

WEST  
AUSTRALIAN  
OPERA  
2023



# CARMEN

BIZET

# CREATIVITY IN FLIGHT



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.



**Wesfarmers Arts**

PRINCIPAL PARTNER WEST AUSTRALIAN OPERA

# CARMEN

**24, 25 February 2023**  
**WACA Ground, East Perth**

Composer **Georges Bizet**  
Conductor **Dane Lam**  
Director **Stuart Maunder**  
Video and Lighting Designer **Sean McKernan**  
Sound Designer **James Hewgill**  
Fight Coordinator **Nastassja Kruger**  
Chorus Master **Hugh Lydon**  
Repetiteur **Tommaso Pollio**  
French Language Coach **Helen Brown**  
English Dialogue by **Tabatha McFadyen**

Carmen **Ashlyn Tymms**  
Don José **Paul O'Neill**  
Escamillo **José Carbo**  
Micaëla **Prudence Sanders**  
Frasquita **Emma Petteimerides**  
Mercédès **Brigitte Heuser**  
Moralès **Lachlann Lawton**  
Zuniga **Jake Bigwood**  
El Dancaïro **Mark Alderson**  
El Remendado **Matt Reuben James Ward**  
Lillas Pastia **Callen Dellar**

Featuring **West Australian Opera Chorus**  
Featuring **West Australian Opera Children's Chorus**  
Featuring **West Australian Symphony Orchestra**

Production Manager **Mandy Farmer**  
Site Manager **Matthew Nankivell**  
Stage Manager **Karen Farmer**  
Deputy Stage Manager **Rose Liggins**  
Assistant Stage Manager **Holly Ballam**  
Head of Wardrobe **Sue Kerr**

Wardrobe Assistants **Nora Stelter, Rose Finlay**  
Dressers **Shani Mulheron, Brooklyn Rowcroft, Sacha Mahboub OAM**  
Head of Wigs **Virginia Vona**  
Head of Make Up **Sharon Kyrwood**  
Surtile Operator **Allison Fyfe**

Follow Spot Operators **Finn Boylen, Claire Lansom, Shannon O'Neill, Dillan Kuiper**  
Foldback **Katja Webb**

Child Chaperones **Terasa Letizia, Gabriella Ibrahim, Rebecca Kais**

Information is correct at the time of publication but may be subject to changes.

West Australian Opera presents CARMEN in association with Perth Festival.

This season is supported by the Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative.

Watch the free broadcast on Sunday 26 February 2023 at 7pm (AEDT)



## Vice Regal Patron's Message



As Vice Regal Patron of West Australian Opera and the WACA Ground, it gives me great pleasure to welcome you to *Carmen*.

Western Australia is a large state with a large canvas for ambitious artistic and cultural projects. This production of Bizet's opera *Carmen* promises to be one of the most memorable operatic events in our history.

The WACA is the perfect setting for an operatic event of this scale, a stadium that regularly hosts sporting contests with plenty of drama, larger than life performances, and passionate vocalisation.

I take great pride in seeing how many local artists are performing principal roles in this production, a credit to our state opera company and our ability to develop world-class talent.

Outdoor productions are a great way to introduce young people to opera and symphonic concerts, creating a more inclusive arts community. West Australian Opera continues to make an outstanding contribution to the arts in Western Australia and I commend the creative team and performers for their vision and dedication to their craft.

**The Honourable Chris Dawson AC APM**  
**Governor of Western Australia**  
**Vice Regal Patron**  
**West Australian Opera**

## Executive Director's Message



WAO2023 is a year of stories that celebrate hope, passion, wonder and love. Bizet's masterpiece *Carmen* is an exemplar of all of these.

Producing an event on this scale takes a monumental effort and I am grateful to the brilliant team who have worked to bring this to the stage for you; Conductor Dane Lam, Director Stuart Maunder, Artistic Director Chris van Tuinen, Video and Lighting Designer Sean McKernan, Sound Designer James Hewgill, Production Manager Mandy Farmer, singers, the West Australian Opera Chorus and Children's Chorus, West Australian Opera staff, the West Australian Symphony Orchestra, the WACA staff, crew, stage management, backstage, dressers, and front of house, all of whom have worked with patience and passion. Thank you all.

We are presenting opera in new and different ways and this event has been part of the dream to speak to the heart through the human voice and to share the joy of opera with all Western Australians. Through the Lotterywest Livestream we are able to share this performance with audiences online. Whether this was your first experience of opera, or you have seen *Carmen* before, we hope it is memorable.

Thank you for continuing to support West Australian Opera.

**Carolyn Chard AM**  
**Executive Director**  
**West Australian Opera**



# Chairman's Message



Part of our mission as your State Opera Company is to connect the broad community of Western Australia through performing arts, taking opera to many people and places. *Carmen* will showcase Western Australian talent both on and off the stage highlighting home grown talent and activating the iconic hallowed turf where many legends have taken to this great outdoor stage.

We are grateful for the support of the Restart Investment to Sustain and Expand (RISE) Fund by the Federal Government which has directly enabled this event. We are grateful for the continued support of the Australia Council, the State Government through the Department of Local Government, Sport and Cultural Industries, and Principal Partner, Wesfarmers Arts. We acknowledge support from the City of Perth and Lotterywest.

