



GLORIOUS PUCCINI

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK dam



CONTENTS

Tap an item in the list to jump to that section

Tap lower right corner to return to this page

The Program	3
Acknowledgement of Country	4
Welcome	5
Messa di Gloria	6
Opera Highlights	10
About the Composer	11
About the Artists	25
Festival Chorus	28
The Orchestra	31
Our Supporters and Partners	32
About Us	34

SYDNEY PHILHARMONIA CHOIRS PRESENTS

GLORIOUS PUCCINI

ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM and MATTHEW DOYLE

Tarimi Nulay – Long time living here[†]

GIACOMO PUCCINI

Messa di Gloria

INTERVAL

PUCCINI OPERA HIGHLIGHTS

Te Deum from *Tosca*

**Flower Duet and Humming Chorus
from *Madama Butterfly***

Intermezzo from *Manon Lescaut*

'Nessun dorma' and other highlights from *Turandot*

Brett Weymark conductor

Cheryl Barker soprano

Antoinette Halloran soprano

Bradley Daley tenor

Peter Coleman-Wright baritone

Festival Chorus

Sydney Youth Orchestra

with members of Sydney Philharmonia Orchestra

Saturday 29 October 2022 at 8pm

Sydney Opera House Concert Hall

[†] Commissioned for 100 Minutes of New Australian Music 2020

The performance will run for approximately 2 hours and 15 minutes including a 20-minute interval.

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge and pay respect to the Gadigal people of the Eora Nation, upon whose Country we rehearse, sing and work, and pay our respects to their Elders past and present. Our voices bring to life the songs of many cultures and countries, from across the ages, in a spirit of sharing, learning and understanding. The ancient customs and cultures of this land inspire us to create harmony – in music and our society.

TARIMI NULAY – LONG TIME LIVING HERE

Deborah Cheetham and Matthew Doyle

Tarimi Nulay – Long time living here was commissioned for our centenary year (2020) as a choral Acknowledgement of Country to commence our concerts.

With *Tarimi Nulay*, Deborah Cheetham (music and words) and Matthew Doyle (the translation into Gadigal) have created a work that explores a profound cultural and spiritual reflection of the land on which we sing.

Tarimi Nulay was premiered in the Dawn Chorus performance on the steps of the Sydney Opera House at the beginning of 2020 and has been heard in performances we have given since then. It has been programmed to begin each concert in our 2022 season and we hope this special piece will be part of Sydney Philharmonia performances for many years to come.



PHOTO: KRISTINA KINGSTON

Deborah Cheetham AO – Yorta Yorta, soprano, composer and educator – has been a leader in the Australian arts landscape for more than 25 years. In 2009 she established Short Black Opera, devoted to the development of Indigenous singers. In 2010 she produced *Pecan Summer*, Australia's first Indigenous opera. In 2014 she was named an Officer of the Order of Australia, for 'distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance'. Her commissions include the major choral-orchestral work *Eumeralla – A War Requiem for Peace* (2019).

WELCOME

Giacomo Puccini was born into a dynasty of church musicians and would have followed in his family's footsteps had he not caught the Wagnerian virus for music drama that led to a life in the theatre.

Puccini took opera to the next level after Verdi's impressive contribution, becoming a master of what's known as verismo opera – seeking to bring everyday realism to a genre that had been dominated by heroic and mythological subjects. In verismo opera, choruses appear only when there's a dramatic reason for the stage to be filled with singers – genuine crowd scenes such as the riotous chorus in Act II of *La bohème*.

Puccini's operas yield rich dividends when it comes to choral gems – from the Te Deum at the end of Act I of *Tosca* to the famous Humming Chorus of *Madama Butterfly*. (The Humming Chorus has an uncanny resemblance to 'Bring him home' from *Les Misérables* – I think we know which came first!)

Tonight's concert was conceived around the juxtaposition of one of Puccini's earliest works, a mass setting for the church, and his final opera, *Turandot*. What do they have in common? A masterly touch when it comes to writing for choral forces. In the *Messa di Gloria*, we hear him finding his own voice with a nod to Verdi and a certain theatrical flair. By the time we get to *Turandot*, we hear ceremonial music filled with a religious fervour that is, at times,



PHOTO: KEITH SAUNDERS

reminiscent of church music – grand hymns to the emperor and an almost chant-like use of the voices in the atmospheric and impressionistic Moon Chorus.

You're invited to ponder these two aspects of Puccini as we present his sacred and secular music side by side. The theatricality of the church and the reverence of the theatre.

Two sides of the same coin? You decide.

Brett Weymark OAM
Artistic and Music Director

ABOUT THE MUSIC

MESSA DI GLORIA

Puccini once quipped that he had been ‘touched by the finger of God’, but that the Almighty had insisted that he only compose for the stage. God, of course, would be well aware of the common origins of both ritual and drama, and that, far from the devil having all the good tunes, some of the greatest musical monuments to religion in the West have been the work of great opera composers from Monteverdi and Handel through Mozart to Verdi and Britten. Puccini’s family business had, for four generations, been the composition of liturgical music in the Italian city of Lucca, so it is hardly surprising that his Mass for four voices with orchestra, better known as *Messa di Gloria*, should mark the end of his apprenticeship as a student in Lucca in 1880. A watershed piece, it contains artefacts of Puccini’s past and future styles. It displays a young composer who has mastered the technique of composition, and one who has an innate sense of the drama inherent in Catholic liturgy. Sadly, Puccini’s Mass fell into obscurity until its rediscovery in 1950.

The unhurried counterpoint of the instrumental introduction might distantly recall the polyphony of Palestrina, but its effect is purely Puccinian, and the *Kyrie* that grows out of this contains several ways of asking for mercy, as supplication, as urgent demand.

Like many composers, Puccini treats the *Gloria* as a multi-movement structure. The opening paean could do service for a happy operatic crowd scene; a solo tenor steps forward to offer thanks on behalf of

humanity in the *Gratias agimus tibi* (we give you thanks). There is a Verdian ‘call and response’ to the *Qui tollis* (who takes away the sins of the world), and a solid affirmation of faith in the *Quoniam* (for you alone are the Holy One). The section comes to a close with a fugue celebrating the eternity of God in the *Cum sancto spiritu* (with the Holy Spirit).

The *Credo*, which Puccini composed in 1878 for a saint’s day festival in Lucca, likewise falls naturally into contrasting sections; the affirmation of belief recounts important events in the life of Christ, as well as offering a vision of the life of the world to come. Thus, the opening statement is in unequivocal unison; the mystery of the incarnation, *Et incarnatus est*, left to a quiet tenor and choral accompaniment. The *Crucifixus* offers a world of darkness and pain, and there is a corresponding Wagnerian celebration of the resurrection.

