

# ANOTHER NIGHT AT THE OPERA



WITH SELECTIONS FROM:

- *Phantom of the Opera* • *La Bohème*
- *Turandot* • *Lord of the Rings* • *La Traviata*
- *Marriage of Figaro* • *The Greatest Showman*  
and more...



KNOX  
PRESBYTERIAN  
CHURCH

630 Spadina Avenue  
Tuesday, May 12, 2026

7:30 pm

## SOLOISTS



Christian Matta  
TENOR



Lauren Estey  
Jovanovic  
SOPRANO



Olivier Laquerre  
BARITONE

NICOLO ARRIGO

Artistic Director/Conductor

 TORONTO  
COMMUNITY  
ORCHESTRA

[torontocommunityorchestra.org](http://torontocommunityorchestra.org)



# PROGRAM

## NON PIU' ANDRAI

*from Marriage of Figaro by Wolfgang Amadeus Mozart*

BARITONE: OLIVIER LAQUERRE

## POET AND PEASANT OVERTURE

*from Poet and Peasant by Franz von Suppé*

## THE GREATEST SHOWMAN

*by Benj Pasek, Justin Paul and Ryan Lewis, arranged by Sean O'Loughlin*

## BRINDISI

*from La Traviata by Giuseppe Verdi*

SOPRANO: LAUREN ESTEY JOVANOVIC    TENOR: CHRISTIAN MATTA

## THE LORD OF THE RINGS

*The Fellowship of the Ring*

*by Howard Shore, arranged by John Whitney*

SOPRANO: LAUREN ESTEY JOVANOVIC

## SI MI CHIAMANO MIMI

*from La Bohème by Giacomo Puccini*

SOPRANO: LAUREN ESTEY JOVANOVIC

## NESSUN DORMA

*from Turandot by Giacomo Puccini*

TENOR: CHRISTIAN MATTA

## SELECTIONS FROM THE PHANTOM OF THE OPERA

*by Andrew Lloyd Webber, arranged by Calvin Custer*

SOPRANO: LAUREN ESTEY JOVANOVIC    TENOR: CHRISTIAN MATTA

## LA GAZZA LADRA OVERTURE

*from La Gazza Ladra by Gioacchino Rossini*



# TORONTO COMMUNITY ORCHESTRA

## NICOLÒ ARRIGO

### ARTISTIC DIRECTOR/CONDUCTOR



Nicolò Arrigo is pleased to be back directing the Toronto Community Orchestra. Nick is a career Music Educator and retired Reserve Officer in the Canadian Forces.

In addition to playing clarinet in the Royal Canadian Artillery band and the Encore Band in Toronto, Nick plays as a member of the Toronto Clarinet Choir.

Nick conducts both the Toronto Community Orchestra and the Malta Band in Mississauga.

Nick Arrigo still gives private lessons and clinics for schools on clarinet and is a guest conductor.

## HAYLEY JANES

### CONCERTMASTER



New to TCO as of 2025, Hayley is thrilled to be joining such a dedicated group of music makers. After completing her Bachelor of Music Education from the University of Toronto (UoT), Hayley earned a Master's Degree in Arts, Creativity, and Education from the University of Cambridge. Her

enthusiasm for arts education and research stems from years of experience in early childhood music lessons working with the tiniest of violins and the youngest of beginner students. More recently, Hayley completed her PhD in Music Education from UoT and after many years immersed in academia, has returned to her orchestral roots; she first started learning violin in her public school's string orchestra program. With a flair for teaching and a love for finding community through music, Hayley is excited for what's to come with TCO.

### VIOLIN I

Hayley Janes,  
CONCERTMASTER  
Adelaide Beach  
Bonnie Foley-Wong  
Yvonne Lefave  
Julia Pyo  
Nichola Trinh  
Paul Whang  
Patrick Wspanialy

Susan Ross  
Sharon Scanlan  
Michael Schneider

### VIOLA

John Clark,  
PRINCIPAL  
Tina Kresse  
Cindy Long  
Sophie McHale  
Mary Nishio

Jane Ubertino  
Suzanne Wood

### BASS

Eugene Stecky,  
PRINCIPAL  
Friedrich Brunzema

### FLUTE/PICCOLO

Brendon Phillips,  
PRINCIPAL  
Marie Campbell  
Rachna Jog

### CLARINET

David Marshall,  
PRINCIPAL  
Nadav Amir  
Art Gale

### BASSOON

Shannon Halliwell-MacDonald,  
PRINCIPAL  
Colleen Goulet

### HORN

Olivier Laquerre,  
PRINCIPAL  
Trish Beck  
Bob Bernstein  
Hilary Dawson  
Colleen Stanley  
Michelle Voss Roberts

