

# AUSTRALIAN LAWYERS ORCHESTRA

## OPERA GALA



The Australian Lawyers Orchestra presents with over a hundred singers and soloists from the New South Wales Bar Choir and Willoughby Symphony Choir; an Opera Gala concert featuring the greatest operas of all time:

**Force of Destiny** Overture Verdi      **Orpheus in the Underworld** Overture Offenbach

Humming Chorus Puccini with Choirs **Madama Butterfly**

**The Barber of Seville** Overture Rossini Anvil Chorus Verdi with the Choirs **Il trovatore**

Easter Hymn and Intermezzo from **Cavalleria Rusticana** Mascagni

Grand March from **Aida** Verdi      Bacchanale from **Samson and Delilah** – Saint Saens

Chorus of the Hebrew Slaves Verdi (**Nabucco**)

La Fleur que tu m'avais jetée (Flower Song); Parle-moi de ma mère from **Carmen** Bizet

Sunday 4 June 2017 2:30pm

The Great Hall

Sydney Boys High School Cleveland St, Moore Park NSW 2021

General Adult: \$30.00 Concession Student: \$20.00 Family Ticket: \$80.00 Under 5 years of age: Free

Tickets can be purchased through Eventbrite:

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## Samson and Delilah

The orchestra will perform the wild dance - Bacchanale Act 3 Scene 2- of Samson and Delilah.



Act 1

A square in Gaza at night

In a square outside the temple of Dagon, a group of Hebrews beg Jehovah for relief from their bondage to the Philistines in a melancholy chorus ("Dieu, d'Israël - God of Israel"), which leads into a fugue ("Nous avons vu nos cités renversées - We have seen our cities overturned"). Samson tries to revive the Israelites' morale and faith in God ("Arrêtez, ô mes frères - Stop, O my brothers") in a rousing aria set against the chorus's continuous prayer. Abimelech, the Philistine governor, appears and taunts the Israelites, saying that they are helpless because their god has abandoned them. He further states that his god, Dagon, is far superior ("Ce Dieu que votre voix implore - This God that your voice implores"). The Hebrews cower in fear before Abimelech until Samson incites them into defiant action. Enraged, Abimelech attacks an unarmed Samson with his sword. Samson manages to wrest the sword from Abimelech and kills him.

Afraid of what might now happen, the Hebrews flee, abandoning Samson. The High Priest of Dagon comes from the Philistine temple and curses the Hebrews and Samson's prodigious strength. A messenger arrives and informs the High Priest that the Hebrews are destroying

the harvest. He responds with a further curse that alludes to his plot to utilize Delilah's beauty to outwit Samson's strength ("Qu'enfin une compagne infâme trahisse son amour! - Finally, an infamous companion betrays his love!").

As dawn breaks the Hebrews lift up a humble prayer to God in a style reminiscent of plainchant. Out of the temple emerges Dalila along with several priestesses of Dagon. As they walk down the temple steps, they sing of the pleasures of spring. Dalila engages seductively with Samson proclaiming that he has won her heart and bids him to come with her to her home in the valley of Sorek. As she tries to charm him, a trio forms as an old Hebrew warns of the danger this woman presents and Samson prays for God's protection from Dalila's charms. In an attempt to seduce Samson away from his leadership of the Israelite uprising, Dalila and the priestesses begin a sexually charged dance for him accompanied by a tambourine. After the dance, Dalila sings how spring is blossoming all around her yet, in her heart, she feels like it is still winter ("Printemps qui commence - Spring begins"). As Samson struggles with his desire for Dalila, the old Hebrew repeats his cautionary plea. His warning, however, is made in vain and the curtain closes as Samson meets Delilah's gaze with every intention of going to her nearby dwelling.

## Act 2

### Delilah's retreat in the Valley of Sorek

Dalila knows that Samson is entranced with her and will come to her instead of leading the revolution against the Philistines. Sitting on a rock outside the entrance to her retreat, she sings triumphantly about her power to ensnare Samson. She says that all of his strength is hopeless to withstand love's onslaught ("Amour! viens aider ma faiblesse - Love! come help my weakness").

Distant lightning is seen as the High Priest arrives to report that Samson and the Hebrews have conquered the Philistines. He attempts to achieve Samson's capture by offering Dalila gold, but she refuses saying she cares not for money but only for revenge. Her desire to hurt Samson is motivated solely by her loyalty to her gods and her hatred for the Hebrews. Dalila and the High Priest sing a duet expressing their mutual abhorrence for Samson and the Hebrews. Dalila vows to discover the secret of Samson's strength.

Now alone, Dalila contemplates her chances of success. Samson, intent on taking his place as the leader of the Hebrew revolt, emerges to say his last farewell as distant lightning is once again seen. In an attempt to close the trap which, she has set for Samson, Dalila tells Samson seductively that she is completely his if he wants her. She begs him to respond to her caresses, hoping that he will finally let go of all other things and concentrate completely on her. His admission *Je t'aime!* introduces her main aria "*Mon cœur s'ouvre à ta voix* - My heart opens to your voice", which becomes a duet on the second verse when Samson joins her in song. Now that Dalila has him in her power, she feigns disbelief in his constancy and demands that he show his love by confiding in her the secret of his strength. Samson hears rolling thunder again which now seems like a warning from God and refuses. Dalila weeps and scorns Samson and runs into her dwelling. Samson is momentarily torn but then follows Dalila inside. Not long afterward, having finally learned that the secret of Samson's strength is his long hair, she calls to hidden Philistine soldiers, who rush in to capture and blind Samson.



## Act 3

Samson destroys the Temple of Dagon (Gustave Doré, ca. 1860)

The city of Gaza

Scene 1: In a dungeon at Gaza

His hair shorn and now blind and shackled, Samson is turning a mill-wheel and praying for his people, who will suffer for his sin. He hears their voices, echoing the Hebrews' lament from Act 1. Overcome with remorse, Samson offers his life in sacrifice, while the Hebrews are heard in the distance lamenting his fate.

Scene 2: In the Temple of Dagon

A musical interlude is played as the scene changes to the temple of Dagon, where the Philistines are preparing a sacrifice to commemorate their victory. The priests and priestesses of Dagon sing softly, reprising the song to spring from Act 1. The music turns savage as the priests dance a wild Bacchanale. Following the dance, Samson enters led by a boy. He is ridiculed by the High Priest and the crowd. Dalila taunts Samson further by recounting to him the details of her devious plot in a variant of her love song. When the priests try to force him to kneel before Dagon, he asks the boy to lead him to the two main pillars of the temple. Samson prays to God to restore his strength, and pushes down the pillars and the temple with them, crushing himself and his enemies. The curtain falls.

## Cavalleria Rusticana

**Throughout this Easter season the Orchestra will perform the Intermezzo and Easter Hymn from the Opera Cavalleria Rusticana; with the Bar Choir, soprano soloist and Willoughby Symphony Choir.**



Before the action takes place, the young villager Turiddu had returned from military service to find that his fiancée Lola had married the carter Alfio while Turiddu was away. In revenge, Turiddu had seduced Santuzza, a young woman in the village. As the opera begins, Lola, overcome by her jealousy of Santuzza, has begun an adulterous affair with Turiddu.

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Offstage, Turiddu is heard singing The Siciliana – "O Lola, lovely as the spring's bright blooms" (O Lola c'hai di latti la cammisa). In the main square of the village; to one side is the church; to the other is Lucia's wine shop and the house where she lives with her son, Turiddu. The villagers move about the square, singing of the beautiful spring day (Gli aranci olezzano sui verdi margini – "The air is sweet with orange blossoms") and a hymn to the Blessed Virgin Mary. Some villagers enter the church, and others wander off still singing.

Santuzza, having slept with Turiddu and suspecting that he has betrayed her for Lola, is distraught and approaches Lucia as she comes out of her house. Santuzza asks for Turiddu, but Lucia replies that he has gone to another town to fetch some wine. Santuzza tells her that he was seen during the night in the village. Lucia asks her inside to talk, but just at that moment Alfio arrives on his wagon, accompanied by the villagers. He praises the joys of a teamster's life and the beauty of Lola his bride. Alfio asks Lucia for some of her fine old wine. She tells him it has run out and Turiddu has gone away to buy more. Alfio replies that he had seen Turiddu early that morning near his cottage. Lucia starts to express surprise, but Santuzza stops her.

Alfio leaves. The choir inside the church is heard singing the Regina Coeli. Outside, the villagers sing an Easter Hymn, joined by Santuzza. The villagers enter the church, while Santuzza and Lucia remain outside. Lucia asks Santuzza why she signalled her to remain silent when Alfio said that he had seen Turiddu that morning. Santuzza exclaims, Voi lo sapete – "Now you shall know"), and tells Lucia the story of her seduction by Turiddu and his affair with Lola. Lucia pities Santuzza, whom the villagers are considering excommunicating for her seduction. Santuzza cannot enter the church, but begs Lucia to go inside and pray for her.

Turiddu arrives. Santuzza upbraids him for pretending to have gone away, when he was actually seeing Lola. Lola enters the square singing. She mocks Santuzza and goes inside the church. Turiddu turns to follow Lola, but Santuzza begs him to stay. Turiddu pushes her away. She clings to him. He loosens her hands, throws her to the ground, and enters the church. Alfio arrives looking for Lola. Santuzza tells him that his wife has betrayed him with Turiddu. Alfio swears to take vendetta (revenge) which causes Santuzza to repent for having disclosed the affair and begs Alfio to stop to no avail.

The square is empty as the orchestra plays the famous Intermezzo.

