

**SEASON 2008**  
**MEET THE MUSIC**

## **SONG OF LIFE**

**Wednesday 25 June | 6.30pm**  
**Thursday 26 June | 6.30pm**  
**Sydney Opera House Concert Hall**

**Gianluigi Gelmetti**  
**Anna Rita Taliento** soprano  
**Ionut Pascu** baritone  
**Alexandra Oomens** child soprano  
**Luca Vignali** oboe  
**Diana Doherty** oboe  
**Shefali Pryor** oboe  
**Nathan Waks** cello  
**Cantillation**

**JOHN ANTILL (1904–1986)**  
**Corroboree: Welcome Ceremony**

**MARCO TARALLI (born 1967)**  
**Oboe Concertino II**

AUSTRALIAN PREMIERE  
Luca Vignali oboe

**ALESSANDRO MARCELLO (1669–1747)**  
**Oboe Concerto in D minor**  
*(formerly known as the Oboe Concerto in C minor  
by Benedetto Marcello)*

*Andante e spiccato*  
*Adagio*  
*Allegro*

Luca Vignali oboe

### **INTERVAL**

**GIANLUIGI GELMETTI (born 1945)**  
**Cantata della vita**

AUSTRALIAN PREMIERE

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of *The Music Show* on ABC Radio National.



This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Margaret Moore and Jill Antill Rose at 5.45pm in the Northern Foyer.

Estimated timings:  
9 minutes, 12 minutes, 12 minutes,  
20-minute interval, 65 minutes  
The concert will conclude at  
approximately 8.45pm.



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POSITION OF CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR  
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# ABOUT THE MUSIC



**JOHN ANTILL**  
Australian composer  
(1904–1986)

## Welcome Ceremony from Corroboree

One Sunday in 1912, the Antill family of Ashfield took a horse-drawn bus to La Perouse. There, for a sixpence, they witnessed a performance by a group of Aborigines, a kind of introduction to Indigenous culture for middle-class white Australians, still in the first flush of discovering a people and culture dispossessed by white settlement.

John Antill, then eight years old, was mesmerised by the dance ceremony, and years later conceived a recreation of this event. Beginning as a piano piece, it grew by stages into an ensemble piece, a work for chamber orchestra, for full orchestra, then a 45-minute ballet in 1944. Two years later, having given the Australian premiere of Stravinsky's *Rite of Spring*, Eugene Goossens introduced his audiences to a concert suite from *Corroboree*. The ballet premiere had to wait until 1950.

In the ballet scenario the first movement, the Welcome Ceremony, is danced by Wichetty Grub men assisted by members of the Emu Totem. *Except for the inevitable smouldering fire, the ballet commences in eerie darkness, which gradually brightens to the first rays of dawn. A persistent rhythmic figure indicates that something of great importance is about to take place. There is a re-iterative figure representing movements by the medicine man who is the central figure amongst the council of old men. The didgeridoo is heard [in orchestral guise]. The tribal jester performs. The medicine man performs his tricks and directs spectacular smoke signals.*

The orchestra comprises two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, two trumpets, three trombones and tuba; timpani and percussion (including clapping sticks and bullroarer), harp, keyboard and strings.

John Antill was a student at the St Andrew's Cathedral Choir School in Sydney and later studied composition with Alfred Hill at the NSW Conservatorium. He made his professional start with the JC Williamson Imperial Opera Company with work that included conducting rehearsals, then joined the ABC in 1934, staying until his retirement. In 1949 he was appointed federal music editor – an influential role in the broadcast and concert presentation of new compositions. As a composer he is known almost exclusively for the exceptional ballet and concert suite *Corroboree*, but he also contributed to the choral traditions in which he had been educated, with works such as his *Festival Te Deum*. He also composed a fanfare for the opening of the Sydney Opera House in 1973.

## The origins of *Corroboree*

## Navigating the Welcome Ceremony

## About the composer



**MARCO TARALLI**  
Italian composer  
(born 1967)

## Oboe Concertino II

*The composer writes...*

The principal idea behind the Oboe Concertino II is one of alchemical transmutation. The thematic elements are placed in a perpetual variation, within a clear three-part form, framed by a brief introduction and coda. The music is based on the ostinato repetition of a series of twelve notes, linked in groups of three, and treated at first in the manner of the ground bass in a passacaglia (twelve repetitions of twelve beats, like the 144 segments of the celestial sphere). In the central section the strings play a canon, while a melody, introduced by the oboe, 'floats' over all, and stitches together the harmonies that are created by this game of superimposition, forcing them always towards a markedly tonal atmosphere. The music blurs in a strident and rhythmic allegro, the initial series of twelve notes dissolves, and from the preceding material all that remains are a few harmonic progressions, now treated in a purely tonal language. The transmutation is affirmed and concludes with a brief reprise of the passacaglia idea, a sort of memory of the original alchemical element.

The oboe is accompanied by an orchestra of two flutes (one doubling piccolo), one oboe, two clarinets (one doubling bass clarinet) and bassoon; horn, trumpet and timpani, and strings.