Presenting opera is only possible with the support of our partners, patrons, donors and government. The Board, management, company and artists give thanks to the entire opera family who support your State Opera Company and enable us to continue to share the power of opera with you. We hope you enjoy this special event.

**Andrew Pascoe**  
**Chairman**  
**West Australian Opera**

CARMEN



Photo shows Carmen's locker at the WACA Ground.  
Photo by Alana Blowfield.



*Photo shows Ashlyn Tymms as Carmen, standing triumphantly on the hallowed turf.  
Photo by Alana Blowfield.*

## Conductor's Notes



Blood, guts, and obsession versus slapstick, irreverence, and frivolity. The contradictions that lie at the heart of Bizet's *Carmen* have always piqued my interest as a conductor and spur me to dig deeper into the score for every performance.

I first met *Carmen* as a young conductor and was gripped by Bizet's facility at spinning an ear worm as well as the extreme emotions and his homely humour. It's useful to think of the opera in the context of the operatic traditions that surround it. *Carmen* straddles the traditions of opéra comique and, I think, paves the way for Italian verismo. On the one hand, opéra comique meant lighter, humorous operas (think Offenbach and his Can-Can). However, by Bizet's time the term simply meant an opera whose musical numbers were interspersed with spoken dialogues. On the other hand, verismo dealt with the harsh realities and human emotions of daily life, love, and loss (think Puccini and his Bohemians or Leoncavallo and his murderous clown.)

Bringing out these contrasts of light and shade, realism and comedy, intimate and public (and then wrapping them in a Spanish-through-French-ears idiom!) is the conductor's greatest challenge in this opera. One musical number I find beguiling is the duet between Micaëla and Don José. Bizet finds a way to evoke the small-town naiveté of the pair with its rocking string accompaniment and rustic horn twiddles.

This naiveté, though, belies the deep emotion of a mother's love for her son and his guilt-ridden love in turn. Bizet paints this with a lyrical string melody of shimmering beauty over undulating harp.

Frivolous relief is provided by such numbers as the fiendishly challenging Act 2 Quintet. With its brisk tempo, rapid-fire interjections, and chortling woodwinds, the quintet's sparkling, humorous nature provides contrast to much of the weightier fare that is to come.

The contrast of the crowd against the individual becomes clearest at the very end of the opera, when the frenzy of the packed arena is set against the sinister struggle between Carmen and Don José. We harken back to the overture's music as the crowd cheers for the bullfighters while José violently confronts Carmen. Even as the dastardly act occurs the crowd continues, oblivious to what's going on beneath the surface, a dramatic struggle reflected with a musical one.

Balancing these contrasts is always a challenge to bring off but pays dividends in doing justice to Bizet's view of life: tragedy against comedy and everything in between.

**Dane Lam**  
**Conductor**

## Director's Notes



*Carmen* is possibly the most famous opera of all time, probably because it contains more hits per square metre than any other opera. Georges Bizet's masterpiece of the gypsy seductress who lives by her own rules, no matter what the cost, has had an impact far beyond the opera house. Its melodies have proliferated popular culture from *Gilligan's Island* to *The Muppets*.

*Carmen* famously was a scandal at its premiere and was roundly denounced for its flagrant immorality. The power of the music and the drama, however, created an equally vocal faction in favour of the work. The great philosopher Friedrich Nietzsche extolled the brilliance of the work declaring 'the robustness of the score is nothing less than a cure-all for the world's spiritual ills'. Brahms went to see the opera over twenty times; Wagner declared, 'At last, someone with new ideas'; Tchaikovsky, at the premiere wrote: 'I am convinced that ten years hence *Carmen* will be the most popular opera in the world'.

The tragic story of Carmen and Don José is music theatre charged with an unprecedented realism; the two principal figures as vivid as flesh and blood, destroyed by their appetites and their weaknesses. Carmen is arguably the strongest, most powerful woman in all opera. As she herself knows, she is doomed from the commencement of the piece, and yet she does not waiver from her credo, articulated in her entrance song, the Habanera. Her's is an entirely free, wild, untameable and charismatic spirit.

She does not change from the beginning to the end of the opera: powerful and magnetic, living life according to her own rules. Don José, in contrast to Carmen, undergoes a complete, doomed metamorphosis. He changes from a naive country boy to a besotted lover, and finally into a homicidal demon who, driven mad by unrequited love, murders the object of his fierce love.

The story is familiar; the violence is real. But what role does Destiny play in the tragedy? Bizet underlines each major encounter with a dark, ominous musical theme. Why do our protagonists not heed the obvious signs? Why do they not avoid the inevitable? Carmen's death is not just a romantic crime of passion, or a random act of violence. Rather, the opera is a chronicle of two characters fatally attracted, doomed to destroy each other. Their end is inevitable.

**Stuart Maunder**  
**Director**

# Synopsis

## ACT I

### SEVILLE

Micaëla is searching for Don José, but he is not amongst the soldiers on duty. The workers come out for their break, Carmen amongst them. Micaëla returns with a letter from Don José's mother, which dispels his thoughts of Carmen and reminds him of his love for Micaëla. Screams erupt from the factory where Carmen has attacked another worker. She is arrested and Don José is left to guard her. Carmen convinces Don José to help her escape, promising a night of love in return.

