



the GILBERT & SULLIVAN show



The Production Company
in association with Melbourne Festival





A TEAR-DROP DEWES EACH MARTIAL EYE!



BUNTHORNE

TWO LOVE-SICK MAIDENS



ESTHETIC! HE IS ESTHETIC!
YES, YES — I AM ESTHETIC
AND POETIC!



PATIENCE



JANE — "NO, NOT PRETTY. MASSIVE."



I SHALL HAVE TO BE CONTENTED

WITH THEIR HEARTFELT SYMPATHY!"



NOBODY BE
BUNTHORNE'S
BRIDE!



"I'M A STEADY AND STOLID-Y,
JOLLY BANK-HOLIDAY
EVERY-DAY YOUNG MAN!"

Harry Furness

The Production Company in association with Melbourne Festival presents

The Gilbert & Sullivan Show

Music by
Sir Arthur Sullivan

Lyrics by
Sir William Gilbert

Dennis Olsen

David Gould
Gary Rowley

Roxane Hislop
Tiffany Speight

Anton Berezin Danielle Calder Rosemarie Harris Paul Hughes
Mary Lawrey Barry Mitchell Adam Murphy Elizabeth O'Hanlon
Troy Sussman Jennifer Wakefield Anna Young

State Orchestra of Victoria

Set Designer
Leon Salom

Costume Designer
Hugh Colman

Lighting Designer
Jamieson Lewis

Sound Designer
Julian Spink

Technical Director
David Miller

Choreographer
Kim Walker


Musical Director
Guy Noble

Directed by
Roger Hodgman

Regent Theatre, Melbourne 21–27 October 2000



Chairman's Message



The Gilbert & Sullivan Show represents an exciting new direction for The Production Company. We are creating a new show that is a long way from Broadway and this initiative will open all manner of musical and theatrical doors for the company. In addition, for this production, we are going into the Regent Theatre, a lavish and beautiful auditorium that will be superb for this style of performance.

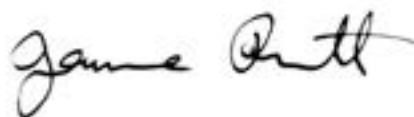
Our presentations were inspired by New York's Encore Series but where the New York model is minimally staged and the actors have scripts in hand during the performance, our productions, with sets and costumes and directed and choreographed with great care and detail, are far closer to a fully staged show. We produce these high standard, semi-staged shows within just 10 days, a phenomenal feat that has amazed theatrical friends from Broadway and the West End and is acknowledged by all the critics.

The company's aim of showcasing both established and new talent to stimulate the Melbourne and Australian theatre industry has succeeded far beyond our initial expectations. The short rehearsal period, necessary when we are only presenting four or five performances, puts enormous pressure on the cast, crew and creative team but to our delight, we have discovered that talent, energy and enthusiasm can achieve great things within these constraints. And the excellence of the results has meant that local, and increasingly, interstate artists are putting up their hands to be a part of future productions.

This new direction, led by *The Gilbert & Sullivan Show*, will, I hope, meet with the same genuine appreciation and enjoy the same success.

Our thanks go to Jonathan Mills and the Melbourne Festival for their support. It is an honour for us to be included in the 2000 Melbourne Festival. We are again fortunate to have the cream of Australia's creative talent and designers making this show come to life. Thanks must go also to our wonderful Board and in particular Ken Mackenzie-Forbes who, with Sir Rupert Hamer came up with this idea in the first place.

Enjoy your evening – and be sure to join us again next year for more great entertainment.



Jeanne Pratt AO
Chairman



Director's Notes

When the creative team (musical director Guy Noble, choreographer Kim Walker, designers Leon Salom and Hugh Colman and myself) were thinking about how to present this evening of some of the best of Gilbert and Sullivan's inspired songs, we were faced with a dilemma. It did not seem enough to keep it strictly as a concert with a line of singers getting up in turn to present their pieces. The Production Company has rapidly acquired a reputation for lively 'shows' rather than concerts and, in any case, most of us (all really, apart from Guy) would be superfluous to such an event. On the other hand, we had neither the time, the resources (or, really, the inclination) to put together fully designed and costumed potted versions of three or four of the operettas.

So the idea that you will see tonight emerged. We imagined a Victorian or Edwardian weekend party in a grand house. At such parties – after a formal dinner and an interlude where the ladies drank coffee and the men stayed at the table for port, cigars, and risqué conversation – quite elaborate entertainment ensued. Charades, theatricals and singing were the norm. Everyone took part and usually with some skill. There would often be a collection of 'dress up' material, hired from a theatrical costumier or collected from the family's wardrobe. It was common to rehearse one's party pieces during the afternoon before the dinner.

The heyday of these parties was the last decade of the nineteenth century and the first decade of the twentieth. We've imagined a household in which the family are Gilbert and Sullivan fanatics and have invited those of their friends who share that passion for a 'G and S' weekend.

Of course, this conceit merely provides a context in which to perform these marvellous songs. Therefore we have taken some liberties – I doubt whether many weekend parties included as many talented performers as you will see tonight. And few country houses could have provided a thirty piece orchestra to accompany their guests!

Roger Hodgman



Flowers and Decoration



Kevin O'Neill
F L O R I S T

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Gilbert and Sullivan, Masters of Mirth and Melody

by Diana Burleigh

W. S. Gilbert wrote to Arthur Sullivan on the 8th December 1889, 'I must thank you for the magnificent work you have put into the piece. It gives one the chance of shining right through the twentieth century with reflected light'. The previous evening *The Gondoliers* had enjoyed its glittering premiere at the Savoy Theatre. Sullivan replied 'Don't talk of reflected light. In such a perfect book as *The Gondoliers* you shine with an individual brilliancy which no other writer can hope to attain.'

Although their collaboration was to be blown apart within a few months due to a quarrel over a carpet, the words were prophetic. Gilbert and Sullivan have shone right through the twentieth century and current interest in and performance of their work world-wide indicates that they will be performed through the twenty-first.

Yet it was a partnership which began by chance and brought together two men of such different temperament and background that it is surprising it happened at all. Many commentators have emphasised the disagreements of the two men over the quarter century they worked together, but in fact though sometimes tempestuous, these were relatively few and greatly overshadowed by the goodwill which permeated most of their private and professional lives.

William Schwenck Gilbert was eight years older than his partner. On 18th November 1836 he was born to prosperous middle class parents in London. While he was still a toddler, an inheritance allowed his father to retire as a ship's doctor and spend several years wandering with his growing family around the continent. As a young man Gilbert joined the Civil Service (which he hated) and simultaneously studied law. A legacy allowed him to be called to the Bar and set himself up in Chambers in the Inner Temple. However he seemed to use his chambers less for the practice of Law than as the unofficial clubhouse for a set of young bohemian writers, humourists and artists who had close connections with journalism and the theatre.

Gilbert's ability as a writer surfaced and as his law career diminished he became a regular contributor to the weekly publication *Fun* with a series of comic verses which were accompanied by his own illustrations, which he signed BAB. Encouraged by his

friends he tried his hand at writing for the theatre. Initially he produced burlesques, extravaganzas and Christmas entertainments with such titles as *The Merry Zingara* or *The Topsy Gypsy* and the Pipsy Wipsy and *Robert the Devil* or *The Nun, the Dun and the Son of a Gun*. He became dissatisfied at the lack of rehearsal and the alterations to his scripts made by the management and well-known artists. Soon he was demanding control over the presentation of his plays and developed the ability to design and direct. His output diversified and he wrote comedies and dramas often with great success. Theatre-going was not considered altogether respectable by Victorian papas and virtuous entertainments were devised to entice families. For a playhouse disguised under the title, *The Royal Gallery of Illustrations*, Gilbert wrote libretti which young musicians would set. In 1869 one of these was *Ages Ago* and the composer was Frederick Clay, who dedicated the score to his good friend and colleague, Arthur Sullivan.

It would be difficult to find two men more different. Gilbert was tall, fair and crusty; Sullivan short, dark and amiable. Gilbert was born into a prosperous family but worked hard to achieve success which did not come until he was around thirty. Sullivan's family was poor but he was a child prodigy for whom success came early. Gilbert's affluence allowed him to set up home in a series of increasingly large houses which were presided over by his devoted and accomplished wife. He liked the company of artists and writers and although childless, the Gilberts were famous for hosting parties for the offspring of their friends.

Sullivan was a womaniser who never married and lived in rooms close to Westminster Abbey where he frequently entertained Queen Victoria's two eldest sons and many peers of the realm. He moved in high society and liked nothing more than travelling round the continent, attending race meetings and gambling in Monte Carlo or one of London's gentlemen's clubs.

Yet the two men combined their talents to produce a series of works which were ground-breaking in style and made them rich and famous. They not only made theatre respectable in their own day but have maintained a profound influence on music theatre throughout the twentieth century.



Gilbert and Sullivan, Masters of Mirth and Melody continued



Many commentators depict the partnership as strife-ridden and indeed there were periods of discord but for the most part they worked amiably together and maintained good working and social relations. Their strength lay almost certainly in the differences between them.

Gilbert's biting satire was softened by Sullivan's charming melodies while his richly textured orchestrations showed off Gilbert's genius in constructing verses which could be rollickingly funny or movingly beautiful. It was the fusion of their very disparate talents which created a unique style of entertainment which still captivates audiences round the world.

