

ITALIAN OPERA SCENES



Monday 28 July, 7pm
Joan Sutherland Studio

Italian Opera Scenes

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Joan Sutherland Studio, The Opera Centre

PROGRAM

La Clemenza di Tito
W.A. Mozart

Act 1 Scene 1

Don Pasquale
Gaetano Donizetti

Act 1 Scene 1

Act 1 Scene 3

Madame Butterfly
Giacomo Puccini

Act 1 Scene 1

La Cenerentola
Gioacchino Rossini

Act 3 Opening Scene

La Bohème
Giacomo Puccini

Act 2 La commedia è stupenda ...
Quando m'en vo' ...
Gioventù mia

CAST (in order of appearance)

Vitellia: Chelsea Burns
Sesto: Shikara Ringdahl
Annio: Angela Hogan

Don Pasquale: David Parkin
Dr Malatesta: Leon Vitogiannis

Norina: Chelsea Burns
Dr Malatesta: Leon Vitogiannis

Ciò-Ciò San: Chelsea Burns
Suzuki: Shikara Ringdahl
Pinkerton: Elias Wilson
Sharpless: Leon Vitogiannis

Clorinda: Chelsea Burns
Tisbe: Angela Hogan
Cenerentola: Shikara Ringdahl
Alidoro: Leon Vitogiannis
Courtiers: Elias Wilson, David Parkin

Colline: David Parkin
Musetta: Chelsea Burns
Marcello: Leon Vitogiannis
Rodolfo: Elias Wilson
Mimi: Shikara Ringdahl

CREATIVE TEAM

Stefano Vizioli *Director*
Claudia Osborne* *Assistant Director*
Francis Greep *Music Director*
Jem Herbert* *Piano*

PRODUCTION

Jane Hennessy *Young Artist Producer*
Sammie Bailey *Young Artist Program Coordinator*
Dominic Jones *Production Manager*
Rebecca Ritchie *Wardrobe & Wigs Manager*
Alex Lynn *Head of Lighting*
William Dunshea *Head of Store, Sydney*
Hannah Burton *Surttitle Operator*

CAST

Chelsea Burns* *Soprano*
Shikara Ringdahl* *Mezzo-soprano*
Angela Hogan *Mezzo-soprano*
Elias Wilson* *Tenor*
Leon Vitogiannis* *Baritone*
David Parkin *Bass*

*Opera Australia Young Artist

OPERA AUSTRALIA'S YOUNG ARTIST PROGRAM IS GENEROUSLY SUPPORTED BY
PRINCIPAL PATRON MAUREEN WHEELER AO.

PATRON-IN-CHIEF
DR HARUHISA HANDA

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About the Artists



Stefano Vizioli holds a diploma in pianoforte summa cum laude from the Conservatorio 'San Pietro a Majella' in Naples and is an internationally acclaimed opera director with a career spanning over 30 years. He has worked with conductors such as Riccardo Muti, Claudio Abbado, and Daniele Gatti, and directed productions worldwide—from La Scala and La Fenice to the Lyric Opera of Chicago, NCPA Beijing, and Teatro Colón. Productions including *Don Pasquale*, *Rigoletto*, and *La Dori*, have been widely recorded and broadcast. He is known for reviving Baroque works like Cavalli's *Veremonda*, Vivaldi's *Motezuma*, and Cesti's *La Dori* and staged the Italian premiere of Rimsky-Korsakov's *May Night*. He recently directed *Il trionfo dell'onore* at La Fenice for Scarlatti's 300th anniversary, with sets by Ugo Nespolo. He has led intercultural operas such as *Opera Bhutan* and Mozart at Angkor, and directed *Amahl and the Night Visitors* at a juvenile prison. From 2017–2020, he was Artistic Director of Teatro Verdi in Pisa. A dedicated teacher, Stefano has taught across Europe and the U.S. In 2024, the book *Suonare il palcoscenico*, a conversation on opera direction, was published.



Claudia Osborne is a director, writer, and dramaturg whose work is shaped by her background in visual arts, often creating rich, image-led theatrical landscapes. She holds a double degree in Fine Arts and Arts from UNSW, and an MFA in Directing from NIDA (2019). Claudia has worked with Belvoir St Theatre, Sydney Theatre Company, Griffin Theatre Company, and Bell Shakespeare. In 2020, she completed a theatre residency through the Create NSW/Griffin Theatre Incubator Fellowship. In 2022, she received the Gloria Payten and Gloria Dawn Foundation Fellowship, which took her to Berlin to assist Lydia Steir and the Berlin Philharmonic on Strauss's *Die Frau Ohne Schatten*. In 2024, Claudia wrote and directed her first short film, *Rash*, which premiered at the Festival des Antipodes in Saint-Tropez. In 2025, she will direct and co-create *Pedro Calderón de la Barca's Life Is A Dream* at Belvoir's Downstairs Theatre.