### TRUMPET

Katherine Brown,  
PRINCIPAL  
Ally Ansari  
Victoria Watson

### TROMBONE

Jeff Buchyns,  
PRINCIPAL  
Eli Heichelbech  
Tom Stanley

### TIMPANI

Aldrin Fernandes

### PERCUSSION

Adam Collins  
Meghan Gallant

### PIANIST

Paniz Ghazanfari

### VIOLIN II

Benno Sommer,  
PRINCIPAL  
Holly Boyne  
Fong Di Caterina  
Connie Irwin  
Betsy Moss  
Amy Nishio  
Anna Nowak  
Anna Rosenbluth

### CELLO

Michael Wong,  
PRINCIPAL  
Patrick Chappell  
Elaine Fletcher  
Maya Harakawa  
Dale Hildebrand  
Susan Kopulos  
Sally Rylett

# SOLOISTS



## OLIVIER LAQUERRE

### BARITONE

Canadian baritone **OLIVIER LAQUERRE** enjoys an international career spanning opera, concert, and early music. A long-standing performer with **Opera Atelier** in Toronto, he has appeared in more than twenty-five productions with the company. His many roles with Opera Atelier include the title role in Monteverdi's *Il ritorno d'Ulisse in patria*, Figaro (*Le nozze di Figaro*), Arbace (*Idomeneo*), Achilla (*Giulio Cesare*), Pluto (*Orfeo*), and the dual portrayal of Céphée and Méduse in Lully's *Persée*, performed in Toronto and at the Opéra Royal de Versailles and featured in a CBC documentary.

Olivier was a frequent guest artist with the **Boston Early Music Festival**, appearing in numerous staged productions and recordings released on the CPO label. His operatic engagements have also included appearances with the Canadian Opera Company, Opéra de Québec, Opéra Royal de Versailles, Glimmerglass Festival, and Cleveland Opera in roles such as Escamillo (*Carmen*), Ottone (*L'incoronazione di Poppea*), Haly (*L'italiana in Algeri*), Thoas (*Iphigénie en Tauride*), Achilla (*Giulio Cesare*), and Angelotti (*Tosca*).

In recent seasons, Olivier portrayed the astronomer Tycho Brahe in *Celestial Revolutions*, created with artists of the **Toronto Consort**, many of whom - including Olivier - now form the ensemble **Musicians of the Egg**. He also appeared as Osman Pacha in Grétry's *La Caravane du Caire* in a French co-production. An active concert soloist, he is frequently heard in major choral-orchestral repertoire including Bach's *St. Matthew Passion*, Brahms' *Ein deutsches Requiem*, Handel's *Messiah*, Beethoven's *Ninth Symphony*, Mozart's *Requiem*, and Orff's *Carmina Burana* with orchestras and ensembles across Canada.

Alongside his singing career, Olivier is an active member of the **Canadian Armed Forces**, where he serves as a vocalist and horn player. He has also twice been appointed **Drum Major of the Ceremonial Guard on Parliament Hill** in Ottawa in recent seasons. He is a laureate of the Paris and Verviers International Voice Competitions and a recipient of the Joseph-Rouleau Award from Jeunesses Musicales du Canada.



## CHRISTIAN MATTA

### TENOR

**CHRISTIAN MATTA** is an Italian-Canadian tenor finishing his Masters of Music in Operatic Performance at the University of Toronto, studying under acclaimed Canadian soprano Wendy Nielsen. Praised for his warm lyric tone and "comfortable stage presence" (Opera Canada), he is developing a versatile repertoire across opera, concert, and contemporary music. His recent roles include Male Chorus in *The Rape of Lucretia*, Don Ottavio in *Don Giovanni*, and Gastone in *La Traviata*. In December, he made his *Messiah* debut at Koerner Hall with the **Toronto Choral Society**. He has appeared as a soloist in other major oratorios such as Handel's *Esther*, Mozart's *Requiem*, and Vivaldi's *Gloria* and has trained in masterclasses with mentors including Jason Ferrante, Alain Coulombe, and Ambur Braid.

