



SPRINGBOARD
OPERA

The Boor

BY DOMINICK ARGENTO



PRESENTER PACK

Photo Credit: Jordan Medic

Company Bio: Springboard Opera

Since bursting onto the scene in late 2023, Springboard Opera has been committed to our dual mission of supporting emerging artists and transforming the opera idea. When creating Springboard, we realised that to succeed in today's challenging arts environment we had to do things differently. We couldn't expect to attract new audiences, create sustainability and bring opera into the lives of modern Queenslanders without change. That's why in addition to nurturing the incredible talent that we have in Brisbane, we're committed to inspiring the local community to get involved with opera!

We recognise that we need to make Opera a more inviting, exciting and inclusive place for all. Our goal is to transform the perception of opera from an exclusive artform only for the lucky few, to an artform that can be loved and appreciated by all.

Instagram: [@springboardopera](#)

Website: [Springboard Opera](#)

Fundraising Gala: [Springboard Opera Gala 2024](#)

Making a Difference

Whilst creating a performance that showcases exceptional talent and a commitment to storytelling, the organisations involved in "The Boor" show a strong desire to support the arts scene in the South East Queensland Region. In line with this ethos, this show will:

- Support three highly talented, emerging opera singers and one collaborative pianist with paid opportunities to develop their artistic and performance skills.
- Employ an emerging Director to help develop the skill sets required to create shows here in SE Qld.
- Give a platform to an Australian premiere, bringing exciting works to SE Qld, particularly regional communities.
- Show a commitment to the pursuit of excellence in chamber music, inspiring future generations to explore this rich and diverse artform.

Major Sponsors

Anytime Finance

In 2026, Anytime Finance are proud to be a sponsor of the regional tour of Springboard Opera's, The Boor. Anytime Finance Australia is a trusted finance brokering company committed to helping individuals and businesses access tailored financial solutions through a network of over 80 reputable lenders. With services spanning vehicle, equipment, solar, lifestyle, and commercial finance, they pride themselves on offering a transparent, efficient, and customer-focused experience. As a sponsor of this cultural event, Anytime Finance brings its values of community support and accessibility to the forefront, reflecting its dedication not only to financial empowerment but also to enriching the diverse communities it serves.

Meet The Boors

The Cast

Dallas Tippet | **The Boor**

Dallas Tippet is a Brisbane based baritone currently studying a Masters at the Queensland Conservatorium of Music. He has performed several roles in his burgeoning career, including Gianni Schicchi (2024), Polyphemus in Sprinboard Opera's Acis and Galatea, Orphée in UNDERWORLD (2023) and Earl Mountararat in Iolanthe (2022). He has received numerous awards, including the Elizabeth Muir Undergraduate Award (2019), the Wagner Society of Queensland Encouragement Award (2023) and the John and Sue Thompson Scholarship (2024).



Luisa Tarnawski | **The Widow**

Luisa Tarnawski is a charismatic performer and recent graduate of the Griffith Queensland Conservatorium of Music. In 2024 Luisa was engaged in a range of performances including Violetta in the Cuskelly Summer School's Opera Scenes, Gilda in an Excerpt from Rigoletto with Springboard Opera and various state-wide performances with the Seven Sopranos. She also performed her first international role as Suor Genovieffa (Suor Angelica) as part of the Berlin Opera Academy. In 2025, Luisa has already made her mark as a semi-finalist in the International Music Grand Prix and Scholarship recipient in the prestigious AIMS program in Austria.



Liam Jackson | **The Servant**

Liam Jackson is an emerging Australian tenor who recently completed his Bachelor of Music in Performance at the Queensland Conservatorium Griffith University. His professional credits include Frederic in The Pirates of Penzance with Kirkman & Scott Productions, Rudolph in Schubert's Der häusliche Krieg with the Lisa Gasteen National Opera Program, and The Soldier in Stravinsky's The Soldier's Tale. Liam was most recently seen in Voxalis Opera's Cabaret Studio Session as a soloist as well as Opera Queensland's school's tour, The Adventures of Figaro.



The Creatives

Emma Nightingale | **The Director**

Emma Nightingale is a versatile and independent performer, director, and writer, dedicated to exploring the vast spectrum of human emotions through her work. In 2022, Emma made her first foray into directing, as assistant director of the OQ and Shake and Stir schools shows, and in 2023, returned to remount *La Bohème* and *Fizz!* (OQ), and *The Frog Prince* for State Opera South Australia. Recently, Emma was Assistant Director for OQ's regional touring production, *Do We Need Another Hero?*, and returns in 2025 as Assistant Director for schools show *The Adventures of Figaro*, and *La Cenerentola* for Brisbane Bel Canto (OQ).



