



Pergolesi - Stabat Mater

The Opera & Song Collective



Saturday 23 March
Mary MacKillop Chapel
North Sydney

Sunday 24 March
St Peter's Anglican Church
Watsons Bay

The Opera and Song Collective

Artists passionate to bring fine music to you

We aim to bring joy to our audiences and satisfaction to our artists through excellence in preparation, presentation and performance of song and excerpts of remarkable musical stage works that less commonly grace Australia platforms, including some by our own nation's composers.

We strive always in our programmes to present less commonly heard works or perform well-loved song and operatic excerpts in uncommon ways.

We were conceived during the height of the Covid outbreak in Sydney when Lockdown, despite its hardships and the curtailment of all our other performance projects, provided time and an opportunity to learn that was to be seized and treasured. We worked on line and later in person with marvellous coaches.

When public performances again became possible we presented our first concert, 'Into the Light' featuring scenes from 'Rusalka' (Dvořak), 'Iphigénie en Aulide' (Gluck) and 'Dead Man Walking' (Heggie); works that are infrequently, if ever, performed in Australia.

Last year we presented Opera Queens to acclaim where we focussed our work on several Queens from history and legend interpreted by more than one composer. We were thrilled to take this programme to Brisbane in November last year, where wonderful Queensland singers joined some of our Sydney singers to again present the remarkable stories of the likes of Cleopatra, Dido, Clytemnestra, The Queen of Sheba, Lady Macbeth, Mary Stuart, Anne Boleyn and Queen Elizabeth 1.

Our second concert for 2023, 'If Music be the Food of Love' was woven from the common thread of Shakespearean text as it inspired different composers spanning over 400 years of musical composition. As our name, The Opera and Song Collective, suggests, we found the many different styles of song written to Shakespeare's texts, a delight to complement operatic arias and witty musical theatre. Although there were many highlights in this concert, we remain particularly pleased to have premiered a composition by one of our performers (Tristan Entwistle).

Next, we presented *Diamonds in the Snow*, a recital of Scandinavian music for soprano, mezzo, flute and piano. We were very pleased on this occasion to be collaborating for the first time with our friends at Endangered Productions who facilitated our use of the excellent recital room of Sydney Unitarian Church. This recital also expanded our audience reach beyond the North Shore. It was interesting and rewarding for our singers to expand their cultural, musical and linguistic horizons performing in Danish, Finnish, Norwegian and Swedish and for many in our audience, this repertoire was a new experience.

Better Angels was our final Sydney concert of 2023 where we brought a reprieve and an antidote to the world's clamour and strife through music written for kind, generous, honourable, faithful and trustworthy souls in opera. It was our express aim to give the audience an afternoon of enjoyment where they could relax to beautiful music that was heart-warming and uplifting.

Jill Sullivan L Mus A (Singing) BA Hons (Opera Studs) Manchester, B Med Sc MB BS. Dip Sports Med.

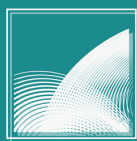
Sopranos : Dana Kingsford, Kerry Nicholson, Laura Scandizzo,
Anna Tafani, Emily Turner

Altos : Genevieve Dickson, Daniella Ehrlich, Deborah Rogers,
Jill Sullivan

Conductor : Simon Kenway

Organist : Jassen Rose

Programme curated by Jill Sullivan



THE
OPERA
AND
SONG
COLLECTIVE

Programme

Francis Poulenc - Litanies à la Vierge noire
Full Ensemble

Saint Saëns - Ave Maria
Laura and Jill

Franz Liszt - Ave Maria d'Acudelt
Jassen

Pergolesi - Stabat Mater

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|-----|------------------------------|----------------------------------------|
| 1. | Stabat Mater dolorosa | Ensemble |
| 2. | Cujus animam gementes | Emily |
| 3. | O Quam tristis et afflicta | Anna, Dana, Emily, Genevieve, Daniella |
| 4. | Quae maerebat et dolebat | Deborah. |
| 5. | Qui es hom qui non fleret | Kerry, Dana, Laura, Genevieve, Deborah |
| 6. | Vidit suum dulcem natum | Anna |
| 7. | Eia, Mater, fons amoris | Daniella |
| 8. | Fac ut ardent cor mean | Ensemble |
| 9. | Sancta Mater, istud agas | Kerry, Genevieve |
| 10. | Fac ut portem Christi mortem | Deborah |
| 11. | Inflammatum et accensus. | Kerry, Emily, Genevieve, Deborah |
| 12. | Quando corpus morietur | Dana, Anna, Emily, Deborah, Daniella |
| 13. | Amen | Ensemble |

