

A woman with short, white hair styled in a classic 1920s bob. Her face is pale and features a large, vibrant red eye on her left side, with a single red tear dripping down her cheek. Her right eye is a natural light brown color. She has bright red lips. The background is a soft, light grey.

MADAMA BUTTERFLY

Giacomo Puccini

FESTIVAL THEATRE



STATE OPERA
SOUTH AUSTRALIA



STATE OPERA SOUTH AUSTRALIA

MADAMA BUTTERFLY

Giacomo Puccini

A timeless tale of honour,
love and selfless devotion

CREATIVES

Conductor - Tobias Ringborg
Director - Kate Cherry
Design - Christina Smith
Lighting Design - Matt Scott
Assistant Director - Clara Solly-Slade
Associate Choreographer - Anna Tsirigotis
Repetiteur - Penelope Cashman

CAST

Cio-Cio-San – Mariana Hong
Pinkerton – Angus Wood
Suzuki – Caitlin Cassidy
Sharpless – Douglas McNicol
Goro – Adam Goodburn
Bonze – Pelham Andrews
Prince Yamadori – Jeremy Tatchell
Kate Pinkerton – Bethany Hill
Imperial Commissioner – Joshua Rowe
Sorrow - Nate Bryant

14-23 NOVEMBER
ADELAIDE FESTIVAL THEATRE

STATE OPERA CHORUS
ADELAIDE SYMPHONY ORCHESTRA

A New Zealand Opera production

Director's Note

It is timely to produce *Madama Butterfly* at a moment when the world is in such turmoil. The lyricism and beauty of the music make it bearable to contemplate a profoundly disturbing clash of cultures.

Pinkerton is the ultimate careless conqueror. He arrives in Japan and is immediately intoxicated by the easy life it affords him: a 999-year lease on a house that obeys his every command, offering him already trained and highly obedient servants, and a young Geisha girl who will be his wife for as long as he chooses. Pinkerton is happy to boast to the American Consulate, Sharpless that he can brake either contract for the house or the wife whenever he chooses and return to America and a “real wife.”

Pinkerton's carelessness and disregard are gobsmacking, but not difficult to believe when we contemplate past and present empires. He has come to a place of great beauty, elegance, and complexity, yet he notices little, only what will afford him ease and pleasure. Unlike deep thinking Sharpless, Pinkerton has no curiosity. He can travel the entire world and remain unchanged. He has no need to search for the individuality in Japan, wrapped up in a highly organised collective dominated by rituals and masks he does not even recognise. He makes no attempt to understand what Cho-Cho-San's place is in her community. He is not on a journey of imagination and daring. His time with Cho-Cho-San fills his senses with exhilaration, and to misquote Tennessee Williams, he “touches heaven” with Cho-Cho-San, a taste of eternity, but for Pinkerton, it is the pleasure of the conqueror—short-lived and easily forgotten.

For Cho-Cho-San her marriage to Pinkerton changes the course of her life. She gives up her religion, her family, and her friends to make an idol of a man with clay feet. As Cho-Cho-San, abandoned by Pinkerton, falls deeper and deeper into poverty, her life in an imagined Utopia with Pinkerton returning to their marital home, takes on a far greater power than the reality of her own life.

It is the “geisha girl” who lives with courage and a profoundly deep sense of honour. In the 3rd act once Cho-Cho-San's fantasies have been destroyed without mercy; she proves her ability to love unconditionally. Once she is persuaded her son will be better off with his father in America, she lets Sorrow go knowing there is no reason left for her to continue to live.

Madama Butterfly holds a special place in my heart. My husband and I share a child who is half Anglo-Australian, half African-American. It is my greatest hope that as my son becomes a man he can integrate the 2 cultures that have loved and moulded him, and it is my greatest fear, that as the world becomes increasingly dominated by tribal instincts, we will lose our sense of curiosity and empathy and the Sorrows of the world will once again be displaced.

