

SYDNEY CONSERVATORIUM OF MUSIC ENGLISH ECCENTRICS

Malcolm Williamson



Edith Sitwell and Malcolm Williamson

MONDAY 12 OCTOBER, 6.30PM
WEDNESDAY 14 OCTOBER, 6.30PM
FRIDAY 16 OCTOBER, 6.30PM
SATURDAY 17 OCTOBER, 2PM

MUSIC WORKSHOP
SYDNEY CONSERVATORIUM OF MUSIC



THE UNIVERSITY OF
SYDNEY



Sydney Conservatorium of Music presents

ENGLISH ECCENTRICS

Malcolm Williamson

Sung in English

Approximately 2.5 hours, with one interval of 20 minutes

Musical Director Stephen Mould

Director and Designer Kate Gaul

Lighting Designer Hartley T A Kemp

Assistant Conductors

Keiran Brandt-Sawdy

Shilong Ye

Stage Manager Fraser Orford

Synopsis

Each of the seven scenes in the Opera's two acts presents a different form of eccentricity.

Act 1

Scene 1 – Goose-Weather

We are introduced to a variety of our eccentric characters – a snuffbox collector, a lady afraid of being taken for dead while remaining alive; a man who has been married 17 times; another who spends his life in the bath; a woman who does not wash, and a man who has a desire to be buried head downwards in the ground, and others who have fascinating and wacky obsessions.

Scene 2 – An Amateur of Fashion

All the eccentricities one might expect from an unconventional interpretation of Romeo and Juliet.

Scene 3 – The God of this World

The Story of Sarah Whitehead, whose brother is hanged for forgery. Williamson creates a fully developed operatic mad scene that allows a complex portrait of Ms Whitehead who earns herself the epithet of the 'Bank Nun.'

Act 2

Scene 1 – Quacks and a Beau

Various doctors of questionable qualifications and skills proffer unusual wares and services while Lady Jersey and the Duchess of Devonshire engage Beau Brummel in conversation

Scene 2 – An Ornamental Hermit

Captain Philip Thicknesse writes memoirs of his adventures. In later life he had become an 'ornamental hermit' – living in a purpose built home usually on a wealthy estate, common in the 18th Century.

Scene 3 – A Traveller

A maid from Devonshire tricks people into believing that she is a stranger from a mysterious and distant land.

Scene 4 – The Beau Again

In his day, a leader of fashion and elegance, Beau Brummel is now old and senile, having descended into madness.



