



STATE OPERA
SOUTH AUSTRALIA

CARMEN

Georges Bizet

23 MARCH 2019
VICTORIA SQUARE,
TARNDANYANGGA





CARMEN

Georges Bizet



Conductor – Oliver von Dohnányi

Director – Stuart Maunder

Lighting Designer – Wes Hiscock

Costume Designer – Emma Brockliss

Chorus Master – Sharolyn Kimmorley

Repetiteur – Andrew Georg

Language Coach – Christine Rothauser

Fight Director – Ruth Fallon

Assistant Fight Director – Nino Pilla

Carmen - Helen Sherman

Don Jose - James Egglestone

Escamillo - Morgan Pearse

Micaela - Emma Pearson

Frasquita - Desiree Frahn

Mercedes - Bethany Hill

Morales/Dancairo - Samuel Dundas

Remendado - Adam Goodburn

Zuniga - Wade Kernot

STATE OPERA CHORUS

ADELAIDE SYMPHONY ORCHESTRA

Duration: 190 Minutes including interval.

DIRECTOR'S NOTE

Carmen is possibly the most famous opera of all time probably because it contains more hits per square metre than any other opera.

Geoges 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 in the press for its flagrant immorality. The power of the music and the drama, however, created an equally vocal faction in favour of the work. And everywhere away from Paris it was a success: Wagner, Brahms, Tchaikovsky and even two unlikely Germans: Otto von Bismark, the man who united the German states, and the great philosopher Friedrich Nietzsche all extolled the brilliance of the work. Nietzsche, indeed praised the opera, 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; the great Wagner declared, 'At last. Someone with new ideas'; Tchaikovsky was in awe at the premiere and later wrote;

'I am convinced that ten years hence *Carmen* will be the most popular opera in the world'.

The score of *Carmen* contains so many instantly recognizable melodies that it can be easy to overlook how well constructed it is. The orchestra brings to life a wide palette of sound, and Bizet is now renowned as a master orchestrator. The major solo arias are not only arresting melodies but all follow the dramatic purpose: the tenor's wrenching

Flower Song in Act II, and Micaëla's soaring Act III aria and most notably the baritone's famous Toréador Song.

Carmen herself has no actual aria but rather several solos in the form of songs—that is, moments in which the character is actually supposed to be singing within the context of the drama. Every time she sings a major solo, it's a performance within the performance. She is sort of the Sally Bowles of the opera.

This is music theatre charged with an unprecedented realism that makes the two principal figures, Carmen and Don José, as vivid as flesh and blood, destroyed by their appetites and their weaknesses.

But even though it's full of colorful characters, *Carmen* is really about just two people. Carmen and José. Carmen, as even she herself knows, is doomed from the start, she does not change from beginning to end. She is entirely free.

And we see Carmen totally from Don Jose's perspective, so in a strange way we are all turned into Carmen's lovers. It is his disintegration that forms the core of the opera.

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.

STUART MAUNDER AM

Artistic Director

SYNOPSIS

ACT ONE

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

ACT TWO

Lillas Pastia's Tavern – Don José has just finished a prison sentence for his part in Carmen's escape. Escamillo, the celebrated toreador and his group of supporters pass by. Carmen and Escamillo are attracted to one another. A band of smugglers arrive, and ask the gypsy girls to join them in their next escapade. Carmen refuses to go, since she is waiting for Don José. He finally arrives, but shortly after their reunion is recalled to the barracks. Carmen accuses him angrily of being more dedicated to duty than to love. Don José protests his devotion, but Carmen demands that he desert and follow her. Zuniga, Don José's officer, enters, looking for Carmen. A fight erupts between the two men. The smugglers return and break up the duel. After this act of mutiny, Don José has no choice but to join up with Carmen and the smugglers.

Interval

ACT THREE

Smugglers' Hideout – Don José is still infatuated with Carmen, but is brooding over the honourable life he has sacrificed for her. Carmen has lost interest in Don José and the emotional commitment he demands. She suggests he return to his mother. Carmen then foresees her death in the cards. The smugglers are moving on and leave Don José to guard their retreat. Micaëla arrives, wanting 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 is brought forward, imploring Don José to return home to his dying mother. He eventually agrees, warning Carmen that they will meet again.

