

# Opera Gala



QUEENSLAND SYMPHONY  
ORCHESTRA

8 + 9 MAR 2024  
CONCERT HALL, QPAC



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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and present, and the significant contributions that Aboriginal and Torres Strait Islander peoples make to Queensland and Australia.

Photos by Peter Wallis, Sarah Marshall, Joel Tronoff and Sam Muller.

## WELCOME

Welcome Opera fans and those soon-to-be. The Opera and the Orchestra have always gone together like Mimi and Rodolfo from *La bohème* – minus the heartbreak of course. Today, you will witness how seamlessly these two enduring art forms blend to express the love, laughter, drama and tragedy of one of the most famous opera composers in history, Giacomo Puccini.

We have curated a feast of Puccini highlights from some of his most well-known operas, showcasing the full spectrum of human emotion. We will take you across the world, from 14th century Flanders to 18th century Nagasaki and the gold rush of America. You'll hear dramatic stories of knights and princesses, alongside wicked tales of the Wild West and of artists battling through poverty; each performed with the stunning vocals of our three guest soloists and the soaring Resonance of Birralee. This showcase of song, spectacle and sorrow will be framed by the power of our orchestra, seasoning every gut-wrenching emotional moment with vibrance and vigour.

We look forward to presenting you with the works of opera icon, Giacomo Puccini and hope that you enjoy the show!

## IN THIS CONCERT

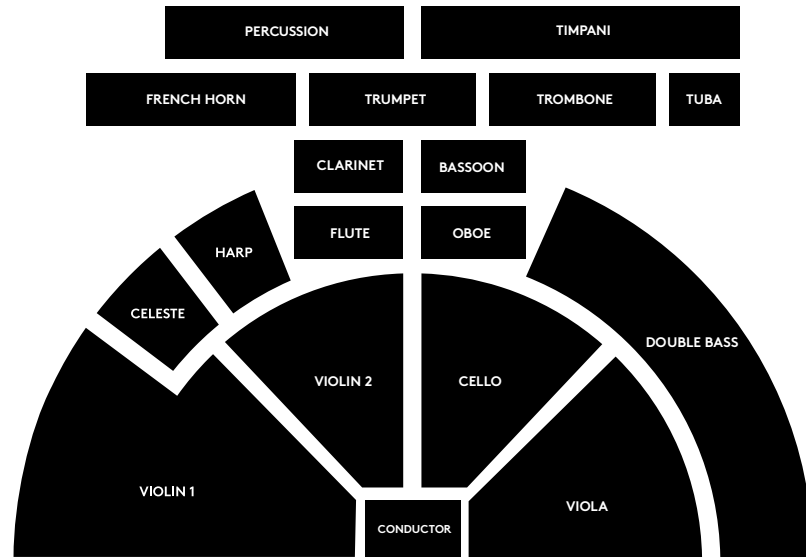
**Conductor** Giordano Bellincampi  
**Soloists** Sae-Kyung Rim, Kang Wang, Phillip Rhodes  
**Choir** Resonance of Birralee

## PROGRAM

<b>PUCCINI</b>	Preludio e coro di introduzione from <i>Le Villi</i>	5'
	"Questo Amor" from <i>Edgar</i>	4'
	"Tra voi belle, brune e bionde" from <i>Manon Lescaut</i>	1'
	"Sola, perduta, abbandonata" from <i>Manon Lescaut</i>	5'
	Intermezzo from <i>Manon Lescaut</i>	5'
	Act 1 finale from <i>La bohème</i>	13'
	"Tre Sbirri" from <i>Tosca</i>	4'
<b>INTERVAL</b>		<b>20'</b>
	"Visi d'arte" from <i>Tosca</i>	4'
	"E lucevan le stelle" from <i>Tosca</i>	3'
	Pinkerton-Sharpless Scene from <i>Madama Butterfly</i>	8'
	"Un bel di vedremo" from <i>Madama Butterfly</i>	5'
	"Coro a bocca chiusa" from <i>Madama Butterfly</i>	3'
	"Ch'ella mi creda" from <i>The Girl of the Golden West</i>	2'
	"La Canzone di Doretta" from <i>La Rondine</i>	3'
	"Nulla! Silenzio!" from <i>Il Tabarro</i>	4'
	"In questa reggia" from <i>Turandot</i>	7'

Relive this concert on ABC Classic on Saturday 6 April at 12pm AEST.

# IF YOU'RE NEW TO THE ORCHESTRA



## WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

### STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass
- Harp

### WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/E-flat Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

### KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste
- Organ

### BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

### PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

# WHO'S ON STAGE TODAY



Find out who's on stage today, scan the QR code below.



## BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

- Libretto** The text of an opera or other long vocal work.
- Aria** An extended, accompanied song for one voice which usually appears in an opera.
- Sonorities** The quality of having a deep and rich sound, typically in voice.



## LISTENING GUIDE

### *Le Villi*

Puccini wrote *Le Villi* for a competition seeking works to embody the spirit of great Italian operas. Whether for his incomprehensible handwriting, or a conspiracy led by a rival publisher, Puccini was ultimately unsuccessful and was forced to find other means to premiere the work. In 1884, *Le Villi's* first performance was a success; the launchpad of Puccini's illustrious career.

*Le Villi* follows Anna and Roberto, who have just celebrated their marriage. This happy ending is short lived: enchanted by the allure of a siren, Roberto is unfaithful, and this betrayal leads to his demise. Anna dies of a broken heart, and is avenged by the villi, the fairies of the forest, who condemn Roberto to dance until his death. The opera's overture presents a slice of the beginning of Roberto and Anna's rosy, idyllic romance. Lyrical and tender, even as a young composer Puccini's capacity for the evocative resonates through the entire orchestra.

### Preludio e coro di introduzione

#### **CORO DI MONTANARI:**

Evviva! Evviva! Evviva!  
Evviva fidanzati!

Dalla vecchia di Magonza  
Roberto è ereditier!  
I tesori accumulati  
son molti davver!  
Dunque povera stasera  
Roberto partirà  
e a sposar la fidanzata  
ei ricco tornerà!

Evviva! Evviva! Evviva fidanzati!

Translation: Nico Castel

#### **MOUNTAINEERS:**

Long life! Long life! Long life!  
Long life to the betrothed!

The old woman of Mainz has made  
Roberto her heir!

The accumulated treasures are many  
in truth! Roberto will leave a poor man  
tonight

he will return, a rich man, to marry  
his fiancée

Long life! Long life! Long life to  
the betrothed!

# LISTENING GUIDE

## Edgar

While *Le Villi*'s premiere was a definitive success, Puccini's second opera, *Edgar*, was received mildly at best. In fact, after over 10 years of revisions and alterations, Puccini declared it irredeemable, describing it as nothing better than a 'warmed up soup'. However, despite being trapped by the constraints of its **libretto**, *Edgar* features some incredibly innovative musical moments. 'Questo Amor' is rich with inspired longing as Frank expresses his deep love for the wild and wonderful Tigrana, Edgar's lover. Although the complete opera is seldom performed today, this **aria**, with its gentle beauty, has become a significant work within the baritone's repertoire.

