THE EMPEROR OF ATLANTIS

10-14 July 2012, 7.30pm

Faculty Gallery, Monash University
Art Design & Architecture Building
900 Dandenong Road, Caulfield East

LIQUID ARCHIVE
Monash University Arts Festival
July-September 2012

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MUST
Monash University Student Theatre

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Art Design & Architecture

Akeda for solo viola (2006)
by Gilad Hochman

Atlantis Lazaretto (2012)
Text Collage, compiled by Gert Reifarth (sources see below)

Brief Memories for string trio (2004)
by Gilad Hochman

'Das ist das Ende' ('This is the End') (1945)
by H. G. Adler, spoken by Reinhard Kuhnert

The Emperor of Atlantis
[*Der Kaiser von Atlantis*]

Opera by Viktor Ullmann (Op. 49)
Libretto by Peter Kien
(translated from German by Gert Reifarth)

CAST

In *Atlantis Lazaretto*		In *The Emperor of Atlantis*
Doctor	**Nathan Lay**	Emperor
Patient	**Kristian Gregory**	Loudspeaker
Patient	**Jerzy Kozlowski**	Death
Nurse	**Kate Macfarlane**	Drummer
Patient	**Brenton Spiteri**	Harlequin
Patient	**Hana Crisp**	A Girl
Patient	**Nicholas Jones**	Soldier

Musical Direction	Peter Tregear
Stage Direction	Gert Reifarth
Visual Design & Stage	Christian Herrnbeck
Lighting Design	Katie Sfetkidis
Costumes	Ellen McCarthy
Make-Up	Anna Burley
Technical Direction	Jason Lehane & Russell Proud
Technical Operators	Christian Herrnbeck, Katie Sfetkidis & David Webb
Musical Assistant	Simon Bruckard
Producers	Gert Reifarth & Peter Tregear

Manager, Faculty Gallery	Alicia Renew
Dean, Faculty of Art Design & Architecture	Professor Shane Murray

Cover image: Georg Kolbe, *Dionysos* (1932/36) © Christian Herrnbeck 2012

Works of art such as operas are always more than the sum of their parts. They transcend the apparent limitations of their media to reveal to us truths about the historical circumstances of their origins, and help us to reflect on our own condition. The usual way that we receive the canon of opera, however, is to imagine that these works, and our experience of them, stand somehow outside history—a conceit already implicit in the generic term 'classical music'. A work with a providence like *The Emperor of Atlantis* therefore challenges usual operatic practice, for it cannot—indeed must not—avoid reference to the time and place of its creation, to the fate of its creators, and to the fate of European Jewry itself.

IOpera's production attempts to rise to this challenge in several ways. It commences with an **exhibition** that introduces the history of the ghetto-camp of Terezín [Theresienstadt] where the opera was created in 1943/44. The **performance space** itself has been transformed into a room in an imagined dictatorship's asylum where people with opposing political views are held and to which you are visitors. The allusion also to Peter Weiss' famous play *Marat/Sade* (1964) is deliberate—and not only draws a connection to shared contextual and political themes in both works, but also their historical connection: Weiss studied art with Peter Kien in Prague in 1937–38. The opening **text collage**, draws our attention to the broader themes of the opera: Atlantis and the use and abuse of myth, the glorification and cruel reality of war, the dehumanization of death in the age of its technological reproducibility, and—casting its shadow over all—the Holocaust. The collage is framed by a poem by the opera's composer Viktor Ullmann, and one by his Theresienstadt acquaintance, H. G. Adler, who survived the Holocaust. Two **musical interludes** by Berlin-based composer Gilad Hochman frame the text: *Akeda* for solo viola and *Brief Memories* for string trio. Apart from their aesthetic appropriate-ness, the inclusion of these works also serves as a tacit acknowledgement of the survival of a culture and a people that the Nazis had set out to obliterate. Finally, our production is performed against a **backdrop of images**, a series of triptychs that aims to draw out all these connections.

