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**A NEW CULTURAL EVENT  
EXCLUSIVE TO TASMANIA**

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# **HOBART BAROQUE**

**Celebrating music of the 17th & 18th centuries**

**APRIL 12 - 20, 2013**

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***EXCLUSIVE TO TASMANIA***

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# HOBART BAROQUE



Hobart Baroque is a new festival of early music which will be held in Tasmania, Australia, specifically showcasing music of the 17th and 18th centuries. Hobart is the perfect city to host a highly focussed, explicitly directionalised festival, catering for the current resurgence in early music throughout the world.

A new festival is always an exciting project and Hobart Baroque is especially so, as it is unique in a number of ways.

The city is the second oldest in Australia after Sydney. It is also the smallest capital often seems to trail in the cultural wake of the mainland capitals.

However it does have many unique advantages. It is compact, has a beautiful waterfront and contains an unusual number of historic buildings, chief among which is the Theatre Royal, one of the oldest surviving early 19th century theatres in the southern hemisphere and certainly the oldest in Australia.

It has been in continuous use since 1834. The last significant production to be seen there was in the bicentennial year of 1988. However it has only rarely been used for opera. It has a splendid acoustic and is ideal for intimate performances of baroque and late 18th century works.

But perhaps most importantly the festival will be inaugurated by the Royal Opera House's production of *L'isola disabitata*, as part of the only festival in Australia dedicated exclusively to early music. This production was first seen at the Royal Opera House in London in 2010 to great acclaim, and will be presented at Hobart's Theatre Royal. This will be the first time the Royal Opera House has ever presented an opera production in Australia. *L'isola disabitata* translates as "The uninhabited island".

Royal Opera House has cast some of its finest young singers, who have all performed with the Royal Opera in previous seasons.

The State Government of Tasmania is supporting the project and recognises the potential for growth of this event in future years. Significant support has also come from businessman and philanthropist, Graeme Wood AM.

Director of Hobart Baroque, Leo Schofield AM now resides part time in Tasmania and it has long been his ambition to launch a music festival that celebrates and animates this beautiful small city. His co-producer is Jarrod Carland and the two are equally excited at the prospect of a production from the Royal Opera House on the stage of Hobart's eponymous historic theatre, once described by Laurence Olivier, who played there in *School for Scandal* for the Old Vic in 1948 and described it as a "Georgian jewel".

As part of Hobart Baroque, counter-tenor David Hansen will perform his only recital in Australia. Popular Australian soprano, Jane Edwards, will also appear in a recital of baroque arias by female composers. Exciting Melbourne-based baroque trio, Latitude 37, will also appear in their own recital, as well as supporting David Hansen and Jane Edwards.

Hobart Baroque is extremely proud to be associated with MONA. As part of its inaugural year, two unique one-off events will be held, with intimate recitals at this world-famous museum. Details will be release shortly.

Whilst initially modest in size, the aim is for Hobart Baroque to become one of the liveliest cultural events in Australia.

Hobart Baroque will take place between 12 April - 20 April 2013.



ROYAL  
OPERA  
HOUSE

FROM THE ROYAL OPERA HOUSE, THE AUSTRALIAN PREMIERE OF

# **L'isola disabitata**

*(THE UNINHABITED ISLAND) AN OPERA BY JOSEPH HAYDN, 1779*

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## **THEATRE ROYAL**

**FRIDAY 12 APRIL 2013 7:30PM**

**SUNDAY 16 APRIL 2013 3:00PM**

**THURSDAY 18 APRIL 2013 7:30PM**

**SATURDAY 20 APRIL 2013 7:30PM**

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# HOBART BAROQUE



## Historic Background

**Composed:** 1779

**Duration:** Approx. 1 hr 45 minutes

**Libretto:** Pietro Metastasio (previously set by Giuseppe Giovanni Battista Bonno)

**Original Premiere:** 6 December 1779, Esterhaza

First performed on the name day of Prince Nicolaus, and took place in the Esterhaza Palace, possibly without scenery, as the opera house had been destroyed by fire the previous month.

## Synopsis

The setting is an uninhabited island in the Atlantic Ocean. On an island in which Costanza and her husband Gernando visited during their honeymoon, Costanza gets separated from her husband. Actually, when Gernando left her side for a brief moment, he was captured and turned into a slave by pirates, but Costanza, knowing nothing of this and unable to do anything about her situation, lives with her younger sister Silvia on the island for several years. One day, Gernando, freed from slavery, and Enrico, who was his fellow slave, visit the island to search for Costanza. By chance Enrico meets Silvia and finds out that she is the younger sister of Costanza and that the latter is alive and well. At first, due to misunderstandings, there are emotional conflicts between Costanza and Gernando, but they are eventually reunited for the first time in several years, and Enrico and Silvia are also united in marriage.

## Royal Opera House Season 2010

Premiered 26 October 2010 – Linbury Studio Theatre – Royal Opera House, Covent Garden

Original Principal Artists:

Silvia – Anna Devin

Constanza – Elisabeth Meister

Gernando – Steven Ebel

Enrico – Daniel Grice

## London Reviews 2010



*Haydn's operas have often been found wanting, both in formal control and psychological insight, but L'Isola Disabitata – first performed in 1779 – is a gem.*

The Guardian, London

*(The) lead soprano's performance would have bewitched the most jaded cognoscenti: if Anna Devin doesn't make it very big in the very near future, I'll sling my book.*

The Independent, London



*A great evening in the theatre*

Opera Britannia, UK



*If you can't get to it (and, not surprisingly, it is sold out), hope that the ROH plan an early revival.*

Whatsonstage.com

## Madeleine Pierard

### COSTANZA



Lyric Soprano, Madeleine Pierard was a Jette Parker Young Artist with The Royal Opera, Covent Garden from 2010 to 2012. She began as a pianist in Napier, New Zealand and later as a member of The New Zealand Youth Choir, The Tudor Consort and Voices New Zealand. After completing studies at Victoria University of Wellington (reading Musicology, Composition and Biomedical Science), she completed her MMus at the RCM International Opera School in London. Madeleine was also a 2009/10 trainee at the National Opera Studio in London, sponsored by The Royal Opera. She has won a number of awards during her London residency, notably the Lies Askonas Prize, the Great Elm

Award at the Wigmore Hall, The Les Azuriales Ozone Opera Competition in France and the Singer's Award at the Royal Overseas League Competition. Madeleine is also a New Generation Artist with the Arts Foundation of New Zealand and winner of the 2005 Lexus Song Quest. She studies with soprano, Yvonne Kenny.

