

# Lucia di Lammermoor





From Gillian Peebles, Auckland Opera Studio

It is very exciting to be embarking on yet another of our collaborative ventures with Peter Scholes and the Auckland Chamber Orchestra. Moreover we are back in the Mercury, one of the great old theatres in this town and one that suits the type of rendering an opera such as *Lucia* needs.

We are truly grateful for the support of our sponsors and patrons without whom this undertaking would not be possible. They have been solid supporters of the Studio and its vision over many years and ensure we are able to also bring to Auckland opera lovers some unique experiences. We know you will enjoy this one.

From Frances Wilson, Producer, Artistic Director, Auckland Opera Studio

For 10 to 12 years the Auckland Opera Studio has operated at a very grass roots level to find, endorse, develop and engage young New Zealand Operatic Talent.

While the field of opera may not be regarded as the most significant art form of the post-modern era, among many other able forces we accept the mantle of not letting this “most human” of art forms lapse into the nether world of early 19th Century social history.

The Auckland Opera Studio was created to provide teaching, coaching and performance opportunities for young singers. Our view is that one of the most important vehicles for this is the performance opportunity afforded by the stage. It is a well-known fact in the performing arts, that once a sophisticated technique has been developed, the next most important teacher is live experience.

Not only do we look at a production like *Lucia* as an opportunity to bring exceptional young New Zealand talent to the public eye, we know the simple act of these young singers working with top level directors, coaches and conductors helps them take their craft to a new level. The ‘Studio’ aspires to fill a crucial void between formal institutionalized training and the world of true professional endeavour. With the present paucity of funding in the arts, this undertaking has become more critical than ever.

There will always be good and there will always be great; and some singers will always be better than others, but without an ongoing encompassing milieu to exercise their talents, good, great or otherwise.....nothing happens! The Studio does believe it has a purpose in ensuring such real talent does not fall through the cracks.

The reason for choosing *Lucia* is the serendipitous emergence of a group of young New Zealand singers with ‘out of the ordinary talent’ and potential star quality. All have been either winners or major place getters in all the significant Australasian singing competitions of the last few years. Some like Phillip (Enrico) are already fully professional and making their way on the international stage.

Another pleasing element of this production is that it draws on many of the forces and resources available in our local community. As a rule we endeavour to employ the best production professionals available to us - often, as in this case, aided by no small degree of generosity on their part. Raymond, Tracy and David all fall heavily into this category.

Lastly this production strikes a particularly poignant cord as it brings together the old Mercury Opera Team of Raymond, Tracy and myself working the same hallowed boards that brought opera to New Zealand in the 80’s ..... Let the Drama unfold.

From Peter Scholes, Musical Director, Auckland Chamber Orchestra

Following on from our 2012 success with *Così fan Tutte* I’m thrilled to be bringing this wonderfully tragic opera to life in the Mercury Theatre. It’s a dark tale of love, honour, desperate betrayal and madness. Every character faces critical decisions and takes action, thus propelling the drama to its bleak end. Under all of this is a score full of contrasting treasures, from the glorious sextet through to storm music and portrayals of horse riding. Seemingly tranquil music underscores text seething with fury. These unlikely juxtapositions play havoc with emotional response, fueling the drama and the audience’s interaction.

It is a joy to work with the cast and production team of *Lucia di Lammermoor*.

Lucia di Lammermoor

Music by Gaetano Donizetti  
Libretto by Salvatore Cammarano

CAST

Marlena Devoe Lucia  
Phillip Rhodes Lord Enrico Ashton  
David Woodward Sir Edgardo di Ravenswood  
Filipe Manu Lord Arturo Bucklaw  
James Ioelu Raimondo Bidebent  
Maia Vegar Alisa  
Kalauni Pouvalu Normanno

CHORUS

Dragan Atanasov  
Calvin Baker  
Bernard Braithwaite  
Ellen Callister  
Tania Cheeseman  
Alice Compton  
Victoria Croucher  
Noa Filimoehala  
Lewis Francis  
Clare Hood  
Amy Jansen  
Samuel Park  
Jess Parsons  
Henrietta Reid  
James Roberson  
Nikki Silk  
Magdalene Sit  
Natasha Wilson  
Benson Wilson

Chorus kindly donated by  
Auckland University School of Music

PRODUCTION

Frances Wilson Artistic Director  
Raymond Hawthorne Director  
Tracy Grant Lord Designer (Stage & Costume)  
Jennifer Lal Lighting Design  
Peter Scholes Musical Director, Conductor  
David Harper Coach  
Robert Wiremu Chorus Master  
Lesley Bandy Stage Manager





# Lucia di Lammermoor

**Set in Scotland at the end of the 16th Century against the background of feuding between factions, and between Catholics and Protestants. The Ashtons have long since ousted the Ravenswoods (supporters of Mary Queen of Scots) and taken over their castle in the Lammermoor district.**

## Act 1

### *The Grounds of Ravenswood Castle*

Normanno, chief huntsman of Enrico (Lucia's brother), orders his retinue to discover the identity of a stranger who has been seen repeatedly around the castle each night before dawn. As the huntsmen depart, Enrico enters with Raimondo, the chaplain. Bemoaning his declining fortunes, Enrico believes only Lucia, by agreeing to a politically advantageous marriage, can strengthen his position. Lucia, however, refuses to consider such a match. When Raimondo diplomatically suggests that perhaps the recent death of her mother accounts for Lucia's reluctance, Normanno announces that, on the contrary, Lucia loves another – Edgardo, Lord of Ravenswood, and Enrico's sworn enemy. In the aria "*Cruda, funesta smania*", Enrico vents his anger. When the returning huntsmen confirm Normanno's suspicion, Enrico swears to squelch this relationship ("*La pietade in suo favour*").

### *By a fountain in a park near Ravenswood Castle*

Lucia, together with Alisa, her companion, impatiently awaits Edgardo's arrival. As Lucia gazes into the fountain, she recalls that here a girl had been stabbed to death by her jealous lover, a Ravenswood like Edgardo, and that in these waters her body remains buried. She tells Alisa she has recently seen the girl's spectre emerge from that fateful fountain ("*Regnava nel silenzio*"). Interpreting this as an evil omen, Alisa urges Lucia to forget Edgardo. However Lucia, deaf to these warnings, ecstatically believes Edgardo's love will bring eternal happiness. ("*Quando, rapito in estasi*").

Edgardo arrives with word that he must immediately depart for France, but declares that before leaving he will ask Enrico for Lucia's hand in marriage. Fearful of her brother's reaction, Lucia begs Edgardo to keep their love a secret. Edgardo explains that he once swore eternal vengeance against Lucia's family, who had been responsible for his father's death. Only love now deters him from realizing this oath. Solemnly, they exchange tokens of their love before Edgardo departs ("*Ah! Verranno a te sull'aure*").



