baker's Wife Samantha Clarke Cinderella's Stepmother / Granny / Voice of Giant Brigitte Heuser Florinda Emma Pettemerides Lucinda Mia Simonette Jack's Mother Nicole Youl Little Red Ridinghood Sophia Wasley The Witch Maria Mercedes Cinderella's Father Robert Hofmann Rapunzel / Cinderella's Mother Prudence Sanders Cinderella's Prince / The Wolf Lachlann Lawton Rapunzel's Prince Joshua Firman Steward Cal Silberstein Snow White Emma Haines Sleeping Beauty Brittany Carter Featuring West Australian Symphony Orchestra

Production Manager Mandy Farmer Stage Manager Karen Farmer Assistant Stage Managers Rose Liggins, Jacinta Wajon, Holly Ballam Sound Operator Jeremy Turner Head of Wardrobe Sue Kerr Wardrobe Assistants Nora Stelter, Rose Finlay Dresser Brooklyn Rowcroft Head of Wigs Virginia Vona Wigs Assistant Christopher Lyons Head of Make Up Sharon Kyrwood Make Up Assistant Ash Farahani Scenic Artist Marek Szyler Additonal set construction Plumb Arts Workshop

A Northern Ireland Opera production

Vice Regal Patron's Message



As Vice Regal Patron of West Australian Opera, it gives me great pleasure to welcome you to the theatre for *Into the Woods*.

The state opera company is a key arts organisation in our state, and it is wonderful to see yet another show stopping production underway for 2023 following the exceptional success of *Carmen*.

West Australian Opera contributes to the arts in Western Australia by presenting world-class opera and musical theatre, offering education and community programs, school workshops, regional touring and developing young artists through the Wesfarmers Arts Young Artist Program.

I wish audiences a wonderful time in the theatre.

His Excellency the Honourable Chris Dawson AC APM Governor of Western Australia

Executive Director's Message



As your state opera company, we are proud to present musical masterpieces, and Stephen Sondheim and James Lapine's *Into the Woods* is one such work.

We are so pleased to welcome the team from Northern Ireland Opera (NIO) to Perth and proud to present NIO's production in Western Australia.

Thank you to director Cameron Menzies, movement director Jennifer Rooney, set and costume designer Niall McKeever, lighting designer Kevin Treacy, and sound effects designer Russell Goldsmith. Thank you to music director Jen Winley, repetiteur Tommaso Pollio, the brilliant cast, the West Australian Symphony Orchestra, stage management, crew, and backstage team.

At West Australian Opera, our dream is to speak to the heart through the human voice and we are proud to unite people through the joy of music.

The excitement of taking your seats for a performance, the anticipation of the curtain rising, and the drama that is set to unfold on stage makes a live performance such a wonderful experience.

Whether this is was your first performance with West Australian Opera or a return visit, we hope it is a memorable

Carolyn Chard AM Executive Director West Australian Opera

Chairman's Message



Thank you for attending West Australian Opera performances.

We are grateful for the continued support of the federal government through the Australia Council, the State Government through the Department of Local Government, Sport and Cultural Industries and Lotterywest, and Principal Partner, Wesfarmers Arts.

Presenting opera and musical theatre is only possible with the support of all of our audience members, our partners, patrons, trusts, foundations, donors and government.

The Board, management, company, and artists give thanks to the entire opera family who support and enable us to continue to share the power of music with you.

Andrew Pascoe Chairman West Australian Opera



Image courtesy of Northern Ireland Opera Photo by Steffan Hill

Music Director's Notes



Every now and then you get to work with a creative team that are not only at the top of their field, and utterly inspiring but are just really great people to spend essentially all your waking hours with. This has been the case for me with the creative team for Into the Woods. As Music Director. I work closely with the Director and the Movement Director and we need to form a unified vision whilst also maintaining the integrity of our individual crafts. Working with Cameron Menzies and Jennifer Roonev has been one of the highlights of my musical career. In this case, we have found a way to not just have these three art forms work alongside each other, but to elevate each other.

And what a cast! Performing *Into the Woods* is not for the fainthearted. It requires versatility, precision, artistic and emotional intelligence, an incredible memory, and the ability to trust one's fellow performers; all while embodying a sense of whimsy and making it look effortless.

At over 2.5 hours long, the need to keep it moving becomes vital and there is nowhere to take it easy, even for a moment. In short, it is at the pinnacle of its artform. Sondheim's genius comes in many forms. Musically, this includes his use and transformation of a central musical motif. In this case, the 5-note theme that represents the Magic Beans is also cleverly used as the basis for the themes and songs of The Witch, Rapunzel and Giants.

