

The poster features a central image of Romeo and Juliet in a romantic embrace, set against a background of large, vibrant, painterly flowers in shades of pink, orange, and yellow. The overall color palette is warm and romantic.

Tasmanian Symphony Orchestra

Gounod's
Roméo
et
Juliette

Saturday 20 October 7.30pm
Federation Concert Hall Hobart



TASMANIAN
SYMPHONY
ORCHESTRA

Roméo et Juliette

Opéra in Five Acts by Charles-François Gounod to a libretto by Jules Barbier and Michel Carré, after William Shakespeare's play. First performed at the Théâtre Lyrique, Paris, 27 April 1867.

Marko Letonja Conductor
Elena Schwarz Assistant Conductor
June Tyzack Chorusmaster
Libby Hill Staging
Ingrid Rahlén Stage Manager
Phoebe Briggs Music Preparation
Jennifer Marten-Smith Répétiteur
Robert Pechanec Répétiteur/
Vocal Coach
Brian Harris Lighting
Adriana Kučerová Juliette
Pavol Breslik Roméo
David Parkin Frère Laurent
Samuel Dundas Mercutio
Sally-Anne Russell Stéphano
Pelham Andrews Capulet
James Egglestone Tybalt
Roxane Hislop Gertrude
Michael Lampard Le duc
Nathan Lay Pâris
Stephen Marsh Grégorio
Brenton Spiteri Benvolio
TSO Chorus

ACT I

A masked ball at the Capulet residence.

Duration 38 mins

ACT II

The Capulet garden by night.

Duration 24 mins

ACT III

The cell of Frère Laurent; daybreak. A street in front of the Capulet house.

Duration 33 mins

INTERVAL

Duration 20 mins

ACT IV

Juliette's room; daybreak. A magnificent hall in the Capulet palace.

Duration 34 mins

ACT V

The underground crypt of the Capulets.

Duration 18 mins

Performed in French with surtitles. Surtitles courtesy of Opera Australia, reimagined by June Tyzack, operated by Marie Keane.

This performance will end at approximately 10 pm.

Marko Letonja



Marko Letonja is Chief Conductor and Artistic Director of the Tasmanian Symphony Orchestra, Music Director of the Orchestre Philharmonique de Strasbourg and Music Director of the Bremen Philharmonic Orchestra from the start of the 2018-19 season. Born in Slovenia, he studied at the Academy of Music in Ljubljana and the Vienna Academy of Music. He was Music Director of the Slovenian Philharmonic Orchestra from 1991 to 2003 and Music Director and Chief Conductor of both the Symphony Orchestra and the Opera in Basel from 2003 to 2006. He was Principal Guest Conductor of Orchestra Victoria in 2008 and made his debut with the TSO the following year. He took up the post of Chief Conductor and Artistic Director of the TSO at the start of 2012. He has worked with many orchestras in Europe including the Munich Philharmonic, Vienna Symphony, Berlin Radio Orchestra, Mozarteum Orchestra and the Orchestra Filarmonica della Scala, Milan. He has also worked in many renowned opera houses such as the Vienna State Opera, Berlin State Opera, La Scala Milan, Semper Oper Dresden and the Grand Théâtre de Genève. Recent engagements include *Der Ring des Nibelungen* for the Royal Swedish Opera, *Boris Godunov* for the Bavarian State Opera and *Le nozze di Figaro* for the Grand Théâtre de Genève.

Elena Schwarz



Swiss-Australian conductor Elena Schwarz was the Tasmanian Symphony Orchestra's first ever Assistant Conductor in 2017 and will take up the position of Associate Conductor from the start of 2019. She is currently Assistant Conductor to Mikko Franck at the Orchestre Philharmonique de Radio France. Recent engagements include 'Portrait' concerts with the Orchestre Philharmonique de Radio France (Nicolas Bacri), and the Lucerne Festival Academy (Olga Neuwirth), concerts with the Trondheim Symphony Orchestra, Sinfonietta de Lausanne, Orchestre de Cannes and the 2016 Martha Argerich Festival in Lugano, where she conducted Alban Berg's Chamber Concerto with soloists Renaud Capuçon and Nicholas Angelich. She was a prizewinner at the Jorma Panula Competition and the Princess Astrid Competition (1st prize, Norway 2014), and was selected as one of three young conductors supported by the French Performers' Association Adami (October 2016). In addition to engagements with the TSO, the 2017-18 season includes performances with the Orchestre de Padeloup, Orchestre de Opéra National de Lorraine, Orchestre Philharmonique de Radio France and the West Australian Symphony Orchestra. She works regularly with contemporary music ensembles such as Ensemble Matka, Remix, Ensemble Diagonal and the Internationale Ensemble Modern Akademie (Frankfurt). She has been appointed to the prestigious Dudamel Fellowship Program with the Los Angeles Philharmonic for the 2018-19 season.

