
28 May, 1, 3, 7 June 2021
7pm
Silk Street Theatre

Beginnings: New and Early Opera

The Apothecary

Amy Crankshaw composer
Clare Best librettist

Judicium Salomonis

by Giacomo Carissimi

Eintänzer

Aran O'Grady composer
Kaitlin Sullivan librettist

I'm Cleaning, I'm Cleaning

Ábel Esbenschade composer
Aubrey Lavender librettist

Orphée descendant aux enfers H.471

by Marc-Antoine Charpentier

Chad Kelly conductor
John Ramster director
Louis Carver designer
Jake Wiltshire lighting designer
Victoria Newlyn movement director

A full-page background image of an astronaut in a white space suit standing on the lunar surface. The astronaut's helmet visor is prominent, reflecting the interior of the spacecraft. The American flag is visible on the right side of the suit. The text 'GUILDHALL SCHOOL' is overlaid on the right side of the image in a large, white, sans-serif font, with 'GUILDHALL' stacked above 'SCHOOL'.

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and Dance**

Victoria Newlyn

Caitlin Fretwell

Walsh

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Aurelia Jonvaux

Johanna Mayr

Emanuele Moris

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**Opera Department
Manager**

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**Guildhall School
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**Deputy Director of
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Armin Zanner

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Performed in Silk Street Theatre and
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School's Recording & Audio Visual
department.

Performing editions of *Judicium Salomonis*
and *Orphée descendant aux enfers* for
Guildhall School by Chad Kelly.

The Apothecary

Amy Crankshaw composer

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by **Giacomo Carissimi**

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Orphée descendant aux enfes H.471

by **Marc-Antoine Charpentier**

Chad Kelly conductor

John Ramster director

Louis Carver designer

Jake Wiltshire lighting designer

Victoria Newlyn movement director

Toby Hession & Josh Ridley assistant
conductors

Characters

(in order of singing)

The Apothecary

Apothecary

Adam Maxey

Madeleine

Olivia Boen

François

Thando Mjandana

Elise

Laura Fleur

Pauline

Laura Lolita Perešivana

Judicium Salomonis

Historicus

Brenton Spiteri (28 May, 3 June)
Thando Mjandana (1 & 7 June)

Mulier 1

Laura Lolita Perešivana

Mulier 2

Olivia Boen

Solomon

Chuma Sijeqa (28 May, 3 June)
Adam Maxey (1 & 7 June)

Chorus of Courtiers

Inguna Morozova
Vladyslava Yakovenko
Danielle Mahaillet
Alexandra Pouta
Mark Christian Bautista
Dominic Lee
Benjamin Reason
George Robarts

Eintänzer

Julius

Brenton Spiteri

Savoia

Laura Lolita Perešivana

Quicklime

Amy Holyland

Charlie

Florian Panzieri

Chorus

Inguna Morozova
Vladyslava Yakovenko
Danielle Mahaillet
Alexandra Pouta
Mark Christian Bautista
Dominic Lee
Benjamin Reason
George Robarts

I'm Cleaning, I'm Cleaning

Cleaning Lady

Laura Lolita Perešivana

General

Chuma Sijeqa

Attaché

Eliran Kadussi

Spy

Olivia Boen

Telemarketer

Laura Fleur

Orphée descendant aux enfers H.471

Orphée

Kieron-Connor Valentine

Ixion

Thando Mjandana (28 May,
3 June)
Brenton Spiteri (1 & 7 June)

Tantale

Chuma Sijeqa

Synopses

The Apothecary

Paris, 1785 – the eve of the French Revolution. Madeleine feels tortured by the serial infidelity of her lover François, but finds solace and fascination in the apothecary's shop with its seductive rows of coloured glass bottles. Perhaps she can solve her problems with the help of poisons and remedies, and with advice dispensed by the apothecary himself...

Judicium Salomonis

A biblical story from the beginning of music-drama: the judgement of Solomon. A narrator calls on us to gather and hear of the great wisdom of King Solomon. He tells us of how two quarrelling new mothers appeal to Solomon to settle their dispute. They both recently gave birth while alone together in a house. One of the babies has since died and both mothers claim the living baby as their own. Solomon appeals to God for divine guidance and receives inspiration - he orders that a sword be brought and the living baby be divided in two. One mother readily agrees to this barbaric solution, the other sorrowfully says she will give up any rights to the baby so long as the boy remains alive. Solomon restores the baby to its rightful mother. The real mother celebrates her son's return, and all celebrate and applaud Solomon's wisdom.

Eintänzer

In the ruins of nightclub Marmorhaus, taxi dancer Julius drinks with his last remaining customer, the dowager Savoia. A war rages on at the city's borders, held back only by the local partisans, led by Julius's ex-boyfriend, Charlie. As the middle class refugees in the club wait for help to arrive, Julius and Savoia urge them to drink and forget about their troubles. When no one wants to buy a dance, Julius bemoans his rotten luck.

The crowd is delighted when racketeer Quicklime arrives with provisions to get them across the border. When Savoia refuses to pay her debts with Quicklime and insults the partisans, Julius casts her out. Quicklime confides in Julius that her partisan lover is dead, and he still had his immigration visa on him. She's upset he didn't leave and tells Julius to get rid of the visa for her. Julius is delighted he can use the papers to escape to a new life, but he's furious with his country's destruction and if he runs, how he'll be seen as a refugee and not a person.