This and other themes weave their way, in different guises, throughout the entire work; creating a type of musical subtext that brings what can seem like disparate storylines into one musical world.

We are also incredibly lucky to have the wonderful West Australian Symphony Orchestra performing as part of this production. As this was written for the traditionally tiny orchestral pits of Broadway, it was only ever scored for a small ensemble including just 2 violins, 2 violas, 1 cello and 1 double bass. In this production we have a much expanded string section which creates a vibrant, full and lush addition to the score.

With its brilliant direction, an utterly stellar cast, amazing set, costume, lighting and sound design, and a world class orchestra, I am certain that you will thoroughly enjoy this production of *Into the Woods*.

Jen Winley, Music Director

Image courtesy of Northern Ireland Opera Photo by Steffan Hill

Director's Notes



What a total joy and thrill to be able to bring this very important production for Northern Ireland Opera back to my home country and with West Australian Opera. This production of *Into the Woods* was the first major production I was able to present in Belfast as the new Artistic Director of the national company back in February 2022.

In the initial stages of conceptualising this production with the Northern Irish creative team, it was very clear from those first conversations that we all wanted a production that was able to move swiftly and enable us to create the many and varied locations that the piece required.

As a first response I wanted to look at the less literal readings of how you can represent the woods and what they mean purely in a narrative sense and then in a deeper sense to the characters and to the audience.

Our set and costume designer Niall McKeever wanted to draw on aspects of the historic travelling storytellers throughout NI and also on aspects of Celtic mysticism. These conversations led us to a world on stage that can operate in many varied ways that allows us to almost make the production edit in a filmic sense at times while allowing for the full impact of the Sondheim/Lapine work to inhabit the space.

I believe that *Into the Woods* is one of Sondheim's greatest works and to be able to bring to life such a masterpiece for a director is a real career highlight.

Each time you revisit a moment of this work you find a new, fresh shiny layer filled with more meaning for you to explore. The entire creative team has had a most artistically rewarding and satisfying time rediscovering these well-loved, quirky and unexpected characters with this new and fresh Australian cast. We look forward to 'metaphorically' reaching across the footlights and taking your hand as we lead you *Into the Woods*.

On behalf of the entire NI Opera team we thank everyone at West Australian Opera for this opportunity and for presenting this production of *Into the Woods*.

Cameron Menzies, Director

SYNOPSIS

ACT I

When the Baker and his Wife learn they've been cursed with childlessness by the Witch next door, they embark on a quest for the special objects required to break the spell. They must bring the Witch a cow as white as milk, a cape as red as blood, hair as yellow as corn and a slipper as pure as gold. By swindling, lying to and stealing from Cinderella, Little Red Ridinghood, Rapunzel and Jack (the one who climbed the beanstalk), they procure these objects, and the Witch breaks the spell. Each character is, in turn, on their own quest for their "Happily Ever After".

Cinderella and Rapunzel are united with their Princes, Jack is reunited with his cow Milky White, and he and his mother become wealthy after he steals the Giant's gold. Little Red Ridinghood has become fierce and bloodthirsty, replacing her red cloak with the skin of the Wolf.

As everyone congratulates themselves on their unswerving determination to get their wishes, a giant beanstalk emerges from the ground and stretches to heaven.

ACT II

While the characters seem outwardly content with their situation, they remain unfulfilled.

A Giant disturbs the peace, causing havoc and destruction – It is the wife of the giant Jack killed. She has come to enact revenge and demands Jack be handed over to her. Everyone blames everyone else for their predicament and argue about who should be sacrificed to the Giant.

After much confusion and chaos, the remaining characters work together to conquer the Giant. The community joins together to express the moral lesson learned from their experience in the woods.



Jen Winley Music Director

Jen Winley is WASO's 2022-2023 Assistant Conductor.

Jen began her music career as a percussionist and timpanist working principally with the Melbourne Symphony Orchestra and regularly with Orchestra Victoria and the West Australian Symphony Orchestra (WASO). She then spent over a decade as a classroom music educator and loves being able to combine her passion for music and education when working with young people.