Last summer, Christian joined the Interplay: Opera Singers & Répétiteurs program at the Banff Centre in Alberta, where he appeared as the Evangelist in Bach's *St. Matthew Passion* and in the world premiere of *A Stranger's Case*, a new song cycle by Karim Al-Zand. He also performed at the National Art Gallery of Siena as part of Italy's **Sienagosto festival**. This summer, he looks forward to making his **Toronto City Opera** debut as Pluto in *Orfeus in the Underworld*, and looks forward to workshopping new works at Banff.



## LAUREN ESTEY JOVANOVIC

SOPRANO

*“She moves beautifully, acts extremely well and has all the notes.”*  
– *Opera Canada*

From Quispamsis, New Brunswick, **soprano LAUREN ESTEY JOVANOVIC** fell in love with opera as a young chorister in **Opera New Brunswick**'s productions of *Tosca* and *La Traviata*. The early development of her craft was nurtured through lessons with Dr. Kevin Langford, Inuk soprano Deantha Edmunds, and renowned technician Mabel Doak.

Lauren went on to obtain her BMus at Dalhousie University with Professor Marcia Swanston, where she was featured as Lauretta in Puccini's *Gianni Schicchi* and Belinda/Sorceress in Purcell's *Dido and Aeneas*. During her studies on the East Coast, Lauren was recognized for her Performance excellence with the Erik Perth Memorial Award. She also received an MMus in Vocal Performance and Literature from the University of Western Ontario, having studied with Rachel Mallon. Under Mallon's tutelage, Lauren joined the **Halifax Summer Opera Festival** as the title role in Floy's *Susannah*.

In 2024, Lauren returned to the role of *Susannah* with **Toronto City Opera**. She was praised for her “touching innocence” and her “glowing performance of great suppleness and beauty” (Opera Going Toronto). Lauren was also recently commended by Opera Canada in 2025 for her performance of Violetta Valéry in Verdi's *La Traviata* with **Opera York**, for which she sparked a “well-earned rapturous ovation”.

This October, Lauren graduated with a Doctor of Musical Arts in Voice Performance from the University of Toronto, having studied with Mary Morrison and Monica Whicher. With reciprocity in mind, her doctoral dissertation focused on Deantha Edmunds, researching her hybrid musical identity and commitment to Truth and Reconciliation through music.



# PROGRAM NOTES

## **NON PIU ANDRAI from MARRIAGE OF FIGARO**

Mozart's 1786 opera with libretto by Lorenzo da Ponte based on a stage comedy by Pierre Beaumarchais. The aria is sung by Figaro to Cherubino.

At the end of the first act, Count Almaviva finds Cherubino hiding in Susanna's quarters. The Count was already suspicious that Cherubino had designs on his wife, Countess Rosina, and overall disapproves of his loose lifestyle. However, he cannot punish Cherubino, as he himself was only in Susanna's quarters to proposition her. The Count sends Cherubino away instead, to his regiment in Seville. In this aria, Figaro teases Cherubino about his Spartan military future, in stark contrast with the pleasant and flirtatious life he has enjoyed in the Count's palace.

Our own Olivier Laquerre will sing the aria!

Non più andrai, farfallone amoroso,  
Notte e giorno d'intorno girando,  
Delle belle turbando il riposo,  
Narcisetto, Adoncino d'amor.

You won't go any more, amorous butterfly,  
Fluttering around inside night and day  
Disturbing the sleep of beauties,  
A little Narcissus and Adonis of love.

Non piu avrai questi bei penacchini,  
Quel cappello leggero e galante,  
Quella chioma, quell'aria brillante,  
Quel vermiglio donnesco color!  
Quel vermiglio donnes color!

You won't have those fine feathers any more,  
That light and jaunty hat,  
That hair, that shining aspect,  
That womanish red color [in your face]!  
That womanish red color [in your face]!

Non piu avrai quei penacchini,  
Quel cappello, quella chioma,  
Quell'aria brillante...

You won't have those feathers,  
That hat, that hair,  
That shining aspect,

Fra guerrieri, poffar Bacco!  
Gran mustacchi, stretto sacco,  
Schioppo in spalla, sciabla al fianco,  
Collo dritto, muso franco,  
Un gran casco, o un gran turbante,  
Molto onor, poco contante.  
Poco contante! Poco contante!