Arthur Seymour Sullivan was born in modest rented lodgings in Lambeth, south London on the 13 May 1842. At the time his musician father was earning a guinea a week (21 shillings, around \$2.10) playing the pit of a suburban theatre and supplemented his meagre wage by copying music and taking private pupils. Three years later he re-joined the army as a bandsman where he prospered and became bandmaster at Sandhurst and later Professor of Clarinet at Kneller Hall, the army's music school. Young Arthur was then surrounded by music from his earliest days and allowed to attend band rehearsals. It is recorded that he could play every instrument by the age of 5 and had composed his first piece of music when he was 7. A pure boy soprano voice allowed him to join the elite Choristers of The Chapel Royal. When only 14 he gained a scholarship to The Royal Academy of Music which was extended to allow him to spend two years in Leipzig, then the foremost music academy in Europe. At the start of his studies it was young Arthur's intention to become a concert pianist but his gift for composition asserted itself under the tuition of his Leipzig professors and his first work of note, music to Shakespeare's play *The Tempest* became his graduation piece.

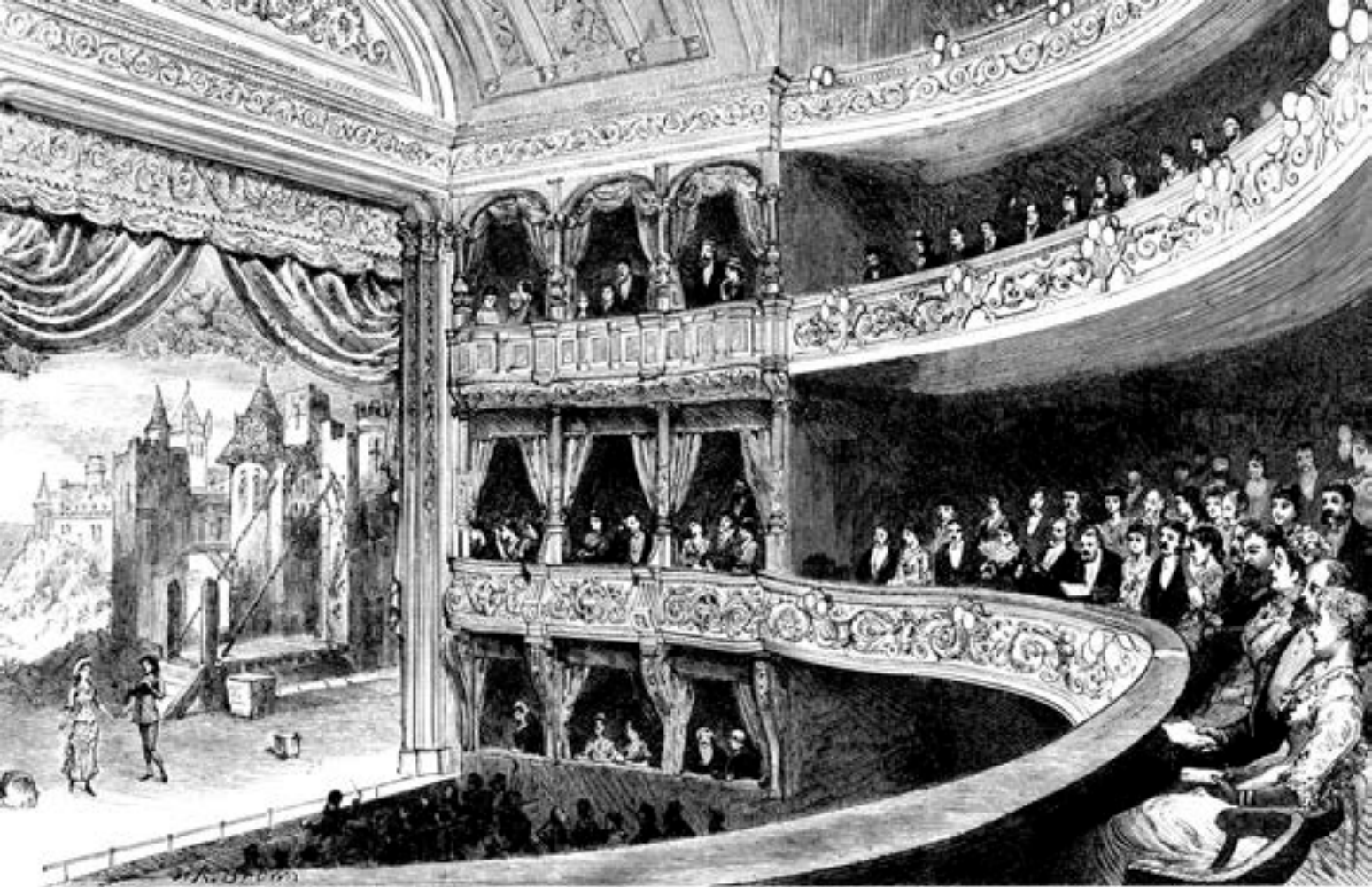
Sullivan had an attractive personality which allowed him to make friends easily. This and his undoubted talent seemed to give him a charmed life in which social and professional advancement came easily and quickly. A chance meeting with the Music Director of the Crystal Palace Promenade Concerts led to *The Tempest* being performed there and it was met with such critical acclaim that an unprecedented second

performance was given. Sullivan became the darling of the music community who were certain that here was an English composer who would rival Mendelssohn and the European great masters.

This expectation of greatness burdened Sullivan for the rest of his life. While his classical compositions showed he was talented, his real genius lay in the lighter works which too many of his contemporaries thought beneath him. It was typical of the Victorians to pooh pooh the popular entertainment they flocked to while professing an admiration for lofty works which they felt were more worthy! Queen Victoria once suggested to Sullivan that he should write a grand opera as 'you would do it so well'. When he did (*Ivanhoe* in 1891) the Queen did not see it although she commanded performances of *The Gondoliers* and *The Mikado* at Windsor Castle and Balmoral.

The partnership between Gilbert and Sullivan came about almost by chance. The Royalty Theatre was presenting Offenbach's *La Pericole* and its manager Richard D'Oyly Carte wanted a short piece to follow the main work and turned to W.S. Gilbert for help. As it happened Gilbert had adapted a *Bab Ballad* into a one act operetta for a friend, whose husband had agreed to set it to music. Unfortunately the friend had died suddenly and her husband had returned the manuscript. Gilbert offered it to Carte who asked Sullivan to set it. The composer and lyricist had worked together once before in 1871 when they jointly wrote a Christmas extravaganza, *Thespis* or *The Gods Grown Old*. Although most of the music of this piece has not survived, it impressed D'Oyly Carte enough for him to suggest Sullivan set this operetta. Gilbert read it to the composer in early March 1875 and three weeks later, on the 25th March, *Trial By Jury* opened and was acclaimed by *The Times* for its 'almost boisterous hilarity'.

Richard D'Oyly Carte's ambition was to start a school of English Comic Opera, much as Offenbach had done for France. He gained financial backing and engaged Gilbert and Sullivan to write their first full-length collaboration. *The Sorcerer* ran for 178 performances and this was good enough for the backers to give the go ahead for another opera. This time it was *H.M.S. Pinafore*. After a shaky start, the opera took off and became the rage of London.



Opening night of The Savoy Theatre, London 1881

The success of *H.M.S. Pinafore* in London was mirrored and magnified in the USA, where it was reported more than 50 companies were performing their own versions of it in New York alone. None of these were paying royalties to Gilbert and Sullivan who decided to take the original *Pinafore* to the American continent. Soon after it opened, their next work was ready and the premiere of *The Pirates of Penzance* took place in New York on 31st December 1879.

Richard D'Oyly Carte formed a triumvirate with Gilbert and Sullivan, each putting in an equal share of capital which entitled them to split the profits. He also decided that the D'Oyly Carte Opera Company needed its own theatre, so he bought a block of land in the Strand and commenced building the Savoy.

Patience, which had opened at the Opera Comique, transferred to the new theatre on the 22nd November 1881 and the works of Gilbert and Sullivan were thereafter known as The Savoy Operas.

New operas followed in quick succession: *Iolanthe*, the fairy opera in 1882; *Princess Ida* in 1884 and in 1885, *The Mikado*, which was to prove the most popular of all their works. *Ruddigore* (1887), which many devotees of the Savoy Operas consider their best work was less successful. Depressed by this, Sullivan demanded that they do a more serious work. Gilbert

responded in 1888 with the libretto of *The Yeomen of the Guard*, set in the Tower of London.

The Gondoliers followed a year later with its romantic Venetian setting. While it was running, Gilbert decided to examine the accounts of the operas. He was horrified to discover that new carpets for the front of house at the Savoy had been charged as an expense against *The Gondoliers* production. This was specifically against their agreement which D'Oyly Carte refused to acknowledge and Gilbert's temper got the better of him.

He dissolved the partnership and took Carte to court. He won the case but relations between the three were in tatters.

After lukewarm success with new partners, Gilbert and Sullivan patched up their differences and collaborated twice more; *Utopia Limited* (1893) and *The Grand Duke* (1896).

The public's appetite for the earlier works remained undimmed and The D'Oyly Carte Opera Company continued to tour the Savoy Operas through the length and breadth of the British Isles and North America.

Throughout their partnership, both Gilbert and Sullivan continued to work separately, Sullivan as a serious musician. His output includes 33 works for the theatre, several major choral works either composed for Festivals or events of national importance and

Gilbert and Sullivan, Masters of Mirth and Melody continued



numerous overtures, marches and concerti for full orchestra or solo instruments. He wrote around eighty hymns (of which *Onward Christian Soldiers* is the most famous) and edited the Church of England hymnal. He also churned out dozens of drawing room ballads, so popular in the days when families made their own entertainment round a piano. Of these, *The Lost Chord* was a best seller well into the twentieth century.