Madeleine feels very at home on the opera stage: In 2008, she was named as 'What's Hot' by the international Opera Now magazine. Past roles at the RCM include Helena (A Midsummer Night's Dream), Cherubino, Prince Charmant (Cendrillon) and Thaïs. Professionally, Madeleine has sung the roles Justice (The First Commandment) with the Classical Opera Company, Das erste Blumenmädchen (Parsifal) and Marzelline (Fidelio) with NBR New Zealand Opera, Musetta (La Boheme) with Longborough Festival Opera and Vitellia (La Clemenza di Tito) and Fiordiligi with Auckland Opera Studio. With The Royal Opera, Madeleine has sung Contessa di Folleville (Il Viaggio a Reims), Lisa (La Sonnambula), Sandman (Hänsel und Gretel), High Priestess (Aida), Noémie (Cendrillon), Nymph (Rusalka), Slave (Salome) and Musetta in Copley's production of La Boheme. Whilst at The Royal Opera, she has covered the roles of Donna Anna, Musetta, Leila (The Pearl Fishers) and Marfa (The Tsar's Bride). Madeleine also featured as a soloist with The Royal Ballet last season, both in Fauré's Requiem and Poulenc's Gloria. Future roles include Ann Trulove with The Auckland Philharmonia Orchestra, Violetta in La Traviata for Opera Hawkes Bay and Blumenmädchen in Parsifal with The Royal Opera, London.

Madeleine has performed extensively on the concert platform throughout NZ and the UK: Notable oratorio soloist performances include Carmina Burana, Mozart Requiem and Haydn Nelson Mass as St Martin-in-the-Fields under Ivor Setterfield, Verdi's Requiem with the Cleveland Philharmonic, Haydn's Creation in the King's Lynn Festival and Vaughan Williams' Dona Nobis Pacem, Beethoven's Ode to Joy and the Poulenc Stabat Mater at The Royal Festival Hall with the London Philharmonia. Madeleine has also debuted in recital at the Wigmore and Cadogan Halls, appeared with Dame Kiri Te Kanawa and Jonathan Lemalu in recitals in Jersey and London, in a sell-out recital series in the Edinburgh Fringe Festival with Simon Lepper and as soloist on tour with the NZSO in China. In September, Madeleine toured with the NZSO under Pietari Inkinen with other soloists, Jonathan Lemalu and Simon O'Neill in a series of concerts during the 2011 Rugby World Cup, singing Beethoven's Ode to Joy and a commissioned work by NZ composer, Gareth Farr. In May 2012, Madeleine featured alongside other JP Young Artists in a Royal Opera House and BBC Television production, 'BBC Maestro at the Opera' for BBC2, singing the roles of Rosalinda, Donna Anna and Musetta. In August 2012, she featured in a 10-centre recital tour throughout New Zealand with her sister, mezzo-soprano, Anna Pierard and pianist, Terence Dennis and will sing in Pierrot Lunaire with Stroma Ensemble in November and soprano in Handel's Messiah with Anna Pierard and tenor, Simon O'Neill with the NZSO in December.

Along with opera, Madeleine has a particular interest in performing contemporary works, premiering Symphony No. 2 written for her by New Zealand composer, Ross Harris with the Auckland Philharmonia Orchestra in 2006. Madeleine has also completed two recordings with the New Zealand Symphony Orchestra under James Judd, featuring works by Lyell Cresswell and Beethoven works for soprano and orchestra for the Naxos Label.

## Anna Devin

### SILVIA



Named as a Jette Parker Young Artist at the Royal Opera House, Covent Garden in 2010 and an Associate Artist with Classical Opera this season, Irish soprano Anna Devin is fast becoming established as one of today's brightest young sopranos.

Her 2012/2013 season opens with Susanna (*Le Nozze di Figaro*) with Glyndebourne Touring Opera and continues with Sophie (*Werther*) for Scottish Opera, Gretel (*Hänsel und Gretel*) with Garsington Opera and Silvia (*L'isola Disabitata*) with the Royal Opera House at Hobart Baroque in Tasmania. Concerts at London's Royal Albert and Queen Elizabeth

Halls, an appearance at the London Song Festival and a return to the Royal Opera House, Covent Garden as Flowermaiden (*Parsifal*), conducted by Antonio Pappano, round out the season.

Anna's performances at Covent Garden have included Zerlina (*Don Giovanni*), Laretta (*Gianni Schicchi*), Suor Genovieffa (*Suor Angelica*), Amante (*Il Tabarro*), Papagena (*Die Zauberflöte*), 2nd Niece (*Peter Grimes*), and Dew Fairy (*Hänsel und Gretel*). Elsewhere, she has appeared as Venus (*King Arthur*), the Governess (*The Turn of the Screw*) as part of the Britten-Pears Young Artists Programme, as Second Fairy and Second Women (*The Fairy Queen*) at Opéra Comique and Théâtre de Caen, as Virtue/Damigella (*L'incoronazione di Poppea*) with Opera Theatre Company Ireland and as the Dew Fairy (*Hänsel und Gretel*) under William Christie, Laurence Cummings and Jonathan Cohen.

A frequent concert performer, Anna's concert repertoire encompasses both sacred and secular works, with oratorio roles ranging from Monteverdi's *Vespers* to Tippett's *A Child of Our Time* and from Haydn's *Theresienmesse* to Mozart's *Requiem*.

An alumnus of the Royal Irish Academy of Music, Guildhall School of Music and Drama, and National Opera Studio, Anna Devin has garnered awards including the Maggie Teyte and Miriam Licette Scholarship, Stuart Burrows International Voice Award, Singers' Prize at the Gerald Moore Awards and the Audience Prize in the London Handel Singing Competition.

## Ed Lyon GERNANDO



Ed Lyon studied at St. John's College, Cambridge, the Royal Academy and the National Opera Studio. Concert engagements include Mozart Requiem with the BBC Symphony Orchestra, Maxwell-Davies' Solstice of Light at the BBC Proms, Berlioz L'Enfance du Christ with Mozarteum Orchester Salzburg under Ivor Bolton and also with Musikkollegium Winterthur under Douglas Boyd, Tom Rakewell/The Rake's Progress with the City of Birmingham Symphony Orchestra as well as concerts at the Aldeburgh and Edinburgh Festivals.

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Operatic roles include Hyllus in Hercules with William Christie and Les Arts Florissants in London and New York, the title role in Monteverdi's Orfeo at the Aix Festival, Pane/La Calisto with Ivor Bolton at Covent Garden and for the Bayerische Staatsoper, Telemaco in Monteverdi's Il ritorno d'Ulisse in patria for Welsh National Opera, Tamino/The Magic Flute for Opera North, Lucano / L'incoronazione di Poppea for the Opera Theatre Company in Dublin, Monteverdi's Orfeo with Le Concert d'Astrée and Emmanuelle Haïm, Poppea and Ulisse with the Netherlands Opera, Lysander/A Midsummer Night's Dream for Covent Garden and Opéra National de Lyon, Eurimaco / Ulisse in Madrid and Purcell The Fairy Queen for the Glyndebourne Festival. Other roles include Peter Quint in The Turn of the Screw, Male Chorus in The Rape of Lucretia, Don Ottavio/Don Giovanni, Jupiter in Handel's Semele and Acis and Galatea with the English Chamber Orchestra.

