

# ANAM AT THE CONVENT: GENESIS BAROQUE with SARA MACLIVER

SATURDAY 10 MAY 7PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

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<b>Nicola PORPORA (1686-1768)</b> Excerpts from <i>Polifemo</i> (1735)	16'
<i>i. Overture</i>	
<i>ii. Alto Giove</i>	
<b>Marianna MARTINES (1744-1812)</b> Cantata <i>Berenice, ah che fai?</i> (1767)	13'
<i>i. Berenice, ah che fai</i>	
<i>ii. Non partir, bell'idol mio</i>	
<i>iii. Me infelice!</i>	
<i>iv. Perché, se tanti siete</i>	
<b>Joseph HAYDN (1732-1809)</b> Symphony No. 19 in D Major, Hob. I:19 (1757-1761)	14'
<i>i. Allegro molto</i>	
<i>ii. Andante</i>	
<i>iii. Presto</i>	
<b>INTERVAL</b>	20'
<b>HAYDN</b> Excerpts from <i>L'Isola Disabitata</i> (1799)	20'
<i>i. Overture</i>	
<i>ii. Che mai m'avvenne... Come il vapor</i>	
<i>iii. Che fu mai... Fra un dolce</i>	
<b>Carl Ditters von DITTERSDORF (1739-1799)</b> Symphony No. 1 in C Major, <i>Die vier Weltalter</i> ('The Four Ages of the World') (1781)	18'
<i>i. Larghetto</i>	
<i>ii. Allegro e vivace</i>	
<i>iii. Minuetto con garbo</i>	
<i>iv. Finale. Prestissimo – Allegretto</i>	

**Sara Macliver** soprano

**Genesis Baroque**

**ANAM Musicians**

*Approximate duration: 1 hour 40 minutes including interval.*

*Sara Macliver's Artistic Residency at ANAM is generously supported by Meredith Baldwin*

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# PROGRAM NOTES

## UNDER ONE ROOF IN VIENNA

In the mid-eighteenth century, Vienna was the centre of the world. As the seat of the Holy Roman Empire, and the home of the ruling House of Habsburg, the aristocracy and their tastes gathered around the Empress Maria Theresa. Artists from across Europe tried their luck in the courts of Vienna, seeking favour for their works among the wealthy to secure elusive patronage that gave economic security and a measure of freedom to produce their art.

Young **Joseph Haydn** arrived in Vienna in 1749, eighteen and with little to his name, finding lodgings in the attics of the Michaelerhaus. Any clichés you might know of a struggling artist in a tiny, cold, shoebox-sized room would give you a good idea of Haydn's first years in Vienna – he described his room as "a miserable little garret without a stove." Whilst the poorest residents of the Michaelerhaus crammed into tiny rooms on the upper floors, those with greater means found themselves in increasingly comfortable apartments on lower floors. Despite his own living conditions, Haydn found himself in enviable company in the Michaelerhaus: famed poet and librettist Pierre Metastasio lived a few floors down, and below him the Martinez family, where the young **Marianne von Martinez** grew up under the tutelage of Metastasio.

In the little time between teaching, low paying orchestra jobs and composing, Haydn made quick acquaintances with Metastasio, who engaged him to teach young Martinez the piano. Metastasio also introduced Haydn to an old colleague and collaborator, opera composer **Nicola Porpora**, celebrated as Antonio Scarlatti's successor in Italian operatic composition and famed teacher of the greatest castrati Europe ever heard, including Farinelli and Caffarelli. In an attempt to become Porpora's student, Haydn worked as his valet for six months, bearing the brunt of Porpora's frequent bad moods and profanities. The occasional opportunity to accompany Porpora or his students at the piano increased Haydn's reputation in Viennese circles, and before long he found himself working for the Esterházy family, the richest of the Hungarian nobility who would be Haydn's patrons for the rest of his life.

Porpora's *Polifemo* premiered in London and was Farinelli's debut in the city. *Polifemo* followed the instantly acclaimed *Arianna in Nasso*, which heralded Porpora's arrival in London and set the scene for a rivalry between him and George Handel. *Polifemo*'s libretto follows a Greek myth as adapted by Roman poet Ovid in his *Metamorphoses*, where Polyphemus, jealous of the lovers Acis and Galathea, crushes Acis with a boulder. Acis is brought back to life by Jupiter (Jove), and *Alto Giove* is sung by Acis in praise of Jupiter's miracle.