## Act 2

### *The Wedding Contract*

#### *Enrico's (Lord Ashton) chamber*

Months have elapsed. During this interval Normanno has dutifully intercepted all Edgardo's letters, while Enrico has planned his sister's marriage to Arturo (Lord Arturo Bucklaw). Normanno presents to Enrico a forged document which falsely accuses Edgardo of infidelity so that Lucia will consent to marry Arturo.

As Normanno leaves to greet Arturo and the wedding guests, Lucia enters. When Enrico asks why she appears so pale and sad on her wedding day, Lucia upbraids her brother for his complete lack of humanity ("*Il pallor, funesto, orrendo*"). When reminded that she is promised to another, Enrico produces the forged letter ("*Soffriva nel pianto*"). As Lucia begins to weaken, Enrico intensifies his efforts and warns that if she refuses to marry Arturo, he, her brother, will be disgraced and his ghost will haunt her forever ("*Se tradirmi tu portrai*").

Enrico leaves and Raimondo enters. Even the chaplain questions Edgardo's prolonged silence. By recalling the memory of her mother ("*Ah! Cedi, cedi*") Raimondo successfully prevails upon Lucia to marry Arturo, as Enrico has arranged, and promises that her sacrifice will bring her divine reward.

### *A hall prepared for Arturo's reception*

A joyous chorus ("*Per te d'immenso giubilo*") greets Arturo who predicts that a brighter future is dawning for the Ashton family. Enrico tries to prepare Arturo for Lucia's frame of mind by suggesting that the girl still mourns her mother's death. Appearing distraught, Lucia arrives, accompanied by Raimondo and Alisa. Oblivious to what is taking place, she signs the contract. A sudden commotion announces the arrival of Edgardo, who has come to claim his bride. Lucia faints but then recovers. In the famous sextet ("*Chi mi frena in tal momento?*") everyone reacts to this unexpected turn of events. Enrico, Arturo and Edgardo draw swords, but Raimondo intercedes and shows Edgardo the wedding contract. When Lucia admits having signed the document, Edgardo takes back his ring, cursing Lucia and his cruel fate ("*Maledetto sia l'istante*").

## Act 3

### *A chamber in the tower of Wolf's Crag*

Despite a raging storm, Enrico has come to find Edgardo and challenge him to a duel; Edgardo quickly accepts. Each is eager to avenge his family's honour and both await the sunrise when they will meet among the tombs of Ravenswood ("*O sole, piu ratto*").

### *The hall as in Act 1*

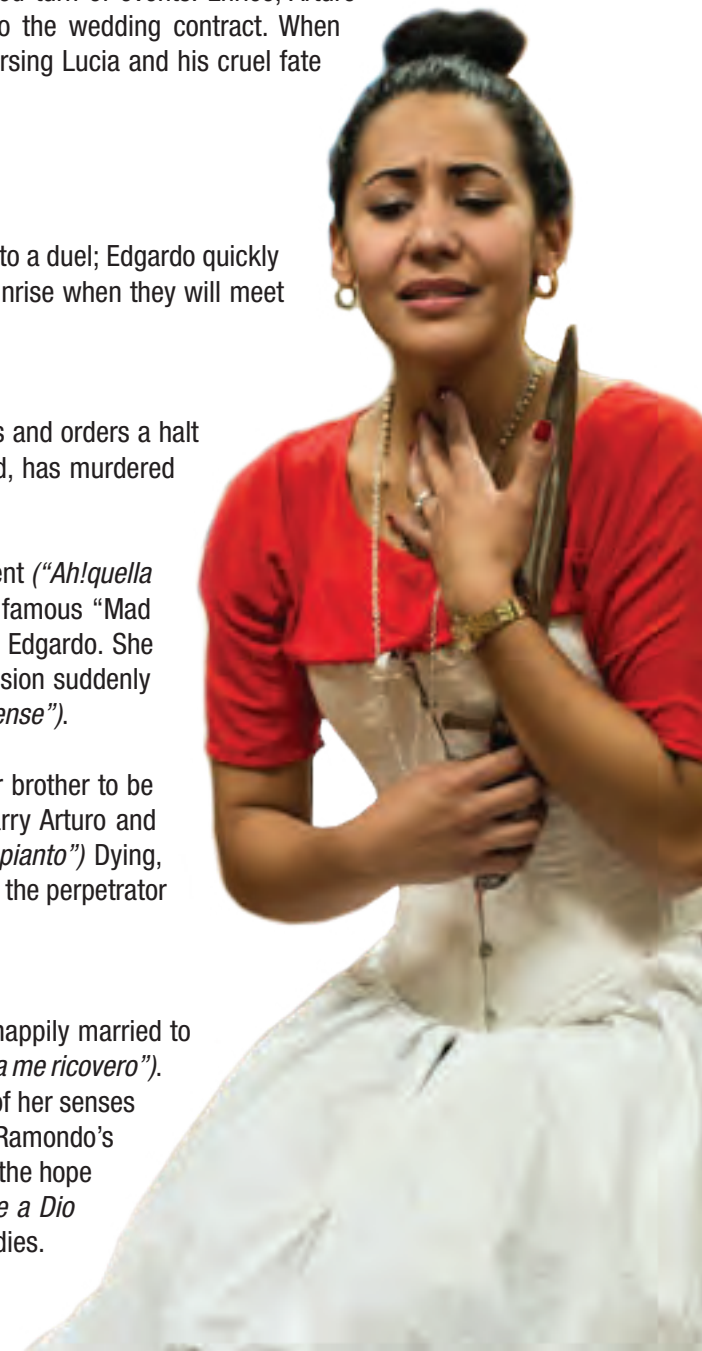
As the wedding festivities continue ("*D'immenso giubilo*"), Raimondo enters and orders a halt to the celebrations. He reveals to the shocked guests that Lucia, demented, has murdered Arturo (*Ah! Dalle stanze ove Lucia*").

Raimondo and the guests pray they will not be punished for this dreadful event ("*Ah!quella destra*"). Dishevelled, Lucia appears, her gown stained with blood. In the famous "Mad Scene" ("*Il dolce suono*"), she imagines herself to be at last reunited with Edgardo. She sees the spectre of the fountain, who comes to separate them, but this illusion suddenly becomes the altar where she and Edgardo are to be married ("*Ardon gli incense*").

Enrico bursts in, demanding to know about the murder. Lucia, believing her brother to be Edgardo, rushes to him. She begs forgiveness that she had agreed to marry Arturo and predicts she will soon be praying for him from heaven ("*Spargi d'amaro pianto*") Dying, Lucia is led away. In horror Raimondo turns to Normanno and blames him as the perpetrator of the tragedy.