A terrible noise shakes the building. The city has fallen. Quicklime and the refugees run into enemy gunfire, and the partisans run for their lives. Julius is startled as Charlie bursts into the club. The two are shocked to see each other still alive, but immediately start bickering, until more bombs drop and Julius cries to go home. When Charlie comforts Julius about their loss, Julius asks him to take the visa and have one last dance with him before he goes. Julius assures Charlie he is satisfied with how he lived his life, and that he'll be fine. As Charlie leaves and the army moves in, Julius waits for his end, alone in the empty club.

INTERVAL

I'm Cleaning, I'm Cleaning

This grimly comic tale explores power and control.

A locked room, a dead body, the nuclear button, a world-weary middle-aged woman.

Soviet Russia, 1985. The USSR is plunged into chaos after an attempt on the President's life. A poorly timed suicide traps a cleaning lady in a locked office with a dead general and a live nuclear button. Fearing recriminations for what seems to be an assassination, the cleaning lady must try and escape to save her own life, facing imposters, bureaucrats and spies that try and sweep her up into their own plans.

Orphée descendant aux enfers

The first operatic hero, Orpheus the god of Music, arrives in the Underworld intent on rescuing his beloved wife Euridice from Death itself. He sees many dead inhabitants of the Underworld, including Tantalus, famously forever out of reach of food and drink, and also Ixion, his offences punished by the gods by being tied to a wheel of fire. Orpheus says that even these sufferings cannot equal the pains of love and issues an ultimatum to the gods - either give him back his beloved or let him die and join these other suffering souls. He sings of his pain, and his divine harmonies begin to provide some hope and comfort to the gathered dead souls. They remember what it was like to be similarly young and in love. Through the power of music and love, the punishments of the Underworld are forgotten - once love touches a soul, that soul cannot know, does not want to know any other torment.

Director's note

It has been a while since we have been able to tell our stories live and in-person, with a reduced audience in the room with us to hear and see our work. What better way to begin that return to live narrative than with not one but five stories: three new short operas enjoying a postponed full world premiere while two baroque dramatic oratorios (perhaps also new to many) receive a rare staging.

Five stories: a torrid tale of love, intrigue and poison; a biblical king has to make an impossible judgement; a struggling artist watches his life being dismantled by fascistic invaders; the world ends in a farcical and explosive comedy of misunderstanding; a young man tries to rescue his beloved wife from the Underworld. All so different and yet we have found connections – Promethean imagery bookends the evening, while all five pieces resonate with the classic operatic themes of love and death as well as the impossible choices that always make for great drama.

The new operas were written last year as part of Guildhall School's MA in Opera Making & Writing programme in which new composers' and librettists' study over the year culminates in the writing of a short chamber opera, which is then staged in collaboration with Guildhall's School Opera Course. We partially filmed the pieces last year, all of us working isolated and online to use technology to bring the operas to the virtual stage – and that proved to be a very joyful and worthwhile endeavour. A year later and we finally get to see these operas live as well as streamed online, and on the School's largest stage no less: what

an excellent statement of good faith in the future of our art form. The two early pieces are in extreme contrast to the new operas – one is a drama in Latin, and the other about opera's first hero, Orpheus the god of Music; yet, both pieces feel so fresh – short works not unlike the Opera Makers brief from an age when opera itself was still relatively new. The over-arching title for the evening is *Beginnings*: as our culture and our world revives and starts again with hope and determination, we tell these stories drawn from a new generation of opera makers and also from the early days of music-drama. At a pivotal moment in our history, we simultaneously look forward and back.

John Ramster

Production team

Opera Department Students and Fellows

Assistant Conductors

Toby Hession
Josh Ridley

Repetiteurs

Joseph Beesley
Digory Price
Josh Ridley
Will Sharma
Katie Wong

Production Arts Students

Production and Technical Management

Production Manager
Sam Peace Dawson

Technical Manager
Aled Roberts

**Assistant Technical
Manager**
Hayden Gurney

Production Assistants
Katherine Verberne
Andrea Stoier-
Andersen

Stage Management

Stage Manager
Adam Woodhouse

Deputy Stage Manager
Katherine Hodgson

Book Cover
Kate Stockwell

Assistant Stage Managers

Olivia Hilton-Foster
Devon James-Bowen
Charlotte Cross

Stage Crew

Jack Garner-Greene
Iben Sørensen
Qian Yan Tan
Berenger Valentine
Sammy Lacey
Louis Fraser-Wilson
Alex Gasson-Gray
Teia Johnson
Benedict Rattray
Thomas Licence
Monika Zwierzchowska

Construction

Construction Manager
Rose Bailey

Scenic Carpenter
Max Rodriguez-Thorpe

Assistant Carpenters
Adi Currie
Em Dethick-Jones
Dani Diego
Allegra Totaro-
Wainwright
Ross Carmichael