ACT FOUR

Seville – Escamillo and Carmen arrive at the bullfight. Carmen's friends warn her that Don José is lurking in the crowd, but she is not intimidated. Don José confronts Carmen outside the ring and desperately begs her to begin a new life with him. The more piteously he pleads, the more determined Carmen becomes. A Chant goes up for Escamillo inside the ring, but Don José blocks Carmen's way. Carmen contemptuously takes Don José's ring from her finger and throws it to the ground. Don José reacts.

CREATIVES

Conductor

OLIVER VON DOHNÁNYI



Oliver von Dohnanyi studied conducting with Václav Neumann at the Academy of Musical Arts in Prague, and later with Otmar Suitner at the Hochschule für Musik in Vienna. In 1979, he made his debut with the Bratislava Radio Symphony Orchestra. Throughout the 1980s, he was closely associated with that orchestra, as well as with the Slovak Philharmonic Orchestra and the chamber group Canticorum Iubilo.

He subsequently turned his attention to opera. From 1986 to 1989, he was chief conductor of the Slovak National Opera and in 1993, was appointed music director of the National Theatre in Prague. He has conducted at the English National Opera and the Salzburg Festival, and has appeared with the English Chamber Orchestra. Dohnanyi's discography includes works by Rubinstein, Liszt, and Smetana.

Director

STUART MAUNDER



Stuart is Artistic Director of State Opera South Australia.

For the last thirty years Stuart has been directing musical theatre and opera in Australia. He joined The Australian Opera as Stage Manager in 1978, becoming a Resident Director in 1981. In 1992 he joined The Royal Opera (UK) as a Staff Director.

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

Recent productions include *Cunning Little Vixen*, *Into the Woods*, *Sunday in the Park with George* and *Sweeney Todd* (Victorian Opera), *Tosca*, *Rigoletto*, *La Boheme* (West Australian Opera) and *Candide* and *The Mikado* (New Zealand Opera).

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

Lighting Designer
WES HISCOCK



Wesley made the decision to move to Australia in 2012. He was offered Senior Lighting Supervisor at Opera Australia, based in Sydney. Prior to coming to Australia, Wesley ran his own business, Motionlighting, for 13 years in the UK.

During his career, Wesley has worked on many projects in the event industry from conference to product launches. His most accomplished design was lighting Coventry City Centre in the UK for the Millennium. Other credits include the re-lighting of 'Barber of Seville' for Opera North & more recently the re-lighting of *La Boheme* at Sydney Opera House, *Onegin* in Melbourne and *Faust* at the Adelaide Festival theatre & His Majesties Theatre in Perth. Wesley lit Opera in the Domain from 2013 –2016 before moving to Adelaide. Since the move to Novatech Creative Event Technology, Wesley now manages and lights many events, including Womadelaide for the past 3 years.

This is Wesley's 3rd Lighting Design for SOSA.

Costume Designer
EMMA BROCKLISS



Emma has over a decade of experience working in theatre as a costume maker, wardrobe supervisor and most recently as a costume designer.

Emma graduated from Adelaide College of the Arts in 2008 with an Advance Diploma in Costume for Performance. Since then she has made significant contributions within the wardrobe departments of many local theatre companies such as, State Theatre Company of South Australia, Brink Productions and Slingsby Theatre.

Emma has also toured nationally and internationally with the musical, *Wicked* Australia, and is currently in the final semester of a Bachelor of Visual Arts at the University of South Australia.

Most recently, Emma has joined the team at State Opera, helping to bring *The Merry Widow* and *Dido and Aeneas* to stage as wardrobe supervisor. *Carmen* represents Emma's first foray into design.



Chorus Master

SHAROLYN KIMMORLEY



After studying at the Sydney Conservatorium of Music, Sharolyn Kimmorley joined the Music Staff of The Australian Opera and has assisted in the preparation of a vast range of works with many distinguished singers and conductors. In 1985 she became Principal Répétiteur for The Australian Opera and in 1987 was appointed Head of Music Staff. From 1994 to 1999 she was the company's Artistic Administrator, following which she was Opera Australia's Director of Music Administration until June 2003.

Sharolyn Kimmorley is regarded as one of Australia's finest vocal coaches and accompanists. She has recorded for the ABC Classics, taken part in Chamber Music Concerts, and accompanied some of the world's most distinguished recitalists.

