

# BK Opera: *Dirty Sexy Opera*

24 – 27 April 2019 @ The Butterfly Club

## Programme

1. ***V'adaro, pupille*** (I adore you, eyes) from *Giulio Cesare* (Julius Caesar) (1724) by Georg Friedrich Handel: Sarah Amos
2. ***Pur ti miro*** (I admire you) from *L'incoronazione di Poppea* (The Coronation of Poppea) (1643) by Claudio Monteverdi: Alexandra Mathew and Sarah Amos
3. ***Quando me'n vo'*** (When I am walking) from *La bohème* (1896) by Giacomo Puccini: Julia Allsop
4. ***Duetto buffo di due gatti*** (The Cat Duet) by Gioachino Rossini: Alexandra Mathew and Julia Allsop
5. ***Leck mich im Arsch*** (Kiss my arse) by Wolfgang Mozart: Company
6. ***Deh non voler costingere*** from *Anna Bolena* by Gaetano Donizetti: Alexandra Mathew
7. ***Glitter and Be Gay*** from *Candide* (1956) by Leonard Bernstein: April Foster
8. ***Vedrai carino*** (You will see dear) from *Don Giovanni* (1787) by W. A. Mozart: Julia Allsop
9. ***Bel Piacere*** from *Agrippina* (1709) by G.F. Handel: Sarah Amos
10. ***Meine Lippen, sie küssen so Heiss*** (My lips they kiss with fire) from *Giudita* (1934) by Franz Lehár: April Foster
11. ***L'amour est un oiseau rebelle*** (The Habanera) from *Carmen* (1875) by George Bizet: Alexandra Mathew and company

### **Creatives:**

Director: Mish McNamara

Musical Director & Conductor: Rachel Amos

Répétiteur: Pam Christie

Stage Manager/Production Assistance: Kelly Porter

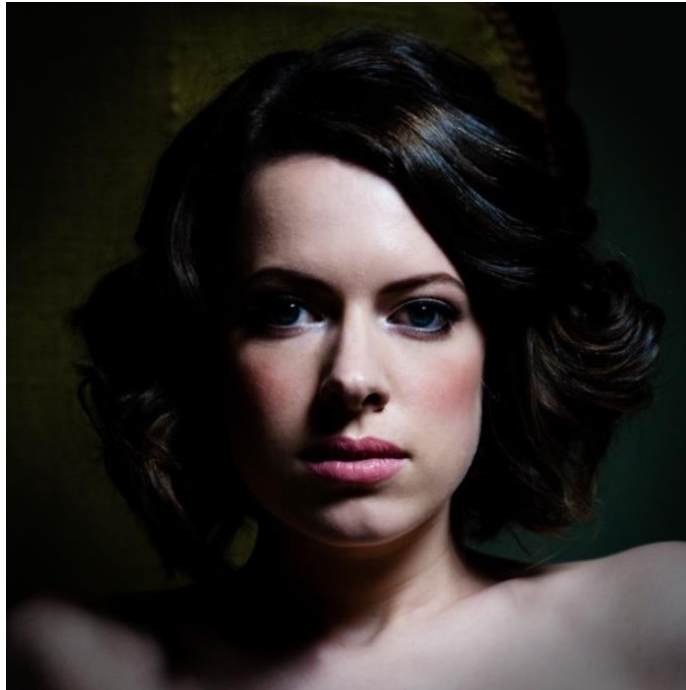
Lighting design: Charlotte Armstrong

Marketing/Production Assistance: Sarah Jackson.

