

oq OPERA
QUEENSLAND

PUCCINI
LA BOHÈME



LA BOHÈME IS AN ORIGINAL CO-PRODUCTION BY OPERA QUEENSLAND AND WEST AUSTRALIAN OPERA. PRESENTED
IN ASSOCIATION WITH QPAC AND BRISBANE FESTIVAL.

oq OPERA
QUEENSLAND

WEST
AUSTRALIAN
OPERA

QUEENSLAND
SYMPHONY
ORCHESTRA

qpac
QUEENSLAND
PERFORMING
ARTS CENTRE

BRISBANE
FESTIVAL

Queensland
Government

Australian Government

Creative
Australia

Dedicated to a better Brisbane



Opera Queensland acknowledges and respects Aboriginal and Torres Strait Islander peoples as the Traditional Owners of the land and seas where we live and perform.

We acknowledge and respect the knowledge, cultures, languages, songs and dances they have created and shared for at least 65,000 years.

Our commitment is to listen and walk respectfully with Aboriginal and Torres Strait Islander individuals and communities, to celebrate the stories and songs of this place and its First Peoples.

WELCOME



Since its premiere in 1896, Giacomo Puccini's *La bohème* has been cherished by audiences both for the lyrical richness of its score and for the vivid way it captures what it is to be young, hopeful and uncertain of the future. Over the two hours of its telling, we come to know a group of friends at the threshold of adulthood: testing the boundaries of love, learning the fragility of independence, and eventually understanding that our strength is grounded in the bonds we build with those around us.

This new production, created in collaboration with West Australian Opera, is directed with great sensitivity by Matt Reuben James Ward supported by the brilliant designs of Charles Davis' sets and costumes, beautifully lit by Christine Felmingham. Originally set in the 1830s, this production reimagines the opera in 1920s Paris. Both were periods of disquiet for the young, whose loss of faith in those who were meant to guide them, sought purpose in love and a vision of freedom that rejected the old order. This focus on youth gives the opera a certain urgency: love feels more precarious, friendship more intense, and the pursuit of individuality more fiercely defended.

At the heart of the production is a fine ensemble of singers. We are thrilled to be welcoming Elena Perroni as Mimi and Valerio Borgioni as Rodolfo to Opera Queensland for the first time. *La bohème* depends on the chemistry between its lovers and the friends who sustain them, and we are fortunate to have singers of the calibre of Bradley Daley, Shaun Brown, Sam Dundas and Jeremy Kleeman filling out their world. It is also wonderful to have Nina Korbe and Luke Stoker making their debuts as principal artists in an Opera Queensland production.

We are thrilled to once again be working with our partners the Queensland Symphony Orchestra, led by its Chief Conductor, Umberto Clerici. As Umberto shares in his note, he has a special connection with this opera having played in the orchestra of Teatro Regio, where *La bohème* was premiered. His experience as both musician and conductor brings a richness and warmth to this very human story, illuminating Puccini's sweeping lyricism and his precise evocation of everyday life.

Similarly, the Opera Queensland Chorus, brings its many fine qualities to the bustling Parisian scenes, embodying the city as a living presence in the drama; Their energy adding texture and scale to Puccini's Paris, from the exuberance of the Café Momus to the bleak stillness of Act 3.

We are grateful for their support of Creative Australia and Arts Queensland, without their investment this production would not have been possible. We are presenting this production in association with Brisbane Festival and Queensland Performing Arts Centre. Cross sector collaborations like this one, enable Queensland companies to bring our audiences projects of significant scale. Equally, the commitment of our donors and corporate supporters ensures that opera continues to evolve while remaining accessible to audiences across Queensland.

La bohème endures because it is a work that refuses to idealise youth or disguise its fragility. In reframing the story within the turbulence of the 1920s, this production shows how Puccini's opera can still speak directly to us: it is a reminder that in uncertain times, we are sustained by the connections we create, and the communities we build.

Patrick Nolan
CEO & Artistic Director
Opera Queensland

CONDUCTOR'S NOTE



Over one hundred and ten years have passed since the evening Arturo Toscanini, a legendary conductor but also a former cellist, conducted the first performance of *La Bohème* at the Teatro Regio in Turin. The city I was born and the same theatre I had been principal cello for 4 years before moving to Australia.