Among soldiers, by Bacchus!  
A huge moustache, a little knapsack,  
Gun on your back, sword at your side,  
Your neck straight, your nose exposed,  
A big helmet, or a big turban,  
A lot of honour, very little pay.  
Very little pay! Very little pay!

Ed in vece del fandango  
Una marcia per il fango.

Per montagne, per valloni,  
Con le nevi, e i solioni,  
Al concerto di tromboni,  
Di bombarde, di cannoni,  
Che le palle in tutti i tuoni,  
All'orecchio fan fischiar.

Non piu avrai quei penacchini,  
Non piu avrai quel cappello  
Non piu avrai quella chioma  
Non piu avrai quell'aria brillante.

Non più andrai, farfallone amoroso ...

Cherubino, alla vittoria!  
Alla gloria militar!

And in place of the dance  
A march through the mud.

Over mountains, through valleys,  
With snow, and heat-stroke,  
To the music of trumpets,  
Of bombards, and of cannons,  
Which, at every boom,  
Will make bullets whistle past your ear.

You won't have those feathers,  
You won't have that hat,  
You won't have that hair,  
You won't have that shining aspect.

You won't go any more, amorous butterfly ...

Cherubino, go to victory!  
To military glory!



## POET AND PEASANT OVERTURE from *Poet and Peasant*

*Poet and Peasant* is a celebrated 19th century operetta by Franz Von Suppe, renowned for its lively overture, and also the title of a short story by O. Henry.

**Background and Composition:** "Poet and Peasant" (original German title *Dichter und Bauer*) was first performed as incidental music for a comedy by Karl Elmar on August 24, 1846, at the Theater an der Wien in Vienna, Austria, composed by Franz von Suppé. In 1900, after Suppé's death, it was adapted into a three act operetta. The overture remains one of Suppé's most famous works and is frequently performed in concert settings.

**Plot Summary:** The story is set in picturesque Upper Bavaria. The central characters include Theophil von Salbenstein, a wealthy landowner and guardian of Hermine von Meyen, who must either wait three years or marry Salbenstein immediately to inherit her fortune. Hermine loves the poet Ferdinand Römer, who has fled to the countryside. Ferdinand's poetry is dedicated to Lieschen, the daughter of the peasant Christian Berner. The plot resolves through the intervention of Barbara, a relative of Theophil, who reveals a written marriage agreement, ensuring that everyone ends up with their rightful partner. The operetta also depicts local customs, such as the Hendelberg Marriage Market, highlighting the contrast between social classes and romantic entanglements.



## THE GREATEST SHOWMAN

*The Greatest Showman* is a 2017 American musical period drama film directed by Michael Gracey from a screenplay by Jenny Bicks and Bill Condon, based on an original story by Bicks. The film stars Hugh Jackman, Zac Efron, Michelle Williams, Rebecca Ferguson, and Zendaya. Featuring nine original songs written by Benj Pasek and Justin Paul, and an original musical orchestral score composed by John Debney and Joseph Trapanese, the film is a heavily fictionalized depiction of the life of P. T. Barnum, a showman and entertainer who created the Barnum & Bailey Circus, and its star attractions.

