

Mozart's School for Lovers

COSÌ 

 fan

Tutte

From Frank Olsson, Chairman, Auckland Chamber Orchestra Trust

It is a true delight to be able to offer this Opera through the collaboration of many keen music supporters. Although artistic offerings are rarely profitable from an economic perspective, we all know that beautiful experiences create joy and delight in our often testing lives. It is our hope that you will thoroughly enjoy this performance. We are sincerely grateful for your attendance and support, without which this performance wouldn't be possible.

From Frances Wilson, Artistic Director, Auckland Opera Studio

Welcome to our concept of Così fan Tutte.

The Auckland Opera Studio is a charitable trust which encourages and supports the development of young classical singers. One of the ways we achieve this is to gather our small financial resources together biennially to produce an opera, in collaboration with the Auckland Chamber Orchestra. In order to raise funds we hold recitals for our supporters and friends at the Studio's premises in Newton throughout the year. Young singers are paid for their recital performances and this achieves the double objective of giving young artists a performance platform and a paid engagement; it also assists us in our fundraising endeavours.

One evening, after a particularly wonderful recital Anna and Madeleine had given at Mollie's for the Opera Studio, the idea of two sisters singing as two sisters evolved. It was this sweet confluence of circumstances which inspired tonight's production. Anna and Madeleine lead this young team with experience, brilliance and style, and provide a great "learning platform" for our more junior members, thereby fulfilling one of Auckland Opera Studio's main objectives and its "raison d'être."

Joining us are some of the "cream of the crop" of current university students. Kawiti Waetford and Joel Amosa; pupils of renowned teacher Isobel Cunningham from Otago University, Tom Atkins, from the studio of Jennifer Wollerman at New Zealand School of Music in Wellington, and Barbara Graham, recently returned from a year at La Scola Cantorum in Paris, complete our cast in this performance based production.

Kawiti was awarded the inaugural Lexus Song Quest Prize for the most promising talent for the competition. Joel has just performed the role of Count Almaviva in Dunedin with Otago Opera. His singing of the New Zealand National Anthem opened the NZ Winter games last year. He is now doing his honours year at Otago University. Tom is a finalist in the IFAC Australian Singing Competition and is last year's Moyra Todd Memorial Scholarship winner for the New Zealand School of Music. Barbara won first prize in the Festival de Musique de Langue Francaise et Melodie in Paris.

This has been an exciting venture to bring alive, especially in this current economic era and we are delighted to have secured the considerable talents of Patrice Wilson who seems to be the master of the proverb "necessity is the Mother of Invention" in relation to our limited resources, and this production which swings between the Real and the Surreal is the embodiment of all these forces.

My good friend and colleague, David Harper, joins us for a time to offer his international experience in preparing this production. And we feel very lucky to have attracted the interest of famous New Zealand couturier, Patrick Steel, for our eclectically mixed costumes in the spirit of the somewhat surreal nature of our director's concept.

Finally we are very happy to be collaborating again with Peter Scholes and the Auckland Chamber Orchestra. www.aucklandoperastudio.co.nz



Please sit back and enjoy Mozart's genius
in transcending the centuries
in a work so aptly named
Così fan Tutte
loosely translated as
It's Always Been Like This!

From Peter Scholes, Musical Director, Auckland Chamber Orchestra

Welcome to this production of Così fan Tutte. Tonight the Auckland Chamber Orchestra and the Auckland Opera Studio combine to present this much loved and intriguing opera by the mighty Mozart. It is especially significant that this is a new production, the creative work of Patrice Wilson and the artistic team of Auckland Opera Studio.

The ACO thrives on presenting a diverse style of programming from intimate chamber music recitals, large ensembles, orchestra, children's concerts, NZ music specials and, of course, opera. Così fan Tutte raises eyebrows with its political incorrectness. Its subtitle, "The School for Lovers," sheds light on the direction the plot takes. The work combines both comic and serious opera to make a multi-layered depiction of chaotic interpersonal relationships, juxtaposing notions of true love and fidelity, betrayal and manipulation, farce and genuine human emotion in a mosaic woven together by the most glorious music.

I am thrilled to be back in the Mercury Theatre; it is a perfect venue for this performance and is full of memories of opera and theatre from when I began my music career.

The performance will be sung in Italian, with abridged recitative text spoken in English.

www.aco.co.nz



Così fan Tutte, K.588 Music by Wolfgang Amadeus Mozart Libretto by Lorenzo Da Ponte



Synopsis

ACT 1

This is a story of two young sisters and their lovers. During afternoon drinks with the obsessed young men, Don Alfonso, a cynical bachelor, suggests to his friends they should not be so sure of their girlfriends' faithfulness, as women are human and therefore subject to temptation and could fall prey to another's advances. He makes a wager to prove this within 24 hours. The young men agree, confident he is wrong.