Since that February 1, 1896, Puccini's opera has continued to captivate audiences in theaters around the world. It's not just the indefinable charm of its melodies that ensures its enduring success. The theme brought to the stage by Puccini is one that speaks to the most diverse eras and generations: the story of the bohemians who face hunger and cold with a smile on their faces is a metaphorical representation of youth, whose carefree joy has not yet been extinguished by the hardships of life; the clash between the illusions, dreams, and hopes of youth and the harsh reality of existence is a universal theme, one in which anyone can easily identify.

Musically the opera has everything: colours, contrasts, constant interaction among the characters. Each character has an individual musical theme (very similar to Wagner's leitmotifs) that accompanies the story along the entire opera, reinforcing a sense of familiarity between the characters and the music.

The stormy beginning, associated to the youthful spirit and to Rodolfo, had been composed well before the opera, when Puccini was a student at the conservatorium.

Then Rodolfo comes in with a melancholic theme that talks about the skyline of Paris and the fireplace, followed by Schaunard, the musician, associated with a very joyous and sparkly theme in D major. The rest of the first two acts introduce the other main characters (Colline, Mimi and Musetta) while Act 3 and Act 4 function as a mirror. All the themes heard before are now transfigured through the lens of Mimi's illness and the discovery of death, until the very moving, yet desperate, ending.

It is a special work and I am sure you will love it.

Umberto Clerici
Conductor



Photo: Steph Do Rozario

DIRECTOR'S NOTE



Amid the bustling streets of 19th-century Paris, a revolutionary movement emerged: the Bohemian artists. These poets, painters, philosophers, and musicians rejected bourgeois values in pursuit of passion and freedom. Yet their dream of the extraordinary came at a cost, and that cost was poverty. Both muse and oppressor, poverty shaped the course of their lives. Puccini's *La bohème* was inspired by these artists, drawing directly from the pages of Henri Murger's *Scènes de la vie de bohème*, as well as from Puccini's own bohemian indulgences.

At its heart, *La bohème* is a conversation about love in all its seasons: the first spark, the flourishing passion, the deepening of maturity, but also love in decay and death. Yet for the Bohemians it is also about fear: the fear of being normal, of becoming trapped, and the fear of pain. Love and fear alike provoke both selflessness and selfishness, and from this tension the romantic and tragic story of *La bohème* unfolds.

In our production, we bring the opera forward to interwar France of the 1920s. In the wake of the Great War, society was being redefined by individualism, capitalism, socialism, and artistic bohemianism: movements that promised renewal but also imposed new limitations. Against this backdrop, we continue Puccini's conversation about love and pain.

Visually, we imagine a world that offers an escape from the traditional urban environment, questioning what it means to create a sanctuary away from the status quo. This "escape" takes form in a lantern-like greenhouse embedded within a wooded snowscape. In Act 3, Rodolfo describes Mimi as a greenhouse flower, blighted by poverty, and acknowledges that love alone is not enough to save her. Our greenhouse embodies this image, illuminating the bohemian desire to escape, to manufacture

a parallel reality, and to inhabit the fringes of accepted society. It's a place where nature is cultivated and lovers meet by moonlight. Uninsulated from the power of sun and snow spun across the cyclical seasons, it becomes a vessel for both life and decay.

While the freedom to choose is a fundamental human aspiration, it is not without its costs and responsibilities. Rodolfo, racked by guilt at Mimi's illness, and in fear of pain, selfishly seeks separation. In his poverty he cannot protect or restore her. His greatest liberation, his bohemian abandon, becomes his greatest impediment. Ultimately, we are confronted with the truth that our deepest convictions guide every choice we make: to embark, to submit, to create, to serve, to break, to love, and to be loved.

Matt Reuben James Ward
Director





Photo: Steph Do Rozario

SYNOPSIS

ACT 1

It is Christmas Eve. Rodolfo, a poet, and Marcello, a painter, are freezing in their studio. Marcello is painting *The Crossing of the Red Sea*. Colline, a philosopher, arrives as the fire Rodolfo has lit with one of his manuscripts, flickers and dies. Schaunard brings reinforcements – food, wine and fuel for the fire, bought with unexpected money from his earnings as a musician. A knock at the door and Benoît, the landlord, arrives demanding the rent. The four bohemians ply him with wine and then bundle him off. Marcello, Colline and Schaunard go off to join the celebrations at the Café Momus. Promising to join them soon, Rodolfo settles down to finish an article he is writing. There is another knock. This time it is a neighbour, Mimì, a beautiful young seamstress, holding her key and an unlit candle. She begs a light and Rodolfo obliges. Mimì departs and drops her key. Together they search for the key, and their hands touch. They tell each other about themselves, and Rodolfo passionately declares his love. The new lovers then set off into the night to join the others.