## ACT II

### A TAVERN

Don José has just finished a prison sentence for his part in Carmen's escape. Escamillo, the celebrated toreador and his group pass by. Carmen and Escamillo are attracted to one another. A band of smugglers arrive and ask the girls to join them. Carmen refuses as she is waiting for Don José. He finally arrives, but shortly is recalled to the barracks. Carmen angrily accuses him of being more dedicated to duty than to love. Don José protests his devotion. Zuniga, Don José's officer, enters looking for Carmen. A fight erupts between the two men. After this act of insubordination, Don José joins Carmen and the smugglers.

## ACT III

### THE SMUGGLERS' HIDEOUT

Don José is still infatuated with Carmen but is brooding over the life he has sacrificed for her. Carmen has lost interest in him and foresees her own death in the cards. Micaëla arrives to see Don José. Escamillo has also made his way to the hideout, seeking Carmen. A fight begins between the rival lovers, which is stopped by Carmen's return. Escamillo leaves, inviting the whole group to his next bullfight. Micaëla implores Don José to return home. He eventually agrees, warning Carmen that they will meet again.

## ACT IV

### SEVILLE

Escamillo and Carmen arrive at the bullfight. Carmen is warned that Don José is in the crowd, but she is not intimidated. Don José confronts Carmen outside the ring and begs her to begin a new life with him. A chant goes up for Escamillo inside the ring. Carmen takes Don José's ring off her finger and throws it to the ground; Don José kills her.



*Photo shows Ashlyn Tymms as Carmen, holding a cricket bat.  
Photo by Alana Blowfield.*





**Dane Lam**  
Conductor

The young Australian-Chinese conductor, Dane Lam, Principal Conductor of China's Xi'an Symphony Orchestra, enjoys a career spanning three continents. In early 2023, he was appointed Music Director of the Hawai'i Symphony Orchestra.

Dane made his debut, aged eighteen, with the Sydney Symphony; recent engagements include Angela Hewitt, Stephen Hough, Ning Feng, Barry Douglas, and Kirill Gerstein with XSO; *La bohème* and *Don Giovanni* at Opera Australia, *L'arlesiana* and *Così fan tutte* for Opera Holland Park, *Giulio Cesare* for Bury Court Opera, *Orfeo ed Euridice* for Opera Queensland, *The Rake's Progress* and *La traviata* for Scottish Opera.

Most recently, he has conducted *Le nozze di Figaro* and *La traviata* in Brisbane, *La clemenza di Tito* and *La rondine* in Canberra; he also conducted the Xi'an, Hawai'i, Sydney, Melbourne, Queensland, Adelaide and West Australian Symphony Orchestras and led full seasons of *Kunstkamer* for The Australian Ballet and *The Nutcracker* for Queensland Ballet.



**Stuart Maunder**  
Director

For the last forty years Stuart Maunder AM has been directing musical theatre and opera. He joined The Australian Opera as Stage Manager in 1978, becoming a Resident Director in 1981. In 1992 he joined Royal Opera (UK) as a Staff Director, while continuing to direct in Australia, Europe and USA.

In 1999 Stuart was appointed Artistic Administrator of Opera Australia becoming Executive Producer 2004-2008. His OA productions include *The Tales of Hoffmann*, *Manon*, *Gypsy Princess*, *Don Pasquale*, *My Fair Lady* and *A Little Night Music*. His *Trial by Jury*, *H.M.S. Pinafore* and *The Pirates of Penzance* have been televised nationally.

From 2014 to 2018 Stuart was General Director of New Zealand Opera.

Stuart is currently Artistic Director of State Opera South Australia, where he has directed *Carmen*, *Carousel*, *Sweeney Todd*, *The Turn of the Screw*, *Voss* and *The Mikado*.

For West Australian Opera Stuart has directed *Macbeth*, *Sweeney Todd*, *The Cunning Little Vixen* and *Tosca* plus concerts of *La bohème*, *Rigoletto*, *The Pearl Fishers* and *Tosca*.

In October 2023 Stuart joins Victorian Opera as Artistic Director.



**Sean McKernan**  
Video & Lighting Designer

Sean McKernan has worked in the entertainment industry since 1991, in all facets of the industry and most genres of Lighting Design. He studied Lighting Design at the Western Australian Academy of Performing Arts and has worked on numerous installations, acts, events and concerts since. Favourite engagements include the Annual Leeuwin Estate Concert and West Australian Opera's *Opera in the Park*.

Sean's Architectural Lighting designs include City of Perth's Council House Exterior Lighting Project 2010, which earned him an IES Commendation Award, as well as City of Perth's Trafalgar Bridge Architectural Lighting Treatment 2011, City of Perth's Perth Concert Hall Exterior Lighting Project 2008, and Burswood Resort Casino Entry Statement Lighting Project 2007.

He has worked with WAO and the West Australian Symphony Orchestra (WASO) since 1999. He was Lighting Designer for WASO's 007 *The Music of James Bond* Concerts in 2015 & 2017. Sean was Associate Lighting Designer for Perth Festival's Boorna Waanginy "The Trees Speak" for the 2016 event, and Lighting Designer for the 2019 staging.

In 2020 Sean founded his own Lighting Design company, Sean McKernan Designs.



