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CLOUDSTREET



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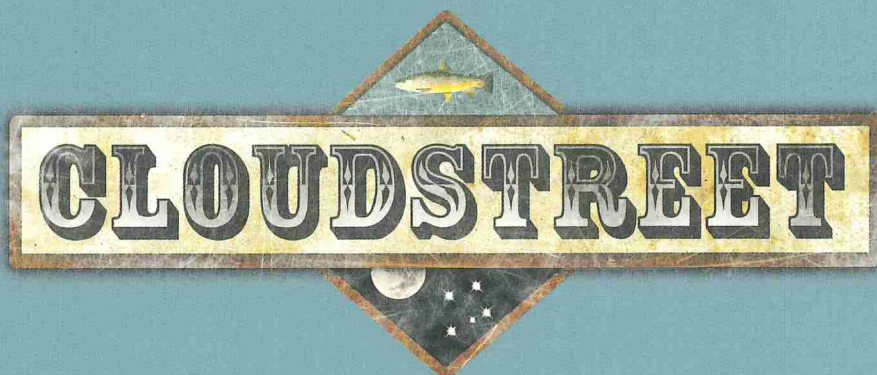


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STATE OPERA SA IN ASSOCIATION WITH
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CLOUDSTREET

An opera in two acts by George Palmer (1947 - present)
adapted from the Tim Winton novel.

Libretto by George Palmer and Tim Winton.
First performed at Her Majesty's Theatre, Adelaide on 12 May 2016.



12, 13, 18, 19, 20, 21 May 7.30pm

14 May 3.00pm

Her Majesty's Theatre, Adelaide



Duration approximately two hours and 50 minutes
(including a 20-minute interval).
Sung in English.

PLEASE NOTE: This production contains images that may be upsetting to
Aboriginal and Torres Strait Islander patrons.



CAST & CREATIVES

CREATIVE TEAM

COMPOSER - George Palmer

MUSICAL DIRECTOR & CONDUCTOR - Timothy Sexton

DIRECTOR - Gale Edwards

SET DESIGNER - Victoria Lamb

COSTUME DESIGNER - Ailsa Paterson

LIGHTING DESIGNER - Nigel Levings

VIDEO DESIGNER - Craig Williams

SOUND DESIGNER - Jane Rossetto

ASSISTANT DIRECTOR - Velalien

INDIGENOUS MOVEMENT COORDINATOR/CULTURAL CONSULTANT - Nikki Ashby

RÉPÉTITEURS - Andrew Georg, Mark Sandon & Dale Ringland

ORCHESTRATION ASSISTANT - Andrew Georg

PRODUCTION MANAGER - David McLean

STAGE MANAGER - Nicola Keene

DEPUTY STAGE MANAGER - Jess Nash

ASSISTANT STAGE MANAGER - Rohan Yates

CAST

LESTER LAMB - Pelham Andrews

ORIEL LAMB - Antoinette Halloran

QUICK LAMB - Nicholas Cannon

FISH LAMB - Nicholas Jones

HATTIE LAMB/MRS CLAY - Kristen Hardy

ELAINE LAMB - Karina Jay

RED LAMB - Courtney Turner

LON LAMB - Ben Francis

SAM PICKLES - Barry Ryan

DOLLY PICKLES - Joanna McWaters

ROSE PICKLES - Desiree Frahn

TED PICKLES - Hew Wagner

CHUB PICKLES - Beau Sandford

BOB CRAB - Don Bemrose

THE PILOT / GERRY CLAY / TOBY - Jeremy Kleeman

SPIRIT GIRLS - Lilla Berry, Natasha Wanganeen, Kirsty Williams

ADELAIDE SYMPHONY ORCHESTRA



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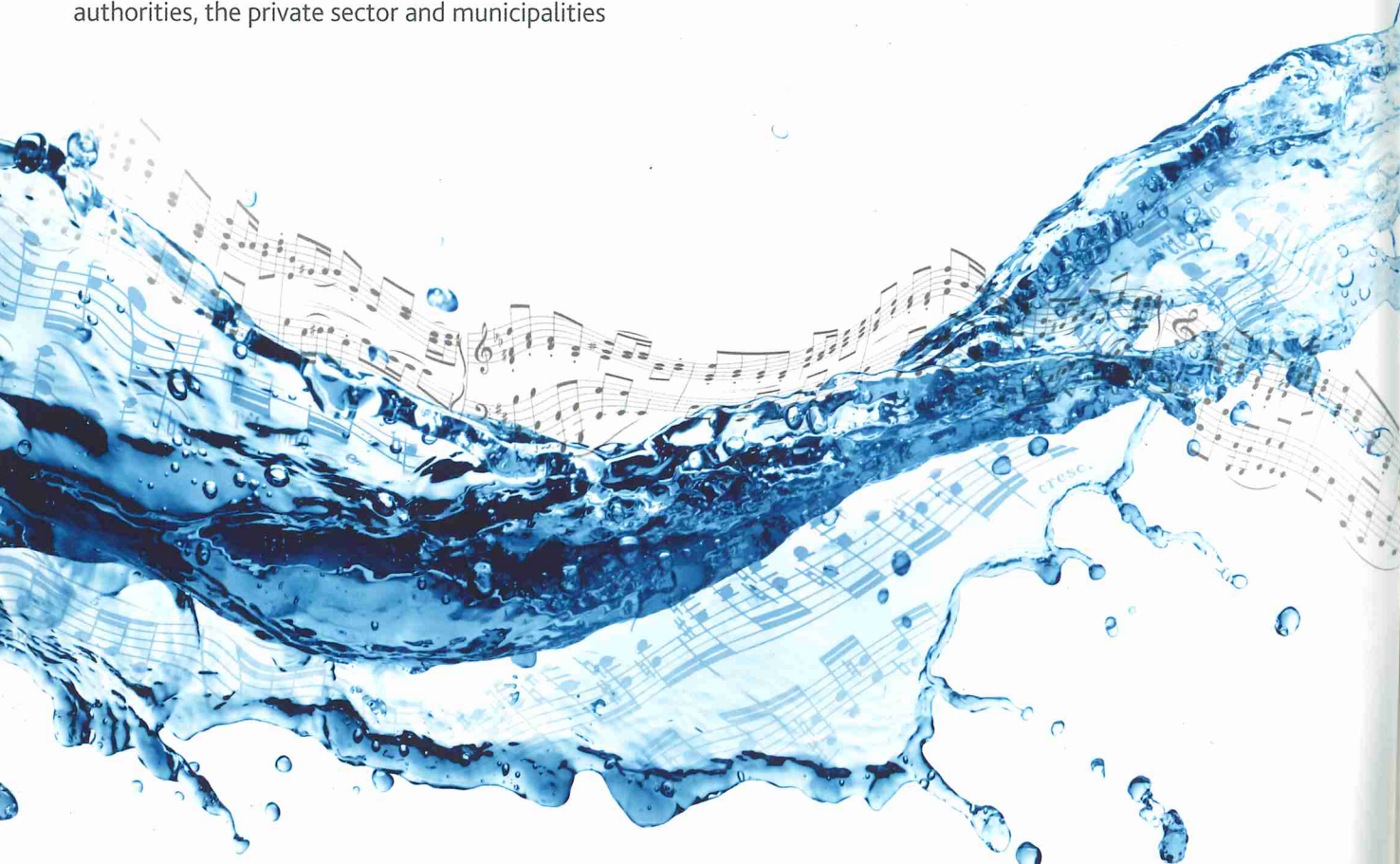


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WELCOME

Welcome to State Opera SA's exciting world premiere of *Cloudstreet*, presented in association with the Adelaide Festival Centre. It is a great privilege to breathe life into a work of the magnitude and scope of *Cloudstreet*. This season marks the culmination of a five-year gestation of this wonderful new work which, along the way, has seen it undergo three separate, two-week long workshops, two of them conducted by State Opera SA.

These workshops attracted national attention and broke new ground, providing a unique and vital opportunity to develop and refine the theatrical and musical elements of the work. This world first season represents one of State Opera SA's most challenging artistic undertakings, and is made possible through the ongoing support of the Federal Government through the Australia Council for the Arts, the State Government of SA through Arts SA, the generous support of the Seaborn Broughton & Walford Foundation and our many sponsors, donors, patrons and supporters.

Cloudstreet features a stellar ensemble cast drawn from State Opera's brilliant stable of singers including Joanna McWaters, Nicholas Cannon, Pelham Andrews and Desiree Frahn together with wonderful interstate singers Barry Ryan, Antoinette Halloran, Jeremy Kleeman, and Nicholas Jones. We're delighted to introduce talented performers Don Bemrose and the three Spirit Girls whose roles allow us to explore the Indigenous story which is pivotal in Tim Winton's writing. Accompanied by the Adelaide Symphony Orchestra, this is an incredible assemblage of talent.

I'm also proud to announce that our sets, costumes, lighting and projections have been created here in South Australia by South Australian designers - Victoria Lamb (sets), Ailsa Paterson (costumes), Nigel Levings (lighting) and Craig Williams (video design and projection). They have created an amazing world which allows the glorious

music of George Palmer is brought to life. None of this would be possible without the guiding vision of director Gale Edwards, who has been instrumental in shaping the work since its embryonic emergence five years ago. I have had the immense pleasure of working closely with her and with George Palmer, with countless hours spent around her kitchen table in Sydney, discussing and reshaping the score, to make this opera as good as it can be. Without her razor sharp theatrical and literary instincts, this season would not be happening.

