

The Cooperative presents

# Iphigénie en Tauride

An opera in four acts by

**Christoph Willibald Gluck**

and

**Nicolas-François Guillard**

We perform today on the land of the Gadigal people of the Eora Nation.

We offer our utmost respect to the custodians of this land, their Elders past and present, and acknowledge that this always is, always was, and always will be Aboriginal Land.

Sovereignty was never ceded.

## About The Cooperative

The Cooperative is a young Sydney opera company with a passion for social justice.

Our mission is four-fold:

To provide performance opportunities for young and emerging artists

To perform politically and/or socially relevant productions

To increase opera's accessibility; and,

To use opera to benefit the world around us.

Our auditions are open to all, and our cast comprised of experienced and young artists, those well versed in opera, and those making their operatic debut here.

All our performances aim to remove the financial barriers of opera, with entry on a pay-as-you-feel scale, and all our profits taken at the door go to a charity or charities connected to the ideas we've explored onstage.

We believe that theatre has a unique power to illuminate, explore, and challenge injustices within our society in a public dreaming. We have the privilege of performing an incredibly beautiful art form, and it is our duty to use that privilege for the benefit of our global society.

We passionately believe that art can, and should, change the world.

To learn more about us, please visit <https://www.thecooperativeopera.org>, email [thecooperativesydney@gmail.com](mailto:thecooperativesydney@gmail.com), or find us on Facebook (The Cooperative) or Instagram @theco.opera.tive

To help fund this, and future, productions, please visit  
<https://australianculturalfund.org.au/projects/the-cooperative-season-2021/>

# In 2021, The Cooperative presents

February

*Sāvitri*

Gustav Holst

March

*Orfeo ed Euridice*

Christoph Willibald Gluck

Ranieri de' Calzabigi

April

*Iphigénie en Tauride*

Christoph Willibald Gluck

Nicolas-François Guillard

June

*Tosca*

Giacomo Puccini

Giuseppe Giacosa & Luigi Illica

July

*Le nozze di Figaro*

Wolfgang Amadeus Mozart

Lorenzo da Ponte

August

*Její pastorkyňa (Jenůfa)*

Leoš Janáček

Please visit [www.thecooperativeopera.org](http://www.thecooperativeopera.org) for all details and bookings

# Iphigénie en Tauride

An opera in four acts with music by

Christoph Willibald Gluck

to a libretto by

Nicolas-François Guillard

First performed at the Théâtre du Palais-Royal, Paris,  
on the 18 May 1779

These performances are at Pitt Street Uniting Church  
on the 24, 25 April 2021

**Music Director**

Edwin Spark

**Director**

Menila Moineaux

**Répétiteur**

Priscilla Yuen

**Stage Manager**

Fiona Lloyd

Harding

**Lighting**

Minjayati Angelo

# CAST

**Iphigénie**

Rebecca Moret

**Young Iphigénie  
(Diane)**

Joanna Swadling

**Oreste**

Olivia Morberger

**Pylade**

Samanta Lestavel

**Thoas**

Daniel Verschuer

# CAST

**First Priestess / Ensemble /  
Clytemnestre**

Joanna Brooke

**Second Priestess / Ensemble**

Alexandra Nixon

**A Greek Woman / Ensemble**

Sarah Cherlin

**A Priestess / Ensemble**

Ella Orehek-  
Coddington

**A Scythian / Ensemble**

Michael Burden

**A Minister of the Sanctuary / Ensemble**

Andrew Pennycuick

**Ensemble**

Matthew Gaskin

**Ensemble / Agamemnon**

Aidan O'Donnell

# ORCHESTRA

**Violin**

Emlyn Lewis-Jones

Stephanie Hill

Tania Ma

**Viola**

Kathryn Ramsay

**Cello**

Vicky Zhang

**Double Bass**

Jeremy Fox

**Flute /**

Visnja Kosanovic

**Piccolo**

**Oboe / Clarinet /  
Bassoon**

Mayixin Huang

*"O cursed family, forever damned!*

*Until its last descendants, the heavens will pursue those crimes ... "*

Even amidst the larger-than-life worlds of Greek mythology and opera, few families would seem more horrific, more cursed, and more grievously flawed than the Atreidae. Each generation of this line of far-too-powerful rulers is shaped, scarred, and ultimately destroyed by the actions of their parents, by what has happened before. By the time of *Iphigénie en Tauride*, the title character has, seventeen years earlier, been ostensibly murdered by her father, the brutal king Agamemnon, who has then been killed in retribution by his wife Clytemnestra, who is in turn killed by their son, Orestes ...