<div align="right">Peter Tregear, Gert Reifarth, Christian Herrnbeck</div>

Viktor Ullmann (1898–1944) was born into a family of Roman Catholic converts of Jewish descent in the town of Teschen in Silesia, then part of the Austro-Hungarian Empire but which today straddles Poland and the Czech Republic. His father was a professional army officer and Ullmann himself fought for the Austrians in the First World War (at the Isonzo front). Educated in Vienna, where he attended Arnold Schoenberg's Composition Seminars, and later Prague, Ullmann worked as a musical director, teacher and journalist, as well as a bookseller (for two years he ran an anthroposophic book store in Stuttgart). Works include the opera *Der Sturz des Antichrist* ('The Fall of the Antichrist') Op. 9 (1935) and many other orchestral, vocal and chamber works. He was deported to Terezín on 8 September 1942, where he continued to compose stage music, vocal, orchestral and chamber scores, among them a setting of Rilke's *Die Weise von Liebe und Tod des Cornets Christoph Rilke* ('The Story of the Love and Death of Cornet Christoph Rilke'), as well as *The Emperor of Atlantis*. Ullmann was deported to Auschwitz on 16 October 1944, and was murdered two days later.

Before he departed, Ullmann handed over the compositions that he had written in Terezín to a fellow inmate, and thus they survived.

Peter Kien (1919–1944) was a Jewish artist, poet and writer born in Varnsdorf, at the time of its secession from the Austro-Hungarian Empire into the new country of Czechoslovakia. Studies in arts and graphic design in Prague were brought to a halt by the racial laws introduced by the Germans after occupation in 1939. Following a failed attempt to emigrate with his family, he was deported to Terezín in December 1941, where he was highly productive, creating hundreds of drawings, sketches, paintings and designs—many of them depicting the inhumane conditions of his environment—as well as poetry and numerous plays. A social satire entitled *Marionettes* was performed 25 times in the ghetto, and Gideon Klein set Kien's poetic cycle *Plague*. Kien is best known today for his libretto to *The Emperor of Atlantis*. Together with his parents and wife, Kien was deported to Auschwitz on 16 October 1944 where he died from disease.

TEXT COLLAGE SYNOPSIS

"We decree / today's mental patients should no longer be / subjected to torture and rather start / to participate in education and art" (Peter Weiss, 1964). According to this doctrine, patients are lectured by the personnel about the topics of Atlantis and war, before they explore the theme of death themselves. Their involvement in art will follow…

OPERA SYNOPSIS (from the typewritten version of the opera's libretto)

SCENE 1. Death, offended and insulted by the busy whirl, the haste, the technical progress of modern life, breaks his sword, to teach humankind a lesson. He vows to not allow anyone to die from now on.   SCENE 2. The Emperor of Atlantis, who keeps the connection with his ministers by telephone and radio from his office, gets the terrible news of Death's decision during an execution of captured thieves. People cannot die. The old and the sick are doomed to suffer for all eternity. The Emperor tries to prevent the panic resulting from this by depicting Death's refusal as a liberation from the tyranny of death under which all living creatures had so far been yoked.   SCENE 3. A man and a girl from opposing armies meet with their weapons in their hands. The news of people's inability to die has changed their will to fight into love, and instead of killing each other, they find love in each other. The Drummer tries in vain to convince the man to go with him instead.   SCENE   4.   The Emperor experiences the breakdown of all social order, caused by the refusal of Death to let people die. A chaotic trance has been brought about by the fear of the sick that they cannot be redeemed from illness and pain. The general excitement has also affected the Emperor, who sees long-forgotten images from his childhood come back to him, embodied by Harlequin. The Drummer tries to convince the Emperor to hold on to his old way of life despite the catastrophe caused by Death's refusal. Torn like this, the Emperor has a vision. Out of the mirror, Death steps towards him and - in the face of the horror that his refusal has caused - is prepared to come back to the people under the condition that the Emperor will be the first one to suffer the new death. The Emperor of Atlantis agrees, and redeemed humankind welcomes the return of Death.

