

PINCHGUT OPERA

PRESENTS

WOMEN OF THE PIETÀ

BY VIVALDI



10-11 SEPTEMBER | CITY RECITAL HALL, SYDNEY
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PINCHGUT OPERA
PRESENTS

MÉDÉE

BY CHARPENTIER



The greatest opera
of the French
Baroque era

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WOMEN OF THE PIETÀ



ANTONIO VIVALDI

Miriam Allan, soprano

Cantillation, chorus

Orchestra of the Antipodes

Erin Helyard, conductor

Trent Suidgeest, lighting designer

Sung in Latin.

This concert will last approximately
1 hour and 40 minutes, including an interval.

The performances in Sydney are being
recorded and filmed for later digital release
on Pinchgut At Home and for broadcast
on ABC Classic.

Any microphones you see are
for recording only.



WOMEN OF THE PIETÀ

Concerto for Two Horns in F Major (RV 539)

Vivaldi (1678–1741)

Carla Blackwood, horn

Dorée Dixon, horn

Allegro

Larghetto

Allegro

In furore iustissimae irae (RV 626)

Vivaldi

Miriam Allan, soprano

Allegro: In furore

Recitativo: Miserationum Pater

Largo: Tunc meus fletus

Allegro: Alleluia

Magnificat (RV 610)

Vivaldi

Miriam Allan, soprano

Chloe Lankshear, soprano

Keara Donohoe, mezzo-soprano

Hannah Fraser, mezzo-soprano

Adagio: Magnificat

Allegro: Et exultavit

Andante molto: Et misericordia

Presto: Fecit potentiam

Allegro: Deposuit potentes

Allegro: Esurientes

Largo—Allegro—Adagio: Suscepit Israel

Allegro ma poco: Sicut locutus est

Largo—Andante—Allegro: Gloria Patri

INTERVAL

Laudate pueri Dominum (RV 601)

Vivaldi

Miriam Allan, soprano

Mikaela Oberg, flute

Allegro non molto: Laudate pueri

Allegro: Sit nomen Domini

Andante: A solis ortu

Larghetto: Excelsus super omnes

Allegro molto: Suscitas a terra inopem

Allegro: Ut collocet eum

Larghetto: Gloria Patri

Allegro: Gloria Patri

Allegro: Amen

Dixit Dominus (B II:15, 1774 version)

Galuppi (1706–1785)

Miriam Allan, soprano

Keara Donohoe, mezzo-soprano

Hannah Fraser, mezzo-soprano

Allegro: Dixit Dominus

Andante: Tecum principium

[Maestoso]: Juravit Dominus

Allegro, e con spirito: Dominus a dextris tuis

Largo: Judicabit in nationibus

Andante spiritoso: De torrente in via bibet

[Largo—Allegro—Tempo giusto]: Gloria Patri



ABOUT PINCHGUT OPERA

Pinchgut Opera celebrates the beauty and breadth of emotions through music and the human voice.

Early opera is like wine: it comes in a fascinating variety of different styles, genres, tastes and colours. Before steamships, railroads and mass production, music thrived in widespread but localised centres of experimentation and refinement. As cities became more connected, operas became less varied and more standardised.

We scour the period from opera's birth to its flowering in the Baroque to bring you the very best masterworks from this dazzling and fertile time in music history. Many of these works and composers remain largely unknown today, and we delight in helping our audiences discover something new from the hidden gems of the past.

Pinchgut Opera also offers our concerts and selected operas to enjoy via Pinchgut At Home, our digital platform that provides a unique and intimate view of these sublime live musical performances, from the best seats in your house.

No one in Australia is better placed than the award-winning Pinchgut Opera to bring you these works – offering an experience true to the glory and spirit of the Baroque.

We acknowledge the traditional owners of the land on which we work and perform – the first storytellers and singers of songs. We pay our respects to their elders past and present.