**James Hewgill**  
Sound Designer

James has worked as a professional audio engineer for 40 years in both studio and live sound. He established Northlake Productions in 1983, which led to a partner/directorship of Planet Sound Studios from 1988 to 1992. He then established James Hewgill Music in 1992, providing audio engineering services in many avenues of the music industry. He pioneered the ProTools recording system in Western Australia in 1994 and is well recognised as Perth's foremost mixing and mastering engineer.

James has been engaged as sound engineer for numerous concerts involving orchestral amplification and has worked in all the major venues across the country, including the Sydney Opera House. He has been sound engineer for West Australian Opera's *Opera in the Park* 26 times. Other artists he has worked with include Jose Carreras, Ben Folds, James Morrison, The Whitlams, Chrissy Amphlett (Divinyls), The Baby Animals, and The Perth Symphony Orchestra.

James is well recognised for his recordings of live concert events, including the Berlin Philharmonic Orchestra and John Butler Trio (*Tin Shed Tales*). He has extensive experience in mixing for film, including the Western Australian feature film *Little Sparrows*.



**Nastassja Kruger**  
Fight Coordinator

Nastassja Kruger is a graduate of the Contemporary Performance and Theatre Studies Course at the Western Australian Academy of Performing Arts (WAAPA).

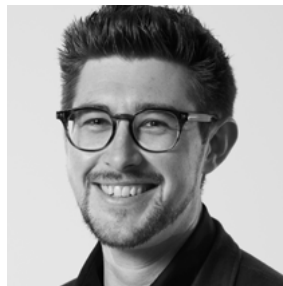
Since 2013 Nastassja has trained with and assisted Andy Fraser of Stage Combat Perth at a variety of companies and institutions, including WAAPA, West Australian Opera, and Yirra Yaakin Theatre Company.

Nastassja was also a regular fixture at the Western Regional Stage Combat Workshops from 2014-2017 and attended the 2016 Paddy Crean International Stage Combat Workshop at the Banff Centre for the Arts in Alberta, Canada.

Her credits include:

Black Swan State Theatre Company: *Oklahoma!* (2020), *York* (2021), *City of Gold* (2022).

West Australian Opera: *Tosca* (2022).



**Hugh Lydon**  
Chorus Master

Hugh Lydon is a teacher, singer and conductor who is passionate about all aspects of choral music. This love was developed by his training as a boy chorister in Westminster Cathedral. Hugh moved to Perth in 2010, having studied Music Education at Trinity College Dublin. Since then, he has immersed himself in the choral scene, both as a performer and a teacher.

Hugh currently holds the role of Director of the Aquinas College Schola, a choral scholarship program unique within WA where choristers receive nine hours of musical training each week. He is also the founder of the Perth Choral Institute and has acted as Children's Chorus Master for West Australian Opera since mid-2021, preparing children for performances of *Pagliacci*, *Carmen* and *Tosca*.

Other conducting opportunities have included the WASO Chorus, The Giovanni Consort, and St George's Cathedral Consort. Hugh was awarded a Churchill Fellowship in 2022 to create a pathway of further study for choral musicians in Western Australia.



**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.



**Ashlyn Tymms**  
Carmen

Ashlyn Tymms most recently performed with the West Australian Opera as Dorabella in the Glyndebourne Festival production of *Così fan tutte*. Other roles for WAO have included Hansel in *Hansel and Gretel*, Lapák and Mrs Pásková in *The Cunning Little Vixen*, Flora in *La traviata* and Lady-in-Waiting in Verdi's *Macbeth*.

She sang Rosimonda in Handel's *Faramondo* at the London Handel Festival. Other roles include Judith in the world premiere of *The Two Sisters* with Tête à Tête Opera, La marchande de journaux in Poulenc's *Les mamelles de Tirésias*, Euridice in Monteverdi's *L'Orfeo*, the title role in *Dido and Aeneas*, Eurydice in Offenbach's *Orpheus in the Underworld* and Berenice in Rossini's *L'occasione fa il ladro*.

Recent and future engagements include the title role in *Carmen* and Santuzza in *Cavalleria rusticana* for West Australian Opera; she also appears as soloist with the Melbourne and West Australian Symphony Orchestras, Sydney Philharmonia, Flinders Quartet and the Vienna Pops Orchestra.



**Paul O'Neill**  
Don José

Australian tenor Paul O'Neill has forged a compelling international career performing throughout Europe and Australasia. In 2022, he sang Cavaradossi (*Tosca*), Alfredo (*La traviata*) for West Australian Opera and was tenor soloist in Britten's War Requiem for West Australian Symphony; in 2023, he sings Don José (*Carmen*), Rodolfo (*La bohème*) and the title role in *Otello* for WAO and Siegmund (*Die Walküre*) for WASO.

Recently, Paul sang Don José, Turiddu (*Cavalleria rusticana*) and Canio (*Pagliacci*) for West Australian Opera, Rodolfo, Narraboth (*Salome*) and Alfredo for Opera Australia, the title role in *Faust* for Theater Münster, Pinkerton (*Madama Butterfly*) throughout China and Cavaradossi in both Perth and Magdeburg. He has sung Don José at the Glyndebourne Festival; Laca (*Jenůfa*) for Opéra de Lille; Rodolfo for Halle Opera; Elvino (*La sonnambula*) and Laca with Graz Opera.

