

Mozart's opera

La clemenza di Tito

Sunday 18 July 2010
Concert Chamber
Auckland Town Hall, THE EDGE



FROM ACO

Welcome to this evening's performance - *La clemenza di Tito* by Mozart. The Auckland Chamber Orchestra and the Auckland Opera Studio have combined forces to present this masterpiece by Mozart.

In its twelve years of existence the ACO has presented and co-presented a number of operatic concerts. *La clemenza di Tito* was the first and followed soon after by Gluck's *Orfeo ed Euridice*. The first collaboration with the Auckland Opera Studio was in Mozart's *Idomeneo* and then Kurt Weill's *Seven Deadly Sins*. Children's opera has also been presented with a series of performances of *The Tale of the Birdcatcher* by Peter Scholes. Projects with singers have also included accompanying Dame Malvina Major at Waitangi, monodramas by Ross Harris and Gillian Whitehead and also Rotorua's Opera in the Pa. Contemporary works with vocal soloists have also featured.

Tonight, we are thrilled to be working with Raymond Hawthorne, a director of vast experience in many mediums who fully understands the nature of directing singers in opera whilst never compromising their vocal needs.

FROM FRANCES WILSON, STUDIO DIRECTOR, AUCKLAND OPERA STUDIO

For a young singer the years following formal opera training are crucial. Constant professional coaching is beyond the financial reach of most young singers, and in recognition of this the Auckland Opera Studio was established to provide young New Zealand singers with personalised coaching at no cost to themselves, with knowledge, enthusiasm and support in an environment where their talents can thrive. Whether individually or in small Opera Studio classes, singers flourish within a professional support system. They continue honing their art in all its aspects between musical engagements. The majority of singers working with the Studio have completed an emerging artists programme, overseas college tuition, or a graduate degree. Other senior artists come to the Opera Studio to work on one or two aspects of a performance.

This is the philosophy behind Auckland Opera Studio, which is a not-for-profit Charitable Trust. The Auckland Opera Studio endeavours to ensure that talented, successful and potentially professional singers are given the opportunity to realize their full talent, both for New Zealand and in preparation for overseas study and/or work.

There are also classes for newer and younger singing students. University opera students tend to take advantage of the Opera Studio's master classes. Auckland Opera Studio's main thrust is to invite well respected teachers, coaches and conductors to instill their discipline into the chosen group of singers. With this particular production we have miraculously secured the world class expertise of David Harper, a London based international coach, teacher and accompanist. David has been with us for 10 days, preparing the singers and schooling them in the idiosyncrasies of Mozart. Our other coup is again obtaining the extraordinary directorial expertise of Raymond Hawthorne, who has given our young artists 10 days of exploration and excitement, resulting in tonight's performances. And, for the last 4 days of rehearsal, we have had great pleasure in joining forces with the admirable Peter Scholes and his Auckland Chamber Orchestra.

Our mission is also to provide a platform for these young people. We divide this into two categories, recitals and - when we can afford it - opera performances. Tonight's *La clemenza di Tito* is a very exciting amalgam of three young professionals, already doing very well overseas and well on the early rungs of their career ladder, together with promising students completing their degrees and almost on the verge of overseas study. Indeed, James Ioelu leaves New Zealand for Manhattan School of Music, New York, mid August.

We feel one of the important aspects of the Auckland Opera Studio is the quality of the young New Zealand singers we use for recitals and Opera. We do this because it is our first principle that our audience enjoys the best of the young talent that our country has to offer.

Thank you for your support, and please enjoy this semi-staged production of Mozart's great masterpiece, La clemenza di Tito.

CAST AND PRODUCTION

Raymond Hawthorne Director & Narrator **Peter Scholes** Musical Director
Stephen Fitzgerald Designer **Vera Thomas** Lighting
David Harper Vocal Coach **Sophie Wilson** Surtitles

Sesto - **Kristen Darragh** Vitellia - **Madeleine Pierard**
Tito - **Andrew Glover** Servilia - **Marlena Devoe**
Annio - **Amelia Berry** Publio - **James Ioelu**
Understudy to Vitellia - **Tizane McEvoy**

SYNOPSIS

ACT 1

Sesto is in love with Vitellia, daughter of deposed emperor Vitellius. Vitellia wants revenge against Tito and so stirs up Tito's vacillating friend, Sesto, to assassinate him. But when she hears word that Tito has sent Berenice of Cilicia, of whom she was jealous, back to Jerusalem, Vitellia tells Sesto to delay carrying out her wishes, hoping Tito will choose her (Vitellia) as his empress.

Tito, however, decides to choose Sesto's sister, Servilia, to be his empress, and orders Annio (Sesto's friend) to bear the message to Servilia. Since Annio and Servilia, unbeknownst to Tito, are in love, this news is very unwelcome to both. Servilia decides to tell Tito the truth, but also says that if Tito still insists on marrying her, she will obey. Tito thanks the gods for Servilia's truthfulness and immediately forswears the idea of coming between her and Annio.

