

# CLOSING GALA: REGENERATION

3:30PM

SUNDAY 16 OCTOBER 2022

SOUTHCOMBE PARK STADIUM



**Ralph VAUGHAN WILLIAMS (1872 – 1958)**

**Serenade to Music**

Soloists:

Merlyn Quaife *Soprano*

Christina Wilson *Mezzo-Soprano*

Brenton Spiteri *Tenor*

Nicholas Dinopoulos *Bass-Baritone*

**Dermot TUTTY (born 1975)**

***And the Sweetness Worked Its Charm (World Premiere)***

Co-composed with the chorus of Port Fairy primary school students

Additional orchestration by Matan Franco

Soloist: Brenton Spiteri *Tenor*

and featuring the PFSMF Children's Chorus

**Wolfgang Amadeus MOZART (1756 – 1791)**

**Chorus of the Janissaries (“Singt dem grossen Bassa Lieder”) from *The Abduction from the Seraglio*, K 384**

**Wolfgang Amadeus MOZART (1756 – 1791)**

**“Soave sia il vento” from *Così fan tutte*, K 588**

**Georges BIZET (1838 – 1875)**

**Toreador Song (“Votre toast, je peux vous le rendre”) from *Carmen***

Soloist: Nicholas Dinopoulos *Bass-Baritone*

**Jules MASSENET (1842 – 1912)**

**Meditation from *Thaïs***

**Franz LEHÁR (1870 – 1948)**

**Vilia's Song from *The Merry Widow***

Soloist: Leah Oswin *Soprano*

**Giuseppe VERDI (1813 – 1901)**

**Chorus of the Hebrew Slaves (“Va, pensiero”) from *Nabucco***

**Giuseppe VERDI (1813 – 1901)**

**Brindisi (“Libiamo ne' lieti calici”) from *La traviata***

Soloists:

Leah Oswin *Soprano*

Brenton Spiteri *Tenor*

**Michael Dahlenburg Conductor**

**Leah Oswin Soprano**

**Merlyn Quaife Soprano**

**Christina Wilson Mezzo-Soprano**

**Brenton Spiteri Tenor**

**Nicholas Dinopoulos Bass-Baritone**

**Polyphonic Voices**

**Soprano**

Hannah Hornsby

Ailsa Webb

Jane Wiebusch

**Alto**

Elizabeth Chong

Renée Heron

Alex Ritter

**Tenor**

Will Carr

Jonathan Glenning

Max McConnell

**Bass**

Lachlan McDonald

Paul McDonald

Joshua McLeod

**PFSMF Orchestra**

**Violin**

Monica Curro *Concertmaster*

Sonia Baldock *Principal Second*

Stefan Cassomenos

Anna Davidson

Larissa Douglas

Tristan Forster

Kylie Guthrig

Tim Hallam

Nick Hoskyns

Patrycja Radzi-Stewart

Rowan Thomas

Sarina Walter

Vivian Wai-Ling Yu

**Viola**

Chris Moore *Principal*

Millie Davidson

Alex King

Chris Philpot

Yota Yoshimitsu

**Cello**

Nils Hobiger *Principal*

Phillippa Clements

Becky Kim

Fiona Pugh

Lachlan Reid

**Double Bass**

Jill Griffiths *Principal*

Chris Hughes

Geoff Kilminster

Douglas Rutherford

**Flute**

Sean Marantelli *Principal*

Eleanor Donelan

**Oboe**

Stephen Robinson *Principal*

Heather Siddons

**Clarinet**

David Griffiths *Principal*

Erin Toulmin

**Bassoon**

Rolf Kuhlman *Principal*

Thomas St John

**Horn**

Josiah Kop *Principal*

Julia Liddemore

Dean Mulholland

Julien Robinson

**Trumpet**

Tristram Williams *Principal*

Andrew Philpot

**Trombone**

Charles MacInnes *Principal*

Paul Howlett

Liam Graham

**Tuba**

Susan Bradley *Principal*

**Timpani & Percussion**

Erica Rasmussen *Principal*

Sharon Gore

**Keyboard**

Andrea Katz *Principal*

## **PFSMF Chorus**

### **Soprano**

Anita Senior  
Emily Bissland  
Fran Agar  
Jan Manley  
Jennifer King  
Jillian Gundermann  
Joy Coulson  
Lynda Beekhof  
Marg Broers  
Maria Carras-Kerr  
Roz Holbrook  
Tracey Shawyer

