

O|PERA AUSTRALIA

SYDNEY SEASON 2018

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DR HARUHISA HANDA



PRINCIPAL PARTNER



# Welcome to Opera Australia 2018

This year is a celebration of wonderful operas, extraordinary artists, great productions and a journey into the romantic world of some of the greatest composers and writers in the history of Western civilisation.

We are privileged to host some of the most outstanding artists of our time, singing roles they have made their own throughout the world. Leo Nucci and Ferruccio Furlanetto bring their celebrated interpretations of Rigoletto and Don Quichotte to Australia for the first time.

We are also thrilled to present some superb Australian artists who are enjoying stellar international careers.

Nicole Car will sing Violetta in *La Traviata* for the very first time and Jessica Pratt performs one of her signature roles, Lucia di Lammermoor, alongside one of the world's leading tenors, Michael Fabiano.

The superb Danielle de Niese makes a welcome debut for Opera Australia at the Sydney Opera House singing the title role in a new production of *The Merry Widow*, directed by Graeme Murphy.

The fabulous Barrie Kosky returns to stage his spectacular production of *The Nose*, a co-production between Opera Australia, The Royal Opera Covent Garden and the Komische Oper Berlin.

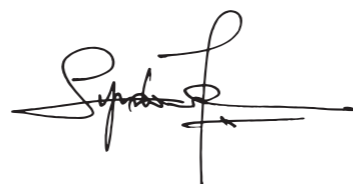
Paolo Bordogna and Stacey Alleaume's extraordinary vocal and comic gifts will bring the house down in *The Turk in Italy*.

A new production of *Aida* by Davide Livermore features three casts of some of the finest singers in the world. Amber Wagner, Yonghoon Lee, Riccardo Massi, Diego Torre and the rising Australian soprano, Natalie Aroyan, all perform during the season.

Outstanding conductors Renato Palumbo, Andrea Battistoni, Guillaume Tourniaire, Andrea Molino, Carlo Montanaro and Andrea Licata are a cause for celebration and are featured throughout the year.

Finally we present the first of a series of contemporary Australian operas: *Metamorphosis* by Australian composer Brian Howard. This will be an important addition to our present and future seasons.

I hope you enjoy our year of opera in 2018 and I look forward to welcoming you to the theatre.



**Lyndon Terracini AM**  
Artistic Director

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## New Year's Eve at the Sydney Opera House

Ringside seats to the greatest show on earth are hard to come by, but we've saved some great ones, and you're invited.

Choose between two performances: a full performance of *The Merry Widow* or the entertaining Opera Gala, featuring opera's greatest hits: from 'Nessun dorma' to the can-can.

Then, with a heart full of song, watch the fireworks the whole world watches. Interval is timed for the 9pm fireworks and the Sydney Opera House stays open well past the midnight fireworks.

There's nowhere in the world like Sydney on New Year's Eve and there's nowhere closer to the action than Sydney Opera House. Make this your most glamorous and memorable New Year ever.

### Package options

Add pre-performance dinner and/or the Midnight Party when you book your tickets for *The Merry Widow* or the Opera Gala.

### Pre-Performance Dinner \$399

Dine on a three-course menu, designed by Matt Moran of ARIA Restaurant, matched with premium wines and beverages in the Northern Foyer from 5:30pm.

### Midnight Party \$329

Canapés, drinks and live entertainment from 10:30pm, with views of the midnight fireworks from the Northern Foyers.

### Platinum Package \$1399

Pre-performance dinner, Premium seats at the performance of your choice, a program, drink at interval, and the Midnight Party.

For the best viewing of the midnight fireworks, book tickets to the exclusive Midnight Party, overlooking Sydney Harbour with fantastic views of the Sydney Harbour Bridge.

If you're unable to attend the Midnight Party, there are a limited number of viewing areas you'll be able to access following the performance. Please note that these spaces are limited and cannot be guaranteed.

### The Opera Gala

31 December 2017  
at 7:45pm  
Concert Hall,  
Sydney Opera House

*Starring*  
Emma Matthews  
Sian Pendry  
Diego Torre  
José Carbó  
*Conductor*  
Brian Castles-Onion  
*Hosted By*  
Jonathan Biggins

Opera Australia Orchestra

### The Merry Widow

31 December 2017  
at 8pm  
Joan Sutherland Theatre,  
Sydney Opera House  
See page 3 for details

*Let's waltz, let's sway the night away. It's time for a little romance. There's a fortune at stake — which match will she make? She'll lead you a merry old dance.*

*Conductor*  
Vanessa Scammell  
*Director & Choreographer*  
Graeme Murphy  
*Creative Associate*  
Janet Vernon  
*Set Designer*  
Michael Scott-Mitchell  
*Costume Designer*  
Jennifer Irwin  
*Lighting Designer*  
Damien Cooper  
*Sound Designer*  
Tony David Cray  
*Assistant Director & Choreographer*  
Shane Placentino  
*Assistant Director*  
Matthew Barclay  
*English Translation*  
Justin Fleming

*Hanna Glavari*  
Danielle de Niese  
(evenings)  
Julie Lea Goodwin  
(matinée)  
*Danilo Danilovich*  
Alexander Lewis  
*Baron Mirko Zeta*  
David Whitney  
*Valencienne*  
Stacey Alleaume  
*Camille de Rosillon*  
John Longmuir  
*Njegus*  
Benjamin Rasheed  
*Alexis Kromov*  
Richard Anderson  
*Dominik Bogdanovich*  
Christopher Hillier  
*Sylviane*  
Jane Ede  
*Raoul de St. Brioche*  
Graeme Macfarlane  
*Viscount Cascada*  
Luke Gabbedy  
*Olga Kromov*  
Agnes Sarkis

*Konrad Pritschich*  
Tom Hamilton  
*Praskovia*  
Dominica Matthews

Opera Australia Chorus  
Opera Australia Orchestra

**Running time:**  
approximately 2 hours  
and 50 minutes,  
including two intervals.

This production of  
*The Merry Widow*  
was commissioned by  
the Opera Conference,  
Australia's national  
partnership of  
professional opera  
companies.

# The Merry Widow

*Lehár*

Sydney Opera House

New Year's Eve at 8pm  
December 31, 2017

Evenings at 7:30pm  
Tuesday – Saturday  
January 2 – February 3  
except Australia Day  
January 26

Monday evenings at 6:30pm  
January 8, 15, 22, 29

Saturday matinéés at 1pm  
January 6, 13, 20, 27  
February 3

Sung in English.

Hanna is newly wealthy, newly widowed and suddenly, she's the hottest catch in town.

Dapper gents are lining up for a place on her dance card, but the beguiling widow has eyes for only one man: the one that got away.

International star Danielle de Niese returns to her homeland to play the bubbly, beautiful widow, inadvertent heiress of a city's fortune after just eight days of marriage.

She's looking for love, but the widow is not the only one turning heads. There's plenty of love to go around in this story of amorous encounters and elegant romance.

Lehár's charming operetta is filled with delicious waltzes and pretty ballads, including the famous 'Vilja Song'.

Graeme Murphy brings his spirited choreography and direction to this glamorous new production.