Music Director's Note

A collaboration between two men of different generations, but shared fate, *The Emperor of Atlantis* stands as a remarkable creative response to their circumstances, as well as to the broader violence that had engulfed Europe. Ullmann's own experiences of the battlefield had a significant influence on the libretto—the extraordinary final aria sung by the Emperor has its origins, for instance, in an anti-war text by Felix Braun (1917) which Ullmann had set as a (now lost) *Symphonic Fantasy* (1925). The unusual orchestration also not only reflects what was available in Terezín, but also Ullmann's experience conducting a WWI military band.

Recent research has also revealed that music composed in Terezín may have contained coded protests against Nazi occupation; here the ubiquitous 'Hello, hello' motive, a quotation from Josef Suk's *Asrael Symphony* (itself a rumination about death) may have been understood by inmates as a signifier of Czech self-determination. More generally, quotation (whether of actual works, or of generic styles of music) was also at the heart of the Weimar theatre aesthetic. In a manner that presaged our own 'postmodern' age, it premised that operatic conventions could only be experienced without irony or a descent into 'false consciousness' by placing them in quotation marks; that is, by making them self-knowing, or ironic. In the course of the opera hear estranged settings of the German national anthem, the *Deutschlandlied*, as well as the great Lutheran chorale *Ein' feste Burg ist unser Gott*, and stylistic allusions to sources as diverse as the music of Wagner, Weill, Schoenberg, Mahler, Puccini, Krenek, Brand, Stravinsky and Strauss (both Richard and Johann).

The result is no mere pastiche; Ullmann's highly skilled compositional technique and Kien's dramatic vision unites these disparate sources into a highly nuanced, though-provoking whole, and does so with a striking originality. That this work, like so many others of its time, has largely failed to be incorporated into our own is testament to the cultural loss that accompanied the political and humanitarian catastrophe of the Nazi era.

Stage Director's Note

Welcome to Atlantis. Atlantis is a dictatorship where sane people with opposing views are held in an insane asylum called Atlantis Lazaretto. Why are we here? We are here because the proprietors of this asylum believe that patients should be engaged in therapy, education and art, and that this engagement should be shown publicly – in performances for you, the asylum's visitors. We are here because the proprietors see themselves in a tradition of 'madhouse performances': the Marquis de Sade, for example, staged several of his plays as an inmate at the asylum of Charenton (this has itself been put on stage in Peter Weiss's *Marat/Sade*, 1964). We are here because in Fritz Lang's 1933 film *Das Testament des Dr. Mabuse*, the title character is an inmate of an insane asylum, where he writes detailed plans for crimes – which are carried out, under Mabuse's hypnotic influence, by the asylum's professor Dr Baum; Goebbel's ministry banned the film. We are here because in the future the sane may be locked away as they impede one of humankind's continuing impulses: the belief that war and cruelty drive progress.

Music by Gilad Hochman (Australian Premieres).
Notes by the Composer

Akeda for solo viola (2006). Performed by Merewyn Bramble. Based on the biblical story of The Binding of Isaac (The Book of Genesis, chapter 22), in which God tells Abraham to sacrifice his son as proof of loyalty, this composition describes a situation of inner struggle and deep emotional and moral conflict. Through this dominant story in Jewish culture, I have tried to create a musical world which switches between constant ponderings and sudden explosions, expressive melodies and rough motion and climaxes. Beyond the specific story of the Akeda, I wished to relate to a more general reality of (self-)sacrificing for a bigger ideal of any shape and form. The piece was commissioned as an obligatory piece for the Israeli Aviv Competitions and supported by The Adele and John Gray Endowment fund.

Brief Memories for string trio (2004). Performed by Edward Antonov, Merewyn Bramble, Amy Tcheupdjian. Composed for the *Sounds in the Desert* Music Festival, the piece displays an intimate, contemplative, gentle and somewhat melancholic musical world based on the idea of human memory. The composition relates to this idea by presenting five short episodes which represent the appearance of a memory from one's past and – just as easily – its disappearance; a flashback relating to a specific event and the emotional baggage connected to it. This non-musical theme allowed me to relate to a spectrum of musical styles united under one roof, different states of mind shared by the same person.