Litanies à la Vierge noire - Francis Poulenc

Prayers to the Black Virgin

Seigneur, ayez pitié de nous.
Jésus-Christ, ayez pitié de nous.
Jésus-Christ, écoutez-nous.
Jésus-Christ, exaucez-nous.
Dieu le père, créateur,
ayez pitié de nous.
Dieu le fils, rédempteur,
ayez pitié de nous.
Dieu le Saint-Esprit, sanctificateur,
ayez pitié de nous.
Trinité Sainte, qui êtes un seul Dieu,
ayez pitié de nous.
Sainte Vierge Marie, priez pour nous,
Vierge, reine et patronne,
priez pour nous.
Vierge que Zachée le publicain nous
a fait connaître et aimer,
Vierge à qui Zachée ou Saint-
Amadour éleva ce sanctuaire,
Priez pour nous.
Reine du sanctuaire, que consacra
Saint-Martial,
et où il célébra ses saints mystères,

Reine, près de laquelle s'agenouilla
Saint-Louis,
vous demandant le bonheur de la
France,
priez pour nous.
Reine, à qui Roland consacra son
épée, priez pour nous.

Lord, have pity on us.
Jesus Christ, have pity on us.
Jesus Christ, hear us.
Jesus Christ, grant our prayers.
God the Father, creator,
have pity on us.
God the Son, redeemer,
have pity on us.
God the Holy Spirit, sanctifier,
have pity on us.
Holy Trinity, who are one single God,
have pity on us.
Holy Virgin Mary, pray for us.
Virgin, queen and patron,
pray for us.
Virgin, whom Zacchaeus the tax-
collector made us know and love,
Virgin, to whom Zacchaeus or Saint
Amadour raised this sanctuary,
Pray for us.
Queen of the sanctuary, which
Saint Martial consecrated,
And where he celebrated his holy
mysteries,
Queen, before whom knelt Saint Louis

Asking of you good fortune for France,

Pray for us, pray for us
Queen, to whom Roland consecrated
his sword, pray for us.

Reine, dont la bannière gagna les batailles, priez pour nous.
Reine, dont la main délivrait les captifs, priez pour nous.
Notre-Dame, dont le pèlerinage est enrichi de faveurs spéciales.
Notre-Dame, que l'impiété et la haine ont voulu souvent détruire.
Notre-Dame, que les peuples visitent comme autrefois,
Priez pour nous.
Agneau de Dieu, qui effacez les péchés du monde, pardonnez-nous
Agneau de Dieu, qui effacez les péchés du monde, exaucez-nous
Agneau de Dieu, qui effacez les péchés du monde, ayez pitié de nous.
Notre Dame, priez pour nous.
Afin que nous soyons dignes de Jésus-Christ.

Queen, whose banner won the battles, pray for us.
Queen, whose hand delivered the captives, pray for us.
Our Lady, whose pilgrimage is enriched by special favours,
Our Lady, whom impiety and hate have often wished to destroy,
Our Lady, whom the peoples visit as of old,
Pray for us, pray for us.
Lamb of God, who wipes out the sins of the world, pardon us.
Lamb of God, who wipes out the sins of the world, grant our prayers.
Lamb of God, who wipes out the sins of the world, have pity on us.
Our Lady, pray for us.
To the end that we may be worthy of Jesus Christ.

Ave Maria - Saint Saëns

Ave, María, grátia plena,
Dóminus tecum.
Benedicta tu in muliéribus,
et benedíctus fructus ventris tui,
Jesus.
Sancta María, Mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners now
and at the hour of our death.
Amen.

Pergolesi - Stabat Mater

Text ascribed to Jacopone da Todi, d 1306. Translation by Anthony G. Petti

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|--------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| 1. Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius | At the cross her vigil keeping,
Mary stood in sorrow, weeping,
When her Son was crucified. |
| 2. Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius | While she waited in her anguish,
Seeing Christ in torment languish,
Bitter sorrow pierced her heart. |
| 3. O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti! | With that pain and desolation,
With what noble resignation,
Mary watched her dying son. |
| 4. Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti | Ever patient in her yearning,
Though her tear-filled eyes were burning,
Mary gazed upon her Son. |
| 5. Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio? | Who, that sorrow contemplating,
On that passion meditating,
would not share the Virgin's grief? |
| 6. Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum | Christ she saw with life-blood failing,
All her anguish unavailing,
saw him breathe his very last. |
| 7. Eia Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam | Mary, fount of love's devotion,
Let me share with true emotion
All the sorrow you endured. |
| 8. Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam | Virgin, ever interceding,
Hear me in my fervent pleading:
Fire me with your love of Christ. |