Props

Assistant Prop Maker
Robbie Lynch

Scenic Art

Scenic Artist
Danielle Da Costa

Assistant Scenic Artists
Em Dethick-Jones

Robbie Lynch
Dani Diego
Allegra Totaro-
Wainwright

Sound

**Production Sound
Engineer**
Molly Barron

Video

**Video Engineers /
Operators**
Edward Walters
Sam Ferstenberg

Video Assistants
Ryan Davies
Abu Mensah
Emylly Ombok
Jason Hunter
Sophie Bramley
Dylan Law

Lighting

Production Electrician
Joshua Collins

Lighting Programmer
Ben Tinniswood

Costume

**Dressers & Wardrobe
Maintenance**
Emma Jones
Kerry Loosemore
Sophie Presswell

Additional Staff

Language Coaches
Emma Abbate
Florence Daguerre
de Hureaux
Elizabeth Rowe

Production Managers
Julia Birmingham
Bob Holmes

Costume Supervisor
Catherine Kodicek

**Stage Management
Supervisor**
Caroline Moores

Video Supervisor
Pete Wallace

**External
Programming Mentor**
Jack Ryan

**External Costume
Assistant**
Sian Clare

Wigs, Hair & Makeup
Gemma Tyler
Debbie Purkiss

**Production
Photographer**
Mihaela Bodlovic

A listing of CVs
for Guildhall School
Final Year Production
Arts students may be
viewed on the School's
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Orchestra

**The Apothecary,
Eintänzer &
I'm Cleaning,
I'm Cleaning**

Violin

Sonja Tuomela

Viola

Matt Johnstone

Cello

Alicja Kozak

Double bass

Cole Morrison

**Flute, Piccolo &
Alto Flute**

Imogen Davey

**Clarinet & Bass
Clarinet**

Nikolay Iaushev

**Bassoon &
Contrabassoon**

Hazalen Tang

**Alto & Tenor
Saxophone**

Jemma Love

Horn

Tabitha Bolter

Trumpet

Thomas Nielsen

Trombone

Adam Quilter

Percussion

Jonathan Akerman
The Apothecary:
Francisco Domingos
Negreiros

Harp

I'm Cleaning,
I'm Cleaning:
Emilia Agajew
Eintänzer:
Alicja Cetnar

Piano

The Apothecary:
Josh Ridley
I'm Cleaning,
I'm Cleaning:
Will Sharma
Eintänzer:
Katie Wong

**Judicium and
Orphée**

Violin I

Sophia Prodanova
Judicium
(3 June only):
Joana Correia
Rodrigues

Violin II

Melanie Gruwez

Cello

Judicium:
Pierpaolo Greco
Orphée:
James McBeth

Violone

Antonio Diaz
Fernandez

Flute & Recorder

Thomas Pickering

Recorder

Olivia Petryszak

Theorbo

Kristiina Watt

Harpichord

Chad Kelly
Joseph Beesley

Chamber Organ

Digory Price

**Ensembles,
Programming
& Instrument
Manager**

Phil Sizer

Orchestra Librarian

Anthony Wilson

**Orchestra Stage
Manager**

Bill Bannerman

*Names correct at time
of going to press.*

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Staff biographies



Chad Kelly conductor

Training MA in Music, Girton College, Cambridge; DipRAM Royal Academy of Music; Fellow, Royal College of Organists; Licentiate, Royal Schools of Music; Associate, Royal Academy of Music.

Teaching Lector in Music, Trinity College, Cambridge.

Operatic credits *Aminta e Fillide*, *Venus and Adonis*, *Radamisto*, Guildhall School; conducting credits at Duke of York Theatre, the King's Head Theatre, The Globe's Sam Wanamaker Theatre, Göttingen Handel Festival, London Handel Festival; Vienna's Resonanzen Festival; currently on the music staff at the Bayerische Staatsoper, Munich; formerly Assistant Chorus Master, ENO; Assistant Conductor and Repetiteur as the Lucille Graham Fellow, Royal Academy of Music.



John Ramster director

Training Eight years as Assistant and Revival Director, Glyndebourne Festival and Tour; Medieval and Renaissance History, Fitzwilliam College, Cambridge.

Teaching Currently Associate Head of Vocal Studies (Drama), Guildhall School; Honorary Associate of the Royal Academy of Music; former Drama Lecturer and Resident Producer for Royal Academy Opera; Visiting Tutor, Jette Parker Young Artist Programme at Covent Garden.

Operatic credits *Le nozze di Figaro*, Icelandic Opera; *Der fliegende Holländer*, *Carmen*, *The Paperbag Princess*, Bergen National Opera; *Radamisto*, nine new *Opera Makers* pieces, Guildhall School; *Theodora* Royal Northern College of Music; *Agrippina* Royal Conservatoire of Scotland; *Le nozze di Figaro*, *Die Zauberflöte*, Turku Festival, Finland; *Lucia di Lammermoor* (Belgrade National Opera award for Best Direction), *Don Giovanni*, *L'elisir d'amore*, Opera Faber, Portugal; *Il pastor fido*, London Handel Festival; *Kiss me, Figaro!*, Merry Opera (nominated for several Off-West-End Awards); staged *Messiah*, staged *Verdi Requiem*, Merry Opera; *Eugene Onegin*, *L'incoronazione di Poppea*, *The Lighthouse*, *The Rake's Progress*, *Mansfield Park* and *Die Dreigroschenoper*, Royal Academy Opera.

