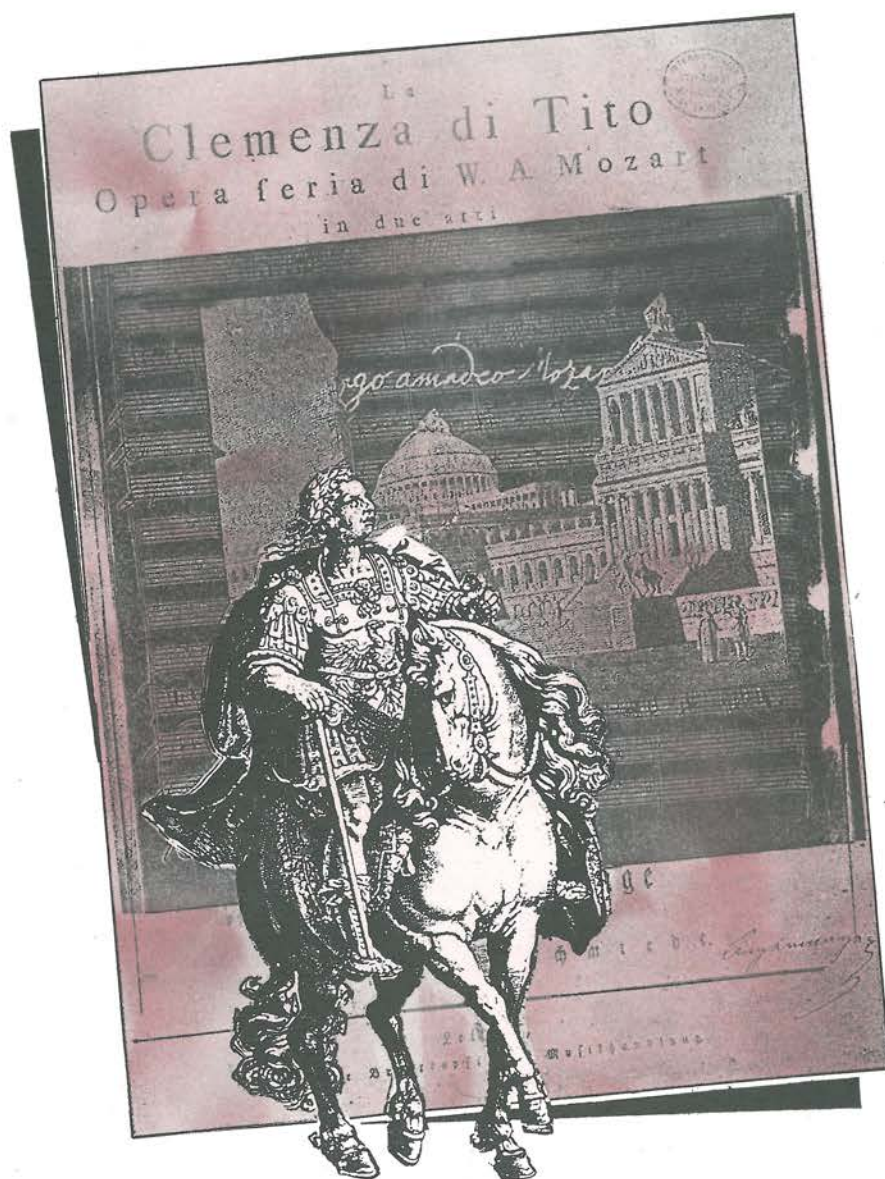


MOZART



WAIKATO OPERA GROUP

PRESENTS

LA CLEMENZA DI TITO

WAIKATO OPERA GROUP

presents

LA CLEMENZA DI TITO

by

WOLFGANG AMADEUS MOZART
(1756 — 1791)

THE CANTANDO CHOIR

WAIKATO CHAMBER ORCHESTRA
(Leader: Victoria Sayers)

CONDUCTOR: Paula Spiers

DIRECTOR: Pam Puklowski

**WITH SUPPORT FROM THE NORTHERN REGIONAL
ARTS COUNCIL**

HISTORICAL NOTE

'La Clemenza di Tito' was composed in the final months of Mozart's life, when he was already occupied with composing 'The Magic Flute' and the Requiem. That might have been enough to have occupied him, but he was in dire financial straits, and needed money to meet the medical expenses for his sick wife, Constanze.