Photo: Danielle de Niese (Sven Arntsen, Georges Anton)





*Conductor*  
Paolo Carignani  
(until Feb 27)  
Tahu Matheson  
(from Mar 2)  
*Director*  
John Bell  
*Revival Director*  
Roger Press  
*Set Designer*  
Michael  
Scott-Mitchell  
*Costume Designer*  
Teresa Negroponte  
*Lighting Designer*  
Trent Suidgeest  
*Choreographer*  
Kelley Abbey  
*Fight Choreographer*  
Nigel Poulton

*Carmen*  
Rinat Shaham  
(until Feb 27)  
Sian Pendry  
(from Mar 2)  
Don José  
Marcelo Puente  
(until Feb 27)  
Otar Jorjikia  
(from Mar 2)  
Escamillo  
Michael Honeyman  
Micaëla  
Stacey Alleaume  
(until Feb 27)  
Natalie Aroyan  
(from Mar 2)  
Zuniga  
Adrian Tamburini  
Dancairo  
Luke Gabbedy  
Remendado  
Nicholas Jones  
Moralès  
Alexander Hargreaves  
Frasquita  
Jane Ede  
Mercédès  
Agnes Sarkis

Opera Australia Chorus  
Opera Australia Orchestra

Sydney Opera House  
Evenings at 7:30pm  
February 10, 13, 15, 17, 20,  
22, 24, 27  
March 2, 15, 17, 23  
Saturday matinée at 1pm  
March 10

Sung in French with  
English surtitles.

Running time:  
approximately 3 hours,  
including one interval.

*The ultimate femme fatale is here to stamp her feet, toss her hair and dance. Will she love Don José? Maybe. Will you fall for her sultry Habanera? Definitely.*

# CARMEN

*Bizet*

In the colourful streets of a colonial city, Carmen is a red hot spark.

She sings her siren song, and suddenly, Don José's world is alight with a volatile fire.

This vibrant production of Bizet's opera features gypsy girls and bull-fighting boys in eye-popping colours. There are smugglers in suits, parades and punches, lust and loathing aplenty.

And underneath those irresistible Spanish tunes, the dark undercurrent of fate pulses. Carmen knows she is dancing with death.

John Bell's production is a bold look at the intense relationships at the heart of Bizet's famous opera. It hones in on the wild love that promises freedom, while binding the lovers in an unbreakable web of fate.

Paolo Carignani conducts the vivacious Rinat Shaham as opera's favourite femme fatale, with Argentine tenor Marcelo Puente as Don José and Michael Honeyman as Escamillo.

Later in the season, Sian Pendry, star of last year's Handa Opera on Sydney Harbour, reprises this famous role.

Photo: Rinat Shaham (Georges Antoni)

When Shostakovich released his debut opera into the world at the tender age of 20, his brilliance was plain as the nose on his face.

He used every musical trick in the book (and quite a few that weren't) to tell this amusing tale: here a raucous percussion ensemble, here a maniacal gallop, there a lyrical chorus. This eclectic parade of styles put a few noses out of joint, but sniff as they might, not even the establishment could deny that here was a virtuoso at work.

The frenetic score springs entirely from the action on stage, as a lowly official chases his gallivanting nose around town. It's a zany, hyperactive cabaret with more than 80 named parts (including the nose itself).

Who better to direct than the outrageously inventive Barrie Kosky, the Australian director of Berlin's Komische Oper. Reviewers called this co-production with the Royal Opera House "terrifically realised, brilliantly inventive and highly entertaining" (*The Spectator*).

Andrea Molino conducts a massive cast including Martin Winkler, John Tomlinson and Alexander Lewis. They perform in English in a new translation by David Pountney.

*An absurd little story  
about a nose on the move,  
Met a precocious composer  
with something to prove,  
There resulted an opera  
that bursts with ideas,  
The critics were shocked:  
an assault on the ears.  
But the audience sniggered,  
guffawed and then gasped,  
At the clowning, the  
slapstick, the flatulent brass.  
Exuberant music  
with theatre to match,  
A nose on the run is a  
hard thing to catch.*

Conductor  
Andrea Molino  
Director  
Barrie Kosky  
Revival Director  
Felix Seiler  
Set & Lighting Designer  
Klaus Grünberg  
Costume Designer  
Buki Shiff  
Choreographer  
Otto Pichler  
Revival Choreographer  
Thomas Herron  
Assistant Director  
Matthew Barclay  
Translation  
David Pountney

Platon Kuzmitch Kovalev  
Martin Winkler  
Ivan Iakolevitch/  
Clerk/Doctor  
John Tomlinson  
Praskovia Osipovna/  
Pretzel Seller  
Antoinette Halloran  
District Inspector  
Kanen Breen  
The Nose/laryzhkin  
Alexander Lewis  
Pelageya Podtotschina/  
Respectable Lady  
Sian Pendry  
Podtotschina's Daughter  
Eva Kong

Opera Australia Chorus  
Opera Australia Orchestra

For the full cast list, visit  
[opera.org.au/nose](http://opera.org.au/nose)

Sydney Opera House

Evenings at 7:30pm  
February 21, 23, 26, 28

Saturday matinee at 1pm  
March 3

Sung in English with  
English surtitles.

Running time:  
approximately 2 hours  
and 10 minutes without  
interval.

Please note that this  
production contains  
strong language.

A co-production  
between Royal Opera  
House Covent Garden,  
Opera Australia and  
Komische Oper.

PRODUCTION PARTNER

 PHILIP BACON  
GALLERIES

Shostakovich

# T H E N O S E



# LA TRAVIATA

Verdi

*Raise your glass, flutter your pretty lashes, it's Paris in the salons and you're the life of this party. He's staring at you, he's singing for you... Are you tempted?*

*Conductor*  
Andrea Licata  
*Director*  
Elijah Moshinsky  
*Revival Director*  
Constantine Costi  
*Set Designer*  
Michael Yeargan  
*Costume Designer*  
Peter J Hall  
*Lighting Designer*  
Nigel Levings

*Violetta Valéry*  
Nicole Car  
Stacey Alleaume  
(Mar 3, 22)  
Alfredo Germont  
Ji-Min Park  
Giorgio Germont  
Vitaliy Bilyy  
Flora Bervoix  
Dominica Matthews  
Gastone  
John Longmuir  
Baron Douphol  
Adrian Tamburini  
Marquis d'Obigny  
Tom Hamilton  
Doctor Grenvil  
Gennadi Dubinsky  
Annina  
Natalie Aroyan  
Giuseppe  
Jin Tea Kim  
Messenger  
Jonathan McCauley  
Servant  
Malcolm Ede

Opera Australia Chorus  
Opera Australia Orchestra

Sydney Opera House

Evenings at 7:30pm  
March 1, 3, 5, 10, 12, 14,  
20, 22, 24, 27  
Saturday matinée at 1pm  
March 17

Sung in Italian with  
English surtitles.

Running time:  
approximately 2 hours  
and 50 minutes,  
including two intervals.



Nicole Car makes her debut as Violetta.  
Photo: Nicole Car (Georges Antoni).

Violetta wears velvet and lace and drinks the very best champagne from crystal glasses. Her parties are legendary, her company desired. She's free and free-spirited, living outside society's bounds, and for this courtesan, it seems like the party will never end. Could a little love really change everything?

*La Traviata* is so popular because it puts a life we can only dream of on stage, with its risqué glamour, joys and sorrows.

Verdi's music sings of freedom with flying melodies, makes merry with rousing drinking songs and leaves us, at the last, with passionate duets between breaking hearts.

This production by Elijah Moshinsky is one of our most successful, featuring lush party scenes in Paris and beautiful autumn afternoons in the countryside.

