



MADLINE LEE



HADDOCK/CAMPBELL

4-5 OCTOBER

State Opera Studio



STATE OPERA
SOUTH AUSTRALIA



Image supplied by John Haddock

CREATIVE TEAM

Composer	John Haddock
Libretto	John Haddock with Michael Campbell
Conductor	Warwick Stengårds
Director	Douglas McNicol
Assistant Director	Clara Solly-Slade
Designer	Candice MacAllister
Lighting Designer	Nigel Levings

CAST

The Major	Warwick Fyfe
The Boy	Robert Macfarlane
Lieutenant	Nicholas Cannon
Pat	Eddie Muliaumaseali'i
Ben	Pelham Andrews
First Officer	Thomas Millhouse
Second Officer	Joshua Rowe
Third Officer	Robert England

MUSIC

Piano	Michael Ierace
Piano	John Haddock

PRODUCTION CREDITS

Production Manager	Ben Flett
Stage Manager	Jess Nash
Production Assistant	Paulo Castro
Production Assistant	Darian Tregenza
Wardrobe Supervisor	Emma Brockliss
Armourer	John Coory

Director's Note

Visiting 'Madeline Lee' from a director's perspective expands an inarticulate sensorial vocabulary through her variety of experiential dimensions.

As the Lieutenant 'I made the team' in a 'boys own' adventure, enjoying harmony, tone and rhythmic melody inside the dissonance of individuals. United as fellows seeking liberty in war, camaraderie dissolved personality flaws and irritations. We touched our infant like ego's which when marooned, enveloped all and inflated to a size beyond the cosmos.

'Madeline' is bigger than self. From isolation of the soul, hope, terror, oppression, repression, guilt, resentment and finally, relief or resurrection, do we empathise with the traumatised? What, who and how do we forgive? Can we? Need we? Am I allowed to be?

Some may find satisfaction in the cerebral journey alone. The ensembles are as rich as any in opera yet approachable to all who allow themselves the possibility.

No lectures...just enquiry.

DOUGLAS MCNICOL

Director

Conductor's Note

For the third and final work in this year's 'Lost Operas of Oz' series we contrast styles yet again with the wonderfully evocative and powerful *Madeline Lee* by John Haddock.

The score contains the following remarks about its development: "The opera was written over a ten year period from 1990. The work was awarded an Australian Arts Council development grant in 1999 which, in conjunction with support from the Department of Performance Studies at the University of Sydney, enabled it to be workshopped and developed to its present form. An excerpt from the work was presented at the Sydney Opera House in 2001 by Opera Australia in a concert celebrating the centenary of Australian Federation.

Madeline Lee was eventually premiered by Opera Australia as part of its Sydney Winter Season at the Sydney Opera House on the evening of October 8th, 2004."

It is pertinent that we present this production almost 15 years to the day after the premiere. Led by Warwick Fyfe, we have engaged a strong cast to perform the surging, lyrical, at times dramatic vocal lines.

I note with interest that the score is dedicated to the late Robert Rosen who was the conducting guru in Melbourne when John Haddock and I both studied at the Victorian College of the Arts. He too, was a lover of passionate vocal expression and sweeping melodies!

WARWICK STENGÅRDS

Conductor

Synopsis

A B24 Flying Fortress lies crashed in the desert of North Africa. Under the wing of the plane, its crew – the Lieutenant, the Boy, Pat and Ben, play baseball games. They daydream and tell stories of home, stories of their sweethearts and stories of their childhoods. They speak of the captain who commended them to stay with the plane and who they believe will come and rescue them.

Trucks appear in the distance. The vehicles are those of a search and rescue party led by a Major with three other US officers. It is 1962 and the B24 has been lost in the desert for 20 years. The Major examines the wreckage. Scraping the dirt from the hull he finds underneath the sand the name of the plane – MADELINE LEE. He is shocked. It is a plane he remembers from WWII. He believed it had been shot down over the Mediterranean in 1943 and its crew rescued. His officers give him a preliminary report and he sends them back inside the plane to examine the wreckage as he goes back to the trucks to radio base for further information.

The crew reappears. The Boy, daydreaming again, suggests that the Major is the long awaited Captain. A fight develops as they disagree about what to do. The Major returns and immediately they recognize that he is the Captain, but the Major seems not to see them or hear them.

The first officer returns to question the Major about the Madeline Lee. The Major maintains that it was the shot down over the Mediterranean in 1943, the crew had bailed out and that the stricken craft had flown on by a quirk of fate. The officer challenges

the Major's memory and concludes that there was something about the Madeline Lee that involved the Major. At this point the other officers of the search and rescue squad find a baseball bat and glove on the sand. These items were the property of the crew and they were taken on every mission for good luck. As he examines the relics the Major is forced to confront a memory he has hidden for twenty years.

