



June 09 2024

2:30PM

Church of the Trinity

318 Goodwood Road Clarence Park

ABOUT US

Welcome to Classical Singer Sundays June 2024 session.

We launched our first session in June 2023 with great success and we are so proud that today marks our first birthday!

Some fun birthday statistics for you. We have held 6 sessions (today being our seventh) including being part of Adelaide Fringe. Over 45 individual singers have performed on our stage, including some who performed for their first time ever in public at Classical Singer Sundays. Seven different MC's have hosted our sessions and we've had seven different themes—and a lot more to come.

We're so glad you are here to celebrate this day.

With a focus on the classical voice we have hundreds of years of repertoire our artists choose from. It's certainly been a vibrant and diverse musical journey so far.

Classical Singer Sundays was formed by a group of Adelaide based artists who wanted to create opportunities for singers of all backgrounds

Keep in touch

Follow us

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facebook.com/classicalsingersundays

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Get involved

Register to sing at our next event, join our mailing list and buy tickets here www.classicalsingersundays.com

Check out our [Spotify Playlist](#)

And our [Everything Ever Spotify Playlist](#)

Emerging Artists

At Classical Singer Sundays we proudly provide an emerging artist showcase . This allows younger singers, those new to classical singing or coming back from a break to submit any piece to sing. Today we have four emerging artists: Max Junge, Chany Park-Hoffman, Christine Olson and Misha Dasari

THEME

Each Classical Singer Sundays concert has a theme from which performers choose what to perform.

This concert our theme is **“Music Be the food of love—Works adapted from Shakespeare”**

CONCERT MC



Kyle Stegall

Tenor Kyle Stegall’s career is equally divided across recital, opera, and concert stages, and he is a celebrated singer-actor in works ranging from the Baroque through to modern premieres.

His performances are characterised by a fresh and flexible vocalism, and a thrillingly intimate stagecraft. Opera News praises the “clarity and urgency” of Kyle’s phrasing, and OperaWire calls Kyle “an appealing hero, his voice arcing beautifully in the top register and his acting full of youthful ardor.” Of his debut at the Cutler Theater in Boston last season, Voix-des-Arts said “Stegall’s ethereal timbre shimmered, his refined singing heightening the consequence of the words.”

Upcoming engagements include Robert Schumann’s “Dichterliebe” and Clara Schumann’s “Lieder aus Jucunde” with Anna Goldsworthy at Elder Hall, and the role of Ferrando in Mozart’s “Cosi” with State Opera South Australia.

Having been himself mentored by some of today’s most celebrated vocalists and coaches including Martin Katz, Caroline Helton, Ted Taylor, and Christoph Prégardien, Kyle is a committed and passionate vocal mentor and classical voice specialist.

More information at kylestegall.com

Kyle Stegall

PERFORMING

Music be the food of love
Henry Purcell

L'amour! - Ah! lève-toi, soleil!
Charles Gounod

L'amour! - Ah! lève-toi, soleil! Translation

Love! Love!

Ay, its intensity has disturbed my very being!

But what sudden light
through yonder window breaks?
'Tis there that by night her beauty shines!
Ah, arise, o sun! Turn pale the stars
that, unveiled in the azure,
do sparkle in the firmament.

Ah, arise! Ah, arise! Appear! Appear,
thou pure and enchanting star!
She is dreaming, she loosens
a lock of hair
which falls to caress her cheek.
Love! Love, carry my vows to her!
She speaks! How beautiful she is!
Ah, I heard nothing.
But her eyes speak for her
and my heart has answered!
Ah, arise, o sun! turn pale the stars,
...come thou, appear!

Jamie Moffatt



Bass

Jamie studied at the Elder Conservatorium from 2007-2009, was a principal baritone of Co-Opera's national touring program from 2009-2017, and toured internationally in 'The Marriage of Figaro', 'Acis and Galatea', and 'Die Fledermaus.' In 2013 Jamie joined The Australian Voices, performing in the off-Broadway première of 'Boombox'; the national tour of the choral opera 'MOON' as one of six singers headlining the 'La Voix Du Sud' festival in New Caledonia in 2013 and premiering Natalie Weir's Everyday Requiem in 2018.

