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WEST
AUSTRALIAN
OPERA





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Growing our audiences and spreading the love of opera

As an Opera company we trade in human emotion. Our vision is to enrich the cultural landscape by presenting high quality opera and be a source of pride for West Australians.

We celebrate 2015 with a year of love, presenting a season of operas that explore the many different facets of this most human of emotions.

Opera has a way of bringing people together and I am pleased that we are able to collaborate with the Perth International Arts Festival during Jonathan Holloway's final festival to bring you the world renowned Anthony Minghella production of Madama Butterfly with the West Australian Symphony Orchestra and the West Australian Opera Chorus, in a work which will only be presented in Australia at this festival and in His Majesty's Theatre, the home of opera in this state.

In association with Opera Australia and Barking Gecko Theatre Company, the Perth International Arts Festival will also present The Rabbits with a stellar creative team including Kate Miller-Heidke, Lally Katz and John Sheedy,

based on the book written by John Marsden and illustrated by Shaun Tan.

As we work toward the state opera company's 50th anniversary year in 2017 we are laying the groundwork for a new commission in a partnership that includes New Zealand Opera and Victorian Opera.

This ongoing pursuit of collaboration between Australian and international opera companies enables us to present new and exciting works to our audiences.

We appreciate the support of our donors and sponsors, particularly our Principal Partner Wesfarmers Arts, and I am pleased to announce a new partnership with Healthway for the next two years.

Growing our audiences and spreading the love of opera remains a key priority as we continue to strengthen our education program for metro and regional school students at primary and secondary levels. We revel in hearing young voices sing Verdi and Mozart as part of our school programs.

Our 2015 subscription will include Mozart's The Marriage of Figaro where deception, bribery and impersonations are all tools for the pursuit of love, and Gounod's Faust where love and desire blur the boundaries between good and evil.

We have assembled great casts for each of these operas and we encourage you to subscribe and take advantage of the special subscriber add-on offers for Madama Butterfly and The Rabbits.

I invite you to be part of the opera family by joining us on Facebook, signing up to the e-newsletter and checking out our website at www.waopera.asn.au

Carolyn Chard



Wesfarmers Arts
WEST AUSTRALIAN
OPERA &
WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE

Teddy Tahu Rhodes, Baritone

PHOTO MATTHEW GALLAGHER / BROWNRODGERS.COM/WE1341

We are proud
of the program of beautiful
opera that we share with
Western Australia in 2015

Chairman's
Invitation

I am pleased to invite you to subscribe and join us in experiencing opera as a dynamic art form.

Our partnership with Perth International Arts Festival (PIAF) brings to WA a compelling fresh imagining of one of the great masterworks of opera - Puccini's Madama Butterfly, conceived for the stage by the great filmmaker Anthony Minghella. This Australian exclusive is not to be missed.

We will also break new ground with the world premiere of The Rabbits, developed by an inspired creative team including composer Kate Miller-Heidke. This production, commissioned by PIAF in association with Opera Australia and Barking Gecko Theatre Company, marks a significant commitment to creating new work. New work is important to the company and the art form and I am pleased to advise that West Australian Opera is currently working with New Zealand Opera and Victorian Opera to develop further original work as we look forward to our 50th anniversary year in 2017. Madama Butterfly and The Rabbits are complemented in our 2015 program by the much-loved The Marriage of Figaro and Faust.

The company will also continue to present its annual free event, City of Perth's Opera in the Park. This is supported by Lotterywest, and will be held on Friday 6 March in the Supreme Court Gardens. The opera we have chosen for 2015 is Rossini's comic opera, The Barber of Seville, which was first performed in 1816 and features one of opera's favourite characters, Figaro.



We are very pleased that Wesfarmers Arts will continue its longstanding partnership as Principal Partner of the state opera company, where this support helps us to provide high quality performing arts in Western Australia, including through the development of the state's best young opera artists.

I acknowledge and thank the Federal Government for the support it provides through The Australia Council, and the State Government through the Department of Culture and the Arts and Lotterywest.

I am also very pleased to introduce Healthway as a sponsor of the company in a new two-year partnership. Thank you to each of our sponsors, donors, foundations and trusts and of course, our audience.

We value this support enormously for enabling all that our state opera company has to offer in 2015.

Terry Bowen

West Australian Opera plays an important role in the state's thriving arts and cultural sector

It is my pleasure to welcome you to the 2015 Season of the West Australian Opera.

The theme for 2015 is 'Amore – the year of love' and this year West Australian Opera will present several works that feature that theme including Gounod's Faust and Mozart's The Marriage of Figaro.

The 2015 season will see two significant opera events presented by Perth International Arts Festival: English National Opera's iconic production of Madama Butterfly and The Rabbits co-produced by Barking Gecko Theatre Company and Opera Australia. I am pleased to acknowledge the additional support provided by the State Government for The Rabbits, which was commissioned by Perth International Arts Festival and Melbourne Festival.

The City of Perth's Opera in the Park continues to be a popular part of the season, this year featuring Rossini's



The Barber of Seville, presented in the Supreme Court Gardens. In 2015 the event will be simulcast to regional centres with the support of Lotterywest, giving regional communities a chance to enjoy this operatic masterpiece.

