

Our Profits support these charities.....

World Vision of Australia

World Vision's vision for a better world.

- In the time it takes you to read these paragraphs twenty children will die of hunger or related diseases. That shocking statistic and the fact that 800 million people are hungry all the time are the reasons that World Vision wants to stop around the world. These projects have been set up in the areas where poverty is worst, to help overcome the problems that lead to hunger

Supporting World Vision through involvement in the 40-hour Famine, Child Sponsorship or this performance is a concrete, practical action to help stop the hunger! You will save children's lives. Thank you for sharing our vision - we're grateful for your support.

Open House Christian Involvement Centres

Open House, which began in Ivanhoe some 25 years ago, maintains a program of support for needy people in the community. The work is wholeistic in nature and seeks to provide care, friendship and (informal) training in a supportive and encouraging atmosphere and is based at three centres.

- *Ivanhoe* where there are clubs and a drop-in activities centre for adults and young people, open till 11 00 p.m.
- *Hurstbridge* where eight people live in two houses while recovering from alcoholism, drug dependency and mental illness. They learn living skills, undertake re-training programs and work, before re-entering the community
- *Seymour* which is the base for a small group camping program for teenagers and young adults.

Dozens of people provide thousands of hours of labour and personal support to all aspects of the work. Open House is grateful to Diamond Valley Singers, the Diamond Valley and Eltham Community Orchestra and their patrons for their support. For further information contact:

George Farrington, Director on 9497 1855

Diamond Valley Singers &
Diamond Valley and Eltham Community Orchestra
present a contemporary interpretation of

Jacques Offenbach's



Orpheus in the Underworld

“Orpheus in the Internet”

Having decided that *Orpheus* was to be the vehicle for our next venture into musical theatre, the Diamond Valley Singers’ Executive could have felt justified in thinking that, this major decision taken, the rest was just a matter of procedure - get the material (vocal scores, orchestral parts, libretto, etc.) and put it on. How wrong we were.

For a start, the composer had complicated matters by writing two versions; the first, given its premiere on 21 October, 1858; the second, an expanded and, in our view, improved version, first staged in 1874. We chose the 1874 vintage, and therein lay a problem. The version of *Orpheus* most commonly used today is a simplified edition, with musical additions, deletions and key changes. But we were committed to the 1874 version and with local music shops apparently all opting for the Just In Time stock control system, whereby they don’t actually carry anything and the customer waits, the material was not to be had from anywhere in Australia, not even for ready money. Elaborate enquiries through friends-and-relations overseas eventually produced some vital information, but not enough for us to start work.

Meanwhile, our very own search engine, the indefatigable Ian Lowe was exploring the depth of cyber-everything, and eventually surfed up the Rockdale Opera Company, one of Sydney’s oldest and most respected theatre organisations. They cheerfully informed him that:

- a) yes, they had experienced the same problems when they wished to do the show in 1992;
- b) they had decided in desperation to prepare their own version, based on Offenbach’s second shot, *and*
- c) we were welcome to use this wherever it might be of assistance.

So, through the generosity and good-will of a sister company, we have been able to prepare **our** version of *Orpheus*, albeit one that leaves intact the basic plot and, most importantly, Offenbach’s marvellous vocal music - which is why we wanted to do the show in the first place.

SYNOPSIS

Act 1: *The Countryside near Thebes*

Two houses, one belonging to Orpheus and Eurydice, the other to the mysterious shepherd and apiarist, Aristeus.

Public Opinion gives her official version of the plot, but it soon becomes clear that all is not as it should be in Thebes. There is dissension in Orpheus and Eurydice’s household and each has sought consolation elsewhere; Eurydice with The Boy Next Door to add to the confusion. Orpheus is content when she is abducted, far from against her will, but Public Opinion forces him to take his grievance, such as it is, to the gods.

Act 2: *Mount Olympus, home of the gods*

All is not as it should be on Olympus either, and a revolution is only avoided by the inconvenient arrival of the unenthusiastic Orpheus and his formidable mentor. Jupiter decides, not without some personal interest, to seek out Eurydice and see whether the fuss is justified.

Act 3 - Scene 1: *Pluto’s Office in Hades*

Eurydice finds that all is not as it should be in Hades as well, Jupiter uses his mastery of metamorphosis to solve his access problem and becomes Eurydice’s third conquest, which is something of a record for one opera with a final scene still to play!