Yet these people, these rulers and descendants of the gods, are not monsters, and therein lies theatre and opera's enduring fascination with the Atreidae. Continuing an exploration of the human condition found across his works, Gluck's penultimate opera so masterfully captures the uniquely human emotions and actions at the core of this drama. These are neither angels nor demons, but flawed humans, caught in an unending cycle of violence. All they have ever known is violence; the impossible dilemmas with which they are confronted are caused by violence; and the only resolution they know is, yet again, violence.

The world of *Iphigénie en Tauride* is a world trapped in the throes of a bloody, bitter war, a world wherein violence has become a way of retribution, ritual, and day to day survival. The familial violence of the Iphigenia story is spurred on by an impending, lengthy global conflict, the action of the opera unfolds in a world dealing with the fallout of that same conflict nearly two decades later, and resolution can only be found through divine intervention, which commands all conflict to cease. Much like the last descendants of that doomed family, this world is one exhausted by violence, but unable to break an endless loop of bloodshed because it knows no other way. Both Iphigenia and her surroundings have reached their breaking point; there seems to be no path available other than complete annihilation.

Our production does not call upon divine intervention to bring an end to endless violence. Rather, Iphigenia is pursued, haunted, and preoccupied by her younger self, a part of her who has remained trapped in the moment of her (attempted) murder. Forced to relive that trauma repeatedly, in a place and situation she cannot escape from, Iphigenia is physically, mentally, and emotionally unable to escape her past, which overwhelms the present.

And then, she encounters Orestes, not knowing who he is, but feeling a bond, a human connection to him. He, too, has reached breaking point, and like Iphigenia, believes his entire world, family, and self to be destroyed by a series of horrific actions. Yet, at the moment of recognition, when Iphigenia is finally able to break the cycle of violence she has been caught in for so long, her younger self finds a voice and a resolution. And in doing so, as that cycle is broken on an intimate, personal level, so too it breaks in the surrounding world. Our backdrop of a distinctly contemporary yet deliberately non-specific war zone finally finds resolution, as individually and collectively, all involved are released from the cycles which have bound them, and are at last able to decide to bring an end to conflict, division, and violence.

In the world of *Iphigénie*, a world marked by extreme violence on a public scale, an intimate, human drama unfolds, as two people, each deeply scarred by the violence of their own pasts, seek understanding and reconciliation. May we, their audience, in turn find a way to disrupt cycles of violence, at all levels, in the world around us.

## *Before the opera begins ...*

The Atreidae, or House of Atreus, are the royal family of the most powerful and influential kingdom in the world. A cursed dynasty beginning with Tantalus, who fed his son Pelops to the Gods to test their omniscience, the brutal king Agamemnon was the fourth generation of this family.

In order to wage the largest war the world had ever known, the Gods demanded that Agamemnon murder his eldest daughter, Iphigenia, in a sacrifice. Deceiving both Iphigenia and her mother, Clytemnestra, with promises of marriage, he lured them to the battlefield, and, ostensibly, killed his daughter.

However, unbeknownst to anyone else, the Gods relented, and at the last moment saved Iphigenia, transporting her to an isolated land far away, where she has remained, sans contact with the rest of the world or any means of escape, for seventeen years.

Devastated by her daughter's murder, Clytemnestra killed Agamemnon upon his return from the war, ten years after Iphigenia's death. Their young son, Orestes, fled in fear for his own life.

Seven years later, Orestes returned to his homeland, and, spurred on by his sister Electra and companion Pylades, killed his mother in retribution for his father's death. But this supposed retribution brought him only torment, horror at himself, and he left his kingdom again, haunted and pursued by what he had done. Seeking a reprieve from his anguish and despair, Orestes, with the devoted Pylades by his side, travelled the world, eventually landing on the shores of a far away land

...

## Director - Menila Moineaux

Originally from the Adelaide Hills, Menila completed a Bachelor of Music Studies with First Class Honours at the Sydney Conservatorium of Music in 2017, on full scholarship.

At the Conservatorium, Menila's performance highlights included Bernstein's *MASS* at the Sydney Opera House, Haydn's *Orfeo ed Euridice* under the baton of Richard Bonynge, several regional outreach tours, and four years with the Conservatorium Chamber Choir under the directorship of Dr Neil McEwan. Whilst a student, she also performed in the ensemble of Gluck's *Orfeo ed Euridice* at the NSW Art Gallery for the inaugural Spectrum Now Festival, attended the Bel Canto voice program in Munich as a grant recipient, and held a choral scholarship at St Stephens Uniting Church.