Special acknowledgements go to Judith Branford, State Opera SA Head of Wardrobe, and her assistants for building the multitude of costumes required for this production, and Production Manager, David McLean and his Stage Management team for their tireless contribution to what has been an exhausting but exhilarating process. I would also like to take this opportunity to thank our Orchestral Assistant/Repetiteur, Andrew Georg for his professional support and friendship and his incalculable assistance in the preparation of the orchestral and vocal scores.

Productions such as *Cloudstreet* demonstrate not only our state's artistic leadership but also State Opera SA's preparedness and capacity to successfully develop and present award-winning major artistic events here in Adelaide. With *Cloudstreet*, State Opera SA has worked to create and deliver a truly Australian work that can be taken to the world.

Cloudstreet is a pillar in our extraordinary 40th anniversary year, and I am honoured to be involved both in my capacity as State Opera's CEO and Artistic Director as well as *Cloudstreet*'s Musical Director and Conductor. Tonight truly is an event, and we're very proud of it.

I encourage you to sit back and let this brilliant production unveil before you!

TIMOTHY SEXTON


State Opera CEO & Artistic Director
Cloudstreet Musical Director & Conductor





MEMBERSHIP: \$40

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dramatic, romantic and powerful art forms.

COMPOSER'S NOTE

My ambition as a composer has always been to write an opera. By 2010, I felt that I was equipped to undertake a serious project. I wanted a story which was distinctly Australian; I wanted to write something that could not have been written anywhere else. I wanted a story that was rich in character, in action, in emotion, which encompassed darkness and light, which was eloquent and poetic and funny.

In a word, I wanted to do Tim Winton's *Cloudstreet*.

It took some time for me to persuade Tim's literary agent that this was a serious project with some prospect of actually being produced on stage. The catalyst was Gale Edwards. When a director of such international stature gets behind something - as Gale so energetically and enthusiastically did - then it has to be taken seriously.

As Gale has described, the process of creating *Cloudstreet* the opera has been long and arduous. Starting with my libretto and some scenes set to music, we worked steadily on shaping the work for the stage. Gale would tell me, with the utmost courtesy, that the scene I had just written (and was very proud of) just wouldn't work on stage. She would explain what was amiss and I was sent away to do it again. What an immense stroke of good fortune for me to have such a genius of the stage as dramaturg.

The style of the music was dictated by the character of the novel itself. The people who inhabit *Cloudstreet* are ordinary battlers; I couldn't conceive of them singing in a style which was heavily atonal. It's true that the music of *Cloudstreet* is discordant in parts, where it needs to be, but mostly it's tonally based and it's melodic. I would like to think that the music speaks directly to the heart, just as Tim's novel does.

Cloudstreet the opera would never have seen the stage but for the contributions of so many people, too numerous for me to thank individually. But special thanks are due to Gale Edwards, and Tim Sexton, who championed this work and brought it to life. I owe them both an immense debt of gratitude.

My heartfelt thanks are also due to: Cheryl Barker, Peter Coleman-Wright, Christine Douglas, Simon Kenway, Peter and Caroline Lowrey, Claire Palmer, Scott Walker, Matthew Roach, Michael Naphthali, Julie Simonds, Andrew Georg, the cast of all three workshops and the wonderful cast and crew of this production.

Finally, my everlasting gratitude is due to my wife, Penelope, who has supported and encouraged me throughout. Her burden has been greater than mine. My work in *Cloudstreet* the opera is dedicated to her with my love.

GEORGE PALMER

Composer





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DIRECTOR'S NOTE

Cloudstreet the opera has been five years in the making. I became involved way back in 2011 when George brought his first draft to me, and I found it instantly irresistible. Firstly, George's idea of making Tim Winton's iconic novel into an Opera was brilliant. The strange, mythological and epic background to the domestic story of two Aussie families struggling to survive in the late 40s, was ideal material for the form of Opera. But the characters in the novel were essentially working class. The thought of the Aussie vernacular, including slang, meeting the highfaluting world of opera was a thrilling proposition. Could we find an intrinsically Australian 'voice' by combining these two seemingly disparate ideas?

Secondly, George's music was soaring and deeply moving. It did not sound particularly like what we associate with 'modern' opera post Philip Glass, as it was extremely 'melodic' in style. It had a freshness and a beauty I had not heard for years in new works.

Thirdly, the story of *Cloudstreet* in Winton's book seems to be the story of Australia itself, especially in the shadow aspect of the 'ghosts' of Aboriginal girls whose spirits are 'stuck' inside the walls. These are members of the Stolen Generation and have been trained (and brutalised) decades earlier by a Victorian lady in order to sell them into serving positions in colonial society. Only through the return of love and forgiveness, can they be set free.

The five-year journey began of developing the piece into a form that could be staged. In new works getting the structure of the story-telling right is the prime focus and *Cloudstreet* is a big novel with lots of characters whose stories intertwine.

George and I set out on our own, not commissioned by any company, to spend the next two years of our lives getting it to a first (self-funded) workshop in Sydney. We knew from the reaction to that workshop that it 'had legs'.

By 2013 Tim Sexton adopted the development of the piece, although there was no promise of an actual production of it at the end. And so, the three of us, George, Tim and I, spent thousands of hours around a table, examining every phrase, every character, every note of the opera, dissecting and discussing it. George re-wrote and composed new music. The State Opera of South Australia financed and made possible two separate workshops, a year apart, where the piece could be 'put up on the floor' and examined, refined, analysed.

More re-writes and finessing occurred. Characters had to be carefully balanced so as not to get lost in the complex story that travels over 20 years. It was a mammoth task, but both Tim and I were committed to helping George in any way we could to see the project through.

Finally, Tim made the decision to bring the opera to the stage. A highly experienced creative team, mainly from Adelaide, was formed and all set about bringing *Cloudstreet* to life in its premiere production. The set designer, image designer, costume and lighting designers devoted their next months to realising this work and together we sailed our ship into the Unknown. New works are notoriously more difficult to do than existing pieces (for a start, the score might be re-written as you go!) and this team has worked tirelessly to support the evolution of the piece.

As we know, new works are risky, Arts funding is limited, and audiences are cautious. But Tim Sexton plunged in and we set forth to bring you the show you see tonight. It has continued to evolve, even through this final rehearsal process. And it will hopefully evolve further after this season. Who knows? I believe it is an extremely special piece of theatre that deserves an on-going life.

I am thrilled and grateful that, at last, *Cloudstreet* gets a chance to breathe and walk upon a stage, and hopefully, one day, perhaps upon the stages of the world. What better poetic metaphor for all that is Australian?

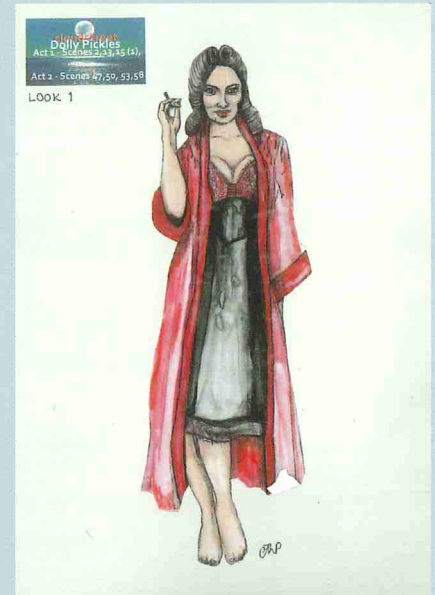
GALE EDWARDS

Director



COSTUME DESIGN

The opera spans 20 years of Australian history, from World War II until 1963. The characters exist in a stylised space, so it is the costumes which show the period and the passing of time.





The characters exist in a stylised space, so it is the costumes which show the period and the passing of time. These are people who are living in desperate poverty. They are patched and mended, and the opening scene by the river is when we see them at their most destitute. As they travel on the road to Cloudstreet they are a band of refugees and they resemble Limestone ghosts, literally coated in the chalky environment from which they come. The costumes are very broken down and aged, often ill-fitting, with the look of hand-me-downs and making do with whatever they have found. As the shop at Cloudstreet becomes more successful we see that they start to dress a little better. As this translates to rent money for the Pickles, we see in particular that Dolly has an expanding wardrobe.

We are using colour coding to clearly signify which family group the characters belong to. The Lambs are in shades of blue and the Pickles are in shades of red. This allows the audience to instantly recognise the many characters as they age over 20 years. The importance of family and the way it contributes to identity is a key theme and we are unashamedly presenting it with the colour coding. In the initial scenes we are trying to enhance the childlike qualities of the younger family members. The characters linked to the spirit world are clearly identifiable because they are wearing white. The three Spirit Girls are in Victorian skirts and blouses, which are heavily aged and decaying, with tattered lace and trailing hems.

AILSA PATERSON
Costume Designer



DESIGNING THE CLOUDSTREET SET

*The opportunity to design a new Australian opera is a very rare one. The opportunity to collaborate with such an experienced and skilled creative team, to bring **Cloudstreet** to the stage is a joy indeed.*





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Cloudstreet takes place over almost 20 years, in multiple locations, ranging from the infinitely vast landscapes of the Australian outback to the loaded intimacy of a family conversation at a kitchen table. All of these settings need to transition seamlessly through more than 60 scene changes in less than 140 minutes of continuous music.

The solution is an abstract setting in which we keep the action flowing uninterrupted. Approaching the *Cloudstreet* design in a way that is reminiscent memory or dreamscape, creating an ethereal floating world where our characters can continuously move through a constantly fluid space.

