

CON OPERA PRESENTS
Opera Australia's production of

MOZART'S
THE MAGIC FLUTE
A QUEST FOR WISDOM AND TRUE LOVE

Saturday 14 October, 6.30pm

Tuesday 17 October, 6.30pm

Thursday 19 October, 11.30am

Saturday 21 October, 2.00pm

MUSIC WORKSHOP
SYDNEY CONSERVATORIUM OF MUSIC



THE UNIVERSITY OF
SYDNEY



SYDNEY
CONSERVATORIUM
OF MUSIC

Sydney Conservatorium of Music Opera School presents

DIE ZAUBERFLÖTE (THE MAGIC FLUTE) Wolfgang Amadeus Mozart

Opera in two acts

Libretto by Emanuel Schikaneder

Sung in German with English surtitles

Approximately 2 hours,
with one interval of 20 minutes

Original production conceived and
directed by Michael Gow

Designer Robert Kemp

Original Lighting Designer Matt Scott

English Translation Michael Gow with
Anthony Legge (additional material by
Roger Press)

**Sydney Conservatorium of Music
production** directed by Roger Press, based
on the original conception and production
of Michael Gow

Music Director Dr Stephen Mould

Revival Lighting Designer Peter Rubie

This Opera Australia production of *The Magic Flute* is presented in arrangement with the Sydney Conservatorium of Music, The University of Sydney. This production of *The Magic Flute* was first performed in 2014, and toured 43 regional centres throughout Australia. It is presented by kind arrangement with Opera Australia.

The Magic Flute is published by Bärenreiter/Alkor and supplied by Clear Music Australia, their exclusive hire agents for Australia and New Zealand.

The Magic Flute was commissioned for a playhouse in Vienna – an opera for the people, not the wealthy patrons of the Opera House.

Mozart conducted the premiere and felt the opera was an immediate success, writing to his wife to say: “But what always gives me the most pleasure is the silent approval! You can see how the opera is becoming more and more esteemed...”

Sadly, Mozart died just two months later.

**Stay tuned with
What’s on at the Con
by signing up to our eNewsletter here:
music.sydney.edu.au/enews**

Synopsis

Act 1

Tamino, a young explorer, finds himself in a mysterious tomblike maze. A terrible monster begins stalking him and in his panic to escape, Tamino knocks himself out. At that moment, Three Women arrive to send the monster back to whatever vault it escaped from.

The Three Women are very taken with Tamino, each wanting to stay alone with him while the other two go and alert the woman they serve, the mysterious Queen of the Night. In the end all three go, promising to return.

Tamino comes to, not sure where he is or even whether he's not dreaming. Another bizarre figure appears. It's Papageno, the former ornithologist now bird catcher who works for the Queen of the Night. Papageno claims to have defeated the monster but the three women return and make it clear they were the ones who rescued Tamino. To stop Papageno fibbing they put a stopper in his mouth.

They give Tamino a locket with a portrait of the Queen of the Night's daughter Pamina. Tamino immediately falls in love with Pamina and vows to rescue her from the terrible man who has kidnapped her.

The Queen of the Night hears his vow and arrives to promise that the moment Pamina is rescued she will become Tamino's bride.

The Three Women give Tamino a magic flute to protect him on his mission. They give Papageno, who doesn't really want to help, a magic music box to keep him safe. The Three Women give both men Spirits to guide them on their quest. Tamino and Papageno set off to rescue Pamina.

Pamina is trying to escape from the maze but she is caught by Monostatos, the man who is assigned to guard her. It's clear Monostatos is very taken with Pamina. Papageno stumbles in and looks so bizarre Monostatos goes to get help. Papageno tells Pamina that a handsome young man is in love with her and they must go to meet him. They both yearn to have someone to love.

Tamino meanwhile encounters the Speaker who questions him about his reasons for being in this tomb, overheard by another stranger. Tamino tells him he's here to rescue a young woman from an evil man. The Speaker tells him that Tamino doesn't know the true story about Pamina's kidnap. Tamino is afraid Pamina might be dead but the mysterious voices tell him she is still alive.