Opera Scene 4, Radio Broadcast, Sources

Excerpts from *The Great Dictator* (Charlie Chaplin, 1940), 'We're All Australians Now' (Banjo Paterson, 1915, read by Julia Wastell), *Death Takes a Holiday* (Radio Drama, 1937, originally a 1934 film based on the play *La Morte in Vacanza* by Alberto Casella). All other text from Kien's libretto to *The Emperor of Atlantis*.

Images by Christian Herrnbeck

The projections serving as backdrop of the opera are picture taken at the following locations, or are photo-montages based on pictures taken there: Alkoven/Hartheim (Austria), Belgrade (Serbia), Benares (India), Bełżec (Poland), Berlin (Germany), Blåvand (Denmark), Chełmno (Poland), Kowno (Lithuania), Lisbon (Portugal), Łódź (Poland), Lublin/Majdanek (Poland), Natzweiler/Le Struthof (France), Nuremburg (Germany), Oradour-sur-Glane (France), Oranienburg/Sachsenhausen (Germany), Oświęcim (Poland), Sobibór (Poland), Terezín (Czech Republic), Treblinka (Poland), Verdun (France), Warsaw (Poland), Weimar/Buchenwald (Germany).

Dialogue in Text Collage, Sources

PRELUDE

Viktor Ullmann (1938): 'Auf dem Friedhof' (On the Cemetary). From *Der fremde Passagier. Ein Tagebuch in Versen*. (The Strange Passenger: A Diary in Verse). In: Klein, Hans-Günter (ed.): *Viktor Ullmann – Materialien*. Hamburg 1995, p. 102.*

Karel Čapek (1921): *R.U.R.* In: *Four Plays*. London 1999, p. 85. Transl. Peter Majer & Cathy Porter.

Peter Weiss (1964): *Die Verfolgung und Ermordung Jean Paul Marats, dargestellt durch die Schauspielgruppe des Hospizes zu Charenton unter Anleitung des Herrn de Sade*. (The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade), 1964. Frankfurt/Main 1967, p. 13.*

Friedrich Nietzsche (1887): *On the Genealogy of Morals*. New York 1923, pp. 132, 89, 127f, 131. Trans. Horace B. Samuel.

Fyodor Dostoyevsky (1873): *Bobok*. In: Собрание сочинений в 15 томах (Collected Works in Fifteen Volumes). Vol. 12. Leningrad 1995, p. 50.*

Mark Twain (1897): *Following the Equator: A Journey Around the World.* New York: Doubleday & McClure 1897, p. 477.

PART I (Atlantis).

Alfred Rosenberg (1930): *The Myth of the 20th Century. An Evaluation of the Spiritual-Intellectual Confrontations of Our Age.* Wentzville, MO 2001, pp. 19, 21. Trans. James Whisker.

Hermann Wieland (1925): *Atlantis, Edda und Bibel. 200000 Jahre germanischer Weltkultur und das Geheimnis der Heiligen Schrift.* (Atlantis, Edda and Bibel. 200000 Years of Germanic World Culture and the Secret of Holy Scripture). Weißenburg 1925, pp. 219f, 235.*

Franz Wegener (2001): *Das atlantidische Weltbild. Nationalsozialismus und Neue Rechte auf der Suche nach der versunkenen Atlantis.* Gladbeck 2003, pp. 108, 113 (original past tense).*

Erle Cox (1925): *Out of the silence. A Novel.* Westport, Conn. 1976, pp. 241–252.

PART II (War).

Ernst Jünger (1922): *Der Kampf als inneres Erlebnis* [War as Inner Experience]. In: *Sämtliche Werke* [Collected Works]. *Zweite Abteilung, Essays, Band 7: Essays I – Betrachtungen zur Zeit.* Stuttgart 1970, pp. 11, 40, 43.*

Jünger: *Storm of Steel* (1920). London, New York et al. 2003, p. 231f. Trans. Michael Hofmann.