Sullivan suffered from ill-health throughout his adult life. Some of his most effervescent and bubbling music was written while he struggled against great pain caused by a kidney disorder. He died at the age of 58 on 22nd November 1900 and by command of Queen Victoria was buried in St Paul's Cathedral. The past few years have seen a revival of interest in his serious work and many of them are now being newly recorded and issued on CD and programmed in concerts.

W. S. Gilbert wrote more than eighty plays, most of which he directed himself. He also put out volumes of comic verses under the title *Bad Ballads and Songs of a Savoyard* which he illustrated himself. His last years were spent in semi-retirement at his country estate, where he officiated as local magistrate and became Deputy Lieutenant of the County. At the age of 74 he dived into the pond in his garden to help a visitor who thought she was in difficulties. It was too much for his heart and he collapsed and died in his garden on a sunny afternoon, as he had wished, on the 29th May 1911.

In his obituary, *The Times* predicted 'His best works will live perhaps longer than any other plays of the Victorian era'. So it has proved.

Professional and amateur productions of the Savoy Operas have been mounted continuously ever since. From time to time they seem to become passe and lose some public support but then a new generation arises which rediscovers the unequalled wit of Gilbert and marvel at the effortless melody of Sullivan. Because of rising costs, *The D'Oyly Carte Opera Company* ceased to exist in 1982 but they began a new lease of life within five years and now periodically present short seasons. They are currently enjoying a very successful revival of *The Mikado* at the Savoy.



*Viola Wilson, now Lady Tait, as Phyllis and Leslie Randall as Scrope in *Idemante*, 1939*

It did not take long for the Gilbert and Sullivan Operas to find their way down under. At first pirate productions crossed the pacific from Los Angeles, when Pinafore mania was at its height. Australians jumped on the bandwagon and pirate productions of H.M.S. Pinafore abounded. One theatre manager saw the possibilities of this new form of musical theatre and James Cassius Williamson applied to Richard D'Oyly Carte for the rights to present the works in Australia and the first 'authorised' performance took place in Sydney in November 1879 with Williamson taking the role of Sir Joseph Porter. J.C. Williamson's firm retained the antipodean rights to the operas until copyright ran out and mounted each work a few months after its London premiere.

Many of the original stars of the Savoy were brought to Australia to perform in Gilbert and Sullivan Seasons, including Leonora Braham who created the role of Yum Yum in *The Mikado* (as seen in the recent film *Topsy Turvy*). With her came a lesser known singer, Frederic Baker, who remained in this country after the season and was cast by Williamson's to perform in a production of *Faust* at Melbourne's Princess Theatre.

Baker worked under the stage name of Federici and it is now part of Australian theatrical history that he suffered a heart attack on stage and died as he was about to descend through a trap door to the underworld. It is said his ghost still lives on and oversees new productions at the Princess.

Revivals of Gilbert and Sullivan were mounted many times over the years and Australian audiences created their own favourites; names such as Ivan Menzies, Richard Walker and his wife Helen Roberts, Evelyn Gardener, Bernard Manning and Violet Jackson. When the D'Oyly Carte temporarily closed down at the outbreak of World War II, Frank Tait, who then ran J.C. Williamson, was able to poach some of their leading singers, including a young soprano named Viola Wilson who said she could not leave Britain for more than a year. Not only did she make a big impression of Australian audiences but also on her boss, as within the year she married him and Lady Tait was associated with Gilbert and Sullivan presentations for many more years.

The expiry of the copyright in 1961 opened the door to new productions by other companies. The fledgling Australian Opera put on their own season in 1969 to enormous acclaim. Engaged for the comedy baritone roles was a young Adelaide actor, Dennis Olsen whose name has since become synonymous with Gilbert and Sullivan.

The eighties led to a new style of production when the Victoria State Opera mounted *The Pirates of Penzance* based on the rock version which originated with the New York Shakespeare Festival to very great success.

A couple of years later, Paul Eddington came out from England to pilot the good ship H.M.S. Pinafore in a voyage around Australia. G & S became a regular part of the repertoire of The Australian Opera and State Opera companies.

As we enter the new century, interest in the Savoy Operas is undergoing another revival with Gilbert and

Sullivan Festivals attracting people from around the world; new recordings of popular and rarer works of the collaborators regularly come onto the market and all aspects of the collaborations are reassessed in new publications.

W.S. Gilbert once said 'I fancy posterity will know as little of me as I shall know of posterity.' For once he was wrong.

Diana Burleigh

Freelance Journalist

Current International G&S Mastermind

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For further information read:

W.S. Gilbert *A Classic Victorian And His Theatre* by Jane Steadman Oxford University Press, 1996
Arthur Sullivan, *A Victorian Musical* by Arthur Jacobs. Oxford University Press 1984

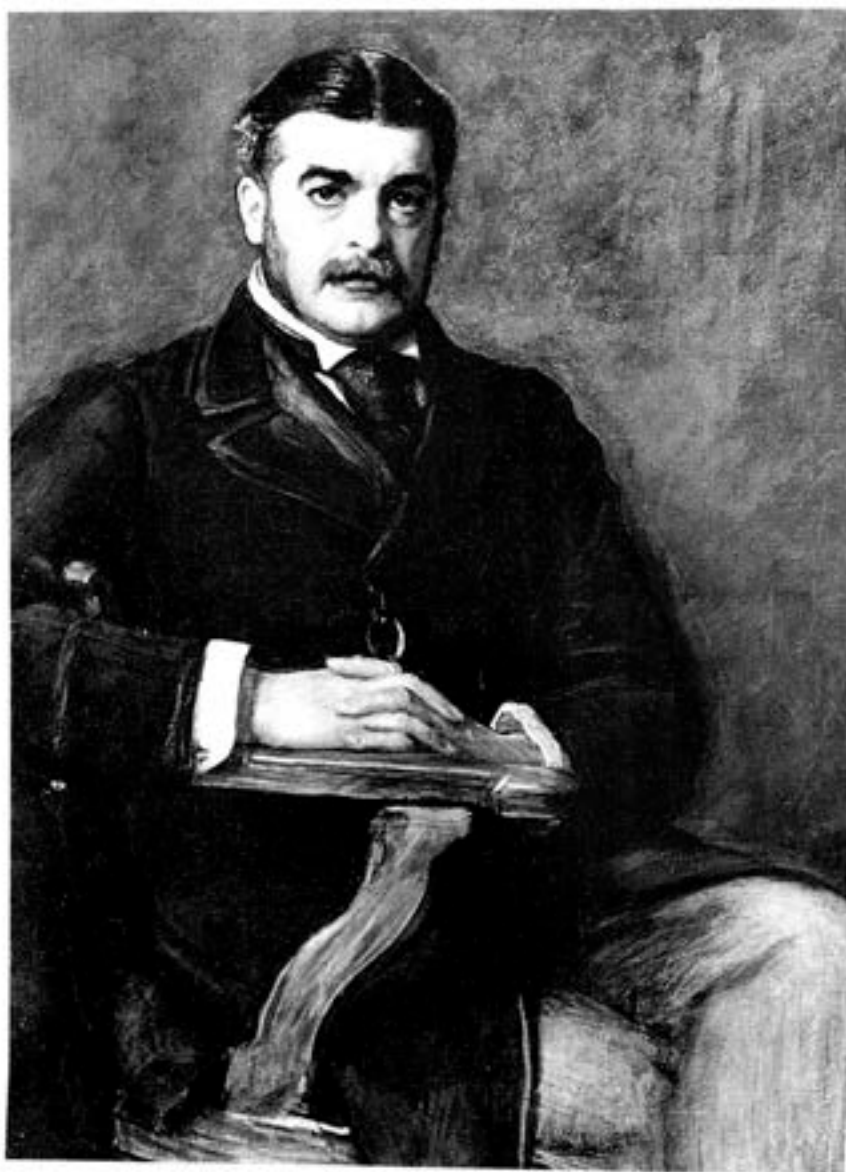
The Complete Annotated Gilbert and Sullivan, introduced and edited by Ian Bradley Oxford University Press 1996



Frederic Baker, 'Federici' at *The Mikado*, 1885



Sir William Gilbert by Frank Hill, 1886. National Portrait Gallery, London



*Sir Arthur Sullivan by
Sir John Everett Millais,
National Portrait Gallery, London*



Dennis Olsen

Dennis originally trained for a professional career as a pianist (he was finalist in two BBC Concerto Competitions) but decided to take up acting as a career and entered the National Institute of Dramatic Art. Since Graduating from NIDA he has built up an enviable record of stage successes throughout Australia playing major roles with leading companies such as the Old Tote Company, the State Theatre Company of South Australia, the Melbourne Theatre Company and the Sydney Theatre Company. He has appeared in productions as diverse as *The Importance of Being Earnest*, *The Crucible*, *Private Lives*, *Six Characters In Search Of An Author*, *The Three Sisters*, *The Venetian Twins* and *Cabaret*. He has appeared in a number of Adelaide Festival drama presentations including *Percy And Rose* in which he played Percy Grainger and *Master Class* in which he played the role of Prokofiev. Dennis joined the D'Oyly Carte Opera Company and toured England and Europe and twelve months later was asked by the newly formed Australian Opera Company to return to Australia and star in new productions of *HMS Pinafore*, *Iolanthe*, *The Mikado* and *The Gondoliers*. Since then his name has become synonymous with G&S in this country.

In 1985 Dennis gained a Churchill Fellowship to study operetta production in Europe.

His directing credits in opera include *HMS Pinafore*, *The Abduction from the Seraglio*, *Countess Maritza*, *The Czarlas Princess* and *Così Fan Tutte*.