The *Sanctus* is calm and lucid before the more active acclamation ‘Pleni sunt coeli’ (heaven and earth are full of your glory); as convention dictates, the *Benedictus* (Blessed is he) is given to a solo voice, here the baritone. Tenor and baritone combine in the final *Agnus dei* (Lamb of God), a movement whose music Puccini re-used for the madrigal in Act II of his opera *Manon Lescaut* – another example, perhaps, of the blurred line between music for the stage and for the sanctuary.

Gordon Kerry © 2011

TEXTS AND TRANSLATIONS

ACKNOWLEDGEMENT OF COUNTRY

CHEETHAM & DOYLE Tarimi Nulay – Long time living here

Tarimi nulay ngalawa yura
garrabarra baraya yagu barrabugu
ngyiningi ngara
ngyiningi berong

Long time here live the people
dancing and singing today and tomorrow,
your way of knowing
your way of belonging

Translated into Gadigal by Matthew Doyle

PUCCINI Messa di Gloria

Kyrie

Kyrie eleison, Christe eleison,
Kyrie eleison

Lord, have mercy, Christ, have mercy,
Lord, have mercy

Gloria

Gloria in excelsis Deo,

et in terra pax hominibus bonae
voluntatis

Laudamus te, benedicimus te.
Adoramus te, glorificamus te.

Glory to God in the highest
and on earth peace to men
of goodwill

We praise thee. We bless thee.
We adore thee. We glorify thee.

TENOR SOLO

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex coelestis
Deus Pater omnipotens.

Domine Fili unigenite

Jesu Christe, Domine Deus,
Agnus Dei, Filius Patris

We give thee thanks
for thy great Glory.

O Lord God, heavenly King,
God the Father Almighty,
Lord Jesus Christ, the only begotten Son.
Jesus Christ, O Lord God,
Lamb of God, Son of the Father.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris
miserere nobis.

Who takest away the sins of the world,
have mercy upon us.

Who takest away the sins of the world,
receive our prayer.

Who sittest at the right hand of the Father,
have mercy on us.

Quoniam tu solus sanctus,

tu solus Dominus,

tu solus altissimus, Jesu Christe.

For thou alone art holy,
thou alone art Lord,

thou alone, O Jesus Christ, art most high.

Cum Sancto Spiritu,

in gloria Dei Patris, Amen.

Together with the Holy Ghost,
in the glory of God the Father, Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

TENOR WITH CHORUS

Et incarnatus est de Spiritu sancto
ex Maria virgine,
et homo factus est.

CHORAL BASSES

Crucifixus etiam pro nobis:
sub Pontio Pilato, passus
et sepultus est.

Et resurrexit tertia die,
secundum scripturas;
et ascendit in coelum, sedet ad
dexteram Dei Patris,
et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem,
qui ex Patre,
Filioque procedit;
qui cum Patre, et Filio simul
adoratur, et conglorificatur,
qui locutus est per Prophetas.
et unam sanctam catholicam et
apostolicam ecclesiam.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
the Only-begotten Son of God.
Born of the Father before all ages.
God of God, light of light,
True God of true God,
begotten not made;
of one being with the Father,
by whom all things were made,
who for us men,
and for our salvation
came down from heaven.

And was made flesh by the Holy ghost
of the Virgin Mary,
and was made man.

He was also crucified for us,
suffered under Pontius Pilate,
and was buried.

And on the third day he rose again,
according to the Scriptures;
and ascended into heaven, he sitteth
at the right hand of the Father,
and he shall come again with glory
to judge the living and the dead,
and of his Kingdom there shall be no end.
And in the Holy Ghost the Lord
and giver of life,
who proceedeth from the Father
and the Son;
who together with the Father and
the Son is no less glorified,
who spoke through the Prophets.
and in one holy catholic and
apostolic Church.

Confiteor unum baptisma in
remissionem peccatorum.
Et exspecto resurrectionem
mortuorum, et vitam venturi
saeculi. Amen.

I acknowledge one baptism
for the remission of sins.
And I await the resurrection of
the dead, and the life of the world
to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus, Sabaoth,
Pleni sunt coeli et terra gloria ejus.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts,
Heaven and earth are filled with his glory.
Hosanna in the highest.

Benedictus

BARITONE WITH CHORUS

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

TENOR, BARITONE AND CHORUS

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Grant us peace.



For four generations Puccini's family had provided organists and composers for the San Martino cathedral in the Tuscan city of Lucca. Painting of the San Martino Piazza by Bernardo Bellotto (1722–1780)

OPERA HIGHLIGHTS

The amazing fame, in our own time, of the aria 'Nessun dorma' from Puccini's last opera *Turandot*, is a reminder that he is the most recent composer to have added several highly popular operas to the repertoire of the world's opera houses. His *Madama Butterfly* may be the most performed opera of all. But *Tosca* and *La bohème* are not far behind.

Puccini shared with Verdi, his great predecessor and fellow Italian, a gift for melody and an instinct for enhancing well-chosen plots. He was still in his teens when he and two friends walked 35 kilometres from his native Lucca to Pisa and back to hear Verdi's new opera *Aida*.

More often than Verdi, Puccini made his protagonist a woman, evoking feeling for her plight – for Cio-Cio-San in *Madama Butterfly*, and for Mimì in *La bohème*. But *Tosca* and *Turandot* prove that Puccini's female characters could command their own destiny. Even before up-and-coming composers like Mascagni revealed their hallmark dramatic realism, Puccini showed it too, but his scope was wider and his musical invention more often memorable.

Tosca

The play by Victorien Sardou on which Puccini based his opera *Tosca* was inspired by the great actress Sarah Bernhardt. Puccini's highly dramatic music goes with scenes of torture, attempted rape and murder, culminating in a mock execution that turns out to be a real one.

Set in Rome, the opera was premiered there in 1900, a hundred years after the action takes place. The French

Revolutionary conquest of Rome and the Papal States is being overturned, and the reactionaries are in power. Escaped political prisoner Angelotti takes refuge in a church where the free-thinking painter Mario Cavaradossi helps him to hide. Tosca, a famous singer, is the painter's lover. The chief of police, Baron Scarpia, is searching for Angelotti. He lusts after Tosca.

Cavaradossi is finishing a portrait of Mary Magdalen based partly on an unknown blonde woman he has noticed praying in the church. Tosca recognises the woman as the Marchesa Attavanti, and suspects her of being Cavaradossi's lover. Scarpia inflames Tosca's jealousy by showing her the Marchesa's fan, found in the church. He sets his agents on Tosca's trail, hoping she will lead them to Angelotti's hiding place, and he will gain what he wants from Tosca.

The **Te Deum** is heard against the background of a church procession and the singing of a Te Deum chant to celebrate the report of Napoleon's defeat at Marengo – falsely reported, it later turns out. Scarpia dominates the scene, letting the audience in on his sinister plans and desires.

