

S E M E L E



P R O G R A M M E

Detail of *Ah Me! What Refuge Is Left Me!*

Moira de la Hunty, 20204, oil on canvas, 120 x 100cm

HIP Company acknowledges the Whadjuk people of the Noongar nation as the traditional custodians and earliest story-tellers of the land on which we live and play music today.

We pay our respects to Elders past and present.

ABOUT SEMELE

In Restoration England, 1707, the composer John Eccles sets *Semele*, to a libretto by celebrated English playwright and poet, William Congreve. Born to a musical family in 1668 and becoming Master of the King's Music in 1700, *Semele* was Eccles' only full opera; however, he also wrote prolifically for the theatre, even collaborating with his contemporary Henry Purcell.

Semele, written in Eccles' distinctly English style but in the Italian form of a sung-through musical drama, was published during a turbulence in operatic tastes. It was not until Handel's arrival in London shortly after, that this form was definitively popularised – to this day, Handel's own 1743 setting of Congreve's libretto is better-known. The work was rehearsed but, due to logistical complications, never performed during Eccles' lifetime, which devastated the composer. Indeed, by the 20th century, Eccles' music had largely fallen out of the public conscience and the premier professional performance and recording of *Semele* was not until 2019 by the Academy of Ancient Music.

Despite this, *Semele* represents Eccles at the height of his powers, and HIP Company is privileged to present what we believe to be the Australian premiere of this little-known masterpiece. The music itself is first-rate. Eccles' understanding of the colours and capabilities of the human voice is formidable, and he fully exploits the possibilities of programmatic instrumental writing to great effect, whether depicting the dark, dreaminess of Somnus' cave, or the thunderous wrath of Jupiter.

This evening's performance owes much to the reconstruction of the score by Richard Platt for Musica Britannica in 2000, from whose edition we are performing. Due to the original 1707 manuscript being incomplete and damaged, Platt substitutes other excerpts from Eccles' catalogue; for example, the Overture is drawn from his opera, *Rinaldo and Armida*, and the aptly selected 'Dance of the Zephyrs', which plays as Cupid and his attendants wait on Semele in the palace built for her by Jupiter, was originally written for the Coronation of Queen Anne.

Consistent with the Baroque fascination with Classicism and the ancients, *Semele* is based on the Greek myth of the mortal woman, Semele, and her doomed affair with Jupiter, God of thunder and King of the Gods on Mount Olympus. The narrative is rife with unrequited love, carnal desire, and deception.

It contains a simple moral for gods and mortals alike: beware ambition, vanity, but most of all, love. In *Semele*, love is the root of all ecstasy and misery – Semele's love for Jupiter devastates Athamas, her betrothed, who himself is loved desperately by Semele's sister, Ino. Somnus is manipulated into scheming with Juno by the promise of his true love, Pasithea. In perhaps the cruellest irony, Jupiter compelled by his love for Semele into swearing the fateful oath – to reveal himself to her in his true form – which ultimately kills her. Apollo's final prophecy that Bacchus, God of wine and earthly pleasures, will rise from Semele's ashes promises that 'from Tyrannous Love you shall quickly be freed'.

To bring this story to life, we are so fortunate to be joined by an outstanding team of creatives, including a cast and orchestra of Australia's finest exponents of Baroque music, many of whom are in demand across the country. Acclaimed visual artist Moira de la Hunty has been central to this project, creating a series of stunning oil paintings which reflect on the narrative themes of *Semele* and are directly inspired by Eccles' music. We are also grateful to Sherri Staltari at Stala Contemporary Gallery for providing a beautiful venue for both the exhibition and our rehearsals. We strongly encourage you to view the exhibition after the show or during its run until the 27th April. This entire production has been truly a labour of love which we are proud to present to you.

With a nod to our 2024 sponsor, Victory Point Wines, may Bacchus bless your evening.



I Love And Am Lov'd

Moira de la Hunty, 2024, oil on canvas, 80 x 65 cm

SYNOPSIS

ACT I

Semele is in love with Jupiter, but is on the point of being married unwillingly to Athamas. The ceremony is interrupted by Jupiter's thunder, and the sacrificial flame on Juno's altar is extinguished, whereupon the priests advise everyone to leave the temple. Ino and Athamas are left alone together. She is professing her love for him when Cadmus enters to relate how Semele has been carried off by an eagle, which the Priests and Augurs identify as Jupiter himself. 'Endless pleasure, endless love', they declare, 'Semele enjoys above'.

ACT 2

Juno, angered by what has taken place, has ordered Iris, her messenger to find out where Jupiter and Semele are. Iris describes Semele's happiness, and warns that her palace is guarded by dragons. Juno decides to visit Somnus, the God of Sleep, to obtain his assistance. The scene changes to Semele's palace where she is attended by Cupid. Jupiter enters, and they sing of their love for one another. Semele, however, realises how transitory is her mortal life, and therefore her happiness. To divert her from these thoughts, Jupiter summons her sister Ino, and arranges an entertainment for them.

ACT 3

Juno, accompanied by Iris, visits Somnus and asks to borrow his magic rod to charm the dragons; then for Ino to be put to sleep so that Juno can disguise herself as Ino. Thus disguised Juno visits Semele and persuades her to withdraw her favours from Jupiter until he has sworn to grant any request she makes. To achieve her own immortality, Semele must ask Jupiter to appear before her as a god. Though Jupiter warns Semele of the danger, she insists on her request being granted, but in carrying out his promise he is unable to avoid destroying her. The opera ends with Athamas marrying Ino at Jupiter's command and Apollo prophesying that Bacchus, the unborn child of Jupiter and Semele, will rise from her ashes.