Performers

CAST

Ensemble

Soprano

Michaela Edelstein

Alto

Nyssa Milligan

Tenor

Will Millard

Bass

Joseph Jae Kwon Kim

Princess Caraboo

Deepka Ratra

Duchess of Devonshire

Mrs Dards

Livia Brash

Sarah Whitehead

Amelia Linquist *

Camilla Wright †

Miss Beswick

First Nun

Jessie Wilson *

Michaela Ye Zhang †

Miss Tynley Long

Sarah Ampil *

Imogen Malfitano †

Lady Lewson

Mrs Worrall

Sarah Kemeny

Countess of Desmond

Mrs Birch

Charlotte Merz

Lady Jersey

Miss Fitzhenry

Second Nun

Barbara Jin

Lord Petersham

John Ward of Hackney

Robert (Romeo) Coates

A Clerk at the Bank

Beau Brummell

The Vicar of Almondsbury

Mr Clanronald Macdonald

Christopher Bryg

Young Whitehead

Jack Ayoub

Rev. Mr Jones

Dr. Wilkinson

Evan Kirby

Dr. Graham

Ryan O'Donnell

Major Labelliere

Mr Worrall

Hayden Barrington

Alderman Birch

Dr. Katterfelto

Jeremy Dubé

Lord Rokeby

Lord Rothschild/Etienne

Henry Wright

Thomas Parr

The Prompter

A Governor of the

Bank of England

Roberts the Forger

Dr. Dalmahoy

Philip Thicknesse

The Parish Constable

Christopher Nazarian

ORCHESTRA

Violin 1

Emma Townsend

Cello

Melinda Heinrich

Double Bass

Ainsleigh Coates

Clarinet

Jessica Budge

Bassoon

Justin Sun

Trumpet

Alfred Carslake

Percussion

Nicole Johnson

Piano

Stephen Mould

Josephine Tam

* Performing 12 & 16 Oct

† Performing 14 & 17 Oct

Malcolm Williamson was born in Sydney and studied horn and composition at the Sydney Conservatorium of Music. His teachers included Eugene Goossens. He moved to London in 1950 and after Sir Arthur Bliss' death in 1975, the post of Master of the Queen's Music was left vacant. His selection to occupy the title came as a big surprise as there were at least three other well suited British composers for the job such as Benjamin Britten, Malcolm Arnold and Michael Tippett. William Walton made the famous remark that 'the wrong Malcolm' had been chosen. It should be noted though, that Williamson was the first Master of the Queen's Music in over a century not to be knighted.

Chair of Opera Production and Musical Director's Note

The amount of eccentricity in a society has generally been proportional to the amount of genius, mental vigour and moral courage which it contained. – John Stuart Mill.

In 1933 Edith Sitwell published *English Eccentrics*, a book that confirmed that truth is often stranger than fiction. Drawing heavily on works dating from the nineteenth century, when interest in the origins of eccentricity began to gather force (such as John Timbs' *English Eccentrics and Eccentricities*, 1866), Sitwell presents a series of case studies from English history of people who conform to the non-conformist epithet of 'eccentric'. Sitwell was well placed to engage with such a subject, her own family being well endowed with eccentric characters, notably her father, Sir George Sitwell, who had a sign made and hung outside the family home:

I must ask anyone entering the house never to contradict me or differ from me in any way, as it interferes with the functioning of my gastric juices and prevents my sleeping at night.

This familial propensity resulted in Edith's own life being a potential contender for inclusion in her book, beginning in her childhood where her father attempted to pay her school fees by bartering produce from his farm, and calculating her pocket money on fourteenth century currency rates (he was a keen medievalist).

Sitwell's book introduces characters such as Lord Petersham, who possesses a collection of snuff boxes so vast that he has one for every day of the year (some designated for summer use, others for winter). Other characters whose obsessions are unveiled include Miss Beswick, who was afraid of being taken for dead while remaining alive. As a consequence she requested not to be buried, rather that her mummified corpse should remain in her

attic, visited daily by a Doctor Charles White, who was left a considerable sum to secure his services, which were maintained until his death. Others who projected their eccentricities beyond their lifespans include Major Peter Labellière, who died on 6 June 1800, and left instructions in his will to be buried upside down, head downwards 'as the world was turned topsy-turvy, it was fit that he should be so buried that he might be right at last'. Perhaps more beneficial eccentricities manifested in the life of Lord Rokeby (1712–1800), who Sitwell categorises as 'an Ornamental Hermit, adorning nature'. After visiting Aix-la-Chapelle ('a city distinguished for its baths') in his youth, he became addicted to an aquatic lifestyle, bathing for long periods ('eternal baths'), including a regiment of swimming at the beach a few miles from his home, where he would swim in all weathers for long periods, often fainting and having to be rescued from the water by his servant. Lord Rokeby also advocated the drinking of large quantities of water, at a time when most people eschewed it in favour of alcohol, due to the risk of poisoning. Further eccentricities cultivated by Lord Rokeby included the growth of an extremely long beard that eventually reached down to his toes, and an unusual diet, consisting principally of beef tea, although he would occasionally eat a roast loin of veal, if it was placed in the bath with him. Lord Rokeby's eccentricities were evidently helpful to him as he seems to have enjoyed a happy and active life, living until the age of 88. Longevity was a characteristic of Thomas Parr, who was 'painted by Rubens when he was a hundred and forty years old.' He eventually died at the age of 152, in 1635, and in his later years he cultivated the habit of marriage, beginning when he was 80 years of age. We learn that 'there was an occasion

when, owing no doubt to an oversight, he was made to do public penance, at the age of one hundred and five, for omitting this ceremony.' In the opera, Williamson effects a meeting between Parr and another ancient, the Countess of Desmond, who died at the age of 140, the result of falling from an apple tree. In spite of their combined ages, they sing a lively patter-song in the tradition of Gilbert and Sullivan, begging to be married without delay by the Reverend Mr Jones, another long-lived eccentric (dying at the age of 80), who wore the same hat and coat every day for 43 years.

