



# THE MIKADO

Gilbert & Sullivan

FESTIVAL THEATRE



STATE OPERA  
SOUTH AUSTRALIA





STATE OPERA SOUTH AUSTRALIA

# THE MIKADO

Gilbert & Sullivan

A Comedic Opera in two acts  
Orchestration by Eric Wetherell

## CREATIVES

Conductor - Simon Kenway  
Director - Stuart Maunder  
Design - Simone Romaniuk  
Lighting Designer - Donn Byrnes  
Choreography - Siobhan Ginty  
Associate Choreographer - Penny Martin  
Repetiteur - Andrew George

## CAST

Mikado - Pelham Andrews  
Nanki Poo- Dominic J. Walsh  
Ko-Ko - Byron Coll  
Pooh-Bah - Andrew Collis  
Pish-Tush - Nicholas Cannon  
Yum-Yum - Amelia Berry  
Pitti-Sing - Bethany Hill  
Peep-Bo - Charlotte Kelso  
Katisha - Elizabeth Campbell

9-23 NOVEMBER  
ADELAIDE FESTIVAL THEATRE

STATE OPERA CHORUS  
ADELAIDE SYMPHONY ORCHESTRA

*The Mikado* is an original  
production by Opera Queensland.

## Director's Note

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There is no theatrical phenomenon in the Antipodes with the staying power of Gilbert and Sullivan.

Our love affair with G&S (and let's face it, how many creators are instantly recognised by their initials alone?) is almost as enduring as the works themselves. In the 1870s, when policing copyright was much trickier than it is now, two rival "pirate" productions of *H.M.S. Pinafore* were playing across the street from one another in Melbourne. Smelling a great business opportunity J. C. Williamson, an American actor manager then working in Australia travelled to London to secure the copyright to all future G&S productions in Australia and New Zealand.

From that point on, this part of the world became one of D'Oyly Carte's most prolific export markets. The first "official" production of *The Mikado* was playing in Australia only six months after the London premiere. The J.C. Williamson Company went on to tour the operas consistently throughout Australia, New Zealand and South Africa right up until the 1960s.

At the end of 1961, the copyright on the Gilbert and Sullivan operas expired, and companies all over the world relished the prospect of new productions. Since then, there have been countless 'modern' productions, 'hot' Mikados, 'black' Mikados, 'jazz' Mikados, an episode of *The Simpsons* in which Bart sings excerpts of Pinafore to calm a murderous Sideshow Bob and even an episode of *The Muppet Show* in which a seven-foot-tall talking carrot sang selections from "The Carrots of Penzance". Each new incarnation, however absurd the premise, seems only to confirm the inherent strengths in the original material, in all its raucous energy and wit.

The G&S operetta's durability is extraordinary but not unexplainable. After all, Gilbert's dramatic situations are still funny, and Sullivan's music succeeds in providing a kind of romantic foil to Gilbert's pervasive drollery and cynicism. This kind of friction was very much at the heart of Gilbert and Sullivan's creative relationship and the gentle satire alternating with genuine heartfelt emotion is a combination that never ages – indeed, perhaps it's something we need now more than ever.

For generations of us, the first Gilbert and Sullivan in the theatre is a crucial formative experience. I have lost count of the number of people who've told me "my aunt took me to see Pinafore or Pirates when I was eight"...and how that sparked a lifelong love of the G&S canon, but also hooked them into the wonderful world of theatre as a whole.

So here's to reviving a great tradition, and giving a whole new generation of Australians their own anecdotes about 'my first G&S'.

STUART MAUNDER  
Director











## Conductor's Note

Like many Australians, as Stuart Maunder points out in his introduction, I was first immersed into the topsy-turvy world of Gilbert and Sullivan during my high school years at an all male boarding school. Following a successful student production of *The Pyjama Game*, a joint endeavour was decided upon with the local girls boarding school. With the guiding zeal of an inspirational and theatrical nun (who was the director) we embarked upon presenting our version of *H.M.S. Pinafore*. As I was one of the few pianists enrolled at school, it fell to me to teach and prepare the cast for their various roles and ensembles and to play in the “orchestra” for the performances. Immediately, I was struck by both the cleverness of the lyrics and the absurdity of the situations contained within as well as by the completely apposite, illuminating and downright brilliant nature of the music.

I was hooked. Still am.

