

# Opera di Concertisti

*...e Meraviglie*

Presents

## Valentine's Serenade!

8 pm, February 7<sup>th</sup>,  
St. Paul's Lutheran Church,  
Maple Ridge, B.C.

8 pm, February 14<sup>th</sup>,  
Holy Trinity Anglican Church,  
Vancouver, B.C.

*Upcoming: From Mozart to Strauss*  
*2 pm and 7 pm*  
*May 7<sup>th</sup>, Minoru Chapel,*  
*Richmond, BC*

[www.opera-di-concertisti.com](http://www.opera-di-concertisti.com)



### **Elizabeth Lewis Celeste, Director/Soprano**

Noted for her powerful yet flexible voice, Elizabeth Lewis Celeste, has been delighting concert goers since the age of seven. She is a recent Semi-finalist at the New York Oratorio Competition, 2013. A spinto with a coloratura extension, Elizabeth is a BC born soprano and graduate of McGill University (B. Music) and Indiana University (Graduate Performer's Diploma. She is the recipient of a number of awards ranging from regional to international voice competitions including the Met Auditions (Most Promising Young Artist, Eastern Washington), New York Oratorio Competition (semi-finalist), Frederick Schorr International Voice Competition (semi-finalist), NATS (1st place Eastern Region US and Canada, Sophomore and Senior Women), and the Canadian Music Competition (finals – Quebec).

Her operatic roles include title roles in *La Traviata*, and *La Fille du Regiment*, Gilda in *Rigoletto*, Fiordiligi in *Così fan Tutte*, Queen of the Night in *Die Zauberflöte* (*Magic Flute*), Belinda in *Dido and Aeneas*, Musetta in *La Bohème*, Countess\* and Susanna in *Le Nozze di Figaro* (*Marriage of Figaro*), and Miss Wordsworth in *Albert Herring*, among others. In 2000, she studied with Dame Joan Sutherland and Sir Richard Bonygne at Britten-Pears with a Canadian Aldeburgh Fellowship. She is currently on staff at Columbia College in Vancouver and has performed with orchestras in the US and UK and Europe including the Toledo Symphony, OH and the North Czech Philharmonic. Her oratorio roles include the Messiah, Fauré Requiem, Verdi Requiem, St. John's Passion, Elijah, and Jephtha.



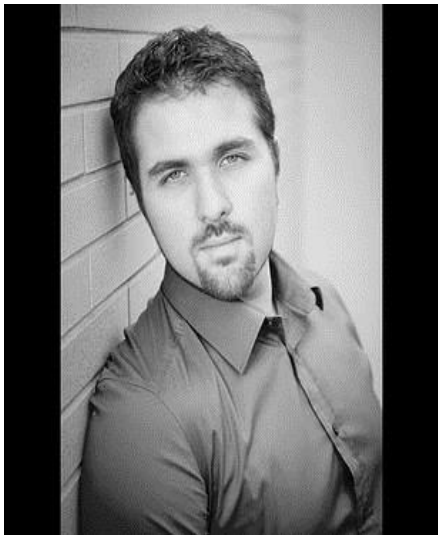
### **Megan Latham, Mezzo-Soprano**

Mezzo-soprano Megan Latham has enjoyed the distinction of recognition in opera, oratorio, and recital, her voice having been described as “clear and honey colored” (Opera Canada). She has worked with distinguished conductors including Harry Bicket, Will Crutchfield, Richard Bradshaw, Miguel Harth-Bedoya, David Agler, Jeanne Lamon and Agnes Grossman.

A regular with the Canadian Opera Company, Ms. Latham's assignments this past season included Giovanna in Verdi's RIGOLETTO, Voice of the Mother in LES CONTES D'HOFFMANN and Zita in GIANNI SCHICCHI and in the 2012-2013 season include Mère Jeanne in DIALOGUES DES CARMELITES and Herodias (cover) in SALOME. She performed the role of Mrs. Grose in Britten's TURN OF THE SCREW with Against the Grain Theatre, and was heard in concert at the Bayfield Festival of Song. In the fall of 2012, she performed with the Kitchener-Waterloo Symphony in Beethoven's SYMPHONY NO. 9. Other recent highlights include the Rhombus media production of Alexina Louie's POLITICS IS CRUEL: AN OPERA, Verdi's REQUIEM for Regina Symphony, Secretary to Chairman Mao in COC's NIXON IN CHINA and Eduige in Pacific Opera Victoria's production of RODELINDA.