### "Questo Amor"

#### FRANK

Questo amor, vergogna mia,  
lo spezzar, scordar vorrei;  
Ma d'un' orrida mal'À-a  
Sono schiavi i sensi miei...  
Mille volte al ciel giurai  
Di fuggirla!... E a lei tornai!  
Ella ride del mio pianto,  
Del mio sdegno si fa scherno;  
Ed io, vil, col cuore infranto,  
Ai suoi piedi mi prosterno...  
E lei sola io sogno, io bramo!  
Ah sventura!... lo l'amo!... lo l'amo

Translation: Nico Castel

#### FRANK

I wish I could break off,  
and forget this love which is my shame.  
But my emotions are enslaved  
by a horrible enchantment.  
A thousand times to heaven I swore  
To flee her!  
and to her I returned!...  
She laughs at my weeping  
and I, a coward with a crushed heart  
prostrate myself at her feet.  
She mocks my anger.  
It is she alone whom I desire and  
dream of.  
Ah misfortune!... I love her!... I love her

## Manon Lescaut

The great heroine Manon, from Prévost's novel *Histoire du Chevalier des Grieux, et de Manon Lescaut*, was a subject Puccini was advised to avoid. After all, French composer Jules Massenet had already written the resoundingly successful opera, *Manon*, in 1884. Despite the wishes of his publisher, Puccini and an extensive team of librettists began their work on *Manon Lescaut*, with the ambition of making their own distinctly Italian take on the tale. In Puccini's words, 'Why shouldn't there be two operas about Manon? A woman like Manon can have more than one lover.'

While Manon might be able to have more than one lover, for tenor Des Grieux, there is only one Manon. Cynical about love, and convinced he knows nothing about it, 'Tra voi belle, brune e bionde' is his taunt to the girls of the public square, as he challenges them to make him fall in love with them. Ultimately it is Manon who leads him to discover love, and just as quickly as he falls for her, she goes to live with the rich suitor Geronte. Although Geronte has money, Manon is quickly bored, and longs again for Des Grieux. They reunite, and when Geronte discovers the couple making love, he has Manon arrested.

### "Tra voi belle, brune e bionde"

#### DES GRIEUX

ma se vi talenta, vo' compiacervi...  
e tosto!  
(Si avvicina a un gruppo di fanciulle.)  
Tra voi, belle, brune e bionde  
si nasconde giovinetta vaga e vezzosa,  
dal labbro rosa che m'aspetta?  
Sei tu bionda stella? Dillo a me!  
Palesatemi il destino  
e il divino viso ardente  
che m'innamori,  
ch'io vegga e adori eternamente!  
(Edmondo e gli altri studenti ridono.)  
Tra voi, belle, brune e bionde, ecc.  
Sei tu bruna snella? Dillo a me!

Translation: Murashev 2012-2017

#### DES GRIEUX

No, not yet,  
but if it pleases you I'll humour you –  
and at once!  
(He approaches a group of girls.)  
Among you, dark and fair beauties,  
is there hiding a pretty, charming girl  
with rosy lips who waits for me?  
Is it you, fair star? Tell me!  
Show me my destiny  
and the divine, ardent face  
which shall capture my love,  
which I shall gaze upon and adore  
eternally!  
(Edmondo and the other students laugh.)  
Among you, dark and fair beauties,  
etc.  
Is it you, slender brunette? Tell me!

# LISTENING GUIDE

## Intermezzo

The passionate *Intermezzo* follows, an orchestral interlude that accompanies Manon's journey to prison in Le Havre. Soaring above the turmoil of their separation, and the uncertainty of their future, are currents of unashamed, pure love. However, despite the triumph that love seems to offer, Manon and Des Grieux's situation is bleak. As Manon is put onto a ship to sail away to Louisiana, Des Grieux pleads to join the crew. The pair escape as the ship arrives, and they begin a laborious trapeze across the desert. Manon is weak, and her final aria, 'Sola, perduta, abbandonata' is sung as her lover leaves to find her water. As her life falters to its end, the strings of Manon's aria shimmer with the heat of the desert, and her last, mournful reflections on life weave between an enchanting oboe solo.

## "Sola, perduta, abbandonata"

### MANON

*(Des Grieux resta ancora indeciso poi s'allontana a poco a poco; giunto nel fondo ci ripensa e poi con decisione parte correndo.)*

Sola, perduta, abbandonata  
in landa desolata! Orrore!  
Intorno a me s'oscura il ciel.  
Ahimè, son sola!  
E nel profondo deserto io cado,  
strazio crudel, ah,  
sola, abbandonata, io la deserta donna!  
Ah, non voglio morir!  
Tutto dunque è finito.  
Terra di pace mi sembrava questa!  
Ah, mia beltà funesta  
ire novelle accende –  
strappar da lui mi si voleva;  
or tutto il mio passato orribile risorge,  
e vivo innanzi al guardo mio si posa.  
Ah, di sangue s'è macchiato!  
Ah, tutto è finito!  
Asil di pace ora la tomba invoco.  
No, non voglio morir!  
Amore, aita!

### MANON

*(Des Grieux, doubtful whether to leave her, walks slowly away, looks back once, then with sudden decision, hurries off.)*

Alone, lost, abandoned  
in this desolate land! Oh, horror!  
The sky is darkening around me.  
Alas, I am alone!  
And in the depths of the desert I meet  
my end,  
cruel torment, ah,  
alone, forsaken, I am a deserted woman!  
Oh, I do not want to die!  
So all is over.  
This seemed a peaceful land to me!  
Oh, my fatal beauty  
kindles a new anger –  
they wanted to tear me from him;  
now all my horrible past rises again  
and comes to life before my eyes.  
Ah, it is stained with blood!  
Ah, all is ended!  
Now I invoke the tomb as a haven of peace.  
No, I do not want to die!  
My love, help me!

Translation: Murashev 2012-2017 ©



# LISTENING GUIDE

## La bohème

A poet, a painter, a musician and a philosopher walk into a bar... one of them has scored a commission, and the result is enough money for one night of revelry. This is the harsh reality of *La bohème*, as four artists scramble for their rent, and the struggles of a life in the arts are ornamented with a hint of glitz and glamour. Struggling through a frigid winter by burning the poet Rodolfo's manuscript, it takes a chance encounter with Mimi, a frail seamstress, to give Rodolfo's life a sense of genuine warmth. But there's only so far that their romance can pull through poverty, and Puccini's tapestry of a score is a richly woven ode to tragedy, as Mimi's illness takes a hold that not even love can alleviate.

### Act 1 finale

#### MIMI

*(sorpresa)*

Ah!

*(Si alzano. Rodolfo tiene sempre la mano di Mimi.)*

#### RODOLFO

Che gelida manina!  
Se la lasci riscaldar.  
Cercar che giova?  
Al buio non si trova.  
Ma per fortuna  
è una notte di luna,  
e qui la luna l'abbiamo vicina.  
Aspetti, signorina,  
le dirò con due parole chi son,  
chi son, e che faccio, come vivo.  
Vuole?  
*(Mimi tace.)*  
Chi son? Chi son? Sono un poeta.  
Che cosa faccio? Scrivo.  
E come vivo? Vivo.  
In povertà mia lieta  
scialo da gran signore  
rime ed inni d'amore.  
Per sogni e per chimere  
e per castelli in aria  
l'anima ho milionaria.

#### MIMI

*(surprised)*

Ah!

*(They rise. Rodolfo continues to hold Mimi's hand.)*

#### RODOLFO

How cold your little hand is!  
Let me warm it for you.  
What's the use of searching?  
We'll never find it in the dark.  
But luckily  
there's a moon,  
and she's our neighbour here.  
Just wait, my dear young lady,  
and meanwhile I'll tell you  
in a word who and what I am.  
Shall I?  
*(Mimi is silent.)*  
Who am I? I'm a poet.  
My business? Writing.  
How do I live? I live.  
In my happy poverty  
I squander like a prince  
my poems and songs of love.  
In hopes and dreams  
and castles-in-the-air,  
I'm a millionaire in spirit.

Talor dal mio forziere  
ruban tutti i gioielli  
due ladri: gli occhi belli.  
V'entrar con voi pur ora  
ed i miei sogni usati,  
ed i bei sogni miei  
tosto si dileguar!  
Ma il furto non m'accora  
poiché, poiché v'ha preso stanza  
la speranza.  
Or che mi conoscete  
parlate voi. Deh parlate.  
Chi siete? Vi piaccia dir?

#### MIMI

Si.

