SUNDAY 9 JUNE 7PM
DR JOHN GALLAGHER CONCERT CHAMBER

WITH CATHERINE NORTON, PIANO

Te Pae Kōkako
The Aotearoa New Zealand Opera Studio
at The University of Waikato

Programme

PIANIST - CATHERINE NORTON

Recit/Aria: **' E pur cosi... Piangero la sorte mia'** - *Giulio Cesare* - Handel

'Wie melodien'- *Fünf lieder, Op.105, No. 1* - Brahms

'Widmung'- *Myrthen, Op. 25, No. 1* - Schumann

'Les filles de Cadix' - Delibes

Recit/Aria: '**Quel guardo il cavaliere**' - *Don Pasquale* - Donizetti

Duet: **'Tornami a dir che mami'** - *Don Pasquale* - Donizetti

INTERVAL

Aria: **'O mio babbino caro' -** *Gianni Schicchi* - Puccini

Selection of songs by Rachmaninoff

Twelve Romances, Op.21
No. 5 **'Lillacs'**
No. 7 **'How fair this spot'**

'Vocalise' - *14 Romances, Op. 34, No. 14*

Aria: **'Meine Lippen, sie küssen so heiß' -** *Giuditta* **-** Lehar

Aria: **'Ain't it a pretty night' -** *Susannah* - Floyd

Jasmine Jessen - Soprano

Jasmine completed her BMus in Classical voice performance at the New Zealand School of Music in Wellington under the tutelage of Dr. Jenny Wollerman. Jasmine was recently a finalist in the New Zealand Lockwood aria competition and was awarded the John Bond Award for Most Promising Voice. In 2023 Jasmine performed the titular role in Massenet's Cendrillon with the NZSM. She has been a member of the Wellington Opera Chorus, performing in Verdi's La Traviata and Donizetti's Lucia di Lamermoor. She attended the New Zealand Opera School in Whanganui in 2022 and 2024

Catherine Norton

Catherine Norton is a busy and versatile pianist based in Wellington. She coaches privately, is in demand for recitals and competitions, and is a frequent guest player in the NZSO.
She studied piano and languages at Victoria University of Wellington, winning the VUW Concerto Competition, and was an Emerging Artist with New Zealand Opera. She completed postgraduate studies in London at the Guildhall School of Music and Drama, where she was awarded numerous prizes and scholarships including the Guildhall Accompanists' Prize, and was appointed an Artist Fellow. She is an alumna of programmes including Britten-Pears Young Artists, Young Songmakers' Almanac, and Austria's Franz-Schubert-Institut for Lieder. She has given many song recitals around New Zealand, Great Britain and Europe.

Programme Notes

Recit/Aria: **' E pur cosi... Piangerò la sorte mia '** - *Giulio Cesare* - Handel (1685-1759)

George Frederic Handel's *Giulio Cesare* was inspired by the events that took place between 48-47 B.C., when Julius Caesar campaigned against Pompey in Egypt. In this opera, Cesare attempts to bring peace between the Egyptian and Roman empires. Tolomeo, the current King of Egypt, did not want to make peace and instead orders Cesare to be executed. Tolomeo's sister Cleopatra is the rightful heir as the queen of Egypt. She is in love with Cesare and wants to bring peace between the two kingdoms. In this aria, Tolomeo has just defeated Cleopatra, who has been taken as a prisoner. Certain of her death, Cleopatra says she will come back as a ghost and torment him. Handel was best known for his opera, oratorio and instrumental compositions of the Baroque period, and spent a great deal of his career in London. Handel made changes to the score of *Giulio Cesare* three times after it was first performed.

E pur così in un giorno
perdo fasti, e grandezze? Ahi fato rio!
Cesare il mio bel nume è forse estinto;
Cornelia, e Sesto inermi son, né sanno
darmi soccorso. O dio!
Non resta alcuna speme al viver mio.

Piangerò la sorte mia
sì crudele e tanto ria
finché vita in petto avrò.
Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.