Recent and future operatic engagements include the title role in Denisov's L'écume des jours for the Stuttgart Opera, Don Ottavio in Don Giovanni for Scottish Opera, Ulisse with Opera National de Paris, the title role in Rameau's Pygmalion for the Aix, Holland and Athens Festivals, with concert performances throughout Europe and in New York, the title role in Lully's Atys in Bordeaux and New York, The Fairy Queen in Paris and New York, the title role in Charpentier's Actéon in Paris, with concert performances in Moscow, St. Petersburg and Valladolid, a return to the Royal Opera House for Hylas in Les Troyens (also at the BBC Proms), Steuermann Der fliegende Holländer and Seemann/Tristan und Isolde; Rameau's Castor and Pollux for English National Opera, Freddy in My Fair Lady at Théâtre du Châtelet, Haydn's L'isola disabitata with Royal Opera House on tour at the Hobart Baroque Festival and a European tour of The Fairy Queen with the New London Consort.

Concert performances include Bach's B Minor Mass with The English Concert at the 2012 BBC Proms, Mozart Requiem with the Hallé, Vivaldi's Giustino at the Theater an der Wien and Theatre des Champs Elysees, Handel's Messiah in Valencia and Vitoria as well as concert performances of Actéon with Early Opera Company at the Wigmore Hall, the title role in Handel's Samson with St Andrew's Chorus and Acis and Galatea with the New London Consort at Manchester Bridgewater Hall. Other engagements include performances with Ludus Baroque, The Bach Choir and Netherlands Radio Chamber Orchestra.

Recent CD releases include Handel's An Ode for St Cecilia's Day and Alexander's Feast with Ludus Baroque and Grandi's Vespers with Bach-Collegium Stuttgart.

## Changhan Lim

### ENRICO



Baritone Changhan Lim obtained numerous prizes in his native Korea before moving to France to continue his studies at CNR Rueil-Malmaison, CNR Boulogne-Billancourt and CNIPAL (Centre national d'insertion professionnelle d'artistes lyriques) in Marseille.

Laureate of the Queen Elisabeth Competition 2008, his other awards include second prize at the Concours international de Marseille, first prize at the Concours international de Béziers, Concours international UFAM, Concours international de vive voix at Vivonne, Concours international de chant lyrique de Canari, best performance prize in the Concours d'opéra les Azuriales, Prix du public in the Concours international de chant de Marmande and finalist of "Paris International Opera Competition" in October 2010.

On the opera stage his roles include Sciarrone TOSCA in Korea, Marcello LA BOHEME Escamillo CARMEN, Alfio CAVALLERIA RUSTICANA, Sprecher DIE ZAUBERFLOETE and Teseo FEDRA in France. Oratorio includes Haydn The Creation and Fauré Requiem in Paris, and he has sung in concerts and recitals in Paris, Nice, Saint-Jean-de-Luz, Royat, Lyon, Chambéry, Montpellier, Brussels, Naples, London and Montreal.

He joined the Jette Parker Young Artists Programme of the Royal Opera House Covent Garden in September 2008. At Covent Garden his roles included Hermann in LES CONTES D'HOFFMAN (cond. A. Pappano), Marullo in RIGOLETTO (cond. D. Orén), Silvano UN BALLO IN MASCHERA (cond. M. Benini) and Fiorello in IL BARBIERE DI SIVIGLIA (cond. A. Pappano), Ping TURANDOT and Belcore L'ELISIR D'AMORE, Flemish Deputy DON CARLOS, Morales CARMEN, Wood Spirit in THE TSARINA'S SLIPPER and Marquis d'Obigny LA TRAVIATA. Lim is currently making his role-debut as Scarpia TOSCA for Diva Opera, performing throughout the UK and France.



## Rodula Gaitanou DIRECTOR



Rodula Gaitanou was born in Athens, trained as a violinist at the Mousikoi Horizontes Conservatory, gained a degree in Musicology at Paris-Sorbonne University, and went on to a Masters in Musical Dramaturgy and Opera Staging at Paris 8 University, Saint-Denis. While in Paris she attended the celebrated Laboratoire d'Etude du Mouvement of the International Theatre School Jacques Lecoq, and worked as an intern at the Opera National de Paris and Theatre du Chatelet. Rodula joined the ROH Jette Parker Young Artists Programme in September 2010 and made her ROH directing debut with Haydn's *L'isola disabitata* in the Linbury Studio Theatre, returning to the ROH as Revival Director

for Richard Eyre's *La Traviata* in 2011.

Credits as a director include: *The Bartered Bride* (Smetana) for British Youth Opera at The Peacock Theatre; Prokofiev's *Betrothal in a Monastery* for RCS/Scottish Opera, a new version of *Carmen* for OperaUpClose at the King's Head, a staged version of *Dichterliebe* in the Linbury, a site-specific performance in Leeds of scenes from *Rusalka* for Opera North, *Suor Angelica* for MOC Athens, a street opera version of *Carmen* for the Tinos Festival, Monteverdi's *Orfeo* and a staged version of Mahler's *Das Lied von der Erde* for Paris 8 Opera Workshop; associate director for *A Village Romeo and Juliet* at Wexford Opera Festival. Rodula has worked as assistant to David Alden, Moshe Leiser and Patrice Caurier, Jonathan Miller, Stephen Medcalf, Martin Lloyd-Evans, Carmen Jakobi, Elaine Kidd, Catherine Monnot and Olivia Fuchs – at the Royal Opera House, Teatro Verdi di Pisa, Opera Marseille, Greek National Opera, Athens Megaron, Opera Thessaloniki, Classical Opera Company, Opera Holland Park, English Chamber Opera and Opera North.

## Oliver Gooch CONDUCTOR



Oliver Gooch was born in Colchester and studied at Magdalene College Cambridge and the Guildhall School of Music and Drama. Following study at Tanglewood under Robert Spano and Seiji Ozawa, he was subsequently nominated for the prestigious Rolex/Mentor Protégé Arts Initiative in Geneva, under Sir Colin Davis. In 2004, he spent two years as Assistant Conductor on the Royal Opera House Young Artists Programme in a post specially created for him and in 2006, he was awarded a prestigious Clore Fellowship, a programme designed to nurture a new generation of cultural leaders.

