

VIOLINS

Natsuko Yoshimoto** (Concertmaster)
 Cameron Hill** (Associate Concertmaster)
 Shirin Lim* (Principal 1st Violin)
 Lachlan Bramble** (Acting Principal 2nd Violin)
 Judith Coombe ~ (Acting Associate Principal 2nd Violin)
 Janet Anderson
 Minas Berberyán
 Julia Brittain
 Hilary Bruer
 Nadia Buck
 Elizabeth Collins
 Jane Collins
 Belinda Gehlert
 Alison Heike
 Danielle Jaquillard
 Ji Won Kim
 Zsuzsa Leon
 Alexis Milton
 Jennifer Newman
 Julie Newman
 Emma Perkins
 Alexander Permezel
 Kemerí Spurr

VIOLAS

Caleb Wright**
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 Martin Butler
 Lesley Cockram
 Justin Julian
 Michael Robertson
 Cecily Satchell

CELLOS

Simon Cobcroft**
 Ewen Bramble~
 Christopher Handley
 Sherrilyn Handley
 David Sharp
 Mason Stanton
 Cameron Waters

DOUBLE BASSES

David Schilling**
 Jonathan Coco~
 Louis Cann
 Jacky Chang
 Belinda Kendall-Smith
 David Phillips

FLUTES

Geoffrey Collins**
 Lisa Gill

PICCOLO

Lisa Gill* (Acting Principal)

OBOES

Renae Stavely** (Acting Principal)
 Peter Duggan

COR ANGLAIS

Peter Duggan*

CLARINETS

Mitchell Berick** (Acting Principal)
 Darren Skelton

E♭ CLARINET

Darren Skelton*

BASS CLARINET

Mitchell Berick*

BASSOONS

Mark Gaydon**
 Leah Stephenson

CONTRA BASSOON

Jackie Newcomb*

HORNS

Adrian Uren**
 Sebastian Dunne
 Emma Gregan
 Philip Paine*

TRUMPETS

Martin Phillipson** (Acting Principal)
 David Khafagi~ (Guest Associate)
 Gregory Frick

TROMBONES

Colin Prichard**
 Amanda Tillet

BASS TROMBONE

Howard Parkinson*

TUBA

Peter Whish-Wilson*

TIMPANI

Andrew Penrose* (Guest Principal)

PERCUSSION

Steven Peterka**
 Gregory Rush

HARP

Carolyn Burgess* (Guest Principal)

** denotes Section Principal

* denotes Principal Player

~ denotes Associate Principal

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CLASSICS UNWRAPPED 3

A Night at the Opera

Guy Noble Conductor/Presenter
 Gisele Blanchard Soprano
 Mario Bellanova Baritone

October
 Wed 2
 6.30pm

Adelaide Town Hall



MAJOR PARTNERS



GOVERNMENT PARTNERS



ADELAIDE SYMPHONY ORCHESTRA
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PROGRAM

Guy Noble Conductor/Presenter
Gisele Blanchard Soprano
Mario Bellanova Baritone

Giuseppe VERDI (1831-1901)

La forza del destino: Overture

Gioachino ROSSINI (1792-1868)

Il barbiere di Siviglia: Largo al factotum

Mario Bellanova Baritone

Benjamin BRITTEN (1913-1976)

Peter Grimes: Four Sea Interludes, IV. Storm

Pietro MASCAGNI (1863-1945)

Cavalleria rusticana: Intermezzo

Giacomo PUCCINI (1858-1924)

Gianni Schicchi: O mio babbino caro

Gisele Blanchard Soprano

Wolfgang Amadeus MOZART (1756-1791)

Così fan tutte: Overture

Richard WAGNER (1813-1893)

Lohengrin: Bridal March

Giuseppe VERDI (1831-1901)

Un ballo in maschera: Eri tu

Mario Bellanova Baritone

Charles GOUNOD

Faust: The Jewel Song

Gisele Blanchard Soprano

Giuseppe VERDI (1831-1901)

Aida: Triumphal March

PROGRAM NOTE

It begins with an overture. Back before concert etiquette got stuffy, half the job of an overture was to startle people into taking their seats. Verdi uses three short blasts of a single note (repeated, for good measure) to announce the beginning of *La forza del destino* – and to spell doom for the characters of his story.

'Make way!' It's Figaro, the happy Barber of Seville, singing about his good fortune and all-round usefulness, and about to be roped into an elaborate romantic plot. An icon of popular culture (thanks to *Looney Tunes*), this aria by Rossini is a dazzlingly fast 'patter song'.

Britten uses the orchestra (pounding timpani, lashing violins, seasick brass) to evoke a storm along the Suffolk coast during an interlude in *Peter Grimes*. Written to hide a scene change, this aural seascape reflects the suppressed emotions and fraught relationships of characters in the opera.

Mascagni opts for a completely different intermezzo in *Cavalleria rusticana*. He paints us a bright Easter Sunday morning, the village square empty, a hymn overheard from the nearby church. The music is bittersweet, its beauty unbearable in light of the tragedy about to unfold.

The aria *O mio babbino caro* from *Gianni Schicchi* can easily move us to tears. But this Puccini opera is a black comedy; young Lauretta is blackmailing her dad to forge a will so she can marry Rinuccio. She lingers on those high notes (eyelids fluttering, no doubt) to make her case irresistible!

In opera, farcical comedy can sound just as sublime as high tragedy. Take *Così fan tutte*, with its ridiculous storyline of two friends putting on disguises and trying to seduce each other's fiancées. How can that possibly end well? But Mozart can make anything sound perfect.