He was the Captain of the bomber. The plane had been badly damaged and some of the crew killed. The young turret gunner was wounded and was caught in his harness in the upper turret gun mount. His cries of pain echo throughout the bomber as it faces more and more strikes by the Luftwaffe. As the plane becomes more and more damaged, the Captain goes back to cut the young gunner down from the turret gun, but as he stands there with the young boy dying at his feet he sees the open bomb-bay doors and on an impulse jumps. He remembers the escape and the shame he has felt for the last 20 years, then deciding to kill himself, takes out his service revolver. As he lifts the revolver to his head the gun is hit out of his hands by Ben using the baseball bat.

The Major falls to the sand stunned. He raises himself and looks around. Realising that the ghosts of the crew are there, he stretches out his hands to try to touch them even though they are invisible.

One of his assistants comes forward and

Madeline Lee music by John Haddock, libretto by John Haddock with Michael Campbell was premiered by Opera Australia in 2004, directed by Michael Campbell and conducted by Tom Woods.



Composer **JOHN HADDOCK**

Graduate of the Queensland Conservatorium, John studied piano with Nancy Weir and composition with Alan Lane; postgraduate studies in Berkeley California (with Harald Logan in Piano) and at the VCA (with Robert Rosen in Conducting,) and language studies at the Società Dante Alighieri, in Siena and Rome.

John joined Opera Australia in 1989 and since then has worked on a wide range of repertoire with many renowned opera conductors. He has worked as assistant conductor at the Dallas Opera and the Macau International Opera Festival, as chorus master for the Opera Australia Melbourne Chorus and as occasional chorus master for the Tasmanian Symphony Orchestra Chorus. As a composer, John came to prominence in 2004 when his opera *Madeline Lee* was premiered by Opera Australia to great acclaim. Writing mainly for voice, John's art songs have been performed by some of Australia's finest voices, and his new opera is presently being workshopped by Opera Australia.

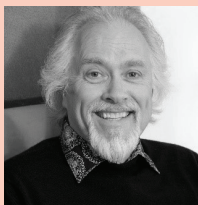


Conductor **WARWICK STENGÅRDS**

Warwick Stengårds is an Australian/Swedish freelance conductor based in Vienna. In addition to an extensive symphonic canon, Stengårds has a music-theatre repertoire of well over 100 works performing with companies all over the world including West Australian Opera where, in 1991, he was appointed Music Director.

Stengårds is highly acclaimed for his interpretations of Mozart, Puccini and Verdi, in particular successful seasons of *The Magic Flute* and *Madama Butterfly*.

Productions for Opera Australia, Vienna State Opera and concerts with the Luxemburg Philharmonie, Klangforum Wien, *MUSIKFABRIK* and the Malta Philharmonic are among future projects.



Director **DOUGLAS MCNICOL**

Multiple award winner, Douglas McNicol has worked with all the major opera companies and orchestras in Australasia since 1981. Douglas studied as a drama major at Flinders University with classes in performance, theatre studies, mime and movement. Tutors included Ted Caddick, Mem Fox, John Trinder and John Edmund. Observational study has continued with directors including Michael Beauchamp, Michael Blakemore, Tito Capobianco, Gale Edwards, Colin George, Elrik Hooper, Ian Judge, Jean-Pierre Mignon, Robyn Nevin and Simon Phillips.

His direction of State Opera's *Gianni Schicchi* in 2017, in which he also sang the title role, was digested with rapturous satisfaction by audience and critic alike.

Douglas is particularly delighted to direct *Madeline Lee*, after being honoured to perform the role of 'The Lieutenant' in its premier season (Opera Australia 2004).



Designer **CANDICE MACALLISTER**

Candice is an emerging designer and graduate of the Victorian College of the Arts.

She made her professional debut in 2016 as a Production Designer on Victorian Opera's *Cinderella* and *The Pied Piper*, and costume designer on *Four Saints in Three Acts*. She became the company's inaugural Developing Artist (Design) in 2017 and subsequently designed *The Princess and the Pea* and *The Snow Queen*. She designed her first mainstage production for Victorian Opera in 2018, Debussy's *Pelleas and Melisande*.

Candice has interned with the Royal Opera House Covent Garden, The State Theatre of South Australia and has exhibited work in Beijing, Prague and Taipei.



Lighting Designer **NIGEL LEVINGS**

Nigel Levings has lit over 550 productions including 200 operas and 33 musicals.

He has lit opera in St Petersburg, Paris, Washington, London, Cardiff, Berlin, Baden Baden, Innsbruck, Bregenz, New York, Los Angeles, Chicago, Houston, Dallas, Seoul, Nanjing, Adelaide, Brisbane, Sydney, Melbourne and Toronto.