The Speaker and the stranger return with their followers. The stranger is in fact Sarastro, Pamina's father and leader of a band of Philosophers working in the tomb. Monostatos has caught Tamino, who is shocked to learn the stranger he insulted is the man who stole his beloved from her mother. Monostatos expects to be rewarded for finding Tamino but instead is punished for harassing Pamina. Sarastro tells Tamino he must join the Philosophers if he wants to be accepted.

Act 2

Sarastro and the Philosophers convene and agree that Tamino is ready to undergo the three trials that lead to membership of their circle. The first trial is the Trial by Silence.

The Three Women appear and warn them that terrible things will happen to them if they join the Philosophers. Papageno is terrified and can't keep quiet.

The Spirit Guides appear to tell the two men to be brave in the coming trials. Pamina finds Tamino but he can't speak to her because of the Trial by Silence. She thinks he doesn't love her anymore and is heartbroken. She thinks that only death will end her suffering. Papageno wishes he had someone to feel as deeply about him.

Monostatos finds the unhappy Pamina and decides to make her his, but the Queen of the Night arrives. She is impatient for Tamino to lead Pamina out of the tomb. When Pamina tells her Tamino will become one of the Philosophers, the Queen of the Night is enraged. She tells Pamina she must kill Sarastro or she will no longer be her daughter.

Monostatos has overheard and tries to blackmail Pamina but is finally banished by Sarastro. Pamina challenges her father, and he is forced to confront his own feelings and beliefs.

Tamino is led to the next two trials, The Trial by Fire and the Trial by Water by two Priests in protective outfits. Pamina cries out in despair, Tamino hears her and they are reunited. Pamina bravely leads Tamino through the secret doors that lead to the two Trials. Her love and the music of the magic flute protect them and they survive. They are welcomed into the band of Philosophers.

Papageno is overwhelmed by the loneliness and thinks of ending his life. But the Spirit Guides tell him to use the music box to obtain what he longs for. He does and finally meets his perfect partner, Papagena.

Monostatos is now aiding and abetting the Queen of the Night and they are about to blow up the tomb when Sarastro exposes their plot. But instead of punishing them, he heeds his own philosophy and humbles himself before them, asking for forgiveness for having been so angry towards them. Every one sings of the joy and harmony that come from listening to this wisdom.

(Kindly reproduced with permission of Michael Gow and Opera Australia)

Wolfgang Amadeus Mozart (27 Jan 1756, Salzburg – 5 Dec 1791, Vienna) is rightly regarded as one of the most supremely gifted of musicians, a child prodigy who grew into a composer and pianist of the highest distinction. His style essentially represents a synthesis of many different elements, which coalesced in his Viennese years, from 1781 on, into an idiom now regarded as a peak of Viennese Classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions. Unlike Haydn, his senior by 24 years, and Beethoven, his junior by 15, he excelled in every medium current in his time. He may thus be regarded as the most universal composer in the history of Western music.

Die Zauberflöte (*The Magic Flute*) is an example of *Singspiel*, the form of 18th century comic opera indigenous to Germany which included spoken dialogue, although in complexity and quality it far exceeded other examples of the genre. It was premiered in the Theater auf der Wieden in Vienna on 30 September 1791, mere months before Mozart's untimely death. Although it was not a fashionable venue, audiences were good and included all ranks; Salieri attended a performance and complimented Mozart warmly. There were 20 performances in the first month.

Soon after Mozart's death *Die Zauberflöte* was performed in Prague and in all other centres of German opera (including Warsaw and St Petersburg) before 1798. No major operatic centre was without a production in the 19th century and the popularity of *Die Zauberflöte* has never waned.

(Source *Oxford Music Online*)

Music Director's Note

In presenting Mozart's *The Magic Flute* this semester, Con Opera has moved in a slightly different direction. We normally invite a director to create a brand new production, tailor-made for our students using the resources of the Conservatorium. This time, we have sourced an existing production, created by Michael Gow for Opera Australia, a production that has toured widely, and been highly acclaimed.