CAST

MORTALS

Semele, <i>daughter of Cadmus</i>	Bonnie de la Hunty, soprano (Co-Director)
Ino, <i>sister of Semele</i>	Sophie Hamer, soprano
Athamas, <i>a prince of Bœotia</i>	Louis Hurley, tenor
Cadmus, <i>King of Thebes</i>	Brett Peart, baritone
Chief Priest	David Woods, baritone
Second Priest/First Augur	Jason Kroll, tenor
Third Priest/Second Augur	Joshua Adams, baritone

GODS

Jupiter, <i>god of Thunder</i>	Lachlann Lawton, baritone
Juno, <i>goddess of marriage, wife of Jupiter</i>	Olivia Sanders-Robinson, mezzo soprano
Iris, <i>handmaid to Juno</i>	Rachael Liu, soprano
Cupid, <i>god of Love</i>	Lucinda Nicholls, soprano
Somnus/Apollo, <i>god of Sleep/Prophecy</i>	Benjamin Del Borello, baritone

ORCHESTRA

Violins

Shaun Lee-Chen (Concertmaster)*

Eliza McCracken

Sarah Papadopoulos (Co-Director)

Jane Cameron

Viola

Hannah Herriman

Cello

Krista Low (Co-Director)

Double Bass

Andrew Tait

Harpsichord

James Huntingford

Percussion

Jet Kye Chong

*Shaun Lee-Chen appears courtesy of the Australian Brandenburg Orchestra



With My Frailty Don't Upbraid Me

Moira de la Hunty, 2024, oil on canvas, 50 x 40 cm

G L O S S A R Y

The Ancient World of 'Semele'

Adamant - diamond (archaic form). Derived from the ancient Greek 'adamas', meaning 'unconquerable'. E.g.: 'With Adamant the Gates are barred, whose Entrance two fierce Dragons guard'.

Agenor – A Phoenician king of Tyre or Sidon and the ancestor of Cadmus and Semele in Greek mythology. E.g.: 'Not one of cursed Agenor's race to spare.'

Ambrosial Dew – The food or drink of the Greek gods, said to bestow immortality. E.g.: 'Diffusing ever as he lessening flew, Celestial Odour, and Ambrosial Dew.'

Augur - A priest and official whose duty was to interpret the will of the gods. E.g.: 'See, see Jove's Priests and holy Augurs come.'

Aurora - The goddess of dawn in Roman mythology. E.g.: 'Bright Aurora, 'tis said, from her old Lover's Bed, no more the grey Orient adorning' (Aurora former lover of Jupiter?)

Bacchus – The god of wine and earthly pleasures. E.g.: 'For when Bacchus is born, Love's Reign's at an end.'

Boeotia – A region in Central Greece and the home of Athamas.

Citheron – A mountain on the borders of Boeotia. E.g.: 'Look where Citheron proudly stands, Boeotia parting from Cecropian lands.'

Hymen - The god of marriage. E.g.: 'Hymen haste, thy Torch prepare.'

Jove – Alternative name for Jupiter, the god of thunder, and king of the gods. E.g.: ‘On her Pleasure, Jove requiring, all the Loves and Graces wait.’

Lethe – Another river of the Underworld, which flows around the cave of Somnus. E.g.: ‘Lethe, why does thy lingering Current cease?’

Morpheus – Son and servant of Somnus and the god of dreams. E.g.: ‘To Morpheus then give Order.’

Olympus – The home of the gods. E.g.: ‘Had Juno not been jealous, I ne’er had left Olympus, nor wandered in my Love.’

Pasithea – One of the Graces, who is promised in marriage to Somnus. E.g.: ‘Somnus, arise, disclose thy tender eyes; for Pasithea's Sight, endure the light.’

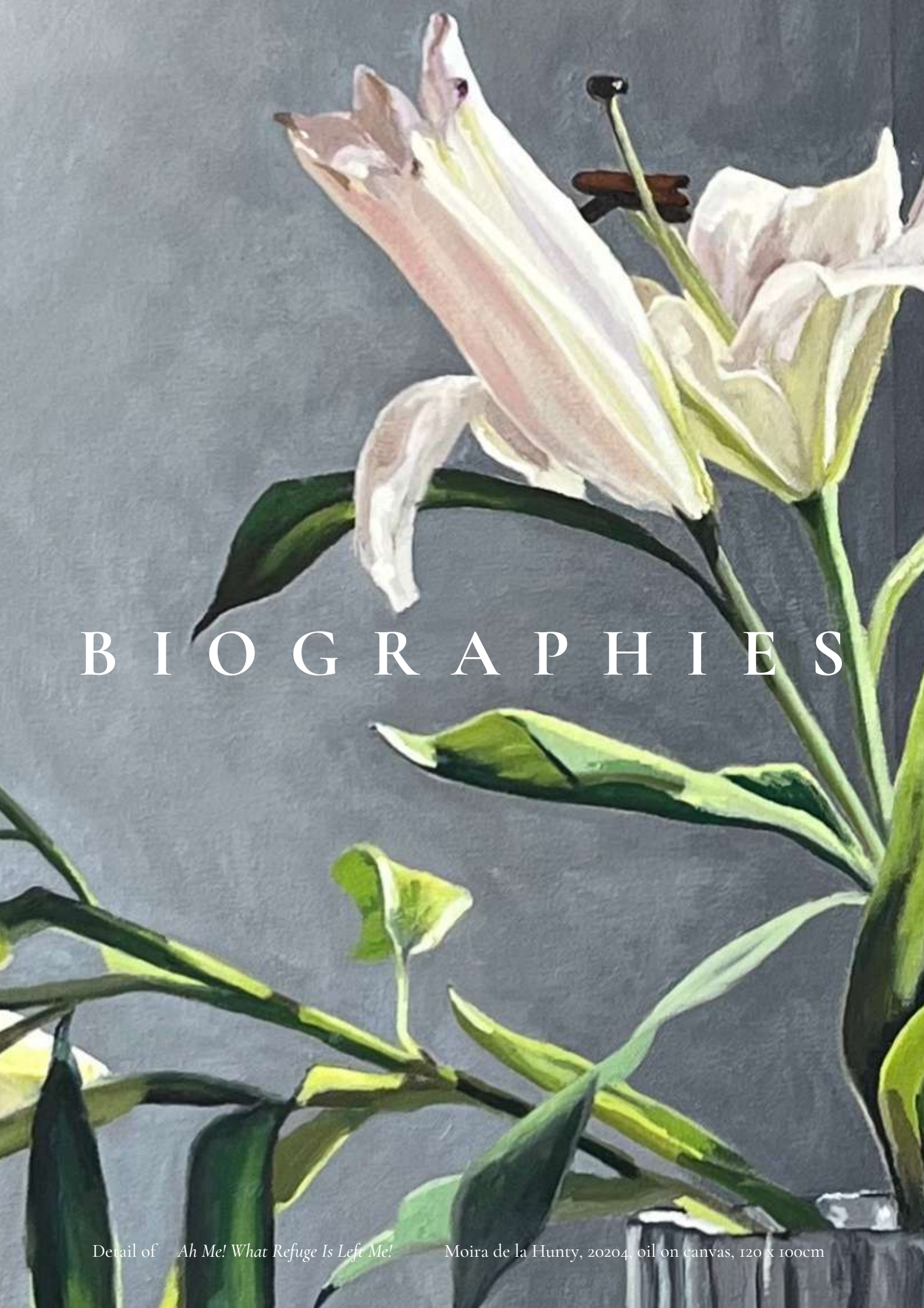
Samos - A Greek island in the eastern Aegean Sea. E.g.: ‘Iris, impatient of thy Stay, From Samos have I winged my Way.’