In the meantime, however, Vitellia has heard the news about Tito's interest in Servilia and is again boiling with jealousy. She urges Sesto to assassinate Tito. He agrees, singing one of the opera's most famous arias, "*Parto, parto.*" Almost as soon as he leaves, Annio and the guard Publio arrive to escort Vitellia to Tito, who has now chosen her as his empress. She is torn with feelings of guilt and worry over what she has sent Sesto to do.

Sesto, meanwhile, is at the Capitol wrestling with his conscience as he and his accomplices set about burning it down. The other characters (except Tito) enter severally and react with horror to the burning Capitol. Sesto announces that he saw Tito slain, but Vitellia stops him from incriminating himself as the assassin. The others lament Tito in a slow, mournful conclusion to Act I.

ACT 2

Begins with Annio telling Sesto that Emperor Tito is in fact alive and has just been seen; in the smoke and chaos, Sesto mistook another for Tito. Soon Publio arrives to arrest Sesto, bearing the news that it was one of Sesto's co-conspirators who dressed himself in Tito's robes and was stabbed, though not mortally, by Sesto.

The Senate tries Sesto as Tito waits impatiently, sure that his friend will be exonerated; but the Senate finds him guilty, and an anguished Tito must sign Sesto's death sentence. He decides to send for Sesto first, attempting to obtain further details about the plot. Sesto takes all the guilt on himself and says he deserves death, so Tito tells him he shall have it and sends him away. But after an extended internal struggle, Tito tears up the execution warrant for Sesto and determines that, if the world wishes to accuse him (Tito) of anything, it can charge him with showing too much mercy rather than with having a vengeful heart.

Vitellia at this time is torn by guilt and decides to confess all to Tito, giving up her hopes of empire in the well-known rondo "*Non più di fiori.*" In the amphitheatre, the condemned (including Sesto) are waiting to be thrown to the wild beasts. Tito is about to show mercy when Vitellia offers her confession as the instigator of Sesto's plot. Though shocked, the emperor includes her in the general clemency he offers.

The opera concludes with all the subjects praising the extreme generosity of Tito, while he himself asks that the gods cut short his days when he ceases to care for the good of Rome.





LA CLEMENZA DI TITO

Mozart's operas *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*, all composed in the period 1786-91, are firmly established in the world's repertoire. *La clemenza di Tito*, composed in 1791, is not, though it has made some headway in the last two decades. The reason for the neglect does not lie in the quality of the music, which is superb, but rather in a misunderstanding about the nature of the work, which has been damaging.

That has been put down to what John Rice calls the 'Romantic critical tradition'. In his great biography of Mozart, published in the 1850s, Otto Jahn listed the disadvantages under which Mozart had to work as a means of explaining why the opera was, as he thought, weak: he was writing for a commission in haste, he had to show off demanding Italian virtuosi, he was ill. Edward Dent repeated the same view in the twentieth century: 'The opera was finished in eighteen days ... by a man in broken health, exhausted by overwork, and forced to write in haste against his will.' Such critics write with the Romantics' suspicion of composing for occasions, which seems at odds with their concept of inspiration. More particularly, they forget that, fatigued or ill or not, Mozart composed *Die Zauberflöte* at the same time, and also much of the *Requiem*.

The critics also wrote at a time when the *opera seria* of the eighteenth century had not only gone out of fashion, but had ceased to be performed. Mozart was thus seen to be writing, perhaps reluctantly, for a dying genre. The view is again expressed in Joseph Kerman's *Opera as Drama* (1956): *opera seria* was 'aged and under attack' even when Mozart wrote *Idomeneo* in 1780-1. In *The New Oxford History of Music* (1973) Anna Amalie Abert concludes that Mozart could not have written *La clemenza di Tito* with any enthusiasm. He must have accepted the commission only out of financial necessity: 'to the modern student it seems almost macabre to see the composer of Sarastro's creed caught in the toils of dated conventions, whether courtly or operatic or both.' The following year, 1974, was to witness a Covent Garden production of the opera that made critics revise their views.

In recent decades, too, critics, performers and audiences have achieved a better understanding of *opera seria*, at least on the musical side, if not on the production side. That has been associated with the concept of 'authenticity', and with the development of styles of singing that can begin to encompass the demands the composers of *opera seria* made on the *musico* or castrato of the day. We may still have difficulty in accepting the eighteenth century convention that the male soprano voice is a heroic one: our heroes are tenors in a style that became fashionable in the late 1830s. However the qualities of the best *opera seria* - those of Handel in particular - are becoming familiar to us, even though combined with production values that he could not at all have accepted.