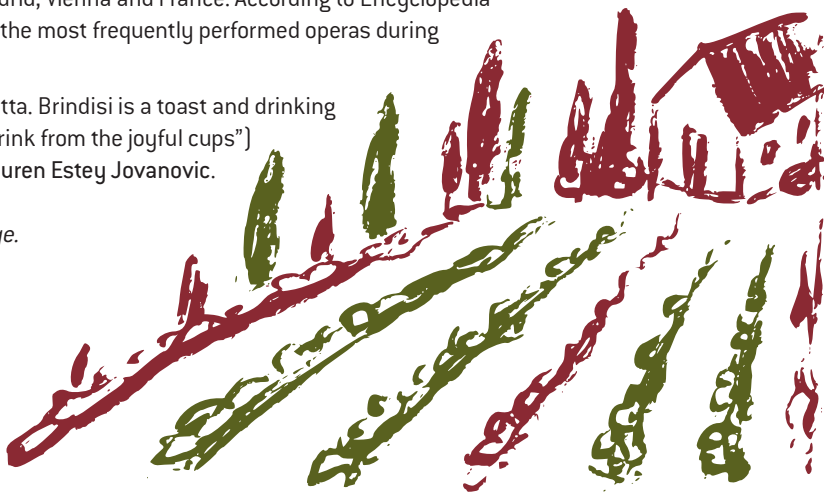
*The Greatest Showman* premiered on December 8, 2017, aboard the RMS Queen Mary 2 in New York City and was released in the United States on December 20, by 20th Century Fox, seven months after Ringling folded and six years before the circus was reinstated as an animal free institution. The film received mixed reviews from critics, who praised the performances, music, visuals, and production values, but criticised its artistic license and overdramatic story. It was a box-office success, grossing \$471.9 million worldwide against a \$84 million budget. The film received nominations for Best Motion Picture – Musical or Comedy and Best Actor – Musical or Comedy for Jackman at the 75th Golden Globe Awards. *The Greatest Showman* won the Golden Globe Award for Best Original Song for "This Is Me", which was also nominated for Best Original Song at the 90th Academy Awards, and won Best Compilation Soundtrack for Visual Media at the 61st Annual Grammy Awards. A stage musical adaptation was in development from the Disney Theatrical Group following their parent company's acquisition of the film and the Fox assets in 2019, which opened in Bristol in spring 2026.

## BRINDISI from LA TRAVIATA 1853.

The opera was not welcomed warmly when first premiered but after revisions throughout 1854 and 1885, there were many requests to be performed in Madrid, Vienna and France. According to Encyclopedia Britannica, *La Traviata* became one of the most frequently performed operas during Verdi's lifetime.

**BRINDISI** The duet by Alfredo and Violetta. Brindisi is a toast and drinking song. (Libiamo ne lieti calici---"Let's drink from the joyful cups") will be sung by Christian Matta and Lauren Estey Jovanovic.

*Sing-along Lyrics on the following page.*





# BRINDISI



## Sing-along lyrics for audience

LIBRETTO/LYRICS/TEXT/TESTO:

**ALFREDO**

Libiam ne' lieti calici  
Che la bellezza infiora,  
E la fuggevol ora  
S'inebri a voluttà.  
Libiam ne' dolci fremiti  
Che suscita l'amore,  
Poiché quell'occhio al core  
Onnipotente va.  
Libiamo, amor fra i calici  
Più caldi baci avrà.

**TUTTI**

**Libiamo, amor fra i calici  
Più caldi baci avrà.**

**VIOLETTA** *S'alza*

Tra voi saprò dividere  
Il tempo mio giocondo;  
Tutto è follia nel mondo  
Ciò che non è piacer.  
Godiam, fugace e rapido  
È il gaudio dell'amore;  
È un fior che nasce e muore,  
Né più si può goder.  
Godiam c'invita un fervido  
Accento lusinghier.

**TUTTI**

**Godiam la tazza e il cantico La notte abbellà e il riso;  
In questo paradiso Ne scopra il nuovo dì.**

**VIOLETTA** *ad Alfredo*

La vita è nel tripudio.

**ALFREDO** *a Violetta*

Quando non s'ami ancora.

**VIOLETTA** *ad Alfredo*

Nol dite a chi l'ignora.

**ALFREDO**

È il mio destin così

**TUTTI**

**Godiam la tazza e il cantico La notte abbellà e il riso;  
In questo paradiso Ne scopra il nuovo dì.**

ENGLISH LIBRETTO OR TRANSLATION:

**ALFREDO**

Let's drink from the joyous chalice  
Where beauty flowers ...  
Let the fleeting hour  
To pleasure's intoxication yield.  
Let's drink  
To love's sweet tremors -  
To those eyes  
That pierce the heart.  
Let's drink to love - to wine  
That warms our kisses.

**ALL**

**Ah! Let's drink to love – to wine  
That warms our kisses.**

**VIOLETTA** *rising*

With you I would share  
My days of happiness;  
Everything is folly in this world  
That does not give us pleasure.  
Let us enjoy life,  
For the pleasures of love are swift and fleeting  
As a flower that lives and dies  
And can be enjoyed no more.  
Let's take our pleasure!  
While its ardent, Brilliant summons lures us on.