Alfonso masterminds the plan and bribes Despina, the maid, to help him with the deception. The two young men pretend to be called to the 'battlefield' and, predictably, the sisters are distressed at their lovers' unexpected departure. Despina consoles them and suggests they should have some fun while the young men are away. The two young men, disguised as moustache clad foreigners, return and attempt to woo each others' lover, aided and abetted by the conspiring duo, Don Alfonso and Despina. Despite the young men's efforts the sisters are not easily swayed and show their disdain for the foreigners who are strangers in their house. The young men are then convinced of their lovers' fidelity and it seems their success with the wager is guaranteed.

The conspiring duo, Alfonso and Despina, get the two men to feign death and so set the scene for a further seduction attempt. This drastic action provokes concern and sympathy in the hearts of the sisters. Despina, in the guise of a doctor, assists the men to recover.

ACT 2

Having decided to resist the advances of the foreign suitors, the sisters moon around, missing their lovers. Despina weakens their resolve and the women begin to toy with the idea of a little amusement to pass the time. They discuss which one they will choose. After much soul searching (by Fiordiligi) finally the women succumb to the foreigners' advances and with the help of Despina, now disguised as a lawyer, they agree to marry and to depart quickly after the ceremony and before their lovers return.

Just as the signing of documents is completed, news comes of their true lovers' return. The women dismiss their foreign lovers to hiding. Guglielmo and Ferrando enter and accuse the women of infidelity. The women are thoroughly confused and immediately repent when the men disclose their true identities and their love for the women. The women soon recover and accuse Don Alfonso and Despina for having contrived to deceive them. All is quickly forgiven as Don Alfonso declares his intention was to simply 'undeceive' the young men, to demonstrate that life is for living, to be 'loving and forgiving' and "live life with joy" and then "you will be truly wise."

Cast and Production

Madeleine Pierard Fiordiligi
Anna Pierard Dorabella
Kawiti Waetford Guglielmo
Tom Atkins Ferrando
Barbara Graham Despina
Joel Amosa Don Alfonso

Frances Wilson Artistic Director
Patrice Wilson Director
Peter Scholes Conductor
Patrick Steel Costume design
Stephen Fitzgerald Set Design
Sam Mence Lighting Design
Stephen Diaz Surtitles

Così fan Tutte

In the US late in life, Lorenzo da Ponte declared that everything depended on taste, and tastes changed. 'How marvellous, then, that ... the three operas of Mozart are almost the only ones which no modern composer has succeeded in supplanting; the only ones which with every day that passes are more highly esteemed and valued, in every theatre in Europe; the only ones which can cry out in triumph, WE ARE ETERNAL.' He was referring to *Le nozze di Figaro* [1786], *Don Giovanni* [1787], and *Così fan tutte* [1790], for all of which he had provided the libretto. And nearly two centuries later, they are still very much in the repertory, along, of course, with Verdi, Wagner, Puccini, Strauss and Britten. *Così* had a rather rockier route, however, than its predecessors. One reason was that it was seen as somewhat risqué, if not immoral. Now the fashion has quite changed. Sometimes it is indeed seen as the most profound of Mozart's operas.

Da Ponte says little about the opera in his somewhat shaky memoirs. The sources of *Figaro* and *Giovanni* are quite clear, those of *Così* – which he often called by its sub-title, *La scuola degli amanti* [The School for Lovers] – are not. Many suggestions have been made, so many, perhaps, that it may be that the libretto is in a sense at least an original work. As a well-educated man, familiar with the Latin classics, Renaissance epics, and Spanish playwrights, da Ponte might well have in mind Ovid's tale of Cephale and Procris and the advice in that poet's *Ars Amatoria*, episodes in Ariosto's *Orlando furioso*, Tirso de Molina's play *El amor medico*. Perhaps he would have read Wieland's poem, *Aurora und Cephalus* [1768]. John Stone has suggested a less obvious source, a Chinese folktale. In the eighteenth century China was much admired, since the Jesuits reported on it so persuasively, and it could provide an indirect means of criticising European rulers at a time when censorship prevented direct criticism. But the tale published in Duhalde's collection *Description de la Chine* in 1735 seems rather remote from the *Così* libretto, even though the Taoist philosopher Chuang-tse is, like Don Alfonso, very ready to laugh at the folly of human passion.