Thank you to the brilliant Tobias Ringborg for bringing *Madama Butterfly* to life with passion and love. Collaborating with you is always a joy. Thank you, Christina Smith and Matt Scott, for our ongoing collaboration and shared fascination with Japanese culture that has defined so much about this production. You have brought Puccini's Japan to life with riots of colour and elegant silhouettes, easily shifting us between a space full of life and sensuality to a cage almost devoid of life. Thank you, Clara Solly-Slade for your insight, clarity, and eye for detail. Your work as Assistant Director is exemplary, and I am grateful to the Helpmann Academy for making your assistance possible. Thank you, Stuart Maunder, for putting together such a wonderful cast and crew for *Madama Butterfly* and for bringing our production back from Seattle so that Adelaide, where I grew up, can experience an opera for which I care so profoundly.

KATE CHERRY
Director



Conductor's Note

Giacomo Puccini came into my life when I was a 10-year-old boy. I was singing in the children's chorus at the Royal Swedish Opera, and *Tosca* was one of my first operas to take part in. She became my first love, at that time already a grand old lady, 84 years of age. Even when a few years later I started falling in love with real girls, Floria Tosca has still somehow kept her position as no 1... Often have I wondered what it was with Puccini's music that could speak so strongly to a 10-year-old, who knew nothing about anything – love, hate, jealousy, sex... The only reason I can think of is that his music goes straight to the most private spaces within ourselves, without going through the brain. Therefore it doesn't matter if you are a young innocent boy or an old woman with huge life experience – Puccini's music will affect you regardless.

After *Tosca*, I discovered *La bohème* and *Turandot*, while *Madama Butterfly* followed a little later. A recent list of the 10 most performed operas, published by Operabase, contains three Puccini titles – *La bohème* (no 4), *Tosca* (no 5) and *Butterfly* (no 10). Although extremely popular, *Madama Butterfly* has always been a little behind the other two, and I think there's a reason. If you're already hooked on Puccini, you'll no doubt embrace *Butterfly* completely, but if you're more hesitant towards his sentimental music, and finding it overly emotional (perhaps more German-oriented in your operatic taste) it might be easier for you to appreciate the refinement of *La bohème* or the raw violence of *Tosca*, rather than the sugary sweetness of *Madama Butterfly*.

For a Puccini-loving conductor, *Madama Butterfly* is a dream to work with. In it you'll find all of Puccini's trademarks – sweeping melodies, a lush and colourful orchestration, and a masterful dramatic sense.

However, there's also something new, which he hadn't explored in his previous operas, and that is exoticism – which he were to develop further in both *Fanciulla del West* and *Turandot*. He introduces the whole-tone scale, which was going to be a powerful tool in his musical language. He touched upon it lightly in *Tosca*, but in this score he uses it extensively to capture the Japanese colour.

My favourite moment in the opera? When Cio-Cio-San has seen Pinkerton's ship arrive at the harbour, in triumph she cries out "Ei torna e m'ama! (He's returning and he loves me)". The build-up to that phrase, and the orchestral tutti following it, give me goose bumps every time, after almost 35 years...

TOBIAS RINGBORG

Conductor



Synopsis

A home on a hillside in Nagasaki, at the turn of the twentieth century. Goro, a Japanese matchmaker, shows American naval lieutenant B.F. Pinkerton the house that Pinkerton has decided to lease. The house comes with a bride, and it is time for the arranged wedding. Sharpless, the U.S. Consul in Nagasaki and Pinkerton's guest, warns Pinkerton not to take advantage of the innocent, trusting Cio-Cio-San. But Pinkerton ignores him and toasts the day when he will wed a real American wife. Cio-Cio-San arrives with her relatives. She tells Pinkerton she has renounced her religion for his. The marriage is finalized, and relatives and friends are celebrating when Cio-Cio-San's uncle, the Bonze, bursts in. Furious at Cio-Cio-San's conversion, he ostracizes her from the family, and everyone abandons her. Left alone with her new husband, Cio-Cio-San is comforted by the possibility of happiness in her new life, and she and Pinkerton express their love.

ACT ONE

Three years have passed since Pinkerton's departure from Nagasaki. Cio-Cio-San's servant Suzuki warns they have almost no money and are near destitution, but

Cio-Cio-San is confident that Pinkerton will return for her. Sharpless enters, bearing a letter from Pinkerton. He doesn't get a chance to read it; Cio-Cio-San constantly interrupts him, and then Goro arrives with Prince Yamadori, a new suitor for Cio-Cio-San. According to Goro, under Japanese law Pinkerton's absence is grounds for divorce. Cio-Cio-San replies that since she is American, Japanese law doesn't apply to her.