He is a Fellow of the Illuminating Engineering Society of Australia. His awards for lighting design include a Helpmann Award, a Green Room Award, a Los Angeles Ovation Award, a Canadian Dora Mavor Moore Award, and on Broadway he has won 2 Outer Circle Critics Awards, a Drama Desk and a Tony.

Cast



The Major WARWICK FYFE

Warwick Fyfe is a Helpmann Award-winning singer and considered one of Australia's finest baritones. Recent appearances include Beckmesser *Die Meistersinger von Nürnberg*, Alberich *Der Ring des Nibelungen*, Sancho Panza *Don Quichotte*, Amonasro *Aida*, Geronio *Il turco in Italia* and Klingsor *Parsifal* for Opera Australia, Alberich *Das Rheingold* for Japan Philharmonic and Tianjin Symphony Orchestras and Peter *Hansel and Gretel* in Singapore. 2019 appearances include Athanaël *Thaïs* and Amonasro for Finnish National Opera, Barone di Trombonok *Il viaggio a Reims* for Opera Australia and Bartolo *Il barbiere di Siviglia* for Victorian Opera.

Warwick received a Helpmann Award in 2013 for his performance as Alberich in the Melbourne *Ring Cycle*. Other awards include: Bayreuth Scholarship 2007; Green Room Award, 2005 (Schaunard in *La bohème*); The McDonald's Aria, 1998. In 2015, he was awarded a Churchill Fellowship to study Wagnerian vocal technique in Germany, the US and the U.K.



The Boy ROBERT MACFARLANE

Robert studied at the Elder Conservatorium and the Hochschule für Musik, Leipzig 'Felix Mendelssohn-Bartoldy', under the Thomas Elder Overseas Scholarship.

Robert won the 2012 Adelaide Critic's Circle award for best individual performance (Bach *St. John Passion*), and the Royal Melbourne Philharmonic Aria competition in 2009.

Recent engagements include *St Matthew Passion* (Evangelist), Sydney Philharmonia Choirs, *Messiah* with New Zealand Symphony Orchestra, Tybalt (Boris Blacher *Roméo et Juliette*), Opera de Lyon, Haydn *The Seasons* and Handel *Israel in Egypt* for Halberstädter Domfestspiele, *Carmina Burana* and *Belshazzar* with Adelaide Philharmonic Chorus, as well as performances with Auckland Philharmonia Orchestra, The Song Company, Royal Melbourne Philharmonic and at Canberra International Music Festival and Woodend Winter Arts Festival.

Cast



Lieutenant **NICHOLAS CANNON**

Nicholas is a versatile singer, actor and director. Nicholas has studied Lecoq Technique in Barcelona and Paris and holds a Music Theatre Degree from WAAPA.

His roles have included Quick Lamb *Cloudstreet!*, Papageno *The Magic Flute* with State Opera South Australia, Kalif *Der Barbier von Bagdad* and Graf Homonay *Der Zigeunerbaron* at Coburg Landestheater, Germany. Soloist Singer in *Encore!* with Tokyo Disney Sea. *The Cranky Bear* with Patch Theatre Company. Tritone - Gavin Bryars' *Marylin Forever* in the Adelaide Festival of Arts. Eugene Onegin *Onegin*, Dr Falke *Die Fledermaus*, Figaro *The Marriage of Figaro*, Sharpless *Madama Butterfly*, Don Alfonso *Così fan tutte*, and Marcello *La Bohème* with Co-Opera. Michael *It's A Dad Thing* with Singular Productions. Chris Barnes *Metro Street* in the Adelaide Cabaret Festival. Soloist *Camelot and Ralph* and *Kiss Me Kate* with The Production Company, Melbourne. Lord Shakespeare's *As You Like It* with The Principal Theatre Company in London. Young Ray *Autumn Minds Alma* by The Think Collective at Royal Central School of Speech and Drama in London.



Pat **EDDIE MULIAUMASEALI'I**

Eddie Muliaumaseali'i began his career in NZ before moving to Australia to study opera at the Brisbane Conservatorium of Music. He has won numerous awards including the MacDonald's Aria Competition in 1997 and was a finalist in The Metropolitan Opera competition.

Eddie has worked for Opera Australia's regional touring company, OZopera, and sung in every state and territory of Australia travelling over 300,000 kms in 11 tours. He has also worked with; Co-Opera, Opera Queensland, Melbourne Opera, New Zealand Opera, Sydney Symphony Orchestra, Christchurch Symphony Orchestra, Queensland Pops Orchestra, and the Tiroler Landestheater, Innsbruck (Austria).

