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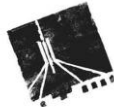
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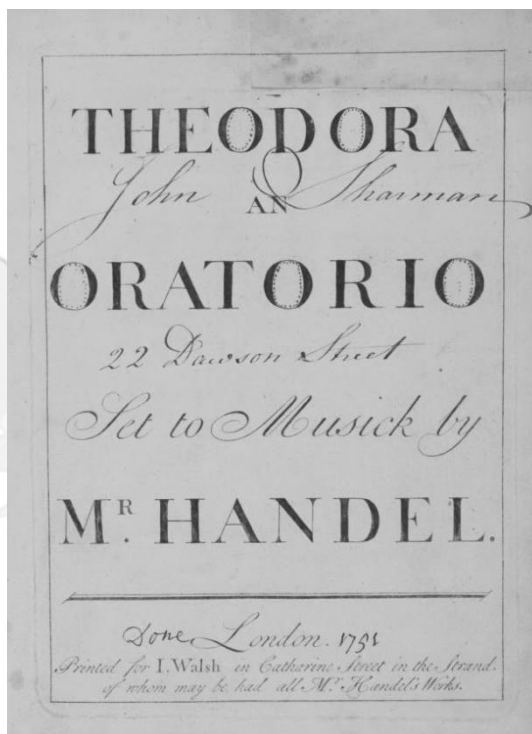
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HYATT HOTEL CANBERRA™

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Canberra Choral Society Presents



Canberra Playhouse

23 June 2013

Guest Conductor: Brett Weymark

Greta Bradman (*Theodora*)

Tobias Cole (*Didymus*)

Christina Wilson (*Irene*)

Paul McMahon (*Septimius*)

Stephen Bennett (*Valens*)

Kompactus (*Heathen Chorus*)

CCS Chorus (*Christian Chorus*)

Evan Kirby (*Messenger*)

Title page from original score (1751)

Courtesy of Louise Hanson-Dyer Music Library Rare Collections

University of Melbourne



Handel's Theodora

Act 1

Overture

- Sc 1. 'Tis Dioclesian's natal day / Go my faithful soldier, go (*Valens*)
And draw a blessing down (*Heathen Chorus*)
Vouchsafe, dread Sir (*Didymus, Valens*)
Racks, gibbets (*Valens*)
For ever thus stands fix'd (*Heathen Chorus*)
- Sc 2. Most cruel edict! / The raptur'd soul (*Didymus*)
I know thy virtues / Descend, kind pity (*Septimius*)
- Sc 3. Tho' hard, my friends / Fond, flatt'ring world, adieu! (*Theodora*)
O bright example (*Irene*)
Come, mighty Father (*Christian Chorus*)
- Sc 4. Fly, fly, my brethren (*Messenger, Irene*)
As with rosy steps the morn (*Irene*)
All pow'r in heav'n (*Christian Chorus*)
- Sc 5. Mistaken wretches! (*Septimius, Theodora*)
O worse than death indeed! / Angels, ever bright and fair (*Theodora*)
- Sc 6. Unhappy, happy crew! (*Didymus, Irene*)
Kind Heav'n (*Didymus*)
- Sc 7. O love, how great thy pow'r (*Irene*)
Go, gen'rous, pious youth (*Christian Chorus*)

Act 2

- Sc 1. Ye men of Antioch (*Valens*)
Queen of summer (*Heathen Chorus*)
Wide spread his name / Return, Septimius (*Valens*)
Venus, laughing from the skies (*Heathen Chorus*)
- Sc 2. *Sinfonia*
But why are thou disquieted / O that I on wings could rise (*Theodora*)

Interval

- Sc 3. Long have I known (*Didymus, Septimius*)
Tho' the honours (*Septimius*)
O save her, then (*Didymus, Septimius*)
Deeds of kindness (*Didymus*)
- Sc 4. The clouds begin to veil / Defend her, Heav'n (*Irene*)
- Sc 5. Or lull'd with grief (*Didymus*)
O save me, Heav'n (*Theodora, Didymus*)
The pilgrim's home (*Theodora*)
Forbid it, Heav'n! (*Didymus*)
Ah! What is liberty or life / To thee thou glorious son (*Theodora, Didymus*)
- Sc 6. 'Tis night (*Irene*)
He saw the lovely youth (*Christian Chorus*)