Arthur Sullivan felt that his musical calling was towards “high art” and “serious opera”. He was trained at London’s Royal Academy of Music and later at the Leipzig Conservatoire (the clear influence of Rossini, and in particular, Mendelssohn upon his writing can be traced to this experience). Throughout his life he continued to write oratorios and “serious” operas that are arguably turgid in nature. It is often remarked that Sullivan felt that it was beneath his talents, that he was “slumming” it with his “syllabic settings” for W.S. Gilbert. Having worked on his opera *Ivanhoe* and his oratorio *The Light of the World*, I would argue, and it’s clear that the world agrees, that the restraints involved in setting these brilliant libretti, much like the similar restrictions contained in haiku or sonnet forms, squeezed the utmost brilliance and most representative musical solutions from him. Sullivan is unsurpassed in his ability to musically represent and capture a character’s personality within the most economical of means (you hear four notes of anything Pooh-Bah sings and you recognise his type immediately). The fresh and eternally tuneful melodies that Sullivan conjures for his characters are as well, always vocally satisfying. They have that unteachable and

indefinable quality of “catchiness” and memorability. This is undiluted genius. It reveals an innate understanding of how we humans hear and think.

G&S operetti often contain characters who are themselves poets or musicians. *Patience*’s Lady Jane, with her frustrated (frustrating?) string ambitions and her fellow cast mate the fleshy poet Reginald Bunthorne, the two singing gondolieri in *The Gondoliers* and of course the wandering minstrel of *The Mikado*’s Nanki-Poo (disguised as a second trombone) are all affectionate embodiments with more than a hint of accurate caricature. Sullivan’s orchestral forces, limited in number due to financial pressures from managements, provide, within the framework of a early 19th century “classical” orchestra (double wind, double brass, percussion, strings) a sympathetic, brightly coloured, and when called upon, occasionally thrilling accompanying texture. Sullivan was sensitive, practical and well taught and has a real orchestral deftness of touch.

Within these scores there is little real local colour or any traditional musical elements that would today be considered examples of cultural appropriation. The chief concerns of the worlds within G&S scores are sharply focused portrayals of British society which reflect more generally, human nature itself indeed the cosmology of G&S encompasses the full expression of human foibles, vanities and frailties. The somehow relatable yet ridiculous comic situations, incredibly tortured yet brilliant linguistic feats as well as the moments of genuine, illuminating and moving pathos are the reason these pieces remain eternally popular.

How fortuitous for us all that this felicitous yet unlikely partnership between two disparate geniuses occurred. Their eternal achievement is a boon for all ages.

Thank you Sister Patricia.

SIMON KENWAY  
Conductor

## Synopsis

A year before the curtain goes up, Nanki-Poo, son of the Mikado of Japan, flees the imperial court to escape marriage with Katisha, an elderly lady. Disguised as an itinerant musician, he meets and falls in love with Yum-Yum, the young ward of Ko-Ko, a cheap tailor in the town of Titipu. Yum-Yum, however, is already betrothed to her guardian and Nanki-Poo leaves Titipu in despair.

### ACT ONE

The action takes place in the town of Titipu.

A group of Japanese nobles are going about their business. Nanki-Poo, still masquerading as a musician, having heard the news that Ko-Ko has been condemned to death for flirting, has hurried back to Titipu to try to claim Yum-Yum. Unfortunately, he learns from Pish-Tush that, far from being dead, Ko-Ko has been reprieved at the last moment and appointed Lord High Executioner. There is worse to come as Pooh-Bah, the holder of every other major office of the state, informs Nanki-Poo that Yum-Yum and Ko-Ko are to be married that afternoon.

Ko-Ko appears, and recounts the story of how he became the Lord High Executioner. He seeks Pooh-Bah's advice as to how much he should spend on his forthcoming wedding. Yum-Yum and her sisters, Pitti-Sing and Peep-Bo, arrive with their school chums. Yum-Yum and Nanki-Poo are reunited and he tells her that he is the son of the Mikado. The two lovers realise that their cause is hopeless and Nanki-Poo declares that he will kill himself immediately. Meanwhile, Ko-Ko has received a letter from the Mikado, threatening serious repercussions for the town and the Lord High Executioner if an execution does not take place within a month. On seeing Nanki-Poo about to 'terminate an unendurable existence', Ko-Ko offers to do the job for him. Nanki-Poo agrees, on the condition that he can marry Yum-Yum and enjoy one month of married life before he

is beheaded. Ko-Ko will then be free to marry the widowed Yum-Yum.

