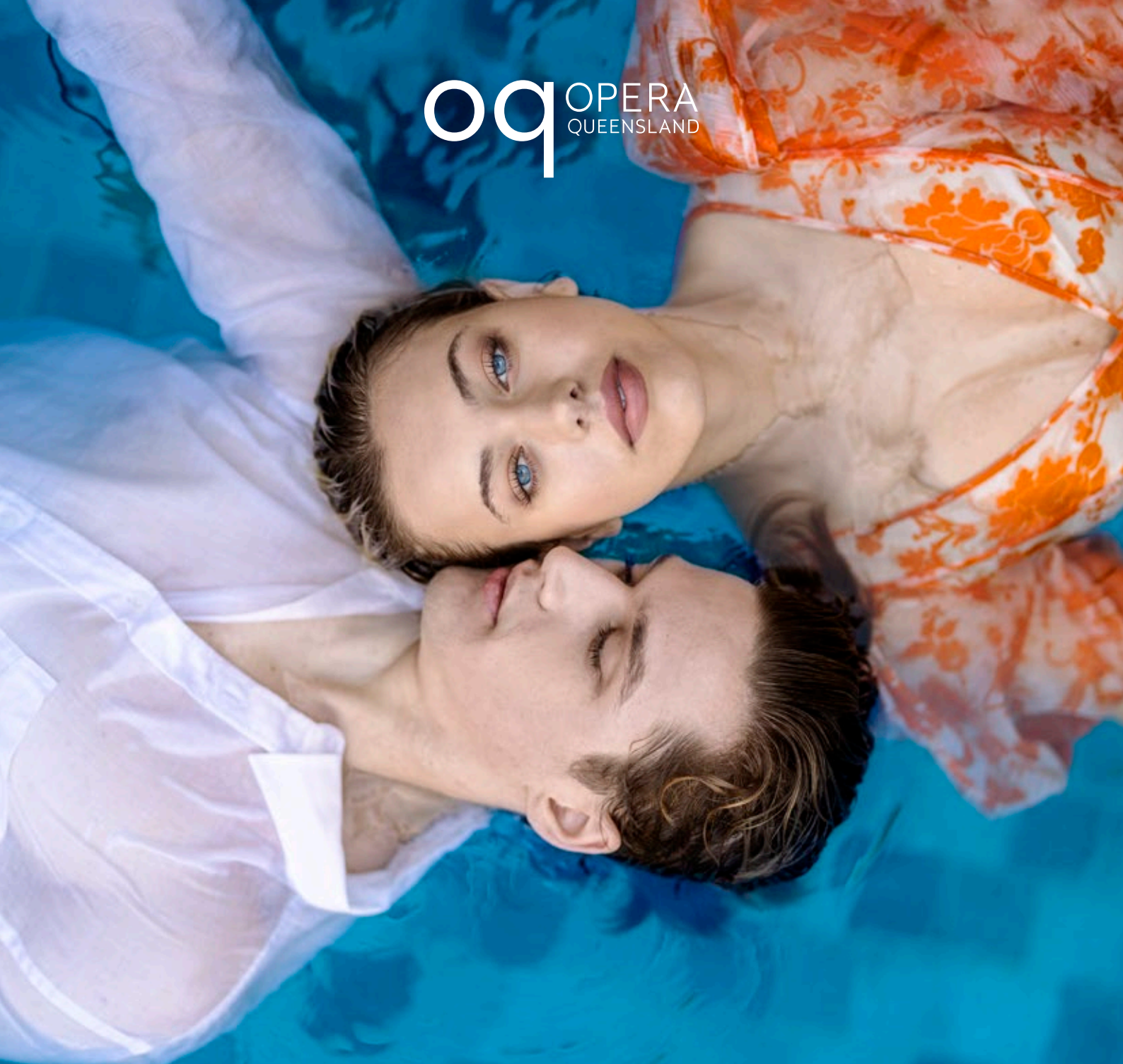


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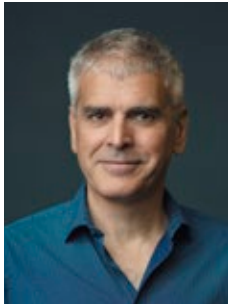


Dedicated to a better Brisbane

Opera Queensland acknowledges the First Peoples of the Lands across Queensland upon which we perform. We pay our respects to all of Queensland's First Peoples, their ancestors and Elders and to our shared future.



WELCOME



Between 1786 and 1790, Wolfgang Amadeus Mozart and Lorenzo Da Ponte created three works that were to change the course of opera – *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*. To have created one of these operas would be a remarkable feat but to produce three in the space of four years is phenomenal.

With the French Revolution taking place in the same period, it would seem there was a certain cultural energy at play in this time. While the actions of the revolutionaries and the plight of the aristocracy is a conversation for another forum, questions about inherited privilege and the rights of the individual are integral to the narratives of all three works.

In *Figaro* they confront the decline of relations between the aristocracy and the servant class – foretelling the revolution to come. In *Don Giovanni* the excesses of the aristocracy are banished to hell, with the flames clearing the way for *Così fan tutte*. In the wake of the revolution, the focus shifts from the politics of society to a more interpersonal exploration of nature of love and desire.