He has appeared in Family and Prom Concerts as singer, pianist or Narrator. Dennis has worked in television (including the miniseries *3-4 Ever*) film (including the feature *Struck by Lightning*) and radio, and has recorded albums of G&S Highlights and songs of Coward and Novello.

In 1994, Dennis was asked to appear in Cabaret at Sydney's Tilbury Hotel as a first in their Male Living Legend series. This led to further one man shows at venues in all the major capital cities and regional centres.

Dennis played the role of Giacomo Puccini (narrator) in the Victoria State Opera's presentation of The Puccini Spectacular in Melbourne and Sydney.

He also directed and played the role of the Judge in *Trial By Jury* for the 1998 Sydney Festival, appeared in *Old Wicked Songs* for Marian Street Theatre, *Kafka Dances* for the S.A.Theatre Company, *Patience* for the WA Opera Company, the concert version of *She Loves Me* for The Production Company, a season of *The Burnt Piano* for the Melbourne Theatre Company and has recently completed a season of *Brief Lives* for Marian Street Theatre and *The Gondoliers* with Opera Australia.

In 1997, Dennis was made a Member of the Order of Australia (AM) for services to the performing arts.





David Gould

David Gould has been likened to Russian Bass Ivan Rebroff, Paul Robeson and New Zealand's Inia Te Wiata by the press for his deep and resonant voice. Internationally acclaimed composer and Oscar winner Tim Rice praised David as the world's best interpreter of the role of Caiaphas – the High Priest, in his legendary opera, *Jesus Christ Superstar* when David toured Australia with John Farnham in Harry M Miller's concert production. David then toured Australia and Hong Kong in the Frost Organisation revival of *South Pacific*.

He went on to be nominated for both a Green Room Award and a Mo Variety Award for 'Best Actor in a Musical' for his muscular interpretation of *The Mikado* in Simon Gallaher's Australasian Tour. After finishing touring with Gallaher's *HMS Pinafore* in which he played the role of Captain Corcoran to critical acclaim, David created the role of Dom Amor

in the Circus of Dreams' inaugural production of *Amore* which premiered at the Forum Theatre in Melbourne. He then utilised his classical vocal training in an Opera North production *The Rehearsal*, which was specially aimed at introducing opera and classical music to both primary and secondary school children.

David has performed on radio and television around Australia including Bert Newton's *Good Morning Australia*, *Hey Hey It's Saturday* and Denise's morning show. He has two albums to his credit and sings on the Aria award winning, multi-platinum cast album of *J.C. Superstar*. David also features in the platinum awarded video *The Mikado* and *H.M.S. Pinafore*. Recently David has been acting in the Logie award winning series *Seachange*.



Roxane Hislop

Roxane Hislop graduated from Sydney University with an Arts Degree and received a scholarship to attend the New South Wales Conservatorium of Music Opera School, graduating in 1984 and winning the Margaret Forbes-Smith Award for the 'most outstanding female graduate'. In 1985 Roxane won the prestigious Marten Bequest Scholarship to study in Britain. Returning to Australia, Roxane went on to win further awards in 1987, including the Inaugural AIMS Scholarship for study in Austria; the Dame Mabel Brooks Scholarship and the Sydney Sun Aria. She was the winner of the Australian Regional Finals of the Metropolitan Opera Auditions and represented Australia at the National finals of the Metropolitan Opera Auditions in New York. Roxane was awarded the 1995 Victorian Green Room Award for the best female artist in a supporting role for her performance as Maddalena in *Rigoletto* and Olga in *Eugene Onegin*.

After studying in New York, Roxane Hislop returned to Australia in 1988 to make her debut with The Australian Opera as Nancy in *Albert Herring*. Other roles with the company include Siegrune in *Die Walküre*, Tessa in *The Gondoliers*, Lady Saphir in *Patience*, Countess Stasi in *The Gipsy Princess*, Peep-Bo in *The Mikado*, Kate Pinkerton in *Madama Butterfly*, Maddalena in *Rigoletto*, Zulma in *Italiana in Algeri*, Olga in *The Merry Widow*, Mercedes and the title role in *Carmen*, the title role in *Pericole*, The Sandman in *Hansel & Gretel*, Hippolyta in *A Midsummer Night's Dream*, Lola in *Cavalleria rusticana*, Tisbe in *La Cenerentola*, Flora in *La traviata*, Rosina in *Il Barbiere di Siviglia*, Emilia in *Otello*, the Second Lady in *The Magic Flute* and Olga in *Eugene Onegin*.

Roxane was invited to become a member of the Young Artist Programme with the Victoria State Opera in 1989, performing Siebel in *Faust* and Cherubino in *The Marriage of Figaro*. She continued her strong relationship with the company performing such roles as Dalila in *Samson et Dalila*, the Second Lady in *The Magic Flute*, Giulietta and Antonia's Mother in *The Tales of Hoffmann*, Mercedes in

Carmen and Olga in *Eugene Onegin*. In 1996 she sang Teresa in Villa-Lobos' *Magdalena* for the Ballarat Opera Festival and in 1997 Roxane made her debut with West Australian Opera singing Flora in *La traviata* and the title role in *Carmen*. 1998 marked her debut with Opera Queensland singing Cornelia in *Julius Caesar* and also with the Queensland Symphony Orchestra, performing in Handel's *Messiah*.

Concert appearances include *Messiah*, *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and Pergolesi's *Stabat Mater*. For the Melbourne Symphony Roxane has performed arias from Mozart's *La clemenza di Tito* and Stravinsky's *Pulcinella* and has also performed in an all-Beethoven Concert with the Melbourne Chorale. Other performances include The Australia Day Concert for the Festival of Sydney, *St Catherine* in Honegger's *Joan of Arc* for the Melbourne Spoleto Festival and guest appearances in the New Year's Eve Gala Concert at the Sydney Opera House.

Roxane's 1999 opera engagements included Lady Angela in *Patience* for West Australian Opera, Medoro in *Orlando* for OzOpera at the Melbourne Festival and the Second Lady in *The Magic Flute* for Opera Australia. Concert appearances included *Missa Solemnis* with Melbourne Chorale, soloist with the Queensland Symphony Orchestra performing arias from *Carmen*, as part of their Sunday Morning series, Opera Gala at Spray Farm Festival and Viva the Diva Concerts at Taronga Park Zoo. In 2000 her performances include Maddalena in the concert version of *Rigoletto* as part of the Spray Farm Festival and also for OzOpera, *A Jewish Chronicle* and Tippett's *A Child of Our Time* for the Melbourne Chorale, the title role in *Carmen* for Melbourne City Opera and *Missa Solemnis* with the Queensland Symphony and Brisbane Chorale.





Gary Rowley

Gary Rowley commenced his vocal studies in Tasmania in 1985. As a solo artist he performed regularly with the University of Tasmania Musical Society and in 1986, he won the oratorio and recital sections of the City of Hobart Vocal Competition. Gary has performed extensively with the Gilbert and Sullivan Society of Tasmania and various light opera companies in Hobart over a ten-year period. In 1986 Gary worked with Zootango Theatre Company as a cabaret artist.

Gary performs regularly with the Royal Melbourne Philharmonic Society. His repertoire with RMPS includes *Messiah*, the title role in *Saul*, Rossini's *Petite Messe Solennelle*, Pierne's Oratorio *The Children's Crusade* and Bruckner's *Te Deum* and *Mass in F Minor*.

Gary was a Young Artist with the Victoria State Opera in 1990 and performed the role of Don Basilio in *The Barber of Seville* and the title role in *Don Pasquale*. 1991 engagements included Yakuside in *Madama Butterfly* and Haly in *The Italian Girl in Algiers* with Victoria State Opera and Eddy in Mark Anthony-Turnage's *Greek* with Chamber Made Opera.

In 1992, Gary joined The Australian Opera as a member of their Young Artist Programme during which time he performed the role of Hobson in *Peter Grimes* and Nachum in *Fiddler on the Roof*. Other engagements included The Very Important Gentleman in *Abigail and the Bushranger* with the Sydney Opera Trust's Bennelong Programme's Imagination Celebration Festival, an ABC live-to-air simulcast *A Tribute to Dame Joan Sutherland and Richard Bonynge* and soloist in *The Impresario* for the Melbourne Symphony Orchestra.

In 1993, Gary was a resident artist with The Australian Opera performing the roles of Duke of Verona in *Romeo et Juliette* in the Park's Concert, Colline in *La Bohème* and the role of Bottom in *A Midsummer Night's Dream*. Engagements in 1994 included a tour to the Edinburgh Festival with The Australian Opera in *A Midsummer Night's Dream*, a concert performance of *Madama Butterfly* with the Tasmanian Symphony Orchestra, a performance of Handel's *Israel in Egypt* and Dvorak's *Stabat Mater* with the Royal Melbourne Philharmonic.

In 1995, Gary performed Ramphis in a concert version of *Aida* for Victoria State Opera and Handel's *Messiah* for the Royal Melbourne Philharmonic Society. For Victoria State Opera, he performed the role of Nourabad in *The Pearl Fishers*. In 1996, Gary's roles included Don Magnifico in concert performances of *La Cenerentola* for The Australian Opera and Tasmanian Symphony Orchestra, Malcolm in *The Growing Castle* for the Festival of Perth, Colline in *La bohème* in The Puccini Spectacular, Leporello in *Don Giovanni* and Roo in the world premiere season of *The Summer of the Seventeenth Doll*, both for Victoria State Opera.