Act 3 - Scene 2: *Hades*

It’s party time, and the plotting and counter-plotting continue until the inevitable arrival of Orpheus and his Keeper. An attempt at a resolution true to mythology fails and the festivities reach a climax with Eurydice finally paired off, at least for the time being, with whom?

Cast of Characters

<i>Orpheus</i>	Raymond Khong	<i>Cupid</i>	Virginia Jones
<i>Eurydice</i>	Nicola Ramsay	<i>Mars</i>	Graham Ford
<i>Public Opinion</i>	Judith O'Shea	<i>Mercury</i>	Darren Rosenfeld
<i>Pluto</i>	Peter Churchland	<i>Juno</i>	Janette Fly
<i>Jupiter</i>	Malcolm Wilton	<i>Morpheus</i>	Dianne Richter
<i>Diana</i>	Lesley Walton	<i>Styx</i>	Michael Knuckey
<i>Venus</i>	Fiona Arnott	<i>Bacchus</i>	Kevin Pye

Chorus

Marg Ampfea, David Blackman, Chris Carroll, Barbara Carter, Edwin Carter, Trish Aylett/Dale, Erin Farrell, Kathleen Fleetwood-Hine, Merrill Hogan, Maxine Lemcke, Sarah Lemcke, Maureen Marceddo, Gareth Pye, Kevin Pye, Kimberley Pye, Jane Smolenaers, Maria Szabo, Margaret Tacke, Norma Turnbull-Smith, Robin Tuttleby

Chorus Assistants:

Benjamin Richter, Catherine Wilton, Louise Wilton, Susan Wilton

Our thanks to.....

Rockdale Opera Company

Open House staff and volunteers

Alliance Printing, 34 McIntyre Road, Sunshine, (9311 7255)

Violineri Stringed Instrument Repairs, 500 Bridge Road, Richmond, (9428 4115)

Other Productions.....

Williamstown Light Opera Company presents **The Wiz July 3 19** at Williamstown Mechanics Institute, Melbourne Road, Williamstown. Tickets: \$18 (adult) \$15 (concession). Phone Bookings and Enquires to Patsy Thomas on 9347 0712 (BH) or 9399 9429 (AH).

The Woman in Black a ghost story adapted by Stephen Mallatrat from the book by Susan Hill, at the Eltham Performing Arts Centre, for ten performances only

Thursdays to Saturdays 2-4, 9-11 and 16-18 July at 8.00 p.m.

Sunday, 12 July at 2.00 p.m.

Tickets at \$12 adult; \$10 pensioners and groups, including supper. For bookings phone 9437 1574. Ample parking.

Nicola Ramsay

Eurydicye

Nicola's musical career began at the age of six when she commenced piano. As a teenager she also studied the flute and voice. She became interested in drama at school and with the Carey Musical Theatre Company she was in *Pirates of Penzance* (chorus), *Guys and Dolls* (Sargeant Sarah Brown) and *Hello Dolly* (Dolly Levi).



Nicola gained her B. Ed (Sec) at Melbourne University and acted in *Yersma* (Yersma), and *Hello Dolly* (Irene Molloy).

She then taught Music, Drama and Dance at Tintern A.G.G.S. and produced three musicals: *Pirates of Penzance*, *Oklahoma* and *Godspell*.

Nicola has been a regular soloist with the Heidelberg City Choir for the last ten years and does other occasional singing such as at weddings. We welcome her to her first role with Diamond Valley Singers.

Raymond Khong

Orpheus

This is Raymond's second role with Diamond Valley Singers after his appearance as Frederic in last year's *Pirates*, a role which he performed simultaneously with the role of Hilarion in Loyola's *Princess Ida*. Doing two major roles simultaneously proved a tad hectic, and so whilst also working on Marco in Loyola's *Gondoliers* this season, he takes on the smaller role of Orpheus – a role which he really enjoys.



Raymond has sung seven operas with the Victoria State Opera and the Australian Opera over three years, a commitment he had to end due to a heavy workload. Other roles have included Uncle Zed (*Salad Days*), Pierre (*The Boyfriend*), Nanki Poo (*The Mikado*), Strephon (*Iolanthe*) and is currently working on another contrasting role Richard Dauntless in Loyola's *Ruddigore*, playing November this year.