Jen made her professional conducting debut in 2020 with several orchestras in Perth including WASO and PSO. 2021 saw repeat engagements including her film conducting debut of Home Alone with WASO and the Petrushka project with Paul Rissmann. Jen is a highly versatile conductor and 2022 featured several WASO engagements including subscription series, Side-by-Side and Outreach projects, regional tours, contemporary and recording projects, and mainstage Education and Family Concerts. Jen is passionate about working in youth music and has conducted the WA Youth Orchestra since 2019

Jen will make her debut as conductor with the West Australian Opera, Queensland Symphony Orchestra and Melbourne Symphony Orchestra in 2023 in addition to continued conducting engagements with WASO.



Cameron Menzies Director

Award Winning Director Cameron Menzies is CEO and Artistic Director of Northern Ireland Opera.

He has directed opera, theatre, music-theatre, cabaret and film. He has worked for Shakespeare's Globe, London Philharmonic Orchestra. Diva Opera UK, Opera Australia, Victorian Opera, Short Black Opera Company. Malthouse Theatre, Sydney Theatre Company, Melbourne Symphony Orchestra, and Sydney Symphony Orchestra. A Helpmann and Green Room Award nominee. His film Old Friends and Other Davs won the 2022 Paris Short Film Festival for Best Production/Costume Design, Best Short Narrative and Best "First Time" Director. the film also won the Best Short Feature for the London International Short Film Festival 21 and a Madrid Art Film award.

Cameron's most recent credits are the acclaimed production of *La Traviata* in the Grand Opera House Belfast and The Salon Series touring across Northern Ireland over 36 dates. *Into the Woods* has just been nominated for three Irish Times, Theatre awards for Best Director, Best Production and Best Set.



Jennifer Rooney Movement Director

Jennifer Rooney trained at the Northern School of Contemporary Dance. She has worked throughout the UK and Ireland for over twenty years and is currently the resident movement director on *Harry Potter and the Cursed Child* (London).

Choreography credits TV and Film: *Derry Girls* (series 2 and 3), *World on Fire* (series 2), *Old Friends and Other Days* (Northern Ireland Opera)

Theatre: *Piaf* (Gate Dublin), *Into the Woods, Kiss Me Kate* and *Die Fledermaus* (Northern Ireland Opera), *A Christmas Carol* (The MAC), *The Elves and the Shoemaker* (Cahoots NI, The MAC), *Good Vibrations* (Lyric Theatre, Belfast), *Turnabout* (Maiden Voyage Dance)

Direction: *The Devil Made Me Do It* (NI Opera), *Flight* (BBC, One Dance Uk), *Lark* (Northern Ireland Screen)

Associate movement Director: *Truth* (Helen Chadwick Company, UK Tour), *Once* (The Olympia Theatre, Dublin and Charlotte Theatre, Seoul, South Korea)

Resident Movement Director: Once (Phoenix Theatre, London)



Niall McKeever Set & Costume Designer

Niall is an Irish designer based in London. In 2018 he was awarded the 1 year full time design residency at the National Theatre where he was Associate Set and Costume Designer on *Translations*. He recently designed the JMK Award winning production of *Statements after an Arrest under the Immorality Act* directed by Diane Page and has recently been nominated for an Irish Times Irish Theatre Award for Best Set Design for Into The *Woods*.

Upcoming productions: *The Dry House* (Marylebone Theatre); *Under The Kundè Tree* (Southwark Playhouse); *Tosca* (Northern Ireland Opera/Grand Opera House)

Recent productions: La traviata (Northern Ireland Opera/Grand Opera House); Yellowman (Orange Tree Theatre); Werther (Lyric Opera Ireland); Into The Woods (Northern Ireland Opera); Statements After an Arrest Under the Immorality Act (Orange Tree Theatre); This Beautiful Future (Jermyn Street Theatre)

Television/Film: *Game of Thrones* season V – VII (HBO); *In The Earth, In Fabric*, (Rook Films); *LOVE*, (Cuba Pictures); *Dungarees*, (BBC/BFI); *Trigger. Charlie.One*, (Atomium Films)



Kevin Treacy Lighting Designer

Kevin is an international lighting designer in opera, theatre and dance.

Opera credits include: Aida (Opera Orchestre National Montpellier at Opera Berlioz, Montpelier); La traviata, La Bohéme, The Flying Dutchman, Tosca, Agrippina, Salome (Northern Ireland Opera): L'Elisir d'Amore (Norwegian National Opera); Carmen, La Bohéme (Nevill Holt Opera); The Turn of The Screw (Kolobov Novaya, Moscow); Macbeth (Welsh National Opera); Die Fledermaus (Wermland Opera, Sweden); Cunning Little Vixen, The Magic Flute (Royal Academy of Music); Albert Herring, The Abduction from the Seraglio (Grange Festival); L'Enfant et Les Sortiléges, Orango (Philharmonia Orchestra at Royal Festival Hall); Faramondo (Handel Festspiele, Göttingen).