### **Alto**

Barbara Borgas  
Elizabeth Veale  
Jeanette Hajncl  
Pamela King  
Rosina Gannon  
Sally Dymke  
Sian Pretty  
Sue Robertson  
Valerie Hastings

### **Tenor**

Bill Gardner  
Chris Thompson  
Matt McNamara

### **Bass**

Daniel Drumm  
James Tait  
John MacInnes  
Philip Shaw

### **Choral Directors**

Philip Shaw  
Jeanette Hajncl  
Jillian Gundermann

## **PFSMF Children's Chorus**

Ivy Archbold  
Sapphire Arnold  
Charlotte Bishop  
Billy Boyd  
Violet Brennan  
Lucy Clancey  
Beatrix Clift  
Freya Clift  
Cordelia Davies  
Owen Davies  
Camilla Dean  
Layla Dixon  
Connor Dowlin  
Ymia Druitt  
Devon Dumesny  
Charlie Green  
Clare Haldane  
Grace Haldane  
Daisy Hall  
George Hall  
Poppy Hughes  
Lachie Kelly  
Ruby King  
Isabella MacGarvey  
Isabella Malady  
Annabelle Newton  
Polly Newton  
Evie Oswin  
Ella Reed  
Sofia Resk-Wilson  
Louise Robertson  
Lulubelle Robertson  
Sofia Van Kempen  
Lena Watty

### **Children's Chorus Directors**

Dermot Tutty  
Lynda Beekhof  
Antonia Balmer  
Esita Morgan

## **Members of the PFSMF Orchestra and PFSMF Chorus join us from:**

Cantori  
U3A Choir  
Warrnambool Symphony Orchestra  
Corpus Medicorum  
Port Fairy Consolidated School  
St Patrick's Parish Primary School Port Fairy

***Presented with the support of Musica Viva Australia through the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.***

***This project is supported by the Creative Partnerships Australia through Plus1.***

***This project is supported by Moyne Shire through the 2021-22 Festivals & Events Fund.***

Vaughan Williams' choral masterpiece **Serenade to Music** was written in 1938 as a tribute to the eminent British conductor Sir Henry Wood (of *Proms* fame). The composer adapted the lyrics from Act V, Scene I of *The Merchant of Venice*, where a number of the characters hold a discussion concerning the music of the spheres. At the first performance, no less a figure than Rachmaninov was brought to tears, later telling Sir Wood that he had never before been so moved by music.

© Douglas Rutherford 2022

Dermot Tutty teaches voice at Melbourne Grammar School and at the Melbourne Conservatorium of Music, and is Director of Choral Studies and a voice teacher at the Victorian College of the Arts Secondary School. Students from Dermot's private voice studio have won national and international competitions, including the Herald Sun Aria Competition and the Meistersinger Vocal Competition in Austria. Dermot was Choral Director for the Tutti World Youth Music Festival 2013 in Beijing and returned to teach there in 2015. Dermot has composed music for television, short films by Paul Watters and for the work of astronomical photographer, Alex Cherney. He has hip hop beats released on Nuffsaid Records and Obese Records. Dermot's songs have been performed and recorded by Siobhan Stagg, Brenton Spiteri and the Melbourne Art Song Collective. Dermot has composed a secular oratorio for VCASS, a setting of selections from "The Taming of the Shrew" for Southern Cross Soloists and a solo work for double bassist, Phoebe Russell. Dermot is a member of the Opera in the Roses Event Committee, the Green Room Awards Opera Panel, The Mietta Song Competition Artistic Committee, and ABCs Australia, which raises funds for ABCs and Rice, a school set up to help break the cycle of poverty in Siem Reap, Cambodia. In 2016, Dermot took a team of volunteers to Cambodia to rehearse and perform a musical he composed for the students at ABCs and Rice.