Act 3

- Sc 1. Lord, to Thee (*Irene*)
- Sc 2. But see! The good, the virtuous Didymus (*Irene, Theodora*)
Blessed be the pow'r (*Theodora, Christian Chorus, AUDIENCE*)
Blest be the hand (*Christian Chorus, Theodora*)
- Sc 3. Is it a Christian virtue (*Valens, Didymus*)
- Sc 4. Be that my doom (*Theodora, Septimius*)
From virtue springs each gen'rous deed (*Septimius*)
Cease, ye slaves (*Valens*)
'Tis kind, my friends (*Didymus, Theodora*)
How strange their ends (*Heathen Chorus*)
On me your frowns (*Didymus, Theodora, Valens*)
- Sc 5. And must such beauty suffer (*Didymus, Theodora, Septimius*)
Streams of pleasure ever flowing (*Didymus, Theodora*)
Ere this, their doom (*Irene*)
O Love Divine (*Christian Chorus*)

A Message from CCS President, Alison White

The Canberra Choral Society is very excited to be presenting this performance of Theodora, Handel's penultimate oratorio and, by all accounts, his favourite.

It is a first in many ways. It is our first time performing in this lovely theatre, it is the first time that this work has been performed on period instruments in Australia and it is the first time that we have raised funds for a concert through crowdfunding. This was an ambitious project, and we have been touched by the generosity of donors and the comments of support we have received from lovers of Handel's sublime music and supporters of choral music.

We warmly welcome the inspiring Sydney Philharmonia Choirs conductor, Brett Weymark, back to Canberra once again, along with our lovely soprano soloist, Greta Bradman, and the musicians who have travelled interstate to perform with us. We also welcome our very talented Canberra soloists and musicians as well as Kompactus, a youth choir prepared by Judith Clingan and Tobias Cole, who are singing as the Heathens. I know everyone is very excited to be part of this historic performance.

This concert has taken many many hours of organisation and preparation, none of which could be undertaken without the dedication of the hard-working CCS committee and choristers. In particular, our artistic director, Tobias Cole, has worked tirelessly to bring the performance to life.

If you would like to sing with us we are inviting guest singers to join us to perform Carmina Burana with the Canberra Symphony Orchestra on 30 and 31 October. Then on 1 December we will be presenting our Come and Sing Messiah. Further information is available on our website.

In the meantime, I do hope you enjoy Theodora.

Alison White

A Message from CCS Artistic Director, Tobias Cole

Welcome to Theodora, our second presentation for this year and our second dramatic Handel oratorio since I became director. Last year, with Saul, we began the ambitious commitment to perform, annually, at least one of Handel's oratorios. The response from all involved, including the choristers, soloists, orchestra and audience, was overwhelmingly positive and we immediately began preparations for Theodora.

I first became aware of this beautiful work in 1996 while living and studying singing in London. Peter Sellars had directed, for Glyndebourne Opera, an impassioned production in which every singer and chorister gave 150% and, throughout which, tears flowed on-stage and in the audience! This production definitely helped wake people up to the power of Handel's music, especially when top singers and players perform it.

Since then the work has been staged several times in Europe and been given countless concert performances around the world. Our performance, however, will be the first in Canberra, as well as being an Australian premiere on period instruments. I must thank Robyn Archer for suggesting we perform Theodora in Canberra's centenary year, appropriate particularly for its political resonances.

Adding continuity to the Handel project is the fact that our violinists, Bianca and Lorraine, and cellist, Anthea, played in last year's production. I am thrilled that they are available to play with us again, this time joined by Australia's leading baroque oboist, Kirsten Barry, a Canberra expat!

Theodora is the third collaboration with CCS for conductor Brett Weymark. I am happy to say that the relationship is only getting stronger.

I feel honoured that all the singers and players we asked to perform in Theodora were available and keen. This enthusiasm bodes well for future Canberra Handel projects.

I would like to thank CCS and its committee for supporting me in this bold project. Also, I would like to thank Anthony Smith, CCS's hugely talented repetiteur, as well as our regular choral collaborator Kompactus.

