

TALES OF LOVE

FRIDAY MAY 12 | 6:30PM
DR JOHN GALLAGHER CONCERT CHAMBER



**KATHERINE WINITANA
&
EMMANUEL FONOTI-FUIMAONO**

WITH ANDREW CROOKS, PIANO



Programme

PIANIST - ANDREW CROOKS

Aria: '**Let the bright Seraphim**' - *Samson* - G.F Handel - KW

Aria: '**Where'er you walk**' - *Semele* - G.F Handel - EFF

'**O mistress mine**' - R.Quilter, text: W.Shakespeare - EFF

'**June**' - R.Quilter, text: Nora Hopper - EFF

'**A Chloris**' - R.Hahn, text: T.De Viau - KW

'**Hai luli**' - P.Viardot, text: X.De Maistre - KW

'**Zueignung**' - R.Strauss, text: H.Gilm - EFF

'**Allerseelen**' - R.Strauss, text: H.Gilm - EFF

Aria: '**Lannée en vain chasse lannée**' - *L'enfant Prodigue* - C.Debussy - KW

Aria: '**Che gelida manina**' - *La Boheme* - G.Puccini - EFF

Aria: '**Si, mi chiamano Mimi**' - *La Boheme* - G.Puccini - KW

Duet: '**O Soave fanciulla**' - *La Boheme* - G.Puccini - KW and EFF

... **15 minute interval** ...

Andrew Crooks

Vocal coach, pianist and conductor Andrew Crooks is currently Head of Music at Cincinnati Opera, as well as Visiting Assistant Professor (opera coach) at the Cincinnati College-Conservatory of Music. From 2010 to 2017 he was based in Germany, where he was on the music staff of the Deutsche Oper Berlin and the Komische Oper Berlin, primarily involved with the opera choruses of those two institutions, and working with conductors such as Sir Donald Runnicles, Alberto Zedda and Sir Simon Rattle, and directors such as Barrie Kosky and Damiano Michieletto. Andrew has also worked for the highly-regarded young artist training program at Wolf Trap Opera (Washington, DC), for New Zealand Opera, and for the Washington National Opera (where he was a member of the Domingo-Cafritz Young Artist Program).



Selection from *Canciones Clásicas Españolas* – Fernando Obradors – KW

1. 'La mi sola'

4. 'El majo celoso'

6. 'Del cabello más sutil'

7. 'Chiquitita la novia'

A vucchella – P.Tosti, text: G D'annunzio – EFF

Ideale – P.Tosti, text: C. Errico – EFF

'Blah Blah Blah' – G.Gershwin – KW

'It never was you' – from *Knickerbocker Holiday* – K.Weil – KW

Aria: **'Dein ist mein ganzes herz'** – Das Land des Lächelns – F.Lehár – EFF

Because you come to me – G.d'Hardelot – EFF

Hineraukatauri – Hinewehi Mohi – KW

Le manu tagi e – Unknown – EFF

Duet: **'One Hand, One Heart'** – *West Side Story* – Bernstein – KW, EF

Katherine Winitana - Soprano

Ngati Kahungunu and Ngaariki Kaiputahi, Flaxmere-born Soprano, Katherine Winitana has had an exciting few years since deciding to jump ship from Jazz and Contemporary Music in 2020. After completing one year of Classical voice at Waikato University Katherine was accepted into the Dame Malvinva Major Foundation Studio Artist Programme with New Zealand Opera, where she spent two years. Since then Katherine has made it through to the finals of the Lockwood New Zealand Aria and the semi-finals of the Lexus Song Quest. One of Winitanas highlights from this year so far has been working with her teacher Nikki Li Hartliep.



Emmanuel Fonoti-Fuimaono - Tenor

25 year-old Samoan tenor from Flaxmere, Hastings has been fortunate enough to have had some amazing opportunities over the past few years. Emmanuel attended the New Zealand Opera School in Whanganui in 2019, 2020, 2021 and 2022. He was awarded the DMMF Award and the Guy and Susie Haddleton Scholarship. Some Highlights from 2023 include winning the Lockwood New Zealand Aria Competition, making the Lexus Song Quest Finals, and winning the Dame Kiri Te Kanawa Scholarship. Emmanuel played the role of Malcolm in *Macbeth* and also the leading role of Tupaia in Tim Finn's *Ihita 'Avei'a - The Star Navigator*. Earlier this year, Emmanuel sang the role of Arturo in Wellington Opera's "*Lucia di Lammermoor*".

Programme Notes

Aria: **'Let the bright Seraphim'**- Samson - G.F Handel - KW

Handels Oratorio, Samson, tells the biblical story of the last few encounters for this Israelite warrior. The Oratorio begins with Samson at a low point having been betrayed, blinded, put into chains, and the oratorio ends with a heroic sacrifice for his people. Samson's heroic death is commemorated by an Israelite woman who calls upon heavenly hosts.