At the opening of Act II, we are introduced to a number of quacks – doctors of questionable qualifications and skills, perhaps the most famous being Doctor Graham, who qualifies as being an early example of a sexologist, or sex therapist. He was the owner of 'The Temple of Health and the Hymeneal Temple' in which resided a Celestial Bed, which reportedly cost him 60,000 pounds. This could be hired for a night for 100 pounds, and it is reported that ladies 'though they had hitherto been childless, became prolific.' With a choice between the Celestial (100 pounds) or the Megneto-Electric (50 pounds) bed, Dr Graham's 'cures' were very popular with the ladies, and many wrote poems in praise of his therapies.

Much of the opera of *English Eccentrics* presents a pageant of such characters, many little more than thumbnail sketches of eccentric attributes and behaviours. However there are several scenes where characters are presented in stark detail, revealing layers of behavioural complexity and exploring the limits of eccentricity where what have been regarded as quaint, harmless, even creative attributes arrive at insanity. One such case study comes in the final scene of Act I, where we are introduced to Young Whitehead, and his sister Sarah. For reasons that are not clear, Whitehead suffers a compulsion to create vast sums of money for his sister, keeping her in a style that he cannot possibly maintain. His

job at the Bank of England facilitates risky speculation, and a disastrous pact with Roberts the Forger. Whitehead is executed for his crimes, but this news is kept from his sister for some time. On learning the truth, 'those wrecked and jagged pieces left by ruin were drawn together until they formed some kind of despairing prison, for a huge world of primitive chaos, wherein no form existed, only a period of huge clots of darkness followed by an universe of mad and chattering light that had once been empty waiting sunlight. Then, slowly, her whole being would be invaded by some huge and formless bulk, growing vaster as it loomed out of the blackness and the light, until blackness and light were blotted out.' Williamson creates a fully developed operatic mad scene, with Donizettian musical references that allows a complex portrait of Sarah Whitehead to emerge, who in her wraith-like existence continued to visit the Bank of England daily after her brother's death for twenty five years in search of him, earning her the epithet of the 'Bank Nun'.

Another figure who descends into madness is Beau Brummell, in his day a leader of fashion and elegance, and a friend of the Prince Regent. Sitwell tells us that, having fallen from favour, he eventually was exiled in Caen, where his last days were lived out in a ghostly, poverty-stricken existence. In the opera, a cameo appearance early in Act II is followed by his return in the final scene. As is the case for much of the opera, it is no longer clear which characters are real, and which are ghostly phantasms, a situation made more poignant by the fact that all of Sitwell's characters are drawn from history. Brummell, accompanied by his footman, Etienne welcomes his guests – characters we have met before, though their presence in any form other than within his own mind is questionable. Eventually two nuns arrive, and we understand that Brummell is to be taken away 'to a place of warmth and comfort'. Singing a prayer, the nuns lead

Chair of Opera Production and Musical Director's Note (continued)

him away, to music which references the 'In Paradisium' from Faure's *Requiem*. The clouds gather, the 'Goose Weather' which opened the opera returns, and the work ends suddenly, without preparation, in stasis.

Malcolm Williamson (1931–2003) ended this work, giving thanks in the margin to the 'Glory of God'. His interest in both the Catholic and the Jewish faiths followed him throughout his life and feature in his artistic output, along with an abiding interest in opera, producing at least 10 major works in that genre, along with numerous 'cassations' – small scale works often as short as seven minutes in length which originated in his efforts to introduce his own children to the world of opera.

English Eccentrics is Williamson's second opera, following 'Our Man in Havanna' (1963) which won the composer significant attention – enough to have *English Eccentrics* commissioned by the Aldeburgh Festival, who invited him to create an 'anti-opera'. Edith Sitwell's libretto was adapted by actor and wordsmith Geoffrey Dunn (1903–1981) and preserves much of Sitwell's rich and musical prose verbatim. This poses a challenge in performing the work, as the richness and complexity of the text alongside the atmospheric music can compete for the attentions of the audience. One is reminded of Walton's musical settings of Sitwell's 'Façade' poems, where the sound of the words often adhere to the music, creating a stream of sound which invites an experience beyond an intellectual comprehension of the meaning of the text.

