Music by **Antonio Vivaldi**
Libretto by **Giacomo Cassetti**

- **Sally-Anne Russell**  Juditha, a widow from Bethulia
- **David Walker**  Holofernes, general of the Assyrian army
- **Sara Macliver**  Abra, Juditha’s companion
- **Fiona Campbell**  Vagaus, Holofernes’ aide
- **Renae Martin**  Ozias, spiritual leader of Bethulia
- **Cantillation**  Chorus (people of Bethulia, Assyrian soldiers, spirits)

**Orchestra of the Antipodes**

- **Attilio Cremonesi**  Conductor
- **Mark Gaal**  Director
- **Hamish Peters**  Designer
- **Bernie Tan-Hayes**  Lighting Designer
- **Benjamin Bayl**  Assistant Conductor
- **Sean Hall**  Assistant Director

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**5, 8, 9 and 10 December 2007**
City Recital Hall Angel Place

There will be one interval of 20 minutes at the conclusion of Part One.

The performance will finish at approximately 10pm on Wednesday, Saturday and Monday, and 8pm on Sunday.

**Juditha Triumphans** was commissioned by and first performed at the Ospedale della Pietà in Venice in November 1716.

**Juditha Triumphans** is being recorded live for CD release by ABC Classics, and is being broadcast live on ABC Classic FM on Monday 10 December. Any microphones you observe in the Hall are solely for the purposes of recording.

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**Major Sponsor**

\[ HERSHEYCHL \]

**Sponsors**
**Attilio Cremonesi** **CONDUCTOR**

Attilio Cremonesi studied at the Conservatorio Niccolini in Piacenza and at the Schola Cantorum in Basel. Winner of several international competitions, he worked for many years as musical assistant to René Jacobs in opera and oratorio productions, and accompanied him in recitals. In addition to his activity as harpsichordist and fortepiano soloist, he has dedicated himself to the discovery and performance of rare Baroque and Classical operas. He has also appeared in the major concert halls and festivals of Europe and South America with Ensemble Arcadia, which he founded in 1990.

Attilio has conducted operas and concerts in Basel, Berlin, Braunschweig, Innsbruck, Lausanne, Lucerne and at festivals in Brazil (Curitiba), Morocco (Fes) and Germany (Lürrach). Performance highlights have included conducting Handel’s Rodelinda at Den Norske Opera in Oslo, Rameau’s Dardanus for Bonn Opera and Sartorio’s Julius Caesar in Egypt at the Innsbruck Early Music Festival, and working with choreographer Joachim Schlömer on the award-winning dance collaboration Les Larmes du ciel (The Tears of Heaven) at the Vienna Festival.

Recent engagements have included Rossini’s The Silken Ladder on tour with the Freiburg Baroque Orchestra; an anthology of Da Ponte arias entitled L’ape musicale at Festival Pergolesi–Spontini in Jesi; Pergolesi’s Marian Vesper with the Vocal Consort of Berlin and Paisiello’s La serva padrona with Baroque orchestra La Cetra at the Théâtre de Poissy; Monteverdi’s il ritorno di Ulisse in patria and The Coronation of Poppea [Grand Théâtre de Genève]; The Abduction from the Seraglio in Basel and Lucerne; and Purcell’s Dido and Aeneas in a co-production between the opera houses of Luxembourg, Montpellier, Amsterdam, Ferrara, St Pölten and Berlin (Unter den Linden), featuring the Akademie für Alte Musik Berlin.

Attilio’s extensive discography has attracted much popular and critical acclaim, including the German Record Critics Award, Choc de la Musique, Diapason d’Or and Belgium’s Cecilia Prize.

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**Mark Gaal** **DIRECTOR**

Mark Gaal has directed productions for leading arts organisations including Opera Australia, Company B Belvoir and the Sydney Theatre Company. He was for three years Artistic Director of the Australian Theatre for Young People (atyp), and he has worked in commercial theatre and at the National Institute of Dramatic Art (NIDA) with both the full-time and short course programs.

A graduate of the University of Queensland and NIDA, Mark has directed productions for the Sydney Theatre Company (The Trackers of Oxyrhynchus and The Bitter Tears of Petra von Kant, atyp (The Tempest), The Caucasian Chalk Circle, Spring Awakening, Romeo and Juliet and All Stops Out, which toured internationally), and Company B Belvoir (Drums of Thunder and Cockroach Opera, a co-production with the Aboriginal and Islander Dance Theatre).

For Opera Australia, Mark directed the Australian premiere of Alban Berg’s 20th-century masterpiece Lulu. For the Really Useful Theatre Company, Mark was responsible for the German and Australian premieres of the musical Sunset Boulevard. He directed Nathan, Kelly, Tim, Kathleen and Charli from TV’s Hi-5 in Come On and Party, which toured nationally and to Malaysia, Singapore and New Zealand, and in Hi-5 Alive, which toured to the UK.

His productions at NIDA have included As You Like It and The Treatment with full-time students and Macbeth with part-time students. Earlier this year Mark directed NIDA graduates in a program of Aeschylus and Shakespeare for presentation at the UNESCO/International Theatre Institute conference and at the Busteni International Theatre Festival in Romania.

Mark has worked previously with Pinchgut Opera, in 2004, when he directed L’Orfeo.

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**Sally-Anne Russell** **JUDITHA**

Sally-Anne Russell has performed in the US, the Netherlands, Austria, the UK, Italy, Germany, New Zealand, Japan and Canada. She has sung over 40 operatic roles, most recently to great critical acclaim the role of Isabella (The Italian Girl in Algiers) for Melbourne Opera, Jo (Australian premiere of Little Women) for the State Opera of South Australia, and for Opera Australia, Bradamante (Alcina), Sesto (Julus Caesar) and Cherubino (The Marriage of Figaro), for which she was nominated for a Green Room Award.

Sally-Anne sings for the Sydney, Melbourne, West Australian, Adelaide and Tasmanian Symphony Orchestras, The Queensland Orchestra, Australian Chamber Orchestra, Orchestra Victoria, Seoul National Symphony Orchestra and Canada’s Victoria Symphony. She is a member of the International Jury for the Kauthurmixon Festival in Canada and for the Belvedere International Singing Competition.

She can be heard on over 30 CDs, including Brahms’ Liebeslieder Walzer (Move Records), Prokofiev’s The Love for Three Oranges (Chandos) and The No. 1 Classical Album (Decca). Her ABC Classics releases include Baroque Duets, featuring Pergolesi’s Stabat mater (2005 ABC Classic FM Listener’s Choice), the ARIA-nominated Bach Arias and Duets, The Classic 100 Opera Gala Concert, and a solo disc of operatic arias, Enchanting, with the Adelaide Symphony Orchestra. Sally-Anne is also featured on two DVDs with Opera Australia: the 50th Anniversary Gala Concert, and the Golden Jubilee DVD.

Forthcoming engagements include Suzuki (Madama Butterfly) for Opera Australia, Nicklausse / The Muse (The Tales of Hoffman), concerts for Musica Viva and the Melbourne and Sydney Symphony Orchestras, and a seventh season for the Carmel Bach Festival in California.

For Pinchgut Opera Sally-Anne has appeared in Semele (ino / Juno) and The Fairy Queen, both available on CD from ABC Classics.

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**David Walker** **HOLOFERNES**

David Walker is a regular guest at many of the world’s leading opera companies, including the Metropolitan Opera, New York City Opera, Glimmerglass Opera, Washington National Opera, Florida Grand Opera, Boston Lyric Opera, Opera Theatre of Saint Louis, the opera companies of Los Angeles, San Diego, Santa Fe, Minnesota, Arizona, Utah and Central City, Bayerische Staatsoper, Opera National du Rhin in Strasbourg, and English National Opera and Opera North in the UK. He also appears regularly at the Boston Early Music Festival, Göttingen Handel Festival and the Adelaide Festival.

David has a vast repertoire ranging from Monteverdi, Handel and Gluck to Ligeti, Britten and Petitgirard. He is foremost a Handel specialist, having performed the title roles in Julius Caesar, Flavio and Radamisto, Ottone (Agrigippina), Arsame (Xerxes), Bertarido (Rodelinda), Athamas (Semele), Arsace (Parthenope), Medoro (Orlando), Polinesso (Ariodante) and Goffredo (Rinaldo). He has also sung such various roles as Nero in The Coronation of Poppea, Orfeo in Gluck’s Orfeo ed Euridice, Oberon in Britten’s A Midsummer Night’s Dream, Prince GoGo in Ligeti’s Le Grand Macabre and the title roles in Philip Glass’ Akhnaten and Petitgirard’s The Elephant Man.