ACT 2

The square in which the Café Momus is situated is the bohemians' favourite haunt, bustling with shoppers and hawkers. Rodolfo buys his new love a bonnet. At the café, Marcello's old flame, Musetta, appears with a new admirer, Alcindoro. To attract Marcello's attention, Musetta bursts into her famous waltz song. Marcello responds and Musetta, pretending that her shoe is pinching, dispatches Alcindoro to a cobbler. She joins in the revelry with Marcello and his friends. When they depart, they leave a reminder for the hapless Alcindoro on his return – a huge bill!

ACT 3

It is daybreak just inside a tollgate. Snow lies on the ground. Mimì emerges from the throng of workers. She is looking for Marcello at a nearby inn where he and Musetta have been living for the past month. Pale and agitated, she tells him of Rodolfo's jealousy which has made their life together impossible. Mimì hides as Rodolfo suddenly appears. He declares her to be unfaithful, but then confides to Marcello that Mimì is very ill and blames himself and his poverty for not being able to help her. Mimì's sudden coughing betrays her presence, and the lovers sadly decide it is best that they part. Their parting duet is interrupted by the sounds of a fierce quarrel between Marcello and Musetta. Mimì and Rodolfo decide to stay together until spring returns.

ACT 4

The studio, months later. Both pairs of lovers have now parted. Mimì and Musetta have found wealthy admirers. Rodolfo and Marcello feign indifference, but neither can forget the memory of his love. Schaunard and Colline arrive with meagre food and the four sit down to a mock 'banquet'. While they are acting the fool, Musetta rushes in with news that Mimì is desperately ill and has asked to be brought back to Rodolfo to die. Musetta explains that the Viscount has discarded Mimì and she has been living on the streets for weeks sinking further into poverty and desperation. The bohemians rally to the cause. Musetta pawns her earrings and Colline his beloved coat to buy medicine for Mimì. Alone for a short time, Mimì and Rodolfo recall the past, reliving their short spell of happiness and their dreams together. Mimì, seized by a coughing fit, falls back, exhausted. When the others return, she weakly thanks them for their kindness and falls asleep. It is Schaunard who first notices that Mimì is dead. Rodolfo is the last to realise, by seeing the truth on his friends' faces.

CREATIVE TEAM & CAST

CREATIVE TEAM

Conductor

Umberto Clerici

Director

Matt Reuben James Ward

Set and Costume Designer

Charles Davis

Lighting Designer

Christine Felmingham

Associate Director

Laura Hansford

Intimacy Coordinator

Michelle Miall

Chorus Master

Narelle French

LYRIC THEATRE, QPAC THU 4 – 13 SEP

Sung in Italian with English surtitles
Running time – approximately 2 hours
and 30 minutes including interval

CAST

Mimi

Elena Perroni

Rodolfo

Valerio Borgioni

Musetta

Nina Korbe

Marcello

Samuel Dundas

Schaunard

Jeremy Kleeman

Colline

Luke Stoker

Benoit (including Parpignol)

Bradley Daley

Alcindoro

Shaun Brown

Officer

Jia-Peng Yeung

Sergeant

Daniel Kramer

Vendor solo

Connor Willmore

Child solo

James Tweddell (Sep 4,9,13)

Jackson Bowen (Sep 6, 11)

Opera Queensland Chorus

Opera Queensland Children's Chorus

Queensland Symphony Orchestra

*Information correct at time of publication but
may be subject to change*

CREATIVE TEAM



CONDUCTOR
UMBERTO CLERICI

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici has consolidated his diverse artist achievements to rapid acclaim as a conductor. Umberto is now the Chief Conductor of the Queensland Symphony Orchestra.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand across Australia, New Zealand and Europe.

In addition to his role as Chief Conductor of the Queensland Symphony Orchestra, Umberto's recent conducting engagements include Elgar's Cello Concerto with Steven Isserlis for the Volksoper Vienna, and debuts with Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana. Umberto has also curated a three-week series with the Sydney Symphony for 'Symphony Hour', and returned to the podiums of the Dunedin, Melbourne and West Australian Symphony Orchestras.

Highlights in 2025 will include conducting Daniil Trifonov playing Rachmaninov's Piano Concerto No. 3 with New Zealand Symphony Orchestra, return visits to Sydney, Melbourne and West Australia Symphony Orchestras, and to Teatro Massimo in Palermo. He also looks forward to this second collaboration with Opera Queensland, conducting Puccini's *La Bohème*.