1997 saw Gary perform the role of High Priest in *Samson & Delilah* for Opera Australia in Melbourne and several roles in *Fresh Ghosts* for Chamber Made Opera. In 1998, Gary Rowley performed Dulcamara in *Lelisir d'amore* for Opera Queensland, Sam in Bernstein's *Trouble in Tahiti*, multiple roles in Graeme Koehne's *Love Burns* and Beethoven's *Ninth Symphony* with the Tasmanian Symphony Orchestra.

1999 engagements include Tiger Brown in *The Threepenny Opera* and Major Murgatroyd in *Patience* both for West Australian Opera, Basilio in OzOpera's *The Barber of Seville*, Roo in *The Summer of the Seventeenth Doll* for Opera Australia, *Carmina Burana* with the Melbourne Symphony and *Playing With Words* with the State Orchestra of Victoria.

In 2000, Gary performed the bass role in the premiere of Philip Glass' *Symphony No.5 Choral*, and will perform Haydn's *Harmoniemesse* with the West Australian Symphony Orchestra. Opera engagements include the role of Monterone in OzOpera's tour of *Rigoletto*.



Tiffany Speight

Tiffany Speight is one of the foremost young sopranos in Australia. In 1999, she began work with Opera Australia, covering, performing and developing her craft.

She performed the role of Tebaldo in the Sydney Season of *Don Carlo*, Angelica in Lindy Hume's production of *Orlando* for Oz Opera and Ida in *Fledermaus* for Opera Australia, also directed by Lindy Hume.

In 2000, she began the year performing Ida in *Fledermaus*, Barbarina in *The Marriage of Figaro* in the Opera Australia Sydney summer season and in addition she covered the role of Susanna. In the Melbourne season, she again performed Tebaldo, and in Sydney, Gianetta in *The Gondoliers* and will perform the role of Ida in Melbourne in November. Other engagements in 2000 include Opera Under the Stars in Broome, a performance with the Seoul Symphony Orchestra in a gala farewell to the Korean Olympic team for Music Theatre Australia and at the Prime Minister's Olympic Dinner for the Australian Olympic Team.

In 1998, she made her debut with the Australian Pops Orchestra in Melbourne, in both the *From Camelot to Phantom* and *Gilbert and Sullivan* concerts. She also performed in the *Best of British* concerts in Sydney and Melbourne, as well as touring with Opera Australia's production of *Sid the Serpent* throughout Victoria.

In 1997, she took part in Opera Australia's Young Artist program and as part of her work with the company, she covered the role of Musetta for the Melbourne performances of *La bohème* and performed Juliet in the MODD (Music Opera Dance Drama) production of *Romeo and Juliet* at the Victorian Arts Centre. She has given numerous recitals in both Sydney and Melbourne and has also performed Lillian in Kurt Weill's *Happy End*.

She made her opera debut as Cupid in *Semele* with the Victorian State Opera and in 1996 was a young artist with the VSO, where she sang Despina in *Così fan tutte* and Deinerinin in *Die Frau ohne Schatten* at the Melbourne Festival. Other engagements include Zerlina in *Don Giovanni* for the Victoria State Opera Education Program. She toured Brisbane with the VSO singing the Maid in *My Fair Lady*, covering Cugina in *Madama Butterfly* with VSO, and performing Frasquita in *Carmen* and the title roles in *Patience*, *Gigi* and *The Merry Widow*.

She graduated from the Victorian College of the Arts in 1992, where she was awarded the Dame Mabel Kent Scholarship for singing. Tiffany now studies with Nancy Grant.

She has been awarded several scholarships including the Richard Dival Encouragement Award, the Kitty Fisher Gift, which was awarded at the finals of the Mathy Singing Competition held at the Sydney Opera House and in 1997, she was a semi finalist in the Sun Aria competition.



Musical Numbers



Overture

Butler: Barry Mitchell
Orchestra

Act One

Iolanthe

Opening Chorus of Fairies

Ladies of the Company

HMS Pinafore

We sail the ocean blue
I am the captain of
the Pinafore
Sir Joseph's barge is seen
I am the monarch of the sea

Gentlemen of the Company
Captain Corcoran: Gary Rowley
Sailors: Gentlemen
Ladies and Gentlemen
Captain Corcoran: Gary Rowley
Sir Joseph Porter: Dennis Olsen
Cousin Hebe: Jennifer Wakefield
Ladies and Gentlemen

When I was a lad

Sir Joseph Porter: Dennis Olsen
Ladies and Gentlemen

I'm called little Buttercup
But tell me who's the youth

Buttercup: Roxane Hislop
Buttercup: Roxane Hislop
Bouewain: Adam Murphy
Ralph: Anton Berezin
Ladies and Gentlemen

A maiden fair to see

Sorry her lot
Never mind the why and wherefore

Ralph: Anton Berezin
Gentlemen
Josephine: Tiffany Speight
Captain Corcoran: Gary Rowley
Sir Joseph Porter: Dennis Olsen
Josephine: Tiffany Speight

Iolanthe

None shall part us

If you go in, you're sure to win

Phyllis: Danielle Calder
Strephon: Paul Hughes
Lord Mountararat: Gary Rowley
Lord Tolloller: Barry Mitchell
Lord Chancellor: Dennis Olsen

The Yeoman of the Guard

When maiden loves
When a wooer goes a-wooing

Phoebe: Roxane Hislop
Elsie: Tiffany Speight
Fairfax: Barry Mitchell
Point: Dennis Olsen
Phoebe: Roxane Hislop

The Gondoliers

Cachucha

Ladies and Gentlemen

Interval

Act Two

Patience

Am I alone and unobserved?
So go to him and say to him

The Mikado

If you want to know who we are
A wandering minstrel I

The sun, whose rays
Tilt willow
Three little maids

The Pirates of Penzance

Climbing over rocky mountain

Stop, ladies, pray!

Oh, is there not one maiden breast

Poor wandering one

I am a Pirate King

I am the very model of a modern Major-General

When a foeman bares his steel

HMS Pinafore

Finale

The Mikado

Finale

The Gondoliers

Finale

Bunthorne: Dennis Olsen
Jane: Roxane Hislop
Bunthorne: Dennis Olsen

Nobles: Gentlemen
Nanki-Poo: Troy Sussman
Gentlemen
Yum-Yum: Tiffany Speight
Ko-Ko: Dennis Olsen
Yum-Yum: Tiffany Speight
Peep-Bo: Anna Young
Pitti-Sing: Roxane Hislop
Ladies

Edith: Mary Lawrey
Kate: Elizabeth O'Hanlon
Ladies
Frederic: Barry Mitchell
Edith: Mary Lawrey
Kate: Elizabeth O'Hanlon
Ladies

Frederic: Barry Mitchell
Mabel: Tiffany Speight
Ladies
Mabel: Tiffany Speight
Ladies
Pirate King: Gary Rowley
Gentlemen

Major-General: Dennis Olsen
Ladies and Gentlemen
Sergeant: David Gould
Police: Gentlemen
Mabel: Tiffany Speight
Edith: Mary Lawrey
Ladies

Josephine: Tiffany Speight
Cousin Hebe: Jennifer Wakefield
Ralph: Anton Berezin
Deadeye: David Gould
Captain Corcoran: Gary Rowley
Buttercup: Roxane Hislop
Sir Joseph Porter: Dennis Olsen
Ladies and Gentlemen

Pitti-Sing: Roxane Hislop
Ko-Ko: Dennis Olsen
Nanki-Poo: Troy Sussman
Yum-Yum: Tiffany Speight
Ladies and Gentlemen

Ladies and Gentlemen of the Company



Plot Outlines



H.M.S. Pinafore or The Lass Who Loved a Sailor

First production: 25th May, 1878 at the Opera Comique, running for 571 performances.

Captain Corcoran is the popular commander of the Pinafore which is lying in Portsmouth Harbour. His daughter, Josephine, has caught the eye of Sir Joseph Porter the Cabinet Minister with responsibility for the Royal Navy. He, with a retinue of sisters, cousins and aunts, makes an official visit to the ship with the intention of proposing. Unknown not only to Sir Joseph but also her father, Josephine has fallen in love with Ralph Rackstraw, a common sailor and member of the Pinafore's crew.

Encouraged by his messmates, Ralph and Josephine decide to elope but this is foiled when their plan is betrayed to the Captain by Dick Deadeye. Just as all seems lost, Little Buttercup, a bumboat woman who visits all the ships in port selling various trinkets to the sailors, reveals that years before she had nursed two small children and mixed them up. One was Captain Corcoran and the other the lowly Ralph Rackstraw. The two men immediately resume their original identities.

Now Josephine's social rank is too far beneath Sir Joseph and he relinquishes her to Ralph. Corcoran is now free to marry Little Buttercup and the opera ends happily with the lovers planning their married bliss.

The Pirates of Penzance or The Slave of Duty

First produced Fifth Avenue Theatre, New York on 31st December 1878 and the Opera Comique on 3rd April 1880, running for 363 performances.

Frederic was apprenticed to the pirates through the mistake of his nurse, Ruth and is now out of his indentures. He leaves the band and as soon as he sets eyes on Major General Stanley's beautiful daughter, Mabel, he is smitten and with the encouragement of his father in law to be, he plans to lead the local constabulary against his former comrades.

Unhappily for him, he discovers that his apprenticeship binds him to the pirates until his 21st birthday and he was born in a leap year on the 29th February. The Pirates easily overcome the police but Ruth reveals that the pirates are really all noblemen. Major General Stanley invites them to resume their ranks and offers them the hands of his daughters in marriage.

Patience or Bunthorn's Bride

First production at the Opera Comique, 23rd April 1881, transferred to the Savoy 22nd November 1881, running for 578 performances.