ERIN HELYARD



Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the Woman at the Piano* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes he has forged new standards of excellence in historically informed performance in Australia. The company won Best Rediscovered Opera for Hasse's *Artaserse* at the 2019 International Opera Awards in London. Pinchgut's opera film, *A Delicate Fire*, won Best Australian Feature Film at the Sydney Women's International Film Festival in 2021. Operas under Erin's direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–2017) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won ARIA and AIR awards for Best Classical Album in 2020.

Erin regularly appears as a collaborator with the Australian Chamber Orchestra, and as a conductor he has distinguished himself in dynamic performances with the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras, ACO Collective, Australian National Academy of Music, Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for his contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music.



MIRIAM ALLAN

The ‘sublime singing’ (*Gramophone*) of soprano Miriam Allan has been enjoyed across the world, from her native Australia, through Asia, Europe and North America and notably at the funeral of HRH Prince Philip, the Duke of Edinburgh.

Engagements for 2022–23 include productions of Purcell’s *The Indian Queen* in Caen, Antwerp and Luxembourg with Emmanuelle Haïm and Le Concert d’Astrée, as well as Bach’s B minor Mass with the Bern Chamber Choir, *St Matthew Passion* with John Butt and the Dunedin Consort, and Handel’s *Alexander’s Feast* with University College, Dublin.

Highlights during the 2021–22 season saw Miriam perform frequently with Philippe Herreweghe and Collegium Vocale Gent; multiple projects with Les Arts Florissants; engagements at the Wigmore Hall with Arcangelo; return performances with Early Opera Company; *Messiah* with Instruments of Time and Truth; and Bach cantatas with the Orchestra of the Age of Enlightenment.

Her recent concert performances include the role of Iphis (Handel’s *Jephtha*) at the Trigonale Festival, works by Purcell at West Green House Opera, *Messiah* with Portland Baroque, Vivaldi’s Gloria and motets by Handel and Corelli with Les Arts Florissants, Couperin’s *Leçons de ténèbres* at the Brighton Festival, and in recital with Stanford’s *Bible Songs*, lute songs with Elizabeth Kenny and lieder by Clara Schumann and Fanny Mendelssohn.

She has sung Bach cantatas in the Thomaskirche in Leipzig and at the BBC Proms; Mozart’s Mass in C minor in the Lincoln Center, New York; Bach’s Magnificat in the Musikverein, Vienna; Handel’s *Messiah* in the Sydney Opera House; Haydn’s *Creation* at the Barbican in London; Rameau’s *In convertendo* in the Chapelle Royale at Versailles; and appeared in Mozart opera galas at the Royal Opera House, Covent Garden and Salle Pleyel, Paris.

Her discography includes the *Gramophone* Award-winning series of Monteverdi and Gesualdo madrigals with Les Arts Florissants and Paul Agnew, with whom she can also be seen in the DVD release of *Orfeo* as Proserpina; a recital of Handel and Purcell on ABC Classic; and Pinchgut Opera’s series of live recordings. Recent releases include Handel/Hasse’s *Caio Fabbricio* with Bridget Cunningham and London Early Opera, as well as Monteverdi and Gesualdo madrigals with Collegium Vocale Gent.

For Pinchgut, Miriam has appeared in *Semele*, *The Fairy Queen*, *Dardanus*, *Griselda*, *Giasone* and most recently *Athalia*.



CANTILLATION



Maia Andrews
Soprano



Janine Harris
Soprano



Chloe Lankshear
Soprano (Soloist)
Inaugural Taryn Fiebig
Scholar



Brianna Louwen
Soprano



Josie Ryan
Soprano



Anna Sandström
Soprano



Jo Burton
Mezzo-soprano



Stephanie Dillon
Mezzo-soprano



Keara Donohoe
Mezzo-soprano
(Soloist)



Hannah Fraser
Mezzo-soprano
(Soloist)



Nicole Smeulders
Mezzo-soprano



ORCHESTRA OF THE ANTIPODES



Karina Schmitz
Violin leader
Justin White, Sydney,
Australia, 2022, after
Jacob Stainer, 1679