The villagers come out of the church. Turiddu is in high spirits because he is with Lola and Santuzza appears to have gone. He invites his friends to his mother's wine shop where he sings a drinking song, Viva, il vino spumeggiante – "Hail to the bubbling wine!". Alfio joins them. Turiddu offers him wine, but he refuses it. All understand that trouble is in the air. The women leave, taking Lola with them. In a brief exchange of words, Alfio challenges Turiddu to a duel. Following Sicilian custom, the two men embrace, and Turiddu, in a token of acceptance, bites Alfio's ear, drawing blood which signifies a fight to the death. Alfio leaves and Turiddu calls Lucia back. He tells her that he is going outside to get some air and asks

that she be a kindly mother to Santuzza if he should not return: Un bacio, mamma! Un altro bacio!—Addio! – "One kiss, mother! One more kiss! – Farewell!".

Turiddu rushes out. Lucia, weeping, wanders aimlessly around outside her house. Santuzza approaches and throws her arms around her. The villagers start to crowd around. Voices are heard in the distance and a woman cries, "They have murdered Turiddu!" Santuzza faints and Lucia collapses in the arms of the women villagers.

## **Orpheus in the Underworld**

**The orchestra will perform the Orpheus in the Underworld overture.**

### **Act 1**

#### *Scene 1: Near Thebes*



A melodrama (Introduction and Melodrame) opens the work. Public Opinion explains who she is – the guardian of morality ("Qui suis-je? du Théâtre Antique"). She seeks to rework the story of Orphée (Orpheus) and Eurydice – who, despite being husband and wife, hate each other – into a moral tale for the ages. However, she has her work cut out for her: Eurydice is in love with the shepherd, Aristée (Aristaeus), who lives next door ("La femme dont le coeur rêve"), and Orphée is in love with Chloë, a shepherdess. When Orphée mistakes Eurydice for her, everything comes out, and Eurydice insists they break the marriage off. However, Orphée, fearing Public Opinion's reaction, torments her into keeping the scandal quiet using violin music, which she hates.

We now meet Aristée – who is, in fact, Pluton (Pluto) – keeping up his disguise by singing a pastoral song about those awful sheep ("Moi, je suis Aristée"). Since Pluton was originally played by a famous female impersonator, this song contains numerous falsetto notes. Eurydice, however, has discovered what she thinks is a plot by Orphée to kill Aristée, but is in fact a conspiracy between him and Pluton to kill her, so Pluton may have her. Pluton tricks her into walking into the trap by showing immunity to it, and, as she dies, transforms into his true form (Transformation Scene). Eurydice finds that death is not so bad when the God of

Death is in love with you ("La mort m'apparaît souriante"), and so keeps coming back for one more verse. They descend into the Underworld as soon as Eurydice has left a note telling her husband she has been unavoidably detained (Descent to the Underworld).

All seems to be going well for Orphée until Public Opinion catches up with him, and threatens to ruin his violin teaching career unless he goes to rescue his wife. Orphée reluctantly agrees.

### *Scene 2: Olympus*

The scene changes to Olympus, where the Gods sleep out of boredom ("Dormons, dormons"). Things look a bit more interesting for them when Diane (Diana) returns and begins gossiping about Actaeon, her current love ("Quand Diane descend dans la plaine"). However, Jupiter, shocked at the behaviour of the supposedly virgin goddess, has turned Actaeon into a stag. Pluto then arrives, and reveals to the other gods the pleasures of Hell, leading them to revolt against horrid ambrosia, hideous nectar, and the sheer boredom of Olympus ("Aux armes, dieux et demi-dieux!"). Jupiter's demands to know what is going on lead them to point out his hypocrisy at great length, describing – and poking fun at – all his mythological affairs. However, little further progress can be made before news of Orphée's arrival forces the gods to get onto their best behaviour. Pluto is worried he will be forced to give Eurydice back, and, after a quotation from Gluck's *Orfeo ed Euridice* sends the gods to tears, Jupiter announces that he is going to Hell to sort everything out. The other gods beg to come with him, he consents, and mass celebration breaks out at this holiday ("Gloire! gloire à Jupiter").





## Act 2

### *Scene 1*

Eurydice is being kept locked up by Pluto, and is finding life very dull. Her gaoler, a dull-witted tippler by the name of John Styx, is not helping, particularly his habit of telling, at the slightest provocation, all about how he was King of Boeotia (a region of Greece that Aristophanes used as a source of rural rubes) until he died. But if he had not died, he would still be king ("Quand j'étais roi de Béotie").

Jupiter spots where Pluton hid Eurydice whilst being shown around by him, and slips through the keyhole by turning into a beautiful, golden fly. He meets Eurydice on the other side, and sings a love duet with her where his part consists entirely of buzzing ("Bel insecte à l'aile dorée"). Afterwards, he reveals himself to her, and promises to help her, largely because he wants her for himself.

### *Scene 2*

The scene shifts to a huge party the gods are having in Hell, where ambrosia, nectar, and propriety are nowhere to be seen ("Vive le vin! Vive Pluton!"). Eurydice sneaks in disguised as a bacchante ("J'ai vu le dieu Bacchus"), but Jupiter's plan to sneak her out is interrupted by calls for a dance. Unfortunately, Jupiter can only dance minuets which everyone else finds boring and awful ("La la. Le menuet n'est vraiment si charmant"). Things liven up, though, as the most famous number in the operetta, the Galop Infernal (best known as the music of the can-can) starts, and everyone throws himself into it with wild abandon ("Ce bal est original").

Ominous violin music heralds the approach of Orphée (Entrance of Orphée and Public Opinion), but Jupiter has a plan, and promises to keep Eurydice away from him. As with the standard myth, Orphée must not look back, or he will lose Eurydice forever ("Ne regarde pas en arrière!"). Public Opinion keeps a close eye on him, to keep him from cheating, but Jupiter throws a lightning bolt, making him jump and look back, and so all ends happily, with a reprise of the Galop.

## **The Barber of Seville**

**The orchestra will perform the Barber of Seville overture.**





## Act 1

### *The square in front of Bartolo's house*

In a public square outside Bartolo's house a band of musicians and a poor student named Lindoro are serenading, to no avail, the window of Rosina ("Ecco, ridente in cielo"; "There, laughing in the sky"). Lindoro, who is really the young Count Almaviva in disguise, hopes to make the beautiful Rosina love him for himself – not his money. Almaviva pays off the musicians who then depart, leaving him to brood alone. Rosina is the young ward of the grumpy, elderly Bartolo and she is allowed very little freedom because Bartolo plans to marry her, and her not inconsiderable dowry, himself – once she is of age.

Figaro approaches singing (Aria: "Largo al factotum della città"; "Make way for the factotum of the city"). Since Figaro used to be a servant of the Count, the Count asks him for assistance in helping him meet Rosina, offering him money should he be successful in arranging this. (Duet: "All'idea di quel metallo"; "At the idea of that metal"). Figaro advises the Count to disguise himself as a drunken soldier, ordered to be billeted with Bartolo, so as to gain entrance to the house. For this suggestion, Figaro is richly rewarded.

### *A room in Bartolo's house with four doors*

The scene begins with Rosina's cavatina, "Una voce poco fa" ("A voice a little while ago").

Knowing the Count only as Lindoro, Rosina writes to him. As she is leaving the room, Bartolo and Basilio enter. Bartolo is suspicious of the Count, and Basilio advises that he be put out of the way by creating false rumours about him (this aria, "La calunnia è un venticello" – "Calumny is a little breeze").

When the two have gone, Rosina and Figaro enter. Figaro asks Rosina to write a few encouraging words to Lindoro, which she has actually already written. (Duet: "Dunque io son...tu non m'inganni?"; "Then I'm the one...you're not fooling me?"). Although surprised by Bartolo, Rosina manages to fool him, but he remains suspicious. (Aria: "A un dottor della mia sorte"; "To a doctor of my class").

As Berta, the Bartolo housekeeper, attempts to leave the house, she is met by the Count disguised as an intoxicated soldier. In fear of the drunken man, she rushes to Bartolo for protection and he tries to remove the supposed soldier, but does not succeed. The Count manages to have a quick word with Rosina, whispering that he is Lindoro and passing her a letter. The watching Bartolo is suspicious and demands to know what is in the piece of paper in Rosina's hands, but she fools him by handing over her laundry list. Bartolo and the Count start arguing and, when Basilio, Figaro and Berta appear, the noise attracts the attention of the Officer of the Watch and his men. Bartolo believes that the Count has been arrested, but Almaviva only has to whisper his name to the officer and is released right away. Bartolo and Basilio are astounded, and Rosina makes fun of them. (Finale: "Fredda ed immobile, come una statua"; "Cold and still, just like a statue").

## Act 2

### *A room in Bartolo's house with a piano*

Almaviva again appears at the doctor's house, this time disguised as a singing tutor and pretending to act as substitute for the supposedly ailing Basilio, Rosina's regular singing teacher. Initially, Bartolo is suspicious, but does allow Almaviva to enter when the Count gives him Rosina's letter. He describes his plan to discredit Lindoro whom he believes to be one of the Count's servants, intent on pursuing women for his master. Figaro arrives to shave Bartolo. Bartolo demurs, but Figaro makes such a scene he agrees, but in order not to leave the supposed music master alone with Rosina, the doctor has Figaro shave him right there in the music room. When Basilio suddenly appears, he is bribed by a full purse from Almaviva and persuaded to leave again, with much discussion of how ill he looks. (Quintet: "Don Basilio! – Cosa veggo!"; "Don Basilio! – What do I see?"). Figaro begins to shave Bartolo, but Bartolo overhears the lovers conspiring. He drives everybody away.