DIRECTOR
MATT REUBEN JAMES WARD

Matt Reuben James Ward is an award-winning director working across opera, music theatre and contemporary performance. He is currently Chair of Music Theatre at the University of Western Australia's Conservatorium of Music and Artistic Director of Breaksea, a multi-award-winning contemporary performance company.

For West Australian Opera, Matt has directed *Wundig wer Wilura* (Perth Festival), *La Bohème*, *Hansel & Gretel* (Opera in the Park), *Koolbardi wer Wardong*, *The Nightingale*, and *Our Little Inventor*. Internationally, he has collaborated with the Royal Philharmonic Orchestra (Glyndebourne), BBC Symphony Family Orchestra & Chorus, Operasonic UK, BBC Proms Sing Plus, and the Royal College of Music Sparks Family Orchestra & Chorus. In 2025, he will direct *Wundig wer Wilura* (West Australian Opera) and *Aliwah Bardinar* (Awesome Arts International Children's Festival).

A former opera singer, Matt has performed in 75 theatres across the UK and Europe. His performance credits include Western Union Boy in English Touring Opera's Olivier Award-winning *Paul Bunyan* (Linbury Studio, Royal Opera House & UK tour), Messenger in *Life to Come* (directed by Stephen Fry, Britten Theatre), and Giacomo in *L'assedio di Calais* (Armel Operafesztivál, Budapest; Arte TV). He trained at WAAPA and the Royal College of Music, London (Yvonne Wells Award).



SET AND COSTUME DESIGNER
CHARLES DAVIS

Charles is an award-winning set and costume designer for theatre, opera, dance and film.

Charles' designs for opera include: *Rusalka* set (Opera Conference), *La bohème* (West Australian Opera and Opera Queensland); *La traviata* (Opera Queensland / West Australian Opera / State Opera of South Australia); *Médée*, *Artaserse*, *The Coronation of Poppea* (Pinchgut Opera); *Seven Deadly Sins* and *Mahagonny Songspiel* set design (Red Line Productions); *Breaking Glass*, *Biographica* (with Sydney Festival), *Oh Mensch!* Costume design (Sydney Chamber Opera); *Ned Kelly* (Perth Festival / Lost and Found Opera); and *Hansel and Gretel* (Queensland Conservatorium).

Charles' other designs include: *The Importance of Being Earnest* set, *Do Not Go Gentle, No Pay? No Way!*, *Rules for Living*, *The Real Thing* (Sydney Theatre Company); *Twelfth Night* (Bell Shakespeare); *Illume* (Bangarra); *The Chronicles*, *Manifesto* (Stephanie Lake Company); *Circle Electric* (The Australian Ballet); *Buyer and Cellar*, *The Kitchen Sink*, *Widow Unplugged* (Ensemble Theatre); *An Act of God* (Darlinghurst Theatre Company), and many others.

Charles won a Sydney Theatre Award for Best Stage Design of an Independent Production for *Happy Days* and is the winner of the Mike Walsh Fellowship. *Artaserse* for Pinchgut Opera, won the International Opera Award for Best Rediscovered Work. He also received the Kristian Fredrikson Scholarship for Design in The Performing Arts for his outstanding design work.



LIGHTING DESIGNER
CHRISTINE FELMINGHAM

Christine is a Brisbane-based lighting designer, with a creative practice spanning theatre, dance, opera, installation, and circus. She loves collaborative, cross-disciplinary practice that blurs the line between forms. She is also a Company Director for Counterpilot Arts, an award-winning collective of transmedia performance artists, having worked as their lighting and technical designer since 2017.

Her unique blend of technical expertise and creative flair has earned her three nominations for a Matilda Award for her lighting designs on *Adrift* (Counterpilot, 2022); *Bunker* (Lisa Wilson Projects, 2022); and *The Bull, The Moon and The Coronet of Stars* (The Hive Collective, 2021). In 2019, she was presented with the inaugural Emerging Female Leader Award at the Matilda Awards Ceremony, and holds bachelor's degrees in Technical Production and Drama from QUT.