Madama Butterfly

Fascination with oriental life inspired the story by American John Luther Long that he and David Belasco adapted as the play *Madame Butterfly*. Puccini and his librettists, making an opera from the play in 1904, brought to life in music a touching female character – a victim of cultural misunderstanding and of a man's



irresponsibility. The tragedy ends in Butterfly's ritual suicide, deserted by her husband-of-convenience and rejected by her family.

In Japan, near Nagasaki, a Japanese girl, Cio-Cio-San, known as Butterfly, forsakes her religion and marries a US Naval Officer, Pinkerton. He abandons her shortly after their marriage, promising to return 'when the robins build their nests'.

Act II is set three years later; Cio-Cio-San, now mother of his child, is still convinced Pinkerton will return to her. The **Humming Chorus** forms an interlude between the two parts of the second act. At last Pinkerton's ship, the *Abraham Lincoln*, has been seen in the harbour. As Butterfly prepares for Pinkerton to visit her, she sings the **Flower Duet** with her maid Suzuki, then an unseen chorus is heard, singing 'with closed mouths' – humming.

Manon Lescaut

Puccini's first major success, in 1893, was his opera *Manon Lescaut*, based on the Abbé Prevost's novel, set in 18th-century France and Louisiana. It tells of the obsession of the Chevalier des Grieux for the naïve but fetching Manon, with whom he elopes. In Paris, she leaves her young lover for a rich old man, but is sentenced for theft to penal servitude.

The **Intermezzo** between Acts II and III covers the journey to Le Havre. Des Grieux, still enthralled, follows Manon, who will embark there, with other 'fallen' women, for North America.

Very much aware of Massenet's 1874 opera *Manon*, Puccini was determined to

GIACOMO PUCCINI (1858–1924) made his career almost exclusively as a composer for the stage – the undisputed successor of Verdi – and his operas are the foundation of his legacy, with works such as *La bohème*, *Tosca*, *Madama Butterfly* and *Turandot* standing as mainstays of the repertoire. Exemplars of the verismo style, Puccini's operas are loved for the relatable and heartfelt romanticism of their scenarios as well as the poignant lyricism of his melodic style and colourful orchestral writing.

The sheer popularity of his operas has overshadowed the concert and sacred music that Puccini wrote before completing his first opera at the age of 26, and it would be natural to assume that a Mass from his pen would be 'operatic' in character. But the young Puccini was not yet an opera composer. He was originally trained, very soundly, to write music for the church. Four generations of his ancestors had been church organists and composers attached to the Cathedral of San Martino in the Tuscan city of Lucca. It was expected that Giacomo would follow in their footsteps, but he did not return to Lucca after his studies in Milan. This was partly because he'd eloped with a married woman from his native city, but mainly it was because he already knew that he was made for opera.

PHOTO: PUCCINI IN 1907 (FRANK C BANGS, LIBRARY OF CONGRESS)

be different. Instead of ‘powder and minuets’, his opera would have an Italian’s ‘desperate passion’. This can be heard in the Intermezzo’s big central tune, one of Puccini’s most memorable, and in the fate-laden motif that follows it.

Turandot

Puccini’s final opera, *Turandot*, based on an 18th-century play by Gozzi, is set in a fantastical ancient China. Suitors wishing wed the beautiful but icy princess Turandot must answer three riddles; the price of failure is death.

Prince Calaf, undeterred by the beheading of the latest suitor, takes the challenge – incognito. Turandot, horrified when Calaf answers the riddles correctly, begs to be released from her oath, so Calaf offers her a counter-challenge: if she can discover his name by dawn, he will die.

All the action takes place between moonrise and the following dawn, and as the Act I excerpts begin, the crowd is impatiently waiting for the moon to rise (**‘Perche tarda la luna’** – Why does the moon delay?) so that the grim test of the riddles and executions can begin.

Liù is a slave, travelling as companion to the deposed Tartar King, Timur. The ‘Unknown Prince’ (Calaf, who will be revealed as Timur’s son) once smiled on her and she was smitten with love. Calaf is obsessively determined to answer Turandot’s challenge and win her hand.

Calaf tries to reassure Liù, who has implored him not to leave his father and her alone in the world: **‘Non piangere, Liù!’** (Do not weep, Liù!).

Turandot’s recital of the history of her ancestry, and her rejection of men (**‘In questa reggia’** – In this palace) is sung as a warning to the Unknown Prince. Climaxing in Turandot’s certainty that the riddles point to death, and Calaf’s response: life, not

death, this aria has been called the dramatic soprano’s Mount Everest.

Turandot’s melting transformation is caused not by Liù’s entreaty, nor by witnessing the slave girl’s death for love, but by Calaf’s determination, strong enough to overcome even the icy princess’s resistance. Calaf’s aria **‘Nessun dorma’** (None shall sleep) – easily the best-known part of the opera – proclaims his confidence that he will be victorious in the challenge. He begins by echoing the words of the heralds, proclaiming Turandot’s command that none shall sleep and, if the Prince’s name isn’t discovered by morning, all shall be put to death.

Liù’s suffering and death is the most touching thing in this opera, and it is wonderfully realised in Puccini’s music, most of all in Liù’s final aria **‘Tu che di gel sei cinta’** (You, who are enclosed in ice). Puccini may have identified Liù with the unfortunate servant girl Doria Manfredi, who was driven to suicide by the jealous and baseless accusations of Puccini’s wife.

The music for the death of Liù was the last Puccini composed – he died leaving only brief sketches for the final duet between Calaf and Turandot. The opera was completed by Franco Alfano, but the chorus concluding the opera and this concert, celebrating Turandot’s naming of the Unknown Prince as ‘Love’, is of course a reprise of music by Puccini, from Calaf’s memorable aria.

David Garrett © 2022

TEXTS AND TRANSLATIONS

TOSCA

Act I: Te Deum

SCARPIA

Tre sbirri, una carrozza...
Presto! seguila dovunque vada, non visto.
Provedi!

SPOLETTA

Sta bene! Il convegno?

SCARPIA

Palazzo Farnese!
Va, Tosca!
Nel tuo cuor s'annida Scarpia!...
Va, Tosca!
È Scarpia che scioglie a volo
il falco della tua gelosia.
Quanta promessa nel tuo pronto sospetto!
Nel tuo cor s'annida Scarpia!...
Va, Tosca!

CHORUS

Adjutorium nostrum in nomine Domini
Qui fecit coelum et terram
Sit nomen Domini benedictum
Et hoc nunc et usque in saeculum.

SCARPIA

A doppia mira tendo il voler,
né il capo del ribelle è la più preziosa.
Ah di quegli occhi vittoriosi
veder la fiamma illanguidir
con spasimo d'amor, fra le mie braccia...
L'uno al capestro, l'altra fra le mie braccia...

CHORUS

Te Deum laudamus:
Te Dominum confitemur!

SCARPIA

Tosca, mi fai dimenticare Iddio!