Marco Taralli was born in L'Aquila and began his musical training there at the 'Alfredo Casella' Conservatorium of Music. After graduating with the highest grade in piano he began studying composition with Sergio Rendine, and conducting with Gianluigi Gelmetti in Italy and with Erwin Lukács at the Franz Liszt Academy in Budapest. His works include a diverse range of genres, with music for piano, solo winds, synthesizers and percussion, various chamber ensembles, choir, solo voice, military band and orchestra.

Recent performances of his music have included his three-act opera *La maschera di Pùnkittiti* (Rome Opera), *Elegia II* for symphony orchestra (Grossetto), *Le tre donne* for mezzo-soprano and piano (sung by Daniela Barcellona), and *Crystal Christmas* for children's choir and orchestra (Milan and Pavia). The Sydney Symphony and Gianluigi Gelmetti performed his *Elvismania* for orchestra in the 2005 Shock of the New program.

## Navigating the concertino

## About the composer

**ALESSANDRO MARCELLO**  
Italian composer (1669–1747)

## Oboe Concerto in D minor

*(formerly known as the Oboe Concerto in C minor by Benedetto Marcello)*

Marcello's younger contemporary Antonio Vivaldi was prominent in the development of the solo concerto in the baroque era, and this concerto has much in common with his style and structures. The **first movement** is organised around an energetic orchestral ritornello with leaping intervals, which alternates with more lyrical and florid ideas for the solo instrument. The **Adagio** may be likened to an operatic aria in which the oboe sings an expressive cantilena, richly ornamented, while the strings provide a light, pulsing accompaniment. The **finale** is a vivacious gigue built on the same design as the first movement, but with the difference that the ritornello is now shared by the soloist and the orchestra.

The soloist is supported by an orchestra of strings and keyboard continuo.

In 18th-century Italy there were two composers called Marcello: Alessandro and Benedetto – both sons of a Venetian senator. These talented brothers played instruments, sang, wrote poetry and were well-versed in philosophy and mathematics. Well-rounded gentlemen, in fact, and as musicians they were, strictly speaking, dilettantes. Alessandro was the more well-rounded one, leading an especially rich and varied life, which is perhaps why Benedetto turned out to be the more prolific as a composer.

It was Alessandro who composed this concerto, subsequently published – under his name – in an anthology by a Dutch publisher around 1717. This was lost until its rediscovery in 1958, and so for a long time this concerto was known only through a transcription that JS Bach had made in order to learn how the new Italian concerto style worked. Bach's 'endorsement' – in the form of the Keyboard Concerto in D minor, BWV 974 – is a sign of just how good this concerto is and a key to its survival through the centuries despite the confusion of its origins. It's been linked with Albinoni and with Vivaldi, whose music Bach also transcribed. Then in 1900 a German musicologist noticed that Bach's work was based on an oboe concerto marked simply 'Marcello'. It was assumed that this was the more famous Benedetto, and the concerto entered the modern repertoire under his name and in the key of C minor.

In this performance the concerto is played in its proper key, D minor, and given its proper attribution.

## Navigating the Oboe Concerto

## A grand mix-up



**GIANLUIGI GELMETTI**  
Italian composer  
(born 1945)

## Cantata della vita

The journey of *Cantata della vita* began in 1995, a true and real paraphrase of human life, which Maestro Gelmetti dedicated to his mother. *Stella Matutina, Imaginatio, La Purificazione, L'Amore, Algos, L'Oblio, Je Congnoys* and *Commiato* are the eight sections which comprise this work for voice and orchestra (commissioned by the Teatro Comunale di Bologna), a great fresco of the voyage which Man is called to fulfil on this Earth.

In the first part the voice intones phonemes and sacred texts drawn from various civilisations (*L'Amore*, in particular, derives from the *Song of Songs*, while *La Purificazione* is a part of the ancient form of baptism), added to which is a fragment taken from the writings of Paracelsus, the Swiss doctor, alchemist and philosopher who lived between 1493 and 1541. A legendary figure, in many ways comparable to Faust, Paracelsus put himself forward as the perfect physician, an expert in all fields of knowledge; the knowledge of an initiate, linked to magical/mystical models (he delved into astrology, chemistry and the Kabbalah) in which the study of the material world through chemistry makes sense only because it permits understanding of the essence of all substance, and of the cosmic secret.

The second part, *Algos* (Anguish), opens with a verse from the Old Testament, followed by verses of the poet Omar Khayyám, and a ballad by François Villon, a turbulent figure, a sort of poète maudit *ante litteram*, capable of a style of great expressive concreteness.

The closing farewell to life, *Commiato*, is to a text written by Gelmetti himself. It is ranged, however, over different cultures and eras, a choice – the maestro informs us – ‘born in the expressive needs of the moment. What interests me is to tell a story, the words are almost a pretext for telling this voyage of life, they are like impulses in a constant state of evolution.’ This calling to narrative begins, however, in the sound of the word. That Sound-Word is comprised in its fundamental value. ‘It’s the life-giving Word,’ specifies Gelmetti, ‘the Word as understood in the

**‘What interests me is to tell a story, the words are almost a pretext for telling this voyage of life...’**

GELMETTI

sense of the St John Gospel.' This Word is capable of taking on new resonances, those of Italian, of Latin, of Sanskrit, of Arabic or antique French, languages which alternate in the telling of the cosmic adventure of which Man also is a part. Gelmetti sets the things of Life in Music, birth and death, heaven and earth, good and bad, love, joy, anguish, the reality and the dream, and just as a singer-author would do – in fact he jokingly refers to himself as a 'conductor-author' – writes the texts himself, or elaborates materials, creating provocative combinations.

