

british  
O youth  
pera

the next generation of  
opera professionals

25th  
ANNIVERSARY

# The Bartered Bride

Bedřich Smetana

# A Night at the Chinese Opera

Judith Weir



Sadler's Wells Peacock Theatre  
8-15 September 2012

Presented by **British Youth Opera** in association with Southbank Sinfonia

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# Welcome to British Youth Opera's 25th Anniversary Season

'Following the success of Peter Knapp's production of *The Marriage of Figaro* with a group of young singers from Cleveland in the summer of 1986 it is proposed to establish a British Youth Opera Company which will develop this idea on a national scale ... The company's aim will be to provide an intensive training programme of the highest quality, leading to an actual run of performances in front of a paying audience. The best experience is gained under these conditions.'

So wrote BYO Founder Denis Coe for the launch of British Youth Opera in January 1987. Nine months later, BYO's first production, *Don Giovanni*, opened at the Tyne Theatre and Opera House, Newcastle, before transferring to the Bloomsbury Theatre, London.

25 years, 46 London productions of 26 different operas, and more than 1,000 singers later our aim is the same: to **discover, develop and display** the next generation of opera professionals.

The main celebration of our 25th anniversary will take place on Sunday 18 November (see back cover), when the largest ever gathering of BYO alumni will be at Cadogan Hall to celebrate a quarter of a century of BYO. That leaves us free to concentrate on the *next generation* here at the Peacock Theatre.

*The Bartered Bride* and *A Night at the Chinese Opera* are both new operas for BYO, chosen for this anniversary year to highlight the range and diversity of our

productions as well as for the richness of opportunities and experience they provide to the season's 82 singers, trainee conductors, directors, répétiteurs, designers, lighting designers, production managers, stage managers and wardrobe assistants (all of whose biographies appear on pages 16-36 of this free programme – part of our mission to 'display').

BYO is privileged to have creative and production teams (see pages 37-41) who foster a generous, nurturing environment within the context of a full-scale professional opera company ('the best experience is gained under these conditions'). We are also extremely grateful to Judith Weir and the distinguished singers who have passed on their experience of specific roles from one generation to the next through our Link Scheme (see page 41).

British Youth Opera could not have been at the heart of so many singers' journeys into successful operatic careers without the support of hundreds of people. On behalf of everyone involved, I would like to thank the volunteers, Friends, donors, charitable trusts and organisations who support us financially or in-kind.

I hope you enjoy tonight's performance – and many more by BYO singers – and will be encouraged to support our activities (see pages 45-51), thereby playing your own part in the development of the next generation of opera professionals.

**Ivan Rockey**  
Executive Director

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CLARENCE HOUSE

As Patron of British Youth Opera, I am delighted the company is celebrating its twenty-fifth anniversary season, and I do hope you will enjoy the performances by these remarkably talented young singers.

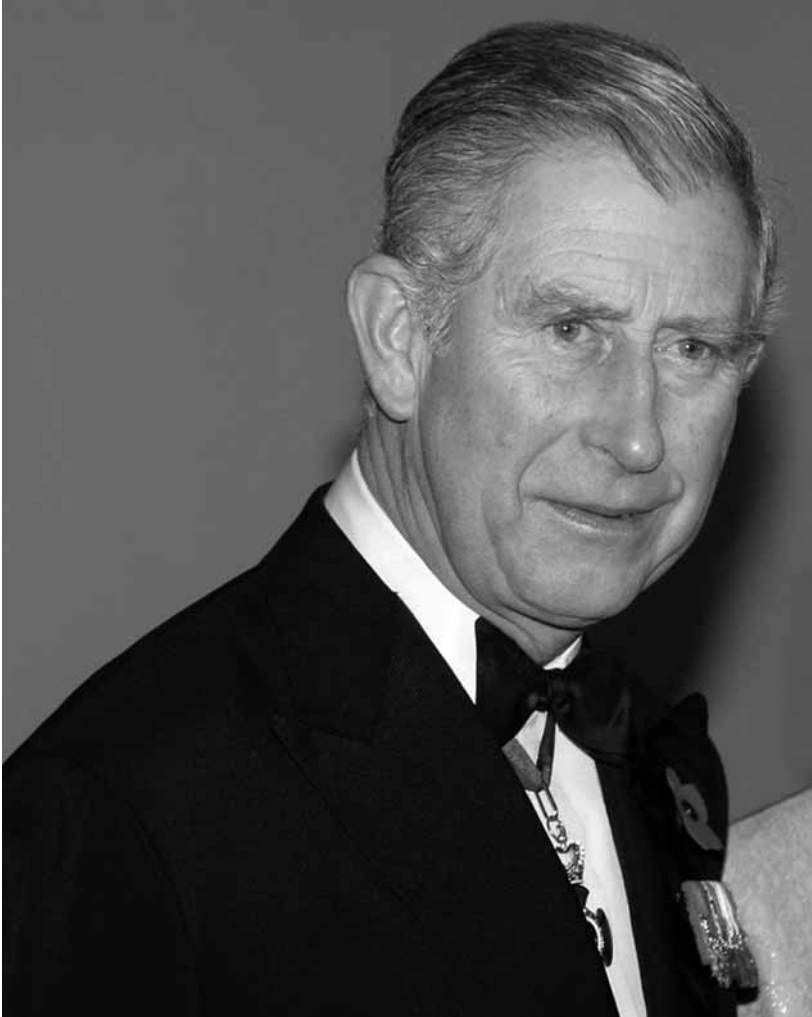
Since it was founded in 1987, British Youth Opera has been providing invaluable opportunities for young musicians, and more recently also for directors, designers, stage managers and others entering the opera profession. These are art forms that demand an incredible amount of dedication, preparation and experience, and the company is able to use its unique expertise to support and coach those embarking on such careers. That British Youth Opera alumni have performed around the world is a testament to the company's success and its ability to provide a launch pad for so many exceptional singers.

I hope you will help celebrate British Youth Opera's twenty-fifth anniversary at the Peacock Theatre this week and at their anniversary concert at Cadogan Hall in November.



Charles

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# Welcome

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Welcome to the Peacock Theatre for British Youth Opera's 25th anniversary season productions of *The Bartered Bride* and *A Night at the Chinese Opera*.

On behalf of the trustees of British Youth Opera I would like to thank everyone who makes our work possible, from the professional artistic, production and management teams to the volunteers, Friends, donors, sponsors and grant-making organisations that enable us to continue training so many talented young people.

I would also like to take this opportunity to thank my fellow Trustees as this season will be my last as Chairman, although I will remain deeply involved and committed to BYO. I am delighted that one of my colleagues who led our recent strategic review, Richard Greenhalgh, has stepped forward to take my place from next month. BYO will continue to be a success in his, and our staff's, very capable hands, and I look forward to attending many more wonderful BYO performances over the coming years.

It is worth remembering that the performances you see here tonight not only mark the culmination of our annual programme of auditions, workshops, coaching and rehearsals, but also mark a transition point in the lives of many of those involved. Our mission is to help bridge the gap between music colleges and a career in opera, and so it is always a most gratifying privilege to see BYO participants go on to roles with major opera companies.

Such is the success of so many BYO alumni that starting to single them out for attention is an activity that once begun soon becomes hard to stop, but I would like to congratulate two of last year's singers already undertaking principal roles elsewhere. Ellie Laugharne (Susanna, *Le nozze di Figaro*, BYO 2011) will be singing Susanna in Glyndebourne on Tour's *Figaro* later this year – alongside another BYO alumnus, Derek Welton (Nick Shadow, *The Rake's Progress*, BYO 2009) as Figaro – and Elin Pritchard (Female Chorus, *The Rape of Lucretia*, BYO 2011) will sing Violetta for Scottish Opera's *La traviata*.

More senior BYO alumni continue to traverse the world's stages, from Bayreuth to New York to Sydney, and it is not just the singers; several circles are completed this year as we welcome back Stuart Barker (trainee Assistant Director, *Eugene Onegin*, 1994) and Cordelia Chisholm (trainee Assistant Designer, BYO 2003) as members of the professional staff (Director, *A Night at the Chinese Opera* and Designer, *The Bartered Bride*).

In November we will be celebrating the success of many more BYO alumni, spanning the whole of our 25 years (see back cover), so I hope you will join us then, as well as joining me in wishing every future success to the young people involved in this week's productions.

**Hugh Merrill**  
Chairman

Patron  
**HRH The Prince of Wales**

Founder  
**Denis Coe**

President  
**Sir Thomas Allen CBE**

Vice Presidents  
**Dame Janet Baker CH**  
**Noelle Barker OBE**  
**Chevalier José Cura**  
**Timothy Dean**  
**Dr Jane Glover CBE**  
**Sir John Hannam**  
**Dame Felicity Lott CBE**  
**Valerie Masterson CBE**  
**Rt Hon Baroness Perry of Southwark**  
**Bryn Terfel CBE**

Chairman  
**Hugh Merrill MVO**

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**Lady Ellis**  
**Richard Greenhalgh**  
**Donald Maxwell**  
**Jane McCulloch (Finance)**  
**Rodney Milnes**  
**Simon Moore CB**  
**Martin Saville (Deputy Chairman)**  
**Dipesh Shah OBE FRSA**  
**Michael Simmons**

Artistic Director  
**Peter Robinson**

Executive Director  
**Ivan Rockey**

General Manager  
**Marcella Santese**

Artistic Administrator  
**Stuart Barker**

Friends' Secretary  
**Anne Burton**

# The Bartered Bride

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Comic opera in three acts

by **Bedřich Smetana**

Libretto by **Karel Sabina**

First performed at the Provisional Theatre, Prague, 30 May 1866

English translation by **Kit Hesketh-Harvey** for the Royal Opera House, first performed on 7 November 2001

New production for British Youth Opera 2012

Performances

**8, 11 and 14 September 2012**

Cover performance

**15 September 2012**

There will be an interval of 25 minutes after Act One and an interval of 15 minutes after Act Two

The performances will finish at approximately 10.10pm

Photography and the use of audio or visual recording equipment are prohibited in the theatre

The performance on 8 September

is sponsored by **Marianne Falk**

The performance on 14 September

is sponsored by **David and Mary Bowerman**

Conductor	<b>Peter Robinson</b>
Director	<b>Rodula Gaitanou</b>
Designer	<b>Cordelia Chisholm</b>
Lighting Designer	<b>David Howe</b>
Choreographer	<b>Mandy Demetriou</b>
Vocal Coach	<b>Isobel Flinn</b>
Production Manager	<b>Andrew Quick</b>
Senior Stage Manager	<b>Ray Bingle</b>
Company Manager	<b>Lindah Balfour</b>
Costume Supervisor	<b>Sharon Marlow</b>



in association with **Southbank Sinfonia**

# Cast

*In order of singing*

Jeník

Mařenka

Kecal, *a marriage broker*

Krušina, *Mařenka's father*

Ludmila *Mařenka's mother*

Vašek

The Ringmaster

Esmeralda, *a circus performer*

Indian, *a circus performer*

Háta, *Vašek's mother*

Mícha, *Vašek's father*

**Luis Gomes**

**Katherine Crompton**

**Matthew Stiff**

**Matthew Wright**

**Katie Connor**

**Samuel Furness**

**Simon Gfeller**

**Jennifer France**

**Joseph Kennedy**

**Ting Wang**

**Frazer Scott**

*Villagers and circus performers*

Sopranos

**Belén Barnaus, Holly Marie Bingham, Amelia Burns, Claire Candy, Gabriella Cassidy, Hazel McBain, Gina May Walter**

Mezzo-sopranos

**Olivia Barry, Jenny Bianco, Vivien Conacher, Rachael Cox, Alicia Gurney, Daniella Varadi, Grace Wain**

Tenors

**Richard Bignall, Gitai Fisher, Timothy Langston, Mark McCloskey, Michael McLaughlin, Stephen Mills, Matthew Nicholls**

Basses

**Matthew Durkan, Emmanuel Gendre, Joseph Kennedy, Dionysios Kyropoulos, Seamus McGowan, Huw Montague Rendall**

*Artistic and Production trainees*

Assistant Conductor

Assistant Director

Assistant Designer

Assistant Lighting Designer

Repetiteurs

Assistant Production Manager

Stage Manager

Deputy Stage Manager

Assistant Stage Manager

Wardrobe Assistants

**Dane Lam**

**Olivia Howie**

**Natalie Jackson**

**Alexander Ridgers**

**Richard McGrath, Ian Tindale,**

**Soojeong Joo**

**Alex Groves**

**Ellen Dawson**

**Marian Sharkey**

**Megan James**

**Holly Megan Baxter, Valeria Cantelli**

*Covers*

Jeník

Mařenka

Kecal

Krušina

Ludmila

Vašek

The Ringmaster

Esmeralda

Indian

Háta

Mícha

**Adam Smith**

**Hannah Sandison**

**Bradley Travis**

**Timothy Nelson**

**Augusta Hebbert**

**Simon Gfeller**

**Gitai Fisher**

**Holly Marie Bingham**

**Matthew Durkan**

**Alicia Gurney**

**Dionysios Kyropoulos**



# Synopsis

1956. A village hall in Prague, Oklahoma, has been transformed into a dance hall for the weekend's May Day celebrations.

## Act One

*Friday, early evening.*

The young villagers arrive excited at the prospect of dancing – their way of flirting. The parents in the small, conservative society keep a careful eye on their children.

Mařenka is upset at finding out that her parents are trying to arrange a marriage between her and Vašek, the simple son of the wealthy Toby Mícha. She confides in her lover Jeník, an itinerant who was driven away from his wealthy family by his stepmother at an early age. He assures Mařenka that the love they share replaces the love he lost.

Kecal, the local marriage broker and promoter of the old values, takes the opportunity to do business at the celebration. He tries to finalise an agreement with Krušina, father of Mařenka. Krušina owes a large debt to Mícha, and in order to pay off this debt he has pledged his daughter to Vašek. Krušina's wife, Ludmila, tries to protect Mařenka from the deal but she doesn't succeed; this is a man's world. The parents and Kecal announce the news to Mařenka and she responds by saying that she already has a chosen lover.

Kecal judges a beauty contest between the village girls. They are excited about the prospect of him finding them a good man, if they win.

## Act Two

*Friday, late night.*

Kecal arranges a marriage between a wealthy, middle-aged village man and the young winner of the beauty contest. Mařenka and Jeník are horrified at this and an argument ensues between those who toast to love and those who toast to money. The girls diffuse the situation by dancing the Furiant.

Vašek arrives, stressed at the prospect of obeying his strict mother's orders. Mařenka, not revealing her identity, persuades him to swear not to marry her, saying there is another girl in love with him.

Meanwhile, Kecal persuades Jeník to sign an agreement stating that he will not marry Mařenka. Jeník agrees on three conditions: that he must be paid 10,000 crowns, that Krušina's debt to Mícha is paid off, and that Mařenka must marry 'the true son of Mícha'. Witnessing

the signing of the agreement, the villagers show their disgust at Jeník's apparent treachery.

## Act Three

*Saturday afternoon.*

A travelling circus arrives and presents a 'teaser' number to pull in the crowds for their evening show. One of the troupe, however, is drunk and won't be able to perform as the grizzly bear! Esmeralda, the star artist of the circus, persuades Vašek to put on the costume and take the bear part. She, in turn, falls for Vašek, charmed by his gentle nature.

Vašek's parents – Mícha and Háta – arrive, with Kecal. Vašek tells them that he no longer wants to marry Mařenka, having heard about her true nature from a beautiful, strange girl. They are horrified. Vašek runs off, and moments later Mařenka arrives with her parents. She has just learned of Jeník's deal with Kecal. Matters are further complicated when Vašek returns, recognises Mařenka as his 'strange girl', and says that he will happily marry her. Mařenka is urged by her parents and Kecal to think things over. They all depart, leaving her alone.

Mařenka sings of her betrayal. When Jeník appears she rebuffs him angrily and declares that she will marry Vašek. Kecal arrives and is amused by Jeník's attempts to pacify Mařenka, who orders her former lover to go.

The crowds gather for the finalisation of the agreement. Háta and Mícha are shocked to see Jeník, Mícha's long-lost son! Jeník can legally claim Mařenka for his bride, alongside his half of Mícha's fortune and Krušina's debt is paid.

Kecal, humiliated, disappears from the village, helped by the Ringmaster. Vašek appears dressed as the grizzly bear, delighted to tell his mother that he's joined the circus. The parents give their blessing to Jeník and Mařenka and the villagers celebrate the triumph of the bartered bride.

## Olivia Howie



Pages 7-9: *The Bartered Bride* in rehearsal 2012

# Notes



## The Bartered Bride: passion and politics

A comic opera bursting at the seams with vibrant folk dances, a bumbling ‘mummy’s boy’, and a ragtag circus troupe must constitute the unlikeliest of political statements. Yet, arising out of the *zeitgeist* of 19th-century Czecho-Slovak nationalist fervour in the bounds of the all-consuming Austro-Hungary of the Hapsburgs, *The Bartered Bride* stands as a testament to the burgeoning Czech independence movement. Gaining momentum in the latter half of the 19th century, the independence sentiment in Czech lands captured the imagination of its artists, including one Bedřich Smetana who, after attending a subversive gathering of intellectuals in 1857 was deeply affected by the ethnic stereotyping of the Czech people as derivative artists, bereft of original ideas in stark contrast to the perceived creative genius of the Germanic peoples. Despite its wealth of vital, distinctive folk music, there were no widely-recognised examples of Czech art and music that even aspired to ascend the Pantheon of such great masters as Beethoven or the more contemporaneous Wagner. The gauntlet had been decisively thrown down and it was Smetana who took it upon himself single-handedly to distil the essence of Czech national identity through his art, swearing that ‘no other than I should beget a native Czech music.’

When Smetana began work on *The Bartered Bride* in 1863 he had already finished the first of his eight operas. In contrast to *The Brandenburgers in Bohemia*, which was a serious affair, *The Bartered Bride’s* comic piquancy mustered the seemingly-perfect combination of musical, dramatic and patriotic elements that gave the opera its

lasting appeal. While it was moderately successful at its 1866 Prague premiere, it was not until its third showing at the Vienna Music and Theatre Exhibition in 1892 after a raft of revisions that it found the widespread popularity it enjoys today by capturing the imagination of the Hapsburg capital – a critical triumph for Czech music.



Arguably the most distinctive element of Smetana’s colourful score is his inclusion of several Czech folk dances. Strains of the iconic polka are heard in the opera’s first act while the ‘*double entendre*’ rhythmic play of the *furiant* characterises Act Two. Finally the bustling *skocná* of the ‘Dance of the Comedians’ completes the three dance interludes from Czech musical life. However, apart from these explicit reworkings of traditional folk dances, Smetana also weaves Czech musical elements more subtly into the work.



The clarinet melody heard over a rustic drone at the beginning of Act One evokes images of peasant life even as it segues into an exuberant outpouring of community togetherness in the chorus' spring celebration. This rustic flavour is continued deftly into Act Two with the duet for Kecal and Jeník as its folksy oom-pah accompaniment over a Sullivan-esque patter song riotously unfolds. Similarly, Moravia's significant Jewish population is given voice in the Klezmer-influenced duet between Jeník and Mařenka in Act Three.

