

CAST AND PRODUCTION

Produced by the Auckland Chamber Orchestra & Auckland Opera Studio

The Woman
Director Camille Zamora
Musical Director Raymond Hawthorne
Lighting Peter Scholes
Set Vera Thomas
Surtitles Stephen Fitzgerald
Sophie Wilson

THE ORCHESTRA

Flutes Luca Manghi, Jenny Mori
Oboes Alison Dunlop, Alison Jepson
Clarinets Tung Wing (Elsa) Holiday
Donald Nicholls
Bass Clarinet Andrew Uren
Bassoons Terry Cammell, Ben Hoadley
Horns Jillian Christoff, Carl Wells
Trumpets Huw Dann, Matthew Verrill
Trombone Tim Sutton
Tuba Jess Rodda
Harp Yi Jin
Timpani & Percussion Shane Currey
Violins Dianna Cochrane, Christine Cottle
Rosana Fea, Peau Halapua, Fiona Houghton
Jocelyn Healy, Patrick Hendy-Harris,
Alisha Hunt, Naomi Lee, Robert Lovie
Sarah McCracken, Kate Walshe, Miyo Yoon
Violas Wen-Chuan Lin, Iselta Alison
Emma Fetherston, Gregory McGarity
Violoncellos Tom Pierard, Siobhan Gerritsen
Katherine Uren, Judith Williams
Dbl Basses Evgueni Lanchtchikov, Susan Rowe

AUCKLAND CHAMBER ORCHESTRA

TRUSTEES

Frank Olsson, *Chairman*
Ben Corban
Alan Mayo
Founder and Musical Director:
Honorary Life Members:
Administration:
Concertmaster:

Barrie Graham
Kimina Styche
Peter Scholes
Frank Olsson
Linda Olsson
Heather Hollands
Dianna Cochrane

AUCKLAND OPERA STUDIO

TRUSTEES

John Peebles, *Chairman*
Frances Wilson, *Studio Director*
Claudine Bjorkland
Willi Hill
Gillian Peebles
Peter Rowe

Stephen Fitzgerald
Paul McLaren
Michael Prentice
Vlasta Shanahan

PATRONS

Tom and Anne Morris
Simon O'Neill, Artistic Patron

ACKNOWLEDGMENTS

The Auckland Chamber Orchestra acknowledges the generous support of the following for the 2010 Concerts
Michael & Linda Gill, James Wallace Charitable Arts Trust, Anonymous, Jenny Gibbs, Janetta Newhook, Michael & Rosie Horton, Dorothy Harris, National Library, Music Library, The EDGE, Programme design by ditto, Auckland Theatre Company for rehearsal space

Angel at Ahipara



Auckland Chamber Orchestra

Peter Scholes, conductor

Music by Christopher Blake
Inspired by Robin Morrison's photographs
• Christ at Whangape
• Angel at Ahipara
• Anthem on the Kaipara
• Night Journey to Pawarenga

Sunday 26 September 7pm

Concert Chamber, THE EDGE*

Stalls \$25, conc \$20, students \$10, Balcony \$49, conc \$39, student rush \$10 (stalls)

The End of Time

Lara Hall, James Tennant, Katherine Austin



Auckland Chamber Orchestra presents

Martin Lodge *Messiaen's Quartet for the End of Time: facts and fictions*
Olivier Messiaen *Quartet for the End of Time*

New Zealand Chamber Solists

violin Lara Hall
piano Katherine Austin
speaker Martin Lodge
cello James Tennant
clarinet Peter Scholes

Monday 18 October 7pm

Concert Chamber, THE EDGE*

Stalls \$25, conc \$20, students \$10, Balcony \$49, conc \$39, student rush \$10 (stalls)

0800 BUY TICKETS (0800 289 842) or 09 357 3355 www.buytickets.co.nz



The Human Voice

La voix humaine

"...the one thing not to do
when a relationship ends,
is pick up the phone..."

PROGRAMME
OF MUSIC BY POULENC

Sonata for 2 Clarinets Donald Nicholls and Elsa Holliday

Sonata for Trumpet, Horn, Trombone
Huw Dann, trumpet
Carl Wells, horn
Tim Sutton, trombone

Sonata for Clarinet & Bassoon Andrew Uren, clarinet
Ben Hoadley, bassoon

INTERVAL

La voix humaine
Camille Zamora, soprano
Peter Scholes, conductor
Auckland Chamber Orchestra

**A message from the
Musical Director of the Auckland Chamber Orchestra**

We are thrilled to be combining forces with the Auckland Opera Studio in this performance of *La voix humaine*.

I have always loved Poulenc and when Frances Wilson suggested a performance of this opera, with Camille Zamora singing and Raymond Hawthorne directing, I jumped at the opportunity.

Tonight you will also enjoy some of Poulenc's charming and entertaining chamber music before the main event.

In *La voix humaine* we only hear the woman's side of the phone conversation with the man she loves dearly. After five years together he has left her to marry someone else. He wants their letters back.

He lies to her. She knows he lies, but she still loves him.

Does he know that she knows he is lying?

It cuts straight to the heart of opera in that it has no plot, just words and the emotional range of the human voice.

