

LA BOITE, OPERA QUEENSLAND & BRISBANE FESTIVAL PRESENT

SNOW WHITE

3 – 24 SEP 2016

CREATED & DEVISED BY
LINDY HUME, SUZIE MILLER & ZULYA KAMALOVA



LA BOITE
THEATRE COMPANY



BRISBANE
FESTIVAL

PRESENTED BY LA BOITE THEATRE COMPANY, OPERA QUEENSLAND & BRISBANE FESTIVAL
3 - 24 SEPTEMBER 2016 AT THE ROUNDHOUSE THEATRE

The creative development of *Snow White* was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body

CAST

THE MIRROR..... KANEN BREEN
THE QUEEN SILVIA COLLOCA
SNOW WHITE..... STEPHANIE PICKETT
THE HUNTSMAN.....MICHAEL TUAHINE

PRODUCTION TEAM

DIRECTOR & CO-CREATORLINDY HUME
LIBRETTIST & CO-CREATORSUZIE MILLER
COMPOSER & CO-CREATOR.....ZULYA KAMALOVA
DRAMATURG..... GLYN ROBERTS
MUSICAL DIRECTOR STEVE RUSSELL
CHOREOGRAPHERSROSETTA COOK & GAVIN WEBBER
SET DESIGNER SARAH WINTER
COSTUME DESIGNER KAREN COCHET
LIGHTING DESIGNER BEN HUGHES
ARRANGER/ORCHESTRATOR THOMAS GREEN
SCENIC PAINTING.....SHAUN CAULFIELD
STAGE MANAGER..... RACHAEL EDWARDS
ASSISTANT STAGE MANAGER..... CARLI GRIFFIN
PRODUCTION MANAGER DON MACKENZIE
SYSTEMS PROGRAMMER, HEAD ELECTRICIAN,
SYSTEMS OPERATOR..... KEITH CLARK
SET CONSTRUCTION.....ANDREW MILLS
CUTTERS/COSTUME MAKERSLEIGH BUCHANAN
..... & SAFFRON FIRKINS
COSTUME MAKER KATHI SLEE
SOUND DESIGN CPC AUDIO
SOUND OPERATOR DARREN TAYLOR
SECONDMENTS ELISE BAKER & COURTNEY MAYHEW

BAND

KEYBOARD STEVE RUSSELL
CELLO KATHRYN MCKEE
TROMBONE/TRUMPET..... MIKAEL STRAND
PERCUSSIONANGUS WILSON

IMAGES BY DYLAN EVANS



FROM LA BOITE

ARTISTIC DIRECTOR – TODD MACDONALD

Welcome to La Boite and the Roundhouse Theatre.

Snow White is the result of years of planning and development with our fantastic local collaborating partners Opera Queensland and Brisbane Festival. I am delighted that we have once again birthed such an eclectic and vibrant work for our audiences as a part of this year's Brisbane Festival, a highlight of our La Boite 2016 season.

I am thrilled to have the collective talents of Lindy Hume, Suzie Miller and Zulya Kamalova at the heart of this work. All three are highly talented, powerful women – uniquely positioned to re-imagine one of Grimm's most famous works into an entertaining,

relevant and exciting musical experience. Joined by a collective of some of Australia's finest performers and musicians you are in for a treat tonight.

Enjoy the show and tell your friends!

La Boite is extending its reach nationally with our 2015 Brisbane Festival collaboration *Prize Fighter* presenting as a part of next year's Sydney Festival - so keep an eye out as we plan to tour *Snow White* extensively, as we continue making world class Queensland performances and entertaining thousands of audiences across Australia and the world.

FROM BRISBANE FESTIVAL

ARTISTIC DIRECTOR – DAVID BERTHOLD

Fairy tales seep into our consciousness. We hear them as children, but rewrite them in our minds as our life experiences pile up. Society does much the same thing: the tales are remade in various art forms, somehow meeting the needs of a society at any given time. Through multiple iterations they become part of our DNA.

Snow White is one of these ingrained stories. The 1812 version by the Brothers Grimm, with origins 300 years before that, is the source of hundreds of modern versions. It's darkly packed: attempted cannibalism, matricide, witchcraft, self-mutilation and grisly deaths – the Queen is forced to wear a pair of red-hot iron shoes and to dance until she dies.

We'll see four extraordinarily different versions of

this story in Brisbane Festival, embracing dance, opera, theatre, music, cabaret, film...

The project that sparked the interest is this thrilling new work from three wonderful artists – Lindy Hume, Suzie Miller and Zulya Kamalova.

Their version unleashes the complexity of the central mother-daughter relationship and offers quite pointed insights into the relationship between beauty, jealousy and power. All in a good night out!

Brisbane Festival is very proud to be part of this enterprise, partnering with La Boite and OperaQ to bring to life an audacious and cheeky new work, entirely suitable for the Roundhouse stage and utterly in tune with the world we live in.