Lesley Walton

After a fifteen year break from singing, Lesley returned to the stage to appear in the chorus of last years *Pirates/Bankers of Penzance*. In the past she has performed in stage productions in Canberra and sung with the Canberra School of Music Community Choir. Until recently, Lesley has been a member of the Eltham Concert Band playing flute with the occasional singing spot, though primarily vocalist for the annual Montmorency Ecumenical Carol Service, where the band played.

In the past eighteen months, Lesley has performed solo items in DVS's performances of Handel's *The Messiah*, Bach's *Magnificat* and Mozart's *Requiem*.

Diana**Darren Rosenfeld**

Darren's is a familiar face at DVS, having been with the group since 1992. Previous roles with the company include Leonard Meryll (*Yeoman of the Guard*), The Duke (*Patience*), Alfred (*Die Fledermaus*), and last year as The Lost Frederic (*The Bankers of Penzance*).

Other credits include the roles of Frederic and Ralph both concert versions and solos with DVS in the oratorio works *The Creation* (Haydn), *The Last Judgement* (Spohr) and *Magnificat* (Bach).

Darren has also been a member of Savoy Opera, Eastern Metropolitan Opera, Intr'acte and is a current member of Savoy Singers' show *100 Years of Musical Comedy*. Most recently Darren wrote, co-directed and co-produced a new show of which he is very proud, *A Nice Dilemma*, in which he was also a principal.

Graham Ford

Graham, a former student at the National Theatre Opera School and Sun Aria semi-finalist, has sung lead roles on many occasions with Diamond Valley Singers, as well as a number of roles with the semi-professional Globe Opera. He has previously directed or co-directed several Diamond Valley Singers' G & S productions (*Trial By Jury*, *Ruddigore*, *Pirates of Penzance*, *The Gondoliers*, *Princess Ida*, *Iolanthe*).

Graham has also worked with Eastern Metropolitan Opera, directing *The Magic Flute* and performing the role of Masetto in *Don Giovanni*.

Graham teaches singing in the local area.

Mars**Fiona Arnott (nee Wake)****Venus**

A mezzo-soprano, Fiona currently learns singing from Mavis Ford. Her Diamond Valley Singers' debut was as Mad Margaret in *Ruddigore*.

Fiona is a worship leader and soloist at Diamond Valley Baptist Church, and has been singing with harmony group "Reflection" as a soloist and part singer for 10 years. She also sings at charity concerts for groups such as the Salvation Army, Red Cross and Open House and at weddings.

Fiona's singing experience also includes recording backing vocals for two albums by Ed Hickathorn and touring country and city churches and schools with the band.

Orpheus in the Underworld

Musical Numbers

Music by Jacques Offenbach

English Lyrics by a variety of witty souls who prefer to remain anonymous

Dialogue by Robert Tuttleby

Act 1: *The country village of Thebes, home of Orpheus and Eurydice*

- | | | |
|----|---------------------------------|--|
| 1. | Chorus of Collins Streetfarmers | <i>Chorus</i> |
| 2. | Flower Song | <i>Eurydice</i> |
| 3. | Concerto Opus Torture | <i>Orpheus, Eurydice</i> |
| 4. | Introduction Song | <i>Aristeus (alias Pluto)</i> |
| 5. | Invocation to Death | <i>Eurydice</i> |
| 6. | Finale to Act 1 the departure | <i>Orpheus, Public Opinion, Chorus</i> |

Interval

Act 2: *The heights of Mount Olympus, home of the gods*

- | | | |
|-----|-----------------------------------|--|
| 7. | Sleeping Chorus | <i>Chorus</i> |
| 8. | Creeping Entrance Song | <i>Venus, Cupid, Mars</i> |
| 9. | More Sleeping | <i>Morpheus and Chorus</i> |
| 10. | Awakening, and a Sad Tale | <i>Jupiter Diana and Chorus</i> |
| 11. | Introduction and reporting in | <i>Mercury, Jupiter and Juno</i> |
| 12. | Song of flattery on arriving | <i>Pluto</i> |
| 13. | Chorus of Revolution | <i>Chorus</i> |
| 14. | Ha! Ha! Ha! (Laughing at Jupiter) | <i>Cupid, Venus, Diana, Juno Mars, Pluto, and Chorus</i> |
| | | <i>(the audience is invited to join in the laughing)</i> |
| 15. | Finale to Act 2 another departure | <i>Orpheus, Public Opinion and company</i> |