Mi chiamano Mimi,  
ma il mio nome è Lucia.  
La storia mia è breve.  
A tela o a seta  
ricamo in casa e fuori.  
Son tranquilla e lieta,  
ed è mio svago  
far gigli e rose.  
Mi piaccion quelle cose  
che han sì dolce malia,  
che parlano d'amor, di primavera,  
che parlano di sogni e di chimere,  
quelle cose che han nome poesia...  
Lei m'intende?

#### RODOLFO

Si.

#### MIMI

Mi chiamano Mimi.  
Il perché non so.  
Sola, mi fo il pranzo  
da me stessa.  
Non vado sempre a messa,  
ma prego assai il Signor.  
Vivo sola, soletta,

But sometimes my strong-box  
is robbed of all its jewels  
by two thieves: a pair of pretty eyes.  
They came in now with you  
and all my lovely dreams,  
my dreams of the past,  
were soon stolen away.  
But the theft doesn't upset me,  
since the empty place was filled  
with hope.  
Now that you know me,  
it's your turn to speak.  
Who are you? Will you tell me?

#### MIMI

Yes.

They call me Mimi,  
but my real name's Lucia.  
My story is brief.  
I embroider silk and satin  
at home or outside.  
I'm tranquil and happy,  
and my pastime  
is making lilies and roses.  
I love all things  
that have gentle magic,  
that talk of love, of spring,  
that talk of dreams and fancies -  
the things called poetry...  
Do you understand me?

#### RODOLFO

Yes.

#### MIMI

They call me Mimi -  
I don't know why.  
I live all by myself  
and I eat alone.  
I don't often go to church,  
but I like to pray.  
I stay all alone

# LISTENING GUIDE

là in una bianca cameretta;  
guardo sui tetti e in cielo.  
Ma quando vien lo sgelo  
il primo sole è mio,  
il primo bacio dell'aprile è mio!  
Il primo sole è mio.  
Germogli in un vaso una rosa,  
foglia a foglia l'aspiro.  
Così gentil è il profumo d'un fior.  
Ma i fior ch'io faccio, ahimè,  
i fior ch'io faccio,  
ahimè non hanno odore.  
Altro di me non le saprei narrare.  
Sono la sua vicina  
che la vien fuori d'ora a importunare.

## RODOLFO

O soave fanciulla, o dolce viso,  
di mite circonfuso alba lunar,  
in te ravviso il sogno  
ch'io vorrei sempre sognar!

## MIMÌ

(Ah, tu sol comandi, amor!...)

## RODOLFO

Fremon già nell'anima  
le dolcezze estreme.

## MIMÌ

(Tu sol comandi, amore!)

## RODOLFO

Fremon nell'anima  
dolcezze estreme, ecc.  
Nel bacio freme amor!

## MIMÌ

(Oh! come dolci scendono  
le sue lusinghe al core...  
Tu sol comandi, amor!)  
(Rodolfo la bacia.)  
No, per pietà!

in my tiny white room,  
I look at the roofs and the sky.  
But when spring comes  
the sun's first rays are mine.  
April's first kiss is mine, is mine!  
The sun's first rays are mine!  
A rose blossoms in my vase,  
I breathe its perfume, petal by petal.  
So sweet is the flower's perfume.  
But the flowers I make, alas,  
the flowers I make, alas,  
alas, have no scent.  
What else can I say?  
I'm your neighbour, disturbing you  
at this impossible hour.

## RODOLFO

Oh! lovely girl! Oh, sweet face  
bathed in the soft moonlight.  
I see in you the dream  
I'd dream forever!

## MIMÌ

(Ah! Love, you rule alone!...)

## RODOLFO

Already I taste in spirit  
the heights of tenderness!

## MIMÌ

(You rule alone, o Love!)

## RODOLFO

Already I taste in spirit  
the heights of tenderness!  
Love trembles in our kiss!

## MIMÌ

(How sweet his praises  
enter my heart...  
Love, you alone rule!)  
(Rodolfo kisses her.)  
No, please!

## RODOLFO

Sei mia!

## MIMÌ

V'aspettan gli amici...

## RODOLFO

Già mi mandi via?

## MIMÌ

Vorrei dir...ma non oso.

## RODOLFO

Di'.

## MIMÌ

Se venissi con voi?

## RODOLFO

Che? Mimì!  
Sarebbe così dolce restar qui.  
C'è freddo fuori.

## MIMÌ

Vi starò vicina!

## RODOLFO

E al ritorno?

## MIMÌ

Curioso!

## RODOLFO

Dammi il braccio, o mia piccina...

## MIMÌ

Obbedisco, signor!

## RODOLFO

Che m'ami...di'...

## MIMÌ

Io t'amo

## RODOLFO e MIMÌ

(mentre escono)  
Amor! Amor! Amor!

## RODOLFO

You're mine!

## MIMÌ

Your friends are waiting.

## RODOLFO

You send me away already?

## MIMÌ

I daren't say what I'd like...

## RODOLFO

Tell me.

## MIMÌ

If I came with you?

## RODOLFO

What? Mimì!  
It would be so fine to stay here.  
Outside it's cold.

## MIMÌ

I'd be near you!

## RODOLFO

And when we come back?

## MIMÌ

Who knows?

## RODOLFO

Give me your arm, my dear...

## MIMÌ

Your servant, sir...

## RODOLFO

Tell me you love me!

## MIMÌ

I love you.

## RODOLFO and MIMÌ

(as they go out)  
Beloved! My love! My love!



# LISTENING GUIDE

## Tosca

Passion, lust and the drama of political intrigue are the motor behind *Tosca*, an action-packed epic set during the Napoleonic era. Corrupt chief of police Baron Scarpia has his eyes set on the beautiful singer, Floria Tosca, and intends to imprison her lover, Cavaradossi, in a "two-birds-one-stone" venture. Promising to spare Cavaradossi from execution if Tosca gives herself to him, Scarpia misjudges the extent of Tosca's passion, and she murders him to be with her true love. Typical of Puccini, despite her passion, Tosca and Cavaradossi are not promised a happy ending. Scarpia's men go ahead with the execution, and overcome by grief, Tosca flings herself from a parapet to an unceremonious death.

That *Tosca* made it to the stage at all is miraculous. It took 11 years from its conception to the stage. The length of Sardou's play *La Tosca*, and disagreements between the author, Puccini, the opera's librettists and his publisher, although not quite as violent as *Tosca* itself, were frequently heated. When the opera was finally completed, the premiere was delayed as the political nature of *Tosca* threatened to cause disturbances among the audience. While the premiere wasn't the grand triumph Puccini hoped for, and critics gladly heaped on their criticism, *Tosca* was a public hit, and remains so now, as a mainstay of the opera canon.

It's easy to see why: the arias of *Tosca* are magnificent. 'Tre Sbirri' showcases the regal Scarpia, who broods on his fixation with Tosca. Even the music alone is opulent, rich with burnished brass and silken woodwinds. In 'Visi d'arte' ('I lived for art') Tosca prays mournfully, lamenting her abandonment by God, in a breathtaking display of vocal control. 'E Lucevan le stelle' comes as Cavaradossi awaits his execution. A lone clarinet weaves a solemn duet with the tenor, as Cavaradossi remembers Tosca, and despairs for the hopeless end to his life.

### "Tre Sbirri"

#### SCARPIA

(a Spoletta che sbuca di dietro la colonna)

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

#### SPOLETTA

Sta bene. Il convegno?

#### SCARPIA

Palazzo Farnese!

(Spoletta parte rapidamente con tre sbirri.)

Va, Tosca!

Nel tuo cor s'annida Scarpia!...

Va, Tosca! È Scarpia che scioglie a volo il falco della tua gelosia.

#### SCARPIA

(to Spoletta, who emerges from behind the column)

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

#### SPOLETTA

Yes, Sir. And where do we meet?

#### SCARPIA

Farnese Palace!

(Spoletta hurries out with three policemen.)