Christine has created lighting designs for a diverse range of companies and festivals, including: Opera Queensland (*La Cenerentola*, 2025; *Lucia di Lammermoor*, 2024; *Macbeth*, 2023; *The Sopranos*, 2022); West Australian Opera/Opera Queensland (*La Bohème*, 2023–25); Counterpilot (*Scaredy House*, 2024; *Pigeon Fool*, 2024; *Not a Cult**, 2023; *Adrift*, 2022; *Escape from Monotony*, 2022; *Institute of Light*, 2021; *Statum*, 2019; *Truthmachine*, 2019; *Crunch Time*, 2018; *Spectate*, 2017); Australasian Dance Collective (*Halcyon*, 2023; *Echo*, 2019); Dead Puppet Society (*ISHMAEL*, 2021); La Boite Theatre Company (*Ceasar*, 2021); Playlab (*Rising*, 2021; *The Dead Devils of Cockle Creek*, 2018); Vulcana Circus (*As If No-one is Watching*, 2018); Belloo Creative (*Rovers*, 2018–21); and Now Look Here Theatre Company (*Sound of a Finished Kiss*, 2018).



ASSOCIATE DIRECTOR
LAURA HANSFORD

Laura has worked on opera productions across Australia for the last decade as both an artistic and technical collaborator. She wrote and directed Opera Queensland's most successful touring production *Are You Lonesome Tonight* (2021/2025), directed and designed *Macbeth in Concert* (2023), co-directed *The Sopranos* (OQ) and Home Grown Opera (for OQ and Bleach*), and wrote and directed regional touring productions *Lady Sings the Maroons* and *Do We Need Another Hero*.

Laura was the director of the New Years Eve Gala with Opera Australia (2024/25), the revival director of John Copley's *Lucia di Lammermoor* (2024) for State Opera South Australia, and is the Associate Director on the Opera Conference Production of *Rusalka*, opening with West Australian Opera (2024). In 2021/2022 Laura was Resident Director with Circa working across several productions and was the Associate Director on Circa's *Italian Baroque* presented with the Australian Brandenburg Orchestra at Sydney Festival 2022.

Laura previously worked as the Artistic Associate for OQ and has acted as Associate Director on a variety of productions – for OQ: *Così fan tutte* (2023), *The Marriage of Figaro* (2021), *Tosca* (2019), *Songs to Die For* (2019); for West Australian Opera: *La bohème* (2023); and for Victorian Opera: *The Barber of Seville* (2019) and *Pelléas and Mélisande* (2018). She currently holds the position of Director of Learning, Regional and Community with Opera Queensland and leads delivery of the Festival of Outback Opera.



INTIMACY COORDINATOR
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).



CHORUS MASTER
NARELLE FRENCH

One of Australia's most respected and versatile pianists and musicians, Narelle French undertook studies at Sydney Conservatorium and Sydney University, and has been awarded the Dame Roma Mitchell Churchill Fellowship (2002) and Centenary Medal (2002).

Narelle was for many years a senior member of the music staff at Opera Australia, where she fulfilled a number of roles including Head of Music Staff, Guest Chorus Master and Children's Chorus Master, harpsichord continuo, prompting (including Dame Joan Sutherland's farewell season of *Les Huguenots*), overseeing musical preparation for conductors including Richard Bonyngne, Dame Jane Glover, Richard Hickox, Johannes Fritzsche and Carlo Felice Cillario. She has worked with organisations including Queensland Symphony Orchestra, Brisbane Festival, Sydney Philharmonia Choirs, University of Tasmania, University of Queensland and Queensland Conservatorium Griffith University.

Since relocating to Queensland in 1999, Narelle's roles at Opera Queensland have included Head of Music (since 2001), Director of Young Artist Program (1999–2008 and 2020–present) and Chorus Director (since 2013). Her roles have included conductor, pianist, arranger, librettist and translator, and she has co-created, performed and toured with productions, special events, concerts, education and workshop programs. As Chorus Master, she has led the Opera Queensland Chorus for over fifty productions and concerts.

CAST



MIMI
ELENA PERRONI

Elena Perroni, a Curtis Institute of Music graduate, made her professional debut with Opera Philadelphia singing the role of Doris Parker in Charlie Parker's *Yarbird*, later reprising the role at English National Opera.

On the operatic stage engagements include Mimi (*La Bohème*), Violetta Valéry (*La Traviata*), Iolanta (*Iolanta*) and Rusalka (*Rusalka*) with West Australian Opera. She made her New Zealand Opera debut as Gilda in *Rigoletto* and returned this season as Mimi in *La Bohème*.

On the concert stage, Elena will join the Düsseldorf Symphony Orchestra singing Britten's *War Requiem*. Past concerts include *Les nuits d'été* with The Philadelphia Orchestra as well as concert appearances as Rusalka and Tatyana (*Eugene Onegin*) with The Philadelphia Orchestra. Elena made her Main Stage Carnegie Hall debut in Schubert's Mass in G major and Konzerthaushaus Berlin debut premiering *Canti Della Natura* by Grammy Award winning composer Richard Danielpour. Other performances include Brahms' *Ein Deutsches Requiem* and Britten's *War Requiem* with Maestro Asher Fisch and the West Australian Symphony Orchestra.