Jamie has been a member of the chorus of State Opera South Australia since 2010 and has performed the roles of Mad Hatter in 'Boojum!' Il Commisionario in 'La Traviata' and Bob Beckett in 'HMS Pinafore.' They have regularly performed in the Adelaide Festival chorus since 2020, and in 2017 they founded Elephant in the Room Productions.

Jamie was our inaugural MC for Classical Singer Sundays and mostly recently you may have seen them as Dr Dulcamara in Co-Operas the Elixir of love.

PERFORMING

It was a lover and his lass
Gerald Finzi

Who is Sylvia
Jodie O'Reagan

Roslyn Lock



Contralto

Adelaide-born contralto, Roslyn Lock completed a Bachelor of Music (Performance) at Elder Conservatorium. A member of the chorus of State Opera South Australia since 1990, Ros has performed in over 55 productions.

For Adelaide Festival, Ros has performed in works including El Nino (Adams), Hamlet (Dean), The Golden Cockerel (Rimsky-Korsakov) and Requiem (Verdi.)

As a soloist, Ros has performed extensively from the works of Telemann, Vivaldi, Handel, Haydn, Elgar, Bach, Beethoven, Schubert, Brahms and Mendelssohn, through to Douglas Weiland, Kodaly, Rutter, Tippett, plus recital repertoire, operatic and popular favourites.

As well as solo work with Adelaide choirs, Ros has sung with the Cathedral of Saint Francis Xavier, Adelaide Hills Chamber Players, and principal roles with the Gilbert & Sullivan Society of SA.

Ros teaches voice at Wilderness School and Scotch College Junior School. She also provides individual and group coaching for community choirs and ensembles.

Ros loves funny dogs, and gelati.

PERFORMING

Fear no more the heat of the sun

Roger Quilter

Jemimah Lanyon



Mezzo Soprano

Considering herself a late bloomer performing in her first show in her "late twenties" her adult theatre debut was in She Loves Me (Therry Theatre) 2014, She has also sung for Cats (The Met) 2016 Aida (Hills Musical Company) 2017 and G & S Fest (G & S Society 2016).

Her notable roles include Cousin Hebe – HMS Pinafore (G & S Society 2019 & SALOS 2017), Sacharissa – Princess Ida (SALOS 2019), the Narrator/Cinderellas Mother - Into the woods (Elephant in the room 2020) and The Queen of the Fairies - Iolanthe (SALOS 2023). This September she will return to G&S playing Lady Sangazure with SA Light Opera Society

She has also performed with numerous choral groups and performances including Vivace Singers, Hills Chamber Players, The Corinthian Singers, Agape Voices and Sacred Hearts

Jemimah is also a member of the Classical Singer Sundays committee. She loves being part of this wonderful team, giving opportunities to singers in Adelaide and beyond to sing for fun and joy.

Her hobbies include watching the 1995 BBC Pride and Prejudice approximately 6 times a year and spending time with her family and 2 Corgis!

PERFORMING

Vom Jäger Herne die Mär ist alt
Otto Nicholai

There's an old tale of Herne, the hunter, who had gone hunting in Windsor forest, day in, day out, into the night day in, day out, at full blast. With shouting and jeering, he once chased the deer with proud antlers; it fled to the holy oak, so that death would not come upon him. But that one, wild and unslaughtered, did not care for any holy sign: "O Herne, you have slain it, now you shall hunt and hunt."

There's an old tale of Herne, the hunter, who must hunt in Windsor forest, night after night till the morning light, night after night, at full blast. He wears the deer's antlers on his forehead, and gruesomely echoes his jeering cry. "Oh flee the holy oak, that death shall not come upon you." For when the bell tolls midnight and the moon's glory rises up, Herne is coming closer with his pack, and everything falls to his prey.

Barbara Heidrich



From a young age Barbara has been passionately interested in music. Her early experience was through her church choir and a local Gilbert and Sullivan Society.

Later she sang with the G & S Society of S.A. before joining the State Opera Chorus a long held dream.

She has sung as a chorus member there for many years now and last performed in Richard Meales "Voss" in 2022. In the same year she sang the role of the Abbess in Puccini's Suor Angelica for Mopoke Theatre Productions.