### *The tombs of Ravenswood*

As Edgardo prepares for the duel, he longs to die, convinced that Lucia is happily married to Arturo. Soon, he believes, he will join his ancestors in these graves ("*Fra poco a me ricovero*"). News arrives that Lucia is near death – the wedding had fatally robbed her of her senses and her dying wish is to see Edgardo. Suddenly the toll of the death-bell and Ramondo's arrival confirm that Lucia has died. Overcome with grief, Edgardo expresses the hope that he and Lucia, separated on earth, may be reunited in heaven ("*Tu che a Dio spiegasti l'ali*"). Before a stunned crowd of mourners, he stabs himself and dies.



## Auckland Opera Studio Previous Productions

2004

**Idomeneo** - Mozart  
With Auckland Chamber Orchestra  
Patrice Wilson - Director

2006

**Seven Deadly Sins** - Kurt Weill  
With Auckland Chamber Orchestra  
Patrice Wilson - Director

2007

**Julius Caesar** - Handel  
Raymond Hawthorne - Director

2010

**La clemenza di Tito** - Mozart  
With Auckland Chamber Orchestra  
Raymond Hawthorne - Director

2010

**La Voix Humaine** - Poulenc  
With Auckland Chamber Orchestra  
Raymond Hawthorne - Director

2011

**La Sonnambula** - Bellini  
Patrice Wilson - Director

2012

**Così fan Tutte** - Mozart  
With Auckland Chamber Orchestra  
Patrice Wilson - Director

2014

**Lucia di Lammermoor** - Donizetti  
With Auckland Chamber Orchestra  
Raymond Hawthorne - Director



# Lucia di Lammermoor

Though they had a great appeal to the early European romantics: writers, painters and composers; the novels of Sir Walter Scott are scarcely read today. Like many romantics, he was torn between acceptance of the modern and nostalgia for the past. In the novels, cultures and times clash, and battles are fought such as the lame author himself could never fight. Scott's early novels were published anonymously, beginning with *Waverley* in 1814. *The Bride of Lammermoor* appeared in 1819. While we now quail before such long books, and perhaps find the style laborious, even stilted, listeners to opera may find they know something of their contents. *Old Mortality* was the source of Bellini's *I Puritani di Scozia* (1835), and *Ivanhoe* was set by others before Sullivan.

Gaetano Donizetti was not the first to tackle *The Bride of Lammermoor* – an Italian translation of the novel had appeared in 1824, and Rieschi, Carafa, and Mazzucato were among his predecessors – but his *Lucia di Lammermoor* (1835) was certainly the most successful of all the 'Walter Scott operas' of which Jerome Mitchell has written so authoritatively. If we say 'his' opera, however, we must not forget that the librettist, Salvatore Cammarano (1801-52), who became the composer's regular librettist, wrote also for Pacini and Mercadante, and was to die just before he completed *Il trovatore* for Verdi. Between them Donizetti and Cammarano made a powerful adaptation of Scott's novel, deeply influenced by the circumstances of the time, but made meaningful for later generations both by its psychological truth and its inspired music.

The gloomy mood of the novel may have been intensified by its author's vast intake of opiates, though they were intended to alleviate the terrible pain of his undiagnosed gallstones rather than to provoke romantic hallucination. Four-fifths of the manuscript is, however, is written in Scott's normal neat hand. Even if he dictated the final fifth, his illness had by then abated: he was taking hot baths, not emptying some dull opiates to the drains. Even so, the novel is pessimistic: the hero is swallowed in mud, the heroine goes mad, the castle falls into ruin, the servants into destitution.

Though he moved its setting into the eighteenth century - past the revolution of 1688 and in the revised edition past the Union of 1707 - Scott based the novel on a real-life story he had been told, that of Janet Dalrymple, daughter of the first Lord Stair. Against the wishes of her parents, she became engaged to Lord Rutherford. Her family insisted that she marry David Dunbar of Baldoon who had allegedly assailed her bridegroom. Completely insane, she stabbed Dunbar on the wedding night. In the novel, the hero, Edgar, Master of Ravenswood, is penniless and proud. He has vowed vengeance against the owner of the Ravenswood estates, Sir William Ashton: he is, he thinks, guilty of fraud. He has, however, fallen in love with Ashton's daughter Lucy, and is secretly betrothed to her. Lucy's hopes are thus opposed by her father, a Whig against the Tory Ravenswoods; by her younger brother, Henry; by her elder brother, Douglas; and by her mother, the ambitious Lady Ashton, who forces her to marry Arthur Bucklaw. Attacking Bucklaw on the wedding night, Lucy goes mad and dies. Bucklaw recovers and leaves Scotland forever. Edgar loses his life in the quicksands of Kilpy.

Clearly, apart from the romantic atmosphere of mist and melancholy, *The Bride of Lammermoor* offered plenty of opportunity for operatic treatment. Some scenes in the opera indeed quite closely follow precedents in the novel. As Lucy is signing the fateful contract, for instance, 'the hasty tramp of a horse was heard at the gate, succeeded by a step in the outer gallery, and a voice, which, in a commanding tone, bore down the opposition of the menials. The pen dropped from Lucy's fingers, as she exclaimed with a faint shriek - "He is come - he is come!"' The party is 'transfixed with surprise. ... That of Colonel Douglas Ashton was mingled with resentment; that of Bucklaw with haughty and affected indifference; the rest, even Lady Ashton herself, showed signs of fear, and Lucy seemed stiffened to stone by this unexpected apparition.' Just the moment for a great sextet.

The six characters in the opera are, however, not the same as in the novel. Cammarano and Donizetti abolish the roles of Lord and Lady Ashton. Instead the tyranny is concentrated in Lucy's brother, Enrico, only a boy in the novel: he becomes a powerful character. There are other major changes. Bucklaw dies at Lucia's hand, and Edgardo takes his own life, surrounded by the tombs of his ancestors. Librettist and composer capitalise on scenes in the novel, but add their own, perhaps borrowing some ideas from Rieschi and Mazzucato. The often-omitted Wolf's Crag scene, Jerome Mitchell suggests, may owe something to Carafa's opera. 'What Cammarano and Donizetti have done', he concludes, '... is to concentrate on the love-story of Edgar and Lucy and to omit everything in the novel that is not obviously related to it'. That makes for a romantic, if not melodramatic, opera. But perhaps there is more to it than that.