The State Government is proud to provide continued support to West Australian Opera, which plays such an important role in the state's thriving arts and cultural sector.

I'm sure you will enjoy this year's performances.

Hon John Day MLA

Save the drama for the stage.

Avoid excess alcohol.

To stay at low risk of developing alcohol-caused cancer and other diseases, health experts recommend having no more than two standard drinks on any day. To find out more, visit alcoholthinkagain.com.au

alcoholthinkagain



Photograph by James Rogers of Milica Illic (The Magic Flute, West Australian Opera)

Artistic Director's
Welcome

A season of your favourite and best-loved operas

Welcome to West Australian Opera's 2015 season where you can experience four of the world's favorite and most beloved operas. The season launches with Puccini's ever-popular *Madama Butterfly* in Anthony Minghella's production for the English National Opera presented by the Perth International Arts Festival.

We follow with a pair of operas based on plays by the 18th century master Pierre-Augustin Beaumarchais: Rossini's rollicking comedy, *The Barber of Seville* performed for City of Perth's Opera in the Park and Mozart's revolutionary *The Marriage of Figaro* performed during our winter season. These operas embody the bold spirit of change in social attitudes arising during the tumultuous days of the 18th century Enlightenment and feature some of Rossini's and Mozart's greatest music for the operatic stage. We welcome Perth native Emma Matthews back to our stage as she stars as Rossini's Rosina and Mozart's Susanna. *The Marriage of Figaro* also marks the West Australian Opera debut of Australian conductor Antony Walker.

The 2015 season culminates with Charles Gounod's *Faust* in David McVicar's fascinatingly beautiful production from the Royal Opera House, Covent Garden. This production will include the rarely performed Walpurgis Night scene complete with its full ballet.

I invite you to come and experience West Australian Opera's 2015 season, a season of your favourite and best-loved operas.

Joseph Colaneri

F O R Y O U R P L E A S U R E

2015



SUPREME COURT GARDENS | 8pm | Friday March 6.

City of Perth's
Opera in the Park

ROSSINI

THE BARBER OF SEVILLE

A free event supported by Lotterywest and Alcohol.Think Again

WHAT ON EARTH IS ALL THIS LOVE
WHICH MAKES EVERYONE GO MAD?

Join us under the stars in Supreme Court Gardens for this beautiful and popular free event, City of Perth's Opera in the Park, to celebrate an evening of wondrous music. For over two decades, the City of Perth has presented Opera in the Park as an annual gift to the residents and visitors of Perth, supported by Lotterywest to connect people in regional centres through a live simulcast. This year we welcome Healthway with the message Alcohol.Think Again. Bring a picnic, your family and friends and enjoy an evening with Rossini's comic opera. Immerse yourself in the outrageous antics of one of opera's favourite characters, Figaro, as he devises one intrigue after another to help Count Almaviva win the heart of the beautiful Rosina.

CREATIVE TEAM

Conductor
Richard Mills
Director
Cath Dadd
Production Manager
Mandy Farmer

CAST

Figaro
James Clayton
Rosina
Emma Matthews
Count Almaviva
John Longmuir
Dr Bartolo
Douglas McNicol
Basilio
Andrew Collis
Berta
Fiona Campbell
Fiorello
Mark Alderson

FEATURING

West Australian
Opera Chorus
West Australian
Symphony Orchestra



THE BARBER OF SEVILLE

synopsis

SUNG IN ITALIAN WITH ENGLISH SUBTITLES

Seville, at the house of Dr Bartolo.

Act 1

Count Almaviva has fallen in love with Rosina, and is determined to woo her without revealing his noble birth. Rosina is effectively kept a prisoner by her elderly guardian Dr Bartolo who wants to marry Rosina himself and claim her dowry. Disguised as a 'poor student', the Count serenades Rosina under her bedroom window, but with no result. He approaches the local barber, Figaro, who agrees to help in exchange for gold. Rosina, who is already enchanted by the attentions of the 'poor student', is told by Figaro to watch for a 'drunken soldier' who will be 'the poor student' in disguise. The Count, now dressed as the 'drunken soldier', forces his way into Dr Bartolo's house where, in the confusion he and Rosina manage to exchange letters.

Act 2

That night, the Count returns to Dr Bartolo's house in his third disguise as 'Don Basilio' who says he is a music teacher called in to replace Rosina's usual teacher who has 'fallen ill'. While the music lesson takes place, Dr Bartolo dozes off, and the Count and Rosina confess their love for each other. When Figaro arrives to give Dr Bartolo his weekly shave he steals the key to Rosina's balcony window. Rosina's real music teacher also arrives but the Count bribes him to leave. The Count and Rosina plot to elope later that night but their plans are overheard by Dr Bartolo. When everyone has left, Dr Bartolo summons a notary so he can marry Rosina immediately. Figaro and the Count return with a ladder and climb up to Rosina's balcony, gaining entrance just as the notary arrives. Dr Bartolo goes outside to see what the disturbance is and removes the ladder. Inside, the Count reveals his true identity and asks the notary to marry him to Rosina. Almost everyone celebrates this happy outcome!

