

O|PERA AUSTRALI|A

Roberto Devereux

in Concert

DONIZETTI



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IFAC



The International
Foundation for
Arts and Culture

Roberto Devereux

in Concert

Composer

Gaetano Donizetti
(1797 - 1848)

Librettist

Salvadore Cammarano
(1801 - 1852)

Conductor

Andrea Sanguineti

Director

Andy Morton

Lighting Designer

Jason Morphet

Elisabetta

Roberta Mantegna

Sara

Jane Ede

Roberto Devereux

Valerio Borgioni

Duke of Nottingham

Giorgio Caoduro

Lord Cecil

Iain Henderson

Sir Walter Raleigh

Richard Anderson

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Anthony Mackey

Servant of Nottingham

Ryan Sharp

Opera Australia Chorus

Chorus Master

Paul Fitzsimon

Assistant Chorus Master

Michael Curtain

Opera Australia Orchestra

Acting Concertmaster

Huy-Nguyen Bui

Surtitles provided by

Welsh National Opera

**Joan Sutherland Theatre,
Sydney Opera House**

Performance dates:

16, 18 March 2023

Running time:

Approximately 2 hours and
30 minutes with one interval

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Jane Ede is supported by
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You are welcome to take photos
of yourself in the theatre at interval,
but you may not photograph, film
or record the performance.

Cover photo © Georges Antoni

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and Torres Strait Islander peoples
as the first story tellers who carry
the cultural wisdom, traditions and
dreaming of this ancient land.



Andrea Sanguineti – Conductor

Andrea Sanguineti has been appointed Music Director of the Aalto-Musiktheater and the Essen Philharmonic Orchestra as of the 2023/24 season. His current season includes *Lucrezia Borgia* at Aalto Theater Essen, *Manon Lescaut* at Deutsche Oper Berlin, *Lucia di Lammermoor* and an anniversary concert in occasion of 200 years Cologne Carnival at the Cologne Opera. In the 2021/22 season Sanguineti conducted opera productions such as *Stiffelio* at Opéra National du Rhin, *La Cenerentola* at Opera Leipzig, *Don Carlo* at Aalto Theater Essen, *Lucia di Lammermoor* at Opera Zurich and concert series with the Essen Philharmonic and Munich Symphony Orchestra.



Andy Morton – Director

Originally from the United Kingdom, Andy Morton enjoyed a varied career in both opera and musical theatre. As an actor his credits include Monsieur André in Opera Australia's *Phantom of the Opera* (Sydney Opera House and Arts Centre Melbourne), Jean Valjean in *Les Misérables* (West End), Martin in *Martin Guerre* (Cameron Mackintosh National Tour) and original cast member in Boy George's *Taboo* and *Jerry Springer the Opera*. Andy has been an opera director at Opera Australia for 10 years and directed *La Bohème* for Opera Australia on Sydney Harbour in 2018 and *Bluebeard's Castle* at the Sydney Opera House in March 2021.



Jason Morphett – Lighting Designer

Jason Morphett's professional career started in the West End, London during his college years. He soon graduated from Follow Spot Operator to Charge Hand Electrician, to Programmer and onto Chief Electrician and Lighting Designer. In that time, he has run the lighting departments for Birmingham Royal Ballet, London City Ballet, Royal New Zealand Ballet, New Zealand International Arts Festival, New Zealand Opera and Opera Australia. During his tenures with these companies, he has designed for all of them and dealt with all the relighting of the company's repertoire. He is currently freelancing as a Lighting Designer based out of Sydney, Australia.



Paul Fitzsimon – Chorus Master

Chorus Master at Opera Australia since 2019. He has conducted all the symphony orchestras in Australia and recent highlights with Opera Australia include the national tour of *Madama Butterfly*, Brian Howard's *Metamorphosis*, *The Merry Widow*, *La Bohème* and *Don Giovanni*. In Europe he has conducted the Hamburg Ballet, Frankfurt Radio Symphony Orchestra, and Ensemble Intercontemporain in Paris. Paul was Assistant Conductor of the Melbourne Symphony Orchestra before completing his orchestral conducting studies at the Universität der Künste in Berlin.