**ALL**

**Let's take our pleasure Of wine and Singing and mirth  
Till the new day Dawns on us in paradise.**

**VIOLETTA** *to Alfredo*

Life is just pleasure.

**ALFREDO** *to Violetta*

But if one still waits for love ...

**VIOLETTA** *o Alfredo*

I know nothing of that ? don't tell me ...

**ALFREDO** *to Violetta*

But there lies my fate.

**ALL**

**Let's take our pleasure Of wine and Singing and mirth  
Till the new day Dawns on us in paradise.**



## THE LORD OF THE RINGS: The Fellowship of the Ring

*The Lord of the Rings: The Fellowship of the Ring* is a 2001 epic fantasy film directed by Peter Jackson from a screenplay by Fran Walsh, Philippa Boyens, and Jackson. It is based on J. R. R. Tolkien's 1954 *The Fellowship of the Ring*, the first volume of the novel *The Lord of the Rings*. The film is the first instalment in *The Lord of the Rings* trilogy. It features an ensemble cast including Elijah Wood, Ian McKellen, Liv Tyler, Viggo Mortensen, Sean Astin, Cate Blanchett, John Rhys-Davies, Billy Boyd, Dominic Monaghan, Orlando Bloom, Christopher Lee, Hugo Weaving, Sean Bean, Ian Holm, and Andy Serkis.

Set in Middle-earth, the story tells of the Dark Lord Sauron, who seeks the One Ring, which contains part of his might, to return to power. The Ring has found its way to the young hobbit Frodo Baggins. The fate of Middle-earth hangs in the balance as Frodo and eight companions (who form the eponymous Fellowship of the Ring) begin their perilous journey to Mount Doom in the land of Mordor, the only place where the Ring can be destroyed. *The Fellowship of the Ring* was financed and distributed by American studio New Line Cinema, but filmed and edited entirely in Jackson's native New Zealand, concurrently with the other two parts of the trilogy.

It premiered on 10 December 2001 at the Odeon Leicester Square in London and was released on 19 December in the United States and on 20 December in New Zealand. The film was acclaimed by critics and audiences, who considered it a landmark in filmmaking and an achievement in the fantasy film genre, with praise for the visual effects, performances, direction, screenplay, musical score, and faithfulness to the source material. It grossed \$868 million worldwide during its original theatrical run, making it the second-highest-grossing film of 2001 and the fifth-highest-grossing film of all time at the time of its release. Following subsequent reissues, it has grossed \$896 million. Like its successors, *The Fellowship of the Ring* is widely recognised as one of the greatest and most influential films ever made. The film received numerous accolades; at the 74th Academy Awards, it was nominated for thirteen awards, including Best Picture, winning for Best Cinematography, Best Makeup, Best Original Score, and Best Visual Effects.

In 2007, the American Film Institute named it one of the 100 greatest American films in history, being both the most recent film and the only film released in the 21st century to make it to the list. In 2021, the film was selected for preservation in the United States National Film Registry by the Library of Congress for being "culturally, historically, or aesthetically significant". Two sequels, *The Two Towers* and *The Return of the King*, followed in 2002 and 2003, respectively.

Excerpts will be sung by Lauren Estey Jovanovic.



## SI MI CHIAMANO MIMI from LA BOHÈME

*La bohème* (/ˌlɑː bɒʊˈɛm/ LAH boh-EM, [1] Italian: [la boˈɛm]) is an opera in four acts, composed by Giacomo Puccini between 1893 and 1895 to an Italian libretto by Luigi Illica and Giuseppe Giacosa, based on *Scènes de la vie de bohème* (1851) by Henri Murger. The story is set in Paris around 1830 and shows the Bohemian lifestyle (known in French as "*la bohème*") of a poor seamstress and her artist friends.

The world premiere of *La bohème* was in Turin on 1 February 1896 at the Teatro Regio, conducted by the 28-year-old Arturo Toscanini. Since then, *La bohème* has become part of the standard Italian opera repertory and is one of the most frequently performed operas worldwide.

In 1946, 50 years after the opera's premiere, Toscanini conducted a commemorative performance of it on radio with the NBC Symphony Orchestra. A recording of the performance was later released by RCA Victor on vinyl record, tape and compact disc. It is the only recording ever made of a Puccini opera by its original conductor.

The aria *Si Mi chiamano Mimi* (Yes they call me Mimi) will be sung by Lauren Esty Jovanovic.