Aestheticism was the fashion craze of the day and was taken by some of its followers to extremes of dress and behaviour. Patience, the village milkmaid, is the only woman who has failed to be entrapped by the fad.

She is also the only one who does not adore the poet Reginald Bunthorne, so naturally he loves her! A rival poet, Grosvenor, turns up and all the ladies transfer their affection to him, much to Bunthorne's chagrin.

Only the aging Lady Jane remains faithful to her Reginald and encourages him to confront Grosvenor. He does this with such success that his rival agrees to become a commonplace young man, but the ladies follow his example and Patience decides that while she could not marry a perfect being, she can love the very ordinary person he has become.

Bunthorne is now left without any bride, though everyone else pairs off happily.

The Mikado or The Town of Titipu

First production at the Savoy Theatre on 14th March 1885, running for 672 performances.

The Mikado of Japan has passed a law condemning to death any man who flirts. Rather than face death or marry Katisha, an elderly lady of his father's court, the Mikado's son, Nanki-Poo, has run away and joins a travelling band as a second trombone. He meets and falls in love with the beautiful Yum-Yum, the ward of Ko-Ko, the Lord High Executioner.

Unfortunately Ko-Ko plans to marry Yum-Yum himself. An announcement is made that the Mikado is about to pay a visit to the town to ensure that executions are being carried out. Ko-Ko (who is himself under sentence of death for flirting) agrees to allow Nanki-Poo to marry Yum-Yum on condition that he will be beheaded at the end of a month. The unexpected early arrival of The Mikado with Katisha throws all plans into turmoil, especially when Nanki-Poo's real identity is discovered.

Ko-Ko agrees to woo Katisha himself, as that will be the only way to save all their lives.



Orchestra

Concertmaster Susan Pierotti

Violin 1 Rachael Hunt, Matthew Hassall,
Elizabeth Duffy, Seung Baik

Violin 2 Iseult Stephenson, Rachel Garner,
Martin Reddington, Campbell Shaw, Yesim Solak

Viola Jennifer Curl, Catherine Bishop, Martin Pierard

Celli Andrea Taylor, Tania Hardy-Smith

Bass Davin Holt

Flute Derek Jones, Lorraine Bradbury

Oboe Michael Pisani

Clarinet Kate Stockwin, Diana Tod

Bassoon Lucinda Cran

Horn Deborah Hart, Linda Hewett

Trumpet Robert Smithies, Paul McConkey

Trombone Anthony Gilham, Peter Brosnan

Percussion Paul Sablinskis

Orchestra Manager Stuart Jones

Assistant Orchestra Manager Celia Welch

Orchestral Assistant Lucas Burns

Production Personnel and Credits

Technical Director David Miller

Production Co-ordinator Mark D Wheeler

Stage Manager Paul Celigoj

Assistant Stage Manager Kirsten Marr

Rehearsal Repetiteur Greg Roberts

Wardrobe Supervisor Katie Glenn-Smith

Wigs, Hair and Make up Corrine Day

Sound Supervisor Julian Spink

Sound Operator Lachlan Carrick

Radio Technicians Christian 'Gus' Gusterson,
Paul Hitchens, Jason Graham

Publicity Suzie Howie and Paul Taylor
for Howie & Taylor Publicity

Marketing Jason Souter for Mollison Consulting

Set construction by ALM

Sound equipment supplied by System Sound

Travel arranged by Showtravel

Accommodation Oakford on Collins

Ensemble



Anton Berezin

Anton's first appearance onstage was at eight years of age, as an echidna in The Australian Opera production of *The Magic Flute*. He spent the next decade studying dance, drama and voice and finally succumbed to the lure of fulltime performance while ostensibly studying Law at Monash University

Anton has since appeared in The Gordon/Frost production of *The Secret Garden*, covering Anthony Warlow and playing the role of Archie on many occasions, played the student rebel Perchik in *The Fiddler on the Roof* for Legin Productions alongside Topol, and recently returned from the Australian Big Top tour of *Cats*, playing felines ranging from Gus the Theatre Cat to Rum Tum Tugger. Additional credits include *Follies* and *Snugglepot and Cuddlepie* for the Melbourne International Festival, *Kismet* for the Victoria State Opera, *Mack and Mabel* for Gordon/Frost and numerous commercials.

Anton and his wife Theresa Borg also run an Internet based corporate entertainment booking agency called The Entertainment Store.



Danielle Calder

Danielle graduated from The Victorian College of the Arts with Honours in 1998. She has won many prizes and scholarships for singing and was a finalist in this year's Metropolitan Opera Award at the Sydney Opera House.

Recently, Danielle appeared in *The Sound of Music* and *The Merry Widow* and is a member of the Opera Australia Melbourne Chorus. She will perform in their productions of *Madama Butterfly* and *Die Fledermans* later in the year.



Rosemarie Harris

Rosemarie graduated from Western Australia Academy of Performing Arts (WAAPA) in 1999. While studying at WAAPA, Rosemarie was awarded the Finlay Award for Excellence in Musical Theatre in her third year. Some of Rosemarie's other achievements include: Best Actress at the Ararat Play Festival, and Best Ensemble Award at the Mildura One-Act Play Festival. Rosemarie has played lead roles in many theatre performances including 'Hedy La Rue' in *How to Succeed in Business Without Really Trying*, 'Emily Tallentire' in *The Hired Man* and 'Silvia' in *Two Gentlemen of Verona*. Apart from theatre, Rosemarie has performed as a backing singer on the Jill Perryman Show in 1997, and was a featured artist at the Premier's Awards in 1999. She has also appeared in various One-Act Plays, Variety Shows and Cabaret Concerts.



Paul Hughes

Baritone Paul Hughes is a graduate of A.C.U. and the Victorian College of the Arts, obtaining a Bachelor of Music and graduate diploma in Opera.

He has performed as a soloist for ABC FM, Radio National, Geminianno and The Tasmanian Symphony Orchestra and the State Orchestra of Victoria, also working regularly as an oratorio soloist for St. James Church, Lonsdale Street and St Patricks Cathedral.

Roles he has performed include Snug in Britten's *Midsummer Nights Dream* for Adelaide based Co. Opera, Guglielmo in Mozart's *Cosi Fan Tutte* and *Le Fautenil* in Ravel's *LEfant itles Sontiliges* for VCA Opera and the Melbourne International Festival, Monates in Bizet's *Carmen* for Melbourne City Opera.

Paul performed at the gala opening of Hugh Halliday's *Odyssey Productions* and featured in the world premier of Melbourne composer Lindsay Brunsden's *I Fell Into A Cauldron*. (Recorded on Move Records)

In 1999 Paul was invited to sing with Opera Australia and will appear in the year 2000 spring season.





Mary Lawrey

Melbourne born, Mary has an extensive background in singing, dance and drama. She has appeared regularly with the Victoria State Opera, and her work has encompassed principal roles, cover roles and ensemble work. She is now a member of the Opera Australia Melbourne Chorus and works with them during their Melbourne season. For L.M.G. Mary appeared in many productions of *My Fair Lady* and *The Puccini Spectacular* and last year Mary was an ensemble member in the Production Company's production of *Funny Girl*.

A lover of Gilbert & Sullivan, Mary has worked for numerous Melbourne Musical Societies performing most of the mezzo and contralto roles in the repertoire.



Barry Mitchell

Barry's professional career spans more than 20 years in theatre, jazz, cabaret, comedy, radio and television. He is a graduate of the Victorian College of the Arts School of Opera and while studying, he sang the lead role Vaudemont in the Australian premiere of Tchaikovsky's *Iolanta*, Levko in Rimsky-Korsakov's *Mayerling* and appeared in many more productions. He also sang the Mayor in Britten's *Albert Herring* and is a regular member of the Opera Australia chorus.

For The Production Company, Barry previously appeared in *Mame*, *Call Me Madam* and *Guys and Dolls*. He has recently been performing in the return season of *Prodigal Son*, after creating the role of Harry for the world premiere of this new Australian musical in January this year.

Barry's television appearances include *Good Morning Australia*, *The Midday Show* and *Hey Hey It's Saturday*. He has also written and performed comedy on the *Breakfast Show* on Radio 3XY as well as touring schools performing in children's theatre.



Adam Murphy

Adam was born in Sydney but has lived a large portion of his life in New Zealand. He studied Drama and Film Studies at the University of South Australia and trained at the Bay of Plenty Academy of Performing Arts in New Zealand.

Adam made his Australian performance debut in the 10th Anniversary production of *Les Misérables* playing the roles of Grantaire, Bamatabois and covering the characters of Thenardier and the Factory Foreman.

As a member of the Court Theatre Company in Christchurch New Zealand for two years, Adam played roles such as Don Everly in *Blue Sky Boys*, Eben Cabot in *Desire Under the Elms*, Adam Canning in *Someone Whom I Watch Over Me*, Apollodorus in *Cesar and Cleopatra*, Eilif in *Mother Courage and Her Children*, Prince Charles in *The Queen and I*, Richard Stockwell in *This Other Eden*, Chief Weasel in *The Wind in the Willows*, George Nowack in *She Loves Me* and various characters in *Travels With My Aunt*.

Other theatre credits include Sordido in *The Revenger's Tragedy*, various characters in the premiere of *When Would A Songwriter Be Without Love*, Elwood Blues in *The Official Tribute to the Blues Brothers* and recently Adam performed the role of Alex in *Life By Drowning*, a new Australian musical by Gary Young and Paul Keelan. Earlier this year, he appeared in *Call Me Madam* for The Production Company.