As a concert artist, Ms. Latham has been the soloist for numerous works including Handel's MESSIAH and DIXIT DOMINUS, Rossini's PETITE MISSE SOLENNELLE, Haydn's LORD NELSON MASS, Mozart's KRÖNUNGSMESSE and Vivaldi's GLORIA and BEATUS VIR. Ms. Latham has performed throughout North America, including her Carnegie Hall debut for the Marilyn Horne Foundation. Ms. Latham appeared as Sister Sophia in the long-running Mirvish production of THE SOUND OF MUSIC at the Princess of Wales Theatre in Toronto, following which she was heard as Marcellina in LE NOZZE DI FIGARO for Vancouver Opera and in BON APPETIT with the Kitchener Waterloo Symphony.

During her Master of Opera degree at the University of Toronto and her Bachelor of Music in Opera from the University of British Columbia, Ms. Latham performed Dorabella in Mozart's COSÌ FAN TUTTE, Ruggiero in Handel's ALCINA, and Mrs. Herring in Britten's ALBERT HERRING, and Mrs. Nolan in Menotti's THE MEDIUM.



### **Matt Chittick, Tenor**

Originally from Ottawa, Vancouver-based tenor Matt Chittick recently finished his Masters of Music at the University of British Columbia under Prof. Roelof Oostwoud. Prior to that, he completed his Bachelor of Music at McGill University under Prof. Stefano Algieri. One of the winners in the 2013 Vancouver Women's Musical Society Scholarship Competition, Matt is a very active performer on both the concert and operatic stage, including many performances in Vancouver and the surrounding areas. Having recently returned from his international debut in Lucca, Italy as Rodolfo in *La Bohème* (Accademia Europea Dell'Opera), some of Matt's other recent performances include: Don Ottavio in *Don Giovanni* (Toronto Summer Opera Workshop), The Duke in *Rigoletto* (Burnaby Lyric Opera), Alfredo in *La Traviata* (Opera di Concertisti), Faust in *Faust* (Vancouver Island Opera), Rodolfo in *La Bohème* (The Opera Project), and Scaramuccio and Tanzmeister in *Ariadne auf Naxos* (Opera NUOVA). He has also been active as a soloist at Bard on the Beach with the Vancouver Opera Orchestra, with the VSO in their Christmas Concert series, and in Opera NUOVA's Vocal Arts Festival. Matt's next performance will be as Ernesto in *Don Pasquale* (Opera Mariposa).



### **Andrew Greenwood, Baritone**

Recent engagements include: the role of Amonasro in *Aida* for the Stadttheater Hildesheim; Zuniga in *Carmen* and The Doctor in Samuel Barber's *Vanessa* for Pacific Opera Victoria; the title role in *Rigoletto* for the Stadttheater Hildesheim, and the Stadttheater Wolfsburg, Germany; the roles of Prince Yamadori and The Imperial Commissioner in *Madama Butterfly* for Vancouver Opera; the title roles in *Macbeth*, and *Nabucco*, Enrico in *Lucia di Lammermoor*, and Germont in *La Traviata* for Vancouver's Opera Pro Cantanti; the role of the Emperor in *Der Kaiser von Atlantis* for City Opera Vancouver; the role of Count Almaviva in the 2006 Okanagan Vocal Arts Festival's production of *Le Nozze di Figaro*; Marcello in *La Bohème* for UBC Opera, the 2005 Okanagan Vocal Arts Festival, and for Vancouver Island Opera; Figaro in *Il barbiere di Siviglia* for Vancouver Island Opera; Danilo in *The Merry Widow* for Burnaby Lyric Opera; and guest appearances with UBC Opera in the title roles of *Falstaff* and *Eugene Onegin*.

Additional Canadian credits include appearances with: Pacific Opera Victoria as King Alonso in Hoiby's *The Tempest*, as both Morales and El Dancaïro in *Carmen*, Angelotti in *Tosca*, Monterone in *Rigoletto*, and Baron Douphol in *La Traviata*; Burnaby Lyric Opera as Figaro in *The Barber of Seville*, Dandini in Rossini's *Cinderella*, Malatesta in *Don Pasquale*, and Peter in *Hansel and Gretel*; and UBC Opera as John Proctor in *The Crucible*, Smirnov in William Walton's *The Bear*, and Peter in *Hansel and Gretel*. Andrew has also appeared with other opera companies in the Lower Mainland, such as Opera Breve, Western Concert Opera, and Modern Baroque Opera.