Theatre credits include - The Beauty Queen of Leenane (Chichester Festival Theatre & Lyric Hammersmith); The Seafarer (Lyric Theatre, Belfast); Killology (Royal Court); The Government Inspector, Come on Home (Abbey Theatre); The Cherry Orchard, The Weir, The Wind in the Willows (Sherman Theatre, Cardiff); Macbeth, Blithe Spirit (Perth Theatre, Scotland); The Shawshank Redemption (West End); Unfaithful (Traverse Theatre); A Doll's House, The Beauty Queen of Leenane (Lyric Hammersmith).



Russell Goldsmith Sound Effects Designer

Russell Goldsmith is a multiple award winning Sound Designer, Composer, Audio Producer, Installation Artist, Audio System Designer and Educator. He has a diverse body of work in Audio Narrative, Theatre, Dance, Film, Television, Commercial and Radio Production, Live Music and Installation Art.

Among a myriad of achievements, he has received a Sydney Theatre Award and 9 Green Room Award nominations for his theatrical work, and was shortlisted for the 2012 Prix Italia for his sound design and composition for ABC Radio National's adaptation of *A Woman in Berlin*, which also won a bronze medal at the 2012 New York Festivals Radio Awards.

In March 2009, Neil Armfield's production of *Exit the King* opened on Broadway at the Ethel Barrymore Theatre. This production marked Russell's Broadway debut. Russell was subsequently nominated for a Tony Award for Most Outstanding Sound Design for his work on this production.



Tommaso Pollio Repetiteur

Tommaso Pollio graduated with honours in piano performance from the University Of Western Australia Conservatorium of Music and later continued his studies in the United States.

Tommaso's extensive touring itinerary has seen him perform in London, Singapore, Malaysia, Italy, and the USA.

He had been a part of the Western Australian Academy of Performing Arts and has recorded several recitals both as soloist and accompanist for the Young Australia and Sunday Live Programs for the ABC.

Tommaso is also sought-after as a repetiteur, working for The Lucca Opera Festival, Opera Australia and West Australian Opera. He has worked with WAO since 1993, playing for well over 90 production rehearsals.

Tommaso is much in demand as a cabaret pianist for Fringe festivals around the world. He also founded the Lark Chamber Opera with composer Emma Jayakumar, as well as Musicbook Stories and the Chimera Ensemble. He is currently Music Director of Freeze Frame Opera.



Joshua Haines Keyboard

Joshua Haines has been performing and teaching in the arts for over a decade, receiving training in piano, composition and musicology. He has studied with numerous highly respected tutors, including playwright Louise Helfgott, PhD (sister of David Helfgott), and recording artist Mark Gasser, PhD.

His dedication to all facets of music has resulted in his original compositions being performed by the West Australian Symphony Orchestra and the Melbourne Symphony Orchestra.

For musical theatre, Joshua has been musical director, stage director, dramaturge and répétiteur for multiple productions across Australia, America, and Europe, including the premieres of numerous Australian works, reflecting his strong commitment to original works by Australian composers and writers.

Since 2017, Joshua has worked extensively within the musical theatre department at the Western Australian Academy of Performing Arts as lecturer, répétiteur and coach to the Diploma and Bachelor students - a position which allows him to pursue his passion for showcasing and promoting artistic development in all forms.



Peter Coleman-Wright AO The Narrator / The Mysterious Man

Peter Coleman-Wright is widely considered one of the most versatile classical singers in the world today. Peter has sung more than 60 roles including Figaro, Scarpia, Sharpless, Don Giovanni, Count Almaviva, Onegin, Billy Budd, Macbeth, Beckmesser, Donner, and Sweeny Todd. His career has taken him to many of the world's greatest opera and concert theatres including The Met New York. La Scala Milan. La Fenice Venice, Munich, Vienna, Paris, Bordeaux and the Aix-en-Provence and Bregenz Festivals. Appearances in the UK include the Royal Opera, English National Opera, Glyndebourne Festival, Garsington, Aldeburgh Festival, BBC Proms, Albert Hall, The Barbican, Manchester, and Wigmore Hall.

He has sung many roles for Opera Australia and was awarded Helpman Awards for Sweeney Todd and The Traveller (*Death in Venice*), Green Room awards for Billy Budd, Orestes, and Harry Joy (*Bliss* – Brett Dean).