The scene returns to the location of act 1 with a grill looking out onto the square. Bartolo orders Basilio to have the notary ready to marry him to Rosina that evening. He also explains his plot to come between the lovers. Basilio leaves and Rosina arrives. Bartolo shows Rosina the letter she wrote to "Lindoro", and persuades her that this is evidence that Lindoro is merely a flunky of Almaviva. Rosina believes him and agrees to marry him.

The stage remains empty while the music creates a thunder storm to indicate the passage of time. The Count and Figaro climb up a ladder to the balcony and enter the room through a window. Rosina shows Almaviva the letter and expresses her feelings of betrayal and heartbreak. Almaviva reveals his identity and the two reconcile. While Almaviva and Rosina are enraptured by one another, Figaro keeps urging them to leave. Two people are heard approaching the front door, who later turn out to be Basilio and the notary. However, when the Count, Rosina, and Figaro attempt to leave by way of the ladder, they discover it has been removed. The Count quickly gives Basilio the choice of accepting a bribe and being a witness to his marriage or receiving two bullets in the head (an easy choice, Basilio says). He and Figaro witness the signatures to a marriage contract between the Count and Rosina. Bartolo barges in, but is too late. The befuddled Bartolo (who was the one who had removed the ladder) is pacified by being allowed to retain Rosina's dowry.

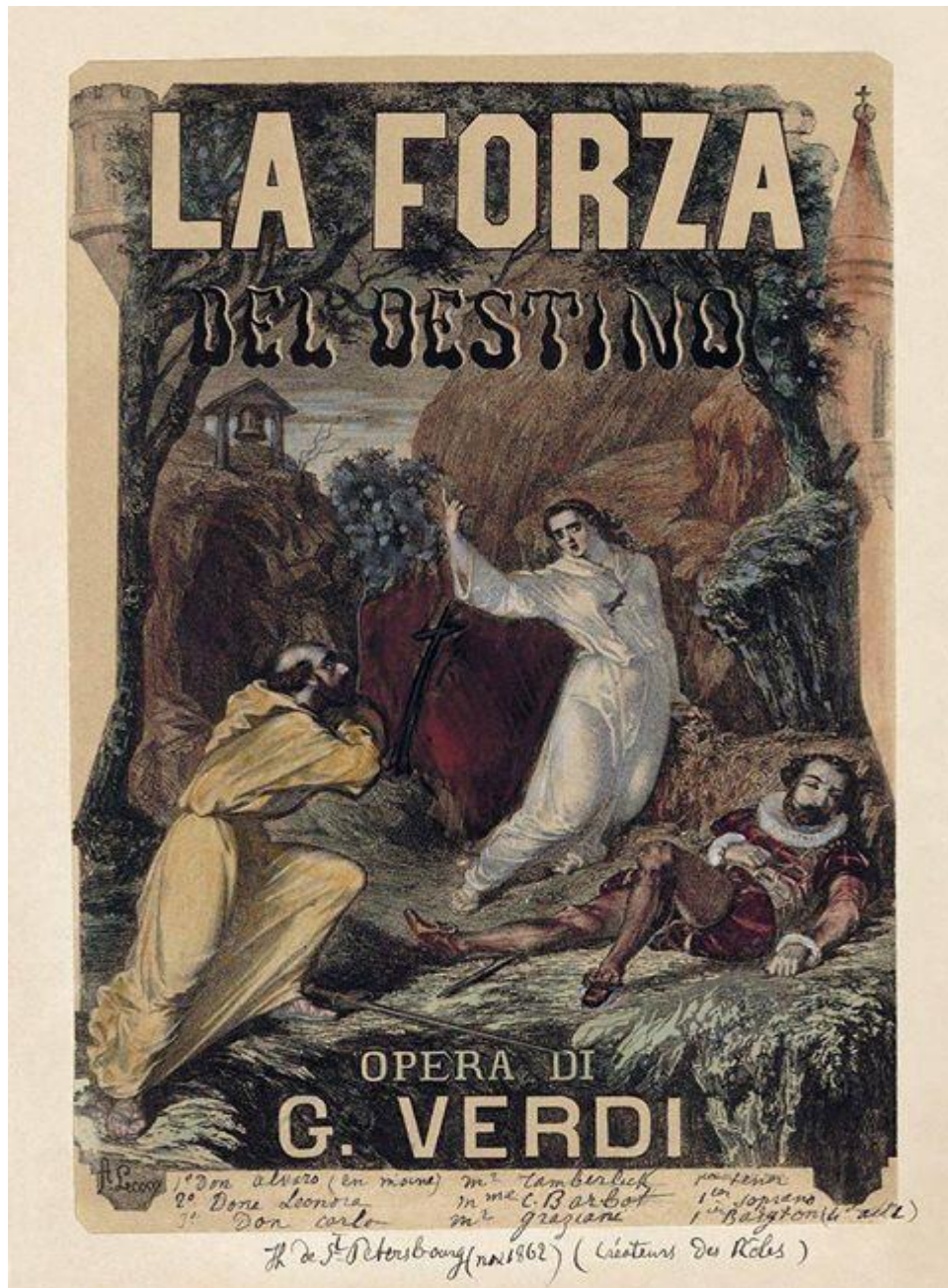
## **The Force of Destiny (La Forza Del Destino)**

**The orchestra will perform the Force of Destiny Overture.**

### **Act 1**

*The mansion of Leonora's family, in Seville*

Don Alvaro is a young nobleman from South America (presumably Peru) who is part Indian and who has settled in Seville where he is not very well thought of. He falls in love with Donna Leonora, the daughter of the Marquis of Calatrava, but Calatrava is determined that she shall marry only a man of the highest origin. Despite knowing her father's aversion to Alvaro, Leonora is deeply in love with him, and she determines to give up her home and country in order to elope with him. In this endeavor, she is aided by her confidante, Curra. (*Me pellegrina ed orfana* – "Exiled and orphaned far from my childhood home").



However, the Marquis unexpectedly enters and discovers Leonora and Alvaro together. He threatens Alvaro with death, and in order to remove any suspicion as to Leonora's purity, Alvaro surrenders himself. As he flings down his pistol, it goes off, mortally wounding the Marquis who dies cursing his daughter.

## Act 2

### *Scene 1: An inn in the village of Hornachuelos*

The Alcalde, several peasant muleteers, and Don Carlo of Vargas, the brother of Donna Leonora, are gathered in the kitchen of an inn. Don Carlo, disguised as a student of



Salamanca, under the fictitious name of Pereda, is seeking revenge against Alvaro and Leonora (*Son Pereda son ricco d'onore* – "I am Pereda, of honorable descent"). During the supper, Preziosilla, a young gypsy, tells the young men's fortunes and exhorts them to enlist in the war (*Al suon del tamburo* – "When side drums rattle") for Italy's freedom, which all agree to do. Having become separated from Alvaro, Leonora arrives in male attire, but slips away without being discovered by Carlo.

*Scene 2: A monastery nearby*

Leonora takes refuge in the monastery (*Son giunta! ... Madre, pietosa Vergine* – "I've got here! Oh, thank God!") where she tells the abbot, Padre Guardiano, her true name and that she intends to spend the remainder of her life in a hermitage. The abbot recounts the trials she will have to undergo. Leonora, Padre Guardiano, Fra Melitone, and the other monks join in prayer.

Act 3

*Scene 1: A forest near Velletri, in Italy*

Meanwhile Don Alvaro has joined the Spanish army under the name of Don Federico Herreros (*La vita è inferno all'infelice ... O tu che in seno agli angeli* – "Life is a hell to those who are unhappy....Oh, my beloved, risen among the angels"). One night he saves the life of Don Carlo who is serving in the same army under the name of Don Felix Bornos. They become close friends and go side by side into the Battle of Velletri, an historical event which occurred in 1744.

*Scene 2: The officers' quarters*

In one of these engagements Don Alvaro returns, believing himself to be mortally wounded. He entrusts to Don Carlo's care a valise containing a bundle of letters which he orders his friend to destroy as soon as Don Alvaro dies: (*Solenne in quest'ora* – "Swear to me, in this solemn hour"). Don Carlo has sworn not to look at the contents of the letters; but he becomes suspicious of his friend. (*Morir! Tremenda cosa! ... Urna fatale del mio destino* – "To die! What an awesome thought...Get away, fatal lot sent to my Destiny!"). He opens the valise, finds his sister's picture, and realizes Alvaro's true identity. At that moment, a surgeon brings word that Don Alvaro may recover. Don Carlo is overjoyed at the idea of avenging his father's death.

*Scene 3: A camp near the battleground*

Having recovered, Alvaro is confronted by Carlo. They begin to duel, but are pulled away from each other by the soldiers. As they restrain Carlo, the anguished Don Alvaro vows to enter a monastery.

The soldiers gather. Trabucco, the peddler, tries to sell them his wares; Fra Melitone chastises them for their godless ways; and Preziosilla leads them in a chorus in praise of the military life (*Rataplan, rataplan, della gloria* – "Rum-tum-tum on the drum is the music that makes a soldier's martial spirit rise").

## Act 4

### *Scene 1: The monastery*



Under the name of Father Raphael, Don Alvaro has entered the monastery at Hornachuelos, near which is Leonora's cave. Don Carlo arrives and forces him to fight (*Le minacce, i fieri accenti* – "May the winds carry off with them").

### *Scene 2: A desolate spot near Leonora's hermitage*



Leonora prays that she may find peace in death (*Pace, pace mio Dio!* – "Peace, O mighty Father, give me peace!"). Alvaro runs in, calling for help, having mortally wounded Carlo in their duel. The two lovers recognize each other. Leonora seeks her brother and, as she bends over him, he stabs her in the heart. Leonora returns with Padre Guardiano; he and Alvaro pray to heaven as she dies.