Following apprenticeships as Assistant Conductor for the Royal Opera, Glyndebourne Festival (including Chorus Master Fairy Queen), Glyndebourne on Tour (Le nozze di Figaro, Albert Herring), Opera North (I Capuleti, The Adventures of Mr Broucek), Royal Ballet (Enigma Variations and Rite of Spring), London Symphony Orchestra (Der Freischütz), he made his professional conducting debut with the Soloists of the Philharmonia (Erwin Stein's arrangement of Mahler Symphony No.4). Following that he made his USA debut in 2008 with Dicapò Opera in the New York premiere of Conrad Susa's Dangerous Liaisons. An Italian debut followed soon after with Die Zauberflöte in a co-production with Cremona, Brescia, Como and Pavia. For both companies, he was immediately re-engaged for the US premiere of Janacek's Sarka (New York) and Don Giovanni (Como).

Further opera engagements include Music Director for Raymond Gubbay's production of Madama Butterfly (Royal Albert Hall/RPO), Savitri and Riders to the Sea (Buxton Festival), Rusalka, Rigoletto, Falstaff, Eugene Onegin, Hansel and Gretel (Iford Festival) and Pass the Spoon (Magnetic North Theatre Productions/QEH).

In 1999 Oliver founded Opera East Productions as its Artistic Director, a company described in the national press as, 'deserving to be an opera company of national significance.' With the company he has toured the East of England and beyond with successful projects including Britten's chamber operas, Mozart's da Ponte operas and the critically acclaimed world premiere of Heart of Darkness at the Royal Opera House's Linbury Theatre. The production was nominated for a Sky Arts Southbank Award and will be released by Harmonia Mundi.

Oliver's recent orchestral highlights include concerts with the Royal Philharmonic Orchestra (Cadogan Hall and Crawley); Northern Sinfonia; Sinfonia Viva; Southbank Sinfonia; CHROMA; Salomon Orchestra (St Martin in the Fields). Future engagements include further concerts with the RPO (Corn Exchange, Cambridge and Cliff's Pavilion, Southend); for Raymond Gubbay, Messiah (Royal Festival Hall) and Francesca Zambello's La Bohème (Royal Albert Hall). In 2013, he will conduct Haydn's L'isola disabitata for the Royal Opera House in Tasmania and will debut with The Hallé Orchestra (Bridgewater Hall).

## Jamie Vartan DESIGNER



Jamie trained at Central School of Art. He was part of the British submission to Prague Quadrenale in 2007, with designs for Carmen, (Cagliari 2005)

*2012 Winner Best Design, Irish Times Awards, for Misterman written and directed by Enda Walsh, a one man show starring Cillian Murphy, Landmark Productions for the Galway Festival, St Anne's Warehouse New York and National Theatre, London.*

Previously with Rodula Gaitanou, Betrothal in a Monastery for Royal Conservatoire Scotland and Scottish Opera.

Current and recent work: with Dir. Stephen Medcalf: Village Romeo and Juliet, (Wexford Festival, Ireland). Falstaff and Manon Lescaut, (Parma), Carmen, (Lisbon and Cagliari), Queen of Spades, (La Scala, Milan), Il Pirata and Menotti's Saint of Bleecker Street, (Marseille); Ariadne auf Naxos, Death in Venice and Albert Herring (Salzburg Landestheater); with Martin Lloyd Evans: The Pirates of Penzance, (Scottish Opera), La Walli; Francesca da Rimini, Un Ballo in Maschera, La Gioconda, L'amore dei Tre Re; Fidelio, Lucia di Lammermoor, dir. Olivia Fuchs (all Opera Holland Park).

Previous Opera.: Romeo and Juliette and Don Giovanni (Operosa, Bulgaria)); La Traviata (Malmo),; May Night (Garsington Opera); for Opera Holland Park: Queen of Spades, Rigoletto, Luisa Miller, Marriage of Figaro, Tosca, Fidelio, Pearl Fishers

Theatre Credits include: Alice in Wonderland (Dublin), Dir. Michael Barker Caven; Poor Mouth, Swim Two Birds, Rhinoceros, The Third Policeman and The Chairs (all Blue Raincoat), dir. Nial Henry and many productions at the Abbey including Playboy of the Western World and this summer Mass Observation a devised piece for Inspector Sands at the Almeida Theatre, London which will be developed further next year, Dir. Lu Kemp.

## Simon Corder LIGHTING DESIGNER



Award winning lighting designer Simon Corder left school in 1978 and joined the circus as a ring boy.

Opera includes productions for: English National Opera; English Touring Opera; La Scala, Milan; LA Opera; Teatro Colon, Buenos Aires; Teatro Regio, Parma; Teatro delle Muse, Ancona; Teatro Lirico di Cagliari; Teatro Verdi di Pisa; Opéra Municipal, Marseille; Wexford Festival; Angers Nantes Opera; Opera Holland Park; Opera North; Operosa, Bulgaria/Serbia; OTC, Ireland; The Royal Opera House, Coventry Garden; Scottish Opera; Welsh National Opera. He designed projections for Operama's stadium Aida, widely seen in Europe and South America.

Theatre includes productions for: The Bush Theatre; Lumiere & Son; The Lyric Hammersmith; The National Theatre; Peter Hall Company; Royal Shakespeare Company; Royal Court. His work has appeared several times in the West End, and he was nominated for an Olivier Award in 2004.

Dance productions include set and lighting for The Featherstonehaughs and The Cholmondeleys since 1994, and several site specific works with Steven Koplowitz in Britain and Germany. In 2009 and 2011 he designed set and lighting for dance-theatre pieces at the Landestheater, Linz.

In 1995 Simon created lighting for the Night Safari attraction in Singapore - the first night-time zoo in the world, since visited by over ten million people. He went on to light the second, in Guangzhou. He is currently working for Artis Zoo, Amsterdam and Yerevan Zoo, Armenia.

Simon makes his own installation and art works including fluorescent pieces Bough 1 (London, 2004); Bough 2 (Glasgow 2006); Winter Garden (Durham 2009). Standing Still (2002) was a night walk through the ancient oaks of Sherwood Forest. Cascade (2006) was a site-specific event in and around the Cascade at The Alnwick Garden, commissioned for a world cultural summit.



**THE ONLY AUSTRALIAN RECITAL BY  
PHENOMENAL AUSTRALIAN COUNTERTENOR**

**DAVID  
HANSEN**

*CONDUCTED BY ERIN HELYARD*

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**THEATRE ROYAL**

**SATURDAY 13 APRIL 2013 7:30PM**

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David Hansen was born in Sydney, Australia. He studied singing with Andrew Dalton at the Sydney Conservatorium of Music and furthered his studies with James Bowman and David Harper.

In 2004, David made his European debut for the Aix-en-Provence Festival in Purcell's *Dido and Aeneas*. Shortly thereafter, he made his UK debut in concerts with the Scottish Chamber Orchestra under the baton of Emmanuelle Haïm, as well as performing the title-role in Handel's *Fernando* with Il Complesso Barocco under Alan Curtis for the Spoleto Festival, Italy.