MUSICAL SPOTLIGHT

Figaro's 'Largo al factotum' holds iconic status, familiar through the repetition of his name, "Figaro! Figaro! Figaro!"

HIS MAJESTY'S THEATRE | 7.30pm | July 14, 16, 18, 21, 23, 25.

Traditional
with a twist

MOZART

THE MARRIAGE OF FIGARO

Presented by **alcoholthinkagain**

JUST THE NAME OF LOVE, OF DELIGHT
UPSETS ME, AND MAKES MY HEART FLUTTER

Plot turns, trickery and mistaken identity all play a part in the game of love in Mozart's comic opera. The Marriage of Figaro takes place on one mad day at the villa of Count Almaviva and is based on the trilogy by the 18th century playwright Beaumarchais; the series completed by The Barber of Seville and The Guilty Mother. Helpmann Award winning director Neil Armfield mixes surprising elements into a traditional setting, with lavish period costumes and a minimalist set alive with bold splashes of colour. Much like love, what appears to be simple is not and traditional ideas are turned on their heads in this much-loved classic opera. The beauty of Mozart's music ties it all together.

CREATIVE TEAM

Conductor
Antony Walker
Director
Neil Armfield
Scenery and
Costume Designer
Dale Ferguson
Lighting Designer
Rory Dempster

CAST

Count Almaviva
Samuel Dundas
Countess Almaviva
Elvira Fatykhova
Susanna
Emma Matthews
Figaro
James Clayton
Cherubino
Fiona Campbell
Marcellina
Caitlin Cassidy
Dr Bartolo
Andrew Collis
Don Basilio & Don Curzio
Matthew Lester
Barbarina
Jennifer Barrington
Antonio
Mark Alderson

FEATURING

West Australian
Opera Chorus
West Australian
Symphony Orchestra

This Opera Australia
and Welsh National
Opera co-production
of The Marriage of
Figaro is presented
by arrangement with
those companies.

THE MARRIAGE OF FIGARO

synopsis

SUNG IN ITALIAN WITH ENGLISH SURTITLES



INTRODUCTION TO OPERA TALKS

Free, for subscribers only
6pm - 7pm Wednesday July 1
Bookings (08) 9278 8999 or
administration@waopera.asn.au

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WESFARMERS ARTS PRE-PERFORMANCE TALKS

With Annie Patrick
7pm Exhibition Area
Dress Circle Level His Majesty's Theatre



At the Palace of Count Almaviva, outside Seville, Spain

Act 1 - Figaro and Susanna's Room.
The wedding plans of the servants Susanna and Figaro are turned upside down when Susanna reveals Count Almaviva's plan to enforce his feudal right to bed his servant on her wedding night. Figaro leaves intending to outwit his master. Cherubino asks Susanna for help as the Count is angry with him for his amorous ways. He confesses he is attracted to all women but especially the Countess. The Count arrives to see Susanna and Cherubino quickly hides. When Cherubino is discovered he avoids punishment when the Count realises he has witnessed his unwanted advances to Susanna. Figaro returns with a group of peasants from the Count's estate, who praise the Count for renouncing his feudal right. The Count wiggles out of any such commitment.

Act 2 - The Countess' Bedroom
The Countess laments her husband's



infidelity and concocts a plan with Figaro and Susanna to expose him. They send the Count a note asking him to meet Susanna in the garden that night but instead it will be Cherubino waiting for him dressed in the Countess' clothes. Suddenly the Count enters and the Countess hides Cherubino in her wardrobe. The suspicious Count accuses the Countess of infidelity with the person inside the wardrobe. Meanwhile, Susanna has swapped places with Cherubino who escapes out the window. When Susanna is revealed, both the Count and Countess are speechless. Figaro is eager to begin the wedding festivities but is interrupted by the arrival of Dr Bartolo and his housekeeper Marcellina, who claim that Figaro signed a contract to marry Marcellina if he defaulted on a loan contract. The Count orders the marriage be postponed so he can investigate the contract.

Act 3 - The Wedding Hall.
A second plan is hatched to expose the Count. Susanna consents to meet the Count in exchange for his agreement to refuse

MUSICAL SPOTLIGHT
'Non più andrai'
(‘No more gallivanting’)
sung by Figaro as
a playful tease
to Cherubino

Marcellina's claim, however it will be the Countess, dressed as Susanna, waiting for the Count. When their trick is exposed the Count is even more determined that Figaro will marry Marcellina. Suddenly Figaro declares he is of noble birth and was stolen as a baby. The unravelling of truth and fiction reveals that he is the illegitimate son of Dr Bartolo and Marcellina. Figaro is off the hook and they are joyfully reconciled. Dr Bartolo declares he will marry Marcellina in a double wedding and the celebrations commence.