They call me Mimi - La Boheme

Yes. They call me Mimi,

But my name is Lucia.

My story is short.

On canvas or silk

I embroider at home and outside...

I am calm and happy

And my pastime

Is to make lilies and roses.

I like those things

That have such sweet charm,

That speak of love, of springs,

Of dreams and chimeras,

Those things that are named poetry...

Do you understand me?

They call me Mimi,

I don't know why.

Alone, I make

Lunch for myself.

I don't always go to mass,

But I pray a lot to the Lord.

I live alone, all alone

There in a white little room:

I look at the rooftops and the sky;

But when the thaw comes

The first sun is mine

Mi Chiamano Mimi - La Boheme

Sì. Mi chiamano Mimi,

Ma il mio nome è Lucia.

La storia mia è breve.

A tela o a seta

Ricamo in casa e fuori...

Son tranquilla e lieta

Ed è mio svago

Far gigli e rose.

Mi piacciono quelle cose

Che han sì dolce malia,

Che parlano d'amor, di primavera,

Di sogni e di chimere,

Quelle cose che han nome poesia...

Lei m'intende?

Mi chiamano Mimi,

Il perché non so.

Sola, mi fo

Il pranzo da me stessa.

Non vado sempre a messa,

Ma prego assai il Signore.

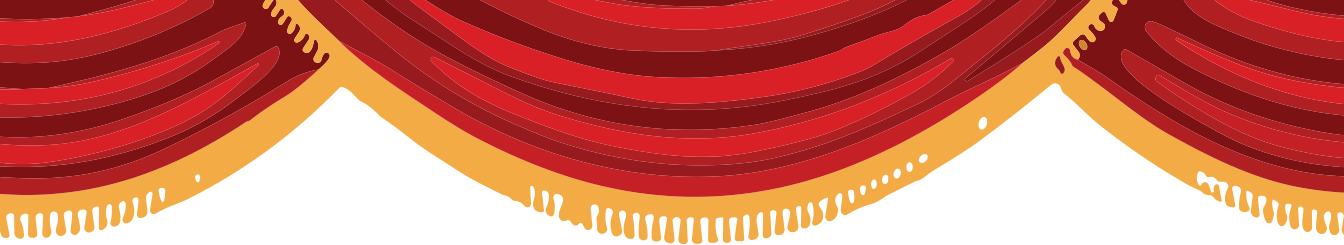
Vivo sola, soletta

Là in una bianca cameretta:

Guardo sui tetti e in cielo;

Ma quando vien lo sgelo

Il primo sole è mio



The first kiss of April is mine!  
A rosebud sprouts in a vase...  
I watch leaf by leaf!  
So gentle the perfume of a flower!  
But the flowers I make,  
Alas! They have no scent.  
I wouldn't know what else to tell you about me.  
I am your neighbor who comes out  
Now to bother you.

Il primo bacio dell'aprile è mio!  
Germoglia in un vaso una rosa...  
Foglia a foglia la spio!  
Così gentile il profumo d'un fiore!  
Ma i fior ch'io faccio,  
Ahimè! Non hanno odore.  
Altro di me non le saprei narrare.  
Sono la sua vicina che la vien fuori  
D'ora a importunare.

## NESSUN DORMA from TURANDOT

*Nessun dorma* (Italian: [nes, sun 'dɔrma]; lit. 'Let no one sleep') is an aria from the final act of Italian composer Giacomo Puccini's opera *Turandot* (text by Giuseppe Adami and Renato Simoni) and one of the best-known tenor arias in all opera. It is sung by Calaf, *il principe ignoto* (the unknown prince), who falls in love at first sight with the beautiful but cold Princess Turandot. Any man who wishes to wed Turandot must first answer her three riddles; if he fails, he will be beheaded. In the aria, Calaf expresses his triumphant assurance that he will win the princess.

Although "Nessun dorma" had long been a staple of operatic recitals, Luciano Pavarotti popularised the piece beyond the opera world in the 1990s following his performance of it for the 1990 FIFA World Cup. Both Pavarotti and Plácido Domingo released singles of the aria; Pavarotti's reached number 2 in the UK, and it appeared on the best-selling classical album of all time, *The Three Tenors in Concert*. The Three Tenors, which includes José Carreras, performed the aria at three subsequent FIFA World Cup Finals, in 1994 in Los Angeles, 1998 in Paris, and 2002 in Yokohama. Since 1990, many crossover artists have performed and recorded it. The aria has been sung often in films and on television. In 2026, Andrea Bocelli sang *Nessun Dorma* at the opening ceremonies of the Winter Olympics.

