



YOUR DIGITAL PROGRAM

# Messa da Requiem

By Giuseppe Verdi (1813-1901)

**Wed 8 – Sat 11 Mar 2023 / Festival Theatre**

**Duration:** 1hr 30mins, no interval.

**Note:** Performed in Latin with no surtitles.

**Ballett Zürich with Adelaide Symphony Orchestra  
and Adelaide Festival Chorus**

**Choreographer & Producer** Christian Spuck

**Conductor** Johannes Fritzsch

**Assistant Director** Jean-François Kessler

**Stage Designer** Christian Schmidt

**Artistic Collaboration Stage Designer** Florian Schaaf

**Costume Designer** Emma Ryott

**Lighting Designer** Martin Gebhardt

**Dramaturg** Michael Küster, Claus Spahn

**Chorus Master** Christie Anderson

**Soprano** Eleanor Lyons

**Mezzo Soprano** Caitlin Hulcup

**Tenor** Paul O'Neill

**Bass** Pelham Andrews

Adelaide Festival gratefully acknowledges the generous support of State Opera South Australia.

Supported by Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative.

# Cast

## SOLOISTS

**Soprano** Eleanor Lyons

**Mezzo Soprano** Caitlin Hulcup

**Tenor** Paul O'Neill

**Bass** Pelham Andrews

**Soprano Cover** Desiree Frahn

**Mezzo Soprano Cover** Emma Woehle

**Tenor Cover** Matthew Reardon

**Bass Cover** Jud Arthur

## BALLETT ZÜRICH DANCERS

Cohen Aitchison-Dugas

Aurore Aleman-Lissitzky

Emma Antrobus

Iacopo Arregui

Jessica Beardsell

Esteban Berlanga

Inna Bilash

Mélanie Borel

Jan Casier

Wei Chen

Luca D'Amato

Francesca Dell'Aria

Lauren Draper

Jesse Fraser

Mark Geilings

Chandler Hammond

Matthew Knight

Irmina Kopaczynska

Mlindi Kulashe

Melissa Ligurgo

Sujung Lim

Meiri Maeda

Riccardo Mambelli

Leroy Mokgatle

Daniel Mulligan

Constanza Perotta

Loïck Pireaux

Kevin Pouzou

Rafaelle Queiroz Rodrigues

Alba Sempere Torres

Dominik Slavkovský

Giulia Tonelli

Lucas Valente

Elena Vostrotina

Michelle Willems

Katja Wuensche

## ADELAIDE SYMPHONY ORCHESTRA

**Conductor** Johannes Fritzsich

**Concertmaster** Elizabeth Layton

## REPETITEURS

Michael Ierace

Jamie Cock

## Adelaide Festival Chorus

### SOPRANOS

Aimee Bajev

Eleanor Brasted

Deborah Caddy

Lisa Cannizzaro

Victoria Coxhill

Katelyn Crawford

Laura Feier

Gianna Guttilla

Monique Hapgood

Alison Hardy

Amelia Holds

Emma Kavanagh

Sara Lambert

Katrina Mackenzie

Jessica Mills

Amelia Price

Danielle Ruggiero

Amara Seabrook

Alexandra Scott

Lucy Stoddart

Ruby Washington

Brooke Window

### ALTOS

Cherie Boogaart

Meran Bow

Catherine Campbell

Riana Chakravarti

Lily Coats

Susan Ferguson

Alexandra Fowler

Monica Hanusiak-Klavins  
Barbara Heidrich  
Roslyn Lock  
Elizabeth McCall  
Rachel McCall  
Cathryn McDonald  
Stella Panozzo  
Melinda Pike  
Kate Rankine  
Vanessa Lee Shirley  
Genevieve Spalding  
Courtney Turner  
Eva Varga  
Carol Young

## **TENORS**

Matt Byrne  
Alexandra Cunningham  
Michael Denholm  
Jiacheng Ding  
Norbert Hohl  
Reece Keane  
Louise McGee  
Callum McGing  
James Nicholson  
Tommy Ng  
Martin Penhale  
Brock Roberts  
Kit Tonkin  
Andrew Turner  
Christopher Webb  
Craig Weatherill

## **BASSES**

David Bailiht  
Jonathan Bligh  
Andrew Bettison  
Nicholas Cannon  
Ryan Cuthbertson  
Peter Deane  
Christian Evans  
Daniel Goodburn  
Andrew Heitmann  
Macintyre Howie-Reeves  
Greg John  
Rodney Kirk