[Original version: Overcome by the guilt at having killed or caused the death of all the Calatravas, Alvaro jumps to his death into the nearby ravine, cursing humankind, over the protests of Father Guardiano].

## Madama Butterfly

**With the NSW Bar Choir and Willoughby Symphony Choir the orchestra will perform the Humming Chorus, Act 2 from Madama Butterfly.**



Time: 1904.

Place: Nagasaki, Japan.

### Act 1

In 1904, a U.S. Naval officer named Pinkerton rents a house on a hill in Nagasaki, Japan, for himself and his soon-to-be wife, "Butterfly". Her real name is Cio-cio-san (*cio-cio*, pronounced "chocho" [tʃo:tʃo:], the Japanese word for "butterfly" (蝶々 *chōchō*?); *san* is a plain honorific). She is a 15-year-old Japanese girl whom he is marrying for convenience, since he intends to leave her once he finds a proper American wife, and since Japanese divorce laws are very lax. The wedding is to take place at the house. Butterfly had been so excited to marry an American that she had earlier secretly converted to Christianity. After the wedding ceremony, her uninvited uncle, a *bonze*, who has found out about her conversion, comes to the house, curses her and orders all the guests to leave, which they do while renouncing her. Pinkerton and Butterfly sing a love duet and prepare to spend their first night together.

### Act 2

Three years later, Butterfly is still waiting for Pinkerton to return, as he had left shortly after their wedding. Her maid Suzuki keeps trying to convince her that he is not coming back, but Butterfly will not listen to her. Goro, the marriage broker who arranged her marriage, keeps trying to marry her off again, but she won't listen to him either. The American Consul, Sharpless, comes to the house with a letter which he has received from Pinkerton which asks him to break some news to Butterfly: that Pinkerton is coming back to Japan, but Sharpless



cannot bring himself to finish it because Butterfly becomes very excited to hear that Pinkerton is coming back. Sharpless asks Butterfly what she would do if Pinkerton were not to return. She then reveals that she gave birth to Pinkerton's son after he had left and asks Sharpless to tell him.

From the hill house, Butterfly sees Pinkerton's ship arriving in the harbour. She and Suzuki prepare for his arrival, and then they wait. Suzuki and the child fall asleep, but Butterfly stays up all night waiting for him to arrive (*Humming Chorus; Coro a bocca chiusa*).

### Act 3

Suzuki wakes up in the morning and Butterfly finally falls asleep. Sharpless and Pinkerton arrive at the house, along with Pinkerton's new American wife, Kate. They have come because Kate has agreed to raise the child. But, as Pinkerton sees how Butterfly has decorated the house for his return, he realizes he has made a huge mistake. He admits that he is a coward and cannot face her, leaving Suzuki, Sharpless and Kate to break the news to Butterfly. Agreeing to give up her child if Pinkerton comes himself to see her, she then prays to statues of her ancestral gods, says goodbye to her son, and blindfolds him. She places a small American flag in his hands and goes behind a screen, cutting her throat with her father's hara-kiri knife. Pinkerton rushes in, but he is too late, and Butterfly dies.

## Carmen

**Soloist Raphael Hudson will perform the La Fleur que tu m'avais jetce (Flower Song) Act 2 and Parle-moi de ma mere Act 1 duet (Micaela and Don Jose) with a soprano soloist both pieces accompanied by the orchestra.**

### Act 1

*A square, in Seville. On the right, a door to the tobacco factory. At the back, a bridge. On the left, a guardhouse.*

A group of soldiers relax in the square, waiting for the changing of the guard and commenting on the passers-by ("Sur la place, chacun passe"). Micaëla appears, seeking José. Moralès tells her that "José is not yet on duty" and invites her to wait with them. She declines, saying she will return later. José arrives with the new guard, who is greeted and imitated by a crowd of urchins ("Avec la garde montante").



As the factory bell rings, the cigarette girls emerge and exchange banter with young men in the crowd ("La cloche a sonné"). Carmen enters and sings her provocative habanera on the untameable nature of love ("L'amour est un oiseau rebelle"). The men plead with her to choose a lover, and after some teasing she throws a flower to Don José, who thus far has been ignoring her but is now annoyed by her insolence.

As the women go back to the factory, Micaëla returns and gives José a letter and a kiss from his mother ("Parle-moi de ma mère!"). He reads that his mother wants him to return home and marry Micaëla, who retreats in shy embarrassment on learning this. Just as José declares that he is ready to heed his mother's wishes, the women stream from the factory in great agitation. Zuniga, the officer of the guard, learns that Carmen has attacked a woman with a knife. When challenged, Carmen answers with mocking defiance ("Tra la... Coupe-moi, brûle-moi"); Zuniga orders José to tie her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover—whoever that may be—in Lillas Pastia's tavern. Confused yet mesmerised, José agrees to free her hands; as she is led away she pushes her escort to the ground and runs off laughing. José is arrested for dereliction of duty.

## Act 2

### *Lillas Pastia's Inn*

Two months have passed. Carmen and her friends Frasquita and Mercédès are entertaining Zuniga and other officers ("Les tringles des sistres tintaient") in Pastia's inn. Carmen is delighted to learn of José's release from two month's detention. Outside, a chorus and procession announces the arrival of the toreador Escamillo ("Vivat, vivat le Toréro"). Invited inside, he introduces himself with the "Toreador Song" ("Votre toast, je peux vous le rendre") and sets his sights on Carmen, who brushes him aside. Lillas Pastia hustles the crowds and the soldiers away.

When only Carmen, Frasquita and Mercédès remain, the smugglers Dancaïre and Remendado arrive and reveal their plans to dispose of some recently acquired contraband ("Nous avons en tête une affaire"). Frasquita and Mercédès are keen to help them, but Carmen refuses, since she wishes to wait for José. After the smugglers leave, José arrives. Carmen treats him to a private exotic dance ("Je vais danser en votre honneur ... La la"), but her song is joined by a distant bugle call from the barracks. When José says he must return to duty, she mocks him, and he answers by showing her the flower that she threw to him in the square ("La fleur que tu m'avais jetée"). Unconvinced, Carmen demands he show his love by leaving with her. José refuses to desert, but as he prepares to depart, Zuniga enters looking for Carmen. He and José fight, and are separated by the returning smugglers, who restrain Zuniga. Having attacked a superior officer, José now has no choice but to join Carmen and the smugglers ("Suis-nous à travers la campagne").

### Act 3



#### *A wild spot in the mountains*

Carmen and José enter with the smugglers and their booty ("Écoute, écoute, compagnons"); Carmen has now become bored with José and tells him scornfully that he should go back to his mother. Frasquita and Mercédès amuse themselves by reading their fortunes from the cards; Carmen joins them and finds that the cards are foretelling her death, and José's. The women depart to suborn the customs officers who are watching the locality. José is placed on guard duty.

Micaëla enters with a guide, seeking José and determined to rescue him from Carmen ("Je dis que rien ne m'épouvante"). On hearing a gunshot she hides in fear; it is José, who has fired at an intruder who proves to be Escamillo. José's pleasure at meeting the bullfighter turns to anger when Escamillo declares his infatuation with Carmen. The pair fight ("Je suis Escamillo, toréador de Grenade"), but are interrupted by the returning smugglers and girls ("Holà, holà José"). As Escamillo leaves he invites everyone to his next bullfight in Seville. Micaëla is discovered; at first, José will not leave with her despite Carmen's mockery, but he agrees to go when told that his mother is dying. As he departs, vowing he will return, Escamillo is heard in the distance, singing the toreador's song.

### Act 4



#### *A square in Seville. At the back, the walls of an ancient amphitheatre*

Zuniga, Frasquita and Mercédès are among the crowd awaiting the arrival of the bullfighters ("Les voici ! Voici la quadrille!"). Escamillo enters with Carmen, and they express their



mutual love ("Si tu m'aimes, Carmen"). As Escamillo goes into the arena, Frasquita and Mercedes warn Carmen that José is nearby, but Carmen is unafraid and willing to speak to him. Alone, she is confronted by the desperate José ("C'est toi ! C'est moi !"). While he pleads vainly for her to return to him, cheers are heard from the arena. As José makes his last entreaty, Carmen contemptuously throws down the ring he gave her and attempts to enter the arena. He then stabs her, and as Escamillo is acclaimed by the crowds, Carmen dies. José kneels and sings "Ah! Carmen! ma Carmen adorée!"; as the crowd exits the arena, José confesses to killing the woman he loved.

## Nabucco

**The NSW Bar Choir and Willoughby Symphony Choir will sing the chorus of the Hebrew Slaves, accompanied by the orchestra from Act 3 Scene 2.**



### Act 1: Jerusalem

'Thus saith the Lord, Behold, I shall deliver this city into the hand of the King of Babylon, and he will burn it with fire' (Jeremiah 21:10)

#### *Interior of the Temple of Solomon*

The Israelites pray as the Babylonian army advances on their city (*Gli arredi festivi giù cadano infranti* / "Throw down and destroy all festive decorations"). The High Priest Zaccaria tells the people not to despair but to trust in God (*D'Egitto là su i lidi* / "On the shores of Egypt He saved the life of Moses"). The presence of a hostage, Fenena, younger daughter of Nabucco, King of Babylon, may yet secure peace (*Come notte a sol fulgente* / "Like darkness before the sun"). Zaccaria entrusts Fenena to Ismaele, nephew of the King of Jerusalem and a former envoy to Babylon. Left alone, Fenena and Ismaele recall how they fell in love when Ismaele was held prisoner by the Babylonians, and how Fenena helped him to escape to Israel. Nabucco's supposed elder daughter, Abigaille, enters the temple with Babylonian soldiers in disguise. She, too, loves Ismaele. Discovering the lovers, she threatens Ismaele: if he does not give up Fenena, Abigaille will accuse her of treason. If Ismaele returns Abigaille's love, however, Abigaille will petition Nabucco on the Israelites' behalf. Ismaele tells Abigaille that he cannot love her and she vows revenge. Nabucco enters with his

warriors (*Viva Nabucco* / "Long live Nabucco"). Zaccaria defies him, threatening to kill Fenena if Nabucco attacks the temple. Ismaele intervenes to save Fenena, which removes any impediment from Nabucco destroying the temple. He orders this, while Zaccaria and the Israelites curse Ismaele as a traitor.