The aria will be sung by Christian Matta.

Nessun dorma! Nessun dorma!  
Tu pure, o, Principessa,  
nella tua fredda stanza,  
guardi le stelle  
che tremano d'amore e di speranza.  
Ma il mio mistero è chiuso in me,  
il nome mio nessun saprà!

No, no, sulla tua bocca lo dirò  
quando la luce splenderà!  
Ed il mio bacio scioglierà il silenzio  
che ti fa mia!

Nobody shall sleep! Nobody shall sleep!  
Even you, oh Princess,  
in your cold room,  
watch the stars,  
that tremble with love and with hope.  
But my secret is hidden within me,  
my name no one shall know...

No... No!  
On your mouth, I will tell it when the light shines.  
And my kiss will dissolve the silence that makes you  
mine!

[Il nome suo nessun saprà!...e noi dovrem, ahime, morir!]

Dilegua, o notte!

Tramontate, stelle!

Tramontate, stelle!

All'alba vincerò!

vincerò, vincerò!

[No one will know his name and we must, alas, die.]

Vanish, o night!

Set, stars!

Set, stars!

At dawn, I will win!

I will win! I will win!

## PHANTOM OF THE OPERA

Andrew Lloyd Webber's musical sensation brings us some of the most moving and dramatic moments ever to hit Broadway! Warren Barker's captivating arrangement includes: *Think Of Me*; *Angel of Music*; *All I Ask of You*; *The Music of the Night* and *The Phantom of the Opera*.

- Program Note from publisher

*The Phantom of the Opera* is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.

The musical opened in London's West End in 1986, and on Broadway in 1988. It won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford (in the title role) won the Olivier and Tony Awards for Best Actor in a Musical. It is the longest running show in Broadway history by a wide margin, and celebrated its 10,000th Broadway performance on 11 February 2012, the first production ever to do so.

Excerpts will be sung by Christian Matta and Lauren Estey Jovanovic.





## LA GAZZA LADRA OVERTURE from *La Gazza Ladra*

*La Gazza Ladra* (Italian pronunciation: [la 'gaddza 'la:dra], *The Thieving Magpie*) is an opera semiseria in two acts by Gioachino Rossini, with a libretto by Giovanni Gherardini based on *La pie voleuse* by Théodore Baudouin d'Aubigny and Louis-Charles Caigniez. *The Thieving Magpie's* overture uses snare drums to evoke the image of the opera's main subject: a devilishly clever, thieving magpie.

Rossini wrote quickly, and *La gazza ladra* was no exception. A 19th-century biography quotes him as saying that the conductor of the premiere performance locked him in a room at the top of La Scala the day before the premiere with orders to complete the opera's still unfinished overture. He was under the guard of four stagehands whose job it was to toss each completed page out the window to the copyist below.

The first performance of *The Thieving Magpie* was on 31 May 1817, at La Scala, Milan. In 1818, Rossini revised the opera for subsequent productions in Pesaro; and then in 1819 for the Teatro del Fondo, in Naples; in 1820 for the Teatro di San Carlo, in Naples; and in 1866 he revised the music for performance in Paris. The 1866 revision included embellishments and variations written specifically for Giuseppina Vitali, who was singing the role of Ninetta. He revised the role again in 1867 with embellishments and cadenzas for Adelina Patti.

The first performance of *The Thieving Magpie* in England was at the King's Theatre, London, on 10 March 1821. A French-language opera-comique using the original title of the French source material (*La pie voleuse*) in a version translated by Castil-Blaze was premiered in Lille, France, on 15 October 1822. The French-language version's first performance in the United States was at the Théâtre d'Orléans, New Orleans, on 30 December 1824.

In 1941, Riccardo Zandonai composed a version of *The Thieving Magpie* for a revival of the opera in Pesaro. In 1979, Alberto Zedda edited Rossini's original composition of the opera for publication by the Fondazione Rossini. In 2013, the Bronx Opera of New York City performed an English-language version of *La Gazza Ladra*.



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