Skye McIntosh
Principal Violin 2
Tomaso Eberle, Naples,
Italy, c.1770



Marlene Crone
Violin
J. Gedler, Füssen,
Germany, 1770



Miranda Hutton
Violin
Annette Voll, Gravenhage,
Netherlands, 2009, after
Stradivarius, 1716



Anna McMichael^o
Violin
Camilli Camillus, Mantua,
Italy, 1742



Bianca Porcheddu
Violin
Paul Bailly, Paris,
France, 1883



James Eccles
Viola
Warren J. Nolan-Fordham,
Melbourne, Australia, 2013,
after Gasparo da Salò,
Italy, 16th century



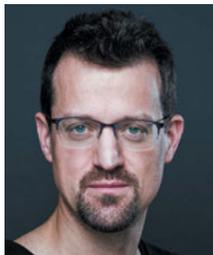
Anthea Cottee
Cello
Peter Walmsley, London,
England, 1735



Andrew Tait
Bass
Roger Dawson, London,
UK, after Gasparo
da Salò, Italy, c.1580



Mikaela Oberg
Flute
Fridtjof Aurin, 2014, after
Giuseppe Castel,
Italy, c.1730



Lyndon Watts[†]
Bassoon
Peter de Koningh Hall,
Netherlands, 2002,
after Johann Heinrich
Eichentopf (1678-1769)



Carla Blackwood[†]
Horn
Richard Seraphinoff,
Bloomington, USA,
2018, after Johann
Leichnambschneider,
Nuremberg,
Germany, c.1730



Dorée Dixon

Horn

Richard Seraphinoff,
Bloomington, USA,
2009, after J.W. Haas,
Nuremberg, Germany,
early 18th century
(Courtesy of the Australian
Brandenburg Orchestra)



Simon Martyn-Ellis

Theorbo

Theorbo by Jiri Čepelák,
Prague, Czech
Republic, 2004
Baroque guitar by Marcus
Wesche, Bremen,
Germany, 2011



Andrei Hadap

Chamber organ

Pinchgut Opera
Continuo Fellow

Continuo organ by Henk Klop,
Garderen, Netherlands, 2007
(Courtesy of ABC Classic,
Cantillation & Pinchgut Opera)



Erin Helyard

Harpsichord

Italian harpsichord after
Grimaldi, 1697, by Carey
Beebe, Sydney,
Australia, 1990

Pitch: A=415Hz

Temperament: Representative early 18th-century Italian (various sources, pre-1739)

Harpsichord and chamber organ prepared by Carey Beebe.

° Anna McMichael appears courtesy of the Sir Zelman Cowen School of Music and Performance, Monash University.

† Lyndon Watts and Carla Blackwood appear courtesy of the Melbourne Conservatorium of Music, University of Melbourne