This has created a new dynamic and learning experience for our students, who have been learning to adapt to the needs and production values of a show that has been much performed and somewhat revised over time. This is another important aspect of the singer's craft and skill-base learning to slot into a pre-existing concept, and learning to recreate that concept within the parameters set by a revival director. Opera Australia's Roger Press has recreated this production for us, and we have been very fortunate to have someone of his great experience and insight to lead this process.

Michael Gow's production reinvents *The Magic Flute* in the twentieth century, with references to the Hollywood of Indiana Jones, with many witty references and no shortage of slapstick humour. This is undoubtedly a production that looks to the comic side of the work, which has made it popular to audiences all around Australia. It also places it within the long tradition of reworkings and reinventions of the story that were undertaken even while Mozart's own original production was still running. Here we have a *Magic Flute* that sits firmly in the world of opera buffa, even pantomime, rather than Grand Opera.

We will be performing the work sung in German, with English dialogue. Michael Gow created an English singing translation for the original production, which underpins and enhances the style of his production. While we have chosen to perform the musical numbers in German, the flavour of Michael's translation can be

enjoyed in the surtitles, which are derived from Michael's text.

The Conservatorium and Con Opera are very grateful to both Michael Gow and Lyndon Terracini, for their generosity in facilitating the loan of this production, and we are pleased to be fostering this important industry link with our national opera company.

I hope that you will enjoy this zany rendering of Mozart's masterpiece.

Dr Stephen Mould
Artistic Director, Con Opera

Director's Note

I've known *The Magic Flute* since I was quite young. It was the first opera I ever got to know. I've always loved the music, the characters and the mysterious story it tells.

Two things have always disappointed me about *The Magic Flute* though; in the standard version it's assumed black people are naturally inferior to white people; and The Queen of the Night is portrayed as a wicked harpy bent on total power and the destruction of those who oppose her. At the end she and her followers are condemned to the abyss forever.

This is a reflection of the time the opera was written; the brotherhood of man was still Europeans only and powerful women were almost against nature and were to be feared and opposed. Men were rational creatures capable of wielding power for the good of everyone; women were irrational and needed controlling or else there would be chaos.

But the Queen of the Night is a brilliant character; her two arias are some of the most exciting and spectacular music for the voice ever written. I've always felt it a shame when she's destroyed at the end; it sends a great character to her doom and diminishes all of Sarastro's noble talk of reason and forgiveness.

So in this version, as well as leaving out a few scenes in the second act, I've made

Monostatos not black but foreign and subservient to people who assume they are better than him. And the Queen of the Night is here a passionate woman driven almost crazy with grief that her daughter has been kidnapped. At the end, instead of being obliterated, I've shown a moment of revenge turned into a noble act of acceptance, self-awareness and forgiveness.

Michael Gow

(Kindly reproduced with permission of Michael Gow and Opera Australia)

Revival Director's Note

It's been a real pleasure to lead this re-working of *The Magic Flute*, an opera which, like Michael, I have known for a long time and in many varied versions.

The highlight of this project for me has been to work with such a talented and enthusiastic group of young singers. Their energy and invention has added greatly to the production.

In this version we have a full, more traditional casting of the opera, as compared to Opera Australia's lean touring company, who Michael created this show for. This means it's been necessary to adapt and expand the way we tell the story in a few places. We are also performing all of Mozart's wonderful score, so you will have the benefit of several extra scenes in the production tonight.

These new, or reinstated, scenes have required some additional translation for the surtitles. I hope I have kept with the spirit of Michael's clever work.

And, of course, we are singing the text in the original German – another departure from Opera Australia's production which was completely in English. This has been another learning process for our singers and a challenge for me, as we try and synthesise these disparate elements.

But *The Magic Flute* has always been a magical amalgam of many parts – that is how Mozart and Schikaneder conceived it,

and it has been proven over the years with its broad appeal.