Interval

Act 3 - Scene 1: *Pluto's office, at the entrance to the "Underworld"*

- | | | |
|-----|------------------------------|--|
| 16. | The end of a brief affair | <i>Eurydice</i> |
| 17. | Song of the King of Beotians | <i>John Styx</i> |
| 18. | Tribunal Quintet | <i>Mercury, Jupiter Mars, Styx, Pluto</i> |
| 19. | The devil you know | <i>Mercury, Jupiter Mars, Styx, Pluto</i> |
| 20. | Searching for love | <i>Cupid</i> |
| 21. | Duet with a fly | <i>Eurydice, Jupiter (heavily disguised)</i> |

Act 3 - Scene 2: *Inside the "Underworld"*

- | | | |
|-----|---------------------------------------|--|
| 22. | Long Live the King and Long Live Wine | <i>Chorus of Hadesians</i> |
| 23. | Hymn to Bacchus | <i>Eurydice and Chorus</i> |
| 24. | The Party in Hell: Minuet and Galop | <i>Jupiter Diana and Chorus</i> |
| 25. | Finale: The Failure (?) of Orpheus | <i>Public Opinion, Orpheus, Pluto, Bacchus, Eurydice and Chorus (the audience is invited to join in)</i> |

Production Team

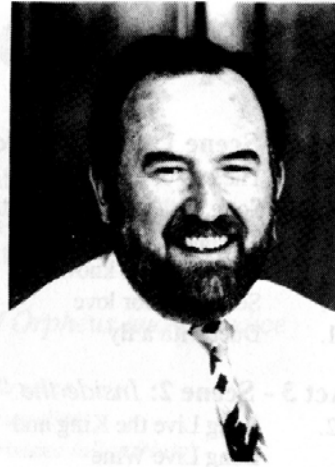
Director	Robert Tuttleby	Musical Director	Ian Lowe
Producer	Dianne Richter	Choreographer	Merri Saltmarsh
Assistant Director	Michael Knuckey	Stage Manager	Diane Morgan
Orchestra Leader	Mary Wright	Set Building	Open House
Lighting Design	Deryk Hartwick	Costumes	Mad Mess
Ticket Sales	Rena Douglas		
Front of House	Kim Kocijan, Gael Shearer	Poster Design	Julia Marshall
Lighting Operation	Don Douglas, Gary Richter, Sig Tacke, Michael Wells	Rehearsal Pianists	Colleen Arnott, John Bumford, David Cox, Ian Lowe, Ken Peard, Roger Peck

Malcolm Wilton

Malcolm first took to the stage in 1989 with the Sandringham Light Opera Company when *Showboat* was staged for a season at the National Theatre in St. Kilda. His experience with many smaller groups included starting a drama group called Durran Durra Players.

Malcolm joined the Diamond Valley Singers in 1994 with the performance of *Patience*. He had the role of the Learned Judge in *Trial By Jury* and performed in *HMS Pinafore* in 1995

In 1996 he was in the chorus of *Die Fledermaus* and last year enjoyed the part of the Inspector (ex-sergeant) in *Pirate of Penzance*.

**Jupiter****Janette Fly**

Janette graduated from Melba Conservatorium of Music in 1998 with a Diploma of Music, majoring in Singing. Her previous theatrical experience included many years as a member of The Basin Theatre Group being involved in several productions; some which included singing and dancing. She is also a member of Sherbrook Theatre Company and CLOC Musical Theatre. Janette participates in Flamenco Dance classes, jazz ballet and tap.

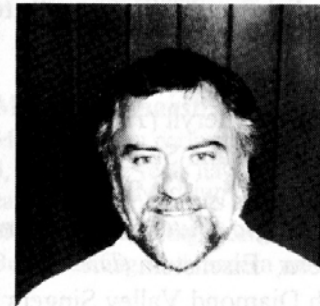
Janette enjoyed being a member of the cast of *A Nice Dilemma* a compilation of Gilbert and Sullivan works - in January 1998, and a chorus member in DVS's *The Messiah* performances at Benalla and Shepparton. She works as an analytical chemist at Food Screace Australia three days a week, and has started teaching singing.