It is not merely a question of vocal style. *Opera seria* in the eighteenth century had a particular answer to the twin demands opera makes: how to tell a story; and how to give the singers a chance to display their talents. The story was to be told in recitative. In the arias characteristically in da capo form - the singers were to express the feelings of the characters at a particular juncture in the story. Duets were rare and ensembles rarer still. The libretti were generally based on classical or historical themes, but treated with a freedom that would not satisfy a modern historian. The same libretto might be set by a succession of composers, modified for particular singers or for particular occasions.

La clemenza di Tito was indeed a commission and executed in haste. In the eighteenth century coronation festivities were accompanied by the production of plays and operas, a tradition that the British after all attempted to recapture when they commissioned Britten's *Gloriana* for the coronation of

the present Queen. The Habsburg rulers wore more than one crown. *La clemenza* was commissioned for the coronation of Leopold II, Joseph II's successor, as king of Bohemia. Only two months before it was due, the Estates of Bohemia contracted Domenico Guardasoni, impresario of the Italian opera in Prague, to present an *opera seria* for the coronation. He was to provide a *musico* of the first rank and a prima donna of the first rank as well. He was to have a new libretto composed and set by 'a distinguished composer'. If there was no time to do that, he was 'to procure an opera newly composed on the subject of Metastasio's *Tito*'.

That hardly suggests that *opera seria* was dead or even dying. The fact was, however, that Joseph II did not care for it: it was expensive as well as boring. Partly as a result, Vienna in the 1780s had enjoyed great achievements in comic opera, the greatest of all being those of Lorenzo da Ponte and Mozart, though there were others, too. The new emperor had different tastes. He had spent his adult life in Italy governing Tuscany, and acquired a taste for *opera seria*, part of the regular repertory in Florence in the 1780s. He dismissed da Ponte and assembled an *opera seria* troupe. Attempting to flatter the new king/emperor, the Bohemian Estates - many of the nobles having residences in Vienna - decided, not surprisingly, to commission an *opera seria*.

Though there was in any case little time to seek an alternative libretto, *La clemenza di Tito*, first set by Caldara in 1734, and later by others, such as Hasse, Veracini, Gluck, Galuppi, Jollelli, Anfossi, and Myslivecek, was seen as especially appropriate. Two years earlier the French revolution had broken out. What could be more appropriate than to use a libretto that displayed a wise and virtuous ruler, and depicted a coup against him as 'both unnecessary and futile'? The libretto glorified the idea of *clementia austriaca*, a tradition of enlightened Habsburg rule. 'I did not try to portray you in *Tito*', Metastasio had told Charles VI with the most flattering disingenuousness. Everyone would, of course, think so. 'Is it my fault that you resemble him?' Many rulers in the age of enlightened monarchy were compared with *Tito*. The Florentines had not been slow to compare their Grand Duke with him. The Germans were lucky to have him, they now declared.

Mozart's *The Marriage of Figaro* - presented by New Zealand Opera earlier this year - had triumphed in Prague, and *Don Giovanni* was premiered there. Guardasoni did not at once turn to him, however: he asked Salieri, the Kapellmeister at the imperial court, first, but found him too busy. Mozart accepted the commission, and not with the reluctance that Romantic critics suggested. He had focused on comic opera after *Idomeneo*, but that reflected the emperor's attitude rather than his own. Indeed, as Rice suggests, he might well have welcomed the chance again to write in the *opera seria* genre, which he had adorned earlier with *Mitridate* and *Lucio Silla* as well as *Idomeneo*. There was, too, the chance of winning the patronage of the new emperor, whom Mozart and his father had met years before in Florence, and whose coronation as Holy Roman Emperor in Frankfurt he had attended in 1790.

The Prague coronation festivities included not only plays and operas, but also a 'Persian Fair', a circus, performances on the Jew's harp, and a balloon experiment, alongside banquets, masked balls, musical soirées and fireworks. The emperor arrived on 29 August, the empress the following day. *Don Giovanni* was given on 2 September, while its composer was rehearsing *La clemenza di Tito*, and also composing *Die Zauberflöte*, and, indeed at the same time, playing billiards. On 4 September the Oath of Allegiance took place in St Vitus Cathedral, and it seems clear that Salieri performed some of Mozart's music on the occasion. The dress rehearsal of *La clemenza di Tito* followed on





the 5th, and the coronation service on the 6th. That evening the opera was premiered at the Estates Theatre, where Mozart's operas are still regularly performed.

'German swinishness'. It is not certain that the empress actually used these words to describe the opera, but she certainly did not enjoy it. Indeed it did not go well. Like *Gloriana*, it was probably too serious for the kind of audience a coronation attracts: 'it pleased less ... than its truly heavenly music deserved', as a contemporary put it. Not all cared for the performers, either. The castrato, Domenico Bedini, who sang Sesto, was 'pitiful', according to a contemporary, and the prima donna 'sang more with her hands than her throat'. Later in the season it did better. Mozart learned from Anton Stadler - for whom he had written wonderful bassoon and clarinet solos - that on the very evening when *Die Zauberflöte* was premiered with such success in Vienna, *Tito* was given its last performance in Prague 'with tremendous applause'.