**Gelmetti sets the things  
of Life in Music...**

The *Cantata della vita* is a work in progress, where numerous passages already composed have found their definitive positioning, while others are destined to be part of future composition projects. Movements such as *Algos*, *Stella Matutina* and *Il Canto dell'amore* have already been performed separately in Frankfurt, Stuttgart, London, Bologna, and Sydney [Gelmetti conducted *Algos* here in the 1996 Master Series], to be reconnected in this work with other unpublished passages.

It's an important stage which, for certain reasons, Gelmetti considers as the conclusion of a first cycle of his activity as composer, activity to which he has returned after a long pause. Now he divides himself equally between conducting and composition, after having succeeded in finding a personal balance between the acts of creation and interpretation.

*'Just at the point of being "born" as a composer, I stopped writing for a long period, mainly because of the problem of identifying myself. When I began my career as a conductor, I thought that the interpreter ought to be like an empty glass, ready to be filled with others' music. With the passage of time, I realised that this was not exactly true, and I began to review my choice of repertoire, deciding to interpret only those artists whom I felt were closest to my own creed and nature. When I stopped suppressing myself in the music of others, I also began to write once more, dedicating myself to both things. And I believe, in fact, that one enriches the other.'*

PAOLA SOFFIÀ ©2000

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# Cantata della vita

## PART I

### Stella Matutina

Stella Matutina  
Laetitia sancta Virgo virginum  
Gratiae Mater amabilis  
Regina coeli  
Sancta Mater dolorosa

### Imaginatio

Fratello ascolta  
queste parole aspettano la vita  
che solo tu puoi dargli

*Sciutum nimirum est astrum unum  
existere reliquies omnibus superius  
hoc est astrum apocalypticu  
secundum astrum est ascendentis  
tertium est elementorum  
quorum sunt quatuor ita  
astra sex constituntur praeter haec  
ad huc est astrum  
imaginatio  
quae novum astrum et novum coelum gignit*

### In Purificazione

*Vel ab ea immunde Spiritu  
et da locum Spiritui Sancto paraclito  
exi ab eo immunde Spiritu  
et da locum Spiritui Sancto paraclito  
vitam eternam et [vi]vas in secula seculorum  
accide signum crucis tam  
in fronte quam in corde  
per Christum Dominum Nostrum  
exorcizo te creatura salis  
in nomine Dei Patri Omnipotentis  
et in caritate domini nostri Jesu Christi  
et in Virtute Spiritus Sancti*

*Abrenuntias Satanae  
et omnibus operibus eius?*

Abrenuntio

*Vis baptizari?*

Volo

### Star of the Morning

Star of the Morning  
joyous and holy Virgin of virgins  
dear Mother of grace  
Queen of heaven  
Holy, grieving Mother

### Imagination

Brother, listen  
These words await the life  
which you alone can give them

*Most surely it is known that there  
exists one star, higher than all the rest.  
This is the apocalyptic star  
The second is the star of the ascendant  
The third is the star of the elements,  
of which there are four,  
thus six stars are established.  
Besides these, there is another, the star of the  
imagination,  
which begets a new star and a new heaven.*

### The Rite of Purification

*Depart from her, unclean spirit,  
and give place to the Holy Spirit, the Paraclete.  
Depart from him, unclean spirit,  
and give place to the Holy Spirit, the Paraclete.  
That you may have eternal life and live forever.  
Receive the sign of the cross,  
as on your forehead, so in your heart,  
through Christ our Lord.  
I exorcise you, creature of salt,  
in the name of God the Father Almighty  
and in the love of our lord Jesus Christ  
and in the power of the Holy Spirit.*

*Do you renounce Satan  
and all his works?*

I renounce them.

*Do you wish to be baptised?*

I do so wish.

Gioia è il giorno della gioia  
Uscite fanciulle  
Cos'è che sale dal deserto  
Colonne di fumo fragranze  
di mirra aroma d'incenso

I suoi capelli son neri come il corvo

### L'Amore

Come sei bella, sorella, sposa amata

*Io sono del mio amato  
e per me è la sua passione  
Tu mi rapisti il cuore  
più dolce del vino è l'amor tuo  
tutti i profumi supera il tuo aroma  
stillano miele le tuo labbra  
e miele e latte è sotto la tua lingua*

*Io sono del mio amato  
e per me è la sua passione  
Sei un orto chiuso  
sorgente chiusa  
fonte sigillata  
bosco di melograni  
limpido ruscello*

*Vieni fratello mio usciamo alla campagna  
andremo nei vigneti, vedremo se gemma  
la vita e sbocciano i fiori  
là ti darò i miei amori  
i più dolci frutti mio sposo  
li ho serbati per te*

Vieni bella fra le belle:  
amica mia, sorella, sposa amata:  
là dove ti concepì tua madre  
là dove ti dette alla luce

*Sorgi vieni o vento  
nell'orto moi entri il mio  
diletto nel suo giardino  
e mangi i suoi frutti squisiti  
mettimi come sigillo sul tuo cuore  
perché forte è l'amore come la morte,  
tenaci come l'inferno la gelosia  
vampe di fuoco sono le Sue vampe,  
le Sue fiamme, fiamme di Jahvé  
le grandi acque non possono spegnere  
l'amore né i fiumi sommergerlo  
vieni come cerbiatto sui monti profumati*

Joy! It is the day of joy!  
Go out, you maidens.  
What is this coming out of the desert?  
Pillars of smoke, fragrant with myrrh  
and the perfume of incense.