In Scott there is no mad scene. 'Tak up your bonny bridegroom', Lucy says. In the opera we have what Denise O'Grady has suggested is 'one of the most tragically dramatic scenes in all romantic opera'. It became a set-piece for coloratura singers. The cadenza Donizetti left to Fanny Tacchinardi-Persiani who created the role. The flute obbligato was a tradition established later, probably begun by Teresa Brambilla,

the first Gilda. Whatever the later additions the mad scene was never intended merely as an exercise in vocalisation, challenge though it was to present to Persiani's successors, who included Jenny Lind, Adelina Patti, Luisa Tetrazzini, Amelita Galli-Curci, Lily Pons, Maria Callas and Joan Sutherland.

In mad scenes - and in this one above all - reason and madness are, as O'Grady puts it - 'communicated in such a manner that the rational and irrational can coexist ideologically'. Lucia's tragedy is 'projected in terms of its romantic illusion and [its] horrific reality'. Both the subjective and objective aspects of the situation are put to us at once: 'the simultaneous dramatization of reality and illusion belongs to the operatic theatre alone', O'Grady points out. 'Madness', she adds, is 'a proclamation of freedom, in the absence of which the subconscious establishes its autonomy, so denying the existence of the limits or barriers presented by time and space.' She puts Lucia into the genre of psychological drama rather than melodrama. There are other mad scenes, but only Lucia, O'Grady believes, 'stands as a pathological dramatization of madness, while providing the prima donna with the definitive "mad scene" against which all other mad scenes are measured.'

Even Hector Berlioz, lover of Scott but not of Donizetti, made an exception for parts of Lucia: the finale of the second act and the scene of Edgardo's death had 'an admirable pathos about them'. Donizetti's success in Paris the French composer found rather galling, however. Donizetti, he thought, was too facile. Of *La fille du régiment*, done fifty times in its first year, he wrote: 'It is one of those things that one writes by the two dozen a year, when one has his head furnished and his heart light.' Though Donizetti enjoyed great success in his lifetime, music-lovers increasingly came to share Berlioz's attitudes in the subsequent decades.

Undoubtedly, like Rossini, Donizetti had great facility. It was recognized even when he was young by his teacher, Simon Mayr. When he played a part in the little farce, *Il piccolo compositore di musica*, at the annual exercise of Mayr's school in 1811, he was given these lines to sing: 'Ready my fancy, and at composition I am like lightning.' Years of adult practice built on the tutored facility of youth. Donizetti wrote some 70 operas, responding to the many commissions and invitations he received as his fame grew; responding, too, perhaps, to his own deeper personal needs and disappointments. He sought to keep melancholy at bay by hard work: composition and career might drive it off. In his later years, sadness was to feed upon the loss of his wife and his hopes of children. And, as his syphilis took hold, he tried to fight off the dreadful changes in his personality by working harder than ever.

Facility does not necessarily mean routine or superficiality, as Berlioz implied. Schubert and Mozart obviously had great facility: you wonder at it, but do not think less of the music as a result. As Philip Gossett puts it, 'the aesthetic quality of a work of art, the extent to which it has endured or will endure, is not a function of its period of gestation'. There were other reasons why Donizetti's serious operas largely lost their hold on the repertoire. It was, in a way, a cumulative process. Different styles of opera supervened, most triumphantly the Wagnerian music drama. And with that the style of singing required for successful performance of Rossini, Bellini and Donizetti, was, despite Wagner's calling for bel canto, also largely lost. The last half-century or so has seen its recovery.

*Lucia* was in any case something of an exception to prove the rules. It was indeed written under pressure in a short space of time, perhaps in not much more than six weeks. It was triumphantly successful in its own day. 'It has pleased and pleased very much', Donizetti wrote after the Naples première in September 1835. 'Many times I was called out and also the singers, even more times.' Berlioz may have noted that on 1 October 1839 it was given performances in two Paris theatres simultaneously, one in French, one in Italian. It was heard on the second night of the opening of the old Met in New York in 1883, and it reached its 200th performance at Covent Garden in 1900. Unlike some of Donizetti's other contemporary successes, therefore, it never quite lost its hold on the repertoire. But what Toscanini did in Milan in 1929 was by way of revival as well as revelation. He conducted what had seemed 'an old outmoded opera', long since consigned to 'linnet-headed coloratura sopranos', and Olin Downes was as a result 'engrossed by its aristocratic style, by the curve of Donizetti's phrases, his surprisingly dramatic touches of orchestral commentary, and the actual poignancy of much of his music'. Major singers put it firmly back into the repertory after the Second World War. Joan Sutherland made her historic début in the role at Covent Garden in February 1959. The revival, wrote Desmond Shawe-Taylor, was 'a triumph for Joan Sutherland, the soprano – and also for a previously unknown creature, Joan Sutherland, the tragic actress'.

- Nicholas Tarling

Along with essays on other operas, a longer version of Nicholas Tarling's notes on "*Lucia di Lammermoor*" appears in his latest book, "*In Respect of Opera*", available from Dunmore Publishers or from Poppies Bookshop in Remuera.





## Director's Notes

Donizetti's *Lucia di Lammermoor* is undoubtedly one of my most favourite operas. This production for Opera Studio and Auckland Chamber Orchestra make it my third. It's a delight to return to it and, particularly, to present it at the Mercury Theatre, where Tracy Grant Lord and I staged it in 1988.

Librettist Salvatore Cammarano has created a storyline with huge dramatic drive. He calls it a *Dramma Tragico*! It certainly is. Donizetti must have responded so eagerly to the opportunity to compose the score for it (1830). Its success is notable. It's a favourite in the repertoire of all great opera houses.

The principal roles are hugely challenging, with powerful vocal lines and demanding performance skills, Lucia's 'Mad Scene' of Act 3 being the most formidable and challenging, not just to sing but to act. It's also very difficult to direct. Challenges all round! Frances Wilson, Artistic Director of Opera Studio, has cast *Lucia di Lammermoor* stunningly. Both principals and chorus have been wonderful and inspiring to work with, reaching high standards in all areas of performance. I can't thank them enough for their commitment and hard work. Our Coaches led by David Harper, have given so much to the process of production. Again, many thanks.

The Auckland Chamber Orchestra, led and conducted by Maestro Peter Scholes, have also met the challenge of Donizetti's vivid score. Add to this Tracy Grant Lord's set and costumes, Kristen Sorenson's creative execution of the costumes and Jennifer Lal's exquisite lighting design. Could a Director ask for more? All thanks. Hope you enjoy.



## Raymond Hawthorne - Director

Raymond Hawthorne is one of NZ's most senior practitioners in the Performing Arts arena. His impressive CV (now spanning 55 years) commenced in 1955, when he became a member of The New Zealand Players (NZ's first major professional theatre company under the direction of Richard Campion). He toured with the Players for over two years. In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA), graduating in 1959. He then pursued a career in the UK as actor, singer, director and teacher, and later returned to RADA as a tutor / director.

