

26–27 August  
Sydney Opera House Concert Hall

# A MIDSUMMER NIGHT'S DREAM

WITH SIMONE YOUNG

SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC QC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra’s first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## Simone Young

Chief Conductor

## Donald Runnicles

Principal Guest  
Conductor

## Vladimir Ashkenazy

Conductor Laureate

## Andrew Haveron

Concertmaster  
Chair supported by  
Vicki Olsson

## FIRST VIOLINS

### Andrew Haveron

Concertmaster

### Harry Bennetts

Associate  
Concertmaster

### Lerida Delbridge

Assistant  
Concertmaster

Sophie Cole

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Sercan Danis\*

Cristina Vaszilcsin#

### Sun Yi

Associate  
Concertmaster

### Fiona Ziegler

Assistant  
Concertmaster

Jennifer Booth

Brielle Clapson

Claire Herrick

Nicola Lewis

Amanda Chen†

## SECOND VIOLINS

### Kirsty Hilton

Principal

### Marina Marsden

Principal

### Marianne Edwards

Associate Principal

Victoria Bihun

Emma Hayes

Shuti Huang

Wendy Kong

Nicole Masters

Maja Verunica

Riikka Sintonen#

### Emma Jezek

Assistant Principal

Alice Bartsch

Rebecca Gill

Monique Irik

Benjamin Li

Benjamin Tjoa\*

Tim Yu#

## VIOLAS

### Tobias Breider

Principal

### Anne-Louise

### Comerford

Associate Principal

### Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Justine Marsden

Leonid Volovelsky

### Amanda Verner

Acting Principal

Graham Hennings

Stuart Johnson

Felicity Tsai

## CELLOS

### Catherine Hewgill

Principal

### Leah Lynn

Acting Associate

Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

Miles Mullin-Chivers\*

Eliza Sdraulig\*

## DOUBLE BASSES

### Kees Boersma

Principal

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

### Alex Henery

Principal

Benjamin Ward

## FLUTES

### Joshua Batty

Principal

Carolyn Harris

### Emma Sholl

Associate Principal

## OBOES

### Diana Doherty

Principal

Callum Hogan

### Shefali Pryor

Associate Principal

### Alexandre Oguey

Principal Cor Anglais

## CLARINETS

Christopher Tingay

### Alexander Morris

Principal Bass Clarinet

### Francesco Celata

Acting Principal

## BASSOONS

### Todd Gibson-Cornish

Principal

Fiona McNamara

### Matthew Wilkie

Principal Emeritus

### Noriko Shimada

Principal

Contrabassoon

## HORNS

### Gabrielle Pho

Guest Principal

Marnie Sebire

### Euan Harvey

Acting Principal

### Geoffrey O'Reilly

Principal 3rd Horn

Rachel Silver

## TRUMPETS

### David Elton

Principal

Anthony Heinrichs

### Brent Grapes

Associate Principal

## TROMBONES

### Scott Kinmont

Associate Principal

Nick Byrne

### Christopher Harris

Principal Bass

Trombone

### Ronald Prussing

Principal

## TUBA

### Steve Rossé

Principal

## TIMPANI

### Mark Robinson

Acting Principal

## PERCUSSION

### Rebecca Lagos

Principal

Timothy Constable

\* = Guest Musician

# = Contract Musician

† = Sydney Symphony  
Fellow

Grey = Permanent  
Member of the Sydney  
Symphony Orchestra  
not appearing in  
this concert

TEA & SYMPHONY  
CASUAL FRIDAYS  
EMIRATES GREAT CLASSICS

Friday 26 August, 11am  
Friday 26 August, 7pm  
Saturday 27 August, 2pm  
Saturday 27 August, 7pm  
Concert Hall,  
Sydney Opera House

# A MIDSUMMER NIGHT'S DREAM WITH SIMONE YOUNG

**SIMONE YOUNG** conductor  
**EAMON FLACK** director & adaptor  
**HANNAH GOODWIN** associate director  
**DAMIEN COOPER** lighting designer  
**LISA MIMMOCHI** costume designer

**SAMANTHA CLARKE** soprano  
**ANNA DOWSLEY** mezzo-soprano

**CANTILLATION**  
**ELIZABETH SCOTT** chorus master

## BELVOIR ST THEATRE

Virginia Gay, Puck  
Sarah Meacham, Helena & others  
Rose Riley, Hermia & others  
Jack Scott, Demetrius, Bottom & others  
Brigid Zengeni, Titania/Hippolyta & others  
Tim Walter, Theseus/Oberon & others  
George Zhao, Lysander, Peter Quince & others

## FELIX MENDELSSOHN (1809–1847)

*A Midsummer Night's Dream*  
Overture, Op.21  
Incidental music, Op.61  
*Scherzo*  
*Melodramma and Fairy March*  
Song 'You spotted snakes'  
*Melodramma (Andante)*  
*Intermezzo*  
*Melodramma (Allegro)*  
*Nocturne*  
*Melodramma (Andante)*  
*Wedding March*  
*Melodramma and Marcia funèbre*  
*A Dance of Clowns*  
*Melodramma (Allegro vivace)*  
*Finale*

Pre-concert talk by Yvonne  
Frindle in the Northern  
Foyer 45 minutes before  
the performances on Friday  
evening and Saturday

## ESTIMATED DURATIONS

90 minutes

The concert will conclude  
at approximately 12.30pm  
and 8.30pm (Friday)  
and 3.30pm and 8.30pm  
(Saturday).