In 2018, Menila made her professional operatic debut touring China with the Australian International Opera Company in the ensemble of Verdi's *Aida*. Founding The Cooperative in 2019, Menila made her directorial debut with *The Consul* in 2020. In 2021, she is the assistant director for the Australian premiere of *Percy* at the Sydney Conservatorium of Music, and will direct *Sāvitri*, *Orfeo ed Euridice*, *Iphigénie en Tauride*, *Tosca*, *Le nozze di Figaro* and *Její pastorkyňa (Jenůfa)* at The Cooperative.



## Music Director - Edwin Spark

Edwin has two degrees from the University of Sydney, with Honours in both Musicology and Pure Mathematics. His studies, for which he was awarded the University Medal, also included oboe and conducting.

He has participated in Symphony Services' conducting programme, learning from Christopher Seaman and the Auckland Philharmonic and Melbourne Symphony Orchestras, and participated in masterclasses with Sasha Mäkilä in Pärnu, Estonia and Mark Shiell in Newcastle. Keenly interested in the ways music contributes to theatre, Edwin has taken lessons in opera literature and conducting from Richard Gill AO.

In 2018, he was a vocal collaborative fellow at the Miami Music Festival, where he was Assistant Conductor on *Dido and Aeneas*, Handel's *Teseo* and *The Medium* by Menotti. For Gilbert & Sullivan Opera Sydney, Edwin has been Assistant Musical Director since 2016. Elsewhere in Sydney, he has music directed *The Yeomen of the Guard* and conducted *Camelot* and *The 25th Annual Putnam County Spelling Bee*.

Edwin's first experiences with conducting were with the Bendigo Youth Choir, of which he was a long-time member and sometimes accompanist. He founded and conducted a choir for 5 years while at university, and remains convinced of the importance of community music-making, continuing to participate as conductor, accompanist, vocal coach and continuo player.



## Iphigénie - Rebecca Moret

Celebrated for her compelling dramatic interpretations and moving vocal performances, Rebecca Moret is a Sydney-based soprano who has performed with Victorian Opera, Opera Projects Sydney, Blush Opera, Pacific Opera, and Opera Australia. Last year in addition to making her role debut as Magda Sorel, she was to sing die Vertraute and study Chrysothemis in Strauss' Elektra at the Dramatic Voices Program in Berlin. Her performed roles include the title role in Suor Angelica, Giorgetta (Il Tabarro), Marcellina in Mozart's Le Nozze di Figaro, Elisabetta in Cimarosa's Il Matrimonio Segreto, and Amor and Euridice in Gluck's Orfeo. She has sung with Opera Australia as a member of the Schools Touring Company in The Barber of Seville and in the chorus. A frequent performer of new works, she has created roles in premiere productions of Paul Smith's How to Build a Billy, Ursula Caporali's An Italian in Ethiopia, and Anne Boyd's Daisy Bates at Ooldea, as well as the Australian premiere of Paul Smith's The Spidermaiden and the Runaway Plum Blossom. She has been a recipient of both the Deborah Riedel Award and the Dante Alighieri prize as a finalist in the Joan Sutherland and Richard Bonynge Foundation Bel Canto Award, and received the University of Melbourne's Dame Nellie Melba Prize. An alumna of the Lisa Gasteen National Opera School, she has performed Mozart's Donna Anna and Elettra with the Queensland Symphony Orchestra. She received her Bachelor of Music from the University of Melbourne before moving to Sydney to study for her Advanced Diploma of Opera at the Sydney Conservatorium.



## Young Iphigénie (Diane) - Joanna Swadling

Joanna is a classically trained soprano who enjoys singing a variety of musical genres as well as writing her own songs. "Iphigenie en Tauride" is her second show with The Cooperative, she is very excited to play the role of Diane. Joanna is currently completing the last semester of her Master's of Music Performance at Excelsia college, where she has been exploring different vocal styles with her vocal teacher Julia Michaels, as well as completing a research paper on music in aged-care. She previously graduated from the Sydney Conservatorium of Music, where she studied classical voice under Barry Ryan. She has also loved being involved with amateur musical theatre companies, where she played roles such as Lucy in "Narnia" with Eastwood Uniting Church Musical Society (EUCMS), Alice in "Through the Looking Glass" (2015) and Mabel in Gilbert and Sullivan's "The Pirates of Penzance" (2019) with Normanhurst Uniting Church Musical Society (NUCMS), as well as taking part in several cabaret and variety concerts throughout the years. She was set to play Princess Ida in G&S' "Princess Ida" in 2020, a production which was sadly postponed due to COVID-19, but will hopefully resume at a later date.