This story offers a feast of visual inspiration, cluttered suburbia and the mystical outback, fire and water, drifting clouds and infinite starry skies all combined with the evocative images, textures and colors of mid-20th century Australia. The integration of projections helps us to change the mood and suggest new locations while still keeping the aesthetic of the production unashamedly and essentially theatrical. *Cloudstreet* is a world where a house can become the landscape, a box can become a boat and a boat can take us to the stars.

VICTORIA LAMB

Set Designer



SYNOPSIS

1940s - 1960s

ACT ONE

It's late afternoon on the Margaret River. The Lamb family are catching prawns for their dinner. In the twilight, Samson (Fish) Lamb, the favourite child of the family, goes missing and is eventually dragged unresponsive from the water. In a 'miracle', his mother, Oriel, revives him, but not all of Fish Lamb has come back from the dead and the family is never the same again.

Sam Pickles loses most of his right hand in an accident with a boat winch. Rose, his daughter is the only member of his family who cares. Sam is not sure how he will get a job. In a stroke of 'luck', his cousin dies, leaving Sam two hundred pounds and ownership of a boarded up house at No 1 Cloud Street, Perth. Upon arrival at 'Cloudstreet', the Pickles family decide they hate it but Sam decides to rent out half the house, much to his wife Dolly's disgust.

The Lamb family have had their farm sold out from under them, so they pack their bags and head to Perth. They rent the other half of Cloudstreet from the Pickles. They hate the house too, but they are industrious and turn the front room of the house into a shop. The Pickles couldn't be happier as they have little income and what they do make, Sam and Dolly waste on gambling and booze.

In Cloudstreet's past, Aboriginal girls who lodged there were forced into becoming ladies' maids. Their ill treatment and demise have trapped their spirits in the house. Bob Crab, a 'magic man', has been trying for years to release these girls' spirits. This can only happen when love and new life is brought back to Cloudstreet.

Fish Lamb has never recovered from his near-drowning experience and is unable to 'see' his mother, but is fixated on returning to 'the water'. He is also the only person in Cloudstreet who can see the Spirit Girls or Bob Crab. His brother Quick suffers survivor guilt, truly feeling that it should have been him who drowned and not Fish. The family's misery turns Oriel into fortress of suppressed rage and Quick becomes Fish's main carer for many years.

Rose Pickles despises Dolly, who is a neglectful mother, a drunk, and often found in the arms of other men. She loves her father but has little respect for him as he lets Dolly walk all over him.

Lester and Sam eventually strike up an unlikely friendship and become good mates. Lester helps Sam out of some sticky spots due to his gambling and they bond through a drunken day at the races. The other members of the families take years to find meeting points, although, Rose has a very soft spot for Fish.

During a family visit to Fremantle, Lester buys a boat and, much to Oriel's displeasure, gets Quick and Fish to row it many kilometres up river back to Cloudstreet.

Oriel ends up so broken by Fish's demise and the stupidity of Lester sending the boys off in the boat that she moves into a tent in the backyard. Quick reaches breaking point and runs away from home to go bush, leaving the family in turmoil.



ACT TWO

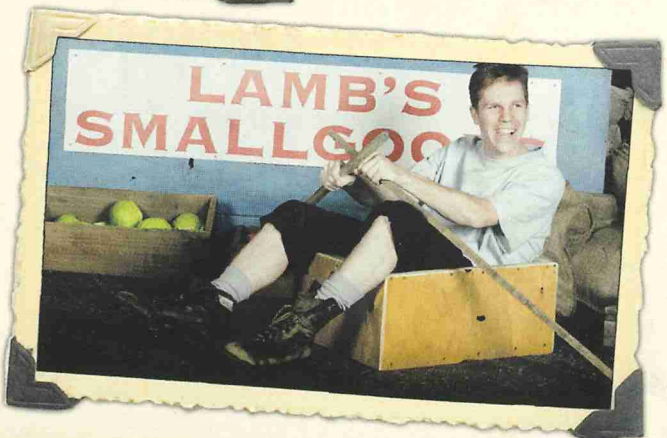
The family has grown a little older. Hattie Lamb is to be married. Rose finds herself a job at the department store Baird's and a boyfriend in the urbane and sophisticated, wannabe poet Toby Raven. Quick has been away for two years, shooting kangaroos in the outback, but is severely injured when attacked by an injured male roo. Bob Crab visits Quick and helps him return to Cloudstreet. Toby and Rose have a relationship for twelve months, but it is clear that they are very different people. Rose has tried to hide her family circumstances from Toby, out of shame, but he surprises her with a visit to Cloudstreet. Toby invites Rose to attend the State Poetry Prize awards, for which he is shortlisted. He doesn't win, and in his drunken self-pity, he publicly humiliates Rose. Rose runs in tears to the river, where she is spotted by Quick and Fish, who are out in the boat. Rose and Quick finally discover each other after years of passing each other in the hall in Cloudstreet.

Oriel reveals the reason for her inner strength and fortitude, being, as a child, the only member of her family to survive a bushfire. She shares an awkward moment of truth with Quick.

In the meantime, Sam is on the run from the union boss, to whom he owes a lot of money. Lester steps in and offers to pay off his debts to keep the union enforcers away from Cloudstreet, but Sam has other ideas and drags Lester off to gamble the money on a two-up game, in which he breaks the bank and wins a small fortune. The 'shifty shadow' of luck is finally beginning to change for the better.

Rose finally learns her mother's family secret which brings healing and understanding to their relationship, and brings Sam and Dolly back together. Quick and Rose marry and move out to the suburbs of Perth. Rose gets pregnant and she and Quick begin to wonder if leading an 'ordinary life' is what they really want. With a baby on the way for Rose and Quick, Bob Crab appears and beckons them back to Cloudstreet so that new life can bring love to the house. Fish, who has been living with Rose and Quick, realises that he needs to go, and that he must return to the water since he nearly drowned as a child. Rose and Quick return to Cloudstreet and the Spirit Girls are finally released from the house. The two families head to the river to celebrate the return of Rose and Quick. Fish knows his time has come and while the families are distracted, he returns to the water and for one brief instant, returns to his true self before his soul floats on the river out to the sea.

THE LAMB FAMILY



THE PICKLES FAMILY



LOOKING INTO THE LIGHT

Reviewer Brenda Walker explains why Australians love *Cloudstreet* – Tim Winton’s ‘big, brilliant slab of a book’, published in 1991.

The canvas of Cloudstreet is domestic yet immense. Our own lives, day to day, can feel like this. There is no distance in the storytelling, which moves swiftly between tenses and characters, never pausing to explain, trusting that you, the reader, will follow each deft and sudden switch, every exchange. This trust is not misplaced, judging by the popularity of the book.

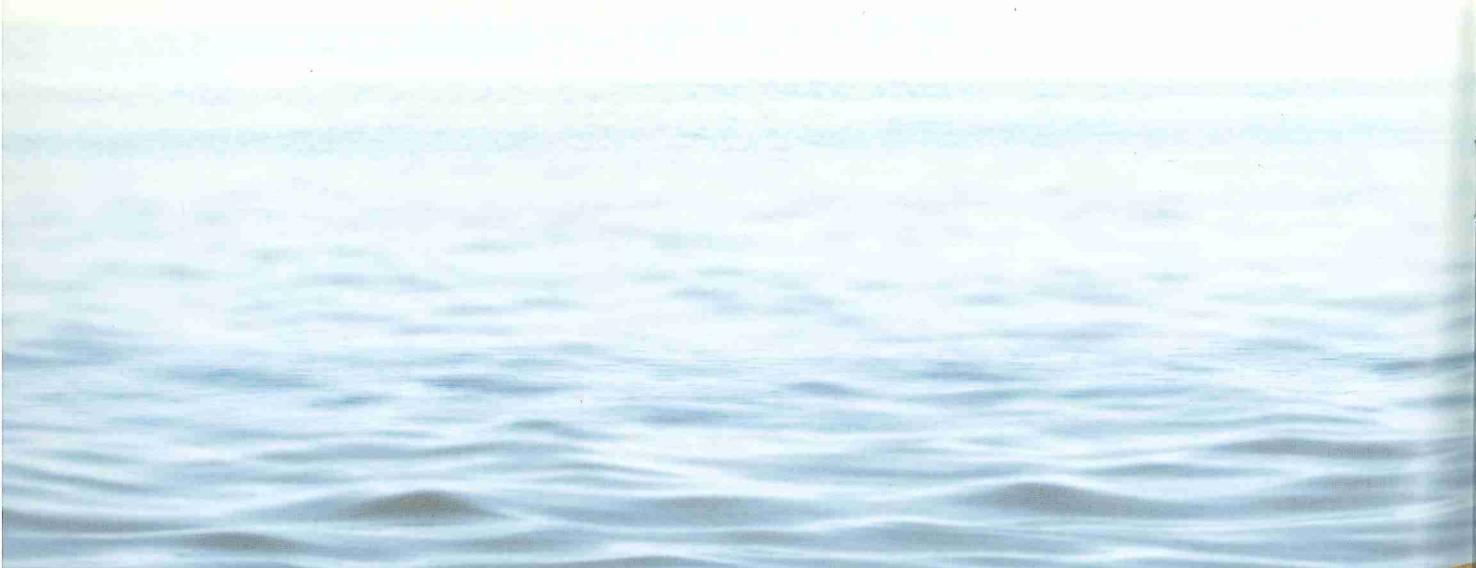
Over the last 25 years this novel has certainly caught the imagination of a wide range of readers, and continues to top readers’ and critics’ lists. In 1992 it won the Miles Franklin Award.