FROM OPERA QUEENSLAND

ARTISTIC DIRECTOR – LINDY HUME

One of the most important things we do as arts organisations is to develop and present new work that reflects our time and place, reflects the voices of contemporary artists. Opera's future depends on its capacity to evolve and embrace new influences while maintaining our connection to the rich extant literature of this 400 year old artform. The biggest risk we can take is to take no artistic risks, so

this *Snow White's* narrative may be music-driven and expressed through singing but it's as much a theatre work, a cabaret and a festival show as it is an opera. For so many reasons, OperaQ is excited to collaborate with our friends at La Boite and Brisbane Festival to create a new musical/theatrical version of Grimm's potent fable. We hope you enjoy it!



FROM THE DIRECTOR

LINDY HUME

The enduring mystique of fairytales in the contemporary world fascinates me. *Snow White*, with its potent brew of beauty, ageing, jealousy, the mystique of the mirror, and at its heart a toxic, complex mother/daughter relationship is deliciously rich, dark stuff for the psyche. Add blood, a huntsman and a deep dark forest and it's a journey into the soul - a journey shared, I'm glad to say, with two outrageously talented women, Suzie Miller and Zulya Kamalova.

From the outset we wanted our *Snow White* to be an "adult" take on the fable. We wanted to give our four characters (no dwarves) the freedom to explore the story's innate sensuality, violence and brutality without worrying about upsetting children who love the Disney version.

Zulya's lush, gorgeous music reflects a range of influences from gypsy sounds to folk, electronica and rock while Suzie's theatre poetry is another texture within our *Snow White's* unique theatrical and musical "world". It's deliberately eclectic, a series of vividly colored beads collected from journeys into many worlds – in rehearsal we've collected ideas from vaudeville, soap opera, thrillers, Play School, Gomez and Morticia, grand opera, Greek epics and late night Spiegelent cabarets. We have four extraordinary performers and four fantastic musicians onstage who are very much part of the storytelling.

By re-imagining this very famous story we seek to see it with fresh eyes and let it speak to us with a new voice. We all know "the story goes like this" but in talking this moment to ask "what if?" and interrogate the significance of the familiar events and metaphors - what each means to us now, as individuals and as a community - we discover the old fable's enduring capacity to teach new lessons. Our *Snow White* riffs on the idea that as the Mirror plays a role in the destruction of the Queen, so the vanities of society more generally contribute to its decay. It offers a reflection on the passing down of traits, values, strengths and weaknesses from mother to daughter - universal, yet so personal.

Every time I return to the Grimm tale I'm shocked at its brutality and starkness. Even the Disney version of *Snow White* is scary for children, but what is so interesting is that it's also chilling for grownups. Look around - a mother's decision to murder her child, society's pathological narcissism, our terror of being lost in the wilderness - these are not unrealistic or unknown situations. Why do they take on mythic significance when voiced by a storyteller?

Fables like *Snow White* are hardwired into our psyche. The characters are part of our DNA as humans. We recognise their faces, their actions and their affect on us. These stories connect all humans no matter what language or version, and their moral dimension makes us alert to the lessons we need to learn embedded within them.

FROM THE LIBRETTIST

SUZIE MILLER

I was thrilled to be invited and commissioned by La Boite Theatre Company and Opera Queensland to develop this universal fairytale into something distinctly contemporary, musical, gothic, visceral and gritty. Working with my female cocreators Lindy Hume (director) and Zulya Kamalova (composer), and together with Glyn Roberts (dramaturg) we dared to dream up a piece that was big, bold and bloodthirsty, to cover the terrain from evil to tender, to psychedelic and darkly humourous. With our amazing cast of singers and musicians who range in talents from opera to indie to rock and roll, and the incredible support of our co-producer the Brisbane Festival (under the Artistic Directorship of David Berthold), we have been able to dig deeply into the enduring characters of this fairytale, extracting something completely and utterly at odds with the Disney story with which it is associated.

Society's obsession with beauty, particularly women's physical beauty, has been present since time immemorial. Indeed, beauty is often equated with power (for some women the only power they have access to) yet even more often this beauty is a power for which they are loved and resented in equal measures. Indeed, long have feminists contemplated the bitterness and the 'getting of anger' that accompanies the loss of beauty, the redefining of women, the invisibility of age and the concept of the old witch, the 'crone'.

As a feminist, a contemporary writer, a mother, daughter, sister and partner; I was excited to be working alongside such intelligent and fiercely talented artists to develop this rich, bloodthirsty, dark and majestic fairy-tale into something that at

one level is pure story, and at another examines the focus on beauty, aging, fear, fury and desire, and how all of these impact upon character and relationships. Working with world-class director Lindy Hume was one of the most exciting relationships in my creative experience, so too was working with the internationally acclaimed composer Zulya Kamalova who added music to my libretto that allows the story to soar.