In concert, David has appeared with the National Symphony Orchestra in Washington DC, the BBC Symphony, Washington Concert Opera, St Petersburg’s Kliningerd Symphony Orchestra, the Academy of Ancient Music, Richmond Symphony, Boston Baroque, Boston’s Haydn and Handel Society, New York Collegium, Columbus Symphony, and the Orlando Philharmonic. Representative orchestral repertoire includes Handel’s Messiah, Pergolesi’s Stabat mater, Off’s Carmen burana, Bach’s Mass in B minor, Carissimi’s Jephthe, Mozart’s Coronation Mass and Scarlatti’s Salve Regina.

David was the winner of the 1998 Metropolitan Opera National Council Auditions, the 1998 Sullivan Foundation Award and a US ARIA (Award Recognizing Individual Artistry) in 1999. He was nominated for a Helpmann Award for his performance as The Refugee in Dove’s Flight.
**Sara Macliver ABRA**

Sara Macliver trained in Perth, where she was a pupil of the renowned soprano Molly Mcgurk. She is a regular performer with the Melbourne, Sydney, Adelaide, Tasmanian and West Australian Symphony Orchestras and The Queensland Orchestra, as well as the Perth, Melbourne and Sydney Festivals, Musica Viva, Australian Chamber Orchestra, Australian Bach Ensemble, Australian Brandenburg Orchestra, Melbourne Chorale and Sydney Philharmonia Choirs among others.

Career highlights have included a performance in the presence of Diana, Princess of Wales, a recital concert in Japan, a five-city tour of Italy with Ola Rudner and the Haydn Orchestra, Mahler’s Symphony No. 4 with Edo de Waart and the Sydney Symphony, a program based on the life of Jane Austen, with pianist Bernadette Balkus, for Musica Viva, and Pinchgut Opera’s productions of Monteverdi’s L’Orfeo and Purcell’s The Fairy Queen.

Sara records for ABC Classics. Her albums include Fauré’s Requiem and Birth of Venus, Orff’s Carmina burana and Haydn arias with the Tasmanian Symphony Orchestra and Ola Rudner. In 2002 she completed a recording of Handel’s Messiah for CD and DVD. This has been screened several times on national television. Recent releases include the award-winning Bach Arias and Duets and Baroque Duets (featuring the Pergolesi Stabat mater) with mezzo-soprano Sally-Anne Russell, Songs of the Auvergne with The Queensland Orchestra, and a disc of Mozart arias with the Tasmanian Symphony Orchestra, recently announced as the winner of Limelight magazine’s award for Best Classical Music Recording.

This year Sara has appeared as Echo / Aphrodite in the premiere of Richard Mills’ new opera The Love of the Nightingale for the Perth Festival, and in concerts and recordings with the Tasmanian Symphony Orchestra, amongst many other engagements.

**Fiona Campbell VAGAUS**

Fiona Campbell has appeared in concert with the Prague Chamber Orchestra, Hong Kong and Odessa Philharmonic Orchestras, Manchester Camerata, West Australian and Melbourne Symphony Orchestras and the Orchestra of the Royal Opera House, Covent Garden. In 1994 she was the winner of the Vocal division of the ABC Young Performers Awards; the following year, she won the Opera Awards in the Australian Singing Competition.

Her opera engagements in the UK have included Amor / Melanto (Il ritorno d’Ulisse in patria) for Opera North, Sophie Lavalie (Zoe) for Glyndebourne, Olga (Eugene Onegin) for Grange Park Opera, Hansel (Hansel and Gretel) for Opera Northern Ireland, and Dorabella (Così fan tutte), Siebel (Faust) and Rosina (The Barber of Seville) for Mid-Wales Opera. Since returning to Australia, Fiona has appeared frequently with West Australian Opera; she made her Opera Australia début in 2006 as Tessa in The Gondaliers. She also holds a Master of Music degree and is a lecturer in voice at the University of Western Australia.

Career highlights have included the roles of Venus (Tannhäuser) and Ruggiero (Alcina), the Australian premiere of works by John Tavener, and Bach’s St Matthew Passion, all for the Perth International Arts Festival, and the world premiere of Jaz Coleman’s The Marriage at Cana, with soloists of the Royal Opera House.

Recent engagements have included John Adams’ El Nino and Bach’s St John and St Matthew Passions, all with Sydney Philharmonia Choirs, Mozart’s Requiem (Adelaide Symphony Orchestra), Mozart’s C minor Mass (Australian Chamber Orchestra), Mozart’s Brandenburg Concertos and other works with the Australian Brandenburg Orchestra. She has also appeared in the world premiere of Richard Mills’ opera The Love of the Nightingale, and a recording of early French cantatas with Ensemble Battistin for ABC Classics.

Fiona appeared as Idamante in Pinchgut Opera’s production of Idomeneo in 2006.

**Renae Martin OZIAS**

Renae Martin began voice studies at the West Australian Conservatorium of Music and completed a Bachelor of Music degree in 1999 at the University of Western Australia. She holds a Graduate Diploma of Opera from the Sydney Conservatorium of Music and has been a finalist in Opera Foundation Australia’s New York Study Award and German Operatic Award, and in the Operatic Aria competition of the McDonald’s Performing Arts Challenge, as well as the finals of Germany’s Neue Stimmen Vocal Competition.


Renae has taken part in many recital series, performing with chamber ensembles as well as giving numerous solo recitals, and has recorded two broadcast recitals for ABC Classic FM.

In 2006 Renae performed the title role of L’Enfant in Ravel’s L’Enfant et les Sarrasînes and appeared as the mezzo-soprano soloist in Beethoven’s Ninth Symphony with the Melbourne Symphony Orchestra under Oleg Caetani, as well as singing with Glyndebourne Festival Opera in the UK. This year’s engagements have included further performances with the Melbourne Symphony Orchestra, the role of Annio in La clemenza di Tito with Graz State Opera and a concert of Grieg orchestral songs with the Graz Philharmonic Orchestra.

**Benjamin Bayl ASSISTANT CONDUCTOR**

Benjamin Bayl is the Assistant Artistic Director to Paul McCreesh and the Gabrieli Consort, Assistant Conductor to Iván Fischer and the Budapest Festival Orchestra, and Artistic Director of Saraband Consort and Orchestra of the City. Born in Sydney, he was the first Australian Organ Scholar of King’s College Cambridge, and then studied at the Schola Cantorum Basel, London’s National Opera Studio, and, with the assistance of a Sir Charles Mackerras Conducting Scholarship, at the Royal Academy of Music.

Recent conducting engagements include Hita’s Briseïda (Santiago de Compostela Festival), Haydn’s Il mondo della luna (Iold Opera), Handel’s Brookes Passion (Wartburg Festival, Poland) and concerts with The King’s Consort, Guildford Philharmonic and the European Union Baroque Orchestra. He has conducted performances of The Little Magic Flute (Opera North), Britten’s A Midsummer Night’s Dream (British Youth Opera) and Rossini’s The Silken Ladder (Glyndebourne). With Orchestra of the City, he gave the European premiere of John Taverner’s Lament for Jerusalem. He has been Chorusmaster of Opera Holland Park, and regularly joins the music staff of Royal Opera Covent Garden.

Benjamin has assisted Richard Hickox (Julius Caesar, Opera Australia), Harry Bicket (Ariodante, The Fairy Queen), Harry Christophers (Semele, Hercules, Mozart’s Ascanio in Alba), Laurence Cummings (King Arthur, Aldeburgh Festival), Paul McCreesh (Creation, National Orchestra of Spain), Christian Curnyn (Saul, Opera North) and Masaaki Suzuki (Bach’s B Minor Mass). He performs on continuo with The Monteverdi Choir, the Gabrieli Consort, The King’s Consort, the Budapest Festival Orchestra, and Artistic Director of Saraband.

Benjamin has conducted performances of The Love of the Nightingale, all for the Perth International Arts Festival, National Opera of Spain), Christian Curnyn (Saul, Opera North) and Masaaki Suzuki (Bach’s B Minor Mass). He performs on continuo with The Monteverdi Choir, the Gabrieli Consort, The King’s Consort, the European Union Baroque Orchestra, the Monteverdi Choir, the Gabrieli Consort, The King’s Consort, the Budapest Festival Orchestra, and Artistic Director of Saraband.