There is perhaps some irony to an Australian composer creating an opera on the subject of 'English Eccentrics', though no less so than his appointment as Master of The Queens's

Music (1975), which caused a considerable stir in British musical circles. In spite of an element of the Australian larrikan in Williamson's nature, subsequent to settling in England, he moved in influential circles including those of Sir Adrian Boult and Benjamin Britten, who were important figures in the establishment of his career. The plurality and eclecticism of Williamson's character and life is reflected in his music. The musical language of *English Eccentrics* draws upon the pastiche and not infrequent parody of a multiplicity of musical styles, summed up by Denis Hennig:

Perhaps in Williamson you are reminded of flashes of Stravinsky, Bartok, and Messiaen particularly but also Britten, Richard Rogers, Hindemith, Sibelius, Gershwin, Leonard Bernstein and Honegger. Or perhaps all these various attributes get into what we do not yet recognise as an Australian voice?

English Eccentrics was premiered in 1964 to great acclaim, and Edith Sitwell attended the performance along with her brother Sir Osbert, in what was to be her final public appearance. The work has not been as accessible as his other operas, with no published score being for sale. It remains uncertain why the work is not in the catalogue of Williamson's publisher from that time (as it that case with 'Our Man in Havanna'). Rumours persist that the resounding success of the premiere caused Britten to feel threatened by the young enfant terrible and he used his influence to have the work suppressed. Nevertheless *English Eccentrics* is one of Williamson's most important works, and a natural choice to program in celebration of the Centenary of the Sydney Conservatorium of Music, of which Malcolm Williamson was an alumnus.

Stephen Mould
Chair of Opera Production

DR GRAHAM'S CELESTIAL BED

AT THE TEMPLE OF HYMEN, PALL MALL, ANNO DOMINI 1782

DR GRAHAM INSTALLED HIS TWELVE FOOT BY NINE FOOT CELESTIAL BED AS A FERTILITY TREATMENT. THERE ARE NO KNOWN CONTEMPORARY ILLUSTRATIONS OF THE BED, THOUGH IN ONE OF HIS LECTURES GRAHAM GAVE A DETAILED DESCRIPTION. THIS IS THE BASIS OF THE DRAWING.

ELECTRICITY... is the most powerful engine or influence in nature to remedy these several defects - it gives a tone and retentive firmness to the relaxed fibres - it corrects the viscosity of juices, strengthens and rejuvenates the generative powers and effectually removes obstructions.

IN THE 1780'S ELECTRICITY WAS REGARDED AS COMPLETELY MAGICAL. DR GRAHAM THOUGHT THAT THE EFFECT OF STATIC ELECTRICITY MAKING HAIR STAND ON END PROVED THAT IT HAD THE POWER TO MAKE ANY PART OF THE BODY 'ERECT'. HE ALSO CLAIMED THAT FLUIDS COURSE MORE VIGOROUSLY FROM CHARGED BODIES.

TWO REAL TURTLE BONES ON A BED OF ROSE PEVALS



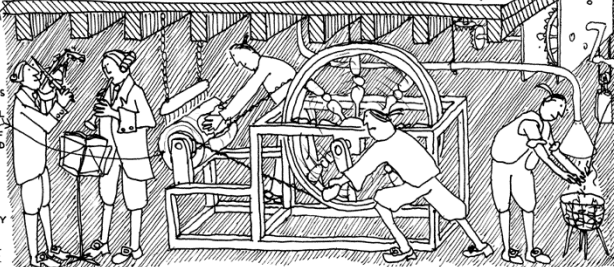
The INNER FRAME, which moves on a pivot, can be raised at the bottom of the bed, as in a moment, to be converted by the gentleman into such an inclined plane that he can follow his lady downhill, as it is called, which is certainly the most favourable posture for the great business of conception or propagation in difficult cases, especially in cases of corpulency or where the want of retentive firmness is the principle cause of barrenness.

MATRESS MANUFACTURED WITH HORSEHAIR PROCURED AT 'LAST EXPENSE' FROM THE TAILS OF ENGLISH STALLIONS.

THE BED WAS SUPPORTED ON 40 GLASS PILARS, WHICH ACTED AS INSULATORS, ALLOWING THE WHOLE BED TO BECOME ELECTRICALLY CHARGED.