The opera was required as part of the festivities surrounding the coronation of Leopold II as King of Bohemia in Prague. Mozart had only 8 weeks in which to compose the opera. He was given a stock libretto in opera seria style by Metastasio, which had already been set by many other composers. However the Mozart who had already composed the more dramatically advanced operas 'The Marriage of Figaro', 'Don Giovanni', and 'Cosi fan Tutte' wanted to adapt the rather rigid libretto to accommodate more concerted numbers. The alterations by the Dresden Court poet, Caterino Mazzola, pleased Mozart, and he set to work at high speed. His pupil Sussmayr, later to complete the Requiem after Mozart's death, composed the recitatives, which are omitted from tonight's performance.

Although not well received by the Court at its first performance, the opera was a favourite with the public, and was the first of Mozart's operas to be performed in London, in 1805. It became neglected later in the 19th century and the first half of the 20th, but is now being frequently revived and regaining some of its former popularity. Even if the style is formal, the music shows Mozart in the full flowering of his mature genius, and is surely worthy of our attention and affection.

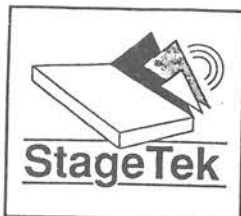
ACKNOWLEDGEMENTS

This is the first complete opera production by the Waikato Opera Group and represents a considerable amount of work by literally dozens of people. Apart from those mentioned elsewhere in the programme, the Group would like to express thanks particularly to:

Nick Puklowski
Hamilton Operatic
Fraser High School
Alan Brabant
Corinne Opie
Beth Lynch
Helen Lloyd
Janet Harper
Peter Gillies

Alan's Unisex Hair Company
Te Awamutu Light Operatic Society
Southwell School
Stage Tek Unlimited Incorporated,
Cherie Cooke
Russell Adams
Reynard Blampied
Audrey Paterson
Mona Ross

This opera production is presented with support from the Northern Regional Arts Council.



Stage Tek Unlimited Incorporated

Richard Sutherland, (071)386-600 Work, (071) 274-680 Home
Richard Blincoe, (071) 497-263 Home, (026) 354-3539 Pager
19 Marnane Terrace, Hamilton.

Production Service * Sound, Lighting and Set Design * Special Effects
Training and Safety * Electrical Installations and Maintenance

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CAST

VITELLIA Coryn Knapper

SESTO Patricia Hughes

ANNIO Kath Woodley Oct 12/13th
Ursula Bisley Oct 19/20th

TITO Michael Mills Oct 12/13th
Don Maddern Oct 19/20th

SERVILIA Ann O'Brien Oct 12/13th
Rebecca White Oct 19/20th

PUBLIO Campbell Smith

NARRATOR Graeme Callis

Vic Dunwell
STAGE MANAGER

Alison Gibs
COSTUMES

Stage Tek
LIGHTING

Bob Le Quesne
PRODUCER

SYNOPSIS

The action of the opera takes place in Rome in 79 AD.

OVERTURE

ACT ONE

SCENE 1. The apartments of Vitellia.

Vitellia, the proud and selfish daughter of a former Emperor, believes she has a legitimate claim to the throne. She is planning an attempt on the life of the present Emperor, Tito, because he has chosen a foreign princess, Berenice, to be his consort.

DUETTO: COME TI PIACE, IMPONI. Vitellia tries to persuade the Emperor's best friend Sesto to join her conspiracy. Torn between his duty to the honourable Tito and his infatuation for Vitellia, Sesto finally agrees to commit the crime.