In January 2009 Sharolyn became a member of the Order of Australia in recognition of her work as an accompanist and the nurturing and mentoring of emerging artists. In 2017 Sharolyn was the recipient of the MOST Achievement Award in recognition of her long and distinguished career.

Sharolyn is currently Artistic Manager and Scholar Advisor for the Dame Nellie Melba Opera Trust, Artistic Director of The Opera Club (Christchurch) and Guest Vocal Coach at the Tiroler Festspieler in Erl, Austria.

Principal Répétiteur

ANDREW GEORG



Andrew Georg is a versatile South Australian musician whose career encompasses opera, church music, choral music, and accompanying.

Since 2010 Andrew has been a répétiteur for the State Opera of South Australia, where he has worked on a diverse range of operas, including several Australian and world premieres. He has also worked with Co-Opera and the Adelaide Festival on operatic productions.

Andrew initially undertook a Répétiteur Mentorship with State Opera through an Accompanists' Guild of SA initiative, and later was an Emerging Artist in the James & Diana Ramsay Foundation Opera Program. Andrew has twice attended the Lisa Gasteen National Opera School on scholarship.

After completing studies at the Elder Conservatorium, Andrew was an Organ Scholar at St Peter's Cathedral and Pilgrim Church. In 2013 Andrew took up the position of Organist and Choir Director at Christ Church North Adelaide.

In 2014 Andrew won the Geoffrey Parsons' Award for accompanying, Australia's most prestigious award for the collaborative pianist



Language Coach

CHRISTINE ROTHAUER



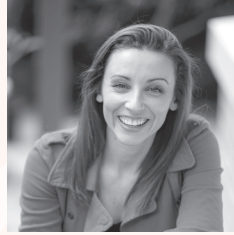
Christine Rothauer studied in Paris at the Sorbonne for a double degree for a Master in French classical literature and a Master in Visual Arts. She then worked in the USA for seven years and moved to Australia where she studied German and Italian while doing a PHD in musicology by correspondence at the Sorbonne.

Christine started working with State Opera when the company, under Bill Gillespie, started to produce operas in foreign languages in 1990. Christine is a devoted Wagnerian and as such was representing Australia at the International Wagner conferences. She was part of the 1998, 2004 Ring Cycles and Parsifal where she curated 15 exhibitions and two music symposia. Christine was on the Ring Board Corporation where she was chair of the special events. She has been on and off the State Opera of South Australia's board for 18 years.

Christine was Honorary Consul of France in SA and is a member of the orders of Légion d'honneur, Mérite and Academic palms for services to the arts.

Fight Director

RUTH FALLON



Ruth is a Martial Arts Stunt Krew MASK graduate and has also achieved her Martial Arts Instructorship with Sifu Nino Pilla and with his two teachers, Guro Dan Inosanto and Ajarn Surachai Sirisute, in the Arts of (Bruce Lee's) Jun Fan/Gung Fu-Jeet Kune Do, Filipino Martial Arts, Kali/Escrima/Arnis/Silat (Empty Hand & Weaponry) and Muay Thai/Thai Boxing.

Along with working as an actor on *The Fairies* seasons 1-3 and Feature film *Going for Gold*, Ruth has worked consistently with Actors to train them in Martial Arts/ Stage Combat, and Martial Artists the craft of Acting. Her Action/Fight Choreography for The State Theatre Company of South Australia includes *Hamlet, Vale, Macbeth, Switzerland, Creditors, Sense and Sensibility* and *The Gods of Strangers*. For State Opera South Australia she worked on *Hamlet*, as well as choreographing and teaching for Holden Street Theatres, The Adelaide Duende Collective, Urban Myth Theatre of Youth, Flinders University Drama Centre, Film & TV International, Mercedes College, Angela Heesom Casting and Westminster School. In recent years Ruth has put her two arts together in roles with *The Rackaracka, Wastelander Panda, Prank Patrol* and the Netflix Series, *Real Rob Season 2*. Ruth is a regular Instructor at The Nino Pilla International Academy of Martial Arts.

CAST

Carmen

HELEN SHERMAN



Helen Sherman has established herself as a much-sought-after artist in the United Kingdom and Australia. Helen has represented Australia at BBC Cardiff Singer of the World and the Francisco Viñas International Singing Competition, Barcelona. She is a Helpmann Award nominee, Wigmore Hall Song Prize awardee, Samling Scholar, Associate Artist for Classical Opera and YCAT alumnus.