Presented in association with

**VICTORIAN
OPERA**



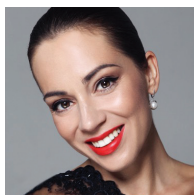
Tasmanian Symphony Orchestra concerts are broadcast and streamed throughout Australia and around the world by ABC Classic FM. We would appreciate your cooperation in keeping coughing to a minimum. Please ensure that your mobile phone is switched off.

June Tyzack



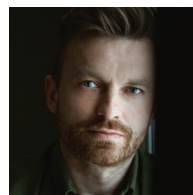
June Tyzack became Chorusmaster of the TSO Chorus in 2001 following a career in Sydney with Opera Australia and the Opera Studio of the Sydney Conservatorium. Under her direction, the TSO Chorus has given performances in Hobart and regional Tasmania, and through her initiative, collaboration with interstate choirs has resulted in performances with Sydney Philharmonia Choirs, Victorian Opera, Adelaide Festival Chorus, West Australian Symphony Orchestra Chorus, and in Hong Kong with the WASO Chorus and Hong Kong Philharmonic. She has been chorusmaster of the Australian International Symphony Orchestra Institute and the Australian Intervarsity Choral Festival and in 2014 was assistant to the conductor for the production of Handel's *Orlando* for Hobart Baroque. More recently, she has devised and directed cutting-edge TSO Chorus programs for a number of festivals, including in the Speigeltent for Ten Days on the Island, Mona Foma, Dark Mofo, Synaesthesia and Synaesthesia+. In 2016 she was Director for Bach's *St Matthew Passion* and last year facilitated a group of TSO choristers to perform in the Mitsingkonzert in the Berlin Philharmonie. In January for Mofo, she directed TRUCE, an a cappella choral program that roamed the Museum of Old and New Art (Mona).

Adriana Kučerová



Adriana Kučerová studied at the Academy of Performing Arts in Bratislava and the Conservatoire Supérieur de musique et de dans de Lyon. In 2005 she won First Prize at the International Hans Gabor Belvedere Competition in Vienna. Among many others she has been supported by the Gulbenkian Foundation and the Teatro alla Scala in Milan. Adriana Kučerová has appeared at venues such as La Scala, the Munich State Opera, Deutsche Oper Berlin, Opéra de Bastille Paris, Santa Cecilia Rome, Teatro dell'Opera di Roma, New Israeli Opera Tel Aviv, Theater an der Wien, Dallas Opera, at Glyndebourne and with their Touring Opera, and at festivals such as Salzburg, Ravenna, Spoleto, the Røros Festival in Norway, and the BBC Proms. Conductors with whom she has worked include Riccardo Muti, Ivor Bolton, Daniel Barenboim, Gustavo Dudamel, Christoph Eschenbach, Vladimir Jurowski, Nikolaus Harnoncourt, Kent Nagano, Jean-Christophe Spinosi and Kazushi Ono. Her repertoire ranges from Handel to Stravinsky. She has several times sung Susanna in *The Marriage of Figaro* (at the Maggio Musicale Fiorentino, Teatro Real Madrid and Houston Grand Opera), and Adina (*Elixir of Love*) at Deutsche Staatsoper Berlin, Vienna State Opera and Teatro Colón, Buenos Aires. Recent appearances have included Smetana's *Bartered Bride* and a concert presentation of Bernstein at the Slovak National Theater.