GRAHAM CLAIMED THE 'CELESTIAL FIRE' WORKED IN ALL WEATHERS. THIS SEEMS UNLIKELY AS MOST STATIC ELECTRIC EFFECTS ONLY OCCUR WHEN THE AIR IS DRY. THE ELECTROSTATIC GENERATORS OF THE BED WERE NOT POWERFUL AND THE 'FIRE' WAS DISTRIBUTED OVER THE ENTIRE BED, PRESENTING TOO MANY POINTS FOR THE CORONA DISCHARGE TO DISSIPATE FROM.

ALTHOUGH GRAHAM REFERS TO MANY MUSICAL INSTRUMENTS WHICH BY THE MOST EXQUISITE AND EXPENSIVE MECHANISMS ARE MADE TO BREATHE THE FORTH SOUNDS, THERE WAS PROBABLY A MUSICIAN HIDDEN AWAY, TO CREATE A MORE TUNEFUL EFFECT, PARTICULARLY AS GRAHAM REFERS TO ALL THE SOUNDS STARTING AS THE COUPLE FIRST EMBRACE.



Indeed the whole of the apparatus in this suit of apartments, of which I can give little idea in words, has been fitted up at great expense. They are the result of a long and intense study.

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APRIL 2004
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DESPITE GRAHAM'S FREQUENT ENGERGERATION, THE TOTAL ESTRECT MUST STILL HAVE BEEN QUITE EXTRAORDINARY. IN CASES WHERE THE INFERTILITY STEMMED FROM PSYCHOLOGICAL PROBLEMS, THE BED MIGHT WELL HAVE DONE THE TRICK.

The CELESTIAL BED, being very highly electrified, the persons reposing therein have in a golden invigorating tide of the celestial fire. Combined with the powerful influence of magnets, music and balmy odours... they cannot fail in the nature of things of conducing to the production of a strong healthful and most beautiful offspring.

THE CELESTIAL FIRE PRESUMABLY REFERS TO CORONA DISCHARGE (A FAINT GREEN GLOW, JUST VISIBLE IN COMPLETE DARKNESS. THIS IS CREATED AROUND ANY ELECTRICALLY CHARGED OBJECT, CONCENTRATED AROUND ANY POINTS.

BEING ELECTRICALLY CHARGED UP DOES FEEL WEIRD - YOU CAN FEEL HAIR 'PRICKLE' AND SMELL THE OZONE FROM THE CORONA DISCHARGE.

AUTOMATA BUILT INTO HEADBOARD SHOWS A PASTORAL PROCESSION ENTERING THE TEMPLE OF HYMEN.

GRAHAM CHARGED £50 PER NIGHT FOR THE USE OF THE BED - AN ENORMOUS SUM AT THE TIME. HE ADVISED COUPLES TO BOOK A FEW DAYS AFTER THE WOMAN'S MONTHLY CYCLE.

It is designed for the use of married people only and every precaution is taken to exclude the licentious and impure, in order to deter the wretchedly lascivious from polluting the TEMPLE OF HYMEN, the following lines are written in golden capitals on the grand entrance PROCLAM OPROUCULI ESTE PROFANI!!



THE BED WAS SPRUNG ON ENORMOUS MAGNETS & BOOBS OF ARTIFICIAL LODESTONES!

These MAGNETS being pressed to give that charming springiness - that sweet, undulating titulating, vibratory, soul dissolving, marrow melting motion which on certain critical and important occasions is at once so necessary and so pleasing. THE MAGNETS OF THE PERIOD WERE VERY WEAK, COMPARED TO MODERN MAGNETS. ITS HARD TO BELIEVE THAT THEIR REPULSIVE FORCE WOULD HAVE BEEN STRONG ENOUGH TO SUPPORT THEIR OWN ENORMOUS WEIGHT - EVEN WITHOUT THE EXTRA LOAD OF THE BED AND ITS OCCUPANTS.

AROMATIC OILS HEATED TO CREATE 'BALMY ORIENTAL' ODOURS.

Neither myself, nor any of my servants need ever see or know who the parties are in repose in this chamber, which I call the SANCTUM SANCTORUM! And it is never shown to the other parts of my stupendous apparatus.

ALTHOUGH GRAHAM CLAIMED THAT OCCUPANTS OF THE BED WOULD HAVE COMPLETE PRIVACY, THIS WOULD HAVE BEEN UNLIKELY. ONE SERVANT WOULD HAVE HAD TO CONSTANTLY TURN THE HANDLE OF THE ELECTROSTATIC GENERATOR. ANOTHER WOULD HAVE HAD TO WIND UP THE CLOCKWORK AUTOMATA AT INTERVALS TO KEEP THE CLOCK TIKED, AND DISPLENISH THE 'BALMY ODOURS'.