I was excited about responding to the story's dark yet searing perspectives of being 'woman', to interrogate the cycle that encompasses youth, puberty, ripe fertility, older sexuality, wisdom and then new birth, a cycle that leads us also to the passing down of values, strengths and weaknesses that are unique and personal to every mother/daughter relationship. But so too were we all fascinated by perspectives on female sexuality and power, the Mirror's role in the destruction of the Queen — and in women and society more generally. The pure theatricality of the darker side of the story, mixing a complex mother/daughter relationship with themes of beauty and jealousy and the potent iconography and mystique of the mirror, was irresistible. Not to mention the bloody world, brutish huntsman, murderous axe and a technicolor forest, and when merged with Zulya's musical compositions, and Lindy's bold direction was a rollercoaster of discovery and fun.

I hope audiences will find all of these things woven into the fabric of this piece and at the same time a work that excites and entertains adult audiences and festival enthusiasts.

FROM THE COMPOSER

ZULYA KAMALOVA

“Beauty will save the world”, said Dostoyevsky. We are all in search of this beauty. But what kind of beauty was he talking about? Can this beauty save us from ourselves?

Telling the story of Snow White through music was certainly a beautiful task. It allowed me to examine and musically express a variety of human mental states and emotions - from lust for domination to malevolence, from anguish to tenderness, from naivete to manipulation. These contradictory forces tear the characters apart but also fill them with humanity. Perhaps this is what Dostoyevsky meant?

It can be challenging to describe my music simply because my interests are many. There is folk, there is jazz, Balkan and African rhythms, the pentatonic scale of my Tatar roots, there is a bit of brassy punk, and even electronica and classical minimalism. When the music comes, I catch it and reflect it through the mirror of my influences. You may call this piece an opera, or musical theatre, or a song cycle or cabaret. It's all of those and more in the name of Beauty which we all try to reflect, the same beauty which enslaves us and saves us.







LINDY HUME

Director & Co-Creator

Lindy Hume, OperaQ's Artistic Director, is one of Australia's leading directors, acknowledged internationally for fresh interpretations of a wide variety of repertoire, and for progressive artistic leadership of a number of Australian arts organisations, most recently Sydney Festival (2010-2012) and Perth International Arts Festival (2004-2007). She was Artistic Director of West Australian Opera (1992-96), Victoria State Opera and OzOpera (1996-2001).

Lindy has won a Helpmann Award for her production of Richard Mills' *Batavia* for Best Director of an Opera) and in 2010 her Sydney Festival won 5 Helpmann Awards from 9 nominations including Best New Australian Work. She has directed numerous productions for companies including Opera Australia, New Zealand Opera, Houston Grand Opera, Staatsoper Unter den Linden (Berlin), Opera St Gallen, Leipzig Opera, Guildhall School of Music and Drama and Aldeburgh Festival.

This year she makes her Seattle Opera and San Diego Opera debuts. Lindy is recognised as a champion of new Australian work across a range of genres and excellence in regional arts. She was awarded an honorary doctorate from UWA in 2007 for her contribution to the arts in WA.



SUZIE MILLER

Librettist & Co-Creator

Suzie Miller is a multi-award winning Australian/International playwright who has recently been in residence and/or attached to the following theatres: Ex Machina Quebec with Robert Lepage (2012), National Theatre in London (2011 and 2009), National Theatre of Scotland (2013), Ransom Theatre in Ireland (2009), Critical Stages NSW (2013), Theatre Gargantua Toronto (2013), and was the 2012 year long resident writer at Griffin Theatre in Australia. She is currently commissioned by companies in Australia (NSW, WA and Qld), England, Scotland and Canada.

Miller has had over 30 productions of her works in theatres and festivals around the world in Australia (Sydney, Melbourne, Brisbane and Perth), UK, Ireland, Canada, London and NY. She was educated at NIDA, has an MA from UNSW in Theatre, an Honours degree in Science and a Masters of Law. Recent shows include *DUST* Black Swan Theatre Company Perth (2014), *onefivezeroseven* PIAF (2014), *Driving Into Walls* Sydney Opera House (2013); *Caress/Ache* Griffin Theatre Sydney, (2015); *The Sacrifice Zone* Theatre Gargantua Toronto (2013) and *Medea* for La Boite Theatre Company (2015) with two world premieres in 2016; *Two Geordie Boys* Live Theatre (Newcastle, UK) and *Snow White*.