ACT TWO

After Goro and Yamadori depart, Sharpless bluntly asks Cio-Cio-San what she will do if Pinkerton doesn't return. She replies that she would either return to her former life or, more likely, take her own life. When he urges her to accept Yamadori's proposal, Cio-Cio-San is deeply hurt. She shows Sharpless her son, and asks Sharpless to inform Pinkerton that he is a father—surely this news will make Pinkerton hurry back to her. Sharpless promises her that Pinkerton will know.

Suzuki and Cio-Cio-San hear a cannon shot from the harbor, and they realize it announces the arrival of Pinkerton's ship, the U.S.S. Abraham Lincoln. They decorate the house in preparation for his return. Night falls, and they settle in to wait for Pinkerton.

ACT THREE

At dawn, the drowsy Cio-Cio-San sings a lullaby to her boy and goes to sleep. Pinkerton and Sharpless arrive. Suzuki notices a woman in the garden, and Sharpless tells her that the woman is Kate, Pinkerton's American wife, who wants to raise Cio-Cio-San's child as her own. Pinkerton flees, overcome by remorse and unable to confront Cio-Cio-San.

Cio-Cio-San enters and sees Kate in the garden. Cio-Cio-San figures out who Kate is, and Sharpless asks Cio-Cio-San if she will give up the boy. She says she will, if Pinkerton comes in person to ask for his son. Cio-Cio-San makes the ultimate sacrifice on behalf of her child.





CONDUCTOR TOBIAS RINGBORG

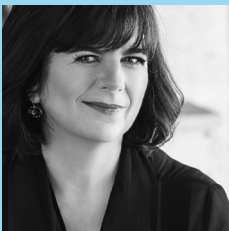
Tobias Ringborg has established himself on the concert podium and in the opera house, as conductor, soloist and chamber musician. His career started in 1994 when he won the prestigious Soloist Prize in Sweden. The same year he graduated from the Royal College of Music in Stockholm and his violin studies continued at the Juilliard School in New York. Ringborg has appeared with every Swedish and several Scandinavian orchestras, often both as soloist and conductor, and has made some 20 CD recordings.

As an operatic conductor he made his debut in 2001 at the Stockholm Folkoperan and has since then been closely associated with the Royal Swedish Opera. He has also led productions at Malmö Opera, the Norwegian Opera, the Danish National Opera and Oper Leipzig. In 2005 he made his London debut, with the English Chamber Orchestra at the Barbican.

Ringborg has conducted the Royal Stockholm Philharmonic at the 2011 Nobel Prize Ceremony, *Rigoletto*, *La Bohème*, *Turandot* and *Fedora* at the Royal Swedish Opera, *Turandot* at Dalhalla, *I Puritani* at Danish National Opera, *Il Trovatore* and *Le nozze di Figaro* at Scottish Opera, *Cavalleria Rusticana*, *Pagliacci*, *La Bohème*, *Don Giovanni*, *Macbeth* and *L'elisir d'amore* at Opera North, *Idomeneo*, *Le comte Ory* and *Aniara* in Malmö, *Turandot* and *L'elisir d'amore* in Gothenburg, *Die Fledermaus* in Oslo, *Madama Butterfly* and *Tosca* at New Zealand Opera, and *Idomeneo* at Garsington Opera.

Recent and upcoming highlights include *La Bohème* for New Zealand Opera, *The Magic Flute* for Scottish Opera, his Australian debut with *Madama Butterfly* in Adelaide, Offenbach's *Orphée aux enfers* in Malmö, Verdi's *Un giorno di regno* at Garsington Opera as well as concerts with Victoria Symphony (Canada), Swedish Radio SO, Auckland Philharmonia, Dalansinfoniettan and the Royal Stockholm Philharmonic, Scottish Chamber Orchestra and the Orchestra of Opera North.

In 2010 he was awarded the Herbert Blomstedt Prize from the Royal Swedish Academy of Music, of which he since 2011 is a member.



DIRECTOR KATE CHERRY

Kate Cherry is a creative leader, and an opera and theatre director. Leadership roles have included Artistic Director/CEO of the National Institute of Dramatic Art, Artistic Director and co-CEO of Black Swan State Theatre Company, and Associate Director, Melbourne Theatre Company.