Pinchgut's Opera Productions

2002 Handel **Semele**

2003 Purcell **The Fairy Queen**

2004 Monteverdi **Orfeo**

2005 Rameau **Dardanus**

2006 Mozart **Idomeneo**

2007 Vivaldi **Juditha Triumphans**

2008 Charpentier **David et Jonathas**

2009 Cavalli **Ormindo**

2010 Haydn **L'anima del filosofo**

2011 Vivaldi **Griselda**

2012 Rameau **Castor et Pollux**

2013 Cavalli **Giasone**

2014 Salieri **The Chimney Sweep**

2014 Gluck **Iphigénie en Tauride**

2015 Vivaldi **Bajazet**

2015 Grétry **L'Amant jaloux**

2016 Haydn **Armida**

2016 Handel **Theodora**

2017 Triple Bill:

Rameau **Anacréon**

Rameau **Pigmalion**

Vinci **Erighetta & Don Chilone**

2017 Monteverdi **The Coronation of Poppea**

2018 Handel **Athalia**

2018 Hasse **Artaserse**

2019 Monteverdi **The Return of Ulysses**

2019 Vivaldi **Farnace**

2021 Cavalli **The Loves of Apollo & Dafne**

2021 Rameau **Platée**

2022 Cesti **Oronthea**

2022 Charpentier **Médée**

ABOUT WOMEN OF THE PIETÀ

For over three centuries, Venice was home to a special institution unique in music history: the ospedali. Inaugurated by the Serene Republic as state-run shelters for poor or homeless children, the ospedali provided the very first formally organised music education for female musicians outside the convent. Four Venetian ospedali became centres of musical excellence: the Incurabili, the Dereletti, the Mendicanti and the Pietà. Between 1585 and 1855 the ospedali employed the very best professional musicians in Europe to educate the women who boarded there, and in the early 18th century the Pietà boasted the most famous musician of them all: Antonio Vivaldi.

Most of Vivaldi's sacred music was written for the all-female virtuosi of the Pietà when Vivaldi was providing them with training and music. In awe of their technical brilliance, a contemporary of Vivaldi noted that "there is no instrument, however unwieldy, that can frighten them," and so we begin our programme with a double horn concerto that could have been featured in concerts at the Pietà. Vivaldi's sublime Magnificat is performed in its all-female version as originally conceived for the Pietà around 1715. We also present two virtuosic and sparkling motets written for the star vocal pupils of the Pietà: *In furore* is an agitated and passionate example of Vivaldi's earliest years at the Pietà in the 1710s, while the *Laudate pueri* is the greatest showpiece for solo soprano that Vivaldi ever wrote and is a beautiful example of the composer's later style, from the 1730s.

Drawing a line from Vivaldi's late style to the work of his younger Venetian colleagues, we also feature a rival work from a rival institution: a glorious setting of the Dixit Dominus by Galuppi, who worked at the Incurabili in the 1760s and 70s. It is here given its Australian premiere.

Erin Helyard



TEXTS & TRANSLATIONS

VIVALDI *In furore iustissimae irae*

1. Allegro
In furore iustissimae irae
tu divinitus facis potentem.
Quando potes me reum punire
ipsum crimen te gerit clementem.
*In the fury of most righteous wrath
you show the strength of your divine nature.
When you punish me in my guilt
the crime itself brings you to be merciful.*
2. Recitative
Miserationum Pater piissime,
parce mihi dolente
peccatori languenti,
o Jesu dulcissime.
*Most pious Father of mercies,
spare me, a sorrowful,
weak sinner,
most sweet Jesus.*
3. Largo
Tunc meus fletus
evadet laetus
dum pro te meum
languescit cor.
Fac me plorare,
mi Jesu care,
et fletus laetus
fovebit cor.
*Then shall my weeping
turn to joy
as my heart is softened
towards you.
Bring me to tears,
my dear Jesus,
and joyful weeping
will warm my heart.*
4. Allegro
Alleluia.
Alleluia.

VIVALDI *Magnificat*

1. Adagio
Magnificat anima mea dominum.
My soul magnifies the Lord.
2. Allegro
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
*And my spirit has rejoiced
in God my saviour,
for he has regarded the lowliness
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.*
3. Andante molto
Et misericordia ejus
a progenie in progenies
timentibus eum.
*And his mercy
is on them who fear him,
from generation to generation.*
4. Presto
Fecit potentiam in brachio suo
dispersit superbos
mente cordis sui.
*He has shown strength with his arm,
he has scattered the proud
in the imagination of their hearts.*

- | | |
|--|---|
| <p>5. Allegro
Deposuit potentes de sede
et exaltavit humiles.</p> | <p><i>He has deposed the mighty from their seats
and exalted the humble.</i></p> |
| <p>6. Allegro
Esurientes implevit bonis:
et divites dimisit inanes.</p> | <p><i>The hungry he has filled with good things,
and the rich he has sent empty away.</i></p> |
| <p>7. Largo-Allegro-Adagio
Suscepit Israel puerum suum,
recordatus misericordiae suae.</p> | <p><i>He has helped his servant Israel,
in remembrance of his mercy.</i></p> |
| <p>8. Allegro ma poco
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.</p> | <p><i>As it was spoken to our fathers,
to Abraham and his seed for ever.</i></p> |
| <p>9. Largo-Andante
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum, Amen.</p> | <p><i>Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now, and ever shall be,
world without end, Amen.</i></p> |