Pavol Breslik



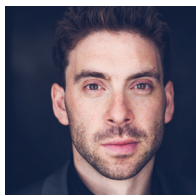
Pavol Breslik was named 'Most Promising Singer of the Year' in the 2005 critics' survey of *Opernwelt* magazine. In 2000 he won first prize at the Czech Republic's Antonín Dvořák Singing Competition. He has appeared at the Bavarian State Opera as Gennaro in *Lucrezia Borgia* and Edgardo in *Lucia di Lammermoor*, as well as Tamino, Idamante, Nemorino (*The Elixir of Love*) and Cassio. He has sung Lensky in *Eugene Onegin* at Vienna State Opera and Covent Garden. Other houses where he has appeared include the Paris Opera, Barcelona's Liceu Theatre, Théâtre Royal de la Monnaie in Brussels, Berlin State Opera, Salzburg Festival and Geneva's Grand Théâtre. 2018 has seen further appearances as Nemorino, in *The Bartered Bride* with Adriana Kučerová, and singing Alfredo opposite Plácido Domingo's Germont in *La traviata* at Vienna State Opera. From Tasmania he travels to the Bavarian State Opera for *The Bartered Bride* and *Elixir of Love* and to the Semperoper Dresden for *The Merry Widow* and the Staatskapelle Dresden for Dvořák's *Stabat mater*. Recent recordings include Mendelssohn's Symphony No 2 *Lobgesang* with the Kammerakademie Potsdam and Dvořák songs with accompanist, Robert Pechanec. A keen recitalist, a highlight of Pavol Breslik's career was his 2014 debut at the Schubertiade in Schwarzenberg. He has recorded Schubert's *Die schöne Müllerin*.

David Parkin



David Parkin is the winner of the 2015 Australian Opera Awards Committee Dame Joan Sutherland Award. Other competition successes include winning the 2013 Opera Foundation Australia Vienna State Opera Award, the 2009 Opera Foundation Australia Lady Fairfax New York Scholarship, Operatunity Oz competition (a joint production between Opera Australia and the ABC, which was televised late in 2006), and being placed as a finalist in the McDonald's Operatic Aria. During his time in Vienna, among his many cover responsibilities, he performed the role of the Imperial Commissioner in *Madama Butterfly* for the Vienna State Opera. He has performed with Opera Australia, Pinchgut Opera, the state opera companies and recently for Sydney Opera House Trust as Henry Kissinger (*Nixon in China* in concert). Recent roles include Sarastro (*The Magic Flute*), Raimondo (*Lucia di Lammermoor*), the King and Ramfis (*Aida*), Frate (*Don Carlos*), Basilio (*The Barber of Seville*), Colline (*La bohème*), Angelotti (*Tosca*), Commendatore (*Don Giovanni*), Sparafucile (*Rigoletto*), Walter (*Luisa Miller*), King of Clubs (*The Love for Three Oranges*), Samuel (*David and Jonathan*), Ferrando (*Il trovatore*) and Titirel (*Parsifal*). Engagements in 2018 include Beethoven's Symphony No 9 with the West Australian Symphony Orchestra, and the roles of Capellio (*Capuleti e i Montecchi*) and Arkel (*Pelleas et Melisande*) for Victorian Opera.

Samuel Dundas



Samuel Dundas is a graduate of the Melba Conservatorium of Music, Melbourne. He has performed with the Adelaide, Melbourne, Tasmanian and West Australian Symphony Orchestras, the Australian Youth Orchestra, Sydney Philharmonia Choirs and the Auckland Philharmonia in repertoire including *Carmina Burana*, Fauré Requiem, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *Serenade to Music*. He was the recipient of the 2013 Lady Fairfax New York Scholarship and the inaugural Dame Heather Begg Award in 2014. He made his opera debut with Opera Queensland, before joining Victorian Opera's Artist Development Program and Opera Australia's Moffatt Oxenbould Young Artist Program, and subsequently became a principal artist with Opera Australia where his repertoire includes the title role in *Don Giovanni*, Papageno (*The Magic Flute*), Silvio (*Pagliacci*), Marquis (*La traviata*), Guglielmo (*Così fan tutte*), Belcore (*The Elixir of Love*), Dr Malatesta (*Don Pasquale*), Marcello (*La bohème*), Prosdocimo (*Il turco in Italia*), Pish Tush (*The Mikado*), Sid (*Albert Herring*) and Starveling (*A Midsummer Night's Dream*). He has also recently sung Golaud (*Pelléas et Mélisande*) and Harasta (*The Cunning Little Vixen*) for Victorian Opera; Papageno for New Zealand Opera; Enrico (*Lucia di Lammermoor*), Count Almaviva (*The Marriage of Figaro*) and Valentin (*Faust*) for West Australian Opera; and Marcello (*La bohème*) in Hanoi, Vietnam.