Roberta Mantegna – Elisabetta

Italian-born soprano, Roberta Mantegna's engagements include *Norma* in Treviso, *Maria Stuarda* at Teatro dell'Opera, Amalia in *I Masnadieri* at Teatro dell'Opera and the Palau de les Arts Reina Sofia de Valencia, Micaëla in *Carmen* at Terme di Caracalla, Contessa in *Le Nozze di Figaro*, Dubai with the Teatro San Carlo di Napoli tour. Gulnara in *Il Corsaro* at Piacenza, Modena and Montecarlo, Imogene in *Il Pirata* at La Scala and in Genève, Leonore in *Le Trouvère* at the Festival Verdi of Parma.



Jane Ede – Sara

One of Australia's most versatile sopranos, Jane Ede has performed a wide-ranging repertoire of roles for Opera Australia, including Fiordiligi (*Così fan tutte*), Musetta (*La Bohème*), Countess (*The Marriage of Figaro*), Alice Ford (*Falstaff*), Donna Elvira (*Don Giovanni*), Wellgunde (Wagner's *Ring Cycle*, Melbourne), Helena (*A Midsummer Night's Dream*) and High Priestess (*Aida*). In 2023, Jane will reprise the roles of Donna Elvira, High Priestess and Wellgunde and sing Mademoiselle Jouvénot in *Adriana Lecouvreur* and Gerhilde in Wagner's *Ring Cycle* in Brisbane.



Valerio Borgioni – Roberto Devereux

Valerio Borgioni studied singing at Conservatorio Santa Cecilia in Rome, under the guide of Maestro Claudio Di Segni. In March 2018 he made his debut as Alfredo in Verdi's *La Traviata* at Teatro Rossini in Civitanova Marche and was the winner of the Concorso Lirico Internazionale Anita Cerquetti. In March 2019, Valerio Borgioni sang *L'Elisir d'Amore* in Korea as part of a tour by Teatro Comunale di Bologna. In May 2019 he debuted as Rodolfo in *La Bohème* at Teatro Rossini in Civitanova Marche and in 2020 debuted the role of *Werther* at the Teatro Sociale in Como and made his debut in Mascagni's *Amico Fritz* at the Teatro Lirico in Cagliari. In 2021 he sang *La Bohème* in Como and *La Fille du Régiment* in Cagliari.



Giorgio Caoduro – Duke of Nottingham

Internationally celebrated Italian baritone, Giorgio Caoduro is one of the reigning Belcanto singers of today. Renowned for his Rossini and Donizetti, Giorgio has been performing regularly for over twenty years in the most prestigious international opera companies in Europe, America and Australia. His Rossini solo album "The Art of Virtuoso Baritone" released in 2021 on Glossa has been highly acclaimed in the international press. Giorgio is the recipient of the 2012 Australian Green Room Award for the best opera singer of the year.



Iain Henderson – Lord Cecil

Tenor Iain Henderson is a graduate of the Queensland Conservatorium and the Royal Northern College of Music in Manchester (UK). Iain has performed in *Iolanta* with Les Azuriales Festival and performed at the UK's Glyndebourne Festival, Buxton Festival and Opera North. Currently a Principal Artist with Opera Australia, Iain made his Company debut as Don José in *Carmen* (Opera Australia National Tour) and made his mainstage debut as Pang in *Turandot* (Opera Australia).



Richard Anderson – Sir Walter Raleigh

After studying in Sydney and Canberra, Richard Anderson joined Opera Australia's Young Artists Program in 2003 and has since become a principal bass with the company. His numerous roles for Opera Australia include Colline in *La Bohème*, Sarastro in *Die Zauberflöte*, Wagner in *Faust*, Dr Bartolo in *The Marriage of Figaro*, Dr Grenvil *La Traviata* and Joel Elenberg in *Whiteley*. He has also performed for Opera Queensland, State Opera South Australia, Pinchgut Opera, among others, as well as in concert.



Anthony Mackey – Page

Bass Anthony Mackey made his debut with Victorian Opera singing Masetto (*Don Giovanni*) in 2009, later performing Curio (*Giulio Cesare*), Truffaldino/Lackai (*Ariadne auf Naxos*) and Phoebus (*Bach's Contest Between Phoebus and Pan*). For Opera Australia he has performed on tour as Sarastro and Masetto (*The Magic Flute*), and as an Opera Australia chorus member in mainstage productions since 2013. In recent seasons he has also sung the Sergeant (*La Bohème*), Gaoler (*Tosca*), Zuniga (*Carmen*), Marchese (*La Traviata*) and in the Ensemble for *The Nose*.