Other roles include: The Duke (*Rigoletto*) with Opera Holland Park, Opera Australia, West Australian Opera, Staatstheater Karlsruhe and Staatstheater Mainz; and The Italian Tenor (*Der Rosenkavalier*) for Berlin Staatsoper.



**José Carbó  
Escamillo**

Argentine-Australian baritone José Carbó is one of the most exciting operatic artists of his generation. Consistently praised for his smooth, rich, powerful voice, thrilling top notes and magnetic stage presence, José has performed in the leading houses of the world including Teatro alla Scala, Teatro Real Madrid, Los Angeles Opera, Teatro dell'Opera di Roma, Seattle Opera and Opera Australia. In 2021/2022, he sang Germont (*La traviata*) for Opera Australia and Opera Queensland and The Count (*The Marriage of Figaro*) for Opera Queensland; in 2023, he sings the title role in *Macbeth* in Brisbane and Escamillo (*Carmen*) and Iago (*Otello*) in Perth.

In 2018, José toured Australia with superstar Sumi Jo and sang Germont for Opera Australia; he returned to OA in 2019 as Sharpless (*Madama Butterfly*). Other recent appearances include Riolo (Flores) for Los Angeles Opera, Germont and Enrico (*Lucia di Lammermoor*) for Victorian Opera and Zurga (*The Pearlfishers*) for Opera Australia.

In 2015, José joined the roster of principal artists at the Metropolitan Opera.



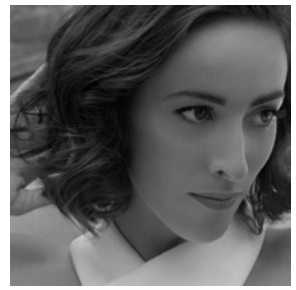
**Prudence Sanders  
Micaëla**

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*.



**Emma Pettemerides  
Frasquita**

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*), Laurey (*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*), Tytania (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.



**Brigitte Heuser**  
Mercédès

New Zealand born mezzo-soprano 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, *Così 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).



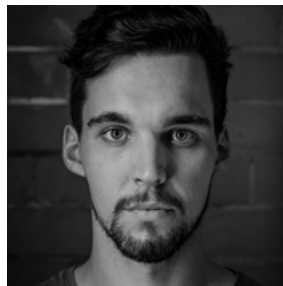
**Lachlann Lawton**  
Moralès

Australian/English Baritone Lachlann Lawton is a 2022 Joan Sutherland and Richard Bonyng 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.



**Jake Bigwood**  
Zuniga

Winner of both the Regency Prize and AM Parker award for excellence; Jake Bigwood graduated from the Royal Academy of Music (RAM) with distinction alongside an honorary Diploma of the RAM.

During his studies Jake worked with Raymond Connell and performed in the Royal Academy Opera's production of Britten's *A Midsummer Night's Dream* (Snug) as well as scenes of Bellini's *I Puritani* (Sir Giorgio), Boito's *Mefestofele* (Mefestofele), Rossini's *Cenerentola* (Don Magnifico), and Mozart's *Don Giovanni* (Leporello and Commendatore).

Jake's final recital contained a program of Mozart, Brahms, Ravel, Wolf, Rachmaninoff, and Gounod and was deemed a "revelation" by world-renowned Lieder scholar Richard Stokes.

In 2022 Jake joined West Australian Opera as a Bendat Scholar and Wesfarmers Arts Young Artist, singing as Il Maestro in *The Duel* and both Angelotti and Sciarrone in *Tosca* due to cast illness. He also sang Colline and Ashby for Freeze Frame Opera and was named a finalist in both the IFAC Handa Australian Singing Competition, winning the Nelly Apt prize, and the Joan Sutherland Richard Bonyng Bel Canto Competition where he was awarded the Friends of the Foundation award.





**Mark Alderson**  
**El Dancaïro**

Mark completed his Bachelor of Music at the University of Western Australia in 1996. He completed further studies at the Opera School Wales in 2001 and The Australian National Academy of Music in 2003.

Mark was a Young Artist for West Australian Opera in 1998 and 1999. Roles for the company include Schaunard in *La bohème*, Antonio in *The Marriage of Figaro*, Wagner in *Faust*, Betto in *Gianni Schicchi*, Baron Duphol in *La traviata*, Morales, El Dancaïro and Zuniga in *Carmen*, Cascada and Pritschich in *The Merry Widow*, Fiorello in *Il Barbiere di Siviglia*, and Gregorio in *Romeo et Juliette*. Mark has also been part of the company's regional tours to Kalgoorlie, Mandurah, Geraldton, Broome, the Valley of the Giants, and the Pinnacles. Mark has been a member of the West Australian Opera Chorus since 1994.

Mark has been a baritone soloist for The University Choral Society, Perth Oratorio Choir, Collegium Symphonic Chorus, St George's Cathedral and Albany Choral Society.



**Matt Reuben James Ward**  
**El Remendado**

Matt is a graduate of the Royal College of Music London (RCM Yvonne Wells Award) and the West Australian Academy of Performing Arts.