Mezzo Soprano

Most recently Barbara was in the State Opera South Australia chorus for Macbeth

Barbara sang at the inaugural "Classical singer Sundays" concert, and has come back for more most recently at the Inaugural Adelaide Fringe Session which she greatly enjoyed!

PERFORMING

The Willow Song

Composer, Unknown

Arr. Anthony Hall

Chany Park Hoffman



Soprano

For Chany singing all started happening when she joined a choir Mount Lofty Singers in 2018. Nothing can stop her since!

She literally broke her leg when she was cast in the ensemble for Miss Saigon 2019 (The met musical theatre) not that she was trying to "break a leg". She wasn't able to be on stage but still she sang behind the stage.

She performed Mamma Mia 2019 (The Met musical theatre), Evita 2021 (G&S Society SA) Les Miserables 2022 (Northern Light) and recently Mega musical Nunsense 2023 (The Met musical theatre).

Currently studying voice with the legendary Elizabeth Campbell, she is finding more interest in exploring the classical voice and is excited about how many variety characters she can be on stage

Chany experienced recent success placing second in the Adelaide Eisteddfod vocal division Lewis Dawe Oratorio Prize

PERFORMING

Vedrai Carino

W.A. Mozart

Come, come; if that's the worst, there's no great harm done.

Come with me home to supper,

And give your faithful promise, you'll nevermore be jealous;

Those bruises can be cured, where love is zealous.

Come, shall I tell thee,

How what befell thee,

Soon can be cured

By my potent charm?

No garden grows it,

Though it aboundeth,

Like furnace glows it,

Yet none 'twill harm,

All guard and cherish it:

Gold cannot buy it,

Say, wilt thou try it

Soft 'tis, and warm.

Has thy wit flown,

Hear, how it throbs within,

lays his hand on her heart

'Tis all thine own,

Danielle Ruggiero-Prior



Soprano

Danielle's career spans over 25 years and has seen her perform on the operatic, musical theatre, corporate stages and film. She graduated in 1998 with a Bachelor of music, voice performance. She is a member of the State Opera Chorus, and the Adelaide Festival Chorus. Most recently, she was in *Messa da Requiem* for The Adelaide Festival, and *La Traviata* with State Opera South Australia and *HMS Pinafore* with State Opera South Australia for the G&S FEST. Roles include *The Witch (Into the Woods)*, *Donna Elvira (Don Giovanni)*, *Lady Psyche (Princess Ida)*, *Josephine (HMS Pinafore)*, *Mabel (The Pirates of Penzance)*, *Yum Yum (The Mikado)*, *Adele (Die Fledermaus)*, *Patience (Patience)* and *Aline (The Sorcerer)* and *Phyllis (Iolanthe)*

PERFORMING

O Salce Salce

G. Verdi

O Willow, Willow, Willow! She sat with her head upon her breast,
Willow, Willow, Willow! Come sing! Come sing! The green willow shall be my garland."
Make haste; Othello will soon be here.
"The fresh streams ran between the flowery
banks, she moaned in her grief,
in bitter tears which through her eyelids sprang
her poor heart sought relief.
Willow! Willow! Willow!
Come sing! Come sing!
The green willow shall be my garland.
Down from dark branches flew the birds
towards the singing sweet.
Sufficient were the tears that she did weep
that stoned her sorrow shared."
Lay this ring by.
Poor Barbara!
The story used to end
with this simple phrase:
"He was born for glory,
I to love..."
Hark! I heard a moan.
Hush... Who knocks upon that door?
I to love him and to die. Come sing! Come sing!
Willow! Willow! Willow!"
Emilia, farewell.
How mine eyes do itch! That bodes weeping. Good night.
Ah! Emilia, Emilia, farewell! Emilia, farewell!

Catherine Campbell



Catherine is an actor, singer, director and educator. Her credits include performances in Australia and New York in cabaret, as well as musical theatre, opera, comedy, showbands and theatre.

Catherine is a member of the State Opera of SA Chorus & has performed minor principal roles; and performed in operas with CoOpera and Various People.

As a much-loved cabaret artist, she's performed many times in the Adelaide Cabaret Festival: as a solo artist, and with her trio Gentlemen Prefer Curves, as well as in shows with Andrew Lippa, Jason Robert-Brown and Maltby & Shire.