Alongside Smetana's evocation of national characteristics stands his masterful depiction of the characters' musical personalities. Vašek, the unfortunate, stuttering simpleton is depicted by a quasi-onomatopoeic orchestral introduction of stilted, disjointed chords that reinforce his musical stammering in the vocal line. More tender music is also reserved for the star-crossed Jeník and Mařenka in each of their arias, while the purity of their love projects itself through a simply harmonised pair of clarinets over whispering strings in the couple's love duet.



As with any artist, Smetana was not immune to the influence of his musical predecessors and contemporaries. For any composer of the later 19th century, Wagner's ground-breaking musical and dramatic innovations cast an all-encompassing shadow over the musical landscape. While Smetana's vehement refutations of his indebtedness to Wagner are clearly on the record, there are nevertheless some uncanny instances of Wagnerian colour to some of *The Bartered Bride's* music. A prime example of this can be heard in Mařenka's Act Three aria with its heaving chromatic viola line and unresolved, *Tristan*-esque cadences. Wagner's influence can also be sensed more broadly in the simple, leitmotivic themes that illustrate ideas, emotions and characters throughout the piece, including the clarinet love melody, Vašek's stumbling music, and the overture's vibrant syncopations.



Against the backdrop of all this is the story of Mařenka and Jeník: lovers fighting fiercely for their own independence against parental and societal oppression. Could this thumbing of the nose against paternalistic manipulation be seen as a parallel for the Czech people against its domineering neighbours? Certainly, Smetana's patriotic streak is well-documented and his embrace of his country's heritage gave impetus not just to composers Dvořák and Janáček, but also inspired great Czechs including Franz Kafka, Sigmund Freud and Václav Havel – indeed to the eventual independence of the Czech nation. This inspiration of the human spirit is even more pertinent to us in 2012 in the wake of the 'Arab Spring' and the emergence of the world's newest state, South Sudan. Yet, apart from the evident political undercurrents, *The Bartered Bride's* abundance of memorable tunes and beloved characters presents an operatic cornucopia to be enjoyed by all people, in all times, in all places.

**Dane Lam**

## Why *The Bartered Bride*?

Smetana's second and most successful opera is receiving its first-ever production by BYO, and maintains the company's tradition of occasionally exploring the 19th and early 20th century lyric repertoire. Recent seasons have seen productions of *La bohème*, *La rondine*, *Eugene Onegin* and *Roméo et Juliette*, all of which call for a sizeable chorus. *The Bartered Bride* offers a variety of challenges to our company of young singers: lyrical and expansive singing alongside precise and sharply-delivered comedy; vigorous choral writing together with energetic and entertaining choreography; and the opportunity for cast and chorus to create a credible and close-knit community of people. The orchestral score is highly colourful and virtuosic, with some especially distinguished and attractive writing for the wind. We are performing the piece in Kit Hesketh-Harvey's brilliant English translation, commissioned a few years ago by the Royal Opera House, Covent Garden.

**Peter Robinson**  
Artistic Director



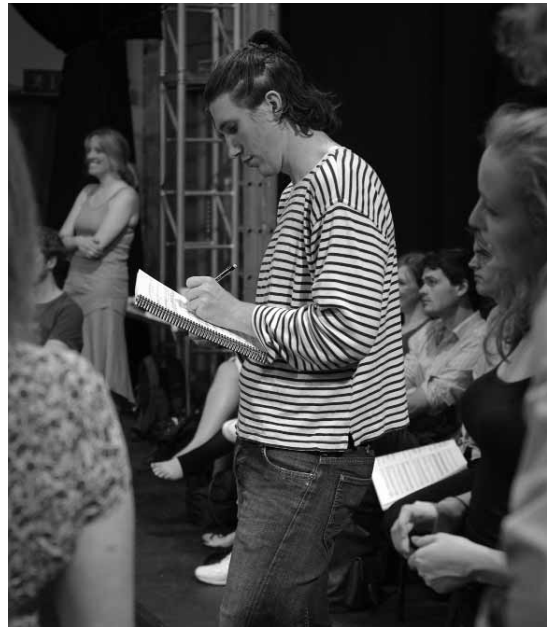
*The Bartered Bride* in rehearsal 2012

## Why *A Night at the Chinese Opera*?

I was fortunate enough to attend a performance of Judith Weir's first opera when it was first performed by Kent Opera, who commissioned it, in 1987. The piece made a powerful and lasting impression on me, and I was engaged and intrigued by both its music and its libretto. I am therefore delighted to have been able to facilitate a new production (only the fourth in this country) for BYO.

In many ways it is ideal for BYO's resources – a company of ten singers, sharing fifteen roles, and an orchestral score which fits both the resources of the Southbank Sinfonia and the capacity of the pit in the Peacock Theatre. It is perhaps no accident that non-chorus English-language operas have become a regular feature of BYO's repertoire during the last few years – *The Rape of Lucretia*, *Euridice*, *Flight*, *Albert Herring* – and we are proud and privileged to be able to add *A Night at the Chinese Opera* to this list.

**Peter Robinson**  
Artistic Director



*A Night at the Chinese Opera* in rehearsal 2012

# A Night at the Chinese Opera

Music and lyrics by **Judith Weir**

Commissioned by the BBC for Kent Opera and first performed at the Everyman Theatre, Cheltenham, 8 July 1987

New production for British Youth Opera 2012

By arrangement with Novello & Co Ltd

Performances

**12 and 15 September 2012**

Cover performance

**14 September 2012**

There will be an interval of 25 minutes after Act II

The performances will finish at approximately 9.35pm (12 September) and 9.05pm (15 September)

Photography and the use of audio or visual recording equipment are prohibited in the theatre

The performance on 12 September is sponsored by **Sir Vernon and Lady Ellis**

The performance on 15 September is sponsored by **Geoffrey Collens**

Conductor	<b>Lionel Friend</b>
Director	<b>Stuart Barker</b>
Designer	<b>Simon Bejer</b>
Lighting Designer	<b>David Howe</b>
Movement Director	<b>Caroline Lamb</b>
Vocal Coach	<b>Ian Shaw</b>
Dialogue Coach	<b>Simon Cole</b>
Puppetry Consultant	<b>Darren East</b>
Production Manager	<b>Andrew Quick</b>
Senior Stage Manager	<b>Ray Bingle</b>
Company Manager	<b>Lindah Balfour</b>
Costume Supervisor	<b>Sharon Marlow</b>



in association with **Southbank Sinfonia**

# Cast

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*In order of singing*

A Nightwatchman  
 The Military Governor  
 A Mongolian Soldier  
 Chao Sun, *an explorer and mapmaker*  
 Mrs Chin, *housekeeper*  
 Little Moon, *wife of Chao Sun*  
 Old P'eng, *a scholar*  
 Chao Lin, *son of Chao Sun and Little Moon*  
 Three Actors

**Samuel Smith**  
**James Hall**  
**Jean-Baptiste Mouret**  
**Jamie Rock**  
**Helen Bruce**  
**Louise Kemeny**  
**Thomas Elwin**  
**Johnny Herford**  
**Catherine Backhouse**  
**Louise Kemeny**  
**Peter Kirk**  
**Jamie Rock**  
**Samuel Smith**  
**Helen Bruce**  
**Thomas Elwin**

A Fireman  
 Marco Polo  
 Old Crone  
 Old Mountain Dweller

**Peter Foggitt**  
**Imogen Tedbury**  
**Natalie Jackson**  
**Alexander Ridgers**  
**Lliam Paterson, Jonathon Swinard,**  
**Soojeong Joo**  
**Alex Groves**  
**Adam Street**  
**Alice Marner**  
**Claire Bannister**  
**Holly Megan Baxter, Valeria Cantelli**

*Artistic and Production trainees*

Assistant Conductor  
 Assistant Director  
 Assistant Designer  
 Assistant Lighting Designer  
 Repetiteurs  
  
 Assistant Production Manager  
 Stage Manager  
 Deputy Stage Manager  
 Puppet and Props Maker  
 Wardrobe Assistants

*Covers*

A Nightwatchman  
 The Military Governor  
 A Mongolian Soldier  
 Chao Sun  
 Mrs Chin  
 Little Moon  
 Old P'eng  
 Chao Lin  
 Three Actors  
  
 A Fireman  
 Marco Polo  
 Old Crone  
 Old Mountain Dweller

**Raoni Hübner de Barros**  
**Tom Verney**  
**Oskar Palmblad**  
**Luke D Williams**  
**Charlotte King**  
**Elizabeth Karani**  
**Vasili Karpiak**  
**Ed Ballard**  
**Elizabeth Desbruslais**  
**Elizabeth Karani**  
**Jan Capiński**  
**Luke D Williams**  
**Raoni Hübner de Barros**  
**Charlotte King**  
**Vasili Karpiak**

# Synopsis

## Act I

*Loyan, a city on the north-west borders of late 13th-century China.*

As the Nightwatchman oversees the sleeping city of Loyan, it is invaded by Khubilai Khan's army.

Chao Sun, explorer and mapmaker, has been working on a map of Loyan's nearest mountain range, watched over by his loving wife Little Moon, his baby son Chao Lin, and his neighbours Mrs Chin and Old P'eng. When Chao Sun leaves the city of Loyan to live in exile away from the constraints of the new Mongolian regime, his wife dies of grief. The child, Chao Lin, is exposed to the attractions of the Mongolian rulers.

The years pass. China is assailed by floods. The Mongolians seek advice and engage Chao Lin, now a young man, gaining his expertise and his allegiance. When Chao Lin arrests a troop of unemployed actors, he recruits them to work on his new canal. Chao Lin's old neighbours pass by, and Old P'eng gives Chao Lin his father's map, which describes the very mountains through which Chao Lin's canal will run.

The Actors prepare to deliver one final performance of their play *The Orphan of Chao*. Mrs Chin, Old P'eng and the Nightwatchman join the audience. Chao Lin decides to attend the performance himself.

## Act II

*The Orphan of Chao.*

*The evil General Tu-an-Ku and Chao-the-Loyal-Civil-Servant are in competition for the Emperor's favour. After having 300 of the Chao family murdered, the General forges an official letter from the Emperor, containing an order for Chao to commit suicide.*

*Chao's wife places her newborn son under the protection of Ch'eng Ying, a loyal retainer, before taking her own life. Ch'eng Ying and the Orphan of Chao escape with the help of kindly General Han Chueh, who also silences himself to avoid revealing their whereabouts to General Tu-an-Ku.*

*Ch'eng Ying hides the Orphan at the house of Kung-Sun Chu-Ch'iu, a loyal former colleague of Chao's. When General Tu-an-Ku arrives, there is some confusion over the identity of the Orphan, resulting in the evil General's failure to murder the Orphan. Instead he unknowingly adopts the child as a gesture of gratitude to Kung-Sun Chu-Ch'iu.*

*Many years later, General Tu-an-Ku enlists the assistance of his adopted son in plotting against the Emperor, despite the best efforts of a disapproving god. With a little help, the Orphan unravels the mystery of his origins...*

Suddenly, the play is interrupted by news of an earthquake. Chao Lin is left contemplating the significance of what he has seen.

## Act III

*In the Mountains.*

The act is introduced by Marco Polo, who recounts his experiences of canal construction and irrigation in China.

The morning after their interrupted performance, the actors begin their labour under Chao Lin. But even the Military Governor's presentation of a Mongolian seal of office reminds him of *The Orphan of Chao*.

As Chao Lin travels through the mountains, using his father's map, he reaches the summit with the help of two mysterious guides. His revelations lead him to confront the Military Governor on the mountain path.

Chao Lin must then face the consequences of his actions, as the actors perform the final scene of *The Orphan of Chao*.

## Imogen Tedbury



Pages 13-15: *A Night at the Chinese Opera* in rehearsal 2012

# Notes

## 'A fourteen, a seven, a nine and lychees', or Stereotypes and Modality in *A Night at the Chinese Opera*

Ordering by numbers – the time-honoured tradition that saves us from having to learn how to pronounce difficult foreign words – and watching kung fu movies: the unadventurous Briton's experience of Chinese-ness. Elements of Oriental culture other than sweet-and-sour and Jackie Chan are also familiar to us: an easily-parodied love of concision; devotion to hard work; pentatonic music (think *Chopsticks*).

Judith Weir's first full-length opera (1987) riffs on these occidental perceptions of the East, but of greater interest in this context is the way in which she adapts images and stereotypes of the Orient to serve the peculiar purposes of a folk tale – which itself includes a folk tale-within-a-folk tale. Though the libretto of *A Night at the Chinese Opera* occasionally draws on the 'Confucius-he-say' school of sentence structure – most notably in the Old Crone's scene in Act III – and features a hapless martial artist in the form of the Nightwatchman, the bulk of the



parody is reserved for the Chinese Opera itself in Act II. Devotees of Weir's music will find familiar elements running through all three acts: a fluid use of modality and pan-tonality; beguilingly simple rhythmic elements offset against more complex undercurrents (the Military Governor's aria in Act I); good ol'-fashioned melodies, occasionally given an unexpected twist (Little Moon's folksong, or the Mezzo Actor's *Chansonette*). Much of this is executed with a sense of pseudo-academic rigour – but not straight-lacedness – and finely-judged irony: the Sextet in Act I features five singers and a mute baby.



Where groups of characters meet, so do differing harmonic and melodic styles: the Septet at the end of Act I features Chao Lin and the Mongolian Soldier, whose music is generally octatonic and moves by large intervals; against them are counterpointed two groups, the first of which consists of Mrs Chin and Old P'eng. These two,





representing pre-invasion China, sing in graceful pentatonic lines accompanied initially by a pair of oboes. The three Actors, meanwhile, also inhabit the angular octatonicism that Chao Lin and the Soldier first introduce, but their music moves unwillingly, by step, in tightly-wrought triadic harmony – as though everything they say is intended as a mockery of their oppressors.

It is in the field of parody where this meeting of East and West becomes particularly interesting: there are remarkably few instances of pure imitation, but plenty of occasions where quasi-Chinese pentatonicism takes on rather more adventurous harmonic or melodic dimensions. The Mezzo Actor's first appearance (Act I Scene 5) is initially an innocuous modal melody accompanied by a badly-tuned lute, but as the accompaniment develops, so does the melody, becoming increasingly chromatic. At the very end of the opera, the Actors' chorus tries valiantly to take on the mantle of an assertive and final C major, yet the orchestra keeps providing harmonic thorns in the side of the vocal parts' cheery worship-song diatonicism. A rather different effect, but using similar means, is achieved at the start of Act Three: Marco Polo's *recitativo* concerning the construction of canals is delivered predominantly in C major; the cadential chords, however, refuse to conform.

Alongside these conscious parodies of Italian opera, Chinese folk song, and modern hymnody (or is it musical theatre?) exists an equally broad range of other musics: the Prisoners' Chorus in Act III, although modal, is so rhythmically distorted and uneven – set in 7/8 with decreasing phrase-lengths – that even its relatively conservative harmonic world sounds surprisingly fresh. The two rhythmicised spoken sections (Chao Sun's map-making 'aria' and the proverbs uttered by the Old Crone

in Act III Scene 2) are accompanied by swiftly-moving chords that hover inches from Messiaenic harmony. Chao Lin's meeting with the Old Mountain-Dweller, a kind of yodelling song heard through a kaleidoscope, eventually breaks down to thick counterpoint in *tremolando* strings.



With all this stylistic shifting going on, one might expect *A Night at the Chinese Opera* to sound like a compendium of parody and pseudo-exoticism. Although Act II (the opera-within-an-opera) is intended to be heard in enormous musical quotation marks, the rest of the music balances what might be termed 'authentic' modes against tonality and modern modality. The refraction of so many styles through a single artistic lens creates a music both surprisingly homogenous and successful in its fusion – a million miles away from exoticism-by-numbers.

**Peter Foggitt**

# Biographies

## Abbreviations

**BYO** British Youth Opera

**CUOS** Cambridge University Opera Society

**ENO** English National Opera

**ETO** English Touring Opera

**GFO** Glyndebourne Festival Opera

**GOT** Glyndebourne on Tour

**GPO** Grange Park Opera

**GSMD** Guildhall School of Music and Drama

**LFO** Longborough Festival Opera

**NOS** National Opera Studio

**OHP** Opera Holland Park

**OTC** Opera Theatre Company

**RAM** Royal Academy of Music

**RAO** Royal Academy Opera

**RCM** Royal College of Music

**RCMIOS RCM** International Opera School

**RCS** Royal Conservatoire of Scotland

**RNCM** Royal Northern College of Music

**ROH** Royal Opera House

**RSAMD** Royal Scottish Academy of Music and Drama

**RWCMD** Royal Welsh College of Music and Drama

**TLCMD** Trinity Laban Conservatoire of Music and Dance

**WIAV** Wales International Academy of Voice

**WNO** Welsh National Opera

**WNYO** Welsh National Youth Opera

## Catherine Backhouse



### Actor

#### *A Night at the Chinese Opera*

grew up in Edinburgh, has an honours degree in music from Durham University and is on the Opera Course at the GSMD studying with John Evans. She won second prize in the 2011 AESS Patricia Routledge National English Song Competition. Roles

include Hippolyta *A Midsummer Night's Dream* (Barbican Theatre), Rossweisse *Die Walküre* (St Endellion Festival), Ino *Semele* and Sesto *La clemenza di Tito* (Hampstead Garden Opera), Soeur Anne *Dialogues des Carmélites* (GSMD) and Mabel/Nurse Wallace *Unknown Doors* by Iain Burnside (Barbican Pit Theatre). Future plans include Jean *Le portrait de Manon* by Massenet and Cherubino *Le nozze di Figaro* (GSMD). She is supported by the Worshipful Companies of Actuaries and Plaisterers, David and Wendy Hamilton and the Sir James Caird Travelling Scholarships Trust.

Operatic roles include Count Almaviva *The Marriage of Figaro* (Winterbourne Opera), Guglielmo *Così fan tutte* and Demetrius *A Midsummer Night's Dream* (Shadwell Opera), Aeneas *Dido and Aeneas* (Dartington) and John the Butcher *Hugh the Drover* (Hampstead Garden Opera). In concert he has appeared with, amongst others, the Britten Sinfonia in St John's Smith Square, the Brandenburg Sinfonia in St James's Piccadilly and King's College Choir in Chester Cathedral.

[www.edballard.co.uk](http://www.edballard.co.uk)

## Claire Bannister



### Puppet and Props Maker

#### *A Night at the Chinese Opera*

was born in Bristol. After spending two years volunteering as backstage crew for the education department at Bath's Theatre Royal, she trained as a Prosthetic Make up Artist at Vancouver Film School. After returning to the UK and working

on a number of productions including *X-Men: First Class* (20th Century Fox) she returned to university where she is currently about to enter her final year of a Technical Effects for Performance degree at London College of Fashion. Now knowing that her passion lies in creating characters, she has spent the last six months volunteering with the costume and props departments for the London 2012 Olympic Ceremonies.