Thomas Millhouse  
Jamie Moffatt  
Andrew Raftery  
Alexander Roose  
Jordan Rose  
Matthew Rutty  
Thomas Turnbull  
Jesse van Proctor  
Timothy Wilson  
Matthew Winefield

## **Production**

### **FOR BALLETT ZÜRICH**

**Managing Director** Marie Wolfram-Zweig  
**Production Manager** Mikel Jauregui Garcia  
**Ballet Director** Christian Spuck  
**Assistant Director** Jean-François Kessler  
**Ballet Master** Jean-François Boisson  
**Ballet Mistress** Eva Dewaele  
**Company Pianist** Luigi Largo  
**Chief Lighting Technician** Martin Gebhardt  
**Lighting Technician** Markus Mathis  
**Technician** Peter Haenggli  
**Technician** Jan Humbel  
**Stage Manager** Nikolas Botthof  
**Make-up Artist** Michael Brunner  
**Make-up Artist** Franziska Lindner  
**Dresser** Caroline Landolt-Hurworth  
**Dresser** Christina Matthys Schwegler  
**Dresser** Regula Mattmueller  
**Dresser** Christopher Parker

### **FOR ADELAIDE FESTIVAL**

**Producer** Janelle McKenzie  
**Program Assistant** Stephanie Eaton  
**Production Manager** David Mclean  
**Stage Manager** Jess Nash  
**Assistant Stage Manager** Ashley Ng  
**Production Secondment (AC Arts)** Charlotte Welden  
**Head of Wardrobe** Kelly Jones (STCSA)  
& Tracey Richardson (SOSA)  
**Head of Hair & Make Up** Jana Davies

# Text/Translation

## I. REQUIEM AND KYRIE

### Solo Quartet and Chorus

From 4 Esdras 2:34–35; Psalm 64:1-2; Kyrie as in the Ordinary of the Mass:

Requiem æternam dona eis, Domine:

et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,

et tibi reddetur votum in Ierusalem:

exaudi orationem meam,

ad te omnis caro veniet.

Kyrie, eleison.

Christe, eleison.

Eternal rest give unto them, O Lord,

and let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion;

and a vow shall be paid to Thee in Jerusalem:

hear my prayer;

all flesh shall come to Thee.

Lord, have mercy

Christ, have mercy.

## II. DIES IRAE

### DIES IRAE

#### Chorus

Dies iræ, dies illa,

Solvat sæclum in favilla:

Teste David cum Sibylla.

Quantus tremor est futurus,

Quando iudex est venturus,

Cuncta stricte discussurus!

The day of wrath, that day

will dissolve the world in ashes,

David being witness along with the Sibyl.

How great will be the quaking,

when the Judge will come,

investigating everything strictly.

### TUBA MIRUM

#### Bass and Chorus

Tuba, mirum spargens sonum

Per sepulchra regionum,

Coget omnes ante thronum.

Mors stupebit, et natura,

Cum resurget creatura,

udicanti responsura.

The trumpet, scattering a wondrous sound

through the sepulchres of the regions,

will summon all before the throne.

Death and nature will marvel,

when the creature will rise again,

to respond to the Judge.

### LIBER SCRIPTUS

#### Mezzo Soprano and Chorus

Liber scriptus proferetur,

In quo totum continetur,

Unde mundus iudicetur.

Iudex ergo cum sedebit,

Quidquid latet, apparebit:

Nil inultum remanebit.

The written book will be brought forth,

in which all is contained,

from which the world shall be judged.

When therefore the Judge will sit,

whatever lies hidden will appear:

nothing will remain unpunished.

### QUID SUM

#### Soprano, Mezzo Soprano and Tenor

Quid sum miser tunc dicturus?

Quem patronum rogaturus,

Cum vix iustus sit securus?

What then will I, poor wretch [that I am], say?

Which patron will I entreat,

when [even] the just may [only] hardly be sure?

## REX TREMENDAE

### Solo Quartet and Chorus

Rex tremendæ maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King of fearsome majesty,  
Who freely savest those that are to be saved,  
save me, O font of mercy.

## RECORDARE

### Soprano and Mezzo Soprano

Recordare, Iesu pie,  
Quod sum causa tuæ viæ:  
Ne me perdas illa die.  
Quærens me, sedisti lassus:  
Redemisti Crucem passus:  
Tantus labor non sit cassus.