Mezzo Soprano

She created the character of Greta in the award-winning Berlin Cabaret, and co-wrote My Blue Angel with Frank Ford, touring to New York and in Australia.

Catherine was The Witch in the SA premiere of Into The Woods, and in 2023 was Mimi in A New Brain (also SA Premiere) for Davine Productions. She once sang backing vocals for Split Enz and has never quite gotten over it.

Catherine is a teaching academic at UniSA in Performing Arts (unique in Australia: experiential learning in theatre and music with no auditions). Training: Acting (AC Arts), Musical Theatre Honours, Drama Centre (Flinders); International Cabaret School, Yale (USA).

PERFORMING

Se Romeo t'uccise un figlio

Vincenzo Bellini

If Romeo killed your son,

it was in battle that he died:

blame fate for it.

Romeo cried and still cries.

Oh! To appease you, you will find another son in my lord Romeo.

Romeo is preparing to brandish the avenging sword:

Like a fatal thunderbolt it will bring a thousand deaths.

Never accuse the angry sky of so much blood spilled in vain;

But remember: on you are the tears that will cost you your homeland.

Christine Olson



Soprano

Christine is an Adelaide based Soprano. After some encouragement from her parents a couple of years ago, she joined a choir and started singing lessons. Christine made her debut singing in front of an audience for the first time in may 2023 singing at the open mic for the Gilbert and Sullivan festival.

Since then she has taken part in concerts and medieval fairs. The Big Sing McLaren Vale The Armed Man and The Sorcerer with State Opera.

Christine has continued to sing in two choirs, Umbrella a Cappella and Adelaide Philharmonia Chorus. APC had their concert last Sunday "You'll never walk alone " songs from music theatre for which many members of the choir were invited to sing solo. Well what better opportunity than to make use of my singing lessons and participate in a duet with Nick Carroll, one of the tenors "bring him home" from Les Miserable.

Christine will continue to have singing lessons and prepare for grade 6 classical singing exam early next year with AMEB. A year after singing for the first time in front of a large audience and then the inauguration of CSS, Christine returns to give performing another try in front of this supportive community of classical singers."

"Singing is something that all of us enjoy but standing on a stage with a quiet room and every body's eyes looking at you is not something that comes naturally."

"The more she does it the easier it is,

PERFORMING

Willow, Willow
Percy Grainger

When daisies pied
Thomas Arne

BJ Moore



Bass

BJ Moore is a bass who enjoys exploring a wide variety of musical genres from folk, blues and jazz to classical. His involvement in singing began in church and school choirs as well as musicals, where he also developed an interest in theatre and performance.

Experimenting with various styles of music and improvisation over the years has led to an increasing concentration on the classical tradition of choral part-singing both sacred and secular, a cappella ensembles, opera, lieder and art songs, as well as arrangement and composition.

He has sung with a number of South Australian groups, including the Gilbert & Sullivan Society, the Corinthian Singers, the Adelaide Philharmonia Chorus, and Elephant in the

Room. He is currently singing with Lumina Vocal Ensemble, a group specialising in rarely

PERFORMING

Come away death
Madeline Dring

Klee Benveniste



Klee is a mezzo-soprano with a three-and-a-half octave range. As a child she was selected for the South Australian Public Primary Schools choir which performed in the Adelaide Town Hall.

In 1971/2 at University she sang in the combined St. Mark's and St. Ann's University Colleges choir and in a chorus with Adelaide University Choral Society for a recital by Guila Tiver conducted by Richard Divall in the Elder Hall.

A professional career in psychology, medical research and public health intervened, as did a PhD.

After retiring in 2019, Klee was invited by Lyndon Piddington to join his 'Umbrella a Cappella' choir and has performed in all their concerts and public performances since.

During 2023 she also participated in public 'a cappella' workshops with international ensembles 'The Gesualdo Six' and 'Sjaella' and had a solo classical singing debut performing a Handel aria at the second 'Classical Singer Sundays' in August.

Mezzo Soprano

She enjoys musicals, jazz and especially six decades of Barbra Streisand recordings.

Klee learned and sang music by ear all her life until she attended WEA lessons to read music notation at the age of 70.