Lavish, crowded sets and exquisite costumes combined with Verdi's famous tunes offer the perfect way to experience opera for the first time, or the chance to revisit a favourite with an exciting new cast.

Adored at home and sought-after abroad, Nicole Car makes her debut as Violetta.

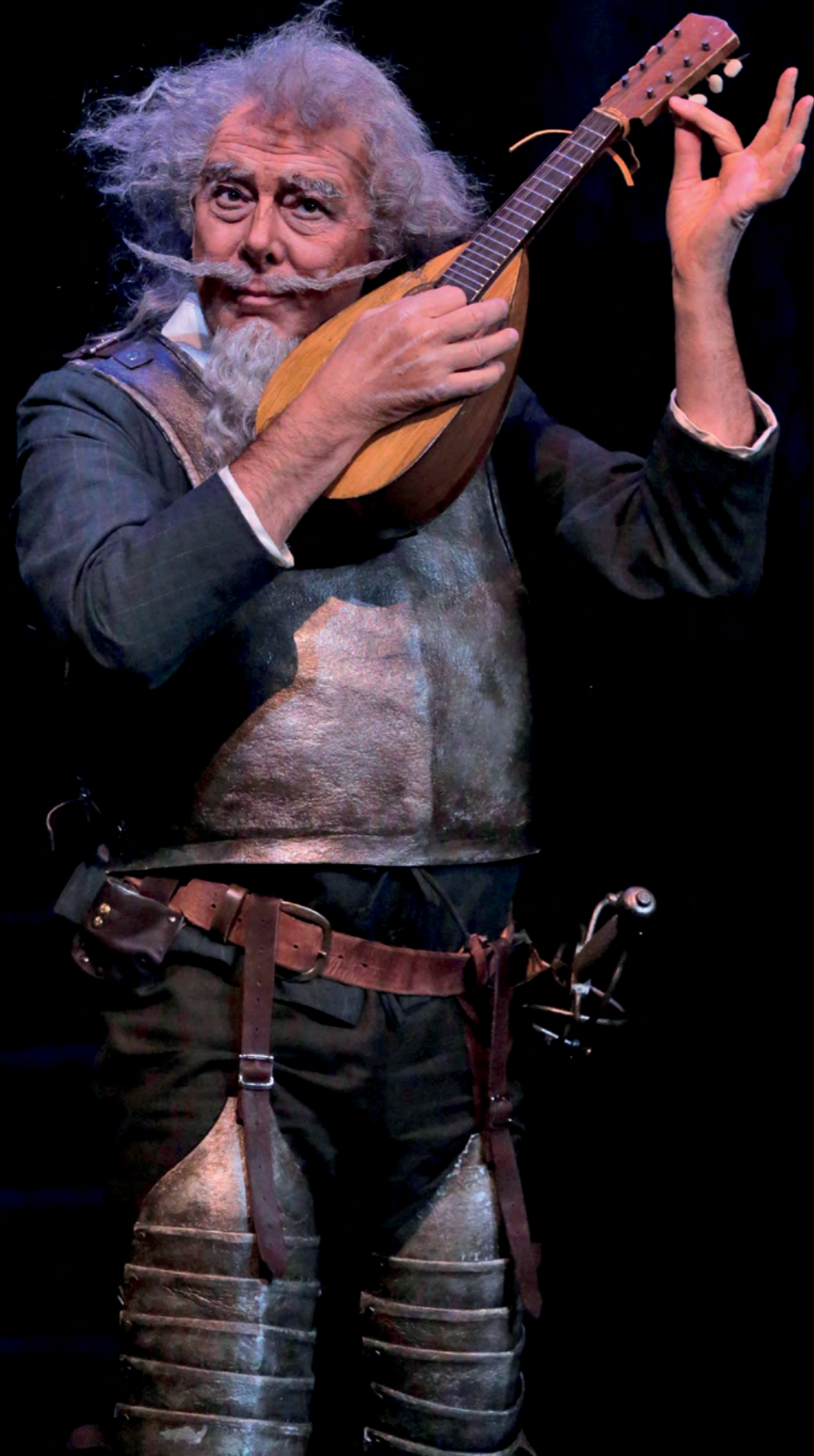


Photo: Ferruccio Furlanetto © Ken Howard / San Diego Opera

*The hero no one  
needed embarks on  
one last noble quest.*

From a time when men were brave and bold comes the dreamer, Don Quichotte. He chases bandits. Tilts at windmills. Serenades the pretty girls.

He's a hero like the knights of old, pursuing dreams the world forgot.

It takes a special performer to make you fall in love with this eccentric character. Ferruccio Furlanetto's Don Quichotte is famous.

He takes the dreams and delusions of the famous knight-errant and paints an earnest and endearing portrait of a man out of time. Furlanetto's Don Quichotte is brimful of whimsy and bursting with bravery. His sonorous bass finds all the colours of Massenet's lush, romantic score.

He performs with brilliant French conductor Guillaume Tourniaire and Elena Maximova as the damsel Dulcinée.

# Don Quichotte

*Massenet*

*Conductor*  
Guillaume Tourniaire  
*Revival Director*  
Hugh Halliday  
*Set Designer*  
Ralph Funicello  
*Costume Designer*  
Missy West

*Don Quichotte*  
Ferruccio Furlanetto  
*La belle Dulcinée*  
Elena Maximova  
*Sancho Panza*  
Warwick Fyfe  
*Rodriguez*  
Graeme Macfarlane  
*Juan*  
John Longmuir  
*Pedro*  
Jane Ede  
*Garcias*  
Sian Pendry

Sydney Opera House

Evenings at 7:30pm  
March 16, 19, 21, 26, 28  
Saturday matinée at 1pm  
March 24

Sung in French with  
English surtitles.

Running time:  
approximately 2 hours  
and 30 minutes, including  
one interval.

Opera Australia Chorus  
Opera Australia Orchestra

A San Diego Opera  
production.

NEW PRODUCTION

Conductor  
Brian Castles-Onion  
Director  
Andy Morton  
Set & Costume  
Designer  
Dan Potra  
Lighting Designer  
Matthew Marshall  
Sound Designer  
Tony David Cray  
Video Designer  
Março Devetak

Mimi  
Iulia Maria Dan  
Maïja Kovalevska  
Rodolfo  
Ho-Yoon Chung,  
Paul O'Neill  
Musetta  
Julie Lea Goodwin  
Marcello  
Samuel Dundas  
Christopher Tonkin  
Colline  
Richard Anderson  
Schaunard  
Christopher Hillier  
Benoit / Alcindoro  
John Bolton Wood

Opera Australia Chorus  
Opera Australia Orchestra

Sung in Italian with  
English and Simplified  
Chinese subtitles.

Running time:  
approximately 2 hours  
and 30 minutes, including  
one interval.

The site opens at 5pm,  
with bar and restaurant  
venues on site.

Fleet Steps,  
Mrs Macquaries Point,  
Sydney

Evenings at 7:30pm  
March 23 – April 22  
Tuesday – Sunday,  
except Good Friday  
March 30

Please note: You cannot  
exchange Handa Opera  
on Sydney Harbour  
tickets after 1 March 2018.

*Love is a fire that  
sparks bright at  
first sight,  
Blazes in the dark  
of night,  
Flares in poetry,  
songs and art,  
Burns in the embers  
of a broken heart.*

A candle sputters out in the  
Parisian night. Two hands meet  
in the dark and four friends' lives  
are changed forever. Puccini's  
beloved opera, *La Bohème*, opens  
your soul to emotions too big for  
words. His music swells with love,  
soars in ecstasy, crackles with  
jealousy and cries with heartache.

