
Autumn 2021
Silk Street Theatre

OPERA DOUBLE BILL

Le docteur Miracle

by **Georges Bizet**

Cendrillon

by **Pauline Viardot**

orchestrated by **Amy Crankshaw**



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Le docteur Miracle

by **Georges Bizet**

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Cendrillon

by **Pauline Viardot**

orchestrated by **Amy Crankshaw**

Dominic Wheeler conductor

Ashley Dean director

Cordelia Chisholm designer

Kevin Treacy lighting designer

Digory Price assistant conductor

Rachel Wise assistant director

Monday 1, Wednesday 3, Friday 5,
Monday 8 November 2021, 7pm

Silk Street Theatre

*Recordings of this production will be available
to watch online from 17-24 November 2021.*

Cast

(in order of singing)

Le docteur Miracle

Laurette	Ellie Neate
Véronique	Amy Holyland (1 & 5 Nov) Laura Fleur (3 & 8 Nov)
Capitaine Silvio/Pasquin/Docteur Miracle	Innocent Masuku (1 & 5 Nov) Florian Panzieri (3 & 8 Nov)
Le Podestat	Jack Holton

Cendrillon

Cendrillon	Cleo Lee-McGowan (1 & 5 Nov) Segomotso Shupinyaneng (3 & 8 Nov)
La Fée	Ellie Neate
Maguelonne	Erin Gwyn Rossington
Armeline	Laura Fleur (1 & 5 Nov) Amy Holyland (3 & 8 Nov)
Le Prince Charmant	Florian Panzieri
Le Comte Barigoule	Innocent Masuku
Le Baron de Pictordu	Jack Holton
Chorus	Mariana Fernandes Anna Gregg Rebecca Milford Chloe Todd Lyla Levy-Jordan Lydia Haynes Katie Richardson McCrea Elle Oldfield Hamish James Connor Smith George Robarts Michael Ferguson

Production Team

Opera Department Students and Fellows

Assistant Conductor
Digory Price

Assistant Director
Rachel Wise

Repetiteurs
Joseph Beesley
Marlowe Fitzpatrick
Edwin Spark

Production Arts students

Production and Technical Management

Production Manager
Matthew Servant

Technical Manager
Jess Wilson

Production Assistants
Daniel Robinson
Rylee McDaniel

D3 programmer
Jason Hyde

Stage Management

Stage Manager
Miriam Houghton

Deputy Stage Manager
Emily Robertson

ASM\Book Cover
Qian Yan Tan

Assistant Stage Managers
Louis Fraser-Wilson
Benedict Rattray

**Stage Management Props
Supervisor**
Olivia Hilton-Foster

Stage Crew
Artie Cook
Eleanor Harper
Alec Schneider
Callum Wallace

Construction

Construction Manager
Dani Diego

Scenic Carpenter
Georgie Bottone

Assistant Carpenters
Ema Cunha
Ben Mills
Oliver Brown

Props

Props Co-ordinator
Robbie Lynch

Prop Maker
Allegra Totaro-Wainright

Assistant Prop Makers
Holly Hooper
Issy Jordan

Scenic Art

Scenic Art Co-ordinator
Em Dethick-Jones

Scenic Artists
Mary Deakes
Emily Nellis

Assistant Scenic Artists
Iza Fordham
Fran Johnson

Sound

Production Sound Engineers
Anja Urban
Sam Ferstenberg

Sound Operator
Emily Robertson

Lighting

Production Electrician
Ben Tinniswood

Lighting Programmers
Bradley Halliwell
Ethan Howlett

Costume

Costume Supervisor
Imogen Leather

Costume Assistant
Sophie Presswell

Wardrobe Manager
Kate Stockwell

A listing of CVs for Final Year Production Arts students can be found on our website: gsmd.ac.uk/finalyearPA

Orchestra

Le docteur Miracle

Violin I

Krystof Kohout*
Abbie James
Laia Francés Pont
Maja Uzarska
Joanna Strembicka
Ludwika Borowska
Pak Ho Hong

Violin II

Zoe Hodi*
Anastasia Egorova
Evie Rogers
Leon Human
Gosia Podlinska
Damian Dimitrov