Ryan Sharp – Servant of Nottingham

Currently a member of the Opera Australia Chorus, Ryan is a graduate of WAAPA. He was the winner of the West Australian Opera Young Artist in 2011 and a finalist in the Australian Singing Competition, 2010. Engagements include Pistola (*Falstaff*), Servant (*Elektra*); Marquis de la Force (*Dialogues des Carmélites*), Reverend Hale in *The Crucible*, The Usher in *Trial by Jury*, Peter Quince in *A Midsummer Night's Dream*, soloist in Rossini's *Petite Messe Solennelle* and Tippet's *A Child of Our Time*. Handel's *Messiah*, Beethoven's *Mass in C Major*, Bach's *Christmas Oratorio* and Argenio in Festival Baroque Australia's concert production of Handel's opera *Imeneo*.



Huy-Nguyen Bui – Acting Concertmaster

Born in Hiroshima, where he began studying violin aged six, Huy-Nguyen Bui then studied under Jan Tawroszewicz at the University of Canterbury. He joined the Opera Australia Orchestra while studying with Charmian Gadd at the Sydney Conservatorium and was appointed Deputy Concertmaster in 2003 and Associate Concertmaster in 2008. He was Guest Associate Concertmaster for the Tasmanian Symphony Orchestra's Japan tour in 2005, and Guest Assistant Concertmaster at the Royal Opera House, Covent Garden in 2006.



Valerio Borgioni as the Earl of Leicester in Opera Australia's *Maria Stuarda* in Concert at the Sydney Opera House.
© Prudence Upton

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Jennifer Bonner
Emma Castelli
Annabelle Chaffey
Rachael Cunningham
Bronwyn Douglass
Louise Keast
Celeste Lazarenko
Sandy Leung
Leah Thomas
Katherine Wiles
Kathryn Williams

Mezzo

Kyla Allan
Emily Barber- Briggs
Genevieve Dickson
Keara Donohoe
Daniella Ehrlich
Celeste Haworth
Angela Hogan
Yolanda Lorenzato
Bree Meara-Hendy
Nicole Smeulders
Ruth Strutt
Margaret Trubiano

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Dean Bassett
Gregory Brown
Tomas Dalton
Simon Gilkes
Stuart Haycock
Jin Tea Kim
Andrei Laptev
Na Ra Lee
Ranald McCusker
Adam Player
Benjamin Rasheed
Claudio Sgaramella

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Giorgio Caoduro in *Adriana Lecouvreur*
© Keith Saunders

In a nutshell

The composer: Donizetti. Italian.
19th Century.

The music: Passionate, with rich, melodic lines and powerful dramatic confrontations.

The big hit: 'Quel sangue versato', a right royal mad scene full of blood and ghostly visions.

The setting: London's Palace of Westminster, 1601.

The history: Roberto Devereux premiered in 1837 at the Teatro di San Carlo, Naples.

A quirky fact to impress your date: Donizetti may think he's being clever quoting 'God Save the Queen' in the Overture, but the British National Anthem was first publicly performed in London in 1745, 142 years after Queen Elizabeth I was dead and buried.

ACT I

The opera takes place in sixteenth-century London. Sara, Duchess of Nottingham, and confidante of the Queen is in tears. Elisabetta arrives: the Duke of Nottingham, Sara's husband, has convinced her to see Roberto Devereux once again. Devereux had previously been suspected of conspiring against the throne and banished from the court. The Queen is in love with him and trembles at the thought that she might have a rival, while Sara, who was once sentimentally attached to Devereux, goes pale upon hearing her words. Devereux arrives at court, and speaks to Elisabetta about his loyalty to the Crown, but not about love. Nottingham, ignorant of the earlier tie between Sara and his friend, tells Devereux he is worried about his wife's unhappiness. Sara encounters Devereux in her palace and tells him that Elisabetta had forced her to marry Nottingham. Sara and Devereux still love one another and he agrees to leave London: as a pledge of love he takes one of her scarves and gives her his ring.