Experience the romance of the  
original bohemian love story at  
the magnificent Handa Opera  
on Sydney Harbour. You'll taste  
the best of Sydney in a single night  
out: food, fireworks, singing and  
spectacle under the stars.

Arrive as the sun is setting over  
the city skyline and take in the view  
with a glass of bubbles in hand.  
Meet for dinner at one of the pop-up  
bars and restaurants at the water's  
edge. Then immerse yourself in love,  
laughter and loss as the bohemian  
friends bare their hearts in the  
romantic Paris winter.

Andy Morton directs two brilliant  
casts on the harbour-top stage,  
with sets and costumes by Dan Potra,  
who brought us *Turandot* on  
Sydney Harbour.

Handa Opera on Sydney Harbour

# La Bohème

Puccini



Photo: Julie Lea Goodwin (Georges Antoni)

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DR HARUHISA HANDA



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# Lucia di Lammermoor

Donizetti

*Do not make her say, without  
love, 'till death do us part'*

*Lest death come swiftly  
and madness follow.*

Lucia is a woman on the edge of insanity: deceived by her brother, bereft of her lover, she marries a man she does not love and descends into madness.

The sopranos that conquer her stratospheric notes are some of the greatest the world has ever seen. Jessica Pratt has joined the ranks of Nellie Melba and Joan Sutherland: one of just three Australians to sing this role on the hallowed La Scala stage.

Now, she returns home to make her Sydney Opera House debut.

Passions run hot on the cold moors of Scotland, and Donizetti traces every moment with exquisite music.

The score is full of highlights, but none compare with the dazzling coloratura of Lucia's mad scene.

The blood-covered bride emerges from her chamber a vocal whirling dervish, while the glass harmonica plays in haunting accompaniment.

Pratt performs her celebrated Lucia with Michael Fabiano's intense Edgardo and Giorgio Caoduro's menacing Enrico.

Carlo Montanaro conducts this brilliant young cast in a compelling production by John Doyle with period designs by Liz Ascroft.



Photo: Jessica Pratt (Georges Anton)

Conductor  
Carlo Montanaro  
Director  
John Doyle  
Revival Director  
Roger Press  
Set & Costume  
Designer  
Liz Ascroft  
Lighting Designer  
Jane Cox

Lucia  
Jessica Pratt  
Edgardo  
Michael Fabiano  
Enrico  
Giorgio Caoduro  
Raimondo  
Richard Anderson  
Alisa  
Jane Ede  
Arturo  
John Longmuir  
Normanno  
Benjamin Rasheed

Opera Australia Chorus  
Opera Australia Orchestra

Sydney Opera House

Evenings at 7:30pm  
June 28, 30  
July 3, 13, 19, 21, 23, 27  
Saturday matinée at 1pm  
July 7

Sung in Italian with  
English surtitles.

Running time:  
approximately 3 hours,  
including two intervals.

A co-production  
between Houston  
Grand Opera, Opera  
Australia and Teatro  
La Fenice.

From the moment he wrote it, Verdi knew he had a hit on his hands. The story had everything: royalty, loyalty, deformity, devotion, lust and revenge.

And the music? The music was sensational, so full of hummable tunes that Verdi demanded complete secrecy from his première cast. The tenor was forbidden from even whistling the catchy 'La donna è mobile' outside of rehearsals.

The morning after *Rigoletto's* triumphant première, that melody rang out in the streets: a hit for ever after. The title character Verdi called the "greatest creation" in the history of theatre had found a home in a masterpiece of music.

Leo Nucci is the most famous interpreter of *Rigoletto* in a generation. He brings his legendary performance as the bitter court jester to Australia for the first time, with Gianluca Terranova and Irina Lungu under the baton of Verdi veteran, Renato Palumbo. Dalibor Jenis, Nadine Sierra and Atalla Ayan are a dream alternate cast.

Roger Hodgman's plush, period production presents a dark and dangerous world, with forbidding sets and costumes rich in detail.

*The fires burn merrily in the Duke's palace, lighting beautiful people doing dark deeds. But the shadows are long in the streets of Mantua. Tell your jokes, Rigoletto. Lock up your daughter and trust nobody.*

# RIGOLETTO

Verdi

*Conductor*  
Renato Palumbo  
*Director*  
Roger Hodgman  
*Revival Director*  
Hugh Halliday  
*Set Designer*  
Richard Roberts  
*Costume Designer*  
Tracy Grant Lord  
*Lighting Designer*  
Matt Scott

*Rigoletto*  
Leo Nucci  
(Jul 6, 11, 14)  
Dalibor Jenis  
(from July 17)  
*Duke of Mantua*  
Gianluca Terranova  
(until Aug 2)  
Atalla Ayan  
(from Aug 4)

*Gilda*  
Irina Lungu  
(until Aug 2)  
Nadine Sierra  
(from Aug 4)  
*Monterone*  
Gennadi Dubinsky  
*Sparafucile*  
Taras Berezhansky  
*Maddalena*  
Sian Pendry  
*Marullo*  
Luke Gabbedy  
*Borsa*  
Benjamin Rasheed  
*Ceprano*  
Christopher Hillier  
*Giovanna*  
Dominica Matthews  
*Countess Ceprano*  
Ileana Rinaldi

Opera Australia Chorus  
Opera Australia Orchestra

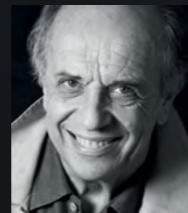
Sydney Opera House

Evenings at 7:30pm  
July 6, 11, 14, 17, 20, 25  
August 2, 4, 8, 14, 17,  
21, 24  
Saturday matinées  
at 12.30pm  
July 28  
August 11

Sung in Italian with  
English surtitles.

Please note that this  
production briefly  
contains partial nudity.

Running time:  
approximately 2 hours  
and 20 minutes, with  
one interval.



Renowned baritone,  
Leo Nucci, performs  
just three performances:  
July 6, 11, 14  
Photo: Leo Nucci  
(Roberto Ricci)

PRINCIPAL PATRON



*This is a story of love  
so strong it defies enemy  
lines. This is a story of  
a kingdom in triumph  
and a nation in chains.  
This is a story of betrayal.*

# AIDA

Verdi

Verdi's monumental, transcendent music makes this historic epic a perennial favourite. Our new production comes from the celebrated Italian director Davide Livermore.

He is renowned for high-tech, projected sets so tangible, it's hard to believe they are just light and shadow. Immersive, impressive, intimate — this is the future of spectacle on stage.

Thrilling young conductor Andrea Battistoni returns to lead this production. Three magnificent casts perform Verdi's difficult leads. You don't want to miss the stunning soprano of Amber Wagner, paired with Elena Gabouri as Amneris and Riccardo Massi as Radamès.

Later in the season, rising star Natalie Aroyan takes on her dream role, and Clémentine Margaine, Milijana Nikolic, Diego Torre and Yonghoon Lee join the all-star lineup.