Francis Greep is Head of Young Artists at Opera Australia. A vocal coach of international standing, he is recognised for his expert preparation of singers across a range of classical styles, underpinned by deep knowledge of repertoire, vocal technique, idiomatic language, and performance psychology. Highly sought after as a coach, recitalist, chorus master, and conductor, he has toured extensively as a collaborative pianist, adjudicated major singing competitions, and nurtured the careers of many of Australia's finest artists. He holds a Ph.D. from the University of Melbourne, where his ground-breaking self-reflective study on the role of the vocal coach in developing emerging singers was described as "a significant contribution to scholarship." In addition to operatic and academic work, Francis has built a distinguished career as an arts administrator. He is widely regarded for his collaborative leadership style and a proven track record in organisational strategy, innovation, and renewal.



Jem Herbert is a versatile répétiteur, conductor and composer with a background in piano performance, vocal music and theatre. Originally from Mansfield in north-east Victoria, he began his musical training on cello and piano, and joined the Australian Boys' Choir at age eight, sparking a lasting love for choral and vocal repertoire. Jem studied at the Melbourne Conservatorium of Music, graduating with first-class honours in Piano Performance, alongside studies in composition and conducting. He held the role of Conducting Scholar with the Choir of Trinity College, Melbourne, and received commissions for both chapel and concert works. In 2022, he composed *Mageia: A Musical Fable*—a theatrical work blending opera, operetta, and Broadway—commissioned for Trinity's 250th anniversary. In 2024, Jem returned to Melbourne Conservatorium, completing a Graduate Diploma in Opera Performance, working as répétiteur on *Menotti's The Old Maid and the Thief* and conducting Humperdinck's *Hänsel und Gretel*. He has also composed a mini-opera, *Eulogies and Entanglements*. He moved to Sydney at the start of 2025 to join the Young Artist Program at Opera Australia.



Chelsea Burns comes from country Western Australia and never imagined opera would be a part of her life. She grew up playing sport with her father and singing in choirs and musicals with her mother and sister. A transformative event for her was the day she saw a touring production of Opera Australia's *Carmen*. She was blown away by the music, the voices and the spectacle. Pursuing a degree in Classical Music had her falling in love with opera, the music's story-telling and the complex characters, a passion that was singled out and fostered by her acting teacher. This is one of the reasons that she so admires the artistry of Maria Callas, a true singing actress. Chelsea has been lucky enough to sing and cover some amazing roles, her favourites; Puccini's *Tosca* and Dvorak's *Rusalka*. In 2024, Chelsea was able to draw on her extensive dance training as she also performed as the Second Wood Nymph in a heavily choreographed production of *Rusalka*.



Chinese-Australian mezzo-soprano **Shikara Ringdahl**, is a graduate of the Queensland Conservatorium Griffith University (QCGU). She made her professional debut with the Sydney Symphony Orchestra singing Elgar's *Sea Pictures* Op. 37 under the baton of Benjamin Northey and was the first vocalist invited by the SSO to tour with the orchestra in their 80 years of regional touring. Shikara was a Young Artist with Opera Queensland in 2023/2024 and has previously been a resident Young Artist with the Israeli Opera's Meitar Opera Studio. For Opera Queensland Shikara has appeared in the statewide tour of "Do We Need Another Hero?", Festival of Outback Opera, as Second Witch in *Dido and Aeneas* and as Second Apparition in *Macbeth*. She has also performed with the OQ chorus in *Macbeth*, *Così fan tutte*, *Aida*, *Dido and Aeneas* and *Eucalyptus*. Shikara's other opera credits include Der Komponist in Strauss' *Ariadne auf Naxos* conducted by Simone Young AM, Larina in Tchaikovsky's *Eugene Onegin* conducted by Richard Hetherington, and Mrs Herring in Britten's *Albert Herring*, directed by Bruce Beresford for QCGU and Brisbane Festival.



Angela Hogan is a celebrated Sydney-based mezzo-soprano known for her powerful voice, wide acting range, and commanding stage presence. A standout with Opera Australia, she has earned acclaim as one of their most dynamic and versatile performers. Angela began her career with Melbourne Opera, performing key roles such as Suzuki (*Madama Butterfly*), Dorabella (*Così fan tutte*), and Dido (*Dido and Aeneas*). She later toured China as Carmen with the Australian International Opera Company. Between 2014–2016, she performed with Opera Australia's Schools Company, before joining OA as a full-time chorister in 2018. Her principal roles with OA include Madame de la Haltière (*Cendrillon*), Flora Bervoix (*La Traviata*), multiple roles in *Il Trittico*, Second Norn (*Götterdämmerung*), and Carmen. Critics have hailed her performances as “first class” (J-Wire), “the ultimate triple threat” (Sydney Morning Herald), and praised her “rich and agile” voice with an “unforgettable stage presence” (Limelight). Outside traditional opera, she has performed in *Opera Up Late* with Reuben Kaye (2023, 2025) and OA's *Opera Gala at Uluru* (2019).