## Act 2: The Impious One

'Behold, the whirlwind of the Lord goeth forth, it shall fall upon the head of the wicked' (Jeremiah 30:23)

### *Scene 1: Royal apartments in Babylon*

Nabucco has appointed Fenena regent and guardian of the Israelite prisoners, while he continues the battle against the Israelites. Abigaille has discovered a document that proves she is not Nabucco's real daughter, but the daughter of slaves. She reflects bitterly on Nabucco's refusal to allow her to play a role in the war with the Israelites and recalls past happiness (*Anch'io dischiuso un giorno* / "I too once opened my heart to happiness"). The High Priest of Bel informs Abigaille that Fenena has released the Israelite captives. He plans for Abigaille to become ruler of Babylon, and with this intention has spread the rumour that Nabucco has died in battle. Abigaille determines to seize the throne (*Salgo già del trono aurato* / "I already ascend the [bloodstained] seat of the golden throne").

### *Scene 2: A room in the palace*

Zaccaria reads over the Tablets of Law (*Vieni, o Levita* / "Come, oh Levite! [Bring me the tables of the law]"), then goes to summon Fenena. A group of Levites accuse Ismaele of treachery. Zaccaria returns with Fenena and his sister Anna. Anna tells the Levites that Fenena has converted to Judaism, and urges them to forgive Ismaele. Abdallo, a soldier, announces the death of Nabucco and warns of the rebellion instigated by Abigaille. Abigaille enters with the High Priest of Bel and demands the crown from Fenena. Unexpectedly, Nabucco himself enters; pushing through the crowd, he seizes the crown and declares himself not only king of the Babylonians but also their god. The high priest Zaccaria curses him and warns of divine vengeance; an incensed Nabucco in turn orders the death of the Israelites. Fenena reveals to him that she has embraced the Jewish religion and will share the Israelites' fate. Nabucco is furious and repeats his conviction that he is now divine (*Non son più re, son dio* / "I am no longer King! I am God!"). There is a crash of thunder and Nabucco promptly loses his senses. The crown falls from his head and is picked up by Abigaille, who pronounces herself ruler of the Babylonians.

## Act 3: The Prophecy

'Therefore the wild beasts of the desert with the wild beasts of the islands shall dwell there, and the owls shall dwell therein'. (Jeremiah 50:39)

### *Scene 1: The Hanging Gardens of Babylon*

Abigaille is now Queen of Babylon. The High Priest of Bel presents her with the death warrant for the Israelites, as well as for Fenena. Nabucco, still insane, tries to reclaim the throne without success. Though his consent to the death warrant is no longer necessary, Abigaille tricks him into signing it. When Nabucco learns that he has consigned his (true)

daughter to death, he is overcome with grief and anger. He tells Abigaille that he is not in fact her father and searches for the document evidencing her true origins as a slave. Abigaille mocks him, produces the document and tears it up. Realizing his powerlessness, Nabucco pleads for Fenena's life (*Oh di qual onta aggravasi questo mio crin canuto* / "Oh, what shame must my old head suffer"). Abigaille is unmoved and orders Nabucco to leave her.

#### *Scene 2: The banks of the River Euphrates*

The Israelites long for their homeland (*Va, pensiero, sull'ali dorate* / "Fly, thought, on golden wings (Chorus of the Hebrew Slaves); [Fly and settle on the slopes and hills]"). The high priest Zaccaria once again exhorts them to have faith: God will destroy Babylon. The Israelites are inspired by his words.

#### Act 4: The Broken Idol

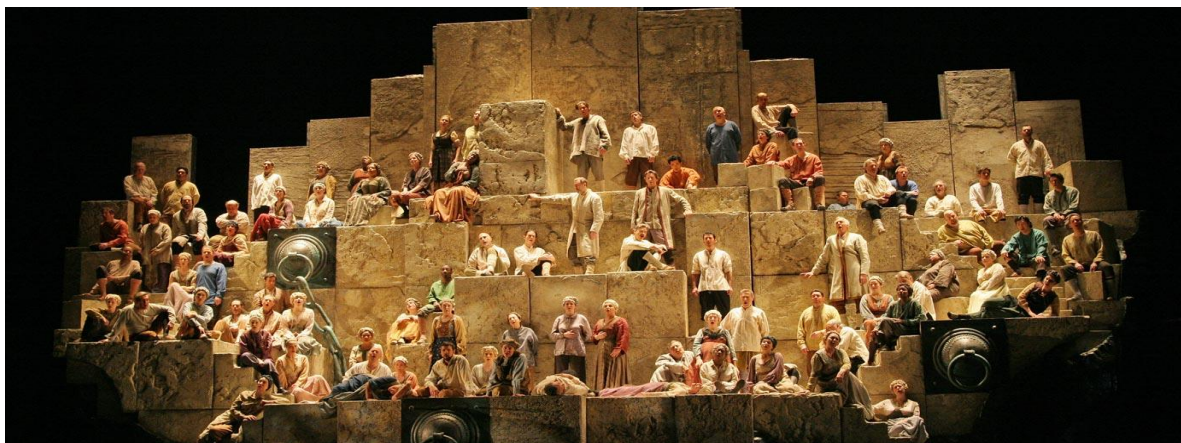
'Bel is confounded, Merodach is broken pieces; her idols are confounded, her images are broken in pieces.' (Jeremiah 50:2)

#### *Scene 1: The royal apartments, Babylon*

Nabucco awakens, still confused and raving. He sees Fenena in chains being taken to her death. In despair, he prays to the God of the Hebrews. He asks for forgiveness, and promises to rebuild the temple in Jerusalem and convert to Judaism if his prayers are answered (*Dio di Giuda* / "God of Judah! [The altar, your sacred Temple, shall rise again]"). Miraculously, his strength and reason are immediately restored. Abdallo and loyal soldiers enter to release him. Nabucco resolves to rescue Fenena and the Israelites as well as to punish the traitors.

#### *Scene 2: The Hanging Gardens of Babylon*

Fenena and the Israelite prisoners are led in to be sacrificed (*Va! La palma del martirio* / "Go, win the palm of martyrdom"). Fenena serenely prepares for death. Nabucco rushes in with Abdallo and other soldiers. He declares that he will rebuild the Temple of Jerusalem and worship the God of the Israelites, ordering the destruction of the idol of Bel. At his word, the idol falls to the ground of its own accord and shatters into pieces. Nabucco tells the Israelites that they are now free and all join in praise of Jehovah. Zaccaria proclaims Nabucco the servant of God and king of kings. Abigaille enters, supported by soldiers. She has poisoned herself. She begs forgiveness of Fenena, prays for God's mercy and dies.





# Aida

**The NSW Bar Choir with the Willoughby Symphony Choir will perform the Grand March from Aida, with the orchestra from Act 2 Scene 2.**

Antecedent: The Egyptians have captured and enslaved Aida, a Nubian princess. An Egyptian military commander, Radamès, struggles to choose between his love for her and his loyalty to the Pharaoh. To complicate the story further, the Pharaoh's daughter Amneris is in love with Radamès, although he does not return her feelings.

## Act 1

*Scene 1: A hall in the King's palace; through the rear gate the pyramids and temples of Memphis are visible*

Ramfis, the high priest of Egypt, tells Radamès, the young warrior, that war with the Nubians seems inevitable, and Radamès hopes that he will be chosen as the Egyptian commander (Ramfis, Radamès : *Sì, corre voce l'Etiopie ardisca* / "Yes, it is rumored that Ethiopia dares once again to threaten our power").

Radamès dreams both of gaining victory on the battlefield and of Aida, the Nubian slave, with whom he is secretly in love (Radamès: *Se quel guerrier io fossi! ... Celeste Aida* / "Heavenly Aida"). Aida, who is also secretly in love with Radamès, is the captured daughter of the Nubian King Amonasro, but her Egyptian captors are unaware of her true identity. Her father has invaded Egypt to deliver her from servitude.

Amneris, the daughter of the Egyptian King, enters the hall. She too loves Radamès, but fears that his heart belongs to someone else (Radamès, Amneris: *Quale insolita gioia nel tuo sguardo* / "In your looks I trace a joy unwonted").

Aida appears and, when Radamès sees her, Amneris notices that he looks disturbed. She suspects that Aida could be her rival, but is able to hide her jealousy and approach Aida (Amneris, Aida, Radamès: *Vieni, o diletta, appressati* / "Come, O delight, come closer").

The King enters, along with the High Priest, Ramfis, and the whole palace court. A messenger announces that the Nubians, led by King Amonasro, are marching towards Thebes. The King declares war and proclaims that Radamès is the man chosen by the goddess Isis to be the leader of the army (The King, Messenger, Radamès, Aida, Amneris, chorus: *Alta cagion v'aduna* / "Oh fate o'er Egypt looming"). Upon receiving this mandate from the King, Radamès proceeds to the temple of Vulcan to take up the sacred arms (The King, Radamès, Aida, Amneris, chorus: *Su! del Nilo al sacro lido* / "On! Of Nilus' sacred river, guard the shores").