All rejoice at this resolution, but the festivities are rudely interrupted by the arrival of Katisha. Furious at Nanki-Poo's rejection, she attempts to reveal his true identity. She is silenced by the crowd, but vows revenge.

### ACT TWO

Yum-Yum is happily preparing for her wedding until she is informed by Ko-Ko that, under the Mikado's law, the widow of a beheaded man must be buried alive. To spare Yum-Yum this grim fate, Nanki-Poo again decides to kill himself, leaving Ko-Ko once more without the requisite head to lop off. At the news of the Mikado's imminent arrival Ko-Ko sends the young things off to be married while he and Pooh-Bah draw up an affidavit that Nanki-Poo's execution has taken place.

The Mikado arrives with Katisha and is very pleased to hear that an execution has taken place until he learns that the victim unfortunately was his own son. As punishment, Ko-Ko and his accomplices are scheduled to die after luncheon. Their only hope is to admit the falsehood of the affidavit and produce Nanki-Poo alive and well. But Nanki-Poo, now married to Yum-Yum, is afraid to face Katisha's wrath so Ko-Ko is left with no other choice but to woo, win, and wed Katisha himself and have her intercede with the Mikado. While Katisha is at first reluctant, being in mourning for Nanki-Poo, Ko-Ko eventually wins her over with flattery and schmaltz.

Back from the dead, Nanki-Poo presents himself and his new bride to his father. Ko-Ko devises an explanation for his subterfuge that satisfies the Mikado, who commutes his death sentence to a life sentence with Katisha. All ends with a joyous song and a merry dance.



## Creative Team



### CONDUCTOR SIMON KENWAY

Simon Kenway is an established and highly respected orchestral and operatic conductor. He has held posts as Principal Chorus Master of Opera Australia, Musical Director for Opera in the Vineyards, Opera by George and Opera Under The Stars in Broome, and Conductor and Chief Vocal Coach for the Sydney Conservatorium Opera School. He now works as a freelance conductor, both internationally and in Australia, and has been Artistic Director of Pacific Opera since 2015.

As conductor, Simon has collaborated with many orchestras and opera companies including the Sydney, Tasmanian, West Australian, Canberra and Queensland Symphony Orchestras, Opera Australia, West Australian Opera, State Opera South Australia, Opera Queensland, as well as The Australian Ballet, Hong Kong Philharmonic, Sydney Philharmonic Choirs, Aldeburgh Productions in UK, the Australian Youth Orchestra, Beijing Symphony Orchestra, Willoughby Symphony Orchestra and many festivals.

He is excited to return to State Opera to conduct *The Mikado*.



### DIRECTOR STUART MAUNDER

Stuart has been directing musical theatre and opera in Australia for the last thirty years. 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 whilst continuing to direct in Australia, regional UK, France and the USA.

In 1999 Stuart was appointed as Artistic Administrator of Opera Australia, and later its Executive Producer (04-08). 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.

Music Theatre productions include Australian tours of *Dusty – The Original Pop Diva*, *Shout!* and *Little Women*; the Australasian tour of *The Music of Andrew Lloyd Webber* and the first concert version of *Phantom of the Opera*.

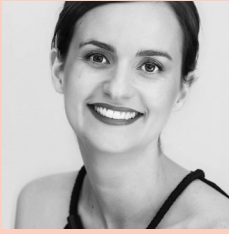
Recent Australian productions include *Cunning Little Vixen*, *Carmen* (State Opera), *Into the Woods*, *Sunday in the Park with George*, *Sweeney Todd* and *Cunning Little Vixen* (Victorian Opera) and *Cunning Little Vixen*, *Tosca*, *Rigoletto*, *The Pearl Fishers*, *La bohème* (West Australian Opera).

Stuart was General Director of New Zealand Opera (2014-18) where he directed *Candide*, *Tosca*, *Sweeney Todd* and *The Mikado*.

In July 2018 he commenced as Artistic Director of State Opera South Australia.







## DESIGN SIMONE ROMAINUK

Simone Romaniuk is a live performance designer who works extensively across theatre, opera, festivals and immersive events in Australia and the UK.