Her hair is black like the raven.

### Love

How beautiful you are, sister, beloved bride.

*I am my Beloved's,  
and his passion is for me.  
You ravished my heart  
your love is sweeter than wine  
your fragrance surpasses all perfumes  
your lips distil honey  
and milk and honey are under your tongue.*

*I am my Beloved's,  
and his passion is for me.  
You are a closed garden  
a hidden spring  
a sealed fountain  
a grove of pomegranate trees  
a clear brook*

*Come, my brother, let us go out into the fields  
We will go among the vines, to see if  
life is budding and flowers are blooming  
There I shall give you my love,  
the sweetest fruits, my husband,  
I have kept them for you.*

Come, fairest of fair maidens:  
my love, sister, beloved bride:  
there, where your mother conceived you,  
there, where she brought you into the light

*Arise, O wind,  
and come into my garden  
Let my beloved come into his garden  
and eat its exquisite fruits  
Set me as a seal upon your heart  
For love is strong as death,  
jealousy as tenacious as hell.  
Its flash is a flash of fire,  
its flames, the flames of Yahweh.  
Great waters cannot quench love,  
nor can the floods drown it.  
Come, like a fawn on the fragrant hills.*

## PART II

### Algos

Alla gola.  
Giunto m'è il gorgo fino alla gola.  
Sono immerso in un fango profondo.  
Non trovo sostegno alcuno.

*Deus quam diligere sperare  
in Deibus illis  
venerunt filii  
salvos fac servos  
tuos sperantes in te Deus*

Sommerso.  
Giunto m'è il gorgo fino alla gola.  
Sono immerso in un fango profondo.  
Al fondo del gorgo  
non v'ha sostegno alcuno.

Il vortice mi travolse.

*Salvos fac servos  
tuos sperantes in te Deus  
quam diligere*

*Ave maris Stella  
Dei Mater alma  
atque semper virgo  
felix coeli porta*

Sono stanca di gridare  
arsa ho la gola.

### Oblio

Dammi vino, che io torni in vita  
lava con questo il mio corpo morto,  
che il mio sudario siano foglie di vite  
e la mia sepoltura sia un dolce giardino

### Je Congnoys

Je congnoys bien mouches  
en laict  
Je congnoys à la robbe l'homme  
Je congnoys le beau temps du laid  
Je congnoys au pommier la pomme  
Je congnoys l'arbre a veoir la gomme  
Je congnoys quant tout est di mesmes  
Je congnoys qui besogne ou chommes  
Je congnoys tout fors que moymesmes

### Anguish

Up to my neck  
The maelstrom is up to my neck  
I am sunk into deep mud  
There is nothing to hold me up.

*O God, how precious it is to hope  
in you in those days  
The children came  
Save your servants,  
who put their hope in you, O God.*

Submerged.  
The maelstrom is up to my neck.  
I am sunk into deep mud  
In the depths of the maelstrom  
there is nothing to hold me up.

The vortex has swept me away.

*Save your servants,  
who put their hope in you, O God.  
How precious*

*Hail, Star of the sea  
Dear Mother of God  
and yet still a virgin  
Blessed gate to heaven*

I am weary of shouting  
My throat is dry.

### Oblivion

Give me wine, to bring me back to life  
Wash my dead body with it  
to turn my shroud into vine leaves  
and my tomb into a sweet garden

### I know

I can easily tell the black flies from the  
white milk  
I can tell the man by his dress  
I can tell fair weather from foul  
I can recognise the apple tree by its apples  
I can recognise the tree from seeing its sap  
I can tell when everything is the same  
I can tell who's working and who's idle  
I know everything except myself

Je congnoys pourpoint au collet  
Je congnoys le moyne à la Gonne  
Je congnoys le maistre au valet  
Je congnoys au voyle la nonne  
Je congnoys quant pipeur jargonne  
Je congnoys folz nourriz de crespes  
Je congnoys le vin à la tonne  
Je congnoys tout fors que moymesmes

Je congnoys cheual & mullet  
Je congnoys leur charge & leur somme  
Je congnoys Bietrix & Bellet  
Je congnoys gect qui nombre & somme  
Je congnoys vision de somme

Je congnoys la faulte des Boesmes  
Je congnoys la pouoir de Romme  
Je congnoys tout fors que moymesmes

Prince, Je congnoys tout en somme  
Je congnoys coulerez & blemes  
Je congnoys mort qui tout consomme  
Je congnoys tout fors que moymesmes

## Commiato

Addio  
il cuore se ne va,  
l'anima mi lascia  
e io ti lascio  
il mare m'inghiotte  
è freddo grigio non del tuo colore

addio vita  
è sogno o è vero?  
Lo spirito svanisce  
ti lascio solo visioni,  
ti parlerò nella notte  
mi vedrai come nei giorni migliori.  
Tutto avvampa  
io scompaio  
tu affondi  
il mare ti soffoca ma sono  
io che il mare inghiotte  
è freddo, grigio, non del tuo colore  
addio vita  
amore mio.