Kate has directed over 50 professional productions. Her work has been staged in Seattle, New York, Los Angeles, San Francisco, Hong Kong, Adelaide, Melbourne, Sydney and Perth.

She directed *Madame Butterfly* for Seattle Opera and New Zealand Opera; *La Traviata* for New Zealand Opera, State Opera South Australia and Opera Queensland; *The Turn of the Screw*, *The Coronation of Poppea* and *Brundibach* for the Victorian Opera.

She has directed for Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre and Black Swan State Theatre Company; and her work has been seen at Adelaide Festival, Brisbane Festival and Perth Festival.

Kate's productions have won Helpmann and Green Room Awards. Kate was a Finalist for Western Australian of the Year, Arts and Culture and the Gilder/Coigney International Theatre Award for Best Director and a recipient of the Gielgud Award (US). She has a Master of Fine Arts in Directing in Directing from University of California and a bachelor from Bard College. She is a Fellow of University of California, Los Angeles, the Drama League, New York City and a graduate of the Williamson Leadership course.





DESIGN CHRISTINA SMITH

Christina trained at the Western Australian Academy of Performing Arts, and has worked extensively as a set and costume designer for the stage for the last 20 years.

Christina's work was last seen at the State Opera South Australia with *La Traviata*, a co-production with Opera Queensland and New Zealand Opera. This production of *Madama Butterfly* was recently remounted at Seattle Opera. Other selected credits include *Parsifal* (costumes), *The Flying Dutchman* (set), *Banquet of Secrets*, *Voyage to the Moon*, *The Turn of the Screw*, *The Magic Flute* (costumes), *The Marriage of Figaro* (costumes), *Don Giovanni* (costumes) and *Così fan tutte* (Victorian Opera).

Christina's designs have also been seen at Melbourne Theatre Company (in excess of 25 productions), Malthouse Theatre, Playbox, Black Swan State Theatre Company, Queensland Theatre Company, The Production Company, Belvoir, Sydney Theatre Company, Bell Shakespeare, The West Australian Ballet and Australian Ballet.

Christina is an APDG, Green Room and Matilda Award Nominee. In 2005 she won the Green Room Award for Theatre Design for *Honour*, *Daylight Atheist* (Melbourne Theatre Company) and *Julia 3* (Playbox). She is also currently a Performance Design lecturer at the Victorian College of the Arts.



LIGHTING DESIGN MATT SCOTT

Matt is one of Australia's leading lighting designers with 25 years experience in the industry designing more than 200 productions for Theatre, Opera, dance and music theatre. He returns to State Opera having previously lit *The Pearlfishers*, *La Traviata* and *La Sonambula* for the company.

Other recent work includes *Shakespeare in Love*, *Storm Boy*, *The Lady in the Van*, *the Architect* and *An Ideal Husband* for Melbourne Theatre Company; *Parsifal* for Victorian Opera; *A Gentleman's Guide to Love and Murder* and *Oklahoma* for the Production Company; *Dance of Death* for Belvoir.

He has received and been nominated for numerous awards, including a 2017 Green Room Award for *The Pearlfishers* and a 2005 Helpmann Award for his lighting on *Urinetown* the Musical which followed his 2003 Helpmann Award for *The Blue Room*, both productions were with The Melbourne Theatre Company. Matt is a lecturer in Lighting Design at Victorian College of Arts (University of Melbourne).



ASSISTANT DIRECTOR CLARA SOLLY-SLADE

Clara graduated from the acting stream of The Adelaide College of the Arts in 2013. In 2016 she trained at the Royal Academy of Dramatic Arts, London, completing an international Acting Shakespeare course. In 2017 trained with La Mama Experimental Theatre Company at their International Directors Symposium in Italy.

She was awarded the Helpmann Academy's Neil Curnow Award for a trip to the USA in 2018, where she interned with The H.E.A.T Collective, and Working Classroom - two companies making theatre with a social justice agenda as well as continuing her work with La Mama Experimental Theatre Company.

Clara has worked as an artist with Sport for Jove Theatre, Pinchgut Opera and with the children's cancer charity Camp Quality as well working as a facilitator with young people for several different youth theatres including Urban Myth Theatre of Youth, ACT NOW Theatre for Social Change and the Australian Theatre for Young People.