Recent conducting engagements include Hita’s Briseïda (Santiago de Compostela Festival), Haydn’s Il mondo della luna (Iold Opera), Handel’s Brookes Passion (Wartburg Festival, Poland) and concerts with The King’s Consort, Guildford Philharmonic and the European Union Baroque Orchestra. He has conducted performances of The Little Magic Flute (Opera North), Britten’s A Midsummer Night’s Dream (British Youth Opera) and Rossini’s The Silken Ladder (Glyndebourne). With Orchestra of the City, he gave the European premiere of John Taverner’s Lament for Jerusalem. He has been Chorusmaster of Opera Holland Park, and regularly joins the music staff of Royal Opera Covent Garden.

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Future conducting engagements include Orlando (Opera Australia, Melbourne), Alcina (Copenhagen), Handel cantatas with Rosemary Joshua and the Gabrieli Consort and a Hindemith recording with the Britten Sinfonia. He will also assist Paul McCreesh (Tamárlano with Plácido Domingo), Ivor Bolton (Jephtha) and Trevor Pinnock on Opera Australia’s Sydney season of Orlando.
Hamish Peters

Hamish Peters is a graduate of the Bachelor of Design program at NIDA. His work for the theatre includes Derrida in Love (Ensemble Theatre), Brilliant Monkey (Pork Chop Productions), Terrorism (square the circle/Darlinghurst Theatre Company), Romeo et Juliette (Opera Australia/Opera Queensland), Lawrence and Holloman (Darlinghurst Theatre), Don Juan, Fragments and Le Mariage forcé (Bread and Butter Theatre); Sleeping Around (Ride On!), Box and Quotations from Chairman Mao Tse-Tung, The Women of Lockerbie and Mother Teresa Is Dead (Cumulus Productions), How Much Is Your Iron (Department of Education); Loveplay (Ride-On/B Sharp) and Beatrice (atyp).

Film and television credits include Kings Caravan (Myacamus Films) and Wishing You Were Here and Cake with director Briony Dunn. Hamish was Art Director of the 2007 Nickelodeon Kids’ Choice Awards.

While at NIDA, Hamish designed costumes for The Duchess of Malfi and sets for Country Music by Nick Enright, the inaugural production in the New Parade Theatre.

Hamish is currently designing Cinderella for OzOpera Schools Company. In 2008 he travels to the UK to assist designer Niki Turner on The Rake’s Progress for Garsington Opera.

Hamish was the Designer for Pinchgut Opera’s productions of Dardanus and Idomeneo and Assistant Costume Designer for Semele and The Fairy Queen.

Bernie Tan-Hayes

Bernie Tan-Hayes’ opera and musical credits include Così fan tutte (Pacific Opera), Dialogues of the Carmelites and The Pirates of Penzance (Sydney Conservatorium of Music), Bob Cats Dancing, Bob Cat Magic and Charters Towers – The Musical (Queensland Music Festival), Mr BBQ (NORPA), Dreaming Transportation (Performing Lines) and, for Pinchgut Opera, Semele, The Fairy Queen, L’Orfeo, Dardanus and Idomeneo.

His drama and dance credits include Gandwana (Erth Visual and Physical), Macbeth (Sydney Theatre Company), Drill and Special Mention (Stompin Youth Dance Company), The Admiral’s Odyssey (Action Theatre, Singapore), Amigos (La Boite, Queensland), The Flood and The Seed (NORPA), Story Time and Write Now 2001 (Naked Theatre Company), Knives in Hens (B Sharp), October, King Tide and Borderlines (Griffin Theatre Company), Angel City, Mary Stuart and Freak Winds (Tamarama Rock Surters), Hamlet (Pork Chop Productions), and Derrida in Love, A Couple of Blaguards and Are You There (Ensemble Theatre Company).

In association with Nick Schlieper, Bernie has worked on the Ring Cycle and Parsifal for State Opera of South Australia, Two Brothers, Great Expectations, Inheritance and The Visit (Melbourne Theatre Company), The Bourgeois Gentleman and School for Scandal (STC) and Twinkle Twinkle Little Fish (Windmill Performing Arts). He has toured and re-lit I Am My Own Wife (MTC) and Ying Tong, Doubt, Copenhagen, Stones in His Pockets and The Christian Brothers (STC).

Sean Hall

Sean Hall is a graduate of NIDA. He has performed in theatre and film and is a tutor with the NIDA Open Program. Sean spent five years living and working in Prague, where his band Astro Metro performed with Tool, Mark Knopfler and Ozzy Osbourne and recorded with the Prague Symphony Orchestra.

Sean’s film credits include roles in The Illusionist and The Road from Coorain; his television credits include Lockout and Shitload. In the theatre, Sean has appeared in the NIDA productions Romeo and Juliet, The Three Sisters, The Beaux Strategem, Pains of Youth and There Is No Need to Wake Up, devised for the Olympic Arts Festival in 2000. For the Sydney Theatre Company, Sean has performed in Nick Enright’s Chasing the Dragon workshop.

Sean has recently returned from Romania where he performed at the UNESCO/International Theatre Institute conference and the Busteni International Theatre Festival. He is currently fronting the indie soul band Parasol.

Andrew Johnston

Andrew Johnston has been with Pinchgut Opera since the beginning; he was Production Assistant on Semee and The Fairy Queen and Production Manager for L’Orfeo, Dardanus and Idomeneo.

Originally trained as an actor at the Bristol Old Vic Theatre School, Andrew has worked in and around the arts in many guises: as an actor, script supervisor for television, script assessor, score reader and in numerous arts administration roles. He has also been a member of The Contemporary Singers.

Maree Kanowski

Maree Kanowski graduated from the University of Southern Queensland with a Bachelor of Theatre Arts (Stage Management) degree, and was also the recipient of the USQ Creative Arts Award for Theatre. Since graduation, she has worked as Stage Manager with many theatre, dance, opera and event companies around Australia and the USA, including Opera Australia, Melbourne Theatre Company, Queensland Ballet, The Joffrey Ballet in Chicago, State Opera of South Australia, Sydney Opera House, Queensland Performing Arts Centre, the Melbourne and Adelaide Festivals, Hit Productions, La Boite Theatre Company, Q Theatre and the Queensland Conservatorium of Music.

Dick Weight

Dick Weight is an established visual artist whose recent accolades include Blake Prize Exceptions selection and finalist in the Norville Art Prize. He is currently completing a five-year sculpture commission for the Royal Australian Artillery National Museum North Fort, Manly.

Head of Props with the Sydney Theatre Company from 1997 to 2001, his many opera and theatre credits include Props Master for Mourning Becomes Electra and Macbeth (Sydney Theatre Company) and Henry the Fifth (Bill Shakespeare Company, Sydney Opera House), and Construction Manager for West Side Story (Her Majesty’s Theatre). His extensive film credits include SFX Props Master for Oscar and Lucinda, Head of Model Shop for The Thin Red Line and Mad Max 3, and, most recently, SFX Props Master for Superman Returns.

Dick was Props Master on three previous Pinchgut Opera productions: L’Orfeo, Dardanus and Idomeneo.
Cantillation

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performances have included John Adams’ Harmonium and On the Transmigration of Souls, Ross Edwards’ Symphony No. 4 Star Chant, Haydn’s Nelson Mass and Jonathan Mills’ Sandakan Thrones (all with the Sydney Symphony), concerts with Andrea Bocelli, tours to regional centres around NSW (part of Musica Viva’s CountryWide program), and performances with Emma Kirkby in Sydney and Melbourne, also for Musica Viva.

Recordings for ABC Classics include great choral masterpieces of the Renaissance, a collection of contemplative 20th-century sacred works entitled Ye Banks and Braes, Magnificat with Emma Kirkby and an album of Baroque choruses, Hallelujah!

As well as appearing in all of Pinchgut Opera’s productions to date, Cantillation has sung for the Dalai Lama, recorded all the national anthems for the 2003 Rugby World Cup (and performed at the opening ceremony) and recorded soundtracks for several movies, including Christopher Gordon’s Emmy-nominated score for Ashkenazy – and numerous recording projects: music for the Commonwealth Games, Mozart’s Requiem for ABC Classics and the film score for The December Boys.

In 2007 Cantillation performed Brahms’ German Requiem and Vaughan Williams’ Sinfonia Antartica and appeared in Symphony at the Movies and Play! A Video Symphony, all with the Sydney Symphony, as well as recording and filming Jonathan Mills’ opera The Eternity Man, and recording several CDs.

In 2008 Cantillation will perform the complete ballet music of Ravel’s Daphnis and Chloe, give the Australian premiere of Gelmer’s Cantata della Vita, and record for CD release the Michael Haydn Requiem and a program of choral transcriptions of instrumental works.