What never fails to surprise is how relevant these works remain to our own experience. That cultural energy has never diminished over the years. The great privilege of being immersed in Mozart's sublime music and Da Ponte's clever stories is the constant revelation of how alive to the present moment these operas are. The characters and their experiences bristle with a vibrancy that belies the fact they were conceived over two hundred years ago.

An exceptional team of creative collaborators have worked on this production. Elizabeth Gadsby has conjured a beautifully detailed world

that creates a space for the hilarious antics of the plot and the profound emotional complexity of the music. Bernie Tan-Hayes gives shape and depth to this through his sensitive lighting, which illuminates an ensemble of extraordinary singers led by Zoe Zeniodi, a conductor who understands the vital connection between music and drama.

Our work on the mainstage with productions like *Così* is where the poetic beauty of our artform soars. The operatic canon offers artists, creative workers and audiences a rich and diverse canvas to interrogate and expand our idea of what opera is and can be. In our mainstage productions we celebrate the collaborative energy at opera's core, creating an energy that radiates out to the whole of the Queensland arts community.

Enabling this is a team of supporters without whom none of this would be possible. Urbana, one of our long-term partners, worked closely with Elizabeth on the men's costumes. Particular thanks to Sam Abi and Kent Leong who went above and beyond to supply us with what we needed. Thanks also to the Calile Hotel, who generously provided the location for our promotional image.

Our government partners, Arts Queensland and the Australia Council (soon to be Creative Australia), are key to all the work we do. As are QPAC, our presenting partner, and the Queensland Symphony Orchestra, our performance partner. Finally, to all our donors, sponsors and our ever growing audience, thank you for all you bring to Opera Queensland, we are thrilled to be part of a community who are passionate about the joy and wonder of opera.

Patrick Nolan
CEO & Artistic Director

DIRECTOR'S NOTE



The plot of *Così fan tutte* is apparently simple – a quartet of young lovers, Ferrando and Dorabella, Guglielmo and Fiordiligi, are revelling in the pleasures of romance and the ideal of being in love. Don Alfonso, an older friend (described as ‘a philosopher’ by the librettist), proposes to the young men in the quartet that all women are in essence unfaithful. The young men laugh at such an idea, protesting that their girlfriends adore them and would never stray.

Don Alfonso proposes a game to determine who is correct, with a handsome monetary prize for the winner. He lays out the rules of the game – for 24 hours Ferrando and Guglielmo must agree to role play a scenario that will test Fiordiligi and Dorabella’s commitment. If by the end the women remain faithful, then the young men win.

The game requires Ferrando and Guglielmo to tell their girlfriends they have been called back to war, so they can return in disguise. Don Alfonso enlists Despina, the girlfriends’ housekeeper, who has no idea the two newcomers she has agreed to introduce to Fiordiligi and Dorabella are in fact their lovers. And so begins the game...

This comedy of mistaken identities and tested love was a common theatrical plot at the time the opera was written. On the surface it is a gauche ridicule of women being tricked by men to behave in ways they may otherwise refuse. However, as the story unfolds and the quartet of lovers resist or willingly give in to the possibility of new romance, Don Alfonso’s assertion that ‘*così fan tutte*’, (‘all women are like that’), is dismantled, revealing the complexity of love and the many guises of the masks we wear to pursue what we desire.

Our production opens in a world that embraces the idea of farce. There are numerous points of entry and places for characters to hide and surprise each other. The *trompe l’oeil* conjures a villa on the coast of Italy, where the opera is set,

and references the Neoclassicism of the late 18th century, the time of the opera’s creation.

We wanted this space to facilitate the unfolding of the various machinations of the plot, enabling the young lovers to step out of the security and familiarity of their usual roles and into a world of unknown and strange feelings – the world of the second act.

Without wanting to give too much away, as the young lovers discover that the values they have lived by are more fluid than they once believed, our production shifts to create a space where the interior world of their feelings and desires can be explored in a nuanced and complex way.

Traditionally these 18th century comedies are resolved with order returning as characters’ true identities are revealed and the lovers are reunited with their rightful partner. 230 years after its premiere such a neat ending felt a little twee. The profound empathy Mozart has for the characters’ vulnerabilities and hopes means that in the final moments when they all sing together, “Happy is the man who always looks on the bright side of everything”, we are also aware that beneath the happiness are histories and experiences that cannot be denied – the detritus of lives well lived. The beauty and wonder of *Così fan tutte* is the ease with which it conjures both the ecstatic bliss and bleak emptiness of these experiences.

Patrick Nolan

SYNOPSIS

ACT I

Scene One Two young soldiers, Ferrando and Guglielmo, sing the praises of their lovers, Dorabella and Fiordiligi. Their friend, Don Alfonso, claims that a faithful woman has never existed and never will. He offers to prove his theory if the young men commit to play a game with him for a period of a day. Ferrando and Guglielmo agree to a wager and cheerfully propose a toast to the god of love, imagining how they will spend their winnings.

Scene Two Fiordiligi and Dorabella celebrate the beauty of their lovers. Fiordiligi reads Dorabella's palm and foresees a happy marriage. Don Alfonso arrives with bad news – the first act of his game. Ferrando and Guglielmo have been suddenly called back to military service. To the young men's great delight, their girlfriends are inconsolable with this news.

Scene Three Despina, the housekeeper, is preparing a drink for the sisters, who arrive very upset by the departure of their boyfriends. Despina has little sympathy for their despair. She suggests they amuse themselves while their men are away, sharing that men are less constant than the wind and there is no reason for women not to behave similarly.