Saturnia – The surname of Juno, wife of Jupiter. E.g.: ‘Awake Saturnia from thy Lethargy; seize, destroy the cursed Adulteress.’

Stygian Lake – A River in the underworld. The gods swear by the water of the Styx as their most binding oath. E.g.: ‘But bind him by the Stygian Lake, lest his Lover-like, his word he break.’

Theban – Thebes is the largest city in Boeotia, of which Cadmus is king. It is central to many Greek myths. E.g.: ‘Jove salutes the Theban King.’

Vulcan – Roman God of fire including the fire of volcanoes. E.g.: ‘By Jove's Command, and Vulcan's Skill, behold a new erected Palace rise.’



B I O G R A P H I E S

Detail of *Ah Me! What Refuge Is Left Me!*

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BONNIE DE LA HUNTY - *Semele*



Bonnie de la Hunty specialises in Baroque and Classical opera, oratorio, art song recitals, chamber music, and Irish folk music. A graduate of Early Music studies at the Royal Conservatoire of The Hague, Netherlands; Masters at Royal Academy of Music, London; and WAAPA, Perth; she has also been a soloist with companies across Australia and Europe including the Australian Brandenburg Orchestra, Perth Symphony Orchestra, Freeze Frame Opera, Lost and Found Opera, Adelaide Baroque, Australian Baroque, Denmark Baroque, West Coast Philharmonic Orchestra, WASO Chorus, Perth Symphonic Chorus, and Perth Orchestra Project; and ensemble member of the St George's Cathedral Consort, The Song Company, Giovanni Consort, and Polyphony (UK).

OLIVIA SANDERS-ROBINSON - *Juno*



Spark Sanders Robinson is a Mezzo-Soprano hailing from Adelaide, SA. She holds a Bachelor of Music from The Elder Conservatorium of Music, and both a Graduate Diploma (Voice/Opera) and a Master of Arts (Performing Arts) from The Western Australian Academy of Performing Arts and a Master of Music from the Royal Northern College of Music. Her operatic roles include Frugola in Puccinni's *Il Tabarro* (2021) Lucretia in Britten's *The Rape of Lucretia* (2019) Zita and La Principessa in Puccinni's *Gianni Schicchi* and *Suor Angelica* (2019), Mrs Herring in Britten's *Albert Herring* (2016) and Cherubino in Mozart's *The Marriage of Figaro* (2015).

She most recently performed under the baton of Sir Mark Elder and The Halle Orchestra in the chorus of Puccinni's *Madame Butterfly* and has performed as Bianca (Britten, *The Rape of Lucretia*), Mistress Bentson (Delibe, *Lakme*), Mrs Todd (Menotti, *Old Maid and The Thief*) and Thisbe (Rossini, *Cenerentola*) in the Royal Northern College of Music's Opera Scenes.

Outside of performance, Spark is an emerging puppeteer and opera director and the founder of shadow puppetry/opera collective *Lights On Theatre*. Through *Lights on Theatre* Spark has independently produced and directed a number of shows with including *Illuminating Orpheus* (2023 International Anthony Burgess Foundation), *Orpheus and the Animals* (Manchester Museum 2023), *Winter's Light* (RNCM Christmas Family Day 2022), *Light on Le Bestiaire* (RNCM Lab Week 2022) and *Miss Havisham's Wedding Night* (RNCM Lab Week 2023). She is a recipient of the 2023 RNCM Creative Innovator award.

LACHLANN LAWTON - *Jupiter*



Australian/British Lyric Baritone Lachlann Lawton was a 2022 Joan Sutherland and Richard Bonyngel Bel Canto Award Finalist and John Wegner Award recipient. He is a former Wesfarmers Arts Young Artist, Bendat Scholarship winner, and proud recipient of the Roberts Emerging Artist Fund at West Australian Opera. He is a recent graduate of the Royal Northern College of Music's Master's program as a Waverly Scholarship recipient and studied with Quentin Hayes. He was a 2019 finalist in the Joan and Michael Kennedy Award for the Singing of Strauss. Recent engagements include Jupiter (Semele) for HIP Company. The title role in Dido and Aeneas (Purcell), Station Master in Jonathan Mill's new opera Eucalyptus, A staged production of Mendelssohn's Elijah (Elijah), Schaunard (La Boheme), Marchese d'Obiney (La Traviata), Morales (Carmen), The Wolf/Cinderella's Prince (Into The Woods), Duke Robert (Iolanta), Sciarrone (Tosca) for West Australian Opera. Sonora (La Fanciulla del West) for Freeze Frame Opera. Lachlann is a regular soloist and member of the St Georges Cathedral Consort directed by Dr Joseph Nolan. Lachlann also has a Certificate 3 and 4 in Personal training from the Australian Institute of Personal Trainers.