### **Nikolai Maloff, piano I**

As a vocal coach and accompanist, Nikolai Maloff has many years of experience in both operatic and art song contexts. Apart from private studio work, Nikolai has been engaged with companies such as the Vancouver Island Opera, UBC Opera Ensemble and Opera on the Go, and has also performed extensively with singers in recital. An avid chamber musician and instrumental accompanist, Nikolai has worked in this capacity at the Glenn Gould School and has performed with instrumental ensembles such as the Lima String Quartet, and with violinists Gwen Thompson, Dale Barltrop, Calvin Dyck and Lazslo Benedek. Nikolai holds a doctorate in piano from UBC and a Master's degree from the Moscow Conservatory.



### Roger Parton, piano II

Roger Parton studied composition and piano at the University of British Columbia and has since been sought after as a pianist and accompanist. His interests are diverse and range from chamber music and lieder to the study of instrumentation. He is currently heavily involved in the production of local opera and hopes to find spare time to compose instrumental music in the coming year.

### Notes

## Brahms Neue Liebeslieder Waltzer, Op. 65

The Neue Liebeslieder Waltzer, with a text by Georg Friedrich Daume, was created by translating poetry about love from across Europe including Turkey, Poland, Latvia, and Sicily. The last poem in the set, *Zum Schluss*, is by Willhelm Goethe. The set pits the lover's hopes against nature's, both theirs, and the natural world's, might with powerful images of the sea and forest. The soprano sings of her ill luck in love, the tenor of his inability to remain faithful, the mezzo of her tempestuous nature, and the baritone of troubles in love. In the end the group ask the muses to heal the wounds caused by love. The work was composed between 1869 and 1874. It was originally written for quartet, though is often performed by choirs. It is one of two such sets, the other being the Liebeslieder Waltes, Op.52. This, the second set explores darker themes, and is divided in half by a grouping of solo interludes dividing the sets of lovers.

## Opera Excerpts

Giacomo Puccini is the best known of the Romantic Italian writers. Influenced by school of thinking called verismo, his works steer away from earlier theatrical traditions which rely on the actor's ability to play with the fourth wall. In the verismo style the music is more through-composed as opposed to the cavatina-cabaletta formulas of the 18<sup>th</sup> century, the use of asides, and internal monologues are discarded for a modern theatre experience. Puccini drew on many of the great melodramas of the day Toca, The Girl of the Golden West, as well as best-selling novels for his topic matter. Also writing at the times was Leoncavallo is one of the few true verismo composers. His works never depict flight of thought or emotion, and the characters only sing when they are in fact speaking, the movement was short lived and consists of only a handful of true verismo works.

Like the Italian operas, many romantic French opera share a theme of exotic locals, such as Lakmé and the Pearl Fishers. Many, like *Hoffman*, *Carmen*, and *Romeo et Juliette* pit the characters against magical forces and fate, leading to a highly dramatic outcome.

Gershwin was instrumental in breaking the barriers of racial inequality in the theatre world, by insisting that Porgy and Bess could only be stage by cast of African heritage, the work became the first to have an integrated audience. It also paved the way for many great African-American artists to debut on some of the great American Stages.

# Valentine's Serenade!

## Tales of Hoffman

Giulietta, Elizabeth Lewis Celeste

Nicklausse, Megan Lathan

Guilietta a courtesan and Nicklausse, the love suffering best friend of Hoffman disguised as a young man, sings of the glories of the evening, one to steal his soul and the other to watch guard over it.

1                      **Belle Nuit**                      **Hoffman**

## South Pacific

Andrew Greenwood

Emile a French ex-pat living in the South Pacific during the second World War has just met the young army nurse, Nelly and is certain that it is love at first sight.

2                      **Some Enchanted Evening**                      **Rogers and Hammerstein**

## Gianni Schicchi

Lauretta, Elizabeth Lewis Celeste

Lauretta begs her father to let her go to Ponte Rosa to buy the wedding ring, and if he doesn't she will throw herself off the Ponte Vecchio bridge, he of course capitulates.

3                      **O Mio Babbino Caro**                      **Puccini**

## Fifty Million Frenchmen

Megan Latham

A comic tale of an oyster's journey from the sea to the plate and back again.

4                      **The Tale of the Oyster**                      **Cole Porter**

## La Bohème

Mimi, Elizabeth Lewis Celeste

Rodolfo, Matt Chittick

Mimi has lost her keys and her candle and knocks on her neighbour, Rudolfo's door. The two meet for the first time and exchange greetings he is astonished by her tiny frozen hand and introduces himself as a poet, and she regales him with her story of her simple life as a seamstress, and the poetry of her life, but shyly recalls that in fact she is just a girl who knocked on his door at an inopportune time.