Juno**Judith O'Shea****Public Opinion**

This is Judith's first role in any operetta other than Gilbert and Sullivan - on which she has concentrated for the past ten years. Mainly with Diamond Valley Singers, but also with Loyola and Babirra Musical Theatre Company she has performed contralto and mezzo-soprano roles in all the major G. & S. Operas. With Diamond Valley Singers she has played Pitti Sing (*Mikado*), Ruth (*Pirates*), Dame Carruthers (*Yeoman of the Guard*), Tessa (*Gondoliers*), Lady Blanche (*Princess Ida*) and Lady Saphir (*Patience*)



With Loyola she played Iolanthe (*Iolanthe*), and with Babirra Musical Theatre Company Katisha (*Mikado*), the Fairy Queen (*Iolanthe*), and Dame Hannah (*Ruddigore*). She enjoys choral work and has performed solos in many of Diamond Valley Singers' annual oratorio concerts, including Handel's *The Messiah*, Mendelssohn's *Elijah* and Bach's *Magnificat*.

**Michael Knuckey****John Styx**

Michael's roles with Diamond Valley Singers have included Sir Joseph Porter (*HMS Pinafore*), the Duke of Plaza Toro (*Gondoliers*), King Gama (*Princess Ida*), Colonel Calverly (*Patience*) and Frogg (*Die Fledermaus*).

He has also sung in the choruses of *Ruddigore*, *Pirates of Penzance*, *Iolanthe* and *Yeoman of Guard*.

Other theatrical roles have included the Cowardly Lion (*Wizard of Oz*), Toad (*Toad of Toad Hall*), William Featherstone (*How the Other Half Loves*), Theseus (*Rape of the Belt*), Birdboot (*The Real Inspector Hound*) and many other more forgettable characters.

Virginia Jones**Cupid**

Surrounded by music from an early age, she studied violin and piano, performing in various state music camps and eisteddfods, and in 1997 toured Europe with the Choir of Ormond College. Virginia has also performed in several theatrical productions and, since school, she has performed with the Gilbert and Sullivan Society of Victoria and the Melbourne University French Theatre Society



Virginia is currently undertaking a Bachelor of Music, Bachelor of Commerce, and a Diploma of Modern Languages (French) at Melbourne University. She studies voice with Vivien Hamilton, and when not singing, she accompanies the St. Bede's Primary School Choir, has the odd fencing bout, and generally seeks out the fun in all that comes her way!

Although appearing a new face to the Diamond Valley Singers' stage, Virginia was a soprano soloist at our Benalla performance of *The Messiah* earlier this year

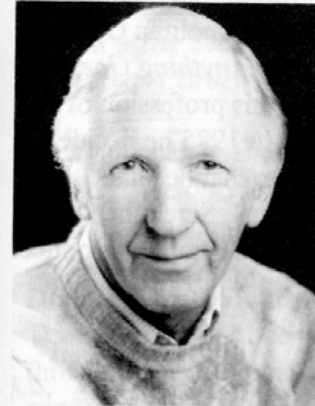
**Peter Churchland****Pluto**

Peter is a lyric tenor who has performed numerous roles including Nanki-Poo (*Mikado*) and Leonard Meryll (*Yeoman of the Guard*) with Gilbert and Sullivan Society; Caliph (*Kismet*) with MLCO; Monostatos (*The Magic Flute*) with Eastern Metropolitan Opera; Eisenstein (*Die Fledermaus*) with Diamond Valley Singers; and Charlie (*Brigadoon*) with Mountain District Musical Society

Peter has also taken part in variety shows with H.M.A.S. Cerberus Theatre Company and concert and oratorio work with various groups. Peter was soloist at the 1997 Knox Carols By Candlelight and has regularly competed at Ringwood Eisteddfod since 1986.

Dianne Richter**Morpheus/Producer**

Dianne's involvement with Diamond Valley Singers began as assistant producer for *Mikado* in 1987, and then as producer for all following productions. Dianne has participated in numerous Diamond Valley Singers' performances including oratorio and as a chorus member in *Iolanthe*, *The Gondoliers*, *Patience*, *Trial by Jury* and *Die Fledermaus*. Dianne played the role of Hebe in the 1995 production of *HMS Pinafore* and Kate in last year's rewrite of *Pirates of Penzance*. On the organisational side, Dianne is President of Diamond Valley Singers.