## COVER IMAGE

Artwork by Angel Estevez

PRINCIPAL PARTNER



# A WORD FROM EMIRATES

Welcome to this special event performance of  
*A Midsummer Night's Dream*.

In an exciting collaboration, this production sees the Orchestra working with Sydney's highly-esteemed Belvoir St Theatre to present Felix Mendelssohn's exquisite music alongside William Shakespeare's enchanting words and characters.

The right partnership can be a powerful thing. Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest standing partnerships in Australia's performing arts. Twenty years ago, Emirates and the Sydney Symphony Orchestra met and created a wonderful partnership that celebrated our common goal of creating journeys of excitement and discovery for people around the globe.

We are delighted by this continuing partnership, and it is my great pleasure to welcome you to this performance.

A handwritten signature in black ink, appearing to read 'Barry Brown', with a stylized, flowing script.

**Barry Brown**

Divisional Vice President for Australasia  
Emirates

# DIRECTOR'S NOTE

In 1842 the King of Prussia commissioned Mendelssohn to write incidental music for a performance of Shakespeare's *A Midsummer Night's Dream*. Here the commission is reversed, and our task has been to adapt Shakespeare's play to Mendelssohn's music, for the occasion of the Sydney Symphony Orchestra's return season at the Concert Hall. It has been a joy and an honour.

The task for a director doing the Dream is to create a setting that expresses the strange, magical world of the play. My first thought when Simone Young approached us was that Mendelssohn's music itself is that world. It is a kind of spell, and the orchestra is a kind of magical realm. If the job with this play is to create a waking dream, then the concert setting already does that. We already have everything we need to bring the play to life.

The whole adaptation follows from that idea. It all emerges from within the concert hall setting. Our goal has been to re-marry the music and the play – to bring out the Shakespeare in Mendelssohn's score, to let the music do the storytelling. And so we are offering the whole of Shakespeare's plot but only a little of his text. Mendelssohn had already written several passages of *melodramma* into his score – spoken text set to music. We have kept them all here, though I have sometimes substituted different text from the play in order to keep the focus on the plot. In addition to the melodramas we have included a few scenes taken directly from Shakespeare's play and edited for length; and we have put most of the lovers' scenes into dumbshow under the Overture, the Scherzo and the Intermezzo. To quote Peter Quince, 'And I hope, here is a play fitted' – in this case, fitted to Mendelssohn's music.

You might notice one major change to the action of the plot. In this version it is Titania who 'torments' Oberon, not the other way around. I'm not the first to make this switch, and I won't be the last. The replotting of the Oberon/Titania story is an emerging tradition in the performance of this play, as our culture works to rid itself of the misogyny that blights our artistic heritage.

The other idea at play in this adaptation is the Opera House itself. In the final scene of Shakespeare's play, and in the final piece of Mendelssohn's score, the fairies bless the 'hallowed house' where the lovers sleep. It is impossible not to hear, in those words, on the occasion of this return season to the Concert Hall, reference to the Opera House. And it's hard not to think of this performance as a kind of blessing of this wonderful space. The Concert Hall is, like Shakespeare's play and Mendelssohn's score, a place of waking dreams. Welcome back, to all of us.

Eamon Flack © 2022





Simone Young AM  
Photo by Sandra Steh

# ABOUT THE ARTISTS

## **SIMONE YOUNG** AM conductor

Internationally recognised as one of the leading conductors of her generation, Simone Young has this year taken up her position as Chief Conductor of the Sydney Symphony Orchestra, having been Chief Conductor Designate since 2020. From 2005-2015 she was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, the Staatsoper Berlin and in Hamburg. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her tour to Brisbane with the Hamburg Opera and Ballet, (*Das Rheingold* in concert, and Mahler Symphony No.2 “Resurrection”), won her the 2013 Helpmann Award for Best Individual Classical Music Performance.

Simone Young is regularly invited by the world’s great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki, and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra; and the Orchestra Nacional de Espana, Madrid. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world’s leading opera houses, most recently Simone Young has appeared at the Vienna State Opera: *Peter Grimes*; Opera Nationale de Paris: *Parsifal*; Bavarian State Opera, Munich: *Tannhäuser*; Berlin State Opera: *Der Rosenkavalier*; and Zurich Opera: *Salome*.