It combines adventure, romance, comedy and spirituality; everything you need for an old-school Saturday afternoon matinee at the cinema (sorry, no popcorn allowed) But you do get Mozart's fabulous music. Enjoy!

Roger Press

Opera Australia

Australia's national opera company was born when a band of idealists – butchers, pharmacists, newsagents – gave up their day jobs to celebrate the 1956 Mozart bicentenary with a season of four of his operas. Today, Opera Australia (OA) is Australia's largest arts employer, with annual seasons showcasing the world's great opera and music theatre repertoire, a touring program staging works in regional Australia, and with performance broadcasts in cinemas and on national television and radio.

It's been a magnificent journey over the last 60 years. In 1965, nine years after the company's inception, theatrical entrepreneur JC Williamson put it on the international opera map when he used its chorus, staff and some of the principal singers in a season starring Joan Sutherland and Luciano Pavarotti. In 1967, the New South Wales state government gave a grant towards the formation of a permanent state company. The Sydney Opera House opened in 1973 with Prokofiev's *War and Peace*. Sutherland brought glory to the new house when she sang the title role in Donizetti's *Lucia di Lammermoor* there three years later. In 1982, she performed as Violetta in *La Traviata* at the inaugural Opera in the Domain. Richard Meale's 1986 *Voss*, based on Nobel winner Patrick White's novel and with libretto by David Malouf, united some of the biggest names in local arts to stage a milestone of Australian-made opera. Baz Luhrmann's *A Midsummer Night's Dream* subsequently became the first Australian opera production to be performed internationally, at 1994's Edinburgh

Festival. Two years later, the company, then known as the Australian Opera, merged with the Victoria State Opera to form Opera Australia, under the artistic directorship of Moffatt Oxenbould.

In the 21st century, under artistic director Lyndon Terracini, OA has won the hearts of ever larger and more diverse audiences, giving more than 600 performances for more than half a million people every year. In 2012, Handa Opera on Sydney Harbour was launched with a spectacular production of *La Traviata*, followed by *Carmen*, *Madama Butterfly*, *Aida* and *Turandot* in successive years. OA has also embraced musicals as part of its repertoire, most recently with a fêted Lincoln Center production of South Pacific (2012) and followed by *The King and I*, *Anything Goes* and *My Fair Lady*, directed by Julie Andrews. High-quality core repertoire continues: co-productions with major international houses have become a cornerstone of company repertoire since OA staged the 2013 world première of La Fura Dels Baus' production of Verdi's *A Masked Ball*, and the company's first *Ring Cycle*, directed by Neil Armfield, opened at Melbourne's State Theatre in 2013. OA capped off a jubilant 60th anniversary year with a revival of its *Ring Cycle*.

opera.org.au

Biographies

Dr Stephen Mould, Artistic Director of Con Opera, Music Director

Sydney-born Stephen Mould is a graduate of the Sydney Conservatorium of Music. In 1985, he moved to London to continue his studies at the Royal Academy of Music. During this time, he was active as an orchestral and choral conductor and as a freelance répétiteur. In 1988, he was appointed Head of Music at the Lyric Opera of Queensland, in Brisbane and, in addition to conducting several productions for that company, was also engaged for concerts with the

Queensland Philharmonic Orchestra, the Queensland Symphony Orchestra, and conducted opera productions with the Queensland Conservatorium of Music. In 1990, Dr Mould returned to Europe and was engaged as a conductor and musical assistant by a number of opera houses and festivals in Germany, Belgium, Norway and Italy. In 1990, he was engaged as an assistant at the Théâtre de la Monnaie, Brussels and in 1992 was appointed to the staff of Opera Frankfurt as assistant to the Music Director. During this time, he was also engaged as a teacher at the music conservatorium in Frankfurt. In 1996, he joined the music staff of Opera Australia.