SCARPIA & CHORUS

Te aeternum Patrem
omnis terra veneratur!

SCARPIA

Three men, and a carriage...
Quick, follow wherever she goes!
And take care!

SPOLETTA

Yes, Sir. And where do we meet?

SCARPIA

Farnese Palace!
Go, Tosca!
Now Scarpia digs a nest within your heart!
Go, Tosca!
Scarpia now sets loose
the soaring falcon of your jealousy!
How great a promise in your quick
suspicions! Now Scarpia digs a nest within
your heart! Go, Tosca!

CHORUS

Our help is in the name of the Lord
Who made heaven and earth
Blessed be the name of the Lord
And this now and forever.

SCARPIA

My will takes aim now at a double target,
nor is the rebel's head the bigger prize...
Ah, to see the flame of
those imperious eyes
grow faint and languid with passion...
For him, the rope, and for her, my arms...

CHORUS

We praise thee, O Lord
We acknowledge thee to be the Lord

SCARPIA

Tosca, you make me forget God!

SCARPIA & CHORUS

The father everlasting
All the earth doth worship thee.

MADAMA BUTTERFLY

Act II: Flower Duet

SUZUKI

Una nave da guerra...

CIO-CIO-SAN

Bianca, bianca...

il vessillo Americano delle stelle...

Or governa per ancorare.

Reggimi la mano ch'io ne discerna

il nome, il nome, il nome.

Eccolo: Abramo Lincoln!

Tutti han mentito! tutti, tutti!

sol io lo sapevo, sol io che l'amo.

Vedi lo scimunito tuo dubbio?

È giunto! è giunto!

è giunto! proprio nel punto

che ognuno diceva: piangi e dispera...

Trionfa il mio amor! il mio amor;

la mia fe' trionfa intera:

ei torna e m'ama!

CIO-CIO-SAN

Scuoti quella fronda di ciliegio

e m'innonda di fior.

Io vo' tuffar nella pioggia odorosa

l'arsa fronte.

SUZUKI

Signora, quietatevi... quel pianto...

CIO-CIO-SAN

No, rido, rido!

Quanto lo dovermo aspettar?

Che pensi? Un'ora!

SUZUKI

Di più!

CIO-CIO-SAN

Due ore forse.

Tutto, tutto sia pien di fior,

come la notte è di faville.

Va pei fior.

SUZUKI

A warship...

CIO-CIO-SAN

It's white, white...

the American flag with the stars...

Now it's dropping anchor.

Steady my hand so that I can see

the name, the name, the name.

There it is: Abraham Lincoln!

Everyone has lied! All of them!

I alone knew. Only I who love him.

Do you see how foolish your doubts were?

He's come! He's come!

He's come! Just at the very moment

when everyone said: weep and despair!

My love triumphs! My love!

My faith is justified

He has come back and he loves me!

CIO-CIO-SAN

Shake that branch of the cherry tree

so it floods me with flowers.

I wanted to dive into

its fragrant rain.

SUZUKI

Madam, calm yourself... those tears...

CIO-CIO-SAN

No, I laugh, I laugh!

How long will we have to wait?

What do you think? An hour!

SUZUKI

Longer

CIO-CIO-SAN

Two hours maybe.

Everywhere must be full of flowers,

as the night is of stars.

Go pick the flowers.

SUZUKI

Tutti i fior?

CIO-CIO-SAN

Tutti i fior, tutti, tutti.

Pesco, viola, gelsomin,
quanto di cespo, o d'erba,
o d'albero fiorì.

SUZUKI

Uno squallor d'inverno sarà
tutto il giardin!

CIO-CIO-SAN

Tutta la primavera voglio che olezzi qui.

SUZUKI

Uno squallor d'inverno sarà tutto il giardin.
A voi signora.

CIO-CIO-SAN

Cogline ancora.

SUZUKI

Soventi a questa siepe
veniste a riguardare lungi,
piangendo nella deserta immensità.

CIO-CIO-SAN

Giunse l'atteso,
nulla più chiedo al mare;
diedi pianto alla zolla,
essa i suoi fior mi dà.

SUZUKI

Spoglio è l'orto.

CIO-CIO-SAN

Spoglio è l'orto?
Vien, m'aiuta.

SUZUKI

Rose al varco della soglia.

CIO-CIO-SAN

Tutta la primavera
voglio che olezzi qui.

CIO-CIO-SAN & SUZUKI

Seminiamo intorno april!

SUZUKI

All the flowers?

CIO-CIO-SAN

All the flowers, all, all.

Peach blossoms, violets, jasmine,
Every bush, every plant
and tree that's in flower.

SUZUKI

The whole garden will be
as desolate as winter!

CIO-CIO-SAN

I want all the perfume of spring in here.

SUZUKI

The whole garden will be as desolate as
winter! Here you are, madam.

CIO-CIO-SAN

Pick some more.

SUZUKI

You used to come to this hedge
so often to gaze in tears
far out over the empty expanse.

CIO-CIO-SAN

The long-awaited one has come,
I ask nothing more of the sea;
I gave tears to the soil,
it gives its flowers to me.

SUZUKI

The garden is bare.

CIO-CIO-SAN

The garden is bare?
Come, help me.

SUZUKI

Roses at the threshold.

CIO-CIO-SAN

I want all of the perfume
of Spring in here.

CIO-CIO-SAN & SUZUKI

Let us sow April all about us.

SUZUKI

Gigli? viole?

CIO-CIO-SAN

Intorno spandi...

Il suo sedil s'inghirlandi
di convolvi, gigli e rose.

CIO-CIO-SAN & SUZUKI

Gettiamo a mani piene
mammole e tuberose,
corolle di verbene,
petali d'ogni fior!

CIO-CIO-SAN

Or vienmi ad adornar.

No, pria portami il bimbo.

Non son più quella!

Troppi sospiri la bocca mandò...

E l'occhio riguardò
nel lontan troppo fiso.

Dammi sul viso

un tocco di carminio...

Ed anche a te, piccino,
perché la veglia
non ti faccia vôte
per pallore le gote.

SUZUKI

Non vi movete

che v'ho a ravviare i capelli.

CIO-CIO-SAN

Che ne diranno!

E lo zio Bonzo?

Già del mio danno
tutti contenti!

E Yamadori coi suoi languori!

Beffati, scornati,
spennati gli ingrati!

SUZUKI

È fatto.

BUTTERFLY

L'obi che vestii da sposa.

Quà, ch'io lo vesta.

SUZUKI

Lilies? Violets?

CIO-CIO-SAN

Scatter lilies and violets all about us!

His chair let us twine
with flower garlands!

CIO-CIO-SAN & SUZUKI

By the handful let's scatter
violets and tuberoses,
blossoms of verbena,
petals of every flower!

CIO-CIO-SAN

Now, come and dress me.

But no! First bring me the baby.

I'm no longer what I was.