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra, Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and is currently Principal Guest Conductor of the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, and the Chevalier de l’Ordre des Arts et des Lettres, France.





Eamon Flack  
Photo by Brett Boardman



# ABOUT THE ARTISTS

**EAMON FLACK** director & adaptor  
Belvoir St. Theatre Artistic Director

Eamon Flack finished his BA at the University of Queensland in 2000 and trained as an actor at WAAPA from 2001 to 2003. He has since worked as a director, writer, actor and dramaturg around Australia and internationally, from Milikapiti on the Tiwi Islands to London.

For Belvoir, Eamon's directing credits include *Counting and Cracking* (with Associate Director S. Shakthidharan), *Angels in America*, *The Glass Menagerie*, *Packer and Sons*, *Ghosts*, *Ivanov*, *Babyteeth*, *Life of Galileo*, *As You Like It*, *The Rover*, *Twelfth Night*, *The Blind Giant is Dancing* and *The End*. He was Associate Writer with S. Shakthidharan on *Counting and Cracking*.

He co-adapted Ruby Langford Ginibi's memoir *Don't Take Your Love to Town* with Leah Purcell, and co-devised *Beautiful One Day* with artists from *ILBIJERRI*, version 1.0 and *Palm Island*.

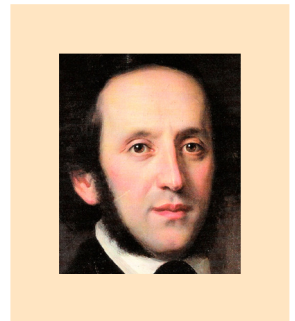
His adaptations include Chekhov's *Ivanov* and *The Cherry Orchard*, Gorky's *Summerfolk*, Sophocles' *Antigone* and Ibsen's *Ghosts*. *Ivanov* won four Sydney Theatre Awards including Best Mainstage Production and Best Direction. *The Glass Menagerie* and *Angels in America* both won Best Play at the Helpmann Awards. *Counting and Cracking* won Best Play, Best Direction and Best New Work at the Helpmann Awards, the Nick Enright Prize for Playwriting at the NSW Premier's Literary Awards, and the Victorian Literary Prize and the Victorian Premier's Award for Drama.

# ABOUT THE MUSIC



Theatre curtain featuring scenes from *A Midsummer Night's Dream*, by Hans Makart

A dream is by definition the product of the subconscious, and in *A Midsummer Night's Dream* Shakespeare uses this to delve into some dark areas of erotic desire: at the very start Theseus, duke of Athens, reminds his future bride Hippolyta how he wooed her 'with my sword, and won thy love doing thee injuries, and the Athenian maid Helena begs her beloved Demetrius to beat her like a dog. The fairy king Oberon's motivation, in Shakespeare, stems from an implacable obsession with his wife Titania's 'lovely boy, stolen from an Indian king'; she is hopelessly infatuated with 'rude mechanical' Bottom, who at the time sports the head of an ass, and the result of the royal fairies' marital discord is that nature itself is in a state of chaos: 'the seasons alter'. Shakespeare, we think, wrote the play as entertainment for a wedding (thus adding another layer to the *mise-en-abîme* of the Act V 'play within a play'), so clearly his delineation of such perversity was to enhance the ideal of happy marriage.



Mendelssohn, painted by Eduard Magnus

# ABOUT THE MUSIC



*The Quarrel of Oberon and Titania*  
by Joseph Noel Paton (1849)

Shakespeare fell out of favour in the 18th century (apart from some truly hideous bowdlerisations of his work) as the Enlightenment had little use for a poet of verbal ambiguity, supernatural visitations and some tragically unhappy endings. But with the rise of Romanticism in the 19th century, the Bard was back, combining as he does the 'gothic' world of *King Lear*, *Macbeth* or *Hamlet*, the only momentarily requited passion of *Romeo and Juliet*, the magical realms of the 'Dream' or *The Tempest*. In the 1820s, German poets Schlegel and Tieck began translating Shakespeare into German – a decade after the brothers Grimm had reignited interest in fairy tales – and their version of the 'Dream' inspired Mendelssohn to write his celebrated Overture in 1826.

Today we hear the spoken text in Shakespeare's English, with two songs sung in the German translation.

The Overture, as Mendelssohn explained, 'follows the play closely', its magical four-chord opening ushering in a shimmering world of the wood at night and its mercurial spirits, music of worldly pomp and great yearning, a braying donkey and the heavy tramp of the mechanicals' boots.

Many years later – in 1842 – one of the translators, Ludwig Tieck, suggested that the King of Prussia ask Mendelssohn to add incidental music for a production of the play at Potsdam the following year. While we most commonly hear the overture and four substantial pieces (the *Scherzo*, *Intermezzo*, *Nocturne* and *Wedding March*) Mendelssohn, using some material from the Overture, actually provided something more like a film score, with extended passages of *melodrama* where music underpins spoken text.