Other engagements include Juliet in Tchaikovsky's *Romeo and Juliet* with the New Jersey Symphony Orchestra, Maria in *West Side Story* with Reno Symphony Orchestra, and guest appearances with Wyoming Symphony Philharmonic Orchestra and Cleveland Chamber Music Society.



RODOLFO
VALERIO BORGIONI

Valerio Borgioni was born in Rome in 1997 and studied singing at Conservatorio Santa Cecilia in Rome, under the guide of Maestro Claudio Di Segni. In April 2016 he was the winner of a competition for young opera voices organised by the Italian Cultural Heritage Ministry, and in 2018 was admitted at the "Accademia di perfezionamento per cantanti lirici" at Teatro Comunale in Bologna, and was the winner of the 8th edition of Concorso Lirico Internazionale "Anita Cerquetti". In 2020 he won the As.Li.Co competition.

Roles: 2018 – Alfredo in *La traviata* at Teatro Rossini in Civitanova Marche; 2019 – Rodolfo in *La bohème* in Civitanova Marche and *L'elisir d'amore*, produced by Fondazione Opera Domani; 2020 – title role in *Werther* at Como Theatre; 2021 – Mascagni's *L'amico Fritz* as the main character, Rodrigo in Rossini's *La donna del lago* at the Sofia Opera & Ballet, Rodolfo in *La bohème* in Como, and Tonio in *La fille du régiment* in Cagliari; 2022 – Earl of Leicester in *Maria Stuarda* at the Sydney Opera House, Beethoven's Symphony No. 9 in Taranto and Tybalt in *Roméo et Juliette* in Bari. He enjoyed extraordinary success in Donizetti's *Roberto Devereux* in the title role at the Sydney Opera House, and in addition performed in *Rigoletto* and *La straniera* in Catania and *L'elisir d'amore* in Bologna.

Recent engagements include *L'elisir d'amore* at Teatro Regio in Torino, *Don Giovanni* at Teatro Bellini in Catania, and the role of Camille de Rosillon in *The Merry Widow* in Macerata.



MUSETTA
NINA KORBE

Award-winning First Nations soprano Nina Korbe is quickly establishing herself as one of Australia's leading young sopranos, praised for her creamy tone, brilliant top notes, and sensitive performances.

She has appeared in productions with Opera Queensland, including *La bohème*, *Die Fledermaus*, *Il barbiere di Siviglia*, *Peter Grimes* and *Verdi's Requiem*. As a soloist, she has performed with Camerata Chamber Orchestra, Queensland Ballet, Southern Cross Soloists and the Goldner String Quartet.

In 2024, Nina made her Opera Australia debut as Maria in *West Side Story* and has performed the roles of Lisette in Puccini's *La rondine* and Young Heidi in *Follies* for Victorian Opera. For Opera Queensland, Nina was a 2023–2024 Young Artist. She continues as Artist in Residence with the Queensland Youth Orchestra, performing internationally in Vienna, Salzburg and Hamburg.

A proud Koa, Kuku Yalanji, Wakka Wakka woman, Nina is dedicated to championing First Nations voices. She serves on the Queensland Symphony Orchestra's First Nations Advisory Board, the boards of Playlab Theatre and Australian Women in Music, and is the advisor to Queensland Youth Orchestras and the Australian Music Foundation.



MARCELLO
SAMUEL DUNDAS

Samuel Dundas regularly appears with all the Australian opera companies, New Zealand Opera, and the major Australian symphony orchestras and choral societies.

Featured major role debuts this year are Dr Falke (*Die Fledermaus*) for West Australian Symphony, Sharpless (*Madama Butterfly*) for West Australian Opera and Figaro (*Il Barbiere di Siviglia*) for Opera Australia. Samuel also returns to New Zealand Opera and to Opera Queensland for Marcello, to the Sydney Symphony for Beethoven's Symphony No. 9 (Simone Young conducting) and to the Tasmanian Symphony (Christmas Gala).

Further recent major role debuts include Horatio (*Hamlet*) and Wolfram (*Tannhäuser*) for Opera Australia, Enrico (*Lucia di Lammermoor*) for Opera Queensland, the Count (*Capriccio*) for Victorian Opera, Donner (*Das Rheingold*) for Sydney Symphony Orchestra, the title role in Richard Mills' opera *Galileo* for Victorian Opera, and Cave (*Eucalyptus*: Jonathan Mills) in Perth, Brisbane and Melbourne.