5                      **Che Gelida Manina**                      **Puccini**  
6                      **Si, mi Chiamano Mimi**                      **Puccini**

## Così fan Tutte

Fiordiligi, Elizabeth Lewis Celeste

Dorabella, Megan Latham

Don Alfonso, Andrew Greenwood

Two sisters, Fiordiligi and Dorabella are the victims of a bet that women cannot be faithful. To start off the festivities Don Alfonso has told them that their lovers are called off to battle. The pair wish a tearful goodbye while Alfonso pretends to console them, knowing well that he is definitely going to come into some money in the near future when the bet proves true.

7                      **Soave il Vento**                      **Mozart**

# Brahms Neue Liebeslieder Waltzes, Op. 65

Translation: Emily Ezus

- 1                    **Versicht, o Herz auf Rettung**                    **Quartet**

Relinquish, o heart, the hope of rescue as you venture out into the sea of love!  
For a thousand boats float wrecked about its shores.
- 2                    **Finstere Schatten der Nacht**                    **Quartet**

Dark shades of night, dangers of waves and whirlpools!  
Are those who rest there so mildly on firm ground capable of comprehending you?  
No: only one who is tossed about on the wild sea's stormy desolation, miles from the shore.
- 3a                  **An jeden Hand die Finger**                    **Elizabeth Lewis Celeste**

On each hand were my fingers bedecked with rings that my brother had bestowed on me with love.  
And one after another did I give to that handsome but unworthy lad.
- 4                    **Ihr scharzen Augen**                    **Andrew Greenwood**

You black eyes, you need only beckon, and palaces fall and cities sink.  
How should then my heart withstand such strife, inside its weak house of cards?
- 5                    **Wahre, wahre deinen Sohn**                    **Megan Latham**

Protect, protect your son, my neighbor, from woe; for I go with my black eyes to enchant him.  
O how my eyes burn to inflame his passion! If his soul will not ignite, your hut will catch fire.
- 6                    **Rosen steckt mir an die Mutter**                    **Elizabeth Lewis Celeste**

Mother gave me roses because I am so troubled.  
She is right: roses droop just as I do, wilting away
- 7                    **Vom Gebirge Well auf Well**                    **Quartet**

From the mountains, wave upon wave, come gushing rain;  
and I would gladly give you a hundred thousand kisses.
- 8                    **Welche Grässer im Revier**                    **Quartet**

Soft grass in my favorite haunts, fair, quiet spots!  
O how pleasant it is to linger here with one's darling.
- 9                    **Nagen Herzen fühl**                    **Elizabeth Lewis Celeste**

I feel a poison gnawing at my heart. Is it possible for a maiden not  
to give in to her tender inclinations and live her entire life robbed of bliss?
- 10                  **Ich kose süß it der und der**                    **Matt Chittick**

I sweetly fondle this girl and that, and grow quiet and sick at heart,  
for always, always, toward you my thoughts turn, o Nonna!
- 11                  **Alles, alles in den Wind**                    **Elizabeth Lewis Celeste**

All, all is lost to the wind of what you say to me, you flatterer!  
Altogether, all your efforts are lost, you pretender!  
Be so good as to set your trap for another! For you are a loose thief, for you have been with them all!
- 12                  **Schwarzer Wald, dein Schatten**                    **Quartet**

Dark forest, your shade is so gloomy! Poor heart, your sorrow presses so heavily!

The only thing valuable to you is standing before your eyes; eternally forbidden is that union with love.

13                    **Nein, Geliebter, setze dich**                    **Duet: Elizabeth/Megan**

No, my love, don't sit so near me! Do not stare so ardently at my face!  
However much your heart may burn, suppress your urges,  
so that the world will not see how much we love each other.

14                    **Flamen Augen, dunkles Haar**                    **Quartet**

Flaming eyes, dark hair, sweet and audacious boy, because of you my poor heart toils with sorrow!  
Can the sun's fire make ice, or turn day into night?  
Can the ardent breast of a man breathe without glowing desire?  
Is the field so full of light that the flowers stand in darkness?  
Is the world so full of joy that the heart is abandoned to torment?

15                    **Zum Schluß**                    **Quartet**

Now, you Muses, enough! In vain you strive to describe how misery and happiness alternate in a loving breast.  
You cannot heal the wounds that Amor has caused, but solace can come only from you, Kindly Ones.

