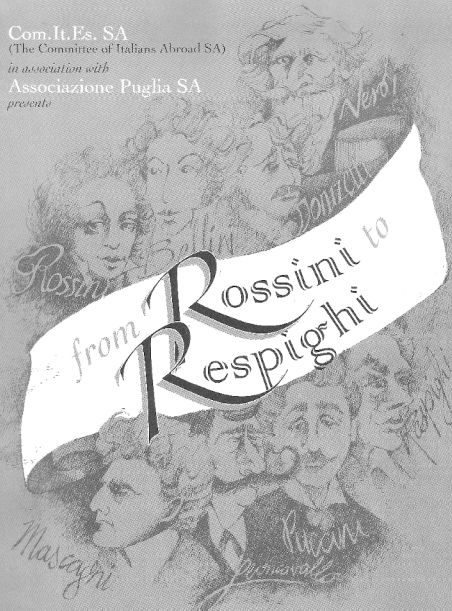
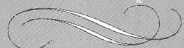


Com.It.Es. SA
(The Committee of Italians Abroad SA)
in association with
Associazione Puglia SA
presents



A Concert
to commemorate the 60th Anniversary
of the Italian Republic



Monday 12th June 2006 at 3pm
Norwood Concert Hall Cnr George St and The Parade, Norwood

Featuring: Teresa La Rocca (Soprano), Tasso Bouyessis (Tenor),
the Monteverdi Singers and the Burnside Symphony Orchestra conducted by Kevin Cameron

from Rossini to Respighi

The Burnside Symphony Orchestra

President: Douglas Pearce
Guest Conductor: Kevin Cameron

Soloists

Teresa La Rocca, soprano
Tasso Bouyessis, tenor

The Monteverdi Singers

Chorus Master: Eugene Raggio
Choir President: Grace Coppola
Accompanist: Margaret Pethick

Presenter: Antonio Comin
Production: Cesare LaStella

Acknowledgements:

The City of Norwood, Payneham and St Peters
Deborah Baldassi, Mary Lisa Beltrame, Vincenzina Ciccarello, Paola Niscioli, Gianna Talias,
Cav. Giovanni Di Fele, Cathy Di Giacomo
Bianco & De Conno Insurance

PROGRAMME

Introductory Address: Dr Simone De Santi, Consul of Italy

Verdi, Nabucco. Sinfonia/Overture

The overture to Verdi's biblical opera (his third operatic work) is made up themes occurring throughout the four acts, including the famous chorus *Va pensiero*, which will be performed at the end of the concert

Rossini, Il barbiere di Siviglia: *Una voce poco fa... Io sono docile*

This is the introductory aria for Rosina, the ward of the elderly Don Bartolo, who is planning to marry her. Rosina has other ideas: she is in love with a young man (Lindoro) who has just serenaded her, and she promises to offer strong, feisty resistance to anyone who tries to oppose her desires.

Donizetti, L'elisir d'amore: *Una furtiva lagrime*

Nemorino, the love-sick peasant, has just told Adina, the obdurate object of his love, that if he can't have her he is happy to die a soldier on the field of battle. A furtive tear on his beloved's face at the news that he about to leave their village tells him that she returns his love; that is all he has ever wanted.

Rossini, Tre cori religiosi: *La Fede, La Speranza, La Carità*

In 1811 Rossini adapted to a new text two choruses he had written very early in his career as incidental music for the play *Oedipus at Colonus* by his fellow student, Giambattista Giusti. A third text was added and a new work was forged, a triptych based on St Paul's famous trinity of moral imperatives: Faith, Hope and Charity. These pieces look forward to the style of his later *Petite Messe Solennelle*.

Puccini, Tosca: *E lucevan le stelle*

The painter Mario Cavaradossi, the rival of the evil chief of police, Baron Scarpia, for the love of the prima donna Floria Tosca, finds himself a prisoner awaiting execution. Remembering the rapture of his night-time trysts with Tosca, he falls into despair as the hour of his death approaches.

Donizetti, Lucia di Lammermoor: *Lucia, perdona... Sulla tomba che rinserra... Verranno a te sull'aure*

Lucia's secret lover, Edgardo (her brother Enrico's deadly enemy), has been called away on a mission to France. They meet secretly; Edgardo's plan is to seek peace with Enrico and to ask for Lucia's hand, but she, knowing the depth of her brother's hatred, begs him to give up the plan. Edgardo is bitterly disappointed, but Lucia manages to soothe his anger. They swear eternal faith and exchange marriage vows: their ardent sighs will waft across the sea to one another and each will shed a bitter tear for their separation.

INTERVAL