Performance credits include the roles of Messenger in *Life to Come* (written and directed by Stephen Fry), Western Union Boy in English Touring Opera's Olivier Award Winning *Paul Bunyan*, Andres/ Cochenille/ Frantz in *The Tales of Hoffmann* (ETO UK tour) and Giacomo in *L'assedio di Calais* (Armel Operafesztivál Budapest, Arte TV live broadcast, ETO UK tour). For the West Australian Opera, Matt performed as Mercury in *Orpheus in the Underworld*, School Master in *The Cunning Little Vixen* and Remendado in *Carmen*.

As a director, Matt has directed *The Nightingale*, *Hansel & Gretel*, *Koolbardi wer Wardong*, *Our Little Inventor*, *Tosca* (Revival Director) and this year, a new production of *La bohème* (West Australian Opera). Other productions include *Fairy Queen*, *Caretaker of Lost Selves*, *By Other Eyes* (Breaksea) and *Hansel & Gretel* (FFO).

Matt is currently Artistic Director of multi-artform performance company, Breaksea.



**Callen Dellar**  
**Lillas Pastia**

Callen started his studies at WAAPA before moving to Sydney to complete an Advanced Diploma of Opera from the Sydney Conservatorium of Music. He then joined Opera Australia and toured with OzOpera singing the roles of Figaro in *The Barber of Seville* and Peter in *Hansel and Gretel*. He then spent the next 12 years performing in numerous productions for Opera Australia in the chorus for both main stage productions and Handa Opera on Sydney Harbor. After moving back to Perth he has performed the roles of Antonio in *Le Nozze di Figaro*, Bertrand in *Ilolanta* and Sacristan in *Tosca* for West Australian Opera.

Other roles he has performed include Masetto & Leporello, *Don Giovanni* (Sydney), Mephistopheles, *Faust* (Sydney), Bastien, *Bastien und Bastienne* (Sydney), Antonio & Bartolo, *Le Nozze di Figaro* (Sydney), and Papageno, *Die Zauberflöte* (Sydney).