Finally, thanks to all the generous supporters who donated money to this project, either directly or through our Pozible crowdfunding campaign.

Tobias Cole



Synopsis

Dramatis personae

<i>Theodora, a Christian of noble birth</i>	<i>Valens, President of Antioch</i>
<i>Didymus, a Roman Officer, converted & in love with Theodora</i>	<i>Irene, a Christian</i>
<i>Septimius, his friend</i>	<i>Messenger</i>
	<i>Chorus of Christians</i>
	<i>Chorus of Heathens</i>

Act 1

The scene is set in 4th century Antioch, which is occupied by the Roman army. Valens, the Roman governor, proclaims that in celebration of the Emperor Diocletian's birthday all citizens must make sacrifice to Jove and join in a feast to the Emperor's honour. Those who refuse to participate will be punished or executed. He charges Septimius with carrying out his orders.

Didymus, a Roman soldier, asks that those whose conscience forbids them from participating be protected from punishment. But Valens is unbending and questions the soldier's loyalty to Rome. Didymus turns now to Septimius with the same argument. Septimius suspects that Didymus is secretly a Christian, and admits that he too would prefer to show mercy to those who refuse to celebrate. However, he is a loyal Roman and will carry out his orders.

In the Christian community, Theodora and Irene are praying. A messenger arrives and warns them of Valens' commands. But Irene leads the community in a reaffirmation of their faith. Septimius arrives and warns them of the punishment they face - a punishment Theodora is happy to embrace. However, rather than have her executed Septimius takes her away to a brothel where she will be prostituted to the Roman soldiers.

Didymus arrives too late to save her, and sets out to release her. The chorus pray to heaven for his success.

Act 2

The Romans proceed with their celebrations. Valens sends Septimius to Theodora with an offer of clemency if she makes a sacrifice before sunset.

In her prison cell, Theodora waits fearfully for her fate. But contemplation of the heaven that awaits her after death cheers her spirits.

Interval

Didymus persuades Septimius to let him enter Theodora's cell and rescue her, as Irene prays that God will protect Theodora.

Didymus enters the cell and finds Theodora asleep. She wakes with a start fearing the worst, but Didymus reveals his identity and calms her. She begs him to kill her but he cannot. Instead he dresses her in his uniform and, disguised as a soldier, Theodora escapes the cell leaving Didymus in her place.

The Christians maintain a vigil, led by Irene.

Act 3

Still praying for Theodora's release, Irene is surprised to see her companion arrive dressed in Didymus' clothes. The Christians celebrate her safe return, though Theodora herself is concerned for the safety of Didymus.

Valens condemns Didymus to death as Theodora arrives to save him. Both offer to die in place of the other, but Valens will not let them bargain with their own fates and sends both of them to execution. As they blissfully enter immortality together the Christian community join in a hymn of praise.

(c) Handel House Museum



The Music of *Theodora*

Act I is made of two great, contrasting sections. The sense of Roman authority and festivity is set by Valens' two arias, each followed by a chorus. Especially remarkable is 'For ever thus stands fixed the doom', for Handel deliberately ignores the violence suggested by the words and writes a tenderly beautiful 'siciliana' reminiscent of the *Messiah* 'Pastoral Symphony.' This leads to arias by Didymus and Septimius whose lively rhythms (Didymus is not yet revealed as a Christian) keep up the Roman character of the scene.

In strong contrast is the second section, which presents the Christians with music of serenity, rapture and faith. Beginning with a recitative and beautiful aria by Theodora and continuing through a gentle chorus, the mood is not broken by the Messenger announcing the Roman threats, but is renewed by Irene's great aria 'As with rosy steps the morn'. Here Handel sensitively weaves the 'steps' into the rhythm, and evokes a splendid 'sunrise'.

The livelier chorus continues the mood of exalted faith, which is not disrupted by Septimius' entrance to take Theodora to prison. The mood is carried to still a new level by Theodora's famous 'Angels, ever bright and fair'. When Didymus enters to find Theodora gone, his aria 'Kind Heav'n' continues the Christian spirit, and this is grandly rounded out by the chorus 'Go, gen'rous, pious youth'.