## Ed Ballard



### Cover Chao Lin

#### *A Night at the Chinese Opera*

is currently studying at the RAM under Glenville Hargreaves and Audrey Hyland. Winner of the Marjorie Thomas Art of Song Prize and a Maidment Scholarship administered by the Musicians Benevolent Fund, he is a member of the RAM Song Circle and a

soloist in their Kohn Foundation Bach Cantata Series.

## Belén Barnaus



### Chorus

#### *The Bartered Bride*

is a soprano who was born in Barcelona and graduated from the GSMD. She has studied with César Puente, Dolores Aldea, Susan Waters and Kate Paterson. In 2009 she was awarded the prize for best performance of a contemporary Catalan piece in the Chamber

Music Competition of Sant Joan de Vilatorrada. Her operatic roles include Aninka *Brundibar* (Mercat de les Flors) and Third Spirit *Die Zauberflöte* (El Gran Teatre del Liceu and International Festival of Granada). In November she will play Musica/Euridice *Orfeo* (Hampstead Garden Opera). In September Belén returns to the GSMD to study for a Master's Degree in Historical Performance.

**With BYO:** Easter Workshop 2012.

includes *Macbeth* (international tour), *27* and *The Last Polar Bear* (national tours with National Theatre of Scotland), *Romeo and Juliet* and *Twelfth Night* (RCS) with opera work during her studies including *Kasper Hauser*, *Albert Herring*, *Hansel and Gretel* and *The Marriage of Figaro*.  
[www.hollymeganbaxter.com](http://www.hollymeganbaxter.com)

## Jenny Bianco



### Chorus

#### *The Bartered Bride*

has just completed her postgraduate studies at Birmingham Conservatoire, where she studied with Cathy Benson and had the opportunity to work with Robin Bowman and Andrew King. She recently appeared as Second Witch *Dido*

and *Aeneas* and as a Graduate *Street Scene* (both Birmingham Conservatoire). Jenny has performed as a soloist in York Minster, St James's Piccadilly, Ham House in Richmond, and King's College Chapel London. As a member of the Bach Choir she sang at the Royal Albert Hall, Royal Festival Hall, Sydney Opera House and the Frauenkirche in Dresden. She has performed and recorded with the Convivium Singers and the Choir of King's College London.

[www.jennybianco.com](http://www.jennybianco.com)

## Olivia Barry



### Chorus

#### *The Bartered Bride*

was born in Essex. She studied at Canterbury Christ Church University with Renee Salewski and then went on to Birmingham Conservatoire for her Postgraduate Diploma with Christine Cairns, with whom she continues to study. Olivia won the

Alan Parnell singing prize in 2007 and was a finalist in the Cecil Drew Oratorio Prize in both 2008 and 2010. Her opera experience includes *Woman 1 Scoring a Century* (world premiere, Birmingham Conservatoire), *Mercédès Carmen* (OperaUpClose), cover Filipyevna *Eugene Onegin* (Ryedale Festival) and Chorus *The Gondoliers* (Buxton Gilbert and Sullivan Festival). She has performed many oratorios, solo recitals and concerts across the UK and last summer in India as a soloist in a series of concerts for charities.

## Richard Bignall



### Chorus

#### *The Bartered Bride*

was born in London and trained with Eileen Pinkarhevski at secondary school before moving to the GSMD to study with Adrian Thompson. Opera experience includes *Aeneas Dido and Aeneas* (Wellington College) and covering Frank in the main

chorus of *Our Town* (GSMD). Concert experience includes recitals in St Martin-in-the-Fields and South Hill Park and solos in all the major English concert venues. Oratorio experience includes *Rejoice in the Lamb*, *Bach's Magnificat*, *Israel in Egypt* and chorus member of Jonathan Miller's production of the *St Matthew Passion* at the National Theatre. Richard has also sung many times on BBC Radio 3 and in the BBC Proms.

## Holly Megan Baxter



### Wardrobe Assistant

recently graduated from the RCS with a BA in Technical and Production Arts specialising in Costume Construction. She has also gained further specialised training in hair and make-up for stage, corsetry skills, tailoring and millinery skills from various establishments. Her recent work

## Holly Marie Bingham



### Cover Esmeralda and Chorus *The Bartered Bride*

is a Lancashire-born soprano. She studied the flute, piano and voice at Chetham's School of Music, leaving with distinction in flute DipABRSM. She was a finalist in the Kathleen Ferrier Bursary Competition for Young Singers after her first year of

undergraduate studies at the GSMD. She studies with Susan Waters. Roles include Poppea and Virtù, *L'incoronazione di Poppea* (GSMD) and Ethel Gurney and Enid in the premiere of Iain Burnside's *A Soldier and a Maker*, based on the life and works of the composer Ivor Gurney (Barbican Pit Theatre and Cheltenham Arts Festival). Forthcoming engagements include soloist in *Messiah* (Ugborough) and a solo recital of Schumann for the Oxford Lieder Festival Recital Series (Holywell Music Room). Holly Marie is extremely grateful to be sponsored by the Guildhall Trust and the Henry Osborne Award of the Carpenters' Company, City of London.

## Helen Bruce



### Mrs Chin and Old Crone *A Night at the Chinese Opera*

was born in Durham. She currently studies with Leah Marian-Jones at the RWCMD, receiving a Leverhulme scholarship to attend the MA Opera course. She previously studied at the GSMD on the MMus Vocal Studies course. Prior

to this, she read Music at the University of Edinburgh, where she won the Donald Francis Tovey Prize, the Eileen Cameron Music Prize for outstanding contribution to the musical life of Edinburgh and the Bucher-Fraser scholarship for postgraduate study. Operatic roles include Madame Popova *The Bear* (Mahogany Opera), Dido (Opera South East), Marcellina *Le nozze di Figaro* (RWCMD Opera Course at the Wales Millennium Centre) and Cherubino *The Marriage of Figaro* (Winterbourne Opera). Most recently she performed as a soloist in Bernstein's *Mass* for the 2012 Proms. **With BYO:** Chorus *Don Giovanni* and *Eugene Onegin* 2006.

## Amelia Burns



### Chorus *The Bartered Bride*

was born in Chelmsford, Essex. She began her training at Trinity College of Music and recently graduated from Birmingham Conservatoire with first class honours, studying with Christine Cairns. Whilst at the Conservatoire she was a finalist in

the Mario Lanza Opera Prize 2012 and Cecil Drew Oratorio Prize 2011, and won the Reginald Vincent Lieder Prize in 2011. Amelia played Yvette *La rondine* and Rosalinda *Die Fledermaus* (Birmingham Conservatoire Scenes), Cockerel *The Cunning Little Vixen* (Birmingham Conservatoire Opera) and, most recently, chorus in *Yevgeny Onegin* and *Falstaff* (OHP), as well as the Sprite in their production of Tobias Picker's *Fantastic Mr Fox*. **With BYO:** Chorus Workshop 2011.

## Claire Candy



### Chorus *The Bartered Bride*

completed a BMus at the Queensland Conservatorium and in her final year she was awarded a Griffith University Grant for overseas study to complete her final semester at the RNCM. In 2010 and 2011 she was selected as one of eight finalists for the Joan

Sutherland/Richard Bonyngne vocal scholarship held in Sydney and was a semi-finalist in the prestigious Australian Singing Competition in 2011. Claire was a Developing artist at Opera Queensland in 2011 and is currently studying for her MMus in Vocal Performance at the GSMD under the tuition of Rudolf Piernay. Performances include *L'enfant et les sortilèges*, *Les mamelles de Tirésias*, *L'Orfeo*, *Orfeo ed Euridice*, *A Midsummer Night's Dream*, *La belle Hélène*, *Die lustigen Weiber von Windsor* and *Our Town*. Claire performed the title role in the Queensland Conservatorium's production of *Cendrillon*.

## Valeria Cantelli



### Wardrobe Assistant

was born in Rome, where she started working as a wardrobe mistress for the Teatro di Donna Olimpia; she then went on producing items for festivals and other events. After training in dressmaking at HGSI and Central Saint Martins, she started her BA in costume-making at Central

School of Speech and Drama. Together with such making skills as draping on stand, pattern cutting, corsetry, bustles, petticoats, alteration, sourcing and dressing, Valeria is an experienced graphic designer. She has worked on short films including *Compleanno* and *Never gladly beyond* and on various theatre productions such as *Sleeping Cutie* at Webber Douglas Studio and *The Rover* at Hampton Court Palace.

[www.valeriacantelli.com](http://www.valeriacantelli.com)

## Jan Capiński



### Cover Actor

#### *A Night at the Chinese Opera*

was born in Kraków, where he trained at the Academy of Music, before moving to Cardiff to study at the RWCMD, where he is currently on the MA Opera course studying with Adrian Thompson. Opera roles performed include *Aeneas Dido and Aeneas*, Figaro

and Il Conte *Le nozze di Figaro* (AM Kraków), Papageno *The Magic Flute*, The Count *The Marriage of Figaro* (Opera'r Ddraig), Eisenstein *Die Fledermaus*, Il Conte *Le nozze di Figaro* (RWCMD), cover Guglielmo *Così fan tutte* (Banff Festival Opera), cover Pluto *Orpheus in the Underworld* (Scottish Opera), Escamillo *Carmen* (St Magnus Festival) and Alamar in Tom Floyd's *Shadow of the Wave* (Tête à Tête: The Opera Festival).

**With BYO:** Easter Workshop 2012.

[www.capinski.com](http://www.capinski.com)

## Gabriella Cassidy



### Chorus

#### *The Bartered Bride*

is from Jersey, Channel Islands. After completing a series of masterclasses with Kiri Te Kanawa and Dennis O'Neill in March 2011, she was offered a place at the WIAV. She studied with Lynne Dawson at the RNCM, where she was given her

first role as Romilda *Serse*, also appearing as a chorus member in *Die Fledermaus*, *La belle Hélène* and *Carmen*. In addition to this she has played the role of Second Spirit *Die Zauberflöte*, Cupid *King Arthur*, Arpago *L'incoronazione di Dario* and Zerlina *Don Giovanni* in the RNCM's Opera Scenes. Prior to the RNCM Gabriella attended Chetham's School of Music.

## Vivien Conacher



### Chorus

#### *The Bartered Bride*

is a mezzo-soprano from Sydney, Australia. She recently graduated with Distinction from the Masters of Vocal Performance programme at the RCM. She also holds a double degree in Music and Arts (English) from the University of New South Wales in Sydney. In

RCM opera scenes Vivien has performed the roles of Nancy Albert *Herring*, *Carmen*, Annio *La clemenza di Tito*, Cherubino *Le nozze di Figaro*, Dorabella *Così fan tutte*, Erika *Vanessa* and Wood Nymph *Rusalka*. Her most recent operatic performance was as Filipyevna in Bloomsbury Opera's May production of *Eugene Onegin*.

[www.vivienconacher.com](http://www.vivienconacher.com)

## Katie Connor



### Ludmila

#### *The Bartered Bride*

was born in Australia and completed her Bachelor of Music at the Sydney Conservatorium. She is currently studying for a Master's at the RNCM with Susan Roper. Katie was recently a recipient of the Dame Eva Turner Award for potential dramatic

sopranos and was a finalist in the Joyce and Michael Kennedy Award for the Singing of Strauss. Operatic experience includes Micaëla *Carmen* (Rockdale Opera Company), Sandman *Hansel and Gretel* (Pacific Opera Company) and Chorus *La sonnambula* (Pacific Opera Company). Other engagements include performances at the Sydney Opera House open day, concerts with the Opera and Arts Support Group, Northside Opera and the Australian Opera Auditions Committee.

## Rachael Cox



### Chorus

#### *The Bartered Bride*

is originally from Lincolnshire and is currently studying at the RCM under the tutelage of Tim Evans-Jones. Recent performances include solo appearances in *Carmina Burana*, settings of the Requiem by Fauré and Duruflé, and song recitals including

Mozart, Brahms, Handel, Britten, Schumann's *Frauenliebe und leben* and *Les nuits d'été* by Berlioz. In 2011 she covered the role of Third Lady for London Youth Opera's performance of *Die Zauberflöte*. Most recently for the RCM, she was a soloist for the College's annual Bach Cantata series with Ashley Solomon and the RCM Baroque Orchestra and for a performance of Bernstein's *Chichester Psalms* with Paul Daniel, the RCM Chorus and Symphony Orchestra. Rachael also sang in a select Female Ensemble as part of the recent Prokofiev Festival in London, in a performance of his *Two Choral Songs* with Vladimir Jurowski. Her studies in 2011-12 are generously supported by The Kochan Trust.

## Katherine Crompton



### Mařenka

#### *The Bartered Bride*

is a soprano from Northamptonshire. She is the Independent Opera Scholar at the RCMIOS, studying with Rosa Mannion. She is supported by a Sybil Tutton Award and was awarded a Miriam Licette Award, both administered by the

Musicians Benevolent Fund. Katherine was also awarded first prize in the RCM's Concerto Competition. Operatic roles include Costanza *Riccardo Primo* (London Handel Festival), title role *Djamileh* (RCMIOS) and Pamina *Die Zauberflöte* (Co-Opera Co). Highlights of Katherine's concert performances include Strauss's *Vier letzte Lieder* (Oxford Sinfonia), Verdi's *Requiem* (Collegium Laureatum) and Mendelssohn's *Elijah* (St Albans Abbey). Future engagements include Poppea *L'incoronazione di Poppea* (RCMIOS) and Mozart's *Mass in C minor* (St John's Smith Square). In masterclasses she has worked with Dame Kiri Te Kanawa, Susan Bullock and Sarah Walker. **With BYO:** Easter Workshop 2007.  
[www.katherinecrompton.com](http://www.katherinecrompton.com)

## Ellen Dawson



### Stage Manager

#### *The Bartered Bride*

is currently training in Stage Management and Costume at the GSMD, graduating in 2013. Previous opera experience includes Deputy Stage Manager *Hansel and Gretel* (Clonter Opera), Assistant Stage Manager *Madama Butterfly* and *La Cenerentola*

(OperaUpClose), Stage Manager *Dido and Aeneas* (Iris Theatre), Assistant Stage Manager *Die lustigen Weiber von Windsor* (GSMD) and Costume Assistant for *A Midsummer Night's Dream* (GSMD at the Barbican). After *The Bartered Bride* she will be Stage Manager on GSMD's summer opera, *Owen Wingrave*, and will be on professional secondment on *Robert le diable* at the Royal Opera House. **With BYO:** Assistant Stage Manager *Le nozze di Figaro* 2011.

## Elizabeth Desbruslais



### Cover Actor

**A Night at the Chinese Opera** studies at the GSMD with Theresa Goble and will be joining the GSMD Opera Programme in September. She is the proud recipient of the AESS Courtney Kenny Award 2012 and the Guildhall School Silk Street Award 2013, and is extremely

grateful to be sponsored by the Worshipful Company of Cordwainers, the Guildhall School Trust and Serena Fenwick. Opera highlights include Sandman and cover Hansel *Hansel and Gretel* (Clonter Opera), cover Mrs Soames *Our Town* (GSMD), cover Oberon *A Midsummer Night's Dream* (GSMD), Young Vixen *The Cunning Little Vixen* (BBC animation), Chorus *Oresteia* (ROH Linbury Studio). Concert highlights include Alto solo *Stabat Mater* Part (BBC Radio 3), *Frauenliebe und leben* (Graham Johnson, GSMD), Alto solo *St Matthew Passion* (London Docklands Singers), world premiere of Lorin Maazel's *The Empty Pot* (LSO) and a recital at the Wigmore Hall (Purcell soloist competition).

[www.elizabethdesbruslais.com](http://www.elizabethdesbruslais.com)

## Matthew Durkan



### Cover Indian and Chorus *The Bartered Bride*

was born in Derby and began his studies at Birmingham Conservatoire in 2009 under Gordon Sandison. He has received regular coaching with Robin Bowman, Helen Yorke, Janet Haney and Jane Robinson. Awards include the Reginald Vincent

Lieder Prize, the Edward Brooks English Song Prize, and the Mario Lanza Opera Prize (2nd prize). Roles include Frank Maurrant *Street Scene*, Polyphemus *Acis and Galatea*, Pastor *The Cunning Little Vixen* (all Birmingham Conservatoire), and opera scenes performances as Don Giovanni, Bottom *A Midsummer Night's Dream* and Mr Gedge *Albert Herring* (all Birmingham Conservatoire). Among recent concert performances have been Mozart's *Coronation Mass* (Newark Choral Society), Haydn's *The Seasons* (Hereford Choral Society) and Vaughan Williams' *Dona nobis pacem* (Birmingham Choral Union).

## Thomas Elwin



### Old P'eng and Old Mountain Dweller

**A Night at the Chinese Opera** studies on the Opera Course at the RAM as a Leverhulme Scholar. Born in London, he was awarded a Masters (Dist) by the RAM in 2011, where he continues to study with Ryland Davies and Audrey Hyland. At the RAM Thomas has

performed Tamino *Die Zauberflöte* and Madwoman *Curlew River*, as well as Britten's *Serenade* and performances with Song Circle. Further operatic experience includes Erik *Fennimore and Gerda* (Ardente Opera), Ferrando *Così fan tutte* (Jackdaws), Nemorino *L'elisir d'amore* (Hampstead Garden Opera) and seasons with Garsington Opera. Thomas is grateful to the Kathleen Trust, Fidelio Charitable Trust and Leverhulme Trust for their support.  
[www.thomaselwin.com](http://www.thomaselwin.com)

## Gitai Fisher



### Cover Ringmaster and Chorus *The Bartered Bride*

was born in Israel and graduated from the RCS under the tutelage of Stephen Robertson. He began his studies in Israel with Cila Grossmayer and later with Jeffrey Francis. Solo engagements have included Sailor *Dido and Aeneas* (Red Sea Classical Festival),

Tamino *Die Zauberflöte* (Jerusalem Symphony Orchestra) and Monostatos/First Armed Man *The Magic Flute* (Co-Opera Co). With the RCS he has sung André *The Tales of Hoffmann*, French Abbé/General Compans' Aide-de-camp/Lunatic *War and Peace* and Mosquito *The Cunning Little Vixen*. He has sung with all the major choirs and orchestras in Israel, including the Israel National Choir and the Israel Philharmonic Orchestra under Zubin Mehta, Daniel Oren and Helmuth Rilling. Concert engagements include tenor solo in Mozart's *Requiem* and Rossini's *Petite messe solennelle* with Sir Neville Marriner. In 2013 Gitai will cover Peter Quint *The Turn of the Screw* and perform Ernesto *Don Pasquale*, both for Israeli Opera.  
**With BYO:** Easter Workshop 2012.