## Intermission

### Madama Butterfly

**Butterfly, Elizabeth Lewis Celeste**  
**Suzuki, Megan Latham**

Butterfly has been waiting for months for the return of Pinkerton the American soldier she married in a Japanese ceremony. Suzuki, aware that these marriages are not likely to last, stands by her side while she tries to recreate the scene of their marriage by gathering all the flowers, as they look out to sea towards the ship in the harbour.  
Suzuki masks her disbelief, to give Butterfly a few hours of happiness.

1                    **Flower Duet**                    **Puccini**

### Tosca

**Tosca, Elizabeth Lewis Celeste**

"I have lived for love, I have lived for art", the diva Tosca gathers the courage to attempt to save her doomed lover while preparing to fend off Scarpia. She confronts God as to why he allowed this turn of events.

2                    **Vissi d'arte**                    **Puccini**

### Lakmé

**Lakmé, Elizabeth Lewis Celeste**  
**Mallika, Megan Latham**

Set in India, the story of Lakmé entwines the themes of love, betrayal, and sacrifice. Lakmé and her servant, Mallika gather flowers while her father performs a scared Brahman ritual at the temple.

3                    **Flower Duet**                    **Delibes**

### La Fille du Regiment

**Marie, Elizabeth Lewis Celeste**  
**Tonio, Matt Chittick**

After saving Marie, Tonio confesses his love to her. She agrees to hear him out and tells him that she will be the judge. After a few false starts she decides that he loves her and she confesses her love in return. Tonio cleverly takes her cue and give the same response "Go on, I'll listen and be the judge!"

4                    **Voyons Écoutons**                    **Donizetti**

# **Carmen**

**Carmen, Megan Latham**

**Toreador, Andrew Greenwood**

After breaking the heart of x, Carmen has moved on to the Toréador. In her Habenera she warns the attending men that only if they don't love her will she love them, but if she does, then they better watch out! The Toreador sings of killing the bulls and his bullfighting triumphs to attract the ladies, especially Carmen, who is in the audience.

<b>5</b>	<b>Toréador</b>	<b>Bizet</b>
<b>6</b>	<b>Habenera</b>	<b>Bizet</b>

# **Pearl Fishers**

**Matt Chittick**

**Andrew Greenwood**

After loving and losing the same woman, two best friends renew their shattered friendship the two join in a prayer and reminisce about the woman they both adored

<b>7</b>	<b>Au fond du Temple Saint</b>	<b>Bizet</b>
----------	--------------------------------	--------------

# **I Pagliacci**

**Nedda, Elizabeth Lewis Celeste**

**Silvio, Andrew Greenwood**

Nedda an actress in a travelling theatre troupe has met Silvio a young man who wishes her to run away with him. She chides him for showing up at an imprudent time, and begs him not to tempt her knowing that it might mean both of their lives if her husband finds out. She confesses her love and dreams of a tranquil and happy life together.

<b>8</b>	<b>Non mi tentar</b>	<b>Leoncavello</b>
----------	----------------------	--------------------

# **Roméo et Juliette**

**Roméo, Matt Chittick**

Before the balcony scene, Romeo has escaped his friends and wandered into the Capulet's garden. He calls out to Juliette, whom he likens to the rising sun.

<b>9</b>	<b>Ah! leve toi soleil</b>	<b>Gounod</b>
----------	----------------------------	---------------

# **Porgy and Bess**

**Bess, Elizabeth Lewis Celeste**

**Porgy, Andrew Greenwood**

As the town prepares for a picnic, Porgy who is crippled, saves Bess from Sportin' Life, a local dope dealer and declares his love for her. She returns his love and decides to stay with him, "if you ain't gonin', with you, I'm stayin'".

<b>10</b>	<b>Bess, You is my Woman Now</b>	<b>Gershwin</b>
-----------	----------------------------------	-----------------

# **Rigoletto**

**Quartet**

Rigoletto brings Gilda, still in denial about her abduction by the Duke, to show her just what kind of a man he is. She is distraught to find him seducing another woman, Maddalena.

<b>11</b>	<b>Bella figlia del amore</b>	<b>Verdi</b>
-----------	-------------------------------	--------------

# **Thank You**

Thank you to everyone who made this evening a success. The performers, St. Paul's Lutheran Church, Holy Trinity Anglican Church, partner, Roger Parton, to our volunteers, our board, and friends.