Remember, merciful Jesus,  
that I am the cause of Thy way:  
lest Thou lose me in that day.  
Seeking me, Thou satest tired:  
Thou redeemedst [me], having suffered the Cross:  
let not so much hardship be in vain.

## INGEMISCO

### Tenor

Ingemisco, tamquam reus:  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meæ non sunt dignæ;  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum præsta.  
Et ab hædis me sequestra,  
Statuens in parte dextra.

I sigh, like the guilty one:  
my face reddens in guilt:  
Spare the supplicating one, O God.  
Thou who absolvedst Mary,  
and heardest the robber,  
gavest hope to me, too.  
My prayers are not worthy:  
but do Thou, [who art] good, graciously grant  
that I not be burned up by the everlasting fire.  
Grant me a place among the sheep,  
and take me out from among the goats,  
setting me on the right side.

## CONFUTATIS

### Bass and Chorus

Confutatis maledictis,  
Flammis acribus addictis:  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.

Once the cursed have been silenced,  
sentenced to acrid flames:  
Call Thou me with the blessed.  
Humbly] kneeling and bowed I pray,  
[my] heart crushed as ashes:  
take care of my end.

### Solo Quartet and Chorus

Lacrimosa dies illa,  
Qua resurget ex favilla  
Iudicandus homo reus:  
Huic ergo parce, Deus.  
Pie Iesu Domine,  
Dona eis requiem.  
Amen.

Tearful [will be] that day,  
on which from the glowing embers will arise  
the guilty man who is to be judged.  
Then spare him, O God.  
Merciful Lord Jesus,  
grant them rest.  
Amen.

### III. OFFERTORY

#### Solo Quartet

Domine Iesu Christe, Rex gloriæ,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repræsentet eas in lucem sanctam:  
Quam olim Abrahæ promisisti, et semini eius.

Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam.  
Quam olim Abrahæ promisisti, et semini eius.

### IV. SANCTUS

#### Double Chorus

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

### V. AGNUS DEI

#### Soprano, Mezzo Soprano and Chorus

Agnus Dei, qui tollis peccata mundi: dona eis  
requiem.  
Agnus Dei, qui tollis peccata mundi: dona eis  
requiem.  
Agnus Dei, qui tollis peccata mundi: dona eis  
requiem sempiternam.

### VI. LUX ÆTERNA

#### Mezzo Soprano, Tenor and Bass

Lux æterna luceat eis, Domine:  
Cum Sanctis tuis in æternum:  
quia pius es.  
Requiem æternam dona eis, Domine:  
et lux perpetua luceat eis.  
Cum Sanctis tuis in æternum:  
quia pius es.

O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from the pains of hell and from the bottomless pit:  
deliver them from the lion's mouth,  
that hell swallow them not up,  
that they fall not into darkness,  
but let the standard-bearer holy Michael  
lead them into that holy light:  
Which Thou didst promise of old to Abraham and to  
his seed.  
We offer to Thee, O Lord,  
sacrifices and prayers:  
do Thou receive them in behalf of those souls  
of whom we make memorial this day.  
Grant them, O Lord, to pass from death to that life,  
Which Thou didst promise of old to Abraham and to  
his seed.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He Who cometh in the Name of the Lord.  
Hosanna in the highest.

Lamb of God, Who takest away the sins of the world,  
grant them rest.  
Lamb of God, Who takest away the sins of the world,  
grant them rest.  
Lamb of God, Who takest away the sins of the world,  
grant them eternal rest.

May light eternal shine upon them, O Lord,  
with Thy Saints for evermore:  
for Thou art gracious.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them:  
With Thy Saints for evermore,  
for Thou art gracious.

## VII. LIBERA ME

### Soprano and Chorus

Libera me, Domine, de morte æterna, in die illa tremenda:

Quando cæli movendi sunt et terra:

Dum veneris iudicare sæculum per ignem.

Tremens factus sum ego, et timeo, dum discussio venerit, at que ventura ira.

Quando cæli movendi sunt et terra.

Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.

Dum veneris iudicare sæculum per ignem.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal in that awful day.

When the heavens and the earth shall be moved:

When Thou shalt come to judge the world by fire.

Dread and trembling have laid hold on me, and I fear exceedingly because of the judgment and of the wrath to come.

When the heavens and the earth shall be moved.

O that day, that day of wrath, of sore distress and of all wretchedness, that great day and exceeding bitter.

When Thou shalt come to judge the world by fire.