Guillaume Lemay-Yeats | **The Conductor and M.D.**

An emerging conductor, Guillaume Lemay-Yates is the current Music Director of QUMS, the Brisbane Apollo Male Choir and the Serenata Singers. He was Associate M.D. for the Scomodo Voce Singers and Noosa Chorale's 2023 Guest Conductor. He recently completed a Master in Music Studies (2024) in conducting with Dr. Robert Stewart. In 2022, Guillaume co-directed the Queensland Premiere of Craig Hella Johnson's contemporary oratorio *Considering Matthew Shepard*, alongside Music Director Joshua Blake & Staging Director Lucinda Shaw, with the Scomodo Voce Singers.



Madeleine Stephens | **A.D. and Tour Manager**

Madeleine is a soprano, actor, and director, holding a Bachelor of Music (Honours) from Western Australian Academy of Performing Arts (WAAPA), where she studied with Emma Matthews. In 2022 Madeleine wrote, produced, directed, and choreographed an award-winning physical theatre piece entitled *Wheatfield with Crows* for Perth FRINGE WORLD festival, producing two sold-out seasons. Moving to Brisbane in 2024, Madeleine was an emerging director in La Boite Theatre's 2024 Assembly Program and performed with Queensland Symphony Orchestra. She has most recently been appointed as a 2025 Young Artist with Opera Queensland.





About the Show: *An Unlikely Romance*

Definition of a Boor

Boors are worse than boring; they're offensive and repulsive. To be a boor is to be an obnoxious, unsophisticated oaf.

Synopsis

A young widow sits alone in the drawing room of a country manor. In the centre of the room is an ornate, golden frame with a portrait of her deceased husband. Since his passing, she has been resigned to a quiet and small existence, with only the company of her more-than-slightly exasperated manservant. But life has a curve-ball lying in wait for her. The sudden appearance of a stranger, the Boor, jolts her out of her haze. He demands payment for a debt left by her husband, and refuses to leave until it is settled. The two engage in a tumultuous battle of wit and courage, culminating in an unlikely duel. Their passionate engagement ultimately sparks something new and... unexpected.

Dominick Argento's chamber opera, *The Boor*, is based on the one act comedic play by Anton Chekhov, "The Bear". Dynamic and fast-moving, Argento's score expertly reflects the character arcs and pace of the sharp comedy brought out in Jon Olon-Scrymgeours libretto. A compact, three-hander show that captures the hearts of audiences (especially those new to opera), this tale is a reminder to all that just when you think it's all over, a new hope can suddenly change everything.

Total Run Time: Approx. 1 hour

Instrumentation: Piano, Soprano, Baritone, Tenor

Venue Requirements: This production is flexible and can fit into both traditional and novel venues.

Audience Size: 80+

Audience Size: Live Music (Classical), Music Theatre/Opera

Target Audience

The Boor is best suited to audiences 18+, with a particular appeal to new opera audiences. Its short run-time and English libretto make it approachable to first timers, whilst those more versed in the operatic cannon will find this quirky offering a refreshing break from the standard, more serious operas. Set in the country, it oozes romance and comedy, with a smart but unpretentious score.

Touring History

The Boor made its Australian Premiere in **2025** at Fatespace in West End, Brisbane with two performances on its opening weekend.

2026 Scheduled Performances

Feb 6, Sandgate Town Hall

Feb 7, Maleny Community Centre

Feb 10, Lord Mayor's Lunchtime Concert, Brisbane City Hall

Touring Information

Availability of Tour: Available from the 12th of February 2026 onwards.

Duration: 1 Hour, no interval

Suitable Venues:

- Theatre - Proscenium Arch
- Theatre - Arena / In-the-round
- Theatre - Black Box / Flat Floor
- Concert Hall
- Local Hall
- Found Spaces (i.e. temporary venues, converted rooms, bowls clubs)
- Cabaret (i.e. small theatre, bar, club with limited technical capacity)

The compact nature of the show makes it suitable to a whole range of different venues.

Touring Party: 6

Maximum Performances: 5 per week

Minimum Break Between Performances: 2 Hours

Licensing Agreements:

Performances of The Boor are licensed through Origin Theatrical, with permission from Boosey and Hawkes on behalf of Oxford University.

Marketing Information

One Liner:

Springboard Opera presents The Boor, a comedic opera by Dominick Argento.

Short Copy:

A stellar Brisbane cast and an Australian first, The Boor by Dominick Argento is an operatic gem set to have you hooked from the first laugh. A young widow sits alone in the drawing room of a country manor. Nearby is an ornate, golden frame with a portrait of her deceased husband. Since his passing, she has shut out the world, with only the company of her more-than-slightly exasperated manservant. But life has a curve-ball lying in wait for her. The sudden appearance of a stranger, The Boor, jolts her out of her haze. The two engage in a tumultuous battle of wit and courage, culminating in an unlikely duel. Their passionate engagement ultimately sparks something new and... unexpected.

Extended Copy:

Boors are worse than boring; they're offensive and repulsive. To be a Boor is to be an obnoxious, unsophisticated oaf. But this Boor might have just met his match. A young widow sits alone in the drawing room of a country manor. Since her husband's passing, she has been resigned to a small existence, with only the company of her more-than-slightly exasperated manservant. But life has a curve-ball lying in wait for her. The sudden appearance of a stranger, The Boor, jolts her out of her haze. He demands payment for a debt left by her husband, and refuses to leave until it is settled. The two engage in a tumultuous battle of wit and courage, culminating in an unlikely duel. Their passionate engagement ultimately sparks something new and... unexpected.