*Thanks to Sue Geossling (Répétiteur 27/4), Kate Millet & James Penn, the crew @ The Butterfly Club, JW Express Couriers & Alicia Groves.*

# Artists

Alexandra Mathew



Alexandra holds a Bachelor of Music (Honours) from the University of Melbourne, and has completed studies in Vocal Performance at the Royal College of Music, London. Recently, Alexandra premiered Hugh Crosthwaite's song cycle *Metamorphoses* at the Melbourne Recital Centre; performed with the Melbourne Pops Orchestra in BBC Planet Earth II at the Melbourne Convention Centre; and participated in the Melbourne International Festival of Lieder and Art Song, for which she performed alongside pianist Dr. Graham Johnson OBE. Other recent highlights include appearances as alto soloist in Pergolesi's *Stabat Mater*, Reinhard Keiser's *Weihnachtsoratorium*, and Handel's *La Lucrezia*; and a tour of China with the Australian International Opera Company. Other premiere performances include the Australian premiere of Ola Gjeilo's *Dreamweaver*; Andrew Anderson's song cycle *In Black Ink*; the roles of 'Sister Teresa' in Luke Cummins's opera *Timor* and 'Toy sailor' in Na'ama Zisser's opera *Black Sand*; and Joel M. Baldwin's *Bow and Baleno* at the National Gallery, London. Alexandra's recording of *In Black Ink* was nominated as one of the best classical CDs of 2018 at *Readings*. In 2016 Alexandra was awarded an inaugural scholarship to sing with the Melbourne Bach Choir, and she has been the recipient of scholarships from the Opus 50 Trust and prize winner at the Diamond Valley, Warragul, and B'nai B'rith eisteddfods. Alexandra is also a musicologist, and has completed a Master of Music (Musicology) at the University of Melbourne, researching Benjamin Britten's music for Kathleen Ferrier. Her writing has appeared in *Australian Book Review*, *Context* musicological journal, *Limelight*, *CutCommon*, and *Collections* magazine.

## Sarah Amos



Sarah Louise Amos completed her Bachelor of Music (Performance) with Honours in 2017 at the Melbourne Conservatorium of Music and is currently completing a Graduate Diploma in Arts (Advanced) in Ancient World Studies at the University of Melbourne. Sarah is the recipient of scholarships with Opera Scholars Australia, St Patrick's Cathedral and The Scot's Church and has performed in multiple youth productions with Victorian Opera. In 2016, Sarah performed in the Royal Edinburgh Military Tattoo and has sung in multiple performances with the Royal Melbourne Philharmonic Choir and the Melbourne University Choral Society and has been a soloist in multiple concerts with the Glen Iris City Choir and the Leading Dramatic Society. Late in 2016 Sarah performed in the Southern hemisphere premiere of Marc-Antoine Charpentier's *La Descent d'Orphee aux Enfers* at the Melbourne Conservatorium of Music and in 2017; she sang the role of *Sabrina* in an enactment of Milton's 1634 court masque *Comus*. In late 2017 Sarah performed with the MCM in conjunction with the ARC Centre of Excellence for the History of Emotions in the production *Passion, Lament, Glory* in which she performed in a staged production of Pergolesi's *Stabat Mater* at St Paul's Cathedral. Later in 2017, Sarah performed in Monteverdi's *L'Orfeo* with the Melbourne Conservatorium of Music and in Copland's *The Second Hurricane* with Victorian Opera. In 2018, Sarah joined the Courtly Arts Performers of Victoria and the Ripponlea Renaissance Dancers who specialize in historical dance and is a regular guest artist with the Melbourne Baroque Project. Sarah is a current member of the Australian Chamber Choir and will accompany them on their European Tour later this year.

## April Foster



April is a coloratura soprano who works through her voice and performance to bring characters to life. Last year, April performed the role of Blonde in BK Opera's *Abduction* – a re-imagining of Mozart's *Die Entführung aus dem Serail*. In 2017, she performed the roles of Sophie in *Werther* and Elle in *La voix humaine* with BK Opera, and Olympia in Savoy Opera Company's *The Tales of Hoffmann*. Her other notable performances include Frasquita in *Carmen* with BK Opera, and Carlotta in *The Phantom of the Opera* with Ballarat Lyric Theatre for which she received a commendation from the Music Theatre Guild of Victoria.