The sisters leave and Don Alfonso arrives to enlist Despina as another player in his game. She refuses to play at first but agrees when Don Alfonso offers to pay her for her services. Don Alfonso then introduces two noblemen, Ferrando and Guglielmo in disguise. Despina does not recognise them and is somewhat disturbed by their unusual appearance. The sisters arrive and are horrified by the presence of the two strange men. Fiordiligi insists they leave immediately. When Ferrando and Guglielmo jubilantly demand their money from Don Alfonso, he reminds them that the game is played for 24 hours.

Scene Four As the sisters grieve the loss of their boyfriends, the two new suitors rush in, brandishing bottles of poison, which they drink from in protest at the sisters' unwillingness to befriend them. Despina arrives disguised as a medic, able to cure all ailments. The men recover and profess their love.

ACT II

Scene One Despina offers more words of wisdom about the pleasures to be had from having fun with men. The sisters decide that a little flirtation with the visitors would not betray their loyalty to their lovers. They reveal that the suitor they are interested in is in fact the other's boyfriend... Dorabella wants Guglielmo, and Fiordiligi hopes for Ferrando.

Scene Two In a garden, the suitors serenade the sisters. Fiordiligi and Ferrando wander off, leaving Dorabella and Guglielmo alone. Guglielmo, somewhat unsettled by Ferrando going off with his girlfriend, declares his undying love for Dorabella and places a locket around her neck, first removing the locket that Ferrando had given her. They go off to pursue their new found passion. Fiordiligi does not fall so easily for her suitor. While it's clear there is an attraction, she resolves to stay true to Guglielmo. Ferrando is devastated to learn that Dorabella has given away the locket he gave her. He vows he still loves her. Guglielmo sermonises about the fickleness of women, claiming his part of the bet from Don Alfonso, who insists on one more test – the day is not yet over, after all.

Scene Three Despina celebrates Dorabella's acceptance of the disguised Guglielmo, and Fiordiligi confesses her feelings for the disguised Ferrando. Dorabella proposes that they marry their new suitors. Fiordiligi remains steadfast. Ferrando appears and her resolve is weakened. Guglielmo is furious at his lover's unfaithfulness. The men want to revenge their unfaithful girlfriends, somehow missing the profound irony of this. Don Alfonso suggests that they marry them, explaining that their sweethearts are no better or worse than all women: men must accept the instability of women and love them anyway. His advice ends with the words 'così fan tutte' - women are like that.

Scene Four Preparations begin for the wedding. No sooner has the marriage contract been signed than Don Alfonso announces that Ferrando and Guglielmo have returned. The suitors hide just as Ferrando and Guglielmo arrive. They discover the marriage contract. Despina is revealed as the notary in disguise. Explanations follow. Dorabella and Fiordiligi are shocked to learn of their lovers' duplicity. All praise the value of reason, which teaches acceptance of good and ill fortune alike.



CONDUCTOR'S NOTE



In *Così fan tutte*, Mozart's artistic genius reaches its zenith, encompassing the most essential elements from his previous operas. This masterpiece stands as a remarkable testament to timeless beauty, subtle sensitivity, compassionate universality, generosity of human emotions and unrivalled structural perfection.

Mozart delicately allows the audience to connect with the characters' experiences on a deeply human level, resonating with their own feelings and memories, irrespective of their emotional or cognitive standing in life. He never forces emotional context upon the spectator; instead, he graciously invites them to take from the opera whatever they need, resonating with their own experiences and perspectives.

The music weaves a tapestry of emotions, inviting each listener on a deeply personal and introspective journey. Unlike some of his other operas, *Così fan tutte* may not boast immediately recognisable tunes, but its depth is unparalleled, leaving a profound and lasting impact on the soul.

The first act of the opera is a magical swirl of funny and heartfelt moments including two of the most beautiful ensembles ever written. These 'farewell' ensembles act as 'a rising curtain' to a different world where Mozart expands and develops musically into places he had not visited before. Complex harmonies, deep structural and formal quests and some of the most beautiful writing lead to the

second act where we are presented with an emotional climax exposing the characters' vulnerabilities and challenges, fostering a sense of universality that transcends time and space. Musically, the crescendo through the duets and the complex arias lead perfectly to the grand finale where everything falls into place. In this opera, all the characters undergo profound transformations and through our participation, we do, too.

As the conductor of this wonderful production, this timeless masterpiece offers an unparalleled opportunity to immerse the audience in a world of compassionate understanding and universal relatability. Leading this enchanting journey through all the rehearsal period and performances and collaborating with the wonderful creative team of Opera Queensland, the excellent singers and musicians of the Queensland Symphony Orchestra is a privilege, as it offers an opportunity to share the boundless emotions and profound humanity that this opera embodies.

In conclusion, the magic of *Così fan tutte* lies in its honest portrayal of the human condition. The music delves into the complexities of love, loyalty, and human relationships, transcending cultural and temporal boundaries. Regardless of where one stands in life, this opera strikes a chord within the deepest corners of one's heart, mind, soul and spirit.

Buon ascolto,
Zoe Zeniodi

DESIGNER'S NOTE



The heart of this production lies in the performative nature of relationships. It delves into a pursuit of love, lust and fidelity that transcends time periods and social norms. We wanted to establish a playful and romantic space, to speak to the rose-tinted glasses of early love. Then progressively strip away the fairy tale façade and look at the exposed scaffolding of desire, manipulation, expectation, cynicism and altruism that plays out between the characters.