Viola

Kelvin Chan*
Georgia Russell
Ruby Bowler
Benedict Bailly
Lara Bowles

Cello

Kathryn Monteiro*
Anna White
Aline Christ
Nathanael Horton

Double Bass

David Dominguez Vargas*
Melisande Lochak
Elena Calvo Bravo

Flute & Piccolo

Justyna Szynekarcyzk*
Emilija Jonusaite

Oboe

Daisy Lihoreau

Clarinet

Beñat Erro Díez*
Isabelle Hopkins (offstage)

Bassoon

Patrick Kearney

Horn

Jack Reilly*
Niamh Rodgers

Trumpet

Maciej Kropidlowski*
Imogen Timmins

Trombone

Jamie Reid (offstage)

Timpani & Triangle

Will Miles

Percussion (offstage)

Francis Domingos Negreiros*
Lauren Bye

Cendrillon

Violin I

Krystof Kohout*
Abbie James
Laia Francés Pont
Maja Uzarska

Violin II

Zoe Hodi*
Anastasia Egorova
Evie Rogers
Leon Human

Viola

Kelvin Chan*
Georgia Russell
Ruby Bowler

Cello

Kathryn Monteiro*
Anna White

Double Bass

David Dominguez Vargas

Flute, Piccolo & Alto

Justyna Szynekarcyzk

Clarinet, E-flat & Bass

Beñat Erro Díez

Horn

Jack Reilly

Percussion

Will Miles

Harp

Alicja Cetnar

Piano

Joseph Beesley
Edwin Spark
Marlowe Fitzpatrick (onstage)

Ensembles, Programming & Instrument Manager

Phil Sizer

Orchestra Librarian

Anthony Wilson

Orchestra Stage Manager

Bill Bannerman

**Section principal*

*Names and seating correct at
time of going to press.*

Le docteur Miracle

The Birth of *Le docteur Miracle* (*Dr Miracle*)

It was Jaques Offenbach in his desire to reinvigorate the genre of Opéra Comique who was the inspiration behind the creation of *Le docteur Miracle*. In 1856 he invited ‘young composers to a little musical tournament’ by launching a ‘Competition for an Operetta in One Act’. Applicants could aspire to a prize of 1,200 francs and a gold medal worth 300 francs, the winning work to be performed at Offenbach’s theatre Les Bouffes Parisiens the following spring.

Out of 76 candidates who had presented three compositions each of their own devising, nine were chosen to go forward to compose an opera within three months to an existing libretto by Léon Battu and Ludovic Halévy (based on a play *St Patrick’s Day* by Sheridan). First prize was finally split and awarded to Charles Lecocq and the 18-year-old Georges Bizet, both placed equal first.

Bizet’s first professional stage work, *Le docteur Miracle* marks a playful and flamboyant start to the career of a composer of brilliance whose premature death at the age of 36, a few months after the premiere of his masterpiece *Carmen*, was such a significant loss to French musical theatre.

Ashley Dean

Synopsis

In the house of the local magistrate (the Podestat), his second wife Véronique, and his daughter Laurette, the Podestat has forbidden the relationship of his daughter to her beloved Captain Sylvio. The Podestat hates soldiers and has plans to marry his daughter off to the local chemist to bolster his own social standing. He has also discovered that his domestic servant has been passing secret messages between the lovers and so has immediately dismissed him.

The early morning quiet is broken by a band playing outside – a travelling quack (Docteur Miracle) has set up his stall in the square directly underneath the window advertising his cure-all remedies. Thinking the music to be a serenade from Captain Sylvio to Laurette, the Podestat accuses his daughter of another plan to meet her lover.

The Podestat interviews an applicant for the newly vacant role of domestic servant. The applicant, Pasquin (Sylvio in disguise), is a self-confessed idiot but stresses his honesty during the interview. However, the Podestat is convinced to give him the job when he finds out that he too hates soldiers and that they make him fly into an uncontrollable violent rage.

The Podestat introduces Pasquin to Véronique and Laurette (who does not recognise her lover) and sends Pasquin off into the kitchen to make them all an omelette for breakfast. Although the omelette looks promising, it tastes disgusting. The women refuse to eat it but the Podestat continues to eat, not wanting to admit the inadequacies of his new servant.

Finally, the omelette is too much for the Podestat and he decides to go for a walk with Véronique, leaving Pasquin in charge of his daughter. Alone together, Sylvio reveals his true identity to Laurette and the pair resolve to elope. However, just as they are about to leave the Podestat returns and catches them together. Furious, he throws Sylvio out of the house.