These lips have breathed too many sighs...

and these eyes have gazed
too hard into the distance.

Give my face

a touch of rouge...

and you too, little one,

so that the long wait
won't leave your cheeks
pale and hollow.

SUZUKI

Keep still,

I have to do your hair.

CIO-CIO-SAN

What will they say now?

And my uncle, the Bonze?

All of them so glad
at my sad plight!

And Yamadori, with his languishing!

Ridiculed, disgraced,
shown up, the unkind creatures!

SUZUKI

I've finished.

BUTTERFLY

The sash I wore as a bride.

Bring it here for me to put on.

Vo' che mi veda indosso
il vel del primo dì!
E un papavero rosso
nei capelli. Così.
Nello shosi or farem tre forellini
per riguardar,
e starem zitti come topolini
ad aspettar...

Act II: Humming Chorus

MANON LESCAUT

Intermezzo

ORCHESTRA

TURANDOT

Act I: Invocation to the Moon

LA FOLLA

Perché tarda la luna?
Faccia pallida!

Mostrati in cielo!...

Presto! Vieni! Spunta!

O testa mozza!

O squallida! Vieni!

O esangue, o taciturna!

O amante smunta di morti!

Come aspettano

il tuo funereo lume i cimiteri!

Ecco laggiù un barlume!

Vieni presto...

Ecco laggiù un barlume

dilaga in cielo

la sua luce smorta!

Pu-Tin-Pao!

La luna è sorta!

Pu-Tin-Pao...

I want him to see me dressed
as I was that first day.

And a red poppy
in my hair. Like that.

Now we'll make three little holes
in the paper screen to look through,
and we'll stay quiet as mice,
waiting...

THE CROWD

Why does the moon delay?
Wan face!

Show yourself in the sky!

Quickly! Come! Rise!

Oh, lopped-off head!

Oh, mean one! Come!

Bloodless, taciturn!

Pale lover of the dead!

How the cemeteries await

your funeral light!

There's a gleam over there!

Come quickly...

Over there a glimmer

is spreading out in the sky

its deathly light!

Pu-Tin-Pao!

The moon has risen!

Pu-Tin-Pao...

Act I: 'Non piangere, Liù'

IL PRINCIPE IGNOTO (CALAF)

Non piangere, Liù!

Se in un lontano giorno io t'ho sorriso,
per quel sorriso,
dolce mia fanciulla,
m'ascolta: il tuo signore
sarà domani forse solo al mondo...
Non lo lasciare, portalo via con te!

LIÙ

Noi morrem sulla strada dell'esilio!

TIMUR

Noi morrem!

IL PRINCIPE IGNOTO

Dell'esilio addolcisci a lui le strade!
Questo, questo, o mia povera Liù,
al tuo piccolo cuore che non cade
chiede colui che non sorride più...
che non sorride più!

TIMUR

Ah! per l'ultima volta!

LIÙ

Vinci il fascino orribile!

TIMUR

Abbi di Liù pietà!

LIÙ

Abbi di Liù pietà! Signore, pietà!

TIMUR

Abbi di me, di me pietà!

Non posso staccarmi da te!
Non voglio staccarmi da te!

Pietà! Mi getto ai tuoi piedi
gemente! Abbi pietà!
Non voler la mia morte!

LIÙ

Signore, pietà!
Pietà di Liù, Signore!

'Do not weep, Liù'

THE UNKNOWN PRINCE (CALAF)

Do not weep, Liù!

If one far-off day I smiled at you,
then for that smile,
my sweet girl,
listen to me: your master tomorrow
will be perhaps alone in the world...
Don't leave him! Take him away with you!

LIÙ

We'll die on the road to exile!

TIMUR

We'll die!

THE UNKNOWN PRINCE

Soften for him the road to exile!
O my poor Liù, this, this
is what he who smiles no more
asks of your unfailing heart...
he who smiles no more!

TIMUR

Ah, for the last time!

LIÙ

Overcome this horrible spell!

TIMUR

Have pity on me!

LIÙ

Have pity on Liù! Pity, lord!

TIMUR

Have pity, have pity on me!
I can't tear myself from you!
I don't want to tear myself from you!!

Pity! I throw myself at your feet,
moaning! Have pity!
Don't make me die!

LIÙ

Pity, lord!
Lord, have pity on Liù!

IL PRINCIPE IGNOTO

Son io che domando pietà!
Nessuno più ascolto!
Io vedo il suo fulgido volto!
La vedo! mi chiama!
Essa è là!
Il tuo perdono chiedo
come colui che non sorride più!

PING

Su, un ultimo sforzo, Portiamolo via!

IL PRINCIPE IGNOTO

Lasciatemi:
ho troppo sofferto!
La gloria mi aspetta laggiù!
Forza umana non c'è
che mi trattenga!
Io seguo la mia sorte!
Son tutto una febbre, son tutto un delirio!
ogni senso è un martirio feroce!

Ogni fibra dell'anima
ha una voce che grida:
Turandot! Turandot! Turandot!

TIMUR

Tu passi su un povero cuore
che sanguina invano per te!
Nessuno ha mai vinto, nessuno!
Su tutti la spada piombò!
Mi getto ai tuoi piedi!
Non voler la mia morte!
La morte! La morte!

LIÙ

Ah! Pietà! Pietà di noi!
Se questo suo strazio non basta,
signore, noi siamo perduti! Con te!
Ah fuggiamo, signore, fuggiamo!
La morte! la morte! la morte!

CORO

La fossa già scaviam per te
che vuoi sfidar l'amor!
Nel buio c'è segnato, ahimè,
il tuo crudel destin! Ah!

THE UNKNOWN PRINCE

I'm the one who asks for pity!
I can't listen to anyone any more!
I see her radiant face!
I see her! She calls me!
She is there!
I ask your pardon,
as one who smiles no more!

PING

Come, a last effort: Let's carry him away!

THE UNKNOWN PRINCE

Leave me alone!
I've suffered too much!
Glory awaits me there!
No human strength exists
that can restrain!
I'm following my destiny!
I'm in a fever, a delirium!
My senses are all fierce torture!

Every fibre of my soul
has a voice that shouts:
Turandot! Turandot! Turandot!

TIMUR

You're treading on a poor heart
that bleeds for you in vain!
Nobody has ever won, nobody!
The sword has struck them all!
I throw myself at your feet!
Don't put me to death!
Death! Death!

LIÙ

Ah, have pity, pity on us!
As if your torment weren't enough,
lord, we are lost! With you!
Let us flee, lord, flee!
Death! Death! Death!

CHORUS

We're already digging your grave,
you who would challenge love!
In the darkness, alas,
your destiny is written! Ah!