Jünger (1925): *Feuer und Blut. Ein kleiner Ausschnitt aus einer großen Schlacht* (Fire and Blood. A Small Excerpt From a Big Battle). In: *Sämtliche Werke* (same vol. as above), p. 460.*

Jünger (1925): *Das Wäldchen 125. Eine Chronik aus den Grabenkämpfen 1918* (Copse 125. A Chronicle From the Trench Battles 1918). In: Ernst Jünger: Sämtliche Werke. Erste Abteilung, Band 1: Tagebücher I – Der erste Weltkrieg. Stuttgart: Klett-Cotta 1978, p. 307.*

Jünger: *Feuer und Blut*, pp. 456, 460.*

Jünger: *Storm of Steel*, pp. 96, 136, 152. Trans. Hoffmann.

Jünger: Feuer und Blut, p. 448.*

Jünger: *Der Kampf als inneres Erlebnis*, p. 26.*

William Morris Hughes (1916): *"The Day" – and After. War Speeches of The Rt. Hon. W. M. Hughes.* London 1916, pp. 52f.

Karl Kraus (1917-1925): *The Last Days of Mankind. A Tragedy in Five Acts.* New York: F. Ungar 1974, p. 173. Trans. Alexander Gode & Sue Ellen Wright.

PART III (Death and Shoah).

Markus Zusak (2007): *The Book Thief.* London 2007, pp. 318f, 553f.

Jonathan Littell (2006): *The Kindly Ones.* London 2010, p. 130. Trans. Charlotte Mandell.

Abraham Lewin (1942-1943): *A Cup of Tears: A Diary of the Warsaw Ghetto.* Ed. Antony Polonsky. Oxford 1988, p. 243.

Anne Frank (1942-1944): *The Diary of a Young Girl.* New York 1959, entries 9 Oct 1943, 19 Nov 1942, 11 Apr 1944. Trans. Susan Massotty.

Primo Levi (1963): 'Afterword' in *The Truce. Afterword.* London 2000, pp. 466, 471. Transl. Ruth Feldman (original past tense).

Jorge Semprun (1994): *Literature or life.* New York 1997, pp. 14-16, 242f. Trans. Linda Coverdale.

Primo Levi: *The Truce*, p. 219. Trans. Stuart Woolf.

FINAL POEM

H. G. Adler (1945): 'Das ist das Ende'. In: *Der Wahrheit verpflichtet: Interview, Gedichte, Essays.* (Obliged to the Truth: Interview, Poems, Essays). Gerlingen 1998, p. 107.*

*Trans. Gert Reifarth

BIOGRAPHIES

Merewyn Bramble (Viola Soloist) completed a Bachelor of Music with Honours in Performance under the tutelage of William Hennessy (2005), and a Master of Music Performance mentored by Caroline Henbest (2007). She was awarded the Peg Oldfield Prize and the H.A. Owen Award for performance excellence. From the age of 14 Merewyn participated in many Australian Youth Orchestra programmes, some as principal viola, including the Orchestral Fellowship, Style Workshop and Young Australian Concert Artists. Merewyn performs regularly with the Melbourne Chamber Orchestra and holds casual positions with the Melbourne, Tasmanian, Adelaide and Queensland Symphony Orchestras and Orchestra Victoria. As a member of the Tailem Quartet she was a finalist in the Third Australian Chamber Music Competition and has undertaken residencies at the Banff Centre, Canada, and at Yale University's Norfolk Summer Chamber Music Festival. Merewyn is also an emerging artist with the Australian Chamber Orchestra, performing in the ensemble's offspring, ACO2.

Hana Crisp (A Girl) is currently completing a Masters of Music Performance at the University of Melbourne. A highly versatile singer, Hana enjoys performing opera, oratorio, art song, chamber music and contemporary music. Hana has performed with groups such as The Song Company, Astra, e21 and the Arcko Symphonic Project. She has presented recitals for The Lieder Society of Victoria, The Team of Pianists, the Arden Crescent series and the University of Melbourne Lunch Hour Concerts. Hana has received numerous awards, including the Mabel Kent Singing Scholarship, the Athaneum Award and the A.E. Floyd Memorial Scholarship. In 2009 she won the National Liederfest, where she also received the award for best ensemble of voice and piano with Amanda Hodder. Hana is also a member of the vocal ensemble *Aria Co*, who made their Sydney Opera House debut for *Musica Viva* last year, and she regularly appears in their concerts at the Melbourne Recital Centre.