## Oreste - Olivia Morberger

Olivia Morberger is a Sydney based operatic singer who holds a Bachelor of Music in classical voice and clarinet. Since graduating her operatic appearances include Offenbach's the Tales of Hoffmann, Humperdink's Hänsel und Gretel, Mozart's Die Zauberflöte and Le Nozze di Figaro, Bach's St Matthews Passion and Scarlatti's La Clemenza di Decemviri. Olivia has also appeared in recital programs at St Stephens Cathedral, with Sutherland Symphony Orchestra, Sydney Art Song Society, Gandharve Ensemble and with Russian for Singers. This year you can hear Olivia's artistry in Iphigenie en Tauride with the Cooperative, as well as La Traviata and Die Zauberflöte with Pacific Opera.



## Pylade - Samanta Lestavel

Samanta graduated in November 2017 with a Graduate Diploma in Music (Opera Performance) from the Sydney Conservatorium of Music, where she was the recipient of the Patricia Lucas Music Achievement Scholarship and the Helpmann Family Fellowship. She studied German extensively in university, adding to her native proficiency in French, Italian and English. Samanta gained extensive operatic stage experience while completing her studies, performing the following principal roles between 2016-2018: Anna Gomez (Menotti, The Consul), Adele (J. Strauss, Die Fledermaus), Belinda (Purcell, Dido and Aeneas), Pamina (Mozart: Die Zauberflöte), Blondchen (Mozart: Die Entführung aus dem Serail), Calisto (Cavalli: La Calisto), Zerlina (Mozart: Don Giovanni), Patience (Gilbert and Sullivan, Patience), Despina (Mozart: Così Fan Tutte), Lucy (Menotti: The Telephone), Mary Crawford (Jonathan Dove: Mansfield Park, Australian premiere), and Angelina (Gilbert and Sullivan, Trial by Jury). Samanta has been privileged to work with companies including Operantics, Gilbert and Sullivan Opera Sydney, Rockdale Opera, The Macquarie Singers, Opera Hunter, Opera Bites, Phoenix Choir, and the Penrith Symphony Orchestra. She has also gained much concert experience (Bach, St Matthew Passion, Handel Messiah, Handel, Alexander's Feast), and has participated in a number of experimental projects such as The Millenial Opera Project (recording project), Long Walk Diva (BEAMS Arts Festival), and The Cleopatra Project (The Independent Theatre).



## **Thoas - Daniel Verschuer**

Daniel Verschuer is a graduate tenor of the Sydney Conservatorium of Music and a current Young Artist of Pacific Opera. Daniel has previously portrayed several roles on stage including Tamino (The Magic Flute), Don Basilio (The Marriage of Figaro), Frederick (The Pirates of Penzance), and Ottokar (The Gypsy Baron) in Sydney. He has also performed with the Australian Brandenburg Orchestra and Opera Australia. Daniel is a current Young Artist of Pacific Opera, having been involved with the program since 2019.



## **First Priestess / Ensemble / Clytemnestre - Joanna Brooke**

Joanna Brooke is a vibrant soprano and choral conductor based in Sydney. Joanna performs regularly as the soloist in oratorio concerts, including in St. John's Passion at Hobart Cathedral and Handel's Messiah at Epping Baptist Church in 2021. She looks forward to playing the role of Dido in Purcell's Dido and Aeneas with Hobart Orpheus Choir in November.

Joanna is currently the conductor of the Jubilate Singers and Sydney Children's Choirs' Whitwell and Mini Singers Choirs. In 2020, Joanna was the proud recipient of River City Voices' Assistant Conductor Scholarship. As a composer and performer of children's music, Joanna released two original works through ABC Music in 2020.