Dr Mould has undertaken engagements for the Sydney Festival, the Melbourne Festival, Symphony Australia and the Sydney Philharmonic Choirs. He was also engaged for State Opera of South Australia's productions of Wagner's *Der Ring des Nibelungen* (1998 and 2004) and Parsifal (2002). Stephen Mould was Head of Music at Opera Australia between 2004 and 2008 and, since 1998, has regularly appeared as conductor for the Company. His repertoire includes *La Bohème*, *Simon Boccanegra*, *Die Zauberflöte*, *Le nozze di Figaro*, *La Voix Humaine*, *Rusalka*, *Carmen* and *The Makropulos Secret*. In addition, he has appeared with the Sydney and Queensland Symphony Orchestras, the SBS Youth Orchestra, and is a regular guest with Willoughby Symphony Orchestra. In 2006, he conducted *Cavalleria Rusticana* and *Pagliacci* for the Macau International Music Festival and, in 2008, made his American debut for Baltimore Opera conducting *Madama Butterfly*. He also appeared in New Zealand with the Auckland Philharmonic.

Dr Mould is currently Artistic Director of Con Opera and Senior Lecturer in Operatic Studies at the Sydney Conservatorium of Music while continuing his freelance activities as a conductor and accompanist. Recent operatic engagements have included *The Mikado* and a new production of *Le nozze di Figaro* for Opera Australia and *Così fan tutte* for Opera Queensland.

2014/2015 performances included concerts with the Queensland, Canberra and Willoughby Symphony Orchestras, *Messiah* for New Zealand Symphony Orchestra and Assistant Conductor for *Elektra* with the Sydney Symphony. sydney.edu.au/music/staff-profiles/stephen.mould.php

Roger Press **Revival Director**

Roger acted in, and stage managed, productions for Sydney University Dramatic Society and was an assistant director on five short film productions for the Australian Film, Television & Radio School.

As a Resident Director for Opera Australia, Roger has worked on productions of *Carmen*, *Romeo and Juliet*, *Julius Caesar*, *Così fan tutte*, *The Turn of the Screw*, *Der Rosenkavalier*, *Die Meistersinger von Nürnberg*, *Lucia di Lammermoor*, *The Barber of Seville*, *La Traviata*, *Der Ring des Nibelungen*, *Eugene Onegin*, *Otello*, *Tosca*, *Don Carlos* and *The Pearlfishers*. He is associate director for productions of *Capriccio* and Neil Armfield's *The Marriage of Figaro*, a production he has rehearsed for Opera Queensland, State Opera of South Australia and West Australian Opera. Also for West Australian Opera, he has rehearsed *Nabucco*, and for Opera Queensland, *The Turn of the Screw*.

From 2007 to 2009, he was the Resident Director for the Really Useful Company's *The Phantom of the Opera* for its tour of Australia, New Zealand and Taiwan. Roger directed the OzOpera 2011 production of *La Traviata* and was recently involved as resident director on the ABCTV co-production of *The Divorce*. He has also worked in various capacities for MTC, STC, Theatre of Image, Cameron Mackintosh, Sydney Festival, Pinchgut Opera, The Really Useful Company and Network Ten. opera.org.au/artists/roger-press

Peter Rubie **Revival Lighting Designer**

Peter Rubie is a Lighting Designer based in Sydney. He graduated from the WA Academy of Performing Arts in 2007 and has a passion for delivering dynamic lighting designs for a wide variety of performance styles. He strongly believes that lighting can make or break a performance when viewed by an audience and strives to enhance the performers' and audiences' experiences for all performance styles be it concerts, events, dance, opera or theatre.

Peter's designs are regularly seen on concert stages all around Australia and he has designed the lighting for many notable international artists including Amanda Palmer, Ben Folds, The Proclaimers, TV on the Radio, Anna Calvi, Idina Menzel, Lea Salonga and Gary Clark Jr. He has had the pleasure of lighting some home-grown artists such as; Tina Arena, Kate Miller-Heidke, Megan Washington, Tommy Emmanuel, Eskimo Joe and Megan Washington.