## Peter Foggitt



### Assistant Conductor

#### *A Night at the Chinese Opera*

was born in Scotland in 1984 and educated at Chetham's, King's College, Cambridge, and the GSMD. He made his Radio 3 debut at twenty-one, playing Rachmaninov's Piano Concerto No 3, and his compositions have been commissioned, performed

and broadcast internationally. He is a recipient of the Worshipful Company of Musicians' Allcard Award, the James Watt Award, and several prizes for piano-playing and composition. He has worked in opera, oratorio and musical theatre with groups including the Cambridge Footlights, Ensemble Crash, The Opera Group and the OAE. He directs and sings in the award-winning octet Cries of London. Future plans include three months as Chorusmaster at the Royal Opera in Copenhagen (Penderecki's *The Devils of Loudun*) and various solo and concerto engagements as pianist and organist.

[www.peterfoggitt.com](http://www.peterfoggitt.com)

## Jennifer France



### Esmeralda

#### *The Bartered Bride*

is a London-based coloratura soprano studying on the Opera Course at the RAM with Lillian Watson and Iain Ledingham, with a major award from the Countess of Munster Musical Trust. Opera roles include cover Rose Maybud *Ruddigore* (Opera North),

*Zerbinetta Ariadne auf Naxos*, Papagena *Die Zauberflöte*, *Héro Béatrice et Bénédicte* (all RAO), cover Philine *Mignon* (Buxton Festival), Adele *Die Fledermaus* and Sandrina *L'infedeltà delusa* (both RNCM). She also has extensive oratorio and recital experience, performing in prestigious halls including St Martin-in-the-Fields, St John's Smith Square and the Wigmore Hall, where she recently made her solo recital debut as a result of winning the RAM Patrons' Award. Jennifer is also part of the RAM Song Circle, a soloist for the RAM/Kohn Foundation Bach Cantata Series and a recent Samling Scholar. Forthcoming engagements include Samling concerts at Kings Place and Wigmore Hall, Madame Herz *Der Schauspieldirektor* and Lisetta *La vera costanza* (RAO).

## Samuel Furness



### Vášek

#### *The Bartered Bride*

is winner of the RAM Club prize, the Blyth-Buesst Operatic Prize and the John Fussell Award for Welsh Musicians. He is currently on the RAO course studying with Ryland Davies, supported by a Sickle Foundation Scholarship and the Josephine Baker Trust. Sam's

previous roles include Rinuccio *Gianni Schicchi*, Don Ottavio *Don Giovanni*, Orfeo, Lysander *A Midsummer Night's Dream*, Albert Herring, Tamino *Die Zauberflöte* and Bénédicte. This season Sam sang Tamino at Bath International Music Festival and Lensky *Eugene Onegin* at the Ryedale Festival. Looking further ahead, Sam will sing the title role of Albert Herring in a new production at the Théâtre du Capitole in Toulouse, Lensky with RAO, Frederic *The Pirates of Penzance* with Scottish Opera and the Novice *Billy Budd* at the Teatro Municipal in Santiago, all in 2013.

## Emmanuel Gendre



### Chorus

#### *The Bartered Bride*

was born in Cuzco, Peru. He recently graduated from the postgraduate course at the RWCMD where he studied with Eric Roberts and Angela Livingstone. Oratorio performance include Mozart's *Vesperae Solennes de Confessore*,

Bach's *Cantata BWV 140*, Durante's *Magnificat* and Fauré's *Requiem*. Recent roles include Morales, Zuniga, Le Dancaire *Carmen* at the St Magnus International Festival, Bartolo and Antonio *Le nozze di Figaro* (RWCMD), Frank *Die Fledermaus* (RWCMD) at the Weston Studio in the Wales Millennium Centre, Colas *Bastien und Bastienne*, Der Sprecher and Papageno *Die Zauberflöte* and Samuel *Un ballo in maschera*. From September Emmanuel will continue his studies on the MA Opera Course at RWCMD.



## Simon Gfeller



### Ringmaster and Cover Vašek *The Bartered Bride*

was born in Nominuingue, Canada, studied with Gail Desmarais at the Université de Montréal and has just completed his Masters in Performance at the GSMD under Adrian Thompson. He also attended the Franz-Schubert Institut (Vienna), studying with

masters such as Helmut Deutsch, Julius Drake and Robert Holl. Opera roles include Alfred *Die Fledermaus* (Université de Montréal), Le Remendado *Carmen* (Opera Braşov, Romania), Second Priest and Man in Armour *Die Zauberflöte* (Opéra de Montréal), Don Pedro *La Périchole* (Opéra Bouffe du Québec) and Billy in John Estacio's *Lillian Alling* (Banff Centre, Canada). Very active on the oratorio platform, he recently performed as a soloist in Bach's tenor cantata BWV 55 for the City of London's Weekend Festival. Simon trained and worked as a professional actor in Montréal. **With BYO:** Easter Workshop 2012.

## Luis Gomes



### Jeník *The Bartered Bride*

was born in Portugal, has recently finished his Masters on the Opera Course at the GSMD and is now at the NOS under Rudolf Piernay. Operatic experience includes Beppe *Rita*, Fenton *Die lustigen Weiber von Windsor*, Snout *A Midsummer Night's Dream*, George

*Our Town* and understudy of Leandro *La Spinalba* (all GSMD). Luis enjoys a busy concert schedule, having sung in such countries as Portugal, France, Italy, Latvia and England, including his debut at the Barbican Hall in a BBC Radio 3 concert and the premiere of *My Fatal Plurality* at the Wigmore Hall. Luis is sponsored by the Royal Opera House and Gulbenkian Foundation in Portugal.

[www.luisgomestenor.com](http://www.luisgomestenor.com)

## Alex Groves



### Assistant Production Manager

has recently completed a BA in Music at the University of Bristol studying composition under John Pickard and Michael Ellison. Whilst at university, he was President of the Bristol University Operatic Society and was co-producer for last year's production of *La Cenerentola* and co-producer,

co-librettist and conductor for this year's *Carmen*. Alongside his production duties, Alex is also a keen composer and was instrumental in setting up a new writing showcase for student-written operatic works. A number of his pieces were performed whilst at Bristol and he also composed incidental music for Escapade Productions' most recent touring productions of *Much Ado About Nothing* and *A Midsummer Night's Dream*.

## Alicia Gurney



### Cover Háta and Chorus *The Bartered Bride*

was born in Minneapolis, Minnesota, USA. She completed the Certificates of Higher Education in Concert Singing and Opera at Birkbeck College with Distinction. She has also completed an MA in Medieval Studies with Distinction,

specialising in the troubadours of the 12th century. She studies with Ryland Davies. In 2010 she won second prize in the AESS Courtney Kenny Award. She has performed in opera scenes as Bertarido *Rodelinda*, Idamante *Idomeneo*, Hänsel *Hänsel und Gretel*, Ännchen *Der Freischütz*, Helen *King Priam* and The Minister *Into the Little Hill* by George Benjamin (all with Birkbeck College). Opera roles include Dorabella *Così fan tutte* (Elemental Opera) and Second Witch/Chorus *Dido and Aeneas* (Iris Theatre). **With BYO:** Easter Workshop 2012.

## James Hall



### Military Governor

#### *A Night at the Chinese Opera*

was born in Salisbury and completed his studies this year at the RCM on the Masters in Vocal Performance course with Eiddwen Harrhy. He was awarded the Sir Geraint Evans Prize in 2009 and 2010, and was a finalist in the Brooks/Van der Pump English

Song Competition (2012). Opera experience includes Oronte *Riccardo Primo* (London Handel Festival), First Spirit *Dido and Aeneas* (Dartington Summer School) and Mother *Una Tragedia di Proporzione Titaniche* by Laurence Osborn (RCM with Tête à Tête). Concert performances include Vivaldi's *Gloria* in St John's Smith Square, and Bach's *St John Passion* with Lavenham Sinfonia and *B minor Mass* at St Alban's Abbey. **With BYO:** Easter Workshop 2010.

[www.jdahall.com](http://www.jdahall.com)

## Augusta Hebbert



### Cover Ludmila

#### *The Bartered Bride*

is currently a postgraduate student at the GSMD, where she studies with Susan Waters. Concert highlights include Handel's *Messiah* in St John's Smith Square and Bach's *St John Passion* in Snape Maltings. She made her Barbican Hall debut in May performing

songs from Mahler's *Des Knaben Wunderhorn*. Her appearance with La Nuova Musica in the London Handel Festival launch of *Il pastor fido* was met with critical acclaim. Opera includes Second Woman *Belshazzar* (Théâtre du Capitole, Toulouse) and two seasons in the chorus of Aix International Opera Festival. Roles include Galatea (LNM), Donna Anna *Don Giovanni* and Linda di Chamonix (GSMD Opera Scenes), and Countess *Le nozze di Figaro* (Cambridge University Opera Society). She is an alumnus of the Britten-Pears Young Artist Programme. Augusta commences on the ENO Opera Works scheme in September. **With BYO:** Easter Workshop 2012.

## Johnny Herford



### Chao Lin

#### *A Night at the Chinese Opera*

was born in London. He studied with Mark Wildman at the RAM, where his roles included Papageno *Die Zauberflöte*, Traveller *Curlew River*, Edmund Bertram *Mansfield Park* (Dove) and Hans Scholl in the world premiere of Maxwell Davies' *Kommilitonen!*. Elsewhere

he has sung Papageno *The Magic Flute* (Bath Festival), Demetrius *A Midsummer Night's Dream* (Opera Links) and Morales *Carmen* (Oxford International Links). Next year he will sing the role of Carl in Gervasoni's *Limbo-Limbo* in Salzburg. Concert performances include Mahler's *Rückert Lieder*, Vaughan Williams' *Five Mystical Songs*, Brahms' *Requiem*, Mendelssohn's *Elijah*, Stravinsky's *Les Noces*, Schubert's *Winterreise*, and the UK premiere of Sibelius' *Kuolema* with the English Chamber Orchestra. Johnny is grateful to be a Sickle Foundation Scholar.

[www.johnnyherford.com](http://www.johnnyherford.com)

## Olivia Howie



### Assistant Director

#### *The Bartered Bride*

is from Sevenoaks, Kent, and graduated with a degree in Music and Drama from Manchester University, where she produced and directed several opera scenes, musicals and short films. She recently assisted Rodula Gaitanou on *Carmen* (OperaUpClose) as a

Trainee Assistant Director at the King's Head Theatre. Opera credits include Assistant Director *Thelma*, *The Gondoliers* (Surrey Opera) and *The Cunning Little Vixen* (Ryedale Festival Opera), Production Stage Manager *Eugene Onegin* (Ryedale Festival Opera) and Deputy Stage Manager *Go Traviata* (Go Opera). She was self-shooting director of *The Stock Exchange*, winner of Channel 4's *For 3 Minutes* competition.

## Raoni Hübner de Barros



**Cover Nightwatchman  
and Marco Polo**

***A Night at the Chinese Opera***

was born in Petropolis, Brazil, and is currently on his second year of the MMus Opera course at the RCS's Alexander Gibson Opera School, where he will perform in *L'incoronazione di Poppea* and *Die lustigen Weiber von Windsor* next

season. At the age of 25 the young tenor has already performed in important concert series such as the Festival Internacional de Música Renacentista y Barroca Americana in Chiquitos, Bolivia, in 2009 at the Fundação Calouste Gulbenkian in Lisbon, and in 2011 at the Sala São Paulo, one of the most important venues in Latin America. Highlights of his opera repertoire include *Beppe Rita* and Florestan *Un mari à la porte* (Federal University of Rio de Janeiro), the Brazilian premiere of Silvio Barbato's opera *Chagas*, in which he created the title role (Palácio das Artes), and Tamino *Die Zauberflöte* (RCS). [www.raonihubnerdebarros.com](http://www.raonihubnerdebarros.com)

## Natalie Jackson



**Assistant Designer**

was born in Essex. She is currently studying for a BA in Theatre Practice: Design for Stage at Central School of Speech and Drama.

## Megan James



**Assistant Stage Manager  
*The Bartered Bride***

is from Rhondda Cynon Taff, South Wales and is about to enter her final year of the Technical Theatre Arts course at the GSMD, specialising in Stage Management. Previous experience at GSMD includes Assistant Stage Manager *Our Town* and *Nicholas Nickleby*

*Part 1* and opera course scenes, Assistant Scenic Artist *A Midsummer Night's Dream*, *Jenůfa* and *Les Liaisons Dangereuses*, Costume Assistant/Dresser *...think only this of me...* (devised piece), *Die lustigen Weiber von Windsor*, *The Women* and *Kiss Me Kate*, and Crew *Rita/Iolanthe*. Meg's other experience includes Stage Manager *Nicholas Robert Basil Jones* at the Lyric Hammersmith, Assistant Stage Manager *Iolanthe* (Moonlight Theatre) and *Taming of the Shrew* (Everyman Theatre) at the Everyman Open Air Festival's 25th Anniversary, and Production Assistant for The Brecon Jazz Festival. Future plans include Costume Supervisor *Toast* and Assistant Stage Manager *Owen Wingrave* at GSMD.

## Soojeong Joo



**Repetiteur**

***The Bartered Bride* and  
*A Night at the Chinese Opera***

was born in Seoul, Korea. She was trained at the Manhattan School of Music in New York City and the GSMD as an accompanist and a repetiteur. As an accompanist, her performance venues include Yamaha Hall in NYC, London's

Barbican Hall, and the Holywell Music Room in Oxford. Her experience as an opera repetiteur includes *Il tabarro* and *Gianni Schicchi* at the Manhattan School of Music, *A Midsummer Night's Dream* and *Our Town* (by Ned Rorem, European premiere) at the GSMD, as well as scenes from *L'elisir d'amore*, *La traviata*, *Così fan tutte*, *Le nozze di Figaro*, *Tamerlano*, *Don Pasquale*, *Flight*, *Don Giovanni*, *La bohème*, *Hérodiade* and *La clemenza di Tito*. She will take up a fellowship at the Guildhall for 2012-13, and will be assisting on the production of *Le nozze di Figaro* in spring 2013.

## Elizabeth Karani



**Cover Little Moon and Actor *A Night at the Chinese Opera*** has received a BMus (Hons) First Class from the RNCM and recently completed her Postgraduate Diploma under the tutelage of Susan Roper. Prizes include the Elsie Thurston Prize, a Kathleen Ferrier Award, the Dame Eva Turner Award and the

Elizabeth Harwood Award. At the RNCM she performed the roles of Orestes *La belle Hélène*, La chauve souris *L'enfant et les sortilèges*, Frasquita *Carmen* and Atalanta *Xerxes*. Recent engagements include the roles of Angel *Jephtha*, Resi *Intermezzo* and Maiden *The Maiden in the Tower* (Buxton Festival). Elizabeth will continue her studies on the Master of Music course at the GSMD from September under the tutelage of Susan McCulloch. **With BYO:** Easter Workshop and Chorus *The Rake's Progress* 2009.

## Vasili Karpiak



**Cover Old P'eng and Old Mountain Dweller *A Night at the Chinese Opera*** was born in Grodno, Belarus. He studied at the Glinka Conservatory (Belarus) and the Gnesin Academy of Music (Russia). As a finalist of the Project Vocalists by London Gates Education Group in Moscow with

Sally Burgess, Vasili was admitted on scholarship to the RCM. He is a Harbour Scholar, supported by a Wall Trust Award (and a Vivian Prins Award), the Fidelio Trust and the Ann Driver Trust. He has performed a concert of Russian Romances and taken part in the Queen's Jubilee concert at the RCM. Repertoire includes Lensky *Eugene Onegin* (Glinka Conservatory), Almaviva *Il barbiere di Siviglia* (Westminster Opera) and Basilio *Le nozze di Figaro* (RCM). Vasili is grateful for the generous support of Serena Fenwick, Philip Carne and Vivien McLean. **With BYO:** Easter Workshop 2012.

## Louise Kemeny



**Little Moon and Actor *A Night at the Chinese Opera*** was born in London and has an MPhil in English Literature from the University of Cambridge, supported by the AHRC. She currently studies with Helen Lawson at the RCS, where she will start at the Opera School this autumn. She is generously

supported by the Worshipful Company of Musicians and is a 2013 Samling Scholar. Her operatic roles include Mélisande *Pelléas et Mélisande* (CUOS), Diana *Siren Song* (Shadwell Opera), Dido *Dido and Aeneas* and Lady Macduff in Bloch's *Macbeth* (UK premiere staging, Bloomsbury Theatre). Recent concert performances include a recital with Malcolm Martineau in RCS's Stevenson Hall and a centenary performance of Schoenberg's *Pierrot Lunaire* and Ravel's *Trois poèmes de Stéphane Mallarmé* with MusicLab. [www.louisekemeny.co.uk](http://www.louisekemeny.co.uk)

## Joseph Kennedy



**Indian and Chorus *The Bartered Bride***

was born in London in 1989 and is currently training on the Masters course at the GSMD under the tutelage of Professor Susan McCulloch. He previously trained at Birmingham Conservatoire under Henry Herford and Professor Julian Pike, graduating with first-class honours; he was the winner of the Cecil Drew Oratorio Prize. Opera roles include Noye *Noye's Fludde* (Operamus), Forester *The Cunning Little Vixen* (Birmingham Conservatoire), King Charles I *All the King's Men* (Buxton Festival) and Dancairo *Carmen* (GSMD Opera Scenes). Joseph has been a soloist in several concerts, including most recently Vaughan Williams' *Serenade to Music* (Cadogan Hall), Orff's *Carmina Burana* and Britten's *War Requiem* (Birmingham Town Hall). **With BYO:** Easter Workshop and Chorus *The Rake's Progress* 2009, Easter Workshop, Cover Antonio and Chorus *Le nozze di Figaro* 2011.

## Charlotte King



### Cover Mrs Chin and Old Crone *A Night at the Chinese Opera*

was born in London and attended Goldsmiths College, University of London, for both her BMus and MMus degrees before being accepted at the GSMD, where she currently studies with John Evans. Her operatic experience includes Chorus *The Queen of Spades* (GPO),

Sorceress *Dido and Aeneas* and Sesto *La clemenza di Tito* (Riverside Opera), Aunt Jane *Hugh the Drover* and Third Lady *The Magic Flute* (Hampstead Garden Opera), and Siegrune *Die Walküre* (St Endellion Festival). Concert experience includes *Sea Pictures* (Goldsmiths Sinfonia) and *The Armed Man* and *Feel the Spirit* (Hutton and Shenfield Choral Society). **With BYO:** Chorus *The Rake's Progress* 2009.