Television credits include various characters as a core cast member of *The Trivia Company*, *Shortland Street*, *Eugenie Sandler*, *Good Morning Australia*, *Halifax f.p.* and *Neighbours*.

Later this year Adam will perform the role of Bill Calhoun in *Kiss Me Kate* for the Court Theatre in New Zealand.





Elizabeth O'Hanlon

Elizabeth O'Hanlon has a Bachelor of Music degree from the University of Melbourne and has studied at the Melbourne Theatre Company's summer school, at Arena Theatre and at the National Theatre Drama School. She was the winner of the Music Theatre Guild of Victoria's Gladys Moncrieff Award For Most Notable New Talent in 1995.

She has appeared at The Melbourne Fringe Festival, the M.U.D. Fest and the Composing Women's Festival.

Her recent engagements include the role of Chora in Chamber Made Opera's production of Elena Katz-Chernin's *Matricide* and Gershwin's *Lucky Stuff* at the 2000 Port Fairy Spring Music Festival.

Other engagements have included the Victoria State Opera's schools company production of *The Snow Queen*, the role of Dulcie in *The Boyfriend* for Elwood Theatre Company, Tinkerbell and Tiger Lily in *Peter Pan* and Despina in *Così Fan Tutte* both for Renaissance Opera & Theatre Company, Marsinah in the St. Matthews Musical Society production of *Kismet*, Gianetta in Mordialloc Light Opera Company's *The Gondoliers*, Aldonza in *Mau Of La Mancha* and Eliza Doolittle in *My Fair Lady* both for Whitehorse Musical Theatre.



Troy Sussman

Troy commenced his theatrical career at the age of eight performing in such musicals as *Peter Pan* and *Evita*. His first major role was the Artful Dodger in *Oliver*.

He trained at the National Theatre Drama School and Deakin University Rusden Campus. He began his adult career as Feuilly in the Australia/New Zealand tour of *Les Misérables*. He played Woolf in the Mystic Crystal Galaxy tour of *Hair* and spent two years in *The Phantom of the Opera* performing a variety of roles including Monsieur Reyer, Passarino and the Auctioneer. Troy created the role of the Fakir in the Australian tour of the *The Secret Garden*, appeared in *Miss Saigon*, understudying and at selected performances performing the role of John and played in *Chess*. He returned to *Les Misérables* for the Australia/New Zealand Tenth Anniversary Tour, performing the roles of Jean Prosviare and Combeferre. He also understudied and at some performances played the roles of Jean Valjean, Grantaire and The Bishop of Digne. Earlier this year, Troy delighted audiences as George Gershwin in *Jolson*.

Troy recently returned from Port Douglas after filming a new telemovie of *South Pacific* with Glenn Close and Harry Connick Jr. He then played Nicely-Nicely Johnson in The Production Company's *Gays and Dolls*. Television credits include co-starring in the Norman Lindsay Australian classic *Satanstoe*, *Good Morning Australia* and *Denise*.



Jennifer Wakefield

Jennifer's theatrical experience began in the back row of the chorus of *HMS Pinafore*. Since that she has graduated to performing all of the popular contralto roles in Gilbert & Sullivan.

Since graduating from the Victoria College of the Arts, Jennifer has sung with the Victoria State Opera, Australian Opera, The State Opera of South Australia, Royal Philharmonic Society and Brisbane City Opera.

She recently returned from Brisbane where she worked with Opera Queensland understudying Marte in *Faust* and Mistress Quickly in *Falstaff*.

Jennifer's principal roles include The Mother in *The Consul*, Florence Pike in *Albert Herring*, Ulrica in *Un Ballo in Mascheta* and Miss Todd in *The Old Maid and the Thief*.



Anna Young

Anna was most recently seen in the musical *She Loves Me* and performed in the role of Helene in the new musical *Crusade*. Anna also played Rapunzel in the Melbourne Theatre Company production of *Into the Woods* and has travelled and performed with the Disney corporation, also in *Swingpot* and *Cuddlepup*. Anna has performed in *Morning Melodies* at the Princess Theatre and has made many and varied television appearances including *The Midday Show*, *Good Morning Australia* and *Young Talent Time* with her father John. Anna is presently recording a CD for which she has written all of the songs, and hopes to release the first single very soon. Anna is very pleased and happy to be involved in this wonderful musical project and thanks The Production Company for the opportunity.



Roger Hodgman

Director

Roger Hodgman was born in Hobart. After graduating from the University of Tasmania, he was a television director for ABC TV for six years before travelling to London. He spent five years there, mainly teaching acting and directing at the East Fifteen Acting School. In 1977, he was asked to become Director of the prestigious Vancouver Playhouse Acting School. He subsequently became Artistic Director of the Vancouver Playhouse. Among the many productions he directed there were the first productions of two Tennessee Williams plays, working closely with the author.

In 1983, he became Dean of Drama at the Victorian College of the Arts. Four years later he was appointed Artistic Director of the Melbourne Theatre Company, a post he held for eleven years. He directed around fifty productions for MTC including a highly successful series of Shakespeare plays including *As You Like It*, *The Taming of the Shrew*, *Much Ado About Nothing*, *Twelfth Night*, many American classics, among them *Who's Afraid of Virginia Woolf*, *A Streetcar Named Desire*, *A View From the Bridge*, *The Crucible*, an adaptation of *The Grapes of Wrath* and *A Cat on a Hot Tin Roof* and numerous classics and contemporary works. He received two Green Room Awards for Best Director. Many of his productions toured to Sydney and other states including *Private Lives*, *Silvia*, *Slylight*, *Europe*, *The Sisters Rosensweig* and most recently, *Pride and Prejudice*. Four musicals by Stephen Sondheim – *Sweeney Todd*, *Assassins*, *A Little Night Music* and *Into the Woods* – were particularly well received. *Sweeney Todd* also played in Sydney at the Theatre Royal and at the Brisbane Expo. *A Little Night Music* was presented in Sydney by IMG in 1998.

Since leaving MTC last year to pursue a freelance career, he has been busy directing for a number of theatre companies and for television. His credits include *Closer* (Black Swan Theatre Company), *She Loves Me* (The Production Company) and several episodes of *Blue Heelers*. He has recently returned from directing a highly successful production of the Harnick/Bock musical *She Loves Me* in Canada. His production of *Rigoletto* for Oz Opera is currently touring southern Australia. In August, he also directed the sell out season of *Gypsies and Dolls* for The Production Company.



Guy Noble

Musical Director

Guy Noble has worked in many different areas – the common link being music.

He studied piano at the Sydney Conservatorium before travelling to London in 1991 with an Australia Council scholarship to work with the renowned accompanist Geoffrey Parsons. He worked in London for four years, at the end of which he joined the BBC as a presenter on Radio 3.

Since returning to Australia, Guy has performed with many of the major musical organisations in this country. He was a member of the Music Staff of Opera Australia, has conducted all the major symphony orchestras, performed for Musica Viva and lectured in music at James Cook University. His recording of *Perfect Strangers* (ABC Classics) with the TSO, Judi Connelli and Suzanne Johnston won an ARIA award in 1999. He has conducted many musical theatre productions, including the national tours of *Hello Dolly!*, *The Phantom of the Opera*, *Showboat*, the Melbourne production of *Sunset Boulevard*, and Sondheim's *You're Gonna Love Tomorrow* in the Concert Hall of the Sydney Opera House.

Guy is currently the breakfast presenter on ABC Classic FM, and has already this year conducted the West Australian, Tasmanian and Queensland Symphony Orchestras. Next week he stays 'on Broadway' for a concert with the Melbourne Symphony Orchestra at the Town Hall.

In July this year, Guy was Musical Director for the critically acclaimed production of *Gypsy*.





Kim Walker

Choreographer

Kim studied dance with Margaret Walker and with the Aboriginal Islander Dance Theatre School. In 1980 he joined Sydney Dance Company dancing many roles including *Daphnis and Chloe*, *After Venice*, *Boxes*, *Kraanerg*, *An Evening*, *Homelands*, *Deadly Sins*, *Vast*, *Synergy with Synergy*, *Black and Blue*, *Arbos*, *Tabula Rasa*, and *Waiting*. Still with Sydney Dance Company, Kim progressed into his own pieces, choreographing *Cafe Before the Word* and *Monkey See*. Kim's other choreography credits include *M Butterfly*, *Jesus Christ Superstar* (Harry M Miller); *The Eighth Wonder*, *Pericole*, (Opera Australia); *Into The Woods*, *A Little Night Music* (MTC).

Kim has worked with Andrew McKinnon (in conjunction with Sydney Festival) directing *La Vida Breve* at Sydney Town Hall and choreographing *Kiss Me Kate* for Brisbane Music Festival.

Kim has also directed *Outburst* and *Wicked* for The Flying Fruit Fly Circus and has remounted Graeme Murphy's production of *Turandot* for Opera Australia and Opera New Zealand.

In 1998 Kim choreographed *Love for Love* for Sydney Theatre Company and, a Hahn Light Commercial, and is currently Artistic Director of the Flying Fruit Fly Circus. Kim created *The Gift* with Neill Gladwin which premiered in New York City. Also at the Flying Fruit Fly Circus Kim has worked on an Impact Regional Tour and most recently *Fusion* for the Sydney Olympics Arts Festival with the Shanghai Acrobatic School.



Leon Salom

Set Designer

Leon completed a Diploma of Performing Arts (Production and Design) majoring in design at the WA Academy of Performing Arts in 1995. After graduating, he was invited back to WAAPA to design set and costumes for *The Magic Flute* directed by John Milson.