INTERVAL

VIVALDI *Laudate pueri Dominum*

- | | |
|---|---|
| <p>1. Allegro non molto
Laudate pueri, Dominum:
laudate nomen Domini.</p> | <p><i>Praise the Lord, you servants:
O praise the name of the Lord.</i></p> |
| <p>2. Allegro
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.</p> | <p><i>Blessed be the name of the Lord
from this time forth for evermore.</i></p> |
| <p>3. Andante
A solis ortu usque ad occasum,
laudabile nomen Domini.</p> | <p><i>From sunrise in the east to sunset in the west,
the Lord's name is to be praised.</i></p> |
| <p>4. Larghetto
Excelsus super omnes gentes Dominus
et super caelos gloria eius.
Quis sicut Dominus, Deus noster,
qui in altis habitat,
et humilia respicit
in caelo et in terra?</p> | <p><i>The Lord is high above all nations
and his glory is above the heavens.
Who is like the Lord our God,
who has his dwelling on high,
and yet humbles himself
to look on heaven and earth?</i></p> |
| <p>5. Allegro molto
Suscitans a terra inopem,
et de stercore erigens pauperem:</p> | <p><i>He takes up the humble out of the dust:
and lifts the poor out of the mire:</i></p> |
| <p>6. Allegro
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.</p> | <p><i>to set them with princes,
with the princes of his people.
He gives the barren woman a home,
making her the joyful mother of children.</i></p> |
| <p>7. Larghetto
Gloria Patri et Filio
et Spiritui Sancto.</p> | <p><i>Glory to be the Father, and to the Son,
and to the Holy Spirit.</i></p> |

8. Allegro
Gloria Patri et Filio
et Spiritui Sancto:
Sicut erat in principio,
et nunc et semper,
et in saecula saeculorum.

*Glory to be the Father, and to the Son,
and to the Holy Spirit:
As it was in the beginning,
is now and ever shall be,
world without end.*

9. Allegro
Amen.

Amen.

GALUPPI *Dixit Dominus*

1. Allegro
Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

*The Lord said to my lord,
'Sit at my right hand,
until I make your enemies
a footstool for your feet.'
The Lord will extend your mighty
sceptre from Sion:
rule in the midst of your enemies.*

2. Andante
Tecum principium
in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum
genui te.

*Your troops will be with you
in the day of your strength
in the splendour of holiness.
From the womb of the morning
I gave you birth.*

3. [Maestoso]
Iuravit Dominus,
et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

*The Lord has sworn,
and will not change his mind:
You are a priest forever
in the order of Melchizedek.*

4. Allegro, e con spirito
Dominus a dextris tuis
confregit in die irae suae reges.

*The Lord at your right hand will break
kings in pieces on the day of his wrath.*

5. Largo
Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

*He will judge the nations,
filling them with corpses:
he will shatter heads over the wide earth.*

6. Andante spiritoso
De torrente in via bibet:
propterea exaltabit caput.

*He will drink from a brook along the way.
Therefore he will lift up his head.*

7. [Largo—Allegro—Tempo giusto]
Gloria Patri et Filio
et Spiritui Sancto:
Sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

*Glory to be the Father, and to the Son
and to the Holy Spirit.
As it was in the beginning,
is now and ever shall be,
world without end. Amen.*

ACKNOWLEDGMENTS



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The Spiritual Forest, Melbourne Recital Centre, 2022

Photo: Albert Comper

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REDISCOVERED + REIMAGINED

2023 SEASON

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SYDNEY
1 & 2 APR

MELBOURNE
4 & 5 APR

OPERA 1

SYDNEY
25 – 31 MAY

CONCERT 2

SYDNEY
9 & 10 SEP

MELBOURNE
14 & 15 SEP

OPERA 2

SYDNEY
30 NOV – 6 DEC



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