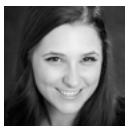
# WEST AUSTRALIAN OPERA CHORUS

\* Celebrating over 10 years  
\*\* Celebrating over 20 years

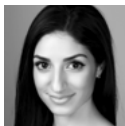
## SOPRANOS



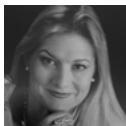
Alexandra Bak \*



Chelsea Burns



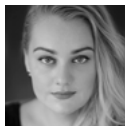
Claire Condipodero



Fiona Cooper Smyth



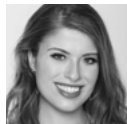
Priscilla Cornelius



Lillah Fox \*



Yann Kee



Magda Lisek



Harriet Marshall



Bella Marslen



Lucy Mervik \*



Penny Shaw



Xiaojia Zhang

## MEZZO SOPRANOS



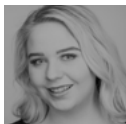
Helen Brown



Ruth Burke



Caitlin Cassidy



Morgan Halket



Jillian Halleron



Sophie Herbert



Amber Lister



Courtney Pitman \*



Stephanie Thyer



Elizabeth Vale \*\*

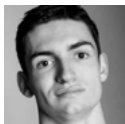
## TENORS



Ammon Bennett



Jonathan Brain \*



Tom Buckmaster



Ry Charleson



Jacob Correia



Perry Joyce



Jason Kroll



Matthew Lester



Euan MacMillan



Joshua Mitting



Tim Schoenmakers



Vin Trikeriotis

## BASSES



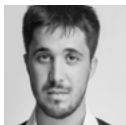
Christopher-Jack Andrew



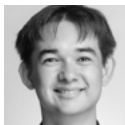
Callen Dellar



David Dockery



Kyle Garces



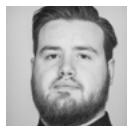
Kohsei Gilkes



Lachlan Higgins



Robert Hofmann



Brett Peart



David Penco \*



Steve Sherwood

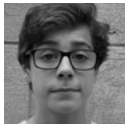


Keaton Staszewski-Hose

# WEST AUSTRALIAN OPERA CHILDREN'S CHORUS



William Atkins-Walters



Xavier Bianchini



Ariel Brain



Ella Byers



Charlotte Evans



Liam Fitzpatrick



Scarletta Jones



Jimmy Jurjevich



Ellidh Mulroy



Charlotte O'Hara



Thomas O'Neill



Luka Patak



Saleshaa Reddy



Dashiell van Ingen



Cadence Smyth



Grace Torre

## ACTORS



Joshua Hannah



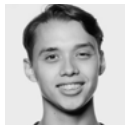
Jarrad Inman



Graham Mitchell



Fraser Murray



Macon Riley



Jarred Wall



Chewo Nkole

# WEST AUSTRALIAN SYMPHONY ORCHESTRA

## VIOLIN I

**Laurence Jackson**

*Concertmaster*

**Riley Skevington**

*Assoc. Concertmaster*

Stephanie Dean

Will Huxtable^

Alexandra Isted

Christina Katsimbardis

Andrea Mendham

Kathryn Lee

Baodi Tang

Luisa Theis^

Cerys Tooby

Samantha Wickramasinghe

## VIOLIN II

**Kylie Liang**

*Kate Sullivan*

Emma Hunt

Sunmi Jung

Akiko Miyazawa

Lucas O'Brien

Melanie Pearn

Louise Sandercock

Jane Serrangeli

Jane Johnston^

## VIOLA

**Alex Brogan**

Kierstan Arkleysmith

Nik Babic

Ben Caddy

Alison Hall

Rachael Kirk

Helen Tuckey

Aaron Dungey

## CELLO

**Eve Silver**

Shigeru Komatsu

Oliver McAslan

Nicholas Metcalfe

Fotis Skordas

Tim South

## DOUBLE BASS

**Andrew Sinclair**

John Keene

Louise Elaerts

Mark Tooby

## FLUTE

**Andrew Nicholson**

Mary-Anne Blades

## OBOE

**Liz Chee**

Jonathan Ryan

## CLARINET

**Allan Meyer**

Catherine Cahill^

## BASSOON

**Jane Kircher-Lindner**

Adam Mikulicz

## HORN

**Eve McEwen**

**Robert Gladstones**

*Principal 3rd Horn*

Julia Brooke

Francesco Lo Surdo

## TRUMPET

**Jenna Smith**

Sophie Kukulies°

## TROMBONE

**Joshua Davis**

**Liam O'Malley**

Jeremy Mazurek^

## TIMPANI

**Alex Timcke**

## PERCUSSION

**Brian Maloney**

**Francois Combemorel**

Robyn Gray^

## HARP

William Nichols^

**Principal**

**Associate Principal**

*Assistant Principal*

*Contract Musician°*

*Guest Musician^*

Photo shows Ashlyn Tymms as Carmen.  
Photo by Alana Blowfield.



# WEST AUSTRALIAN OPERA

## BOARD

Andrew Pascoe (Chairman)  
Catherine Ferrari (Deputy Chair)  
Janet Barnes  
Alison Gaines  
Anthony Gianotti  
Christiaan Heyning  
Darren Lewsen  
Ingrid O'Brien  
Jan Stewart

## VICE REGAL PATRON

The Honourable Chris Dawson AC APM  
Governor of Western Australia

## HONORARY LIFE MEMBERS

Dario Amara  
Julie Bishop  
Richard Bonyngé AC CBE  
Terry Bowen  
Frank Cooper AO  
Erich Fraunschiel  
Colin Goddard  
Warwick Hemsley AO  
Francis Landels  
Bruce Martin AM  
Margaret McManus  
Dr Richard Mills AM  
Annie Patrick  
Marilyn Phillips OAM  
Vincent A Warrener AM KHS

## WAO STAFF

### Executive Director

Carolyn Chard AM

### Artistic Director

Christopher van Tuinen

### Production Manager

Mandy Farmer

### Artistic Administrator

Kate Larkins

### Accountant

Debbie Byrnes

### Education Manager

Terasa Letizia

### Education Assistant

Gabriella Ibrahim

### Partnerships Manager

Rachel O'Brien

### Philanthropy Manager

Catherine Noonan

### Marketing Manager

Scott Whinfield

### Audience & Insights Manager

Danielle Barlow

### Marketing Coordinator

Holly Langford-Smith

### Media Consultant

Daniele Foti-Cuzzola

### CRM Coordinator

Rachel Sait

### Events Assistant

Rebecca Bencivenni

### Financial Accountant

Kris Adrian

### Music Librarian

Allison Fyfe





JCDecaux



JCDecaux is Australia's leading Out-of-Home media company and a proud long-time supporter of West Australian Opera.

**BUS | BILLBOARD | STREET FURNITURE  
AIRPORT | RAIL**

To learn more about outdoor advertising opportunities visit:

**[jcdecaux.com.au/contact-us](http://jcdecaux.com.au/contact-us)**

# THANK YOU TO OUR DONORS

## LEADERSHIP CIRCLE (\$10,000+)

Dr. David Glance  
Warwick Hemsley AO  
Dr Robert Larbalestier AO  
Leanne & Sam Walsh AO  
Anonymous (2)

## PRINCIPAL PATRON (\$5,000+)

Stewart Candlish & Bianca Panizza  
Marissa Casingal (Saog) &  
Martin Woodward (Jangyu)  
Dr Dennis Hayward  
The Robert Kimpton Family  
Yuko Lucas  
Dr Bryant Macfie  
Annie & Neil Patrick  
Angela Roberts  
Dr Peter Simpson OAM  
Helen & Michael Tuite  
Anonymous (1)

## BENEFACTOR (\$2,500+)

Neil Archibald & Alan R. Dodge AM  
Catherine Ferrari  
Eleanor John  
Dr. Maria Kailis  
Francis Landels  
Patrick Lilburne  
Lisa Stewart  
Anonymous (2)

## SUPPORTER (\$1,000+)

Gaysie Atkinson  
Dr Colin Binns & Dr Mi Kyung Lee  
David & Lois Black  
Dr Peter & Mrs Rae Breidahl  
Joan Carney  
Helen Carroll  
Frank Cooper AO  
Michael Cowie  
John & Ann Dawson  
Michelle Edwards  
Lorraine Ellard  
Harry Hansen-Knarhoi  
Dr Penny Herbert  
Kathryn Hogan & Graham Droppert  
Ulrich & Gloria Kunzmann  
Ross & Fran Ledger  
Fiona & Mark Newman  
Cathy & Cian Noonan  
Karen Parfitt  
J. Pinnow  
Jennifer Rankin  
Bill & Barbara Reid  
Kerry Sanderson  
Glenice Shephard  
Kim & Keith Spence  
Clare Thompson  
Ruth Thorn  
Agatha van Der Schaaf  
Karen Venard  
Yannis Vrodos  
Diana Warnock & the late Bill Warnock  
Dr Chris & Mrs Vimala Whitaker  
Anonymous (10)