Act 4 - The Garden.
Still determined to expose the Count's infidelities the Countess devises a third plan. This time she and Susanna will swap clothing and both will wait in the garden for the Count. When the Count arrives and attempts to seduce Susanna, Figaro decides to join in the fun and makes exaggerated advances towards the Countess. The Count, thinking he has caught Figaro with the Countess, becomes enraged. The two women reveal their true identities. Realising he has been caught the Count begs his wife's forgiveness. And so ends this mad day.

HIS MAJESTY'S THEATRE | 7.30pm | October 29, 31, November 3, 5, 7.

Traditional
Production

GOUNOD

FAUST

FAREWELL NIGHTS OF LOVE,
AND DAYS FULL OF INTOXICATION!

Aged and disillusioned, Faust contemplates his modest life, and feels nothing but regret. He accepts a deal with the Devil, Méphistophélès, to give his soul in exchange for youth, beauty and the wild pursuit of hedonistic pleasure.

Gounod's Faust is a battle between good and evil, temptation, romance and betrayal. This lavish production from David McVicar for the Royal Opera House, Covent Garden, places the opera in the decadence of 1870's Paris. Between the grandeur of cathedral towers and the dazzling lights of dance halls, Faust meets his fate driven by Gounod's rich and beautiful music. American tenor Patrick O'Halloran brings complexity and charm as Faust, Teddy Tahu Rhodes is a mesmerising Méphistophélès and Natalie Aroyan displays a captivating innocence as Marguerite.

CREATIVE TEAM

Conductor
Brad Cohen
Director
David McVicar
Revival Director
Bruno Ravella
Set Designer
Charles Edwards
Costume Designer
Brigitte Reiffenstuel
Lighting Designer
Paule Constable
Choreographer
Michael Keegan-Dolan

CAST

Faust
Patrick O'Halloran
Méphistophélès
Teddy Tahu Rhodes
Marguerite
Natalie Aroyan
Valentin
Samuel Dundas
Wagner
Mark Alderson
Siébel
Fiona Campbell
Marthe
Roxane Hislop

FEATURING

West Australian
Opera Chorus
West Australian
Symphony Orchestra

An Opera
Conference Production.
Based on the co-production
by Royal Opera House,
Covent Garden, Opéra de
Monte-Carlo, Opéra de Lille,
and Fondazione Teatro Lirico
Giuseppe Verdi, Trieste.

FAUST

synopsis

SUNG IN FRENCH WITH ENGLISH SURTITLES



INTRODUCTION TO OPERA TALKS
Free, for subscribers only
6pm - 7pm Wednesday October 14
Bookings (08) 9278 8999 or
administration@waopera.asn.au

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WESFARMERS ARTS PRE-PERFORMANCE TALKS
With Annie Patrick
7pm Exhibition Area
Dress Circle Level His Majesty's Theatre



Act 1 - Faust's Chamber.
Faust decides to die. Disillusioned by a life dedicated to the pursuit of knowledge he is now full of regret for wasted opportunities. When distracted by beautiful voices singing God's praises, he curses God, and calls on the Devil. Méphistophélès appears. Faust asks him for a new life full of hedonistic pleasure and the glories of youth. Méphistophélès offers him everything he wants, in exchange for Faust's soul. When Faust hesitates, the Devil conjures a vision of the beautiful Marguerite and Faust readily agrees to the pact.

Act 2 - The Town Square.
The town is celebrating. Valentin is preparing to go to war, but is worried about leaving his sister Marguerite, and asks his friend Siébel to protect her. Méphistophélès, singing a wild blasphemous song, lecherously proposes a toast to Marguerite. Angered, Valentin draws



his sword but as the sword shatters realises he is in the presence of the Devil. Faust arrives and joins the festivities with Méphistophélès. When Marguerite appears, Faust offers her his arm. She refuses him so charmingly that he is more entranced than ever.

Act 3 - Marguerite's Garden.
Later that night, Faust and Méphistophélès watch as Siébel leaves flowers at Marguerite's door. Méphistophélès decides a better gift is needed and produces an ornate box of sparkling jewels. When Marguerite discovers the box she is entranced and Faust takes the opportunity to approach her. His seductive words lead to a stolen kiss until Marguerite panics and escapes into her house. Méphistophélès conjures up all the fragrance from the night flowers and Marguerite comes to her window. The headiness of the scent takes hold and she confesses to the night that she loves Faust. Faust calls out her name and enters her room. Méphistophélès is triumphant.

MUSICAL SPOTLIGHT
The 'Jewel Song' ('Ah, je ris de me voir') sung by Marguerite expresses beauty and delight in impressive coloratura tones

Act 4 - First a church, then Marguerite's home.
Marguerite is pregnant but Faust has now abandoned her. She prays for forgiveness, but faints in despair when she hears Méphistophélès voice telling her she is damned forever. When Valentin returns from war he is horrified at what has happened. Faust, feeling remorseful, returns to Marguerite's home with Méphistophélès who mockingly sings a serenade provoking Valentin into a duel. With a little help from Méphistophélès, Faust fatally wounds Valentin, just as Marguerite arrives home. With his last breath Valentin curses her for eternity.