## Peter Kirk



### Actor

#### *A Night at the Chinese Opera*

was born in Grimsby and graduated with distinction from the Masters Programme at RCM, commencing his training at the RCMIOS this September. He studies with Tim Evans-Jones and is the winner of the 2011 Alfred Alexander Prize. Opera roles

include *Acis and Galatea* (Jubilee Hall, Aldeburgh), title role *Albert Herring* (TLCMD), American Congressional Page *Two Boys* (ENO), Don Basilio *Le nozze di Figaro* (RCMIOS), Pasquin/Silvio *Le Docteur Miracle* (RCMIOS) and Tenor Soloist *The Fairy Queen* (ETO). Amongst the highlights of his concert engagements are Lukas in Haydn's *The Seasons* (Dortmund Philharmoniker), and Bach's *St John Passion* and *Magnificat* (both Old Royal Naval College Chapel, Greenwich). Peter is supported by the Helen Marjorie Tonks and Constant and Kit Lambert awards and is also very grateful to the Mario Lanza Educational Foundation, and Derek Butler Trust for their support.  
[about.me/pkirk](http://about.me/pkirk)

## Dionysios Kyropoulos



### Cover Micha and Chorus *The Bartered Bride*

was born in Veria, Greece, read Music at City University, took the City Opera course at City Lit, and studied at the Morley Opera School. He is currently studying singing with Robert Dean. Some of his full roles include *Uberto La serva padrona*, *Plutone Euridice*,

Masetto *Don Giovanni*, Simone *Gianni Schicchi*, Polyphemus *Acis and Galatea*, Bartolo and Antonio *Le nozze di Figaro*, the Imperial Commissioner *Madama Butterfly* and Badger *The Cunning Little Vixen*. He has sung with companies including MidAmerica Productions, Riverside Opera, Mantissa Opera, Barefoot Opera, Skull of Yorick Productions, Rose Opera Company, Unexpected Opera and Longborough Festival Opera. **With BYO:** Easter Workshop 2011.  
[www.kyropoulos.com](http://www.kyropoulos.com)

## Dane Lam



### Assistant Conductor *The Bartered Bride*

was born in Australia where he made his conducting debut, aged seventeen, with the Sydney Symphony at the Sydney Opera House. He completed his undergraduate studies at the University of Queensland before being awarded a full scholarship to

undertake postgraduate conducting studies at the Juilliard School under James DePreist. His principal teachers and mentors have been Gianluigi Gelmetti, Christopher Seaman, Kurt Masur and Sir Mark Elder. He has conducted orchestras including the Sydney, Melbourne and Queensland Symphony Orchestras, the Verbier Festival Orchestra, the Juilliard Orchestra and the Manchester Camerata. Dane currently holds the position of Principal Conductor of the Liverpool Philharmonic Youth Orchestra and is also an Assistant Conductor to Kurt Masur at the Orchestre National de France. He completed a successful tenure as Leverhulme Junior Fellow in Conducting at the RNCM in 2011 and was a Young Artist at Opera Queensland until 2009.

## Timothy Langston



### Chorus

#### *The Bartered Bride*

was born in Preston, and recently graduated from the University of Manchester, having studied voice with Andrew Heggie. On leaving he was awarded Proctor Gregg Fund awards for Composition and Recital and the Keith Elcombe Prize for Best Overall

Performance. Opera experience includes Frederic *The Pirates of Penzance* (Silk Opera), Gaston *La traviata* (Bel Canto Opera) and Matthew *Mermaid of Zennor* by Leo Geyer (Tête à Tête: The Opera Festival). Concert repertoire includes Ravel's *Shéhérazade*, Mahler's *Lieder eines fahrenden Gesellen* and Stravinsky's *Pulcinella*. Recent highlights include singing with a soli semi-chorus under the baton of Sir Mark Elder for a Hallé recording of Elgar's *The Apostles*. In September he will continue his studies at the RNCM, studying with Peter Alexander Wilson.

## Alice Marner



### Deputy Stage Manager

#### *A Night at the Chinese Opera*

was born in Gloucester. She is commencing her third year at the University of Birmingham studying Drama and Theatre Arts. While at school she stage-managed various productions including *The Wizard of Oz* and *Dracula Spectacula* (Dame Alice

Harpur School). In her home town of Bedford she has stage-managed *Blitz!* and *The Dreaming* (Redford School of Speech and Drama). She has taken part in Stage Experience at Milton Keynes Theatre, where she was Assistant Stage Manager for *West Side Story*. While at University Alice has also stage-managed *Cabaret* (Guild Musical Theatre Society University of Birmingham) and was Deputy Stage Manager for *Playhouse Creatures* (University of Birmingham).

## Hazel McBain



### Chorus

#### *The Bartered Bride*

is a Scottish soprano on the Masters course at the RCS under the tuition of Helen Lawson, having graduated last year from the RCM, where she studied with Kathleen Livingstone. Roles include Second Boy *The Magic Flute* (Scottish Opera), Lauretta

*Betrothal in a Monastery* (RCS) and Papagena *Die Zauberflöte* (RCS and London Youth Opera). Concert experience includes Bach's *Jesu, meine Freude* (Scottish Chamber Orchestra), *Magnificat* (RCM and RCS), and the premiere of Juan Arroyo's *Sumac* (PLUG festival with Red Note Ensemble). Hazel is very thankful to the Musicians Benevolent Fund for a Postgraduate Performance Award for 2012/13, The Kathleen Trust and The Cross Trust for their support.

**With BYO:** Chorus Workshop 2011.

## Mark McCloskey



### Chorus

#### *The Bartered Bride*

was born in Belfast, where he received a comprehensive training in all aspects of plainsong and Latin mass singing in school choirs, before receiving his first singing lesson at the age of 17. Whilst studying Law at the University of Manchester, he

received singing tuition from Peter Wilson at the RNCM, and then went on to study with Ryland Davies, while pursuing further studies in Law. Mark is a champion of the English choral tradition and looks forward to joining the choir of Guildford Cathedral as a Lay Clerk in September 2012. Roles include Sailor *Dido and Aeneas* (Opera Hesperia) and various scene extracts of roles with the Manchester University Music Society.

**With BYO:** Easter Workshop 2012.

## Seamus McGowan



### Chorus

#### *The Bartered Bride*

was born in London and studied Law at Magdalene College, Cambridge, before more recently obtaining a Diploma in Performance Studies (Opera) with Birkbeck College, London. He has recently completed his fifth season in the chorus with Opera Holland

Park, where he also played Buoso Donati *Gianni Schicchi*.

## Richard McGrath



### Repetiteur

#### *The Bartered Bride*

was born in Galway, Ireland. He holds a first class honours degree in Music and French from the National University of Ireland, Maynooth, an MPerf in piano accompaniment from the GSMD, and he recently completed the repetiteur course at the GSMD,

where he studied with Pamela Lidiard. Awards include 1st pianist's prize in the Guildhall English Song competition and the Milne cup of the Dublin Feis Ceoil. Opera experience includes *A Midsummer Night's Dream*, Ned Rorem's *Our Town*, opera course scenes including excerpts from *Káťa Kabanová*, *Don Giovanni*, *Coş fan tutte*, *The Turn of the Screw*, *Werther* and *Roberto Devereux*, all at GSMD. This past year his studies have been supported by the Arts Council of Ireland and the Leverhulme and Geoffrey Singleton funds.

## Michael McLaughlin



### Chorus

#### *The Bartered Bride*

was born in Letterkenny, Ireland. Following a degree in Music and Languages at the National University of Ireland, Maynooth, he began singing lessons with Dr Veronica Dunne in 2002. He has just completed postgraduate study at TLCMD, where he was a

Rosamund Mott Scholar; he also held the Kathleen Creed Scholarship in 2011. Recent roles include Dr Garrigan *The Last King of Scotland* by Stephen McNeff (UK premiere, ROH 2, Exposure 2012) and Bardolph *Falstaff* (Harrow Opera). Over the past three years he has performed excerpts from the following as part of his studies: The Magician *The Consul*, Prologue *The Turn of the Screw*, Monostatos *Die Zauberflöte*, Wedgewood Teapot *L'enfant et les sortilèges* and Basilio *Le nozze di Figaro* (all TLCMD) and Fritz *L'amico Fritz*, Don José *Carmen* and Ferrando *Coş fan tutte* (Birkbeck College London). **With BYO:** Chorus Workshop and Chorus *Le nozze di Figaro* 2011.

## Stephen Mills



### Chorus

#### *The Bartered Bride*

was born in Basingstoke and began his life as a singer at the age of 17, whilst studying at Farnborough Sixth Form College. He studied singing with Paul Bambrough before continuing to Birmingham Conservatoire, where he is currently taught by

Professor Julian Pike. Stephen reached the final of the Kathleen Ferrier Youth Competition in October 2011 and also in the Reginald Vincent Lieder Prize in February 2012. His operatic roles include Richard Dauntless *Ruddigore* (Farnborough Sixth Form College), Don Ottavio *Don Giovanni* and Sam Kaplan *Street Scene* (both Birmingham Conservatoire). Stephen also performed the tenor duet in the Bach *B minor Mass* in the Adrian Boult Hall, Birmingham Conservatoire, conducted by Paul Spicer.

## Huw Montague Rendall



### Chorus

#### *The Bartered Bride*

is eighteen years of age and has recently completed his studies of Performing Arts and Music A-level at Brockenhurst College, where he attained a high distinction in Grade 8 Singing with Trinity Guildhall. He has been awarded a scholarship to

study singing at the RCM (a three-year BMus course) from September 2012.

## Jean-Baptiste Mouret



### Mongolian Soldier

#### *A Night at the Chinese Opera*

is a French bass-baritone. He recently completed his undergraduate degree at the GSMD with David Pollard. Operatic roles so far include cover Theseus *A Midsummer Night's Dream* (GSMD) and Leporello *Don Giovanni* (GSMD opera scenes), as

well as the role of the Old Man in the premiere of *Pavane for an Invisible Princess*, an opera by Peter Longworth (GSMD). He sang Pontifex and Choir in a staged performance of Bach's *St Matthew Passion* directed by Jonathan Miller at the National Theatre, and regularly gives solo recitals abroad. Future plans includes Der Lautsprecher *Der Kaiser von Atlantis* (Lyon Opera Studio). **With BYO:** Easter Workshop, Cover Bartolo and Chorus *Le nozze di Figaro* 2011.

[www.jeanbaptistemouret.com](http://www.jeanbaptistemouret.com)

## Timothy Nelson



### Cover Krušina

#### *The Bartered Bride*

was born in London and gained a degree in Physiology from Cardiff University before commencing postgraduate studies with Peter Savidge at the RCM. He is an RCM Scholar supported by The Evans Lombe Award. Operatic experience includes Figaro *Le*

*nozze di Figaro* (RCMIOS), Berardo *Riccardo Primo* (London Handel Festival), title role *Sweeney Todd* (WNYO) and Don Alfonso *Così fan tutte* (Jackdaws). Recent concert performances include Bach's *St John Passion* at St David's Hall, Cardiff, and Mendelssohn's *Elijah* at Llandaff Cathedral. Timothy is grateful for the support of the Countess of Munster Musical Trust and the William Gibbs Educational Trust. **With BYO:** Easter Workshops 2011 and 2012. [www.timothynelson.co.uk](http://www.timothynelson.co.uk)

## Matthew Nicholls



### Chorus

#### *The Bartered Bride*

was born in Farnham and studied at the RCM with Justin Lavender. Opera experience includes Chorus *Rigoletto*, *Tristan und Isolde* and *The Queen of Spades* (GPO), Chorus *The Pearl Fishers*, *Cavalleria rusticana* and *Pagliacci* (Dorset Opera), Chorus *Fra Diavolo* (Stanley Hall

Opera) and Chorus *Curlew River* (Hampstead and Highgate Springfest). In Opera Scenes Matthew has sung Tebaldo *I Capuleti e i Montecchi*, First Armed Man *The Magic Flute*, Telemaco *Ulysses* and Idamante *Idomeneo* (RCM).



## Oskar Palmblad



### Cover Mongolian Soldier *A Night at the Chinese Opera*

was born in Sweden and trained at the Stockholm Opera Studio and GSMD. Roles include Peter Quince *A Midsummer Night's Dream*, Elviro *Serse* (both Stockholm Opera Studio) and A Man in the Audience *Our Town* (GSMD). Concert experience

includes bass solo and chorus in Stravinsky's *Mass* (Barbican Hall with LSO conducted by Valery Gergiev) and bass solo in Mozart's *Requiem* (Beccles Music Festival with Kingfisher Sinfonietta conducted by Vetta Wise). Oskar is grateful for the support of the Anglo-Swedish Society.

## Liam Paterson



### Repetiteur

#### *A Night at the Chinese Opera*

was born in Aberdeen, and graduated with a First in Music from the University of Cambridge (Fitzwilliam College) in June. He has studied piano with Philip Fowke and composition with Errollyn Wallen. Opera experience has included being

Musical Director for Judith Weir's *The Consolations of Scholarship* (Fitzwilliam Chamber Opera) and Martinů's *Comedy on the Bridge* (The Minotaur Music Theatre). As a composer, he has had works performed by such ensembles as the London Sinfonietta and Britten Sinfonia, and was accepted onto the 2011 St Magnus Composers' Course. From September Liam will study Piano Accompaniment at the GSMD, generously supported by Dewar Arts Awards.

**With BYO:** Repetiteur *The Rape of Lucretia* 2011.

## Alexander Ridgers



### Assistant Lighting Designer

recently graduated with a BA in Technical and Production Arts specialising in Lighting Design from the RCS. Recent opera lighting design credits include *Die Zauberflöte* (RCS). Previous design credits include *The Hound of the Baskervilles* and *The History Boys* at Greenwich Theatre (Sell A Door

Theatre), *Medea* (RCS), *Ghost Office* (National Youth Theatre) and *Moving in Houses* (Tramway Theatre Arts). Alongside these, he has designed many other shows within the RCS, and within such theatre companies as Tron Theatre, Tramway Theatre, The Arches – Glasgow, and most recently for the Edinburgh Fringe. [www.alexanderridgers.co.uk](http://www.alexanderridgers.co.uk)

## Jamie Rock



### Chao Sun and Fireman

#### *A Night at the Chinese Opera*

is from Dublin and studied at the Royal Irish Academy of Music, the RAM and the RSAMD (opera). He is an alumnus of Opera Theatre Company's Young Associate Artist Programme, Young Songmakers' Almanac and the RSAMD's Song Studio. Opera roles include Sid

*Albert Herring* and Figaro *Le nozze di Figaro* (both RSAMD), Schaunard *La bohème* (Silent Opera, North West Opera), Bartley *Riders to the Sea* (Anna Livia Dublin, Fringe Opera), Aeneas *Dido and Aeneas* (RIAM), Prince Yamadori *Madama Butterfly* (Lyric Opera Dublin), Masetto *Don Giovanni* (Les Amis de Georges Bizet, Paris), Szlachcic *Maria* (Roman Statkowski, Wexford) and, this autumn, his first Papageno *Die Zauberflöte* at Wexford Festival Opera. Jamie is extremely grateful for the support of Bloxham Stockbrokers, Derek Hill Foundation, Sir James Caird Scholarship and Arts Council of Ireland. **With BYO:** Customs Officer, Cover Schaunard and Chorus *La bohème* 2010, Cover Tarquinius *The Rape of Lucretia* 2011.

## Hannah Sandison



### Cover Mařenka *The Bartered Bride*

recently graduated from the RCM where she received a Masters in Performance with Distinction under the tuition of Russell Smythe. Performances include Marcellina *Le nozze di Figaro* and Pulcheria *Riccardo Primo* (both RCM), an Elgar Room recital at

the Royal Albert Hall, a recital at Rachmaninov Hall, Moscow, and a dramatised production of Buxtehude's *Membra Jesu Nostri* (ETO). She is being generously supported by the Ian Fleming Charitable Trust and a Maidment Scholarship (both administered by the Musicians Benevolent Fund), the Countess of Munster Musical Trust and the Arts and Humanities Research Council. Hannah looks forward to joining the RCMIOS in September. **With BYO:** Easter Workshop 2011.

## Frazer Scott



### Micha *The Bartered Bride*

was born in Ayrshire and currently studies on the MMus course at the GSMD with Susan McCulloch. Recent UK operatic credits include cover Jupiter *Orpheus in the Underworld* (Scottish Opera), Mother/Bass 2 *Seven Deadly Sins* (Parallel Opera), cover

*L'Aubergiste Chérubin* (GSMD) and Martino *L'occasione fa il ladro* (The Minotaur Music Theatre). International credits include Antonio and Bartolo *Le nozze di Figaro* (European Chamber Opera, Spain), Bass soloist *Les Noces* (Auditorium St Germain/Rouen Opera House), and being the operatic voice of Kettle Chips adverts in the USA. Frazer gratefully acknowledges the support of Serena Fenwick, BMRDB, the Worshipful Companies of Arbitrators, of Tallow Chandlers, and of Tylers and Bricklayers, The Music Students Hostel Trust, Masonic Lodge of Scotland, Hope Scott Trust and Fenwick Music Weekend.

[www.frazerscott.co.uk](http://www.frazerscott.co.uk)

## Marian Sharkey



### Deputy Stage Manager *The Bartered Bride*

is about to commence her final year of study for a BA in Technical and Production Arts at the RCS, specialising in Stage Management. Previous work includes Assistant Stage Manager on *Betrothal in a Monastery* (an RCS/Scottish Opera collaboration), Deputy Stage

Manager *Die Zauberflöte* (RCS) and Stage Manager *James and the Giant Peach* (Buxton Festival). Future plans include Deputy Stage Manager on *Tartuffe* (RCS) and on the next RCS/Scottish Opera collaboration, *A Midsummer Night's Dream*.

## Adam Smith



### Cover Jeník *The Bartered Bride*

was born in Cheshire and studies with John Evans on the Opera Course at the GSMD, having been awarded a full scholarship. He has extensive operatic experience including Arturo *Lucia di Lammermoor*, Anatol *Vanessa*, Tito *La clemenza di Tito*, Nadir *Les*

*pêcheurs de perles*, Rodolfo *La bohème*, Don Ottavio *Don Giovanni*, Des Grieux *Manon* and the Duke of Mantua *Rigoletto*. With equally extensive concert experience, he holds a Susan Chilcott Scholarship, a Wingate Scholarship, a Sybil Tutton Award administered by the Musicians Benevolent Fund and a Hilda Clarke Memorial Award. **With BYO:** Easter Workshop 2011.

## Samuel Smith



### Nightwatchman and Marco Polo

#### *A Night at the Chinese Opera*

was born in Salisbury. He gained a BMus from Royal Holloway University of London and then began his vocal training at the GSMD where he is taught by John Evans. Roles performed include Des Grieux *Manon*, Nemorino

*L'elisir d'amore*, Basilio *Le nozze di Figaro*, Frederic *The Pirates of Penzance* (all GSMD Scenes), Belfiore *La finta giardiniera* (Opera at Home), Schoolmaster *Comedy on the Bridge* (The Minotaur Music Theatre) and he has performed in *La Périchole* (Garsington Opera), *Carmen* and *Pelléas et Mélisande* (both OHP). Oratorio experience includes Haydn's *Creation*, Mozart's *Requiem* and Handel's *Messiah* (excerpts). Also on the stage, Samuel enjoyed being part of Iain Burnside's *A Soldier and a Maker* whilst playing the role of F W Harvey. He is most grateful for the kind support of the Worshipful Company of Skinners, The Guildhall Music Trust and Serena Fenwick.

**With BYO:** Pargnol and Chorus *La bohème*, Cover Thyrsis *Euridice* 2010, Cover Don Basilio and Chorus *Le nozze di Figaro* 2011.