Amongst other awards and nominations Suzie has won the 2008 National Kit Denton Fellowship for writing with courage; shortlisted for the 2010 and 2008 Australian Writers Guild Award for drama, Qld Premier's Awards, Rodney Seaborne Awards and won an AWGIE in 2013; shortlisted for the Griffin Award 2009; winner of Inscription 2006 and 2009; mentored by Edward Albee 2009; 2012 Best New Play Irish Times; winner 2008 New York Fringe Festival 'Overall Excellence Award for Outstanding Playwriting'; Arts Hub top 10 productions 2014 and in 2005 winner of the Theatrelab award. Productions of her plays have won 9 equity awards, various Helpmann awards and have been in the yearly awards of media lists. She sits on the theatre committee of the AWG and the boards of various theatre companies.



ZULYA KAMALOVA

Composer & Co-Creator

Multi award-winning Zulya Kamalova is a versatile performer, composer, producer and the leading proponent of Tatar and Russian music in Australia. Since her move to Australia in 1991 Zulya has developed a totally original approach as an affirmation of her unique identity, which takes her heritage to totally new places in completely new ways. Zulya has independently produced seven albums to date, including ARIA-nominated *elusive* (2002) and, together with her band *The Children of the Underground* - ARIA-winning *3 nights* (2007) and *The Waltz of Emptiness* (2004) and *Tales of Subliming* (2010) which upon their release in Europe spent several months in the top 10 of European world music charts - a feat no other Australian album in this genre has achieved.

Zulya's work in cabaret and theatre includes a one woman show called *Evolution, Revolution and The Mail Order Bride* (a musical tragicomedy directed by Maude Davey), which Zulya wrote and performed in. Among her recent projects is an electronic project *Starship Z* with a renowned electronic music artist O.M.F.O (the Netherlands) and virtuoso bayan player Aydar Gainullin (Germany). In 2012 Zulya received the title of the Honoured Artist of Tatarstan.



GLYN ROBERTS

Dramaturg

Glyn Roberts a producer, dramaturg and curator. He is the Creative Producer at La Boite Theatre Company and is also the Curator of Brisbane Festival's Theatre Republic. Before moving to Brisbane he was co-Creative Director of MKA: Theatre of New Writing (2010 – 2013). Glyn holds a BA from Monash University and an MA from the Victorian College of the Arts. He is a graduate of the British Council's International Festivals Academy (Edinburgh, 2016) and the Atelier for Young Festival Managers (Gwangju, 2015).

Glyn was awarded the Green Room Award for Special Contribution to Independent Theatre in Melbourne (2012), and the Keith & Elisabeth Murdoch Travelling Fellowship for Theatre (2013), the latter opportunity allowed him to work within the dramaturgy department of the Munich Kammerspiele. Glyn was listed as one of QW Magazine's 50 best and brightest (2015). Glyn sits on the board of the Perth based theatre company *The Last Great Hunt*.

This year, with colleague Kate Usher, Glyn launched *Supercell: Festival of Contemporary Dance Brisbane* a new annual festival for contemporary dance which will have its inaugural festival in February 2017.



STEVE RUSSELL

Musical Director/Keyboard

Long regarded as one of Australia's finest jazz pianists and accompanists, Steve Russell has appeared with a huge array of national and international jazz, blues, pop and cabaret artists in a career spanning forty years. His performance credits include Katie Noonan, James Morrison, Chrissy Amphlett, Rodriguez, Kate Miller-Heidke, Tom Burlinson, Shellie Morris and Carita Farrer-Spencer.

Steve's two award winning CD releases, *When The Light Comes* and *Dark Matters*, are comprised mainly of original compositions described by Australian jazz doyen Tony Gould as innovative and "state of the art".

Recent musical directorships include three seasons of *Women in Voice*, and the 2014 and 2015 Yarrabah Band Festivals, under the auspices of the Queensland Music Festival.

Steve is also a passionate educator, currently teaching piano, improvisation and music technology at JMI (Jazz Music Institute), and piano, keyboards and ensemble studies in the Contemporary Music Program at Southern Cross University.



ROSETTA COOK

Choreographer

Rosetta is an independent director, choreographer and performer who works across genres in dance, theatre, and film. She is also co director of 2ballerinas dance school for adults established in Brisbane 2007.

Rosetta has choreographed over 30 works for major dance, opera and theatre companies, universities, as well as independent projects funded by NSW Ministry for the Arts and The Australia Council for the Arts. She has made four short films and a 12 part mini documentary series that have screened on national television and at festivals in Australia and overseas.

Rosetta began her career as a dancer and was Principal Ballerina with The Queensland Ballet from 1982 – 1992. Rosetta went on to diversify her performing career working as an actor/dancer in John O'Connell's ballroom cabaret *Mr. Cha Cha Says Dance*, *Fall of Singapore* with Sydney Theatre Company, *The Empty Lunch Tin* for Theatre of Image, and as a Monmarte Dancer in Baz Luhrmann's *Moulin Rouge*.

Rosetta has received various awards for her performance and choreography and was a recipient of an Australia Council of the Arts Fellowship 2003 -2005 awarded to her to develop dance work for screen.