Mozart had not long to live. Nor indeed had the emperor, whose favour he had sought to win. His reign was short. In this at least he was like Titus, who had reigned 79-81AD. Conqueror of Jerusalem, Titus had an affair with the Jewish princess Berenice, which made him unpopular in Rome. He sent her away when he became emperor, and won over the Romans by lavish expenditure and by completing the Colosseum. The historian Suetonius offered a warm portrayal of him. It was out of an episode that Suetonius briefly mentioned that Metastasio built his drama. The attempted coup has an historical basis, but the rest is mostly fiction.

Opera seria is indelibly associated with Pietro Metastasio, who wrote 27 three-act heroic libretti, set many times. Christened Antonio Trapassi, he was influenced by a wealthy Roman lawyer, Gian Vincenzo Gravina, who adopted him and changed his name, and by the ideas of the Arcadian Academy of which Gravina was a founding member. Much affected by the French drama of Corneille and Racine, the Arcadians sought to reform Italian opera, getting rid of the comic characters that had mingled with the serious in the later seventeenth century, limiting the use of spectacular scenic effects, emphasising refinement and polish, keeping violence offstage. If the music of *opera seria* is worth hearing, the ideals of Metastasio deserve respect. What he was interested in was the conflict between or among characters - found in the recitative and the conflict within them - found in the arias. As the understanding Vernon Lee [Violet Paget] put it many years ago, Metastasio and his composers created '[a] distinct race of beings, as distinct as the euphuistic, fantastically dainty young men and girls of Shakespeare, as distinct as the grotesquely wonderful masks and Kings of Hearts of Gozzi'.

By the time Guardasoni and Mozart took up the libretto of *La clemenza di Tito*, the genre, though surviving, was changing. In particular what was expected in an *opera seria* was now influenced by what had developed in comic opera, the emergence of ensembles, of which there are, of course, marvellous examples in *Figaro* and *Così fan tutte*. The revision of Metastasio's libretto was thus more extensive than usual. Carried out by Caterino Mazzola, da Ponte's successor as court librettist, it included not only adjustments that played down the revolutionary rhetoric and emphasised the horror of revolution and focused attention on three of Metastasio's six characters: it also involved a number of cuts, which helped to compress the opera into two acts; it involved the creation of a large number of ensembles, including action-ensembles in the comic opera style; and it involved writing words for new kinds of aria, like the rondo. But one should see this not as a sign that the genre was dying or dead: rather that it was evolving.

In a concert performance, we cannot fully test its success. We shall enjoy - as we so much did when the ACO presented the work in 2001 - a wonderful succession of arias and ensembles, linked by a narration. One day, perhaps, that will lead on to a full-scale production. Then it might be revealed - as Andrew Porter thought after the Covent Garden production - 'not as a dying man's hurried attempt to fulfil a commission in an uncongenial and dying form, but rather as landmark in the line of *opera seria* that leads through Spontini, Rossini and Bellini until it reaches *Aida*'.

- Nicholas Tarling

RAYMOND HAWTHORNE - Director and Narrator

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 Campien, and toured with the Players for two and a half years.

In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA), graduating from RADA in 1959. He then pursued a career in the UK as actor, singer, director and teacher, later returning 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. Within two years he instigated the formation of the 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 7 years. In 1992 he established his own Acting Studio "The Actor's Space", which 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 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. He recently directed *Oliver* and *Le Sud* for ATC and has just directed the premiere of Albert Belz's *Raising the Titans* for SmackBang Theatre Company at TAPAC and Hawkins Theatre (Papakura).

In 2000 in the Queens' Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (O.N.Z.M) for services to the theatre.



PETER SCHOLLES - Musical Director

Peter was Founder and is currently Musical Director of the Auckland Chamber Orchestra. He 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 and the Prague Symphony Orchestra. He was musical director of the Auckland Sinfonietta, a position he held from 1996-1999. He conducted the "Lakeside" operatic spectacles in Rotorua with the Auckland Philharmonia and a similar event with the Wellington Sinfonia, as well as performances of Mozart's *Idomeneo*, Gluck's *Orfeo et Euridice*, Weill's *Seven Deadly Sins* and also silent cinema including Chaplin's *City Lights* and Erich von Stroheim's *The Wedding March*. He was musical director and conductor of *The Trial of the Cannibal Dog* in the 2008 NZ International Festival of the Arts. He was conductor for the ENZSO and ENZSO2 recording and subsequent tours.