Go, Tosca!

Now Scarpia digs a nest within your heart!

Go, Tosca! Scarpia now sets loose the soaring falcon of your jealousy!

Quanta promessa nel tuo pronto sospetto!

Nel tuo cor s'annida Scarpia!...

Va, Tosca!

(Scarpia s'inchina e prega al passaggio del Cardinale.)

#### CORO

*Adjutorum nostrum in nomine Domini qui fecit coelum et terram.*

*Sit nomen Domini benedictum*

*et hoc nunc et usque in saeculum.*

#### SCARPIA

A doppia mira tendo il voler, né il capo del ribelle è la più preziosa...

Ah, di quegli occhi vittoriosi veder la fiamma

illanguidir

con spasimo d'amor fra le mie braccia

illanguidir

d'amor...

l'uno al capestro,

l'altra fra le mie braccia...

#### CORO

*Te Deum laudamus:*

*Te Dominum confitemur!*

(Il canto sacro dal fondo della chiesa scuote

Scarpia, come svegliandolo da un sogno. Si

rimette, fa il segno della croce guardandosi

intorno, e dice:)

#### SCARPIA

Tosca, mi fai dimenticare Iddio!...

(S'inginocchia e prega devotamente.)

#### CORO, SCARPIA

*Te aeternum*

*Patrem omnis terra veneratur!*

How great a promise in your quick suspicions!

Now Scarpia digs a nest within your heart!

Go, Tosca!

(Scarpia kneels and prays as the cardinal passes.)

#### CHORUS

*Adjutorum nostrum in nomine Domini qui fecit coelum et terram.*

*Sit nomen Domini benedictum*

*et hoc nunc et usque in saeculum.*

#### SCARPIA

My will takes aim now at a double target,

nor is the rebel's head the bigger prize...

Ah, to see the flame of those imperious eyes

grow faint and languid with passion...

For him, the rope,

and for her, my arms...

#### CHORUS

*Te Deum laudamus:*

*Te Dominum confitemur!*

(The sacred chant from the back of the church

startles Scarpia, as though awakening him from a

dream. He collects himself, makes the Sign of the

Cross.)

#### SCARPIA

Tosca, you make me forget God!

(He kneels and prays devoutly.)

#### CHORUS, SCARPIA

*Te aeternum*

*Patrem omnis terra veneratur*

## LISTENING GUIDE

### “Visi d’arte”

#### TOSCA

Vissi d’arte, vissi d’amore,  
non feci mai male ad anima viva!  
Con man furtiva  
quante miserie conobbi, aiutai.  
Sempre con fé sincera,  
la mia preghiera  
ai santi tabernacoli sali.  
Sempre con fé sincera  
diedi fiori agli altar.  
Nell’ora del dolore perché,  
perché, Signore, perché  
me ne rimunerai così?  
Diedi gioielli  
della Madonna al manto,  
e diedi il canto agli astri,  
al ciel, che ne ridean più belli.  
Nell’ora del dolore perché,  
perché, Signor,  
perché me ne rimunerai così?  
(*inginocchiandosi innanzi a Scarpia*)

#### TOSCA

I lived for art, I lived for love:  
never did I harm a living creature!  
Whatever misfortunes I encountered  
I sought with secret hand to succour.  
Ever in pure faith,  
my prayers rose  
in the holy chapels.  
Ever in pure faith,  
I brought flowers to the altars.  
In this hour of pain, why,  
why, oh Lord, why  
dost Thou repay me thus?  
Jewels I brought  
for the Madonna’s mantle,  
and songs for the stars in heaven  
that they shone forth with greater radiance.  
In this hour of distress, why,  
why, oh Lord,  
why dost Thou repay me thus?  
(*kneeling before Scarpia*)



### “E lucevan le stelle”

#### CAVARADOSSI

(*si mette a scrivere, ma dopo tracciate alcune linee è invaso dalle rimembranze*)  
E lucevan le stelle ed olezzava  
la terra, stridea l’uscio  
dell’orto, e un passo sfiorava la rena...  
Entrava ella, fragrante,  
mi cadea fra le braccia...  
Oh, dolci baci, o languide carezze,  
mentr’io fremente  
le belle forme disciogliea dai veli!  
Svanì per sempre il sogno mio  
d’amore...  
L’ora è fuggita...  
E muoio disperato!  
E non ho amato mai tanto la vita!  
(*Scoppia in singhiozzi. Dalla scala viene Spoletta accompagnato dal sergente e seguito da Tosca. Spoletta accenna a Tosca ove trovasi Cavaradossi, poi chiama a sé il carceriere; con questi e col sergente ridiscende, non senza prima avere dato ad una sentinella, che sta in fondo, l’ordine di sorvegliare il prigioniero. Tosca vede Cavaradossi piangente, colla testa fra le mani; gli si avvicina e gli solleva la testa. Cavaradossi balza in piedi sorpreso. Tosca gli presenta convulsa un foglio, non potendo parlare per l’emozione.*)

#### CAVARADOSSI

(*begins to write, but after a few lines a flood of memories invades him*)  
And the stars shone and the earth was perfumed.  
The gate to the garden creaked and a footstep rustled the sand to the path...  
Fragrant, she entered and fell into my arms...  
Oh, soft kisses, oh, sweet abandon, as I trembling unloosed her veils and disclosed her beauty.  
Oh, vanished forever is that dream of love, fled is that hour...  
and desperately I die.  
And never before have I loved life so much!  
(*He bursts into sobs, Spoletta appears at the stairhead, the sergeant at his side and Tosca following. Spoletta indicates where Cavaradossi is and then calls the jailer. He warns the guard at the rear to keep careful watch on the prisoner, and then leaves with the sergeant and the jailer. Tosca sees Cavaradossi weeping, his head in his arms. She lifts his head, and he jumps to his feet in astonishment. Tosca shows him a note but is far too overcome with emotion to speak.*)

# LISTENING GUIDE

## Madama Butterfly

While Puccini's career careened between highs and lows, the premiere of *Madama Butterfly* is considered one of the most disastrous in history. With little rehearsal time and an unruly audience, the opera's minor shortcomings quickly became a fiasco as the audience booed, jeered and even made farmyard noises. Puccini set about revising the opera as soon as the premiere performance was over, cancelling the upcoming performances to give him time to shape it into the work we know and love today. A shocking tale of unrequited love, the innocent and devoted Cio-Cio-San is married to U.S. Navy Lieutenant, Benjamin Pinkerton, who views their marriage as a passing whim. As Cio-Cio-San waits years for her husband, who quickly returns to the U.S, she refuses the advances of other suitors, trusting that Pinkerton will return to meet his son, and live with her once again. His return is blemished by the presence of his new, American wife, and Cio-Cio-San, ashamed and heartbroken, commits suicide beside her blindfolded son.

The arias of *Madama Butterfly* become quietly devastating. While the opening act is high-spirited, Cio-Cio-San's happiness is short-lived. In 'Un bel di vedremo' Cio-Cio-San banishes her fears that Pinkerton will not return and dreams of him making his way towards her, in a romantic reunion. The trembling hope at the centre of the aria foreshadows the tragedy to come, and Cio-Cio-San's faith erupts into spectacular glory, a testament to her unwavering commitment. In the 'Humming Chorus' the gentle **sonorities** of the choir emerge like stars, as Cio-Cio-San waits silently for her lost love, a single moment drawn out into the infinite abyss of her yearning.

### Pinkerton-Sharpless Scene

#### GORO

Il Consul sale

#### SHARPLESS

*(apparendo sbuffando)*

Ah! quei ciottoli  
mi hanno sfacciato!

#### PINKERTON

Bene arrivato!

#### GORO

Bene arrivato!

#### SHARPLESS

Uff!

#### PINKERTON

Presto, Goro -  
qualche ristoro.

#### GORO

The Consul's coming up.