Her recent work includes *The Little Green Road to Fairyland* a collaboration with composer Elena Kats Chernin for the Queensland Music Festival, and a tango based work for The Queensland Ballet Gala season *Hall of Flame*, a creative development of *Heaven Hell and Tango* a full length dance theatre work and a collaboration with composer Timothy Constable of Synergy on *Ordinary Time* and *Spirals* for Southern Cross Soloists season at QPAC.



GAVIN WEBBER

Choreographer

Gavin Webber is co-Artistic Director of THE FARM with Grayson Millwood, a company based on the Gold Coast, Queensland. Throughout his career Gavin has worked between Australia and Europe and directed theatre, dance, circus, film and installation. He spent the majority of his early performance career with Meryl Tankard ADT and Belgian company Ultima Vez. As Artistic Director of Dancenorth he took the company from regional Australia to national and international touring and his work has received many awards including six Greenroom awards in a single year. He was co-founder of collaborative ensemble Splintergroup and Animal Farm Collective, early incarnations of THE FARM, whose work has been seen across four continents. THE FARM currently have two shows in the making; *Frank Einstein* and *Quarantine* as well as tour ready work *Cockfight* and site specific works created on the Gold Coast - *TIDE* & *The Last Blast*.



SARAH WINTER

Set Designer

Sarah Winter is a designer, performance-maker and installation artist with “a refined understanding of visual dynamics and poetics” (Time Off). Her practice focuses on memory and the audience experience in immersive installations and the creation of lived, participatory environments. She holds a PhD in Performance Studies investigating solo participatory installation environments. **As a solo artist:** Matilda award nomination for set design on *Medea* for La Boite Theatre Company (2015), Co-designer of *From Home, With Love* for SLQ Distant Lines exhibition, Site Designer for Bleach Festival (2015), Designer for *Studio 4101* OperaQ (2015), Presenter at TaPRA Conference for Scenography, Royal University of Holloway London (2014), Designer for *Deluge* for Brisbane Festival/Motherboard Productions/Korea tour Seoul SIDance Seoul International Dance Festival (2014) and Seoul Foundation for the Arts Korean tour (2015), created, designed and facilitated *A library for the end of the world* for Anywhere Theatre Festival (2014); Site designer at Metro Arts for Brisbane Festival (2013); Food artist on *The Last Supper* (Reckless Sleepers/WTF2013); S.E.A.S residency at Nes Res in Iceland; *Tend & Sow* hanging garden design (2012) at Queensland Theatre Company with horticulturalist Alister Murray. Curator and site designer for *Cross-Stitch : Night of the Dead Trees* (2012) at Metro Arts, *A dinner with gravity* at La Boite (2012). La Boite Associate Artist (2011) performative installations *1000 ways to say I miss you* (2011), and *a dinner with gravity* (2011). **With collaborator:** Tess Mallet Venn (2009) as part of Brisbane Festival’s Under the Radar. **With the Escapists:** *Elephant Gun* (The Escapists/Brisbane Powerhouse WTF2011), *Elephant Gun* (The Escapists/Brisbane Powerhouse WTF2012), *boy girl wall* (The Escapists/Metro Arts/La Boite/Critical Stages Tour), *Neridah Waters Is Dodgy* (The Escapists/Metro Arts Free Range Festival), *Suburbia* (The Escapists/Metro Arts). **Awards:** 2011 Matilda Award for Devising and Producing (*boy girl wall*). 2011 Matilda Commendation for Best Independent Production (*boy girl wall*). 2011 Matilda Commendation for Best New Australian Work Shortlist (*boy girl wall*). 2011 Groundling Award for Best Production (*boy girl wall*).



KAREN COCHET

Costume Designer

After completion of her training in fashion Karen Cochet's first major career move was to establish a successful, innovative clothing business Salon Dada. On the heels of this success, Karen moved to London in 1989 where she worked for Val Piriou, a pop-culture, high-end label of ready-to-wear. A move to Switzerland in 1990 saw a change of direction, when a chance meeting with Renee Auphan, Director of the Opera de Lausanne and later the Grand Théâtre de Genève lead her into the world of costume. Karen worked as artistic liaison for costumes for both opera companies from 1994 to 2004.

A definite career highlight was La Fete des Vignerons in 1999, a prestigious festival and show, held once every 25 years in Vevey, Switzerland. Karen's responsibility involved the preparation and realisation of the 6,000 costumes required, covering all periods from the 15th century to contemporary times. During this time she also worked with Christian Lacroix, Couturier and Designer of the costumes for Pales et sa Suite.

While working as the resident costume designer for Ballet Romand in Vevey from 2003 to 2008, she realised the costumes for *The Nutcracker*, *Cinderella* and *Peter Pan* amongst others. Her final project in Switzerland, before returning to Australia in 2009, was "*Calvin, Geneve en Flammes*", celebrating the 500th anniversary of Jean Calvin in Geneva.