Recent engagements include Dorabella (*Così fan Tutte*) Teatru Manoel, Malta, Cesare (Giulio Cesare) Bury Court Opera, Christina (I Pazzi per Progetto) Festspiele Zurich, Poppea (L'incoronazione di Poppea) Pinchgut Opera, Octavian (Der Rosenkavalier), Dorabella (*Così fan Tutte*) and Cherubino (*Le Nozze Di Figaro*) Opera North, Donna Elvira (Don Giovanni) and Sesto (*La Clemenza di Tito*) Classical Opera. Recordings include 'Mozart in London' Signum Records, 'L'incoronazione di Poppea' and 'Bajazet' Pinchgut Live.

Concert appearances have included performances at Wigmore Hall, Cadogan Hall, Royal Albert Hall and The Sydney Opera House. Helen has featured on ABC Classic FM, BBC Radio 4, Radio 3 and Mozart's London Odyssey for BBC 4.

Don Jose

JAMES EGGLESTONE



Dual Helpmann Award-winning James Egglestone is one of Australia's finest tenors.

Roles for State Opera of South Australia have included Laurie in *Little Women*, Ishmael in *Moby-Dick* and Nadir in *The Pearl Fishers*; for West Australian Opera—Nadir, Almaviva, Ismaele in *Nabucco* and Pluto in *Orpheus in the Underworld*; for Victorian Opera - Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte* and Peter Quint in *The Turn of the Screw*. For the Belcanto Festival in The Netherlands, he performed Elvino in *La sonnambula* and Don Carissimo in *La Dirindina*.

Most recently, James has sung Pinkerton in *Madama Butterfly*, Lensky in *Eugene Onegin*, Cassio in *Otello* and Lysander for Opera Australia and Rodolfo (*La bohème*) for State Opera of South Australia.

His performance as Edrisi (Krol Roger) for OA and won the Green Room Award for Best Male Performance in a Supporting Role.

Escamillo

MORGAN PEARSE



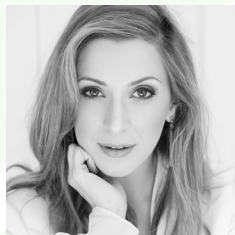
London-based Australian baritone Morgan Pearse is making his mark in both hemispheres. He completed the renowned Houston Grand Opera studio programme in 2014/15 and made his professional début with English National Opera in 2015/16 singing Figaro in *The Barber of Seville*.

Recent and future engagements include performances of the title role in the Verbier Festival Academy production of *Don Giovanni*, Valens in Theodora in the Karlsruhe Händelfestspiele, the title role in *Le nozze di Figaro* and Papageno in *Die Zauberflöte* for the Badisches Staatstheater, covering the title role in *Billy Budd* for the Bolshoi Theatre, Sid in *Albert Herring* for the Buxton Festival, Nero in Kaiser's *Octavia* for the Innsbruck Festival of Early Music, as well as making his New Zealand Opera debut as Belcore in *The Elixir of Love* where he will return in 2019 for *Barbiere*. He's recently returned from performing in Russia with Moscow Philharmonic and Musica Viva orchestras, *Don Giovanni* with the Auckland Philharmonic, *Messiah* with West Australian, Adelaide and Tasmanian Symphony Orchestras and Mozart with the Netherlands Radio Philharmonic and Royal Philharmonic Orchestra.

Morgan has won a number of prestigious competitions including the Cesti Competition in 2016, the prestigious Lies Askonas prize in 2014 and the Royal Overseas League's Music Competition in 2013.

Micaela

EMMA PEARSON



During her 9-year engagement as principal soprano at the Hessisches Staats theater in Germany, Emma Pearson also performed at the Semperoper Dresden, National theater Mannheim, Theater St. Gallen, Saarländisches Staatstheater Saarbrücken and the Ludwigsburger Schlossfestspiele.

Emma regularly appears with Opera Australia, West Australian Opera, Opera Queensland, New Zealand Opera and Pinchgut Opera, in repertoire including title roles in *Lucia di Lammermoor* and *The Cunning Little Vixen*, Gilda (Rigoletto), Violetta (La Traviata), Micaela (Carmen), Sophie (Der Rosenkavalier), Donna Elvira (Don Giovanni) and Susanna (The Marriage of Figaro).