## Matthew Stiff



### Kecal

#### *The Bartered Bride*

was born in Grimsby and studied at the University of Huddersfield for his BMus (Hons) and MA (Perf). In 2011 he completed the Opera Course at the GSMD and continues to study with John Evans. Matthew has been the recipient of awards from the Worshipful Company of

Goldsmiths, the Wingate Scholarship Foundation and a Maidment Scholarship administered by the Musicians Benevolent Fund. His operatic roles include Pietro de Visantis *L'assedio di Calais*, Superintendent Budd *Albert Herring* and King René *Iolanta* (GSMD), Marchese d'Obigny *La traviata* (Chelsea Opera Group), Don Magnifico *La Cenerentola* (Clonter Opera), King Balthazar *Amahl and the Night Visitors* (Iford Arts) and Prince Gremin *Eugene Onegin* (GPO). Future plans include cover Masetto *Don Giovanni* (ENO), Marquis de la Force *Dialogues des Carmélites* (GPO) and Mozart's *Requiem* at St Martin-in-the-Fields. **With BYO:** Charon *Euridice* 2010, Figaro *Le nozze di Figaro* 2011.

## Adam Street



### Stage Manager

#### *A Night at the Chinese Opera*

was born in London. He studied Music at the University of Southampton, focusing on composition. Recent opera credits include Stage Manager and Production Manager for *The Barber of Seville*, *Tosca* and *Romeo and Juliet*, all for Opéra de Baugé.

Prior to this, Adam was Stage Manager for *Sunny Side of the Street* (Jermyn Street Theatre) and *The Mystery of Edwin Drood* (Arts Theatre Leicester Square).

## Jonathon Swinard



### Repetiteur

#### *A Night at the Chinese Opera*

studied at St Catherine's College, Oxford, where he held the New Chamber Opera Repetiteur Scholarship, and at the GSMD.

This year he was the recipient of the Dr John and Mrs Jo Padfield Scholarship, a Musicians Benevolent Fund Postgraduate

Performance Award and the Leonard Hancock Memorial Award. Previous opera experience includes being conductor for *The Barber of Seville*, *Esther* (New Chamber Opera Studio), *Murder in the Cathedral* (Oxford Playhouse), assistant conductor for *Il re pastore*, Salieri's *Falstaff* (New Chamber Opera), chorus master for Rorem's *Our Town* (GSMD) and repetiteur for *Die lustigen Weiber von Windsor* (GSMD), Cavalli's *Erismena*, *The Medium*, Galuppi's *Il mondo alla roversa*, *Orpheus* and *Euridice* and Gant's *Don't Go Down the Elephant After Midnight* (New Chamber Opera).

## Imogen Tedbury



### Assistant Director

#### *A Night at the Chinese Opera*

was born in London. She read English at Clare College, Cambridge. Her productions include Haydn's *La canterina*, *Riders to the Sea* (Clare College Music Society), Vivier's *Lonely Child* (King's New Music Ensemble), *A Midsummer Night's*

*Dream*, *The Magic Flute* (Shadwell Opera), *The Marriage of Figaro* (CUOS), *The Pirates of Penzance* (Cambridge University Gilbert and Sullivan Society), a semi-staging of *La bohème* (Lambeth Orchestra) and the premiere of Alexander Campkin's *Three to Midnight* (Tête à Tête: The Opera Festival). Assisting work includes *Suor Angelica* (Beethoven Ensemble), *Madama Butterfly* (Surrey Opera), *The Seven Deadly Sins* (Carmen Elektra), *Agrippina* (Cambridge Handel Opera Group), *The Magic Flute*, *Albert Herring* (Shadwell Opera), *Rappresentatione di Anima, e di Corpo* (Voce Celeste Opera) and *Eugene Onegin* (Ryedale Festival Opera). Imogen is an Associate Director of Shadwell Opera.

## Bradley Travis



### Cover Kecal

#### *The Bartered Bride*

was born in Disley, Cheshire, and is a bass-baritone studying with Russell Smythe at the RCM, joining the RCM International Opera School in September. He completed his studies with Jeffrey Lawton at the RNCM last July, graduating with a Postgraduate

Diploma and a BMus (Hons) degree. Operatic roles include Figaro *Le nozze di Figaro* (RCMIOS), cover Isacio *Riccardo Primo* (RCMIOS/London Handel Festival), Escamillo *Carmen*, Agamemnon *La belle Hélène*, Nanni *L'infedeltà delusa* (all RNCM), Officer *Tarka the Otter* (by Stephen McNeff; Buxton Festival Community Project), Alidoro *La Cenerentola* (Mananan International Festival Opera). Chorus includes *The Yeomen of the Guard* and *Ruddigore* (G&S Opera Company). Concert performances include Handel's *Messiah*, Haydn's *Creation* and Mozart's *Requiem*. Bradley's postgraduate studies are generously supported by the South Square Trust, the Josephine Baker Trust and the Mario Lanza Educational Foundation.

## Ian Tindale



### Repetiteur

#### *The Bartered Bride*

grew up near Oxford and went on to read Music at Selwyn College, Cambridge, where he was also Organ Scholar. He graduated in July 2011 with a double First, and is now studying for a Master of Performance in Piano

Accompaniment at the RCM, supported by the Kendall Taylor Award. In May Ian gave his debut at Cadogan Hall as part of the RCM's *Rising Stars* series, and at the RCM he recently won the Violette Szabo GC Memorial Prize for Accompaniment and the second prize for accompaniment in the Brooks/Van der Pump English Song Competition. Ian has worked as a repetiteur with Cambridge Handel Opera, CUOS and London Youth Opera. He currently studies with John Blakely and Simon Lepper.

## Daniella Varadi



### Chorus

#### *The Bartered Bride*

was born in Sheffield and studies at Birmingham Conservatoire under Christine Cairns. She was awarded an EMI Music Sound Foundation bursary in 2011. Roles include Human Vixen and Terynka *The Cunning Little Vixen*, Chorus *Suor Angelica*, Sorceress

*Dido and Aeneas* (Operamus), Jennie Hildebrand *Street Scene* (Birmingham Conservatoire), as well as Cornelia *Giulio Cesare* in a masterclass with Michael Chance. Daniella is a member of the CBSO Chorus and has taken part in the Symphony Hall 21st Anniversary Concert, *The Dream of Gerontius*, Ravel's *Daphnis and Chloë*, Sir Anthony Hopkins in Concert, Elgar's *The Music Makers* and the London 2012 Festival Opening Concert. She featured in Jed Mercurio's BBC2 drama *Line of Duty* (2012) and as a dancer at the Opening Ceremony of the London 2012 Olympics.

## Tom Verney



### Cover Military Governor *A Night at the Chinese Opera*

was born in London and started singing as a treble in Kingston Parish Church. After three years as a choral scholar in the choir of St John's College, Cambridge, he joined the GSMD in 2010, studying with Andrew Watts. His operatic experience includes

Oberon *A Midsummer Night's Dream* (Shadwell Opera and GSMD), Athamas *Semele* (Hampstead Garden Opera) and scenes as The Refugee *Flight* and Andronico *Tamerlano* (GSMD Scenes). Recent solo concert appearances include performances at the Queen Elizabeth Hall, the Barbican, and St John's Smith Square. Tom is supported by the Sir Richard Stapley Educational Fund, the Musicians Benevolent Fund and the Worshipful Company of Chartered Surveyors.

## Gina May Walter



### Chorus *The Bartered Bride*

was born in London and studied at the GSMD with John Evans, also with Sally Burgess, Emma Kirkby, Sarah Walker, Edith Wiens and Graham Johnson. She sang in the chorus for *Die lustigen Weiber von Windsor* and *Our Town* (GSMD). She has performed in Gavin

Roberts' concert series *Song in the City* and Graham Johnson's *Cycles in Tandem* lecture series. She is a choral scholar at St Olave's, Hart Street, and has sung solos in Mozart's *Coronation Mass* and Haydn's *Mass in Time of War*. She made her debut at the Wigmore Hall in May, performing a new work by Mark Simpson, receiving the Tracey Chadwell Award. Gina is taking up a postgraduate place at the GSMD. **With BYO:** Easter Workshop 2012.

## Grace Wain



### Chorus *The Bartered Bride*

is from Peterborough and graduated with a first class BMus (Hons) degree from the RWCMD studying with Marilyn Rees, Suzanne Murphy and Catherine Roe-Williams. She will continue onto the MA Opera course at the RWCMD in September 2012. She

was chosen to compete in the Kathleen Ferrier Bursary Award (2009) and won the Music in the Vale Singer of the Year (2010 and 2011) and was also selected for the preliminaries of the Stuart Burrows International Voice Award (2012). Operatic roles include Third Lady *The Magic Flute* (Opera'r Ddraig), Clem/Alfred *The Little Sweep* (RWCMD), cover Dorabella *Così fan tutte* (Jackdaws), Chorus *Le nozze di Figaro* (RWCMD); also Carmen, Rosina *Il barbiere di Siviglia* and Hansel *Hansel and Gretel* in scenes (RWCMD). Grace is a keen soloist and appearances have included a concert with Rebecca Evans and *Mega Messiah* in the Wales Millennium Centre. **With BYO:** Chorus *Le nozze di Figaro* 2011.

[www.gracewain.com](http://www.gracewain.com)

## Ting Wang



### Háta *The Bartered Bride*

was born in Dalian and studied at the China Conservatoire in Beijing. In 2008 she was offered a place on the Postgraduate Diploma Vocal course at the RWCMD, to study under Janet Price, Ingrid Surgenor and Angela Livingstone, and she graduated in

July 2010 with distinction. Ting has recently finished her MA Opera course at the RWCMD supported by the Sir Geraint Evans Scholarship, Shirley Bassey Scholarship and David & Philippa Seligman Opera Scholarship. Operatic roles include La Zia Principessa *Suor Angelica*, Prince Orlofsky *Die Fledermaus* and Cherubino *Le nozze di Figaro*, and in opera scenes, Angelina *La Cenerentola*, Lucretia *The Rape of Lucretia*, Dorabella *Così fan tutte*, Beatrice *Beatrice and Benedict* and Composer *Ariadne auf Naxos*. **With BYO:** Easter Workshop and Chorus *La bohème* 2010.

## Luke D Williams



### Cover Chao Sun and Fireman *A Night at the Chinese Opera*

was born in Bath and started an unconventional journey towards an operatic career by training as a nurse. After qualifying he became a postgraduate scholar at the RCM, studying with Peter Savidge and Russell Smythe. Principal roles include Puck *A Midsummer*

*Night's Dream* (RCM), Barone *La traviata* and Starveling *A Midsummer Night's Dream* (Opéra de Baugé), title role *Eugene Onegin* (Suffolk Opera), Sid *Albert Herring* and Demetrius *A Midsummer Night's Dream* (Co-Opera Co). Since finishing a sabbatical in the NHS, he created the role of Mr Craven in Stephen McNeff's heavily revised *The Secret Garden* (Trinity Laban Opera) and is now an Opera School Scholar at the RCM.

**With BYO:** Easter Workshop 2008.

## Matthew Wright



### Krušina

#### *The Bartered Bride*

trained at Birmingham

Conservatoire before going on to study at the GSMD on the Opera Course as a Draper Scholar. He was also kindly supported by the Leverhulme Trust, William Gibbs Educational Trust, John Wates Charitable Trust, the Worshipful

Company of Drapers, and Christopher Ball. Matthew made his professional debut with the GFO Chorus in March 2011, and went on to make his principal debut as the Notary in GTO's production of *Don Pasquale*.

Operatic credits include Customs Officer *La bohème* (GTO), Second Commissioner, First Officer, Thierry *Dialogues des Carmélites*, Tognio *La Spinalba*, L'Aubergiste *Chérubin*, Armando *L'assedio di Calais* (all GSMD), Tobit *Tobias and the Angel* (Buxton Festival) and Figaro *Le nozze di Figaro* (Birmingham Conservatoire). Oratorio includes *Messiah*, Rossini's *Stabat Mater*, Haydn's *The Seasons* and *Nelson Mass*, and Fauré's *Requiem*. Matthew will be joining the Glyndebourne Chorus on tour this autumn.

**With BYO:** Cover Benoit, Cover Alcindoro and Chorus *La bohème* Anghiari Festival 2006, Cover Zaretsky and Chorus *Eugene Onegin* 2006, Easter Workshop 2007, Pluto *Euridice* 2010.

# Artistic and Production Staff

## Lindah Balfour

### Company Manager

Lindah has recently returned from touring Australia and the US as Company Stage Manager on *The Caretaker* with Jonathan Pryce. Other recent theatre work includes *The Resistible Rise of Arturo Ui* and *A Marvellous Year for Plums* (both for Chichester Festival Theatre), *Ghost Stories* (Duke of York's), *The Misanthrope* (Comedy Theatre), *Peter Pan* (Kensington Gardens), *Carrie's War* (Apollo Theatre), *Hello Dolly* (Regents Park), *Pygmalion* (Old Vic), *Treats* (Garrick Theatre) and *The Deep Blue Sea* (Vaudeville Theatre). Lindah also worked as Company Manager on *The Gunpowder Season* for the Royal Shakespeare Company. Opera experience includes *The Rake's Progress*, NOS Showcases at the Queen Elizabeth Hall, ROH's Garden Venture and *The Merry Widow* for Carl Rosa.

## Stuart Barker

### Director

#### *A Night at the Chinese Opera*

grew up in Ongar and studied Physics with Astrophysics at Royal Holloway, University of London. He is Artistic Director of The Minotaur Music Theatre for whom he has directed *A Dinner Engagement*, *Comedy on the Bridge*, *Sāvītri*, *The Waiter's Revenge*, *Hin und zurück*, *A Man of Feeling*, *L'occasione fa il ladro*, *Riders to the Sea*, *The Bear*, *Il barbiere di Siviglia*, *Così fan tutte*, *Don Giovanni*, *Dido and Aeneas*, *Cox and Box*, *La bohème*, *The Wandering Scholar*, *La Cenerentola* and *Rita*. Productions for other companies include *Pavane for an Invisible Princess* by Peter Longworth, *Night Dance* by Michael Taplin and *The Sandman* by Na'ama Zisser (GSMD), *La voix humaine* (Kypria International Festival, Cyprus), *Suor Angelica* and *L'enfant et les sortilèges* (RWCMD), *Les contes d'Hoffmann*, *The Rake's Progress*, *Samson*, *Aida*, *Eugene Onegin*, *Cavalleria rusticana*, *Pagliacci*, *Die Zauberflöte*, *Trouble in Tahiti*, *The Beggar's Opera*, *The Pirates of Penzance*, *Iolanthe*, *HMS Pinafore*, *Merrie England*, *To the Edge* and *Scenes from the Savoy*, as well as revivals of *Carmen* (ETO) and *Don Pasquale* (European Chamber Opera). Musicals include *Hermes* and *Alice in Wonderland*. Stuart has directed opera scenes for the RCM, RWCMD and Drama, Birmingham Conservatoire and Birkbeck's Opera Diploma Course, and regularly runs workshops for companies including Co-Opera Co and Advanced Performers Studio.

**With BYO:** Assistant Director *Eugene Onegin* 1994, Assistant Director *The Magic Flute* 1996, Assistant Director *The Rake's Progress* 1997, Director *L'elisir d'amore* Anghiari Festival 2008, Director of Mozart Opera Scenes Anghiari Festival 2009, Director *Euridice*

2010. Stuart has a long association with the work of BYO and is a member of the audition panel.

[www.stuartbarker.com](http://www.stuartbarker.com)

## Simon Bejer

### Designer

#### *A Night at the Chinese Opera*

has a formative education in art history and practice. Graduating from the University of Melbourne, he worked in museum conservation for the Guggenheim, and for the American contingent at the Venice Biennale. He completed postgraduate studies at Motley Theatre Design. He has since focused his attention on opera, notably assisting at La Fenice, Venice, and working as associate designer on *Carmen* for the Teatro Petruzzelli, Bari. He has worked with Tokyo's K-ballet and recently designed *Saturday Night Fever* at the Old Vic Tunnels. *A Night at the Chinese Opera* is the second collaboration with Stuart Barker after *The Sandman* for GSMD. Future work includes assisting Alison Chitty for the 2012-13 season at La Scala, Milan.

## Ray Bingle

### Senior Stage Manager

trained at LAMDA (Stage Management and Technical Theatre) and Roehampton Institute (Arts Management). Opera experience includes Opera 80, Henze Festival BBC and Germany, ETO (1992-95), Broomhill Opera, Castleward Opera, National Theatre Studio Birtwistle Double Bill, West End International Birmingham and Gothenburg, RCM, RAM, Tower of London Festival, Opera Ireland *A Streetcar Named Desire*, *Orfeo ed Euridice* also Wiesbaden Festival, Opera Zuid *Don Giovanni*, Buxton Festival *All the King's Men*, English Triple Bill, *Lucrezia Borgia*, *Noye's Fludde*, *The Green Children*, Garsington Festival Opera *Così fan tutte*, *Fidelio*, *Le nozze di Figaro*, *La verità in cimento*, Aldeburgh Festival *Death in Venice* and Bregenz Festival, NOS, Garden Venture at Covent Garden, Opera North and Opera North Education *La finta giardiniera*, *Manon*, *Tosca*, *The Barber of Seville*, *La traviata*, *Julietta* and *Eight Little Greats*, Wexford Festival *Sapho*, *Eva*, *Maria di Rohan*, *Tutti in maschera*, *Maria Padilla*, *Hubička*, Birmingham Opera Company *The Wedding*, English Bach Festival *Dido and Aeneas* at Covent Garden, Sadler's Wells, Edinburgh Festival Theatre, The Banqueting House, Queen Elizabeth Hall, Paris, Versailles, Madrid, Seville, Murcia, Hannover, Athens, *Riccardo Primo* Cyprus, Plátée Athens, *Oreste* and *Alceste* Linbury Studio Theatre, *Orfeo* Lugano. In 2012: RAM *Die Zauberflöte*,

Garsington Opera *L'Olympiade*, Buxton Festival *Jephtha*, Wexford Festival *A Village Romeo and Juliet*. Other theatre includes National Theatre Studio, Plymouth Theatre Royal, Greenwich Theatre, Benefactors Vaudeville Theatre, *Noël and Gertie* Donmar Warehouse, *The Living Room*, *The Browning Version* Royalty Theatre, *Peter Pan the Musical*, *The Tempest* A&BC Theatre Edinburgh, Prague, Bucharest, Gdansk, London, and venues in Russia. In 2007 Ray was awarded a Winston Churchill Fellowship.

**With BYO:** *Così fan tutte*, *Eugene Onegin*, *The Magic Flute*, *Flight*, *Il Signor Bruschino*, *La scala di seta*, *La bohème*, *Le nozze di Figaro* and *The Rape of Lucretia*.