*Conductor*  
Andrea Battistoni  
(until Aug 9)  
Pier Giorgio Morandi  
(from Aug 11)  
*Director &  
Choreographer*  
Davide Livermore  
*Set Designer*  
GIOFORMA &  
Davide Livermore  
*Costume Designer*  
Gianluca Falaschi  
*Lighting Designer*  
John Rayment  
*Video Designer*  
D-Walk  
*Assistant Director*  
Matthew Barclay

*Amonasro*  
Warwick Fyfe  
(until Aug 9)  
Michael Honeyman  
(from Aug 11)  
*Ramfis*  
Roberto Scandiuzzi  
*High Priestess*  
Jane Ede

Opera Australia Chorus  
Opera Australia Orchestra

Sydney Opera House

Evenings at 7:30pm  
July 18, 24, 26, 28  
August 1, 7, 9, 11, 13, 16, 18,  
20, 22, 27, 29, 31  
Saturday matinees at 1pm  
July 21  
August 4, 25

Sung in Italian with  
English surtitles.

Running time:  
approximately 3 hours,  
including one interval.

PRODUCTION PARTNER



*Aida*  
Amber Wagner  
(until Aug 9)  
Natalie Aroyan  
(from Aug 11)  
*Amneris*  
Elena Gabouri  
(until Aug 9)  
Clémentine Margaine  
(Aug 11, 16, 20, 22, 25, 27)  
Milijana Nikolic  
(Aug 13, 18, 29, 31)  
*Radamès*  
Riccardo Massi  
(Jul 18, 21, 26; Aug 1, 7,  
13, 18, 22, 27)  
Yonghoon Lee  
(Aug 11, 16, 20, 25, 29, 31)  
Diego Torre  
(Jul 24, 28; Aug 4, 9)



OPERA AUSTRALIA and JOHN FROST  
in association with  
DAVID IAN PRODUCTIONS  
present  
the original West End and Broadway production

Starring  
**TINA  
ARENA**  
as Eva Peron

Lyrics by  
**TIM RICE**

Music by  
**ANDREW LLOYD WEBBER**

**EVITA**

Directed by  
**HAROLD PRINCE**

Lyrics by  
Tim Rice  
Music by  
Andrew Lloyd Webber

Director  
Hal Prince  
Designer  
Timothy O'Brien  
Choreographer  
Larry Fuller  
Lighting Designer  
Richard Winkler  
Sound Designer  
Mick Potter  
Projection Designer  
Duncan McLean  
Orchestrations  
David Cullen  
Musical Supervisor  
Guy Simpson

Starring  
Tina Arena

Sydney Opera House

September 18 –  
November 3

Tuesday – Saturday  
at 7:30pm  
Wednesday & Saturday  
at 1pm  
Sunday at 3pm

Please note that the  
performance schedule  
differs on certain dates.  
See the calendar on  
page 32 for details.

# EVITA

Tim Rice and Andrew Lloyd Webber's *Evita* is iconic, with more than 20 major awards to its credit, including the Olivier and Tony Awards for Best Musical, a Golden Globe and an Oscar for the film version starring Madonna and Antonio Banderas.

This musical captured the attention of the public when it was first staged in 1978 and in its 40th year and Andrew Lloyd Webber's 70th year, we are thrilled to bring this "modern masterpiece" (*New York Post*) to Australia in all its original glory.

Featuring some of Andrew Lloyd Webber's best-loved songs including 'Don't Cry For Me Argentina', 'On This Night of a Thousand Stars', 'You Must Love Me', and 'Another Suitcase in Another Hall', *Evita* charts the story of Eva Peron, wife of former Argentine dictator Juan Peron, from her humble beginnings through to the extraordinary wealth, power and status which ultimately led her to be heralded as the 'spiritual leader of the nation'.

After sell-out productions including *South Pacific*, *The King and I* and most recently the 60th anniversary production of *My Fair Lady*, we once again re-create one of the greatest works of musical theatre: the original West End production of Andrew Lloyd Webber's *Evita*, directed by Hal Prince and starring Tina Arena.

Legendary Broadway director Hal Prince has won 21 Tony Awards, more than any person in history. Hal Prince will be joined by fellow original creative team members including choreographer Larry Fuller and designer Timothy O'Brien, who returns to Opera Australia 40 years after designing Elijah Moshinsky's *A Midsummer Night's Dream* for us in 1978.

*But what if all the  
quiet, the comfort,  
the contentment were  
to end in horror?*



Photo: Simon Lobelson (Georges Antonii)

By  
Franz Kafka  
Adapted by  
Steven Berkoff  
Music by  
Brian Howard

Conductor  
Paul Fitzsimon  
Director  
Tama Matheson  
Set & Costume  
Designer  
Mark Thompson  
Lighting Designer  
John Rayment

Gregor  
Simon Lobelson  
Greta  
Julie Lea Goodwin  
Father  
Christopher Hillier  
Mother  
Taryn Fiebig  
Chief Clerk  
Adrian Tamburini  
Lodger  
Benjamin Rasheed

Chamber Ensemble

Opera Australia  
Scenery Workshop  
The Opera Centre  
Dawson Street  
Surry Hills

Evenings at 7pm  
September 26, 27,  
28, 29

Performed in English.

Running time:  
approximately 1 hour  
and 30 minutes.

## Metamorphosis

*Howard*

Gregor is a broken man, exhausted by eternal work and an ungrateful family. Until one morning, he awakes, and is not a man at all.

Kafka's grotesque tragedy of a man turned insect is an engrossing story. Music adds an edgy intensity: *Metamorphosis* as opera is riveting, shattering, morbidly fascinating theatre.

Brian Howard's score is percussive, inventive and courageous. Twelve musicians and six singers ratchet up the horror and pathos of this work: a story of social alienation in a modern, inhuman world.

Director Tama Matheson and designer Mark Thompson focus their creative talents on an unusual stage. This chamber opera will take place in the Opera Australia scenery workshop — that magical space where castles, tombs and salons rise from piles of plywood. This season, it becomes a performance space, where a talented cast perform this contemporary piece.

Simon Lobelson performs the demanding role of Gregor and Paul Fitzsimon conducts.

## Mazda Opera in the Domain

*The most famous arias, under the stars – free!*

It's a tradition: every year, thousands of Sydneysiders head to the Domain with picnics packed and friends in tow.

Hear our brightest stars, under the stars, sing opera's most famous arias with the magnificent backing of the Opera Australia Orchestra.

Dress up — or not — it's your night to enjoy the power of the human voice in the kind of communal, cultural celebration Sydney loves best.

Saturday 13 January at 8pm  
The Domain  
Free

OPERA AUSTRALIA  
PRINCIPAL PARTNER



VENUE SUPPORTER



IN ASSOCIATION WITH



Photo: Ben Symons





# Madame Butterfly

Puccini

*A man enchanted by the beauty of the East.*

*A woman in love with the promise of the West.*

*Separated by a vast ocean and many years, what will become of their love?*

Conductor  
Warwick Stengards  
Director  
John Bell  
Set & Costume Designer  
Jennie Tate  
Set & Costumes  
Realised By  
Julie Lynch  
Lighting Designer  
Matt Scott  
Choreographer  
Sachiko Tange

Chamber Orchestra

Performed in English.

Running time:  
approximately 2 hours  
and 30 minutes,  
including one interval.

4 August  
Tamworth

9 August  
Armidale

11 August  
Port Macquarie

14 August  
Newcastle

16 August  
Bathurst

18 August  
Parramatta

22 & 23 August  
Wollongong

25 August  
Dubbo

28 August  
Orange

30 August  
Wagga Wagga

4 September  
Albury

ACT tour dates:  
6–8 September  
Canberra  
Theatre Centre

You can add performances at Canberra Theatre Centre to your subscription package. See page 34 for prices.