Soon afterwards a letter arrives from Sylvio informing the Podestat that he had poisoned the omelette to exact revenge on him. Fearing his own impending death and fearing a doctor will come too late, the Podestat agrees to call up the the 'Docteur Miracle' from the street outside. Miracle (Sylvio in disguise once more) enters, confirms the Podestat has received a lethal dose of poison but offers to cure him in return for his daughter's hand in marriage. Laurette sacrifices her love to save her father's life but immediately finds she has actually married Sylvio. The Podestat realises he is beaten and the lovers leave to begin their new life together.

Ashley Dean

Cendrillon

Composed in 1904 by Pauline Viardot, *Cendrillon* was originally written for a cast of singers with a piano accompaniment. It is an honour to have been tasked with orchestrating this work for chamber orchestra now, in 2021.

While working with the original music, I experienced what felt like an open dialogue with Viardot: a musical conversation reaching across two centuries. The orchestration journey was one of discovery, and I thoroughly enjoyed the process of finding orchestral textures and colours embedded within the subtleties of the piano score.

Although Viardot never orchestrated *Cendrillon* herself, the piano score presents such an abundance of harmonic variety, characterful gestures and effortless vocal melodies that I felt welcomed by her music. We hope that you will enjoy this production of *Cendrillon*.

Amy Crankshaw

Synopsis

Cendrillon lives as a servant within the household of her stepfather Baron de Pictordu (a former grocer with a chequered history who has achieved wealth by marrying into the nobility), and her stepsisters Maguelone and Armeline. After an unexpected visit from the Prince disguised as a beggar, an invitation to the palace for a grand ball arrives.

Cendrillon is left alone while the rest of her family attends the ball. Taking pity on Cendrillon's plight, her godmother steps in and makes it possible for her to go to the ball on condition that she leaves before the stroke of midnight.

At the palace the Prince swaps places with his chamberlain Count Barigoule to allow him to spend time with Cendrillon during the ball. The Prince and Cendrillon connect immediately and as the clock strikes midnight Cendrillon flees leaving her shoe behind.

After the ball, Count Barigoule reveals to the Baron that he knows he used to be a grocer. They strike up an unlikely friendship on discovering that they shared the same childhood sweetheart, Gothon. Barigoule reveals his true identity as a chamberlain.

The Prince hunts for his future princess with a public request that she come forward to try on the missing shoe. The sisters try on the shoe, however it does not fit either of them. Sensing rejection the Prince finally finds Cendrillon, she is reunited with her shoe and the Prince asks her to become his princess.

Ashley Dean

Biographies



Dominic Wheeler conductor

Recent Guildhall School productions include *Il segreto di Susanna*, *Zanetto*, *Rita*, *Dido and Aeneas*, *La bella dormente nel bosco*, *The Angel Esmeralda* (world premiere), *A Midsummer Night's Dream*, *Così fan tutte*, *The Long Christmas Dinner*, *A Dinner Engagement*, *Dialogues des Carmélites* and *The Tale of Januarie* (world premiere). Dominic enjoys a varied career conducting opera, symphonic repertoire and dance all over the world. He has conducted opera productions for English National Opera (*Das Rheingold*, *Siegfried*, *War and Peace* and *Les Troyens*), Opera North, Scottish Opera, ROH at the Linbury, Hungarian State Opera, Opera de Nice, New Zealand Opera, English Touring Opera, Opera Holland Park, Chelsea Opera Group and Independent Opera, whose double bill of operas by Elizabeth Maconchy was recorded for Chandos and whose production of Debussy's *Pelléas et Mélisande* was shortlisted for an RPS Award.



Ashley Dean director

Previous productions for Guildhall School include *The Long Christmas Dinner*, *A Dinner Engagement* and Henze's *Phaedra* and *Ein Landarzt*. Other operatic credits include *The Cunning Little Vixen* for Royal Academy of Music; *Iolanta* for Operosa Opera Festival Montenegro; *Carmen* for Scottish Opera; *Le nozze di Figaro*, *Così fan tutte*, *La clemenza di Tito*, *Ariadne auf Naxos* and Britten's *Phaedra* for Royal Conservatoire of Scotland; *L'incoronazione di Poppea*, *Trouble in Tabiti* for Royal Danish Opera Academy; *Night Pieces* for Glyndebourne and LPO; and *Lucia di Lammermoor* for Clonter Opera. Ashley's theatre credits include *The House of Bernarda Alba* and *The Dog Beneath the Skin* for Cockpit Theatre; *Twist and Shout* for Il Palchetto; and *Hell and High Water*, *The Last Resort*, and *A Christmas Carol* for Strangeface Theatre Company.