## Cordelia Chisholm

### Designer

#### *The Bartered Bride*

studied English Literature at Cambridge University before training on the Motley Theatre Design Course. Designs for opera include *Carmen* (Scottish Opera), *Hansel and Gretel* (Opera North), *Alessandro* (RCM), *Die Zauberflöte*, *Phaedra*, *Ariadne auf Naxos* and *Così fan tutte* (RCS), *La finta giardiniera* (Den Norske Opera for KHiO), *Werther* (Les Azuriales Opera Festival), *Lucia di Lammermoor* (Clonter Opera), *Falstaff*, *Rigoletto* and *Tosca* (Diva Opera), *Cavalleria rusticana* and *Pagliacci*, *Pearl Fishers*, *Turandot*, *Hérodiade* and *Nabucco* (Dorset Opera), *The Marriage of Figaro* and *Peter Grimes* (Surrey Opera) and *The Tales of Hoffmann* (Guildford Opera). Designs for theatre include *Kurt and Sid* (Trafalgar Studios), *Shadow Language* (Theatre503), *100° Fahrenheit* (Southwark Playhouse), *The Dubya Trilogy* (New Players Theatre), *Touched* (RADA), *Hamelyn Heights* (Young Vic Studio), *Incarcerator* (Old Red Lion), *The Winter's Tale* (Creation Theatre Company), *An Axe for the Frozen Sea* (Bedlam Theatre Company), *Dateless Wonder* (artsdepot and tour) and *Masks and Faces* (Finborough). Costume designs include *Orlando* and *La scala di seta* (Independent Opera at Sadler's Wells), *Taboos and Talk About the Passion* (New End Theatre), *Twelfth Night* (Creation Theatre Company) and *The Wedding* (Southwark Playhouse).

**With BYO:** Assistant Designer *The Magic Flute* and *A Midsummer Night's Dream* 2003.  
www.cordeliachisholm.com

## Simon Cole

### Dialogue Coach

#### *A Night at the Chinese Opera*

trained at the GSMD. Since leaving, he has worked extensively in theatre, including two years as a member of the Reduced Shakespeare Company, performing in

*The Complete Works of William Shakespeare Abridged* and *The Bible: The Complete Word of God Abridged*. Simon was also a member of the Agatha Christie Theatre Company, appearing in their year-long tours of *Spider's Web* and *Witness for the Prosecution*. Film and television credits include *Elizabeth*, *The Four Feathers*, ITV's *Foyle's War* and a television pilot with Rik Mayall, and he also voiced the documentary features on the 30th anniversary worldwide DVD release of Steven Spielberg's *Jaws*. Simon has taught and directed at the GSMD, RAM, Amersham and Wycombe College and the University of Northampton.

## Mandy Demetriou

### Choreographer

#### *The Bartered Bride*

is originally from Zimbabwe and has worked as a dancer, choreographer, movement director and teacher in a wide variety of styles and methods. Recent opera work includes *Snegurochka* (Wexford Festival), *Cocteau in the Underworld* (Brighton Festival), *La fille du régiment*, *Il trovatore* and *Lucia di Lammermoor* (OHP), *A Midsummer Night's Dream*, *Gentle Giant*, *YES* and *Sevastopol* (Linbury Studio Theatre, ROH), *The Marriage of Figaro* (ENO) and *Cherevishki* (Garsington Opera). Plays include *Glorious* (Duchess Theatre), *Marriage a la Mode*, *Lady Windermere's Fan* (Salisbury Playhouse), *The Madras House* (Lyric Hammersmith), *Emma* and *Pride and Prejudice* (Good Company National Tour). Television includes *Goodnight Sweetheart* (Alamo Productions), *The House of Eliott*, *Message for Posterity*, *Plotlands* and *Out of the Dolls House* (BBC), *Poldark* (HTV). Musicals include *Maria de Buenos Aires* (Bath and Buxton Festivals), *La belle époque* (Stourhead National Trust Festival), *Kiss Me Kate* (Polesden Lacey, National Trust), *Best Little Whorehouse in Texas* (Ashcroft Theatre), *Johann Strauss Gala* (Raymond Gubbay Productions).

**With BYO:** *Roméo et Juliette*, *The Magic Flute*, *Albert Herring*, *La rondine*, *The Rake's Progress*, *La bohème* and *Euridice*. Mandy is a member of the Artistic Committee and works regularly on the Easter Workshop programme.

## Darren East

### Puppetry Consultant

#### *A Night at the Chinese Opera*

trained at the London School of Puppetry and the Central School of Speech and Drama. He is co-director of *Touched Theatre* (www.touchedtheatre.co.uk), with whom he has performed in *Me and The Sea*, directed *Headcase* and co-curated new Brighton puppetry night



*Punched*. He is a founder member of Unpacked theatre (www.unpacked.org) and has performed in all of their shows and directed *Jumping Mouse*. Other theatre includes *Russian National Mail* (Sputnik Theatre) and puppet-making and puppetry direction for *Richard III* (Tangram/Southwark Playhouse/Better Bankside Award), as well as puppetry consultancy for theatre companies including Natural Shocks and Fable Theatre Co. He regularly teaches and leads workshops on theatre and puppetry and runs a wide range of participatory and community arts projects.

## Isobel Flinn

### Vocal Coach

#### *The Bartered Bride*

studied at the RNCM where she graduated in both piano and singing. She joined the staff there as an accompanist and later worked in the opera department. After working on the music staff at Glyndebourne she returned to the college and became Head of Opera Music Staff. In 1979 she was invited to join the NOS during its opening year as assistant to Martin Isepp, Head of Music. Later she became Head of Studies, a post she held until July 2004. She worked at the Studio as a vocal coach for a further seven years, and is a visiting coach at the RNCM. She has worked as a coach at the University of Victoria, British Columbia, at the University of Auckland, the Queensland Conservatorium in Brisbane and at the Fondation Royaumont in France.

**With BYO:** Vocal Coach since 1998.

## Lionel Friend

### Conductor

#### *A Night at the Chinese Opera*

A well-known figure in both the opera house and on the concert platform, Lionel Friend was educated at the RCM and made his debut conducting *La traviata* with WNO. He was also conductor and chorus master for Glyndebourne Festival and Touring Opera and for three years Kapellmeister at the Staatstheater in Kassel, Germany. For thirteen years he held the position of Staff Conductor to ENO, conducting more than thirty different productions at the London Coliseum. He also assisted such conductors as Charles Mackerras and Reginald Goodall, a highly influential musician with whom he collaborated on all his Wagner productions in London. For two years Lionel Friend was part of Daniel Barenboim's team for *The Ring* at the Bayreuth Festival and in 1992 also acted as his assistant with the Chicago Symphony in a major Mozart project. He has conducted operas for BBC Radio (including three

world premieres), the Aldeburgh Festival, Radio France, Queen's Festival (Belfast), Netherlands Opera and Opera Northern Ireland. After making his debut at La Monnaie in Brussels, when he was in charge of the European premiere of Jonathan Harvey's *Inquest of Love*, he returned for *Un ballo in maschera* and *Peter Grimes*. In addition to opera and ballet, Lionel Friend has also given concerts and recorded with many of Europe's principal symphony orchestras and choruses, as well as all the BBC orchestras and many others in the UK. Recordings include CDs with the BBC Symphony Orchestra, BBC Scottish Symphony, Scottish Chamber Orchestra, Hungarian National Philharmonic and Nash Ensemble. Other engagements have included Schubert's *Fierrabras* (Buxton Festival), *Rigoletto* (Teatro Municipal, Rio de Janeiro), *Falstaff* (Opera North), *Le nozze di Figaro* (Belfast), *La finta giardiniera* (Opera Zuid), *Madama Butterfly* (Opera Omaha), a Ravel/Poulenc double-bill and *The Turn of the Screw* (GPO), *The Pearl Fishers* (Portland Opera, USA) and *Salome* (ENO), and symphony concerts in Denmark, Germany, Belgium, France, Norway, Hungary and Australia. Notable premieres have been works by Birtwistle, Elliott Carter, Denisov, Goehr, Jonathan Harvey, Holloway, Lutyens, Maw, Tavener and Turnage. An outstandingly successful *Götterdämmerung* in 2003 at the Perth International Arts Festival led to a highly acclaimed production of *Tristan und Isolde* with Susan Bullock for West Australian Opera. Early in 2008 he made his debut with Opera Australia conducting *Arabella* and this success led to his nomination for a prestigious Helpmann Award. At the Frankfurt Opera he conducted *Dallapiccola* and *Die Entführung aus dem Serail*, in New Zealand *Le nozze di Figaro*, *Hänsel und Gretel* in Adelaide and last year returned to Perth for *The Tales of Hoffmann*.

## Rodula Gaitanou

### Director

#### *The Bartered Bride*

was born in Athens, trained as a violinist at the Mousikoi Orizontes Conservatory, gained a degree in Musicology at Paris-Sorbonne University, and went on to a Masters in Musical Dramaturgy and Opera Staging at Paris 8 University, Saint-Denis. While in Paris she attended the celebrated Laboratoire d'Étude du Mouvement of the International Theatre School Jacques Lecoq, and worked as an intern at the Opéra National de Paris and Théâtre du Châtelet. Rodula joined the ROH Jette Parker Young Artists Programme in September 2010 and made her ROH directing debut with Haydn's *L'isola disabitata* in the

Linbury Studio Theatre, returning to the ROH as Revival Director for Richard Eyre's *La traviata* in 2011. Credits as a director include Prokofiev's *Betrothal in a Monastery* for RCS/Scottish Opera, a new version of *Carmen* for OperaUpClose at the King's Head, a staged version of *Dichterliebe* in the Linbury, a site-specific performance in Leeds of scenes from *Rusalka* for Opera North, *Suor Angelica* for MOC Athens, a street opera version of *Carmen* for the Tinos Festival, Monteverdi's *Orfeo* and a staged version of Mahler's *Das Lied von der Erde* for Paris 8 Opera Workshop. Rodula has worked as assistant to David Alden, Moshe Leiser and Patrice Caurier, Jonathan Miller, Stephen Medcalf, Martin Lloyd-Evans, Carmen Jakobi, Elaine Kidd, Catherine Monnot and Olivia Fuchs – at the Royal Opera House, Teatro Verdi di Pisa, Opéra Marseille, Greek National Opera, Athens Megaron, Opera Thessaloniki, Classical Opera Company, Opera Holland Park, English Chamber Opera and Opera North. Future plans include being associate director for *A Village Romeo and Juliet* at Wexford Opera Festival, reviving her production of *L'isola disabitata* in Hobart, Tasmania, and being staff director on *La rondine* at the ROH.

## David Howe

### Lighting Designer

Opera includes *Il barbiere di Siviglia* (NCPA, Beijing), *Carmen* (Bari, Italy) both revived at 2012 Lorin Maazel's Castleton Festival, Virginia, along with a new production of *A Little Night Music*, also *La serva padrona* for the Royal Opera. West End lighting design credits include *Bette and Joan*, *Birdsong*, *My Trip Down the Pink Carpet*, *Sweet Charity*, *Mrs Warren's Profession*, *Private Lives*, *A Christmas Carol*, *The Norman Conquests*, *The Last Five Years* and *Tick, Tick... Boom!*, *Maria Friedman Re-Arranged*, *Rent*, *Seven Brides for Seven Brothers*, *Pageant*, *Forbidden Broadway*, *Sweet Charity*, *Maria Friedman*, *La Cage aux Folles*, *Take Flight* and *The Last Five Years*. Broadway credits include *Private Lives*, *The Norman Conquests* and *Primo*. UK national tours include *42nd Street*, *The Man from Stratford*, *Oklahoma*, *Little Shop of Horrors*, *Singing in the Rain*, *Seven Brides For Seven Brothers*, *Our House*, *Fiddler on the Roof*, *South Pacific*, *Disney's Beauty and the Beast*, *Me and My Girl* and *Carousel*. Europe productions include *Rocky Horror Picture Show* (European tour), *Hair* and *Jesus Christ Superstar* (Ljubljana Festival), *Cabaret*, *The Full Monty* and *Spring Awakening* (Frankfurt). Many other productions in Europe, Asia and North America.

**With BYO:** *The Magic Flute*, *Albert Herring*, *Il Signor Bruschino*, *La scala di seta*, *The Rake's Progress*, *La bohème*, *Euridice*, *Le nozze di Figaro* and *The Rape of Lucretia*.

## Caroline Lamb

### Movement Director

#### *A Night at the Chinese Opera*

is a choreographer, movement director and performer and is one of the key figures in Dance from Wales, with a wealth of experience in theatre, dance, opera, film and TV. She trained at Dartington College of Arts as a dancer and actor. Her most recent opera work for WNO was choreographing Peter Stein's *Falstaff* with Bryn Terfel and choreographic coaching on *Die Entführung aus dem Serail* and *Salome*. Previous choreographic work for WNO includes *Parsifal*, *La favorita*, *La traviata*, *Peter Grimes*, *Don Giovanni*, *Orfeo ed Euridice* and *Mazeppa*. She also danced in many operas for WNO. Caroline created the original choreography for the long-running *Mikado* for the Carl Rosa Company, staged at the Hackney Empire and the Barbican, London, touring nationally and to America, Australia and New Zealand. She choreographed *Carmen* for Vancouver Opera and has choreographed many operas for the RWCMD and opera scenes for the WIAV. Caroline runs her own company, Striking Attitudes, and has created many full-length theatre works for them. In 2008 she made her first dance film, *Remains To Be Seen*, funded by the Arts Council of Wales and shown at Sadler's Wells, London, and finished making her second film, *Footfalls*, also with ACW funding, in 2011, which will be shown at the Festival of British Cinema in autumn 2012. Caroline has recently finished both choreographing and performing in a music DVD for the Manic Street Preachers.

## Peter Robinson

### Conductor

#### *The Bartered Bride*

is the Artistic Director of BYO. He was born in the North-East of England and studied music at Oxford, where he was Organ Scholar of St John's College. He began his operatic career as Chorus Master at Glyndebourne, followed by several years as Resident Conductor and Head of Music Staff for the Australian Opera at the Sydney Opera House. He then joined ENO as Assistant Music Director, where his repertoire included *The Mastersingers of Nuremberg*, *Otello*, *Rigoletto*, *Carmen*, *Orfeo*, *Hansel and Gretel*, *The Turn of the Screw* and all the major Mozart operas. He is invited back to Australia regularly as guest conductor for all the major opera companies and symphony orchestras. He has also appeared in Canada, Denmark, Mexico, Hong Kong, Serbia and Italy and conducted for Scottish Opera, Kent Opera and Opera Factory London. For television he has

conducted Jonathan Miller's productions of *The Mikado* and *Così fan tutte* and, for Channel 4, *The Marriage of Figaro*. In the concert hall, he has conducted most of the major British orchestras, including the LSO, LPO, RPO, Hallé, BBC Philharmonic and BBC Concert Orchestras. He has conducted *Madam Butterfly*, *Tosca*, *Aida* and *Carmen* at the Royal Albert Hall; other recent engagements include *Falstaff* at Scottish Opera, *The Marriage of Figaro* and *Lucia di Lammermoor* for West Australian Opera, *Aida*, *La fanciulla del West*, *Turandot*, *La traviata*, *Madam Butterfly*, *Roméo et Juliette*, *Andrea Chénier* and *La bohème* with Opera Queensland, *Die Zauberflöte* with Opera Zuid in Holland, and *Falstaff*, *La Wally*, *Un ballo in maschera*, *La Gioconda*, *L'amore dei tre re*, *Rigoletto*, *Fidelio*, *Luisa Miller* and *Andrea Chénier* with Opera Holland Park, as well as the 25th anniversary revival of *The Mikado* for ENO. He teaches and coaches singers regularly at the NOS, GSMD, RAM and RCM. **With BYO:** *The Magic Flute*, *Roméo et Juliette*, *Eugene Onegin*, *Albert Herring*, *La rondine*, *The Rake's Progress*, *La bohème* and *The Rape of Lucretia*.

## Ian Shaw

### Vocal Coach

#### *A Night at the Chinese Opera*

After studies at Cambridge and in Amsterdam, and a first career in cathedral music, Ian Shaw has worked for many companies, including ENO, Opera North, Northern Ballet Theatre, the BBC Scottish SO and (for eleven years) Scottish Opera, where he was responsible for a number of national tours. The many smaller companies with whom he's been associated include (as a conductor) D'Oyly Carte Opera, European Chamber Opera and Crystal Clear Opera, and (as a pianist) Music Theatre Wales and Dorset Opera. Recent compositions include a song cycle for Rebecca Bottone, *A Breath of Nothing*, and choral commissions from St John's College Cambridge, Magdalen College Oxford and St Peter's Vauxhall. He recently enjoyed a year as a mature student at Goldsmiths College, researching the value of stand-up comedy in prisons. His work has been described as 'redoubtable' by *The Scotsman* and 'sometimes amusing' by the Dean of Durham.

## Link Scheme

BYO's Link Scheme makes it possible for principals and covers to have coaching sessions with distinguished professionals who have performed their roles.

For 2012 we are extremely grateful to the following singers for undertaking Link sessions with our Summer Season participants:

### Paul Charles Clarke

Jeník

### Donald Maxwell

Krušina

### Diana Montague

Háta

### Timothy Robinson

Vašek

### Jeremy White

Kecal

### Judith Weir

for attending rehearsals and giving invaluable feedback to the singers and music staff

# Southbank Sinfonia



Southbank Sinfonia is an orchestra of young professionals described by *The Times* as ‘a dashing ensemble who play with exhilarating fizz, exactness and stamina’. Now firmly established as Britain’s leading orchestral academy, Southbank Sinfonia provides talented graduate musicians with a much-needed springboard into the profession.

Every year 32 players, each supported by a bursary, undertake an intensive and wide-ranging nine month programme of performance and professional development. This comprises performances across Britain and Europe involving orchestral repertoire, chamber music, opera, dance and theatre, alongside development sessions embracing teamwork and leadership, and opportunities to be role-models, inspiring many younger musicians on London’s Southbank and beyond.

A distinctive and integral part of the programme is the orchestra’s creative partnerships with leading performing arts organisations including the Royal Opera, National Theatre, BBC Concert Orchestra, Academy of St Martin in the Fields, and acclaimed artists such as Patrons Vladimir Ashkenazy and Sir Thomas Allen. Southbank Sinfonia’s work has recently been recognised by the Japan Art Association, who awarded the organisation the coveted Praemium Imperiale Grant for Young Artists.

