

The background of the poster is a classical painting depicting a scene in a forest. A man in a green tunic and a woman in a long, flowing dress are running through the trees. The man is holding a small, ornate object in his right hand, and the woman is holding his arm. The scene is set in a dense forest with tall trees and a bright, hazy light in the background, suggesting a magical or dramatic moment.

O|A YOUNG
ARTIST
PROGRAM

presents

French Opera Scenes

Wed 23 September, 7pm Warwick Fairfax Studio The Opera Centre

O|PERA AUSTRALI|A

French Opera Scenes

Wednesday 23 September 2026, 7pm
Warwick Fairfax Studio, The Opera Centre

Director	Edwina Strobl
Music Director	Francis Greep
Musical Preparation	Francis Greep, Marie-France Lefebvre
Répétiteur	Isobel Archer
Young Artist Producer	Jane Hennessy
Production Manager	Louisa Hickson
Stage Manager	Claire Edmonds-Wilson
Young Artist Coordinator	Sammie Bailey
Surtitles	Edwina Strobl
Surtitle Operator	Elias Wilson

PROGRAM

CAST (in order of appearance)

IPHIGÉNIE EN TAURIDE - C. W. Gluck

Act 1 Récitatif: Dieux! le malheur en tous lieux suit me pas
Aria: De noir pressentiments
Récitatif: Dieux! étouffez en moi le cri de la nature
Récitatif: Malheureux, quel dessein

Thoas: Daniel Kramer
Iphigénie: Sidra Nissen
Pylades: Chris Whalley
Orestes: Jake Lyle

Act 2 Récitatif: Quel silence effrayant
Aria: Dieux! qui me poursuivez
Récitatif: Quel langage accablants
Aria: Unis de la plus tendre enfance

MANON - Jules Massenet

Act 1 Holà! Hé! Monsieur l'hôtelier!
Hors-d'ouvres de choix

Guillot: Chris Whalley Brétigny: Daniel Kramer
Pousette: Lana Kains Javotte: Sidra Nissen
Rosette: Genevieve Dickson Hôtelière: Jake Lyle

C'est bien ici l'hôtellerie
Eh! j'imagine que cette belle enfant
Je suis encore tout étourdie

Lescaut: Jake Lyle
Gardes: Chris Whalley, Daniel Kramer
Manon: Lana Kains

ORPHÉE ET EURYDICE - C. W. Gluck arr. Berlioz

Act 1 Récitatif: Éloignez-vous
Romance: Objet de mon amour
Récitatif: Divinités de l'achéron
Ariette: Si les doux accords
Récitatif: Dieux! je la reverrais!
Air: Soumis au silence
Récitatif: Qu'entend-je?
Air: Amour, viens rendre à mon âme

Orphée: Sidra Nissen
Amour: Lana Kains

MANON

Act 3 Les grand mots que voilà! - Épouse quelque brave fille
Je suis seul - Ah! fuyez douce image

Le Comte des Grieux: Daniel Kramer
Le Chevalier des Grieux: Chris Whalley

Background & Synopses

IPHIGÉNIE EN TAURIDE (1779)

The drama is based on the play *Iphigenia in Tauris* by the ancient Greek dramatist Euripides which deals with stories concerning the family of Agamemnon in the aftermath of the Trojan War.

The story so far...

Iphigenia, sister of Orestes, is the high priestess of Diana in the temple on Tauris, having been transported there magically by the goddess when her father Agamemnon attempted to offer her as a sacrifice. Thoas, King of Tauris, is obsessed with dark thoughts (*De noirs pressentiments*): the oracles, he tells her, predict doom for him if a single stranger escapes with his life. As is the custom of the Scythians (who inhabit Tauris), he reminds Iphigenia that she must ritually sacrifice any who are found on their shores. Two young Greeks (who turn out to be Orestes and his friend Pylades) have been found shipwrecked. They have come to on a scared mission to retrieve Diana's statue and return it to Greece. Thoas asks them for what purpose they came but they do not divulge anything. Thoas promises them death.

Orestes and Pylades languish in chains. Orestes, haunted by his murder of his mother, berates himself further for now he will be the cause of the death of his dear friend (*Dieux qui me poursuivez*). Pylades assures him that he does not feel dispirited because whatever the circumstances, they will die united (*Unis dès la plus tendre enfance*).

ORPHÉE ET EURYDICE (1762, arr 1859)

Hector Berlioz created this influential adaptation of Gluck's opera, tailoring the original Italian and French scores for the legendary French mezzo-soprano Pauline Viardot in 1859. Berlioz's version adds modern orchestral colour (such as clarinets) and transposes the title role of Orpheus back to a lower female voice to match Gluck's original castrato conception in Italian of 1762, moving away from the French version he rewrote for tenor in 1774. In the 1774 revision, the French tenor Joseph Legros demanded to be given a virtuosic showpiece aria at the end of Act I to display his technical agility and high notes. Rather than writing a new piece, Gluck adapted a fiery aria from Bertoni's *Tancredi*.

The story so far...

On the day of Orpheus and Eurydice's wedding, Eurydice is bitten by a snake and dies. Orpheus expresses profound grief and rages against the gods, leading Amour (Love) to appear and offer a deal: Orpheus may journey to the Underworld to retrieve his wife, provided his music appeases the Furies and he refrains from looking at her or explaining his silence on the way back (*Soumis au silence*). Orpheus vows to face the furies and bring back Eurydice (*Amour, viens rendre à mon âme*).