SOPHIE HAMER - *Ino*



Sophie Hamer is an Australian/British Soprano based in Perth, Western Australia, and studies under the tutelage of acclaimed Mezzo Soprano, Nicole Youl. Sophie graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2022 and received a Bachelor of Music in Classical Vocal Performance (Opera Studies). Highlights of Sophie's past performances include performing the role of 'Mabel' in Gilbert and Sullivan's *The Pirates of Penzance* at WAAPA (2021) and performing J.S. Bach's solo cantata *Jauchzet Gott in Allen Landen BWV 51* (2022) alongside trumpeter Brent Grapes and violinist Paul Wright. Sophie is an inaugural Margaret Pride Scholar with the Perth Symphonic Chorus, and performed as the Soprano Soloist for the Australian Premier of *Invictus: A Passion* by Howard Goodall (2023) as well as Cover to Soprano Soloist for *Messiah* by G.F. Handel (2022,2023). In 2023, Sophie performed in a new production, *Enchanted Encounters- Songs of the Supernatural*, a multi-art collaboration showcasing music of the world's most famous ghosts; Sophie recently performed in the *FRINGE WORLD Perth 2024* revival of this production, in partnership with Technical Alliance and supported by West Australian Opera. In 2024, Sophie will be performing the role of 'Ino' in *Semele* by John Eccles, presented by the HIP Company. Outside of performing, Sophie works as the Artistic Planning Coordinator for Perth Symphony Orchestra, where she works alongside Creative Director, Fiona Campbell OAM, to plan the orchestra's vibrant concert program.

LOUIS HURLEY - *Athamas*



Louis Hurley, a Sydney-based tenor, has established himself as a versatile and sought-after artist in the realm of classical music. He is a passionate operatic and concert performer in repertoire spanning the Baroque through to the 21st Century. After completing a Bachelor of Music and Graduate Diploma of Music at the Western Australian Academy of Performing Arts (WAAPA), Louis furthered his studies, as a Hazell Scholar, with a Master of Music at the Guildhall School of Music & Drama, London under the tutelage of Adrian Thompson. Whilst in London, Louis made debuts as a soloist at Wigmore Hall, and at the Barbican Hall with the London Symphony Orchestra. Since returning to Australia, Louis has made debuts with a number of Australia's leading companies and orchestras. On the concert platform he has been a soloist with the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Pinchgut Opera, and Sydney Philharmonia Choirs. In operatic roles Louis has been seen performing extensively with Pinchgut Opera, where he was the inaugural recipient of The Humanity Foundation Taryn Fiebig Scholarship, and with Melbourne Opera, West Australian Opera, and at the Adelaide Festival, where his performance of Flute/Thisby in Britten's *A Midsummer Night's Dream*, was praised for 'stealing the show' (*The Advertiser*). Also celebrated in the ensemble singing sphere, Louis has sung in some of Australia's premier vocal ensembles, including The Song Company, Cantillation, and CASTALIA Vocal Consort. The recipient of numerous awards and scholarships, Louis was the winner of the 2019 Royal Melbourne Philharmonic Aria Competition and the Hans & Petra Henkell Award at the 2019 National Liederfest. An Artist with Melba Opera Trust in 2020 & 2021, as the recipient of the Joseph Sambrook Opera Scholarship, he is also an alumnus of Melbourne Opera's Richard Divall Emerging Artist Programme, and has since been made an Associate Artist with the company.

RACHAEL LIU - *Iris*



Rachael Liu is a soprano and recent graduate of the University of Western Australia, completing a Bachelor of Music (First class Honours) in Voice under the tutelage of Sara Macliver. Her Honours thesis focused on the evocation of nostalgia by soprano soloists in Samuel Barber's Knoxville: Summer of 1915. Since commencing her studies at UWA, Rachael has performed in various ensembles including The Giovanni Consort, UWA Con-Cantorum, St. Cecilia Singers of the Church of the Resurrection, St. George's Chapel Choir and The Winthrop Singers. She was a 2021 Scholar at the Wesley Uniting Church, and recipient of multiple prestigious awards presented by the university, including the 2020 Lynn Kann Memorial Prize, 2021 Edith Cowan Prize in Music, and the 2021 Lady Callaway Medal for Music. She was also a finalist in the 2021 Irwin Street Collective Instrumental and Vocal Competition and was the 2022 VOSE Memorial Prize winner, performing Rossini's 'Una voce poco fa' and Gounod's 'Je veux vivre' with the UWA Symphony Orchestra at the Perth Concert Hall.

Recently she has had the opportunity to perform recitals at Wesley Uniting Church and Ross Memorial Church, as well as her final Honours recital at the UWACallaway Auditorium.