Sally-Anne Russell



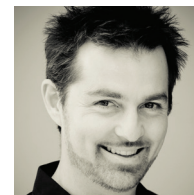
Australian mezzo-soprano Sally-Anne Russell has performed in over 20 countries in over 70 operatic roles and has 40 CDs/DVDs to her credit with ABC Classics, Chandos, Naxos and Decca. Among her many awards she has won an ARIA people's choice award and nominations for Young Australian of the Year, Young Achiever of the Year (Arts), Green Room and Helpmann Awards. She has performed with all of the Australian opera companies, symphony orchestras, Australian Chamber Orchestra, Musica Viva, Australian String Quartet and for all the major festivals and choral organisations. International highlights include Oper der Stadt Köln, Washington Opera (Washington DC), ten seasons at the Carmel Bach Festival (California), Spoleto Festival (Italy) and in Canada, Japan and Austria performing with Luciano Pavarotti, Vladimir Ashkenazy, Sir Bryn Terfel, Sir Andrew Davis, Simone Young, Richard Bonygne and most recently Sumi Jo. Sally-Anne is also a member of the Kathaumixw Festival International Artistic Council in Canada. Recent performances have included Mercedes (*Carmen*) in concert with Tasmanian Symphony Orchestra, Beethoven's Ninth with Christchurch Symphony Orchestra, Bach's B-Minor Mass and *St Matthew Passion* with Sydney Philharmonia, *Esther* with Handel in the Theatre, Canberra, and concerts with Monash Academy Orchestra, Melbourne Bach Choir, Royal Melbourne Philharmonic Society, Victoria Chorale and Adelaide Philharmonia Chorus.

Pelham Andrews



Australian bass Pelham Andrews trained in the UK, Germany and Australia, and has been widely praised for the richness of his singing. He has been a principal artist for Opera Australia, State Opera of South Australia, Victorian Opera and English National Opera in such roles as Timur (*Turandot*), Sparafucile (*Rigoletto*), Padre Guardiano (*La forza del destino*), Colline (*La bohème*), Mephistopheles (*La damnation de Faust*) and Lodovico (*Otello*). His most recent performances include the King (*Aida*) and Geronte (*Manon Lescaut*) for the Auckland Philharmonia, the Demon Farfarello (*The Love for Three Oranges*) for Opera Australia, and for the State Opera of South Australia: Pogner (and covering Hans Sachs) in Act III of *Die Meistersinger von Nürnberg*, Nourabad (*Les pêcheurs de perles*), Tio Salvador (*La vida breve*), Betto di Signa (*Gianni Schicchi*) and Lester Lamb (*Cloudstreet*). As a concert soloist, he has performed with numerous ensembles including the Auckland Philharmonia Orchestra, Adelaide Symphony Orchestra, Queensland Symphony Orchestra, Sydney Philharmonia Choirs, Napier Civic Choir, Wales Millennium Centre, and the Aalborg Symphony Orchestra in such repertoire as the Requiems of Verdi, Mozart and Fauré, Brahms' *Ein deutsches Requiem*, Haydn's *The Creation*, Handel's *Messiah*, Beethoven's Symphony No 9, Mozart and Beethoven masses, and cantatas by Bach.

James Egglestone



Dual Helpmann Award-winning artist James Egglestone is one of Australia's finest tenors. Roles for the State Opera of South Australia have included Laurie in *Little Women*, Ishmael in *Moby-Dick* and Nadir in *The Pearl Fishers*; for West Australian Opera Nadir, Almaviva in *The Barber of Seville*, Ismaele in *Nabucco* and Pluto in *Orpheus in the Underworld*; for Victorian Opera Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte* and Peter Quint in *The Turn of the Screw*. His major role debut for Opera Australia was as Lysander in *A Midsummer Night's Dream*. In 2007 he sang leading roles in *The Love of the Nightingale* for West Australian Opera, Opera Queensland and Victorian Opera (for which he won the Helpmann Award as Best Male Singer in a Supporting Role); he won the same award in 2008 for his performance in *Little Women*. His most recent engagements have included Pinkerton in *Madama Butterfly*, Lensky in *Eugene Onegin*, Cassio in *Otello*, Edrisi (*Krol Roger*), Froh (*Der Ring des Nibelungen*) and Lysander for Opera Australia; Rodolfo (*La bohème*) and the title role in *Faust* for the State Opera of South Australia; Cavaradossi (*Tosca*) for New Zealand Opera and Cassio (*Otello*) for Auckland Philharmonia.