What input the composer made is uncertain. In respect of some operas, we know a great deal about the cooperation between librettist and composer, since correspondence has been preserved: that of Verdi and Boito, for example, that of Strauss and Hofmannsthal. But, while there is little doubt that Mozart and da Ponte hammered things out together, in general we can only infer how they did it. They both had clear ideas about the relationship. 'I should say', Mozart had written, 'that in an opera the poetry must be altogether the obedient daughter of the music.' Da Ponte was to write: 'Mozart knew very well that the success of an opera depends, FIRST OF ALL, ON THE POET.' They must have compromised.

What was important to them – as to all successful makers of opera – was the situations, the confrontations, the opportunities for drama in music.

How did Mozart feel about this subject? Rather serious, perhaps. He had preached a little to Constanze before they married, and in the summer before he composed *Così* he wrote to her: 'I only wish that you wouldn't sometimes make yourself so cheap. ... A young lady must always keep herself respected.' And how did Da Ponte feel? The singer who was to play Fiordiligi at the premiere, Adriana Ferrarese del Bene, was his mistress, born in Ferrara, like the sisters in the opera: an in-joke, one supposes. Just possibly Louise Villeneuve, who sang the first Dorabella, was in real life Ferrarese's sister, but not much is known about her.



Auckland Chamber Orchestra Opera Performances

2001

Tale of the Birdcatcher - Peter Scholes
Children's opera with Class Act Opera

2001

La clemenza di Tito - Mozart
Raymond Hawthorne - Director

2002

Orfeo ed Euridice - Gluck
Raymond Hawthorne - Director

2004

Idomeneo - Mozart
With Auckland Opera Studio
Patrice Wilson - Director

2006

Seven Deadly Sins - Kurt Weill
With Auckland Opera Studio
Patrice Wilson - Director

2010

La clemenza di Tito - Mozart
With Auckland Opera Studio
Raymond Hawthorne - Director

2010

La Voix Humaine - Poulenc
With Auckland Opera Studio
Raymond Hawthorne - Director

2012

Così fan Tutte - Mozart
With Auckland Opera Studio
Patrice Wilson - Director

What is certain is that the music was made with these singers in mind. That indeed was the practice at the time, creating a challenge to successors when the work entered the repertory.

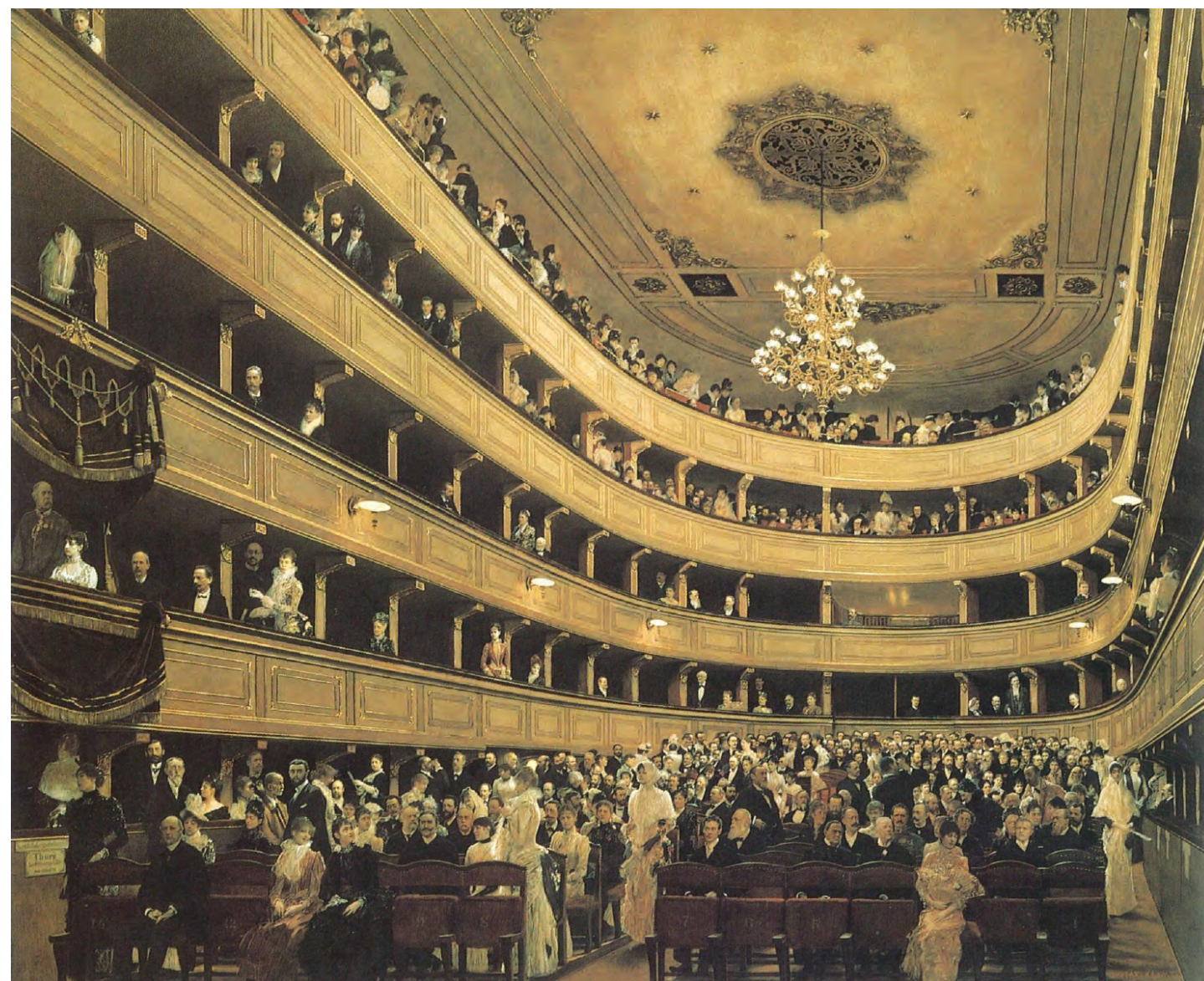
The tenor in the premiere was Vincenzo Calvesi, who had arrived in Vienna back in 1785 and played star-crossed lover parts. He had a wide range, of which Mozart took advantage. The Guglielmo was the bass-baritone Francesco Benucci - the first Figaro, the first Leporello - a good actor as well as a good singer. Don Alfonso was Francesco Bussano, who had been the first Bartolo and the first Commendatore but, ageing, was given no proper aria. His wife Dorotea, who had sung Cherubino, sang Despina. Both were intriguers, so perhaps there was a bit of type-casting.