# ABOUT THE MUSIC



*Hermia and Helena* by Arthur Rackham (1908)

The play begins in Athens (the seat of reason) where Theseus and Hippolyta are preparing for their wedding, and where four young nobles are caught up in various unrequited relationships. Hermia and Lysander elope to a nearby wood ('wode' in Shakespearean English also means 'mad') followed by Demetrius, who loves Hermia, and Helena who loves Demetrius. In Shakespeare's original, Oberon, aided by the mischievous goblin Puck, is preparing revenge on Titania who won't give up her boy, and the fortuitous arrival of both the lovers and a bunch of tradesmen ('rude mechanicals') who are rehearsing a play for the ducal wedding sets off the subsequent comedy of magic and errors. This is ultimately resolved by the noble couples finally being wed in Athens, where they watch the mechanicals' play, and, as they depart for bed, are blessed by the reunited Oberon and Titania. As Eamon Flack explains in his director's note, the twist 'in this version is that it is Titania who 'torments' Oberon, not the other way around'.

# ABOUT THE MUSIC

After the Overture Mendelssohn leaves the Athenian scenes without music, as if to emphasise the prosaic nature of the 'real world'. The *Scherzo* introduces the fairy world, and the first *melodramma* depicts the entrance of Titania's attendants who, in dialogue with Puck, explain the royal disagreement. 'You spotted snakes' is a spell, sung over Oberon as he retires to shield him from harm.

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## FIRST FAIRY

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy king.  
Hence away!

## CHORUS OF FAIRIES

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla lulla lullaby;  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

## SECOND FAIRY

Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
Hence away!

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## CHORUS OF FAIRIES

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla lulla lullaby;  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

## FIRST FAIRY

Hence, away! now all is well:  
One aloof stand sentinel.

It doesn't work, as we hear in the second *melodramma*, where Titania casts her spell on Oberon, which will make him 'madly dote upon the next live creature that she sees'.

The *Intermezzo* depicts the human lovers lost in the wood, and the arrival of the mechanicals in another part of the forest. The following *melodramma* has Puck wondering at these 'hempen homespuns' and realising how transforming Bottom into an ass will help bring his and Titania's plans to fruition. In an act of misplaced kindness, of course, he also charms first Lysander and then Demetrius, leading to a madcap fight between the four confused and jealous lovers that is only dispelled by exhaustion – and another charm.

The lovely *Nocturne* represents Oberon's fond solicitude for Bottom whom he has enticed to his bower. Like Benjamin Britten in his opera of the 'Dream', Mendelssohn adds pathos to the scene by investing it with real sensuous beauty. In the next *melodramma* however, Titania breaks the spell – much to Oberon's embarrassed horror, as the horns of Theseus and Hippolyta's hunting party are heard in the distance.

# ABOUT THE MUSIC

We return to the Athenian palace for the much-loved *Wedding March*, after which the three pairs of newly-weds settle in for some entertainment. The next *melodramma* covers much of the mechanicals' gloriously incompetent play, ending with the funeral march of the doomed lovers Pyramus and Thisbe. The mechanicals then finish their act with a Bergomask, or *Dance of Clowns*. The 'iron tongue of midnight' then strikes twelve, and the mortals all retire to bed as the fairies reappear in the next *melodramma*. At this point Shakespeare's poetry is full of latent harm – 'the hungry lion roars and the wolf behowls the moon' – but, all having been reconciled in the fairy kingdom (restored to sanity, Oberon has handed over the Indian boy to Titania), Oberon, Titania and the fairies bless the sleeping mortals and their future offspring.



*Oberon, Titania and Puck with Fairies dancing*  
by William Blake (1786)

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## CHORUS OF FAIRIES

Through this house give glimmering light,  
By the dead and drowsy fire;  
Every elf and fairy sprite  
Hop as light as bird from brier;  
And this ditty, after me,  
Sing, and dance it trippingly.

## FIRST FAIRY

First rehearse your song by rote,  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing and bless this place.  
Trip away;  
Make no stay;  
Meet me all by break of day.

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In the play, Puck reminds us of the illusory nature of all we have seen and heard, and asks for our applause. Mendelssohn, perhaps, makes the same point and request, bringing back the final bars of the Overture and its distinctive magical sequence of four chords.

Gordon Kerry © 2022



# ABOUT THE ARTISTS

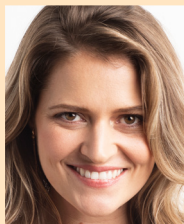
## **SAMANTHA CLARKE** soprano

Australian/British soprano Samantha Clarke is a recent graduate of the Guildhall School of Music and Drama. In the 2021/22 season Samantha sings the title role in *The Golden Cockerel* for the Adelaide Festival, Flower Maiden *Parsifal* for Opera North and Adina *L'elisir d'amore* for West Green House Opera. On the concert platform she appears in *A Midsummer Night's Dream* and as Marzelline (*Fidelio*) with the Sydney Symphony Orchestra and Simone Young, as well as with the Melbourne, Tasmanian and West Australian symphony orchestras.