BRETT PEART - *Cadmus*



Brett Peart is an emerging Western Australian baritone and is one of Wesfarmers Arts' Young Artists at West Australian Opera for 2024. Seesaw magazine has described Brett as being “especially successful in getting into his vocal stride”, and having a “stentorian baritone voice”. Valuing versatility, he has trained in contemporary music performance and musical theatre as well as classical voice, holding a Bachelor of Music majoring in classical vocal performance from the Western Australian Academy of Performing Arts. Brett regularly performs with West Australian Opera and Freeze Frame Opera. In the last two years, Brett has performed *The Mayor (Our Little Inventor)*, *Montano (Otello)*, *Benoit/Parpignol (La Boheme)* for WAO and *Ashby/Jim Larkens (La Fanciulla del West)*, *The Prince (Adriana Lecouvreur)* and *The Businessman (The Little Prince)*. Last August, he made his debut as a soloist at Perth Concert Hall in the UWA Choral Society's performance of *Carmina Burana*. Most recently, Brett performed in WAO's *Opera in the Regions* tour alongside Paul O'Neill, Rachelle Durkin, Ashlyn Tymms and Tomasso Pollio, as well as FFO's *Christmas at the Quarry*. In July, Brett will play the role of *The Hunter* in West Australian Opera's *Rusalka*.

BENJAMIN DEL BORELLO - *Somnus/Apollo*



West Australian baritone Benjamin Del Borrello holds a Bachelor of Music (Classical Vocal Performance) from The Western Australian Academy of Performing Arts (WAAPA), and is part of the 2024 West Australian Opera Wesfarmers Arts Young Artist Program. Graduating in 2022, Benjamin was awarded the Rogers and Thick Award for 2023 through Freeze Frame Opera with whom he was then engaged in his first professional role as Figaro in Rapunzel (*Il barbiere di Siviglia*), Freeze Frame Opera 2023. In 2024 Benjamin will play Ben The Telephone, West Australian Opera and Leporello Don Giovanni, FFO 2024. Other roles include Quinault Adriana Lecouvreur, FFO 2023, Father (Peter) Hansel and Gretel, WAAPA 2022, and John Styx Orpheus in the Underworld, WAAPA 2020. In 2023, Benjamin had his concert debut as the Baritone Soloist in Beethoven's 9th Symphony with Darwin Symphony Orchestra. Benjamin has also been a semi-finalist in the IFAC HANDA Australian Singing Competition 2023 and achieved 2nd Place in the Fremantle Eisteddfod Open Aria 2023. Benjamin's passion for music came from his Italian family, where he often heard folk tunes and Canzoni Napoletane at family gatherings. Benjamin is a Wesfarmers Arts Young Artist and appears courtesy of West Australian Opera.

LUCINDA NICHOLLS - *Cupid*



Lucinda Nicholls is a Perth soprano with a passion for left-field collaboration. Lucinda graduated from the University of Western Australia with First Class Honours in music specialist studies, studying vocal performance under the tutelage of renowned soprano Sara Macliver. Since completing undergraduate studies, Lucinda has been involved with projects ranging in scope from early music to experimental noise, working closely with arts organisations Tenth Muse Initiative, Mirabilis Collective and Hearts of Darkness. Lucinda has performed as a soloist with ensembles including Perth Symphony Orchestra, Australian Baroque, and the Irwin Street Collective, and as a member of esteemed ensembles the St George's Cathedral Consort and the Giovanni Consort.

DAVID WOODS - *Chief Priest*



David Woods is an emerging baritone that has completed his BMus (Hons) studying classical voice at the UWA Conservatorium of Music in February 2022. Under the tutelage of Dr Andrew Foote David sung in a variety of UWA ensembles and performs regularly with high calibre choirs including the St Georges Cathedral Choir and Consort, Giovanni Consort, and the St Georges College Chapel Choir and Consort. Throughout his studies, David received various awards including Dr V.H. Cooper Memorial Prize, Ivy Simpson Hall – Ugo Mina Singing Prize, and was awarded Second Place in the Royal Over-seas League Award for Young Singers. Taking up residency at St Georges College since 2019, David has held a variety of music scholarships including the Clough, J M Wolff, and Knight Music Scholarships. In 2022, David took up the position of Director of Music at St George's College, a position which he still holds today. David is very excited to be performing again as the Chief Priest in HIP Company's production of Semele, and looks forward to directing the 2024 music program at St George's College.

JASON KROLL - *Second Priest/First Augur*



Jason Kroll is an emerging tenor with a focus on Opera, Art Song and Choral repertoire. A life-long musician with experience both as a singer and a violinist, he is a professional music teacher and performer in solo and ensemble settings, with baritone and tenor roles including Aeneas in Purcell's 'Dido & Aeneas', Flute in Britten's 'Midsummer Night's Dream' and Satyavān in Holst's 'Sāvitrī'. Jason completed his Graduate Diploma of Classical Vocal Performance at WAAPA in 2015. He is currently excited to be working with organisations like the West Australian Opera Company and St George's Cathedral, as well as the Giovanni Consort and HIP Company.

JOSHUA ADAMS - *Third Priest/Second Augur*



Joshua Adams is an Australian singer and award-winning composer born and currently based in Perth. In 2018 he completed his BA (Hons) in Music at The University of Western Australia studying classical voice while researching contemporary Gregorian chant practice and exploring applications of chant within contemporary composition. Prior to leaving Perth for study in the UK, he was the Principal Cantor at St Mary's Cathedral where he had been for roughly 15 years. In September of 2021 he moved to the UK to commence and complete an MA in Solo Voice Ensemble Singing at the University of York, where he studied with Robert Hollingworth (I Fagiolini). The year abroad afforded several international music experiences including a trip to London, Ontario for the 2022 Canadian Renaissance Music Summer School, and an Italy tour with Seattle-based Byrd Ensemble's Byrd International Singers concluding with a performance at the Basilica Papale di Santa Maria Maggiore in Rome. Outside of the music world he has also trained and worked as a chef.



Ah! Whither Is She Gone!

Moira de la Hunty, 2024, oil on canvas, 70 x 55 cm

SHAUN LEE-CHEN - *Concertmaster*



Shaun Lee-Chen is an internationally celebrated performer and the concertmaster of the Australian Brandenburg Orchestra. He also holds the position of Artist in Residence at the University of Western Australia where he is the coordinator of Violin Studies. Shaun was the 2007 ABC Young Performer of the Year. At home on both period and modern instruments, Shaun has appeared as both soloist and in guest principal roles with many major Australian orchestras. He is the featured soloist in the Brandenburg's Aria nominated album *Brandenburg Celebrates* from 2015. Shaun has a special interest in 19th century performance practice and he is a founding member and co-director of the Irwin Street Collective, a period instrument ensemble based at the University of Western Australia.

