**Executive Director** Carolyn Chard AM
**Artistic Director** Chris van Tuinen

**LA TRAVIATA**

**20, 22, 25, 27, 29 October 2022
His Majesty’s Theatre**

**Composer** Giuseppe Verdi
**Conductor** Christopher van Tuinen

**Director** Sarah Giles

**Assistant Director** Janice Muller

**Assistant Director** Margrete Helgeby Chaney

**Set & Costume Designer** Charles Davis

**Lighting Designer** Paul Jackson

**Intimacy Director** Zoë Warwick

**Chorus Master** Christopher van Tuinen

**Repetiteur** Tommaso Pollio

**Violetta Valéry** Samantha Clarke

**Alfredo Germont** Paul O'Neill

**Giorgio Germont** Simon Meadows

**Gastone de Letorières** Matthew Lester

**Baron Douphol** Mark Alderson

**Marchese d’Obigny** Lachlann Lawton

**Doctor Grenville** Robert Hofmann

**Flora Bervoix** Fiona Campbell

**Annina** Brianna Louwen

**Giuseppe** Ammon Bennett

**Messenger** Brett Peart

**Flora’s Servant** Lachlan Higgins

**Dancers** Luci Young, Macon Riley

*Casting correct at time of publication but may be subject to amendment.*

 **WEST AUSTRALIAN OPERA CHORUS**

**WEST AUSTRALIAN SYMPHONY ORCHESTRA**

**Concertmaster** Laurence Jackson

Duration 2 hours & 40 minutes.
Sung in Italian with English surtitles.

*A co-production between West Australian Opera, Opera Queensland and State Opera South Australia.*

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**ACT ONE**

**Violetta is unwell. After spending time in a sanatorium to treat her tuberculosis, society’s most notorious courtesan marks her return in the heart of Paris with a lavish party, entering on the arm of Baron Douphol.**

Alfredo has wanted to meet Violetta for quitesome time. He is introduced to her by hisconfidant Gaston. Upon meeting, she convincesAlfredo to sing a drinking song. He toasts to love.She toasts to freedom.

As the guests make their way to the ballroomto continue the evening, Alfredo confesses hislove for her and Violetta considers if a life withfinancial security is worth risking for true love.

**ACT TWO, SCENE I**

**Three months later, Violetta and Alfredo are now living together in the countryside, madly in love – but at what cost?**

Violetta has been selling her belongings to pay for their expenses. When Alfredo finds out, he is wracked with guilt and leaves for Paris to organise money. At the same time, Alfredo’s father Giorgio Germont visits Violetta asking her to give up her relationship with Alfredo. He makes it clear that Violetta’s involvement with Alfredo will be the undoing of the Germont family. Violetta agrees to sacrifice her happiness for Alfredo’s benefit and leaves, writing a farewell message ending their relationship. Returning to find Violetta gone, Alfredo is devastated. Despite his father’s attempts to console him, Alfredo leaves to change the mind of the woman who has broken his heart.

**ACT TWO, SCENE II**

**Violetta arrives at an opulent party at fellow courtesan Flora’s home on the arm of the Baron.**

Alfredo enters and joins the gambling party.Frozen with tension, Alfredo begins to insult theBaron, challenging him to a game of cards wherehe fails to win a single hand.Violetta begs Alfredo to leave the party beforethe Baron seeks revenge, but Alfredo won’t leave without Violetta. Knowing the danger he faces, Violetta attempts to save Alfredo by declaring love for the Baron. A wounded and humiliated Alfredo retaliates by throwing money at Violetta’s feet - a payment for her services. Germont reproves his son for this behaviour, but what’s done is done.

**ACT THREE**

**The doctor has given Violetta just a few hours to live.**

Violetta reflects on a letter from Germont telling herthat the Baron was wounded in a duel with Alfredoand that his son fled the country.Germont has revealed Violetta’s sacrifice to Alfredo,and he returns to her side only to find her on the brinkof death.To comfort her, Alfredo muses on planning a new lifetogether away from Paris.Violetta’s last thoughts are of freedom, hope and loveas she dies in Alfredo’s arms.

*Scan the QR code to read the full program:*

**GOVERNMENT PARTNERS**



*West Australian Opera is supported by the State Government through the Department of Local Government Sport and Cultural Industries and Lotterywest, and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.*