A move to Queensland saw Karen commence work with Opera Queensland and Queensland Theatre Company, before being appointed as Head of Wardrobe for Opera Queensland in 2013.



BEN HUGHES

Lighting Designer

Ben is a freelance Lighting Designer; he is also Associate Artistic Director of The Danger Ensemble. As Lighting Designer Ben has over 100 credits including productions with Queensland Theatre Company, Sydney Theatre Company, Melbourne Theatre Company, La Boite Theatre Company, Queensland Ballet, Sydney Festival, Brisbane Festival, Expressions Dance Company, The Danger Ensemble, HotHouse Theatre, The Nest Ensemble, Zen Zen Zo Physical Theatre, JUTE Theatre, Stella Electrika, QPAC, QUT, Gold Coast Arts Centre, Woodford Folk Festival and Kooemba Jdarra.

As Associate Lighting Designer his work includes productions with Meryl Tankard, Barrie Kosky, Expressions Dance Company, Opera Queensland, Queensland Ballet and Queensland Theatre Company. In 2013 Ben was Resident Lighting Designer and in 2011 and 2014 an Affiliate Artist with Queensland Theatre Company. Ben lectures in Lighting Design and Scenography at Queensland University of Technology and in 2011 received the Groundling Award for Outstanding Contribution to Lighting Design. Ben is a Professional Member of the Association of Lighting Designers.



THOMAS GREEN

Arranger/Orchestrator

Thomas Green has a reputation in Brisbane as a versatile composer whose focus is finding a musical home between many and varied streams, often seamlessly melding classical and contemporary idioms. He is the recipient of various government grants, commissions and is a prize-winner in national composition competitions. His compositions have premiered around Australia and internationally, with performances in Italy, France and Scotland in recent years. He has composed and arranged music for *The Melbourne Sinfonietta*, *The Sydney Symphony* (with Josh Pyke), *The Australian String Quartet*, *Plexus* (Melbourne), and the Brisbane-based ensemble *Collusion Music*. He also lectures in music theory at the Queensland Conservatorium.



KANEN BREEN

The Mirror

Kanen Breen was born in Melbourne, Australia.

Recent operatic engagements include Victorian Opera's *Banquet of Secrets* and *Sweeney Todd*, Kate Miller-Heidke's *The Rabbits* and *L'Ormino* for Pinchgut Opera.

For Opera Australia he has received Green Room Awards for his work in *Arabella*, *Otello*, *The Tales of Hoffmann* and *Partenope*, for which he was also the recipient of a Helpmann Award. He appeared at the Sydney Opera House most recently as Truffaldino in Prokofiev's *The Love for three Oranges*.

For Opera Queensland, he has appeared as Nadir in *The Pearlfishers*, Nanki Poo in *The Mikado* and Ramiro in *Cenerentola*, and in 2014 was Andy Warhol in Philip Glass' *The Perfect American* with Brisbane Festival.

Following sold-out seasons of *Strange Bedfellows: Under the Covers* in Sydney and Melbourne, Kanen last year performed at the Adelaide, Melbourne and Brisbane Cabaret Festivals.

Forthcoming appearances include *Saul* for the Adelaide Arts Festival, *The Coronation of Poppea* for Pinchgut Opera, and *The Melbourne Ring Cycle 2016* for Opera Australia.



SILVIA COLLOCA

The Queen

Italian born Mezzo Silvia Colloca received her musical education in Italy at Scuola Musicale di Milano where she completed her studies in classical singing in 2003. Following that Silvia has participated in various singing master classes around Italy, including the Carla Vannini Bel Canto School in Milan for two consecutive years and the Florence Opera Studio in 2004.

Silvia was the recipient of the Lions Club Young Artist Award for her performance as Isabella in *L'Italiana in Algeri* and was a finalist at the Concorso Francesco Paolo Tosti.

Silvia has understudied and performed various operatic roles such as Cherubino in *Le nozze di Figaro* and Fidalma in *Il matrimonio segreto*, both at Teatro dell Erbe in Milan as well as Carmen and Mercedes at Teatro Lauro Rossi in Macerata.

In 2008/9 Silvia toured the UK as the lead mezzo in the West End show *A Night at the Opera*, which culminated with a season at the London Palladium. In the show Silvia performed arias and duets from *Le nozze di Figaro*, *Don Giovanni* and *Carmen*.

Silvia moved to Sydney in 2010 and made her Australian debut in the title role of Orfeo in *Gluck's Orfeo ed Euridice* for Prometheus Opera. In 2015, she reprised the title role at the Spectrum Now Festival, Sydney, under film Director Shannon Murphy.

Silvia is also a professional actress for stage and screen, as well as a writer and TV host.