ARIA: DEH SE PIACER. Having learnt that Tito has bowed to public pressure and sent Berenice away, Vitellia has told Sesto to postpone the assassination. In this aria she sees new hope for her plan to marry Tito, and cleverly persuades Sesto to trust her, hinting that she is quite capable of making him jealous.

DUETTINO: DEH PRENDI UN DOLCE AMPLESSO. Annio asks Sesto to support him in his request to the Emperor for permission to marry Servilia, Sesto's sister. In a brief lilting duet, Sesto and Annio reaffirm their friendship.

SCENE 2. The Roman Forum.

MARCH & CHORUS: SERBATE, O DEI CUSTODI. The people gather to pay tribute to Tito.

ARIA: DEL PIU' SUBLIME SOGLIO. Tito has announced that if he cannot marry Berenice for love, he will marry Servilia out of friendship. Sesto is speechless, and Annio hides his disappointment while Tito explains that his finest joy as Emperor lies in the opportunity to help those in distress, raise up friends, and reward valour.

DUETTO: AH PERDONA AL PRIMO AFFETTO. Ironically, Annio has been delegated to break the news to Servilia. Sadly, despite the circumstances, they confirm their love in a beautiful duet.

SCENE 3. The Imperial Gardens.

ARIA: AH, SE FOSSE INTORNO. Servilia has confessed to Tito that she loves Annio, but will obey the commands of the Emperor. In this noble aria, Tito gives her back to Annio, and, deeply moved, praises her honesty.

ARIA: PARTO, PARTO. Vitellia, furious at being passed over once again, has goaded Sesto into agreeing to carry out the murder. In this famous showpiece aria with clarinet obbligato, Sesto, blinded by his love for Vitellia, resolves to carry out the deed and rushes off to the Capitol.

TERZETTO: VENGO! ASPETTATE! SESTO! Publio and Annio have announced that Vitellia has, after all, been chosen as Empress, but it is too late to stop Sesto. Vitellia can only pray that the attempt on Tito's life fails. Publio and Annio attribute her wild exclamations to excitement at the prospect of becoming Empress.

SCENE 4. The Square in front of the Capitol.

ACCOMPANIED RECITATIVE: O DEI, CHE SMANIA E QUESTA. Sesto reflects on the shameful deed he is about to commit. He is now a traitor, betraying the most merciful ruler on earth. He resolves to stop the assassination but it is too late. His men have set the Capitol ablaze.

FINALE: DEH CONSERVATE, O DEI! In a futile attempt to save Tito, Sesto rushes into the Capitol. Publio announces a conspiracy against the Emperor. Cries of terror are heard from the distance. Sesto confirms that Tito is dead, but is prevented by Vitellia from incriminating himself. The act ends with expressions of stunned grief on this day of sorrow and betrayal.

INTERVAL

ACT TWO

SCENE 1. The Imperial Gardens.

ARIA: TORNA DI TITO A LATO. Sesto has learned from Annio that the Emperor is not dead. In the smoke and confusion, it was one of the conspirators, Lentulus, who had been stabbed. In a gently reassuring aria, Annio coaxes Sesto into returning to the Emperor's side to make amends for past errors.

TERZETTO: SE A VOLTO MAI TI SENTI. Vittelia, afraid that her part in the plot will be exposed, has urged Sesto to flee Rome. But he is arrested by Publio, who explains that the wounded Lentulus had betrayed him. In a masterful trio, Sesto reminds Vittelia that he will always adore her. She, however, is more concerned about her own survival. Publio is moved by Sesto's plight, but declares that there is no room for pity.

SCENE 2. A Great Hall designed for public hearings.

CHORUS AND SOLO: AH GRAZIE SI RENDANO. The crowd pays homage to Tito after his miraculous escape, and he thanks them for their concern.