Antony Walker Music Director
Alison Johnston Manager

Orchestra of the Antipodes

Initially formed as the Baroque arm of Sinfonia Australis, Orchestra of the Antipodes has rapidly developed a thriving life of its own. Formed of some of Australia’s best early music players including Erin Helyard, Neal Peres Da Costa, Daniel Yeadon and Anna McDonald, the ensemble takes its place amongst fine period-instrument ensembles.

Its debut CD, Handel’s Messiah (also released on DVD), has drawn widespread critical acclaim, and a subsequent disc of Bach Arias and Duets with Sara Macliver and Sally-Anne Russell quickly became a bestseller, and was nominated for an ARIA Award in 2004. The Orchestra’s most recent releases are Pinchgut Opera’s performance of Mozart’s Idomeneo, a CD of Baroque Duets featuring the Pergolesi Stabat mater (winner of the inaugural ABC Classic FM Listener’s Choice Award in 2005), Magnificat with Emma Kirkby, and a disc of Baroque choruses performed with Cantillation, Hallelujah!. A recording of the complete Brandenburg Concertos is scheduled for release on ABC Classics in 2008.

Recent projects have included the Australian premiere of Rameau’s Dardanus and Mozart’s Idomeneo for Pinchgut Opera, concerts at the Art Gallery of NSW, and recordings of Mozart’s Requiem on Classical Instruments, and Bach arias with baritone Teddy Tahu Rhodes. In 2008 the orchestra will be recording the Michael Haydn Requiem.

Antony Walker Music Director
Alison Johnston Manager

Sopranos
Anna Fraser*
Sarah Jones
Belinda Montgomery**
Alison Morgan
Josie Ryan**

Tenors
Philip Chu
Andrei Laptiev*
John Pitman
Dan Walker

Mezzo-sopranos
Anne Farrell
Judy Herskovits
Natalie Shea*
Helen Sherman
Nicole Thomson

Violin 1
Anna McDonald*
Simon Brown, Sydney, Australia, 2006, after Guarnerius
Julia Frederdorff
Anonymous, Mittenwald, Germany, early 18th century
Dominic Glynn
Simon Brown, Sydney, Australia, 2005, after Guarnerius
Elizabeth Pogson
Anonymous, after Sebastian Klutz

Violin 2
Alice Evans
Sebastian Klutz, Mittenwald, Germany, c.1750
Matthew Bruce
Mark Pengilly, Melbourne, Australia, 1986, after Giovanni Paolo Maggini
Matthew Greco
David Christian Hopf, Göttingen, 1760

Viola d’amore
Alice Evans
Umberto Lenano, Padua, 1799, copied from a privately owned instrument
Used with the kind permission of Catherine Shugg

Viola
Nicole Forsyth
Tenor viola by Ian Clarke, Biddenden, Australia, 1998, after Giovanni Paolo Maggini, ‘Duma’, c.1680
John Ma
Simon Brown, Sydney, Australia, 2000

Cello
Daniel Yeadon
Anthea Cattee
PeterWalmsley, London, England, 1735
Jamie Hey
Italian (Brescian school), early 17th century

Double Bass
Kirsty McCahan
Giuseppe Abbati, Modena, Italy, c.1750

Recorder
Owen Watkins
Alto recorder by Friedrich von Hovine, Boston, 1984, after Jacob Denner, 1720

Matthew Ridley

Oboe
Kirsten Barry
Tsuki Hasegawa, 1995, after Jacob Denner, Nuremberg, Germany, c.1710
Owen Watkins
Oliver Court, 1988, after Christan Schlegel, Basel, early 18th century

Clarinet**
Craig Hill
Threkeyed clarinet by Daniel Delay for Pinchgut Opera, San Francisco, 2007, after J.C. Denner, c.1690

Violino da Gamba
Miriam Morris
Bass viol by Ian Watchorn, Melbourne, Australia, 1997, after Romain Cheron

Percussion
Brian Nixon
Lefima German Baroque-styled beaded driven cymbal-headed copper timpani, built in 1999
Tenor drum, 14" x 10", copy of a French provincial drum, 1996

* Quartet – ‘O quam vaga’
** Duet – ‘Mundi rector’
Pinchgut happened accidentally. It grew out of a conversation in 2001 about whether there was a different way of presenting opera. Antony Walker, Erin Helyard, Anna McDonald, Anna Cerneaz and Alison Johnston, encouraged by Liz and Ken Nielsen, decided to set up a different kind of opera company.

We had no strategy plan nor even a business plan. Just some ideas of what we wanted to achieve and a belief that we knew some people who could help us do it.

We thought that we could give audiences a more intimate experience of opera. Bring the orchestra out from the pit to where it can be seen. In some of the early discussions we thought of putting the orchestra on stage and perhaps one day we will. We would present the show in a smaller space with a very good acoustic. Make the music the main element of the production, with the set, costumes and the rest there to support the music, not to swamp or overshadow it. Present works that are not well known, but ought to be. (We did not intend Pinchgut to become a Baroque or Classical company – it was just that there are so many great works from those eras and we had some musicians who could do those works very well. Perhaps some day we will take the Pinchgut approach to music of the 20th or 21st century.) We knew that there is a large number of Australian musicians – singers and players – living overseas. We wanted to give Australian audiences the chance to see and hear them. We thought that we could build a different financial model for an opera company – keep administration and marketing costs to a minimum, using technology such as the internet, and spend most of our money on artistic matters. We aimed to make box office our major source of funds, supported by private donations and sponsorship. We realised there was little chance of major government funding. And we wanted everything we did to be fun: for everyone involved to enjoy themselves. We believed that this would show through to the audience and produce a great experience for all.

Pinchgut began in 2002 with a production of Handel’s Semele. This was followed by Purcell’s The Fairy Queen (2003), Monteverdi’s L’Orfeo (2004), Rameau’s Dardanus (2005) and Mozart’s Idomeneo (2006). All were recorded by ABC Classics and are available on CD.

Our aims have not changed much since the beginning. In fact, our experience confirms that artistically we are working in a very fertile area and achieving very worthwhile things. Financially, things have turned out to be more difficult. Box office has been excellent, donations have been generous and we have found some understanding sponsors but the gap between the costs of presenting our productions and our income is not narrowing quickly. Consequently we have had to rely on a small group of music lovers who initially agreed to underwrite us for three years and who have been persuaded to extend their support.

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Vivaldi used an extraordinary range of instruments in Juditha Triumphans, some very familiar, others less so. Here’s a quick précis of some of the more unusual ones.

**Chalumeau**

The chalumeau is a forerunner of the clarinet. It looks a bit like a recorder, with a separate section (‘foot joint’) at the bottom, and the middle section basically a straight cylinder, but the top of the instrument is quite different: the chalumeau has a ‘reed’ (actually, a piece of cane) attached to the mouthpiece and the sound is produced by blowing across the reed to make it vibrate. The chalumeau has a limited range of a bit more than octave, and has a mellow rich sound. There are four different sizes – soprano, alto, tenor and bass. The word ‘chalumeau’ comes from the Greek meaning ‘reed’. You can hear the chalumeau in the aria ‘Venite, veni’.

**Baroque Clarinet**

The clarinet evolved from the chalumeau in about 1710, although the chalumeau continued to develop alongside the clarinet for some decades. The clarinet’s mouthpiece was modified to improve its top notes, and the straight foot joint was replaced with a flared ‘bell’ (called that because of its shape). A key was also added so that the player could get an additional set of notes (called the upper register) above the original (or fundamental) notes. Because of their construction it was difficult to get both the top and bottom registers in tune, and Baroque clarinets were often played in their bright upper register which sounds a bit like a trumpet. You can hear them in the chorus ‘Plena nectare’.

**Viola da Gamba**

The viol family existed side by side with the violin family from the late 15th century to the mid-18th century. Viols differ from violins in a number of ways – they usually have six strings (instead of four); their ribs (the sides of the instrument) are deeper; they are always played vertically, unlike some of the violin family which were initially rested horizontally against the arm, and were later tucked under the chin; and they have tied-on frets, like a guitar. The bow is also held differently – with the player’s hand underneath the hair rather than on top of the wood. They have a darker, more introverted sound than the violin family. There are four sizes of viol – soprano (treble), alto, tenor and bass. You can hear the consort of gambas in ‘Summe Astrorum’, followed by the extraordinary aria ‘In sonno profundo’.