Act II: 'In questa reggia'

TURANDOT

In questa reggia,
or son mill'anni e mille,
un grido disperato risuonò.
E quel grido
traverso stirpe e stirpe,
qui nell'anima mia si rifugiò!
Principessa Lo-u-Ling,
ava dolce e serena,
che regnavi nel tuo cupo silenzio
in gioia pura,
e sfidasti inflessibile e sicura
l'aspro dominio,
oggi rivivi in me!

LA FOLLA

Fu quando il Re dei Tartari
le sette sue bandiere dispiegò!

TURANDOT

Pure nel tempo che ciascun ricorda,
fu sgomento e terrore e rombo d'armi!
Il regno vinto! il regno vinto!
E Lo-u-Ling, la mia ava,
trascinata da un uomo,
come te, come te, straniero,
là nella notte atroce,
dove si spense la sua fresca voce!

LA FOLLA

Da secoli ella dorme
nella sua tomba enorme!

TURANDOT

O Principi,
che a lunghe carovane
d'ogni parte del mondo
qui venite a gettar la vostra sorte,
io vendico su voi
quella purezza, quel grido
e quella morte!
Mai nessun m'avrà!
L'orror di chi l'uccise
vivo nel cor mi sta!
No, no! Mai nessun m'avrà!

'In this palace'

TURANDOT

In this palace,
thousands of years ago,
a desperate cry rang out.
And that cry,
after many generations,
took shelter in my spirit!
Princess Lo-u-Ling,
sweet, serene ancestress,
who ruled in your dark silence
with pure joy,
and challenged, sure and unyielding,
the harsh mastery of others,
today you live in me again!

THE CROWD

It was when the King of the Tartars
unfurled his seven flags!

TURANDOT

Still in the time all can recall,
there was alarm, terror, the rumble of arms!
The Kingdom defeated! defeated!
And Lo-u-ling, my ancestress,
dragged off by a man,
like you, like you, stranger,
there in the horrid night,
where her sweet voice was stilled!

THE CROWD

She's slept for centuries
in her huge tomb!

TURANDOT

O you princes,
with your long caravans
from every part of the world,
who come here to try your fate,
in you I avenge
that purity, that cry,
and that death!
No one will ever possess me!
The horror of her assassin
is still vivid in my heart!
No, no one will ever possess me!

Ah, rinasce in me l'orgoglio
di tanta purità!
Straniero! non tentar la fortuna!
Gli enigmi sono tre,
la morte è una!

IL PRINCIPE IGNOTO

No, no! Gli enigmi sono tre,
una è la vita!

LA FOLLA

Al Principe straniero
offri la prova ardata,
o Turandot! Turandot!

Act III: 'Nessun dorma!'

ARALDI

"Questa notte nessun dorma
in Pekino!"

VOCI LONTANE

Nessun dorma!
Nessun dorma!

IL PRINCIPE IGNOTO (CALAF)

Nessun dorma!
Nessun dorma...
Tu pure, o Principessa,
nella tua fredda stanza
guardi le stelle che tremano
d'amore e di speranza!
Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò
quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio
che ti fa mia!

VOCI DI DONNE

Il nome suo nessun saprà...
E noi dovrem, ahimè, morir!

IL PRINCIPE IGNOTO

Dilegua, o notte!...
tramontate, stelle!
All'alba vincerò!
Vincerò! Vincerò!

Ah, in me is reborn the pride
of such purity!
Stranger, do not tempt Fate!
The enigmas are three,
but death is one!

THE UNKNOWN PRINCE

No, no! The enigmas are three,
and life is one!

THE CROWD

Offer the supreme test
to the foreign Prince,
O Turandot! Turandot!

'None shall sleep'

HERALDS

"Tonight no one must sleep
in Peking!"

DISTANT VOICES

No one must sleep!
No one must sleep!

THE UNKNOWN PRINCE (CALAF)

No one must sleep!
No one must sleep...
You, too, o Princess,
in your cold room
look at the stars, that tremble
with love and with hope!
But my mystery is shut within me;
no one will know my name!
No, I will say it on your mouth
when the daylight shines!
And my kiss will break the silence
that makes you mine!

WOMEN'S VOICES

No one will know his name...
And, alas, we must die!

THE UNKNOWN PRINCE

Vanish, o night!
Set, you stars!
At dawn I will win!
I will win! I will win!

Act III: 'Tu, che di gel sei cinta'

LIÙ

Più non resisto!
Ho paura di me!
Lasciatemi passare!

LA FOLLA

Parla, parla!

LIÙ

Sì, Principessa, ascoltami!
Tu, che di gel sei cinta,
da tanta fiamma vinta
l'amerai anche tu!
Prima di questa aurora,
io chiudo stanca gli occhi,
perché egli vinca ancora...
Per non vederlo più!

LA FOLLA

Ah! Parla! Parla!
Il nome! Il nome!

IL PRINCIPE IGNOTO

Ah! tu sei morta,
o mia piccola Liù!

TIMUR

Liù...Liù...sorgi!
È l'ora chiara
d'ogni risveglio!
È l'alba, o mia Liù...
Apri gli occhi, colomba!

PING

Alzati, vecchio! È morta!

TIMUR

Ah! delitto orrendo!
L'espieremo tutti!
L'anima offesa si vendicherà!

LA FOLLA

Ombra dolente, non farci del male!
Ombra sdegnosa, perdona! perdona!

'You, who are enclosed in ice'

LIÙ

I can bear it no longer!
I'm afraid of myself!
Let me by!

THE CROWD

Speak, speak!

LIÙ

Yes, Princess, listen to me!
You, who are enclosed in ice,
conquered by such flame,
you will love him, too!
Before the dawn,
I will wearily close my eyes,
so he can win again...
And I'll never see him more!

THE CROWD

Ah, speak! Speak!
His name! His name!

THE UNKNOWN PRINCE

Ah! You are dead,
O my poor little Liù...

TIMUR

Liù...Liù...get up!
It's the bright hour
for all awakening!
It's the dawn, my Liù..
Open your eyes, my dove!

PING

Get up, old man! She's dead!

TIMUR

Ah! horrible crime!
We will all pay for it!
The offended spirit will take revenge!

THE CROWD

Grieving shade, don't harm us!
Scornful shade, forgive us!

Act III: Final scene

LA FOLLA

Diecimila anni al nostro Imperatore!

TURANDOT

Padre augusto...

Conosco il nome
dello straniero!

Il suo nome è...Amor!

LA FOLLA

Amor!

O sole! Vita! Eternità!

Luce del mondo è amore!

Ride e canta nel sole

l'infinita nostra felicità!

Gloria a te! Gloria a te!

THE CROWD

Ten thousand years to our Emperor!

TURANDOT

August father...

I know the name
of the stranger!

His name is...Love!

THE CROWD

Love!