PERFORMING

Fancy, tell me where is fancy bred
Francis Poulenc

How should I your true love know
Roger Quilter

Max Junge



Max is a 14-year-old classical singer and chorister who aspires to become a professional opera and concert singer. He joined a choir at age four, commencing classical singing and piano lessons at seven. Max has sung with leading treble choirs, including Gondwana Voices and Young Adelaide Voices First Concert Choir.

An emerging tenor, Max is now a member of Gondwana Singers. In 2023, Max received several vocal awards and scholarships, including the AMEB Grade 7 Singing Prize, the Ralph K Hatcher Memorial Scholarship at the Balaklava Eisteddfod and the MMCSA's Sieben-Scott Prize.

Max made his opera debut as Miles in SOSA's production of *The Turn of the Screw* in 2022. He performed in OA's *Madama Butterfly* regional tour and SOSA's *Boheme on the Beach* in the children's chorus.

Max has enjoyed success in competitions and eisteddfods and performs regularly at concerts, festivals, fundraisers, and masterclasses.

He enjoys exploring a diverse repertoire, including arias, art and folk songs, and sacred music. His favourite languages to sing in are German and Italian. Max particularly enjoys music from the Baroque and Romantic periods and working with contemporary composers to introduce new works to audiences. Max also studies drama, dance, and theatre sport

PERFORMING

Come all ye songsters
Henry Purcell

Art thou troubled
G.F. Handel

Jamie Lynn Webster



Jamie Lynn Webster, helps people and ensembles tell their story through music. Her own story began in a musical family spanning 7 generations, vocal performance and pedagogy degrees from California State University, Chico, and later, graduate and doctoral degrees incorporating musical folklore, historical musicology (especially music for drama), and ethnomusicology from the University of Oregon. By accidents—some happy, some peculiar—she's found herself specialising in music of Eastern Europe and the Balkans, forging the path on film music scholarship for Harry Potter film music, leading Welsh music ensembles and world music choirs to greatness in the state of Oregon. Jamie finds her voice in the verdant valleys where classical and folk music meet for intricate melodies and harmonic treasures. She has sung in Central and East European, Balkan, Welsh, and Nordic classical folk ensembles.

Mezzo Soprano

Dr. Webster is a music director, performer, teacher, and scholar (musicology and ethnomusicology) specialising in music in dramatised narratives. Her work helps institutions and people tell their story through music. In the pieces she shares today, she has imagined the narratives of South Australian animals facing vulnerable situations through the lens of Shakespeare's Sonnets.

For these two pieces, I combined Shakespeare's Sonnets with the love lives of animal species facing endangerment in South Australia, and matched these with archetypal dramatic musical styles. The Black Glossy Cockatoo is a musical theatre style torch song from the perspective of a bird who has been separated from a mate in the wake of the Kangaroo Island bushfire. The Grey-headed Flying Foxes is a strophic classic opera trio sung by a harem of bats in Adelaide's Botanic Garden who are returning to an old lover after their former lover "dropped out" of the running during the summer heat wave.

PERFORMING

The Black Glossy Cockatoo

J Webster

The Grey-Headed Flying Foxes*

J Webster

**Trio with Chany Park Hoffman & Danielle Ruggiero Prior*

Amelia Holds



Soprano

Amelia sings some songs for thee today,
Gulping down any crumb of being shy,
In just the way a bold soprano may.
It's possible she could just make thee cry!

Now be that through her deeply felt emotions
Or from cringing at her painful pulsing pitches,
She hopes her song creates some slight commotion
And scratches some of thy melodic itches.

To celebrate today a certain famous bard
This sonnet I've written, all with my own brain!
Although the lines to write have been quite hard...
... I don't know how to end this damned quatrain...

With all my terrible poetry aside,
I'm going to sing now, please enjoy the ride

PERFORMING

For the Rain, it raineth everyday
Erich Korngold

Come away death,
Erich Korngold

Fiona McArdle



Mezzo soprano Fiona McArdle is an Adelaide local and very much apart of the CSS Family. After a childhood in Glenelg filled with choral singing at school and, what was then, Adelaide Girls Choir, Fiona made her way to the Elder Conservatorium where she finished with an Honours degree in Music Performance.