The word 'intrigue', perhaps unfairly, brings Salieri to mind. His alleged jealousy of Mozart has been the subject of plays by Pushkin and Peter Schaffer. Perhaps more attention should be given to the bad relations between da Ponte and Salieri. Salieri had begun to set a version of *Così*, and two opening trios have recently been discovered. Why did he stop? Perhaps because there was no part for his mistress, Cavalieri. And why did Mozart take up the libretto? Perhaps, Ian Woodfield has suggested, he had hopes of a third success in Prague. Then Figaro had been revived in Vienna in August 1789 and it is now generally thought that the new opera was commissioned as a result. Did da Ponte press the libretto on him? Was he already working on it? Is the legend that the Emperor Joseph II chose the subject after all true? And what did Mozart's setting it do for his relations with Salieri? Such questions cannot be readily answered.

The premiere was at Vienna's Burgtheater on 26 January 1790. In the succeeding century, the opera never caught up with its peers, despite or because of the way it was cut and travestied. Strauss's production in Munich in 1897 began its rehabilitation. It appeared in the opening season at Glyndebourne in 1934. More recently, it has been subject to directors' interpretations, subtle and unsubtle. 'Like a great painting', Bruce Alan Brown concludes, '*Così fan tutte* fascinates and teaches in direct proportion to its complexity, ambiguity and timelessness.'

- Nicholas Tarling

Burgtheater in Vienna



Director's Note

The storyline of *Così fan tutte* can be difficult for a modern audience to accept. Albanians, false moustaches, disguised doctors and women who do not recognize their own partners - all a bit implausible in 2012. Rather than a simple story about the inconstancy of women, a twenty-first century audience will view *Così* with full knowledge of the complexity of human beings. It is a timeless tale of humans negotiating a multitude of outer and inner voices, instincts and motivations, in the search to discover what is real, or true. *Così* reflects something of the challenges we face today, our need to listen to the wee small voice, through the noise of modern life and to allow each individual this same freedom.

This production demonstrates something of the inner landscape, reflected through the outer landscape, as four young people navigate the many forces that influence their lives - temptation, passion, love and loss. Although modern in its undercurrents, the production is deliberately not fixed in any time period. Moments in time are alluded to in the eclectic mix of costume, gesture, image, and also in the surreal nature of our simple staging.