**Viola d’Amore**

The viola d’amore is roughly the same size as a modern viola, and has the same curved outline, but it has a flat back, like the viol family. Its main feature, though, is that it has two sets of strings: seven strings that are played on, and another seven which lie below these and vibrate in sympathy with them. The name means ‘viola of love’ and the instruments often feature a carved cupid’s head at the end of the instrument; the strings lying near each other and trembling one for another was also seen as a metaphor for love. The viola d’amore has a particularly sweet and warm sound and was very popular in the Baroque but later fell out of use as the power and brilliance of the violin family took over. The viola d’amore is featured in the aria ‘Quanto magis generosa’.

**Theorbo**

The theorbo is a variation of the lute, with several extra bass strings attached to an extra pegbox half way up the neck of the instrument. The most recognisable thing about the theorbo is its length – most instruments are around two metres tall or longer. Fourteen strings seems to be the usual number, though this can vary. The lute and its variants – the arclute, theorbo and chitarone – were phenomenally popular in their time (from the middle of the 16th century to the middle of the 18th) and much extraordinarily virtuosic music was written for them. The theorbo section is featured in ‘O servi, volate’ where it represents the servants rushing around preparing the feast.

**Baroque Mandolin**

The mandolin developed along with the lute family. In the 14th century a miniature lute called the mandora appeared. The Baroque mandolin or mandolina developed from this in several places in Italy. It had six gut strings (called courses) and was played with a wooden plectrum or quill or with the fingers. Mandolins were largely unknown outside of Naples until the mid-18th century when they became a novelty instrument. You can hear the mandolina in Juditha’s aria ‘Transit aetas’.

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**Pinchgut Opera Ltd**

Pinchgut happened accidentally. It grew out of a conversation in 2001 about whether there was a different way of presenting opera. Antony Walker, Erin Helyard, Anna McDonald, Anna Cerneaz and Alison Johnston, encouraged by Liz and Ken Nielsen, decided to set up a different kind of opera company.

We had no strategy plan nor even a business plan. Just some ideas of what we wanted to achieve and a belief that we knew some people who could help us do it.

We thought that we could give audiences a more intimate experience of opera. Bring the orchestra out from the pit to where it can be seen. In some of the early discussions we thought of putting the orchestra on stage and perhaps one day we will. We would present the show in a smaller space with a very good acoustic. Make the music the main element of the production, with the set, costumes and the rest there to support the music, not to swamp or overshadow it. Present works that are not well known, but ought to be. (We did not intend Pinchgut to become a Baroque or Classical company – it was just that there are so many great works from those eras and we had some musicians who could do those works very well. Perhaps some day we will take the Pinchgut approach to music of the 20th or 21st century.) We knew that there is a large number of Australian musicians – singers and players – living overseas. We wanted to give Australian audiences the chance to see and hear them. We thought that we could build a different financial model for an opera company – keep administration and marketing costs to a minimum, using technology such as the internet, and spend most of our money on artistic matters. We aimed to make box office our major source of funds, supported by private donations and sponsorship. We realised there was little chance of major government funding. And we wanted everything we did to be fun: for everyone involved to enjoy themselves. We believed that this would show through to the audience and produce a great experience for all.

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Didier Frédéric *Didier Frédéric Voice (Oracle)*
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Orchestra of the Antipodes *on Classical instruments*
Antony Walker *conductor*

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**Director’s Note**

**The barbarian, the widow, and a beheading**

It’s the Bible that originally tells of Judith and Holofernes. He, a barbaric Assyrian general, invades Judea; she, a virtuous widow, seeks him out to retaliate, which she does – by beheading him.

Using the story to their own political ends, Vivaldi and his librettist Cassetti drew parallels to a Venice under threat from Turkish invasion, Judith symbolising the fighting spirit of the Venetians.

A striking aspect of their treatment of the story is the ambiguity surrounding the characters and their time together. Humanising Holofernes and Judith, Vivaldi and Cassetti pay tribute to what has been termed oratorio erotico. Their Judith and Holofernes are variously repellent and seductive. As in the famous paintings by Caravaggio and Gentileschi depicting this incident, there exists a charged air of sexuality and intoxication.

The tensions that arise from the clash between their political motives and their personal desires are the stuff I have chosen to focus on in making these characters flesh and blood.

While the specific political situations of the Old Testament and the Vivaldi/Cassetti versions have changed, religious, military and cultural clash are still with us and Juditha triumphans devicta Holofernes barbarie can’t help but resonate with our contemporary world.

The Old Testament lands are still in dispute. Propagandists on all sides attempt to lend legitimacy to their actions through language such as ‘freedom fighter’, ‘defender’, ‘martyr’, ‘insurgent’ and ‘occupier’. All seem engaged in an endgame of retribution that fails to approximate any form of resolution.

Setting this production in a hybrid world of antiquity and modernity – a war zone bearing the scars of invasion and resistance – we play out its ancient narrative and allow for resonances with contemporary political struggles.

Judith’s mission is to assassinate Holofernes, but what happens when she gains entry to his sanctum is a surprise to all sides. The widow becomes emotionally awakened by Holofernes, as he is by her, and the drama becomes both personal and political. Judith struggles to reconcile her desires with her sense of duty to her people.

So it is this humanness, in the context of the bold political gesture of Judith slaying Holofernes, which we explore in this production. In showing the singlemindedness that is required to perform this act, we question the personal and psychic costs to its perpetrator.

Whilst we admire heroic deeds and resoluteness, the ‘virtue’ of conviction can easily harden into an attitude that can only seek answers through an unending cycle of violence. Yet violence is a cycle that speaks of a particular and brutal form of power. Too readily it can blind us to humanity and other possibilities. In such circumstances the dynamic of offence and defence may appear to be the true way of the world; however the peace and order exemplified in the music of this work allude to another possibility that the language of violence obscures but never extinguishes.

Mark Gaal
**Juditha triumphans, RV 644**

Judith was left alone in the tent, with Holofernes stretched out on the bed, for he was overcome with wine... She went up to the post at the end of the bed, above Holofernes’ head, and took down his sword that hung there. She came close to the bed and took hold of the hair of his head, and said: ‘Give me strength this day, O Lord God of Israel!’ And she struck his neck twice with all her might, and severed his head from his body.

**The Book of Judith 13:9**

Although he is thought of today as an instrumental composer, in his own time Vivaldi was one of the most successful vocal composers in Italy. He claimed to have written over ninety operas and he also composed a considerable amount of sacred vocal music, most of it for the Pio ospedale della pieta, one of four ospedali (orphanages) in Venice run by the church where girls ‘were trained solely to excel in music’, and where Vivaldi was violin teacher and sometimes music director during much of his career. Under his guidance the Pietà’s all-female orchestra became one of the finest and most versatile ensembles in all of Italy and its fame spread throughout Europe. It became a major tourist attraction; no traveller to Venice left without hearing it. An English visitor wrote in 1722: ‘Every Sunday and holiday there is a performance of music in the chapels of these hospitals [ospedali], vocal and instrumental, performed by the young women of the place, who are set in a gallery above and, though not professed, are hid from any distinct view of those below by a lattice of ironwork. The organ parts, as well as those of the other instruments are all performed by the young women... Their performance is surprisingly good... and this is all the more amusing since their persons are concealed from view.’

Vivaldi is known to have composed four oratorios, but Juditha Triumphans is the only one to survive. It was described as a ‘sacred military oratorio’, and was first performed in Venice at the Pietà in November 1716. The Old Testament story of Judith, a Jewish widow, beheading the Assyrian general Holofernes was a favourite subject for composers and artists, and the heroine’s courage and virtue made it an appropriate choice for a work to be performed by young women. Oratorios, many of them based on stories of biblical heroes, had been performed at the Pietà from 1690, and the girls sang all parts, including the male roles. The subject matter also had political significance: it was intended by the librettist, Venetian poet Giacomo Casetti, as an allegory of Venice’s recent victory over the Ottoman Empire at the siege of Corfu, an outpost vitally important to Venice’s presence in the Adriatic Sea. The oratorio’s full title, *Juditha triumphans devicta Holofernis barbarie* (Judith triumphs over Holofernes’ barbarians), underscores the meaning of the allegory, in which Judith represents Venice.

In Italy at this time, an oratorio was conceived as a large-scale concerted vocal work, musically similar to an opera, but with two major differences in its subject matter and mode of performance: its narrative was always based on a Biblical story, the devotional aspects of the plot being highlighted, and it was typically presented in concert and not staged. Italian oratorios of this period were performed in church and were usually in two parts, separated by a sermon or a break for congregation/audience refreshments. Visitors to the Pietà sometimes commented disparagingly that church services there were treated more like concerts so, perhaps to counteract this impression and legitimise the ‘sacred’ nature of the oratorios performed at the Ospedali, their texts were required to be in Latin, not Italian.