Samuel has also appeared in the role of Aphron in *The Golden Cockerel* for Adelaide Festival; as Marcello and the title role (Voss) for State Opera South Australia (Marcello also for Opera Australia and West Australian Opera); Papageno (*The Magic Flute*) for New Zealand Opera; Count Carl-Magnus Malcolm (*A Little Night Music*) for Victorian Opera; Beethoven Symphony No. 9, Haydn's *Harmony Mass* and both Fauré and Mozart Requiems for Tasmanian Symphony Orchestra; *Carmina Burana* for Festival of Voices, Hobart and Adelaide Symphony. He has given recitals for the Ten Days on the Island Festival and for Tasmanian Symphony Orchestra, and has appeared in the Chamber Landscapes series at Ukaria (Adelaide Festival) and at Coriole Festival.

In 2013 Samuel won the Lady Fairfax New York Scholarship and in 2014 the inaugural Dame Heather Begg Award.



SCHAUNARD
JEREMY KLEEMAN

A graduate of the Royal College of Music, London, Melbourne-born Jeremy Kleeman is acclaimed for his work in oratorio and opera.

Recent oratorio performances include *St John Passion* with Melbourne Bach Choir and Melbourne Baroque Orchestra, *Messiah* with both the Tasmanian Symphony Orchestra and the Royal Melbourne Philharmonic, and Rossini's *Petite messe solennelle* with the Melbourne Symphony Orchestra. Internationally, he has performed in Elgar's *The Apostles* with the London Philharmonic, and Bach cantatas with the London Handel Players.

In opera, recent roles include the title role in *Gilgamesh* for Opera Australia and Sydney Chamber Opera, Guglielmo in *Così fan tutte* for Opera Queensland, and Figaro in *Le nozze di Figaro* for Opera Queensland, State Opera South Australia, West Australian Opera and Opera Australia.



COLLINE
LUKE STOKER

Luke Stoker, born in Australia, began his professional career as a Developing Artist at Opera Queensland, before making his professional debut in 2013 at West Australian Opera as Masetto in *Don Giovanni*.

That year, he was awarded the German Opera Scholarship by the Opera Foundation for Young Australians, which granted him a position in the Opera Studio at Oper Köln.

Since relocating to Europe, Luke has developed an impressive career working with companies such as the Salzburger Festspiel, Opéra national de Paris, Oper Köln, Deutsche Oper am Rhein, Volksoper Wien, Oper Dortmund, Oper Leipzig and Oper im Steinbruch. He has amassed a large working repertoire, including roles such as Figaro in *Le Nozze di Figaro*; Leporello in *Don Giovanni*; Sarastro in *Die Zauberflöte*; Alidoro in *La Cenerentola*; Vodnik in *Rusalka*; Raimondo in *Lucia di Lammermoor*; and Colline in *La Bohème*.

Luke has also been active on the concert stage in Europe and Australia with performances including *Weihnachtsoratorium* (Bach), *Nelson Mass* (Haydn), *Requiem* (Mozart), *Stabat Mater* (Rossini), *Erste Walpurgisnacht* (Mendelssohn), *Requiem* (Fauré), *Symphony No. 8* (Mahler), and *The Bells* (Rachmaninoff).



BENOIT (INCLUDING PARPIGNOL)
BRADLEY DALEY

Australian tenor Bradley Daley has won critical acclaim for some of opera's most expansive tenor roles, most notably Siegfried, Der Kaiser, Otello, Florestan and Canio.

Bradley has appeared frequently at the Sydney Opera House with Opera Australia, where he won a Green Room award for Curley (*Of Mice and Men*), Don José (*Carmen*), Siegmund (*Der Ring des Nibelungen*) and Pinkerton (*Madama Butterfly*).

For his state company of Opera Queensland, he has sung Florestan (*Fidelio*) and Rodolfo (*La bohème*). For the State Opera South Australia, Otello, Narraboth (*Salome*), Dick Johnson (*La fanciulla del West*), Pagliacci and in concert as Walther for the final act of *Die Meistersinger von Nürnberg*. For Victorian Opera he has sung Erik (*Der fliegende Holländer*) and won another Green Room award for his portrayal of Mao Tse-tung (*Nixon in China*).