He has sung roles of; Mephistopheles *Faust*, Sarastro *The Magic Flute*, The King *Aida*; Lohengrin and Tannhauser, as well as the roles of Porgy, Jake, Crown, Frasier, and Jim in *Porgy and Bess*. He was nominated for a Helpmann Award in 2014 for his role of Joe in *Showboat* for The Production Company.





Ben PELHAM ANDREWS

Pelham Andrews has performed with Opera Australia, State Opera South Australia, Victorian Opera and English National Opera, in roles including Timur *Turandot*, Sparafucile *Rigoletto*, Padre Guardiano *Forza del Destino*, Colline *La bohème* and Mephistopheles *La Damnation de Faust*.

His most recent performances include Pagner *Die Meistersinger von Nürnberg*, Count Capulet *Romeo and Juliet*, Nourabad *The Pearlfishers*, Betto di Signa *Gianni Schicchi*, Farfarello *Love for Three Oranges*, and Lester Lamb *Cloudstreet*!

Pelham's concert repertoire embraces the Requiems of Verdi, Mozart, Brahms and Faure, Haydn *Creation*, Handel *Messiah*, and Beethoven *Symphony No 9* with orchestras such as Auckland Philharmonia, and the Adelaide, Tasmanian, and Queensland Symphony Orchestras.



First Officer THOMAS MILLHOUSE

Thomas's career commenced with the State Opera South Australia in 2003 as a young artist performing various roles including Le Podestat in Bizet's *Dr Miracle*, Dr Gregg in Moore's *Gallantry*, Le Fauteuil in Ravel's *L'Enfant et les Sortilèges*, The Father in Humperdink's *Hansel and Gretel* and Presto in Poulenc's *Les Mamelles de Tereias*.

Thomas studied under Eva Hess Thaysen at the Danish Royal Opera Academy in 2009 and was in James and Dianna Ramsay's Emerging Artist program for State Opera in 2014. Appearances for State Opera include Montano and Dr Grenvil in Verdi's *Otello* and *La Traviata*.

With Opera Australia, *The Mikado*, Dainagon in Hiari's *Kaguyahime* for the Tokyo Opera Company. Musical theatre roles include Javert in *Les Misérables*, Growltiger/Bustopher Jones in *Cat*, Jules in Sondheim's *Sunday in the Park with George*, Fred/Petruchio in *Kiss Me Kate*, and Count Karl Magnus in *A Little Night Music*.

Nominated for CAT Awards in 2006 for Best Male Performance of Gaston in *Beauty and the Beast* and William S. Gilbert in Taylor's *Tarantara! Tarantara!*



Second Officer JOSHUA ROWE

Josh Rowe has performed for opera companies around Australia; including Opera Queensland, Victorian Opera, State Opera of South Australia. His many awards include the 2007 Queensland Arts Council Performing Arts Scholarship and Runner Up in the Dame Joan Sutherland Awards.

Josh made his principal role debut in 2007 with Richard Mills' *The Love of the Nightingale* for Opera Queensland. Josh also performed the role of Bottom in Benjamin Britten's *A Midsummer Night's Dream* in 2008 for which he won the Sir Mostyn Hanger Opera Award. Josh made his role debut for State Opera as Krishna in Philip Glass' *Satyagraha* in 2014 and has gone on to perform many roles for the company.



Third Officer ROBERT ENGLAND

Robert studied at the University of Adelaide. He has performed roles with Co-Opera including Scarpia *Tosca*, Bottom *A Midsummer Night's Dream*, Tonio *Pagliacci*, Doctor Bartolo *The Marriage of Figaro*, Sarastro *The Magic Flute*, Zuniga *Carmen* and Colline *La Bohème*.

Work for State Opera includes roles in *Dead Man Walking*, *Akhmaten*, Sarastro *The Magic Flute*, Antonio *The Marriage of Figaro*, Schmidt *Andrea Chenier*, Monterone *Rigoletto*, Larkens and Billy Jackrabbit *La Fanciulla del West*, Don Fernando *Fidelio*, 2nd Soldier *Salome*, 2nd Knight *Parsifal*, and the Gaoler *Tosca*. With Opera Australia's schools company, he performed Sarastro and Papageno in *The Magic Flute* and The Police Sergeant in *The Barber of Seville*. While in Germany, Robert performed the role of Lord Syndham in Lortzing's opera *Zar und Zimmerman* with the Cottbus Staatstheater.

Image supplied by John Haddock

Cast subject to change. All information correct at time of printing.



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State Opera thanks all of its donors in 2019, including its Winter School Scholarship and High Note Scholarship supporters and Encore Donors.

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Acknowledgements

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