Other credits Novel *Ladies' Man* (translated into seven languages); screenplay *Carmen: Obsession in Isolation*, Bergen National Opera.

Future plans *Eugene Onegin*, West Green House Opera; *The Mikado*, Merry Opera; *Don Giovanni*, Kristiansand Opera, Norway; completing a book on acting for opera singers.



Louis Carver designer

Training Fda (Technical Theatre), Postgraduate Diploma (Theatre Design), Royal Academy of Dramatic Art.

Operatic designs *Radamisto*, *Opera Scenes*, *Opera Makers*, Guildhall School; *Nabucco*, *Lucia di Lammermoor*, Dorset Opera; *Dido and Aeneas*, *Don Giovanni*, Westminster Opera Company at the Château de Panloy; *The Barber of Seville*, *Kiss me Figaro!*, Merry Opera Company, *LA Favourite*, UCL Opera Society, Theatre Royal Stratford East; *L'incoronazione di Poppea*, Royal Academy of Music, Shoreditch Town Hall.

Theatre credits David Hare *The Secret Rapture*, Guildhall School; Vasily Sigarev *Ladybird*, Sam Holcroft *Cockroach*, Martin Sherman *When She Danced*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *The Ecstasy and the Ecstasy*, RADA; *Cabaret*, Trinity Laban.



Jake Wiltshire lighting designer

Lighting credits *Dido and Aeneas*, *La bella dormiente nel bosco*, *Radamisto*, Guildhall School; *Don Pasquale*, WNO; *La traviata*, Longborough Festival Opera; *Sounds and Sorcery – Celebrating Disney's Fantasia*, The Vaults; *Vixen* and *The Castle*, Silent Opera in association with ENO; *King Arthur*, *The Fairy Queen*, AAM; *Die Zauberflöte* and *Le nozze di Figaro*, Turku Opera at Åbo Svenska Teater, Finland; *Così fan tutte*, Bury Court Opera, *Theodora*, RNCM; *Semele*, *Flight*, *Don Giovanni*, *Alcina*, *L'incoronazione di Poppea*, *May Night*, *The Lighthouse*, *Eugene Onegin*, *Die Dreigroschenoper*, *Hänsel und Gretel*, Royal Academy Opera; *Bluebeard's Castle*, NYO; *Rigoletto*, Iford Arts; *Il Pastor Fido*, London Handel Society and RCM Opera Studio; *Don Giovanni*, Opera Faber, Portugal; *Falstaff*, Fulham Opera/Grimeborn Festival; *Carmen*, ENO Baylis; *Der fliegende Holländer*, Fulham Opera; *The Snow Maiden*, *Macbeth* and *Acante et Céphise*, UCO Opera; *Kommilitonen!* (Associate Lighting Designer), Lincoln Centre New York (US Premiere). Honorary Associate of the Royal Academy of Music.

Future plans *Hänsel and Gretel*, British Youth Opera; *Amdigi* and *Comte Ory*, Garsington Opera; *The Cunning Little Vixen* Longbrough Festival.



Victoria Newlyn movement director

Training BA Acting, Guildhall School.

Teaching Movement and Drama teacher, Guildhall School and Royal Academy of Music.

Opera direction *Aminta e Filide, Venus and Adonis*, Guildhall School; *The Green Bird*, Shanghai Theatre Academy and tour; *Albert Herring, The Rape of Lucretia, A Midsummer Night's Dream*, Sibelius Academy, Helsinki; Birtwistle *The Last Supper*, BBC SSO; *La Cenerentola, Così fan tutte, West Green House Opera*; Handel *Atalanta*, Cambridge Handel Opera; *Die Fledermaus*, Clonter Opera.

Movement direction *Ariadne auf Naxos*, Göteborg Opera; *Rigoletto*, Bucharest National Opera; *La traviata* and *Don Giovanni*, Opera North; *La wally* and *Un ballo in maschera*, Opera Holland Park; *Ariodante*, Cambridge Handel Opera; numerous productions for Guildhall School, Royal Academy of Music and British Youth Opera. Semi-staged productions include *Death in Venice, Billy Budd, Boris Godunov, Die Walküre, The Rake's Progress, La bohème* and *Carmen*, St Endellion Festival.

Future plans *L'occasione fa il ladro*, BYO; Summer Opera 2022, Guildhall School; return to West Green House Opera.



Toby Hession assistant conductor (The Apothecary, Eintänzer, I'm Cleaning, I'm Cleaning)

Training Chetham's School of Music (piano and composition); BA (Music) and MPhil (Composition), Clare College, Cambridge; currently Repetiteur Fellow, Guildhall School.

Scholarships Goldsmiths' Scholarship; Help Musicians UK.

Competitions First Prize (2017) and Accompanist Prize (2019), Clare Song Competition.

Courses Georg Solti Accademia 2020; Saluzzo Opera Academy 2021.