Cordelia Chisholm designer

Previous designs for Guildhall School include *Il segreto di Susanna*, *Zanetto*, *Rita*, *The Long Christmas Dinner*, *A Dinner Engagement*, *Phaedra*, *Ein Landarzt*; *Ariane* and *Alexandre bis*. Other opera designs include *Agreed* for Glyndebourne Festival; *L'Oracolo*, *Mala Vita* and *Vanessa* for Wexford Festival Opera, *La Traviata* and *The Queen of Spades* for Opera Holland Park; and productions for English Touring Opera, Estonian National Opera, Landestheater Niederbayern, Opera på Skäret, Scottish Opera, Opera North, Den Norske Opera, Bergen National Opera, Royal College of Music, British Youth Opera, Les Azuriales Opera, Diva Opera and Royal Conservatoire of Scotland. Cordelia was International Opera Awards nominee for best designer (2016) and her upcoming productions include *Carmen* for Opera Theatre of St Louis.



Kevin Treacy lighting designer

Previous operatic designs include *The Long Christmas Dinner* and *A Dinner Engagement* for Guildhall School; *The Flying Dutchman*, *Tosca* and *The Turn of The Screw* for Northern Ireland Opera; *La tragédie de Carmen* and *Don Giovanni* for Wexford Festival Opera; *Flavio* and *The Magic Flute* for English Touring Opera; further operatic productions for Wermland Opera (Sweden), Operosa (Montenegro), The Grange Festival and Nevill Holt Opera. Kevin has also designed for theatres such as the Royal Court, Sherman Theatre (Cardiff), Royal Exchange (Manchester), Traverse Theatre (Edinburgh), Abbey Theatre (Dublin), Perth Theatre (Scotland) and Wyndham's Theatre, West End.



Digory Price assistant conductor

Guildhall School Repetiteur Fellow.

Scholarships The Jack Irons Repetiteur Scholarship.

Previous experience as repetiteur includes summer 2021 Opera Makers, *Beginnings: New and Early Opera*, *The Little Green Swallow* and autumn 2020 Opera Scenes for Guildhall School; *Macbeth* and *In Our Element* for Leeds Youth Opera; Digory was also musical director for *Die Fledermaus* at Leeds Conservatoire.



Rachel Wise assistant director

Guildhall School Fellow.

Previous experience in opera as assistant director and movement includes *A Midsummer Night's Dream* for Grange Festival; *Orfeo* for Beijing Music Festival; *Gianni Schicchi* for Lunchbreak Opera; *A Midsummer Night's Dream* and *Noye's Fludde* for Nevill Holt Opera and experience as revival movement assistant (whilst in training) *Macbeth* for Welsh National Opera.

Future plans Guildhall School Opera spring 2022 and Opera Scenes summer 2022.



Joseph Beesley

Guildhall School Repetiteur Fellow.

Scholarships The Gita Furber Scholarship.

Previous repetiteur experience at Guildhall School includes *Beginnings: New and Early Opera* and *The Little Green Swallow*. Other experience includes *Hansel and Gretel* for British Youth Opera; *Il matrimonio segreto* and *La vera costanza* as conductor and *Il pastor fido*, *Serse* and *Lo speciale* as repetiteur with New Chamber Opera.

Future plans Guildhall School Opera spring 2022.



Marlowe Fitzpatrick

Guildhall School Repetiteur Course.

Scholarships The Jack Irons Repetiteur Scholarship; The Australian Elizabethan Theatre Trust; Ian Potter Cultural Trust.

Competitions Doris Wookey Prize, Royal College of Organists' Associateship examinations (2020).

Marlowe was a 2021/22 Young Artist Repetiteur at the National Opera Studio and has accompanied and performed at the Royal Opera House, English National Opera, Welsh National Opera and Opera North. Previously a freelance accompanist in Italy, France, and Sydney, he was also the Assistant Chorusmaster and Principal Repetiteur of the Sydney Philharmonia Choirs, the resident chorus at the Sydney Opera House.