Selected set and costume designs include: Opera Queensland: *The Magic Flute*, *The Merry Widow*, *Space Encounters* and *The Mikado*. RNCM, Manchester: *La Vie Parisienne*. Pacific Opera: *La Sonnambula* and *Hansel And Gretel*. Ensemble Theatre, Sydney: *The Last Wife*, *Luna Gale*, *Shirley Valentine*, *Frankenstein* and *Casanova*. Unicorn Theatre, London: *The Hunting Lodge*. Queensland Theatre: *Macbeth*, *Venus In Fur*, *Kelly*, *Head Full Of Love*, *Elizabeth*, *Bombshells*, *Fractions*, *The Removalists*, *Waiting For Godot*, *Ruby Moon*, *Eating Ice Cream*, *Beckett X 3*, and *The Little Dog Laughed*. Sydney Theatre Company: *Thyestes* and *The Crucible*.

Resident designer at Queensland Theatre Company in 2012 and previously an affiliate artist with the company, Simone's awards include four Matilda Awards for QTC theatre designs. She holds design degrees from NIDA and QCA.

Simone is currently Creative Director of OzAsia Festival at Adelaide Festival Centre.



## LIGHTING DESIGN DONN BYRNES

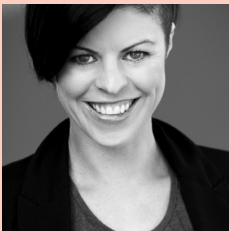
Donn Byrnes has designed lighting for most of Australia's theatre and opera companies. Opera lighting designs have included:

*Tosca*, *Peter Grimes*, *Manon*, *Lucia di Lammermoor*, *Lohengrin*, *Macbeth*, *Cavalleria rusticana*, *Pagliacci*, *Arabella* (Opera Australia)

*Le Nozze di Figaro*, *Aida*, *Madama Butterfly*, *Adriana Lecouvreur*, *Dead Man Walking*, *Cavalleria rusticana/Pagliacci* (State Opera South Australia)

*Madama Butterfly*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Pagliac-ci* (West Australian Opera). *Aida*, *La Traviata*, *Tosca*, *Madama Butterfly*, *Lucia di Lammermoor*, *Fidelio*, *The Mikado* (Opera Queensland). *Die Frau ohne Schatten* (Melbourne International Festival)

Donn has received Green Room Awards for *Die Frau ohne Schatten* (Melbourne International Festival and *Arabella* (Opera Australia).



## CHOREOGRAPHY SIOBHAN GINTY

Siobhan has amassed diverse credits across the entertainment industry in both creative and performance roles. After a successful musical theatre performance career she has worked in many capacities as a Director, Choreographer and Associate Director across theatre productions including *We Will Rock You*, *Chitty Chitty Bang Bang*, *A Chorus Line*, *Jekyll and Hyde* and *The Rocky Horror Show* to name a few.

Siobhan has choreographed for opera, large scale opening ceremonies, live events and recording artists. For the past three years Siobhan was the Director of *The Illusionists* across its worldwide productions while working as part of the Artistic team of Cirque Du Soleil's *LUZIA*.

She is currently based in Singapore creating, writing & directing live entertainment shows and experiences for Universal Studio's Singapore and Resorts World Sentosa.

## Cast



### MIKADO 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 *La 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 Fauré, Haydn *Creation*, Handel *Messiah*, and Beethoven *Symphony No 9* with orchestras such as Auckland Philharmonia, and the Adelaide, Tasmanian, and Queensland Symphony Orchestras.



### NANKI POO DOMINIC J. WALSH

Dominic has recently performed Frosch in West Green House Opera's production of *Die Fledermaus* and also finished his fourth season with English Touring Opera as cover Malcolm in *Macbeth*. He also performed in the newly commissioned Education Show, *Paradise Planet*. His near recent roles include Ballad Singer/Cover Luigi in *Il Tabarro* and Ser Amatio in *Gianni Schicchi* for ETO in 2017, cover Nanki-poo in *The Mikado* and Nemorino in *L'elisir d'amore* for Scottish Opera in 2016, and El Dancaire in *Carmen* for Nevill Holt Opera in 2015. He has also performed chorus with Opera North, Wexford Festival, Garsington Opera and English Touring Opera.

He performed Schubert's *Schwanengesang* with fellow Australian, Geoffrey Saba, at a Hauskonzert in May, 2019. Dominic is a graduate of the Guildhall School of Music and Drama and the Queensland Conservatorium, Griffith University. He's also a recipient of the Australian Music Foundation Award, an Australia Council Grant and an Ian Potter Cultural Trust grant.