Her recent engagements have included her Proms debut (Mozart's Requiem), Tytania (*A Midsummer Night's Dream*) for the Grange Festival, Musetta (*La bohème*) for Opera North and the title role in the Buxton Festival's award-winning pasticcio *Georgiana*. For British Youth Opera she has sung Anne Trulove (*The Rake's Progress*).

Future seasons see her sing the title role in *La traviata* for the West Australian Opera, return to the Grange Festival and make her debut at the Royal Opera House, Covent Garden.

Samantha was the recipient of an Independent Opera Voice Scholarship in 2016 and a Voice Fellowship in 2019, and she won the 2019 Guildhall Gold Medal and 2nd Prize and the Audience Prize in the 2019 Grange Festival International Singing Competition. Her previous awards have included the 2017 RNCM Gold Medal, the Nora Goodridge Developing Artist Award, the Dame Eva Turner Award and the Michael and Joyce Kennedy Award for the Singing of Strauss. She is supported by the Australian Music Foundation.



Samantha Clarke, photo by Benjamin Ealovega

# ABOUT THE ARTISTS

## ANNA DOWSLEY mezzo-soprano

Mezzo-soprano Anna Dowsley has been a prominent operatic and concert performer in Australia for many years. She is now based in Germany embarking upon her European career.

In 2021, Anna performed the title role of Carmen (Nürnberg Staatstheater, Germany) and Zerlina (*Don Giovanni*, Teatro Petruzzelli, Italy). She made her United Kingdom debut performing Meg Page alongside Sir Bryn Terfel as Falstaff (Royal Liverpool Philharmonic) in 2017.

On home soil, her Opera Australia roles have included: Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Cherubino (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), Siebel (*Faust*), Smeton (*Anna Bolena*), Flora (*La traviata*), Tebaldo (*Don Carlos*) and Zaida (*Il turco in Italia*). She received a Helpmann Award nomination for her performance of Dorabella and Green Room Award nominations for Tebaldo, Zaida and Siebel. With Sydney Chamber Opera, Anna performed the title role in Britten's *The Rape of Lucretia*.

Anna received third prize in the 2019 Toulouse International Singing Competition and was the recipient of the 2019 Australian Opera Award (funded by the Youth Music Foundation of Australia). In 2012, in her final year of studies at the Sydney Conservatorium of Music, Anna received the ASC Marianne Mathy Scholarship and Opera Foundation Australia's Lady Fairfax New York Scholarship.

On the concert platform, Anna has performed with the Sydney Symphony Orchestra as well as the Tasmanian, Adelaide and Queensland symphony orchestras; Van Diemen's Band; Sydney Philharmonia Choirs and Royal Melbourne Philharmonic, with repertoire including Beethoven's Mass in C and Symphony No.9; Verdi's Requiem; Mozart's Requiem and Great Mass; JS Bach's Magnificat, Mass in B minor and *Easter Oratorio*.

During 2020, Anna performed online live-stream recitals for Phoenix Central Park and Opera Frankfurt. She also starred in Pinchgut Opera's full-length opera film *A Delicate Fire*.

Her 2022 engagements included her first stage production with Pinchgut Opera (performing the title role in *Oronota*) and a national tour with the Australian Chamber Orchestra. In October, Anna records with Palazzetto Bru Zane in Monte Carlo (singing the role of Phénice in Saint-Saëns's final opera *Déjanire*) before returning to Sydney again for performances of Verdi's Requiem with Ensemble Apex. In 2023, Anna will make her Adalgisa debut in a production of Bellini's *Norma* with Teatro Carlo Felice in Genoa.



Anna Dowsley,  
photo by Andi Crown

# ABOUT THE ARTISTS

## CANTILLATION

**ANTONY WALKER** music director

**ALISON JOHNSTON** manager

**ELIZABETH SCOTT** chorusmaster for this program

**CATHERINE DAVIS** rehearsal pianist for this program

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Highlights have included Liszt's Dante Symphony (with Simone Young), Nigel Westlake's *Missa Solis*, John Adams' *Harmonium*, Brahms' Requiem, Ross Edwards' *Star Chant*, Haydn's *Creation*, Vaughan William's *Flos Campi* (also recorded for CD) and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony Orchestra), *The Crowd* with the Australian Chamber Orchestra, a sound installation recording for MONA Tasmania, tours of regional NSW and performances with Emma Kirkby in Sydney and Melbourne, for Musica Viva; singing for the Dalai Lama, the Rugby World Cup, and recording soundtracks for several movies, including *Mortal Kombat*, *Peter Rabbit 1 and 2*, *The Lego Movies*, *Happy Feet 2*, *Live Bait 3D*, *I, Frankenstein*, and *Cane Toads: The Conquest*, and recording and filming Jonathan Mills' opera *The Eternity Man*.