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|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| 9. Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide. | Mother, may this prayer be granted:
That Christ's love may be implanted
In the depths of my poor soul. |
| 10. Fac, ut portem Christi mortem,
Passionis fac consortem
Et plagas recolare. | At the cross, your sorrow sharing,
All your grief and torment bearing,
Let me stand and mourn with you. |
| 11. Inflammatus et accensus
Per te, virgo, sim defensus
In die iudicii | Virgin, in your love befriend me,
At the judgement Day defend me,
Help me by your constant prayer. |
| 12. Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. | Let me to your love be taken,
Let my soul in death awaken
To the joys of Paradise. |
| 13. Amen | Amen |



The Opera and Song Collective wish to thank Sandra Oldis for unfailing support and administrative work; Sr Annie Bond and Mary MacKillop Place and The Rev Matt Aroney and St Peter's Anglican Church for allowing us to perform in such very special places; and Samanta Lestavel, Jassen and Sarah Rose, Christine Logan, Penny Korths, Vera Tchikina and Kent McIntosh.

Programme Notes

Easter is a time of reflection of death, renewal and hope in the Christian calendar. In a secular society in need of solace, the contemplation through music of the Easter message can nevertheless bring hope and encouragement in a world of pain, sorrows and tears. It reminds us that life is worth living.

Our musical celebration of Easter begins with 'Litanies à la verge noire' by Francis Poulenc, a work he wrote in 1936 after a pilgrimage to the shrine of the Black Madonna of Racadamour during which he had a mystical spiritual experience. Black virgins, although absorbed into Roman Catholicism, pre-date Christianity, being derived from cults of an Earth Mother associated with healing and re-birth. His visit to the shrine was prompted by the news of the particularly horrific death, in Poulenc's own words 'décollation atroce', in a vehicle accident which de-capitated his close friend and musical colleague, Pierre-Octave Ferroud.

Francis Poulenc had been born in 1899 into a moderately wealthy family, his mother an educated cosmopolitan, secular Parisienne, while his father originated from the rugged yet beautiful region of Aveyron in south central France where simple religious beliefs and practical austerity prevailed. Perhaps the differences in his parental backgrounds explains the essential enigmatic duality of Poulenc. Having 'lapsed' from Catholicism in his early adult years, Poulenc became somewhat of an 'enfant terrible' in the compositional world, a knave in his societal dealings.

1936 marks a turning point in Poulenc's life when personal anguish led him to return to Catholicism to seek healing and meaning that is reflected in his musical output. Litanies is the first of an output of religious inspired work, that include the 'Motets pour un temps de pénitence', 'Stabat Mater,' 'Gloria' and leaving the Chapel and moving to the stage, culminates in 'Dialogues des Carmelites'. In Litanies, Poulenc creates an ethereal quasi - mediaeval mood through the use of early renaissance style modes, acute dissonance, step wise movement of the vocal lines and striking open octaves. The desperation of Poulenc's own pleas to his creator are conveyed in the repeated forte notes in the middle section. Pain is resolved in the final passages where the simple vocal lines, with underlying rocking rhythm in the viola da gamba organ stop, gently reprise the pleas to the Black Madonna in 'Priez plus nous'.

Ave Maria by Saint Saëns is a gentle harmonic arrangement for two voices of the well known prayer 'Hail Mary' that derives from Elisabeth's greeting to Mary recounted in the Gospel of Luke. This was set to Latin as early as the 13th century, its final version canonised by Pope Pius in 1568. Numerous musical settings exist, most notably the Bach-Gounod and that of Franz Schubert. Lesser known, this setting by Camille Saint-Saëns, has a delicious sweetness effected by its pleasing harmonies and A major 'home' tonality.

Franz Liszt set Ave Maria for organ based on the 16th century Ave Maria by Franco-Flemish composer Jacques Arcudelt who brought respectability to the genre of the madrigal. The Opera and Song Collective welcomes the contribution of instrumentalists and is particularly gratified that in today's Easter concert we have esteemed organist, Jassen Rose, playing the "Queen of all instruments.'