To find booking details for each venue, as well as dates in Victoria and Tasmania, visit [opera.org.au/on-tour](http://opera.org.au/on-tour)

NATIONAL TOUR  
LEADING PARTNER



*Madame Butterfly* is a love story that reaches across cultures, across oceans, across time.

Puccini's popular opera inspired the musical *Miss Saigon*. It is filled with gorgeous music, from the lovers' first rapturous embrace to the intense finale. It features the famous aria 'One Fine Day' and the Humming Chorus, along with Japanese and American musical themes.

One of Australia's greatest theatrical minds, John Bell, directs this English-language production, complete with beautiful costumes and sets.

Hear Opera Australia's wonderful singers perform with a chamber orchestra, along with a children's chorus, drawn from local communities.

Photo: James Egglestone (Georges Anton)

PINCHGUT OPERA PRESENTS

# HANDEL'S ATHALIA

A Boy.  
A Queen.  
A Murder.



# VIVICA GENAUX

The Queen  
of opera  
in Hasse's  
*Artaserse*



With **Emma Pearson, Miriam Allan, Clint van der Linde, Brenton Spiteri, David Greco**

**Erin Helyard** conductor **Lindy Hume** director  
**Cantillation** and **Orchestra of the Antipodes**

**THURS 21 JUN 7pm, SAT 23 JUN 2pm,  
SUN 24 JUN 5pm, TUES 26 JUN 7pm**

CITY RECITAL HALL

With **Vivica Genaux, David Hansen, Emily Edmonds, Carlo Vistoli, Andrew Goodwin, Russell Harcourt**

**Erin Helyard** conductor **Chas Rader-Shieber** director  
**Orchestra of the Antipodes**

**THURS 29 NOV 7pm, SAT 1 DEC 2pm, SUN 2 DEC 5pm,  
TUES 4 DEC 7pm, WED 5 DEC 7pm**

CITY RECITAL HALL

Book tickets to Pinchgut Opera in addition to your Opera Australia subscription and receive 10% off the purchase price of your tickets. Simply book 3 or more OA productions and then add Handel and/or Vivica as additional tickets.

[pinchgutopera.com.au](http://pinchgutopera.com.au) | [subscriptions@pinchgutopera.com.au](mailto:subscriptions@pinchgutopera.com.au) | (02) 9318 8344

PINCHGUT OPERA



NEW PRODUCTION

# Die Meistersinger von Nürnberg

Wagner

## Melbourne only

Wagner's beloved comedy takes a joyful look at the art of music itself: what is wrong, what is right, and who decides.

Kasper Holten's extravagant staging for the Royal Opera House celebrates change: how the deepest of traditions can give way to something powerful and new.

*Die Meistersinger von Nürnberg* is a glowing testament to the wonder of human artistry.

*Conductor*  
Pietari Inkinen  
*Director*  
Kasper Holten  
*Revival Director*  
Dan Dooner  
*Set Designer*  
Mia Stensgaard  
*Costume Designer*  
Anja Vang Kragh  
*Lighting Designer*  
Jesper Kongshaug  
*Choreographer*  
Signe Fabricius  
*Assistant Director*  
Matthew Barclay

*Eva*  
Natalie Aroyan  
*Magdalene*  
Dominica Matthews  
*Walther von Stolzing*  
Stefan Vinke

*David*  
David Portillo  
*Hans Sachs*  
James Johnson  
*Sixtus Beckmesser*  
Warwick Fyfe  
*Veit Pagner*  
Daniel Sumegi  
*Fritz Kothner*  
Luke Gabbody  
*Nightwatchman*  
Adrian Tamburini  
*Kunz Vogelgesang*  
John Longmuir  
*Balthazar Zorn*  
Nicholas Jones  
*Augustin Moser*  
Kanen Breen  
*Ulrich Eisslinger*  
Graeme Macfarlane  
*Konrad Nachtigall*  
Andrew Jones  
*Hermann Ortel*  
Michael Honeyman  
*Hans Foltz*  
Gennadi Dubinsky  
*Hans Schwarz*  
Richard Anderson

Opera Australia Chorus  
Orchestra Victoria

Arts Centre Melbourne

Evenings at 4pm  
November 13, 19, 22  
Matinée at 12pm  
November 17

Sung in German with  
English surtitles.

Running time:  
approximately 6 hours,  
including two intervals.

A co-production  
between Royal Opera  
House Covent Garden,  
Opera Australia, and  
The National Centre for  
Performing Arts, Beijing.

## Great Opera For Everyone

At Opera Australia, we are serious about our obligation to present the greatest operas ever composed, featuring the finest artists in Australia and the world, to as broad an audience as possible. We can only continue to do this through the support of our subscribers and patrons who make it possible for us to bring the joy of great opera to new audiences.

Philanthropic contributions are essential if we are to sustain our opera company for future generations. All donations go directly towards presenting excellence on stage and access for people who would not otherwise have the opportunity to attend the opera.

### Meistersinger Syndicate Supporting Excellence

In 2018 we are proud to present a new production of Wagner's *Die Meistersinger von Nürnberg*. An opera as monumental as this requires enormous resources, and we ask you to join the Meistersinger Syndicate to support us in bringing it to the stage.

Members of the Meistersinger Syndicate will participate in unique behind-the-scenes experiences, and be treated to a number of exclusive privileges including acknowledgment as an Artist Patron, priority seating in the theatre and exclusive insights into the production.

For more information about the Meistersinger Syndicate, please contact Anna d'Ersu on (02) 9318 8283.

### Opera Lovers Fund Supporting Access

We recognise that many people do not have the means to purchase tickets to the opera and so we are asking you, our loyal subscribers, to help subsidise tickets for those people who could not otherwise attend. Donations to the Opera Lovers Fund will be used to subsidise tickets for young people wishing to attend a performance at Arts Centre Melbourne. Please consider making a donation so that we can give someone the opportunity to see opera for the very first time.

Your donation towards both the Meistersinger Syndicate and the Opera Lovers Fund is tax deductible and a receipt will be issued. Donate to the Opera Lovers Fund in section 6 of the booking form or at [opera.org.au/donate](http://opera.org.au/donate)



Photo: © Royal Opera House (Clive Barda)



# Sydney Season Calendar 2018

■ Opening Night

Talk – join us in the Northern Foyer 45 minutes before this performance to hear a member of Opera Australia’s artistic team share their insights into the opera.  
Audio described – see details page 29.