For ABC Classics, Cantillation has recorded more than 30 CDs and DVDs, including great choral masterpieces of the Renaissance; a collection of contemplative 20th-century sacred works entitled *Prayer for Peace*; Fauré's Requiem; Orff's *Carmina Burana*; Handel's *Messiah* (CD and DVD); the Christmas disc *Silent Night*; an album of folk songs entitled *Ye Banks and Braes*; *Magnificat* with Emma Kirkby; a disc of Baroque choruses, *Hallelujah!* and Mozart's Requiem.

For Pinchgut Live Cantillation appears on Haydn's *L'Anima del filosofo*, Rameau's *Castor & Pollux*, Gluck's *Iphigénie en Tauride* and Handel's *Theodora*.

Cantillation is the official chorus for Pinchgut Opera, having performed every opera with chorus since their beginning.

### Sopranos

Elli Bortolotti  
Claire Burrell-McDonald  
Alice Girle  
Anna Fraser  
Chloe Lankshear  
Veronica Milroy  
Alison Morgan  
Elise Morton  
Josie Ryan  
Anna Sandstrom  
Ines Paxton  
Eden Shifroni

### Mezzo-sopranos

AJ America  
Jo Burton  
Keara Donohoe  
Jenny Duck-Chong  
Janine Harris  
Lanneke Jones  
Adele Kozak  
Rachel Mink  
Rebecca O'Hanlon  
Olivia Payne  
Natalie Shea  
Nicole Smeulders



# ABOUT THE ARTISTS

## **DR ELIZABETH SCOTT** chorus master

*Associate Music Director,  
Sydney Philharmonia Choirs*

Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she is also currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for the Arts Unit within the NSW Department of Education. Since 2009 she has been the Choral Conductor for the Schools Spectacular, and was recently appointed Lecturer in Choral Conducting at the Sydney Conservatorium of Music.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has previously prepared choirs for Simone Young, David Robertson and Gianluigi Gelmetti. She also regularly works with Gondwana Choirs and Cantillation.

Recent performance highlights include 2022's *Mozart: Requiem & Revelations*, *Berliner Messe* and *St John Reimagined* (2021), *Considering Matthew Shepherd* (2020) and *Music at the Movies* (2019). She is Sydney Philharmonia Choirs' first Associate Music Director.



Elizabeth Scott,  
photo by Keith Saunders

# ABOUT THE ARTISTS

## **HANNAH GOODWIN** associate director

Hannah Goodwin is a director and dramaturg who lives and works on Gadigal land. She is currently Resident Director at Belvoir St Theatre. Her work includes: *Wayside Bride* by Alana Valentine (Belvoir), *Light Shining in Buckinghamshire* by Caryl Churchill (Belvoir), *The Sorry Mum Project* by Pippa Ellams (National Theatre of Parramatta, Bondi Feast), *A Girl in School Uniform (Walks into a Bar)* by Lulu Raczka (Kings Cross Theatre), and *The Carousel* by Pippa Ellams (Kings Cross Theatre, Merrigong, Downstairs Belvoir, Shopfront Arts Co-op). As an Associate Director: *Fangirls* by Yve Blake (dir. Paige Rattray, Sydney Opera House). As an Assistant Director: *Black Brass* by Mararo Wangai (dir. Matt Edgerton, Belvoir), *Stop Girl* by Sally Sara (dir. Anne-Louise Sarks, Belvoir), *My Brilliant Career* adapted by Kendall Feaver (dir. Kate Champion, Belvoir), *Packer and Sons* by Tommy Murphy (dir. Eamon Flack, Belvoir), and *Love* by Patricia Cornelius (dir. Rachel Chant, Darlinghurst Theatre Company).

Hannah was the Andrew Cameron Fellow at Belvoir from 2020 to 2022, and she was the 2019 recipient of the ATYP Rose Byrne Leadership Scholarship.



Hannah Goodwin,  
photo by Marnya Rothe

# ABOUT THE ARTISTS

## VIRGINIA GAY Puck

Virginia Gay graduated WAAPA, then spent four years pretending to be a nurse on *All Saints*, six months pretending to be a cop in *Savage River* (ABC), and then five years on *Winners & Losers*, where she pretended to know a lot about high finance. That last one, particularly, was a stretch.

During the pandemic, she wrote two new plays: *The Boomkak Panto* for Belvoir (Dec 2021), and a queer female adaptation of *Cyrano* for Melbourne Theatre Company (closed by lockdown and rescheduled to open Sept 2022). She won a Sydney Theatre Award for Best Actress for *Calamity Jane*, starred in the film *Judy & Punch* which premiered at Sundance, and wrote and directed her first short film *Paper Cut*, which made 2018 Tropfest finals.