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

## Biographies

### BALLETT ZÜRICH

Ballett Zürich is Switzerland's largest professional ballet company. The ensemble is in residence at the Opernhaus Zürich, where the 36 dancers in the company perform a significant portion of the Opernhaus program. They have also made a name for themselves at international guest performances, including celebrated appearances in Russia, Israel, Mexico, Colombia, Spain, Germany, and at the Edinburgh International Arts Festival in Scotland.

The company emerged from the former Ballett des Stadttheaters Zürich and was shaped by its artistic directors, Nicholas Beriozoff, Patricia Neary, Uwe Scholz, Bernd Bienert, and Heinz Spoerli.

Christian Spuck commenced his Artistic Directorship of Ballett Zürich in the 2012/13 season. The company maintained its established ensemble tradition under his direction, while simultaneously setting new artistic goals. Spuck made certain that the entire stylistic range of ballet as an art form was on display in Zurich. Premiering new works played a vital role for the company during his time as Director.

Wayne McGregor, Edward Clug, Marco Goecke, Douglas Lee, and Filipe Portugal have all created pieces for the company. As a choreographer, Christian Spuck not only explores new avenues for full-length narrative ballet, but he also devotes himself to cross-genre forms of expression. A prime example of this is the Oper and Ballett Zürich co-production of Verdi's *Requiem*. The many internationally renowned choreographers that have choreographed for the company, including William Forsythe, Sol León/Paul Lightfoot, Douglas Lee, Martin Schlöpfer, Jiří Kylián, Wayne McGregor, Marco Goecke, Edward Clug, Mats Ek, and Crystal Pite, confirm Ballett Zürich repertoire's stylistic diversity.

In 2016, Alexei Ratmansky's reconstruction of the original 1895 Petipa/Ivanov *Schwanensee* choreography received international critical acclaim. Spuck's ballet *Winterreise* was awarded with the renowned Prix Benois de la Danse in 2019. Spuck's production of Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* was named Production of the Year by *Tanz Magazine* in 2020. That same year, Ballett Zürich was also named Company of the Year.



The Junior Ballett was established in 2001. It features 14 young dancers from around the world who train together with the members of the Ballett Zürich, dance with them for select repertoire performances and regularly perform programs specially put together just for them. Since 2012, the *Junge Choreografen* series has taken place biennially and focuses on promoting young choreographic talent.

As of 2023, Cathy Marston is the new Director of Ballett Zürich.

## **CHRISTIAN SPUCK**

### **Choreographer and Producer**

Christian Spuck was trained at the John Cranko School in Stuttgart. He began his dance career with Jan Lauwers' Needcompany and Anne Teresa de Keersmaecker's Ensemble Rosas. In 1995, he became a member of the Stuttgart Ballet and served as the company's resident choreographer from 2001 to 2012 where he created 15 world premieres.

Christian has also worked with numerous renowned ballet companies in Europe and the USA. *The Return of Ulysses* (guest performance at the Edinburgh Festival) was created for the Royal Ballet of Flanders, and *Woyzeck* (after Georg Büchner) was premiered at the Norwegian National Ballet Oslo. The ballet *Die Kinder*, premiered at the Aalto Ballett Theater Essen, was nominated for the Prix Benois de la Danse. His ballet *Leonce und Lena* (also after Georg Büchner) likewise premiered in Essen and subsequently was taken over by the Grands Ballets Canadiens de Montreal and the Stuttgart Ballet. The world premiere of *Poppea// Poppea* for Gauthier Dance at the Theaterhaus Stuttgart was voted one of the ten most successful dance productions worldwide by the magazine *Dance Europe* in 2010 and was awarded the German Theatre Prize Der Faust in 2011 as well as the Italian Danza/Danza Award. Christian is also active in the field of opera. Gluck's *Orphée et Euridice* at the Staatsoper Stuttgart (2009) was followed by Verdi's *Falstaff* at the Staatstheater Wiesbaden (2010), Berlioz's *La Damnation de Faust* (2014) and Wagner's *Der fliegende Holländer* (2017) at the Deutsche Oper Berlin. In March 2021, his ballet *Orlando* after Virginia Wolf premiered at the Bolshoi Theatre in Moscow.