Aria: **'Where'er you walk'** - Semele - G.F Handel - EFF

This beautiful aria is sung by Jupiter as he tries to please his new lover Semele and distract her from her negative thoughts. The Greek god describes the paradise that he will create for her. The aria has a ternary structure where the A section is repeated with the inclusion of ornaments.

. . . English Art Song . . .

'O mistress mine' - R.Quilter, text: W.Shakespeare - EFF

O mistress mine is the first of three songs from Quilter's Three Shakespeare Songs Op.6. Quilter took these words from Shakespeare's romantic comedy play "Twelfth Night". In the play, a jester named Feste is encouraged by royalty to entertain them. The jester replies with a song about young love.

'June' - R.Quilter, text: Nora Hopper - EFF

June is a stand-alone song with lyrics by Nora Hopper. Quilter beautifully sets this text to music allowing the singer to express the excitement of what happens in June. We could also interpret June as a lover and that all things feel brighter and warmer because of June.

. . . French Melodies . . .

'A Chloris' - R.Hahn, text: T.De Viau - KW

A Chloris has become one of Reynaldo Hahn's most successful songs, but why? Hahn wrote this piece during a horrible time in history. This piece became an escape for him. An escape from the horrific WWI and an escape away from a conservative, racist, Catholic Paris. As a closet homosexual Hahn used this music to express what he could not say aloud.

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

If it be true, Chloris, that you love me,
(And I'm told you love me dearly),
I do not believe that even kings
Can match the happiness I know.
Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!
All that they say of ambrosia
Does not stir my imagination
Like the favour of your eyes!

'Hai luli' – P.Viardot, text: X.De Maistre – KW

Taking inspiration from Schuberts, Gretchen am Spinnrade, Viardot takes the story of a women sitting at the spinning wheel waiting for her lover to return. As she sits and spins we see her slowly get more and more agitated until she finally hits an all time high and decides that if he is unfaithful and fickle she will burn down the village, and herself with it.

Je suis triste, je m'inquiète,
je ne sais plus que devenir.
Mon bon ami devait venir,
et je l'attends ici seulette.
Hai luli! Hai luli!
Où donc peut être mon ami?
Je m'assieds pour filer ma laine,
le fil se casse dans ma main ...
Allons, je filerai demain;
aujourd'hui je suis trop en peine!
Hai luli! Hai luli!
Qu'il fait triste sans son ami!
Ah! s'il est vrai qu'il soit volage,
s'il doit un jour m'abandonner,
le village n'a qu'à brûler,
et moi-même avec le village!
Hai luli! Hai luli!
A quoi bon vivre sans ami?

I am sad, I am anxious,
I no longer know what's to become of me.
My lover was to have come,
And I wait for him here alone.
Hai luli, hai luli,
How sad it is without my lover!
I sit down to spin my wool,
The thread snaps in my hand:
Well then! I shall spin tomorrow,
Today I am too upset.
Hai luli, hai luli,
Where can my lover be?
Ah! If it's true that he's unfaithful,
And will one day abandon me,
Then let the village burn
And me too along with the village!
Hai luli, hai luli,
What point is there in living without a lover?

... German Lied ...

'Allerseelen' – R.Strauss, text: H.Gilm – EFF

Allerseelen, meaning "All Souls Day", is the last song from Strauss's "8 Gedichte aus Letzte Blätter" Op.10. The singer's character reminisces over fond memories that they had with an old love affair. Allerseelen is a celebrated day in Germany for those who have passed on from this life.

Stell auf den Tisch die duftenden Reseden,
Die letzten roten A stern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Set on the table the fragrant mignonettes,
Bring in the last red asters,
And let us talk of love again
As once in May.

Gib mir die Hand, daß ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand to press in secret,
And if people see, I do not care,
Give me but one of your sweet glances
As once in May.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm am mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Each grave today has flowers and is fragrant,
One day each year is devoted to the dead;
Come to my heart and so be mine again,
As once in May.

'Zueignung' – R.Strauss, text: H.Gilm – EFF

Zueignung is the first song from Strauss's "8 Gedichte aus Letzte Blätter" Op.10. The singer expresses sadness when away from their loved one and then feels gratitude for that love, which also gives her so much happiness.

Ja, du weißt es, teure Seele,	Yes, dear soul, you know
Daß ich fern von dir mich quäle, Liebe macht die	That I'm in torment far from you,
Herzen krank,	Love makes hearts sick –
Habe Dank.	Be thanked.