In 1971 he returned to New Zealand and joined the Mercury Theatre (then under the direction of Anthony Richardson) and within two years instigated the formation of Theatre Corporate, of which he was Artistic Director for eight years. In 1982 he was appointed Director of the National Opera of New Zealand and in 1985 became the Director of the Mercury Theatre, a position he held for seven years. In 1992 he established his own Acting Studio, The Actor's Space. This recessed in 1997 but resumed operation in 2005. In 1997 he became Head of Major in Directing and Writing for Theatre and Screen at the School of Performing and Screen Arts (SPASA), Unitec, and both taught acting techniques and directed for the Acting Major. He was Head of School for his last year at Unitec.

Raymond now freelances as an Actor / Director / Tutor.

In the last five years he has directed *Oliver* and *Le Sud* for ATC, and the premiere of Albert Belz's *Raising the Titanics* for SmackBang Theatre Company at TAPAC and Hawkins Theatre (Papakura). Raymond has also directed Mozart's *La Clemenza di Tito* and Poulenc's *La Voix Humaine* for the Auckland Chamber Orchestra and the Opera Studio and *The Pirates of Penzance* for Ben McDonald Ltd. Most recently, he directed two operas, *La Serva Padrona* (Pergolesi) and Menotti's *The Medium* for Opera Factory, and Noel Coward's *Fallen Angels* for Auckland Theatre Company (ATC). Further operas directed include *La Traviata* (three productions), *Carmen* (twice), *Tales of Hoffman*, *The Mikado*, *Lucia di Lammermoor* (twice), *Faust*, *Don Giovanni*, *Turandot*, *The Barber of Seville*, *The Marriage of Figaro*, *Porgy and Bess*, *The Turn of the Screw*, *The Rise and Fall of the City of Mahagonny*, *Madama Butterfly* (three productions), *Das Rheingold*, *Otello*, *La Clemenza di Tito* (twice), *Orfeo et Eurydice*, *The Consul* and *Tosca* (three times). In 2000 in the Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (O.N.Z.M.) for services to theatre.

**Plays:** *The Merchant of Venice*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *As You Like It*, *Hamlet*, *Measure for Measure*, *Richard III*, *Macbeth*, *The Winter's Tale*, *Julius Caesar*, *The Seagull*, *The Cherry Orchard*, *Three Sisters*, *A Doll's House*, *Death of a Salesman*, *The Crucible*, *A View from the Bridge*, *A Streetcar Named Desire*, *The Rose Tattoo*, *Phaedra*, *Murder in the Cathedral*, *Spring Awakening*, *Summer Folk*, *The Skin of Our Teeth*, *Major Barbara*, *Pygmalion*, *Waiting for Godot*, *Angels in America*.

**Opera:** *La Traviata*, *Carmen*, *Tosca*, *The Tales of Hoffman*, *The Mikado*, *Lucia di Lammermoor*, *Faust*, *Don Giovanni*, *Turandot*, *The Barber of Seville*, *The Marriage of Figaro*, *Porgy and Bess*, *The Turn of the Screw*, *The Rise and Fall of the City of Mahagonny*, *Madama Butterfly*, *Das Rheingold*, *Otello*, *La Clemenza di Tito*, *Orfeo et Eurydice*, *The Pirates of Penzance*.

**Musicals:** *Oh, What a Lovely War!* (Chiltern/Littlewood), *Salad Days* (Slade/Reynolds), *The Boy Friend* (Sandy Wilson), *Sweeney Todd* – A musical (Not Sondheim), *As Dorothy Parker Once Said* (Sandy Wilson), *The Beggar's Opera* (John Gay), *Jacques Brel is Alive and Well and Living in Paris* (Jacques Brel), *The Apple Tree*, *The Other Side of the Beatles* (A compilation), *The Fantastics* (Tom Jones), *Piaf* (Pam Gems), *Who's Randy?* (Randy Newman compilation), *Cabaret* (Ebb/Kander), *West Side Story* (Leonard Bernstein), *The Sound of Music* (Rogers and Hammerstein), *An Irving Berlin Compilation*, *South Pacific* (Rogers and Hammerstein), *Let's Do It* (Cole Porter compilation), *The Wind in the Willows*, *Into the Woods* (Stephen Sondheim), *My Fair Lady* (Lerner and Loewe), *High Society* (Cole Porter)

## Frances Wilson - Artistic Director

After an early education in piano and violin at St Mary's College Auckland, where she trained under Sr. Mary Leo, Frances went on to gain an Executant Diploma of Music from Auckland University in 1963. In 1964 she took up a 5 year scholarship at the Royal Academy of Music, London, then stayed on a further 5 years as Sub-professor of Piano and Professor of Accompaniment. During this period she worked with such musical greats as Paul Hamburger, Gerald Moore, Neville Mariner, Roger Norrington, Benjamin Britten and Peter Pears. She also performed extensively as a collaborative pianist in concert halls throughout the UK and Europe, accompanying both singers and instrumentalists.

In 1976, having broken her wrist, Frances returned to New Zealand to recover. It wasn't very long however before her skill as an accompanist and coach came into demand, and in 1978 she was invited to join the staff at Elder Conservatorium in Adelaide. In 1980 she was called back to New Zealand to become chief coach and repetiteur for the then relaunched New Zealand Opera Company. During this time Frances became a true advocate of opera in New Zealand and began to work more closely with the technical side of singing. On more than one occasion she had up to three finalists in the Mobil Song Quest (now the Lexus), at that stage New Zealand's premier singing competition. In 1987 Frances formed Operacorp, a small performing company established to develop young singers and give them stage experience. This in its way was a precursor for what the Auckland Opera Studio offers today.

Through the 80's Frances ventured on many exploratory expeditions into the United States. where she encountered many greats from the post war Golden Era. Two legends from this period, Virginia Zeani and Nicola Rossi-Lemini, "adopted" her and she consequently spent many hours in their respective studios learning the classic Italian traditions passed down by such greats as Toscanini, Serafin, Pertile, Callas and other great singers they had sung with over their 40 plus year careers. In 1990 Frances moved to Manhattan and set up her own studio, sucessfully operating as an independent vocal consultant for the next 12 years.

In 2002 Frances returned to Auckland to look after her ailing mother. It was at this time with the able assistance of John Peebles she set up the Auckland Opera Studio to aid the growth and development of young singers. From then till now the Studio remains the key focus of her energies. She holds true to the mantra that it is now more critical than ever, with the closure of many of the smaller international opera houses, that young New Zealand singers be thoroughly prepared both in vocal technique and the performance aspect of their art, before they embark on their international endeavours. Currently Frances works 3 to 4 days a week in her Auckland Studio and part time as a visiting vocal tutor at Otago University School of Music.