In 1998 the novel was adapted as a stage play by Justin Monjo and Nick Enright and directed by Neil Armfield. This production met with rave reviews in Australia and toured to Europe and the UK. A compelling television mini-series then followed in 2011, directed and produced by Matt Saville, with the screenplay by Tim Winton and Ellen Fontana. And now we have an opera – also Australian-grown.

Kerry Fox, Oriel in the mini-series, explains why the production will remain a classic:

It’s very significant for Australia and if you try to work out what it is about the piece that makes it so extraordinary and moving, I think it has a naivety to it because [Winton] was so young when he wrote it. It has this weird truthfulness, and observations without sophistication and trickery.

Throughout the range of Winton’s fiction a spiritual element is not unusual, and in his 1986 novel, *That Eye the Sky*, the narrator is an ‘innocent’ 12 year-old boy who accepts that there is more to reality than meets the eye in the physical world. Philosophers and theologians, writers and poets alike have pondered the nature of reality and have sought to explain it; and ordinary people too wonder about life’s meaning – its many numinous, unexplained occurrences. In this disturbing novel Winton convinces us that it is simple to accept that the boy ‘sees’ and believes in another reality – a parallel world of equal validity – one that brings him certainty and solace.



So too does Fish Lamb - another 'innocent' and the central character in *Cloudstreet*. He remembers 'a place' where he has been when he almost drowned, a wondrous realm below the water - and he longs to return there.

It's like Fish is stuck somewhere. Not the way all the living are stuck in time and space; he's in another stuckness altogether. Like he's half in and half out. You can only imagine and still fail to grab at how it must be. ... You have to make it up and have faith for that imagining.

Because the Lamb family have firmly believed in God, when Fish's mother Oriel beats the water out of him, and he revives, they think that a miracle has occurred. But too soon they realise that 'not all of Fish Lamb had come back'. They lose their faith in God and must then struggle to make sense of things, and eventually learn to accept 'the strange otherness of the world.'

After taking up residence in the aptly named No. 1 Cloud Street as the tenants of the wayward Pickles family, it soon becomes apparent that the ramshackle old house itself plays a significant role in the story. It creaks and groans 'like the belly aches of a whale'; a single piano note sounds repeatedly; the spirits of young Aboriginal girls are 'felt'. And subtly in the background an Aboriginal man, a 'guardian angel' watches over the family.

In *Cloudstreet* Winton evokes numerous polarities; the most significant of these is the notion of dual realities - this world, and the other world - the 'interleaved continuing plane'. But another division is also apparent in the families: the hard-working, responsible Lambs as opposed to the irresponsible, immoral Pickles. The house itself is divided down the middle - in ruins on one side, and on the other a shop, created by the enterprising Lambs; and outside, a productive garden echoes 'the split'. The characters are living in opposing worlds, but it is Fish, and also Quick, who are aware of the duality - the other realm.



LOOKING INTO THE LIGHT (cont.)

Fish, in his damaged state becomes the focus of family life, and will, in the end, be the catalyst for resolution within his family. At the climax of the novel, when Fish breaks away from the family's river-side picnic and rushes towards the water, his brother Quick is first to realise that the family needs to let Fish go.

[Fish] hears nothing but the water. The sound of it has been in his ears all his life and he's hungry for it ... Down he slopes into the long spiral, drinking, drinking his way into the tumble past the dim panic of muscle and nerve into a queer and bursting fullness ... [he feels his] manhood, [he recognises himself] whole and human.

Oriel has never been able to understand why Fish has rejected her; but when she accepts that Fish did not want to be revived, she can forgive herself. This realisation – 'people coming to things' as Winton describes it – holds the key to the novel's resolution. The place of the living becomes whole and healed, and the place of the dead (divided from the family only by the metaphorical 'river') is complete, for it has received one more of its own – Fish.

Questioned about his definition of reality, Winton says of *Cloudstreet*:

I wanted to include both realms because I feel that this is true realism: the supernatural and the natural accepted as one thing, as inclusive. Life is big enough for these experiences. Those moments of unreality ... are just the opposite ... the weird things that happen in my books aren't devices. For my money, this is the kind of world where pigs speak in tongues and angels come and go. I'm not speaking metaphor here. The world is a weird place.

Having said that, Winton acknowledges that whilst these phenomena are not 'weird' to him, he knows that 'the supernatural is a huge embarrassment to the [modern] world'.

This idea of apprehending an actual place, a spirit world that co-exists with what we think we know, is not new. Every religion believes in supernatural events, other planes of existence, and powerful figures who operate by metaphysical laws. Many ordinary, non-religious people sense this too. Winton describes this as 'a positive naivety':

... something that ... through my own experience and through observations of people [is] a universal ... an apprehension of the Divine ... a feeling that is spontaneous until it is slowly beaten out of children ... and we become hard and sceptical buggers who can't get on with anything.

The Australian poet, Les Murray, eloquently sums up the idea:

From the otherworld of action and media, this interleaved continuing plane is hard to focus: we are looking into the light - it makes some smile, some grimace.

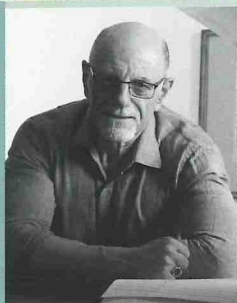
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YVONNE MIELS



BIOGRAPHIES



GEORGE PALMER

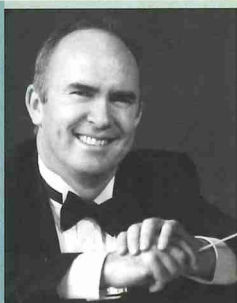
Composer

George Palmer was born in 1947 and lives in Sydney. He studied piano with several eminent teachers and has been composing since he was a teenager. He graduated in law, practiced as a barrister and in 2001 he was appointed as a Judge of the New South Wales Supreme Court. He retired as a Judge in 2011 to devote himself entirely to composition.

In 2003 Palmer's music came to the attention of the ABC, resulting in a live broadcast of a concert of his orchestral music, a television program and the subsequent release by ABC Classics of two CDs, *Attraction of Opposites*, containing his orchestral music, and *Exultate Dominum*, containing choral music.

His works include music for large orchestra, chamber ensembles, choir *a cappella* and with orchestra, song cycles and concertos for a variety of instruments. He was commissioned to compose the Papal Mass for the Pope's visit to Australia for World Youth Day in 2008. His work has been performed by leading orchestras, soloists and chamber groups throughout Australia and New Zealand, and in the USA and Europe. *Cloudstreet*, for which he also co-wrote the libretto, is his first opera.

From 2004 to 2015 he was Chair of Pacific Opera, a not-for-profit company dedicated to developing the careers of Australia's best emerging opera singers. From 2004 to 2011 he was President of the Arts Law Centre of Australia, a government-funded body which provides legal advice and business assistance to artists in all mediums. He is a director of Ars Musica Australis, a charitable organisation providing scholarships to gifted young performers in need of assistance. In 2010 he was made a Member of the Order of Australia (AM) 'for services to the law as a judge and to music as a composer and in leadership roles'.



TIMOTHY SEXTON

Musical Director & Conductor

Timothy is the current CEO and Artistic Director of the State Opera of South Australia. As a freelance composer, conductor, arranger, singer, writer, adjudicator, public speaker and ABC broadcaster, Timothy Sexton is one of the most prominent musicians in South Australia.

He has worked on more than 142 operas and has sung in more than 30 productions for the State Opera of South Australia. Conducting credits include *Don Pasquale*, *The Mikado*, *Riders to the Sea*, *Mavra*, *Treemonisha*, *Mahagonny Songspiel*, *The Turn of the Screw*, Elena Kats-Chernin's *Undertow*, *The Station*, *Bastien and Bastienne*, *La Voix Humaine*, *Little Women*, *Inkatha*, *Different Fields*, Astor Piazzolla's tango 'operita' *Maria de Buenos Aires* (nominated for BEST OPERA in 2011 Helpmann Awards), *Orpheus in the Underworld*, the Australian premiere of Jake Heggie's *Moby Dick* which won Best Opera 2012 Helpmann Awards and the world premieres of *Ode to Nonsense* and the complete *Philip Glass Trilogy* (*Akhmaten*, *Einstein on the beach* and *Satyagraha*). He was Chorus Master and a Rehearsal Conductor for the 2004 Adelaide Ring Cycle.

Timothy has presented and conducted more than 2,000 concerts. Orchestral conducting credits include The Queensland Symphony Orchestra, the Auckland Philharmonia, the West Australian Symphony Orchestra, the Canberra Symphony Orchestra and more than 120 performances with the Adelaide Symphony Orchestra. In late 2001 Timothy founded the Adelaide Art Orchestra, which has become a significant force in Adelaide's professional musical scene.

He was twice awarded the Henry Krips Memorial Conducting Scholarship and in 2003 was awarded a Centenary of Federation Medal for Services to Music. In 2008, Timothy won the prestigious Ruby Award for Sustained Contribution to the Arts by an Individual and was the 2009 SA Great South Australian of the Year (Arts Category). In 2012 he was a Helpmann Award nominee for Best Music Direction, for *Moby Dick*, an opera which went on to win three Helpmann Awards, including Best Opera. Last year, Timothy received a Helpmann Award nomination for Best Music Direction for The *Philip Glass Trilogy*.