	MON	TUE	WED	THU	FRI	SAT	SUN
<i>January</i>	<b>DECEMBER</b> 25	26	27	28	29	30	31 NYE Gala 7:45pm Widow 8pm
	<b>JANUARY</b> 1	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 1pm Widow 7:30pm	7
	Widow 6:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 1pm Widow 7:30pm (talk 6:45pm) Domain 8pm	14
	Widow 6:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 1pm (talk 12:15pm, audio described) Widow 7:30pm	21
	Widow 6:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 1pm Widow 7:30pm	28
<i>February</i>	Widow 6:30pm (talk 5:45pm)	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 7:30pm	Widow 1pm Widow 7:30pm	4
	5	6	7	8	9	Carmen 7:30pm	11
	12	Carmen 7:30pm	14	Carmen 7:30pm	16	Carmen 7:30pm (talk 6:45pm)	18
	19	Carmen 7:30pm	Nose 7:30pm	Carmen 7:30pm	Nose 7:30pm	Carmen 7:30pm	25
	Nose 7:30pm (talk 6:45pm)	Carmen 7:30pm (talk 6:45pm)	Nose 7:30pm (talk 6:45pm)	<b>MARCH</b> Traviata 7:30pm	Carmen 7:30pm	Nose 1pm (talk 12:15pm) Traviata 7:30pm	4
<i>March</i>	Traviata 7:30pm (talk 6:45pm)	6	7	8	9	Carmen 1pm (talk 12:15pm) Traviata 7:30pm (talk 6:45pm)	11
	12	13	14	Carmen 7:30pm	16	Traviata 1pm (talk 12:15pm) Carmen 7:30pm	18
	19	Traviata 7:30pm	Quichotte 7:30pm	Traviata 7:30pm	23	Quichotte 1pm (talk 12:15pm, audio described) Bohème 7:30pm Traviata 7:30pm	25
	Quichotte 7:30pm (talk 6:45pm)	Traviata 7:30pm	Quichotte 7:30pm	Traviata 7:30pm	Bohème 7:30pm Carmen 7:30pm	Bohème 7:30pm	31
	Quichotte 7:30pm	Bohème 7:30pm Traviata 7:30pm	Bohème 7:30pm Quichotte 7:30pm (talk 6:45pm)	Bohème 7:30pm	30	Bohème 7:30pm	<b>APRIL</b> Bohème 7:30pm
<i>April</i>	2	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm
	9	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm
	16	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm
	23	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm
	30	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm	Bohème 7:30pm
<i>June</i>	<b>JUNE</b> 25	26	27	Lucia 7:30pm	29	Lucia 7:30pm	<b>JULY</b> 1

	MON	TUE	WED	THU	FRI	SAT	SUN
<i>July</i>	2	Lucia 7:30pm	3	4	5	6 Rigoletto 7:30pm (Nucci)	7 Lucia 1pm (talk 12:15pm)
	9	10	11 Rigoletto 7:30pm (Nucci)	12	13 Lucia 7:30pm	14 Rigoletto 7:30pm (Nucci) (talk 6:45pm)	15
	16	17 Rigoletto 7:30pm	18 Aida 7:30pm	19 Lucia 7:30pm	20 Rigoletto 7:30pm	21 Aida 1pm Lucia 7:30pm (talk 6:45pm)	22
	Lucia 7:30pm (talk 6:45pm)	24 Aida 7:30pm	25 Rigoletto 7:30pm	26 Aida 7:30pm	27 Lucia 7:30pm	28 Rigoletto 12:30pm Aida 7:30pm (talk 6:45pm)	29
	30	31	<b>AUGUST</b> Aida 7:30pm	2 Rigoletto 7:30pm	3	4 Aida 1pm (talk 12:15pm, audio described) Rigoletto 7:30pm	5
<i>August</i>	6	7 Aida 7:30pm	8 Rigoletto 7:30pm	9 Aida 7:30pm	10 Turk 7:30pm	11 Rigoletto 12:30pm (talk 11:45am) Aida 7:30pm	12
	13 Aida 7:30pm (talk 6:45pm)	14 Rigoletto 7:30pm	15 Turk 7:30pm (talk 6:45pm)	16 Aida 7:30pm	17 Rigoletto 7:30pm	18 Turk 12:30pm (talk 11:45am) Aida 7:30pm	19
	20 Aida 7:30pm	21 Rigoletto 7:30pm (talk 6:45pm)	22 Aida 7:30pm	23 Turk 7:30pm	24 Rigoletto 7:30pm	25 Aida 1pm Turk 7:30pm	26
	27 Aida 7:30pm	28 Turk 7:30pm	29 Aida 7:30pm	30 Turk 7:30pm	31 Aida 7:30pm	<b>SEPTEMBER</b> Turk 7:30pm (talk 6:45pm)	2
	3	4	5	6 Butterfly 7:30pm (Canberra)	7 Butterfly 7:30pm (Canberra)	8 Butterfly 1pm (Canberra) Butterfly 7:30pm (Canberra)	9
<i>September</i>	10	11	12	13	14	15	16
	17	18 Evita 7:30pm	19 Evita 1pm Evita 7:30pm	20 Evita 7:30pm	21 Evita 7:30pm	22 Evita 1pm Evita 7:30pm	23
	24	25 Evita 7:30pm	26 Evita 1pm Metamorphosis 7pm Evita 7:30pm	27 Metamorphosis 7pm Evita 7:30pm	28 Metamorphosis 7pm Evita 7:30pm	29 Evita 1pm Metamorphosis 7pm Evita 7:30pm	30
	<b>OCTOBER</b> 1	2 Evita 7:30pm	3 Evita 1pm Evita 7:30pm	4 Evita 7:30pm	5 Evita 7:30pm	6 Evita 1pm Evita 7:30pm	7
	8	9 Evita 7:30pm	10	11 Evita 7:30pm	12 Evita 7:30pm	13 Evita 1pm Evita 7:30pm	14
<i>October</i>	15	16	17 Evita 1pm Evita 7:30pm	18 Evita 7:30pm	19 Evita 7:30pm	20 Evita 1pm Evita 7:30pm	21
	22	23	24 Evita 1pm Evita 7:30pm	25 Evita 7:30pm	26 Evita 7:30pm	27 Evita 1pm Evita 7:30pm	28
	29	30	31	<b>NOVEMBER</b> Evita 7:30pm	1 Evita 7:30pm	2 Evita 1pm	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17

# Prices

	Choose between 3 and 5 productions to receive these discounted prices	Choose 6 or more productions to receive these discounted prices	Choose between 3 and 5 productions to receive these discounted prices	Choose 6 or more productions to receive these discounted prices									
Carmen, Nose, Traviata, Quichotte, Lucia, Aida, Turk, Rigoletto (except July 6, 11, 14)	MONDAY – FRIDAY		MONDAY – THURSDAY										
	P	A	B	C	D	E	P	A	B	C	D		
	FULL PRICE	284	241	196	145	89	68	FULL PRICE	284	241	196	145	89
	PENSIONER	256	217	176	131	80	61	PENSIONER	256	217	176	131	80
Rigoletto (with Leo Nucci)	SATURDAY		FRIDAY & SATURDAY										
	P	A	B	C	D	E	P	A	B	C	D		
	FULL PRICE	313	260	212	156	106	77	FULL PRICE	313	260	212	156	106
	PENSIONER	282	234	191	140	95	69	PENSIONER	282	234	191	140	95
The Merry Widow	JULY 6, 11, 14		ALL PERFORMANCES										
	P	A	B	C	D	E							
	FULL PRICE/UNDER 30	359	302	245	182	112	81	FULL PRICE	71				
	PENSIONER	323	272	221	164	101	73	PENSIONER	64				
Die Meistersinger von Nürnberg (Arts Centre Melbourne)	MONDAY – FRIDAY & SATURDAY MATINÉE		ALL PERFORMANCES										
	P	A	B	C	D	E							
	FULL PRICE	242	199	161	120	89	68	FULL PRICE	36				
	PENSIONER	218	179	145	108	80	61	PENSIONER	36				
Evita	SATURDAY EVENING		ALL PERFORMANCES										
	P	A	B	C	D	E							
	FULL PRICE	269	231	176	128	106	77	FULL PRICE	96	89	57	57	
	PENSIONER	242	208	158	115	95	69	PENSIONER/UNDER 30	96	65	49	49	
New Year's Eve	TUESDAY – FRIDAY EVENINGS		MONDAY – FRIDAY										
	P	A	B	C*	P	A	B	C					
	FULL PRICE	207	135	99	90	FULL PRICE/PENSIONER	164	141	116	84			
	PENSIONER/UNDER 30	207	126	90	63	UNDER 30	164	141	60	50			
La Bohème (Handa Opera on Sydney Harbour)	WEDNESDAY MATINÉES		SATURDAY & SUNDAY										
	P	A	B	C*	P	A	B	C					
	FULL PRICE	162	126	99	63	FULL PRICE/PENSIONER	174	151	125	87			
	PENSIONER/UNDER 30	162	117	90	63	UNDER 30	174	151	65	55			
Metamorphosis (The Opera Centre)	SATURDAY MATINÉES & SUNDAY		OPERA GALA OR THE MERRY WIDOW										
	P	A	B	C*	P	A	B	C					
	FULL PRICE	225	180	117	90	FULL PRICE	431	359	323	269			
	PENSIONER/UNDER 30	225	171	117	90								
Madame Butterfly (Canberra Theatre Centre)	SATURDAY EVENING		SATURDAY MATINÉES & SUNDAY										
	P	A	B	C*	P	A	B	C*					
	FULL PRICE/PENSIONER/UNDER 30	225	180	117	90	FULL PRICE	200	162	105	81			
						PENSIONER	200	154	105	81			
Pinchgut Handel, Vivica (City Recital Hall)	SATURDAY EVENING		SATURDAY & SUNDAY										
	P	A	B	C*	P	A	B	C					
	FULL PRICE/PENSIONER/UNDER 30	225	180	117	90	FULL PRICE/PENSIONER	174	151	125	87			
						UNDER 30	174	151	65	55			