Roxane Hislop



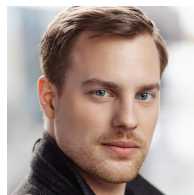
Roxane Hislop is a graduate of Sydney University, the NSW Conservatorium of Music and RMIT University. Awards include the Sydney Sun Aria and the Australian Regional finals of the Metropolitan Opera Auditions. She has been nominated five times for a Green Room Award and was named best female artist in a supporting role for Maddalena (*Rigoletto*) and Olga (*Eugene Onegin*). She has over 60 roles in her repertoire including the title roles in *Carmen* and *La Périochole*, Rosina (*Barber of Seville*), Dalila (*Samson et Dalila*) and Varvara (*Katya Kabanova*). She has appeared with every major opera company and symphony orchestra in Australia. Recent engagements include Dame Hannah (*Ruddigore*) for Opera Queensland; Mrs Herring (*Albert Herring*), Rosswisse (*Die Walküre*) and Marcellina (*The Marriage of Figaro*) for Opera Australia; for Victorian Opera, Baba the Turk (*The Rake's Progress*), Third Lady (*The Magic Flute*), multiple roles in *Midnight Son* and Teresa in a concert performance of *La sonnambula*; and Gertrude (*Hänsel and Gretel*) for the State Opera of South Australia. Concert engagements include Beethoven's Ninth with the West Australian and Melbourne Symphony Orchestras; *L'enfant et les sortilèges* with the Melbourne Symphony Orchestra; (*Not*) *The Last Night of the Proms* and *Messiah* with Queensland Symphony Orchestra; as well as performances with Sydney Philharmonia Choirs.

Michael Lampard



Michael Lampard's roles include Dr Kanzler in Victorian Opera's *The Princess and the Pea* and regular appearances with Melbourne Opera including Biterolf in *Tannhäuser*, Schaunard in *La bohème*, Morales in *Carmen*, the Marquis in *La traviata*, Zurga in *Pearlfishers*, Killian in *Der Freischütz* and Kurwenal in *Tristan und Isolde*. In 2007, at only 21 years of age, he was a finalist in Plácido Domingo's *Operalia* competition in Paris and through an international audition process in 2005 sang Guglielmo in the Rome Opera Festival season of *Così fan Tutte*. Other engagements include Aeneas in *Dido and Aeneas* for Ten Days On The Island, Papageno in the University Of Tasmania's *The Magic Flute* and roles for Ihos Opera, Gertrude Opera and Melbourne Lyric Opera. His concert appearances include engagements with the Sydney Symphony Orchestra, the Tasmanian University Choral Society and the Hobart Orpheus Choir. He has been broadcast in the ABC's *Sunday Live* series and on NHK Radio in Tokyo; given recitals in Gloucester Cathedral in the United Kingdom; performed in Mona Foma and, during 2018, created the world premiere performances of *The Weight Of Light* for the Canberra Street Theatre. He has twice appeared as soloist in the TSO's Christmas concerts.

Nathan Lay



Nathan Lay completed his Bachelor of Music at the Melba Conservatorium of Music in 2008. He has won the National Liederfest, Australian Music Events' Opera Scholar of the Year, the Royal Melbourne Philharmonic Aria, the Australian International Opera Award, and was placed third in the Herald Sun Aria. He has performed with Opera Australia, Melbourne Opera, Sydney Chamber Opera, the Royal Melbourne Philharmonic, the Tasmanian Symphony Orchestra and extensively with Victorian Opera. He was the winner of the 2016 Australian International Opera Award, which gave him the opportunity to study with tenor Dennis O'Neill at the Wales International Academy of Voice. In 2017 he was involved in the inaugural release on the new Australian Sony Masterworks label. The album, titled *Remembrance*, features songs and poems in memory of the soldiers who fought in World War I. Also in 2017 he made his first appearance with Sydney Chamber Opera as Tarquinius in Britten's *The Rape of Lucretia*. This production was subsequently staged in Hobart as part of Dark Mofo 2018. He has been working throughout 2018 with Opera Australia touring Victorian schools with a production of *By the Light of the Moon* (*The Owl and the Pussycat*).