Since the 2012/13 season, Christian has been director of Ballett Zürich. Thus far, his *Romeo und Julia*, *Leonce und Lena*, *Woyzeck*, *Der Sandmann*, *Messa da Requiem* (a co-production of Oper and Ballett Zürich), *Nussknacker und Mausekönig* and *Dornröschen* have been shown here. The ballet *Anna Karenina* after Leo Tolstoy, which premiered in Zurich in 2014, was taken over by the Norwegian National Ballet Oslo and the Stanislavski Theatre in Moscow in 2016, as well as by the Korean National Ballet in Seoul, and the Bavarian State Ballet in 2017. For *Winterreise*, which premiered in October 2018 in Zurich, he was awarded with the Prix Benois de la Danse 2019. In 2019, he staged the musical theatre *Das Mädchen mit den Schwefelhölzern* (The Little Match Girl) by Helmut Lachenmann with Ballett Zürich, which was named Production of the Year by the magazine *tanz*.

Christian Spuck has been appointed Artistic Director of Staatsballett Berlin as of the 2023/24 season.

## **JOHANNES FRITZSCH**

### **Conductor**

Johannes Fritsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in 2021 having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006 – 2013, he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras, as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera South Australia.



Johannes is Course Director of the Australian Conducting Academy, presented by the Tasmanian Symphony Orchestra, in collaboration with all major orchestras in Australia and New Zealand. In June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

## **CHRISTIAN SCHMIDT**

### **Stage design**

Born in Coburg, Christian studied at the Academy of Fine Arts in Vienna with Erich Wonder and is a close collaborator of the director Claus Guth. In addition to a Mozart/Da Ponte cycle, *Fidelio* for the Salzburg Festival and *The Flying Dutchman* at the Bayreuth Festival, he also created productions at Teatro alla Scala in Milan (*Die Frau ohne Schatten* and *Lohengrin*), the Opéra de Paris (*Rigoletto*, *La bohème*, *Berenice*), the Liceu Barcelona (*Parsifal*), the Zürich Opera House (including *Tristan and Isolde*, *Ariane et Barbe-Bleue* and *Ariadne auf Naxos*), the Berlin State Opera (*The Turn of the Screw*), the Frankfurt Opera (including *Der Rosenkavalier*, *Rodelinda* and *The Merry Widow*), the Theater an der Wien (including *Orlando*, *Saul*, *Messiah*, *L'incoronazione di Poppea*), the Teatro Real Madrid (*Rodelinda*), the Deutsche Oper Berlin (*Heart Chamber*) and the Glyndebourne Festival (*La clemenza di Tito*). Christian has also worked with Hans Neuenfels (*Queen of Spades* in Salzburg), Christof Loy (*Il Capuleti e i Montecchi* in Zurich, *Tosca* in Helsinki), Andreas Homoki (*The Cunning Little Vixen* at the Komische Oper, *Juliette* in Zurich), Amélie Niermeyer (*Otello* in Munich, *Rusalka* in Vienna) and Shirin Neshat (*Aida* in Salzburg). He created the stage sets for Christian Spuck's *Romeo and Juliet* and *Messa da Requiem* for Ballett Zürich.

## **EMMA RYOTT**

### **Costumes**

Emma Ryott trained at Trent Polytechnic with a BA in Theatre Design. Ever since their first collaboration in 2003, Emma Ryott and Christian Spuck continued working together for ballet and opera productions, such as *Lulu. Eine Monstretragödie* in Stuttgart, *Anna Karenina* in Zurich, Oslo and Moscow, *Romeo und Juliet* in Zurich, *Woyzeck* in Oslo and Zurich, *Das Fräulein von S.*

in Stuttgart, *Leonce und Lena* in Montréal, Stuttgart and Zurich, *Der Sandmann* in Stuttgart und Zürich, *Poppea / Poppea* and *Don Q.* for Gauthier Dance, *The Return of Ulysses* for das Royal Ballet of Flanders, *La Damnation de Faust* at the Deutsche Oper Berlin, *Falstaff* in Wiesbaden and *Orfeo ed Euridice* in Stuttgart. She also works closely with director Keith Warner. Their collaborations include *Mathis der Maler* at Theater an der Wien, *Manon Lescaut* at the English National Opera, as well as *La Damnation de Faust* and Harbison's *The Great Gatsby* at the Semperoper Dresden. Other designs were created for *Sunset Boulevard* and *Manon Lescaut* (Goteborg), *Otello* (Salzburg), *The Heart of Robin Hood* for the Royal Shakespeare Company (awarded with Elliot Norton Award for outstanding design), *Rock 'n Roll* by Tom Stoppard (London Royal Court, West End and Broadway), *Young Chekhov* directed by Jonathan Kent (National Theatre, London) and the New Year's Day Concert, Vienna, 2016.