**GALE
EDWARDS**

Director

Adelaide born Gale Edwards is one of Australia's leading international Theatre Directors whose work has been seen all over the world: at The Royal Shakespeare Company in Stratford; the English National Opera at the Coliseum in London; on The West End; on Broadway; at the prestigious B.A.M in New York; Washington, Oregon, Chicago; in Germany and in Vienna; in China where she spent a year directing a huge Cirque-style musical (which she wrote) in Mandarin; and all over Australia for 35 years.

She is a recipient of two Greenroom Awards, two Sydney Helpmann Award, three Sydney Critics' Circle Awards for Best Director of a play, an Australian Export Award for International Achievement in the Arts representing her country abroad, two 'Mo' Awards for Outstanding Contribution to Australian Musicals, two Sydney Critics' Awards for Best Direction of a Play, three Helen Hayes nominations in the US, an International Emmy Award for her filmed production of *Superstar* on the West End, a Centenary Medal for Outstanding Service to Australian Society Through the Arts in 2000, and is now a Professor of Drama, and Honorary Doctor of Letters in Theatre (bestowed by Flinders University).

Gale directed the play of the novel, *The Tyrannicide Brief* (by David Williamson) for Geoffrey Robertson to commemorate the 500th Anniversary of Gray's Inn in London. She was invited to become a Lifetime Fellow of Gray's Inn, and was awarded a silver Griffin. This is the highest honour bestowed on persons outstanding in their respective fields outside the Legal Profession.

Gale began her career in Adelaide, trained at Flinders University, created her first company (Energy Connection) here in 1981, worked as Associate Director at the South Australian Theatre Company alongside John Gaden, where she directed *King Lear* with Geoffrey Rush playing the Fool, directed her first big musical/opera of *Sweeney Todd* (the Australian premiere) for State Opera South Australia in 1987, and for Adelaide Festivals, (*Nixon in China*) and has returned many times over the years with Opera Productions (most recently *Salome* and *La Boheme*) for SOSA.

Gale has been Associate Director of two Australian State Theatre Companies, (South Australia and Melbourne) worked on international musicals for Andrew Lloyd Webber and Cameron Mackintosh and held the position of Acting Lecturer at NIDA in Sydney. She is the first, and only, Australian to direct on the main-stage at the Royal Shakespeare Company in Stratford-on-Avon, UK, and the first Australian director to open a musical on both The West End and Broadway.

Gale's production of Shakespeare around the world include: *A Winter's Tale*, *Much Ado About Nothing*, *Macbeth*, *Titus Andronicus*, *Edward 11*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Tempest*, *The Taming of The Shrew*, *Coriolanus*, *Hamlet*, *Richard The 111*, *King Lear*, *The Merchant of Venice*. Other plays include: *Don Carlos*, *Fortune's Fool*, *Absurd Person Singular*, *The Rover*, *The Glass Menagerie*, *Another Time*, *Racing Demon*, *This Old Man Comes Rolling Home*, *Uncle Vanya*, *Present Laughter*, *M. Butterfly*, *The Rover*, *Hitchcock Blonde*, *Cat on a Hot Tin Roof*, *Ghosts*, *The Shaughraun*, *God of Carnage*, *Festen*, *Arcadia*, *Saint Joan*, *All My Sons*, *Soulmates*, *The White Devil*, *The Duchess of Malfi*, *The Way of The World*, *Up for Grabs*, *Woman In Mind*, *A Doll's House*, *Buried Child*, *Snow On Mars*.

Gale's productions of Operas include: *The Labours Of Hercules* (Come Out Festival, Adelaide) *The Magic Flute*, *Manon Lescaut*, *Sweeney Todd*, *Nixon In China*, *The Rosenkavalier*, *Katya Kabonova*, *Maria Stuarda* at The English National Opera in the Coliseum, London, *Sweeney Todd* for The Australian Opera *La Boheme*, *Salome*, *Carmen* on the floating platform on Sydney Harbour (H.O.S.H) for Opera Australia. *Aida* on The Harbour (H.O.S.H) in 2015.

Gale's productions of Musicals include: *Summer Rain*, *Aspects Of Love* (British Tour and West End), *Jesus Christ Superstar* (British Tour, West End, Europe, Broadway), *The Far Pavilions* (West End) *The Rocky Horror Show*, *Company*, *Chess*, *Gypsy*, *Guys And Dolls*, *West Side Story*.

Gale has created Australian premieres and world premieres on the West End of several brand new shows, including *Boojum!* (Adelaide); *Miracle City* (Sydney); *Whistle Down The Wind* (West End); *Eureka* (Melbourne) and *The Boy From Oz*.



**VICTORIA
LAMB**

Set Designer

Born and based in Adelaide, Victoria was educated at the University of South Australia. *Cloudstreet* is her first main stage design for the State Opera of SA. For State Theatre Company of SA Victoria has designed set and costumes for *Othello*, *Kryptonite*, *Maggie Stone*, *The Glass Menagerie*, *Speaking in Tongues*, *November*, *Entertaining Mr Sloane*, *King Lear*, *Ghosts*, *Blue/Orange*, *Lion Pig Lion*, *Waiting for Godot*, *Who's Afraid of Virginia Woolf?* and *Metro Street* for Adelaide and Korean tour.

For Sydney Theatre Company she has designed *Kryptonite* and *Loot*.

Other designs include the opera *Undertow* for the 2004 Adelaide Festival (touring to Budapest and Helsinki) concept design and art direction for the *Boho Bar* on Unley Road, *The City for NowYes Now*. Also *The Business* (Belvoir Street Theatre), And *No More Shall We Part* (Griffin Theatre Company)

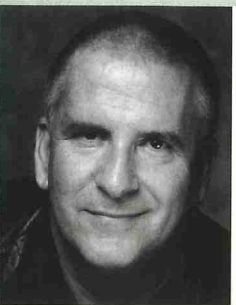
In 2010 Victoria was awarded the national inaugural Kristian Fredrikson Scholarship for Design in the Performing Arts. She has lectured in Production Design at Flinders University and guest lectured at Carnegie Mellon University Australia and Central Saint Martins University of London. This year Victoria will also design set and costumes for *Straight White Men* at the State Theatre of South Australia.



**AILSA
PATERSON**

Costume Designer

Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Set and Costume Design credits for State Theatre Company include *Betrayal* (Associate Set Design and Costume Design), *Beckett Triptych*, *The Importance of Being Earnest*, *Hedda Gabler*, *In the Next Room or The Vibrator Play*, *War Mother*, *The Ham Funeral*, *The Complete Works of William Shakespeare (Abridged)*, *The Price* and *The Cripple of Inishmaan*. Costume Design credits include *Little Bird*, *The Seagull* and *Three Sisters*. Other theatre design credits include *Naturally* (Restless), *Cranky Bear* (Patch), *Mouse, Bird and Sausage* (Costume Design, Slingsby), *Other Desert Cities*, *Seminar* and *Skylight* (Ensemble), *You, Me and the Bloody Sea* (Adelaide Cabaret Festival 2013), *Ode to Nonsense* (Costume Design, Slingsby/State Opera of SA), *Shining City* (Griffin Theatre Company), *Hansel and Gretel* and *La Sonnambula* (Pacific Opera), *Faustus* and *Madame Melville* (BSharp), *Vampirella*, *The Internationalist* and *Bone* (Darlinghurst Theatre), *A Couple of Blaguards* (Seymour Centre/Comedy Theatre), *Shifted* (Sydney Dance Company) and *Debris* (Old Fitz/Melbourne Fringe). Ailsa worked on *The Straits* (ABC), *L.A.I.D* (ABC), *Underbelly – A Tale of Two Cities*, *Underbelly – The Golden Mile*, *Blue Water High*, *The Last Confession of Alexander Pearce*, *Ten Empty*, *The Boy from Oz Arena Spectacular*, *Priscilla*, *Queen of the Desert The Musical* and *High School Musical*. Ailsa received the 2011 Mike Walsh Fellowship.



**NIGEL
LEVINGS**

Lighting Designer

Nigel Levings is the only Australian lighting designer to have won Broadway's prestigious Tony Award. In a distinguished career, he has lit over 480 productions including 173 operas and 28 musicals.

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

His work includes many new Australian operas such as *Voss*, *Whitsunday*, *Lake Lost*, *The Summer of the Seventeenth Doll*, *The Snow Queen*, *The Golem*, *The Love of the Nightingale*, *Bliss* and *Midnight Son*.

He is a Fellow of the Illuminating Engineering Society. He was awarded the Centenary Federation Medal by the Australian Government for his services to opera lighting. He is the recipient of an SA Great Arts Award from the South Australian Government. His awards for lighting design include a Helpmann Award (Australia), a Green Room Award (Australia), an Ovation (Los Angeles), a Dora Mava Moore (Canada), two Outer Circle Critics Awards, a Drama Desk Award and a Tony (Broadway).



CRAIG WILLIAMS

Video Designer

Craig began his career with corporate audio visual company Multivision Australia in 1984. Having grown up with theatrical parents immersed in live performance, he expanded the provision of services within the company to include the Arts and Entertainment industry. In 2008, he began his own company, Mosaic Audio Visual, which focused solely on the provision of quality audio visual services for the Arts Industry.

Craig has worked with the leading producers in South Australia and with production companies across Australia. Its hard to pick favorites, but highlights for Craig would include: *Writing to Vermeer* (Festival of Arts 2000), *Fanciulla Del West* (Adelaide, Perth, Sydney seasons - 2009), *Here Lies Love* (Festival of Arts 2006), *Moby Dick* (State Opera of SA, 2011) and every Festival opera there ever was.