Other operatic roles include Bertarido in *Rodelinda* (Alan Curtis / Teatro Arriaga, Bilbao), Trinculo in the American premiere of Thomas Adès' *The Tempest* (Alan Gilbert / Santa Fe Opera), Handel's *Giulio Cesare* (René Jacobs / Theater and der Wien, Rinaldo Alessandrini / Den Norske Opera, Andreas Spering / Teatro de la Maestranza de Sevilla and Richard Gill / Victorian

Opera), *L'Orfeo* (René Jacobs / Deutsche Staatsoper Berlin), Athamas in *Semele* (Christophe Rousset / Théâtre Royal de la Monnaie), Nerone in *L'incoronazione di Poppea* (Victorian Opera and Teatro Calderón), Ottone in Vivaldi's *Griselda* (Pinchgut Opera). He has worked with directors including Stefan Herheim, Jonathan Kent, Barrie Kosky and Christof Loy.

Concert highlights include *Carmina Burana* (Sir Simon Rattle / Berlin Philharmonic), the title-role in *Solomon* (René Jacobs / Orchestra of the Age of Enlightenment), *Messiah* (Lyric Opera of Chicago), *The Tempest* (Markus Stenz / Concertgebouw), Handel arias with Bernard Labadie and the Melbourne and New World Symphony Orchestras and Britten's *Canticles* (Wiener Konzerthaus).

David's debut recording, Purcell: *Music For Queen Mary*, with the Academy of Ancient Music and the choir of King's College Cambridge, is available on EMI Classics.

Recent and forthcoming engagements include the title-role in Hasse's *Piramo e Tisbe* (Musikfestspiele Potsdam Sanssouci), the title-role in Bontempi's *Il Paride* (Christina Pluhar and L'Arpeggiata / Innsbruck Festival of Early Music), Nerone in *L'incoronazione di Poppea* (Antonio Florio / Teatro Villamarta), Monteverdi's *Il ritorno d'Ulisse in patria* (Alessandro De Marchi / Den Norske Opera), Bach's *St John Passion* (Orchestra Sinfonica di Milano Giuseppe Verdi), concerts for the Risør kammermusikkfest and with Nathalie Stutzmann and *Orfeo 55*, The Brodsky Quartet, Ian Bostridge, Det Norske Kammerorkester, Kringkastingsorkesteret, Accademia Bizantina under Ottavio Dantone and *Le Concert d'Astrée* under Emmanuelle Haïm.

**“You will probably never see or hear a better countertenor...”**

John Hay-Mackenzie, Herald Sun

**“The countertenor David Hansen brought the house down as the devious Ottone, with fearless attack on vertiginous runs, startling leaps and thrilling dives into chest voice”**

Deborah Jones, Opera

**“David Hansen is an exceptional countertenor with barely perceptible gear-change between strong low register and rich upper range”**

BBC Music Magazine

**“...a pure-voiced young Australian who is typical of a new breed of matinée-idol countertenors”**

Alex Ross, The New Yorker

## **Erin Helyard**

**CONDUCTOR**

**MUSIC DIRECTOR - HOBART BAROQUE**



Erin Helyard graduated from the Sydney Conservatorium of Music with first-class honours and the University Medal and was additionally awarded the inaugural Lenore Buckle Scholarship for Music.

Erin studied harpsichord with Paul Dyer, Ray Harvey and Stephanie McCallum and for his postgraduate studies in Canada he has been awarded five fellowships and scholarships. He completed his Masters in fortepiano performance with Tom Beghin at the Schulich School of Music, McGill University, Montréal in 2005. Pursuing a passion for the music and culture of the eighteenth century and the ideals of the Enlightenment, he completed a PhD in musicology at the same institution in 2011.

Praised as a virtuoso and eloquent soloist as well as an inspired and versatile conductor, Erin Helyard is at the forefront of a new generation of young musicians who combine the latest musicological and historical enquiry with a passion for promoting live music in contemporary culture. Together with violinist Anna McDonald, Erin has been an artistic director of the Sirius Ensemble. He was Principal Continuo with the Australian Chamber Orchestra from 1999 to 2003, and was assistant music director to Richard Tognetti for the 2001 Sydney Festival's production of Mozart's *Mitridate*. Erin is a founder and co-artistic director of the acclaimed Sydney-based Pinchgut Opera and is a central founding member of the Orchestra of the Antipodes.

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In 2009 Erin conducted Purcell's *The Fairy Queen* for Festival Montréal Baroque and Cavalli's *L'Ormindo* for Pinchgut Opera. He was named the Westfield Concert Scholar for 2009-2010, an initiative of the John Ernest Foundation and the Westfield Center, Cornell University, NY, USA. A highlight of his solo concert tour was an acclaimed recital on historical instruments in the collection of the Smithsonian Museum. In 2011 Erin directed Purcell's *Dioclesian* in its original format with spoken word and also conducted a highly praised season of Vivaldi's *Griselda*, which he had edited from Vivaldi's original manuscript.



**LATITUDE 37 / SONNERIE**

*FRENCH BAROQUE MUSIC FROM MELBOURNE'S MOST VIBRANT TRIO*

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**HOBART TOWN HALL**

**MONDAY 15 APRIL 2013 7:00PM**

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Latitude 37, named after the latitudinal position which links Melbourne, Australia, to New Zealand, is an exciting baroque trio whose members Julia Fredersdorff (baroque violin), Laura Vaughan (viola da gamba) and Donald Nicolson (harpsichord) were drawn together by their passion for historically informed performance of 16th, 17th and 18th century music.

Comprising some of the top graduates of the Royal Conservatory in The Hague, reunited after many years of extensive research and international experience playing with many of the finest ensembles and artists in Europe, America and Australasia, Latitude 37 represents a new generation of period instrumentalists who share a unified interest in cultivating and communicating their art.

Latitude 37 epitomises the intensity and intimacy of a trio: vitality, excitement and expression are a defining feature of their performance. Their spontaneity is inspired by a passion for the art of improvisation, communication, and the humanity of a genre of music intended to charm and enchant its audience.

After their sold-out Melbourne debut in June 2008, the ensemble has become an active presence on the Australasian early music scene, with regular festival appearances, concerts at the Melbourne Recital Centre, tours for Chamber Music New Zealand and regular broadcasts on ABC Classic FM. 2011 saw the ensemble receive an ARIA nomination for their self-titled debut CD and return to New Zealand for a mainstage national tour for Chamber Music New Zealand. 2012 includes a 3-concert subscription series at the Melbourne Recital Centre as well as performances to accompany the Renaissance exhibition at the NGA, Canberra, and the Love and Devotion exhibition of Persian manuscripts at the Victorian State Library.