The design explores two distinct visual languages. In the first act, our contemporary characters arrive in a space that references an Italian Neoclassical villa, trompe l'oeil covering the walls. This is a space that speaks to traditional opera sets, a full and complete world that sits in a heightened, romantic place.

The trompe l'oeil experiments with interior and exterior boundaries, presenting an internal courtyard between two bedrooms designed to appear as an outdoor setting. Sheer curtains provide a glimpse into these private spaces, rendering them public. Hidden doors disrupt the established reality. This first act establishes a space that is full of romantic possibility, however performative. We set up an idea of the space pretending to be something it's not, mirroring the men's subterfuge.

In the second act, the women choose to leave the structure of their reality and pursue these new lovers. The space breaks open and the set deconstructs leaving only the fountain at its centre.

This second act visual language is more psychological. Elements remain or are re-formed in an abstract or gestural manner. A large sheer curtain now becoming a projection surface. The introduction of video heightens the sense of observing and being observed, supporting a more psychological exploration of the characters. The fountain, now full of water, becomes a place of sensual exploration.

Released from the set, the performers become like satellites in the space. The work of our lighting designer reinforces

the open, floating nature of the territory we are now in. The projection on the curtain is occasionally disturbed by a gust of wind as though looking into a rippled reflection. The set undergoes a further deconstruction as the mess of the lovers' pursuits build around them. The Act 2 finale, normally a wedding with banquet and flowers, is now rendered a bleak landscape.

The focus on the second half also shifts to the costume, with the gesture of the garden finding its way into the fabrics. The full and playful silhouettes of the first half collapse, become softer and floatier. The prints becoming denser and more complex.

The clothing was inspired by resort wear collections, with references to classic Italian films such as *La Dolce Vita*, and contemporary television series *The White Lotus*. The Opera Queensland wardrobe department created beautiful bespoke pieces and we worked with Australian designer Urbana for the incredible menswear worn by Don Alfonso, and by Ferrando and Guglielmo in Act 2 finale.

The clothes swapping and disguise is central to the notion of performativity in this piece. The men attempt to perform the role of Casanova, as Despina (the hotel manager) plays whatever is presented to her: maid, paramedic and celebrant. From the beginning there are layers of reality that each character engages in with varying degrees of self-knowledge.

Elizabeth Gadsby



CREATIVE TEAM & CAST

CREATIVE TEAM

Conductor
Zoe Zeniodi

Director
Patrick Nolan

Set & Costumes
Elizabeth Gadsby

Lighting
Bernie Tan-Hayes

Assistant Director
Laura Hansford

Intimacy Director
Michelle Miall

Chorus Master
Narelle French

CAST

Fiordiligi
Samantha Clarke

Dorabella
Anna Dowsley

Despina
Leanne Kenneally

Ferrando
Brenton Spiteri

Guglielmo
Jeremy Kleeman

Don Alfonso
Shaun Brown

10, 12, 15, 17, 19, 22, 24, 26 AUGUST 2023

Playhouse, QPAC

This performance lasts approximately 3 hours including a 20 minute interval.
Sung in Italian with English surtitles.



CONDUCTOR

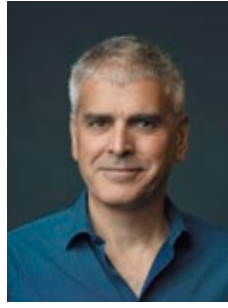
Zoe Zeniodi

Zoe Zeniodi, hailed by the press as “Ms. Dynamite” and the “Ingenious Greek Maestro”, has an international career which has led her to collaborations including Lyric Opera of Chicago, Orchestre de Paris, Santa Fe Opera, Opera Queensland, New Zealand Opera, Opera Southwest, Florida Grand Opera, Köln Gürzenich Orchestra, Orchestre Avignon, and Onassis Cultural Center.

She has conducted at Paris Philharmonie, Teatro Colón and Carnegie Hall and guest conducted Buenos Aires Philharmonic, Auckland Philharmonia Orchestra, Bremen Philharmonic, Queensland Symphony Orchestra, National Orchestras of Colombia, Tatarstan and Vietnam, Bogotá Philharmonic, Palm Beach Symphony, Olympia Symphony Orchestra, Brno Philharmonic, amongst others.

The Greek conductor has been a Fellow of the Hart Institute of Women Conductors since 2016, taking part in concerts and workshops with The Dallas Opera and San Francisco Opera. A Taki Alsop Conducting Fellowship Mentee, she was recently a semi-finalist in the La Maestra Competition in Philharmonie de Paris where she was chosen by the jury as one of the six women worldwide to be members of La Maestra Academy with engagements and professional support for 2022-2024.

Upcoming engagements include collaborations with Philharmonia Orchestra, LA Opera, Teatro Colón, Teatro Solis, Bremen Philharmonic, Cyprus Symphony Orchestra, among others.



DIRECTOR

Patrick Nolan

Currently the CEO and Artistic Director of Opera Queensland, Patrick has created productions for Opera Australia, WA Opera, Sydney Chamber Opera, New Zealand Opera, Seattle Opera, Sydney Theatre Company, Belvoir St, Griffin Theatre, Melbourne Theatre Company, London 2012 Cultural Olympiad, 2014 Glasgow Commonwealth Games and all the major Australian capital city festivals.