SARAH PAPADOPOULOS - *Violin*



Sarah Papadopoulou studied Music at the University of Western Australia, graduating in 2016 with First Class Honours in Baroque Performance under the guidance of Paul Wright, Shaun Lee-Chen and Suzanne Wijsman. In Europe, Sarah has performed with Holland Baroque as a Samama fellow in 2022 /2023, the Northern Consort, in the Urbino Early Music Festival, the Academy of Ancient Music in Bruneck, the Apollo Ensemble Summer Academy, and the Juilliard at the Piccolo Academia in Montisi. She performs on modern and Baroque violin with Western Australian orchestras including Australian Baroque, the WA Philharmonic Orchestra, Perth Symphony Orchestra, Perth Chamber Orchestra, and Fremantle Chamber Orchestra.

ELIZA McCRACKEN - *Violin*



Eliza McCracken is in demand as a freelance violinist, having performed with various ensembles including the WA Symphony Orchestra, WA Philharmonic, and Perth Symphony Orchestra. Eliza holds a Bachelor of Music with Honours from the University of Western Australia, having studied modern and baroque violin with Paul Wright, Semra Lee and Shaun Lee-Chen. During her Undergraduate degree, Eliza won the Flora Bunning Award for Chamber Music and the VOSE Memorial Prize. Eliza has performed as part of the Urbino Early Music Festival, the Academy of Ancient Music in Bruneck and the Apollo Ensemble Summer Academy in the Netherlands. Eliza was the Artistic Administrator for the Australian Youth Orchestra from 2019-2023, and currently enjoys balancing her playing and teaching commitments with her role as Artist Manager for one of Australia's leading classical artist agencies, Emblem Artists.

JANE CAMERON - *Violin*



Jane grew up playing violin in the town of Bathurst, NSW. She moved to Canberra to complete a Bachelor of Music/Bachelor of Arts at the Australian National University, learning with Barbara Jane Gilby. In 2014, she came across the country to Perth to complete her Bachelor of Music (Honours) at UWA, learning with Paul Wright. The lovely people and incredible musicians made her decide to call Perth home ever since. Jane has always had a passion for chamber music, with Baroque music in particular holding a special place in her heart. Along with teaching violin, you'll see Jane performing regularly around Perth with an array of different groups including Australian Baroque, Perth Symphony Orchestra, and the Fremantle Chamber Orchestra.

HANNAH HERRIMAN - *Viola*



Hannah is a passionate and versatile musician who enjoys performing in a variety of orchestras and chamber ensembles. She has a particular interest in historically informed performance practice and spent time studying both baroque violin and viola at summer schools at the Conservatorium of Amsterdam and the Tafelmusik Baroque Summer Institute in 2017 and 2018 respectively. She performs regularly with Australian Baroque and has even tried her hand at the alto viol with the Perth Viol Consort. Hannah also loves performing in ballet and opera productions and performs annually with the West Australian Philharmonic in productions by the West Australian Ballet. Hannah loves travel and was fortunate to have toured Mozart's 'Le Nozze Di Figaro' as Principal 2nd Violin with Australian International Opera Productions through China in 2019. In addition to her performance work, Hannah is a dedicated instrumental teacher and ensemble director based at several schools and community groups throughout Perth.

KRISTA LOW - *Cello*



Since graduating from the University of Western Australia, cellist Krista Low has pursued a varied career in historically informed performance, contemporary music and everything in between. As an undergraduate, she was awarded the Pauline Steele Memorial Prize for Solo Cello, the Margaret Bello Prize for Chamber Music and a Wesley Mission Scholarship. She subsequently received a University Postgraduate Award to undertake a Masters in Music at UWA under the supervision of Dr Suzanne Wijsman which she completed in 2015. Krista has participated in masterclasses and festivals in Canada, France and the Netherlands and appears frequently as a solo, chamber and orchestral musician on both Baroque and modern cello, and viola da gamba.

ANDREW TAIT - *Double Bass*



Andrew Tait first studied the violone with John Gray, a founding member of The Academy of St Martin in the Fields at the Sydney Conservatorium of Music where he obtained a B.Mus. from the University of Sydney. Since 2000, Andrew has studied violone and viola da gamba with Peter McCarthy, continuo player with the English Consort for 24 years and Ulli Wolff, member of the Berlin Philharmonic for 44 years and of Musica Antiqua Koln. Since retiring from the West Australian Symphony Orchestra last September after 32 years, he has since performed with The Australian Brandenburg Orchestra, Pinchgut Opera, The Tarsus Chamber Collective, The Australian Haydn Ensemble, New Zealand Symphony Orchestra and The Adelaide Symphony Orchestra. Andrew plays a “G” violone that was made for John Gray by Colin Irving in 1970 and is a copy of the “Dolmetsch” Maggini violone (1600’s).

JAMES HUNTINGFORD - *Harpsichord*



James Huntingford is a performer on both modern and historical keyboard instruments, including piano, fortepiano and harpsichord. James has performed as soloist with Perth Symphony Orchestra, West Australian Symphony Orchestra, Canberra Youth Orchestra, The National Capital Orchestra and Musica da Camera Chamber Orchestra. In 2009, James was the winner of the Austrian Embassy's Haydn Festival Competition, and he is a two-time winner of the ACT's National Eisteddfod Open Piano Recital. In 2013 James was awarded the Australian Society of Music Educators' Lady Callaway Award for his diverse musical and artistic services to the Canberra community. In 2016 he moved to Perth, where he has since completed both an Honours year and a Master of Arts degree at the Western Australian Academy of Performing Arts (WAAPA), specialising in eighteenth- and early nineteenth-century historical keyboard performance and research.