## Peter Scholes - Musical Director, Conductor

Peter Scholes studied conducting with Juan Matteucci and has conducted all the professional New Zealand orchestras as well as the London Philharmonic Orchestra, the London Symphony Orchestra, Orion Orchestra and the Prague Symphony Orchestra. He was musical director of the Auckland Sinfonietta, a position he held from 1996-1999. He has been musical director of the Auckland Chamber Orchestra since its inception in 1999.

He has conducted performances of Mozart's *Idomeneo*, *La Clemenza di Tito* and *Così fan Tutte*, Gluck's *Orfeo et Euridice*, Weill's *Seven Deadly Sins*, *La Voix Humaine* by Poulenc and also silent cinema including Chaplin's *City Lights* and Erich von Stroheim's *The Wedding March*. He was conductor for *The Trial of the Cannibal Dog* and also for the two ENZSO recordings and subsequent tours, education concerts and outdoor operatic spectaculars. He conducted the soundtrack to Peter Jackson's *Heavenly Creatures*.

His specialist instrument is the clarinet. He studied with George Hopkins, Alan Hacker and Thea King and with Ken Wilson at the University of Auckland. His interpretations received international acclaim when he was prize winner in the 1987 International Gaudeamus Interpreters Competition held in Rotterdam. He was principal clarinet with the Auckland Philharmonia Orchestra and has been guest artist with the New Zealand String Quartet and is often heard in recital on Radio New Zealand Concert. He has appeared as soloist with orchestras including the New Zealand Symphony Orchestra and the Auckland Philharmonia Orchestra.

As a composer he has had works commissioned by the NZSO, STROMA, the Royal New Zealand Ballet, Auckland Philharmonia Orchestra, Saint Matthew's Chamber Orchestra, CadeNZa, Chamber Music New Zealand, the Auckland Wind Quintet, Patrick Power, Gareth Farr, Amanda Hollins and Richard Mapp and for Radio New Zealand drama productions. His composition *Islands II* represented New Zealand in the 1993 UNESCO International Rostrum of Composers.

Peter Scholes was composer for the NZ feature films *Desperate Remedies* by Peter Wells and Stuart Main and the short film *Hinekaro goes on a Picnic and Blows Up Another Obelisk* based on the story by Keri Hulme. Other film score composition includes *The Tattooist*, *Memory and Desire* by Niki Caro, *Fifty Ways of Saying Fabulous*, *Life's a Riot* and the short film *Roof Rattlers*.

Peter was musical director, arranger and orchestrator for the Tiramarama Concert held as part of the 2011 Matariki Festival, and also for the Six60 2012 anniversary concert.

As a teacher he has lectured in clarinet, conducting, chamber music and electronic music at Auckland and Waikato Universities.

[www.peterscholes.com](http://www.peterscholes.com)





## Tracy Grant Lord - Designer, Stage and Costume

Tracy Grant Lord is a leading stage designer of theatre, opera and ballet. She has worked as a freelance designer with the major performance companies throughout Australasia including Opera Australia, The Australian Ballet, Singapore Dance Theatre, Queensland Ballet Company, Sydney Theatre Company, the Melbourne Theatre Company, Black Swan Theatre Company, the Auckland Theatre Company and The Royal New Zealand Ballet.

Highlights of her work include the acclaimed Royal New Zealand Ballet's 50th Anniversary production of *Romeo and Juliet* premiering at Sadlers Wells in London in 2004 and then receiving an Olivier Award nomination for Best New Dance Production in the UK. Tracy has also received two Helpmann Award Nominations for the STC production of *In the Next Room* (2011) and the MTC production of *The Importance of Being Earnest* (2012).

Tracy is a Winston Churchill Fellow, has a Bachelor of Spatial Design from Auckland University of Technology and her work has been chosen to represent performance design in New Zealand, at the Prague Quadrennial (Czech Republic) seven times. She was also selected to present her work at the World Stage Design exhibition in Toronto (Canada) in 2005.

Recent projects have included the costume design for *Rigoletto* for Opera Australia (2014), the set and costume design for *Private Lives and True Minds* for Melbourne Theatre Company (2013/2014), *Fallen Angels* for Auckland Theatre Company (2014) and the costume design for Queensland Ballet's *Cinderella* (2013). Tracy is very pleased to have the opportunity to return to work in the Mercury Theatre where she served her design apprenticeship (1981 – 1991).



## David Harper - Coach

Early success in New Zealand as an aspiring concert pianist led to further study at the Royal College of Music in London, funded by scholarships from the Arts Council of New Zealand and the Royal Schools of Music. However, an overwhelming passion for the lyric arts very soon eclipsed any solo piano ambitions, and within a few years of leaving college he had fulfilled his dream to work exclusively with singers. Four years spent on the music staff at English National Opera in London provided the invaluable experience of close collaboration with all voice types in a broad range of operatic styles, but eventually he resigned in order to launch a freelance career. Invitations to perform on the recital platform with a wide variety of singers followed in quick succession. BBC studio broadcasts, recitals at the Wigmore Hall and many other engagements throughout the British Isles and across Europe soon gained for him a glowing reputation as a singers' accompanist of rare sensitivity and support. For many years he was also harpsichordist with the Stockholm-based Drottningholms Baroque Ensemble, frequently joining them on tours throughout Scandinavia and Europe, the USA, and the Far East.

In addition to his prolific performing activities, a deep interest in vocal technique and performance style has led to the development of an immensely successful vocal coaching practice. His wide-reaching reputation in this field centres round a thriving London-based studio where his client list includes young aspiring professionals from all points of the globe as well as numerous prominent international artists.



## Robert Wiremu - Chorus Master



Robert Wiremu is a vocal and choral coach based at the University of Auckland.

Apart from his work in the choral programme, Robert has been a consultant or conductor of the NZ Secondary Secondary Student's Choir, the NZ Youth Choir, the national chamber choir - Voices NZ, and was a member of the World Youth Choir.

He has also been advisor to the the Auckland Choral Society, V8 Vocal Ensemble, the Kings Singers, Europa Cantat, and the Chanticleer Orchestra of Voices, and prepared choruses for the Auckland Philharmonia Orchestra, Opera Factory, Opera New Zealand, Dame Kiri te Kanawa and Sir Howard Morrison.