Operatic experience *Il segreto di Susanna, Zanetto, Rita, Dido and Aeneas, Opera Makers 2020* (world premiere), *The Angel Esmeralda* (world premiere), *Autumn Opera Scenes 2019, Spring Opera Scenes 2021*, Guildhall School.



Josh Ridley assistant conductor (Judicium and Orphée) and repetiteur

Training BA (Music), University of Durham, currently Repetiteur Fellow, Guildhall School.

Scholarships The Jack Irons Repetiteur Scholarship; Guildhall Scholarship.

Courses Performance Arts Lab 2019.

Operatic experience As assistant conductor and/or repetiteur *Il segreto di Susanna, Zanetto, Rita, La bella dormente nel bosco, The Angel Esmeralda* (world premiere), *Die Zauberflöte, A Midsummer Night's Dream, Carmen, Mansfield Park, Todd's Alice's Adventures in Wonderland*, Guildhall School.

Student biographies



Joseph Beesley

Training BA (Music), St. Catherine's College, Oxford; currently first year Repetiteur Course, Guildhall School

Scholarships The Gita Furber Scholarship.

Operatic experience repetiteur *The Little Green Swallow*, Autumn *Opera Scenes*, Guildhall School; conductor *Il matrimonio segreto*, *La vera costanza*; repetiteur *Il pastor fido*, *Serse*, *Lo speciale*, New Chamber Opera.



Olivia Boen

Training BMus, Oberlin Conservatory of Music; Masters (Distinction) in Vocal Studies, Guildhall School; currently second year Guildhall School Opera Course studying with Samantha Malk.

Scholarships Walter Hyde Memorial Prize; Innholders' Scholarship; Tracy Chadwell Memorial Prize; The Frank Huntington Beebe Fund for Musicians grant recipient.

Competitions Finalist, The Gold Medal 2021, Guildhall School; Winning Duo, London Song Festival British Art Song Competition 2019; Third Place, Hurn Court Opera Singing Competition 2019; Semi-finalist, International Hilde Zadek Singing Competition 2019; Winner, Musicians Club of Women 2018; Second Place, North Shore Choral Society 2018.

Operatic experience Queen Mother *The Little Green Swallow*, Countess Susanna *Il segreto di Susanna*; Attendant/Second Woman *Dido and Aeneas*, Peaseblossom *A Midsummer Night's Dream*, Guildhall School; Erste Dame *Die Zauberflöte*, Die Stimme des Falken *Die Frau Ohne Schatten*, Verbier Festival; Alcina *Alcina*, Thérèse *Les Mamelles de Tirésias*, Oberlin Opera Theater; Lauretta *Gianni Schicchi*, Norina *Don Pasquale*, Romilda *Serse*, Oberlin in Italy.

Future plans Donna Anna (cover) *Don Giovanni*, Nevill Holt Opera Young Artist; French Song Exchange, Wigmore Hall; Samling Institute; recital with Hurn Court Opera June 2021.



Laura Fleur

Training BMus (1st class Hons), MPerf (distinction), Royal College of Music; currently first year Guildhall School Opera Course studying with Susan Waters.

Scholarships Wax Chandlers' Scholarship; The Margery & Frederick Stephen Wright Eisinger Award; Help Musicians Sybil Tutton Award; Pimlott Foundation.

Operatic experience Pompea *The Little Green Swallow*, Guildhall School; Mrs Kneebone *A Dinner Engagement*, Royal College of Music; Dido *Dido and Aeneas*, Hurn Court Opera; Melanto *Il Ritorno d'Ulisse in patria*, Suffolk Villages Festival; Nerone *L'Incoronazione di Poppea*, New Renaissance Collective; Amastre *Xerse*, Ensemble Orquesta; Angelica *The Fermi Paradox* (Lara Poe); Embryo 3 *Our Perfect Child* (Sophie Sparkes), RCM/Tête à Tête; Second Nymph (cover) *Rusalka*, Garsington Opera (Alvarez Young Artist).

Future plans Ernestina *L'occasione fa il ladro*, British Youth Opera.



Amy Holyland

Training BMus, University of Manchester; MA in Vocal Performance, Royal Academy of Music; currently first year Guildhall School Opera Course 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.

Operatic experience Pompea *The Little Green Swallow*, Guildhall School; Dritte Dame *Die Zauberflöte*, chorus member *Semele*, RAM; scenes from *La Favorita*, *L'incoronazione di Poppea*, *Carmen*, *La Cenerentola*, *Idomeneo*, Guildhall School; scenes from *Werther*, *The Rape of Lucretia*, RAM.

Future plans Hansel *Hansel and Gretel*, British Youth Opera.



Eliran Kadussi

Training BA in Music (years 1 and 2) Buchman-Mehta School of Music, Tel Aviv; currently BMus (Vocal Studies), Guildhall School, studying with Samantha Malk.

Scholarships Guildhall Scholarship; American-Israel Cultural Foundation Scholarship; Dr Winkler Scholarship; Ronen Foundation.

Operatic experience Observer 3 (cover) *The Angel Esmeralda*, Guildhall School; scenes from *L'incoronazione di Poppea*, *A Midsummer Night's Dream*, *Il Tito*, *Radamisto*, *Dido and Aeneas*, Guildhall School; chorus *L'elisir d'amore*, slave *Die Zauberflöte*, Summer Opera Tel Aviv.