Biographies

STEPHEN MOULD

CHAIR OF OPERA DIRECTION,
MUSICAL 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, Mr 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.

Subsequently, Mr 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 has included: *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 Philharmonia.

Mr Mould is currently Chair of Opera Production 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.

KATE GAUL

DIRECTOR AND DESIGNER

Kate graduated from NIDA (Directing Course) in 1996 and trained with the Anne Bogart SIT1 Company in 2005. In 2004–5, Kate was the Associate Director at the Ensemble Theatre where her productions included *The Violet Hour*, *Kimberly Akimbo* and *Lobby Hero*. Other directing credits include *Castor + Pollux* (Pinchgut), *The Cunning Little Vixen* (Sydney Chamber Opera), *Carmen* (Oz Opera),

Beautiful (Mudlark Theatre), *The Altar Boyz* (Ovations Live), *Camarilla* (Merrigong Theatre), *Coup d'Etat* (Melbourne Theatre Company), *The Gates of Egypt*, *Our Lady of Sligo*, *Run Rabbit Run*, *The Laramie Project*, *Svetlana in Slingbacks* (Company B), *Wicked Sisters* (Griffin/National tour), *Rabbit* (Griffin Theatre) and projects for all major drama schools and theatre companies throughout Australia.

Kate is the Artistic Director of Siren Theatre Co, where her productions include *Misterman* (Enda Walsh), *The Violent Outburst that Drew Me to You* (by Finegan Kruckemeyer), *Penelope*, *The New Electric Ballroom* (Enda Walsh), *The Lunch Hour* and *Human Resources* (Chris Aronsten), *The New Electric Ballroom* (Enda Walsh), *FOX* (Monkey Baa/ National Tour, 2010), *The Seagull* (Chekhov), Shakespeare's *As You Like It*, *Richard III* and *Twelfth Night*, *Duck* (Stella Feehily), *Hard Swallow* (Mirra Todd), *Polly Blue* (Belinda Bradley), *Connie and Kevin and the Secret Life of Groceries* (Noelle Janaczewska), *Blue Heart* (Caryl Churchill), *Frozen* (Michael O'Brien) and two shows devised by the company, *eeni meeni mini mo* and *Wanna Go Home, Baby?* Kate has also written and directed two short films, *Embrace* and *Cake*.

www.sirentheatreco.com

HARTLEY T A KEMP LIGHTING DESIGNER

Opera and music theatre: *A Little Night Music* (Menier and Garrick, London, and Walter Kerr, Broadway); *Miss Saigon* (Gothenburg Opera); *Showboat*, *West Side Story* (Innsbruck); *Promises, Promises* (Sheffield); *The Wizard of Oz* (Birmingham Rep), *Les Pêcheurs des Perles*, *Iris* (Opera Holland Park); *Mary Seacole*, *Oreste*, *Oresteia* (ROH Linbury); *M Butterfly*, *Martha*, *The Barber of Seville*, *La Sonnambula*, *Carmen* (Castleward Opera); and in Australia, *Falsettos* (Darlinghurst).

Australian theatre: *Les Liaisons Dangereuses*, *In the Next Room* (STC), *The Gift* (MTC); *Old Man* (Belvoir); *Duchess of Malfi* (Bell Shakespeare); *Dreams In White*, *Rapid Write: Hollywood Ending* (Griffin); *The Story of Mary MacLane by Herself* (Malthouse/Griffin); *This Year's Ashes* (Red Stitch), *Cordelia* (Motherboard Productions/ Little Dove Theatre Art); and with Kate Gaul, *The Violent Outburst that Drew Me To You* (Griffin) and *Misterman* (Old Fitz).