The musical structure of an early 18th-century Italian oratorio, like that of an opera of the same period, was made up of a mixture of recitative (dialogue sections in a style half-way between speech and song) and set-piece da capo arias, with minimal use of ensembles and choruses. Juditha conforms to this model in general terms, but with some interesting variations on the usual conventions. In both opera and oratorio, recitative was the main vehicle for conveying dialogue and for propelling the narrative, while the arias allowed characters to pause and reflect on the action. Unusually in Juditha, however, some of the arias advance the plot, for example Vagaus’ aria informing Holofernes about the arrival of Juditha, and another in which he orders the General’s servants to prepare a banquet. Vivaldi’s recitatives in Juditha, too, are often harmonically daring. Like the arias, they convey the drama intensely in music, perhaps to make up for the lack of scenery and action in the original unstaged performances, and because of the Latin text which not all the audience would have been able to follow in detail.

Despite its all-female original cast, Juditha follows the casting conventions of late Baroque opera, with first and second male and female roles. Judith, a mature woman, and the male roles of Holofernes and the priest Ozias were composed for contraltos. [In this production Holofernes is sung by a countertenor.] The part of Judith’s servant Abra is set slightly higher to convey that she is younger and unmarried. Vagaus, Holofernes’ steward, is a castrato in the oratorio (although not in the Biblical story), and his part is written for a soprano. Thus, the vocal writing is mostly confined within a fairly narrow range, Vivaldi seemingly saving most of his ingenuity for the instrumentation. From the point of view of vocal writing one of the most interesting arias is ‘Armata facie’, the spectacular vengeance aria Vagaus sings when he discovers the murdered Holofernes. There are no ensembles at all for the principal singers. The chorus, which in the original performances would also have been made up entirely of girls and women, alternately represents Assyrian soldiers or people of Bethulia. What their part lacks in quantity (there are only six choruses in the entire work) is made up for in quality, as they sing one of the most beautiful pieces in the whole oratorio, the mystical prayer which ends Part I.

Vivaldi was particularly renowned for his love of instrumental colour, and the enormous variety of the instruments amassed by the Pietà clearly fired his imagination in orchestrating Juditha. The Pietà was known for its early adoption of new instruments and playing techniques: according to the French diarist Charles de Brosse, who heard the musicians of the Pietà in 1739, ‘they sing like angels and play the violin, the flute, the organ, the oboe, the cello and the bassoon; in short there is no instrument, however great it may be, that can daunt them.’ For Juditha Vivaldi used every instrument available to him, some of them particularly exotic. The variety of instrumentation throughout the score serves as a means of characterisation, necessary at the Pietà where the performers would have been barely visible behind grilles draped with gauze, and to convey drama and meaning in a religious work where emotions were implied rather than explicit. The score requires recorders, oboes, clarinets, four theorboes, organ, trumpets, timpani, soprano chalumeau, a viola d’amore, and a consort of viola all’inglese (viols) as well as the customary strings and continuo.

The military pomp of the trumpets and drums in the opening chorus would have immediately reminded the 1716 audience of Venice’s recent victory over the Turks and the allegorical nature of what they were about to hear. The overture has been lost, but it almost certainly would have contained very similar instrumentation. For this performance the Concerto in D major ‘con molti strumenti’ (with many instruments), RV562a, with horns, oboes and timpani will be used in its place. Oboes are used to suggest Juditha’s beauty in ‘O quam vaga’ (O how lovely, how fair) for Vagaus and chorus in Part I, and they signify sexual desire in Holofernes’ aria ‘Noli o cara’ (O my beloved), which is scored for two oboes and organ only. Four theorboes suggest the bustle of servants preparing the banquet in Vagaus’ aria ‘O servi volate’ (Servants, be swift). The aria ‘Quanto magis genus’ (How much nobler), in which Judith asks Holofernes for peace, intending that he fall in love with her, suggests this erotic sub-text through a sinuous vocal line and the use of a solo viola d’amore, an instrument described by Leopold Mozart (father of Wolfgang Amadeus) as ‘a special kind of violin that sounds lovely in the stillness of the night’. A delicate mandolin accompanies Juditha’s musings on the transitory nature of life in ‘Transit aetas’, and a consort of five viols provides an other-worldly accompaniment to Juditha’s recitative and aria ‘In somno profundo’, where she stands over the sleeping Holofernes, steeling herself to do the fateful deed.

Juditha contains some wonderful examples of word painting (the use of a musical gesture to depict the literal meaning of a word). When Juditha sings of the swallow buffeted by the wind in the aria ‘Agitata infido fiatu’, the futile fluttering of wings is represented by repeated fast semiquavers, and a falling chromatic line in voice and violins represents the fierce storm. In her lovely aria ‘Veni, veni’ (Come, come, follow me), the turttledove to which Juditha likens herself can be heard in the accompanying chalumeau, a predecessor of the clarinet. In a further layer of meaning, 18th-century audiences would have known that a turtledove was thought to remain faithful even after the death of its mate, and to convey drama and meaning in a religious work where emotions were implied rather than explicit. The score requires recorders, oboes, clarinets, four theorboes, organ, trumpets, timpani, soprano chalumeau, a viola d’amore, and a consort of viola all’inglese (viols) as well as the customary strings and continuo.

Lynne Murray & Alan Maddox © 2007
From this distance, Vivaldi’s music is more interesting than the story of his life. Perhaps we know more about his music and perhaps there is more to discover about his life.

He left about 750 musical works, most of which only came to light over the past 70 years. Others are still being found.

Antonio Lucio Vivaldi was born on 4 March 1678 in Venice, then a rich, though declining, republic. His father decided that he should have a musical career and felt that the Church was the best place to develop that. Antonio began his training for the priesthood in 1693, when he was 15, and was ordained in 1703. We are told that he was known as Il Prete Rosso (The Red Priest) because of his red hair, though the few portraits we have show him in a wig.

In the year he was ordained, Vivaldi became a violin teacher at the Ospedale della Pietà orphanage for girls, where he also composed sonatas, concertos and church music.

By the second decade of the 18th century, opera had become hugely popular in Italy. Vivaldi composed his first opera, Ottone in villa (Otto in His Villa), in 1713 and it was performed in a theatre in Vicenza. It was a moderate success and over the next few years he wrote Orlandointo pazzo (Orlando Feigns Madness) (1714), Orlando furioso (Orlando Enraged) (1714) and Arsilda, regina di Ponto (Arsida, Queen of Ponto) (1716) as well as several that have been lost (or perhaps, not yet found).

Juditha Triumphans was commissioned by the Pietà in 1716 to celebrate Venice’s victory over the Turks. Venice, with great help from the Hapsburg Empire, had defended Corfu but in the subsequent Treaty of Passarowitz, Venice ceded important territory to Austria. In the end, it was not really an event to celebrate.

In 1717 or 1718 Vivaldi left Venice and took a position at the court in Mantua, then part of the Austrian Empire. He kept a relationship with the Pietà, though, and was paid to compose two concertos a month and to rehearse the orchestra from time to time.

Vivaldi spent three years in Mantua and wrote several operas. In 1720, when the Empress died in Vienna, all theatres in the Empire were closed, Vivaldi returned to Venice and the Pietà. In 1721 he was in Milan and in 1722 in Rome; operas were produced in both these cities but they have been lost.

In 1725 in Amsterdam a collection of twelve concertos by Vivaldi, his Opus 8, was published under the title Il cimento dell’Armonia e dell’Inventione (The Contest between Harmony and Invention). The first four works in the collection were The Four Seasons, which have become probably the best-known and most-played compositions from the Baroque repertoire.

By this time Vivaldi was at the height of his powers and fame. He wrote a cantata for the wedding of Louis XV of France to the Polish Princess Maria in 1725.

In 1730 Vivaldi was in Vienna and Prague, where the opera Farnace was produced. Vienna was as lively a musical city then as it is now: it had a Venetian opera company that, between 1724 and 1734, presented sixty operas. Not a lot is known about Vivaldi’s life during the 1730s. He was certainly prolific, concentrating mostly on opera. We do know that in 1735 the opera Griselda was performed in Venice’s Teatro San Samuele, from which Vivaldi had up until then been excluded.