His specialist instrument is the clarinet which he studied with George Hopkins, Alan Hacker and Thea King and with Ken Wilson at the University of Auckland School of Music. His interpretations received international acclaim when he was prize winner in the 1987 International Gaudeamus Interpreters Competition held in Rotterdam. From 1980 to 1993 he was principal clarinet with the Auckland Philharmonia Orchestra.

His ensemble experience includes groups such as Red Mole, Auckland Chamber Music Players, From Scratch, Digorie, New Zealand String Quartet and with pianists David Guerin and Michael Houstoun. He has appeared as soloist with all the New Zealand orchestras including the New Zealand Symphony Orchestra and many concerto performances with 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 Rosstrum of Composers.

He was composer and conductor for the NZ feature films *Desperate Remedies* by Peter Wells and Stuart Main and the short film *Hinekaroro goes on a Picnic and Blows Up Another Obelisk* by Christine Parker, based on the story by Keri Hulme. He also conducted the soundtrack to *Heavenly Creatures*. Other film score compositions include *The Tattooist*, *Memory and Desire* by Niki Caro, *Fifty Ways of Saying Fabulous*, *Life's a Riot* and the short film *Roof Rattlers*.

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

www.peterscholes.com



CLAIRE CALDWELL - Chorus Master

Claire is currently Music Manager and Director of Choral Music at Dilworth School, previously having worked with all the country's finest operatic voices in a career spanning over ten years at the NBR New Zealand Opera Company and Auckland University Vocal Department. After a serious accident in 2003 a life at the keyboard was out of the question, so further study in conducting, and courses at the Auckland Philharmonia Orchestra have led to a career as a conductor and choir trainer. In 2008 she trained the choir for the Andrea Bocelli concert at Vector Arena. Her interest in musical theatre has seen her involved as a Musical Director (Sweeney Todd, Carousel, Godspell for Centrestage, Orewa, A Funny Thing Happened on the Way to the Forum, Little Shop of Horrors and Les Miserables for Dilworth), and as pianist for the Auckland season of The Phantom of the Opera at the Civic in 2008.

DAVID HARPER - Vocal 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.

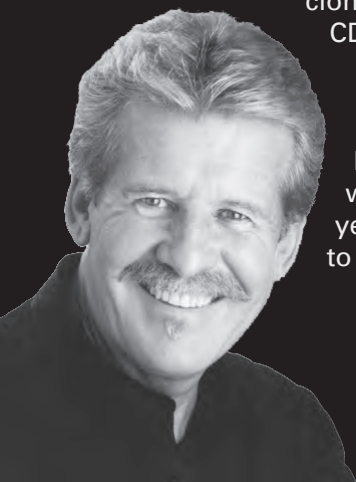
Four years spent on the music staff at English National Opera in London provided the invaluable experience of close collaboration with all voice types in a broad range of operatic styles, but eventually he resigned in order to launch a freelance career. Invitations to perform on the recital platform 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. Many of the latter have invited him to collaborate in recital at such prestigious venues as the Edinburgh Festival (Scotland): Wexford Festival & Dublin Concert Hall (Ireland): Roy Thompson Hall (Toronto) & Centre des Arts (Montréal): La Monnaie Opera House & Palais des Arts (Brussels): Concertgebouw (Amsterdam,): Salle Gaveau & Châtelet (Paris): Chopin Festival (Valldemosa, Spain): Berwaldhallen & Konserthuset (Stockholm): the Hong Kong, New Zealand, and Adelaide International Arts Festivals: Tsuda Recital Hall and Suntory Arts Centre (Tokyo): Minato Mirai Performing Arts Centre (Yokohama): Seoul Arts Centre (Korea): Taipei National Concert Hall (Taiwan) - to name but a few.

Current and future CD recordings include 11 Volumes in series entitled "Il Salotto" (The Salon) for Opera Rara London exploring the extensive but hitherto largely neglected repertoire of songs and cantatas with piano accompaniment, specifically composed by such mid 19th century composers as Mercadante, Rossini, Pacini, Donzetti, Verdi, Balfe, Gabussi, Costa, Meyerbeer, Mayr etc for performance in the private salons of that era. Also for Opera Rara: 'Pauline Viardot & Friends' - a live recording of a recent Wigmore Hall and Châtelet (Paris) presentation featuring Frederica von Stade, Vladimir Chernov, and Anna Caterina Antonacci. For Trust Records New Zealand he has recorded 'Elegy. A Recital of English Song' with Paul Whelan: 'Canciones Españolas' with Deborah Wai Kapohe: and 'Franz Liszt Songs' with Keith Lewis. Further CDs are in the planning stage.

Recent and forthcoming engagements encompass recitals in Brussels: London: Paris: Lille: Amsterdam: Rotterdam: Stockholm: Frankfurt: Geneva: Japan: Malaysia (Penang): India (Bombay): Australia: and New Zealand, as well as private coaching in Sweden: Norway: France: Germany: Japan: Singapore: & New Zealand, a continuation of his twice-yearly Guest Coaching commitment at Opera Australia in Sydney, and frequent invitations to sit on adjudication panels of various national and international singing competitions.