Therefore in one day
I lose glory and magnificence? Ah cruel fate!
Caesar, my beautiful, is perhaps dead;
Cornelia and Sesto are defenseless
They can not help me. O god!
No hope remains in my life.

I shall weep over my cruel fate
yes cruel and merciless
As long as there is life in my body.
But once I am dead,
I shall become a ghost and torment that tyrant
from all directions, day and night.

Translated by Andrew Schneider

' Wie melodien' - *Fünf lieder, Op.105, No. 1* - Brahms (1833-1897)

Wie melodien is part of the song cycle *Fünf lieder*, published in 1888. The five songs in the cycle feature texts from different poets, the text for wie melodien was written by Klaus Groth. This beautiful lieder is about a memory passing like a melody. Groth's poem is vague but allows you to envision your own memory, letting it float on Brahms' expressive melody. Brahms was a prolific composer of the Romantic period and wrote primarily for orchestras, chamber ensembles, violin and voice. He was a virtuoso pianist and premiered many of his own works. Brahms wrote Wie melodien on a collaborative composing trip in Switzerland working on his song cycle.

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

Thoughts, like melodies,
Steal softly through my mind,
Like spring flowers they blossom
And drift away like fragrance.

Yet when words come and capture them
And bring them before my eyes,
They turn pale like grey mist
And vanish like a breath.

Yet surely in rhyme
A fragrance lies hidden,
Summoned by moist eyes
From the silent seed.

Translation by Richard Stokes

' Widmung' - *Myrthen, Op. 25, No. 1* - Schumann (1810-1856)

Widmung is a beautiful and expressive love poem. The German language has two forms of "you" for the second person. "Du" is used for those who we are very familiar with, such as our family, our close friends and our loved one. Where as "sie" is used for people we dont know or need to be respectful of. The second line of the lieder describes love as being so intense it is painful.

Schumann was best known for his piano music and lieder of the Romantic period. Schumann wrote this song cycle as a gift for his wife-to-be Clara Wieck to present on their wedding day. Clara was also a composer and wrote a number of works.

Du meine Seele, du mein Herz,	You my soul, you my heart,
Du meine Wonn', o du mein Schmerz,	You my rapture, O you my pain,
Du meine Welt, in der ich lebe,	You my world in which I live,
Mein Himmel du, darein ich schwebe,	My heaven you, to which I aspire,
O du mein Grab, in das hinab	O you my grave, into which
Ich ewig meinen Kummer gab!	My grief forever I've consigned!
Du bist die Ruh, du bist der Frieden,	You are repose, you are peace,
Du bist vom Himmel mir beschieden.	You are bestowed on me from heaven.
Dass du mich liebst, macht mich mir wert,	Your love for me gives me my worth,
Dein Blick hat mich vor mir verklärt,	Your eyes transfigure me in mine,
Du hebst mich liebend über mich,	You raise me lovingly above myself,
Mein guter Geist, mein bess'res Ich!	My guardian angel, my better self!

Translation by Richard Stokes

' Les filles de Cadix' - Delibes (1863-1891)

This lighthearted song immerses us in a festive atmosphere where everyone engages in a joyful dance. The first verse describes them embarking on the bolero dance which is a traditional Spanish dance, known for its fast tempo and intricate footwork. In the second verse a "hidalgo", a Spanish nobleman who confidently approaches one of the girls but she turns him down to continue her dance. Léo Delibes was known for his operas and ballets. Delibes' ballet music influenced many other ballet composers including Tchaikovsky and his obvious passion for dance music drew him to write this song in the Bolero style.