Future plans Tamerlano *Tamerlano* (concert performance), Cambridge Handel Opera Company.



Adam Maxey

Training BMus, Guildhall School; MPerf, RCM; currently second year Guildhall School Opera Course studying with John Evans.

Scholarships Dyers' Scholarship.

Competitions 2019 Kathleen Ferrier Award Finalist.

Operatic experience Count Gil *Il segreto di Susanna*, L'ambasciatore/Il boscaiolo *La bella dormiente nel bosco*, Melibeo *La fedeltà premiata*, Guildhall School; Le Roi (cover) *Cendrillon* and Ufficiale (cover) *Il barbiere di Siviglia*, Glyndebourne Festival; Don Magnifico *Cenerentola*, British Youth Opera; Figaro *Le nozze di Figaro*, Arthur/Voice of the Cards/Officer 3 *The Lighthouse*, Peter Quince *A Midsummer Night's Dream*, RCM Opera Studio.

Future plans Dottor Bartolo *Il barbiere di Siviglia*, Clonter Opera.



Thando Mjandana

Training University of Cape Town; Cape Town Opera; currently second year Guildhall School Opera Course studying with Adrian Thompson.

Scholarships Lesley Ferguson Scholarship; Oppenheimer Memorial Trust.

Competitions Finalist, The Gold Medal 2021, Guildhall School; 2nd runner up and Song Prize, Voices of South Africa International Singing Competition.

Operatic experience Renzo *The Little Green Swallow*, Peppe *Rita*, Guildhall School; Nelson *Porgy and Bess*, ENO; *Il viaggio a Reims*, *La traviata*, *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Carmen*, *Rigoletto*, *Mandela Trilogy*, *Porgy and Bess*, Sibusiso Njeza's *Blood of Mine*, Angélique Mouyis's *The Blue-Eyed Xhosa*, UCT; Tamino *Die Zauberflöte*, Cape Town Opera; Count Almaviva *Il barbiere di Siviglia*, Royal Opera House (Jette Parker Young Artists Summer Performance 2019).

Future plans Nemorino *L'elisir d'amore*, Waterperry Opera, August 2021; Jette Parker Young Artists Programme 2021/2022.



Florian Panzieri

Training BA (History and Politics), University of Warwick; MMus, Guildhall School; currently first year Guildhall School Opera Course studying with John Evans and Adrian Thompson.

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

Competitions 2019 Hurn Court Opera Rosalind Armstrong Song Prize.

Operatic experience Brighella *The Little Green Swallow*, Guildhall School; Don Ottavio *Don Giovanni*, Merry Opera; Berthold *Scoring a Century*, British Youth Opera; Marzio *Mitridate*, Garsington Opera.



Laura Lolita Perešivana

Training BMus (1 and 2), Royal Academy of Music; BMus (Hons) in Vocal Studies, Guildhall School; currently second year Guildhall School Opera Course studying with Janice Chapman.

Scholarships Derek Butler Trust Scholarship; City of London Scholarship; Mercers' Scholarship.

Competitions Finalist, The Gold Medal 2021, Guildhall School; Extraordinary Prize, Tenor Viñas International Singing Competition; Very Highly Commended, London Song Festival Schubert Prize.

Operatic experience Barbarina *The Little Green Swallow*, Rita Rita, The Princess *La bella dormente nel bosco*, Guildhall School; Zerlina *Don Giovanni*, British Youth Opera; Pamina *Die Zauberflöte*, Berlin Opera Academy; Lauretta *Gianni Schicchi*, Latvian National Opera; First Knabe *Die Zauberflöte*, Lithuanian National Opera and Ballet Theatre; Georg Solti Accademia 2020.

Future plans Berenice *L'occasione fa il ladro*, British Youth Opera.



Digory Price

Training BA (Hons) Leeds College of Music; currently first year Repetiteur Course, Guildhall School.

Scholarships The Jack Irons Repetiteur Scholarship.

Operatic experience *The Little Green Swallow*, *Autumn Opera Scenes*, Guildhall School; conductor *Die Fledermaus*, Leeds College of Music; intern repetiteur *Macbeth*, Leeds Youth Opera.

Future plans Repetiteur Fellow from September 2021, Guildhall School.



Will Sharma

Training Junior Conservatoire, Royal Welsh College of Music & Drama; BMus (Vocal Studies), Guildhall School; Advanced Certificate Repetiteur Course, Guildhall School; currently Conducting Fellow, Guildhall Artists Junior Fellowship.

Scholarships Guildhall Scholarship.

Operatic experience *The Little Green Swallow*, *Dido and Aeneas*, *La feldeltà premiata*, *Opera Scenes*, Guildhall School; *I Capuleti e i Montecchi*, *Die Zauberflöte*, Wilton's Music Hall; *The Tsar Wants His Photograph Taken*, Performance Lab; *Iolanthe*, London Garden Opera.



Chuma Sijeqa

Training BTech (Vocal Arts), Tshwane University of Technology; currently second year Guildhall School Opera Course studying with Gary Coward.

Scholarships Bill Weston Scholarship; Alison Johnston Scholarship; Les Azuriales Scholarship.