#### SHARPLESS

*(appearing, out of breath)*

Those stones  
have reduced me to a jelly!

#### PINKERTON

Welcome!

#### GORO

Welcome!

#### SHARPLESS

Uff!

#### PINKERTON

Quick, Goro,  
some refreshments.

#### SHARPLESS

Alto.

#### PINKERTON

Ma bello.

#### SHARPLESS

Nagasaki, il mare, il porto...

#### PINKERTON

... e una casetta  
che obbedisce a bacchetta.

#### SHARPLESS

Vostra?

#### PINKERTON

La comperai per novecento  
novantanove anni,  
con facoltà, ogni mese,  
di rescindere i patti.  
Sono in questo paese  
elastici del par,  
case e contratti.

#### SHARPLESS

E l'uomo esperto ne profitta.

#### PINKERTON

Certo.

*(Goro viene frettoloso dalla casa,  
seguito da due servi;  
apportano bicchieri, bottiglie, coperti,  
due poltrone in  
vimini. Depongono le stoviglie su di un  
piccolo tavolo e  
rientrano nella casa.)*  
Dovunque al mondo  
lo Yankee vagabondo  
si gode e traffica  
sprezzando rischi.  
Affonda l'ancora  
alla ventura...

#### SHARPLESS

It's high up, here!

#### PINKERTON

But, it's beautiful!

#### SHARPLESS

Nagasaki, the sea, the harbour...

#### PINKERTON

And a little house  
that works by magic.

#### SHARPLESS

Is it yours?

#### PINKERTON

I've bought it for nine hundred  
and ninety-nine years,  
with the right, every month,  
to cancel the agreement.  
In this country  
houses and contracts  
are equally elastic.

#### SHARPLESS

And the clever man makes the most of it.

#### PINKERTON

Certainly.

*(Goro hurries from the house, followed  
by two servants  
bearing glasses, bottles, plates, cutlery  
and two wicker  
chairs. They lay two places at a little  
table, and return  
to the house.)*  
Everywhere in the world  
the roving Yankee  
takes his pleasure and his profit,  
indifferent to all risks.  
He drops anchor  
at random...

## LISTENING GUIDE

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*(S'interrompe per offrire da bere a Sharpless.)*

Milk-punch, o whisky?  
Affonda l'ancora  
alla ventura  
finché una raffica scompigli  
nave e ormeggi, alberatura...  
La vita ei non appaga  
se non fa suo tesoro  
i fiori d'ogni plaga...

### SHARPLESS

È un facile vangelo...

### PINKERTON

...d'ogni bella gli amor.

### SHARPLESS

... è un facile vangelo  
che fa la vita vaga  
ma che intristisce il cor.

### PINKERTON

Vinto si tuffa,  
la sorte riacciuffa.  
Il suo talento  
fa in ogni dove.  
Così mi sposo  
all'uso giapponese  
per novecento  
novantanove anni. Salvo  
a prosciogliermi ogni mese.

### SHARPLESS

È un facile vangelo.

### PINKERTON

"America for ever!"

### SHARPLESS

"America for ever!"  
Ed è bella la sposa?

*(He breaks off to offer a drink to Sharpless.)*

Milk punch or whisky?  
...He drops anchor  
at random  
till a sudden squall wrecks  
the ship, hawsers rigging and all...  
He's not satisfied with life  
unless he makes his own  
the flowers of every shore...

### SHARPLESS

It's an easy-going creed.

### PINKERTON

...the love of every pretty girl.

### SHARPLESS

...an easy-going creed  
that makes life delightful  
but saddens the heart.

### PINKERTON

If beaten,  
he tries his luck again.  
He follows his bent  
wherever he may be.  
So I'm marrying  
in Japanese fashion  
for nine hundred and  
ninety-nine years. With the right  
to be freed every month!

### SHARPLESS

It's an easy-going creed.

### PINKERTON

"America for ever!"

### SHARPLESS

"America for ever!"  
And is the bride pretty?

### GORO

*(udendo, si avvanza.)*  
Una ghirlanda di fiori freschi,  
una stella dai raggi d'oro. E per nulla:  
sol cento yen.  
Se Vostra Grazia mi comanda  
ce n'ho un assortimento...

### PINKERTON

Va, conducila Goro.

### SHARPLESS

Quale smania vi prende!  
Sareste addirittura  
cotto?

### PINKERTON

Non so! non so! Dipende  
dal grado di cottura!  
Amore o grillo -  
dir non saprei.  
Certo costei m'ha colle ingenue  
arti invescato.  
Lieve qual tenue vetro soffiato  
alla statura, al portamento  
sembra figura da paravento.  
Ma dal suo lucido fondo di lacca  
come con subito moto  
si stacca; qual farfalletta  
svolazza e posa  
con tal grazietta silenziosa,  
che di rincorrerla  
furor m'assale -  
se pure infrangerne  
dovessi l'ale.

### GORO

*(overhearing, comes forward.)*  
A garland of fresh flowers,  
a star with golden rays... And for next  
to nothing: only a hundred yen.  
If your Grace wishes  
I have a good selection.

### PINKERTON

Go and fetch her, Goro.

### SHARPLESS

What madness has got hold of you!  
Are you completely  
infatuated?

### PINKERTON

I don't know! It depends  
on the degree of infatuation!  
Love or passing fancy -  
I couldn't say.  
She's certainly bewitched me  
with her innocent arts.  
Delicate and fragile as blown glass,  
in stature, in bearing  
she resembles some figure on a  
painted screen,  
but as, from her background of glossy  
lacquer,  
with a sudden movement  
she frees herself; like a butterfly  
she flutters and settles  
with such quiet grace  
that a madness seizes me  
to pursue her,  
even though I might  
damage her wings.

## LISTENING GUIDE

### SHARPLESS

ler l'altro, il Consolato  
sen' venne a visitar!

Io non la vidi,  
ma l'udii parlar.  
Di sua voce il mistero  
l'anima mi colpì.  
Certo quando è sincer  
l'amor parla così.  
Sarebbe gran peccato  
le lievi ali strappar  
e desolar forse un credulo cor.  
Quella divina mite vocina  
non dovrebbe dar note di dolor.

### PINKERTON

Console mio garbato,  
quietatevi! si sa:  
la vostra età è di flebile umor.  
Non c'è gran male  
s'io vo' quell'ale  
drizzare ai dolci voli dell'amor!  
Whisky?

### SHARPLESS

Un'altro bicchiere.  
Bevo alla vostra famiglia lontana.

### PINKERTON

E al giorno in cui mi sposerò  
con vere nozze  
a una vera sposa americana.

### SHARPLESS

The day before yesterday she came  
to visit the Consulate. I didn't see her  
myself  
but I heard her speak.  
The mystery of her voice  
touched me to the heart.  
True love surely  
speaks like that.  
It would be a great sin  
to strip off those delicate wings  
and perhaps plunge a trusting heart  
into despair.  
That heavenly, meek, pretty, little voice  
shouldn't utter a note of sadness!

### PINKERTON

My dear Consul,  
don't worry! It's usual  
at your age to take a pessimistic view.  
There's no great harm done  
if I want those wings  
to be spread in love's tender flight!  
Whisky?

### SHARPLESS

Another little glassful.  
Here's to your family at home.

### PINKERTON

And to the day when I shall get married  
in real earnest  
to a real American bride.