Dominic makes his debut with State Opera South Australia as Nanki-Poo in *The Mikado*.



### KO-KO BYRON COLL

Byron Coll is a professional character actor working consistently in film, television, and theatre since graduating from Toi Whakaari: NZ Drama School in 2007. His film and television work include *Top of the Lake* season 1 & 2, *The Luminaries*, *Shadow in The Cloud*, *Shopping*, *Jack the Giant Slayer*, *This Town*, *Field Punishment No.1*, *Bombshell*.

No stranger to the stage, Byron has been a prominent player in numerous productions in main stage theatres throughout New Zealand. In 2017 he received critical acclaim by leading the New Zealand Opera in their production of *The Mikado* playing the role of Ko-Ko. The following year he also appeared in New Zealand Opera's *Candide* for the Auckland International Arts Festival 2018.





### **POOH-BAH ANDREW COLLIS**

A member of the Cologne Opera from 1993 to 2007, Andrew Collis has also performed with opera companies in Berlin, Dortmund, Düsseldorf, Essen, Frankfurt, Mannheim and Wiesbaden and in concerts in Bonn, Strasbourg, Stuttgart, and the recording of Zemlinsky's *Der Zwerg* in Cologne for EMI.

Andrew's recent engagements include the title role *Don Pasquale* for State Opera South Australia; Commendatore *Don Giovanni*, Nourabad *The Pearlfishers*, Sir Roderic *Ruddigore*, Colline *La bohème* and Dr Bartolo *The Barber of Seville* for Opera Queensland; Simone *Gianni Schicchi*, Basilio and Bartolo *The Marriage of Figaro* for West Australian Opera; Bonze *Madama Butterfly* at Perth Festival; Pooh-Bah *The Mikado* and Don Magnifico *La Cenerentola* with New Zealand Opera; Henry Kissinger *Nixon in China* for Auckland Arts Festival; and Valens *Theodora* for Pinchgut Opera. On the concert platform, he has performed with the Adelaide, Queensland, Tasmanian and West Australian Symphony orchestras and Sydney Philharmonia, in repertoire including Beethoven's *Symphony no. 9*, *St John Passion*, *Messiah* and Haydn's *Harmoniemesse*.

This year Andrew returns to Opera Queensland, New Zealand Opera, Sydney Symphony Orchestra and performs on tour with the Komische Oper Berlin's *The Magic Flute*.

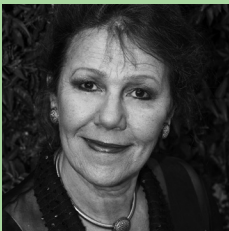


### **PISH TUSH NICHOLAS CANNON**

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.



### **KATISHA ELIZABETH CAMPBELL**

Elizabeth Campbell, one of Australia's most distinguished mezzo sopranos, has performed with all of the Australian opera companies, symphony orchestras and major concert organisations.

A graduate of the Sydney Conservatorium of Music, Elizabeth won the Elly Ameling Lieder Prize in the 's-Hertogenbosch Singing Competition, represented Australia in the Singer of the World Competition, Cardiff and is the recipient of the Bayreuth Scholarship. International performances include *Messiah* at the Royal Opera House, Covent Garden, Sydney Symphony Orchestra's USA tour and recitals at the Wigmore Hall, in Den Haag and Antwerp.

Recent highlights include *Verdi Spectacular*, *Gianni Schicchi/La Vida Breve*, *Verdi's Requiem*, *Herodias Salome*, *Amneris Aida* (for which she won a 2011 Helpmann Award) all for State Opera; Klytaemnestra *Elektra* (Perth Festival); First Norn and Waltraute in *Ring Cycle* for Opera Australia.

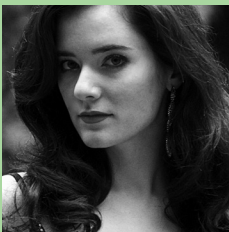
Recordings include Koehne's *Three Poems of Byron*, Mahler's *2nd Symphony*, Beethoven's *9th Symphony* and Missa Solemnis *Banquo's Buried*, *Woman's Song* and Elgar's *Sea Pictures*.