Central to the story of *Così* is Don Alfonso's role as grand puppeteer, masterminding proceedings, as he manipulates the minds and hearts of his young friends. Alfonso is something of the evolutionary force that compels one into a whirlwind of experience that finally teaches to decide for yourself, as if to "choose life," (rather than let life choose you). *Così*'s secondary title "School for Lovers" echoes this school of life we are all part of.

It has been said that what theatre/opera does best is abstract rather than literal reality, so tonight we enter the dream, where elements are juxtaposed and stories convoluted and with the last word given to Despina in the finale of Act II "I who was the master schemer now find myself a baffled dreamer"

Patrice Wilson
Director



Patrice Wilson

Patrice has spent the majority of her career in the United States. For twelve years she worked as an actress and director in regional theatres throughout the United States and Off Broadway, most recently as a company member of the Irondale Ensemble in New York.

Patrice has been privileged to work and train with some of the world's leading theatre professionals. She has an MFA in Classical theatre from the P.T.T.P. at the University of Delaware (USA) and trained as an actress at the renowned Carnegie Mellon University School of Drama. Since returning to New Zealand Patrice's mission has been to provide world class, rigorous classical theatre training to the youth of this country. She has worked as a drama tutor in institutions throughout the New Zealand and on the faculties of Northland Polytechnic, UCOL and Te Wananga Aotearoa.

She is currently Senior Drama Tutor at Excel School of Performing Arts. Patrice designed and directed *La Sonnambula*, *Idomeneo* and *Seven Deadly Sins* for Auckland Opera Studio and brings with her a unique style and artistic direction, appreciated by performers and audience alike.



Peter Scholes

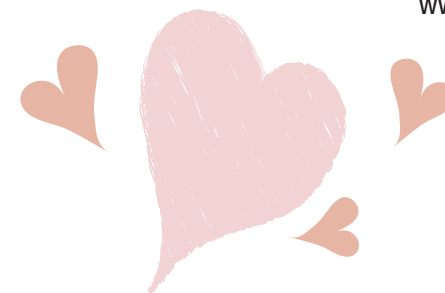
Peter studied conducting with Juan Matteucci and has conducted all the professional New Zealand orchestras as well as the London Philharmonic Orchestra, the London Symphony Orchestra and the Prague Symphony Orchestra. He was musical director of the Auckland Sinfonietta, a position he held from 1996-1999. He has conducted 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 conductor for the two ENZSO recordings and subsequent tours, education concerts and outdoor operatic spectacles. He conducted the soundtrack to Peter Jackson's *Heavenly Creatures*.

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. 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 is currently developing orchestral material for Six60 performances. As a teacher he has lectured in clarinet, conducting, chamber music and electronic music at Auckland and Waikato Universities.

www.peterscholes.com

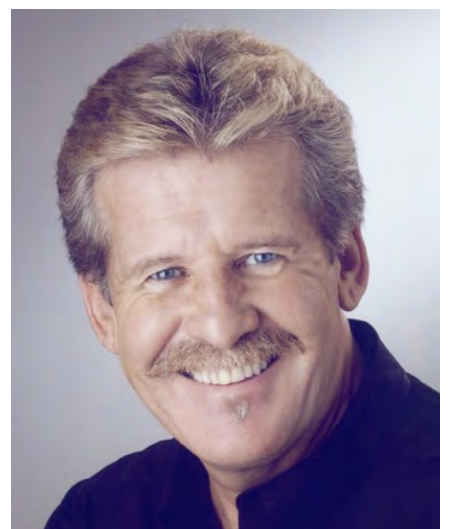


David Harper

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.



Fiordiligi – Madeleine Pierard

Lyric Soprano, Madeleine Pierard was a Jette Parker Young Artist with The Royal Opera, Covent Garden from 2010 to 2012. She began as a pianist in Napier, and 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 and Biomedical Science), she completed her MMus at the RCM International Opera School in London. Madeleine was also a 2009/10 trainee at the National Opera Studio in London, sponsored by The Royal Opera. She won a number of awards during her London residency, notably the Lies Askonas Prize, the Great Elm Award at the Wigmore Hall, the Les Azuriales Ozone Opera Competition in 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. She studies with soprano, Yvonne Kenny.

Madeleine feels very at home on the opera stage: In 2008, she was named as 'What's Hot' by the international Opera Now magazine. Past roles at the RCM include Helena (*A Midsummer Night's Dream*), Cherubino, Prince Charmant (*Cendrillon*) and Thaïs. Professionally, Madeleine has sung roles with NBR New Zealand Opera and The Royal Opera, and as a soloist with The Royal Ballet, the Auckland Philharmonia and the NZSO.