From 2009-2014 he was Artistic Director of Legs On The Wall, creating works that toured Australia, UK, Korea and Brazil.

In 2015, Patrick was awarded an Australia Council Fellowship to support research into large scale outdoor performance and the relationship between extreme physicality and storytelling.

Operas include: *La Voix Humaine (The Human Voice)* Opera Queensland (OQ), *Marriage of Figaro*, OQ + WA Opera; *Oscar and Lucinda*, OQ with Sydney Chamber Opera and Victorian Opera; *Tosca* OQ + WA Opera; *Verdi Requiem*, OQ with Bleach Festival; *A Flowering Tree* OQ; *Katya Kabanova* Seattle Opera and NZ Opera; *Notes from Underground* Sydney Chamber Opera; *A Flowering Tree* Perth Festival and WA Opera; *Acis and Galatea*, *Dido and Aeneas*, *Il Combattimento di Tancredi e Clorinda*, *Eugene Onegin*, *Pelléas et Mélisande* Opera Australia; *La Bohème*, *Eugene Onegin* for New Zealand Opera; the world première of *Love in the Age of Therapy* by Paul Grabowsky and Joanna Murray-Smith for the Sydney and Melbourne Festivals.



SET & COSTUMES

Elizabeth Gadsby

Elizabeth Gadsby is an artist and set designer. She primarily creates work for live performance including Theatre, Dance, Ballet and Opera.

Elizabeth recently designed the set and costumes for the critically acclaimed operas *Awakening Shadow* and *Antarctica* for Sydney Chamber Opera. Additional opera highlights include co-director and costume designer for the Sydney Chamber Opera and Victorian Opera production of *The Rape of Lucretia*, presented at Carriageworks in Sydney and the Theatre Royal in Hobart.

Elizabeth's theatre credits include set and costume design for *Julius Caesar* and costume design for *The Tempest*, both directed by Kip Williams; *Appropriate* directed by Wesley Enoch and *Seven Stages of Grieving* directed by Shari Sebbens, all presented by Sydney Theatre Company. Elizabeth served as Sydney Theatre Company's resident Designer from 2016-2019.

Elizabeth has been a recipient of numerous Australia Council and Create NSW grants, a William Fletcher Scholar and was the 2015 artist in residence for City of Sydney's Creative Living Work Space program. She holds a Bachelor of Fine Arts (Painting) from National Art School and a Bachelor of Dramatic Arts (Design) from NIDA.



LIGHTING DESIGNER

Bernie Tan-Hayes

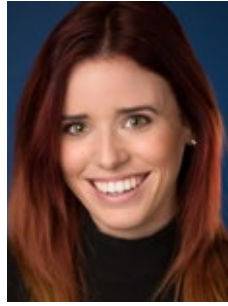
Bernie Tan-Hayes has had a long and distinguished career in Theatre and Architectural lighting and AV design.

His credits for Opera Queensland include: *The Marriage of Figaro*, *The Human Voice*, *The Call*, Festival of Outback Opera.

Other credits for both theatre and Opera: Queensland Theatre, *Tiny Beautiful Things*, *God of Carnage*. New Zealand Opera: *La bohème* and *Eugene Onegin*. Pinchgut Opera: *Semele*, *The Fairy Queen*, *Orfeo*, *Dardanus*, *Idomeneo*, *Juditha Triumphans*, *David and Jonathan*, *Lormindo and Orpheus + Eurydice*. Brisbane Festival: *Miracle in Brisbane*. Sydney Conservatorium of Music: *Die Fledermaus*, *Dialogues of the Carmelites*, *The Pirates of Penzance*. Opera Australia: Opera in the Bowl, *Meet in Beijing* Festival and the Yarrabah Community Opera. Griffin Theatre Company: *Quack*, *Strange Attractor*, *Modern International Dead*, *Tiger Country*, *October*, *King Tide*. Sydney Theatre Company: *Travesties*, *Macbeth*. Ensemble Theatre Company: *The Little Dog Laughed*, *Ninety*, *Brooklyn Boy*, *Are you there, Derrida in Love*, *The Busy World is Hushed*. La Boite Theatre Company: *Amigos*. NORPA: *Mr BBQ*, *The Flood*, Queensland Music Festival: *Bobcat Dancing*, *Charters Towers the Musical*. Erth Visual and Physical: *Gondwana*, *Nargen and the Stars*.

Bernie has also previously served as touring technical manager and lighting designer for: Sydney Theatre Company, Melbourne Theatre Company and Belvoir; and as Associate Lighting Designer to Nick Schlieper.

He is currently Technology and Content Principal for FPOV, a large international design consultancy.



ASSISTANT DIRECTOR

Laura Hansford

Laura Hansford has worked on Opera Queensland (OQ) productions for the last decade as both an artistic and technical collaborator. She directed OQ's most successful touring production *Are You Lonesome Tonight* (2021), co-directed *The Sopranos* (OQ) and Home Grown Opera (for OQ and Bleach*), and re-directed *The Sopranos* for OQ's regional tour in 2022. Most recently, she directed Verdi's *Macbeth*, presented in QPAC's Concert Hall in March 2023.

In 2021/2022 Laura was a resident Director with Circa and was the Project Lead on their inclusive Circus program Circability. She was the Associate Director on Circa's *Italian Baroque* presented with the Australian Brandenburg Orchestra at Sydney Festival 2022.