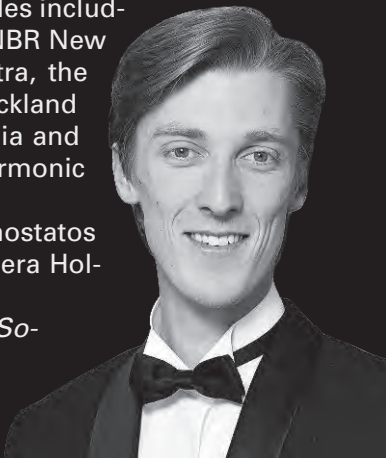


ANDREW GLOVER - Tito

Several significant recent appearances by this talented young artist have indicated the tremendous potential Andrew Glover possesses. A much-admired cover of the role of Ramiro in Garsington Opera's *La Cenerentola*, and the role of Don Basilio in Vignette Productions' *Le nozze di Figaro* generated praise and interest and future confirmed engagements, including the role of Remendado in Opera Holland Park's *Carmen* in 2010, look set to continue this excitement.

Andrew was born in New Zealand, and studied at the Unitec School of Performing Arts, making his operatic debut in a NBR NZ Opera production of *Il Barbiere di Siviglia*. Awarded a Dame Malvina Major Emerging Artist in New Zealand he went on to be offered a place at the Australian Opera Studio, graduating with honours. He appeared in numerous concerts and recitals with ensembles including the IFAC and the Tokyo Philharmonic Orchestra, the Australian Opera Studio, the NBR New Zealand Opera Company, the Perth Orchestra, the New Zealand Symphony Orchestra, the Auckland Philharmonic Orchestra, the Christchurch Symphony Orchestra, and the Auckland Chamber Orchestra. In 2007 he embarked on a number of tours throughout Australasia and appeared in Tokyo as Bardolfo in Verdi's *Falstaff* with the IFAC and the Tokyo Philharmonic orchestra, a role he revived there in 2008.

Moving to the UK and becoming a British Citizen, he was asked to cover Monostatos *Die Zauberflöte* and made his UK debut in 2008 as Un Voce *La Gioconda*, both for Opera Holland Park. He was also asked to cover in Stravinsky's *Le Renard* for Mahogany Opera. Notable among his concert and recital appearances thus far are Rossini's *Petite Messe Solennelle*, Mozart's *Requiem*, and Haydn's *Creation*, in the UK and France, and Handel's *Messiah* and a highly-successful series of live radio appearances featuring the music of Stephen Sondheim in Australia.



MADELEINE PIERARD - Vitellia

Lyric Soprano, Madeleine Pierard began her musical life as a pianist and chorister in Napier, New Zealand & later as a member of The New Zealand Youth Choir, The Tudor Consort and Voices New Zealand. After completing studies at Victoria University of Wellington (reading Musicology, Composition & Biomedical Science), she completed her MMus in 2009 at the Benjamin Britten Opera School at the Royal College of Music with Lillian Watson. Madeleine has won many awards during her residency in London, most notably the Lies Askonas Prize, the Great Elm Award at the Wigmore Hall, The Les Azuriales Ozone Opera Competition in Cap-Ferrat, France and the Singer's Award at the Royal Overseas League Competition. Madeleine is also a New Generation Artist with the Arts Foundation of New Zealand and winner of the 2005 Lexus Song Quest, a competition that launched the careers of Dame Kiri Te Kanawa and Jonathan Lemalu.

Recent roles have received glowing reviews around London: (as Meleagro – Atalanta in the London Handel Festival) 'her voice rippling though the intricate settings with suppleness and purity of tone' (Classical Source) and in 2008, Madeleine was named as 'What's Hot' by the international Opera Now Magazine. Roles at the RCM include Helena (*A Midsummer Night's Dream*), Cherubino, Prince Charmant (*Cendrillon*), Thaïs, Composer (*Ariadne auf Naxos*) and Erissena (*Poros*). Professional roles include Justice (*The First Commandment*) with the Classical Opera Company, Die erstes Blumenmädchen (*Parsifal*), Marzelline (*Fidelio*) with the APO and NBR New Zealand Opera, Musetta (*La Bohème*) with Longborough Festival Opera and Vitellia (*La clemenza di Tito*) with the Auckland Opera Studio. In 2010/11, for The Royal Opera in London, Madeleine is singing Sandman (*Hänsel und Gretel*), High Priestess (*Aida*) and Noémie (*Cendrillon*) and is covering Leila (*Les Pêcheurs de Perles*) and Marfa (*The Tsar's Bride*).