**“Such an opportunity to experience such a masterful display of a love of Baroque music is indeed a rare treat.”**

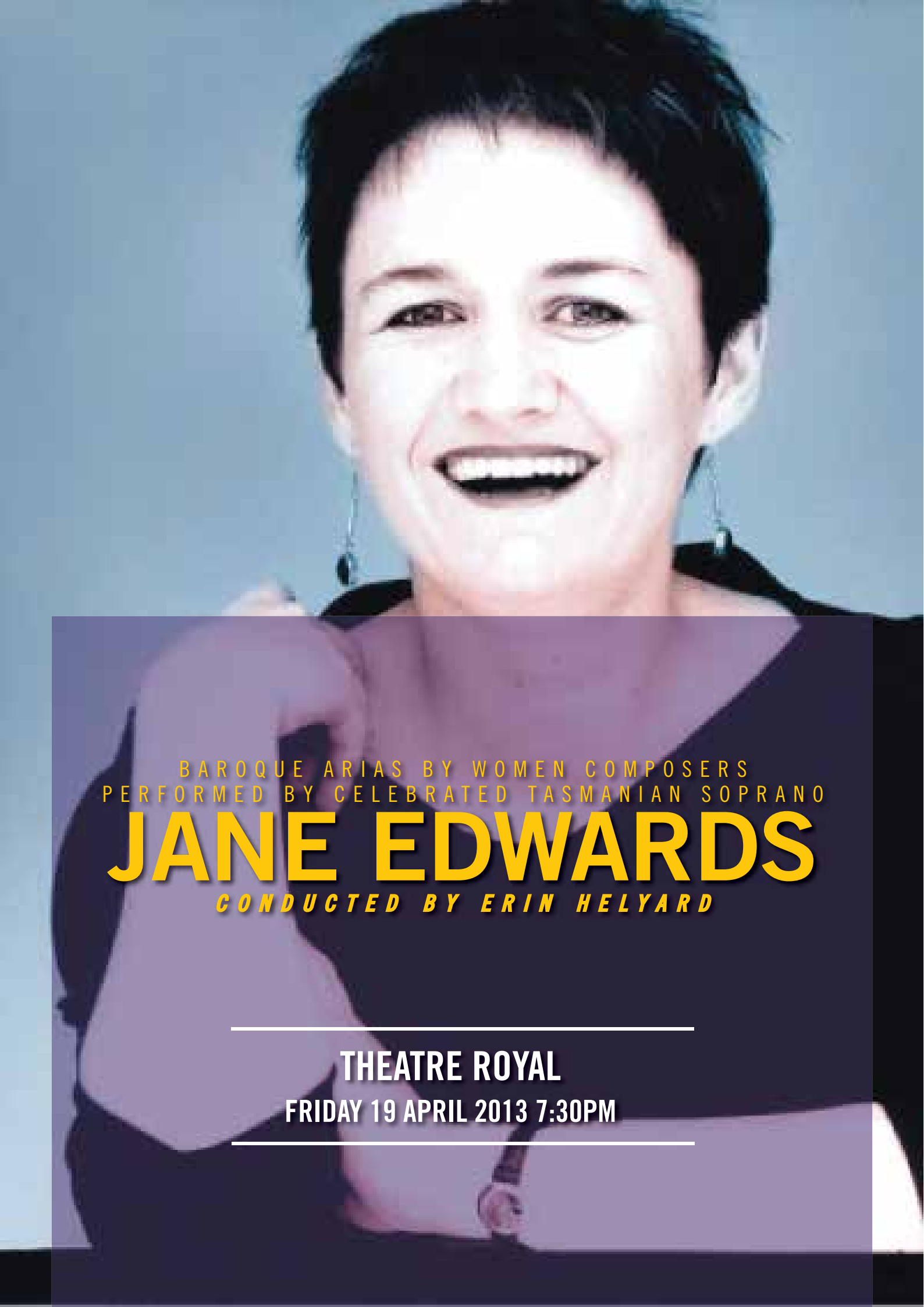
The Manawatu Standard

**“A young group destined to make a huge name for itself.”**

The Dimonion Post

**“Latitude 37: truly a sumptuous feast of divine harmonies.”**

Bay of Plenty Times



BAROQUE ARIAS BY WOMEN COMPOSERS  
PERFORMED BY CELEBRATED TASMANIAN SOPRANO

# JANE EDWARDS

*CONDUCTED BY ERIN HELYARD*

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**THEATRE ROYAL**

**FRIDAY 19 APRIL 2013 7:30PM**

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Jane Edwards, soprano, has performed for every major festival and symphony orchestra throughout Australia. She was a long time member of the Song Company, and Lecturer in Voice at Sydney Conservatorium prior to relocating to Tasmania in 2006. She is currently Co-ordinator of Classical Voice at the UTAS Conservatorium of Music.

Jane is especially known for her interpretations of early music, in frequent partnership with baroque experts. In addition, she regularly performs lieder and chamber repertoire in association with leading national and international musicians.

Her CD releases are substantial, and include Salut!, a UK Classic FM early music CD of the month, and she can be heard on a number of film soundtracks, most notably, the Oscar winning film Shine.

Career highlights include engagements with the Australian Brandenburg Orchestra, Australian Chamber Orchestra, Florilegium, Stockholm Bach Choir, Danish Radio Choir, and Victoria State Opera.

Most recently she appeared with the Melbourne, Queensland, Western Australian and Tasmanian Symphony Orchestras, Hilliard Ensemble, Australian String Quartet, Auckland Philharmonia Orchestra, Brodsky Quartet, and for the Perth International Arts Festival and Adelaide International Guitar Festival.

**“One of our most gifted specialists in rare and difficult music.”**

Sydney Morning Herald

**“An angelically voiced soprano”**

Movie Music UK

**“Jane Edwards would sound fabulous in a floursack.”**

Early Music News

## **Erin Helyard**

**CONDUCTOR**

**MUSIC DIRECTOR - HOBART BAROQUE**



Erin Helyard graduated from the Sydney Conservatorium of Music with first-class honours and the University Medal and was additionally awarded the inaugural Lenore Buckle Scholarship for Music.

Erin studied harpsichord with Paul Dyer, Ray Harvey and Stephanie McCallum and for his postgraduate studies in Canada he has been awarded five fellowships and scholarships. He completed his Masters in fortepiano performance with Tom Beghin at the Schulich School of Music, McGill University, Montréal in 2005. Pursuing a passion for the music and culture of the eighteenth century and the ideals of the Enlightenment, he completed a PhD in musicology at the same institution in 2011.

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TWO EXCEPTIONAL EVENTS AT

# MONA

## MONACELLO

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NOLAN GALLERY @ MONA

TUESDAY 16 APRIL 11:00AM

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## MONAORGANISM

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ORGAN ROOM @ MONA

SATURDAY 20 APRIL 7:30PM

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# MONACELLO

Fine music plus a relaxed picnic at Australia's most famous art precinct.

Tasmania's sensational, internationally celebrated **Museum of Old and New Art, MONA**, will be the venue for two unique events in **Hobart Baroque**, a brand new festival celebrating music of the 17th and 18th centuries.