Stephen Marsh



Stephen Marsh was the recipient of the Paulette Bisley Opera Scholarship and the Eleanor Blakemore Opera Scholarship with Melba Opera Trust in 2017. He made his professional debut in Victorian Opera's *Sleeping Beauty* that year and was a developing artist for the company for both the 2017 and 2018 seasons, performing in regional tours which included performances of *Hansel and Gretel*, *Heroes and Villains* (a gala concert), *The Snow Queen* (a commissioned work by Gordon Kerry) and *The Magic Pudding* (Calvin Bowman). Recent engagements include the roles of the Doctor and Shepherd in Victorian Opera's *Pelleas and Melisande*. He has worked with Melbourne Opera Company since 2012 and this year has been chosen as one of six inaugural members of the Richard Divall Emerging Artist Program. He was a member of the Opera Scholars Australia Program for six years and was a recipient of the prestigious Opera Scholar of the Year Award. In 2018 he was the winner of the Melbourne Welsh Male Choir Singer of the Year Award, as well as second place in the inaugural Limestone Coast Aria. Through the Limestone Coast Aria, he will have the opportunity to study at the Accademia di Bel Canto in Martina Franca, Italy, in 2019.

Brenton Spiteri



Brenton Spiteri is a graduate of the University of Melbourne, from which he holds a Bachelor of Arts/Bachelor of Music Performance with Honours. In 2012 he won first prize in the Herald Sun Aria, which allowed him to pursue overseas study. He was a resident young artist at Opéra Lyon where his roles included Maréchal Trac in *Le roi Carotte*; and Mercurio, Soldato 1 and Famigliare 2 in *L'incoronazione di Poppea*. Between 2012 and 2014 he was the John and Elizabeth Wright-Smith scholar through the Dame Nellie Melba Opera Trust. Australian performances include Ernesto (*Don Pasquale*), Rinuccio (*Gianni Schicchi*), Paco (*La vide breve*), Tamino (*The Magic Flute*), for the State Opera South Australia; Schoolmaster/Mosquito (*The Cunning Little Vixen*) for Victorian Opera; Count Almaviva (*The Barber of Seville*) and Nadir (*The Pearlfishers*) for Melbourne Opera; and Clotarco (*Armida*) for Pinchgut Opera. Engagements in 2018 include Sam Sawmoff in *The Magic Pudding* for Victorian Opera and Mathan in *Athalia* for Pinchgut Opera. For Sydney Chamber Opera he created the role of Ashley Crowther in *Fly Away Peter* and performed the lead role in *Notes from Underground* and Author in *Mayakovsky*. Other engagements include *Les illuminations* with the Sydney Symphony, Rossini's *Stabat Mater*, Purcell's *King Arthur* and regular engagements at the Melbourne Recital Centre.

TSO Chorus



The TSO Chorus is an auditioned group of over 80 voices that was founded in 1992 to present concert performances of opera. Since then, the repertoire has broadened to embrace masses, requiems and symphonies for chorus and orchestra, as well as a diverse array of sacred and secular *a cappella* works. The TSO Chorus recently returned to its opera roots with the Helpmann Award-winning performance of Wagner's *Tristan and Isolde* (2016), Bizet's *Carmen* (2017) and, this year, Gounod's *Roméo et Juliette*. In addition to concerts with the TSO, highlights in recent years include performances with the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria and the Hong Kong Philharmonic Orchestra. With a reputation for innovative performances under the direction of Chorusmaster June Tyzack, the TSO Chorus commenced the year with two performances in Mofo, maintaining its distinctive presence at Mona (previous performances include Mofo, Dark Mofo and Synaesthesia). Concerts with the TSO in 2018 will be *Peer Gynt*, *A Midsummer Night's Dream*, Fauré's *Requiem*, Gounod's *Roméo et Juliette* and *Messiah*. The year will be capped off with a tour to Campbell Town and Cygnet. The TSO Chorus welcomes new members. Interested choristers should contact the Chorus Coordinator on 03 6232 4421 or visit tsochorus.com.au for more information.