Peter's classical work includes regular designs for the Australian Brandenburg Orchestra and the Sydney Symphony Orchestra, most recently working on a collaboration between the Brandenburg and world renowned company Circa in 'Spanish Baroque', a fusion of Baroque music and contemporary circus. Peter is also no stranger to Opera having worked with many local opera companies on shows such as the 2015 production of *Tristan und Isolde* presented by the SSO.

Peter has designed for numerous high profile clients including News Corp, Cartier, Bvlgari and David Jones. He's had the honour of designing for some dignitaries including the farewell musical tribute to Dame Marie Bashir and was responsible for lighting a private function for the Crown Prince Couple of Denmark in 2013.

2017 has been a busy year for Peter including a unique lighting design for the new Ministry of Sound Club in Australia: the first of its kind since the original in London. peter.rubie.com.au

Cast (in order of appearance)

Tamino

Joshua Oxley

First Lady

Sitong Liu

Second Lady

Viktoria Bolonina

Third Lady

Jia Yao Sun

Papageno

Tristan Entwistle*

Jeremy Dubé†

The Queen of Night

Esther Song*

Aimee O'Neill†

Monostatos

Ryan O'Donnell*

Evan Kirby†

Pamina

Samanta Lestavel*

Ashlee Woodgate†

First Spirit

Victoria Bromberger

Second Spirit

Victoria Hodgkinson

Third Spirit

Rebecca Hart

Speaker/First Priest/ Second Armed Man

Haotian Qi

Sarastro

Vincent Farrell

Second Priest/ First Armed Man

Jack Ayoub

Papagena

Josi Ann Ellem

* Performing 14 and 19 Oct

† Performing 17 and 21 Oct

Understudies

Tamino – Ryan O'Donnell

First Spirit/Papagena

– Jessica Blunt

Orchestra

Violin 1

Anna Da Silva Chen,

concertmaster

Marrienne Liu

Seamus Macnamara

Eva Li

Rachel Williams

Sophia Vasic

Levana Limoa

Annastasia Milwain

Violin 2

Emily Beauchamp*

Mateja Primorac

Lucy Macourt

Myri Kim

Amy Huang

Lydia Sawires

Megan Yang

Suntian Shen

Viola

Sergio Insuasti*

Henry Justo

Cora Fabbri

Dana Lee

Marlon Schroeder

Eunice Wong

Cello

James Morley*

Nicholas McManus

Lauren Olofsson

Anna Reid

Double Bass

David Barlow*

Emma Trivett

Hayley Witmore

Flute

Michelle Wang*

Andrew Collins

Oboe

Callum Hogan*

Joshua Ning

Clarinet

Yeri Kim*

Zhu Xing Cao

Bassoon

Alison Wormell*

Sofia Obando

Horn

Oliver Harris*

Lilly Cremer

Trumpet

Christian Sharpe*

Sam Thompson

Trombone

Cian Malikides*

Jarrod Callaghan

D'arcy Shevlin

Glockenspiel

Jasmine Wei*

Percussion

Nancy Zheng*

* Section leader

Chorus

Soprano

Katherine Allen
Meredith Cheng
Kirralee Elliott
Ellen McNeil
Chloe Robbins

Alto

Robert Adam
Freya Backen
Joann Balasuriya
Michael Burden
Stella Hannock
Madeline O'Dea

Tenor

Mark Allerton
Hamish James
Dominic Lui
Warrick Tyrrell

Baritone

Frankie Bouchier
Geoffrey Carman
Michael Kallidis
Timothy Nunn
Daniel Ott

Acknowledgments

Thank you to: Opera Australia, Kate McMillan, Adrienne Sach, Jarrad Salmon, Dr David Kim-Boyle, Lee Edwards, Guy McEwan and Rodney Boatwright.