## **Second Priestess / Ensemble - Alexandra Nixon**

From Jindera New South Wales and residing in Sydney, Alexandra Nixon completed a Bachelor of Music Studies at the Sydney Conservatorium of Music in 2015. During her studies, Alexandra performed with the Conservatorium on numerous occasions, highlights including Bernstein's MASS at the Sydney Opera House for the Conservatorium Centenary celebrations, Haydn's *Orfeo ed Euridice* under the baton of Richard Bonynge. She was a member of the Conservatorium Chamber Choir for five years, and with them performed a range of repertoire spanning from Nyman, Bach to Britten, via many world premières. In 2017 Alexandra graduated from the Conservatorium with a Master of Music (Performance) under the tuition of Anke Höppner-Ryan. In 2018 Alexandra travelled to Brandenburg to participate in the Lotte Lehmann Akademie and studied the role of Contessa from W.A Mozart's *Le Nozze di Figaro* under Karen Armstrong. In 2019 Alexandra joined Rockdale Opera Company in role of Mirabella in their production of Johann Strauss II *The Gypsy Baron*. Alexandra made her debut with The Cooperative in their maiden production of *The Consul* in February 2020 as Vera Boronel and is thrilled to be joining The Cooperative again in 2021.



## A Greek Woman / Ensemble - Sarah Cherlin

Sydney based soprano Sarah Cherlin is thrilled to once again be taking the stage in 2021, débuting as a soloist with The Cooperative in Iphigénie en Tauride. Sarah adored taking part in their Orfeo ed Euridice in March, and Later in the year will be joining Sydney's Opera Lirica for Cavalleria rusticana, their The Gondoliers as Casilda, and National Opera's La rondine in Canberra. Among her fondest performance memories is her 2015 trip to Nettuno, Italy where she joined Opera in Celle for their concert "Tango e Non Solo". Dancers accompanied a multicultural programme set in the renaissance built Forte Sangallo in which Sarah performed Iranian folk song Jane Maryam in Farsi. Sarah's most passionate obsession, second only to music, is foreign languages. Fluent in French, having conversational Italian and Russian, and presently studying German, Sarah has delighted in learning a piece so full of linguistic beauty. Sarah recently released contemporary EP Small Machines\* (folk-pop) and is currently working on an album, with hopes to release this year. She looks forward to an exciting season ahead with The Cooperative, and is honoured to be joining such an innovative group working for change!



## A Priestess / Ensemble - Ella Orehek-Coddington

Mezzo-soprano Ella Orehek-Coddington is currently in her third year at the Sydney Conservatorium, studying under Barry Ryan OAM. While at the Conservatorium, she has been an awardee of the Patricia Lucas Music Achievement Award and the Costa Rosa Harsas Award Scholarship. In February of this year, Ella participated in a masterclass with Gerald Finley as a part of the Fourth Fresno State Art Song Festival. In 2020 she sung the role of Susie in a workshop performance of David Reeves', Ever the Best of Friends, as well as appearing in the roles of Night and Juno in Concordia Ensemble's inaugural production of Purcell's The Fairy Queen. For the 2nd annual Demant Dreikurs German Song Contest in 2020, Ella was chosen as a reserve finalist. Ella was also a soloist at the first Con Lieder Series recital in 2019. In 2021, she returns to Concordia Ensemble, singing Dido in Dido and Aeneas as well as La Fée in Pauline Viardot's Cendrillon. Ella also makes her debut with The Cooperative in 2021, singing in Gluck's Orfeo ed Euridice



## A Scythian / Ensemble - Michael Burden

Described as “sinuously wicked” (ArtsHub 2019) and possessing a “beautiful and clear tone” (Cut Common 2020), Michael Burden is an exciting countertenor rapidly establishing himself as an experienced and versatile artist. He is commencing a Master of Music Studies (Opera Performance) at the Sydney Conservatorium of Music this year, having previously graduated from a Bachelor of Music Performance with the guidance of Andrew Dalton. His operatic roles include Second Witch and The Spirit in Purcell’s Dido and Aeneas (The Other Theatre Co), Bunty in David Reeve’s 7 Little Australians (Opera Carnivalé) and Hyacinthus in Mozart’s Apollo et Hyacinthus (Flamingo Opera). Chorus credits include Dido and Aeneas, 7 Little Australians and Mozart’s Die Zauberflöte (Sydney Conservatorium). Solo concert credits include alto solos in Handel’s Dixit Dominus, Bach’s Cantatas BWV 1, 78, 166, and 150, Tenor 1, Alto and Soprano 2 solos in Charpentier’s Messe de Minuit pour Noël and Pergolesi’s/Durante’s Magnificat. He has experience performing with the Conservatorium Choirs, Early Music Ensemble under the direction of Erin Helyard, and St Andrews Cathedral Choir as an Alto Lay Clerk.



## A Minister of the Sanctuary / Ensemble - Andrew Pennycuick

Andrew is a graduate of the music theatre course at the Royal Academy of Music where he studied singing with the late Howard Milner.