Martinez received tuition in composition from both Porpora and Haydn, and she wrote a number of fine Italianate works influenced by the styles of her teachers. The text of *Berenice, ah che fai* is from a longer libretto by Metastasio, *Antigono*, where Berenice is caught in a love triangle between the Macedonian King Antigono and his son, Demetrius. The scene set by Martinez is Berenice's most emotional, wrestling with her feelings and the choice between the father and son that she must make.

Metastasio originally wrote the libretto for *L'isola disabitata* for Porpora in 1753, but illness and teaching prevented him from setting it. 25 years later, Haydn would set his old neighbour's words as his tenth opera for the Esterházy Court. Both a battle of the sexes and a comedy of errors, the opera follows the shipwrecked sisters Silvia and Costanza, and their rescue by Costanza's husband

Gernando and his friend Enrico. The overture is notable for capturing the bleakness of the island before erupting into a furious fast movement typical of *Sturm und Drang*.

Haydn's nineteenth symphony, written towards the end of his time in Vienna, is regarded as the most "typical" of his early works, written in three movements (fast-slow-fast) and with plenty of youthful energy indicative of his inventiveness and desire to play with convention.

Carl Ditters von Dittersdorf did not have the celebrity of Porpora in his time but gained respect as a virtuoso violinist and composer, especially for his twelve symphonies on myths from Ovid's *Metamorphoses* (the same collection Porpora's *Polifemo* is derived from). His first of these symphonies, *The Four Ages of Man*, follows the fall of mankind, from the Golden Age of man's creation living alongside the gods in Olympus, through the increasing conflicts of Silver and Bronze, to the darkness of his 'current' Iron Age, where man is disconnected from the gods, war and disease are rife, and morals are forgotten. The sophistication with which Dittersdorf merges the Classical style with a dramatic operatic sensibility truly lets this piece stand as a gem within the glut of works produced in Vienna at the height of the eighteenth-century classical style.

*Written by Alex Owens, ANAM Music Librarian, Robert Salzer Foundation Library*

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## GENESIS BAROQUE

Founded in 2017, Genesis Baroque brings together some of Australia's preeminent historically-informed musicians, presenting intimate, dynamic performances across Melbourne and regional Victoria. The ensemble performs variably as a chamber orchestra at full forces, through to small chamber ensemble, focusing on the repertoire of the 17th and 18th Centuries, but also exploring Classical, Romantic, and early 20th Century repertoire on period instruments. As early music specialists with a rich and varied range of experience in music of the Renaissance and Baroque, Classical and Romantic, folk and commissioned new music, the musicians bring together their unique creative skills into an imaginative, magnetic performance style. Genesis Baroque has a particular focus on providing a platform for local and expatriate Australian guest musicians and soloists. The ensemble released its first studio album of Arcangelo Corelli's *Concerti Grossi Opus 6* in August 2020 with principal guest director, Sophie Gent, and founding music director, Lucinda Moon. The recording debuted as the highest selling Australian album on the ARIA classical album charts and received critical acclaim.

## SARA MACLIVER

Sara MacLiver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire. Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies. Sara records for ABC Classics with more than 35 CDs and many awards to her credit. Sara has been awarded an honorary doctorate from the University of Western Australia (UWA) in recognition of her services to singing. She is on staff at the Conservatorium of Music at UWA and sits on the Board of the West Australian Symphony Orchestra and Freeze Frame Opera.

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# ANAM & GENESIS BAROQUE MUSICIANS