Act II is more intensely dramatic, proceeding through six contrasting scenes. Winton Dean writes that it '*claims to rank as the finest single act in any of the oratorios*'. The pagan festival in the first scene, worshipping not only Jove but also 'Fair Flora and Venus', has a lovely sensuous lightness, climaxed in the sparkling 'laughing' chorus. All the more profoundly moving then, is the tragic feeling of the following scene. Theodora's self-questioning is resolved in her next air, with Handel beautifully illustrating 'Oh that I on wings could rise'.

Interval

Notable in the following scene, as Didymus wins the sympathy of Septimius, is the way the latter's air, explaining that Venus would not approve such punishment, adroitly recalls in style the earlier 'Venus laughing' chorus.

The character of Irene broadens in the next scene with her moving recitative and air 'Defend her, Heav'n'. Inspiration follows on inspiration, culminating in the great extended duet and following chorus. The act ends with the great resurrection chorus 'He saw the lovely youth' (Handel's favourite). Lang calls this chorus '*perhaps the absolute summit of Handel's choral art*'. As a remarkable example of the unity Handel achieves, this act ends with its beginning – the Largo opening of the chorus recalling the Sinfonia with which the act opened. The chorus then moves from minor to major, and breaks into a grand 'resurrection' fugue. The text reference is from the Gospel of St. Luke, when Christ resurrects the son of the widow of Nain.

Act III proceeds from a sense of hope and relief. It seems to the Christians that Didymus' plan worked. But the mood changes through Theodora's dramatic determination to give herself up and through the court scene, where Valens rejects both Septimius' gentle plea 'From virtue springs each gen'rous deed', and the martyrs' hope that each can save the other. The culmination is the gentle, beautiful air of Didymus 'Streams of pleasure ever flowing', which becomes a duet with Theodora. This tender peacefulness, an embrace and conquest of tragedy, reaches its apotheosis in the final chorus of Christians, 'O Love divine.' Dean calls it '*a prayer of the living that they may be worthy of the dead*'.

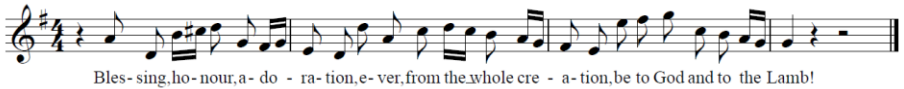
[Sourced from *Opera Today*, adapted from notes by SW Bennett, www.operatoday.com/content/2007/06/handel_theodora.php]

Singalong

Please join with the Christian Chorus during Part 3 to sing this lovely hymn.

Blessed be the pow'r

Blessing, honour, adoration,
Ever, from the whole creation,
Be to God and to the Lamb!



Response to *Theodora*

Theodora was premiered on 16 March 1750 in Covent Garden Theatre but closed after only a few performances. Several fascinating references have survived.

'The Jews [who had welcomed Handel's 1747 oratorio Judas Maccabaeus] will not come to it because it is a Christian story; and the ladies will not come because it is a virtuous one.' – Handel, reported in a letter by Thomas Morrell

'I can't conclude a letter, and forget Theodora. I have heard it three times, and venture to Pronounce it, as finished, beautiful and labour'd a composition, as ever Handel made. ... The Town don't like it at all; but Mr Kellaway and several excellent musicians think as I do.' – from a letter by Handel's friend the Earl of Shaftesbury

'The next I wrote was Theodora (in 1749), which Mr Handell himself valued more than any Performance of the Kind; and when I once ask'd him, whether he did not look upon the Grand Chorus in the Messiah as his master piece? "No, says he, I think the Chorus at the end of the 2d part in Theodora far beyond it."' – from a letter by *Theodora* librettist Thomas Morell

The Louise Hanson-Dyer Music Library Rare Collections at the University of Melbourne acquired a first edition of *Theodora* (1751) in 2009 – the 250th anniversary of Handel's death.

Brett Weymark, Guest Conductor

I am so looking forward to performing this work that cries out to be better known and more frequently performed! All of these great Handel oratorios combine a sense of theatrical flair with a profound emotional gravity that results in works that jump off the page. I defy anyone to attend these performances and not be moved by this simple story of conviction and love. Handel lets fly a treasure chest of ideas to bring this libretto to life.



