



WALLIS GIUNTA

Mezzo-Soprano

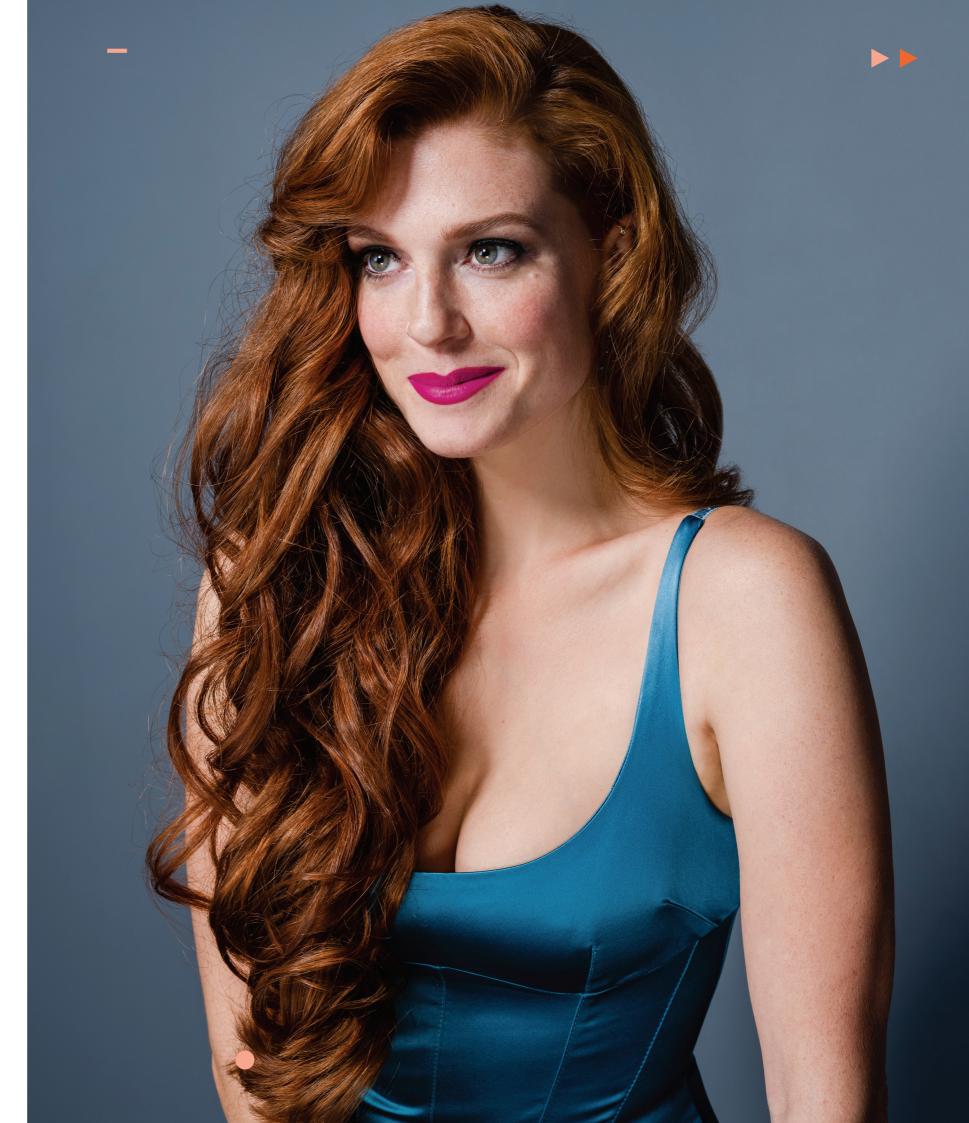
Irish-Canadian mezzo, Wallis Giunta, has been named "Young Singer of the Year" in the 2018 International Opera Awards, and the same year was also named both "Young Artist of the Year" by The Arts Desk and "Breakthrough Artist in UK Opera" in the What's On Stage Opera Awards. Wallis's 2019/20 season includes her debuts with Seattle Opera as Rossini's Cenerentola, with Boston Lyric Opera as Sesto in Handel's Giulio Cesare, with the Deutsche Oper am Rhein as Bradmante in Handel's Alcina, and with the Melk Baroque Festival as Purcell's Dido, along with concert debuts for the London Philharmonia Orchestra and Esa-Pekka Salonen, singing Mahler's Das Klagende Lied, and for the Royal Concertgebouw in recital. She will also debut at the Adelaide Festival, reprising her role of Dodo in the acclaimed 2019 Scottish Opera/Edinburgh Festival production of Mazzoli's Breaking the Waves, and will return in the same role to the Brooklyn Academy of Music with the Metropolitan Opera Orchestra and Yannick Nezet-Seguin.

