



ORPHEUS IN THE UNDERWORLD

A co-production with The Sydney Conservatorium of Music

By Jacques Offenbach, in an edition by Jean-Christophe Keck

Conducted by Stephen Mould & Simon Lobelson

Directed by Constantine Costi

Choreographed by Shannon Burns

About the show

Forget tragedy – this is Orpheus as you’ve never seen him.

In Offenbach’s satirical operetta, Orpheus and Eurydice aren’t star-crossed lovers, they’re a dysfunctional couple, and neither is particularly sad about their separation. When Eurydice descends into the underworld, it isn’t tragedy that follows, but an all-out divine spectacle. The gods are bored, Hades is throwing a party, and the legendary Can-Can ignites chaos.

A co-production with the Sydney Conservatorium of Music, this riotous, visually spectacular production is helmed by acclaimed director Constantine Costi (*La Traviata on Sydney Harbour*). Expect razor-sharp wit, dazzling vocal performances, and a whirlwind of divine comedy and devilish fun. This is an unmissable mythological meltdown.

Can you laugh your way out of hell?

Director’s Note

In my research into the history of this remarkable operetta I was particularly struck by the words of Félix Clément and Pierre Larousse in their *Dictionnaire des Opéras* (1881), who dismissed this piece as “a coarse and grotesque parody” filled with “vulgar and indecent scenes” that “give off an unhealthy smell.” Far from being an insult, I found in those words a provocation; a reminder that opera has not always lived in the rarefied air of sacred tradition, but has also thrived on irreverence, mischief, and a deliciously subversive sense of fun. That spirit of unruly play, often buried beneath centuries of reverence, is what we have sought to excavate and celebrate in this production.

In collaboration with designers Alice Vance (sets), Isaac Valentine (costume), and Harry Smyth (lighting), and my long-time collaborator Shannon Burns (movement direction) we turned to the Golden Age of the Hollywood Musical as our touchstone, a world of impossible glamour and unapologetic theatricality. Within this stylised, larger-than-life universe, gods and mortals are freed to run riot, to dance with abandon, and to embrace their demons in spectacular fashion. The heightened world of MGM soundstages and Busby Berkeley dreamscapes provides both the gloss and the grit, a playground where parody and grandeur, vulgarity and beauty, can coexist.

Equally thrilling has been the chance to work alongside the extraordinary talent at NIDA and the Sydney Conservatorium. Collaborating with such a vibrant young company brings a vitality, and daring that reinvigorates the work from the inside out. Opera is often seen as the realm of the museum piece, preserved behind glass. This production seeks to shatter that glass, reminding us that opera can be outrageous, excessive, and gloriously alive – especially when in the hands of the next generation of opera and theatre makers.

– **Constantine Costi**

The Company

Principal Cast (The Sydney Conservatorium of Music)

L’Opinion publique:
Eurydice:
Orphée:
Aristée/Pluton:
John Styx/Mars:
Vénus:
Diane:
Cybele:
Bacchus:
Junon:
Morphée:
Cupidon:
Mercure:
Jupiter:
Circé:
Minerve:

Molly Ryan
Sophie Blades
Wesley Yu
Sam Elmi
Christopher Whalley
Erina Kirton
Hannah Burton
Helen Sun
James Sandoval
Linh Tran
Leah Bell
Sky Kim
Thomas Bruce
Tobias Page
Vanessa Wijaya
Wei Han

Conductor:
Conductor:
Director:
Choreographer:
Assistant Choreographer:
Costume Designer:
Lighting Designer:
Set & Props Designer:
Chorus Director:
Assistant Director:
Assistant Director:
Assistant Conductor:
Assistant Conductor:
Language Coach & Dialogue Preparation:
Principal Repetiteur & Music Advisor:
Repetiteur:
Artistic Strategy Manager:

Stephen Mould***
Simon Lobelson***
Constantine Costi*
Shannon Burns*
Tegan Jeffrey-Rushton*
Isaac Valentine
Harry Smyth
Alice Vance
Paul Stanhope***
Ava Rusch
Cameron Taylor
Panagiotis Karamanos***
Ben Perche***
Simon Lobelson***
Alan Hicks***
Ingrid Sakurovs***
Scott Ryan***