## FRIEND (\$500+)

Tom & Mary-Anne Aram  
Cathy Bardon & Bob Cassie  
Christine Burson  
Carolyn Chard AM  
Dr Douglas Clifford  
Dr Graham Douglas & Brian Lindberg  
Peter Eadington  
Peter Edwards  
Sue Foster  
T & E Gerner  
Rosemary Grigg & Peter Flanigan  
Dr Rosalind Hampton  
Cecilia Hastings  
Vivienne Jagger  
Jennifer Jones  
Sue Joubert  
Jock & Jennifer Laurie  
Darren Lewsen  
Warren & Gillian Lilleyman  
Liane Papaalias  
Dr. Roger Paterson  
Wendy Powles  
Wayne Robinson  
The Sherwood Family  
Diane Smith-Gander  
Jan & Alan Stewart  
Margaret Stockton  
Warren & Katharina Surtees  
Tessa Tieleman  
Leonard Walker  
Dr Peter Winterton  
Alison Woodman  
Anonymous (6)

## TRUSTS AND FOUNDATIONS

Bendat Family Foundation  
Crown Resorts Foundation  
Packer Family Foundation  
Wright Burt Foundation  
Stan Perron Charitable Foundation  
The James Galvin Family Foundation  
Feilman Foundation

## ANDREW AND NICOLA FORREST AO

The generous gift of FMG shares is testament to the Forrest's commitment to a strong and vibrant arts sector in Western Australia.

## BEL CANTO FUND

Thanks to the leadership donors of the Bel Canto Fund.

## BEQUEST CIRCLE

Anita & James Clayton  
Lorraine Ellard  
Ailsa West  
Anonymous (5)

## ESTATES

The Estate of Wendy Scanlon  
The Estate of Clive Wannell  
The Estate of Joyce E Young – *Supporting WAO Education*



CELEBRATING A SHARED COMMITMENT TO CREATIVITY  
PROUD SUPPORTERS OF WEST AUSTRALIAN OPERA SINCE 2009

**VOYAGER ESTATE**

MARGARET RIVER



Don't just stay,  
live.

At Quest East Perth you can get as local as you like it. Book now at [questeastperth.com.au](http://questeastperth.com.au).

  
**QUEST**  
EAST PERTH

SO YOU LIKE IT  
AS LOCAL AS



# Five Great Reads

Essential, immersive reads  
from across the world

✉ Sign up to our free weekend newsletter from Guardian Australia



Scan here to sign up or  
visit [theguardian.com/au](https://theguardian.com/au)

**The  
Guardian**





THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

## **UWA CONSERVATORIUM OF MUSIC**

### **Proud Tertiary Education Partner of the West Australian Opera**

As one of Australia's leading music schools in one of the world's leading universities, we create the future leaders of the Arts community.

Each year, we present a vibrant program of concerts and events that showcase our young emerging artists and the finest musical talent locally, nationally and internationally.

[music.uwa.edu.au](http://music.uwa.edu.au)

# **NEVER MISSES A SHOW**



Proudly Australian Made & Owned  
[kreepykrauly.com.au](http://kreepykrauly.com.au)



The West Australian

# WLA ARTS

**LIVE HERE**

The West Australian is proud to support West Australian performing arts through our partnerships with West Australian Ballet, West Australian Opera and West Australian Symphony Orchestra.

**WEST  
AUSTRALIAN  
OPERA  
2023**

**WASO**  
West Australian  
Symphony Orchestra

**WAB**  
WEST AUSTRALIAN  
BALLET

**WEST  
AUSTRALIAN  
OPERA  
2023**

# INTO THE WOODS

**HIS MAJESTY'S THEATRE, 23 MARCH - 1 APRIL**

Music and Lyrics by **STEPHEN SONDHEIM**  
Book by **JAMES LAPINE**

Originally Directed on Broadway by James Lapine

Orchestrations by Jonathan Tunick

Licensed exclusively by Music Theatre International (Australasia).

Originally produced by Northern Ireland Opera

**TICKETS** [waopera.asn.au](http://waopera.asn.au)

  
**Wesfarmers Arts**  
Principal Partner

  
**lotterywest**

  
**healthway**

 Government of  
Western Australia  
Department of  
Local Government, Sport  
and Cultural Industries

 Australia  
Council  
for the Arts

 Northern  
Ireland  
Opera

 Northern  
Ireland  
Opera

# Thank you

## PRINCIPAL PARTNER

---



## MAJOR PARTNERS

---



### OPERA IN THE REGIONS PARTNER



## OPERA PARTNERS

---



### TERTIARY EDUCATION PARTNER



## SPECIAL THANKS

---



## GOVERNMENT PARTNERS

---



Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

**WEST  
AUSTRALIAN  
OPERA**



**Wesfarmers Arts**  
Principal Partner

West Australian Opera acknowledges the Traditional Owners of the land on which we work, the Whadjuk people of the Noongar nation. We pay our respects to Elders past and present.