UK/international theatre: *The Voyage Inheritance*, *Elmina's Kitchen*, *Scenes from the Big Picture* (National); *Romeo and Juliet*, *The Merry Wives of Windsor*, *Coriolanus* (RSC); *Kiss of the Spider Woman*, *Days of Wine and Roses*, *Passion Play*, *Good* (Donmar), *Lower Ninth* (Donmar/Trafalgar), *Gaslight* (Old Vic); *Mrs Warren's Profession* (Strand); *The York Realist*, *Faith* (Royal Court); *Metamorphosis* (Lyric Hammersmith/tour); *The Rubenstein Kiss* (Hampstead); *Certain Young Men*, *The Doctor's Dilemma*, *Tongue of a Bird* (Almeida); *Our New Girl*, *Apologia*, *Wrecks*, *How to Curse* (Bush); *Sunset Baby*, *Nakamitsu* (Gate, London); *The White Devil*, *The Common Pursuit*, *Total Eclipse* (Menier); *As Good a Time as Any* (Print Room, Notting Hill); *Land of Our Fathers*, *A Handful of Stars* (Theatre503/Trafalgar); *The Birthday Party* (Birmingham Rep); *Arcadia*, *The Rivals*, *Loot*, *Paradise Lost*, *The Comedy of Errors*, *The Caretaker* (Bristol Old Vic); *Crave*, *4.48 Psychosis*, *A Number*, *Gladiator Games*, *A Midsummer Night's Dream*, *Original Sin*, *The Tempest*, *Don Juan*, *The Country Wife*, *A View From the Bridge*, *As You Like It*, *Twelfth Night* (Sheffield); *Rutherford and Son* (Royal Exchange, Manchester); *Where There's a Will* (Theatre Royal Bath); *Treehouses* (Northcott, Exeter); *Dealer's Choice* (Clwyd Teatr Cymru); *Dealer's Choice* (West Yorkshire Playhouse); *Great Expectations*, *American Buffalo* (Gate, Dublin); *Hysteria* (English Theatre, Frankfurt); *A Number* (Fugard, Cape Town). Hartley is artistic director of C venues at the Edinburgh Festival Fringe.

Production credits

Stage Manager Fraser Orford

Repetiteurs Josephine Tam, Julia de Plater

Orchestral Management

Scott Ryan, Tom Westley

Piano Tuning David Kinney, Steve Allison

Head LX Lori Piquemal

Lighting Board Programmer

Brent Forsstrom-Jones

Lighting Board Operator Lori Piquemal

Rigging and Technical Work

Brent Forsstrom-Jones, Ceilidh Newbury,
Fraser Orford, Lori Piquemal, Roo Smith, Tom
Westley

Costume Assistant Famke Visser

Makeup and Hair Designer Rachel dal Santo

Assistant Makeup and Hair Designer Nikolina
Vujancevic

Assisted by students from The Australasian
College, Broadway and the SLA Academy,
Castlehill:

Educator Rachel Dal Santo

Supervisor and Designer

Nikolina Vujancevic

Production Photography Diana Popovska

Publicity Jacqui Smith, Mandy Campbell

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The Australasian College, Belvoir Theatre, Tony Davies, Chris Harrison and James Williams – Chameleon Touring Systems, Wayne Kellett – Herkes Pro Lighting, Owen Horton, Deborah Joyce, NIDA, Opera Australia, Peter McKenzie – Philips Lighting, Padraig Ó Súilleabháin – Sydney Theatre Company

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Opera Coordinator Gareth Collins

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Andrew Dalton

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Barry Ryan

Maree Ryan

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Stephen Mould

Siro Battaglin

Julia de Plater

Andrew Greene

Alan Hicks

Kate Johnson

Ingrid Sakurovs

Languages

Simon Lobelson (French)

Anke Hoepfner (German)

Tanith Bryce (Italian)

Acting

Paige Gardiner

Dance and Movement

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The study of opera within the master of music studies degree contributes to a comprehensive, research and practice-based opera training for singers who face a highly competitive and dynamic career path. The course recognises the need to connect students to national and international professional practice, and to give them the knowledge, understanding, expertise and personal skills to compete in an increasingly competitive international market. The Sydney Conservatorium of Music has an outstanding record for producing opera singers and is uniquely placed in Australia to produce young singers who find work on national and international opera stages. This course provides excellent training in the four key areas of opera voice and performance, opera repertoire, opera diction/language and stage skills. Each of these is drawn together in two staged, orchestrally-accompanied performances of operas per year, providing students with experience at a professional level which helps to equip them to enter the profession.

More information about our opera and vocal studies programs can be found here: music.sydney.edu.au/study/areas-of-study/vocal-opera-studies or by emailing con.info@sydney.edu.au or calling +61 2 9351 1216.

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