Nous venions de voir le taureau,	We'd just left the bullfight,
Trois garçons, trois fillettes.	Three boys, three girls,
Sur la pelouse il faisait beau,	The sun shone on the grass
Et nous dansions un boléro	And we danced a bolero
Au son des castagnettes :	To the sound of castanets.
« Dites-moi, voisin,	'Tell me, neighbour,
Si j'ai bonne mine,	Am I looking good,
Et si ma basquine	And does my skirt
Va bien, ce matin.	Suit me, this morning?
Vous me trouvez la taille fine	Have I a slender waist?
Les filles de Cadix aiment assez cela.	The girls of Cadiz are fond of that.
Et nous dansions un boléro	And we were dancing a bolero
Un soir, c'était dimanche.	One sunday evening.
Vers nous s'en vint un hidalgo	A hidalgo came towards us,
Cousu d'or, la plume au chapeau,	Glittering in gold, feather in cap,
Et le poing sur la hanche :	And hand on hip:
« Si tu veux de moi,	'If you want me,
Brune au doux sourire,	Dark beauty with the sweet smile,
Tu n'as qu'à le dire,	You've only to say so,
Cet or est à toi.	And these riches are yours.
Passez votre chemin, beau sire	Go on your way, fine sir.
Les filles de Cadix n'entendent pas cela.	The girls of Cadiz don't take to that.

Translation by Richard Stokes

Recit/Aria:' **Quel guardo, il cavaliere**' - *Don Pasquale* - Donizetti (1797-1848)

Norina, a young widow, reads a novel about love and tosses it aside after mocking it. She says 'I also know the magical ways of being a woman and how to trick men into falling in love with me'. Along with Gioacchino Rossini and Vincenzo Bellini, Gaetano Donizetti was a leading composer of the bel canto opera style during the first half of the nineteenth century and a probable influence on other composers such as Giuseppe Verdi. Although he had harsh reviews, his operas were popular at the time.

Quel guardo, il cavaliere
in mezzo al cor trafisse,
Piegò i lginocchio e disse:
Son vostro cavalier.
E tanto era in quel guardo
Sapor di paradiso,
Che il cavalier Riccardo,
Tutto d'amor conquiso,
Giurò che ad altra mai,
Non volgeria il pensier.

So anch'io la virtu magica
D'un guardo a tempo e loco,
So anch'io come si bruciano
I cori a lento foco,
D'un breve sorrisetto
Conosco anch'io l'effetto,
Di menzognera lagrima,
D'un subito languor,
Conosco i mille modi
Dell'amorose frodi,
I vezzi e l'arti facili
Per adescare un cor.
Ho testa bizzarra,
son pronta vivace,
Brillare mi piace scherzar:
Se monto in furore
Di rado sto al segno,
Ma in riso lo sdegno fo presto a cangiar,
Ho testa bizzarra,
Ma core eccellente, ah!

That look, pierced the knight
in the middle of the heart,
He folded his body, bent at his knees and said
I am your knight.
And so it was in that look
a taste of paradise,
That the knight Riccardo,
Conquered by love,
Swore that never to another,
Woman would he ever think about.

I too know the magical power
of a look at the right time and place,
I know how the heart burns
in slow fires,
of a brief smile
I know the effect,
Of lying tears,
On a sudden languor,
I know a thousand ways
love can fraud,
The charms and arts are easy
To fool the heart.
I have a bizarre mind
I possess a ready wit,
I like joking:
If I get furious
I'm rarely able to remain calm,
But my disdain can soon turn to laughter,
I have a bizarre mind
But an excellent heart, ah!

Translation by Giuseppe Cusmano

Duet: ' **Tornami a dir che ma'mi**' - *Don Pasquale* - Donizetti (1797-1848)

After the relationship between Ernesto and Norina blooms they are hoping to finally able to be together. In the previous scene Ernesto waits for Norina in the garden while he sings of his love for her. At last Norina emerges and they express their love for one another.

Tornami a dir che m'ami,
dimmi che mia/mio tu sei;
quando tuo ben mi chiami
la vita addoppi in me.
La voce tua sì cara
rinfranca il core oppresso;
sicuro/sicura a te dappresso,
tremo lontan da te.

Tell me again that you love me,
tell me that my / mine you are;
when you call me
my life, you are mighty in me.
The voice so dear to you
reigns the oppressed heart;
safe/secure to you near, I
tremble away from you.