Pergolesi's 'Stabat Mater' is one of the most important religious compositions of all time. It was written to replace the existing two voice Stabat Mater by Alessandro Scarlatti. Pergolesi retained the two-part style but introduced a mix of secular and stile Antico required by the Church.

His brief but illustrious six year career ended prematurely with the composer's death at the age of twenty-six from tuberculosis. He achieved remarkable and instant fame posthumously after a touring company performed his opera buffo, 'La serve padrona' in 1752 in Paris. Crowds needed to be held back from Salle des Tuileries when this Stabat Mater was being played and to maintain peace it became necessary, as Diderot observed in Le Neveu de Rameau, to 'have the police forbid absolutely any individual, of whatever stays, rank or condition, to sing Pergolesi's Stabat.' In today's performance we have shared the lines between singers so that there is a mix of solo, duo, quartet, quintet and soprano/ alto ensemble.

Jill Sullivan L Mus A (Singing) BA Hons (Opera Studs) Manchester, B Med Sc MB BS. Dip Sports Med.

On behalf of the Mary MacKillop Chapel and St Peter's Anglican Church , we pay recognition to the traditional inhabitants of the land on which we are meeting, Cammeraigal and Cadigal people – we acknowledge Aboriginal Elders past, present and emerging and pay respect to them and their heritage.



Kerry Nicholson



Genevieve Dickson



Deborah Rogers



Laura Scandizzo



Daniella Ehrlich



Anna Tafani



Dana Kingsford



Jill Sullivan



Emily Turner

Genevieve Dickson is a mezzo soprano with a warm and thrilling voice. She studied a Bachelor of Music at Melbourne University. She is currently covering roles and a full time member of the Opera Australia chorus having joined in 2019 in their production of Don Giovanni and spent most of 2021 escaping the COVID lockdowns by performing the role of Mercedes in the Opera Australia National Tour of Carmen.

Genevieve has performed Tisbe (*La Cenerentola*) and Echo (*Ariadne auf Naxos*) for Citi Opera, Marrianna (*Il Signor Bruschino*) for Lyric Opera. Covered roles include Rosina (*Il Barbiere di Siviglia*) for Melbourne Opera, Angelina (*La Cenerentola*) for Citi Opera, Sofia (*Il Signor Bruschino*) for Lyric Opera and Stephano (*Romeo et Juliette*) for a Victorian Opera/TSO joint production.

Genevieve spent two years as a Young Artist with Pacific Opera and was a finalist in the German Australia Opera Grant 2020. In 2018 She was selected as the Australian representative for the Hans Gabor Belvedere Singing Competitions.

Daniella Ehrlich, is a Mezzo Soprano who completed both her Bachelor of Music and Diploma of Opera at the Sydney Conservatorium of Music in Australia and her Masters of Music from the Manhattan School of Music in New York. She made her UK debut with Almeida Theatre Company and Huddersfield Contemporary Music Festival in a one woman opera called *Infinito Nero* by Salvatore Sciarrino..

Daniella spent four years working fulltime for the Welsh National Opera in Cardiff during which she toured UK and Hong Kong. Her roles for WNO included Mercedes, (*Carmen*), Maddalena (*Rigoletto*), Dodo (*The Merry Widow*), Second Lady cover (*Magic Flute*), Flora cover (*La Traviata*), and soloist for new WNO Max choral commissions.

Other roles include Mary Magdalene (*Infinito Nero*) for Almeida, Mercedes for IVIA, Tolomeo (*Giulio Cesare*), Bertarido (*Rodelinda*) in New York, Forrester's Wife, Owl, Chicken (*Cunning Little Vixen*) for Aix-en-Provence, Hansel for Opera Australia Schools, Third Maid cover (*Elektra*) for Sydney Festival, and Polly (*Beggars Opera*), Third Lady (*Magic Flute*), Melanto and Ericlea (*Ritorno d'Ulisse*) and L'Enfant (*L'Enfant et les Sortilèges*) for Sydney Conservatorium of Music.

Daniella teaches singing at Reddam House and runs Musical Theatre for Kids Holiday camps. She also teaches piano and pilates, owns AriaPilates, and organises Pilates retreats all over the world through Elysium Pilates Retreats. Alongside contracts with Opera Australia, she also sings with a corporate entertainment duo called Operacatz, but her greatest achievement yet, is being a single mum to her 6 year old daughter.

Dana Kingsford began singing as a seven-year old at Graceville Statement School in the choir. She also took up piano lessons from 7 to age 14.