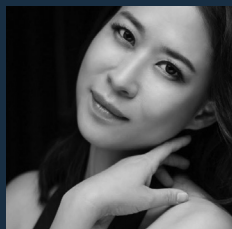
Clara has recently founded a socially conscious arts organisation, Hinge Arts through which she has facilitated workshops with Australian Refugee Volunteers and the Western Sydney Migrant Resource Centre.

She is the recipient of The Helpmann Academy's inaugural Emerging Director Fellowship, with State Theatre Company South Australia and State Opera South Australia, supported by the James and Diana Ramsay Foundation.





Cast

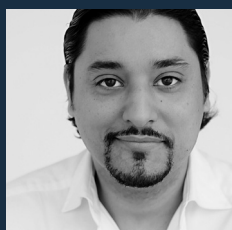


CIO-CIO-SAN MARIANA HONG

After graduating from Seoul's Han-Yang University, Mariana Hong pursued further studies at the Conservatorium of Milan and the Vercelli Academy in Italy. Mariana's international performances include Cio-Cio San *Madama Butterfly* at the Royal Albert Hall in London and for the Finnish National Opera, Micaela *Carmen* in Taipei, Rossini's *Petite Messe Solennelle*, Poulenc's *Gloria*, Beethoven's *Ninth Symphony* and Rossini's *Stabat Mater* in Italy.

Mariana has performed many roles with Opera Australia including Mimi *La Bohème*, Liù *Turandot*, Cio-Cio-San *Madama Butterfly*, Freia *Das Rheingold*, Helmwig *Die Walküre*, Pamina *The Magic Flute*, Countess *The Marriage of Figaro*, Fiordiligi *Così fan tutte*, Donna Anna *Don Giovanni*, Giulietta *I Capuleti e i Montecchi*, Konstanze *Die Entführung aus dem Serail*, Alcina and Oberto *Alcina*, Lauretta *Gianni Schicchi*, Leila *The Pearlfishers*, Frasquita and Micaela *Carmen*, Nannetta *Falstaff*, Siren *Rinaldo*, Genovieffa *Suor Angelica*, Dorinda *Orlando*, Heavenly Being 1 and Soprano Solo *The Pilgrim's Progress*, as well as special performances as Micaela for Opera Australia in Taipei. She has also performed Cio-Cio-San, Mimi, Liù and Zerlina (*Don Giovanni*) for Opera Queensland.

Mariana has been the winner of the Australian Singing Competition's Opera Award, the MBS Young Performers Award and has been nominated for Helpmann and Greenroom Awards.

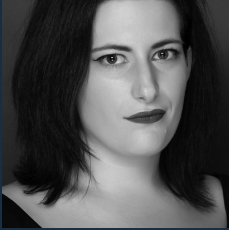


PINKERTON ANGUS WOOD

Angus Wood completed a Bachelor of Music (Honours) at the University of Melbourne and a Master of Music at the University of Michigan, Ann Arbor. He was a young artist with Victorian State Opera and Opera Australia, and resident principal artist with Opera Australia, Hessisches Staatstheater, Wiesbaden, Anhaltisches Theater, Dessau, and Theater Heidelberg, with guest engagements throughout Australia, Germany, Austria, Switzerland and the United States. He has also performed with West Australia Opera, the Melbourne, Sydney, Tasmanian and West Australian Symphony Orchestras, Australian Brandenburg Orchestra and Sydney Philharmonia Choirs.

Operatic roles include the title role in Kurt Weill's *The Protagonist*, Tamino *Die Zauberflöte*, Eisenstein and Alfredo *Die Fledermaus*, Turridu *Cavalleria Rusticana*, Radames *Aida*, Alfredo *La Traviata*, Sou Chong *Das Land des Lächelns*, Gustavo *Un ballo in Maschera*, Don Jose *Carmen*, Chekalinsky *Queen of Spades*, the Prince *Rusalka*, Edgardo *Lucia Di Lammermoor*, Golitzin *Chowantschina*, Der Mann *Harneit's Abends am Fluss*, world premiere, and Peter Haas' *Morgen und Abend*.