I can recognise a doublet from its collar  
I can pick the monk by his habit  
I can tell the master from his servant  
I can recognise the nun by her veil  
I know when a trickster is spinning a tale  
I can recognise a fool well fed on cream  
I can tell the wine from its cask  
I know everything except myself

I know horses and mules  
I know what load they can carry  
I know Beatrice and Isabelle  
I know the counters for adding and  
subtracting  
I know the visions that come in sleep  
I know the heresy of the Bohemians  
I know the power of Rome  
I know everything except myself

Prince, if I may sum up, I know everything  
I know colours and shades  
I know death, which consumes all things  
I know everything except myself.

## Envoy

Farewell  
My heart is dying,  
my soul is leaving me  
and I am leaving you  
The sea is swallowing me up  
It is cold and grey, it does not have your  
colour  
Farewell, life  
Is it a dream, or is it real?  
My spirit is fading away  
I leave you only visions  
I will speak to you in the night  
You will see me as I was in better days.  
Everything is consumed in flames  
I am disappearing  
You are sinking  
The sea is smothering you  
but it is me that the sea is swallowing  
It is cold, grey, it does not have your colour  
Farewell, life  
My love.

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## GOVERNMENT SUPPORT



The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.

# ABOUT THE ARTISTS

## Gianluigi Gelmetti

CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

Gianluigi Gelmetti, Chief Conductor and Artistic Director of the Sydney Symphony, studied with Sergiu Celibidache, Franco Ferrara and Hans Swarowsky. For ten years he conducted the Stuttgart Radio Symphony Orchestra; he has conducted many of the leading orchestras in the world and appears regularly at international festivals. Since 2000 he has been Music Director of the Teatro dell'Opera di Roma.

Highlights of past seasons include engagements in France, Germany, Great Britain, America, Australia, Japan, Switzerland and Italy, where he conducted Mascagni's *Iris* and Respighi's *La fiamma* at the Teatro dell'Opera di Roma and *William Tell* at the Rossini Opera Festival. In 1999 he was awarded the Rossini d'Oro Prize. Gianluigi Gelmetti has also worked regularly at the Royal Opera House, Covent Garden.

His interpretation of Mozart's *The Marriage of Figaro* earned him the title Best Conductor of the Year from the German magazine *Opernwelt*, and in 1997 he won the Tokyo critics' prize for the best performance of the year of Beethoven's Symphony No.9. He has been honoured as Chevalier de l'Ordre des Arts et des Lettres in France and Grande Ufficiale della Repubblica Italiana in Italy.

Gianluigi Gelmetti's recording catalogue includes operas by Salieri, Rossini, Puccini and Mozart, the complete orchestral music of Ravel, the late symphonies of Mozart and works by many 20th-century composers, including Stravinsky, Berg, Webern, Varèse and Rota. Among his recordings are *William Tell*, *Iris*, *La fiamma*, Bruckner's Symphony No.6 and Rossini's *Stabat mater*.

Gianluigi Gelmetti is also a composer; his recent works include *In Paradisum Deducant Te Angeli*, written to commemorate the tenth anniversary of Franco Ferrara's death, *Algos*, and *Prasanta Atma*, in memory of Sergiu Celibidache.

He has taught at the Accademia Chigiana in Siena since 1997.



KETH SAUNDERS



## Anna Rita Taliento soprano

Anna Rita Taliento studied at the G. Verdi Conservatorium, Milan, and with Rodolfo Celletti and Margherita Rinaldi, and in 1993 she won the Belvedere Prize in Vienna. After her debut at the Two Worlds Festival, Spoleto and at the Teatro Comunale of Bologna (*Il trittico*), she recorded Richard Strauss' *Capriccio* with the Vienna Philharmonic. Since 1995 she has performed in leading theatres such as Covent Garden, the Rossini Opera Festival, the Verona Arena, Maggio Musicale di Firenze, Théâtre de la Monnaie, Royal Albert Hall, and Alte Oper Frankfurt, as well as appearing in Osaka, Tokyo, Buenos Aires and New York.

She has sung roles in operas such as Rossini's *Mosè in Egitto*, *Carmen*, *La Bohème*, *Gianni Schicchi*, *Suor Angelica*, *La clemenza di Tito*, Gounod's *Faust*, *Don Pasquale*, and *Dido and Aeneas*. As a guest artist for Rome Opera she opened the 2004 season in Respighi's *Marie Victoire*, and has appeared in *Semiramide*, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro*.