Craig has been working with The Illusionists franchise for four years now and looks after the Australian and Asian Touring schedule for the most successful magic show the world has ever seen, including the design, provision and implementation of the largest live 3-D video experience staged at the time for the world tour of 'The Illusionists 2.0'.

Cloudstreet is Craig's first video design for State Opera and he feels that is has been a privilege to work with such an auspicious production team on such a beautiful work.



VELALIEN

Assistant Director

Velalien has worked in theatre for 40 years. In that time she has been a dancer, actor, makeup artist, stage manager, choreographer and director. She has worked for such companies as State Theatre of SA, ADT, State Opera of SA, Junction Theatre and many independent companies including her own, *Mortals Desire*. From 2004, Vel was assistant director /choreographer for Griffin Theatre production of *Mr Bailey's Minder*, which she also toured for three months, Ensemble's *Navigating Flinders*, The Q Theatre's *Somewhere* the musical, *Everything's F#%&*d* for Adelaide Festival Centre, *Homebody/Kabul* for downstairs Belvoir and many more. Vel returned to Adelaide in 2009 to direct and choreograph for the award winning Early Worx company. Vel is very pleased to be back working for State Opera of SA on this very exciting and beautiful brand new work.



NIKKI ASHBY

Indigenous Movement Coordinator/Cultural Consultant

Nikki, from Narrunga and Kaurna Nations of South Australia, has been a community arts leader and performer working across Australia for 25 years as a Performing Artist, Actor for Stage and Screen and Choreographer of Dance Theatre. Having co-created Festival and events working with Moomba Parade; Commonwealth Games Melbourne; Performances at The Dreaming Festival; Featured Dancer on Series 1 of *SYTYCD (So You Think You Can Dance)* Ten Network Australia; Creative Director for Indigenous dance company 'Seven Sisters' and Choreographer and Co-host for 'Move it Mob Style' NITV and ABC 3. Nikki has danced with Bangarra Dance Theatre on their *Unaipon* production. Actor and Dancer for *I Am Eora* (Directed by Wesley Enoch) World Premiere Sydney Festival; led hundreds of Master class workshops from Contemporary Cultural to Hip Hop and Latin dance for Major Arts organisations. She has travelled extensively throughout remote Australia including artist in residence as Choreographer working alongside Peter Cook for *Cunnamulla Dreaming* as well as various projects working with communities. She has toured with Erth Physical and Visual Theatre as Host of their show 'I Bunyip' National Tour; as Actor for Ilbjerri Theatre's *Chopped Liver* National Tour and choreographer for the Djuki Mala (formerly known as Chooky Dancers) national tour. Lead support Actor, Dancer and Choreography for *Blak Cabaret* tour performing at Cairns Indigenous Arts Fair, Sydney Festival and Darwin Festival; Creative Writer and Support for Aboriginal Physical Disability Theatre Company No Strings Attached production of Mar *The Cockatoo Man* 2015 and Cultural Performer for Kaurna Cultural Dancers *Taikurtinna*.



**ANDREW
GEORG**

**Répétiteur &
Orchestration
Assistant**

Andrew Georg is a versatile South Australian musician whose career encompasses church music, opera and musical theatre, choral music, and accompanying. He completed a Bachelor of Music degree at the Elder Conservatorium of Music in 2007.

Since 2010 Andrew has worked as a Répétiteur for the State Opera of South Australia, after participating in a Répétiteur Mentorship through the Accompanists' Guild of SA. Andrew has also worked with Co-Opera on several productions. In 2012 and 2015 he attended the Lisa Gasteen National Opera School on scholarship, and in 2014 was an Emerging Artist in the James & Diana Ramsay Foundation Opera Program at SOSA.

Andrew has been 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.



**MARK
SANDON**

Répétiteur

Mark is an Adelaide-based pianist, specialising in accompanying and repetiteuring having studied at the Elder Conservatorium under Noreen Stokes, Lucinda Collins and Stefan Ammer. He has also been involved in numerous masterclasses and workshops with pianists such as Gerard Willems, Roy Howat, Simon Kenway and Malcolm Martineau.

Professionally, he has worked as an accompanist for numerous ensembles and events, including the Adelaide Chamber Singers, the Adelaide International Cello Festival and the Australian National Band Championships.

As a freelance pianist, he regularly finds himself called upon to accompany musicians in recordings, competitions and recitals. He has won several competitions, including the prestigious Geoffrey Parsons Award of the Accompanists Guild and the Margaret Schofield Memorial Accompanist Award at the Australian National Liederfest.

He is currently an accompanist at the Elder Conservatorium, and a repetiteur with the State Opera of South Australia.



**PELHAM
ANDREWS**

Lester Lamb

Pelham Andrews trained in Australia, the UK and Germany, and is a graduate of the Cardiff International Academy of Voice, Adelaide University, and a former SOSA Young Artist.

Pelham has been a principal singer with the State Opera of South Australia, Opera Australia, Victorian Opera, Co-Opera, and English National Opera. His numerous roles include Timur (*Turandot*), Padre Guardiano (*La Forza del Destino*), Sparafucile (*Rigoletto*), Méphistophélès (*La Damnation de Faust*), Colline (*La Bohème*), Figaro (*Le Nozze di Figaro*), Nourabad (*Les Pêcheurs de Perles*), Lodovico (*Otello*), Zuniga (*Carmen*), Friedrich Bhaer (*Little Women*), Baron Douphol (*La Traviata*), Count Ribbing (*Un Ballo in Maschera*), Jake Wallace (*La Fanciulla del West*), Stationmaster (*The Station*), King of Bambaras (*Angelique*), Monterone (*Rigoletto*), Zoroastro (*Orlando*), and Commendatore and Masetto (*Don Giovanni*).

As a concert soloist, Pelham has performed with the Adelaide Symphony Orchestra, Sydney Philharmonia, Queensland Symphony Orchestra, Auckland Choral Society, Orchestra Victoria, Australian Intersarsity Choral Festival, Melbourne Bach Choir, Napier Civic Choir and Manukau Symphony, as well as many smaller ensembles. His repertoire includes the Requiems of Verdi, Mozart and Fauré, Haydn *Creation*, Handel *Messiah*, Beethoven *Symphony No 9*, Mozart and Beethoven Masses, and Cantatas by Bach. He is also an accomplished and passionate interpreter of song repertoire and folk music.



**ANTOINETTE
HALLORAN**

Oriel Lamb

Antoinette Halloran is one of Australia's most accomplished and best-loved sopranos.

Leading appearances for Opera Australia have included the title roles in *Madama Butterfly* and *Rusalka*, *Mimi* in *La bohème*, *Stella* in *A Streetcar Named Desire* (Green Room Award), Donna Elvira in *Don Giovanni* and Rosalinde in *Die Fledermaus*; for New Zealand Opera – *Mimi* and *Cio-Cio-San*; for Victorian Opera – Fiordiligi in *Così fan Tutte* and Adina in *L'elisir d'amore*; for Opera Queensland – the title role in *The Merry Widow*; for State Opera of South Australia – Micaëla in *Carmen*.

Antoinette also featured as a panelist on the ABC television series *Operatunity Oz* and *Spicks and Specks* and was a presenter for ABC's *Art Nation*.

In 2015, Antoinette Halloran sang the title role in *Madama Butterfly* for Opera Australia and Mrs Lovett in a new production of *Sweeney Todd* for Victorian Opera. She also appeared as soloist with the Sydney, Adelaide and West Australian Symphony Orchestras. 2016 sees her debut as Fata Morgana in *The Love for Three Oranges* with Opera Australia; she also sings Mrs Lovett in Auckland, Wellington and Christchurch for New Zealand Opera and leads a world-premiere cast in *Banquet of Secrets* for Victorian Opera.



**NICHOLAS
CANNON**

Quick Lamb

Study: School of Jacques Lecoq in Barcelona and Paris. WAAPA – Music Theatre Bachelor. Roles: Papageno – *The Magic Flute* with SOSA, Kalif – *Der Barbier von Bagdad* and Graf Homonay – *Der Zigeunerbaron* at Coburg Landestheater, Germany. Lord – Shakespeare's *As You Like It* with The Principal Theatre Company – London. Young Ray – *Autumn Minds Alma* by The Think Collective at CSSD – London. *Maria La Portuguesa* 25 Festival Marató De L'Espectacle – Barcelona. Soloist Singer in Encore! – Tokyo Disney Sea, *The Cranky Bear* with Patch Theatre Company, a tritone – Gavin Bryars' *Marylin Forever* in the Adelaide Festival of Arts, Papageno – *The Magic Flute*, Dr Falke – *Die Fledermaus*, Figaro – *The Marriage of Figaro*, Sharpless – *Madama Butterfly*, Don Alfonso – *Così Fan Tutte*, Olegin – *Eugene Onegin* 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. Ballad Soloist – Camelot and Ralph – *Kiss Me Kate* with The Production Company Melbourne. Productions directed by Nicholas are *L'Heure Espagole*, *The Gondoliers*, *Tosca*, *Così Fan Tutte*, *Suor Angelica*, *Eugene Onegin* and *The Old Maid and the Thief*.