She's been an apocalyptic squid in Eddie Perfect's *Vivid White*, a prize bitch in *The Beast*, pacifist, suffragist, and feminist Vida Goldstein in *The War That Changed Us* (ABC), and a fast-talking 1930s photographer in *High Society* (Hayes Theatre Company). She had a sold-out season at the Opera House of *Cautionary Tales for Children* (Arena Theatre Company) where she played a mildly-psychotic nanny, and was Bea Miles, iconic (and homeless) Sydney eccentric in the immersive-theatre experience *Hidden Sydney*.

She has written two solo cabaret shows, which toured nationally and internationally, most notably headlining the Famous Spiegeltent at the Edinburgh Fringe. She has also hosted La Clique in the Spiegeltent in Leicester Square (2019), when such things were possible. She makes regular appearances on Adam Liaw's *The Cook Up* (SBS), *The Book Club* (ABC), *Q+A* (ABC), Adam Hills' *In Gordon Street Tonight* (ABC), *Good News Week* (Channel 10), *Studio at The Memo* (Foxtel) and *The Unbelievable Truth* (Channel 7).



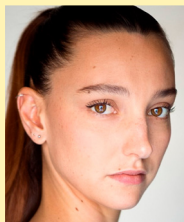
Virginia Gay,  
photo by Sally Flegg

# ABOUT THE ARTISTS

## **SARAH MEACHAM** Helena & others

Sarah Meacham is a graduate of the University of Wollongong, Bachelor of Performance – Acting. Her theatre credits include: *The Cherry Orchard* (Belvoir dir. Eamon Flack), *First Love is the Revolution* (Griffin Theatre Co.), *Extinction of the Learned Response* (Belvoir 25A dir. Carissa Licciardello), *The Wolves* (Belvoir and Redline Productions dir. Jessica Arthur) *You Got Older* (Mad March Hare Theatre Co. dir. Claudia Barrie), *Dry Land* (Mad March Hare Theatre Co. and Outhouse Theatre Co. dir. Claudia Barrie), *All Good Things* (ATYP dir. Iain Sinclair) and *Phedre* (touring the Asia-Pacific Bureau Directors' Conference and Theatre Festival in Shanghai).

In 2018, Sarah was awarded the Sydney Theatre Award for Best Female Actor in a Leading Role for an Independent Production (for *Dry Land*, which received a total of five Sydney Theatre Award nominations). Screen credits include: *Significant Others* (ABC), *Bump* (Stan), and *Parisian Jam* (dir. Rohan Bates).



Sarah Meacham,  
photo by Marnya Rothe

## **ROSE RILEY** Hermia & others

Rose Riley is a graduate of Western Australian Academy of Performing Arts (WAAPA). Her theatre credits include *The Glass Menagerie* for Belvoir (winner of the Green Room Award for Best Actress); *Harp in the South* and *A Midsummer Night's Dream* for Sydney Theatre Company; *Richard III* and *Hamlet* for Bell Shakespeare; *Love* for Darlinghurst Theatre Company; the touring production of *1984* for GWB Entertainment; *Flood* for Black Swan Theatre Co. Television credits include *Mr Inbetween*, *Home and Away*, *Back to the Rafters*, *Stateless*, *Total Control*, *Diary of an Uber Driver*, *Mystery Road* and *The Secret City*. Rose's film credits include *Book Week*, *The Death and Life of Otto Bloom* and *Truth*.



Rose Riley,  
photo by Sally Flegg

# ABOUT THE ARTISTS

## **JACK SCOTT** Demetrius, Bottom & others

Jack Scott stars in the Logie award-nominated Network Seven series *RFDS*. He most recently appeared in the International Emmy Kids Award winning ABC series *Hardball*, ABC/HBO Max series *Frayed* and the feature film *Hearts And Bones*.

Since graduating from the Western Australian Academy of Performing Arts in 2017, his other screen credits include the AFTRS Webseries *Nanny Academy*, ABC series *Back In Very Small Business* and *Rosehaven*, and *Tonightly With Tom Ballard*. Jack has also starred on stage in *The Cherry Orchard* for Belvoir, *We Are Gods* for NIDA, *Necrophillia* for JackRabbit Theatre, *Cool Pool Party* and *Hamlet* for Ban Shakepeare.

Jack has a strong comedy background performing in numerous improv shows with Improv Theatre Sydney, including at the Sydney Comedy Festival, the Sydney Fringe Comedy Festival and the Melbourne International Comedy Festival. While at WAAPA, he performed the roles of Mr Van Daan in *The Diary Of Anne Frank* and Tiger Brown in *Threepenny Opera*. He starred in the WA Screen Academy film *Dark Horses*, for which he won the Best Actor Award at the Next Gen Film Festival and the WA Unlocked Film Festival.



Jack Scott,  
photo by Charles Alexander

## **BRIGID ZENGENI** Tatania, Hippolyta & Others

Brigid trained at Drama Centre London and has been a professional actor for 25 years. Her professional work spans television, theatre, radio and film. Brigid has worked extensively at theatres across the world, from the RSC and The National to The Lincoln Centre and Sydney Opera House.