In 2012 she made her debut with both Co-Opera and State Opera South Australia; as "La Principessa" in Co-Opera's performances of Puccini's Suor Angelica, and in the chorus of La Boheme with State Opera.

Since then she has not looked back; working hard to improve her skills and find as many performance opportunities as possible. This led her to move to Boston in 2015 to study a Master of Music at the New England Conservatory of Music under the fabulous Wagnerian soprano Jane Eaglen (also known for her beautiful recordings of "The Dreame" and "Weep you no more" in Sense and Sensibility).

Since returning to Adelaide in 2020 Fiona has been growing her private teaching studio in Norwood, and volunteering as Convenor of the Adelaide Eisteddfod Vocal Division. Around this, Fiona has continued performing, appearing most recently in roles in the G&S Fest and the chorus of Macbeth and Marriage of Figaro. As if all of this isn't enough,

Fiona is also working on a PhD at the Elder Conservatorium; undertaking research into Australian Art Song by women composers of the 21st century.

Mezzo Soprano

PERFORMING

Take o take those lips away
Amy Beach

Misha Dasari



Misha is a mezzo soprano who recently took up singing after completing her university studies.

They are excited and a little nervous to sing today for the first time!

Outside of singing Misha enjoys acting, drawing, reading, crying over the death of house plants and walks in the park to find and pet cute dogs!

**Mezzo
Soprano**

PERFORMING

So in love
Cole Porter

PEOPLE FIRST COMMUNITY LOTTERY

Exciting News

This year, we're taking part in the 2024 People First Community Lottery to help raise much needed funds to continue our work bringing classical Singer Sundays to you!

What's the Community Lottery?

Originally known as the People's Choice Community Lottery, the People First Community Lottery gives local sporting clubs, schools, charities, volunteer groups and other not-for-profit community groups around Australia the opportunity to raise funds and achieve fundraising goals. The Community Lottery has helped to raise more than \$22 million for community groups since its inception in 1984.

If you'd like to help us raise money this year, please buy tickets and help us reach our goal so we can keep supporting our local community.

Tickets are only \$2 each and by buying from us, not only do you support us, you also go into the draw for a chance to win one of 52 prizes worth over \$300,000.

How do I buy tickets?

To buy tickets, head to communitylottery.com.au search for Classical Singer Sundays and click buy tickets. Each ticket is another entry to win!

**People First
Community Lottery**

Tickets on sale!

Buy your **\$2 tickets** today and support your **community**.

1st Prize
Toyota Kluger Hybrid GX
RRP \$63,861

2nd Prize **Toyota Yaris Cross Hybrid**
RRP \$41,382

3rd Prize
Kozco Energy Solar Panel/Battery Package
RRP \$23,490

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Group Performance:

Now until the break of day. From A midsummer nights dream

Benjamin Britten (1913-1976)

Benjamin Britten had adored Shakespeare's 'dream play' since he was a child, and his love for the verse shines through his 1960 setting. From the opening shimmering string sonorities depicting a world of sleep, to the final witty parody of bel canto opera for the mechanicals, the score is a masterpiece of invention and beauty.

Britten was one of the most outstanding English musicians of the 20th century. In addition to his prodigious achievements as a composer, he was a stunningly gifted pianist, accompanist, conductor and arranger.

Britten was also happiest when writing choral music, songs and operas at a time when English musical opinion was polarised by an all-consuming passion for such "elevated" instrumental forms as the symphony, string quartet and piano sonata.

Support Us

Classical Singer Sundays Inc is an incorporated community association. We are run by a volunteer committee. There are considerable costs to consider to successfully run our sessions. Our main source of income is via tickets sales. Your support in buying tickets, following us on social media and spreading the word about us is vital for us to continue our work. Please consider donating if you would like to see us continue our work.

If you have not already please join our [Mailing list](#) for exclusive discounts and new and information about ways to support us.

Classical Singer Sundays Vision

Foster and promote classical voice within the community

Foster vocal performing in a safe and inclusive environment for singers of all experience levels and backgrounds

Expand the audience for classical voice by providing accessible, affordable and regular events

Increase the diversity & vibrancy of live music in Adelaide