Peter holds an Honorary Doctorate from the University of Melbourne. Peter was made an Officer in the order of Australia in 2015.



Claire Lyon Cinderella

Claire is an Australian actress. singer and recording artist, best known for her portrayal of Christine Daaé in the world tour of The Phantom of the Opera. Recently, she also joined Opera Australia's reimagined version of the original production at Arts Centre Melbourne, temporarily filling in for the role of Christine. She has toured with American superstar Josh Groban as quest artist for his World Tour "Stages", and regularly performs alongside some of Australia's best-known artists in both productions and in concert. As a principal artist with Opera Australia. Claire has performed roles at the Sydney Opera House and State Theatre. Melbourne. including Hope Harcourt (Anything Goes), Barbarina (The Marriage of Figaro) and Ida (Die Fledermaus). Other starring roles include Miss Dorothy Brown in Thoroughly Modern Millie, Mabel in The Pirates of Penzance Claire in Jerry's Girls (all with The Production Company) and Josephine in H.M.S Pinafore (Melbourne Opera Company). Australian national tours include My Fair Lady (Opera Australia) and Love Never Dies (Really Useful Group) and also the role of Musetta in Puccini's La Boheme for the City of Stonnington's Opera in the Park, directed by Cameron Menzies. In 2013, Claire released her debut solo album On Stage. Claire is also a Green Room Award and Helpmann Award nominee.



Matt Hourigan Jack

Matt is a recent graduate from the Western Australian Academy of Performing Arts with a Bachelor of Arts (Music Theatre).

Their WAAPA credits include Daryl Ames in *Bright Star*, Dance Captain in *The Pajama Game*, Sir in *Side Show*, and Ensemble in *Mack and Mabel* and *Crazy* for You.

Prior to WAAPA, Matt graduated from The University of Sydney with a Bachelor of Design in Architecture, and has worked in Sydney's independent theatre scene for a number of years; directing, designing and producing.

He is absolutely thrilled and humbled to be making his professional debut in *Into the Woods*.



James Millar The Baker

James is a graduate of the Western Australian Academy of Performing Arts.

He has previously appeared in Oklahoma! for The Production Company, The Adventures of Snugglepot and Cuddlepie for Company B Belvoir, played the role of Peter in Sondheim's *Company* at Sydney's Theatre Royal, as Chucky in Jerry Springer: The Opera at the Sydney Opera House, and for Ensemble Theatre played the lead role of Mitchell Green in the premiere of The Little Dog Laughed, appeared in the Australian Premiere of Grey Gardens for The Production Company, The Ring Cycle at The Royal Opera House, Covent Garden, and toured the UK in Chess as Molokov

In April 2015, it was announced that James would play Miss Trunchbull in the Australian premiere season of *Matilda the Musical*. He followed this successful run with a star turn as Alan Bennett opposite Miriam Margolyes in the Melbourne Theatre Company's *The Lady in the Van*.



Samantha Clarke The Baker's Wife

Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music, as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas. She is a recent graduate of the Guildhall School of Music & Drama Opera School as a Baroness de Turckheim Scholar. Help Musicians. Tait Memorial and Countess of Munster Trust Scholar and studied with Yvonne Kenny.

Recent and future engagements include her Proms debut in Mozart Requiem, Messiah and War Requiem with the Melbourne Symphony Orchestra, Beethoven Symphony No. 9 in Tasmania. Adina L'elisir d'amore at West Green House Opera, Golden Cockerel at the Adelaide Festival Marzelline Fidelio and Mendelssohn's Midsummer Night's Dream with the Sydney Symphony Orchestra and Simone Young, Flower Maiden Parsifal at Opera North, Tytania Midsummer Night's Dream at the Grange Festival, Fiordiligi Cosi fan tutte at Grange Festival.

Samantha features on the Resonus' newly released album *Samuel Barber: The Complete Songs* with accompanist Dylan Perez.



Brigitte Heuser Cinderella's Stepmother / Granny / Voice of Giant

New Zealand born mezzosoprano Brigitte Heuser began her classical vocal studies at the New Zealand School of Music (BMus, Hons) and furthered her operatic training at the Australian Opera Studio before gaining a Master of Arts in Performance Voice at the Wales International Academy of Voice.

Brigitte has performed opera, concert, and cabaret across Europe and Australasia. She has been a soloist for New Zealand Opera, Opernloft Hamburg, Wanderlust Theatre NZ, the International Foundation for Arts and Culture in Japan, and at the BBC Proms at the Royal Albert Hall in London.