In concert she has appeared with the West Australian and Tasmanian Symphony Orchestras, Sydney Philharmonia Choirs, Minnesota Orchestra, Slovak Philharmonic in Bratislava, Orquesta de Valencia and at UKARIA 24.

Frasquita

DESIREE FRAHN



Desiree Frahn is a South Australian soprano. She is a graduate of the Elder Conservatorium and a former James and Diana Ramsey Foundation Young Artist.

For State Opera she has appeared as Valencienne (*The Merry Widow*), Leila (*The Pearl Fishers*), Lauretta (*Gianni Schicchi*), Rose Pickles (*Cloudstreet!* -World Premiere), Pamina (*Magic Flute*), Rosalinde (*Die Fledermaus*), Bastienne (*Bastien und Bastienne*), and Kate Pinkerton (*Madama Butterfly*).

In 2018 she performed in the Australian premiere of Jake Heggie's *To Hell and Back* for Gertrude Opera.

In 2019 she stars as the Vixen in State Opera's production of Janacek's *Cunning Little Vixen*.

Mercedes

BETHANY HILL



Bethany Hill is an Adelaide based musician and performer. Her work as a versatile operatic soprano has been critically acclaimed as “strong and perfect vocals...a treat for the senses” by the Advertiser, “a stand out” and “vivacious” by The Sydney Morning Herald, and “powerful-yet-sensitive” by Cut Common.

Bethany has performed with State Opera South Australia, Co-Opera, Gertrude Opera (VIC), Various People Inc., Mopoke Theatre, and the award-winning Adelaide Chamber Singers and Song Company.

Performing regularly in the Adelaide Festival and Fringe, She has appeared in Barrie Kosky's Helpmann Award-winning production of Handel's *Saul* and Patch Theatre's *Can You Hear Colour?* in 2018.

In 2019 she appears in *Carmen*, *The Mikado* and *Madama Butterfly* for State Opera.



Morales/Dancairo

SAMUEL DUNDAS



A graduate of the Melba Conservatorium of Music Melbourne, Samuel Dundas made his opera debut with Opera Queensland, before joining Victorian Opera's Artist Development program and subsequently Opera Australia's Moffatt Oxenbould Young Artist program.

Samuel has since performed leading roles with Opera Australia, West Australian Opera, New Zealand Opera and Lost and Found Opera.

In concert, he has sung with the Adelaide, Melbourne, Tasmanian, West Australian and Sydney Symphony Orchestras, Australian Youth Orchestra, Sydney Philharmonia Choirs and Auckland Philharmonia.

Samuel was the recipient of the 2013 Lady Fairfax New York Scholarship and the inaugural Dame Heather Begg Award in 2014.

Remendado

ADAM GOODBURN



Adam completed his Bachelor of Music degree for vocal performance at The Elder Conservatorium, Adelaide University in 2003. Adam's performing highlights have been performing the role of Nanki Poo (*The Mikado*) for Opera Australia; Goro (*Madame Butterfly*), Pang (*Turandot*), Don Basilio (*The Marriage of Figaro*), the comic roles Nathanael/ Cochenille/Pittichinaccio/Franz (*The Tales of Hoffmann*), Orpheus (*Orpheus in the Underworld*) for State Opera of South Australia and Giorgio (*Ode to Nonsense*) for Slingsby.

In 2007 Adam performed the role of Mahatma Gandhi in Philip Glass's opera *Satyagraha* (State Opera/Adelaide Vocal Project and Leigh Warren & Dancers). The role earned him a Helpmann Award nomination for best male performer in an opera. Adam has recently appeared as The Phantom in *The Phantom of the Opera* (The Gilbert and Sullivan Society of South Australia) and Raoul St Bricioche in *The Merry Widow* (The State Opera of South Australia).

Adam is the co-founder of SINGular Productions and produced *I Love You, You're Perfect, Now Change*; *Elegies: A Song Cycle*; *Different Fields* and "It's a dad thing: *The Musical*" and is currently developing two new Australian operas with State Opera of South Australia titled, 'Innocence' and a new chamber opera.