## **MARTIN GEBHARDT**

### **Lighting design**

Martin Gebhardt was a lighting designer and the master electrician at the Hamburg Ballet, where he worked closely with John Neumeier. In 2002, he came to the Opernhaus Zürich. Together with Heinz Spoerli and Ballett Zürich he created *In den Winden im Nichts*, *Allem nah, allem fern*, *Josephslegende*, *Peer Gynt*, *Schwanensee*, *Don Quichotte* and *Raymonda*. Productions from the Hamburg Ballet and the Ballett Zürich took him to renowned theatres throughout Europe, Asia and America. At the Opernhaus Zürich, he was responsible for the lighting design of productions by Jürgen Flimm, Grischa Asagaroff, Matthias Hartmann, David Pountney, Moshe Leiser/Patrice Caurier, Damiano Michieletto,

Achim Freyer, Johannes Schaaf and Christoph Marthaler. For the Salzburg Festival, he created the lighting design for *La bohème* and a new version of Spoerli's *Der Tod und das Mädchen*. In 2012, Martin became head of the lighting department at the Opernhaus Zürich and has been working regularly with Christian Spuck and other choreographers such as Douglas Lee and Marco Goecke ever since.

## **JEAN-FRANÇOIS KESSLER**

### **Assistant Director**

Jean-François Kessler joined the Paris Opera School of Dance at the age of 10 then graduated to their corps de ballet featuring in numerous productions under the direction of Rudolf Nureyev, Patrick Dupond and Brigitte Lefèvre. As a dancer, he also worked with guest choreographers such as Carolyn Carlson, Twyla Tharp, Odile Duboc, Mark Morris, Lars Lubovitch and Anjelin Preljocaj. He was appointed soloist and assistant to Marie-Claude Pietragalla at the Ballet National de Marseille and was also ballet master at the Grand Théâtre de Genève, assisting amongst other choreographers, Benjamin Millepied, Sidi Larbi Cherkaoui, Lucinda Childs and Saburo Teshigawara.

He has worked as assistant director for opera with Robert Carsen, Tatjana Gürbaça, Barrie Kosky, Christof Loy, Olivier Py, Jetske Mijnsen, David Alden, Katharina Thalbach and others at Grand Théâtre de Genève, the Zürich Opera, the Deutsche Oper in Berlin, the Teatro Liceo in Barcelona, the Théâtre Royal de la Monnaie of Brussels, the Theater an der Wien in Vienna, the Massada Festival (Israel), the Chorégies d'Orange in France, the Salzburg Festival and the Aix-en-Provence Festival.

He regularly choreographs for theatre and opera productions (*Manon* at the Paris Opera, *Il turco* in Italia at the Festival d'Aix-en-Provence, *Die Zauberflöte* at Opéra National du Rhin) and directed *Le ven-triloque* by Marcel Landowski and *The Medium* by Gian Carlo Menotti at the Atelier Lyrique de Franche-Comté, as well as *Dido and Aeneas* at the Castel Artès Festival in 2022.

## **MICHAEL KÜSTER**

### **Dramaturg**

Michael Küster comes from Germany. He was a presenter, speaker and author of classical music programs of several German radio stations, before he joined the Opernhaus Zürich as a dramaturg in 2002. He has worked with directors such as Moshe Leiser / Patrice Caurier, Robert Carsen, David Pountney and Graham Vick. As a dramaturg with Ballett Zürich, he worked closely with Christian Spuck on ballet productions including *Romeo und Julia*, *Woyzeck*, *Sonett*, *Anna Karenina*, *Messa da Requiem*, *Nussknacker und Mausekönig*, *Winterreise*, *Das Mädchen mit den Schwefelhölzern* and *Dornröschen*. He collaborated with Marco Goetze and Edward Clug on further ballet productions. He also worked with director Matthias Hartmann on *Der Freischütz* and *Idomeneo* at Teatro alla Scala in Milan.