<b>Violin</b> Anna McMichael <sup>#</sup> Concertmaster Olivia Kowalik* (NSW) Principal second (1 <sup>st</sup> half) Olivia Bartlett* (WA) Principal second (2 <sup>nd</sup> half) Ian Chiao* (NZ) Meg Cohen <sup>#</sup> (Alum, 2021) Noah Coyne* (VIC) Lachlan MacLaren* (VIC) Cameron Jamieson <sup>#</sup> (Alum, 2017) Jennifer Kirsner <sup>#</sup> (Artistic Director, Genesis Baroque) Miriam Niessl* (QLD) Shannon Rhodes* (WA) Lydia Sawires* (NSW) Lili Stephens* (QLD) Theonie Wang* (QLD)	<b>Cello</b> Cindy Masterman* (QLD) Principal (1 <sup>st</sup> half) Boudewijn Keenan* (NZ) Principal (2 <sup>nd</sup> half) Fergus Ascot* (VIC) Josephine Vains <sup>#</sup> (Alum, 1998)	<b>Horn</b> Tom Allen* (VIC) Emma John* (WA) Emily Miers* (VIC)
<b>Viola</b> Angelina Kim* (QLD) Principal (1 <sup>st</sup> half) Helena Burns* (QLD) Principal (2 <sup>nd</sup> half) Mattea Osenk* (SA) Daniel You* (QLD)	<b>Double Bass</b> Maddison Furlan* (VIC) Principal Miranda Hill <sup>#</sup> (Alum, 2001)	<b>Trumpet</b> Koominka* (NSW) Lewis Grey* (NZ)
	<b>Flute</b> Braden Simm* (QLD) Emica Taylor* (NZ) Maria Zhdanovich* (SA)	<b>Timpani</b> Jonathan Parker* (WA)
	<b>Oboe</b> Ethan Seto* (QLD) Alex Tsang* (NSW) Joshua Webster* (NZ)	<b>Keyboard</b> Donald Nicolson <sup>#</sup> (Principal Music Director, Genesis Baroque)
	<b>Bassoon</b> William Hanna (VIC) Shelby MacRae* (NSW)	<b>Soprano</b> Sara MacIver <sup>#</sup>
		<sup>#</sup> Genesis Baroque musician  * Denotes ANAM musicians supported by ANAM Syndicate donors or Foundations



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## SONG TEXTS

### **PORPORA** *Alto Giove*

Text: Paolo Rolli

Alto Giove è tua grazia, è tuo vanto,  
 Il gran dono di vita immortale,  
 Che il tuo cenno sovrano mi fa.  
 Ma il rendermi poi quella  
 Già sospirata tanto  
 Diva amorosa e bella,  
 È un dono senza uguale  
 Come la tua bontà.

### *Mighty Jove*

Translation provided by Parnassus Arts Productions

Mighty Jove, the great gift of eternal life  
 That your sovereign command has bestowed on me  
 Is your blessing and your glory.  
 But to grant me now  
 That fair loving goddess,  
 For whom I have so sighed  
 Is a gift beyond compare,  
 Matched only by your kindness.

**MARTINES** *Berenice, ah che fai?*

Text: Pierre Metastasio

Berenice, che fai?  
muore il tuo bene,  
stupida, e tu non corri?  
Oh Dio! Vacilla l'incerto passo;  
un gelido mi scuote insolito tremor tutte le vene,  
e a gran pena il suo peso il piè sostiene.

Dove son?  
Qual confuse folla d'idee tutte funeste  
adombra la mia ragion?  
Veggio Demetrio:  
il veggio che in atto di ferir...

Fermati! Vivi!  
D'Antigono io sarò.  
Del core ad onta  
Volo a giuragli fè:  
dirò che l'amo;  
Dirò... Misera me,  
s'oscura il giorno,  
balena il ciel!  
L'anno irritato i miei meditate spergiuri.

Ahimè! Lasciate ch'io soccorra il mio ben,  
barbari Dei.  
Vio m'impedite, e intanto  
Forse un colpo improvviso...  
Ah, sarete contenti; eccolo ucciso.  
Aspetta, anima bella:  
ombre compagne a Lete andrem.  
Se non potei salvarti  
Potrò fedel...  
Ma tu mi guardi, e parti?

Non partir, bell'idol mio:  
Per quell'onda all'altra sponda  
voglio anch'io passar con te.

Me infelice!  
Che fingo?  
Che ragiono?  
Dove rapita sono  
dal torrente crudel de' miei martiri?  
Misera Berenice, ah, tu deliri!

Perché, se tanti siete,  
Che delirar mi fate,  
Perché, non m'uccidete,  
Affanni del mio cor?

Crescete, oh Dio, crescete  
Finché mi porga aita  
Con togliermi di vita  
L'eccesso del dolor.