Brigitte relocated to Perth with her young family in 2018 and is a principal artist for West Australian Opera. Most recently she performed Rosina in *The Barber of Seville*, Lola in *Cavalleria rusticana* and Martha in *Iolanta* for the company.

Other past operatic performances include Hänsel, *Hänsel und Gretel* (Humperdinck); Dorabella, *Cosi fan tutte*, Cherubino, *Le Nozze di Figaro*; Annio, *La Clemenza di Tito*; Idamante, *Idomeneo* (Mozart); Flora, *La traviata* (Verdi); Jenny Diver, *Threepenny Opera* (Weill); Olga, *Eugene Onegin* (Tchaikovsky); and Zita, *Gianni Schicchi* (Puccini).



Emma Pettemerides Florinda

Emma is a British-Australian soprano, well established in opera and musical theatre. A graduate of the Royal Northern College of Music, Emma has performed a variety of roles including; Madame Silberklang (Der Schauspieldirektor), Tonina (Prima la musica e poi le parole), Suor Genovieffa (Suor Angelica), Johanna (Sweeney Todd), Valencienne (The Merry Widow), Laurev (Oklahoma). Carlotta (The Phantom of the Opera), Barbarina (Le Nozze di Figaro). Leila (Manifest Destiny), May-Queen (Merrie England), Annio (La Clemenza di Tito), Lisa (La Sonnambula). Tvtania (Britten's A Midsummer Night's Dream), Elena (Paride ed Elena). Susan (A Dinner Engagement), Rose (Street Scene), and La Musica (L'Orfeo).

Emma will perform Florinda in WAO's Into the Woods (2023).

Emma has performed as a soloist with the West Australian Symphony Orchestra and was a performer for the West Australian Opera outreach program for many years. She is also a regular soloist with Freeze Frame Opera and Perth Symphony Orchestra and performs for events around Australia as The Perth Soprano. She has performed as a soloist at the Perth Concert Hall at numerous events including the Vienna Pops Orchestra New Years Eve Gala and several Best of British concerts



Mia Simonette Lucinda

Mia Simonette is a graduate of the West Australian Academy of Performing Arts (Bmus, hons) making her debut with West Australian Opera.

Mia's theatrical highlights include but are not limited to; Miss Bell and U/S Carmen Diaz in *Fame The Musical*, U/S Wicked Witch of the West and Ensemble in *The Wizard Of Oz*, Nicola in *Kinky Boots*, Magenta in *Dirty Cabaret/Rocky Horror Experience*, Ensemble and U/S Melpomene in *Xanadu*, an Ancestor in *The Addams Family Musical*, Mayzie LaBird in *Seussical the Musical*.

Mia also frequently performs in the Perth Jazz scene, having opened for the Perth International Jazz Festival.



Nicole Youl Jack's Mother

Nicole Youl made her mark as a soprano in the works of Puccini and Verdi, performing the title role in Madama Butterfly (Opera Australia), Mimi in La bohème (Opera Australia, Opera Queensland, Paiz Festival in Guatemala), title role in Tosca (Opera Australia, Victorian State Opera), Liu in Turandot (Opera Australia), Giorgetta in Il tabarro, the title role in Suor Angelica and Lauretta in Gianni Schicchi (Opera Australia), Leonora in Il trovatore (West Australian Opera, Opera Australia) and Amelia in Un ballo in maschera (Opera Australia). Other roles include Elsa in Lohengrin (Opera Australia), Leonore in Fidelio (OA/State Opera South Australia). Santuzza in Cavalleria rusticana (Opera Australia, West Australian Opera), Micaela in Carmen (Opera Australia, Opera Queensland and West Australian Opera), Diane in Iphigenie en Tauride (Opera Australia), Donna Elvira in Don Giovanni (Victorian State Opera), First Lady in The Magic Flute (Opera Australia), Grimgerde (Die Walküre) and Die Vertraute and Die Vierte Mägd in Elektra (Teatro dell' opera di Roma).

Nicole has recently sung the mezzo soprano roles of Mamma Lucia in *Cavalleria Rusticana* (West Australian Opera) and Zia Principessa in *Suor Angelica* (Freeze Frame Opera). Nicole currently teaches classical voice at WAAPA.