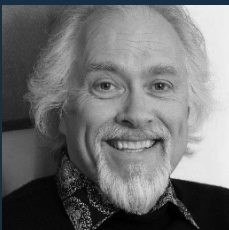
Recent engagements have included the roles of Cavaradossi *Tosca* for Opera Queensland, Boris *Katya Kabanova* and Pinkerton *Madama Butterfly* for New Zealand Opera, Melot *Tristan und Isolde* with the Sydney and West Australian Symphony Orchestras and Pelléas *Pelléas et Mélisande* for Victorian Opera.



SUZUKI CAITLIN CASSIDY

Caitlin is an alumna and scholarship winner from the Young Artist Programme at West Australian Opera. She made her debut with West Australian Opera in 2013 as Countess Ceprano and has subsequently singing the roles of Third Lady in *The Magic Flute* and Marcellina in *Le Nozze di Figaro* with the company, as well as in a regional educational tour to Broome. Caitlin has performed as a soloist in the Perth International Arts Festival featuring new works such as Cat Hope's opera *Speechless* and Ted Hearne's oratorio *Katrina Ballads*. Appearing regularly with Freeze Frame Opera company singing the roles of Silvia (traditionally Silvio) in *I Pagliacci* and Ježibaba in *Rusalka* and in their Kidogo Arthouse concert series.

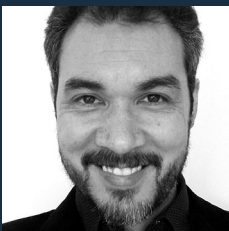
Caitlin completed a Professional Studies Diploma at Mannes College (The New School) in New York City where she performed the roles of The Older Woman in Jonathan Dove's *Flight*, Zita in *Gianni Schicchi* and Zelatrice in *Suor Angelica*. Caitlin graduated from the West Australian Academy of Performing Arts (WAAPA) where she completed a Bachelor of Music, a Graduate Diploma and a Master of Creative Arts, winning the Barbara McLeod scholarship.



SHARPLESS DOUGLAS MCNICOL

"Mendelssohn's Elijah, immersing totally into his character. His powerful voice, regardless of the volume, filled the large auditorium with ease...The drama and emotion he gave to the role were profound." Clinton White, City News Canberra.

Multiple Helpman finalist, 2014 Adelaide Critics Circle 'Best Individual Performer', Adelaide 'Festival Star Walk of Famer' Douglas McNicol's repertoire includes Scarpia, Gianni Schicchi, Jack Rance, Sharpless, Rigoletto, Giorgio Germont, Don Carlo, Ford, Jokanaan, Pizarro, Hoffmann's Villains, Leporello, Don Giovanni, Figaro, Count Almaviva and Il Barbiere's Bartolo, much of Bach's religious works, Berlioz *-Childhood of Christ*, Beethoven's *Ninth*, *Requiem* by Brahms, Fauré, Mozart and Verdi, Handel's *Messiah*, and Rachmaninov's *Bells*.



BONZE 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 Pogner *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.

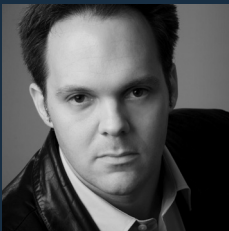




GORO ADAM GOODBURN

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 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 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*.



PRINCE YAMADORI JEREMY TACHELL

New Zealand born baritone Jeremy Tatchell completed performance studies in both viola and voice at the ANU School of Music in 2001 and joined the Adelaide-based company Co-Opera in 2003, performing and touring numerous roles throughout Australia, Asia and Europe.

Moving to Adelaide in 2011, Jeremy has performed with State Opera South Australia in; *Orpheus in the Underworld*, *Salome*, *La Forza del Destino*, *Madame Butterfly*, *La Traviata*, *Satyagraha*, *Otello*, *Bluebeard's Castle* and *Don Giovanni*. He has covered and performed the role of Valentin *Faust*, Colas *Bastien und Bastienne*, Angelotti *Tosca*, Alfio *Cavalleria Rusticana*, Silvio *Pagliacci*, Manuel *La Vida Breve*, Marco Gianni *Schicchi*, Nachtigall *Die Meistersinger von Nürnberg* and Viscount Nicolas Cascada *The Merry Widow*.

Jeremy has just performed the title role in Co-Opera's touring production of *Don Giovanni*.