Madeleine has performed extensively on the concert platform throughout NZ and the UK, appearing regularly as an oratorio soloist at St Martin-in-the-Fields & recently at the Royal Festival Hall with The Barts Choir & Trófalgar Sinfonia under Ivor Setterfield. Other recent engagements include debut recitals at the Wigmore Hall and Cadogan Hall, Haydn's *Creation* in the King's Lynn Festival, recitals with Dame Kiri Te Kanawa and Jonathan Lemalu in Jersey and London, as a soloist on tour with the NZSO in China, in the Edinburgh Fringe Festival in a recital series with pianist, Simon Lepper and in recital with pianist, Stephen de Pledge at Champ's Hill. In March 2008, Madeleine made a solo appearance for HM Queen Elizabeth II and the Duke of Edinburgh at Westminster Abbey for Commonwealth Day Observance. Madeleine is a 2009/10 Samling Scholar, participating in masterclasses & recitals with Sir Thomas Allen, & a 2009/10 trainee at the prestigious National Opera Studio in London, generously supported by The Royal Opera, Covent Garden. From September, she will be employed by The Royal Opera for two years as a Jette Parker Young Artist. Madeleine has a particular interest in performing contemporary works, premiering Symphony No. 2 by New Zealand composer, Ross Harris with the Auckland Philharmonia Orchestra in 2006. She recently completed two recordings with the New Zealand Symphony Orchestra, featuring works by Lyell Cresswell & Beethoven works for soprano & orchestra for the Naxos Label.



KRISTEN DARRAGH - Sesto

Mezzosoprano Kristen Darragh is one of New Zealand's most exciting upcoming operatic talents. She completed The NBR New Zealand Opera as an Emerging Artist, where she made her debut as Fyodor in *Boris Godunov* and has since performed the roles of Giovanna in *Rigoletto*, Siebel in *Faust* and most recently the title role of Isabella in *L'Italiana in Algeri*. The 2009-2010 season also included the role of Olga for The NBR New Zealand Opera's production of *Eugene Onegin*. In the 2010-2011 season Ms. Darragh will perform the role of Azucena in *Il trovatore* with Den Nye Opera.

Kristen's operatic experience in the United Kingdom includes The Stewardess in Jonathan Dove's *Flight* and Florence Pike in *Albert Herring* (British Youth Opera), The Musico in *Manon Lescaut* (Opera Holland Park), Baba the Turk in *The Rake's Progress* (Dartington), Third Lady in *The Magic Flute* (Opera del Mar), and Zita in *Gianni Schicchi* (Opera Fringe Northern Ireland). Roles for Royal Academy Opera include Cherubino *Le Nozze di Figaro* under the direction of John Copley and the baton of Sir Colin Davis, Zita in *Gianni Schicchi*, Masha in Shostakovich's *Paradise Moscow* and the title role in Britten's *The Rape of Lucretia*. Opera scenes include Orlofsky in *Die Fledermaus*, Erika in *Vanessa*, Nancy in *Albert Herring*, Cesare in *Giulio Cesare*, Hermia in *A Midsummer Night's Dream* and Octavian in *Der Rosenkavalier*.

She has performed regularly on the concert platform in the United Kingdom, most notably as the soloist in Vivaldi's *Gloria* and Mozart's *Requiem* at London's St Martin-in-the-Fields. In 2008 she was a finalist in the Royal Overseas League Competition and was awarded a scholarship from the Dame Kiri Te Kanawa Foundation to take part in the Solti Accademia di Bel Canto in Italy. This year she was a finalist in the Lexus Song Quest and was invited to sing Carmen with the Christchurch Symphony Orchestra.

Kristen holds a BA in English Literature from the University of Auckland and has experience in acting for both theatre and television. She graduated from the Royal Academy of Music Opera in London, where she was awarded a Karaviotis Scholar.

MARLENA DEVOE - Servilia

Marlena Devoe discovered her passion for music at a very young age. In 1998, she was part of the Opera New Zealand Children's Chorus and was involved in their productions of *La Boheme*, *Cavalleria Rusitcana*, *I Pagliacci* and *The Pied Piper*. While at school, she dabbled in musical theatre and performed the lead female roles in the Baradene College productions of *Jesus Christ Superstar*, *Les Miserables* and *The Sound of Music*. In 2004 to 2005, she was a member of the New Zealand Secondary Students Choir, which toured America and Canada. It wasn't until she completed her studies at Baradene in 2005, that she realised her true passion was opera. Since then, Marlena has been studying classical singing under the tutelage of Frances Wilson. She graduated from the University of Auckland with a Bachelor of Arts degree in Italian and German in 2009 and is currently working towards her Bachelor of Music Honours in Performance Voice. Marlena has also been a member of the Opera Factory since 1999, where she has performed several lead roles with the company, and was part of the chorus that performed at the Nelson Sealord Opera in The Park and the Dame Kiri Te Kanawa Foundation Gala Concert. This year, Marlena joined the NBR Chapman Tripp Opera Chorus. Most recently, she was a soprano soloist in the University of Auckland's staged production of *Carmina Burana*.