Kristian Gregory (Loudspeaker) began his formal music training at age nine with the National Boys Choir of Australia. Having fostered a love of classical music he continued to train privately and completed a Bachelor of Music at Monash University. Since then he has continued his studies with the Opera Studio Melbourne where he was the inaugural recipient of the Hon. John Harber-Phillips Fellowship. Kristian has performed in opera roles such as Schaunard in *La Boheme* (2012) Father in the Australian premier of *The Juniper Tree* (2011), Don Giovanni in *Don Giovanni* (2010), David in *A Hand of Bridge* (2010), Papageno in *The Magic Flute* (2009) and Peter in *Hansel and Gretel* (2009). He is a recitalist for the Music Lovers Society of Victoria. In addition to opera he enjoys performing twentieth century art song repertoire. Kristian aspires to be a first-class performer fostering a love of classical music to Australian audiences.

Christian Herrnbeck (Visual Designer) is based in Berlin. He sees himself in the tradition of 'political photography'. His images are not intended to be documentary but rather as parts of people's life stories – the viewer's own experience, knowledge and ideas are meant to complement his images. Several of Christian's exhibitions traced the lives of Sinti and Roma war refugees sent back by the German Government to states in former Yugoslavia after the wars in the Balkan. In 2002 he began his long-term project: *Niemands Orte. Ein fotografisches Projekt über das europaweite System nationalsozialistischen Terrors* (No Man's Places. A Photographic Project Depicting the System of National Socialist Terror Across Europe). Its first part, *Concentration Camps, Institutions for "Euthanasia" and Extermination Camps*, was presented as a multimedia installation in the museum of the former concentration camp of Sachsenhausen near Berlin from February to June 2009 and other places. Articles about his work written by others and by himself have been published in newspapers, magazines and books. In 2011 he was curator and co-organizer of *5photographers5days*, a month-long photo festival with international participants in Berlin.

Gilad Hochman (Composer) was born in Israel in 1982 to an Odessa native father and a Paris native mother and currently resides in Berlin, Germany. In 2007 he graduated with honors from the Buchman-Mehta School of Music at Tel Aviv University. That year he also became the youngest composer to be awarded the prestigious Israeli Prime Minister Award for his artistic work. Hochman was defined in 2009 as "one of Israel's most important composers" by the *Deutschland Magazine* and as "a rising star in the classical music world" by *France 24*. His œuvre includes a wide range of compositions which are commissioned and performed by leading musicians in the US and all over Europe. Hochman's work reflects a verity of aesthetic approaches: on the one hand, a continuation of classical music's development, yet on the other hand he puts a great emphasis on themes relating to the Jewish tradition and his Israeli origin, while creating his own contemporary musical language – personal, lyrical and expressive.

Nicholas Jones (Soldier) completed a Bachelor of Music Performance at the VCA, and has studied voice with Raymond Connell and Gary May since 2009. He has been awarded the Ross Hartnell Memorial Scholarship, the Athenaeum Award, the Sleath Lowrey Award, the Merion Isabel Thomas Estate Scholarship and the Australian Music Events "Scholar of the Year" prize, as well as receiving nominations for a Green Room Award and a Guild Award. Roles include Tamino in VCA's gala performance of *The Magic Flute*, and a staged version of Schumann's *Dichterliebe*. In 2010, Nicholas performed in the permiere of *Art of Thought* – a song cycle by Australian composer/pianist Stefan Cassomenos, with whom he also performed Benjamin Britten's complete *Canticles* at the Melbourne Recital Centre. During 2011, Nicholas performed the role of Young Man 1 (and chorus) in Deborah Cheetham's indigenous opera *Pecan Summer* and the solo in Britten's *Serenade for Tenor and Horn* at ANAM. He has been a member of the Opera Australia Chorus since 2007.