Southbank Sinfonia receives no public funding and is indebted to its many individual donors, trusts and foundations, and corporate supporters who believe in the potential of its young musicians. If you are inspired by what you hear tonight, you too can make a difference to the journey these young artists will take this year. To find out how you can support the orchestra and discover more about its exciting performances ahead, visit [www.southbanksinfonia.co.uk](http://www.southbanksinfonia.co.uk)



## The Bartered Bride

Violin I

**Leslie Boulin Raulet**  
**Barbara Zdziarska**  
**Christiane Eidsten Dahl**  
**Seila Tammissola**  
**Judith Choi Castro**  
**Harriet Murray**

Violin II

**Christopher Rutland**  
**Minsi Yang**  
**Edward McCullagh**  
**Gaëlle-Anne Michel**

Viola

**Lisa Bucknell**  
**Jenny Wilkinson**  
**Kimberly Jill Harrenstein**  
**Joe Ichinose**

Cello

**Ivan Leon**  
**Alisa Liubarskaya**  
**Arthur Boutillier**  
**Karen French**

Double Bass

**Caimin Gilmore**  
**Jakub Cywinski**

Flute

**Mizuki Shindo**  
**Lindsey Ellis**

Oboe

**Jenny Brittlebank**  
**Odette Cotton**

Clarinet

**Katy Ayling**  
**Tom Caldecote**

Bassoon

**Sophie Crawford**  
**Ruth Rosales**

Horn

**Chris Beagles**  
**David Horwich**  
**Hannes Arnold**  
**Paul Cott**

Trumpet

**Raffaele Chieli**  
**Russell Jackson**

Trombone

**Simon Minshall**

Timpani

**Catherine Ring**

Percussion

**Tim Brigden**  
**Scott Wilson**

## A Night at the Chinese Opera

Violin I

**Judith Choi Castro**  
**Minsi Yang**  
**Edward McCullagh**  
**Leslie Boulin Raulet**  
**Christopher Rutland**  
**Harriet Murray**

Violin II

**Seila Tammissola**  
**Christiane Eidsten Dahl**  
**Barbara Zdziarska**  
**Gaëlle-Anne Michel**

Viola

**Jenny Wilkinson**  
**Lisa Bucknell**  
**Joe Ichinose**  
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**Arthur Boutillier**  
**Ivan Leon**  
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**Chris Beagles**  
**Hannes Arnold**  
**Paul Cott**

Trumpet

**Russell Jackson**

Percussion

**Catherine Ring**  
**Timothy Brigden**

Piano

**Liam Paterson**

# **London South Bank** University

The Faculty of Arts and  
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South Bank University is proud  
to be the principal sponsor of  
British Youth Opera and looks  
forward to the continued  
development of our  
partnership into the future.

**[www.lsbu.ac.uk](http://www.lsbu.ac.uk)**

**020 7815 7815**

# British Youth Opera

British Youth Opera was founded in 1987 to provide professional rehearsal and performance opportunities for emerging singers, musicians, artistic and technical trainees on the threshold of their careers.

Now regarded as one of the country's foremost opera training companies, it works to provide the very best professional development through an annual programme of workshops, rehearsals and performances.

## Auditioning

Each year in January and February, around 400 singers audition for BYO, most of whom are in full-time study at one of the UK's music colleges on graduate or postgraduate courses; those who aren't are generally either about to start or have recently finished their studies.

Led by the Artistic Director, the audition panel is formed from BYO's Artistic Committee and other experienced opera professionals who are particularly expert in the development of young singers. First round auditions are held in Birmingham, Cardiff, Glasgow, London and Manchester before a second round in London.

From this extensive audition process, singers are selected for our Summer Season and workshops.

## Workshops

A professional and nurturing environment is central to BYO's workshops, which take place entirely without the pressure of performance, providing a unique and highly valued opportunity for singers.

Extremely popular with participants, BYO's annual Easter Workshops give an opportunity for singers to explore and develop aspects of their technique such as character, the relationship between text and music, creativity and interpretation in an intimate, closed setting. Three 5-day workshops take place simultaneously in facilities provided by BYO's Principal Sponsor, London South Bank University, each involving twelve participants and led by experienced directors, coaches and movement directors with backgrounds in opera and theatre.

Occasional additional workshops are made available to participants, such as a Chorus Workshop and Opera Singers' Career Day in 2011 and a Pupperty Workshop in 2012.

## The Summer Season

Starting in July, BYO's annual Summer Season recreates the production process of a major professional opera company, leading to a week of performances in Sadler's Wells' Peacock Theatre in September.

BYO brings together professional artistic staff with a wealth of experience – and a particular gift for nurturing and developing emerging talent – to lead teams of trainee directors, conductors, répétiteurs, designers, stage and wardrobe staff in mounting the productions.

During the rehearsal period singers receive music, vocal, dialogue, language, movement and other coaching (such as puppetry this year for *A Night at the Chinese Opera*). Principals and understudies also take part in a unique 'Link' session with a distinguished singer who has performed their role in major opera houses (see page 41).

Trainee directors and conductors lead rehearsals with the cover [understudy] casts, trainee répétiteurs accompany all the rehearsals, and stage management trainees visit other theatres and opera houses while working on BYO's productions.

Once in the Peacock Theatre, a full series of rehearsals takes place on stage, first with piano, then with orchestra, before open dress rehearsals and a week of performances (including shortened and adapted versions of the productions given by the covers, led by the trainee directors and conductors).



Director John Ramster and coach Liz Rowe leading a BYO workshop

Towards the end of the rehearsal process, and for all the performances, the company works in association with Southbank Sinfonia, an orchestra with aims similar and complementary to BYO's. The players benefit from the opportunity to work in a traditional operatic setting, and the singers benefit from the support of an orchestra of young professionals.

In addition to being the cornerstone of BYO's training programme, Summer Season productions are highly



Sir Thomas Allen, Catherine Hopper, Meeta Raval, Nicky Spence, Ellie Laugharne and Barnaby Rea, accompanied by Murray Hipkin

regarded by music critics, casting directors and agents as valuable opportunities to view the very best young operatic talent.

## Concerts and masterclasses

Small-scale concerts are held in London for BYO Friends, supporters and guests, and occasional performances for other organisations featuring BYO singers offer the opportunity for alumni from recent seasons to work together.

In November 2012 we will be bringing together the largest number of BYO alumni ever assembled for a concert in a celebration of our 25th Anniversary. The concert takes place at Cadogan Hall on Sunday 18 November; see [www.byo.org.uk](http://www.byo.org.uk) for more details.

Fundraising gala concerts take place at least once a year, most recently in the Queen's Chapel, the Reform Club and Grocers' Hall featuring BYO alumni including Peter Auty, Rebecca Bottone, Lucy Crowe, Ben Johnson, Katarina Karnéus, Christopher Maltman, Benedict Nelson, Meeta Raval, Nicky Spence and David Stout, along with BYO President Sir Thomas Allen and Vice President Dame Felicity Lott.

Masterclasses offer the chance for recent BYO participants to work with eminent opera professionals in front of an audience of BYO supporters; most recently masterclasses have been led by Sir Thomas Allen, Maestro José Cura, Sir Mark Elder, Joan Rodgers, Dame Kiri Te Kanawa, Sir John Tomlinson, Dame Josephine Barstow and Yvonne Kenny, as well as actor Timothy West and director Sir Jonathan Miller.



Dame Kiri Te Kanawa and Eva Ganizate

## Bringing it all together

Apart from a small fee to audition – £17 in 2012 – there is no cost to BYO participants at any stage. For the duration of the Summer Season singers and trainees all receive subsistence payments to contribute to their expenses, and a small welfare fund exists to support talented individuals who would otherwise be unable to take part.

BYO's annual programme of auditioning, coaching and performing costs over £400,000, with public funding and ticket sales contributing only around 10% each to this figure.

The following pages show some of the ways you can help British Youth Opera **discover, develop and display** the next generation of opera professionals.



# Supporting British Youth Opera

British Youth Opera is a registered charity. Our activities are made possible by the generosity of everyone listed on pages 47-51, all of whom we would like to thank for their continued support.

## The Big Give Christmas Challenge 2012

### Make a donation to BYO go TWICE AS FAR...

For the third successive year, BYO has been accepted onto the Big Give's Christmas Challenge, in which donations of any amount from £10 - £5,000 made online between 6-8 December will be doubled by pledges made by sponsors and charitable trusts.

We raised £40,000 through a similar challenge in 2010 and almost £55,000 in 2011 – help us reach our target of £60,000 in 2012 towards next year's Summer Season.

If you would like a reminder before the Challenge begins please email [ivan@byo.org.uk](mailto:ivan@byo.org.uk) or sign up to our e-mailing list at [www.byo.org.uk](http://www.byo.org.uk).



Look out for this button at [www.byo.org.uk](http://www.byo.org.uk) on 6-8 December!

## Support a Performance or Adopt a Singer

Donations of £5,000 or more can be used to support a specific performance, and for donations of £1,001 or more you can 'Adopt a Singer'. In both cases your donation helps provide the coaching and support for our Summer Season participants; you will receive invitations to attend rehearsals and meet the casts and creative teams during their preparations for the season and tickets to performances and receptions for you and your guests.

For more information please contact Ivan Rockey, on 020 7815 6092 or [ivan@byo.org.uk](mailto:ivan@byo.org.uk).

## Become a BYO Friend

BYO Friends make an annual contribution to our work and receive regular newsletters and updates plus invitations to concerts, dress rehearsals, receptions and other events. The range of benefits offered reflects your level of support, from £35 (or £20 for under-35s and BYO alumni) to £500.

For more information about becoming a BYO Friend please visit [www.byo.org.uk/support](http://www.byo.org.uk/support) or call us on 020 7815 6090.

## Leave a legacy

The most enduring way to support BYO is to leave a legacy in your will. Over the last decade bequests totalling almost £200,000 have helped us plan ahead and support the development of young singers for generations to come.

Charitable bequests are currently exempt from inheritance tax and can be made in a way that secures your family's inheritance before making a charitable gift.

For more information about leaving a legacy to British Youth Opera please speak to your solicitor or contact Ivan Rockey on 020 7815 6092 or [ivan@byo.org.uk](mailto:ivan@byo.org.uk).

## Annual Support

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**Sophie's Silver Lining Fund**

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The Basil A Turner Prizes for young singers are awarded on behalf of the  
**Toni V Fell Musical Charitable Trust**

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*The Bartered Bride*

14 September

### Geoffrey Collens

*A Night at the Chinese Opera*

15 September

### Sir Vernon and Lady Ellis

*A Night at the Chinese Opera*

12 September

### Marianne Falk

*The Bartered Bride*

8 September



*The Bartered Bride* in rehearsal 2012



*A Night at the Chinese Opera* in rehearsal 2012

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### The Members of West Wimbledon Opera Club

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### Major P H Williamson MBE

Ting Wang (Háta)

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**Stuart Barker**  
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**Mandy Demetriou**  
**Isobel Flinn**  
**Garry Magee**  
**Christopher Moulds**  
**Peter Robinson**  
**Russell Smythe**  
**Lillian Watson**

For this year's auditions the panel was joined by

**Ryland Davies**  
**Grant Doyle**  
**John Evans**  
**Yvonne Howard**  
**Mary Plazas**

Volunteers

**Anne Burton** (*Friends' Secretary*)  
**Emilie De La Voix**  
**Serena Fenwick**  
**David Harman**  
**Caitlin O'Connor**  
**Irmgard Smith**

Supporters who have offered accommodation to BYO participants

**Sooty and Jonathan Asquith**  
**Fiona Butcher**  
**Judy and Graham Carter**  
**Cecelia Darker**  
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**Jane McCulloch**  
**Patricia Morison**  
**Giles Ridley**

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Summer Season Technical Staff

**Ricky Copp**  
**Declan Costello** (*Technical Stage Manager*)  
**Dan Large** (*Production Electrician / Programmer*)  
**Sylva Pariskova**  
**Johnny Sherrard**

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**Grange Park Opera**  
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 Basil Digby and Joan Ripley  
 Catherine Dobson  
 Sue England  
 Maureen Fisher  
 Peter Fleming  
 Dorothy Frame  
 Susan Gasson  
 Timothy Gee  
 Iris Goldsmith  
 Gilly Greenwood  
 Donald Gulliver  
 Lionel Halpern  
 Edward Halsted  
 Phyllis Hardy  
 Sara Heaton  
 Peter Hildebrand  
 David Hinton  
 Barbara Holman  
 Colin Hunter  
 M Illott  
 Anthony Isaacs  
 Albert James  
 Ann Lawrence  
 Jean MacGregor  
 Rona Mackie  
 Carol McFetridge  
 Stuart McGowan  
 C McLaren  
 W McManamey  
 J M Morgan  
 Dan Morrish  
 James Noel  
 James Oliver  
 Derek Oram

John Owen-Ward  
 Sarah Panizzo  
 C Partridge  
 Jill Phillips  
 Annette Piggott  
 Richard Raffan  
 Dr and Mrs W Redding  
 Terence Richards  
 Michael Roberts  
 E Roberts  
 K Ryz  
 D Samuel  
 M Shankland  
 Kathleen Sharkey  
 T Sharp  
 John Shea  
 Ian and Elizabeth Skeet  
 Diane Spero  
 William Stephenson  
 C Sydenham  
 Wayne and Margaret Thomas  
 Sue Waldman  
 Robert Walker  
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 Clare Wilson  
 Henry Wood  
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# Coming Soon to Sadler's Wells



Photo: Simon Price

**ZooNation Dance Company** Peacock Theatre  
**Some Like It Hip Hop**  
 Thursday 20 September – Saturday 13 October

ZooNation's *Some Like It Hip Hop* was one of the most successful new shows to hit the West End last year, wowing audiences and prompting widespread critical praise with its infectious "wit, heart and magnificent energy" (The Independent). With a nod to Billy Wilder's film and Shakespeare's *Twelfth Night*, it tells a comical tale of love, mistaken identity, cross-dressing and revolution; all played out in ZooNation's trademark style of hip hop, comedy and physical theatre.

£12 – £38



Photo: Sobeilani Bölsch

**Sasha Waltz & Guests** Sadler's Wells  
**Continu**  
 Friday 28 – Sunday 30 September

Based in Berlin, Sasha Waltz & Guests are known for developing highly original choreographic musical theatre performances. They have collaborated with more than 250 artists and ensembles from 25 countries on nearly 20 productions since being founded in 1993. *Continu* is a full-length dance performance partly inspired by her work on two major projects for museums: the artistic inaugurations for David Chipperfield's Neues Museum in Berlin, and Zaha Hadid's MAXXI in Rome.

£12 – £38



Photo: Eric Sabaig

**Cedar Lake** Sadler's Wells  
**Contemporary Ballet**  
**Mixed Bill**  
 Thursday 11 – Saturday 13 October

Making their much anticipated UK premiere, New York's Cedar Lake is one of the world's most exciting dance companies. Led by artistic director Benoit-Swan Pouffer, they combine powerful physicality with classical technique in works created by some of today's most provocative dance-makers, including Hofesh Shechter's *Violet Kid*, *Tuplet* by Alexander Ekman and Crystal Pite's *Grace Engine*.

£12 – £27



Photo: Laurent Philipo

**Russell Maliphant Company** Sadler's Wells  
**The Rodin Project**  
 Monday 29 – Wednesday 31 October

Inspired by the works of the great French sculptor, Auguste Rodin, award-winning choreographer Russell Maliphant's latest work made its UK premiere at Sadler's Wells earlier this year. After successfully touring across Europe, *The Rodin Project* returns for three nights, giving audiences a second chance to see this visually arresting piece set to Alexander Zekke's entrancing score.

£12 – £27

**save 20%** Buy tickets for two or more participating shows or book two or more programmes by the same company at the same time. See [www.sadlerswells.com/save](http://www.sadlerswells.com/save) for details. Terms and conditions apply.



# Coming Soon to Sadler's Wells



Photo: Jean-Yves Ganoouf

**Philippe Decouflé**  
Company DCA

Sadler's Wells

**Panorama**

**Friday 2 – Sunday 4 November**

Decouflé has been delighting audiences for nearly 30 years. A choreographer, dancer, mime artist and director, his latest piece draws on his company's extensive repertoire, dating back to 1983 with *Vague Café*. This is no ordinary retrospective, instead a wholly original new production has emerged in which Decouflé and company 're-write' their past glories with generous helpings of humour and astonishingly full-throated performances.

£12 – £38



Photo: Helmut Sorgobos

**Rosas**  
**En Attendant / Cesena**

Sadler's Wells

**Monday 5 – Friday 9 November**

Anne Teresa De Keersmaeker and her company return to Sadler's Wells with two of their most recent works. *Cesena* is a celebration of dawn, while *En Attendant* captures the merging of twilight into night. Performed by eight dancers, three musicians and one singer, *En Attendant* represents De Keersmaeker's continuing exploration of how music and dance work together, using *Ars Subtilior* as a starting point. For *Cesena*, the company worked closely with Björn Schmelzer and his *graindelavoix* music ensemble.

£12 – £38



Photo: Bill Cooper

**Birmingham**  
Repertory Theatre

Peacock Theatre

**The Snowman**

**Wednesday 28 November – Sunday 6 January**

When a young boy's snowman comes to life on Christmas Eve, the two set off on a night-time quest for adventure. The stage show based on Raymond Briggs' *The Snowman* and the subsequent film has become a much-loved festive tradition at the Peacock Theatre. With its wonderful mix of storytelling, spectacle and magic, *The Snowman* is back for a record-breaking 15th year.

£12 – £32



Photo: Hugo Glendinning

**New Adventures**  
**Matthew Bourne's Sleeping Beauty**

Sadler's Wells

**Tuesday 4 December – Saturday 26 January**

New Adventures' 25th birthday culminates with the world premiere of Matthew Bourne's latest re-imagining of a ballet classic. We meet our heroine, Aurora, at her christening, when fairies and vampires fed the gothic imagination, before the story moves forward a century to the modern day. *Sleeping Beauty* will take the audience into the heart of Tchaikovsky's magnificent score in specially recorded surround sound. Matthew Bourne's haunting new production is a gothic romance for all ages; a supernatural love story that even the passage of time cannot hinder.

£12 – £60

visit [www.sadlerswells.com](http://www.sadlerswells.com) for full season listings – Ticket Office: 0844 412 4300

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- 1990 The Marriage of Figaro & Eugene Onegin
- 1991 Don Giovanni & La bohème
- 1992 Carmen & Così fan tutte
- 1993 La bohème & The Marriage of Figaro
- 1994 Eugene Onegin & The Thieving Magpie
- 1995 Robinson Crusoe
- 1996 The Magic Flute & Albert Herring
- 1997 Don Giovanni & The Rake's Progress
- 1998 La bohème & Così fan tutte
- 1999 Falstaff & The Barber of Seville
- 2000 Xerxes & The Rape of Lucretia
- 2001 The Yeomen of the Guard
- 2002 Le nozze di Figaro & Orpheus in the Underworld
- 2003 The Magic Flute & A Midsummer Night's Dream
- 2004 Semele & The Cunning Little Vixen
- 2005 Roméo et Juliette & Così fan tutte
- 2006 Don Giovanni & Eugene Onegin
- 2007 The Magic Flute & Albert Herring
- 2008 La rondine & Flight
- 2009 Il Signor Bruschino & La scala di seta & The Rake's Progress
- 2010 La bohème & Euridice
- 2011 Le nozze di Figaro & The Rape of Lucretia



*Don Giovanni, 1987*



*The Marriage of Figaro, 1988*



*Eugene Onegin, 1994*



*The Yeomen of the Guard, 2001*



*Falstaff, 1999*



*Le nozze di Figaro, 2002*



*The Cunning Little Vixen, 2004*



*Don Giovanni, 2006*



*Flight, 2008*



*La bohème, 2010*

Design by Mark Attwell

HRH The Prince of Wales © Chris Jackson/Getty Images

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