First Nations tenor **Elias Wilson** grew up in Western Sydney with parents who were children's entertainers. Between learning his mother's choreography at community musical theatre rehearsals and school holidays spent helping his father stage manage the live shows of Play School and Bananas in Pajamas, theatre was part of his every day. Despite this influence, Elias wasn't bitten by the showbiz bug until he was 22 when, having never seen an opera, George Torbay cast him in the chorus of *La Traviata* at Opera New England. The music had him hooked, and he knew right away he had to quit his call-centre job to enroll at the Sydney Conservatorium of Music. Elias studied with Dr Rowena Cowley, and sang everything from Monteverdi to Musical Theatre. He finds the joy of music and opera in its diversity, and has since played classic romantic roles like Lysander and Nemorino, channeled gravitas and turmoil as an Elder in *The Visitors* or in excerpts of Peter Grimes, and relished the fun of rule-breaking character roles, adapting *Cendrillon's* stepmother for Tenor as a monstrous bearded drag queen. In every role Elias finds something personal – a part of himself to take with him, on-stage and off.



Leon Vitogiannis is establishing himself as one of the most exciting baritones of his generation. After completing degrees at the Sydney Conservatorium of Music with Andrew Dalton and David Greco, Leon has built an impressive list of stage and concert credits including Figaro (*The Barber of Seville*), Aeneas (*Dido and Aeneas*), Eisenstein (*Die Fledermaus*), Count Almaviva (*The Marriage of Figaro*), Leporello (*Don Giovanni*), and Mr. McC. in (*Introductions and Goodbyes*) by Foss. Concert appearances include *Rossini in Paris* (Sydney Philharmonia); *Requiem* (Mozart and Fauré), *Messiah* (Handel), *Ein Deutsches Requiem* (Brahms), *Paulus* (Mendelssohn), *Crucifixion* (Stainer), and the Australian premiere of *Requiem for an Angel* (Carr). Leon was a Young Artist with Pacific Opera Studio in 2023 and 2024. As Leon continues to expand his opera and oratorio repertoire, he also holds Lieder and Art Song to equal importance, focusing on the song cycles of Schubert, Schumann, and Mahler. In August 2025 he will undertake intensive language training in Lucca, Italy as part of the Opera Australia Young Artist Program.



David Parkin is the winner of Australia's Operatunity Oz competition (a joint production between Opera Australia and the ABC televised late in 2006); Lady Fairfax New York Scholarship; Vienna State Opera Award and the Joan Sutherland Scholarship. Principal roles with Opera Australia include Colline (*La Bohème*), Sarastro (*The Magic Flute*), Angelotti (*Tosca*), Ramfis (*Aida*), Basilio (*Barber of Seville*), Sparafucile (*Rigoletto*), Count Walter (*Luisa Miller*), The King of Clubs (*Love for Three Oranges*), Ken (*The 8th Wonder*), 1st Nazarene (*Salome*), Titurel (*Parsifal*), Raimondo (*Lucia di Lammermoor*), Il Commendatore (*Don Giovanni*), Henry Kissinger (*The Nixon Tapes*), Police Commissioner (*Der Rosenkavalier*) and Count Horn (*Un ballo in maschera*) — for which he received a Green Room Award. Other companies include The Imperial Commissioner (*Madama Butterfly*) and Fafner (*Kinder Ring*) for Vienna State Opera; Sparafucile (*Rigoletto*) for Opera Queensland; Ferrando (*Il Trovatore*) for West Australian Opera; The King (*Aida*); Alcade (*La Forza del Destino*) for State Opera of Australia; and Samuel (*David and Jonathan*) for Pinchgut Opera; Arkel (*Pelleas et Melisandre*), Capellio (*I Capuleti ei Montecchi*) and Frère Laurent (*Roméo et Juliette*) for Victorian Opera. Concert performances include *Verdi Gala* (Sidney Myer Music Bowl); *La Fanciulla del West* and *Classical Spectacular* (Rod Laver Arena, MSO); Mozart's *Requiem* (QSO); Verdi's *Requiem* (Canberra Symphony, Royal Melbourne Philharmonic); Beethoven 9th *Symphony* (WASO).

Thank you to Guest Director Stefano Vizioli for this inspiring Italian experience.

UPCOMING YOUNG ARTIST PERFORMANCES

Great Opera Hits

Wednesday 30 July, 7pm
Melbourne Opera Centre

Sunday 3 August, 2pm
Sydney Opera House

For ticket information and upcoming performances email
youngartistprogram@opera.org.au