Highlights of Wallis's last season were her BBC Proms Festival debut in a solo recital celebrating Leonard Bernstein, debuting with the Grange Festival as Cherubino at The Barbican, with the MDR Symphony as Haydn's Berenice, and with the Royal Opera House Muscat in *La Traviata*. She also debuted the title roles in *Carmen* and *Der Rosenkavalier*, along with Rossini's Rosina for Oper Leipzig, and Idamante in Mozart's *Idomeneo* for Opera Atelier.

Other recent highlights range from her award-winning performances in the UK as Rossini's Cenerentola, Ravel's L'enfant et les sortiléges, and Dinah in Bernstein's Trouble in Tahiti for Opera North, along with Cherubino, Siebel (Faust), Prince Orlofsky (Die Fledermaus) and Der Gymnasiast (Lulu) for Oper Leipzig, to her acclaimed cabaret role of Anna I in Weill's The Seven Deadly Sins for the Real Orquesta Sinfonica de Sevilla, the Toronto Symphony and the Oregon Festival.

In her young career so far, she has also performed at the Metropolitan Opera (The Merry Widow; Rigoletto), Oper Frankfurt (*Carmen*), the Canadian Opera Company (Cosí fan tutte; La clemenza di Tito), Fort Worth Opera (Le Nozze di Figaro), Teatro dell' Opera di Roma & Le Théâtre du Châtelet (I was looking at the ceiling and then I saw the sky), the Brooklyn Academy (The Nightingale & Other Short Fables), and for L'Opéra de Montréal in concert. She has appeared as a soloist with many symphony orchestras worldwide, including the Tokyo Metropolitan, Munich Radio, Stuttgart Festival, Hamburg, Edmonton, Taipei, Ottawa National Arts Centre, and Nürnberg.

Wallis is the grateful recipient of the 2016 Bernard Diamant Prize from the Canada Council for the Arts, the 2013 Novick Career Advancement Grant, the 2013 Sylva Gelber Music Foundation Career Development Award, and multiple prizes from the George London Foundation. Wallis is a 2013 graduate of both the Metropolitan Opera Lindemann Young Artist Development Program & the Juilliard School's Artist Diploma in Opera Studies, and a 2011 graduate of the Canadian Opera Company Ensemble Studio.





PHILIP MAYERS Pianist

Philip Mayers graduated with distinction from the Queensland Conservatorium of Music, where he studied piano with Max Olding. After winning the piano prize in the national concerto competition "Young Performer of the Year" he went abroad with the assistance of study grants from the Australia Council to study with Phillip Moll in Berlin and Zelma Bodzin in New York. He is now based in Berlin, enjoying an enviable reputation as pianist, associate artist, vocal coach, composer and arranger (both in serious and popular music), song-text translator and emcee.

He has appeared at major festivals such as Schleswig-Holstein, Montreux, Aldeburgh, La Roque d'Anthéron, the Berliner Festspiele, New York "White Light" Festival, the London Proms, and even, with his ensemble "Blue Noise", the Spring Festival in Pyongyang. Numerous radio and CD recordings attest to his versatility, including prize-winning discs with Cappella Amsterdam, RIAS-Kammerchor and the Rundfunkchor Berlin. He has been engaged as Musical Director for, among others, the Kammeroper Schloss Rheinsberg, the Schwetzingen Festspiele, and the Berliner Kammeroper, for whom he also wrote his first opera Trieste. Recent commissions have included music for the silent film La passion de Jeanne d'arc and the long-running children's musical Rumpelstilz! at the Staatstheater Klagenfurt.

Philip is regularly a guest coach at the Lisa Gasteen National Opera School, and recently appeared as the Majordomo in their production of *Ariadne auf Naxos*, conducted by Simone Young.

The Program

GRIFFIN

Mary

BARBER

Hermit Songs

- 1. St Ita
- 2. Crucifixion

PONCHIELLI

La Gioconda

Voce di Donna

O voice of woman or angel
Who has freed me of my chains,
My blindness forbids me
The sight of your saintly face.
Still you cannot leave me
Without a pious offering.
I offer you this rosary,
Pray, accept it.
With my prayers added
It will bring you luck.
May my benediction
Be on your head.