ARIA: TARDI, S'AVVEDE. Publio observes that the generous Tito is slow to acknowledge betrayal in others because he has never shown disloyalty. Tito, however, still believes Sesto to be innocent, and awaits the verdict of the Senate trial.

ARIA: TU FOSTI TRADITO. Sesto has confessed his crime to the Senate, and the death warrant has been handed to Tito for his signature. In this aria, Annio, the loyal friend of Sesto, pleads on his behalf for mercy.

TERZETTO: QUELLO DE TITO E IL VOLTO! Tito is horrified at the treachery of Sesto, but hesitates to sign the warrant. Sesto is terrified to see Tito looking so stern. The Emperor, in his turn, is sad to witness the disintegration of his friend. Publio comments on the conflicting emotions of Tito.

RONDO: DEH PER QUESTO ISTANTE. Sesto, having refused to reveal details of the conspiracy for fear of implicating Vittelia, is angrily ordered away by Tito. Resigned to death, Sesto expresses regret at having betrayed his beloved Emperor.

ARIA: SE ALL'IMPERO. Tito decides to exercise clemency and tear up the warrant. In a resolute aria, he vows that he will not rule with a hard heart. Loyalty is worthless if it is born out of fear.

SCENE 3. Vittelia's Apartments.

ARIA: S'ALTRO CHE LACRIME. Servilia begs Vittelia to join with her in pleading for Sesto's pardon.

RECIT: ECCO IL PUNTO. Vittelia decides that she cannot allow Sesto to be fed to the lions. She will confess all, choosing death rather than marriage.

RONDO: NON PIU DI FIORI. In this famous set-piece with its clarinet obbligato, Vittelia laments that Hymen, the god of marriage, will not descend to weave garlands of flowers for her wedding. All she can expect is cruel death.

SCENE 4. The Colosseum.

CHORUS: CHE DEL CIEL, CHE DEGLI DEI. The people praise Tito, the favourite of the gods.

RECIT: MA, CHE GIORNO E MAI QUESTO? Just as Tito was about to deliver his judgement, Vitellia rushed forward to confess her guilt. In this recitative, Titus expresses his amazement that at the moment he intends to pardon one offender, another is revealed. He decides to have all the conspirators freed from their chains, making a solemn vow to forgive and forget.

FINALE: TU E VER, M'ASSOLVI AUGUSTO. All join in paying tribute to the clemency of the Emperor Tito.

WAIKATO CHAMBER ORCHESTRA

Violins	Victoria Sayers (Leader) Alexandra Barratt Robert Crawford Beverly Nation Jean Paterson Christine Polglase Janet Wilkins Beryl Wylde
Violas	Shirley de Lacey Liz Gehrke Marise McNeill
'Celli	Barry Wylde David Stokes
Flutes	Michelle Edgerley Kathryn Orbell
Oboe	Rodney Ford
Clarinets	Philippa Biddulph Jenny Salter
Bassoons	David Nation Jeff McNeill
Horn	Jill Ferrabee
Trumpet	Lyn McLean

CANTANDO CHOIR

Julie Andrews
Bernardine Ashcroft
Jean Bailey
Kath Barnsley
Lindsay Bettany
Joy Blanchett
Kath Brown
Jewel Casey
Margaret Clement
Dayelle Cole
Sister Colleen
Judith Czepanski
Esther Fish
Brenda Gibson
Laura Hamer
Janet Hanfling
Liz Hardy
Moragh Hawkins

John Carter
Gordon Ford
John Hurrell
Robert Kimber
John Moriarty
Barry Puklowski

Poppy Hawley
Andrea Hills
Polly Holland
Marianne Hornberg
Sylvia Jamieson
Jennifer Knudsen
Sue Larsen
Doreen Lennox
Lynn Matthews
Sylvia Scott
Rell Sumner
Angela Temata
Jill Townsend
Ruth Wall
Bev Watkins
Francesca Weaver
Juliet Welch
Lillian Wilkinson

Doug Redfern
Peter Schaare
Geoff Thornton
David Wall
Noel Williams

Ursula Bisley (Annius Oct 19/20th) Studied music at Canterbury University and was a member of the University Madrigal Singers and other Choirs. Ursula is a member of the Hamilton Civic Choir and lives and teaches near Hamilton. She has studied with Anthea Moller and Beatrice Webster in Auckland and also in Vienna.