Laura Fleur

Guildhall School Opera Course (second year) studying with Susan Waters.

Scholarships The Margery & Frederick Stephen Wright Eisinger Award; Wax Chandlers' Scholarship; The Countess of Munster Musical Trust; Help Musicians Sybil Tutton Opera Award; Pimlott Foundation.

Previous roles include Elise *The Apothecary*, Telemarketer *I'm Cleaning, I'm Cleaning* and Pompea *The Little Green Swallow* at Guildhall School; Ruggiero *Alcina* for Ensemble OrQuesta; Ernestina *L'occasione fa il ladro* for British Youth Opera; Mrs Kneebone *A Dinner Engagement* at Royal College of Music; and Melanto *Il Ritorno d'Ulisse in patria* at Suffolk Villages Festival.

Future plans Guildhall School Opera spring 2022.



Jack Holton

Guildhall School Opera Course (second year) studying with John Evans.

Scholarships The Anne Pashley Opera Scholarship; Opera Awards Foundation Bursary.

Previous roles include Don Parmenione *L'occasione fa il ladro* for British Youth Opera; Count Anckarström *Un ballo in Maschera* for Opera Holland Park (Young Artist); Sky Masterson *Guys and Dolls* at West Green House; title role *Don Giovanni* for Rogue Opera and The Merry Opera Company; chorus member *The Veiled Prophet, Adina* and *Don Quichotte* for Wexford Festival Opera.

Future plans Il Conte Almaviva *Le nozze di Figaro* for Hewletts Opera/Stroud Arts Festival; Guildhall School Opera spring 2022.



Amy Holyland

Guildhall School Opera Course (second year) studying with John Evans.

Scholarships Horners' Becker Scholarship; Tobacco Pipe Makers' Scholarship.

Competitions Very Highly Commended, RAM's Bicentenary Award 2020; Highly Commended, Isabel Jay Operatic Prize, RAM 2019.

Previous roles include Quicklime *Eintänzer* and Pompea *The Little Green Swallow* at Guildhall School; Hansel *Hansel and Gretel* for British Youth Opera; Dritte Dame *Die Zauberflöte* and chorus member *Semele*, Royal Academy of Music.

Future plans Guildhall School Opera spring 2022.



Cleo Lee-McGowan

Guildhall School Opera Course (second year) studying with Susan Waters.

Scholarships The Stella Currie Award; Help Musicians Sybil Tutton Opera Award.

Competitions Winner 2019 Sydney Eisteddfod Opera Scholarship.

Cleo made her debut with the Melbourne Symphony Orchestra in 2020 as soloist in Joe Hisaishi's *East Land Symphony*, and with the Sydney Symphony Orchestra in 2019 as Niece 2 in *Peter Grimes*. In 2018 she played Gretel in *Hänsel und Gretel* with Victorian Opera, and she debuted as a soloist with the Tasmanian Symphony Orchestra.

Future plans Guildhall School Opera spring 2022.



Innocent Masuku

Guildhall School Opera Course (second year) studying with Adrian Thompson.

Scholarships Love MacDonald Scholarship; Leverhulme Arts Scholarship; Tillet Trust and Kolin Keer; Oppenheimer Memorial Trust; Drake Calleja Trust; The Countess of Munster Musical Trust.

Previous roles include Brighella *The Little Green Swallow* at Guildhall School; Conte Alberto *L'occasione fa il ladro* for British Youth Opera; Mingo *Porgy and Bess* for Grange Park Opera; Nelson (cover) *Porgy and Bess* for English National Opera; Ernesto *Don Pasquale*, Tamino *Die Zauberflöte* and Crabman *Porgy and Bess* for Cape Town Opera; Ferrando (cover) *Così fan tutte* for Gauteng Opera; Faust *Faust* at Tshwane University of Technology; *L'elisir d'amore* for Daegu Opera House (Young Artist).

Future plans Guildhall School Opera spring 2022.



Ellie Neate

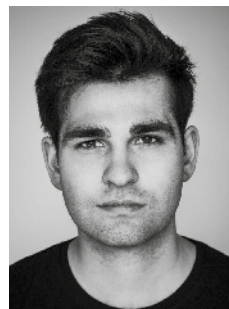
Guildhall School Opera Course (second year) studying with Sarah Pring.