P = Premium Reserve, A = A Reserve, B = B Reserve, C = C Reserve, D = D Reserve.

For seating maps of the theatres, visit [opera.org.au/theatres](http://opera.org.au/theatres)

**For more Under 30 prices, see page 35.**

\* C Reserve is restricted view for Evita

# Why Subscribe?

*Gather your companions, decide which operas you'll see this year and secure your seats.*

Book now for three or more performances and receive:

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- Discounted tickets
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- The opportunity to win access to behind-the-scenes events

Subscribe by Friday 22 September 2017 at 5pm for your chance to win back the value of your subscription booking (to the total value of \$5,000). The winner will be announced on Friday 13 October 2017.

For full competition terms and conditions visit [opera.org.au/terms](http://opera.org.au/terms)

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## How To Book

**Online**  
[opera.org.au/subscribe](http://opera.org.au/subscribe) — the easiest way to book. You can choose your own seat and the calculations are done for you.

**Phone**  
(02) 9318 8200  
(Monday – Friday, 9am – 5pm).

**Mail**  
Post your completed form to:  
Opera Australia, Reply Paid 291,  
Strawberry Hills, NSW, 2012

**In Person**  
The Opera Centre,  
480 Elizabeth Street,  
Surry Hills, NSW, 2010  
(Monday – Friday, 9am – 5pm).

## Booking Dates

Subscribe now for the best seats and best savings.

New Year's Eve tickets are available now.

*La Bohème* on Sydney Harbour tickets are available now.

*Evita* single tickets are available from 30 August 2017.

All other tickets available from 25 October 2017.

## Wheelchair Access

If you require a wheelchair space and access, please call (02) 9318 8200.

## Audio Described Performances

Audio description is a verbal commentary relayed to audience members who are blind or have low vision. The description does not interfere with the performance but fills in the gaps: describing facial expressions, costumes, scenery and action sequences. Audio description also reads surtitles aloud. The audio description is provided by highly trained Vision Australia describers via a discreet receiver and earphone. Audio described performances can be booked by calling (02) 9318 8200.

## Exchanges

Exchanges are available from when you receive your tickets until two working days before a performance\*. Subscribers may exchange tickets at no cost; all other ticket exchanges incur a fee of \$18 per ticket. Exchanges are subject to availability and can only be processed through Opera Australia.

You can exchange online at [opera.org.au/exchange](http://opera.org.au/exchange) or phone (02) 9318 8200.

\*Tickets for Handa Opera on Sydney Harbour may only be exchanged up until 1 March 2018.

## Concessions

Concession prices are available for full pensioners (Australian) and those aged 30 years and under. When booking, please provide proof of your eligibility. You must also be able to present proof, if requested, at performances.

## Mazda Under 30 Youth Subscription

Thanks to Opera Australia's Principal Partner Mazda, if you're under 30 and choose three or more operas, you can buy a B or C reserve seat for just \$67 to any performance of *The Merry Widow* (except New Year's Eve), *Carmen*, *The Nose*, *La Traviata*, *Don Quichotte*, *Lucia di Lammermoor*, *Rigoletto* (except July 6, 11, 14), *Aida*, *The Turk in Italy*, *Die Meistersinger von Nürnberg* at Arts Centre Melbourne, or *La Bohème* on Sydney Harbour. Under 30 prices for *Metamorphosis*, *Evita*, and *Madame Butterfly* at Canberra Theatre Centre are listed on pages 33 & 34.

You must be 30 years old or under on 1 January 2018. When booking, please provide proof of age.

PRINCIPAL PARTNER



## Terms And Conditions

Opera Australia reserves the right to vary, substitute or withdraw advertised programs, artists and seating arrangements, and to vary prices. By buying a ticket, you are agreeing to be bound by Opera Australia's terms and conditions of sale. Refunds are not available, except as specified in the Entertainment Code of Fair Practice. You can find full terms and conditions and Opera Australia's privacy policy at [opera.org.au/terms](http://opera.org.au/terms)

## Pinchgut Opera Tickets

As an Opera Australia subscriber, you can purchase tickets to Pinchgut Opera performances and receive a 10% discount. Simply complete section 4 of the subscription form, or add additional Pinchgut Opera tickets at [opera.org.au](http://opera.org.au) once you have chosen your Opera Australia subscription.

# 2018 Subscription Form

Please indicate how many people are subscribing with you and choose three or more productions from the list below. If any of your party wish to attend a different combination of performances, they will need to fill out their own form. Subscription prices vary depending on how many operas you attend – see prices on pages 33 and 34.

## 1. How many tickets would you like per performance?

FULL PRICE	PENSIONER <i>Proof of eligibility is required</i>	UNDER 30 <i>See page 35 for details</i>

## 2. Which productions would you like to include in your subscription?

PRODUCTION	DATE	ALTERNATIVE DATE	RESERVE <i>Please select</i>	\$ TOTAL PER PERFORMANCE
NYE Opera Gala	31/12/17	N/A	P A B C	\$
The Merry Widow			P A B C D E	\$
Carmen			P A B C D E	\$
The Nose			P A B C D E	\$
La Traviata			P A B C D E	\$
Don Quichotte			P A B C D E	\$
La Bohème on Sydney Harbour			P A B C D	\$
Lucia di Lammermoor			P A B C D E	\$
Rigoletto			P A B C D E	\$
Aida			P A B C D E	\$
The Turk in Italy			P A B C D E	\$
Evita			P A B C	\$
Metamorphosis			—	\$
Die Meistersinger von Nürnberg at Arts Centre Melbourne			P A B C D	\$
Madame Butterfly at Canberra Theatre Centre			P A B C	\$
PACKAGE TOTAL				\$

## 3. Seating

I prefer to sit in the:  Stalls  Circle  Loges  Best available

I require a view of the surtitles:  Yes  No