Artistic Operations Manager: **Nick Munro*****
 Production & Orchestral Manager: **Kate Middleton-Olliver*****
 Production Assistant: **Isobel McManus*****
 Technical Manager: **Archer Dametto**
 Production Stage Manager: **Thomas Howieson**
 Deputy Stage Manager: **Lila Browning**
 Deputy Stage Manager: **Hayley Cantrill**
 Construction Manager: **Zoe Howard**
 Costume Supervisor & Maker: **Katrina Mark**
 Costume Supervisor: **Azure Chapman***
 Props Supervisor: **Oliver Gregg**
 Head Electrician: **Jay Cairns**
 Leading Hand Set: **Jamie Sellar**
 Flys: **William Lenehan**
 Mechanist: **Charles Webster**
 Trap Operator: **Beau Brown**
 Costume Maker & Costume Assistant/Dresser: **Charlotte Johnson**
 Costume Maker: **Jessica Marshall**
 Costume Maker: **Karamea Gostt**
 Costume Maker: **Siann Lau**
 Assistant Stage Manager: **Luke Ferguson**
 Assistant Stage Manager: **Grace Wilson**
 Properties Buyer: **Soham Apte***
 Costume Design Assistant: **Carmi Pirola**
 Set & Props Design Assistant: **Ella Seiffert**
 Dresser: **Katherine Bloom***
 Dresser: **Sarah Chelkowski***
 Properties Assistant: **Eli Lackey**
 Set Construction Assistants: **William Lenehan**
 Set Construction Assistants: **Charles Webster**
 Set Construction Assistants: **Beau Brown**
 Floor electrician/ Followspot Operator: **Atlas Andrews**
 Floor electrician/ Followspot Operator: **Lucy van Luyt**
 Makeup Artists: **Jemima Dredge**
 Makeup Artists: **Anna Wearden**
 Makeup Artists: **Ebony Smith**
 Makeup Artists: **Alex Brown**
 Makeup Artists: **Molly Fletcher**
 Surtitles Operator: **Hazel Bingon*****
 Surtitles Preparation: **Kate Middleton-Olliver*****
 Technical Crew Co-ordinator: **Alexandria White**
 Environmental Sustainability Coordinator: **Grace Wilson**
 Environmental Sustainability Coordinator: **Archer Dametto**

***Guest Artist**

**** NIDA Staff**

*****Sydney Conservatorium of Music Staff**

Contains haze, and flashing lights, some coarse language, sexual references and adult themes. This production is suitable for all ages.

Chorus

Elise Nolte
 Hayley Binnekamp
 Jonas Steller
 Lewis Reardon
 Michael Connolly
 Remington Adeney
 Roberta Tartaglione
 Sofie Andersen
 Sophia Lauber
 Zoe Linsen

Solo Violinist: **Dashel Eck**

Orchestra

<i>Violin 1</i>	Hugo Hui (Principal) Arum Jeon Sam Jenkin Natalie Liu Khang Mai Louisa Pang
<i>Violin 2</i>	Graciah Guo (Principal) Jennifer Li Gloria Huang Katy Convery Olive O'Reilly
<i>Viola</i>	Michael Monahan (Principal) Lisa Bongpipat Grace Chen
<i>Cello</i>	Rachel Jeong (Principal) Dylan Maclean David Ju
<i>Double Bass</i>	Paignthor Acevedo-Martin (Principal) Max McIlwraith
<i>Flute/Piccolo</i>	Tanisha Kolodochka (Principal) James Hillier
<i>Oboe</i>	Antonia Jones (Principal)
<i>Clarinet</i>	Hannah Christie (Principal) Jayden Hagley
<i>Bassoon</i>	Xavier Cardozo (Principal)
<i>Horn</i>	Rory Hodgson (Principal) Georgia Hammond
<i>Trumpet</i>	Mya Hill (Principal) Tom Lim
<i>Trombone</i>	Luke Berlee (Principal)
<i>Percussion</i>	Bryn Wood (Principal) Jack Peggie

Orpheus in the Underworld

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Orphée aux Enfers By Jacques Offenbach. In an edition by Jean-Christophe Keck. By arrangement with ORiGiN Theatrical. By permission of Boosey & Hawkes Music Publishers.