Einst hielt ich, der Freiheit Zecher,	Once, revelling in freedom,
Hoch den Amethysten-Becher,	I held the amethyst cup aloft
Und du segnetest den Trank,	And you blessed that draught –
Habe Dank.	Be thanked.

Und beschworst darin die Bösen,	And you banished the evil spirits,
Bis ich, was ich nie gewesen,	Till I, as never before,
Heilig, heilig an's Herz dir sank,	Holy, sank holy upon your heart –
Habe Dank!	Be thanked.

... Cantata ...

Aria: **'Lannée en vain chasse lannée'** – L'enfant Prodigue – C.Debussy – KW

A mother's love. Debussy adapts the biblical parable of the Prodigal Son and with this builds upon the idea of the bond between mother and son. Azaël, the prodigal son has already fled and the opera begins with his mother, Lia, lamenting the loss of her son and reminiscing better days.

The year, in vain, chases the next year!	When the work was finished,
At each season's return, Its games and its frolics	Children, elders, and servants,
sadden me despite myself:	Workers of the field or shepherds,
They reopen my wound and my grief increases...	Praised the blessed hand of God.
I come to search the solitary shore...	Thusly the days followed the days,
Involuntary pain!	And in the pious family,
Superfluous efforts! Lia cries always for the child	The young man and the young woman
she has no more!	Exchanged their chaste love.

Azaël! Azaël! Why have you left me? In my
maternal heart, your image remains. Azaël!
Azaël! Why have you left me?

Yet the evenings were sweet, In the plain planted
with elm trees, When, under the harvest load, We
brought home the large red oxen.

Others don't feel the weight of old age –
Happy in their children,
They see the years flow,
Without regret as without sadness...
In disconsolate hearts how the times are heavy!...

Azaël! Azaël! Why have you left me?

... La Boheme Scene ...

Christmas eve in Paris, Rodolfo hears a knock on the door, it is his neighbour whom he has only ever seen in the stairwell. On the surface, it could appear to just be two people meeting but it is far more than that.

Unfortunately, her candle has gone out and she is hoping he will relight it for her, as they chat she "accidentally" loses her key. As they search for the key Rodolfo's hand brushes against hers which sparks the aria "**Che gelida manina**" (What a frozen little hand)

Giving up on finding Mimi's key, Rodolfo builds up the courage to ask her if he could tell her a bit about himself. Overjoyed when she nods, he explains that he is a poet and isn't bothered about his poverty because his imagination is the soul of a millionaire. He tells a story about two thieves who have stolen his most treasured possession. He claims the thieves are her eyes, and they arrived when she entered the room, but he doesn't mind them because they give him hope. Rodolfo realises that he has told her about himself and is curious as to who this mysterious woman who knocked on the door is. Without hesitation she introduces herself.

"**Michiamano Mimi**" - They Call me Mimi

Slowly the penny drops for everyone but Rodolfo and we the audience realise that she has not come here out of chance, hoping just anyone would relight her candle, but rather by design. Puccini has composed this aria with caucetish, playful inflections but a body of sound that could only be from a woman with a plan.

Now they are both acquainted and sparks are flying they sing **O Soave Fanciulla** and decide to go out to meet Rodolfo's friends for dinner. What happens when they return "Curioso"

... 15 minute interval ...

Selection from Canciones Clásicas Españolas – Fernando Obradors – KW

Fernando Obradors was a Spanish composer and Pianist. Here he takes seven Spanish poems all with the overarching theme of love, be that of a romantic interest, family member, or friend. Writing music for the voice became something that Obradors was well known for. These pieces are influenced by flamenco and guitar. The 4 pieces I have chosen highlight these qualities, with guitar-like inflections and dance-like rhythms throughout.

1. La mi sola Laureola

La mi sola, Laureola. Yo el cautivo Leriano
aunque mucho estoy ufano Herido de aquella
mano Que en el mundo es una sola. La mi sola,
Laureola.

My only, Laureola. I the captive Leriano Although I
am very proud Wounded from that hand That in
the world there is only one. My only, Laureola.

4. El majo celoso

Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja.
Lindezas, me muero de amor loco y fiero
Quisiera olvidarte mas quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desas de malla de seda y chupa de terciopelo.
Majezas, te quiero, no creas que muero
De amores perdida por ese chispero.

Of the nice guy that make me fall in love
I have learned the complaint
That one and 1000 times sighs
Night after night in my window.
Darling, I am dying of love crazy and wild
I want to forget you but I want to and I cannot!
They have told him that in the meadow
They have seen me with another
One of silk garments and velvet jackets.
Darling, I love you, you don't know that
I'm dying of love helpless for another.

6. Del Cabello mas sutil

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca
Cuando fueras a beber. Ah!

Of the most subtle hair
That you have in your braids
I have to make a chain To bring you to my side
A carcass in your house
Little girl, I would like you to be
To kiss you on the mouth
When you went to drink. Ah!