In the concert hall she has sung Strauss' *Four Last Songs*, Rossini's *Petite Messe Solennelle*, Mozart's C Minor Mass, *Messiah*, Vivaldi's *Gloria*, Bach cantatas and the *Christmas Oratorio*, *Carmina Burana*, and Beethoven's Ninth Symphony. At the Accademia Nazionale di Santa Cecilia in Rome she has performed Mozart's *Requiem*, Bach's *Magnificat*, Charpentier's *Te Deum* and Verdi's *Requiem*.

Anna Rita Taliento made her Sydney Symphony debut in the 2007 Rossini Gala Concert.



## Ionut Pascu baritone

Ionut Pascu was born in Constanta, the second largest city in Romania, by the Black Sea, and from 1996 to 2001 he studied opera at the National University of Music in Bucharest. He began his career in 2001 at the age of 23 with two leading roles: the title role in Mozart's *Don Giovanni* and Marcello in Puccini's *La Bohème*.

Since then he has performed extensively in concert and on the opera stage, with frequent appearances at the Constanta Opera Theatre, where over three years he sang roles in *Il trovatore*, *La Bohème*, *Madama Butterfly*, *Cavalleria Rusticana* and *Carmen* as well as operettas such as *Die Fledermaus* and Franz Lehár's *Land of Smiles*.

He has also sung in Holland, Germany, Macedonia, Hungary, Albania and South Korea, and since 2004 he has been a regular guest soloist in many opera houses, as well as performing as a member of the National Opera Bucharest and the National Opera Constanta.

More recently he returned to the Bucharest National University of Music to study orchestral conducting and he is now studying for a masters degree in conducting at the G. Verdi Conservatory in Milan.

This is Ionut Pascu's Sydney Symphony debut.



## Alexandra Oomens child soprano

Alexandra Oomens has been a member of Sydney Children's Choir since 2000 and Gondwana Voices since 2003, and has frequently appeared as a soloist with both these choirs as well as touring to France, Mexico, Newfoundland, Finland, Estonia, Denmark, Japan and all the major Australian cities. Recent highlights have included singing at the Opening Ceremony of the Melbourne Commonwealth Games and performing Brett Dean's *Vexations and Devotions* at the BBC Proms.

In July she will take part in the Gondwana Voices and Australian Chamber Orchestra collaboration, *The Red Tree*, and in September she will be travelling to the Torres Strait Islands with the Sydney Children's Choir.

Alexandra Oomens is a student at the Conservatorium of Music High School where she is studying violin.



## Luca Vignali oboe

Luca Vignali is principal oboe for the Rome Opera Theatre Orchestra, a position he has held since 1984. Two years earlier he had graduated with distinction from the G.B. Martini Conservatory in Bologna. While still a student he was first oboe of the Arena di Verona Orchestra and the Orchestra Regionale Toscana. He was also invited to attend the Herbert von Karajan Academy in Berlin, where he had the opportunity to perform with the Berlin Philharmonic.

In 1986 he was the first Italian to win the International Music Competition in Martigny. Other awards have included the Franco Alfano–Sanremo Classica prize for oboe performance (2000), and the Abbiati della Critica prize.

As a soloist he has performed throughout Italy with orchestras such as the Santa Cecilia Academy in Rome, the RAI National Orchestra, the Alla Scala Theatre Orchestra in Milan, and the Mantova Chamber Orchestra. His chamber music performances have included concerts with artists such as Yuri Bashmet, Shlomo Mintz and Michele Campanella, and tours throughout Europe, North and South America, Japan and South-East Asia. He also appears frequently at festivals such as the Spoleto Two Worlds Festival, Festival of the Nations, and the Siena Chigiana Academy.

Luca Vignali is also a member of the Symphonica Toscanini orchestra, which made its debut in Strasburg with Maazel as conductor.

Since 1998 he performed and toured with Salvatore Accardo and the Italian Chamber Orchestra, and their performance of Bach's Concerto for Oboe and Violin has been recorded for the Fonè label. Other releases include music for oboe and strings by Vittorio Fael, baroque sonatas by Besozzi and Cambini, 19th-century oboe works by Corticelli, and a concerto recording with I Virtuosi Italiani.

This is Luca Vignali's Sydney Symphony debut.



## Diana Doherty oboe

PRINCIPAL OBOE, ANDREW KALDOR & RENATA KALDOR AO CHAIR

Diana Doherty grew up in Brisbane where she studied violin, piano and oboe. By the time she graduated from the Victorian College of the Arts in 1986, she had been named 'Most Outstanding Competitor Overall' for the 1985 ABC Instrumental and Vocal Competition. She then studied with Thomas Indermühle in Zurich and with Maurice Bourgue. In 1991 she won the Prague Spring Festival Competition as well as the prize for best interpretation of a Czech concerto.

She has performed as soloist in the Prague Spring Festival, MusicaRiva festival in Italy, Bratislava Music Festival, and the 'Young Artist in Concert' Festival in Switzerland. In 1994 she was soloist with the Queensland Symphony Orchestra on its China tour, and she was joint winner of the 1995 Young Concert Artists International Auditions, leading to her New York and Washington DC recital debuts.