Guest conductor Brett Weymark is one of the foremost choral conductors in Australia. He is currently Music Director of Sydney Philharmonia Choirs and his conducting credits include the Sydney Symphony, West Australian Symphony Orchestra, Orchestra of the Antipodes, Tasmanian Symphony Orchestra and productions for WAAPA, Pacific Opera and OzOpera. He has performed professionally with Opera Australia, Australian Chamber Orchestra, the Song Company, Sydney Philharmonia Choirs and Musica Viva.

Brett studied singing at the University of Sydney and conducting at the Sydney Conservatorium of Music under Mats Nilsson, John Hopkins, Henryk Pisarek and Patrick Thomas as part of a Masters of Music. He furthered his conducting studies in England, Europe and America with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner amongst others. He has recorded widely for the ABC with artists such as Cantillation, Sara Macliver and Teddy Tahu Rodes, and has conducted a wide range of film scores from *Happy Feet* to *Australia*.

Greta Bradman, Soprano (Theodora)

Tobias Cole's inspired undertaking with the CCS of presenting a different Handel oratorio every year is utterly extraordinary and I feel extremely lucky to be part of this year's presentation of Theodora.

The dramaticism and virtuosity of Theodora renders this special oratorio quite operatic in parts. The music itself is beautiful, telling the moving story of Theodora – a woman of noble birth who lives out her willingness to hold onto her values and her faith, come what may and at any cost. We're told that it was one of Handel's favourite oratorios, which says a lot about what he put into the work!



Australian-born soprano Greta Bradman is celebrated as 'one of Australia's finest young singers' (News Ltd 2010) and a 'thrilling young award winning soprano who is going places' (Barefoot Review, 2011). Her bountiful full-lyric soprano voice and captivating stage presence have impressed audiences around Australia, New Zealand and Europe.

Greta appears with many orchestras including the Sydney Symphony Orchestra, Melbourne Chamber Orchestra, Adelaide Symphony Orchestra, Australian String Quartet, and Australian Philharmonic Orchestra. She also delights in the occasional cross-over collaboration and has toured nationally with supergroup Il Divo (2012), Russell Watson (2012), and Aled Jones (2010) to overwhelming reviews.

Greta is signed exclusively to Sony Music and has released two CDs with them to critical acclaim, which have achieved top ten chart status at and after release; *Grace* (Sony Music, 2011); and *Forest of Dreams* (Sony Music, 2010). Greta is the 2013 Australian International Opera Award winner which will allow her to continue her studies in Cardiff later this year.

Tobias Cole, Countertenor (Didymus)

For me, Theodora combines three of my greatest passions: solo singing, theatre, and choral music.

Tobias Cole has gained a reputation as a highly sought after choral trainer and innovative concert programmer. As CCS Artistic Director, his inspiring long-term vision includes presenting one Handel



oratorio in Canberra each year. He is well qualified for the task, with a Helpmann Award nomination in Handel's *Julius Caesar* (Opera Australia, 2007) and a Green Room Award in the title role of Handel's *Xerxes* (Victorian Opera, 2009). *Theodora* is the third Handel oratorio that CCS has presented under Tobias' leadership, after *Messiah* (2011) and *Saul* (2012).

Tobias is also one of Australia's most successful countertenors, travelling the country as a soloist in opera, oratorio and theatre. Earlier this year he performed in a staged production of Bach's *St Matthew Passion* with Opera Queensland, conducted by Graham Abbott:

'...Tobias Cole's "Erbarme Dich" is a highlight...' (The Australian)

2013 engagements include *Dido and Aeneas* for Sydney Philharmonia Choirs, *Theodora* for Canberra Choral Society, appearances at the Australian Festival of Chamber Music, the Canberra International Music Festival and the Woodend Winter Arts Festival, *Carmina Burana* for the Canberra Symphony Orchestra, Handel's *Messiah* for the Queensland Symphony Orchestra and a number of guest appearances with the Song Company.



Christina Wilson, Mezzosoprano (Irene)

Described as possessing '*una voce stupenda*', Christina Wilson has appeared in performances throughout the UK, Europe, the USA and Australia.