## Marlena Devoe Lucia

Marlena Devoe, a New Zealand born Samoan soprano, completed her MA in Advanced Vocal Studies with Distinction at the Wales International Academy of Voice with Dennis O'Neill and Nuccia Focile in 2013. Prior to her studies in Cardiff, Marlena graduated from the University of Auckland with a Bachelor of Arts in Italian and German, and studied singing privately with Frances Wilson. Following a language exchange programme in Florence, she returned to Auckland to undertake a Bachelor of Music Honours in Performance Voice. Marlena completed the first year of her Master's degree at the Manhattan School of Music in New York, studying with Marlena Malas, before transferring to Wales.

After winning the Richard Bonyng Award and Tait Memorial Trust Prize last year, Marlena recently won the prestigious Joan Sutherland and Richard Bonyng Bel Canto Award, In 2013 she was also a finalist at the Sydney Eisteddfod McDonalds Aria and was placed second in the New Zealand Aria Competition in Rotorua.

In 2013, Marlena attended the Georg Solti Accademia di Bel Canto in Italy, and as a result, was invited to participate in the Solti/Verbier Opera Project. As part of this project, Marlena performed the role of Adina, *L'Elisir d'Amore* at the 2014 Verbier Festival in Switzerland. Other operatic experiences include: Amina, *La Sonnambula* and Servilia, *La clemenza di Tito* with the Auckland Opera Studio and Auckland Chamber Orchestra; the soprano in the Opera Box Ghosts Quartet, *Ghosts of Versailles* and Antonia, scenes from *Les Contes d'Hoffman* with the Manhattan School of Music Opera Studio. As a student of the University of Auckland Music School, Marlena performed as: the soprano soloist in their staged production of *Carmina Burana*; Constantia in *Daughters of the Late Colonel* and Laurel in the University of Auckland's Student Opera Project, *The Electrical Eclipse*, after winning the top performance prize for the Douglas Lilburn Award.

As an enthusiastic concert performer, Marlena has appeared on-stage with: Andrea Bocelli; Opera Factory at the Nelson Sealord Opera in the Park with Dame Kiri te Kanawa, Simon O'Neill and Jonathan Lemalu, and Dame Kiri te Kanawa at her Foundation Gala Concert with Dame Malvina Major. Oratorio experience in Wales includes performing as the soprano soloist in Karl Jenkins' *The Armed Man* and Rossini's *Petite Messe Solennelle*.

Marlena has been very fortunate to work in Masterclasses with some of the best musicians. Marlena has studied privately with the great Romanian soprano, Virginia Zeani, at her home in West Palm Beach and through the Wales International Academy of Voice, she has worked with Richard Bonyng, Dame Kiri te Kanawa, David Gowland, Dame Ann Murray, Nellie Miriciou, Della Jones, Ryland Davies and Rebecca Evans.

Marlena has been a grateful recipient of the Anne Bellam Scholarship, the Creative New Zealand Iosefa Enari Memorial Award and sponsorship from AMP Insurance, Rothbury and Risk Insurance and The Kelliher Trust.





## David Woodward Sir Edgardo di Ravenswood



Born in Sydney, David Woodward graduated in music from the Newcastle Conservatorium of Music and in Opera Performance from the Western Australian Academy of Performing Arts. After singing in the chorus of West Australian Opera, he joined the Opera Australia Chorus for two seasons before moving to London.

His opera roles include: Pinkerton *Madame Butterfly* for Co-Opera Co, Alfredo *La Traviata* for Opera Loki in France and the UK, cover Duke *Rigoletto* for ENO, Arturo *Lucia di Lammermoor* and Alfredo *Die Fledermaus* for WAO, Lord Tolloller *Iolanthe* The Gilbert and Sullivan Society of Maitland, NSW, Le Chevalier de la Force *Dialogues of the Carmelites* and Giles Corey *The Crucible* for the Western Australian Academy of Performing Arts, Pong *Turandot* (cover) for OA.

On the concert platform he has sung the Verdi *Requiem* for Willoughby Symphony Orchestra, the *Ode on St. Cecilia's Day* and the Bach *Magnificat* for UWA Choral Society, the *Petite Messe Solennelle* and the *Misa Criolla (Ariel Ramirez)* for WA Academy of Performing Arts.

Current season will see him as First Prisoner Fidelio for *Garsington*, and Edgardo *Lucia di Lammermoor* for Auckland Opera Studio.

## Phillip Rhodes Lord Enrico Ashton, Lord of Lammermoor - Lucia's Brother

New Zealand baritone Phillip Rhodes began the 2013-14 Season as Balstrode (cover) Peter Grimes at Opera North (UK). Then continued with the company as Marcello *La Bohème*, followed by Gaoler at The Royal Opera House in *Dialogues des Carmelites*. Recent successes include his debut as Count de Luna *Il Trovatore* at Dorset Festival Opera, and his debut engagement at Opera North as Aeneas *Dido and Aeneas* / Iago (cover) *Otello*.

In previous seasons, he appeared at NBR New Zealand Opera in the title role of their new production of *Hohepa*, presented at the New Zealand International Arts Festival. He sang Scarpia *Tosca* at Dorset Opera, then returned to Australia and New Zealand for concert appearances with Auckland Philharmonia in *Carmina Burana*, and recital appearances with Dame Kiri te Kanawa throughout Australia. Other roles include Tonio *Pagliacci* and Alfio *Cavalleria Rusticana* at New Zealand Opera, as well as Geronimo *Il Matrimonio Segreto* (Cimarosa) and Signor Bruschino *Il Signore Bruschino* at Opera Barga Festival in Italy. Phillip also appeared in New Zealand as Maori Chef/Captain Cook in *Trial of the Cannibal Dog* by Matthew Suttor and John Downie.

Graduating with a Diploma in Performing Arts (Voice and Drama) from the Eastern Institute of Technology, Hawkes Bay (New Zealand), Phillip appeared as Riff *West Side Story*, Pilate *Jesus Christ Superstar* and MacHeath/The Beggar *The Beggar's Opera*, as well as singing the role of Aeneas *Dido and Aeneas* for Hawke's Bay Song and Opera. He became an Emerging Artist with New Zealand Opera in 2004, appearing in step-out roles in several productions as well as singing Marcello *La Bohème*, covering Monterone *Rigoletto*, and inaugurating the title role in *Turpin*, a world premiere.

In 2005, Phillip won the prestigious New Zealand Aria Competition and quickly followed this success by winning the highly significant Lexus Song Quest, which brought him to the attention of Dame Kiri te Kanawa, who still maintains her interest in his career. Phillip is proud to acknowledge the support and guidance of Dame Kiri and her Foundation. In 2006, Phillip toured with New Zealand Opera in the role of Malatesta *Don Pasquale*, and also sang the role of Monostatos *Die Zauberflöte*. He appeared as Ping *Turandot* and covered Enrico *Lucia di Lammermoor*. Phillip also enjoyed playing Grandfather Clock and Black Cat in Auckland Opera Factory's production of *L'Enfant et Les Sortilèges*.