Act 5 - Insane Asylum.
It's 'Walpurgis Night' and a diabolic ballet is taking place. Faust sees a vision of Marguerite, imprisoned for the murder of her child and awaiting execution. Overwhelmed with pity, he goes to her cell with Méphistophélès. Faust pleads with her to escape with him, but she resists and calls for divine protection. As angelic voices proclaim her redemption, she dies.

HIS MAJESTY'S THEATRE | 7.30pm | February 24, 26, 28 March 3, 5^A, 7.

Australian Exclusive
Perth International Arts Festival Presents
An English National Opera, Metropolitan Opera and
Lithuanian National Opera production
In association with West Australian Opera

MADAMA BUTTERFLY

PUCCINI

Originally directed by Anthony Minghella

TICKETS

Premium \$230/Friends \$215
A Reserve \$175/Friends \$158/Conc \$160
B Reserve \$98.50/Friends \$85/Conc \$88.50
C Reserve \$50/FT Student (U30) \$28

WESFARMERS ARTS PRE-PERFORMANCE TALKS

With Annie Patrick
7pm Exhibition Area
Dress Circle Level His Majesty's Theatre

Hailed as 'the most beautiful show of the year in operatic London', Anthony Minghella's Olivier Award-winning *Madama Butterfly* will be performed in Australia for the first time.

Known for directing films such as *The English Patient* and *The Talented Mr Ripley*, Minghella has created a stunning mix of cinematic images and traditional Japanese theatre. This is the late director's only opera production and is celebrated as one of the most iconic stagings of all time.

Puccini's tragic love story tells of Butterfly (Cio-Cio San), a young Japanese girl who falls in love with an American naval officer, Pinkerton. Shortly after their wedding, Pinkerton returns to America, leaving Butterfly alone to await her husband's return. Set to the gloriously romantic melodies of Puccini's music, this moving story of devotion and betrayal has established *Madama Butterfly* as one of the world's most performed and beloved operas.

This production sees internationally renowned soprano – and Minghella's original Butterfly – Mary Plazas in the title role, alongside original conductor David Parry. An international cast joins them to perform with the West Australian Opera Chorus and West Australian Symphony Orchestra.

2hr 50min including 2 intervals
^Audio description
Sung in Italian with English surtitles

CREATIVE TEAM

Conductor
David Parry
Original Director
Anthony Minghella
Associate Director/
Original Choreographer
Carolyn Choa
Revival Director
Sarah Tipple
Set Designer
Michael Levine
Costume Designer
Han Feng
Lighting Designer
Peter Mumford
Revival Choreographer
Anita Griffin
Puppetry
Blind Summit Theatre

CAST

Cio-Cio San
Mary Plazas
Pinkerton
Adam Diegel
Sharpless
Jonathan Summers
Suzuki
Maria Zifchak

HEATH LEDGER THEATRE, STATE THEATRE CENTRE OF WA | 6.30pm | February 12+, 13, 14*, 15#, 16AC

World Premiere
Perth International Arts Festival Presents
A Barking Gecko Theatre Company and Opera Australia co-production
In association with West Australian Opera
Commissioned by Perth International Arts Festival and Melbourne Festival

THE RABBITS

Based on the book written by John Marsden and illustrated by Shaun Tan
Composed by Kate Miller-Heidke, Libretto by Lally Katz
Adapted and directed by John Sheedy
Musical director, musical arrangements and additional music by Iain Grandage
Designed by Gabriela Tylesova

In this world premiere, John Marsden and Shaun Tan’s compelling picture-book *The Rabbits* is brought to life as a new work of operatic theatre for adults and children alike.

This is a story of hope in the face of colonisation, displacement and despair. The world of *The Rabbits* invites us to question the constructs of modern life: society, culture, environment ... the essence of our humanity.

The Rabbits brings together an extraordinary Australian creative team. Award-winning vocalist Kate Miller-Heidke leads a cast of singers and musicians, performing her own compositions and Lally Katz’s enchanting libretto, with additional music from Iain Grandage in John Sheedy’s adaptation of a revered classic.

+6.30pm preview, *1 & 6.30pm, #2 & 7pm
60min no interval, ^Audio description, ^Captioned

TICKETS
Premium \$79/Friends \$75
A Reserve \$69/Friends & Conc \$65/FT Students (U30) \$25
Family (2 adults, 2 children U16) \$160
PREVIEW
Premium \$49/A Reserve \$39/FT Students (U30) \$25



Image: Original illustration by Shaun Tan

This project is assisted by the Australian Government’s Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals, Perth International Arts Festival and Melbourne Festival; and the Western Australian Government through the Department of Culture and the Arts.

The Rabbits, written by John Marsden and illustrated by Shaun Tan, was first published in Australia by Lothian Books and this opera is produced by arrangement with Hachette Australia Pty Ltd.