Originally from Melbourne, Andrew has performed a wide variety of roles in the thriving amateur theatre scene there including: Assassins (Balladeer), Les Misérables (Enjolras), Company (Robert), Laughter on the 23rd Floor (Milt), The Pajama Game (Sid), Carousel (Billy), Arsenic and Old Lace (Mortimer), Chess (Anatoly).

He has performed in schools’ tours for Echelon Productions as part of Book Week and has sung in the chorus of several productions for Melbourne Opera, including Madam Butterfly, Der Freischütz and The Barber of Seville.

A recent convert to the wonders of Gilbert & Sullivan, Andrew most recently played Sir Despard in The Ghosts of Ruddigore and Pish Tush in The Mikado, both for Gilbert & Sullivan Opera Sydney. Andrew currently studies with Arax Mansourian.



## **Ensemble - Matthew Gaskin**

Matt has recently come home to Sydney after 12 years living in Canada. Whilst he was there, he obtained a Bachelor of Music from the University of Toronto, majoring in composition, and a Masters of Music in Opera Performance from the University of British Columbia, where he studied with J. Patrick Raftery. Roles performed there include Tamino in Die Zauberflöte, Nika Magadoff in Menotti's The Consul, and Herzog von Urbino in Johann Strauss' Eine Nacht in Venedig. He performed the tenor solo for Beethoven's Ninth Symphony with the UBC Symphony Orchestra, as well as concert tours as soloist with the UBC Opera Ensemble to Czech Republic, China, and Christmas concerts with the Vancouver Symphony Orchestra. Matt has also performed the role of Tito in Mozart's La Clemenza di Tito at the Centre for Opera Studies in Italy, and Tamino in The Czech Republic for the European Music Academy in Teplice, and Summer Opera Lyric Theatre in Toronto, Canada. Professional chorus and choral work include the Vancouver Opera Company, Vancouver Chamber Choir and the Elmer Iseler Singers.



## **Ensemble / Agamemnon - Aidan O'Donnell**

Bass Aidan O'Donnell is a passionate and animated performer whose love for storytelling is conveyed through his singing. Currently in his fourth year of studies for classical voice at the Sydney Conservatorium of Music under the tutelage of David Greco, Aidan has participated and performed in a range of performances and positions including his current position as a choral scholar at St James King Street, led by musical director Warren Trevelyan-Jones. As well as choral singing, Aidan has been a part of many performance productions, masterclasses and competitions featuring as a soloist. Most notably, he attended and participated in the Melbourne international festival for lieder and art song in 2019 conducted by Professor Graham Johnson. Aidan played the role of 'The Judge' in the Musgrove Opera show 'Pinocchio' in 2018 and on tour in 2019. Aidan was awarded as a finalist in the Demant Dreikurs Song Competition in 2020, and was honoured to feature as part of the young stars of Australian Opera in the 2020 Carols in the Domain. Most recently, Aidan performed in the second Musgrove Opera production, 'Hansel and Gretel', as the father.



# This production supports

*Iphigénie en Tauride* explores the devastating, cyclical impact of violence upon us, and how we can break those cycles in the world around us. We're delighted to direct all profits taken at the door from this production to two wonderful organisations working with victims of violence.

## Foundation House

<https://foundationhouse.org.au>

Foundation House exists to advance the health, wellbeing and human rights of people from refugee background who have experienced war, torture or other traumatic events. Independent and non-affiliated, they provide support for approximately 5,000 people per year, through a range of services and specialist programs.

## Australian Childhood Foundation

<https://www.childhood.org.au>

The ACF's vision is to be the catalyst for change in promoting the protection of children and reducing the impact of trauma arising from abuse, family violence and neglect; building communities where children are held in safe and loving relationships, free from abuse and violence.

# With gratitude, The Cooperative thanks

The City of Sydney

Lillian and the team at Auspicious Arts

South Sydney Uniting Church, and its delightful people, especially  
Andrew

The wonderful Cynthia, Jolyon, Jo, and all at Pitt Street Uniting  
Church

Danielle and all at Paddington Uniting Church

Barbara and all at St Augustine's Balmain

The Australian Cultural Fund

Our generous donors, who help us to bring opera to the stage

You, for coming to *Iphigénie en Tauride*!

And last, but certainly not least, our incredible cast and orchestra,  
who have given so generously of their time, energy, enthusiasm, and  
hard work over our rehearsal and production period.  
We are so proud and so grateful to have them with us.

Thank you.