Alone in the hall, Aida feels torn between her love for her father, her country, and Radamès (Aida: *Ritorna vincitor* / "Return a conqueror").

*Scene 2: Inside the Temple of Vulcan*

Solemn ceremonies and dances by the priestesses take place (High Priestess, chorus, Radamès: *Possente Ftha ... Tu che dal nulla* / "O mighty Ptah"). This is followed by the

installation of Radamès to the office of commander-in-chief (High Priestess, chorus, Radamès: *Immenso Ftha .. Mortal, diletto ai Numi* / "O mighty one, guard and protect!"). All present in the temple pray for the victory of Egypt and protection for their warriors (*Nume, custode e vindice* / "Hear us, O guardian deity").

## Act 2

### *Scene 1: The chamber of Amneris*

Dances and music to celebrate Radamès' victory take place (Chorus, Amneris: *Chi mai fra gli inni e i plausi* / "Our songs his glory praising"). However, Amneris is still in doubt about Radamès' love and wonders whether Aida is in love with him. She tries to forget her doubt, entertaining her worried heart with the dance of Moorish slaves (Chorus, Amneris: *Vieni: sul crin ti piovano* / "Come bind your flowing tresses").

When Aida enters the chamber, Amneris asks everyone to leave. By falsely telling Aida that Radamès has died in the battle, she tricks her into professing her love for him. In grief, and shocked by the news, Aida confesses that her heart belongs to Radamès eternally (Amneris, Aida: *Fu la sorte dell'armi a' tuoi funesta* / "The battle's outcome was cruel for your people ...").

This confession fires Amneris with rage, and she plans on taking revenge on Aida. Ignoring Aida's pleadings (Amneris, Aida, chorus: *Su! del Nilo al sacro lido* / "Up! at the sacred shores of the Nile"), Amneris leaves her alone in the chamber.

### *Scene 2: The grand gate of the city of Thebes*



Radamès returns victorious and the troops march into the city (Chorus, Ramfis: *Gloria all'Egitto, ad Iside* / "Glory to Egypt, to Isis!" Grand March). The Egyptian king decrees that on this day the triumphant Radamès may have anything he wishes. The Nubian captives are rounded up, and Amonasro appears among them. Aida immediately rushes to her father, but their true identities are still unknown to the Egyptians, save for the fact that they are father and daughter. Amonasro declares that the Nubian king (he himself) has been slain in battle. Aida, Amonasro, and the captured Ethiopians plead with the Egyptian King for mercy, but the Egyptians call for their death (Aida, Amneris, Radamès, The King, Amonasro, chorus: *Che veggio! .. Egli? .. Mio padre! .. Anch'io pugnai* / "What do I see?.. Is it he? My father?").

Claiming the reward promised by the King, Radamès pleads with him to spare the lives of the prisoners and to set them free. Gratefully, the King of Egypt declares Radamès to be his

successor and to be his daughter's betrothed (Aida, Amneris, Radamès, The King, Amonasro, chorus: *O Re: pei sacri Numi! .. Gloria all'Egitto* / "O King, by the sacred gods ..."). Aida and Amonasro remain as hostages to ensure that the Ethiopians do not avenge their defeat.

### Act 3

*On the banks of the Nile, near the Temple of Isis*

Prayers are said (Chorus, Ramfis, Amneris: *O tu che sei d'Osiride* / "O thou who to Osiris art ...") on the eve of Amneris and Radamès' wedding in the Temple of Isis. Outside, Aida waits to meet with Radamès as they had planned (Aida: *Qui Radamès verra .. O patria mia* / "Oh, my dear country!").

Amonasro appears and makes Aida agree to find out the location of the Egyptian army from Radamès (Aida, Amonasro: *Ciel, mio padre! .. Rivedrai le foreste imbalsamate* / "Once again shalt thou gaze."). When he arrives, Amonasro hides behind a rock and listens to their conversation.

Radamès affirms that he will marry Aida (*Pur ti riveggo, mia dolce Aida .. Nel fiero anelito; Fuggiam gli ardori inospiti... Là, tra foreste vergini* / "I see you again, my sweet Aida!"), and Aida convinces him to flee to the desert with her.

In order to make their escape easier, Radamès proposes that they use a safe route without any fear of discovery and reveals the location where his army has chosen to attack. Upon hearing this, Amonasro comes out of hiding and reveals his identity. Radamès feels dishonored. At the same time, Amneris and Ramfis leave the temple and, seeing Radamès with their enemy, call the guards. Amonasro and Aida try to convince Radamès to escape with them, but he refuses and surrenders to the imperial guards.

### Act 4



*Scene 1: A hall in the Temple of Justice. To one side is the door leading to Radamès' prison cell*

Amneris desires to save Radamès (*L'aborrita rivale a me sfuggia* / "My hated rival has escaped me"). She calls for the guard to bring him to her.

She asks Radamès to deny the accusations, but Radamès refuses. Certain that, as punishment, he will be condemned to death, Amneris implores him to defend himself, but Radamès firmly refuses. He is relieved to know Aida is still alive and hopes she has reached her own country (Amneris, Radamès: *Già i Sacerdoti adunansi* / "Already the priests are assembling"). His decision hurts Amneris.

Radamès' trial takes place offstage; he does not reply to Ramfis' accusations and is condemned to death, while Amneris, who remains onstage, pleads with the priests to show him mercy. As he is sentenced to be buried alive, Amneris curses the priests while Radamès is taken away (Judgment scene, Amneris, Ramfis, and chorus: *Ahimè! .. morir mi sento* / "Alas ... I feel death").

*Scene 2: The lower portion of the stage shows the vault in the Temple of Vulcan; the upper portion represents the temple itself*

Radamès has been taken into the lower floor of the temple and sealed up in a dark vault, where he thinks that he is alone. As he hopes that Aida is in a safer place, he hears a sigh and then sees Aida. She has hidden herself in the vault in order to die with Radamès (Radamès and Aida: *La fatal pietra sopra me si chiuse.* / "The fatal stone now closes over me"). They accept their terrible fate (Radamès: *Morir! Si pura e bella* / "To die! So pure and lovely!") and bid farewell to Earth and its sorrows. Above the vault in the temple of Vulcan, Amneris weeps and prays to the goddess Isis. In the vault below, Aida dies in Radamès' arms. (Chorus, Aida, Radamès, Amneris: *Immenso Ftha* / "Almighty Ptah.")

## ***Il trovatore***

**The NSW Bar Choir with the Willoughby Symphony Choir will perform the Anvil Chorus with the orchestra from Act 2 Scene 1.**

*Place: Biscay and Aragon (Spain)*  
*Time: Fifteenth century*

### **Act 1: The Duel**

*Scene 1: The guard room in the castle of Luna (The Palace of Aljafería, Zaragoza, Spain)*

Ferrando, the captain of the guards, orders his men to keep watch while Count di Luna wanders restlessly beneath the windows of Leonora, lady-in-waiting to the Princess. Di Luna loves Leonora and is jealous of his successful rival, a troubadour whose identity he does not know. In order to keep the guards awake, Ferrando narrates the history of the count (Aria: *Di due figli vivea padre beato* / "The good Count di Luna lived happily, the father of two sons"): many years ago, a gypsy was wrongfully accused of having bewitched the youngest of the di Luna children; the child had fallen sick and for this the gypsy had been burnt alive as a witch, her protests of innocence ignored. Dying, she had commanded her daughter Azucena to avenge her, which she did by abducting the baby. Although the burnt bones of a child were found in the ashes of the pyre, the father refused to believe in his son's death; dying, he commanded his firstborn, the new Count di Luna, to seek Azucena.



## Scene 2: Garden in the palace of the princess

Leonora confesses her love for the Troubadour to her confidante, Ines (*Tacea la notte placida* / "The peaceful night lay silent"... *Di tale amor* / "A love that words can scarcely describe"), in which she tells how she fell in love with a mystery knight, victor at a tournament: lost track of him when a civil war broke out: then encountered him again, in disguise as a wandering troubadour who sang beneath her window. When they have gone, Count di Luna enters, intending to pay court to Leonora himself, but hears the voice of his rival, in the distance: (*Deserto sulla terra* / "Alone upon this earth"). Leonora in the darkness briefly mistakes the count for her lover, until the Troubadour himself enters the garden, and she rushes to his arms. The Count challenges his rival to reveal his true identity, which he does: Manrico, a knight now outlawed and under death sentence for his allegiance to a rival prince. Manrico in turn challenges him to call the guards, but the Count regards this encounter as a personal rather than political matter, and challenges Manrico instead to a duel over their common love. Leonora tries to intervene, but cannot stop them from fighting (Trio: *Di geloso amor sprezzato* / "The fire of jealous love" ).

## Act 2: The Gypsy Woman

### Scene 1: The gypsies' camp

The gypsies sing the *Anvil Chorus*: *Vedi le fosche notturne* / "See! The endless sky casts off her sombre nightly garb...". Azucena, the daughter of the Gypsy burnt by the count, is still haunted by her duty to avenge her mother (Aria: *Stride la vampa* / "The flames are roaring!"). The Gypsies break camp while Azucena confesses to Manrico that after stealing the di Luna baby she had intended to burn the count's little son along with her mother, but overwhelmed by the screams and the gruesome scene of her mother's execution, she became confused and threw her own child into the flames instead (Aria: *Condotta ell'era in ceppi* / "They dragged her in bonds").