## Julia Allsop



Julia has established herself as an emerging opera singer performing an extensive range of Classical and Opera repertoire. She completed a Bachelor of Music, at the QLD Conservatorium, Griffith University majoring in Classical Voice and was the only pupil admitted under the “Young Conservatorium Scholarship Program”. In her final year she performed the principal role of “Suor Angelica” in the Opera “Suor Angelica”. In 2017 Julia was Soprano Soloist with Melbourne Symphony Orchestra performing an excerpt from “Mahler Symphony No.2” for the Melbourne Festival performance of "Voyage of time" and is currently listed as a Soprano contract artist with the MSO. In early 2018 Julia was accepted into Victorian Opera as a chorus member and in the same year performed with Melbourne Opera, “HMS Pinafore”, “Otello” & “The Flying Dutchman”. She also performed with Citi Opera’s Australian/ Russian opera premiere of “Kachshey the Immortal” at the Melbourne Recital Centre. In 2018 Julia collaborated with Tenor Mark Vincent on his album “Tribute to Mario Lanza,” which topped (No.1) in “Aria Australia Classical Album Charts”. Julia performs with Sydney Opera group “The Ten Sopranos” which tours regularly across Australia. Other credits include: RMP choir “Verdi’s Messa da Requiem”, Hamer Hall, “Mozart’s Requiem”, “Elgar’s For the Fallen” & “Requiem for the Fallen” at St Paul’s Cathedral, “Opera under the stars” (Northern NSW), BK Opera’s “White Night”, “Pirates of Penzance”, Guerrilla Opera (Melbourne Town Hall), “The Abduction of Seraglio” by Mozart (Melbourne Fringe Festival) Offenbach’s “Pierrette et Jacquot” (Jacquot). Most recently Julia was a soloist guest artist for the RMP Melbourne Cup dinner and has been invited to perform with GSOV in their July performance of “Die Fledermaus” in July this year and Melbourne Opera’s current “Italian Gala Concert Series” across Victoria. Julia performs regularly for special events and wedding ceremonies in Victoria and interstate and has previously performed in a number of Music Theatre productions in QLD and Interstate Jazz Festivals.

**Creative Team: Rachel Amos: Musical Director/Conductor**



Rachel has recently completed her Bachelor of Music at the Melbourne Conservatorium of Music, University of Melbourne, and is currently studying her Honours year under the tutelage of Suzanne Johnston. Rachel has participated in development programs and masterclasses with internationally-renowned conductors, including Benjamin Northey and Warwick Stengårds. In 2015, she was assistant to the Conductor for Victorian Opera's production of *The Grumpiest Boy in the World*. Rachel was Associate Conductor for Opera Scholars Australia from 2014-2018, and had the opportunity to conduct the Alpha Sinfonia and Sinfonie Australis with a 100-voice choir, alongside Australian conductor Guy Noble at the annual Opera in the Alps and Opera in the Market events in Beechworth and Melbourne. She now also holds a vocal scholarship with the program. Rachel sings with the Australian Chamber Choir, and holds a choral scholarship with the Cathedral Singers at St Patrick's Church, East Melbourne. She is also a regular violinist in several Melbourne orchestras, including the Australasian Orchestra and the Victorian Youth Symphony Orchestra. This year, Rachel has been awarded the conducting scholarship with the Melbourne Bach Choir and will take part in their 2019 season.

**Pam Christie: Répétiteur**



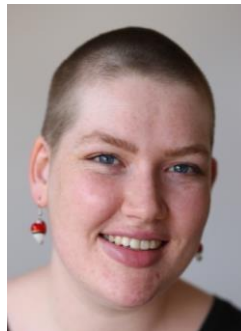
Since completing her music studies at Melbourne University and Moscow Conservatory, Pamela has worked for many years as an accompanist and teacher in and around Melbourne. She is a répétiteur for the Opera Australia Schools Company, BK Opera and GBD Productions; and also fulfils numerous performance and production commitments as a freelance pianist, coach and musical director. Recent engagements include *Rigoletto*; *La Voix Humaine*; *The Magic Flute*; *La Traviata*; *Madame Butterfly*; *Werther*; *Cenerentola*; *Barber of Seville*; *Don Giovanni*; *Le Nozze di Figaro*; *Così fan Tutte* and *Carmen*.