Madeleine has performed extensively on the concert platform throughout NZ and the UK: Notable oratorio soloist performances include *Carmina Burana*, Mozart's *Requiem* and Haydn's *Nelson Mass* at St Martin-in-the-Fields under Ivor Setterfield, Verdi's *Requiem* with the Cleveland Philharmonic, Haydn's *Creation* in the King's Lynn Festival and Vaughan Williams's *Dona Nobis Pacem*, Beethoven's *Ode to Joy* and the Poulenc *Stabat Mater* at The Royal Festival Hall with the London Philharmonia.

Madeleine has also debuted in recital at the Wigmore and Cadogan Halls, appeared with Dame Kiri Te Kanawa and Jonathan Lemalu in recitals in Jersey and London, in a sell-out recital series in the Edinburgh Fringe Festival with Simon Lepper and as soloist on tour with the NZSO in China.

In September, Madeleine toured with the NZSO under Pietari Inkinen with other soloists, Jonathan Lemalu and Simon O'Neill in a series of concerts during the 2011 Rugby World Cup, singing Beethoven's *Ode to Joy* and a commissioned work by NZ composer, Gareth Farr. In May 2012, Madeleine featured alongside other JP Young Artists in a Royal Opera House and BBC Television production, *BBC Maestro at the Opera* for BBC2, singing the roles of Rosalinda, Donna Anna and Musetta. In August 2012, she featured in a 10-centre recital tour throughout New Zealand with her sister, mezzo-soprano, Anna Pierard and pianist, Terence Dennis and will sing in Pierrot Lunaire with Stroma Ensemble in November and soprano in Handel's *Messiah* with Anna Pierard and tenor Simon O'Neill with the NZSO in December.

Along with opera, Madeleine has a particular interest in performing contemporary works, premiering Symphony No. 2 written for her by New Zealand composer, Ross Harris with the Auckland Philharmonia Orchestra in 2006.

Madeleine has also completed two recordings with the New Zealand Symphony Orchestra under James Judd, featuring works by Lyell Cresswell and Beethoven works for soprano and orchestra for the Naxos Label.

Dorabella – Anna Pierard

New Zealand born Anna Pierard has recently returned to New Zealand after being based in Spain. Anna completed the two-year course, De Nieuwe Opera Academie, in Amsterdam, where she performed several roles to great acclaim, including Hermia in Britten's *A Midsummer Night's Dream*, under Lukas Vis; Ruggiero in Handel's *Alcina*, under Richard Eggar; Dido in Purcell's *Dido and Aeneas*, and Zita in Puccini's *Gianni Schicchi*, both under Jeremy Carnall.

Her most recent European performances include Eurilda in Haydn's *Le Pescatrici* for KammerOper Wien under Daniel Hoyem-Cavazza, Mahler's *Das Lied von der Erde* and Pergolesi's *Stabat Mater* at Valencia's Palau de la Musica under Juan Antonio Ramirez and Gertrude in *Hansel und Gretel* for Teatro Castell.

Anna recently enjoyed wonderful success in her role as Ann in Eve de Castro-Robinson's premiered new work *Len Lye: the Opera*, and earlier in 2012 sang Siegrune for NZSO's historic performances of *Die Walkure* in Auckland, Wellington and Christchurch.

From 2010-11, Anna performed one of the maids in *Elektra*, and Beethoven's Symphony no. 9, both with Auckland Philharmonia, gave a recital entitled *Heroes and Heroines* at the Hawkes Bay Opera House, with renowned accompanist David Harper at the piano, and sang *Messiah* with both Christchurch City Choir and Auckland Choral Society. Forthcoming engagements include Wagner's *Wesendonk Lieder* for Hastings Choral Society, the role of Wellgunde in a concert performance of *Das Rheingold* for Auckland Philharmonia and Lola in *Cavalleria Rusticana* for NBR New Zealand Opera in both Auckland and Wellington.

Other recent engagements include the role of Suzuki in a concert performance of *Madama Butterfly* with Auckland Philharmonia, *Messiah* for Napier Civic Choir, a New Zealand tour performing Spanish operetta with David Harper and tenor José Aparicio, and Hansel in Humperdinck's *Hansel and Gretel*, for NBR NZ Opera. Anna also realised the roles of Frau F. Bergmann and Frau Gabor in the World Premiere of *Frühlings Erwachen* by Belgium's premier composer Benoît Mernier with La Monnaie/De Munt, Brussels, under Jonas Alber. She was subsequently invited to perform the revival of *Frühlings Erwachen* for the Opera National du Rhin in Strasbourg in summer 2008, under Daniel Klajner.