Manrico realises that he is not the son of Azucena, but loves her as if she were indeed his mother, as she has always been faithful and loving to him - and, indeed, saved his life only recently, discovering him left for dead on a battlefield after being caught in ambush. Manrico tells Azucena that he defeated di Luna in their earlier duel, but was held back from killing him by a mysterious power (Duet: *Mal reggendo* / "He was helpless under my savage attack"): and Azucena reproaches him for having stayed his hand then, especially since it was the Count's forces that defeated him in the subsequent battle of Pelilla. A messenger arrives and reports that Manrico's allies have taken Castle Castellor, which Manrico is ordered to hold in the name of his prince: and also that Leonora, who believes Manrico dead, is about to enter a convent and take the veil that night. Although Azucena tries to prevent him from

leaving in his weak state (*Ferma! Son io che parlo a te!* / "I must talk to you"), Manrico rushes away to prevent her from carrying out this intent.

#### *Scene 2: In front of the convent*

Di Luna and his attendants intend to abduct Leonora and the Count sings of his love for her (Aria: *Il balen del suo sorriso* / "The light of her smile" ... *Per me ora fatale* / "Fatal hour of my life"). Leonora and the nuns appear in procession, but Manrico prevents di Luna from carrying out his plans and takes Leonora away with him, although once again leaving the Count behind unharmed, as the soldiers on both sides back down from bloodshed, the Count being held back by his own men.

### **Act 3: The Son of the Gypsy Woman**



#### *Scene 1: Di Luna's camp*

Di Luna and his army are attacking the fortress Castellor where Manrico has taken refuge with Leonora (Chorus: *Or co' dadi ma fra poco* / "Now we play at dice"). Ferrando drags in Azucena, who has been captured wandering near the camp. When she hears di Luna's name, Azucena's reactions arouse suspicion and Ferrando recognises her as the supposed murderer of the count's brother. Azucena cries out to her son Manrico to rescue her and the count realises that he has the means to flush his enemy out of the fortress. He orders his men to build a pyre and burn Azucena before the walls.

#### *Scene 2: A chamber in the castle*

Inside the castle, Manrico and Leonora are preparing to be married. She is frightened; the battle with di Luna is imminent and Manrico's forces are outnumbered. He assures her of his love (Aria, Manrico: *Ah sì, ben mio, coll'essere* / "Ah, yes, my love, in being yours"), even in the face of death. When news of Azucena's capture reaches him, he summons his men and desperately prepares to attack (Stretta: *Di quella pira l'orrendo foco* / "The horrid flames of that pyre"). Leonora faints.

### **Act 4: The Punishment**

#### *Scene 1: Before the dungeon keep*

Manrico has failed to free Azucena and has been imprisoned himself. Leonora attempts to free him (Aria: *D'amor sull'ali rosee* / "On the rosy wings of love"; Chorus & Duet: *Miserere* / "Lord, thy mercy on this soul") by begging di Luna for mercy and offers herself in place of

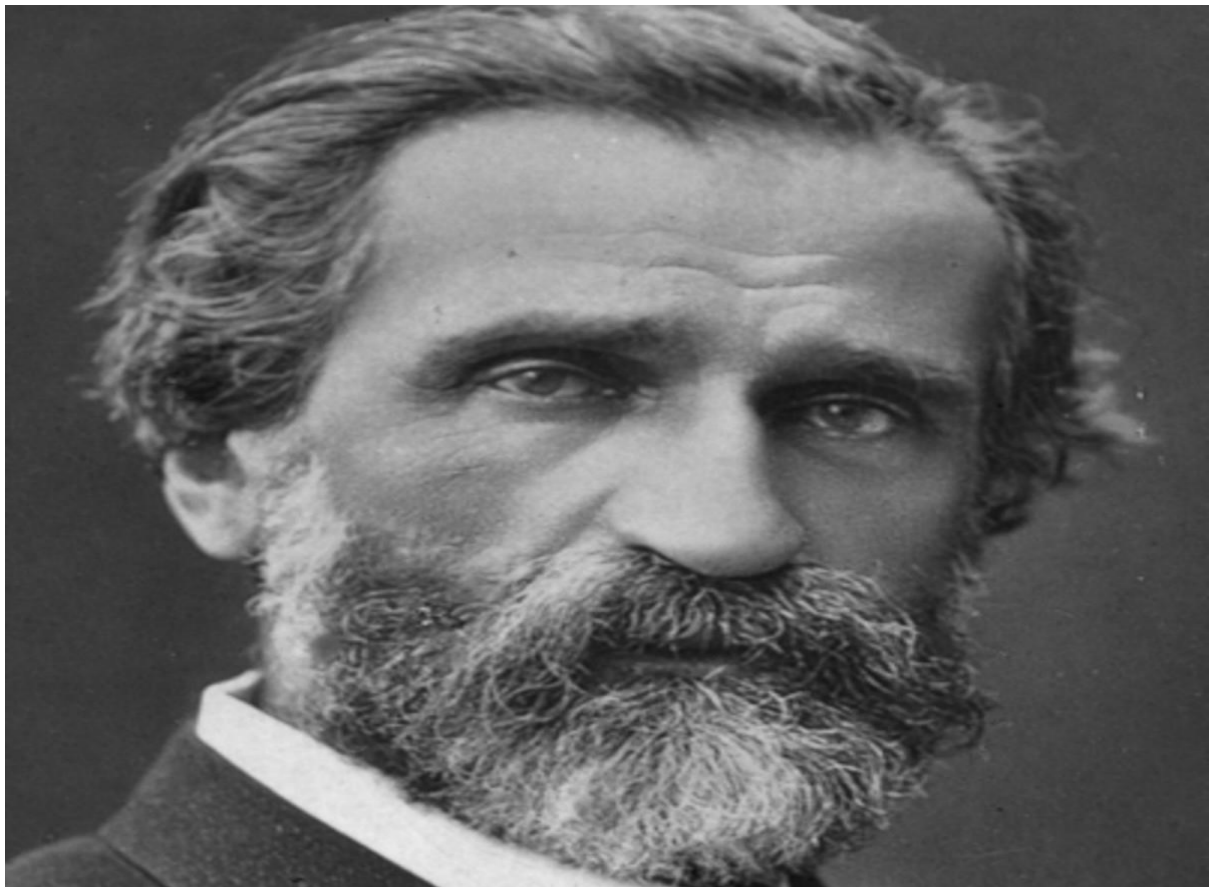
her lover. She promises to give herself to the count, but secretly swallows poison from her ring in order to die before di Luna can possess her (Duet: *Mira, d'acerbe lagrime* / "See the bitter tears I shed").

### *Scene 2: In the dungeon*

Manrico and Azucena are awaiting their execution. Manrico attempts to soothe Azucena, whose mind wanders to happier days in the mountains (Duet: *Ai nostri monti ritorneremo* / "Again to our mountains we shall return"). At last the gypsy slumbers. Leonora comes to Manrico and tells him that he is saved, begging him to escape. When he discovers she cannot accompany him, he refuses to leave his prison. He believes Leonora has betrayed him until he realises that she has taken poison to remain true to him. As she dies in agony in Manrico's arms she confesses that she prefers to die with him than to marry another (Trio: *Prima che d'altri vivere* / "Rather than live as another's"). The count has heard Leonora's last words and orders Manrico's execution. Azucena awakes and tries to stop di Luna. Once Manrico is dead, she cries: *Egli era tuo fratello! Sei vendicata, o madre.* / "He was your brother ... You are avenged, oh mother!"

## **Our Composers**

**The greatest composers of opera:**



**Giuseppe Fortunino Francesco Verdi** (9 or 10 October 1813 – 27 January 1901)

**Il trovatore, Aida, Nabucco, Force of Destiny**



**Pietro Mascagni** (7 December 1863 – 2 August 1945)

**Cavalleria Rusticana**



**Giacomo Puccini** (22 December 1858 – 29 November 1924)

**Madama Butterfly**





**Camille Saint-Saens** (9 October 1935 – 16 December 1921)

**Samson and Delilah**



**Jacques Offenbach** (20 June 1819 – 5 October 1880)

**Orpheus in the Underworld**



**Gioachino Antonio Rossini** (29 February 1792 – 13 November 1868)

**Barber of Seville**



**Georges Bizet** (25 October 1838 – 3 June 1875)

**Carmen**

# Peter Ellis

## Conductor



Peter Ellis is a native of Halifax, UK and read Music at the University of Birmingham, studying violin, organ and conducting. He was Music Director of the Birmingham University Chamber Choir and also a member of the renowned City of Birmingham Symphony Chorus, performing at BBC Proms, on BBC Radio and Channel 4 television and on the Gramophone award winning EMI recording of Syzmanowski's *King Roger*. Peter qualified in Music Education from the University

of London Institute of Education in 2000 and relocated to Australia in 2002. Peter has held a number of artistic positions including Music and Artistic Director of both the Newcastle University Choir and Eastern Sydney Chamber Orchestra and Music Director for Tenor Australis.

He has made regular guest conducting appearances for a number of leading vocal ensembles including Coro Innominata, Macquarie University Singers and the Choirs of Christ Church Cathedral, Newcastle and St. Andrew's Cathedral, Sydney. Peter also enjoyed four years as pianist for the David Jones Christmas Choir. In addition, as a participant in the Symphony Australia conductor development program, Peter conducted the Tasmanian, Adelaide and Queensland Orchestras. Always heavily involved in church music, Peter was assistant organist/director of music at Sydney's St. James' Anglican Church, King Street from 2005-2009. He directed a number of orchestral masses and also recorded and broadcast with the choir and Australian Baroque Brass. He was latterly Director of Music at St. Luke's, Mosman from 2009 to 2015.