Translation by Giuseppe Cusmano

Aria: **' O mio babbino caro'** - *Gianni Schicchi* - Puccini (1858-1924)

Rinuccio and Lauretta are engaged. Rinuccio is told that if he receives an inheritance from his deceased relative Donati, he is allowed proceed with the wedding. Unfortunately Rinuccio does not receive any inheritance and Lauretta's father Gianni Schicchi decides they are not worth helping. Lauretta sings this aria begging her father to reconsider. She says that if she cannot be with Rinuccio she would rather throw herself in the Arno River and drown. Giacomo Puccini is regarded as the greatest and most successful composer of Italian opera. To this day, his operas are among the most popular and regularly-performed.

Per pietà, ben mio, perdona
All'error d'un alma amante;
Fra quest'ombre, e queste piante
Sempre ascoso, oh Dio, sarà!
Svenerà quest'empia voglia
L'ardir mio, la mia costanza,
Perderà la rimembranza
Che vergogna e orror mi fà.
A chi mai mancò di fede
Questo vano, ingrato cor?
Si dovea miglior mercede,
Caro bene, al tuo candor.

In the name of pity, my beloved, pardon
the error of a loving soul;
among these shadows and these groves,
oh God, it will always be hidden!
my courage and my constancy
will destroy this wicked desire,
and will erase the memory
that makes me feel shame and horror.
To whom did this vain,
ungrateful heart, fail in loyalty?
You were owed a better recompense,
my dearest, for your purity.

Translation by Giuseppe Cusmano

' Lilacs' - *Twelve Romances, Op.21, No. 5* - Rachmanioff (1873-1943)

Set to the poem by Ekaterina Andreyena Beketova, Lilacs is an evocative song creating a scene about finding happiness within the lilacs. Lilacs have a beautiful subtle smell and bloom for a short period of time in late Spring or early Summer and are often associated with nostalgia. Sergei Vasilyevich Rachmaninoff was one of the last great composers of Romanticism in Russian classical music. He was also a conductor and was widely considered one of the finest pianists of his day.

Poutru, na zare,
Po rasistoj trave,
Ya pajdu svezhym utrom dyshat';
I v dushystuyu ten',
Gde tesnitsya siren',
Ya pojdu svoyo shchast'ye iskat'...

V zhizni shchast'ye odno
Mne najti suzhdeno,
I to shchast'ye v sireni zhyvyot;
Na zelyonykh vetvyakh,
Na dushistykh kistyakh
Moyo bednoe shchast'ye tsvetyot...

In the morning, at dawn,
Through the dew-clad grass,
I shall walk, breathing in the freshness of morning;
And to the fragrant shade,
Where lilacs cluster,
I shall go in search of happiness...

In life there is but one happiness
That I am fated to find,
And that happiness dwells in the lilacs;
On their green branches,
In their fragrant clusters
My poor happiness blooms...

Translation by Philip Ross Bullock

' How fair this spot' - *Twelve Romances, Op.21, No. 7*

This song describes a beautiful scenery, the sun is setting and the reflection on the water looks like it's on fire. There is no one around except God, the flowers, the old pine tree and my dreams.

Zdes' khorosho...
Vzgljani, vdali
Ognjom gorit reka;
Cvetnym kovrom luga legli,
Belejut oblaka.
Zdes' net ljudej... Zdes' tishina...
Zdes' tol'ko Bog da ja.
Cvety, da staraja sosna,
Da ty, mechta moja!

How fair this spot...
Just look, there in the distance
The river is ablaze;
The meadows are like a radiant carpet,
And the clouds are white.
There is nobody here... here silence reigns...
Here I am alone with God.
And the flowers, and the old pine tree,
And you, my dream!...

Translated by Philip Ross Bullock

' Vocalise' - *14 Romances, Op. 34, No. 14*

A vocalise is an absence of words. This lush melancholy melody suggests the feeling of sadness or feeling trapped. More than one critic compared this piece to a caged bird seeking escape, rising to near freedom and then falling back. Rachmaninoff composed this piece for soprano Antoniana Nezhdanva. Although Antonia didn't agree with the lack of text, Rachmaninoff believed that her voice along would be more expressive than any words. This piece is often transcribed for different instruments or piano.