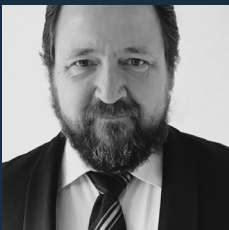


KATE PINKERTON BETHANY HILL

Bethany Hill is a versatile and critically acclaimed operatic soprano based in Australia. She aspires to approach a variety of musical genres with fresh ears and an open mind, and delights in the evocation of emotional response from audiences through her performances.

Operatic roles include Pamina *Die Zauberflöte*, Dorabella *Così fan tutte*, Susanna *Le Nozze di Figaro*, Sesto *La Clemenza di Tito*, Lucy *The Telephone* and Pitti-Sing *The Mikado*. Most recently she performed Frau in Schönberg's *Erwartung*.

In 2018 Bethany made her principal debut with State Opera South Australia as Dido in Purcell's *Dido and Aeneas* and earlier this year sang the role of Mercedes for *Carmen in the Square*.



IMPERIAL COMMISSIONER JOSHUA ROWE

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

Josh has performed in many operas: including *Romeo and Juliet*, *Lucia di Lammermoor*, *Nabucco*, *Turandot*, *The Magic Flute*, *Otello* and *Tosca*. 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.





State Opera Chorus

Alexandra Bollard
Meran Bow
Matthew Byrne
Catherine Campbell
Lisa Cannizzaro
Carolyn Crowley
Jiacheng Ding
Laura Feier
Susan Ferguson
Jared Frost
Kendall Geisler
Lyn Harris
Norbert Hohl
Rosanne Hosking
Victoria Kakoulis
Sara Lambert
Ros Lock
Elizabeth McCall
Callum McGing
Jamie Moffatt
Bronwyn Palmer
Martin Penhale
Barbara Rennison
Brock Roberts
Jenn Tranter
David Visentin
Ruby Washington
Christopher Webb
Brooke Window
Kim Worley

—

** Denotes Section Principal
~ Denotes Associate Principal
* Denotes Principal Player

Adelaide Symphony Orchestra

Violins

Elizabeth Layton** (Guest
Concertmaster)
Shirin Lim** (Acting Associate
Concertmaster)
Alison Heike** (Acting Principal 1st
Violin)
Emma Perkins** (Acting Principal
2nd Violin)
Janet Anderson** (Acting Associate
Principal 2nd Violin)
Ann Axelby
Minas Berberyan
Gillian Braithwaite
Hilary Bruer
Jane Collins
Elizabeth Collins
Judith Coombe
Danielle Jaquillard
Ji Won Kim
Jennifer Newman
Emma Perkins
Alexander Permezel
Kemeru Spurr

Violas

Caleb Wright**
Cecily Satchell~ (Acting Associate)
Lesley Cockram, Anna Hansen, Rosi
McGowran,
Michael Robertson

Cellos

Simon Cockerroft**
Sherrilyn Handley~ (Acting Associate)
Sarah Denbigh, Christopher Handley,
Gemma Phillips, Cameron Waters

Double basses

Jonathon Coco** (Acting Principal)
Belinda Kendall-Smith~ (Acting
Associate)
Jacky Chang, Harley Gray, David
Phillips

Flutes

Geoffrey Collins**
Sabine Daniels, Lisa Gill

Piccolos

Sabine Daniels* (Guest Principal)

Oboes

Rachel Bullen** (Guest Principal)
Charles Klein

Cor anglais

Renae Stavely*

Clarinets

Dean Newcomb**
Darren Skelton

Bass Clarinets

Mitchell Berick*

Bassoons

Jackie Newcomb** (Acting Principal)
Leah Stephenson

Horns

Philip Paine*
Adrian Uren**
Sebastian Dunn, Emma Gregan

Trumpets

David Khafagi** (Guest Principal)
Gregory Frick, Timothy Keenihan

Trombones

Colin Prichard**
Ian Denbigh, Edward Koltun

Bass trombone

Howard Parkinson*

Timpani

Andrew Penrose* (Guest Principal)

Percussion

Steven Peterka**
Amanda Grigg, Gregory Rush

Harp

Carolyn Burgess* (Guest Principal)

Production Credits

Production Manager Ben Flett
Stage Manager Jess Nash
Deputy Stage Manager Emily Barraclough
Assistant Stage Manager Lachlan Martin
Head of Props Angela De Palma
Head Mechanists Ben Brooks, Mark Fisher
Chaperones Vanessa Shirley, Tim de Jong
Repetiteur Penelope Cashman

Wardrobe Supervisor Emma Brockliss
Wardrobe Assistant & Dresser Ashleigh Thomas
Wardrobe Maintenance Denise Strawhan, Sue Nicola
Dressers Jana Davies, Dina Giaccio, Lea Trowbridge, Kent Green.