Laura is currently Artistic Associate for OQ and has acted as Assistant Director on a variety of productions – for OQ: *The Marriage of Figaro* (2021), *Tosca* (2019), *Songs to Die For* (2019); and for Victorian Opera: *The Barber of Seville* (2019), *Pelléas and Mélisande* (2018).

Laura has worked extensively with companies such as Opera Australia, Victorian Opera, Queensland Symphony Orchestra, New Zealand Opera and State Opera South Australia. In 2020 she was nominated as an Emerging Female Artist at the Matilda awards.

Forthcoming engagements include Assistant Director for *La bohème* (West Australian Opera).



INTIMACY DIRECTOR

Michelle Miall

Michelle Miall is an Intimacy Director & Coordinator with Intimacy on Set, and an award-winning Theatre Director, Producer, Teaching Artist and Playwright. Intimacy Director credits include *La Traviata* (Opera Queensland), *Fourteen*, *Fourthcoming* (shake & stir theatre co.), *The Boys* (PIP Theatre), *GREASE* (QPAC/QCGU), *42nd Street*, *Heathers*, *Cry Baby* (QCGU), *Horizon* (Playlab), *Zigzag St*, *Spike Heels*, *The Normal Heart* (AdAstra), *Against the Wall* (Passion Productions) and *Genesis* (A Very Theatre Company). For screen: *Apples Never Fall* (NBC Universal), *La Brea* (NBC), *Deadloch* (Amazon), *Tropo* (ABC), *Darby & Joan* (Acorn TV), *All My Friends Are Racist* (ABC); and feature films: *The Possessed* and *Great White*.

Michelle is a former Creative Resident with Queensland Theatre, Associate Artist with the Queensland Shakespeare Ensemble, and has worked as a Director and Teaching Artist for Queensland Theatre, Queensland Conservatorium Griffith University (Musical Theatre, Acting and Classical Music), QUT, USQ, ACPA and numerous independent theatre companies.

Michelle's awards and accolades include the 2009 Gold Matilda Award for Directing & Producing Outstanding Independent Theatre in QLD, Best Emerging Artist and Best Director, the 2011 Brisbane Lord Mayor's Young & Emerging Artist Fellowship, and Australia Council's National Mentoring Program JUMP. Michelle graduated from QUT with a Bachelor of Arts Honours (Drama).



FIORDILIGI

Samantha Clarke

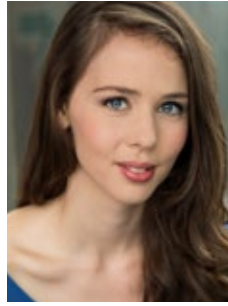
Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music, as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas.

In addition to the 2019 Guildhall Gold Medal, Samantha is the recipient of numerous awards, including the Leverhulme Royal Northern College of Music Award, the Dame Eva Turner Award and the Michael and Joyce Kennedy Award for the singing of Strauss.

Her operatic roles include Helena (*A Midsummer Night's Dream*), Fiordiligi (*Così fan tutte*), Donna Elvira (*Don Giovanni*), Pamina (*Die Zauberflöte*), Countess (*Le nozze di Figaro*), Anne Trulove (*The Rake's Progress*), The Governess (*The Turn of the Screw*) and the title role in *Theodora*.

Recent and future engagements include Violetta (*La traviata*) with Opera Australia and West Australian Opera, Marzelline (*Fidelio*) and Mendelssohn's *A Midsummer Night's Dream* with the Sydney Symphony Orchestra and Simone Young, Fiordiligi (*Così fan tutte*) at Grange Festival, her Proms debut in Mozart *Requiem*, *Messiah* and *War Requiem* with the Melbourne Symphony Orchestra and Beethoven Symphony No. 9 in Tasmania.

Samantha features on the Resonus' newly released album *Samuel Barber: The Complete Songs* with accompanist Dylan Perez.



DORABELLA

Anna Dowsley

Anna Dowsley is a prominent Australian mezzo-soprano who has performed on operatic and concert stages around the world.

In the 2022/23 season, Anna performed Adalgisa (*Norma*) with Teatro Carlo Felice in Genova and Olga (*Eugene Onegin*) with Opera Frankfurt. She recorded with L'Orchestre Philharmonique de Monte-Carlo (Palazzetto Bru Zane label) and performed in concert with Concerto Budapest.

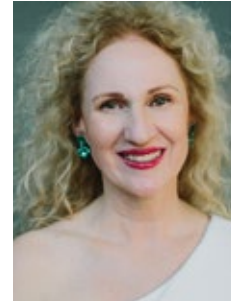
In 2021, Anna performed the title role of *Carmen* (Staatstheater Nürnberg) and made her Italian house debut as Zerlina (*Don Giovanni*). In 2017, she performed Meg Page alongside Sir Bryn Terfel in *Falstaff* (Royal Liverpool Philharmonic).

With Opera Australia, her roles have included: Dorabella, Rosina, Cherubino, Zerlina, Siébel, Smeton, Flora, Tebaldo and Zaida.

With Sydney Chamber Opera, Anna performed the title role in Britten's *The Rape of Lucretia*. She performed the title role in Pinchgut Opera's 2022 production of *Orontea* and starred in their 2020 full-length opera film *A Delicate Fire*.