Zuniga

WADE KERNOT



Principal artist at Theater St Gallen, Switzerland, from 2010-2015, Wade Kernot's repertoire includes the Forester (The Cunning Little Vixen), Osmin (Die Entführung aus dem Serail), Zuniga (Carmen), Père Laurent (Roméo et Juliette), Wotan (Siegfried), Truffaldino (Ariadne auf Naxos), Commendatore (Don Giovanni), Méphistophélès (La Damnation de Faust), Sarastro and Sprecher, (Die Zauberflöte), Frank (Die Fledermaus), and Comtedes Grioux, (Manon).

In recent seasons Wade has performed with New Zealand Opera, West Australian Opera, Opera Queensland, Napier Civic Choir, Hessisches Staatstheater Wiesbaden, Germany and Opera de Lyon.

This year, Wade's engagements include his debut with Pinchgut Opera in *Il Ritorno d'Ulisse* (Monteverdi), and Verdi *Requiem*, and Beethoven's *9th Symphony* in New Zealand.



SKETCHES OF SPAIN

Bizet's *Carmen* is one of the most popular operas of all time. According to Operabase.com, the reference for opera performances worldwide, in the 2017/18 season, *Carmen* notched up an astonishing 705 performances across 165 productions. This, for an opera that was very poorly received at its premiere in 1875, leaving poor Bizet believing that the work had been a failure. He died of a heart attack on June 1st, the morning after the 32nd performance of his masterpiece. It's one of the great tragedies of music that Georges Bizet did not live to see *Carmen*'s star rise, as it has continued to do until the present day.

So, why is *Carmen* so popular and what is the reason for its enduring success? Well, the story is inherently dramatic, with a powerful central character and a scenario which is a gift to an opera composer. We have an exotic setting; Seville, with its medieval ramparts, market squares, factories and military barracks and, in contrast, the mountainous countryside outside the city walls, haven to smugglers, bandits and ne're-do-wells. Carmen's fate is laid out in the tarot cards she deals. She lives as a free spirit and dies in broad daylight, murdered by her jealous lover Don José, outside the stadium where a bullfight is taking place.

Carmen is a big canvas that teems with the hustle and bustle of humanity. The threat of danger ever present, which creates an atmosphere on stage that is tense and unpredictable. Much of the story plays out on this knife-edge and, even in the more overtly romantic moments of the work,

there is an intensity which threatens to boil over at any second. Whilst this makes for an exciting evening at the theatre, it does not ultimately account for the spectacular success of this opera and it's enduring appeal.

I think *Carmen* stands the test of time because it prefigures the musical theatre of the 20th century, paving the way for shows such as *West Side Story* and *Sweeney Todd*. Indeed, Stephen Sondheim, who had a large hand in both these works and is not a fan of opera, makes an exception with *Carmen*:

'*Carmen* is my idea of an ideal opera...I like that twilight zone between what we call musicals and what we call opera...The great thing about *Carmen* is the sense of song form, allied to the feeling of an endlessly flowing song texture, even though it's full of numbers. How could Bizet master the form that way and also give you 13 of the best songs you ever heard in your life?'

Of course, *Carmen* has played on Broadway, in the adaption by Oscar Hammerstein *Carmen Jones*(1943). Hammerstein transposes the action from Seville to North Carolina during World War II. *Carmen Jones* works in a parachute factory, Don José becomes the dashing Corporal Joe and the matador Escamillo becomes the heavyweight boxer, Husky Miller. Although the musical version is not widely performed today, the film, starring Dorothy Dandridge and Harry Belafonte, which screened in 1954, is something of a classic and Bizet's music works brilliantly in this context.

It's not just the 'songs' in *Carmen* that point towards the musical theatre. In the original version, there is also spoken dialogue as opposed to sung dialogue or recitative, so you really get a sense that when the singing begins, it is because words alone are not enough. And the music stays with you, because the tunes Bizet gives to his principal characters are so clear and well defined. This is no doubt why the two most famous melodies from *Carmen*, the *Habanera* and the *Toréador* Song, have appeared so frequently in television commercials and advertising.

Bizet never travelled to Spain so he had to rely on his imagination and printed anthologies of traditional Spanish folksongs as potential source material for his opera. There are no guitars in the orchestra (although they suggested by the pizzicato strings) and there is no attempt to imitate the highly ornamented improvisations or the raw passion of Flamenco singing, which would have been inappropriate, given the operatic conventions of the day. Bizet assimilates some of the traditional dance rhythms such as the seguidilla, polo and pasodoble and captures something of the melodic and harmonic inflections of Andalusian music and yet, for all its Spanish veneer, *Carmen* is essentially the product of a French Romantic sensibility. In other words, his audience was Parisian and he wrote for them. As Noel Coward quipped: 'I think we must face the fact that *Carmen* by Bizet is no more Spanish than the Champs-Élysées.'