Peter Scholes

Welcome to another inspired evening with the

Auckland Opera Studio

As you know our main mission in our work is to promote and further educate young New Zealand professionals. The exchange of similarly aged fellow professional singers is also a learning experience for our resident young performers - an exchange of ideas!

During my years in New York I was privileged to work with many wonderful young talents. One of my especially gifted students was Camille Zamora, who was admitted to the prestigious Julliard Opera School at the same time as our well loved Simon O'Neill. They are very good friends. Camille is now a busy professional singer with performances in the current season including *Ilia* in *Idomeneo* with Boston Lyric Opera, *Twin Spirits* with Sting, Joshua Bell and Nathan Gunn at the Lincoln Center, *Marcia* in *Chocolate Sold* and, immediately on her return to the USA, *Despina* with Virginia Opera.

Her combination of intellectuality, emotional depths and beautiful voice made her the perfect candidate for a performance of this remarkable work. Of course her ability to speak perfect French put the "icing on the cake", so to speak.

The last ten days of preparation with Raymond Hawthorne and Peter Scholes have been a wonderful journey for us all. This piece is a soprano's dream. It is also the perfect example of the period of the time - Theatre of the Absurd - Cocteau, Poulenc, Chagall etc etc - a distinctive and important time for all art forms, which opened the doors to modernity.

Please enjoy this New Zealand and North American view of France in the 1950's which is, at the same time, a timeless treasure.

Frances Wilson
Artistic Director
Auckland Opera Studio



CAMILLE ZAMORA - The Woman (Elle)

"A singer blessed with intense communicative ability who blazes with passion" (Opera Magazine), soprano Camille Zamora balances a vibrant career of opera, recital and concert performances.

She has appeared with ensembles including the Orchestra of St. Luke's, the Rochester Philharmonic, the Guadalajara Symphony, the Aberdeen Festival Orchestra, the London Symphony Orchestra, the Boston Festival Orchestra, the Apple Hill Chamber Players, and in live recital broadcasts on National Public Radio, BBC Radio and Deutsche Radio. Her operatic roles include Pamina (*Die Zauberflöte*), Blanche (*Dialogues des Carmélites*), The Governess (*The Turn of the Screw*), and the title roles in Carlisle Floyd's *Susannah* and Handel's *Alcina*.

Recent highlights include Ermione (*Oreste*) at the Spoleto Festival di Due Mondi, Despina (*Così fan tutte*) at Glimmerglass Opera, Rosita (*Luisa Fernanda*) at Los Angeles Opera, Amore/Valetto in *L'Incoronazione di Poppea* at Houston Grand Opera, Donna Elvira (*Don Giovanni*) at Anchorage Opera, and Echo (*Ariadne auf Naxos*) at Utah Opera. The 2009-10 season includes Ilia in *Idomeneo* at Boston Lyric Opera, Elle in *La voix humaine* in New Zealand, and recitals with Carnegie Hall's Musical Connections series and New York Festival of Song's NYFOS Next series.

Other highlights include music of Schubert for the American Ballet Theater Opening Night Gala, in a performance *The New York Post* called "one of the best received moments of the evening... quiet, monumentally serene Schubert art songs, beautifully rendered by soprano Camille Zamora."

She has sung Brahms' *Lieblieder* with Leon Fleisher at Aspen Music Festival, Beethoven's *Mass in C* at Alice Tully Hall, Handel's *Dixit Dominus* with the Boston Festival Orchestra and the Chorus of Westerly, Bach's *Magnificat* with the Orchestra of St. Luke's at Carnegie Hall, and, also at Carnegie Hall, the premiere of Prix de Rome winner Christopher Theofanidis' *Song of Elos*, a performance she repeated at the American Academy in Rome. She performed Pulitzer Prize winner Aaron Jay Kernis' *Simple Songs for Soprano and Orchestra* at the Bowdoin Festival under the baton of the composer, made her Lincoln Center Festival debut with *Poems from the Sung Dynasty* for Soprano and Orchestra by Bright Sheng in a performance praised by *The New York Times* as "dramatic and nuanced," and joined pianist Steven Blier for *Spring Will Come Again* at Lincoln Center's Stanley Kaplan Penthouse.

A champion of the zarzuela (Spanish opera) genre, Ms. Zamora sang the title role in Pablo Sorozábal's *La Tabernera del Puerto* with New York City's Alta Classica Zarzuela, and was featured in *An Evening of Tango and Zarzuela* with the Connecticut Grand Opera and Orchestra. She has performed and recorded principal roles in *La Verbena de la Paloma*, *La Revoltosa*, and *Luisa Fernanda* with the Jarvis Zarzuela Orchestra under baton of Pablo Zinger.

Other recordings include *The Music of Christopher Theofanidis* with the Rochester Composers' Ensemble, *Circles of Stone* with the Celtic duo Ceili's Muse, and H.M.S. Gilbert and Sullivan with Sir Mark Elder and the Rochester Philharmonic. Her next recording, *Tienes Mi Corazón: Music of Graciano Tarragó*, with guitarist Cem Duruöz, will be released in 2010.

Ms. Zamora is the Founding Director of the Sing for Hope charitable organization, which mobilizes performing artists in volunteer service to benefit communities in need. In recognition of her contribution to the field of arts activism, Ms. Zamora has been honored to perform at the United Nations and the Fortune Most Powerful Women Summit.