Winning the 1990 Australian Singing Competition's prestigious Marianne Mathy Award she moved to the UK where she graduated from the Royal Northern College of Music, Manchester and the National Opera Studio, London.



Christina sang as a soloist in Handel's *Messiah* at the Royal Albert Hall under Sir David Willcocks and at London House under Sir Richard Bonyng. In 2000 she was invited to sing at Westminster Abbey in *A Service for Australia*, in the presence of Her Majesty the Queen, and made her Wigmore Hall recital debut. Christina has also appeared at the Paris Conservatoire, Canterbury Cathedral, The Temple Square and St. John's Smith Square.

With companies such Glyndebourne Festival Opera, Wexford Festival Opera, Belfast Opera and the State Opera of South Australia she has sung the roles of *Clitemnestre*, *Carmen*, *Cenerentola*, *Rosina*, *Cherubino*, *Dido* and *Dorabella*.

Christina sings regularly in ABC FM's *Sunday Live* broadcasts, and at the Canberra International Music Festival. She was a featured soloist in the inaugural *Voices in the Forest* at the National Arboretum, and in this year's Canberra Symphony Orchestra Prom Concert at Government House.

Paul McMahon, Tenor (Septimius)

Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, tenor Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of JS Bach.



Career highlights include Bach's *Johannes-Passion* with the Australian Chamber Orchestra under Richard Tognetti; Bach's *Matthäus-Passion* under Roy Goodman; Haydn's *Die Schöpfung* under the late Richard Hickox, Mozart's *Mass in C Minor* under Masaaki Suzuki and Mozart's *Requiem* with the Hong Kong Philharmonic Orchestra under Manfred Honeck. Paul's recent collaborations include recitals with the renowned pianists Bengt Forsberg and Kathryn Stott, the New Zealand String Quartet and the Australia Ensemble.

Paul's discography includes a solo album of English, French and Italian lute songs entitled *A Painted Tale*; a CD and DVD recording of Handel's *Messiah*; Handel's *Semele*; Monteverdi's *L'Orfeo*; Purcell's *The Fairy Queen*; Mozart's *Requiem* and *Idomeneo*, Carl Orff's *Carmina Burana* and Fauré's *La naissance de Venus*.

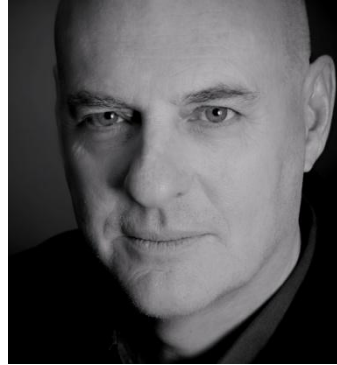
This season, Paul appears in Handel's *Messiah* with the Melbourne Symphony Orchestra and St George's Cathedral, Perth, Haydn's *Theresienmesse* with the Melbourne Symphony Orchestra, Mozart's *Requiem* with the Auckland Philharmonic Orchestra, Beethoven's *Symphony No. 9* with the Adelaide Symphony Orchestra and Orff's *Carmina Burana* with the Sydney Symphony.

Paul is currently a Lecturer in Music at the Australian National University, Canberra.



Stephen Bennett, Bass (Valens)

Bass Stephen Bennett was a member of the Leonine Consort, and subsequently a founding member of the Song Company. In 1986 he joined the Australian Opera's Young Artist Development Program and then became a principal bass with this company. In 1992, Stephen left the Australian Opera to pursue a freelance career.



He has sung with Scottish Opera, Canterbury Opera, Opera New Zealand, Victorian State Opera, Lyric Opera of Queensland, State Opera of South Australia, Western Australian Opera, Pinchgut Opera and Opera Australia.

Stephen's operatic roles include: Don Giovanni, Leporello, Masetto in *Don Giovanni*, Figaro in *The Marriage of Figaro*, Guglielmo in *Così fan tutte*, Sarastro and Speaker in *The Magic Flute*, Publio in *Clemenza di Tito*, Achilla in *Julius Caesar*, Mephistopheles in *Faust*, Arkel in *Pelleas and Melisande*, Colline in *La Bohème*, Sparafucile in *Rigoletto*, and Claggert in *Billy Budd*. In 2000, he won the Victorian Arts Centre Green Room Award for Best Operatic Artist in a Featured Role for his performance as John Claggert in *Billy Budd*.