The *Bridal March* Wagner wrote for Act 3 of *Lohengrin* has become a cliché of weddings the world over. The original version sounds much more delicate than most people expect – as delicate, as it turns out, as Elsa's marriage, which ends within a matter of minutes when she asks her husband the forbidden question ('What's your name?').

The aria *Eri tu* from *Un ballo in maschera* gives us a taste of another operatic staple: thirst for vengeance! Verdi unleashes all his tricks: a fateful brass motif as Renato resolves his murderous intent, then sweet music on harp and flutes as he's momentarily distracted by a reverie of regret.

The Jewel Song from *Faust* shows off the incredible vocal agility required by opera singers. In Gounod's quintessentially French take on this classic German tale, Marguerite has just found the jewels planted on her doorstep by Mephistophélès and is vainly admiring herself in them (while we all admire her vocal acrobatics).

Opera is notorious for its tendency to extravagance. Productions of Verdi's *Aida* seek to recreate the grandeur of Ancient Egypt with elaborate set pieces and even (when the *Triumphal March* is properly staged) custom-built trumpets. Yet whatever magnificent or mythical setting they find themselves in, the characters of opera are all too human, constantly making stupid decisions and behaving irrationally. As Auden noted, 'No good opera plot can be sensible, for people do not sing when they are feeling sensible.'

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Guy Noble
Conductor/Presenter

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra Symphony Orchestras, the Auckland Philharmonia, Hong Kong Symphony and Malaysian and Bergen Philharmonic Orchestras.

He is the host and accompanist each year for *Great Opera Hits* (Opera Australia) in the Joan Sutherland Theatre of the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Bohème*, *Opera in the Alps* (2008-2017) and *Opera in the Markets* (2009-2017). He is conductor and host for the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall, and conductor and host for the Queensland Symphony's *Music on Sundays* series at QPAC.

Guy has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jr., Ben Folds, The Beach Boys, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe, Olivia Newton John, Paloma Faith, Ruthie Henshall and Meow Meow.

He is also the host of *Concert Hall* on Qantas Inflight.



Gisele Blanchard
Soprano

Australian-French soprano, Gisele Blanchard furthered her studies in Europe, where she then was offered a permanent position as soloist at the Nice Opera House in France.

Operatic roles include: Blondchen in *Il ratto del Seraglio*, Marie in Donizetti's *La Fille du Regiment*, Gretel in *Hansel and Gretel*, Marzellina in *Fidelio*, Micaela in *Carmen*, Adele in *Die Fledermaus* and Lauretta in *Gianni Schicchi*.

Gisele has performed in concerts, recitals and on the operatic stage in France, Italy, Australia, Germany and Korea. She made her debut as Sophie in *Werther* in Rome which she then repeated for the Turin Opera.

Gisele's repertoire ranges from early to contemporary music. She appears with the Bayerische Rundfunkorchester in *Les Enfants à Bethléem*, Montpellier Symphonic *Carmina Burana*, Orchestre Cannes-Provence-Côte d'Azur in *Bachianas Brasileira n.5*, *les sept paroles du Christ*, Canberra Symphonic French Arias, Orchestre de Monte-Carlo in Rossini's *Requiem*, Nice Symphonic in Boulez's *Mallarme*, Poulenc's *La dame de Monte-Carlo*, Nice Baroque Ensemble in Pergolesi's *Stabat Mater*. Festival appearances include Antibes, Spoleto, Aix-en-Provence and prestigious events such as FIFA Youth Cup, Wimbledon Tennis opening, Ferrari's 60th year celebration and the Kazakhstan's Ambassador welcoming in Pesaro.

Since returning to Australia, Gisele performed for ABC Classic, the Lord Mayor's Gala, Marschner's *Der Vampyr*, Mozart's *Da Ponte project* a collaborated creation at the Ngeringa Hall and in Puccini and Verdi spectaculars. Gisele's recent engagements with State Opera are Zerlina in *Don Giovanni*, Nella in *Gianni Schicchi* and Salud in *La Vida Breve*.



Mario Bellanova
Baritone

Baritone Mario Bellanova began his study of singing at the Venice Music Conservatory and continued his studies, including the German and French repertoire, at the Musikhochschule in Cologne.

From 1993 to 1997, Mario was engaged as Principal Soloist for the Bonn Opera Company where he performed many significant Opera roles (*La Traviata*, *La Fanciulla del West*, *Carmen*, *Manon Lescaut*, *The Barber of Seville*, *Samson & Dalila*, *Don Giovanni* and *Rosenkavalier*.) He sung Scarpia (*Tosca*) in Solingen and Wuppertal, Germany. From there in France at the Nice Opera in several seasons performing in *La Fanciulla del West*, *Gianni Schicchi*, *Turandot*, *Trittico* (Puccini), *Tales of Hoffmann* (Offenbach) *Falstaff* and *Otello* (Verdi) which brought him to Montpellier.

In Rome, Mario was invited to perform for several seasons in operas such as *Tales of Hoffman*, *Faust*, *Fanciulla del West*, *Francesca da Rimini*, *Sly*, *Tristan and Isolde*, *A View From The Bridge*, *Carmen*, and *Caracalla*. Engagements followed in Florence, Palermo, Torino, Bari, Bologna and Trieste as well as Seville, Toledo, and Tenerife in Spain.

After a personal invitation from Plácido Domingo, he was invited to sing at The Kennedy Centre, Washington, USA for *Andrea Chenier*. Mario has also performed in Israel, Seoul, South Korea and Japan.

In recent years Mario moved to Adelaide and has performed Germont (*La Traviata*) with State Opera of South Australia, and was nominated for a Helpmann Award. Recent roles include Scarpia (*Tosca*) with SOSA, 2016 and as soloist in a Verdi Spectacular.

Duration

This concert will run for approximately 1 hour and 20 minutes, no interval.