Scholarships Fishmongers' Music Scholarship.

Competitions Finalist Susan Longfield Award; Finalist Sir Anthony Lewis Memorial Prize.

Previous operatic roles include Rita (cover) *Rita* and L'usignolo *La bella dormiente nel bosco* and scenes from *Cendrillon*, *Peter Grimes* and *Hänsel und Gretel* at Guildhall School; Aisling Bronstow *Concrete Music* by Jonathon Pease in the premiere performance for Poplar Union.

Future plans Guildhall School Opera spring 2022..



Florian Panzieri

Guildhall School Opera Course (second year) studying with John Evans and Adrian Thompson.

Scholarships Weavers' Scholarship; The Countess of Munster Musical Trust; Help Musicians Sybil Tutton Opera Award; supported by Mr John Wates.

Competitions 2019 Hurn Court Opera Rosalind Armstrong Song Prize.

Previous roles include Charlie *Eintänzer* and Brighella *The Little Green Swallow* at Guildhall School; Don Ottavio *Don Giovanni* for Merry Opera; Berthold *Scoring a Century* for British Youth Opera; and Marzio *Mitridate* at Garsington Opera.

Future plans Guildhall School Opera spring 2022.



Erin Gwyn Rossington

Guildhall School Opera Course (second year) studying with Susan Waters.

Scholarships The Countess of Munster Musical Trust; Ryan Davies Memorial Fund; Help Musicians Sybil Tutton Opera Award; The Clemence Trust.

Competitions International Voice of the Future, Llangollen Eisteddfod 2019; Elizabeth Harwood Memorial Prize 2019.

Previous opera roles include Rosalinde *Die Fledermaus*, Countess *Le nozze di Figaro*, Salomé *Hérodiade* and Micaela *Carmen* in Guildhall Opera Scenes. Erin was Alvarez Young Artist for Garsington Opera 2020. She is one of four daughters, brought up on her family farm in North Wales.

Future plans Guildhall School Opera spring 2022.



Segomotso Shupinyaneng

Guildhall Artist Masters (second year Vocal Studies) studying with Susan Waters.

Sponsorships The Lord and Lady Lurgan Trust Scholarship; Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust); Gold and Silver Wyre Drawers' Scholarship; Oppenheimer Memorial Trust; Drake Calleja Trust.

Recent roles include Maria de' Medici *Paradise Garden* by Emily Hazrati and Nazli Tabatabai-Khatambakhsh which was premiered at Guildhall School as part of Opera Makers 2020. Segomotso trained at Gauteng Opera and Cape Town Opera (Young Artist Programme) and recently took part in coaching with English National Opera.

Future plans Guildhall School Opera spring 2022.



Edwin Spark

Guildhall School Repetiteur Course.

Scholarships The Mortimer Furber Prize; Mason Family Trust Bursary; Ryall Family Trust grant.

Previous experience includes *The Consul*, Holst *Sāvītri*, Gluck *Orfeo ed Euridice*, *Iphigénie en Tauride* and *Tosca* for The CoOPERative; *Patience*, *The Pirates of Penzance*, *Ruddigore*, and *The Mikado* for Gilbert & Sullivan Opera Sydney; *The Medium*, *Dido and Aeneas* and Handel *Teseo* for Miami Music Festival.

Additional Staff

Opera Department Manager

Steven Gietzen

Movement Director

Victoria Newlyn

Language Coaches

Florence Daguere de Hureaux
Edwige Herchenroder

Surtitles

Ashley Dean (*Le docteur Miracle*)
Wexford Opera (*Cendrillon*)

Hair & Make-up Supervisor

Anette Ollerearnshaw

Hair & Make-up Senior Artist

Sabika Asif

Hair & Make-up Assistants

Artie Harper
Elle Cook

Photographer

Helen Murray

Freelance Staff Costume Supervisor & Chorus Supervisor

Claire Nicolas

Staff Production Manager

Julia Bermingham

Stage Management Supervisor

Caroline Moores

Staff Construction Supervisor

Matt Farley

Head of Recording & Audio Visual

Julian Hepple

Broadcast Manager

Dylan Bate

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