Sophia Wasley Little Red Ridinghood

Sophia Wasley commenced singing-lessons at a young age and at 16, was accepted into Victorian Opera's V.O.Y.C.E programme. Since then, Wasley has worked for Victorian Opera many times. She appeared in the roles of Cricket, Pepik and Fox-Cub for the 2017 production of the Cunning Little Vixen. directed by Stuart Maunder. In 2018 she played the role of Yniold in Pelleas et Melisande under the direction of Elizabeth Hill and the musical direction of Richard Mills. She returned to play Fredrika Armfeldt in V.O's 2019 production of A Little Night Music, where she once again was directed by Stuart Maunder and under the musical direction of Phoebe Briggs.

From 2019-2022, Wasley studied a Bachelor of Music in Classical voice at W.A.A.P.A., where she was given incredible performance opportunities such as playing Gretel in their 2022 production of *Hansel and Gretel*. Wasley played this very role again at Freeze Frame Opera's *Christmas at the Quarry* in 2022.

She is incredibly excited to be making her debut with the West Australian Opera tonight as Little Red Ridinghood.



Maria Mercedes The Witch

Maria Mercedes is one of Australia's most successful and enduring performers, having starred as Luisa Contini in *Nine*, Grizabella in *Cats*, Svetlana in *Chess*, Norma Desmond in *Sunset Boulevard*, Mama Morton in *Chicago*, Miss Sherman in *Fame* and Madame Giry in *Love Never Dies*.

Maria's film credits include, Patrick, Head On, The Taverna, Dreams for Life. On Television she has appeared on The Tourist, Neighbours, Bloom, Miss Fisher's Modern Murder Mysteries, Wentworth, Fat Tony & Co, House Husbands, Miss Fisher's Murder Mysteries, Kick, Greeks on the Roof, Thunderstone and Prisoner to name but a few.

Maria has also made numerous appearances on every major Australian variety show including Young Talent Time, New Faces, Graham Kennedy's In Melbourne Tonight, The Don Lane Show, Good Morning Australia with Bert Newton, The Midday Show with Ray Martin & Kerri-Anne Kennerley, Bandstand, The Mike Walsh Show, Countdown and Hey Hey It's Saturday.

Maria is the recipient of a Mo Award, an Aria Award and a Green Room Award for her performance as Maria Callas in *Master Class*.



Robert Hofmann Cinderella's Father

Robert has sung over 20 roles with West Australian Opera including Don Bartolo in *The Marriage of Figaro*, Don Basilio in *The Barber of Seville*, Koko in *The Mikado*, Dulcamara in *L'elisir d'amore*, Falke in *Die Fledermaus*, John Styx in *Orpheus in the Underworld* and Hobson in *Peter Grimes* as well as performing in regional tours. For Opera Australia he was an Apprentice in *Die Meistersinger von Nürnberg*.

An award-winning cabaret performer. Robert has appeared with critical acclaim at Perth Writers' Festival Downstairs at the Mai. Fringe Festivals (Perth, Melbourne, Adelaide and Edinburgh), Sydney Opera House and off-off-Broadway New York. Also in comedy mode he was the Baron in Cinderella with Zealous Productions. For Freeze Frame Opera his roles have included the title role in Gianni Schicchi. the Sacristan in Tosca. The Father in Hansel and Gretel and Jake Wallace in Fanciulla del West as well as featuring in their various concerts. As a concert soloist with the St Georges Cathedral Consort under the direction of Dr Joseph Nolan, Robert's repertoire includes Handel's Samson (forthcoming) Messiah, Carmina Burana, Mozart's Requiem and Mass in C Minor, Bach's Passions and Mass in B minor and Rossini's Petite Messe Solennelle. He has also been engaged by UWA Choral Society, Perth Symphonic Chorus and Perth Symphony Orchestra.



Prudence Sanders Rapunzel / Cinderella's Mother

Prudence Sanders is a principal artist with West Australian Opera, making her role debut in 2020 as Fiordiligi in the Glyndebourne Festival production of *Così fan tutte*. Other roles for WAO include Susanna in *Le Nozze di Figaro*, Madame Herz (*Der Schauspieldirektor*) and Eleonora (*Prima la musica poi le parole*).

A graduate of WAAPA and the Guildhall School of Music, Prudence performed at the Royal Festival Hall, Wigmore Hall and Royal Albert Hall. She has recorded and performed with the BBC, London Voices, Opera Rara and was a member of the chorus at the Royal Opera House and Opera Australia.

Since returning to Perth, Prudence has appeared as a soloist with WASO, Perth Symphony Orchestra and Australian Baroque. She made her Perth Festival debut in 2021, singing the title role in an adaptation of Dvořák's *Rusalka* with Freeze Frame Opera.

Prudence will continue her 2023 season with WAO as Rapunzel in Sondheim's *Into the Woods*.