Aria: **'Meine Lippen, sie küssen so heiß'** - *Giuditta* - Lehar (1870-1947)

Giuditta is an operetta in five scenes by Franz Lehár. Giuditta leaves her husband Manuel after falling in love with the young army office Octavio. The happy couple move to Africa but Octavio has to leave. Giuditta becomes a nightclub dancer where she sings *Meine lippen*. In this aria Giuditta pretends to be clueless but knows exactly what to say and do to entice men.

Hungarian composer, Franz Lehár was best known for his operetta in the first half of the twentieth century. *Giuditta* premiered in 1934 at the Vienna State Opera, and although the director at the time wanted to prevent this as the State Opera urgently needed money, *Giuditta* brought in the highest revenue to date at the premiere.

Ich weiß es selber nicht,	I dont understand myself
warum man gleich von Liebe spricht,	Why they keep talking of love
wenn man in meiner Nähe ist,	If they come near me
in meine Augen schaut	if they look into my eyes
und meine Hände küsst.	and kiss my hand
Ich weiß es selber nicht	I don't understand myself
warum man von dem Zauber spricht,	Why do they talk of magic
dem keiner widersteht, wenn er mich sieht	you fight in vain, if you see me
wenn er an mir vorüber geht.	if you pass by me
Doch wenn das rote Licht erglüht	But if the red light is on
Zur mitternächt'gen Stund	in the middle of the night
Und alle lauschen meinem Lied,	and everyone listens to my song
dann wird mir klar der Grund:	then it is plain to see
Meine Lippen, sie küssen so heiß	My lips, they kiss so hot
Meine Glieder sind schmiegsam und weiß,	My limbs they are supple and white
In den Sternen da steht es geschrieben:	It is written for me in the stars
Du sollst küssen, du sollst lieben!	You should kiss, you should love
Meine Füße sie schweben dahin,	My feet, they glide and float
meine Augen sie locken und glüh'n	My eyes, they lure and glow
und ich tanz' wie im Rausch den ich weiß,	and I dance as if entranced
meine Lippen sie küssen so heiß!	because i know my lips, they kiss so hot
In meinen Adern drin,	In my veins
da rollt das Blut der Tänzerin	runs the blood of a dancer
Denn meine schöne Mutter war	because my beautiful mother
Des Tanzes Knigin im gold'nen Alcazar.	was the dance Queen in golden Alcazar
Sie war so wunderschön,	She was very beautiful
ich hab' sie oft im Traum geseh'n.	I saw her in my dreams
Schlug sie das Tamburin, zu wildem Tanz,	if she hit the tambourine, to her dance
dann sah man alle Augen glühn!	All eyes were admiring
Sie ist in mir aufs neu erwacht,	She reawakened in me
ich hab' das gleiche Los.	I have the same problem
Ich tanz' wie sie um Mitternacht	I dance like her at midnight
Und fühl das eine bloß:	and from deep within I feel
Meine Lippen, sie küssen so heiß...	My lips they kiss so hot...

Aria: **' Ain't it a pretty night'** - *Susannah* - Carlisle Floyd (1926-2021)

Susannah is a moving and tragic opera based on the story of Susannah and the elders. Susanna is a young women who grew up in a small mountain town in Tennessee. She receives hatred when her youthful beauty attracts attention. Thoughout the opera Susannah goes from being a light hearted young women to someone who has been destroyed by others. In this aria she is looking up at the night sky with her friend, little bat. She sings of her hopes and dreams outside of her hometown

Carlise Floyd was known as the "Father of American Opera", he was one of the greatest composers and librettist of opera in the 20th century. *Susannah* is a retelling of the Book of Susannah set in rural Tennessee, written in response to the McCarthyism rampant at the time of its composition

About Te Pae Kōkako (TANZOS)

Te Pae Kokako - The Aotearoa New Zealand Opera Studio (TANZOS) is a unique 18-month immersive programme here in NZ preparing six exceptionally promising singers for a professional vocal career. TANZOS is the only national opera studio providing a full-time international-level programme. It encompasses the long-held vision of Dame Malvina Major and is available regardless of circumstances as each student is funded by donor-gifted scholarships.

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