Leadership Circle (Gifts \$10,000+) Julian & Alex Burt, Andrew & Nicola Forrest, Warwick Hemsley, James Galvin Foundation, Ernst & Young, Anonymous (1) *Principal Patron (Gifts \$5000+)* Dr Jack Bendat AM & Mrs Eleanor Bendat, Dr & Mrs Christopher Denz, Bridget Faye AM, Dr Patricia Kailis, The Robert Kimpton Family, Dr Robert LARBalestier, Stan Perron Charitable Trust, Society of WA Opera Lovers Inc., Joyce Westrip OAM, Anonymous (1) *Benefactor (Gifts \$2,500 - \$4,999)* Neil Archibald & Alan R Dodge AM, Matthew J C Blampey, Dr Bryant Macfie, Neil & Annie Patrick, Sonia Phelan, M & A Tuite, Anonymous (1) *Supporter (Gifts \$1,000 - \$2,499)* Mrs Gaysie Atkinson, Richard Tarala & Lyn Beazley AO, Peter & Robin Briggs, Cathy Bardon & Bob Cassie, Lynne Burford Publicity, Helen Carroll, Constance Chapman, Lorraine Ellard, Richard Farago, Catherine Ferrari, Susan Franklin, Mindy Green & Stephen McDonald, Dr Dennis Hayward, Kathryn Hogan and Graham Droppert, Francis Landels, Patrick Lilburne, Suzanne & Anthony Maple-Brown, David McGeachie, Dr Ken Michael AC, Richard Noble & Co, Thurston Saulsman, Michelle Saunders, Linda Savage, Dr Peter Simpson OAM, Ann Whyntie, Martin Woodward, Anonymous (1) *Friends (Gifts \$200 - \$999)* Ian & Kerry Adams, Miss A Agnello, David Ambrose, Harry Anstey, Rae Baba, Mary-Anne Baljic, Mrs Betty T Barker, Shirley Barraclough, Martin & Tracy Blake, Peter Blaxell, Helen Borushek, Henry Boston, Robert Branchi, Mrs Lynne Buzzard, Joan Frances Carney, Vincent Caruso, Barry Cassidy, Carolyn Chard, Bearnaise Chellingworth, Matt & Nancy Clarke, Dr Douglas Clifford, Agatha & Alex Cohen AD, Tony & Sheila Cockbain, Helen Cook, Frank Cooper, Mark Coughlan, Peter Coxhead, Lesley & Peter Davies, Michael Davis, Mrs Shirley Egan, John Evans, Friends of His Majesty's Theatre, Pat Gallaher, George Gavranic, Isobel Glencross, Lee Goddard-Williams, P & A Hawkins, David & Deborah Hayes, Dr Penny Herbert, Ian & Sue Hobson, Dita Jevons, Prof. Louis Landau, Suzette Landels, Rosalind Lilley, Jenny McNae OAM, Judith McGuinness, Drs AD & KM McQuillan, Bernard Mearns, Gemma Moltoni, Nationwide Roofing Pty Ltd, Lynette Nicholson, Ingrid O'Brien, Max & Susan Page, Mary Peck, Mrs A Pedlow, Jerry Pinnow, Jennifer Rankin, Rosalin Sadler, Peter Shannon, Lindsay & Suzanne Silbert, David Smeeton, Dr Maureen Smith, Dr Louise Sparrow, Elizabeth Syme, John & Antoinette Tate, Bob & Kay Turner, Diana Warnock, Anne Watson, Joy Wearne, Dr Deborah Weir, Olive Wheeler-Brennan, Peter & Hilary Winterton, Donna Woodhill, Anonymous (13) *Trusts and Foundations* Bendat Family Foundation, Bel canto Fund, James Galvin Foundation, Minderoo Foundation, Stan Perron Charitable Trust, Society of WA Opera Lovers Inc. *Endowment Fund* This fund helps to build capital reserves to secure the company's future. Bequests, major gifts and capital funds from individuals will be placed within the Endowment Fund. Thanks to the leadership donors of the Bel canto Fund. *Bequest Circle* Ailsa West, Anita & James Clayton, Anonymous (1)

Private Giving Program

Behind every great artist there is great support. West Australian Opera is grateful for the kindness of supporters who contribute to our Private Giving Program.

The commitment and generosity of donors plays a significant role in the company's ongoing success. **Your support** contributes to presenting opera each year featuring artists from around Australia and the world. **You assist** in presenting education initiatives that introduce children and new audiences to opera. **You help** to present City of Perth's Opera in the Park, the annual free event in Supreme Court Gardens simulcast live to regional communities in Western Australia. **You contribute** to the development of artists through the Wesfarmers Arts Young Artist Program **Your support helps keep opera a live and accessible art form in Western Australia.**

West Australian opera invites you to become a donor.

Leadership Circle	\$10,000 +
Principal Patron	\$5,000 +
Benefactor	\$2,500 - \$4,999
Supporter	\$1,000 - \$2,499
Friend	\$200 - \$999



- You can:
1. Add on a donation when booking your subscription.
 2. Donate online at www.waopera.asn.au/SupportUs/Donate
 3. Contact West Australian Opera on (08) 9278 8999
 4. email administration@waopera.asn.au
 5. Post a donation to PO Box 7052 Cloisters Square, Perth 6850

Why Subscribe?