Competitions Second Prize, South African Voices Competition 2018; Joseph Karaviotis Prize, Les Azuriales International Singing Competition.

Operatic experience Truffaldino *The Little Green Swallow*, Gaspar *Rita*, Il Re *La bella dormente nel bosco*, Guildhall School; Schaubard *La bohème*, Gasparo *Rita*, Gauteng Opera; Ensemble *Porgy and Bess*, English National Opera; Don Bartolo *Le nozze di Figaro*, New Generation Festival.

Future plans Harašta *The Cunning Little Vixen*, Opera Holland Park; Jette Parker Young Artists Programme 2021/22.



Brenton Spiteri

Training BA/BMus (Hons), University of Melbourne; currently second year Guildhall School Opera Course studying with Marcus van den Akker.

Scholarships Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust); Marten Bequest Travelling Scholarship; Ian Potter Cultural Trust Award.

Competitions First Prize, Herald Sun Aria 2012.

Operatic experience Renzo *The Little Green Swallow*, Peppe *Rita*, Guildhall School; Rinuccio *Gianni Schicchi*, Tamino *Die Zauberflöte*, Ernesto *Don Pasquale*, State Opera of South Australia; Soldato 1 and Mercurio, *L'incoronazione di Poppea*, Trac *Le Roi Carotte*, Opéra de Lyon; Telemaco *Il ritorno d'Ulisse in patria*, Mathan *Athalia*, Clotarco *Armida*, Pinchgut Opera; Roméo (cover) *Roméo et Juliette*, Almaviva *The Barber of Seville*, Schoolmaster *The Cunning Little Vixen*, Victorian Opera/Tasmanian Symphony Orchestra; Oscar *Oscar and Lucinda*, Ashley *Fly Away Peter*, Man *Notes from Underground*, Sydney Chamber Opera.

Future plans Conte Alberto *L'occasione fa il ladro*, British Youth Opera; Don Narciso *Il turco in Italia*, Longhope Summer Opera.



Kieron-Connor Valentine

Training BMus, Royal Northern College of Music; MMus, Royal Welsh College of Music & Drama; currently first year Guildhall School Opera Course studying with John Evans.

Scholarships Innholders' Scholarship.

Competitions 2021 Welsh Singers Showcase Finalist.

Operatic experience Swallow *The Little Green Swallow*, Guildhall School; Mago Cristiano (cover) *Rinaldo*, Glyndebourne; Didymus *Theodora*, Britten-Pears Young Artist Programme; Didymus *Theodora*, Oberon *A Midsummer Night's Dream*, RNCM Opera.



Katie Wong répétiteur

Training Masters degree in Piano Accompaniment, Royal Academy of Music; BA (Music), Queens' College, University of Cambridge; currently Artist Diploma Répétiteur Course, Guildhall School.

Courses Performance Arts Lab 2020, British Youth Opera (online masterclass); Solti Peretti Répétiteur's Masterclass 2019, Georg Solti Academia; Academy of French Song and Opera 2018.

Scholarships Guildhall Scholarship; Help Musicians Sybil Tutton Opera Award.

Operatic experience *Il segreto di Susanna*, *Zanetto*, *Rita*, *La bella dormiente nel bosco*, *La fedeltà premiata*, Guildhall School; *Così fan tutte*, *La finta giardiniera*, Ryedale Festival; Double Bill: *Pacific Pleasures* (world premiere) and *Trouble in Tabiti*, Bloomsbury Opera; scenes from *Pelléas et Mélisande*, *Béatrice et Bénédicte*, *L'incoronazione di Poppea*, *La Favorita*, *Carmen*, *The Cunning Little Vixen*, *Les contes d'Hoffmann*, *Don Giovanni*, *Carmen*, *Il Tabarro*, Guildhall School; scenes from *La bohème*, *Die Zauberflöte*, *Der Rosenkavalier*, *The Siren Song*, RAM.

Future plans Répétiteur Fellow from September 2021, Guildhall School.

Guildhall School Opera Course

Head of Opera Studies Dominic Wheeler
Resident Producer Martin Lloyd-Evans

The Opera Course offers an advanced level of vocal training and aspires to work at a professional standard. Training in stage techniques, musical coaching and language preparation are in the hands of experienced visiting staff who are active in the profession. In addition to the vocal, linguistic and dramatic training, the department mounts, in collaboration with the Production Arts Department, three full public productions each year and three programmes of operatic excerpts in a workshop setting.

The Opera Department also runs a course for a small number of repetiteurs who receive training and act as music staff for the productions. They then have the option to return as Repetiteur Fellows, who work as senior music staff on the productions and can receive further training in piano, singing or conducting, as well as taking on extra responsibilities in the Vocal Department. Smaller roles and chorus are performed by singers on the undergraduate and postgraduate Vocal Studies programmes.

MA in Opera Making and Writing

This Masters programme allows composers and writers to focus on how new opera is created, developed and performed. Part of an exciting partnership between Guildhall School and the **Royal Opera House**, the programme is led by **Julian Philips**, Head of Composition; **Stephen Plaice**, Writer-in-Residence; **Laura Bowler**, composition professor, and other visiting composers and writers.