## YUM-YUM AMELIA BERRY

Amelia Berry is a graduate of the Manhattan School of Music and made her debut with New Zealand Opera in 2013, singing Zerlina in *Don Giovanni*. Subsequent roles with the company include Musetta *La bohème*, Cunegonde *Candide*, Frasquita *Carmen*, Yum Yum *The Mikado*, Johanna *Sweeney Todd*, Clorinda *La Cenerentola*, and First Lady *The Magic Flute*. Elsewhere, she has performed Carlotta *The Phantom of the Opera* at the Sejong Centre in Seoul, Johanna *Sweeney Todd* with Victorian Opera, Corinna *Il viaggio a Reims* for Days Bay Opera and Annio *La clemenza di Tito* for Auckland Opera Studio. While at the Manhattan School of Music she sang Jenny *Aufstieg und Fall der Stadt Mahagonny* and Giulietta *I Capuleti e i Montecchi*.

Other career highlights have included *Till There Was You: A Celebration of Barbara Cook* at 54 Below in Manhattan, appearances with the Christchurch Symphony Orchestra and the Auckland Philharmonia Orchestra, soprano soloist in *Carmina Burana* with Wellington's Orpheus Choir, *Anamchara: Songs of Friendship* with Scottish Opera for the Commonwealth Games, a featured episode of the *Dare to Dream* documentary series on TVNZ, and winning the 2010 New Zealand Aria competition.



## PEEP-BO CHARLOTTE KELSO

Charlotte Kelso studied at the Elder Conservatorium, graduating with a Director's Award and the Rae Cocking Memorial Prize. In 2019 she has performed with State Opera South Australia as Young Christina *Christina's World*, and Peep-Bo in Gilbert and Sullivan's *The Mikado*. Her past operatic roles include Galatea *Aci, Galatea e Polifemo*, Cherubino *The Marriage of Figaro*, Hänsel *Hänsel und Gretel*, Second Sprite *The Magic Flute*, and Second Witch *Dido and Aeneas*. Charlotte recently performed at the Coriole Music Festival, and was soloist for the Australian premiere of Kim André Arnesen's *Magnificat*.

Other recent concert engagements include Vivaldi's *Gloria*, Haydn's *Theresienmesse* and Missa in *Angustiis (Nelson Mass)*, Mozart's *Missa Brevis K275*, Bach's cantatas 77, 78, 106, and 150, and Handel's *Dixit Dominus* and *Messiah*, and notably in Mendelssohn's *Midsummer Night's Dream Suite* with the Adelaide Symphony Orchestra. She was one of eight national finalists in the 2018 Royal Melbourne Philharmonic Aria Competition for oratorio.



## PITTI-SING 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.

Comfortable on the stage and as a recitalist, Bethany has performed with The Song Company, Juilliard 415, Ludovico's Band, Co-Opera, Gertrude Opera, Various People Inc., Mopoke Theatre, Ensemble Galante, Adelaide Baroque, The Firm New Music, and the award-winning Adelaide Chamber Singers.

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*.

Bethany appears frequently in the Adelaide Festival, and favourite performances include Barrie Kosky's Helpmann Award-winning production of Handel's *Saul* (Glyndebourne and State Opera South Australia, 2017), and premiering Patch Theatre's *Can You Hear Colour?* (2018), which she co-created.









## State Opera Chorus

Eleanor Brasted  
Andrew Crispe  
Michael Denholm  
Daniel Goodburn  
Kristen Hardy  
Reece Keane  
Rod Kirk  
Katrina Mackenzie  
Gerry Masi  
Rachel McCall  
James Nicholson  
Mark Oates  
Alexandra Scott  
Courtney Turner  
Andy Turner

## Adelaide Symphony Orchestra

### Violins

Cameron Hill\*\* (Acting Concertmaster)  
Julia Brittain\*\* (Acting Associate Concertmaster)  
Julie Newman\* (Acting Principal 1st Violin)  
Lachlan Bramble\*\* (Acting Principal 2nd Violin)  
Michael Milton ~ (Acting Associate Principal 2nd Violin)

### Violas

Linda Garrett\*\* (Guest Principal)  
Martin Butler~ (Acting Associate)

### Cellos

Ewen Bramble\* (Acting Principal)

### Double Basses

David Schilling\*\*

### Flutes

Samantha Hennessy\* (Guest Principal)

### Oboes

Hannah Kovilpillai\*\* (Guest Principal)

### Clarinets

Damien Hurn\* (Guest Principal)

### Bassoons

Mark Gaydon\*\*

### Horns

Sarah Barrett\* (Acting Principal)

### Trumpets

Martin Phillipson\*

### Timpani/Percussion

Paul Simpson-Smith\* (Guest Principal)