ENJOY SUBSCRIBER BENEFITS

BEST SEATS AND PRIORITY BOOKING

Take advantage of the subscriber priority booking period from November 12 to November 26, allowing you to subscribe to the best available seats in the house, before single tickets go on sale to the general public.

SUBSCRIBER ADD-ONS

When you purchase your 2015 subscription you can ‘add-on’ to your subscription by choosing tickets for up to 3 additional opera events. Please subscribe early and order your ‘add-on’ tickets at the same time as your 2015 subscription. They can be purchased in person, by telephone or by post; these offers are limited and are not available online.

1. Add-on Madama Butterfly

Subscribers can purchase tickets at Friends of the Festival prices for the Perth International Arts Festival presentation of Anthony Minghella’s Madama Butterfly (limited offer).

2. Add-on The Rabbits

Subscribers can purchase tickets at Friends of the Festival prices for the Perth International Arts Festival presentation of Kate Miller-Heidke’s The Rabbits (limited offer).

3. Add-on From Broadway to La Scala

Subscribers can access a 10% discount on tickets to From Broadway to La Scala starring Teddy Tahu Rhodes and Greta Bradman, Perth Concert Hall.

ADDITIONAL SINGLE TICKETS

Subscribers can purchase additional single tickets to The Marriage of Figaro and Faust at subscription prices. Great Christmas presents for your family and friends.

TICKET OFFERS

Take advantage of ticket offers from West Australian Symphony Orchestra, West Australian Ballet and Black Swan State Theatre Company. Just mention you are a West Australian Opera Subscriber at time of booking.

Sign-up to the WAO e-newsletter to receive other special offers throughout the year: www.waopera.asn.au

FREE TICKET EXCHANGE

If your plans change and you can no longer attend on the date you have subscribed you can exchange your tickets for another performance of the same production free of ticket exchange fees. Tickets must be exchanged in person at His Majesty’s Theatre Box Office at least 24 hours prior to the performance. If more than one exchange per production is required an exchange fee may apply. (Subject to availability. Conditions apply).

FLEXIBLE PAYMENT OPTION

Pay for your subscription in two instalments with a pay-as-you-go subscription. Pay the first instalment by credit card at the time of booking and the second instalment two weeks prior to opening night of Faust.

INTRODUCTION TO OPERA TALKS

Attend the subscriber-exclusive “Introduction to Opera” talk, prior to opening nights of The Marriage of Figaro and Faust. This is a free event and takes place in the Studio where members of the cast and creative team discuss the opera, the composer and highlight key musical elements.

2015 SUBSCRIPTIONS ON SALE WEDNESDAY 12 NOVEMBER 2014

For assistance with your subscription please contact West Australian Opera on (08) 9278 8999 or administration@waopera.asn.au

You are invited to visit West Australian Opera in person between 10am and 2pm on 12, 13 and 14 November to meet our staff over scones and tea and receive assistance with completing your subscription form (before taking it to the box office at His Majesty’s Theatre).

CHOOSE YOUR SUBSCRIPTION

PREMIUM	\$310
A RESERVE	\$270
B RESERVE	\$165
C RESERVE	\$75

CHOOSE YOUR DATES

THE MARRIAGE OF FIGARO	FAUST
7.30pm Tuesday 14 July	7.30pm Thursday 29 October
7.30pm Thursday 16 July	7.30pm Saturday 31 October
7.30pm Saturday 18 July	7.30pm Tuesday 3 November
7.30pm Tuesday 21 July	7.30pm Thursday 5 November
7.30pm Thursday 23 July	7.30pm Saturday 7 November
7.30pm Saturday 25 July	

2015 SINGLE TICKETS ON SALE WEDNESDAY 26 NOVEMBER 2014

Seating Category	Standard	Concession*	Student*
PREMIUM	\$165	N/A	N/A
A RESERVE	\$145	\$140	N/A
B RESERVE	\$97	\$85	\$50
C RESERVE	\$45	\$40	\$30

GROUP BOOKINGS

Receive one complimentary ticket for every nine tickets you purchase. Call Ticketek on 1300 364 001 between 9am – 5pm Monday to Friday (AWST)