**MONACELLO** is a rare live performance of all six of **Johann Sebastian Bach's** suites for unaccompanied cello. Among the most celebrated and enigmatic works by this great musical genius, they are regarded as the cornerstones of the cello repertoire, the greatest solo works ever composed for that magnificent instrument.

Four young Australian cellists, each from a different state, will participate in the all-day marathon with special international guest, Finnish virtuoso **Timo-Veikko Valve**, principal cellist of the Australian Chamber Orchestra playing two of the suites.

**MONA** is closed to the public on Tuesday, but audiences for this one-off event will have exclusive access to the Nolan Gallery. Patrons will be welcomed with morning tea before moving to the Nolan Gallery to hear the first three suites. A brief introduction will be provided by **Dr. Robert Gibson**, PhD (Sydney), PhD (Oxford).

After lunch, the second session, will be introduced by popular ABC Classic FM presenter **Christopher Lawrence**.

Lunch and refreshments included in the price of admission.

## ORDER OF PERFORMANCE

### Suite No 1: Edwina Cordingley (Victoria)

*Replica after Guarnerius, made in England by Michael Watson in 1991*

### Suite No 2: Timo-Veikki Valve (Finland)

*Cello, Giuseppe Guarneri (filius Andreæ) and Bartolomeo Giuseppe Guarneri (del Gesù), Cremona Italy, 1729, generously on loan from Mr Peter Weiss AM HonDLitt.*

### Suite No 3: William Hewer (Tasmania)

*Cello, Northern Italy, circa 1710*

### Suite No 4: Christopher Pidcock (ACT)

*W. Schnabl cello based on Montagnana's 'Sleeping Beauty' cello, Bavaria, 2006*

### Suite No 5: Timo-Veikki Valve

### Suite No 6: Robert Manley (QLD)

*Cello, Helge Grawert, 2004*

## Edwina Cordingley

### SUITE 1



Edwina received her Bachelor of Music with first-class honours from the Elder Conservatorium of Music, Adelaide University. She was then a full scholarship holder for three consecutive years in the Advanced Performance Program of the Australian National Academy of Music, Melbourne.

With a brief interlude to trek around South America for six months with her husband, Edwina then moved to the United Kingdom to further her studies and perform. She spent 6 months studying Baroque cello privately in Edinburgh with David Watkin before moving down to London upon receiving an apprenticeship with Sir John Eliot Gardiner. Edwina went on to tour Europe with Sir John Eliot Gardiner in his ensembles, the English Baroque Soloists and the Orchestre Revolutionnaire et Romantique. She then went on to perform and tour Europe as Principal Cello for The Gabrieli Consort and Players under the baton of Paul McCreesh. Edwina has recorded Bach's B minor Mass with the English Baroque Soloists, Handel's Il Trionfo del Tempo e del Disinganno with the Gabrieli Consort and Players and Mendelssohn's Elijah with the Gabrieli Consort and Players.

In Australia Edwina has been working as a professional cellist for seven years, playing with many orchestras and chamber groups including Melbourne Symphony Orchestra, Orchestra Victoria, Melbourne Chamber Orchestra, the Wallfisch Band, Ludovico's Band, Pinchgut Opera co., The Australian Haydn Ensemble, Elysium Ensemble and Accademia Arcadia.

She is a passionate educator and has been teaching cellists both young and old for more than a decade.

## Timo-Veikki Valve

### SUITE 2 & 5 - Timo-Veikki Valve appears courtesy of the Australian Chamber Orchestra



Timo-Veikko "Tipi" Valve is one of the most versatile musicians of his generation performing as a soloist, chamber musician and as orchestral leader with both modern and period instruments.

Valve studied at the Sibelius Academy in his hometown of Helsinki and at the Edsberg Music Institute in Stockholm, Sweden, focusing in solo performance and chamber music in both institutions.

Tipi has performed as a soloist with all major orchestras in Finland and as a chamber musician throughout Europe, Asia, Australia and the US. He works closely with a number of Finnish composers and has commissioned new works for the instrument. Most recently Valve has premiered concertos by Aulis Sallinen and Olli Virtaperko. Highlights in the 2012-13 season include the world premieres of two new cello concertos written for him by Eero Hämeenniemi and Olli Koskelin.

In 2006 Valve was appointed Principal Cello of the Australian Chamber Orchestra with who he frequently appears as soloist. He also curates the ACO's chamber music series at Pier 2/3 in Walsh Bay, Sydney. Tipi is a founding member of Jousia Ensemble and Jousia Quartet.

Valve's instrument is attributed to both Giuseppe Guarneri (filius Andreae) and Bartolomeo Giuseppe Guarneri (del Gesù) from 1729, generously on loan from Mr Peter Weiss AM HonDLitt.

[www.timo-veikkovalve.fi](http://www.timo-veikkovalve.fi)

## William Hewer

### SUITE 3



At age seven, William's height, arm-span and possibly destiny led to his being assigned the Cello at Sydney's Scots College. Accordingly he commenced his studies under the tutelage of Catherine Gibney. In the intervening years, his list of teachers has grown to include Sue Pickering, Sue-Ellen Paulsen, Uzi Wiesel (Tasmanian and Sydney Conservatoriums 2008-10) and Howard Penny (ANAM 2011-12).

William's well-proportioned arms have yielded various competition successes including The Kantor Prize at the Melbourne Recital Centre's Great Romantics Competition 2011, First Prize in the 2010 Musica Viva Chamber Music Prize, Second prize in the Gordon Prizes for Excellence in Chamber Music and The Nelle Ashdown Memorial Award in 2006, 2007 and 2008. He has also performed in live broadcasts on Edge Radio and ABC Classic FM and in 2010 performed as the cellist in the Sydney Symphony Fellowship program.

## Christopher Pidcock

### SUITE 4



Canberra cellist Christopher Pidcock obtained his Bachelor of Music from Hobart Conservatorium where, studying under Christian Wojtowicz, he won several awards including the Director's Prize and the Mt Nelson Prize for greatest proficiency in specialised study. In 2006 he completed a Graduate Diploma in Music (Performance) at the University of Sydney, studying under Georg Pederson, and then completed a Master of Music (Performance) at the Sydney Conservatorium with Uzi Wiesel. In 2008, he deferred his university studies to attend the Australian National Academy of Music on full scholarship.

The recipient of a Churchill Fellowship, Christopher travelled to Germany for studies with Baroque cellist Anner Bylsma and participated in masterclasses with Peter Bruns and Gavriel Lipkind. He performed the Elgar Cello Concerto with the Neue Sinfonieorchester Berlin, and gave recitals at the Schumann-Haus and Euro Arts Festival (Leipzig), and at the Radolfzell Summer Festival (Konstanz).