### **Mish McNamara: Director**



Trained in dance at VCA, drama at Deakin and education at LaTrobe, Mish began directing and choreographing in the Goulburn Valley: Les Miserables (1994) Jesus Christ Superstar (1998), Fiddler on the Roof (2001). During her teaching career her VCE Dance, Drama and Theatre students were often invited to perform at VCAA's Top Class and in 2015 her VCE class achieved the highest marks for Drama in Victoria. Mish has produced and directed Presentation Nights at Hamer Hall (2005) and Melbourne Town Hall (2011/2012) as Head of Drama for Firbank Grammar School. Directing credits also include MelBorn (2006, 2010) for Melbourne Writer's Theatre at La Mama Courthouse, Dragged (2018) for Midsumma Festival at La Mama Courthouse, Short & Sweet (2006, 2009, 2013) at Fairfax Studio, Northcote Town Hall and Chapel off Chapel, L'inganno Felice for BK Opera (2019) @ Siteworks. Mish founded Illumi-Nation Theatre in 2016 and has produced and directed 4.48 Psychosis by Sarah Kane (2017) at Gasworks Theatre for Melbourne Fringe and Lost: 5 by Daniel Keene (2017) at Irene Mitchell Studio for Poppy Seed Festival. Currently completing Master of Arts by Research (Drama) at Deakin University investigating the rehearsal processes of Australian female directors in rehearsal, Mish is also in early development for Illumi-Nation Theatre's 'This is Where We Exist' project which will be shown at the Irene Mitchell Studio in September and will shortly commence rehearsal for The Window Outside, a play by Belinda Lopez, which will be presented in several venues in Melbourne and regional Victoria throughout October.

### **Charlotte Armstrong: Lighting Designer**



Charlotte is a Theatre Maker, Designer, and Performer based in Melbourne. She has a Bachelor of Arts Honours in Theatre and Performance from Monash University. Her previous theatre credits include: Lighting designer - The Global Citizen (Norbury Productions 2019), Technical

Designer - *Fran and Leni* (Seemingly Wholesome 2019), Lighting Designer - *Janis* (Wild Tongues 2018), Lighting designer - *Mocha Is Not Coffee!* (Norbury Productions 2018), Lighting Designer - *The Wallpaper* (Stephanie Dimitriou 2018), Lighting Designer - *And Again* (Kate Gray 2018), Designer - *Small Awkward Man Sings Big Belty Songs* (Stephen Amos 2017), Stage Manager - *Death Match* (MAPA 2017), Assistant Set Designer - *Next To Normal* (MUST 2017), Cast - *Fantastic Tips And Where To Find Them* (MUST 2017), Assistant Stage Manager - *Animal* (Influx Theatre Co, Theatre Works 2016), Directing and Lighting Intern - *Wit* (The Artisan Collective 2016), Writer/Performer - *Death Comes Calling* (MAPA 2016), Assistant Stage Manager - *The Handmaid's Tale* (MUST 2015). Charlotte enjoys creating and designing for subversive and innovative theatre in the Melbourne independent theatre industry.

### **Kelly Porter: Stage Manager**



Kelly graduated from her classical voice studies at Western Australian Academy of Performing Arts (WAAPA) at the end of 2015. During her time there she performed roles including Ariel in Purcell's *The Tempest* and First Witch in *Dido and Aeneas*, Cobweb in Britten's *A Midsummer Night's Dream*, and Sister Viani/Governess in the world premiere of Johannes Leubbers' *Melba*.

She also sang as a Quartet Member in Adamo's *Little Women*, and as a chorus member of Tippet's *A Child of our Time*, Rossini's *Stabat Mater* and Mendelssohn's *Elijah*. After her time at WAAPA, Kelly spent a year living in Florence, Italy, studying voice with Halina Moretti-Pananti and learning Italian at the Scuola Leonardo da Vinci. Returning to Australia, she moved to

Melbourne to continue her studies and has since performed twice with BK Opera in its productions of Mozart's *Abduction' (Die Entführung aus dem Serail)* and the Glück double bill *Orphée et Euridice / Iphigénie en Tauride*. Kelly is now very excited to be a part of Dirty, Sexy, Opera in the new role of stage manager.