Most recently Bradley debuted the role of Siegfried (*Der Ring des Nibelungen*, Longborough UK) and Der Kaiser (*Die Frau ohne Schatten*, Opera Kiel Germany), Barney (*Summer of the Seventeenth Doll*, State Opera South Australia), Tito (*La clemenza di Tito*, National Opera) and both Siegmund and Siegfried (Melbourne Opera).

Equally at home in the UK, Bradley has worked with English National Opera, Opera Holland Park, Opera North, Welsh National Opera and regularly in Europe.



ALIDORO
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, appearing in over fifty productions, in addition to numerous concerts, festival events, workshops and masterclasses. He is known to Queensland audiences for his roles in *Don Giovanni*, *The Merry Widow*, *Die Fledermaus*, *Così fan tutte*, *Carmen*, *The Marriage of Figaro*, *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 productions of *La traviata*, *Così fan tutte* and making his role debut as Alidoro in *La Cenerentola*, as well as appearances in the inaugural Brisbane Bel Canto Festival (2024), Opera at Jimbour and the 2024 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. He has performed to critical acclaim as a concert soloist in repertoire including Britten's *War Requiem*, Fauré's and Duruflé's *Requiem*, Handel's *Messiah*, Bach's *St Matthew Passion* and Mendelssohn's *Elijah*.

Recently, Shaun was the bass soloist in Queensland Symphony Orchestra's much lauded performance of Bach's *Weihnachtsoratorium*. He also holds the position of Director of Performance at The University of Queensland, School of Music.

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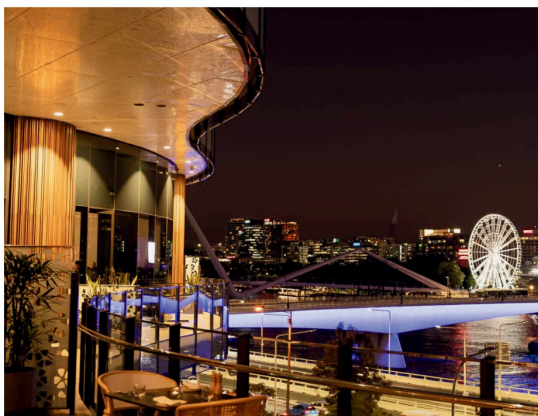
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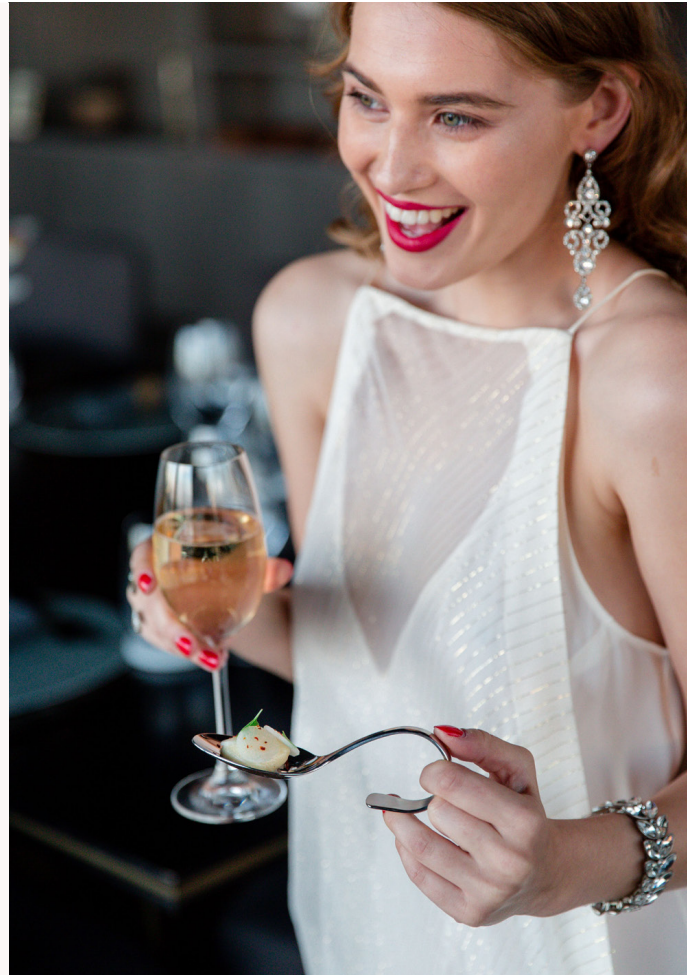
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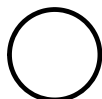
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