STEPHANIE PICKETT

Snow White

Steph Pickett is a contemporary vocalist and songwriter. She performed a key role in a major production of *Jesus Christ Superstar* (The Arts Centre Gold Coast, 2014), however predominately performs as the front woman and songwriter of an all-female, Cinematic-indie-pop band under the stage name 'Ella Fence'. This self-funded project has led her to performances in France, England, Norway, USA, Canada and Germany, as well as an Australian tour.

Steph recorded four tracks of her debut EP *Wanderlust* at the renowned Brighton Electric Studios (UK), home to Mumford and Sons and The Cure, with producer Dan Swift (Snow Patrol, Passenger) and the fifth track with Ken Stringfellow (REM, The Posies) in Paris. This EP made the top 20 on New York's Breakthru Radio and top 10 on 4ZZZ Brisbane, as well as being played on triple j (listened to worldwide) and multiple independent radio stations across the USA and Australia.

Steph is currently working on a follow up EP in Byron Bay with songwriter/producer Vinnie Laduce.



MICHAEL TUAHINE

Huntsman

Michael Tuahine is a very versatile performer. He has appeared in film, theatre, musicals and television. Notable credits include: *Wanted* (Seven Network), National tour of *Country Song* (Queensland Theatre Company), *Valentine's Day* (December Films), *Mother Courage and Her Children* (Queensland Theatre Company), *Corrugation Road* (Black Swan Theatre Company), *Showboat* (Regent Theatre, Melbourne), *Last Cab to Darwin and Ruby's Last Dollar* (Pork Chop productions), *Time of Our Lives* (ABC TV), *Redfern Now* (ABC TV), *Secrets and Lies* (Network 10), *Sea Patrol* (Channel 9), *Hot Spell* (SBS).

A graduate of the National Institute of Dramatic Art (NIDA) he has also gained recognition as a host of some of Australia's largest events. Host and MC credits include: *The Deadly's* (Vibe Australia 1997-present), *Vibe Alive Festival* (Vibe Australia), *National Indigenous Art Awards* (2012), *National Indigenous Television Launch – NITV* (Power House Museum 2007), *NAIDOC Ball 2007*, *The World Masters Games 2008 – Sydney* (Out There Productions), *NRL All-Stars Match 2010*, *Former Origin Greats – FOG's* (2011-present), *Learn Earn Legend Conference* (Gold Coast 2011).

As well as being an accomplished performer, Michael is also the Executive Director of his own company *Community Leadership Solutions* – bringing communities together. Michael facilitates motivational and leadership programs within Indigenous communities throughout Queensland.



KATHRYN MCKEE

Cello

Kathryn and her cello have performed all over Australia as well as in Asia, Europe and the Pacific. She has played with the Queensland Theatre Company, Opera Queensland, Musica Viva, Doch Gypsy Orchestra, Deep Blue Orchestra and at the Brisbane, Queensland Music, Woodford Folk and Melbourne Fringe Festivals. Kathryn has performed in *Ladies in Black*, *Johnno*, *Behind the Cane* and at the Gympie Music Muster. She has worked with artists Il Divo, Archie Roach, Kanye West, Guy Sebastian, David Bridie, William Barton, John Rowles, Patrizio, Alfio, Rhonda Burchmore, Michael Fix, Ana Marina, Katie Noonan, Ben Hakalitz (Yothu Yindi), Marty Wilson-Piper (The Church) and James Cruickshank (The Cruel Sea).

Kathryn has written and recorded string parts for dozens of artists, including Jamie Dunn, Shellie Morris and Alice Platt, and has had her own works played on 612 ABC, ABC Classic FM and community radio stations Australia-wide. Kathryn runs and performs with her string quartet *Angel Strings*, who have recently released their debut album.



MIKAEL STRAND

Trombone/Trumpet

Mikael Strand is a musician, composer, and teacher and has been performing professionally since 1999. In that time Mikael has performed all over Australia and overseas in a wide variety of groups spanning a range of musical styles, from Classical, Jazz, Reggae, World Music, Popular/Contemporary music and much more.

Mikael holds a Bachelor of Music in Contemporary Music from the Queensland Conservatorium, Griffith University and a Graduate Diploma in Education from the University of Queensland.

In 2002, Mikael was selected to be the Musical Director of the Queensland Conservatorium Trombone Ensemble, which toured Indonesia as part of Australian Education Week. In addition, Mikael has performed at numerous festivals both in Australia and overseas with a variety of groups. Some of these include the Woodford Folk Festival, Byron Bay Blues and Roots Festival, Capetown International Jazz Festival (South Africa), Festival Mondial (Netherlands), Colours of Ostrava Festival (Czech Rep.) and many others.

Currently, Mikael enjoys a hectic performing career, regularly performing with groups such as Dubmarine, Bullhorn, Barksdale Brass Band and others.