7. Chiquitita la novia

Ah!
Chiquitita la novia, chiquito el novio,
Chiquitita la sala u el dormitorio.
Por eso yo quiero chiquitita la cama
Y el mosquitero.
Ah!

Ah!
Little girlfriend, little boyfriend
Little room and the bedroom.
That's why I want the tiny bed
And the mosquito net.
Ah!

... Tosti ...

A vucchella – P.Tosti, text: G D'annunzio – EFF

A Neapolitan song made famous by Luciano Pavarotti and Enrico Caruso. Gabriele d'Annunzio, who wrote the lyrics specifically for Tosti to set music to it, was described as a lover to women of many ages, so we could assume that he was referring to an older woman. He describes the woman's mouth as a withered rose petal. An unusual compliment!

Ideale – P.Tosti, text: C. Errico – EFF

A tenor banger, Ideale is one of Tosti's most famous songs up to date. The narrator sings about how they have followed this ideal, (could be a person or something spiritual) and expresses how following these ideals away from reality is most comforting when in a state of misery. The narrator wishes for their return.

... Schmaltzy ...

'Blah Blah Blah' – G.Gershwin – KW

A perfect recipe for any love song would be to talk about your lover's hands, the moon, their hair, their eyes, but has this 'perfection' become cliché? Gershwin thought he would take all of these clichés and throw them into a piece to have a laugh at all those silly love songs

'It never was you' – from Knickerbocker Holiday – K.Weil – KW

Forbidden love. Brom and Tina have met up after being forcibly separated for some time.

Tina has been told she will be married off to someone soon and she sings about that in every instance "It never was you"

Aria: **'Dein ist mein ganzes herz'** – Das Land des Lächelns – F.Lehár – EFF

This aria is sung by Prince Sou-Chong from the operetta Das Land des Lächelns (The Land of Smiles) by Lehar. In the context of the operetta, the prince reassures his lover Lisa that their love is true before they both head off to China. This aria was made famous by tenor Richard Tauber who popularised it with an English version, "You Are My Heart's Delight". Tauber sang this piece in almost every recital as an encore piece. It became more popular and later influenced musical theatre, jazz and pop versions.

Because you come to me – G.d'Hardelot – EFF

With words by Edward Teschemacher, this love song is a tenor's dream. D'Hardelot perfectly sets the music to the text, like the ascending phrases that portray the excitement of one when they are in a state of new love.

... Songs from Home ...

Hineraukatauri – Hinewehi Mohi – KW

Dame Hinewehi Mohi, an icon in Aotearoa. The wahine to thank for why we have a Te Reo Māori verse in our national anthem. Hine Raukatauri is the goddess of flutes and the personification of music. She took the form of a case moth and was trapped inside her cocoon, hanging from trees. When Dame Henewehi Mohi's daughter was born with Cerebral Palsy she was reminded of this goddess. Her beautiful baby, trapped in an earthly body.

When Hineraukatauri was young they took her to music therapy and it made a world of difference, from this, Hinewehi and her husband started the Raukatauri Foundation. A music therapy programme providing services to those with special needs. Music truly is a powerful tool and this song reminds us of how truly blessed we are to create and share it.

Le manu tagi e – Traditional – EFF

This beautiful Samoan piece was composed by an unnamed man from the village of Faleula when Samoa was affected by various diseases in the 1900s. The songwriter wrote this song when his brother was sent into isolation on the island of Makogai when he was diagnosed with leprosy – never to see each other again. The songwriter wishes to be a bird so he can visit him.

Nowadays, people sing this song when they long to be with their loved ones or with those they miss who have passed on.

Duet: '**One Hand, One Heart**' – West Side Story – Bernstein – KW, EF

In the Broadway Musical, Westside Story, Maria, and Toni have fallen madly for one another. All seems fine, but the problem is, their families are rivals. (Sound familiar?) Toni is a former member of the Jets gang, and Marias' family are the Puerto Rican Sharks. This forbidden love is growing whilst in the background their families are preparing for a rumble. Toni visits Maria and says he is going to try and stop it all, with this optimism they dream of their wedding day.

Nga mihi maioha | Faafetai lava

About Te Pae Kōkako (TANZOS)

The Aotearoa New Zealand Opera Studio (TANZOS) is a new, year-long immersive MMus programme which provides exceptionally promising young opera singers with training and experience at an international level here at The University of Waikato. It has been developed by our Dame Malvina Major Chair in Opera, Madeleine Pierard as an initiative of the vision of Dame Malvina herself, who has been championing the development of talent in Aotearoa for more than thirty years.

Our students receive coaching from national and international guest tutors and engage in residencies with companies in New Zealand and abroad.

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