Jerzy Kozlowski (Death) Jerzy worked regularly with the Victoria State Opera, and has performed with Opera Australia in every Melbourne season since 1996. He has also worked with OzOpera, IOpera, Melbourne Opera Company, Operalive, Melbourne City Opera, and Victorian Opera in roles such as Sparafucile in *Rigoletto*, the title role in Nyman's *The Man Who Mistook His Wife for a Hat*, Grandpa Moss in Copland's *The Tender Land* and Jacob Ivanov in *Rothschild's Violin*. Jerzy has sung solo with all major Melbourne choral groups in repertoire ranging from Handel's Messiah to Verdi's Requiem and solo recitals include performances of Shostakovich's *Suite on Verses by Michelangelo* and *Four Verses of Captain Lebyadkin*. He has performed in many premieres of works by Australian composers such as Richard Mills, Johanna Selleck, Helen Gifford, including two song cycles written especially for him by Michael Bertram and Lawrence Whiffin.

Nathan Lay (Emperor) completed his Bachelor of Music at the Melba Conservatorium of Music in 2008. During his time there, he was awarded the Melba Conservatorium Scholarship and twice awarded the Robert Salzer Scholarship. He then attended The Opera Studio as the recipient of the Gertrude Johnson Scholarship in 2010 and was named the Australian Music Events Opera Scholar of the Year, as well as winning the National Liederfest and the Maroondah Singers Memorial Scholarship. In 2011 Nathan won a scholarship to the Dame Nellie Melba Opera Trust, and he returned to The Opera Studio Melbourne on the Acclaim Awards/Hon. John Harber-Phillips Fellowship. Nathan has performed as Polypheme in Handel's *Acis and Galatea*, Masetto in Mozart's *Don Giovanni*, Peter in Humperdinck's *Hansel and Gretel*, Pluto in Offenbach's *Orpheus in the Underworld* and Don Parmenione in Rossini's *L'occasione fa il ladro*. In 2012 Nathan made his debut with Melbourne Opera playing the role of Schaunard in Puccini's *La Bohème*.

Kate Macfarlane (Drummer) is currently studying a Masters Degree in Musicology. She has extensive experience in Opera, Concert and Choral performance. Her opera credits include Frasquita in *Carmen*, Catherine in *Pomme d'Api*, Girl in *Trouble in Tahiti*, Bertha in *The Barber of Seville*, Gretel in *Hansel and Gretel*, Lucy in *The Telephone*, Belinda in *Dido and Aeneas*, Papagena in *The Magic Flute*, Israeli Soldier/Palestinian Woman in *The Shouting Fence*, Ensemble in *Vesalius: A Requiem*, and Cupid in *Orpheus in the Underworld*. Concert solo appearances include Schütz's *Christmas Story*, Handel's *Messiah*, recitals with guitarist Aleksandr Tsiboulski, and with the Consort of Melbourne. Kate is also an accomplished actor, and has experience in dance, acrobatic and choreographed combat on stage. In 2012 she will sing Cupid (cover) in *Orpheus in the Underworld* with SOSA, and in October will commence study with Kai Wessel at the Hochschule für Musik und Tanz Köln.

Ellen McCarthy (Costumes) is a design student who has been involved in theatre for many years. Over the past few years she has done work for Monash University Student Theatre (MUST), The Melbourne Fringe Festival, The Melbourne University Rock Opera Company and other groups.

Gert Reifarth (Stage Director) has worked in academia and theatre in Germany, Ireland and at the University of Melbourne. In the 1990s, Gert directed and produced German plays at NUI Galway in Ireland (by Brecht, Hacks, Dürrenmatt). His play *Who's afraid of Harry Heine? A Radio-play-live-on-stage about the Last Romantic* was performed in October 2006 at the Open Stage in Melbourne under his direction. In 2008, Gert directed IOpera's first production, *Erwin and Elmire* by J.W. Goethe / Anna Amalia. His work *Heracles High 5*, co-written with Xan Colman, premiered at the Melbourne Arts House in June 2010 under the direction of both writers. Gert has also published extensively about German literature, poetry and theatre practice.