MANON (1884)

Manon is an opéra comique in five acts by Jules Massenet based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. Prior to Massenet's work, Halévy and Auber had used the subject for musical stage works. Massenet also wrote a one-act sequel to *Manon*, *Le portrait de Manon* (1894), involving the Chevalier des Grieux as an older man. *Manon* is Massenet's most popular and enduring opera and has maintained an important place in the repertory since its creation. It is the quintessential example of the charm and vitality of the music and culture of the Parisian Belle Époque. In 1893 an opera by Giacomo Puccini entitled *Manon Lescaut*, and based on the same novel was premiered and has also become popular.

The story so far...

De Brétigny (a nobleman) arrives in the company of Guillot (an aging rake) and three young actresses, who demand dinner be served.

Lescaut, a guardsman, tells his comrades that he plans to meet his kinsperson, who is arriving in the coach from Arras. He identifies his young cousin, Manon, who is both confused and excited (*Je suis encor tout étourdie*) since this is her first journey, one which is taking her to the convent.

Between this scene and Act 3, Manon has fallen in love with, and ultimately betrayed, the Chevalier de Grieux. His father, the Count, discovers his son has given up his noble title and entered the seminary. The Count travels to Saint-Suplice to dissuade his son from this new life and perpetuate the family name (*Épouse quelque brave fille*). He leaves, having failed to shake his son's resolve and, alone, des Grieux relives memories of Manon (*Ah! fuyez, douce image*).

Artists

Click the links for artist biographies



Lana Kains
Young Artist Soprano



Sidra Nissen
Young Artist Mezzo-Soprano



Genevieve Dickson
Guest Mezzo-Soprano



Chris Whalley
Young Artist Tenor



Jake Lyle
Young Artist Baritone



Daniel Kramer
Young Artist Bass-Baritone



Edwina Strobl
Young Artist Director



Francis Greep
Head of Young Artists



Isobel Archer
Young Artist Répétiteur

Acknowledgement of Country

Opera Australia recognises and acknowledges the Traditional Custodians of the unceded land and waters across Australia on which we live, perform and work and we pay our respects to Elders past and present.

We acknowledge, celebrate and respect all Aboriginal and Torres Strait Islander peoples as the first story tellers who carry the cultural wisdom, traditions and dreaming of this ancient land.

Opera Australia's Young Artist Program is generously supported by Maureen Wheeler AO

PATRON-IN-CHIEF
DR HARUHISA HANDA

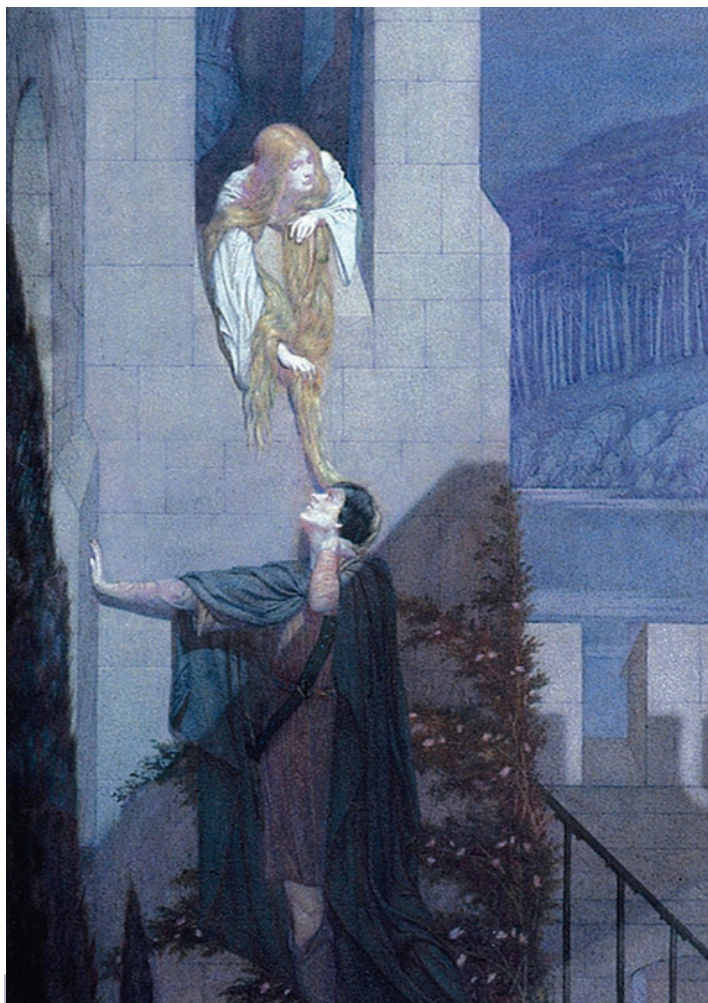
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GOVERNMENT PARTNERS



Click **THIS LINK** to ensure your contact details are correct and you are on the Young Artist Program invitation list

Upcoming Young Artist Events



Scenes from *Pelléas et Mélisande*

Leon Vitogiannis, Pelleas
Lana Kains, Mélisande
Sidra Nissen, Geneviève
Jake Lyle, Golaud

Saturday 26 September, 7pm
Warwick Fairfax Studio, The Opera Centre



German Opera Scenes

Scenes from
Die Zauberflöte, Mozart
Der Rosenkavalier, Strauss
Ariadne auf Naxos, Strauss

Friday 27 November, 7pm
Phillip Bacon Studio, The Opera Centre



Letters to the Wind

German Song Recital
Music by Beethoven, Schubert,
Wolf, Brahms,
Zemlinsky & Korngold

Wed 2 Dec 7pm
Venue TBA