## **CLAUS SPAHN**

### **Dramaturg**

Claus Spahn is an author, dramaturg, and librettist and has worked as Chief Dramaturge at Opernhaus Zürich since 2012. He was born in Germany and studied classical guitar in Freiburg im Breisgau. He completed further studies at the Deutsche Journalistenschule in Munich. He worked as an independent music journalist from 1990-1997 for a variety of companies including the Bayerischer Rundfunk and was a contributing correspondent for the *Süddeutsche Zeitung*. He was a features editor for the weekly *DIE ZEIT* newspaper from 1997-2012, where he headed the music department. In his role as Chief Dramaturge at Opernhaus Zürich, Claus' interests are primarily in contemporary music, Baroque operatic repertoire, and developing new works. He has collaborated with composer Heinz Hollinger and wrote the libretto for Swiss composer Xavier Dayer's chamber opera *Der Traum von Dir*. He has worked as a dramaturg with stage directors such as Sebastian Baumgarten, Herbert Fritsch, Jan-Philipp Gloger, Tatjana Gürbaca, Andreas Homoki, and Barrie Kosky. He enjoys a close artistic partnership with choreographer Christian Spuck. He has helped develop Spuck's *Anna Karenina*, *Messa da Requiem*, *Nussknacker und Mausekönig*, Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* and *Orlando* at the Bolshoi Theater in Moscow.

## **CHRISTIE ANDERSON**

### **Chorus Master**

Christie Anderson is a singer and award-winning conductor. In 2022, she began as the new Artistic Director of the multi-award-winning Adelaide Chamber Singers and she has been Artistic Director of youth choir school Young Adelaide Voices since 2010. She is a founding member of the EVE vocal trio and has sung, conducted and presented in many festivals on the national and international stage.

Christie has been involved in many Adelaide Festivals, including as Chorus Master for Britten's *A Midsummer Night's Dream* with YAV and conductor/soloist for *The Pulse*, with Gravity and Other Myths and her women's ensemble, Aurora. Christie received accolades for her direction of Aurora in *The Pulse* and her 10-minute improvisational vocal 'flight' based on Monteverdi's *Lamento della Ninfa*.

Christie has been a guest conductor and presenter across Australia, including Gondwana National Choral School, Festival of Voices, Desert Song Festival in Alice Springs and the Darwin Festival. She and Aurora are the recipients of the National Indigenous Music Award (NIMA) for their recording of *The Djari Project* with Galpu songman Guwanbal Gurriwiwi and Netanela Mizrahi.

In the 2022 Adelaide Festival, Christie was Musical Director and Conductor of the Ruby Award-winning *Watershed: The Death of Dr Duncan*, for Adelaide Festival, with Adelaide Chamber Singers, composer Joseph Twist, director Neil Armfield AO and librettists Alana Valentine and Christos Tsiolkas. This Festival season, in addition to *Messa da Requiem*, Christie will direct Adelaide Chamber Singers in *Celestial* and Aurora at WOMADelaide.

## **ELEANOR LYONS**

### **Soprano**

This season, Australian soprano Eleanor Lyons performs Beethoven's 9th (QSO), *Freia/Das Rheingold* (SSO), *Strauss' Four Last Songs* (Canberra Symphony), as well as Countess (*The Marriage of Figaro*) at Oper Ballet Vlaanderen. She will sing the Antwerp Symphony and Mendelssohn's *Lobgesang* with the Vienna Symphony at the Musikverein.

Most recently, Eleanor was heard as Mimi (*La Boheme*) and Gretchen in Schumann's Faust-scenes in Antwerp; *Strauss' Four Last Songs* with Iván Fischer in Budapest; Beethoven's *Christus am Ölberg* and *Missa Solemnis* with Orchestre des Champs-Élysées and at the Choregies d'Orange Festival; Bruckner's *150. Psalm* with the Vienna Symphony Orchestra; Vaughan-Williams' *Sea Symphony* at the Gewandhaus, Leipzig and a New Year's Eve Gala with the Bilkent Symphony.

Other highlights include Donna Anna (*Don Giovanni*) for Opera Australia and Shanghai Opera; Mahler's *Das klagende Lied* (SSO); Verdi's *Requiem* and Britten's *War Requiem* with the Antwerp Symphony; Mahler's 4th Symphony, *La Boheme* and Berio's *Folk Songs* with the Konzerthaus Orchestra, Berlin; Mimi and Anne Truelove (*The Rake's Progress*) at the Hungarian State Opera.

She won first prize at the International Obraztsova Singing Competition, studied at the Royal Northern College of Music and the Mariinsky Academy of Young Singers, St. Petersburg and was awarded the Michael Byrne Vienna State Opera Award.