Joining the Queensland Youth Choir in 1984 as a founding member, Dana also began singing lessons at the age of 17 with Louise Camens and after 6 months we went on to learn with Mr. Henry Howell, and then Mr. Donald Smith OBE, having private tuition at the Queensland Conservatorium of Music from 1985 – 1989 when she auditioned gaining successful entry into the Diploma of Music (Vocal). After her first year of the Diploma in 1989, she began learning with Professor Janet Delpratt till the end of her Bachelor Degree which she completed in 1993.

Dana went on to learn from James Christiansen between 2016 until his passing.

Dana has performed as a member of the Chorus for Opera Queensland from 2009 – 2019 in operas, Aida, Tosca, Macbeth, Bach's Oratorio St Matthew Passion, Otello, The Perfect American, La Traviata, Madam Butterfly, Carmen and Peter Grimes.

She has also done much concert work in those years including a small 20th Century Opera comic opera by Gian Carlo Menotti where she played one of the lead roles, Lucy, in 2007 opposite baritone, Matthew Broadbent.

Dana was a part of the famed 7 Sopranos for a sell-out engagement on the Gold Coast in February 2012. In 2014, she was one of the founding members of "Serendipity", a group of singers looking to make opportunities to perform and did many concerts between 2014 and 2016.

Kerry Nicholson recently performed Gerhilde in Ride of the Valkyries with the Willoughby Symphony Choir and Orchestra's Villains and Valkyries Concert, in collaboration with the Wagner Society and Dr Sarah Penicka-Smith.

Chorus work includes Opera Australia, Cantillation, and the Sydney Symphony Orchestra. She has also performed with Rockdale Opera, Opera Lirica, North Sydney Opera and the Sydney Conservatorium of Music.

Roles performed include Santuzza, Violetta, Konstanza, Pamina and Königin der Nacht, Lucia di Lammermoor, Donna Anna, Rosalinda, Gertrude Hansel and Gretel, Dido, and Celia La Fedelta Premiata.

Kerry has appeared as soprano soloist with the Strathfield Symphony, Willoughby Symphony, Manly-Warringah Choir and Symphony, Cantares choir and Sydney Conservatorium. Concerts included Beethoven's 9th Symphony, Mass in C, Bach's Magnificat, St John Passion, C.P.E Bach's Magnificat, Handel's Messiah, Dixit Dominus, Mozart's Requiem, Faure Requiem and Schubert's Mass in G.

Kerry has been a winner of the Australian National Operatic Aria, which enabled her

to travel to Italy and Austria to perform the roles Konstanze and Rosalinda. She was a finalist several times for the Opera Foundation Australia Awards, a ‘Telstra Wholesale Young Artist’ with Pacific Opera and gave a live recital broadcast for the Young Artist Competition on 2MBS FM, with Sharolyn Kimmorley.

Kerry holds degrees in Vocal Performance, Opera (Sydney Conservatorium of Music), Secondary School Teaching and Geosciences (UOW).

Alongside performing, Kerry teaches voice at the Wollongong Conservatorium of Music, classroom teaching in Sutherland Shire high schools, playing tennis, ballet, and driving her children to their activities.

Deborah Rogers, originally from Brisbane, is a sought after stage and concert presence, bringing over 20 years’ experience and versatility in the performance of multiple vocal genres.

Deborah has performed with national and international companies including Opera Australia, Opera Queensland, WA Opera, and NZ Opera. Her performance credits span opera, music theatre, oratorio and more. They include Flora in “La Traviata” for the Brisbane Festival’s, “Opera at the Racecourse”, Peep Bo in “The Mikado”, Tisbe in Rossini’s “Cinderella”, Counsel in “Trial by Jury” and as Dr Bartola in “The Barber of Seville” Youth & School’s Tour with NZ Opera. She has also understudied the roles of Dorabella in “Cosi fan Tutte”, Mercedes in “Carmen”, Giovanna/Maddelena in “Rigoletto”, Rosina in “Il barbiere di Siviglia” and Cherubino in “Le Nozze di Figaro.

Deborah was also a longstanding performer with international performance sensation, The 7 Sopranos. She made her ABC recording debut with the group and is featured on both of The 7 Soprano albums: their self-titled album in 2013 and “Popcorn” in 2017.

Laura Scandizzo is a Texan born soprano whose operatic roles include Nella in Gianni Schicchi, Ariadne in Ariadne auf Naxos, Donna Anna in Don Giovanni and Marcellina in Le nozze di Figaro. Laura is an alumna of the Pacific Opera Young Artist program and she is a grateful recipient of assistance from both the Wagner Society NSW and the Prue Kennard Career Development Scholarship.