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



## Production Credits

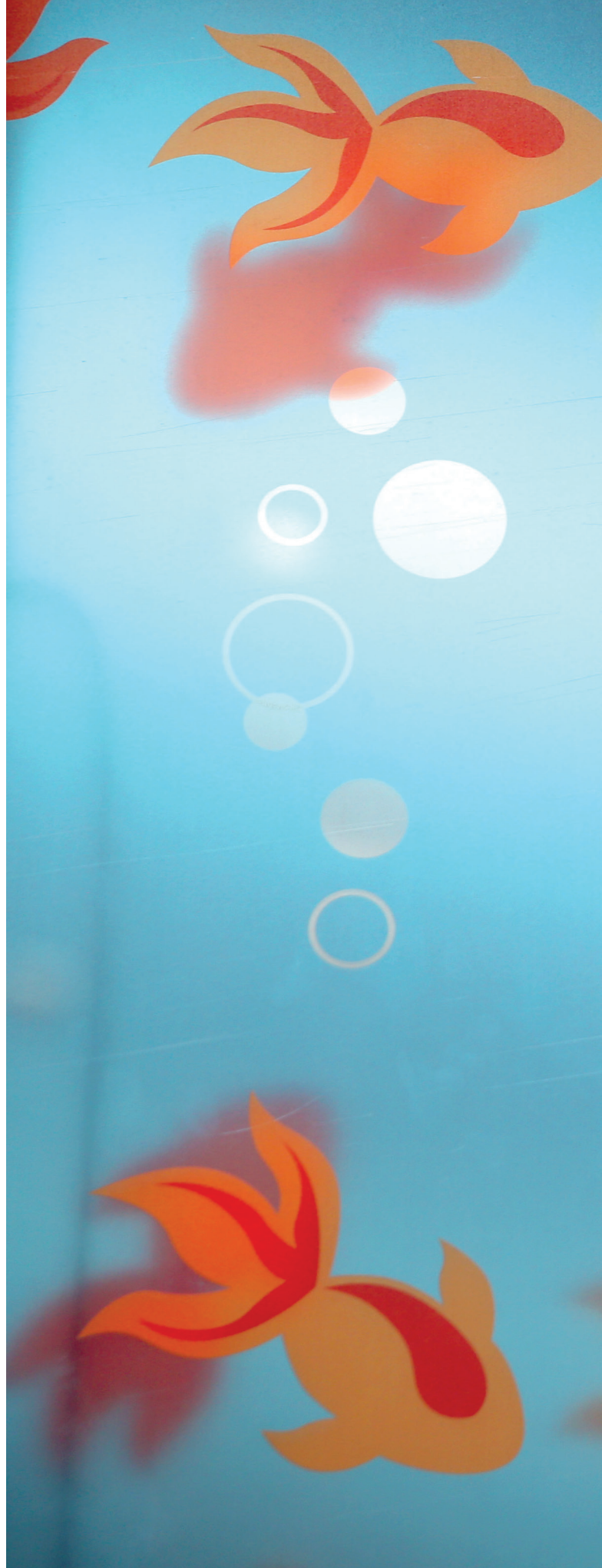
**Production Manager** Ben Flett  
**Stage Manager** Jess Nash  
**Deputy Stage Manager** Ashley Ng  
**Assistant Stage Manager** Angela De Palma  
**Head Mechanists** Ben Brooks, Mark Fisher  
**Repetiteur** Andrew Georg

**Wardrobe Supervisor** Emma Brockliss  
**Wardrobe Assistant & Dresser** Ashleigh Thomas  
**Wardrobe Maintenance** Denise Strawhan, Sue Nicola  
**Dressers** Jana Davies, Dina Giaccio

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

### ADELAIDE FESTIVAL CENTRE STAFF

**Head Mechanist** Vince Louch  
**Mechanists** Michael Camp, Andrew Kiley  
**Head Flyman** Ashley Knight  
**Head of Lighting** Phil Haddy  
**Floor Lighting** Paul McGee  
**Lighting Operator** Rick Worringham  
**Follow Spots** Luke Pilla, Kat Kleemann  
**FOH Sound Operator** Josh Cartlidge  
**Floor Sound** Mick Jackson  
**Radio Sound Technician** Adrienne Haines





# 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.

**Y A R M I L A   A L F O N Z E T T I**  
Executive Director







# BE INSPIRED BY OPERA

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

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