Tasmanian Symphony Orchestra

Marko Letonja Chief Conductor and Artistic Director
Johannes Frittsch Principal Guest Conductor

VIOLIN

Emma McGrath
Concertmaster
Jennifer Owen
Associate
Concertmaster
Lucy Carrig-Jones
Principal Second
Hayato Simpson
Principal First
Miranda Carson
Yue-Hong Cha
Frances Davies
Edwina George
Michael Johnston
Christine Lawson
Alison Lazaroff-Somssich
Monica Naselow
Christopher Nicholas
Rohana O'Malley

VIOLA

David Wicks[#]
Douglas Coghill
Anna Larsen Roach
Rodney McDonald
William Newbery

CELLO

Michael Goldschlager[#]
Jonathan Békés
Ivan James
Martin Penicka

DOUBLE BASS

Stuart Thomson*
Aurora Henrich
James Menzies

*principal player

[#]guest principal

FLUTE

Douglas Mackie*
Lloyd Hudson
Piccolo

OBOE

David Nuttall*
Dinah Woods
Cor Anglais

CLARINET

Andrew Seymour*
Chris Waller
Bass Clarinet

BASSOON

Tahnee van Herk*
John Panckridge
Contrabassoon

HORN

Geoff Lierse[#]
Heath Parkinson*
Roger Jackson
Greg Stephens

TRUMPET

Yoram Levy*
Mark Bain

TROMBONE

David Robins[#]
Iain Faragher

BASS TROMBONE

Mitchell Nissen*

TIMPANI

Matthew Goddard*

PERCUSSION

Gary Wain*
Stephen Marskell

HARP

Bronwyn Wallis[#]

TSO Chorus

June Tyzack Chorusmaster
Jennifer Marten-Smith Répétiteur
Phoebe Briggs, Elizabeth Eden, Hilary Fawcett Language Coaches

SOPRANO

Rosina Beaumont
Alice Bowman-Shaw
Karen Cockrill
Carmelita Coen
Michaela Darlington
Madeleine Dyer
Felicity Gifford
Debra Jensen
Gemma Kitso
Heather McCallum
Shaunagh O'Neill
Julianne Panckridge
Helena Robin[~]
Meg Scanlan
Yasmin Shoobridge
Joy Tattam
Lesley Wickham
Sarah Whitfort

ALTO

Carmen Ait Maamar
Claire Blichfeldt
Sally Brown
Beth Coombe
Sally Crosby
Elizabeth Eden
Helena Griggs
Sue Harradence
Clare Hawkins
Leigh Lazarus
Mary McArthur
Caroline Miller
Sally Mollison
Louise Rigozzi
Sally Vance
Beth Warren

[~]TSOC Student Program

[^]Invited chorister

TENOR

Helen Chick[^]
John Dalton[^]
Hilary Fawcett[^]
Peter Fawcett[^]
Bill Field
Michael Kregor
Bill MacDonald
Tony Marshall
David Pitt
James Powell-Davies
Alexander Rodrigues
Peter Tattam

BASS

Geoffrey Attwater
John Ballard
Tim Begbie
Peter Cretan
Jack Delaney
Greg Foot
Peter Hepburn
Sam Hindell
David Horn
Duncan How
Reg Marron
David Ovens
Tony Parker
Philip Sabine
Dick Shoobridge
Ellis Swinbourne[~]
Grant Taylor

Synopsis

OVERTURE AND PROLOGUE. Following a brief but tempestuous overture evoking the history of violence between the Montague and Capulet families, the music leads to a choral prologue in which the centuries-old hatred between the two households is summarised and the tragic deaths of Roméo, a Montague, and Juliette, a Capulet, are foretold.

ACT I. A masked ball at the Capulet residence.

The assembled guests sing of the pleasures in store on this glittering evening. Pâris comments on the opulence of the scene but is assured by Tybalt that the most splendid sight of all, Juliette, has not yet materialised. Capulet enters with his daughter. He welcomes his guests and invites them to admire Juliette's beauty. She is escorted by Pâris to dance in an adjoining room. Roméo and his friends Mercutio and Benvolio, who have gatecrashed the party, emerge from their hiding place. Roméo has a bad feeling about their escapade, explaining that he has had a dream which fills him with foreboding. Mercutio dismisses Roméo's misgivings as the work of the quicksilver fairy Queen Mab ('Mab, la reine des mensonges'). Roméo catches a glimpse of Juliette and is immediately love-struck. Juliette enters with her nurse, Gertrude. Juliette is told that she will have a fine husband in Pâris but she dismisses the prospect of marriage, saying that she wishes to enjoy her youth ('Ah! Je veux vivre'). But scarcely has Juliette finished her vivacious aria when Roméo takes her aside. Tentatively, they converse on themes of love and intimacy ('Ange adorable'). Each is subsequently shocked to discover that the Montague-Capulet feud divides them. Tybalt, Juliette's cousin, is furious that Montagues have infiltrated the party. Juliette's father and guests sing of the evening's pleasures while Roméo and friends make their escape.