Production Credits

Revival Director Roger Press

Music Director Dr Stephen Mould

Revival Lighting Designer Peter Rubie

Production Manager Grant Shaw

Stage Manager Katharina Huoy

Costumier Caitlyn Elliott

German Language Coach

Anke Hoepfner-Ryan

Scenery and Properties Opera Australia Workshop

Costumes and Millinery Opera Australia Workshop

Wigs Opera Australia Workshop

Hair and Make-up Rachel Dal Santo

Head of Lighting Liam O'Keefe

Head Mechanist Charles Upton

Orchestral Management Scott Ryan, Tom Westley

Chorus Master Rachelle Elliott

Repetiteurs Julia de Plater, Josephine Flores Tam, Jasmine Wei

Assistant Chorus Master Warwick Tyrell

Assistant Conductors Carlo Antonioli, Louis Sharpe, Warwick Tyrell

Score and Music Preparation Stephen Yates

Surtitle Operation Carlo Antonioli

Publicity Jacqui Smith, Mandy Campbell

Production Photography Christopher Hayles

Vocal and Opera Studies Division

Artistic Director, Con Opera

Dr Stephen Mould
stephen.mould@sydney.edu.au

Unit of Study Coordinator, Voice and Opera

Dr Rowena Cowley
rowena.cowley@sydney.edu.au

Unit of Study Coordinator, Stage

Dr Narelle Yeo
narelle.yeo@sydney.edu.au

Unit of Study Coordinator, Language and Diction

Anke Hoepfner
anke.hoepfner@sydney.edu.au

Voice and Opera Performance

Dr Rowena Cowley
Andrew Dalton
Associate Professor Michael Halliwell
Anke Hoepfner-Ryan
Maree Ryan AM
Barry Ryan OAM
Robyn Wells
Stephen Yalouris
Dr Narelle Yeo

Opera Coaching

Dr Stephen Mould
Siro Battaglin
Julia de Plater
Kate Johnson
Ingrid Sakurovs
Robert Greene
Alan Hicks

Opera Language and Diction

Alan Hicks (Italian)
Anke Hoepfner-Ryan (German)
Simon Lobelson (French)

Dance and Movement

Olivia Ansell
Jo Ansell

Stagecraft

Dr Narelle Yeo

Acting

Paige Gardiner

Theatre Studies

Simon Lobelson
Andy Morton

Ensemble

Dr Stephen Mould

Opera Performance Class

Barry Ryan OAM

Opera History

Associate Professor Michael Halliwell

music.sydney.edu.au/opera

JOIN THE FAST TRACK TO THE OPERATIC STAGE AT THE SYDNEY CONSERVATORIUM OF MUSIC

Specialist Opera Training

Sydney Conservatorium of Music has a long tradition of producing opera productions of exceptional quality, which have been an important stepping stone into the operatic profession for a large number of graduates who have gone on to become leading singers, conductors, coaches and opera administrators.

Professional Preparation and Partnerships

The Vocal and Opera Division and Con Opera offer the only specialist opera training courses in Australia for singers and répétiteurs. Our degrees are:

- Graduate Diploma in Music (Opera Performance) (one year)
- Master of Music Studies (Opera Performance) (two years).

Both courses emphasise the practice of opera performance to a professional standard to prepare for a career in opera in Australia and internationally. Partnerships with major institutions, such as Opera Australia, provide invaluable contact with industry and opportunities to connect with the international opera community.

Core Operatic Skills

Both courses concentrate on core operatic skills in singing, languages, role preparation and repertoire, stagecraft, acting, dance, ensemble and opera history.

Con Opera

Con Opera, our opera studio, presents two fully-staged operas with orchestra each year, and features the work of up and coming directors. These are ideal opportunities for students to immerse themselves in all aspects of the craft of staging an opera, and to acquire experience singing entire character roles. In 2018, Con Opera will present Poulenc's delightful *Les mamelles de Tirésias* in French and an exciting production of Mozart's *Don Giovanni*, sung in Italian.

Auditions and Further Information

Early round auditions will be held in September 2017 (later round audition will be held in November 2017) for entry in 2018. For more information about our opera and vocal studies programs, please visit:

music.sydney.edu.au/opera



The Fairy Queen – Con Opera, 2016