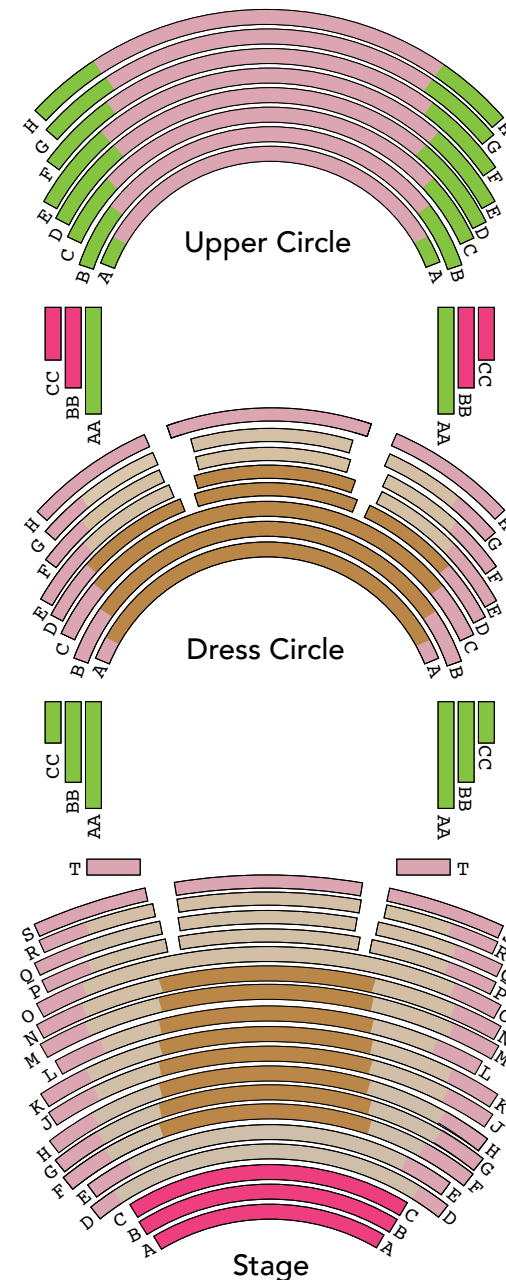
GIFT VOUCHERS

Give the gift of opera with subscription or single ticket gift vouchers which can be purchased through Ticketek on 1300 795 012 or www.ticketek.com.au

* Concession tickets are available for seniors, pensioners and students on presentation of the appropriate ID card

Seating Plan

-  Premium
-  A Reserve
-  B Reserve
-  C Reserve
-  Not for Sale



How to Subscribe

Subscriptions on Sale
12 NOVEMBER 2014

SUBSCRIBE ONLINE, BY TELEPHONE, POST OR IN PERSON

Simply choose your dates and have this information ready when you book.

SUBSCRIBE ONLINE*

Visit www.waopera.asn.au and click on the subscription page (under 'Tickets') or www.ticketek.com.au and search for 'West Australian Opera subscriptions'.

SUBSCRIBE BY TELEPHONE*

Call Ticketek on 1300 795 012 between 9am - 9pm Monday to Saturday (9am - 7pm on Sundays and Public Holidays). Please have your credit card details (Visa, Mastercard, American Express or Diners Club) on hand when calling.

SUBSCRIBE BY POST*

Complete the booking form and post to:
West Australian Opera Subscriptions, His Majesty's Theatre Box Office, 825 Hay Street, Perth WA 6000. Remember to include your credit card details and the CCV number or a cheque made out to Ticketek Pty Ltd.

BOOKING FORM

A booking form is included as an insert with this brochure OR you can download one at www.waopera.asn.au OR phone 08 9278 8999 to request one by post or email.

SUBSCRIBE IN PERSON

You can subscribe at one of these Ticketek outlets:

His Majesty's Theatre

Monday - Friday 9am - 5.30pm
Saturday 10am - 5.30pm

Perth Concert Hall

Monday - Friday 9.30am - 5pm

State Theatre Centre of WA

Monday - Friday 10am - 5.30pm

Subiaco Arts Centre

Monday - Friday 9am - 4.30pm

Regal Theatre*

Tuesday - Friday 9am - 5.30pm
(closed 1:45pm - 2:45pm)

Crown Entertainment Complex*

Monday - Friday 9am - 5.30pm

*A Ticketek service/delivery fee of \$7.20 per transaction will apply if booking by post, online, telephone or in person at the Regal Theatre or Crown Entertainment Complex. Please note Credit Card fees of 1.95% for Visa, Mastercard, Amex and Diners Club apply.

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As a special benefit, WAO 2015 subscribers will receive a 10% discount on all ticket reserves.
Check subscription pages for more details

Education and Community

THE MAGIC OF OPERA CONTINUES THROUGHOUT THE YEAR

Opera can be fun, dramatic, breathtaking and magical. West Australian Opera invites teachers, students and community groups to take part in the 'Smarter Than Smoking' Access All Arias program. Opera is an amazing art form combining music, narrative, design and movement. If you want to step onto the red carpet at His Majesty's Theatre, participate in a backstage tour, have a go at singing, experiment with make-up or participate in an intimate operatic adventure then contact us to tailor an experience for you.

Smarter Than Smoking Opera Incursions:

An hour of interactive operatic fun. Discover the origins of the art form, hear snapshots from popular operas.

Smarter Than Smoking The Opera Singers:

A quiz show like no other where two sopranos and a baritone battle it out for the ultimate prize!

Smarter Than Smoking Sing! Out Loud:

Your chance to learn some tricks of the trade and have fun discovering your voice.

Wesfarmers Arts Make-Up Workshops:

A two-hour workshop that will have you completely immersed in the effective use of make-up to create a character.



In 2014 the company toured to Albany and Kalgoorlie and in 2015 we continue to raise our voices in schools, community halls and conference spaces in Western Australia. We are committed to making our art form available to all West Australians.

To participate in the 'Smarter Than Smoking' Access All Arias program contact: education@waopera.asn.au

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West Australian Opera

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www.chardinternational.com.au

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