JET KYE CHONG - *Percussion*



Jet Kye Chong is an award-winning Perth-based composer, percussionist and researcher. His music has been performed throughout Australia, Asia, Canada and the USA, premiered by the Flinders Quartet (VIC), Perth Symphony Orchestra, the Irwin St Collective, and members of the West Australian Symphony Orchestra and Australian National Academy of Music among others. As a percussionist, Chong won the Malaysia Percussion Festival Performance Prize with his own work 'Rev 3', and is a two-time winner of the People's Choice Award for the Vose Memorial Concerto Prize. He has produced 5-star award-winning Fringeworld shows in 2022 and 2023, toured nationally with the Momentum Ensemble, and internationally as Principal Percussion with the Australian Youth Orchestra, recorded works of Myburgh for Australian and UK labels, and recorded with Australian Baroque for ABC Classic.

Chong holds a Bachelor of Philosophy in Mathematics and Statistics, and Music Specialist Studies (Composition/Percussion), with First Class Honours. His research thesis 'Predicting Marimba Stickings with Neural Networks' won the 2020 Dr Vincent Harry Cooper Memorial Prize, the 2022 Statistical Society of Australia Louise Ryan Best Presentation Award, and was recently published in the Australasian Joint Conference in AI proceedings. Chong performs as a freelance percussionist, taiko drummer, bodhrán player with traditional Irish band The Hár, keys player, and conductor of the WA Medical Students Orchestra.

CAITLIN CASSIDY - *Stage Director*



Caitlin Cassidy (Director) Caitlin is a newcomer to direction and an established principal mezzo soprano who has performed with New York Lyric Opera, Opera Australia, West Australian Opera and Freeze Frame Opera. Caitlin completed a Master of Creative Arts at WAAPA and a post graduate Professional Studies Diploma at Mannes College in New York. Caitlin is also a cabaret and jazz singer and received a 5 star review last Year as a newcomer to Edinburgh Fringe for her show “My Best Judys”. Caitlin is a passionate voice teacher who has taught in the Music Theatre and Classical courses at WAAPA.

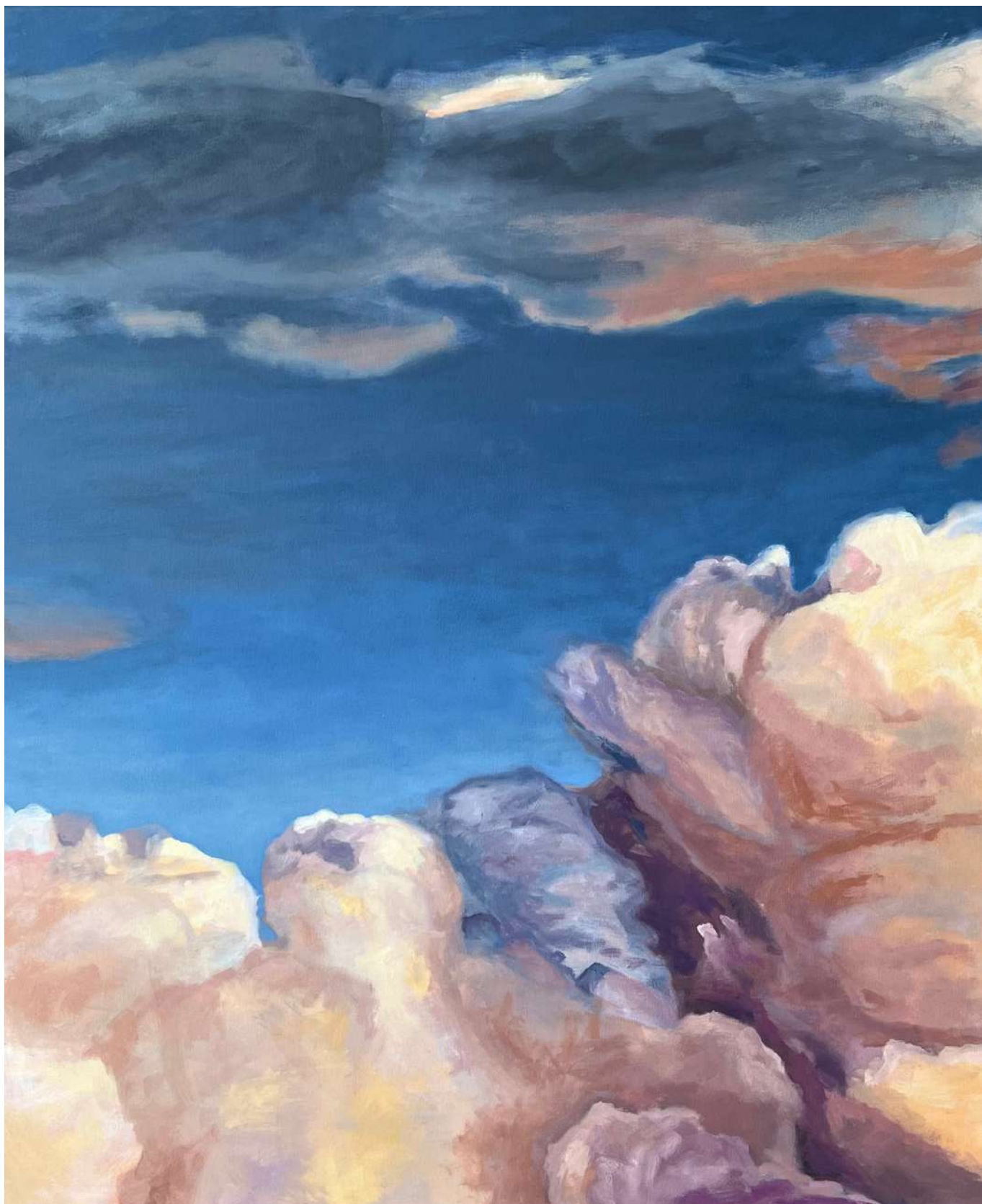
MOIRA DE LA HUNTY - *Visual Artist*



Moira de la Hunty is a visual artist, born in Northern Ireland, and now living and working in Western Australia. She is influenced by her background as a medical doctor and her observation of life and mortality, as well as an interest in fashion and facade. "Moira de la Hunty's series of work ... engages in a universal discourse on humanity's impermanence and the fragility of existence." (Paola Anselmi, Independent Curator, 2013).