"Un bel di vedremo"

### BUTTERFLY

Un bel dì vedremo  
levarsi un fil di fumo  
sull'estremo confin del mare.  
E poi la nave appare -  
poi la nave bianca  
entra nel porto, romba  
il suo saluto. Vedi?  
È venuto!  
Io non gli scendo incontro.  
Io no. Mi metto là  
sul ciglio del colle e aspetto,  
e aspetto gran tempo  
e non mi pesa  
la lunga attesa.  
E uscito dalla folla cittadina  
un uom, un picciol punto  
s'avvia per la collina.  
Chi sarà? chi sarà?  
E come sarà giunto -  
Che dirà? che dirà?  
Chiamerà "Butterfly!"  
dalla lontana.  
Io senza dar risposta  
me ne starò nascosta,  
un po' per celia  
e un po' per non morir  
al primo incontro,  
ed egli alquanto in pena  
chiamerà, chiamerà:  
"Piccina mogliettina,  
olezzo di verbena!" -  
i nomi che mi dava  
al suo venire.  
Tutto questo avverrà,  
te lo prometto.  
Tienti la tua paura,  
io con sicura fede l'aspetto.

### BUTTERFLY

One fine day we'll see  
a wisp of smoke arising  
over the extreme verge of the sea's horizon,  
and afterwards the ship will appear.  
Then the white ship  
will enter the harbour, will thunder  
a salute. You see?  
He's arrived!  
I shan't go down to meet him.  
No, I shall stand there  
on the brow of the hill and wait,  
and wait a long time,  
and I shan't find  
the long wait wearisome.  
And from the midst of the city crowd  
a man - a tiny speck -  
will make his way up the hill.  
Who can it be?  
And when he arrives -  
what, what will he say?  
He'll call, "Butterfly!"  
from the distance.  
Not answering, I'll  
remain hidden,  
partly to tease,  
and partly so as not to die  
at the first meeting.  
And, a trifle worried,  
he'll call, he'll call  
"My dear little wife,  
fragrance of verbena!" -  
the names he used to call me  
when he came here.  
And this will happen,  
I promise you.  
Keep your fears;  
with unalterable faith I shall wait for him.

"Humming Chorus" ("Coro a bocca chiusa")

## LISTENING GUIDE

### *The Girl of the Golden West*

A spaghetti western of the opera world, Puccini's *The Girl of the Golden West* is considered by many modern critics to be his magnum opus. Set in 1850s gold rush America, Minnie is a fierce, gun-wielding heroine, and unlike the doomed women so characteristic of Puccini's operas, she takes her happy ending into her own hands. As bandits and cowboys abound, the wild west merges with the spirit and passion of Italian opera. In 'Ch'ella mi creda' (Let her believe), bandit Dick Johnson faces his execution, and wills the lynch mob of gold prospectors to tell Minnie that he is not dead but has left for the road to redemption. It's a poignant moment in an opera that defies expectations, and a rollicking feature of Puccini's catalogue.

"Ch'ella mi creda"

#### **JOHNSON**

Ch'ella mi creda libero e lontano,  
sopra una nuova via di redenzione!...  
Aspetterà ch'io torni...  
E passeranno i giorni,  
ed io non tornerò...  
Minnie, della mia vita unico fiore,  
Minnie, che m'hai voluto tanto bene!...

#### **RANCE**

*(si slancia su Johnson,  
lo colpisce con un pugno sul viso)*  
Ah, sfacciato!...

*(tutti disapprovano con gesti e voci  
l'atto di Rance)*  
Hai null'altro da dire?...

#### **JOHNSON**

*(con alterigia)*  
Nulla. Andiamo!

Translation: Miriam Ellis

#### **JOHNSON**

Let her believe me free and far from  
danger,  
taking a newfound pathway to find  
redemption!  
She'll wait for me and my returning,  
and days will pass in yearning,  
and I will not return here..  
Minnie, in all my years of living, my  
only flower.  
Minnie, who really loved me truly!

#### **RANCE**

*(rushes up to Johnson and hits him  
in the face)*  
How dare you?

*(They all disapprove of Rance's action.)*  
Have you no more to say?

#### **JOHNSON**

*(haughtily)*  
Nothing! Come on!

### *La Rondine*

By now we know well and truly of Puccini's relentless perfectionism, and like *Edgar, La Rondine* (The Swallow) was abandoned before a definitive edition was completed. Revised relentlessly, three complete versions of the opera exist, and two have vastly different endings. Puccini died before deciding on a standardised version, and so the original work is usually performed. 'Chi il bel sogno di Doretta' occurs at the beginning of the opera, as Magda, in her salon, improvises a response to the poet Prunier's tale about Doretta, a woman who believes in true love so deeply that she rejects the advances of a king. Magda attempts to forgo wealth to pursue her true love, but like a swallow, is compelled to return to the nest of luxury she has always known, breaking the heart of her lover, Ruggero, in the process.

"Chi il bel sogno di Doretta" ("La Canzone di Doretta")

#### **MAGDA**

*[Spoken:] La conquista mi tenta, e la  
semplice storia!*

Chi il bel sogno di Doretta potè  
indovinar?

Il suo mister come mai finì?

Ahime! un giorno uno studente  
in bocca la baciò

e fu quel bacio rivelazione:

Fu la passione!

Folle amore! Folle ebbrezza!

Chi la sottile carezza

d'un bacio così ardente

mai ridir potrà?

Ah! mio sogno! Ah! mia vita!

Che importa la ricchezza

se al fin è rifiorita la felicità!

O sogno d'or poter amar così!

Translation: Symphony Australia © 2002

#### **MAGDA**

*[Spoken:] I'm tempted by the  
competition, and the simple story!*

Who can guess Doretta's beautiful  
dream?

How will her mysterious tale end?

Alas! One day a student

kissed her mouth

and that kiss was a revelation:

it was passion!

Drunk with an insane love!

Who can recount

the gentle caress of

such a burning kiss?

Ah! my dream! Ah! my life!

What do riches matter

if in the end happiness flowers anew!

Oh, golden dream, to be able to love  
like that!

# LISTENING GUIDE

## *Il Tabarro*

The solemn call of a trumpet ushers in a brooding night. Michele watches as his wife, Giorgetta, remains awake and fully dressed, and reflects upon her evident disloyalty. But to whom? Which of his workers has betrayed him? 'Nulla! Silenzio!' moves from rumination to wrath, as Michele tries to figure out the secret lover of his wife. Set by the Seine, *Il Tabarro* is one of a trio of single act operas, and centres around a troupe of stevedores. Giorgetta falls for one of the workers, Luigi, and they concoct a plan to flee together. After their signal to escape goes wrong, Michele finally cracks the code of his wife's lover and manages to strangle Luigi, and the curtain falls as Michele opens his grand cloak to present Luigi's lifeless body to her.

"Nulla! Silenzio!"

### **MICHELE**

Nulla!...Silenzio!  
(strisciando verso la parete e spiando nell'interno)  
È là. Non s'è spogliata, non dorme.  
Aspetta. Chi? Che cosa aspetta?  
Chi? Chi? Forse il mio sonno.  
Chi l'ha trasformata?  
Qual ombra maledetta è discesa fra noi?  
Chi l'ha insidiata?  
Il Talpa? - Troppo vecchio.  
Il Tinca forse? No, no, non pensa - beve.  
E dunque chi? Luigi?  
No, se proprio questa sera voleva abbandonarmi,  
e m'ha fatto preghiera di sbarcarlo a Rouen.  
Ma chi dunque? Chi dunque? Chi sarà?  
Squarciare le tenebre!  
Vedere! E serrarlo così, fra le mie mani!

### **MICHELE**

Nothing!...Silence!  
(creeping up to the cabin and squinting inside)  
She's there. She hasn't undressed, she's not sleeping.  
She's waiting. For whom? What is she waiting for?  
Who? Who? Perhaps it's for me to go to sleep.  
Who has changed her?  
What hateful shadow has come down between us?  
Who has ensnared her?  
Mole? - Too old.  
Tench perhaps? No, no, he doesn't think - he drinks.  
So who then? Luigi?  
No, if Just this evening he wanted to leave, and he asked me to drop him off in Rouen.  
So who then? Who then? Who can it be?  
To penetrate the darkness!  
To see, and to crush him like this, in my hands!