In 2008, Phillip was awarded a scholarship to attend the Cardiff International Academy of Voice under the tutelage of Dennis O'Neill. He won Second Place in the International Montserrat Caballe Competition held in Zaragosa, Spain, and appeared in concert with the legendary diva Kiri te Kanawa in Cologne, Germany.



## James Ioelu Raimondo Bidebent - a Calvinist Chaplin

New Zealand Bass-Baritone James Ioelu recently completed a Master in Performance Voice at the Manhattan School of Music. During his studies he performed principal roles in a number of MSM productions; Mephistopheles in Gounod's *Faust*, Trinity Moses in Kurt Weill's *The Rise and Fall of the City of Mahagonny*, Louis XVI in John Corigliano's *The Ghost of Versailles*, (the first performance of this work in New York since its opening at the Met), and the Knave in Manly Romero's *Dreaming of Wonderland* at the Brooklyn Arts Space.

James has received a steady stream of awards ranging from New Zealand Young Performer of the Year and Iosefa Enari Emerging Pacific Artist Award to more recently placing in three of the top aria competitions in the southern hemisphere within the last year, winning the NZ Aria, as well as taking home the runner-up prize in both the Joan Sutherland and Richard Bonyngé Bel Canto competition and the Sydney Eisteddfod Operatic Aria.

James has benefitted from the generous support of numerous New Zealand organisations such as the Dame Malvina Major Foundation, The Kiri te Kanawa Foundation, Auckland Opera Studio, The James Wallace Trust and the Margaret and John Hunn Trust, as well as from several other generous individuals with an appreciation for the arts. He has received scholarships and grants from the Adastra Foundation, Creative New Zealand, The Jack McGill Foundation, the Edgar Foster Daniels Scholarship in Voice and the Aotearoa Scholarship.



## Filipe Manu Lord Arturo Bucklaw - Lucia's Bridegroom

Australian-born Tongan tenor Filipe Manu is currently completing a BMus in Performance Voice. Filipe holds an ATCL Diploma in Singing and is a present recipient of the prestigious Sir Edmund Hillary Scholarship at the University of Waikato. Recently named one of the five Freemasons Dame Malvina Major Emerging Artists, the 21 year-old is one of the youngest ever with New Zealand Opera.

A fairly new singer on the competition circuit, Filipe has been awarded first place for the under 21 category (Waiariki Institute of Technology New Zealand Aria, 2013), first place in the Norah Howell Adult Premier Vocal Recital (Hamilton Competitions Society, 2013), first place in the Gina Sanders Adult Recital (South Auckland Competitions Society, 2014), awarded the ACORN Foundation Christine Tustain Scholarship and first place in the Richard Carey Major Recital (Tauranga Performing Arts Competition Society Inc, 2014) and third in the Waikato Aria (University of Waikato, 2014). Nominated for the Performer of the Year Award, he will compete with singers from around New Zealand at the National Vocal Performing Arts Competition later on this year.

Filipe regularly performs in concerts with the Auckland Opera Factory, which has included concerts with Dame Kiri te Kanawa. He was invited to sing amongst a select group of singers that featured on Dame Kiri te Kanawa's recent album *Waiata* with the New Zealand Symphony Orchestra. 2013 saw him debut with the

New Zealand Opera Company in the company's production of *The Flying Dutchman* and the concert version of *The Rake's Progress*. Having finished a season in the recent production of *La Traviata*, he will also be singing *Don Giovanni* with the New Zealand Opera company.

He has been involved with the Auckland Opera Studio since 2010 as a chorus member in the productions of *La Clemenza di Tito* and *La Sonnambula*, and is happy to working with the Studio once again.







## Kalauni Pouvalu Normanno - Huntsman and Enrico's Retainer

New Zealand-born Tongan tenor, Kalauni Pouvalu, 22 years old, is currently studying at the University of Auckland under the tutelage of Dr. Te Oti Rakena and Robert Wiremu.

From a very young age, Kalauni has been involved in singing, his talent being nurtured at the Free Church of Tonga, Grey Lynn where he still sings in the combined church choir. Earlier this year, Kalauni toured with Operatunity's *3 Tenors and a Soprano* which travelled all over New Zealand. He featured as the tenor soloist in the Mozart *Requiem* with Bach Musica under the baton of Rita Paczian, as a chorus member in the NBR Opera production of *La Traviata* and as soloist for the Karaka Rotary Club.

After completing his role as Normanno in *Lucia di Lammermoor*, Kalauni is looking forward to completing his studies at the University of Auckland, sharing his talent with the public and to further pursuing his studies overseas.

## Maia Vegar Alisa - Lucia's Handmaid

23 year-old soprano Maia Mila Vegar has recently completed her four years at the University of Otago, studying Classical Performance Voice under the tutelage of Judy Bellingham and Frances Wilson.

Maia had always had a keen interest in Music Theatre, appearing in many theatre productions, including *Cats* and *A Funny Thing Happened on the Way to the Forum*, from 2006 onwards. But in June 2012, the opera path presented itself to her, with the role of the Countess in Opera Otago's production of *The Marriage of Figaro* earning her a mention in the Otago Daily Times' review as the "charming Countess, Maia Vegar, who absolutely conquered the difficult aria - Dove sono".

Maia has gained great success in vocal competitions to date. Some of her greatest achievements have included winning the Otago Daily Times Aria Competition in 2011 in Dunedin, adjudicated by Stuart Skelton who described her performance on the night as "incredibly beautiful singing".

In July 2013 Maia won the Dame Malvina Major Aria Competition in Christchurch, and the following September received second prize at the Dame Malvina Major Foundation Wellington Aria. In November 2013 Maia was privileged to sing with the Auckland Philharmonic Orchestra as a finalist in the NZ Aria Competition held in Rotorua.

In 2014 Maia competed in both Napier's NCS Software LDT Aria Contest, and the Becroft Grand Opera Aria Contest held in Auckland, receiving third place at both competitions.

In January of this year, Maia had the pleasure of being one of 22 NZ singers to attend the Wanganui Opera School; and in the process was honoured to work with all of the tutors, both from NZ and internationally.

Maia's future plans include completing a Masters Programme in Advanced Vocal Studies under the tutelage of Dennis O'Neill at the esteemed Wales International Academy of Voice, where she has been invited to attend.



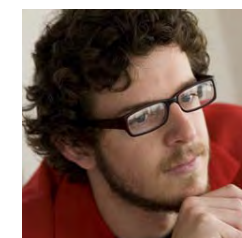
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