Vivaldi’s popularity weakened in the late 1730s and Venice was losing its prosperity. Vivaldi struggled to make money from his operas. The interest of Emperor Charles VI in Vivaldi’s music made Vienna attractive and Vivaldi went there in May 1740. However in October the Emperor died, leaving no male heir. This led to the War of Austrian Succession. Vivaldi and opera were not first priorities for Charles’ daughter Maria Theresa so his career did not flourish.

He continued to sell manuscripts to support himself but, it seems, composed nothing new while in Vienna.

In July 1741 Vivaldi died of innerlicher Brand, literally ‘internal fire’. He was buried as a pauper in the Hospital Cemetery, now site of the Hotel Sacher, and (perhaps) a nine-year-old Joseph Haydn sang in the funeral service in Stephensdom.

Ken Nielson

Sources and further reading:
Vivaldi: Voice of the Baroque, by H.C. Robbins Landon
Vivaldi: The Red Priest of Venice, by Karl Heller
JUDITHA JUDITHA
Pulcherrima Pax. you are fairest Peace.
In edulis astricta in food,
Me te dignum you will do me the honour
In exercitu tanto, et tuae dextrae victrici of so mighty an army, and the stars are aligned
Tu bellico amanti to your warrior-lover,
Mea vivida rosa, my living rose,
Sede, o cara, Sit, my dear one,
HOLOFERNES HOLOFERNES
Non debeo, non. No, that is not my place.
JUDITHA JUDITHA
HOLOFERNES HOLOFERNES
JUDITHA JUDITHA
Tuae famulae donetur. bestowed on your servant.
Non tantus honor Such honour should not be
Hic sede amica mea. Sit here, my sweet friend.
Estote in gaudio meo nova contenta. find satisfaction in my joy.
Cedite amori meo, cedite invictae yield to my love, yield to this undefeated woman,
Magna, o foemina petis, You ask much, woman;
HOLOFERNES HOLOFERNES
Parce Dux, ac tolle amara. Spare us, Lord, and sweeten our bitter lot.
Illustrata tua clementia! if illumined by your clemency!
O quam pulcra tua potentia How glorious would be your power
Venia victo magis cara. how much more precious is mercy to the conquered.
Plus victori gloriosa how much more glorious to the conquerer,
Quanto magis generosa, How much nobler,
Et sic Bethuliae a te pacem imploro. and thus I plead with you for the peace of Bethulia.
Spem salutis exoro, do I beg for hope of deliverance,
JUDITHA JUDITHA
Suavissima supplex? most charming of suppliants?
Virtus est ore sonans! Quidnam petis, by such lovely lips! What would you have of me,
O quam pulcrior in pulcro How much lovelier is virtue when voiced
Nabuc Regis cor, cuius in manu heart of King Nebuchadnezzar, holding supreme
Summe Rex, strenue miles, Greatest of Kings, valiant warrior,
Et obvient Divae suae teneri Amores. and let the Cupids come forth to meet their Goddess.
Praeparate Trophea, spargite flores, Prepare tributes, spread flowers beneath her feet,
Sistite, viatrici Stay your path, travellers!
Vincunt lumina sua lumina solis. whose eyes are more potent than the sun's rays!
Solis, an caeli splendor! Surely this is the sun, the splendour of the heavens!
Stupidi quid videtis! what is this you are seeing?
Quid cerno! Oculi mei What do I see before me! My dazzled eyes,
Quem quaeris, ipse hic est: amore, et fide, he is the one you seek; in love and faith
Terribili, et suavi, so terrible yet so charming,
Quem vides prope, aspectu The man you see close at hand, who seems
Et cuncta ab Holoferne attende, et spera. put all your faith in Holofernes, and have hope.
Tentoria vultu tuo ducis honora Honour the tent of our leader with your presence,
Sunt luces mortales. by the light of the rising sun.
Et sole surgenti and may they be discovered lying dead
Cum nocte felici In this blessed night
Cum luna cadenti now at the waning of the moon
O Sydera, o stellae, Ye stars and constellations,
Tibi gloria may the coming victory of thy devoted people
Te supplices precamur: We humbly pray thee:
Tuo nomini inimicam by thy name and the power
Exercitum Deus es, potens in bello, thou art God of Hosts, mighty in battle;
Deus Abraham God of Abraham,
Prope, caelo favente, will soon, through the grace of heaven,
Bellatoris iniqui enemy, the fell warriors,
Summi Regis in mente I possess knowledge of the highest mysteries
OZIAS OZIAS
De Holoferne sic hodie triumphando Thus defeating Holofernes this day,
Redi, redi iam Victrix pugnando Return, return victorious in battle,
Feritatis sic hostis domata that the savagery of the enemy may be tamed
Flammas dulcis tui amoris accende kindle the sweet fire of thy love
Sunt pietatis in sinu devota. by faithful hearts enlisted in thy cause.
Virgines Juda, incertae sortis suae. groan and pray, not knowing what will befall them.
Incertas audi voces, aura levis I hear confused voices; a faint breeze
In Urbe interim pia Meanwhile in our holy City
Sociam laetae habebis me. you shall have me as your companion in joy.
Sorte ingrata, is fulfilled,
Dirae sortis tu socia confida In this terrible fate, you are my trusted companion;
Sponso orbata. deprived of your husband.
Abra amata, and beloved Abra,
Ero Dominae meae socia fidelis. I shall be a faithful companion to my Mistress.
Non minus servus suo Domino nequam. the servant no less than his Lord.
Quam audacter discurrit How boldly he holds forth,
ABRA ABRA
Tu quoque hebraica ancilla You also, Hebrew handmaid,
VAGAUS VAGAUS
Honoris, amoris Let our voices ring out with one accord
Cantemus alterni, of the unvanquished Holofernes,
Si proxima nox. for it is nearly night.
O servi volate, Servants, be swift
VAGAUS VAGAUS
Cui Vagae, tu deservies, whom you, Vagaus, shall serve,
Hinc nostrae Reginae, Henceforth, to our Queen,
et terra nutrit whatever is nourished by the earth,
Quid, quid in Caelo, whatever flies in the heavens,
In tentorio supernae In my tent
HOLOFERNES HOLOFERNES
Dulcia tecta of its soft nest
It plorando boni ignara. as it flies for the good things it has never known.
Maesta hirundo swallow grieves, weeping
diu volatu during its long flight,
Agitata infido flatu Diu volat,
Agitata infido flatu
Vagancio
Maesta hirundo
It plorando boni ignara
Sed impulsu auro serenae
Tantae cito abita poenae
In dicta
Dulcis tecta
Gaudi rideat hauv avara.

HOLOFERNES
In territo supernae
Sint in ordine coeernae.
Quid, quid in Caeso, et terra nutrit
Mea victoria, quae est aeterna.
Hic nostrae Reginae,
Quo Vagae, tu deservies, et sit iste viterbium manus suas.

CHORUS
Honoris, amoris
Sit consana vox.

VAGAUS
O servi volate,
Et Domino meo
You servitors of peace;
Si proxima nox.
Invicta Hololerni,
Honoris, amoris
Sit consana vox.

CHORUS
Honoris, amoris
Sit consana vox.

VAGAUS
Tu quoque hebraica ancilla
In nostro gaudio tanto
Eris in corde tuo laeta, et tranquilla.

ABRA
Quam audacter discuntr
Non minus servus suo Domino nequam.
Prope, etiam Dominae alterni,
Honoris, amoris
Sit consana vox.

CHORUS
Honoris, amoris
Sit consana vox.

VAGAUS
De Holoferne sic hodie triumphando
Thus defeating Holofernes this day,
Redi, redi iam
Victrix pugnando
Return, return victorious in battle,
Feritatis sic hostis domata
that the savagery of the enemy may be tamed
Flammas dulcis tui amoris accende
kindle the sweet fire of thy love
Sunt pietatis in sinu devota.
by faithful hearts enlisted in thy cause.

CHORUS
The young women in Bethulia sing a psalm:
Rule of the world and of the sparkling Heaven,
hear our pleading, and receive the prayers offered with devotion
by faithful hearts enlisted in thy cause.

In Judith, consecrated to thy law,
kindle the sweet fire of thy love
that the savagery of the enemy may be tamed
and the hope of peace granted to Bethulia.

Return, return victorious in battle,
Draw strength from pietety and prayer.
Thus defeating Holofernes this day,
may faithful Judith live for ever.

SECOND PART
OZIAS
I possess knowledge of the highest mysteries
of the greatest of Kings. I foresee that our tyrant
enemy, the fell warriors,
will soon, through the grace of heaven,
meet their doom.