Anna has performed throughout the UK, Spain and New Zealand, in concert and oratorio including a gala performance with the NZSO under Michael Lloyd as a Mobil Song Quest finalist. Concert presentations in UK and NZ include *Les Nuits d'été*, (Berlioz), *Italianisches Liederbuch*, (Wolf) and *Schéhérazade* (Ravel) with German pianist Paul Cibis. In 2006, together with London-based pianist Lada Valesova, Anna presented a concert tour, which included New Zealand, entitled *Slavic Soul*, a presentation of ensemble and solo repertoire by Romantic Russian and Czech composers.

Anna holds a BMus and MMus from the Guildhall School of Music and Drama in London. Roles performed there include Venus in *La Didone*, (Cavalli - GSMD), Jenny in *Die Dreigroschenoper*, (Weill – English National Opera 1st framework), and Conception in *L'Heure Espagnol*, (Ravel Scenes– GSMD). Highlights included a gala performance of scenes from *Die Zauberflöte*, (Mozart – GSMD), conducted by Sir Colin Davis, in which Anna sang Erste Dame.



Guglielmo – Kawiti Waetford



Twenty-one-year old Whangarei baritone, Kawiti Waetford, is in his third year of a Bachelor of Music with Honours at the University of Otago, majoring in Performance Voice with Isabel Cunningham and Professor Terence Dennis. He brings to his performing considerable stage experience, with a background in Maori oratory, Kapa Haka and Theatre. He was the recipient of the prestigious Ngarimu VC & Maori Battalion Scholarship in 2010.

In February of last year he was a guest soloist in the Gala Evening Concert with Dame Kiri Te Kanawa, Frederica von Stade & Simon O'Neill, and attended the Solti Te Kanawa Accademia di bel canto 2011; a three-week international singing course held in Tuscany. He also sang alongside Teddy Tahu Rhodes and Dame Kiri Te Kanawa in concert with the NZSO at Vector Arena, on the eve of the final of the Rugby World Cup 2011.

He has just finished playing Figaro in Opera Otago's production of *Le Nozze di Figaro*, and was one of six finalists of the Lexus Song Quest 2012.

His attainments and potential have been recognised by the Dame Kiri Te Kanawa Foundation, and he is honoured to receive its Young Artist support.

Ferrando – Tom Atkins

Thomas Atkins has been performing since childhood. In 2003 he was chosen to sing as the treble soloist with the New Zealand Symphony Orchestra for the world premiere of *The Lord of the Rings Symphony* in Wellington, New Zealand, conducted by the composer Howard Shore. Two weeks later he performed again in Taiwan with the Taiwan National Orchestra and conductor John Mauceri. In 2008, in his last year of college, Thomas was selected to perform the role, Jean Valjean, in the Wellington East Girls' production of *Les Misérables* by Claude-Michael Schönberg.

After completing college Thomas was offered a full scholarship at the New Zealand School of Music to study a Bachelor of Music majoring in Classical Performance Voice. In his first year at university he was chosen to understudy the lead tenor role of Jupiter in the 2009 New Zealand School of Music production of Handel's *Semele*, and performed in the chorus.

Throughout 2011 and 2012, Thomas has performed as the tenor soloist with the Bach Choir of Wellington in their performances of *The Seven Last Words of Christ* by Dubois, *Mass in G Minor* by Vaughan Williams, Handel's *Messiah* and Mozart's *Requiem*.

In 2011 Thomas took on the role of Lysander, in the New Zealand School of Music's Production of Benjamin Britten's *A Midsummer Night's Dream*. In the 2012 Opera in A Days Bay Garden's production of Handel's *Alcina*, he played the lead tenor role, Oronte. In 2012 Thomas also took part in the New Zealand Opera School, involving 12 days of intensive opera training. He has sung in Masterclasses taken by Professor Paul Farrington and New Zealand tenor, Simon O'Neill. In the 2012 NBR New Zealand Opera's production of *Rigoletto*, Thomas understudied the role of Borsa and sang as part of the Chapman Tripp Opera Chorus in the Wellington performances of the opera.

Thomas was the 2011 recipient of the Kapiti Chorale Award in Vocal Performance and in 2012 received the Moyra Todd Memorial Scholarship, awarded annually to a young singer of exceptional promise who, resident in the Wellington area, intends to continue studying here for at least a further year.

During production for *Così*, Thomas received the news that he is a finalist in the IFAC Australian Singing Competition.