Laura has performed with the Opera Australia chorus in King Roger, Verdi Requiem, Nixon in China, Otello, La Juive, Carmen, La Traviata, La Gioconda, and multiple productions of Turandot, and Aida.

Laura was also a featured soprano in Peter Shaffer’s critically acclaimed play, Amadeus, starring Michael Sheen at the Sydney Opera House for their 50th Anniversary celebrations.

Laura’s engagements in 2024 include singing the role of Mère Marie in Dialogue of the Carmelites.

Jill Sullivan has performed throughout Australia in opera and concert. She has performed with Opera Australia since 2016, prior to that performing with the State companies in Queensland, and in Western Australia where she was a resident mezzo-soprano performing main stage roles and in children's operas and concerts.

In 2023 Jill covered the role of Rossweisse in *Die Walküre* for Opera Australia and in July this year travels to Germany where she was awarded a place in the Dramatic Voices Programme to perform the role of Erste Magd and cover the role of Klytemnestra in 'Elektra' and perform in the associated Lieder Festival.

While resident in Perth Jill co-founded the Lieder Society of WA, jointly ran a production company, Opera in Company that promoted young artists, directed choirs and was a pre-show presenter for WASO. In her commitment to the development of young performers, Jill led a group of 13 of her own students on a tour of European cities visiting Opera Houses, attending operas and concerts and while in Vienna, Geneva and Paris the students also undertook masterclasses with noted teachers Dr Annabella Redman and Gilles Denizot.

Jill founded The Opera and Song Collective in 2021 in response to the impositions on artists of Covid lockdowns and continues to foster the careers of colleagues and younger singers alike.

Jill studied piano in Hobart, later studying singing with Barbara Sambell in Melbourne then Molly McGurk in Perth and holds an Honours degree in Arts (Opera Studies) from the University of Manchester. She also holds a Bachelor in Medicine, University of Tasmania and Licentiate Diploma of Music (Singing) AMEB.

Anna Tafani is an exciting young soprano, originally from Albania, where she started her classical vocal training at the age of 15. She is a graduate of the Queensland Conservatorium, where she was also awarded the Joyce Campbell Scholarship for overseas studies under the tutelage of Shelli Hulcombe.

In 2022, Anna joined the studio program of Berlin Opera Academy in Germany, thoroughly studying the role of Pamina. In that same year, she was also selected as a young artist in Kosovo, at the Rame Lahaj International Festival, which she is looking forward to being part of again this July. During her Masters' studies at the Conservatorium, she debuted the role of Countess in Mozart's 'The Marriage of Figaro' and portrayed the role of Phyllis in a brand-new production of *Iolanthe* by Gilbert and Sullivan, directed by the critically acclaimed opera director Stuart Maunder. Anna has actively taken part in the Conservatorium's opera productions since 2019,

and was part of Mahler's 8th Symphony's chorus performed at Queensland Performing Arts Centre under the baton of maestro Johannes Fritzsch. Recently she performed in one of Voxalis Opera's concert series where she was critiqued as a fearless emerging artist with an impressive range.

Anna Tafani has a continuous drive to establish herself as a professional opera singer and is currently preparing the role of Gilda with her professors Glenn Winslade and Sharolyn Kimmorley, as one of the selected artists at Vienna Opera Academy in August 2024.

Emily Turner made her solo debut with Opera Queensland in Mozart Airborne, a collaboration with Expressions Dance Company, and has performed as an ensemble member in *Così fan tutte*, *Don Giovanni*, *Madama Butterfly*, *La traviata* and *The Perfect American* (for OQ and Brisbane Festival). Her operatic roles include Gretel & the Dew Fairy (*Hänsel und Gretel*), Barbarina (*Le nozze di Figaro*), Walter (*La Wally*), Sylviane (*The Merry Widow*), Yum-Yum (*The Mikado*), Suor Dolcina (*Suor Angelica*), Harry (*Albert Herring*) directed by Bruce Beresford and Frantik (*The Cunning Little Vixen*).

As a Young Artist for Pacific Opera (2017 to 2019), Emily participated in numerous performances including concerts at the Utzon Room of the Sydney Opera House and at the Concourse with Willoughby Symphony Orchestra. She performed the role of Solveig in a new production of Ibsen's musical play *Peer Gynt* by Grieg, presented by Endangered Productions (2022). She also performed the titular role in *Die Kluge*, as well as Geraldine in *A Hand of Bridge* for Endangered Productions (2023).