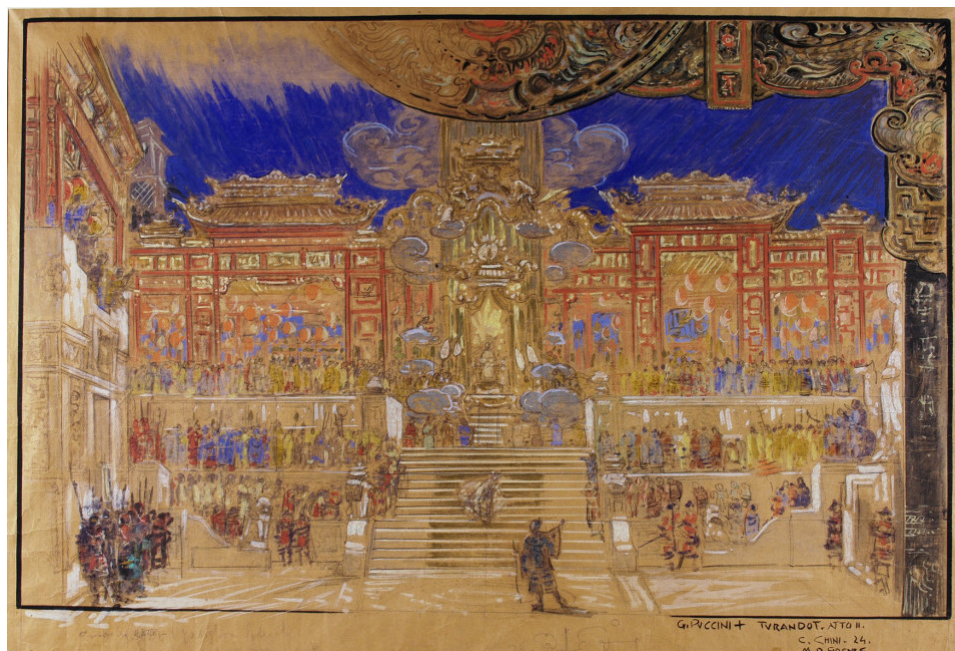
O Sun! Life! Eternity!

Love is the light of the world!

Our infinite happiness

laughs and sings in the Sun!

Glory to you! Glory to you!



The square before the royal palace – Galileo Chini's set design for Act II Scene 2 of *Turandot* (1924)



PHOTO: KEITH SAUNDERS

CHORUSOZ RETURNS IN 2023! MAHLER 8

ChorusOz is returning to the Sydney Opera House over the June long weekend in 2023. And it returns in monumental fashion with Mahler's Symphony No.8 – 'Symphony of a Thousand'.

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ABOUT THE ARTISTS

PHOTO: KEITH SAUNDERS



Brett Weymark conductor

Brett Weymark OAM is one of Australia's foremost choral conductors. Appointed Artistic and Music Director of Sydney Philharmonia Choirs in 2003, he has conducted the Choirs throughout Australia as well as internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra and Hong Kong Philharmonic, as well as productions for WAAPA, Pacific Opera and OzOpera, and he has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at the University of Sydney and the Sydney Conservatorium of Music, continuing his conducting studies with Simon Halsey, Vance George, Daniel Barenboim and John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's Passions and Christmas Oratorio, the Mozart, Verdi, Duruflé and Fauré requiems, and Orff's *Carmina Burana*. He champions Australian composers, and has premiered works by Matthew Hindson, Elena Kats-Chernin, John Peterson, Daniel Walker, Rosalind Page, Peter Sculthorpe, Andrew Schultz and Ross Edwards. In 2011 he premiered his own work *Brighton to Bondi* with the Festival Chorus.

He has also conducted musical theatre programs including Bernstein's *Candide*, which won multiple BroadwayWorld Sydney awards. Under his direction, SPC received a Helpmann Award for *Oedipus Rex* and *Symphony of Psalms*, directed by Peter Sellars, and was nominated for a Lighthouse Award for Purcell's *King Arthur*.

He was chorus master for the Adelaide Festival productions of *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020), and he has prepared choirs for Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Simon Rattle. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max Fury Road* and *Australia*.

Recent conducting highlights include *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia).

In 2001 he was awarded an Australian Centenary Medal and in 2021 the Medal of the Order of Australia.

Brett Weymark is passionate about singing and the role music plays in both the wellbeing of individuals and the health and vitality of a community's culture. He believes music can transform lives and should be accessible to all.



PHOTO: KETH SAUNDERS

Cheryl Barker soprano

Cheryl Barker AO enjoys a distinguished international operatic career, performing for the Royal Opera House, English National Opera, Welsh National Opera, Paris Opera, Netherlands Opera, Deutsche Oper Berlin, Hamburg State Opera, Houston Grand Opera, Opéra National du Rhin, La Monnaie, Scottish Opera, Glyndebourne Festival Opera, Minnesota Opera, Vancouver Opera and Taipei Opera, as well as all the Australian opera companies and Opera New Zealand.

She has sung the title roles in *Jenůfa*, *Tosca*, *Suor Angelica*, *Madama Butterfly*, *Manon Lescaut*, *Rusalka*, *Arabella*, *Salome* (Green Room and Helpmann awards) and *Adriana Lecouvreur*, as well as the Countess (*The Marriage of Figaro*), Mimì (Baz Luhrmann's *La bohème*), Donna Elvira (*Don Giovanni*), Marschallin (*Der Rosenkavalier*), Chrysothemis (*Elektra*), Desdemona (*Otello*), Emilia Marty (*Věc Makropulos*), and most recently Juno (*Platée*) for Pinchgut Opera.

She has appeared in concert in London's Wigmore Hall, Barbican, Royal Festival Hall and Royal Albert Hall; at the Brisbane, Melbourne and Spoleto festivals; and with the Sydney, Queensland, Melbourne and West Australian symphony orchestras.

Cheryl Barker was appointed an Officer of the Order of Australia in 2015 and holds an honorary doctorate from Melbourne University.



PHOTO: SUSAN PAPAIZIAN

Antoinette Halloran soprano

One of Australia's most accomplished and best-loved sopranos, multi-Helpmann Award nominee Antoinette Halloran performs regularly with all the major Australasian opera companies and symphony orchestras, and appears frequently on national TV and radio.

Recent roles include Mrs Lovett (*Sweeney Todd*), Olive (*Summer of the Seventeenth Doll*), Hanna (*The Merry Widow*) and The Fox (*The Cunning Little Vixen*) for State Opera South Australia; *Lorelei* for Opera Queensland and Victorian Opera; *Tosca* and *Lady Macbeth* for West Australian Opera; *The Fox* and *A Christmas Carol* for Victorian Opera; and Brünnhilde (*Die Walküre*) and Jenny (*Mahagonny*) for Melbourne Opera.

For Opera Australia, she has sung *Rusalka*, *Cio-Cio-San* in *Madama Butterfly*, *Mimì* in *La bohème*, *Stella* in *A Streetcar Named Desire* (Green Room Award) and many others; for Opera Queensland, *Hanna*; for New Zealand Opera, *Mimì*, *Cio-Cio-San* and *Mrs Lovett*; and for Victorian Opera, *Fiordiligi* in *Così fan tutte*, *Adina* in *L'elisir d'amore* and *Mrs Lovett*.