## **PAUL O'NEILL**

### **Tenor**

Australian tenor Paul O'Neill has forged a compelling international career singing in opera houses and concert halls throughout Europe and Australasia. His 2021/2022 engagements included Alfredo (*La traviata*) for Opera Australia, Turiddu (*Cavalleria rusticana*) and Canio (*Pagliacci*) for West Australian Opera. In 2022/23, he sings Don José, Cavaradossi, Alfredo, Rodolfo and Otello for West Australian Opera and is tenor soloist in Britten's *War Requiem* and Siegmund in *Die Walküre* for West Australian Symphony.

He has sung Don José (*Carmen*) and Alfredo (*La traviata*) for West Australian Opera, Rodolfo (*La bohème*) and Narraboth (*Salome*) for Opera Australia, the title role in *Faust* for Theater Münster, Cavaradossi (*Tosca*) in both Perth and Magdeburg and Pinkerton (*Madama Butterfly*) throughout China. Other roles have included The Duke in *Rigoletto* with Opera Holland Park, Opera Australia, West Australian Opera and the State Theatres of Karlsruhe and Mainz; Turiddu, Cavaradossi and Carlo VII in Verdi's *Joan of Arc* for Theater Bielefeld and Jason in *Médée* for Theater Bielefeld and the Mainz State Theatre.

Other engagements have included Don José at the Glyndebourne Festival; Laca in *Jenůfa* for Opéra de Lille; the title role in *Faust* at Theater Hagen and the Mainz State Theatre; Rodolfo (*La bohème*) for Halle Opera and West Australian Opera.

## **CAITLIN HULCUP**

### **Mezzo Soprano**

Australian mezzo soprano Caitlin Hulcup established her career singing major Strauss, Rossini, Mozart and Handel mezzo soprano roles in prominent opera theatres worldwide.

Attracting early critical acclaim as Handel's Ariodante, Caitlin went on to sing Rosina (*Il barbiere di Siviglia*) and Dorabella (*Così fan tutte*) for Vienna State Opera and Donna Elvira (*Don Giovanni*) in Valencia and Florence. She debuted as Oktavian (*Der Rosenkavalier*) under Zubin Mehta and has reprised this role in Moscow and Beijing. As Idamante (*Idomeneo*) she appeared in Lisbon and as Sesto (*La Clemenza di Tito*) in Taipei.

Caitlin made her US debut at the Kennedy Center, Washington as Handel's Radamisto. For the Royal Opera House Covent Garden, she sang Penelope (*Il ritorno d'Ulisse in Patria*), Aristeus (*Orpheus*) and Arbace (*Artaxerxes*) and for Welsh National Opera Iseult (*Le vin herbé*). She recently made her Wagnerian debut as Fricka (*Die Walküre*) in Singapore and her recent performances in Australia include Romeo (*I Capuletti e i Montecchi*) for Victorian Opera, Irene (*Theodora*) and Iphigenie (*Iphigénie en Tauride*) for Pinchgut Opera, as well as concerts with Sydney Symphony Orchestra and at the Huntington Festival. Caitlin is a Professor of Voice at the Universität der Künste, Berlin.

## **PELHAM ANDREWS**

### **Bass**

Australian Bass Pelham Andrews has been a soloist for such companies as the Sydney, Melbourne, Adelaide, Queensland and Tasmanian Symphony Orchestras, the Auckland Philharmonia, Aalborg Symphony, Opera Australia, State Opera South Australia, Victorian Opera, English National Opera, Sydney Philharmonia Choirs, and Napier Civic Choir. His performances range from the core Italian, French, German and English operatic, sacred and symphonic repertoire, through to lesser-known classical works, contemporary compositions, and traditional folk music.

Pelham's extensive list of roles with State Opera South Australia and Opera Australia include Friedrich Bhaer (*Little Women* - Australian premiere), Padre Guardiano (*Forza del Destino*), Tio Sarvaor (*La Vida Breve*), Timur (*Turandot*), Sparafucile (*Rigoletto*), Basilio (*The Barber of Seville*), Lodovico (*Otello*), Nourabad (*Pecheurs de Perles*), Lester Lamb (*Cloudstreet* - premiere), Bonze (*Madama Butterfly*), Mikado (*The Mikado*), Ben (*Madeline Lee*) and many others.

Pelham's most recent appearances have been Judd/Bonner in *Voss*, Colline in *La bohème* and Baron Douphol in *La traviata* for SOSA; Soloist in *Watershed: The Death of Dr Duncan*, Soloist in *A Child of Our Time*, and Snug in *A Midsummer Night's Dream* for Adelaide Festival; Soloist in Mozart's *Requiem* for Queensland Symphony; and Don Fernando in *Fidelio* for Sydney Symphony.