Stephen Bennett also appears regularly in concerts and recitals with the state symphony orchestras and choral societies, and for orchestras and choirs in New Zealand. In 2000, he sang in Rudolf Tobias' *Des Jona Sendung* with the WDR Orchestra in Cologne.

He appears on ABC Classics recordings of Handel's *Semele*, Purcell's *Fairy Queen* and Rameau's *Dardanus*.

Evan Kirby (Messenger)

Evan appeared in *Les Misérables* as Jean Valjean in 2011, revisited *Les Misérables* in 2013 where he played Feuilly and understudied Marius, and is currently appearing in *Jazz Garters IV*. He is delighted to be appearing in Canberra Choral Society's production of *Theodora* as it is a brilliant opportunity to see and absorb the techniques of professional musicians. Evan is currently completing his Year 12 studies and hopes to pursue singing.

Ensemble on Baroque Instruments

Bianca Porcheddu	Principal Violin and ensemble leader
Lorraine Moxey	Second Violin
Heather Lloyd	Viola
Anthea Cottee	Continuo Cello
Helen Cosgrove	Double Bass
Kirsten Barry	Oboe
Peter Young	Chamber Organ *
James Huntingford	Harpsichord

* Chamber organ provided by Peter Young

Kompactus

Sopranos	Altos	Tenors
<i>Rachael Eddowes</i>	<i>Alexandra Morris</i>	<i>Cody Christopher</i>
<i>Briana Hillman</i>	<i>Elizabeth Morris</i>	<i>Michael Gill</i>
<i>Samanta Lestavel</i>	<i>Liane Papantoniou</i>	<i>Thomas Liu</i>
<i>Zanele Ramsay</i>	<i>Katy Pullen</i>	Basses
<i>Hannah Richardson</i>	<i>Olivia Swift</i>	<i>Patrick Baker</i>
		<i>Cameron Gill</i>
		<i>Israel Marsh</i>
		<i>Peter Tregear</i>

CCS Chorus

Sopranos

Maureen Boyle
Lyndal Callister
Julie Carmody
Helen Catchatoorian
Kelly Corner
Helen Cosgrove
Alison Cozadinos
Rachael Eddowes
Margaret Evans
Brenda Gill
Karen Halliday
Deborah Hayes
Jenny Landsberg
Colette Lucas
Christine Mahe
Nathalie O'Toole
Erika Parkinson
Kerry Parkinson
Brenda Potter
Alice Richardson
Sandra Shumack
Margot Skinner
Bettina Söderbaum
Lydia Stanhope
Doris Stokes
Alison White

Altos

Barbara Austin
Mary Ann Bandharangshi
Elizabeth Clement
Judy Evans
Sandra Gray
Margot Harker
Trish Levick
Margaret McElhinny
Atja Maier
Lorraine Newman
Beverley Payne
Yvonne Scales
Helene Stead
Lyn Stevens
Sarah Sutcliffe
Sally Taylor
Laura Tingle
Susan Tonkin
Lynne Webb
Annabel Wheeler

Tenors

Arko Chakrabarty
Cody Christopher
Michael Gill
Brenton Lovett
Peter May
Peter Morris
Simon Tiller
Richard Tulip
George Wang

Basses

Murray Basnett
Phil Bloomfield
Gary Faehse
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Peter Tregear

Canberra Choral Society (CCS)

CCS aims to facilitate the performance of choral music to the highest professional standard, to foster a love of music generally and to encourage young musicians.

In 2013 CCS has established *New Voices* for singers aged 16-26 years to further ensure the future of choral singing in Canberra.

2013 Supporters Program

CCS sincerely thank all our generous supporters:

OVERTURE (\$25-\$99)

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Brenda Gill

Barbara Konkolowicz

Jasmine Leong

Celia Lindsay

Johanna McBride

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We also thank the many people who donated anonymously through our crowdfunding campaign.

This performance is supported in memory of Vincent Chivers, tenor.

Sing with the Canberra Choral Society!

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Capital Wines for their longstanding, ongoing support.

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*Program written and compiled by
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