Peter continues to make appearances as organist and harpsichord continuo player. Peter has been Director of Choral Programs at Sydney's Barker College since 2012. As well as director of one of Australia's largest school choral programs, Peter is conductor of the college's renowned Chamber Choir. With Barker's choirs, he has performed in Boston, New York, Washington DC, Istanbul, Cannakale and Gallipoli, as well as giving the first performance outside the USA and the Boston and New York premieres of Eric Whitacre's choral version of *Goodnight Moon*. He also directs a number of junior and alumni ensembles and teaches both middle and senior school classroom music. He is fanatically committed to music education and community outreach.

In August 2015 Peter became Music Director of Willoughby Symphony Choir. He is looking forward to working with the choir both in its role as part of Willoughby Symphony Orchestra and Choir, and also as a choir presenting its own concert series.

Peter is very excited to be working with the NSW Lawyers Orchestra this season on the great program of cinematic masterpieces. He has enormous admiration for busy and successful professionals who give their spare time over to artistic pursuits.



# Alexander Vickery

## Concertmaster



Originally hailing from Perth, Alex Vickery spent his school days studying violin under the tutelage of Bao Di Tang, culminating in a Licentiate in Music Australia (LmusA) at age 16. After touring nationally with the Australian Youth Orchestra and internationally with contemporary Australian bands, Alex went on to complete a Bachelor of Laws at the University in Western Australia, specialising in the field of intellectual property law. Since moving to Sydney in 2015 Alex has worked with the Australasian Performing Right Association (APRA AMCOS), and currently advises on the global policy and administration of music royalties. The NSW Lawyers Orchestra is his first foray into the Sydney orchestral scene, and he is delighted to be able to play with other professionals passionate about both music and law.

# AUSTRALIAN LAWYERS ORCHESTRA

The orchestra was established at the beginning of law term 2016, as the NSW Lawyers Orchestra, for musicians who are busy legal practitioners, legal employees and law students in New South Wales; including those in regional and rural areas of New South Wales that cannot commute for weekly rehearsals. The orchestra is also for musicians who are legal practitioners in other states and territories across Australia. The orchestra has two concerts a year, in June and November. Music scores are distributed to members approximately 2-4 months prior to each concert and player's practise in their own time. The rehearsals and concert are condensed into 2 weekends.

## **Who is this orchestra designed for?**

Musicians, who work or study in the legal field, from all parts of NSW, Australia, rural, regional and metropolitan and those from country areas are encouraged to play. The orchestra is open to legal practitioners, other legal employees and law students representing general practice and all specialities.

The goal of each concert is to culminate the months of work by many people who share a dream of combining their passion for music with their professional commitments in law; and wish to turn that dream into a reality. As the orchestra develops, we would welcome assistance from professional musicians who may tutor different sections in the orchestra; players will have the experience of playing in an orchestra and the added inspiration of opportunities that may arise to work with internationally renowned soloists. It is expected that the orchestra will support charities in both the arts and law, as well as take part in a variety of significant events.

To register for future seasons or for further information please email Sarah Haddad ([shaddad@fjc.net.au](mailto:shaddad@fjc.net.au)).

# THE ORCHESTRA

## **Violin 1**

Alexander Vickery\*\*  
Christopher Turner^

Rebecca Clarke  
Katherine Grafenauer  
Emma Munro

## **Violin 2**

Sarah Haddad\*  
John Baird  
Catherine Crawford  
Christianne Marie Elizabeth  
Isobel McGarity  
Alyssa Leng  
Pedram Mohseni

## **Viola**

Keith WK Teoh\*  
Carmen Gawthorpe

## **Cello**

Alice Yang\*  
David Hov  
Darsha Kumar  
Nicole Sung  
Lewis Zheng

## **Double Bass**

Lucy Yun Zheng\*  
John Gillings

## **Flute and Piccolo**

Val Simkins\*  
Meaghan Fitzgerald  
Natalie Zwar

\*Principal

\*\*Concertmaster

^Deputy Concertmaster

# THE ORCHESTRA

## **Oboe**

Alison Stewart Klein\*  
Rosalind Croucher  
Mollie Galvin

## **Bassoon**

Cheryl Scholfield\*

## **French Horn**

Bill Cotis\*  
Jordan Daly  
Susan Ellicott  
Leslie Maroun

## **Tuba**

Johan Santoso\*

## **Timpani and Percussion**

Magistrate Lisa Stapleton\*  
Benjamin Kam  
Dominique McGovern  
John Rudge

## **Clarinet**

Savva Dobrinsky\*  
Hollia Lam  
Susannah Pinter

## **Trombone**

Sam Hogan\*  
Michael Blair  
Mari Jaatinen

## **Trumpet**

Mathieu Boulanger\*  
Matthew Gately  
Isobel McGarity

## **Piano**

Katrina Mae\*

\*Principal



# THE NEW SOUTH WALES BAR CHOIR AND THE WILLOUGHBY SYMPHONY CHOIR

The New South Wales Bar Choir was founded and is conducted by Justice Peter Hidden AM. They rehearse Tuesday evenings at 5pm on Level 6 of the Queens Square Supreme Court building in Sydney. The choir is constituted by Judges, Magistrates, Barristers, Solicitors, Associates and other members working or studying in the legal field. Peter Hidden has rehearsed with some members of the choir throughout May 2017 for the upcoming Opera Gala Concert. The choir regularly performs at events within the legal and arts community. The group has been in existence for approximately 31 to 32 years. It is the longest standing music legal group within Australia.

Willoughby Symphony Choir is widely recognised as the region's finest community choir.



## Soloists

Acclaimed Soprano **Tisha Mahmud-Kelemen**, who recently performed in Rockdale Musical's 'The King and I' and lyric Soprano **Lisa Munckton**; will sing the Easter Hymn from Cavalleria Rusticana Mascagni and Parle-moi de ma mere with Raphael Hudson.



Enriching our amazing program this season, well-known opera singer and lawyer, **Raphael Hudson**, will sing La Fleur que tu m'avais jetce (Flower Song) from the opera Carmen; and a duet with one of our soprano soloists - Parle-moi de ma mere Act 1 duet (Micaela and Don Jose); also from the opera Carmen by French composer Georges Bizet.

In his youth in Brisbane, Raphael Hudson was a Cantor at St Stephen's Cathedral and a member of the Opera Queensland Chorus. As a baritone, he has had principal roles in Lucia di Lammermoor, Carmen, Iolanthe, L'occasione fa il ladro, Gustav Holst's The Wandering Scholar, and La scala di seta for companies including Rockdale Opera, Sydney Theatre, Sydney Independent Opera and the National Youth Opera. Raphael has studied in Australia with Max Speed, Megan Evans OAM, James Christiansen OAM, and John Bolton Wood AM, and is presently studying with Gioacchino Li Vigni.. In April 2013, Raphael performed with Sydney Lyric Opera as a headline act

at Sydney's World Musician Day, having received the highest number of recommendations from local and international members of live music site Musomap.

Raphael's oratorio and art song repertoire includes Bach's Easter Oratorio, Fauré's Requiem, Aaron Copland's Old American Songs, and Carl Orff's Carmina Burana, not including his baritone solo in Brahms' Eine Deutsche Requiem, which was lauded as "a rich, expressive baritone" where "Hudson's interpretation of the solos evoked the joyous piety that throbs within the gravity of the lyrics" (Canberra Times, 2012)

In 2013, at the behest of maestro Gioacchino Li Vigni, Raphael began the transition from baritone to tenor. Raphael has since performed solo excerpts from Wagner's Die Walküre, Tannhäuser and Die Meistersinger von Nürnberg with the TOPS Orchestra in Sydney Town Hall and the Macquarie Theatre. In December 2013, and June-July 2014 Raphael received scholarships to participate in the Mediterranean Opera Studio in New York and Sicily based intensives.





# SARAH HADDAD

Founder, Manager and Violinist



“When you consider that of all the different instruments in this vast, heterogeneous collection called an orchestra, there is none that compete in any way with the subtle expressivity of the human voice. It is the greatest instrument there is; and when such a voice or several, or many together carry the weight of a drama, of a story line, of an emotional situation, there is nothing in all theater to compare with it for sheer immediacy of impact.”

I hope you enjoy this Opera Gala season as much I will. I gained an appreciation of opera later in life, long after I picked up the violin, when I first listened to Spanish soprano– Montserrat Caballe - who arguably has the greatest voice in the world. It was not classical music that introduced me to Opera, but the British rock band – Queen – who sang with Montserrat Caballe

in the 1980s; and saved me from insanity while studying for the bar exams by keeping the creative intelligence part of my brain operative. People of all walks of life are introduced to Opera in different ways, as it draws attention by being dramatic in every sense of the word, and reaches every corner of society. Once you gain an appreciation for Opera, there is no going back in the direction from where you came in terms of musical awareness.

I would like to especially welcome Darsha Kumar on cello to the orchestra, who has travelled from Perth Western Australia. I am glad the orchestra has reached players and lawyers on the other side of the country, which is the first step to truly making this a national community orchestra.

I welcome players and lawyers from regional parts of New South Wales, including Dominique McGovern on percussion.

I thank the conductor, Peter Ellis, for bringing life to the orchestra, and driving our musical passions while we work and/or study in law.

I thank the players in the orchestra for keeping their musical passions, which are genuine, alive. Each one of you is valued and is special. An orchestra does not exist without the collaboration of the different instruments each one of you enjoys playing.

I thank the audience and the wider community who enjoy our music – you give us hope that the orchestra will thrive, and our love for music as a united group will stay alive.

I would like to thank our soloists for this season, including Raphael Hudson, who has maintained his music skills to a professional standard while practicing law.

I would like to especially thank our talented concertmaster, Alexander Vickery, who assisted to manage the orchestra in my absence this season. You are a delight.

The orchestra looks forward to its second season this year, which is American Music by Leonard Bernstein, George Gershwin, Aaron Copland and John Adams.