Katie Sfetkidis (Light Designer) Katie Sfetkidis is a Melbourne based lighting designer and installation artist. She has been nominated for three Green Room Awards for -*These are the Isolate* (2011), *Elektra* (2010) and *this is for you* (2008). Awards include: The Rory Dempster Lighting Internship, Malthouse Besen Family Artist Program, Australia Council's ArtStart and Ian Potter Cultural Trust Travelling Scholarship. In 2012, Katie is a being mentored by Jude Anderson as part of JUMP the Australia Council's national mentoring program for young and emerging artists. Design highlights include: *The Laramie Project: 10 Years Later* (Red Stitch), *Two by Two* (Little Ones Theatre), *Elektra* (Fraught Outfit), These are the *Isolate* (Mutation Theatre).

Brenton Spiteri (Harlequin) currently holds the John and Elizabeth Wright-Smith Scholarship offered by the Dame Nellie Melba Opera Trust. As a former student at the Melbourne Conservatorium of Music, Brenton has received several prizes including the Dame Nellie Melba, Murray Ormond Vagg, Mona McCaughey and Muriel Cheek Scholarships. He was also awarded the Hedy Holt Memorial Prize as a finalist in the 2009 Liederfest. Earlier this year he created the role of Bevan in the netball opera *Contact*. Other recent performances include the premiere of *Kursk: An Oratorio Requiem* for the Melbourne Festival, the chorus of *The Pearlfishers* for Opera Australia and several performances as a soloist and chorister with the Consort of Melbourne. He has also performed roles in *Dido and Aeneas* (Aeneas), *La Belle Hélène* (King Ajax), *Gianni Schicchi* (Rinuccio), *Into the Woods* (Jack) and *Snow Queen* (Magician).

Peter Tregear (Music Director) is a graduate of the University of Melbourne and subsequently completed doctoral studies, and appointed a lecturer in music, at the University of Cambridge. He has mounted several modern revivals and world premieres of historical and contemporary operatic and symphonic works, including an internationally acclaimed stage revival of Max Brand's epic *Maschinist Hopkins* in the Queen Elizabeth Hall, London. Prizes and awards include the Sir Charles Mackerras Conducting Prize (2003), and a Green Room Critics Award for best conductor (2009) for IOpera's production of *Erwin und Elmire*. Peter was invited to conduct *Erwin und Elmire* in the historic 'Ekhof Theater' for the Gotha Festival, Germany in 2009, and more recently performed with the Kronos Quartet as part of the Melbourne Festival 2011. Peter is Executive Director of the Monash University Academy of Performing Arts and writes regularly for *The Melbourne Review*.

ORCHESTRA

Flute/Picc	John Sutton
Oboe	Jenny Lowe
Clarinet	Brendan Toohey
Alto Sax	Jess Berton
Trumpet	Sarah Brown
Tenor Banjo/Guitar	Aaron Searle
Harpsichord/Harmonium/Piano	Simon Bruckard
Percussion	Shanie Klas, Robert Allan
Violin	Edward Antonov, Annie Chen
Viola	Merewyn Bramble
Cello	Amy Tcheupdjian
Double Bass	Jonathan Heilbron

IOPERA Inc.

IOpera is an incorporated not-for-profit opera company formed by Peter Tregear and Gert Reifarth in 2007 to provide opportunities for local audiences to experience operatic works from the fringes of the repertoire, and explore innovative forms of operatic production. Its ultimate aim is to help increase access to, and interest in, opera as a vibrant and relevant contemporary art form, and reinforce the value of opera as a form of social commentary with direct relevance to our own culture and times. IOpera mounted its first production in February 2008 with a 'Green Room Award' winning world-premiere revival of the 1776 Singspiel *Erwin und Elmire*. The company subsequently gave the Australian premiere concert performance of Venjamin Fleischman's one act opera *Rothschild's Violin* (1941) for the Port Fairy Spring Music Festival and also collaborated on the modern revival production of *Erwin und Elmire* in Gotha, Germany. It also produced a 'pocket' *La Boheme* for 'Opera in the Outback' in Far North Queensland.

For further information, and details on how to support IOpera, visit www.iopera.com.au.

THANK YOU!

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