**Robert Tuttleby****Director**

This production heightens Robert Tuttleby's already warm regard for the works of Jacques Offenbach, a regard fostered as a performer in *La Perichole*, *La Belle Helene* and *The Tales of Hoffmann* with the then Victorian Opera Company.

Robert's introduction to Diamond Valley Singers was in 1996 when he played the role of Dr. Blind in *Die Fledermaus* and we welcome him back!

Merri Saltmarsh**Choreographer**

Merri has been performing on stage since the age of 3, 25 of those years having been taken up by callisthenics. She has also done several years each of ballroom dancing, Scottish Country Dancing, Bush Dancing, and modern movement and dance.

Merri has also done many years of costume making for callisthenics and other theatrical companies and now with her friend, Maddy, runs her own Dress Making and Costume Designing business, Mad Mess!

She also enjoys singing in choral societies, theatrical companies and doing production work for Loyola Musical Society. In her spare time, Merri works part-time as secretary for an Insurance Agent.





Ian Lowe **Musical Director**

Ian has conducted the Diamond Valley and Eltham Community Orchestra for 20 years, preparing it for programs of serious and lighter works, always of popular appeal. He has also acted as musical director for annual oratorio performances by Diamond Valley Singers of Handel's *The Messiah*, Haydn's *The Seasons* and *The Creation* and many others, in addition to the annual stage productions.

Ian's outside musical directions have included *The Magic Flute*, *Don Giovanni* and *The Marriage of Figaro* (for Eastern Metropolitan Opera), *Fiddler on the Roof*, *Oklahoma*, *Annie*, *My Fair Lady*, *Anything Goes* and *The Wizard of Oz*. Ian finds his music an ideal foil for his profession of mathematics educator, teacher and textbook author. In 1985 he decided he liked conducting singers, and started with the group that became Diamond Valley Singers. The decision was a good one! Since then he has also become the president of Eastern Metropolitan Opera and producer for five operas.

The Orchestra

Violin. Mary Wright (leader), Wilma Ezard, Pierre Harcourt, Claire Hyrnko, Val Lennie, Kevin Muller, Amba Panyanitya, Patrick Russell-Young, Fran Spranger, Nola Thompson

Viola: Gerard Mack, Eric Pool

Cello. Ray Banks, Janet Spinks

Double Bass: David Rawlinson

Flute: Len Johnstone, Betty Martin

Oboe: Margaret Burdan

Clarinet: Geoff Oakes, Derek Wright

Bassoon. Antony Williams

Bass Clarinet: Nada Cahill

Bass Trumpet: Ormsby Stewart

Percussion. Heather Wright, Julie Wright

Diamond Valley Singers

In 1985 Ian Lowe approached Mavis and Graham Ford for help in staging *Trial By Jury* with Eltham Community Orchestra. Rehearsals began and "Valley Musical Society" (later to become "Diamond Valley Singers") was formed to provide local singers with opportunities to be heard in public and to raise money for charity. So far, well over \$50,000 has been donated to organisations such as World Vision, Community Aid Abroad, Eltham/Diamond Valley Housing Service, Harrison Youth Services, Eltham Emergency Relief Fund and Open House.

Since the initial production of *Trial*, Diamond Valley Singers and the orchestra have combined in most Gilbert and Sullivan productions, as well as Strauss' *Die Fledermaus* and oratorios including Handel's *The Messiah*, Haydn's *The Seasons* and *The Creation*, Vaughan-Williams' *Fantasia on Christmas Carols*, Spohr's *The Last Judgement* and Mendelssohn's *Elijah*.

New members are always welcome. There are no auditions for chorus! We rehearse on Wednesday nights at Diamond Creek Uniting Church. Contact Graham Ford (Artistic Director) on 9439 3267 for more details.

Diamond Valley and Eltham Community Orchestra

The orchestra has been in existence for about twenty years and performs three or four programs annually including symphonies, concertos, ballet concerts, children's performances, one musical comedy and one oratorio. Teaching is incorporated into the program each year, as well as rehearsing for public performance.

The Orchestra is a resource for classical musicians and for local endeavours such as festivals and art shows, and for other performing groups. The Orchestra looks forward to tackling ambitious works and to continuing its enjoyable and productive association with Diamond Valley Singers. New players are invited to enquire.

If you would like more information about the activities of the Orchestra, contact Ian Lowe on 9435 5841