**NICHOLAS
JONES**

Fish Lamb

Nicholas Jones completed a Bachelor of Music Performance at the former Victorian College of the Arts, and was a member of Opera Scholars Australia. Prizes include the OSA / Australian Music Events 'Scholar of the Year' prize. Performance highlights include: Tamino in *The Magic Flute*, and a staged version of Schumann's *Dichterliebe*. He played the role of Young Man 1 (and chorus) in Deborah Cheetham's indigenous opera *Pecan Summer* at the Arts Centre Playhouse, and tenor solo in Britten's *Serenade for Tenor and Horn*. He collaborated with Australian composer/pianist Stefan Cassomenos, presenting the song cycle *Art of Thought* and Britten's complete *Canticles* at Melbourne Recital Centre. For IOpera, Nicholas performed the role of Soldier in *The Emperor of Atlantis* and Barnardo in the rarely heard opera *Erwin und Elmire* for which he earned a Green Room Award nomination. Nicholas regularly appears with Opera Australia. He toured as Tamino/Man in *Armour 1* and Count Almaviva: *The Barber of Seville*. He performed in the Ensemble of *South Pacific* (National Tour) and in the chorus of the Ring Cycle. Nicholas created the role of Society Rabbit in Opera Australia's *The Rabbits* with Kate Miller-Heidke and has toured the show to Sydney, Melbourne, Brisbane and Perth.



**KRISTEN
HARDY**

Hattie Lamb/
Mrs Clay

After completing her Bachelor of Music, Kristen became a member of the State Opera of South Australia. She has performed in over 90 productions with the company including *The Ring Cycle*, *Writing to Vermeer*, *Sweeney Todd*, *Dead Man Walking* and more recently the Philip Glass Trilogy of operas *Akhnaten*, *Einstein on the Beach* and *Satyagraha*.

Kristen has performed regularly as a soloist with both the Adelaide Symphony Orchestra and the Adelaide Art Orchestra and has sung such works as Steve Reich's *Tehillim*, John Adams' *Grand Pianola Music* and the world premiere of Chris Dench's *Symphony No.4 Propriocepts*. Most recent performances include Canberra Symphony Orchestra *Glenn Miller and Friends* and Adelaide Festival Centre's *Christmas Proms*.

Her list of credits include *Ainadamar*, *Little Women*, *Don Giovanni*, *La Boheme*, *Maria de Buenos Aires* and Jake Heggie's *Moby Dick* and under the direction of Lindy Hume *Underneath* (based on Monteverdi's *Orfeo*) singing the roles of Music and Hope.



KARINA JAY

Elaine Lamb

Soprano Karina Jay made her debut with State Opera of South Australia in the role of Papagena (Mozart's *The Magic Flute*) in February this year; she is also a 2016 Young Artist in the James and Diana Ramsay Foundation Opera Program. Her past roles include Peep-Bo (Gilbert and Sullivan's *The Mikado*), Second Sprite and Papagena (*The Magic Flute*) and Lay Sister (Puccini's *Suor Angelica*) with Co-Opera: Opera on the Move, Pamina in *The Magic Flute* and Gretel in Humperdinck's *Hansel and Gretel* (Elder Conservatorium), Anne in Sondheim's *A Little Night Music*, (Hills Musical Company) Edith in Gilbert and Sullivan's *Pirates of Penzance* and Harris in O'Boyle's *Space Encounters* (Emma Knights Productions), and Pepik and Blue Jay in Janáček's *The Cunning Little Vixen* (Pacific Opera, Sydney). She will play the role of Servilia in Co-Opera's production of *La Clemenza di Tito* later this year.

Karina has toured internationally with Adelaide Chamber Singers, received the 2012 Rae Cocking Memorial Prize, was a finalist in the Beta Sigma Phi Classical Music Awards 2014, and received a scholarship to attend an opera summer course in Austria last year. She spent 2015 living in Sydney and participated in Pacific Opera's Young Artist Program.

Karina completed her Bachelor of Music with First Class Honours at the Elder Conservatorium of Music in 2014.



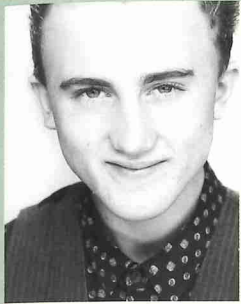
**COURTNEY
TURNER**

Red Lamb

A native to Vancouver, British Columbia, Courtney holds both her Bachelor in Music in Opera Performance and her Masters in Music in Opera Performance from the University of British Columbia. She has made several exciting role debuts in recent years that have established her as a versatile and engaging performer.

Courtney has also appeared as Cherubino *Le Nozze di Figaro* and in numerous concerts with the Vancouver Symphony Orchestra, as well as a debut with the Ridge Meadows Orchestra. Last year saw her Australian debut with the State Opera of South Australia in its productions of Gounod's *Faust* and Verdi's *Requiem*. Courtney's 2013/2014 season boasted many role debuts with UBC opera including Nicklausse in *Les Contes D'Hoffmann* and Lapák in *Přítody lišky Bystroušky*, and with Burnaby Lyric Opera, as Hansel in *Hansel and Gretel* followed by her European debut as Háta in *Prodaná nevěsta* at the Krušnohorské Theatre Teplice. Courtney extensively toured western Canada and finished her season with the Vancouver Opera Orchestra at Bard on the Beach, singing excerpts as Sesto in *Giulio Cesare*, Stephano in *Roméo et Juliette* and Meg Page in *The Merry Wives of Windsor*.

In her earlier seasons she made debuts at Orchestra London singing a variety of repertoire, at the Westben Festival as Florence in *Albert Herring* and at UBC in roles such as: Third Woodsprite in *Rusalka*, Mère Jeanne in *Dialogues des carmélites*, Susanna Walcott in *The Crucible* and 5th Spirit in *Cendrillon*.



BEN FRANCIS

Lon Lamb

At 16, Ben has performed extensively in both the United Kingdom and Australia for many years. His credits include: *Jesus Christ Superstar* (Jesus), *You're A Good Man Charlie Brown* (Snoopy), *High School Musical* (Ryan), *The Little Mermaid* (Prince Eric), *Wizard of Oz* (Scarecrow) and *Pirates of Penzance* (Frederic). Ben has also performed in *Carmen* (2011), and *La Boheme* (2012) with the State Opera of South Australia, and with Independent Theatre, as Peter Pan in *Peter and Alice*, and the Jazz Singer in *The Great Gatsby*, both of which were Australian premieres. Ben, who attends Scotch College on a Performing Arts Scholarship, has performed in venues such as Euro Disney, Hong Kong Disney, Sadlers Wells Theatre on London's West End, and in The Royal Albert Hall. Off stage, Ben's accolades include director, musical director, orchestral conductor and producer. He has also featured in televised documentaries and other programs. Ben is a co-founder of Promise Adelaide, and since its inception in October 2014, Ben has provided opportunities for over 100 young performers whilst raising in excess of \$9000 for charities including beyondblue, The Cancer Council and The Heart Foundation. Ben is excited to be a part of the *Cloudstreet* journey.



BARRY RYAN

Sam Pickles

Australian baritone Barry Ryan graduated with honours from the Sydney Conservatorium of Music. His many awards for singing include the Shell Aria, the New York Metropolitan Auditions, the Marten Bequest for Singing, the Vienna State Opera Award and the Green Room Award. In 2013, Barry Ryan received an Order of Australia for his services to classical music.

Barry has performed with Royal Opera Covent Garden (plus tours to Israel and Sicily), La Scala Milan, the Opera Comique, the Paris Opera Bastille, the Deutsche Oper am Rhein, the Flemish Opera Antwerp, the Komische Oper Berlin, Basel Opera and Otono Festival Opera Madrid. He was principal artist with Cologne Opera from 1988-1992.

Role highlights: the title role: *Nixon in China*, George Milton: *Of Mice and Men*, Sharpless: *Madama Butterfly*, Gunther: *Götterdämmerung*, Marcelllo: *La Bohème*, Count di Luna: *Il Trovatore*, Renato: *Un Ballo in Maschera*, Amonasro: *Aida*, the Father: *Hänsel and Gretel*, Pizarro: *Fidelio*, Mister Redburn: *Billy Budd*, the Gamekeeper: *Rusalka* and Tonio: *I Pagliacci*. World premieres include: Scully: *The Riders*, (Greenroom Award Winner), Alex: *Bliss*, (nominated for a Helpmann Award), Prosecuting Counsel in *Lindy*, Wiebbe Hayes: *Batavia* and Barney: *The Summer of the 17th Doll*.

He has performed with the London Symphony, Scottish Symphony, Norwegian Symphony and all the major Symphony Orchestras in Australasia.



JOANNA MCWATERS

Dolly Pickles

Joanna recently appeared with the State Opera of South Australia as The Queen of the Night in this year's sold out season of *The Magic Flute*. Other roles performed with the company include Nedda (*I Pagliacci*), Cupid (*Orpheus in the Underworld*), Rose (*At the Statue of Venus*), and the title role in *Madama Butterfly* to high acclaim. Roles with other companies include Mimi (*La Boheme*), Rosina (*Il Barbiere di Siviglia*), Maria (*West Side Story*), Rosalinda & Adele (*Die Fledermaus*), Eileen o da Freya (*Daughter of the Sea*) and Mabel (*The Pirates of Penzance*). Joanna has been the recipient of scholarships to undertake post-graduate studies in both Taiwan and Luxembourg. Joanna was a 2014 James & Diana Ramsay Foundation Emerging Artist and is a graduate of the inaugural Lisa Gasteen National Opera Summer School. Joanna will perform as a soloist in the *Puccini Spectacular* with the State Opera of South Australia and the Adelaide Symphony Orchestra in September.