Emily has also performed in many crossover concerts, most recently in the 1950s musical theatre inspired cabaret *Make Believe* as part of the Sydney Fringe Festival (2022) celebrating the careers of Kathryn Grayson and Howard Keel. She was an Emerging Artist for Coast Opera Australia (2019) and a Summer Scholar for Opera Scholars Australia (2017).

Emily holds a Graduate Diploma of Music Studies (Opera) from the Queensland Conservatorium of Music Griffith University. She joined Opera Queensland's 2023 Young Artist Program, where she performed as a soloist in Opera at Jimbour's Eastern Lawn Gala programs conducted by Peter Luff with Opera Queensland and Ensemble Q.



Simon Kenway is an established and highly respected orchestral and operatic conductor. He has held posts as Principal Chorus Master and Guest Conductor of Opera Australia, Conductor and Chief Vocal Coach for the Sydney Conservatorium, Musical Director for Opera in the Vineyards and Opera by George and Opera Under The Stars in Broome, and from 2015 – 2019 was Artistic Director of Pacific Opera.

Simon has conducted for all of the state based symphony

orchestras and opera companies, The Australian Ballet, Hong Kong Philharmonic, many festivals, Aldeburgh Productions in the UK, the Australian Youth Orchestra and Beijing Symphony Orchestra. Simon is currently musical director for the Sydney Conservatorium's new undergraduate music theatre course. He continues his long-standing relationship with the Sydney Opera House's Taste of Opera Tours, QPAC's Spirit of Christmas performances and again taught at the Sydney Conservatorium Open Academy Opera Lab.



Jassen Rose – organist - graduated from the Sydney Conservatorium of Music, with a Bachelor of Music (Performance) degree. Highlights are performing solo and with orchestras and choirs at the Sydney Town Hall, Sydney Opera House, Verbrugghen Hall, and the Great Hall. Large works include Respighi's Roman Festivals, Rutter's Gloria and Mass of the Children, Mozart Requiem, Walton Crown Imperial March, Orff Carmina Burana, the première of The Mirror of Life by Dr Heva Chan, and Earth, the Bringer of Life by Graham Howard.

As Music Coordinator, The University of Notre Dame, Jassen performed for His Holiness Pope Benedict XVI in a Papal Liturgy. He arranged the music for choir and instruments, conducted and played.

In 2011, Jassen performed in the Spirit of Assisi Concert with Australian flautist Jane Rutter, choir, and trumpet/organ fanfares. In 2022 Jassen organised and performed in a sell-out concert series Bach and Friends by the Bay.

He plays regularly on the 1796 Gray Organ in Watsons Bay, and at churches in Dover Heights, Edgecliff, and Rose Bay.

Mary MacKillop Memorial Chapel Organ

From SOJ February/March 1987 - Kelvin Hastie

The organ in the Convent chapel was built in 1927 by A. Möser of Munich to the design of Dom Stephen Moreno, O.S.B. of the Benedictine Abbey at New Norcia, Western Australia, who in 1927, Mother Laurence O'Brien, on behalf of the Sisters of St Joseph, requested that he when travelling to Munich, negotiate the sale of the Moser pipe organ. New Norcia has a larger Möser organ of 1923, one of the most fascinating organs ever exported to Australia due to its almost bizarre tonal design. This style is nonetheless very typical of German organbuilding in the 20th century which employed extremes of sonority according to the 'klangfarbe' style. The North Sydney Möser has a most unusual tonal design, unique in our city, and although electrified c. 1960 by S. T. Noad and Son, retains virtually all of its original characteristics. An overhaul was undertaken in 1982 by J. W. Walker & Sons (Aust) Pty Ltd. 1994 in preparation for the visit of Pope John Paul II and the Beatification of Blessed Mary MacKillop (1995) all pipes were taken out, cleaned and reinstalled.