ACT II

Devereux is arrested, and the council condemns him to death. Gualitero arrives with Sara's scarf, which had been found among Devereux's effects. Nottingham recognises it and is overcome with anger, but he remains silent in order to save his wife. Elisabetta offers Devereux his life if he reveals his secret lover. He refuses and is carried off to jail. Elisabetta nonetheless decides to save him, but demands to see the ring she gave him, the very ring he later gave to Sara. His only hope for salvation is if Sara can bring him the ring before execution.

ACT III

Devereux writes to Sara asking her to go to the Queen with the ring he gave her. Nottingham, in revenge for her presumed betrayal, confines her to the palace until Devereux is executed. Elisabetta awaits the ring that will save Devereux. Sara arrives, consigns the ring and admits to being his secret lover. The Queen immediately orders the suspension of the execution, but a cannon shot announces that it is too late. Sara and Nottingham are condemned to death and Elisabetta abdicates in favour of James.

Getting to know Roberto Devereux

A little history

It was in the spring of 1837 that Donizetti was commissioned to write a new opera for the Teatro San Carlo in Naples. His librettist Salvatore Cammarano based the opera on a recent French tragedy, *Elisabeth d'Angleterre*, as well as on a number of other French plays. A considerable portion of the plot, however, was cribbed from a recent opera libretto written by Felice Romani, a detail that would later lead to a plagiarism suit.

As usual, Donizetti worked fast. Despite the emotional anxiety caused by the recent death of both his parents, two stillborn babies, and the death of his wife a month before rehearsals were due to begin, the opera premiered on 28 October 1837.

Roberto Devereux was a triumph. "The day before yesterday I gave my opera at the S. Carlo," Donizetti wrote to his publisher. "It is not for me to tell you now how it went – I am more modest than a p... [putana, or prostitute] and I should therefore blush. But it went well, very well."

The opera quickly sped around the world, but performances had died out by 1882. Revived in 1964 with Leyla Gencer as Elizabeth, since then, it has proved a popular vehicle for sopranos of a dramatic turn of mind, including Montserrat Caballé, Beverly Sills, and especially Edita Gruberová.

Who are the main characters?

Elizabeth — Queen of England
Robert Devereux — Second Earl of Essex
Nottingham — Lord High Admiral of England
Sara, Duchess of Nottingham — his wife
Robert Cecil — Secretary of State
Sir Walter Raleigh — a Courtier and Statesman

Conversation starters

Robert Devereux's maternal great-grandmother was Mary Boleyn, sister of Queen Elizabeth's mother Anne Boleyn. That makes them first-cousins-twice-removed.

Historically, the hot-tempered Essex repeatedly clashed with the feisty Elizabeth. In one furious Privy Council debate, the Queen allegedly cuffed him round the ear, prompting the potentially treasonous response of Essex half drawing his sword.

Donizetti wasn't the first or the last to compose an opera about the Queen and Robert Devereux. Four years earlier, Saverio Mercadante wrote *The Count of Essex*, while 116 years later, Benjamin Britten based his 1953 opera *Gloriana* on Lytton Strachey's waspish biography, *Elizabeth and Essex*.

Who is the composer?

Gaetano Donizetti, a 19th-century Italian composer who in a career of only 30 years managed to write nearly 70 operas. He is best known for *Lucia di Lammermoor*.

Born in Bergamo in 1797, Donizetti studied under the then famous composer Giovanni Simone Mayr.

His music is characterised by strong melodies often suggestive of Italian popular song, long, lyrical vocal lines, and an instinct for carrying the drama forward despite the fashion of the day for musical numbers that tended to hold the action up.

His first international hit was *Anna Bolena*, the earliest of his "Three Tudor Queens" trilogy. From then on, his focus switched from comedies to tragedies, although he would still score successes with lighter works like *The Elixir of Love* (1832), *The Daughter of the Regiment* (1840) and *Don Pasquale* (1843).

In 1838 Donizetti relocated to France where for the following nine years he wrote operas set to French libretti while overseeing new productions of his Italian works.

The composer retired to Bergamo in 1847 suffering from the debilitating effects of Syphilis. He died the following year at the age of 50.

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Jane Ede in *Don Giovanni* © Jeff Busby



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