Other highlights have included the 2008 International Cello Congress in Israel, where he played for János Starker, Tsuyoshi Tsutsumi and Gavriel Lipkind; European tours with the Australian Youth Orchestra in 2007 and the Sydney Conservatorium Chamber Orchestra in 2009; a private recital for Pope Benedict XVI during World Youth Day; and performances with the Christchurch Symphony Orchestra and the Adelaide Chamber Players.

His awards include first prize in the 2007 Gisborne International Music Competition (New Zealand) and the 2009 Nelson Meers Foundation Scholarship at the Sydney Eisteddfod, awarded by the Sydney Eisteddfod in conjunction with the McDonald's Performing Arts Challenge. In 2010, Christopher was a string finalist in Symphony Australia's Young Performer of the Year, performing Dvorak's Cello Concerto with the Adelaide Symphony Orchestra.

Pidcock most recently returned from Chicago where he completed a Performance Certificate with Prof. Hans Jørgen Jensen at Northwestern University and studied with members of the Chicago Symphony Orchestra (CSO). He was also regular member of the Civic Orchestra of Chicago, and through this has given performances with Yo Yo Ma, Riccardo Muti, Esa-Pekka Salonen and Jaap van Zweden amongst others. In August 2011, Christopher was invited to perform at the Euro Arts Festival 2011 in Wuppertal, Germany, and he has given chamber music recitals with Lynn Harrell, Tomas Tomaszewski, Charmian Gadd and Katherine Selby. Christopher is now permanent a member of the Sydney Symphony Orchestra cello section since 2012.



## Christopher Pidcock (Cont)

Recent concert highlights include performances of Tchaikovsky's Rococo Variations, C.P.E Bach's A minor and Haydn's D major Cello Concertos with the Central Coast Symphony Orchestra, and a special trio performance of Bach's Goldberg Variations. Christopher gives many recitals in Australia and abroad as soloist, with duo partner Evgeny Ukhanov, the Sydney Chicago Salon Orchestra, and the Sydney Symphony Chamber Players. Christopher plays on a W. Schnabl cello (Bavaria) based on Montagnana's 'Sleeping Beauty' cello.

## Robert Manley SUITE 6



Robert is a freelance musician based in Melbourne. He has worked as a cellist, recorder soloist and harpsichordist with the Queensland Symphony Orchestra and played cello with the Melbourne Chamber Orchestra and Orchestra Victoria. Robert currently studies the cello with Howard Penny at the Australian National Academy of Music, and was invited to perform at the Huntington Music Festival with the ANAM Chamber Orchestra in 2012. He completed a Bachelor of Music majoring in cello (Honours, First Class) at the University of Queensland in 2011, where his teachers were David Lale, Patrick Murphy and Gwyn Roberts. He performed Haydn's Cello Concerto in D with the Queensland Youth Symphony in 2010, where he was Principal Cello for three years.

# MONAORGANISM

## A FEAST FOR BODY AND SOUL

The Organ Room at MONA, the Museum of Old and New Art, is the unique venue for a once-only Baroque Banquet to celebrate the inauguration of Australia's first and only annual festival of music from the 17th and 18th centuries.

So called because it houses a rare 1847 organ belonging to the Tasmanian branch of the National Trust, the Organ Room is a spectacular private space with breathtaking views over the Derwent River.

Limited to just fifty guests and with a magnificent menu created by MONA's multi-starred executive chef, **Philippe Leban**, the dinner will showcase not only magnificent Tasmanian produce but also a rare performance on the organ by the talented **Donald Nicolson** of Latitude 37, Finnish cellist **Timo-Veikko Valve**, principal cellist of the Australian Chamber Orchestra, and Robert Manley on the baroque recorder.

"I've done considerable research on menus for similar banquets in the 18th century," says chef Leban, "and each course is inspired by the period but re-interpreted to suit contemporary taste."

Guests will be greeted with Moët and Chandon's Brut Imperial champagne and the wines served with each course will be specially selected from the cellars at Moorilla.

### MONAORGANISM MENU

#### **Canapés**

Lobster bisque, cognac crème  
Seafood *Vol-au-vent*  
Asparagus  
Parfait of Chicken and *foie gras*  
Tartine of wild mushrooms

#### **Potage**

Crème of cauliflower, croutons and cepe mushroom  
*Soupe a l'ognion* - Louis XV  
Hare terrine, spiced fruit compote  
Ragout of seafood *Normande*  
Whole baked salmon, white wine and truffle sauce  
Rabbit with *Beaumes de Venise* and raisins  
Robbins island beef cheek braised in red wine  
Duck roasted in hay, oyster sauce

#### **Les legumes**

*Gratin* of silverbeet  
Roast vegetables cooked over embers  
Stuffed vegetables  
Fricassee of artichokes  
Ragout of wild mushrooms

#### **Les desserts**

*Chausson aux pommes*  
Sauternes *Crème brulee*  
*Ille flottante*  
Jellied fruits  
Madelines  
Mulled wine

*Tea to be served after dinner as coffee was not yet fashionable.*

## Donald Nicolson ORGAN



Harpichordist, organist and pianist, Donald Nicolson is quickly establishing himself as an important part of the young Antipodean Early Music movement. Donald undertook postgraduate studies at the Royal Conservatorium in the Hague, the Netherlands studying under Ton Koopman and Tini Mathot, focussing especially on the interpretation of the 16th Century English Virginal music and the keyboard music of 17th Century France. In Europe, Donald was member of many ensembles, with varied concert programmes taking him through Holland, Belgium, France, Germany and Poland.

Since returning to New Zealand in 2007, Donald's activities continue to expand, with special regard both to early music performance practice, on harpsichord and organ, and also contemporary repertoire as pianist and harpsichordist.

Now based in Melbourne, Donald continues to work on both sides of the Tasman as keyboardist for the Australian Chamber Orchestra, Associate Keyboard Principal of the New Zealand Symphony Orchestra, and appeared as guest artist on harpsichord with the Vector Wellington Orchestra in November 2010. He has appeared on numerous recordings with the NZSO and the forthcoming year will see further activity in the recording studio. He has also made frequent visits as harpsichordist to Chile and Taiwan and is part of the exciting Melbourne-based trio LATITUDE 37.

## Timo-Veikki Valve

**CELLO** - Timo-Veikki Valve appears courtesy of the Australian Chamber Orchestra



Timo-Veikko "Tipi" Valve is one of the most versatile musicians of his generation performing as a soloist, chamber musician and as orchestral leader with both modern and period instruments.

Valve studied at the Sibelius Academy in his hometown of Helsinki and at the Edsberg Music Institute in Stockholm, Sweden, focusing in solo performance and chamber music in both institutions.

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[www.timo-veikkovalve.fi](http://www.timo-veikkovalve.fi)

## **Robert Manley** **BAROQUE RECORDER**



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