Despina – Barbara Graham

Barbara Graham is a graduate of the PwC Dame Malvina Major Emerging Artist programme with NBR New Zealand Opera (2007-8). In 2007 she completed a BMus in Vocal Performance with Emily Mair at Victoria University in Wellington, subsequently studying at the Schola Cantorum in Paris, France, with Nathalie Spinosi in 2010.

She was a 2009 semi-finalist in the prestigious Lexus Song Quest, and won the 2010 Napier Computer Systems Aria. Also in 2010, she won 2nd prize in the Symphonies d'Automne in Macon, France, later winning 1st prize as well as the mélodie prize in the Festival de Musique et de Langue Françaises in Paris. In 2004 she obtained her AmusA with AMEB and in 2005 her ATCL with Trinity College, both in singing. She won the AB Lieder Award at the 2005 National Singing School, and was awarded music scholarships through Victoria University in 2005, 2007, and 2008, including the Mary McHardy and Mona Ross Scholarships. Also in 2008 she was awarded a scholarship through the Lankhuyzen/Whetu Kairangi Masonic Trust. She placed runner up in the 2007 Wellington Regional Aria Competition, and was in the finals of the NZ Aria in the same year. She attended both the 2008 and 2009 New Zealand Opera Schools.

Her recent roles include Cunegonde in Bernstein's *Candide* with the Orpheus Choir and the Vector Wellington Orchestra, Belinda in Northern Chorale's *Dido and Aeneas*, Susanna in Day's Bay Opera's *The Marriage of Figaro*, Bastienne in Boutique Opera's *Bastien and Bastienne*, several roles in NIMBY's *The Cunning Little Vixen* (which recently toured the North Island), Cupid in Boutique Opera's *King Arthur*, and Jenny Diver in NZSM's *Polly*. In 2008, as an Emerging Artist, she performed the roles of Sandman/Dew Fairy in NZO's *Hansel and Gretel*, and understudied the roles of Barena and Jano in their production of *Jenufa*.

In Paris, Barbara performed as a soloist with Ensemble Furians in *El Amor Brujo*, and afterwards, while living in Toronto, she performed with both the Black Creek Music Festival and the Opera in Concert choruses. Also in Toronto, she joined forces with a young American soprano in *Opera Barbies*, a concert of opera and art song. She performed in the Chapman Tripp Opera Chorus in Wellington from 2006 to 2009. Barbara's soloist credits in oratorio include Orff's *Carmina Burana* with Southern Sinfonia, Mozart's *C minor Mass* with the Taupo Choral Society, *Cloudburst* with the Orpheus Choir, Gounod's *Messe Solennelle* with Ars Nova, Mendelssohn's *Elijah* with the NZ Choral Federation, and Handel's *Dixit dominus* with the Kapiti Chamber Choir. In 2009 she performed Strauss lied with the Wellington Chamber Orchestra. Barbara has recently been the beneficiary in A Night at the Garibaldi.

Barbara also graduated with a BSc in Marine Biology from Victoria University in 2009.



Don Alfonso – Joel Amosa

Originally from South Auckland, Samoan bass-baritone Joel Amosa attended Dilworth School. It was here he found his passion for music. Joel was involved in school choirs, barbershop choruses and school productions.

Studying performance in classical voice with Isabel Cunningham and Prof. Terence Dennis, Joel completed his Bachelor of Music degree in 2011. Joel was a member of the University of Otago Capping Sextet for three years and a member of the Rugby World Cup Anthem Choirs.

Joel was honored to sing the National Anthem to open the NZ Winter Games held in Dunedin last year, a guest artist in the 2011 Dunedin ODT Aria finals and sang the role of Billy Kaukowski in *River Lavelle*, an opera by New Zealand composer Chris Adams 2012. Joel has recently finished singing the role of Count Almaviva in *The Marriage of Figaro* in Dunedin with Opera Otago and has taken a leading role with the Otago University Pacific Islands Choir and the Knox College Choral Scholars.



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Violins Amalia Hall, Yid-Ee Goh, Sarah McCracken, Coralie Usmani, Eva Sadag, Elena Abramova, Miyo Yoon, John Thomson, Caroline von Bismarck, Jocelyn Healy, Gwyn Carter

Violas Gregory McGarity, Sue Wedde, Sophia Acheson, Emma Fetherston

Cellos Eliah Sakakushev, David Garner, You Lee

Bass Evgeni Lanchtchikov

Flutes Jenny Mori, Agnes Harmath

Oboes Alison Jepson, Joy Liu

Clarinets Donald Nicholls, Elsa Holliday

Bassoons Ben Hoadley, Terry Cammell

Horns Carl Wells, Simon Williams

Trumpets Matthew Verrill, Oliver Furneaux

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