Brigid was last seen in *Blithe Spirit* at Sydney Theatre Company. Her other selected theatre credits include *Death of a Salesman* at STC, *The Welkin*, *I'm Not Running*, *Twelfth Night* and *The Winter's Tale* at the National Theatre, *A Christmas Carol*, *Julius Caesar* and *Two Gentlemen of Verona* at Royal Shakespeare Company, *Romeo & Juliet*, *Yerma*, *The Duchess of Malfi*, *Volpone*, *Pandora*, *The Hypochondriac*, *Dr Faustus*, *Three Sisters* and *Oliver Twist*.

In film, Brigid was most recently seen in *The Good Liar*, directed by Bill Condon. Other film credits include *U Want Me 2 Kill Him?*, *The Hardest Part*, *The Cry*, *Better Man* and *Monolith*. Brigid's selected television credits include *Motherfatherson* with Richard Gere and Helen McCrory, *Trying*, *Fortitude*, *House of Anubis*, *Sherlock*, *People Just Do Nothing*, *Bump*, *The Secrets She Keeps*, *The Messenger*, *Motherland* and *Defending the Guilty*.



Brigid Zengeni



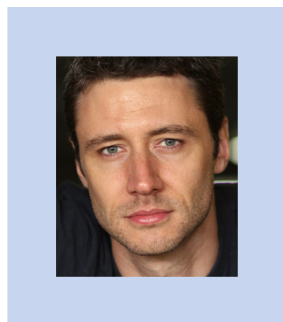
# ABOUT THE ARTISTS

## **TIM WALTER** Oberon, Theseus & others

Tim Walter is a graduate of the Western Australian Academy of Performing Arts and has performed with many major theatre companies in Australia. He has previously appeared with the Sydney Symphony Orchestra and Simone Young, in collaboration with John Bell and Bell Shakespeare, presenting Sergei Prokofiev's *Romeo and Juliet* accompanied by excerpts from Shakespeare's play.

For Belvoir he has appeared in *Hedda Gabler*, *As You Like It* and *Baghdad Wedding*, as well as *A Midsummer Night's Dream* for B Sharp. Other theatre credits include *As You Like It* (Melbourne Theatre Company); *A Flea in Her Ear*, *Perplex*, *Rosencrantz and Guildenstern Are Dead* (Sydney Theatre Company); *Kryptonite* (Sydney Theatre Company/State Theatre Company of South Australia); *Things I Know To Be True* (State Theatre Company of South Australia/Frantic Assembly); *A Doll's House*, *Casanova* (Ensemble Theatre); *Romeo and Juliet*, *King Lear*, *Macbeth*, *The Merchant of Venice*, *Measure For Measure*, *Wars of the Roses*, *A Midsummer Night's Dream* (Bell Shakespeare); *Anatomy Titus Fall of Rome* (Queensland Theatre Company/Bell Shakespeare); *Ear to the Edge of Time*, *Rose Riot*, *Cyrano de Bergerac*, *Love's Labour's Lost*, *Much Ado About Nothing* (Sport For Jove); and *Rainbow's End* (Riverside Theatre).

On screen, Tim has appeared in the feature film *Joe Cinque's Consolation* and on television in *Ms Fisher's Modern Murder Mysteries*, *Reef Break* and *Home and Away*.



Tim Walter,  
photo by Kathy Luu

## **GEORGE ZHAO** Lysander, Peter Quince & others

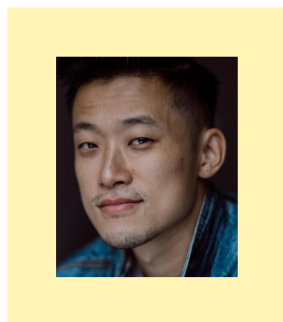
George Zhao is an award-winning actor working across film, TV and theatre.

Since graduating with a Bachelor of Dramatic Art in 2013 he has performed in leading roles in *Monkey Tales* (Monkey Baa Theatre Company) and in the sold out season of *The Screwtape Letters* (Twisted Tree Theatre Company), which toured nationally in 2016 and 2017. In 2018 he performed in the award winning Sydney Theatre Company production *Harp in the South* – parts one and two.

His awards include 'Best Guest Actor' at the 2017 LA Web Film Festival for his role in the short film *It Came from Outer Suburbia*, and 2018 MEAA 'Best Ensemble Cast' for comedy for his role as Andrew Law in the hit SBS show *The Family Law*. George was also awarded the 2018 'Rising Star' award by the Casting Guild of Australia.

Screen roles include SBS webseries *Homecoming Queens*, TV series *Jack Irish*, multiple seasons of *The Family Law*, and a lead role of 'Leo Gao' in *Runaway Millionaires*.

George works extensively in Commedia dell'Arte, specialising in physical theatre, puppetry and mask work. He is based in Sydney.



George Zhao,  
photo by Alex Vaughan

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