From 1990 to 1997 she was Principal Oboe in the Symphony Orchestra of Lucerne; she joined the Sydney Symphony as Principal Oboe in 1997. In 2001 she won a MO award for her performance of Graeme Koehne's *Inflight Entertainment*. In 2002 she premiered Ross Edwards' Oboe Concerto – receiving a 2003 APRA-Australian Music Centre award – and subsequently performed it with the New York Philharmonic and Lorin Maazel.

Her recordings include Romantic Oboe Concertos with the QSO, *Blues for DD*, *Souvenirs*, the Edwards concerto, and *Inflight Entertainment*.



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## Shefali Pryor oboe

ASSOCIATE PRINCIPAL OBOE

Shefali Pryor grew up in Sydney where she graduated with first class honours from the Sydney Conservatorium of Music. During her studies she participated in numerous programs with the Australian Youth Orchestra and was a member of the Sydney Sinfonia. Upon graduating she joined the Sydney Symphony as Second Oboe.

In 2004/05 she was granted leave in order to study as a postgraduate with Stefan Schilli at the Mozarteum University in Salzburg. Not long after her return to Australia she was appointed Associate Principal Oboe. In 2006 she won the Other Instruments category of the Symphony Australia Young Performer Awards. She has performed as soloist with the Sydney, Melbourne



KEITH SAUNDERS

and Tasmanian Symphony Orchestras, including performances with violinist Nigel Kennedy in 2006.

Shafali Pryor has performed as guest principal with the Australian Chamber Orchestra and the Auckland Philharmonic, and as a casual musician with the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She is a founding member of the Sydney Omega Ensemble and has performed with the Australia Ensemble, Sydney Soloists, and Southern Cross Soloists as well as with the staff of the Sydney Conservatorium, where she teaches oboe.

## **Nathan Waks** cello

PRINCIPAL CELLO

Nathan Waks studied at the NSW Conservatorium with Lois Simpson (cello) and Robert Pikler (chamber music). After winning the 1968 ABC Instrumental and Vocal Competition, he studied at the Moscow Conservatorium with Mstislav Rostropovich and in Paris with Paul Tortelier.

He was appointed the Sydney Symphony's youngest ever Principal Cello at the age of 19, and has performed with all the major Australian orchestras. He was a member of the Sydney String Quartet for ten years as well as a founding member of the Australian Chamber Orchestra and the Australian Music Centre, and has directed many music festivals.

His career has encompassed composition and arrangements for films including *My Brilliant Career* and *Kangaroo*. He has produced recordings for guitarist John Williams and organised and directed concerts for such artists as Frank Sinatra and Rod Stewart.

In 1993 he was appointed Director of ABC Concert Music then Managing Director of Symphony Australia, where he worked full-time until 1998, when he reduced his ABC commitments to take up a contract as Co-Principal Cello with the Sydney Symphony. He also pursues a vigorous calendar of solo and chamber music appearances in his spare time.



KEITH SAUNDERS

## Cantillation



Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and recording studio.

Performance highlights have included Adams' *Harmonium* and *Transmigration of Souls*, the Australian premiere of Gubaidulina's *Now Always Snow*, Edwards' *Star Chant*, Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony); Butterley's *Spell of Creation*, Mahler's *Eighth Symphony*, a *Musica Viva* tour and concerts with Emma Kirkby and the Orchestra of the Antipodes. Recordings include *Allegri Miserere – Sacred Music of the Renaissance*, Fauré's *Requiem*, *Carmina Burana*, *Prayer for Peace*, *Messiah*, *Silent Night*, *Ye Banks and Braes* and *Magnificat* with Emma Kirkby, as well as Mozart's *Requiem* and Bach choruses. In addition to opera appearances (most recently Vivaldi's *Juditha Triumphans* for Pinchgut Opera), Cantillation has sung for the Dalai Lama, the Rugby World Cup, and Andrea Bocelli, and recorded movie soundtracks.

Recent collaborations with the Sydney Symphony have included *Shock of the New* concerts and Brahms' *German Requiem* with Gianluigi Gelmetti, and Rachmaninov's *The Bells* with Vladimir Ashkenazy, as well as *Songs from the Movies* and Vaughan Williams' *Sinfonia antartica*. In February they sang Ravel's *Daphnis et Chloé* for the season opening gala.

## **Michael Black** chorusmaster

Michael Black holds degrees in Education, Performance and Musicology from the Sydney Conservatorium of Music and the University of NSW. He has been Chorusmaster for Opera Australia since 2001 and has prepared more than 80 operas in that time as well as choral works such as Mozart's *Requiem*, *A German Requiem*, *Carmina Burana*, *Chichester Psalms* and Holst's *Planets*. He is also chorusmaster for two ABC Classics recordings: *Verdi Requiem* (Australian Opera and Ballet Orchestra) and *Beethoven Ninth Symphony* (Tasmanian Symphony Orchestra); and for *The Love for Three Oranges* and *Rusalka* (Chandos). He has also been guest chorusmaster for Opera Holland Park (UK) and Sydney Philharmonia Choirs.

He is one of Australia's finest accompanists, regularly performing with many singers. He has performed for Wigmore Hall Touring Chamber Music and at all the major Australian Festivals. As an educator, he lectured for many years at the Sydney Conservatorium, has been a competition adjudicator and AMEB piano examiner, and has given master classes at the Victorian College of the Arts and Sydney Conservatorium.