On the concert platform, Anna has performed with the Sydney, Tasmanian, Adelaide and Queensland Symphony Orchestras; Van Diemen's Band; Sydney Philharmonia Choirs and Royal Melbourne Philharmonic. In 2022, Anna toured nationally with the Australian Chamber Orchestra.

Anna makes her debut with Opera Queensland in this production of *Così fan tutte*.



DESPINA

Leanne Kenneally

Leanne Kenneally-Warnock made her opera debut as Pamina in 1996 with Opera Australia and as Donna Anna with Opera Queensland. She has since appeared with all the leading opera companies and symphony orchestras throughout Australia and was a member of the Cologne Opera in Germany after receiving Opera Foundation Australia's prestigious German Operatic Award, 1999-2001.

Graduating from the Queensland Conservatorium, Griffith University in 1994 Leanne won the National Vocal section of the ABC Young Performers Awards during her studies.

Her stage appearances include the title role of *Lakmé*, Juliette (*Roméo et Juliette*), Countess (*Le nozze di Figaro*), Donna Anna (*Don Giovanni*), Fiordiligi (*Così fan tutte*), Anne Trulove (*The Rake's Progress*), Leila (*Les pêcheurs de perles*), Pamina (*Die Zauberflöte*), Philomele (Richard Mills' *The Love of the Nightingale*), Oscar (*Un ballo in maschera*), Mimì (*La bohème*), Giulia (*La scala di seta*), Johanna (*Sweeney Todd*), Nuria (*Ainadamar*), Third Norn (*Götterdämmerung*), and Helena (*A Midsummer Night's Dream*).

Leanne can be heard in the role of Venus in Saint-Saëns' *Hélène* which has been released by Melba Recordings.

Later this year she will sing the title role in Donizetti's *Maria Stuarda* with Voxalis.



FERRANDO

Brenton Spiteri

Brenton Spiteri is an Australian-Maltese tenor who holds a Masters in Opera from the Guildhall School of Music and Drama.

In 2023 Brenton performs Liverotto (*Lucrezia Borgia*) and Zefirino (*Il viaggio a Reims*) for English Touring Opera and continues his association with their Learning and Participation Program.

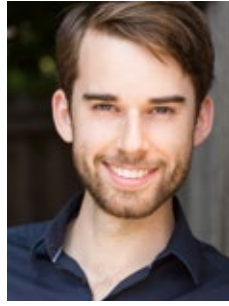
In 2022, he featured as Tin Soldier (*Paper and Tin*) for English Touring Opera, Beppe (*Rita*) for Charing Cross Theatre, and solo tenor in Britten's *Five Canticles* for Sydney Chamber Opera's *Awakening Shadow*.

Brenton's performed roles include Tamino (*The Magic Flute*), Count Almaviva (*The Barber of Seville*), Rinuccio (*Gianni Schicchi*), Ernesto (*Don Pasquale*), Narciso (*Il turco in Italia*), Beppe (*Rita*), and Soldato/Mercurio (*The Coronation of Poppea*).

He has frequently collaborated with Sydney Chamber Opera, creating the roles of Ashley (*Fly Away Peter*), Aboveground Man (*Notes From Underground*) and Oscar (*Oscar and Lucinda*).

Brenton is a former winner of the Herald Sun Aria and a Marten Bequest Scholarship recipient. He has been generously supported by the Amar-Franses and Foster-Jenkins Trust, Melba Opera Trust and Ian Potter Cultural Trust.

Upcoming engagements include Edmondo (*Manon Lescaut*), and understudies for Tom Rakewell (*The Rake's Progress*) and the Prince (*La Cenerentola*) for English Touring Opera.



GUGLIELMO

Jeremy Kleeman

Winner of the 2019 Australian International Opera Award and a former Sambrook Scholar with Melba Opera Trust, Jeremy Kleeman is a graduate of the Royal College of Music, an inaugural member of Victorian Opera/Melbourne Conservatorium of Music's Master of Music program with and a 2023 Samling Artist.

Based in London, Jeremy also returns to Australia this year to perform Captain Corcoran (*HMS Pinafore*), the Sergeant of Police (*The Pirates of Penzance*), and the title role in *The Marriage of Figaro* for State Opera South Australia and Bach's *St. John Passion* for Melbourne Bach Choir.

He has created several roles in world premiere productions, notably Magus (*Voyage to the Moon*) for Musica Viva/Victorian Opera (Helpmann and Green Room award nominations), Mr. Jeffries/Reverend Stratton (*Oscar and Lucinda*) for Sydney Chamber Opera, Toby Raven (*Cloudstreet*) for State Opera South Australia, and Albert the Pudding in *The Magic Pudding* for Victorian Opera.

Jeremy's opera roles also include Walter Furst (*Guillaume Tell*) and Badger/Parson (*The Cunning Little Vixen*) for Victorian Opera, Collatinus (*The Rape of Lucretia*) for Sydney Chamber Opera/Victorian Opera, Famigliari/Tribuno (*L'incoronazione di Poppea*) for Pinchgut Opera and the title role in *The Marriage of Figaro* (Opera Australia).



DON ALFONSO

Shaun Brown

Australian baritone Shaun Brown has performed and studied in England, Germany, France, Italy and the US, where he completed a Doctor of Musical Arts at the University of North Texas.