BRAHMS

Op 91

Gestillte Sehnsucht

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.
But you, my desires, ever stirring
In my heart without respite!

You, my longing, that agitates my breast –

When will you rest, when will you sleep?

The winds and the birds whisper,

But when will you, yearning desires, slumber?

Ah! when my spirit no longer hastens

On wings of dreams into golden distances,

When my eyes no longer dwell yearningly

On eternally remote stars;

Then shall the winds, the birds whisper

My life - and my longing - to sleep.

BRAHMS

Op 91

Geistliches Wiegenlied

You who hover Around these palms In night and wind, You holy angels,

Silence the tree-tops!

My child is sleeping.

You palms of Bethlehem

In the raging wind,

Why do you bluster

So angrily today!

O roar not so!

Be still, lean

Calmly and gently over us;

Silence the tree-tops!

My child is sleeping.

The heavenly babe

Suffers distress,

Oh, how weary He has grown

With the sorrows of this world.

Ah, now that in sleep

His pains

Are gently eased,

Silence the treetops!

My child is sleeping.

Fierce cold

Blows down on us,

With what shall I cover

My little child's limbs?

O all you angels,

Who wing your way

On the winds,

Silence the tree-tops!

My child is sleeping.

FLEMING

Confession Stone (Songs of Mary)

- 1. O my boy: Jesus my first and only
- 2. Don't pay attention to the old men in the temple
- 3. Jesus, did you know that Lazarus is back?
- 4. There's a supper in Jerusalem tonight
- 5. Cold and icy in my bed
- 6. Bring me those needles, Martha
- 7. Everything is black, air, water, sun, moon, all light, dirt is black
- 8. O my boy: Jesus my first and only son







Intermission

MITCHELL

Little Green

MONTSALVATGE

Cinco Canciones Canción de cuna

Lullay, lullay, lullay, tiny little child, little black boy, who won't go to sleep. Head like a coconut, head like a coffee bean, with pretty freckles and wide eyes like two windows looking out to sea. Close your tiny eyes, frightened little boy, or the white devil will eat you up. You're no longer a slave! And if you sleep soundly, the master of the house promises to buy a suit with buttons to make you a 'groom'. Lullay, lullay, lullay, sleep, little black boy, head like a coconut, head like a coffee bean.

BRITTEN

Charm of Lullabies

- 1. Sephestia's Lullaby
- 2. A Charm

SCHUMANN

Frauenliebe Süßer freund

Sweet friend, you look

At me in wonder,

You cannot understand

How I can weep;

Let the unfamiliar beauty

Of these moist pearls

Tremble joyfully bright

In my eyes!

How anxious my heart is,

How full of bliss!

If only I knew

How to say it in words;

Come and hide your face

Here against my breast,

For me to whisper you

All my joy.

Do you now understand the tears

That I can weep,

Should you not see them,

Beloved husband?

Stay by my heart,

Feel how it beats,

That I may press you

Closer and closer.

Here by my bed

Tiere by my bee

There is room for the cradle,

Silently hiding

My blissful dream;

The morning shall come

When the dream awakens,

And your likeness

Laughs up at me.

SCHUMANN

Frauenliebe

An meinem herzen

On my heart, at my breast,

You my delight, my joy!

Happiness is love, love is happiness,

I've always said and say so still.

I thought myself rapturous,

But now am delirious with joy.

Only she who suckles, only she who loves

The child that she nourishes;

Only a mother knows

What it means to love and be happy.

Ah, how I pity the man

Who cannot feel a mother's bliss!

You dear, dear angel, you,

You look at me and you smile!

On my heart, at my breast,

You my delight, my joy!

DE FALLA

Siete Canciones

Nana

Sleep, little one, sleep,

sleep, my darling,

sleep, my little

morning star.

Lullay, lullay,

sleep, my little

morning star.

FLAHERTY

Ragtime

Your Daddy's Son

SONDHEIM

Into the Woods

Stay with me/Witch's Lament/Children will Listen

Acknowledgements

GOVERNMENT

The Australian Federal Government through















EDUCATION





FOUNDATIONS









State Opera South Australia

State Opera South Australia was established under the State Opera of South Australia Act of 1976.

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Images of Wallis Giunta by Kirsten Nijhof Image of Philip Mayers by Dagmar Morath

Brochure design by Jennifer Brunton Translations by Richard Stokes, author of The Book of Lieder (Faber, 2005)

Jacqueline Cockburn and Richard Stokes published in The Spanish Song Companion (Gollancz, 1992)

*All information correct at time of printing.