Head of Wigs & Make Up Sue Taylor
Wigs & Make Up Cheryl La Scala, Jen Rossiter, Natasha Stone, Natasha Keneally, Bonnie Charles

Surtitles Operators Aaron Pelle, Connor Fogarty

ADELAIDE FESTIVAL CENTRE STAFF

Head Mechanist Vince Louch
Mechanist Adrian Peskett, Michael Camp, Ian Strawhan, Matthew Iversen
Head Flyman Ashley Knight
Flyman Tom Baird
Head of Lighting Phil Haddy
Lighting Operator Rick Worringham
Follow Spot Kate Skinner, Simonne Myers
Senior System & FOH Sound Operator Oliver Taylor
Floor Sound Patrick Pages Oliver



A photograph of an audience of diverse people clapping and smiling in a theater. The text "MORE OPERA FOR MORE PEOPLE" is overlaid in the center in a bold, light blue font. A small green triangle points down towards the center of the image.

**MORE
OPERA
FOR MORE
PEOPLE**

Friends and opera lovers



It is my great pleasure to welcome you to a stunning opera season here at the Festival Theatre. It's wonderful to be back at home in the theatre after what feels like a very long hiatus, and what a way to finish off such a pivotal year for State Opera! When we kicked off our year with *Le Salon*, followed by the Gabriel Consort's *King Arthur*, and then the mothership that was *Carmen in the Square*, I didn't truly appreciate what a journey we were on. Here we are approximately 40 weeks later with a Helpmann Award under our belt, a swathe of educational activities including the brilliant State Opera Winter School, and the first three Lost Operas of Oz completed and critically acclaimed. Steered most brilliantly by our Artistic Director Stuart Maunder, we have had a year of change, excitement, growth and, most importantly, deep connection with you our audience, our supporters and our friends.

The opportunity to present this new production of *Madama Butterfly* fits most profoundly within State Opera's new outlook; we look for hidden gems, re-imaginings of the very best repertoire in the operatic canon, and joyous inclusive opportunities to bring new audiences into our fold. There is no doubt that this opera, in particular, can be challenging – the content and context are certainly from an era long gone – but the sheer beauty of the music which serves to showcase the sublime virtuosity of the operatic voice is something which will captivate us forever.

Alongside Puccini's masterpiece we are thrilled to bring you Stuart's very own production of *The Mikado*. Quick-witted and very funny, this is truly a case of art imitating the man. Stuart's constant wordplay keeps us all laughing in the

office corridor, and I do not doubt that this production will put a smile on your face. Come once, come more, bring friends, bring family, for "it's an unjust world, and virtue is triumphant only in theatrical performances!"

I would like to thank our donors and partners, many of whom are with us throughout this production, for their unfailing support. I am truly grateful for the advice and guidance of the Board of State Opera and our wily administrative team who work relentlessly to realise these immense undertaking. And of course where would we be without the talented human creative capital both on the stage and behind the scenes – the artists we so admire and covet and their brilliant support team. And lastly, a huge thank you to Stuart for such a monumental first year; we've drunk more, laughed more, and done more than we ever thought possible; we believe "Life's a pudding full of plums" and our passion for this art form and all that this company, your State Opera company, can and will achieve feeds our vision for the future.

I look forward to meeting you in the theatres and the foyers, and I can't wait to share 2020 and beyond with you.

YARMILA ALFONZETTI
Executive Director





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State Opera South Australia



State Opera South Australia was established under the *State Opera of South Australia Act of 1976*.

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The Mikado One Image Photography
Madama Butterfly Jacob Lucas for Seattle Opera
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216 Marion Road, Netley SA 5037
PO BOX 211 Marleston SA 5033
08 8226 4790 | info@stateopera.com.au
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