Since 2019, Dermot has been conducting workshops with primary school children, as well as masterclasses with singing students, as part of Port Fairy Spring Music Festival's year-round education program. He coached and directed the children's chorus in the 2019 PFSMF Saturday Gala. In 2022, he is commissioned by PFSMF to collaboratively compose the new work **And The Sweetness Worked Its Charm** together with the 2022 children's chorus, with additional orchestration by Matan Franco. Dermot writes:

*In gentler times they had cared to plant some seeds  
The vines bore fruit as they grew  
The fruit gave nectar to nourish young hearts' needs  
And nurture hopes anew  
Swift in retreat were the wicked ways of harm  
As the sweetness worked its charm*

So sings the tenor in the opening solo. In the woodwinds we hear vines reaching, multiplying and bearing fruit. A spread of suspended harmony suggests hopes and dreams for the future.

Time passes, the natural world continues its cycle of change until a mist clears and a new dawn reveals itself. The children are the first to arise and run outside to enjoy the possibilities of the new day. In their morning sleepiness, the tenors and basses are focused on the concerns of dark days past and bemoan missed opportunities. They are snapped out of their gloominess by the sopranos and altos who draw attention to the children playing outside. All celebrate the fact that the fog has cleared, a great weight has been lifted.

The people sing of an unspoken truth which connects us all to one another, and of an ancient call to care for those in need. The “dream theme” is now heard in the voices for the first time.

*Somewhere deep inside flows an ancient stream  
Somewhere deep inside  
Older than our dreams*

In a sudden change of pace and mood, the chorus unites in mocking the destructive forces which had been darkening their world. They call for a musical celebration.

*Spreading hope, sharing blessings and praise  
We stand arm in arm on this brightest of days*

The forces of darkness are told in no uncertain terms that they are not welcome at this party. The “dream theme” returns. Amongst the beauty and harmony there perhaps lingers an awareness that future challenges loom.

© Dermot Tutty 2022

One of Mozart’s most famous choruses, the **Chorus of the Janissaries** comes near the end of Act I of *The Abduction from the Seraglio*, the singspiel which Emperor Joseph II infamously (though allegedly) criticised for having “too many notes”, to which Mozart of course replied, “There are just as many notes as there should be.” On the other hand, the breathtakingly beautiful trio “**Soave sia il vento**” (“Gentle be the breeze”) does seem all too short. It is heard near the end of Act I of *Così fan tutte*, and is essentially a loving prayer for safe and gentle passage over the seas.

In the whole of opera, there is probably no entrance with more swagger and cockiness than that of Escamillo in Act II of Bizet’s immortal *Carmen*. And fair enough – what better way for a bullfighter to announce his arrival in a tavern full of soldiers and beautiful women than with the **Toreador Song** as a calling card?

Ever since its premiere at the Opéra Garnier in Paris in 1894, the **Meditation** from Act II of Massenet’s opera *Thaïs* has captivated listeners with its serene beauty and profound depth of feeling. Widely heard in a slightly pared down, purely orchestral version, this evening’s performance includes the original hummed choral parts, as intended by the composer.

Opening Act II of Franz Lehár’s *The Merry Widow*, the **Vilia’s Song** is the operetta’s most famous number, full of fairy-tale wistfulness and an almost Mahlerian air of bittersweetness. It tells the story of a hunter entranced by a seductive forest nymph, who draws the hunter into her cave, tantalising him with kisses, before suddenly vanishing into thin air.

The last two works this evening come from Giuseppe Verdi, the godfather of Italian opera (*pace* Monteverdi). The **Chorus of the Hebrew Slaves** from Act III of *Nabucco* is arguably his most popular piece of music, though it vies with some very strong contenders. The raw power of this chorus is said to have given it the status of an unofficial anthem during the Unification of Italy in the mid-19<sup>th</sup> century. To keep the spirit of patriotism at a comfortable level, the concert concludes with a drinking song, the redoubtable favourite from Act I of *La traviata* known as **Brindisi**.

© Douglas Rutherford 2022