Leon designed set and costumes for *Madame Butterfly - In Modd*, produced by the Melbourne Symphony Orchestra, the Melbourne Theatre Company, the Australian Ballet and the Victoria State Opera. This production was performed at the State Theatre of the Victorian Arts Centre and directed by Suzanne Chaundy. Other work includes set and costume design for *Into The Woods* for The Central Queensland Conservatorium of Music (directed by Kris Stewart) and set and costume design for *Thieving Boys/Like Stars In My Hands* for Playbox Theatre (directed by David Bell) which subsequently enjoyed a return season, toured to Belvoir Street Theatre and received a Green Room Award nomination for Best Design.

Leon's recent designs include set and costumes for a touring Jacobsen Group Production, *The Journey Girl* for Particular Productions (director Kris Stewart) at the Athenaeum Theatre, *The Dog's Play/A Few Rows Loose in the Top Paddock* (director David Bell) for Playbox Theatre, *Diving For Pearls* for the Melbourne Theatre Company, set and costumes for *Elegies for Angels*, *Punks and Raging Queens* for the Victorian AIDS Council and costume designs for *Aqua Nova* for the West Australian Ballet.

Leon was responsible for the adaptation of Dale Ferguson's original set design for The Production Company's *Call Me Madam* and *Gypsy* earlier this year. He then created the original design for *Gyps and Dolls*.



Hugh Colman

Costume Designer

Hugh is a graduate of Melbourne University (BA Hons Fine Arts and English Literature) trained as a designer with the Melbourne Theatre Company. He has been Resident Designer for that company as well as for the State Theatre Company of South Australia, but the major part of his career since 1970 has been as a freelance designer. With well over one hundred production designs of both sets and costumes to his credit, he has worked for most of the major theatre, dance and opera companies in Australia. These include The Australian Ballet, the Australian Ballet School, The Australian Dance Theatre, Opera Australia, the Victoria State Opera, the State Opera of South Australia, the Queensland Opera Company, Melbourne Theatre Company, Arena Theatre Company and the Tasmanian Theatre Company, as well as commercial companies such as the Elizabethan Theatre Trust and Harry M. Miller. He has designed overseas for the Hong Kong Ballet and for the Hong Kong Academy of Performing Arts, and his work has been seen in China, Japan and Great Britain.

Hugh has lectured at various institutions including RMIT and the VCA and for the latter he both designed and directed a production of *The Marriage of Figaro* in 1994. He designed both of the new full-length ballets for the Australian Ballet School, *The Snow Queen* and *The Red Shoes*, and restaged the designs for *The Red Shoes* for the Singapore Dance Theatre earlier this year. Recent work includes *Burnt Piano* for the Melbourne Theatre Company for whom he is also engaged the design the settings for *The Duchess of Malfi* in 2001.





Jamieson Lewis

Lighting Designer

As the Melbourne Theatre Company's resident Lighting Designer for 25 years, Jamie Lewis designed the lighting for over three hundred productions. Most recently, these have included *Company*, *Fred*, *Pride and Prejudice*, *The Resistible Rise of Arturo Ui*, *The Lover and the Collection*, *Born Yesterday*, *The Talented Mr Ripley* and *The Misanthrope*. Other MTC credits over recent years include *The Herbal Bed*, *Into the Woods*, *A Doll's House*, *Dealer's Choice*, *Closer*, *The Staughman*, *Hysteria* and a vast number of plays by David Williamson, Shaw and Shakespeare. He has also designed the lighting for all MTC touring productions including *A Little Night Music*, *Private Lives*, *Miss Bosnia*, *The Importance of Being Earnest*, *Così*, *Slylight*, *Sylvia*, *The Summer of the Seventeenth Doll*, *High Society* and *M. Butterfly*.

Lighting for special events includes the Regent Theatre re-opening concert in 1996 and the Arts 2000 Fundraiser at Crown. He has also conducted lighting masterclasses at the West Australian Academy of Performing Arts.

He designed over thirty opera productions including, for Victoria State Opera, *The Magic Flute*, *Pearl Fishers*, *Il Trovatore*, *Otello*, *Fidelio* and *Rigoletto*, for Opera Australia, *Eugene Onegin* and *The Countess*, for Lyric Opera of Queensland, *The Flying Dutchman* and *Eugene Onegin* and for State Opera of South Australia, *Countess Maritza* and *The Marriage of Figaro*. In New Zealand, Jamie has designed *La Traviata*, *Il Trovatore*, *Les Misérables* and *Amahl and the Night Visitors*.

Recent lighting designs include *She Loves Me* for The Production Company, *The Book Club* and The Chichester Festival Theatre production of *The Importance of Being Earnest* for International Concert Attractions.

Jamie is a recipient of the Green Room Award for Outstanding Technical Achievement in Australian Theatre.



Julian Spink

Sound Designer

Since incorporation in 1979, System Sound Pty Ltd has designed and engineered the sound for many quality musical, theatrical and contemporary events and productions.

Julian Spink has operated for performers such as John Farnham, Warren Zevon, Christopher Cross, and toured with bands including Crowded House (Australian and NZ tours) and The Little River Band (Australian, US and European tours).

Julian joined System Sound in 1993 as head of department and operator for shows such as *Les Misérables*, *Sunset Boulevard*, *West Side Story*, and *Five Guys Named Moe*. Julian supervised and assisted in sound design for the opening Sydney season of *The Boy from Oz*, the Melbourne 1999 New Year's Eve Spectacular, the 1998-2000 Australian/Asian tour of *Chicago*, and also on the recent Opening of the Sydney Olympics Arts Festival - *Mahler's 8th Symphony*.

System Sound's other credits include the Hong Kong Farewell Concert and the Official Handover Ceremony, as well as concerts throughout Australia, Asia and New Zealand with Kiri Te Kanawa, José Carreras, Plácido Domingo, Andrea Bocelli and productions including *Phantom of the Opera*, *Cats*, *Rent*, *Joseph and His Amazing Technicolour Dreamcoat*, *Starlight Express*, *Miss Saigon*, *Aspects of Love*, *The Sound of Music*, *Pan*, *The Puccini Spectacular*, *Aida*, and the arena tour of *Swan Lake*.



David Miller

Technical Director

Commencing his career as a stage manager with Melbourne Theatre Company in 1979, David spent the next 14 years as a stage manager, tour manager and production manager working throughout Australia for many of the state theatre companies, commercial producers and festivals. Included in these shows were *The Wizard of Oz*, *Jerry's Girls*, *The Rocky Horror Show*, *Are You Lonesome Tonight?*, *A Man For All Seasons*, *Who's Afraid of Virginia Woolf*, *The Hunting of the Snark*, several tours with Pam Ayres as well as numerous Melbourne Festivals.

Since 1994, David has worked as a Production Manager for Victoria State Opera and International Management Group on projects including *West Side Story*, *The Puccini Spectacular*, *My Fair Lady*, two tours with Shirley Bassey, the Werribee Park Festival, *Summer Magic with Dame Kiri Te Kanawa* and the recently completed seasons of the award winning musical *Chicago*.

Late last year, David formed his own production company, David's Company, specialising in theatre, concert and event management. With his new company, David has been Production Manager for *Jolson*, the Shaolin Monks tour, New Year's Eve Celebrations at The Point, the new production of *Buddy - The Buddy Holly Story* and all The Production Company presentations through 1999 and 2000.



Talent Passion Innovation



Formed in 1969 to accompany performances of opera and ballet in Melbourne, The State Orchestra of Victoria is the resident orchestra of the Victorian Arts Centre. The Orchestra performs for 360,000 people each year with Opera Australia and The Australian Ballet in the State Theatre, in addition to regular, national tours with both companies. In addition, the Orchestra regularly accompanies OzOpera on tours through regional Australia, taking opera to locations as remote as Broome in Western Australia. In 2000, the Orchestra will perform in a season with The Australian Ballet as part of the Olympics Festivities.

In February 2000 the Orchestra was honoured with a prestigious Green Room Award for Contribution to the Artistic Life of Melbourne.

In addition to its work in the pit, the Orchestra has a lively and expanding life in the concert arena. The ESSO Concert in the Sidney Myer Music Bowl has become one of Melbourne's summer highlights, attracting audiences of up to 25,000. The Orchestra regularly appears in the Melbourne International Festival of the Arts, with programs ranging from Shostakovich to Cole Porter, and in regional festivals such as the Port Fairy Arts Festival and Cobram's Peaches 'n' Cream Festival.

The State Orchestra of Victoria is achieving national and international recognition through its growing catalogue of fine recordings. The Orchestra's *Morning Melodies* Recording Series has received wide acclaim

from critics and the public. The series, released on the Arts Centre label, consists of four volumes: *Popular Classics*, *A Morning in Vienna*, *The Romance of the Violin* and *Broadway Classics*.

Available on the ABC Classics label are the acclaimed *Madame Butterfly* ballet music and the music from the popular ballet production *The Sentimental Blake* – both scores arranged and conducted by John Lanchbery. Also released during 1999 were Graham Koehn's evocative score from the Australian Ballet's production of *1914* and the spirited ballet music from Franz Lehar's *The Merry Widow*.

The music from The Australian Ballet's film *Don Quixote*, co-directed by Rudolf Nureyev and Robert Helpmann, was released in mid 1999. This CD holds particular significance for the Orchestra as it recorded the 1966 soundtrack after Nureyev commissioned a new arrangement and orchestration of the score from John Lanchbery for the making of the film. John Lanchbery conducted both the original soundtrack and the CD released in 1999.

These recordings are available from the Arts Centre Shop and fine music stores. The SOV also features in numerous opera and ballet videos on sale at ABC shops.



Marriner Theatres

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