**DESIREE
FRAHN**

Rose Pickles

South Australian soprano Desiree Frahn is a graduate of the Elder Conservatorium and a participant in the 2014/15 State Opera of South Australia James and Diana Ramsay Foundation Opera Program. She also studied at the 2015 Lisa Gasteen National Opera Summer School. With SOSA Desiree has performed Pamina (*Magic Flute*), Bastienne (*Bastien und Bastienne*), Marthe (*Faust*) and Kate Pinkerton (*Madama Butterfly*), covered Zerlina (*Don Giovanni*), Emilia (*Otello*) and Annina (*La Traviata*) and sung as a soloist in their regional tours, concerts and radio broadcasts. She has performed in leading roles throughout South Australia with Co-Opera, the Gilbert and Sullivan Society of SA and the Therry Dramatic Society, and has been the soprano soloist in both new and established works with the Adelaide Symphony Orchestra, Elder Conservatorium Orchestra and Adelaide University Choral Association.



**HEW
WAGNER**

Ted Pickles

Hew Wagner is a First Class Honours Graduate from the Elder Conservatorium of Music and is a Young Artist in the James and Diana Ramsay Foundation Opera Program at the State Opera of South Australia. He has studied with Robert Dawe, Rosalind Martin and Patrick Power. For State Opera SA he has appeared as Friquet in *La Chanson de Fortunio* and in the chorus of *Faust*, *Otello*, *Moby-Dick* and *Verdi's Requiem*. For Co-Opera he has appeared as Basilio in *Le Nozze di Figaro*, Ruiz in *Il Trovatore*, Monostatos in *Die Zauberflöte*, Goro in *Madama Butterfly*, Triquet in *Eugene Onegin* and Dr Blind in *Die Fledermaus*. Other roles include Molina in *Kiss of the Spider Woman*, Marco in *The Gondoliers* and Count Ludovic in *Passion*. Hew was nominated for a South Australian Screen Award for Best Performance for the short film *Captivated: The Musical*, was featured on Christopher Larkin's score for the award winning short film *Aurora* and on the concept recording of Lane Hinchcliffe's new musical *The Front*. He has performed in the Adelaide Cabaret and Cabaret Fringe Festivals and participated in masterclasses taken by Nicholas Braithwaite, Malcolm Martineau, Adam Guettel and Jason Robert Brown.

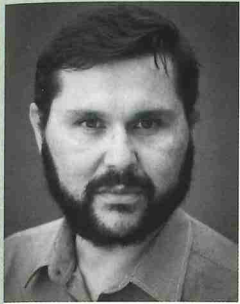


**BEAU
SANDFORD**

Chub Pickles

Beau Sandford grew up in Geelong, Victoria where he developed a passion for music and musical theatre. After moving to Adelaide in 2012 and performing in a local musical theatre production, Beau was introduced to Thomas Edmonds and spent the next two years working under his tutelage. Beau was encouraged to audition for the State Opera of South Australia and was chosen to perform in the chorus of *Otello*. Beau was also chosen to take part in the James & Diana Ramsay Foundation Young Artist Program of which he currently takes part. 2015 saw Beau perform as a guest artist with the Young Accompanists Guild and in the Mozart *Requiem* with the Norwood Symphony Orchestra and Adelaide Harmony Choir. Beau also took part in State Opera SA's production of *Faust* and its Double Bill production of *La Chanson de Fortunio*.

2016 has seen Beau perform in SOSA's *The Magic Flute*, and in addition to *Cloudstreet*, it will see him participating in *Innocence* and other events associated with the James and Diana Ramsay Foundation Opera Program.



**DON
BEMROSE**

Bob Crab

Australia's foremost male Aboriginal Classical opera singer, Don Bemrose is a 2011 graduate of the Victorian College of Arts, University of Melbourne, with a Bachelor of Music Performance, and continues to study with Raymond Connell. In 2013 Don received a scholarship to attend Lisa Gasten's prestigious National Opera School in Queensland. In 2010, Don received critical acclaim for his performances in the world premieres of *Pecan Summer* for Short Black Opera Company and, in 2013, for his performance in *From a Black Sky* for The Street Theatre. In addition, Don has performed Oliver (*Daddy*) Warbucks (*Annie*) and the Poet (*Kismet*). Don has worked with Opera Australia, Canberra Opera, Short Black Opera Company and The Street Theatre. Much of Don's success can be attributed to an amazing extended family who have educated him culturally, spiritually, and emotionally, creating a ferocious curiosity to explore this amazing planet and connect with all there is. Don's beautiful grandmother Nana Ruth Hegarty and Gungarri Tenor, Harold Blair inspired in Don a passion for singing and classical music. Don recognises it is his path to take a passion for classical music and the operatic voice and infuse it with his strong cultural heritage and positive thinking to educate, inspire and entertain.



**JEREMY
KLEEMAN**

The Pilot/
Gerry Clay/
Toby

Jeremy Kleeman is a graduate of Victorian Opera's Developing Artist Program, and has a Master of Music (Opera Performance) and Bachelor of Music from the Melbourne Conservatorium of Music. Most recently he has been a scholar with Melba Opera Trust on the Joseph Sambrook Opera Scholarship.

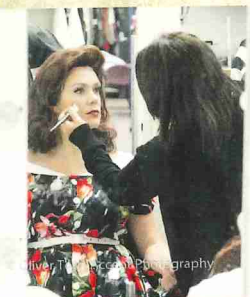
Since his debut with Victorian Opera in 2008, his roles have included Rapunzel's Prince in *Into the Woods*, Marquis D'Obigny in *La traviata*, Lord Valton in *I puritani*, and Albert the Pudding in *The Magic Pudding - The Opera*.

In 2016, Jeremy's performances include the role of Magus in the Musica Viva/Victorian Opera co-production of the baroque pasticcio *Voyage to the Moon* which tours nationally, and *St Matthew Passion* with both Newcastle University Choir and Melbourne Bach Choir.

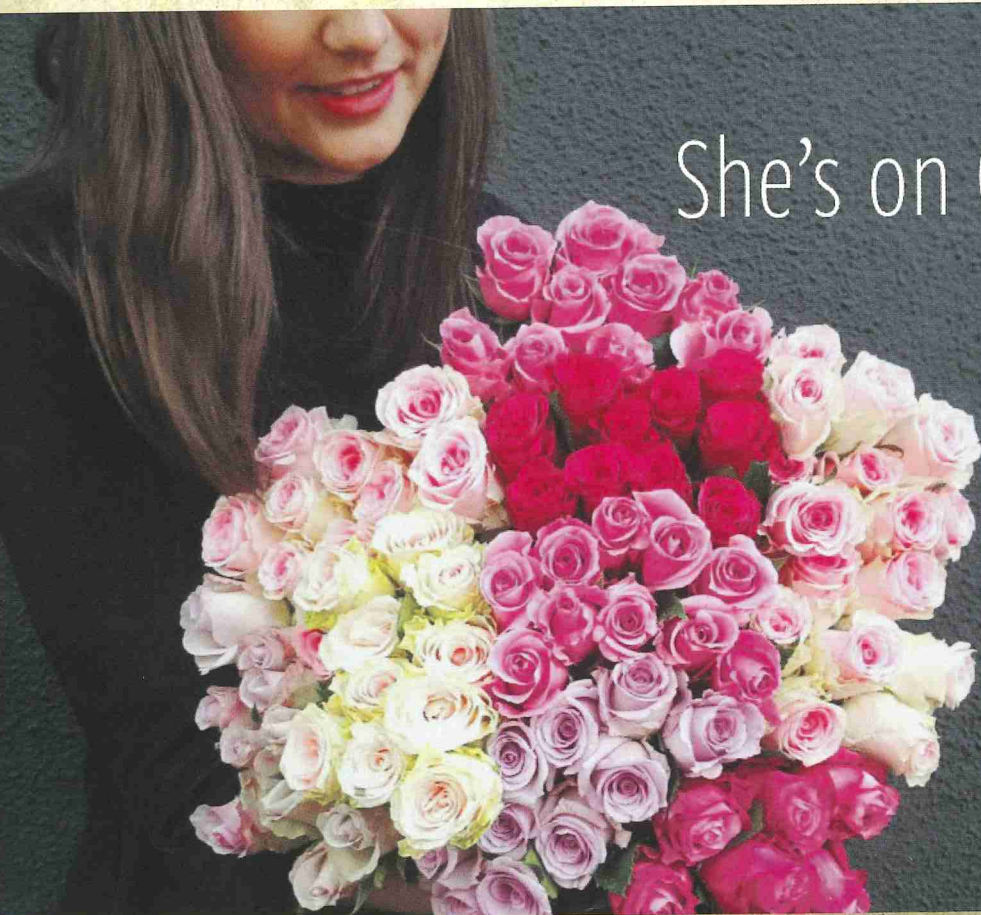
Last year Jeremy made his debut with Brisbane Baroque as Teobaldo in Handel's *Faramondo*, and appeared as Jonas Fogg in *Sweeney Todd* for Victorian Opera. His appearances on the concert platform include Bach's *Easter Oratorio* and *Ascension Oratorio*, Fauré's *Requiem*, Beethoven's *Mass in C*, Mozart's *Missa Brevis in D*, Gounod's *Messe solennelle de Sainte-Cécile*, and Schubert's *Mass in G* for the Royal Melbourne Philharmonic, Melbourne Bach Choir, and St. Francis Church, as well as recitals of Finzi, Britten, and Schumann.



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Spirit Girls music created by Timothy Sexton

Fly Systems supplied by Showtech

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Lachlan Bramble **
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