God of Abraham,
thou art God of Hosts, mighty in battle;
by thy name and the power
of thy right hand, scatter the foreign enemy.

We humbly pray thee:
may the coming victory of thy devoted people
be to thy greater glory.

Ye stars and constellations,
now at the waning of the moon
be funereal torches to our enemy.
In this blessed night
the godless enemy be destroyed,
and may they be discovered lying dead
by the light of the rising sun.
Quae fortunata es tu vaga Matrona, How fortune has smiled on you, fair Lady!
Sit placida mens. may his mind be eased.
in somno suavi in soothing slumber
A cura tam gravi His cares are so great:
Stet tacita gens. let the people be silent.
Si Dominus dormit if the Lord sleeps,
VAGAUS VAGAUS
Dum dormit inimicus While our enemy sleeps,
Hic in tentorio stantes, let us wait here in the tent.
Consurgam. Vestro Duci Let us arise. You servants, come quickly
Accensus mero suo dormit in mensa! drunk on wine is asleep at the table!
Sed quid video! Holofernes But what is this I see! Holofernes
Sic in Pace inter hostes Thus, in Peace, amidst our enemies
Dulci flamma prosperate. with your sweet flame.
Horum numinum ardores feed the passion of these divine beings
Et in mutuo gaudio vero and in true mutual delight
Myrto et rosis coronate. crown them with myrtle and rose,
Aurea pocula almi amores are the golden goblets filled; kindly Cupids,
Precor e Caelo Dux. may grant you salvation.
Tibi dona salutis I pray that the Lord of Heaven
Saltem disce non horrere. at the sighs of a loving soul.
No, cara Juditha. No, my darling Judith.
HOLOFERNES Longe ibo... I shall go far away…
JUDITHA Ad tantum cogis me volvam tua vaga.
HOLOFERNES Non sunt fercula digna. of one who is companion to the gods.
Haec numine conviva these dishes are not worthy
Et Duce ablato ria gens peribit. and, deprived of its leader, the sinful race will perish.
Ab Holofernis busto from the body of Holofernes,
Denudo ferrum, ictus tendo, infelicitatis of his bed:
Impii, indigni Tiranni Ah, see: the sword of the godless, dishonourable tyrant
Superbus in me. as it pours forth.
Quiescat exanguis, Let the sleeper be drained of blood,
Qui dormit in te. cannot be watchful.
Si jacet immersus deep in slumber,
Imbelli dextrae meae robur extolle. raise up my frail arm to be a tower of strength.
Et de forti tuae dextra and with the power of your right hand
Adiuva nos in prece, et culpas tolle, help us as we pray, and take away our guilt,
Qui Deborae pugnanti vim dedisti, and to warring Deborah,
Qui Jaheli victrici, who gave strength to the victorious Jael
Ad imaginem tuam tu nos fecisti, made us in your image,
Summe Astrorum Creator, Sovereign Creator of the stars,
Et te nostra Eroina expecto et laudo. and wait for you, our Heroine, and praise you.
Jam pergo, postes claudo, Now I shall go and close up the tent,
Vexat amantem who loves too much
Animam nimium torments the soul
Et brevis morae yet cruel delay
Expecto te. than I shall wait for you.
Raptam a gelido through the savage icy storm
Non ita reducem The child
ABRA ABRA
Et mox victricem me tacita attende. I shall soon return victorious; wait for me here in silence.
Nil ultra: claude fores, No more now: seal up the entrance to the tent
JUDITHA Salus et vita. with prosperity and life.
Eris, et Patriae tuae, and your nation be blessed
Et tibi, o mea Juditha and may you, O my Judith,
Cuncta fauste succedant, May all your endeavours be crowned with success,
En tempus nostrae gloriae, And in the hour of our glory,
Bene venisti, o fida, Faithful servant, you are most welcome!
JUDITHA Et sic amori tuo locum concedo. so that you may have this place for your loving.
Et poenas cordis tui tu consolari, and comfort the sorrows of your heart.
Potes cum Duce tuo sola laetari, You may savour this time alone with your Commander,
Et tibi laetitia tuae, And your joy is your own.
Et nostrae gloria. and our glory.
JUDITHA This is the work of the King of Heaven, the King of kings,
God in his mercy has heard
the sighs and entreaties of my devoted heart.
VAGAUS Let him rest in his bedchamber; I shall clear the tables, and here, lovely Judith, you may savour this time alone with your Commander, and comfort the sorrows of your heart.
But here comes your servant: I will leave quickly so that you may have this place for your loving.
JUDITHA Faithful servant, you are most welcome! This is the hour of our glory, and the long-awaited moment of victory.
ABRA May all your endeavours be crowned with success, and may you, O my Judith, and your nation be blessed with prosperity and life.
JUDITH No more now: seal up the entrance to the tent and let nature let your heart burn with the passion of heaven.
I shall soon return victorious; wait for me here in silence.
ABRA The child returning home through the savage icy storm is not awaited by his mother more eagerly than I shall wait for you.
But the pain of a brief yet cruel delay torments the soul who loves too much with fear, and hope.
Now I shall go and close up the tent, and wait for you, our Heroine, and praise you.
JUDITH Sovereign Creator of the stars, who brought forth out of nothing all that exists, and that we might serve you, made us in your image, merciful Father in Heaven, mighty God on earth, who gave strength to the victorious Joel and to warring Deborah, help us as we pray, and take away our guilt; and with the power of your right hand raise up my frail arm to be a tower of strength.
While he lies deep in slumber, he whom you have cast into sleep cannot be watchful.
Let the sleeper be drained of blood, that I may glory in that blood as a poor soul.
Ah, see the sword of the godless, dishonourable tyrant is hanging here below the canopy of his bed: from the body of Holophernes, O God, in your name, I strike off the wretched head.
Farewell, good tent: may the noble victory won in you shine forth forever in heaven and on earth.
Abra, here, take this and put it in a bag, faithful handmaid, and follow me quickly, and may the merciful right hand of God lead us safely out of the camp.
ABRA What are you giving me? O miracle! You have cut off the head of the horrible dragon, and in the same stroke have singlehandedly defeated them all.
Let us leave quickly now; and offer a thousand thousand thanks to God.
Through you the auspicious flame of heaven has shone forth; kindly peace shines out in glory as the reflection of your soul’s sweet hope, yet to our blessed Leader alone, to him who was never created, do we owe our peace and our glory.
Debellato sic barbaro
Thus the Thracian barbarian has been defeated;
Eris semper in mundo
glorious throughout the world.
Summae norma tu vere
You shall forever be the ultimate model of true virtue,
Patriae splendor
the glory of our nation and our hope of salvation.
Salve invicta
Hail, Judith, beautiful and undefeated,
Es fortunata you are blessed,
Caelo amata
Beloved of Heaven,
Urbs nimis afflicta.
you who were so sorely afflicted.
Consolare be comforted,
Gaude felix O happy city of Bethulia
Quanto gaudio te amplector: how joyfully I embrace you:
Sovereign God,
Et Juditha triumphans. and Judith has triumphed. Chosen daughter,
Venit Juditha venit, she is coming, Judith is coming,
(Eam a longe prospicio, ad eam curramus) (I can see her in the distance, let’s run to her!)
Jucundo nobis dies lumine plena! laughs with us in our joy!
Aurora! O quam ridet serena
Oh, how this glad day, full of light,
Floribus cincta suis roscida
garlanded with flowers still wet with dew!
Eois surgit ab oris the dawn rises in the east,
Quam insolita luce With what a strange, new light
Duces docete vos. this murderous deed.
Irata nostra pectora to avenge
Morte, flagello, stragibus.
In death, scourging and slaughter
Furoris sociae barbari you savage partners of raging frenzy:
A caeco regno squallido come forth from your blind, foul kingdom,
Omnes perditi sumus: We are all lost, with
Milites huc venite, Soldiers, come here!
Heu, quam horrendum visu! Alas, what a hideous sight!
Fusus undique sanguis! Blood everywhere!
Sed heu, heu, quid cerno? But alas, alas, what is this?
Neminem video. I can see no-one.
Pallet incerta lux: patet ingressus, a flickering light is dying: the entrance stands open,
Caelo sydera micant: in tentorio the heavens, the last stars are twinkling: within the tent
Jam non procul ab axe It is not long now until

Translation: Natalie Shea

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Pinchgut Opera wants to thank all its ‘Heroes of Pinchgut’ who have generously donated to the Pinchgut Opera Public Fund this year:

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