Dominick Argento's comedic opera, The Boor, is based on the one act play by Anton Chekhov, "The Bear". Dynamic and fast-moving, Argento's score expertly reflects the character arcs and pace of the sharp comedy brought out in Jon Olon-Scrymgeours libretto. A compact, three-hander show that captures the hearts of audiences, this tale is a reminder to all that just when you think it's all over, a new hope can suddenly change everything.

This production marks the first performance of “The Boor” in Australia, and features some of the most prominent emerging operatic talents of South East Queensland. Directed by Emma Nightingale, conducted by emerging talent Guillaume Lemay-Yates and accompanied by John Woods, this production is bursting at the seams with local talent.

What Audiences Had to Say

The Boor made its premiere in July this year to packed audiences. Here’s what they had to say about their experience.

- *“It was a really fabulous showcase of some up and coming opera stars. Less serious than I expected and very entertaining. It made me want to see some more opera.”*
- *“It was nice to see something different and new...and people burgeoning in their careers.*
- *“So well done. The comedic timing of the actors was brilliant, the casting was so good for the roles. I loved it so much.”*



Marketing Summary

Audiences will be reached through a mix of traditional and digital platforms. Paid advertising will be utilised in addition to local articles, flyer drops and on-the-ground promotion.

Archival

Production Trailer: Currently Being Edited

Production Images: To Be Provided Upon Confirmation

Marketing Materials

Available for promotional use upon request are:

- Flyers and Posters
- Social Media Videos
- Broadcast quality promo video

Content Warnings

This show contains the use of fake guns and mentions of domestic abuse.

Required Acknowledgements

Text:

- This show is proudly supported by Anytime Finance.

Logos:

- Provided upon show confirmation.

Technical Information

Overview

This show has minimal requirements, only needing basic lighting and a screen with a projector for surtitling capabilities. In cases where a piano is not able to be supplied, amplification of a digital keyboard is necessary. With a minimal set that travels easily and small cast, bump-in times/requirements are minimal.

Example Schedule

2:30pm – Arrive and start Bump-In of Set
3:30pm – Finish Bump In
Artist Break 30 mins
4pm – Tech Run Through
4:30pm – Artists In dressing rooms, getting ready
5:30pm – Doors
6pm – Show
7pm – Finish
30 Minute Break
7:30pm – Bump Out
8:30pm – Finish Bump-Out

Technical Staffing

Venue to supply

- Lighting Technician for Show x 1
- Door Staff x 2

Springboard to Provide

- Backstage Manager to call the show
- Surtitling Operator

Staging

- Minimum measurements, 6m wide, 5m deep.
- Black curtain backdrop preferred
- Set Elements: Stage panel with window cut-out, chaise lounge, entry table, 2 Breakaway Chairs.

Springboard to supply

- Stage Panel, chaise lounge, entry table, breakaway chairs.

Venue to supply

- Performance stage or space at least 6mx5m
- Black curtain backdrop preferred

Lighting

The production requires a basic lighting setup that includes a general daytime wash to simulate natural daylight across the stage. Additionally, two independently controlled spotlights are needed for focused action on separate areas or performers. A blue wash will be used to create a mood shift, covering the full stage. All lighting states should be capable of smooth fade-ins from a blackout, allowing for dynamic transitions between scenes.

Venue to supply

- Daylight Wash (can be Fresnels, LED Wash Fixtures, Flood Lights or similar)
- Fade-In From Black
- 2 Profile Spots
- Blue Wash - LED Wash Lights, Fresnels or Par Cans with Gels)

Sound

AV is only required if the venue does not have a piano.

- Piano or Amplification and PA system for a digital keyboard.

Springboard to supply

- Digital Keyboard

Venue to supply

- Grand Piano/Upright Piano if possible
- If not - Amplification and PA system for a digital keyboard

AV

As the show is surtitled, projection or digital screens are needed.

Springboard to supply

- Laptop or slides for surtitling

Venue to supply

- Projector and Screen (or in some cases digital screens can be used)

Wardrobe

- Widow: Black mourning outfit consisting of Black Edwardian skirt with bustle, corset, Edwardian jacket with purple trim and detail, bustle, black shoes, cross necklace.
- Boor: Cream pants, Cream shirt, Grey Waistcoat, Brown Hat, Brown Shoes
- Servant: Black Pants, Black Cumberbund, White Shirt, Red Bowtie, Black Shoes.

Springboard to supply

- All costuming elements described above.

Venue to supply

- 2 x Dressing rooms with mirrors.

Freight

All touring elements will arrive in a touring van. Access to a loading dock is requested.

Critical Notes

Whilst most lighting can be achieved through flexible options, the provision of surtitles is a must for this performance.

Contacts

Programming	
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