In concert, she has appeared as associate artist for José Carreras' National Tour, and sung with Elvis Costello and the Brodsky Quartet (Sydney Festival), and Nick Cave (Melbourne Symphony Orchestra), as well as Mozart's *Requiem* (Hong Kong Philharmonic). Her TV appearances have included *Spicks & Specks*, *Operatunity Oz* and *Art Nation*.



Bradley Daley tenor

Bradley Daley has won critical acclaim in some of opera's most expansive tenor roles: Siegfried (*The Ring*), The Emperor (*Die Frau ohne Schatten*), Otello, Florestan (*Fidelio*), Canio (*Pagliacci*), Don José (*Carmen*) and Erik (*The Flying Dutchman*).

In Australia he has appeared for Opera Australia, Opera Queensland, State Opera South Australia and Victorian Opera, singing roles such as Curley (*Of Mice and Men*, Green Room Award), Don José, Siegmund and Siegfried (*The Ring*), Pinkerton (*Madama Butterfly*), Florestan, Rodolfo (*La bohème*), Dick Johnson and Nick (*The Girl of the Golden West*), Otello, Narraboth (*Salome*), Canio, Walther (*The Mastersingers*), Mao Tse-tung (*Nixon in China*), Erik, Bob Boles (*Peter Grimes*), and most recently Barney (*Summer of the Seventeenth Doll*), Tito (*La clemenza di tito*) and Don Basilio (*The Marriage of Figaro*).

International highlights include two complete *Ring* cycles for Opera Kiel, and the world premiere productions of *The Silver Tassie* (English National Opera) and *The Triumph of Spirit Over Matter* (Muziektheater Transparant in Belgium). He has also performed with Opera North, Welsh National Opera, Holland Park Opera, Longborough Festival UK, Co-Opera Ireland, Compagnia d'Opera Italiana di Milano and Opéra Nomade in Paris.



PHOTO: KETH SAUNDERS

Peter Coleman-Wright baritone

Peter Coleman-Wright AO is one of the most versatile classical singers in the world. He has sung more than 60 roles including Scarpia (*Tosca*) and Sharpless (*Madama Butterfly*), as well as Figaro (*The Barber of Seville*), Forester (*The Cunning Little Vixen*), Don Giovanni, Count Almaviva (*The Marriage of Figaro*), Onegin, Dandini (*La Cenerentola*), Billy Budd, Gunther (*Götterdämmerung*), Macbeth, Germont (*La traviata*), Beckmesser (*The Mastersingers*), Wolfram (*Tannhäuser*), Donner (*Das Rheingold*) and Sweeney Todd. Most recently he sang Jupiter in *Platée* for Pinchgut Opera.

He has performed in many of the world's great opera theatres and concert halls, including La Scala Milan and La Fenice, and for the Aix-en-Provence and Bregenz festivals. UK appearances include the Royal Opera House, English National Opera, Glyndebourne Festival, Aldeburgh Festival, BBC Proms, the Barbican, and the Royal Albert, Wigmore and Bridgewater halls.

He has received Helpmann Awards for Sweeney Todd and The Traveller (*Death in Venice*), Green Room awards for Billy Budd, Orestes and Harry Joy (Brett Dean's *Bliss*), and was named Performer of the Year in the recent Arts Awards for Brett Dean's *Socrates*. He was appointed an Officer of the Order of Australia in 2015 and holds an honorary doctorate from Melbourne University.

FESTIVAL CHORUS

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Lynne Murray Language Coach

Tim Cunniffe and Elizabeth Scott Rehearsal Conductors

Kate Johnson, Estella Roche and Stephen Walter Rehearsal Pianists

SOPRANOS

Oon Ja Bae
Dimitra Barlas
Jan Begg
Ines Benavente-
Molina
Claire Bennett
Christine Bishop
Helen Black
Sue Bowring
Patricia Bradley
Chickey Bray
Jane Broughton
Susan Budic
Lesley Cady
Janelle Campbell
Lindy Chapman
Annette Clark
Renee Cleary
Heather Clemens
Gabrielle Coates
Rosemary Cooper
Annie Corbett
Anne-Catherine
Cosentino
Helen Dalton
Gayle Davies
Sancia De Jersey
Nathalie Deeson
Mona Deghaim
Madeline Dietz
Geraldine Doogue
Sarah Downey
Kylie Fell
Angela Fitzgerald
Nancy Flitcroft
Sarah Gilbert
Justyna Gizowska
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Martha Gonzalez Leon

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with members of Sydney Philharmonia Orchestra

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Concertmaster

Olivia Kowalik
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Klara Decker-Stewart
Rhianna Frahill
Rebecca Irwin*
Hannah Kim
Julia Lim
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Jamie Krockenberger
Jackson Boden
Newton Cheang
Emma Hayes*
Sophia Juarez
Joshua Kok
Benjamin Li*
Natalie Liu
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Kimberley Santos
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Bold = Principal
* = member of Sydney
Philharmonia Orchestra

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**Anne-Louise
Comerford***
Julian Kwok
Billie Rose Clow
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Marcella Felicia
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Bettina Minogue
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Aleksei Prakhiv
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Established in 1973 by legendary conductor and educator Peter Seymour, The Sydney Youth Orchestra has become an important stepping stone for hundreds of young musicians into professional careers in the music and arts sector. It is the senior ensemble of SYO, a not-for-profit charity focused on providing a pathway for young musicians to connect, create and champion orchestral music.

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SYDNEY PHILHARMONIA CHOIRS

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing, in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM since 2003, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. SPC presents its own annual concert season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, SPC was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Simon Rattle), returning again in 2010 to celebrate its 90th anniversary. The choirs

perform in the Sydney Symphony Orchestra's season every year as they have done for more than 80 years. SPC also presents a series of community singing events throughout the year – Chorus Oz (the annual Big Sing), PopUp Sing and singing workshops throughout Sydney and NSW.

In 2020, Sydney Philharmonia Choirs celebrated its centenary. Despite restrictions on live performances that year, it pressed ahead with a commissioning project – 100 Minutes of New Australian Music – featuring new works by composers Elena Kats-Chernin and Deborah Cheetham, among others. 2021 saw a cautious but bold return to live choral performances and the launch of the 2022 season with concerts in the Sydney Town Hall, St Andrew's Cathedral and the newly renovated Sydney Opera House Concert Hall.

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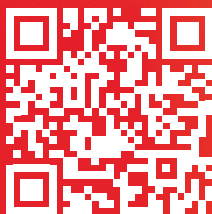




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ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

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SATURDAY 29 OCTOBER 2022
Sydney Opera House Concert Hall