Further information can be found at
<https://www.sydneyorgan.com/StJosephsConvent.html>

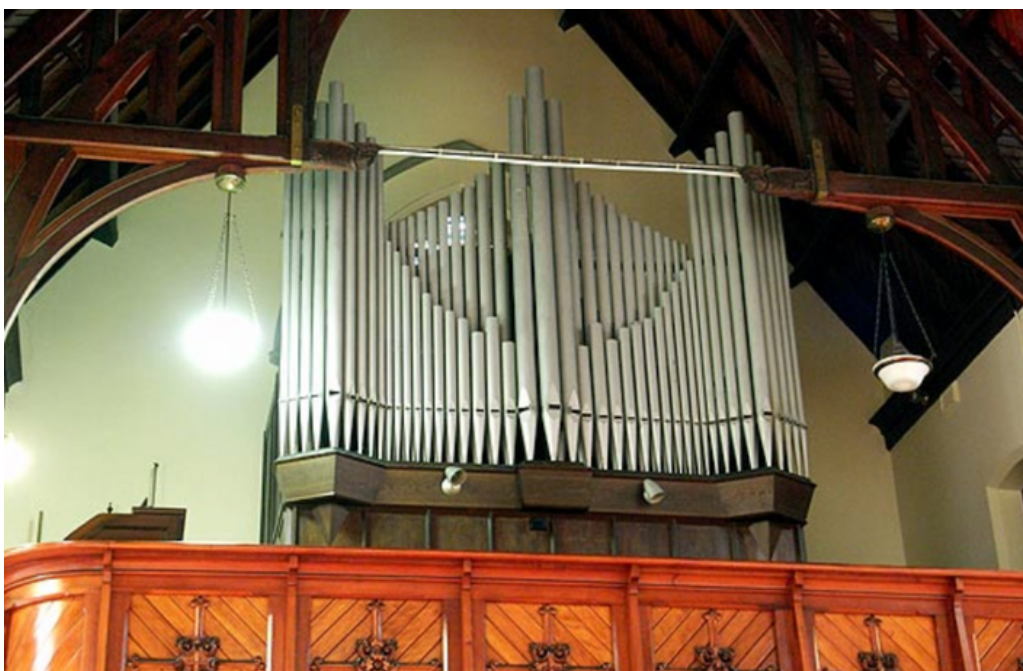


Photo: MQ Mar 2007

St Peter's Anglican Church Organ, Watsons Bay

1796 Gray (London) 1/7 mechanical

The organ in the west gallery is probably the oldest pipe organ in Sydney. The instrument was documented by John Stiller, OHTA Research Officer, in October 1980, and the following observations were made about the history of the organ:

1796: Organ built by Robert and William Gray of London, for the Hon Spencer Perceval who later became Chancellor of the Exchequer, and then Prime Minister from 1809 until his assassination in the lobby of the House of Commons in 1812. Legend has it that the organ was lent to the Emperor Napoleon, and after his fall in 1815 was brought to England in 1817 by Lady Perceval, who ordered it to be sold. This has not been able to be confirmed.

1829: The organ was in the possession of the Congregational Church, Wiveliscombe, Somerset U.K. It remained there until 1915, It was eventually bought by Dr.C.A. Edwards of Sydney (who was born at Wiveliscombe) in 1915 and was installed in the Small Hall of the N.S.W. State Conservatorium of Music, Sydney. 1920: The Organ was installed at Watsons Bay.

1965: Some renovation work undertaken by Roger Pogson, including the installation of Mixture pipework. It is interesting to note that most of the remaining pipework is original, although tuning slides have been added and the pitch altered through the transposition of pipes. The organ's interest is further enhanced by an attractive mahogany case, a console which retains many original features and the retention of the original key and stop actions.

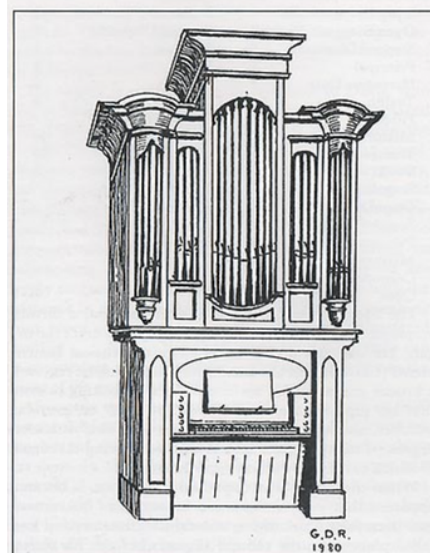
<https://www.ohta.org.au/organs/organs/StPetersWatsonBay.html>

From the 1988 OHTA Conference Booklet:



Photo -
Pastor de Lasala
2007

From *Historic Organs
of New South Wales*
(Rushworth)



St Peter's Anglican Church, Watsons Bay; Robert and William Gray organ of 1796, famous for its age and for having been lent to Napoleon. It is shown here as it was before a pedal board was added sometime after 1920
G. D. Rushworth

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