ACT II. The Capulet garden by night.

Roméo steals into the Capulet garden and, noticing a light in Juliette's bedroom, compares her to the morning sun, urging her to arise and greet the day ('Ah! lève-toi, soleil'). Juliette appears on her balcony and utters the immortal line, 'O Roméo, wherefore art thou Roméo?'. Realising that Roméo is in the garden below, Juliette begs him to declare his love, which he does. The lovers' reverie is momentarily disturbed by the Capulet servants who enter the garden in search of the Montague page, Stéphano. Gertrude assures them that she'll send the trespasser packing should she find him. Roméo and Juliette resume their conversation ('Ô nuit divine') and agree to enter into holy matrimony. They draw ever closer, finally embracing. Juliette retires to her bedchamber and Roméo, alone, sends her a figurative kiss and wishes her a restful night ('Va! repose en paix').

ACT III. The cell of Frère Laurent; daybreak. A street in front of the Capulet house.

Frère Laurent carries a basket of medicinal plants and comments upon the wonders of nature. Roméo enters and declares his love for Juliette, who makes her entrance and announces her intention to marry Roméo. Frère Laurent expresses the hope that the union might put an end to the long-running feud between the two families. The couple kneel and Frère Laurent performs the marriage ceremony. At the conclusion of the rite, Juliette leaves with Gertrude while Roméo leaves with Frère Laurent. The scene changes to a street in front of the Capulet house. Stéphano taunts the Capulets with a song about a fair turtledove who finds herself in a nest of vultures ('Que fais-tu, blanche tourterelle'). Grégorio, a servant in the Capulet household, takes offence and draws his sword. Stéphano responds in kind. The altercation quickly escalates, involving Mercutio and Tybalt. Roméo attempts to defuse the situation but without success.

Tybalt insults Roméo who decides not to retaliate, saying that hatred is best left in the past. Mercutio insists upon avenging the insult but is fatally wounded by Tybalt. Roméo, enraged, draws his sword and thrusts at Tybalt, who dies in Capulet's arms. Trumpets announce the arrival of the Duke who punishes Roméo by sending him into exile. All those assembled – Roméo, Capulet, the Duke, and members of the rival clans – sing of the day of mourning that is upon them ('Ah! jour de deuil et d'horreur et d'alarmes').

ACT IV. Juliette's room; daybreak. A magnificent hall in the Capulet palace.

Juliette forgives Roméo for the death of Tybalt and reaffirms her love. The newlyweds celebrate their married state ('Nuit d'hyménée'). The song of the lark heralds the coming dawn. Roméo and Juliette bid farewell in an ecstatic parting number ('Il faut partir'). Moments after Roméo's departure, Capulet and Frère Laurent arrive. Juliette is informed by her father that she is to marry Pâris that very day. After Capulet leaves, Juliette tells Frère Laurent that she would rather die than marry Pâris. Frère Laurent offers Juliette a potion explaining that it will cast her into a deep sleep giving the semblance of death. Once her 'death' is mourned, she will awake and be reunited with Roméo. Juliette agrees to the plan but is troubled at the thought of waking up in a tomb ('Amour, ranime mon courage'). Added to that, she imagines the dead Tybalt calling to her. Finally, Juliette overcomes her fears. The scene changes to a magnificent hall in the Capulet palace where everything is in place for Juliette's wedding. All those assembled comment on the joyousness of the occasion but Juliette shrinks away when Pâris comes forward to place the ring on her finger. She collapses and, to the horror of all, is pronounced dead.

ACT V. The underground crypt of the Capulets.

Roméo, who has not received the letter from Frère Laurent explaining Juliette's death-like sleep, makes his way through the gloomy vault and catches sight of Juliette recumbent on the tomb. He contemplates her beauty, kisses her and, determined to join her in death, swallows a fatal dose of poison. Just at that moment Juliette awakes. The couple sing of their joy at being reunited but Roméo, gradually weakening, confesses that he has taken poison. He falls from Juliette's arms. Taking a dagger, Juliette stabs herself. With her dying breath, she reaffirms her love for Roméo. Together, the couple plead for God's forgiveness.

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American soprano Geraldine Farrar as Juliette. She made her debut at the Metropolitan Opera in this role in 1906.



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