*Berenice, what are you doing?*

Translation: Calvin B Cooper

Berenice, what are you doing?  
Your beloved is dying, and yet  
you, like a fool, do not run to him?  
Oh God! My uncertain footsteps falter;  
A strange, icy chill courses through my veins,  
And only with great pain can my feet  
support their burden.

Where am I?  
What muddled folly of dark thoughts  
clouds my reason?  
I see Demetrius:  
I see him in the act of striking...

Stop! Live!  
I shall marry Antigono.  
In spite of my true feelings,  
I fly to swear my fidelity to him.  
I shall say I love him;  
I shall day... Wretched me!  
The daylight fades,  
The heavens flash with lightning!  
My intended curses have angered them.

Alas! Let me come to the aid of my beloved,  
Cruel Gods!  
You block my way, and meanwhile  
perhaps some sudden blow...  
Ah, you will be content: behold him, killed.  
Wait, my beloved soulmate;  
let our shades go as companions to Lethe.  
Though I was unable to save you,  
I can still be faithful...  
But you look at me, and leave?

Do not go, my beloved;  
I too want to cross that river  
to the other side with you.

Unhappy me!  
What am I pretending?  
What am I thinking?  
Where am I being dragged off to  
by the cruel torrent of my anguish?  
Wretched Berenice, ah, you are delirious!

Why, since you are so numerous,  
you who cause me to rave,  
why do you not kill me,  
torments of my heart?

Increase, oh God, increase,  
until the surfeit of grief  
at least comes to help me  
by taking away my life.

**HAYDN** *L'isola disabitata*

Text: Pierre Metastasio

*Scene sesta*

Che fu mai quel ch'io vidi!  
Un uom non è:  
gli si vedrebbe in volto  
la ferocia dell'alma.  
Empii, crudely gli uomini sono,  
e di ragione avranno  
impresso nel sembiante  
il cor tiranno.  
Una donna né pure:  
avvolto in gonna  
non è come noi siam.  
Qualunque ei sia,  
è un amabile oggetto.  
Alla germana a dimandarne andrò.  
Ma il piè ricusa d'allontanarsi.  
O stelle, chi mi fa sospirar?  
Perché sì spesso mi batte il cor?  
Sarà timor.  
No; lieta non sarei, se temessi.  
È un altro affetto  
quell non so che,  
che mi ricercar il petto.

Fra un dolce deliro  
son lieta e sospiro:  
quell volto mi piace,  
ma pace non ho.  
Di belle speranze  
ho pieno il pensiero;  
e pur quel ch'io spero  
conoscer non so.

*Scena nona*

Che mai m'avvenne!  
Ei parte e mi resta presente?  
Ei parte, ed io pur sempre  
col pensier lo vo seguendo?  
Perché tanto affannarmi?  
Io non m'intendo.

Come il vapor s'ascende  
in aria a poco a poco,  
così l'ardente foco  
s'accresce nel mio cor.  
Ohimè, che fuoco orribile,  
che fiera smania è questa;  
tiranno Amor, t'arresta,  
non tanta crudeltà.

*The deserted island*

Translation: Calvin B Cooper

*Scene six*

Whoever that was,  
he cannot be a man:  
One could see n his face  
the ferocity of a soul.  
Men are ungodly and cruel,  
and must have rightly  
imprinted in their face  
the tyrant heart.  
Neither a woman nor a man:  
wrapped in a skirt  
he is not as we are.  
Whatever he may be,  
he is an amiable object.  
I will ask my sister what she thinks.  
But my foot refuses to move away.  
O heaven, who makes me sigh?  
Why does my heart beat so fast in my chest?  
It must be fear.  
But no; I would not be happy if I were afraid.  
It is another affection  
I do not know yet  
that I fear in my heart.

Amidst a sweet delight  
I am happy and I sigh:  
I like that face,  
but I have no peace.  
Of beautiful hopes  
my thoughts are full;  
and yet what I hope for  
I know not.

*Scene nine*

What happened to me?  
He is leaving, but still remains present to me?  
He us leaving, and I still  
follow him with my thoughts?  
Why so much unrest?  
I do not understand myself.

As the vapour ascends  
Into the air little by little,  
so the ardent fire  
increases in my heart.  
Alas, what a horrible fire,  
what a fierce eagerness this is;  
Love, you tyrant, stop,  
do not be so cruel.

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