E gridargli: Sei tu! Sei tu!  
E gridargli: Sei tu! Sei tu!  
Il tuo volto livido sorrideva alla mia pena!  
Sei tu! Sei tu! Su! su! su!  
Dividi con me questa catena.  
Ravvolgimi con te nella tua sorte.  
Giù insiem nel gorgo più profondo.  
Dividi con me questa catena.  
Accomuna la tua con la mia sorte.  
La pace è nella morte!

And shout: it's you, it's you!  
And shout: it's you, it's you!  
Your livid face used to smile at my torment!  
It's you! It's you! come, come, come!  
Share this chain with me.  
Join your fate to mine.  
Down together into the deepest whirlpool.  
Share this chain with me.  
Join your fate to mine.  
Peace is found in death!

Translation: Kenneth Chalmers.



# LISTENING GUIDE

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## *Turandot*

Just as our program opened with Puccini's very first stage production, it closes with his last. 'Don't let my Turandot die,' was Puccini's last plea to long-time collaborator, conductor Arturo Toscanini. Turandot may have been unfinished at the time of his death in 1924, but Puccini was determined that it would eventually receive its premiere, leaving a series of sketches and notes to guide its completion. *Turandot* was something of an obsession for Puccini. He commenced writing the music well before the libretto was complete, and in a quest for an authentic Chinese sound world, not only drew musical ideas from folk-music, but commissioned a set of custom-made gongs to be used by the orchestra.

'In questa reggia' is sung by Princess Turandot, who recalls the traumatic past of her ancestors, and proclaims that death will befall any man who fails to correctly answer her riddles. Calaf, prepared to answer them, sings of his optimism for life, and his confidence despite Turandot's ominous decree.

"In questa reggia"

### **TURANDOT**

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

### **LA FOLLA**

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

### **TURANDOT**

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

### **THE CROWD**

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

### **TURANDOT**

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

### **LA FOLLA**

Da secoli ella dorme  
nella sua tomba enorme!

### **TURANDOT**

O Principi,  
che a lunghe carovane  
d'ogni parte del mondo  
qui venite a gettar la vostra sorte,  
io vendico su voi  
quella purezza, quel grido  
e quella morte!  
Mai nessun m'avrà!

L'orror di chi l'uccide  
vivo nel cor mi sta!  
No, no! Mai nessun m'avrà!  
Ah, rinasce in me l'orgoglio  
di tanta purità!  
Straniero! non tentar la fortuna!  
Gli enigmi sono tre,  
la morte è una!

Italian Text:  
Giuseppe Adami, Renato Simoni  
Translation: William Weaver

### **TURANDOT**

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

### **THE CROWD**

She's slept for centuries  
in her huge tomb!

### **TURANDOT**

O you princes,  
with your long caravans  
from every part of the world,  
who come her to try your fate,  
in you I avenge that purity, that cry,  
and that death!  
No one will ever possess me!

The horror of her assassin  
is still vivid in my heart!  
No, no one will ever possess me!  
Ah, in me is reborn the pride  
of such purity!  
Stranger, do not tempt Fate!  
The enigmas are three,  
but death is one!



## ARTIST BIOGRAPHIES



### Giordano Bellincampi Conductor

Giordano Bellincampi is the Music Director of the Auckland Philharmonia. Born in Italy and moving to Copenhagen at a young age, he began his career as a trombonist with the Royal Danish Orchestra before making his professional conducting debut in 1994. Previously, he was the Principal Conductor of I Pomeriggi Musicali, Milan, Chief Conductor of the Kristiansand Symphony Orchestra from 2013 - 2018, General Music Director of the Duisburg Philharmonic from 2012 - 2017, General Music Director of the Danish National Opera, Aarhus from 2005 - 2013, Music Director of the Copenhagen Philharmonic Orchestra from 2000 - 2006 and, between 1997 - 2000, he was also Chief Conductor

of the Athelas Sinfonietta Copenhagen, the leading contemporary ensemble in Denmark. Bellincampi enjoys regular relationships as a guest with many orchestras around the world, particularly in Scandinavia and Europe, including the Royal Stockholm, Rotterdam and Royal Flemish Philharmonic Orchestras and the St Petersburg Symphony, but also in North America, Asia and Australia. With an enormous repertoire embracing classical, romantic and contemporary music, he is particularly celebrated for his prowess in the Central European, Italian and Scandinavian symphonic traditions, and for his interpretations of significant choral and vocal works.



### Sae-Kyung Rim Soprano

Sae-Kyung Rim enjoys a successful worldwide career, traveling from Asia to Europe to take on renowned parts and winning international competitions along the way. She is well known for her highly nuanced hallmark role as CioCio-San in Madama Butterfly, which she has sung in over 150 performances across the world. Her recent past engagements include Cio-Cio-San/Madama Butterfly at Arena di Verona, Theater Dortmund, Principal de Mallorca, Teatr Wielki in Warsaw, at the Greek National Opera, at the Wiener Staatsoper, as well as in Budapest, Las Palmas, Bergen, Trondheim and at the Savonlinna Opera Festival; the title role in Tosca at the Wiener Staatsoper w. Domingo, Antonenko, Hampson; the title role in Aida at Arena di Verona, at the Korean National Opera, and in Munich and Tokyo; Leonora/Forza del Destino at Teatro Filarmonico di Verona; Abigaille/Nabucco at the Greek National Opera; the title role in Manon Lescaut at Hungarian National Opera in Budapest; Liù/Turandot at Theater Dortmund; Maddalena/Andrea Chenier in Seoul.



### Kang Wang Tenor

Australian-Chinese tenor Kang Wang is one of the most sought-after young lyric tenors in the opera world. He is a former member of the Lindemann Young Artist Development Program of the Metropolitan Opera and a finalist in the 2017 Cardiff Singer of the World competition.

In concert, Mr. Wang had joined the Melbourne Symphony Orchestra, Beijing Symphony Orchestra, Los Angeles Philharmonic Orchestra, the National Philharmonic Orchestra of Russia, London Philharmonic Orchestra, San Antonio Symphony, American Classical Orchestra, Hong Kong Philharmonic Orchestra, Philadelphia Orchestra as well as Queensland Symphony Orchestra, for works such as Verdi's Requiem, Mahler's Das Lied von der Erde, Rossini's Stabat Mater, Mendelssohn's Elijah, Beethoven's Symphony No. 9, Britten's War Requiem, Tan Dun's Buddha Passion and various operatic gala concerts. Mr Wang had also given recitals in the United Kingdom, United States, Estonia, Russia, China, and Australia.

Originally from Harbin, China, Mr. Wang is the son of two renowned opera singers. He received an International Artist Diploma at the Royal Northern College of Music in Manchester, United Kingdom, and a Master's degree in Opera Performances from the Queensland Conservatorium at Griffith University in Australia.

## ARTIST BIOGRAPHIES



### Phillip Rhodes Baritone

UK-based New Zealand baritone Phillip Rhodes was the winner of the 2005 New Zealand Aria Competition and was awarded second place at the International Montserrat Caballe Competition in 2008. He is a former Emerging Artist with New Zealand Opera and has since appeared regularly with the company in principal roles.

Recent highlights include Escamillo *Carmen* (Royal Opera House, Opera North, Welsh National Opera, The Grange Festival); his role debut as Figaro *The Marriage of Figaro* (Opera North); Monterone *Rigoletto* (Royal Opera House); his house debut at Nederlandse Reisopera as Scarpia *Tosca*; Father *Hansel and Gretel* and Ford *Falstaff* (Scottish Opera); Speaker *The Magic Flute* (Welsh National Opera); Jud Fry *Oklahoma!* (Grange Park Opera); and King *Le Cid* (Dorset Opera).