Find out more at
gsmd.ac.uk/operamaking



Recent Productions

June 2019

Aminta e Fillide Handel
Venus and Adonis Blow

November 2019

La fedeltà premiata Haydn

February 2020

The Angel Esmeralda (world premiere)
Lliam Paterson/Pamela Carter

June 2020

Dido and Aeneas Purcell
La bella dormente nel bosco Respighi

November 2020

Il segreto di Susanna Wolf-Ferrari
Zanetto Mascagni
Rita Donizetti

Spring 2021

The Little Green Swallow Jonathan Dove

Guildhall School Production Arts Department

Vice-Principal & Director of Production Arts

Andy Lavender

EA to the Vice-Principal & Director of Production Arts

Alison Masters
C. Huntingford

Head of Design Realisation

Vanessa Cass

Lecturer in Prop-Making

Pat Shammon

Lecturer in Construction Management

Andy Wilson

Lecturer in Scenic Construction

Matthew Farley

Design Realisation Assistants

Emma Glitheroe
Marta Zen

Programme Leader: Production Arts, Pathway Leader: Stage Management & Costume, Lecturer in Stage Management

Gill Allen

Lecturers in Costume

Sue Hudson
Vanessa Lingham

Costume Assistant/ Technician

Manuela Ray-Alvarez

Costume Supervisor/ Lecturer (fixed term)

Kyriaki Bouska

Lecturers in Stage Management

Karen Kerr
Caroline Moores

Stage Management Assistant

Kate Russell

Programme Leader: Video Design for Live Performance, Pathway Leader: Theatre Technology, Lecturer in Sound

Andy Taylor

Lecturer in Stage Technology

Sam Bull

Lecturers in Lighting Technology & Design

Jon Armstrong
Nick Peel

Lecturers in Video

Pete Wallace
Derek Richards

Theatre Technology Assistant

Ben Collins

Associate Producer

Stuart Calder

Production Managers/ Lecturers in Production Management

Julia Bermingham
Ben Wallace

Programme Leader: MA CTPD, Lecturer in Production Management

Rhian Jones

Lecturer in Design

Susannah Henry

Guildhall Live Events

Creative Director

Dan Shorten

Production Manager

Clare Partington

Production Assistant

Kim Nicholson

Account Director

Kieron Tilley

Technical Supervisor

Richard Moores

Performance Venues

Head of Performance Venues

Charles Haines

Performance Venues Supervisors

Greg Borrell
Anna Matthews
Robin Pell-Walpole
Daniel Whewell

Venues Technicians

James Delamere
Gauthier Gareau
Shakeel Mohammed
Dean Simister
Viktor Volaric-Horvat
Paolo Carlotto
Patrick O'Sullivan

**Performance Venues
Administrator**

Christina Mallett

**Head of Production
Arts & Drama
Administration**

Gareth Higgins

**Deputy Heads of
Production Arts &
Drama Administration**

Lynne Buckley
(Admissions)
Charlotte Hurt
(Programmes)

**Production Arts &
Drama Administration
Manager**

Ellen Paine (Records)

**Production Arts &
Drama Administration
Officers**

Lisa Evans (Admissions)
Willow Welch
(Programmes)

**Production Arts &
Drama Administration
Assistant**

Elena Clements

**Cross Departmental
Admissions Officer**

Mikel Aramendia

**Guildhall School
Recording & Audio
Visual Department**

**Head of Recording
& Audio Visual**

Julian Hepple

Broadcast Manager

Dylan Bate

**Network & Systems
Manager**

Sam Ziajka

**Recording & Audio
Visual Department
Engineers**

Annie Smith
Chloe Hesar
Iziiee Jewell
Johnny Quest
Mark Rainbow
Mimi Hemchaoui
Tom Burridge

Production Arts

The Production Arts Department at Guildhall School has long been recognised as providing some of the most innovative theatre training in the UK and beyond. With the opening of Milton Court, the School boasts the best resources in the country, and amongst the best in the world.

BA (Hons) Production Arts

The teaching is practical and production based; students work on public productions with professional directors, designers and conductors participating in the creation of acclaimed dramas, musicals and operas. Depending on career aspirations, students select one of four pathways within the programme:

Stage Management, Costume, Theatre Technology (Lighting, Sound, Video and Automation) and **Design Realisation** (Scenic Art, Scenic Construction and Prop Making)

BA (Hons) Video Design for Live Performance

This is a dynamic and innovative new programme for students interested in the fast-changing and exciting world of digital video design and production. Students work on a range of projects with professional designers, programmers and animators, such as gallery installations, projection work for Guildhall productions and VJing at festivals and club nights.

MA Collaborative Theatre Production and Design

This one-year Masters programme aims to bring together early-career theatre practitioners to work together in creative teams on an exciting and varied array of theatre projects. It's open to a wide range of practitioners including designers, sound designers, lighting designers, production managers, stage managers and video designers.

For more information, please visit gsmd.ac.uk/production_arts

For any enquiries please email productionarts@gsmd.ac.uk

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For more information about becoming a Patron, please contact: Eleanor Shakeshaft, Development Manager
eleanor.shakeshaft@gsm.ac.uk