Lachlann Lawton Cinderella's Prince / The Wolf

Australian/English Baritone Lachlann Lawton is a 2022 Joan Sutherland and Richard Bonynge Bel Canto Award Finalist and John Wegner Award recipient. He was a 2020/2021 Wesfarmers Arts Young Artist and Bendat Scholarship winner with West Australian Opera.

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

Recent engagements include the title role in a staged production of Elijah, Moralès (*Carmen*), Cinderella's Prince and The Wolf (*Into the Woods*), Schaunard (*La bohème*), Duke Robert (*Iolanta*), The Poet (*Prima la Musica* by Salieri), Sciarrone (*Tosca*) and Marchese d'Obigny (*La traviata*) for West Australian Opera. Marcello (*La bohème*) and Sonora (*La Fanciulla del West*) for Freeze Frame Opera.

Lachlann also has a Certificate 3 and 4 in Personal training from the Australian Institute of Personal Trainers.



Joshua Firman Rapunzel's Prince

Joshua Firman is a Perth-Born performer and graduate of the Western Australian Academy of Performing Arts (WAAPA).

Perth audiences may remember him in recent years from shows including *The Addams Family* (Zealous Productions), *The Little Mermaid* (HAMA Productions), *Grease* (Drew Anthony Creative), *Legally Blonde* (HAMA Productions) and *The Boy from Oz* (Platinum Productions).

Outside of Perth Joshua has been in shows across Australia such as *Legally Blonde* (James Terry Productions), *Into The Woods* (Bloom), and was a member of Hi5 on tour throughout Singapore/ Indonesia.

Josh was fortunate enough to share the screen with Nadine Garner with a supporting role in *The Blake Mysteries* on the 7 Network.

Josh is excited to share the wonderful story of *Into the Woods* here at home and hopes you enjoy the performance and the message.



Cal Silberstein Steward

Cal is delighted to be making his West Australian Opera debut with Into The Woods! Cal is an actor, singer, writer, and lyricist who has performed in a plethora of plays, musicals, concerts, and sketch-shows around Perth and beyond. Favourite credits include "Scripps" in The History Boys and "Charlie Guiteau" in Assassins (Midnite Youth Theatre Co), "Moritz" in Spring Awakening (Fresh Bred Productions), "Frank Packer" in Miss Westralia (Western Sky Projects), and Edgar Allan Poe in Nevermore (Grev Lantern Productions).

Cal is the co-author of the musicals, Viva La Restoration, How We Ruined MacArthur's Markers, Fairybread, Strawman, Postcards From Coney Island, Hammer, and the short opera, President Joan.

His new musical *The Great Emu War* was presented at the Goodspeed Festival of New Musicals in Connecticut, USA in March 2023. Cal is a proud alumnus of the NYU Tisch Graduate Musical Theatre Writing Program and the recipient of a Tisch School of the Arts Departmental Fellowship.



Emma Haines Snow White / Cover: The Baker's Wife, The Witch

Hailing from Perth and a recent graduate with a BA in Music Theatre from WAAPA, Emma's professional credits include her portrayal of Hunyak in *Chicago*, Tinkerbell in *Peter Pan* and her solo works under the artist name HAiiNES.

Some other musical credits include *A Chorus Line*, *Spring Awakening*, *Into The Woods*, *Crazy For You*, *Tony Galati: The Musical* and *Cabaret*.

In the last year, Emma has taken her acquired knowledge and vocal coaches at Lab Six Studios in North Perth.



Brittany Carter Sleeping Beauty / Cover: Cinderella / Little Red

Brittany is thrilled to make her professional debut with the West Australian Opera. Brittany graduated in 2022 from the West Australian Academy of Performing Arts (WAAPA) with a Bachelor of Music Theatre following a Diploma of Music Theatre (WAAPA).

At WAAPA Brittany appeared as Gladys in *The Pajama Game*, Mabel (U/S)/Ensemble in *Mack & Mabel*, Featured Ensemble in *Side Show*, Alice Murphy in Bright Star and Lady Macduff/ Donalbain in *Macbeth*. Outside of WAAPA, Brittany also performed as Swing in a production of *Golden Age Girls*.



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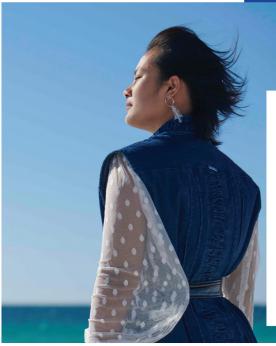




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