A former Opera Queensland (OQ) Young Artist, Shaun's engagements with the company span more than three decades, and he has appeared in over fifty productions, in addition to numerous concerts, festival events, workshops and masterclasses. He is known to Queensland audiences for his appearances including roles in *Don Giovanni*, *The Merry Widow*, *Die Fledermaus*, *Così fan tutte*, *Carmen*, *The Marriage of Figaro*, and the Brisbane and touring productions of *La bohème*, *The Barber of Seville* and *Ruddigore*, or *The Witch's Curse!* In 2021, he performed *A Poet's Love*, a recital with Sarah Crane and Alex Raineri as part of OQ's Studio Series in partnership with Brisbane Music Festival. Most recently, he performed in OQ's new 2022 productions of *The Sopranos* and *La traviata*, in which he created the role of Baron Douphol, and appeared in Winton and Longreach as part of the 2022 Festival of Outback Opera.

Internationally, Shaun has sung for Opéra de Lyon, New Zealand International Arts Festival, Freiburg Opera, L'Atelier du Rhin, and in New York at the Center for Contemporary Opera in operatic works by Jake Heggie. He has performed to critical acclaim as a concert soloist in repertoire including Britten's *War Requiem*, Bach's *St Matthew Passion*, Handel's *Messiah* and Mendelssohn's *Elijah*.

Recent performances for OQ include as a soloist in the Eastern Lawn Galas and Drawing Room Recitals with Alex Raineri for Opera at Jimbour in May (with Queensland Music Festival).

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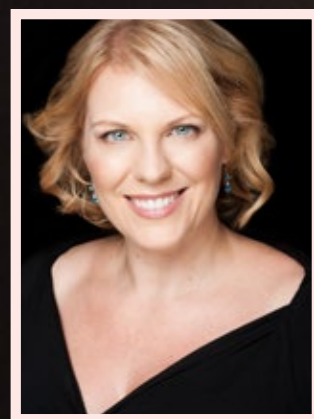
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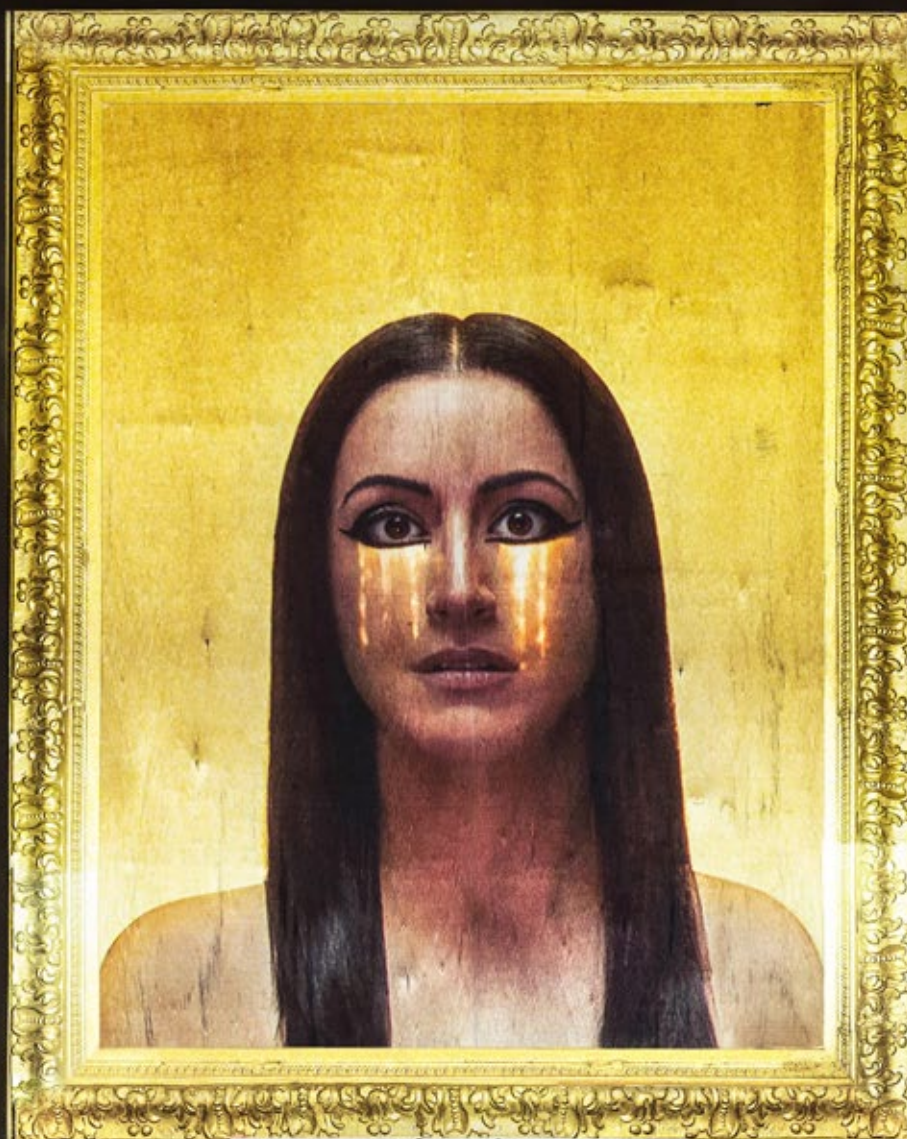


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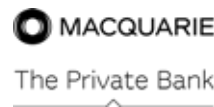
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