It may come as a surprise to learn that the most famous piece of music in *Carmen*, the 'Habanera', is in fact not by Bizet at all. This aria, (or song), was the most crucial one for the composer and his lyricists to get right.

It appears in Act One and it's the first time we as an audience get to meet Carmen and hear her sing.

Bizet originally composed an entirely different piece for the entrance of his heroine, *L'amour est enfant de bohème* (Love is the Child of a Gypsy). This is an aria that would not have sounded out of place in an operetta by Offenbach or Gounod's *Faust*. It's a finepiece of music, but there is nothing remotely Spanish about it and it doesn't work in terms of establishing Carmen's strength and independence.

After a number of rewrites, Bizet adapted a habanera by the Basque composer, Sebastián Iradier (1809–1865) called *El Arreglito*, set to reworked lyrics from the original aria. Bizet apparently had no idea he had stolen the music and subsequently added an acknowledgement of the source as a footnote in the score; "Imitated from a Spanish song. Property of the editors of Le Ménestrel."

This is the Habanera we know and love, one of the most famous and instantly recognised pieces in all music. It completely captures the spirit of Carmen's character and, fortunately for Bizet, the copyright laws in 1875 were more lenient than they are today.

ASSOCIATE PROFESSOR RICHARD CHEW

Director, Arts Academy & The Gippsland Centre for Art and Design.

Federation University, Australia.

You can hear soprano Angela Gheorghiu's recording of the first version of Carmen's aria here: <https://www.youtube.com/watch?v=Br-sLvSvqQ>

STATE OPERA CHORUS

Dione Baker, Alexandra Bollard, Meran Bow, Eleanor Brasted, Marie (Charlotte) Campbell, Catherine Campbell, David Cox, Victoria Coxhill, Peter Deane, Tom DuBois, Christian Evans, Susan Ferguson, Jared Frost, Daniel Goodburn, Michelle Grootenboer, Monica Hanusiak-Klavins, Norbert Hohl, Erin Holmes, Macintyre Howie-Reeves, Greg John, Deborah Johnson, Victoria Kakoulis, Reece Keane, Charlotte Kelso, Rod Kirk, Iwona Koprowska, Nic Lock, Katrina Mackenzie, Elizabeth McCall, Callum McGing, James Moffatt, James Nicholson, Mark Oates, Martin Penhale, David Perry, Amelie Peters, Barbara Rennison, Alex Roose, Joshua Rowe, Danielle Ruggiero-Prior, Vanessa Shirley, Lynne Smythe, Jenn Tranter, Andrew Turner, David Visentin, Chris Webb, Brooke Window, Kim Worley.

ADELAIDE SYMPHONY ORCHESTRA

VIOLINS

Natsuko Yoshimoto** (Concertmaster)
Cameron Hill**
(Associate Concertmaster)
Alexis Milton* (Acting Principal 1st Violin)
Michael Milton** (Principal 2nd Violin)
Julia Brittain ~ (Acting Associate Principal
2nd Violin)
Janet Anderson
Ann Axelby
Helen Ayers
Minas Berberyan
Gillian Braithwaite
Hilary Bruer
Elizabeth Collins
Jane Collins
Judith Coombe
Alison Heike
Danielle Jaquillard
Jennifer Newman
Emma Perkins
Alexander Permezal
Kemeru Spurr

VIOLAS

Caleb Wright**
Michael Robertson~(Acting Associate)
Martin Butler
Linda Garrett
Anna Hansen
Cecily Satchell
Heidi von Bernewitz

CELLOS

Simon Cobcroft**
Sarah Denbigh~(Acting Associate)
Christopher Handley
Sherrilyn Handley
David Sharp
Cameron Waters

DOUBLE BASSES

David Schilling**
Harley Gray~(Acting Associate)
Jacky Chang
David Phillips
Belinda Kendall-Smith



ADELAIDE SYMPHONY ORCHESTRA (CONT.)