AMELIA BERRY - Annio

Amelia is a soprano from Wellington, where she is currently studying towards her Bachelor of Music (Hons) in Classical Performance Voice at the New Zealand School of Music. Competition highlights include winning the 2008 Otago Daily Times Aria Competition, placing third in the 2008 Performing Arts Competitions Association of New Zealand Young Performer of the Year Award and winning the 2009 Wellington Aria Competition. Amelia has received several scholarships, including the Moyra Todd Memorial Scholarship, the Mona Ross Prize for Excellence in Singing, the Rotary Club of Wellington Music Prize for classical performance and the Rotary Club of Port Nicholson Goal Setter Award. She played the title role in the New Zealand School of Music production of Handel's opera *Semele* and is a 2010/2011 PwC Dame Malvina Major Emerging Artist.



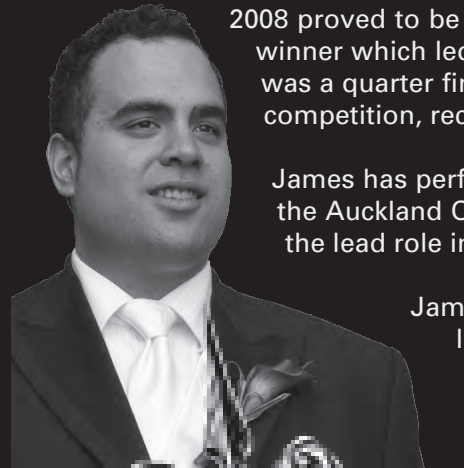
JAMES IOELU - Publio

James Ioelu has been singing for 6 years. Born in Auckland, he grew up as a classically trained pianist. In his high school years at Saint Kentigern College he was given the opportunity to broaden his musical knowledge with introduction to the bass guitar, jazz piano and drums, as well as playing in a number of school music bands. It wasn't until his later teen years that James discovered the art of classical singing and opera. He began taking voice lessons which soon led to an appearance at the Wanganui Opera School. It was there that he met his current teacher Frances Wilson who has taken him under her wing and introduced him to the world that is opera. James is currently studying at the University of Auckland with the hope of heading overseas to further his studies in singing.

2008 proved to be James' year entering his first competitions at this level. He was the Becroft Aria winner which led to winning the Young National Performer of the Year in voice. Following this he was a quarter finalist in the Sydney Aria Competitions and was a finalist in the New Zealand Aria competition, receiving 4th place and a summer school scholarship.

James has performed with Auckland's Opera Factory, Opera in the Pa, as well as performing for the Auckland Opera Studio playing the role of the Mother in Kurt Weil's *Seven Deadly Sins* and the lead role in Handel's *Giulio Cesare*.

James has just returned from Australia with the news that he and two other New Zealand singers are finalists in the McDonald's Aria competition in Sydney.

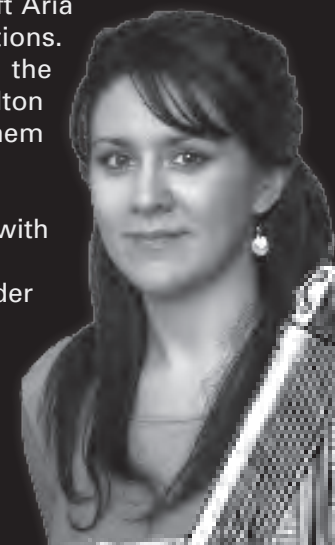


TIZANE McEVOY - Understudy, Vitellia

Tizane McEvoy is currently studying for her Masters degree in music (performance voice) with Glenese Blake. Tizane has been involved in numerous Opera Factory productions including *The Consul* directed by Raymond Hawthorne, lead roles in *The Telephone*, *The Boy who Grew Too Fast* and *Orpheus in the Underworld*. She performed the lead role in the professional touring production of *The Secret Garden* and took part in professional productions of *Oliver!* and *Sweeney Todd*. In 2008 Tizane was asked to sing in the Sealord Gala with Dame Kiri te Kanawa.

Tizane has received major scholarships including the NEWZATS award for "Excellence", the Evelyn M Harrison scholarship, and the Marie D'Albini award. This year she has been awarded the Linda Wooten Memorial Award and second place in the Becroft Aria Award at the North Shore competitions. Tizane is also the proud recipient of the Associate Artist award with the Hamilton Civic Choir, and will be singing with them later this year.

In addition, Tizane has studied ballet with the renowned Phillipa Campbell and acting at the Playhouse Theatre under Dorothy Chisholm's guidance.



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Altos

Claire Caldwell, Glenn Meade, Sheridan Williams

Tenors

Phillip Akau, Patrick Kelly, Pene Pati, Alan Patterson

Basses

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