Moira is an artist with an intense gaze on the world. Her paintings tell stories, with a narrative left open to interpretation. Moira enjoys portraying different moods and creates scenes which capture a moment in time, often with mystery and tension or wistful irony.

Moira is represented by Stala Contemporary art gallery.



Then Mortals Be Merry

Moira de la Hunty, 2024, oil on canvas, 120 x 100 cm

S E M E L E

An Exhibition of Oil Paintings

Artist Statement by Moira de la Hunty

As an oil painter, the ancient myth, Semele, provided immense inspiration upon which to base an exhibition.

This was even more exciting given the chance to collaborate with Baroque ensemble, HIP Company, as they prepare for their Australian premiere of John Eccles' operatic setting of the same myth, using historical instruments and performance practices of the early 18th century.

Knowing the members of HIP Company intimately, I have enjoyed the process of working alongside each other in preparing for this project. We are similarly detail-oriented and enjoy immersing ourselves in careful planning and research behind our respective artforms. Many of the titles of my paintings pay homage to the opera itself.

Preparing for an exhibition involves many hours of quiet contemplation and work in the studio. During these months, I found myself often thinking about the young mortal woman, Semele, who is at first preparing for her unhappy marriage to Athamus, and then suddenly saved by her lover, Jupiter. She doesn't truly know Jupiter, however: he is immortal, and cannot be revealed as his real self, because it would result in her death, as she is mortal. The emotions along the way are intense and gripping.

My paintings are based in traditional techniques, using layers of oil paint, and often in a tonal, figurative style. Elements could be considered to be of a modernised Baroque style of painting, in terms of their detail and subject matter.

In this exhibition, a series of silver spoon paintings suggest the preparation for the wedding but also represent Semele's mortality. These are titled Acts I to III and demarcate different sections of the plot. Another series of still life paintings are of lilies. These appeared in Ancient Greek artwork by Minoan artists (3000 - 1100 BCE) who lived in the Cycladic islands of Greece and depicted lilies in landscape paintings and in jewellery. In later years, lilies became a symbol of purity and were used as a traditional wedding flower. Here I have used them as Semele prepares for her wedding, but their funereal connotations also create the sense of doom as it unfolds. Large skies, painted loosely, are at times joyous or foreboding. Other works suggest the death of Semele, the loss of this young woman and sense of despair and grief.

In casting a contemporary lens on the story, I invite the viewer to deeply consider Semele both in times of the Greek gods and the relevance of the story today, similarly to how HIP Company bring historical music to today's audiences. Modern romantic relationships often develop on dating apps where physical appearance is the first thing known about a person, whereas in this story, that is the part that remains unknown. In the paintings Jupiters 1-9, nine portraits of men of different ages and appearances convey the ambiguity of Jupiter's human form in the story, as he cannot reveal his true form to the mortal Semele.

This series of paintings is inspired by human love, loss, death and despair, experienced just as much today as in ancient myths and opera. The origin of Greek mythology was in oral storytelling, to explain natural phenomena such as thunder, skies and water. Over centuries myths have been documented and reinterpreted by artists of different genres, and it has been rewarding to create a visual interpretation of Semele alongside John Eccles' musical interpretation and HIP Company's performance, exploring how one might enhance the audience or viewer's experience of the other.

H·I·P

COMPANY

HIP Company is an Early Music ensemble from Perth, Western Australia, specialising in the historically informed performance of seventeenth and eighteenth century music. Directed by Bonnie de la Hunty (soprano), Sarah Papadopoulos (Baroque violin), and Krista Low (Baroque 'cello and viola da gamba), HIP Company creates vibrant and thought-provoking performances, combining tradition with innovation.

The ensemble launched in 2020, made their festival debut at the Fremantle Biennale in 2021, and released their critically acclaimed debut album, *Pastorales: Arias for the Open Air* in the same year.

Recent concert programmes in Perth, regional WA and Sydney, have included works by European Baroque and Renaissance masters alongside contemporary works and traditional folk music, including cross-cultural collaborations, all on historical Baroque instruments.

Their close friendship and sense of fun in making music together for the audience, is always at the forefront, coupled with careful research and consideration of historical repertoire, instruments, scores, techniques, and stylistic elements, true to the 'HIP' ('Historically Informed Performance') Early Music movement.

SUPPORT US

Become a HIPster!

HIP Company is a not-for-profit organisation committed to providing opportunities for high quality Early Music performance in Australia and the internationally. Our artists are experts in their field, leading the way in researching and re-imagining historical music for modern audiences.

Our Deductible Gift Recipient status means that donations over AU\$2 are tax deductible in Australia, and donors will be issued a receipt. Your support means the world to us, and helps us continue to engage top quality artists and wonderful venues, tour, record, and create unique experiences that educate and inspire.

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H·I·P

COMPANY

with

DARKNESS DEEP



Music for a
Winter's Night

Friday 7th June, 7.30pm
St Andrew's Church, Subiaco

Bonnie de la Hunty	Soprano
Sarah Papadopoulos	Violin
Eliza McCracken	Violin
Krista Low	Viola da Gamba
Matthew Jones	Theorbo



VICTORY POINT
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WESTERN AUSTRALIA

Tickets: events.humanitix.com/with-darkness-deep, or scan:

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