FLUTES

Geoffrey Collins**
Sabine Daniels

PICCOLO

Sabine Daniels*

OBOES

Rachel Bullen** (Guest Principal)
Peter Duggan

COR ANGLAIS

Peter Duggan*

CLARINETS

Mitchell Berick** (Acting Principal)
Darren Skelton

BASSOONS

Mark Gaydon**
Jackie Newcomb

HORNS

Adrian Uren**
Emma Gegan
Philip Paine
Timothy Skelly

TRUMPETS

Martin Phillipson** (Acting Principal)
Gregory Frick

TROMBONES

Colin Prichard**
Ian Denbigh

BASS TROMBONE

Howard Parkinson*

TIMPANI

Andrew Penrose* (Acting Principal)

PERCUSSION

Steven Peterka**
Samuel Butler
Amanda Grigg

HARP

Suzanne Handel*

** denotes Section Principal

~ denotes Associate Principal

* denotes Principal Player



PRODUCTION CREDITS

Producer – Alexandra Hirst

Site Manager – Mark Pennington

Production Manager – Ben Flett

Stage Manager – Jess Nash

Assistant Stage Manager – Ashley Ng

Assistant Stage Manager – Nadia Bobaly

Assistant Stage Manager – Ashley Lord

Head Mechanist – Ben Brooks

Mechanist – Mark Fisher

Mechanist – Danny Persse

Head of Wardrobe – Emma Brockliss

Wardrobe Assistant/Dresser – Ashleigh Thomas

Wardrobe Assistant/Maintenance – Denise Strawhan

Dressers – Jana Davies, Kent Green, David Adams,

Dina Giaccio, Sue Nicola, Nick de Rohan

Head of Hair & Make Up – Sue Taylor

Hair & Make Up – Jen Rossiter

Hair & Make Up – Cheryl La Scala

Surtitles – Elizabeth Holbert

Surtitles – Emma Robinson

Program Design - tifimage DESIGN

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Dr Rodney Crewther
Andrew & Sibby Sutherland
Dr Christine Rothauser
Dr Jane Lomax-Smith
Galina Podgoretsky
John Irving

\$15,000 AND ABOVE

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Dr Rodney Crewther
Andrew & Sibby Sutherland
Dr Christine Rothauser
Dr Jane Lomax-Smith
Galina Podgoretsky
John Irving
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Jeremy Clark
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Lorraine Drogemuller
RJ, LL & SJ Greenslade
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Linnett & David Turner

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Martin Borg
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Stephanie Thomson
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Mrs E M Bleby
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Bruno Krumins AM
Christina Palfelt
Dr & Mrs HA Handley
Dr Kathy Tiller
J A Langford
Joy Bishop
Richard McGarvey
Anonymous x 5

\$1 AND ABOVE

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Anthony Burt
Barbara Bond
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Frances Anderson
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S Stuart
Lindsay Doherty
Margaret Taylor
Anonymous x 7

WINTER SCHOOL

State Opera South Australia is pleased to announce our Winter School is now accepting applications.

The inaugural State Opera Winter School is open to senior secondary and tertiary students who have a passion for singing and acting on stage. We are seeking applications from singers with a classical or musical theatre background.

Running in Adelaide over two weeks from Monday 24 June to Saturday 6 July 2019, the school provides tuition in stagecraft, ensemble, audition technique, professional presentation and stage make-up alongside rehearsals for State Opera's production of the Australian opera *Boojum!* at Dunstan Playhouse. Winter School participants will perform in the opera, and minor roles are available.

Through coaching and classes by industry professionals, Winter School graduates will emerge from the program having learned from, and been mentored by, working artists at the top of their profession.

A limited number of merit-based scholarships and bursaries for students who are seeking financial support are available.

For queries or more information about eligibility, please email Youth and Education Coordinator Libby Parker lparker@stateopera.com.au

To apply visit <https://stateopera.com.au/winter-school/>

APPLICATIONS CLOSE ON FRIDAY 29 MARCH.

STATE OPERA

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Imelda Alexopoulos
Elizabeth Olsson
Christine Rothauser
Brenda Wilson
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Peter Michell

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Production Manager – Ben Flett
Stage Manager – Jess Nash
Youth and Education Coordinator – Libby Parker
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Marketing Coordinator – Jennifer Brunton
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Helpmann Director Fellowship 2019 – Clara Solly-Slade

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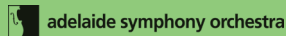


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