Mikael Strand is also a multi-instrumental music teacher with the Queensland Education Department, having held previous instrumental music teaching positions at both Private and Public Schools since 2003. Mikael teaches all Brass, Woodwind and Percussion instruments, as well as conducting various ensembles.



ANGUS WILSON

Percussion

Angus Wilson is an in-demand freelance percussionist performing in a wide range of styles and genres with a focus on new music and collaboration. He is co-artistic director of 'Kupkas Piano', a Brisbane based contemporary music ensemble who are in-residence at the Judith Wright Centre of Contemporary Arts. Angus holds a Master of Music from the Queensland Conservatorium of Music, Griffith University.

Angus is a casual member of the Queensland Symphony Orchestra and has also performed with the Hamburg Philharmonic Orchestra, Ensemble Offspring, ELISION ensemble, MakeShift Dance Collective, eighth blackbird, Kroumata Percussion, Claire Edwardes, Lisa Moore, and Ba Da Boom Percussion. Festival Appearances include; Brisbane Festival, Crossbows, John Cage in US, Brisbane Emerging Arts Festival, QSOCurrent, Australian Computer Music Conference, and the Darmstadt Summer Courses for New Music 2014.

Angus holds percussion tutor positions at Loreto College, St Rita's College and the Young Conservatorium, Griffith University. His principal teachers have included David Montgomery, Vanessa Tomlinson and Peter Neville.



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ABOUT LA BOITE

“Theatre That Matters”

La Boite holds a unique place in the hearts and minds of artists and audiences in Brisbane. For the past nine decades La Boite has represented the adventurous and alternative. There has always been a strong focus on the development of new work and artists, and today it is no different.

The stories, ideas and voices of our city and country are many and varied and as such La Boite seeks to represent and engage in this beautiful and rich diversity; the diversity of form, of ideas, ethnicity, gender – of identity.

La Boite presents five productions annually, and delivers a comprehensive Artist-in-Residence program to develop diverse new work. There are so many ways to engage with La Boite for people of all ages and backgrounds from our acclaimed Ambassadors Program for high school and tertiary

students to our new development program La Boite HWY where you can engage on the ground floor with future La Boite artists and projects. We offer adult acting masterclasses and workshops throughout the year, a comprehensive school holidays program and the hugely successful youth training program the Young Actors Company at La Boite and in Moreton Bay.

Theatre has the capacity to embrace difference in so many ways. We push the boundaries of form by collaborating with some extraordinary partners to stretch theatrical, physical and musical boundaries. We play with contemporary circus, opera, classical text, the theatrical and extraordinary international talents. This varied menu aims to enliven and inspire our existing audiences and draw new audiences to share in the La Boite experience – the experience and magic of live performance in our unique Roundhouse Theatre.



ABOUT LA BOITE

LA BOITE BOARD

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LA BOITE PARTNERS



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La Boite Theatre Company is supported by the Queensland Government through Arts Queensland



Australian Government

La Boite Theatre Company is assisted by the Australian Government through the Australia Council, its funding and advisory body

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ABOUT OPERA QUEENSLAND

Opera Queensland is one of Australia's major performing arts companies creating a diverse program of opera experiences from exciting new works to large-scale community projects to grand opera classics for the communities we serve across the state.

OperaQ's vision, to create a *boundless landscape of opera experiences* reflects the richness, expanse and diversity of both the operatic art form and Queensland itself, paired with our mission, *to reflect, celebrate and enrich life in our communities*, articulates the important role the arts play in contemporary Queensland life.

Opera is changing and it's a thrilling time for audiences of all ages to try new experiences in new places. OperaQ is dedicated to the development and presentation of innovative new opera projects for our audiences and communities in Metropolitan Brisbane and regional/remote Queensland that reflect our core values: Excellence, Community and Adventure.

Located in the heart of Brisbane's South Bank cultural precinct, OperaQ enjoys creative partnerships with multiple arts organisations, festivals and presenters across and beyond Queensland.

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The Governor of Queensland, His Excellency Paul de Jersey AC

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Opera Queensland is assisted by the Australian Government through the Australia Council, its funding and advisory body

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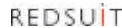
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ABOUT BRISBANE FESTIVAL

Brisbane Festival is the city's largest arts and cultural event, and one of the nation's great international arts festivals.

Our aim is to connect artists and audiences in ways that lift the spirit, disrupt the conventional and open our city to the world.

This year, Brisbane Festival offers more than 460 performances of 70 productions, engages over 800 Queensland artists and arts workers and collaborates with more than 70 creative companies to explode across the city with a thrilling program of theatre, music, dance, circus, film and talks.

We're proud to spend 20 per cent of our programming budget on free events.

Brisbane Festival attracts an audience of towards one million people every year and thrives at the nexus of great arts and great community, the local and global. It offers a myriad of opportunities for boundless exploration, honest reflection and a joyous embrace of the festive spirit.

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