## **Cantillation**

**Antony Walker** music director

**Alison Johnston** manager

**Michael Black** chorusmaster for *Cantata della vita*

**Catherine Davis** rehearsal pianist for *Cantata della vita*

### **SOPRANOS**

Hannah Bone  
Catherine Bryant  
Alexandra Coghlan  
Anna Fraser  
Danielle Grant  
Hester Hannah  
Louisa Hunter-Bradley  
Alison Morgan  
Elizabeth Scott  
Meinir Thomas  
Nicole Thomson  
Emma Zampieri

### **MEZZO-SOPRANOS**

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Jenny Duck-Chong  
Anne Farrell  
Karen Finch  
Amanda Hamilton  
Amanda Harris  
Sue Harris  
Judy Herskovits  
Tijana Miljovska  
Inara Molinari  
Natalie Shea  
Anna Zerner

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Andrei Laptev  
Dominic Ng  
James Renwick  
Joel Roast  
Daniel Song  
Joseph Toltz  
Raff Wilson

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Daniel Beer  
Nick Davison  
Mark Donnelly  
Craig Everingham  
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Ashley Giles  
David Greco  
David Hayton  
Kirk Hume  
Ben Macpherson  
Sébastien Maury  
Sam Piper  
Ed Suttle

## Sydney Symphony

Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. Critical to the Orchestra's success has been the leadership given by its former Chief Conductors, including Sir Eugene Goossens, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart, as well as collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky. Maestro Gianluigi Gelmetti is now in his fifth year as Chief Conductor and Artistic Director, a position he holds in tandem with that of Music Director at Rome Opera.

### FIRST VIOLINS

**Dene Olding**

*Concertmaster*

**Sun Yi**

*Assoc. Concertmaster*

**Kirsten Williams**

*Assoc. Concertmaster*

Sophie Cole

Jennifer Hoy

Nicola Lewis

Alexandra Mitchell

Léone Ziegler

Emily Long#

Emily Qin#

Thomas Dethlefs\*

Victoria Jacono\*

Michele O'Young\*

Martin Silverton\*

### SECOND VIOLINS

**Marina Marsden**

Shuti Huang

*A/Asst Principal*

Susan Dobbie

*Principal Emeritus*

Pieter Bersée

Maria Durek

Stan W Kornel

Benjamin Li

Nicole Masters

Philippa Paige

Biyana Rozenblit

Maja Verunica

Alexander Norton#

Alexandra D'Elia#

Leigh Middenway\*

### VIOLAS

**Roger Benedict**

Yvette Goodchild

*Asst Principal*

Sandro Costantino

Jane Hazelwood

Graham Hennings

Felicity Tsai

Leonid Volovelsky

Jacqueline Cronin#

Jennifer Curl#

Rosemary Curtin#

Emma Fetherston

Vera Marcu\*

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**Nathan Waks**

Leah Lynn

*Asst Principal*

Kristy Conrau

Timothy Nankervis

Elizabeth Neville

Adrian Wallis

David Wickham

Rowena Crouch#

Patrick Murphy #

Martin Penicka\*

Andrew Wilson\*

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**Alex Henery**

Neil Brawley

*Principal Emeritus*

David Campbell

Steven Larson

Richard Lynn

David Murray

Gordon Hill#

Lauren Brandon\*

Damien Eckersley\*

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Carolyn Harris

Rosamund Plummer

*Principal Piccolo*

### OBOES

**Diana Doherty**

*Shefali Pryor*

Alexandre Oguey

*Principal Cor Anglais*

### CLARINETS

*Frank Celata*

Craig Wernicke

*Principal Bass Clarinet*

### BASSOONS

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Fiona McNamara

Noriko Shimada

*Principal Contrabassoon*

Robert Llewellyn#

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**Robert Johnson**

Lee Bracegirdle

Euan Harvey

Marnie Sebire

### TRUMPETS

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*Paul Goodchild*

John Foster

Anthony Heinrichs

### TROMBONES

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*Scott Kinnmont*

Nick Byrne

Christopher Harris

*Principal*

*Bass Trombone*

### TUBA

**Steve Rossé**

### TIMPANI

Adam Jeffrey

*Asst Principal*

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Colin Piper

John Douglas\*

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Philip South\*

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**Louise Johnson**

### PIANO

**Josephine Allan\***

### HARPSICHORD

Rosalind Halton\*

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*Italics* = Associate

Principal

\* = Guest Musician

# = Contract Musician

† = Sydney Symphony

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### SYDNEY OPERA HOUSE

Bennelong Point

GPO Box 4274 Sydney NSW 2001

Administration (02) 9250 7111

Box Office (02) 9250 7777

Facsimile (02) 9250 7666

Website [sydneyoperahouse.com](http://sydneyoperahouse.com)



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1017 Pacific Highway, Pymble 2073.

Telephone: (02) 9449 6433

Fax: (02) 9449 6053

E-mail: [admin@playbill.com.au](mailto:admin@playbill.com.au)

Website: [www.playbill.com.au](http://www.playbill.com.au)

**Executive Chairman** Brian Nebenzahl OAM, RFD

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