Rhodes was born in Hawke's Bay, New Zealand, where he graduated in 2004 with a Diploma in Arts and Voice. In 2008, he was awarded a scholarship to attend the Cardiff International Academy of Voice under the tutelage of Dennis O'Neill, where he remained for three seasons. In 2005 he won the Lexus Song Quest, bringing him to the attention of Dame Kiri Te Kanawa, who still maintains her interest in his career. Phillip acknowledges the support of the Kiri Te Kanawa Foundation.



### Resonance of Birralee Choir

Resonance of Birralee is a choir comprising young adults aged 18 - 35 years who collectively bring a wealth of experience, enthusiasm and musical leadership to the Voices of Birralee program. This ensemble performs music from classical to contemporary with a special emphasis on Australian choral music. In the last two years they have premiered several new works including the first two in a series of compositions inspired by the artwork of Vincent van Gogh written by Luke Byrne and Carl Crossin OAM. At their 2022 Queensland in Song Concert they presented premieres of a new work in collaboration with composer Charulatha Mani inspired by the Brisbane River and a choral version of a song by Brisbane singer/songwriter Jo Davie.

Their strengths as an ensemble include their expertise in a broad range of music styles and their ability to adapt their program to suit any event. Resonance have performed with high profile Australian and international artists including John Farnham, Katie Noonan, Kate Ceberano and Josh Groban and with the Queensland Symphony Orchestra and Queensland Pops Orchestra. Their most recent collaborations with the QSO include Handel's *Messiah* in 2022 and, Cinematic and Paul Rissmann's *The Lost Thing* in 2023.

## SUBLIME CHORAL SPLENDOUR

# Mozart's Mass

10 + 11 MAY

THE CATHEDRAL OF ST STEPHEN

**Boulanger** Psalm 24 "The Earth is the Lord's"  
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QSO represents the height of musical achievement where musical talents from Queensland and around the world set the standards which the younger generation of musicians aspire to. My life has been deeply touched by the power of music. I am very thankful that I can support QSO and play a small part in their quest to bring the joy of music to the world.

## WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

I support QSO to show my appreciation of the music it produces and the level of commitment, heart and soul, each musician put into their art and performances. I think it is fantastic that QSO travels to different parts of Queensland to perform for audiences in regional areas, and to encourage budding musicians in schools to achieve their highest potential.

## WHAT DO YOU ENJOY MOST ABOUT SUPPORTING QSO?

I am absolutely fascinated by professional musicians. To master their instrument to such an apex level is truly amazing. I feel privileged to have interesting chats with the lovely cellist Kaja. There are also opportunities to have a peep behind the scenes in the form of attendances at rehearsals.

## WHAT WORDS OF ENCOURAGEMENT DO YOU HAVE FOR THOSE CONSIDERING SUPPORTING QSO?

No amount is too small or too large to offer in terms of support. I think it is important to recognise that the QSO is for everyone and it is not elitist. The Orchestra performs for residents in aged care, special school students, and regional communities. Music has tremendous healing power, transcending language and cultural barriers. Together we can help QSO continue this good work.

**Dr Siok Tan supports Kaja Skorka through the Music Chair Program.**

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The Music Chair Program is a unique opportunity to strengthen your relationship with QSO and connect with our musicians. Support received through this program helps develop QSO as a world-class orchestra.

“ It helps establish a special rapport and relationship with our audiences, it makes it personal, we hear their views and learn about their life rather than it being all about us on stage. I enjoy looking over at the end of a performance to my supporters to gauge their reaction and hopefully to receive a thumbs up! The program is really important to us as musicians. ”

- KATHRYN CLOSE, CELLO

“ It makes us so proud when our supported musician gives us a friendly wave from the stage. If you want to engage with QSO in an exciting and meaningful way, certainly consider joining the Program. ”

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Contact the Development team to find out how you can join the Music Chair Program.

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Gail Aitken ~  
Wayne Brennan ~  
Katie Betts  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Tim Marchmont  
Nicholas Thin  
Helen Travers  
Harold Wilson

**VIOLA**  
Imants Larsens ~  
Yoko Okayasu >>  
Martin Alexander  
Charlotte Burbrook de Vere  
Nicole Greentree  
Bernard Hoey  
Kirsten Hulin-Bobart  
Jann Keir-Haantera  
Graham Simpson  
Nicholas Tomkin

**CELLO**  
Hyung Suk Bae =  
Matthew Kinmont +  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Kaja Skorka  
Craig Allister Young

**DOUBLE BASS**  
Phoebe Russell ~  
Dušan Walkowicz >>  
Anne Buchanan  
Justin Bullock  
Paul O'Brien  
Ken Poggioli

**FLUTE**  
Alison Mitchell ~  
Hayley Radke >>

**PICCOLO**  
Kate Lawson \*

**OBOE**  
Huw Jones ~  
Sarah Meagher >>  
Alexa Murray

**COR ANGLAIS**  
Vivienne Brooke \*

**CLARINET**  
Irit Silver ~  
Brian Catchlove >>  
Kate Travers

**BASS CLARINET**  
Nicholas Harmsen ~

**BASSOON**  
Nicole Tait ~  
David Mitchell >>  
Evan Lewis

**CONTRABASSOON**  
Claire Ramuscak \*

**FRENCH HORN**  
Nicholas Mooney ~  
Timothy Allen-Ankins >>  
Ian O'Brien \*  
Vivienne Collier-Vickers  
Lauren Manuel

**TRUMPET**  
Rainer Saville ~  
Richard Madden >>  
Alfred Carslake

**TROMBONE**  
Jason Redman ~  
Ashley Carter >>

**BASS TROMBONE**  
Nicolas Thomson ~

**TUBA**  
Thomas Allely \*

**TIMPANI**  
Tim Corkeron \*

**PERCUSSION**  
David Montgomery ~  
Josh DeMarchi >>

**HARP**  
Emily Granger\*

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Tanya Denning  
Valmay Hill  
John Keep  
Dene Olding AM  
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Michele Walsh  
Tony Young

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Swaran Roopra	<i>Ticketing Services Officer</i>
Emily Ampt	<i>Ticketing Services Officer</i>

**QUEENSLAND PERFORMING ARTS CENTRE**

PO Box 3567, South Bank, Queensland 4101  
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Professor Peter Coaldrake AO

**DEPUTY CHAIR**  
Leigh Tabrett PSM

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Murray Saylor

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Jackie Branch	<i>Executive Director - Visitor Experience</i>
Zoë Connolly	<i>Executive Director - Philanthropy and Partnerships</i>
Gemma Davidson	<i>Executive Director - People and Culture</i>
Roxanne Hopkins	<i>Executive Director - Marketing and Ticketing</i>
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Kieron Roost	<i>Executive Director - Business Performance</i>

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Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor.

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

~ Section Principal  
= Acting Section Principal  
>> Associate Principal  
+ Acting Associate Principal  
\* Principal  
^ Acting Principal

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# COMING UP



## Hopelessly Devoted: A CELEBRATION OF OLIVIA NEWTON-JOHN

SAT 6 APR 1.30PM + 7.30PM  
Concert Hall, QPAC

**Conductor** Nicholas Buc  
**Host** Courtney Act  
**Artists** David Campbell  
Jess Hitchcock  
Georgina Hopson  
Christie Whelan Browne

*Magic, Let Me Be There, Physical, Summer Nights, Xanadu, You're the One That I Want, Hopelessly Devoted, and much more!*



## Triumphant Tchaikovsky

FRI 12 APR 11.30AM  
SAT 13 APR 7.30PM  
Concert Hall, QPAC

**Conductor** Andrew Gourlay  
**Britten** *Sinfonia da Requiem*  
**Tchaikovsky** *Symphony No.5*



## The Lost Birds

SAT 8 JUN 7.30PM  
SUN 9 JUN 11.30AM  
Concert Hall, QPAC

**Conductor & Host** Barnaby Smith  
**Artists** VOCES8  
Jack Liebeck, violin

*The Lost Birds, The Lark Ascending, and the swallow and more.*



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