Graeme Callis (Narrator) has been involved with theatre in Hamilton for the past 11 years. He has worked with most theatre groups in the city, in a variety of roles including directing, writing, teaching and acting.

Patricia Hughes (Sextus) is a pupil of Mona Ross and mother of 4 young children. She has sung with distinction in competitions around the Waikato, in Auckland and Nelson. She attended a Singing School in Salt Lake City in July this year.

Coryn Knapper (Vitellia) has an ATCL in Performance Singing. She sings in the Hamilton Civic Choir and has an extensive background training in choral music, working on several musicals for musicmakers in Hamilton. She has sung with the Waikato Opera Group since its formation in 1988, singing mainly Donizetti roles such as Anna Bolena, and Elizabeth in Maria Stuarda. She is a Primary School teacher in Hamilton.

Bob Le Quesne (Producer) is a general practitioner in Te Awamutu and Director of the Waikato Opera Group since forming it in 1988. He has ideas for music to be performed with little consideration of the work that will subsequently be involved, and then wonders why he opened his mouth!

Don Maddern (Titus Oct 19/20th) is an electronic technician from Te Awamutu. Now living in Hamilton, he is a member of the Hamilton Civic Choir and is appearing for the first time in an Opera, although he has sung many leading roles in musicals in Hamilton and Te Awamutu. He has recently resumed lessons with Fay Hadden in Auckland.

Michael Mills (Titus Oct 12/13th) is a former member of the Te Awamutu Light Operatic Society and took part in many productions over 10 years. He sang with Opera Waikato in 1982 and has been involved with all the Waikato Opera Group concerts since its formation in 1988.

Ann O'Brien (Servilia Oct 12/13th) has been studying singing with Mona Ross for 4 years, and has won many aria competitions. She has been singing with the Waikato Opera Group for 3 years in a wide variety of roles varying from Donizetti's Jane Seymour to verismo roles. She is a member of Playbox and a past member of Musicmakers and has sung numerous leading roles with both these societies. This is her first Mozart role.

Pam Puklowski (Director) is on the staff of the Waikato School of Education. She has wide experience in musical theatre both as performer and director, and has directed numerous productions of Gilbert & Sullivan operas. She has performed with Opera Waikato and has several times directed the opera except concerts of the Waikato Opera Group.

Campbell Smith (Publius) studied with Mona Ross before going to the Wellington Polytech Music Conservatorium for 2 years. He was a finalist in the Mobil Song Quest 2 years ago, and won scholarships to travel to Salt Lake City and Israel for summer schools. He then went to London and New York for further study. His last operatic performances were as one of the apprentices in the Wellington International Arts Festival production of "Die Meistersinger" in 1990.

Paula Spiers (Conductor) is Head of Music at Waikato Diocesan School for Girls. As well as being involved in many kinds of music at school, Paula also finds time to be regular conductor of both the Waikato Symphony Orchestra and the Cantando Choir.

Rebecca White (Servilia Oct 19/20th) has been involved in music theatre with Musicmakers for the past 6 years, and has taken several leading roles. She has sung with the Waikato Opera Group for the past 3 years, and this is her first opportunity to play a principal role in an opera.

Kath Woodley (Annius Oct 12/13th) is a teacher at the High School in Tokoroa, where she lives with her husband and 4 children. At present she holds a Post Primary Teachers Study-leave award, and is studying Drama and Music History at Waikato University. She will complete her LTCL this year.