

**1, 2, 5, 6 July 2021**  
**Milton Court Studio Theatre**



# **Opera Makers 2021**

**Martin Lloyd-Evans** *director*  
**Dominic Wheeler** *music director*  
**Louie Whitemore** *designer*  
**Finlay Anderson** *lighting designer*  
**Victoria Newlyn** *movement*  
**Eleanor Burke** *assistant director*  
**Will Sharma** *assistant conductor*

These performances are being recorded and produced live by Guildhall School's Recording & Audio Visual department for live broadcast from Milton Court Studio Theatre.

# Opera Makers 2021

It is our pleasure to welcome you to this, our seventh incarnation of Opera Makers.

The MA in Opera Making & Writing is a one-year programme, delivered in association with the Royal Opera House, in which three composer-librettist pairings create 25-minute chamber operas specifically for singers in the first year of the Opera Course. This creates a challenging training experience for singers, répétiteurs, orchestral musicians and theatre technicians, for whom being involved in such a process is often an entirely new experience. It also aims to give composers and writers first-hand experience of the whole process of making an opera, from the page to the stage.

The pieces have been extensively workshopped at each stage of development, to give the singers in particular a voice in helping the composers create roles that suit them vocally and we are hugely appreciative of all the wisdom and support which so many of the Opera Course staff and our vocal professors have given in helping us along the way. It is this process of creating a work together as a company that is just as important to us as the result, and we do hope you enjoy these new chamber operas.

**Julian Philips** Head of Composition, Programme Leader MA in Opera Making & Writing

**Stephen Plaice** Writer-in-Residence

**Dominic Wheeler** Head of Opera Studies



Guildhall School of Music & Drama  
is provided by the City of London.



## *Orfeo ed Euridice*

**Christoph Willibald Gluck (1714–1787)**

*Opening recitative and duet from Act 3*

Euridice	Ellie Neate
Orfeo	Kieron-Connor Valentine

Orfeo's wife Euridice died suddenly in her youth. The gods, exceptionally, have permitted him to save her from the underworld and bring her back to life. But there are conditions: he must not look at her, nor can he explain to her the condition. As Euridice comes to full consciousness, the conditions prove increasingly testing and cruel.

## *Il pirata*

**Vincenzo Bellini (1801–1835)**

*Scene and Trio from Act 2*

Imogene	Segomotso Shupinyaneng
Gualtiero	Innocent Masuku
Ernesto	Jonathan Eyers

Many years ago, Imogene was in love with a partisan leader called Gualtiero. His faction was overcome and banished by the forces led by Ernesto. In the intervening decade, Imogene has married and had a child by Ernesto.

Gualtiero, disguised as a pirate, has returned, and pleads with Imogene to escape with him. She is resolute and urges Gualtiero to leave when Ernesto catches them in conversation. Imogene begs desperately for Gualtiero's life.

# *The Rape of Lucretia*

## **Benjamin Britten (1913–1976)**

*Scene from Act 2 (fig 13–43)*

Female Chorus	Erin Gwyn Rossington
Male Chorus	Florian Panzieri
Lucretia	Amy Holyland
Tarquinius	Jack Holton

Tarquinius, Prince of Rome, has been in a drunken argument with some of his generals about the fidelity of their wives. Since the men have been away at war, every wife has been unfaithful – except for Lucretia, wife of Collatinus. Tarquinius has raced across Rome at night to the home of Collatinus to ‘prove Lucretia chaste’.

The male and female chorus look on, impotent in the face of the destruction of Lucretia’s innocence.

# *Die Fledermaus*

## **Johann Strauss II (1825–1899)**

*No 4 (with preceding dialogue)*

Rosalinde	Erin Gwyn Rossington
Adele	Segomotso Shupinyaneng
Eisenstein	Jonathan Evers

Eisenstein is due to serve a short sentence for a ‘public order’ offence, but has received an invite to a high-class party, and intends to go before visiting the prison.

His wife, Rosalinde, is expecting her lover Alfredo to ‘visit’ while her husband is incarcerated.

Adele, the maid, has also received an invite to the party, and has lied to her mistress about her aunt being ‘gravely ill’.

Husband and wife make an overtly distressed farewell, while both are secretly desperate for the departure so they can get on with their private assignations. Adele looks on, excited at the prospect of the party since her mistress has unexpectedly given her the night off.

## *Text*

**Michael Bascom** composer

**Clare Best** librettist

Don	Jack Holton
Denise	Ellie Neate
Bill	Florian Panzieri
Chloe	Cleo Lee-McGowan
Beth	Amy Holyland

When Don and Denise invite Bill, Chloe and Beth to share a meal and a few bottles of wine, the evening looks set to be light-hearted. But nothing is quite what it seems. Bill's brand new iPhone becomes the focus of attention and excitement, and a surprising text message causes mayhem in the group of close friends. This comic chamber opera takes a wry look at the layers and tangled threads of communication between us, and asks what really binds friends and lovers.

## **INTERVAL**

## *The Watchmaker's Daughter*

**Michał Kawecki** composer

**Mac Morris** librettist

Watchmaker	Jonathan Eyers
Apprentice	Kieron-Connor Valentine
Daughter	Erin Gwyn Rossington

At the death of his wife, a watchmaker attempts inventing a watch to turn back time. His apprentice tries to dissuade him, but the watchmaker unwittingly creates a carpe diem watch that instead tells a kind of anti-time (whoever wears it becomes completely present and unaware of temporal projections).

His daughter enters. And angered by her father's behaviour, she admonishes the apprentice for not thwarting the watchmaker's obsession, slamming the watch face shut and escorting her father to bed.

Left alone, the apprentice opens the watch and enters anti-time for himself. Returning, the daughter bristles to find the apprentice under the same spell that warped her father. When the apprentice makes amorous advances towards her, she

shuts the watch and vows to have him fired. Lucid and deeply disturbed, the apprentice shares a devious plan with the audience: he pledges to make a dummy watch to switch with the real one in order to trick the watchmaker.

When the watchmaker returns and tries unsuccessfully to use the dummy watch, the apprentice announces that he can fix it, but only in exchange for his daughter's hand in marriage. The apprentice switches back the watches and accompanies the overjoyed watchmaker to purchase wedding rings.

Upon reentering, the daughter finds herself alone with the watch. The temptation proves too great. When the apprentice and the watchmaker return, they announce to the daughter their intention that she and the apprentice should be married, but the daughter is too lost in the present moment to even consider the proposal.

## *Der Rosenkavalier*

**Richard Strauss (1864–1949)**

*Scene from Act 2 (The Presentation of the Rose)*

Sophie	Cleo Lee-McGowan
Octavian	Laura Fleur

Sophie is to be betrothed to old Baron Ochs, and anxiously awaits the ceremony of the Presentation of the Rose. The young knight nominated for the task, Octavian, arrives and delivers the rose, laced with Persian rose oil. But the two young people have fallen for each other. They feel the force of this moment of connection, and both vow to hold it sacred until their dying moment.

## *Der Schauspieldirektor*

**Wolfgang Amadeus Mozart (1756–1791)**

*Trio No 3*

Madame Herz	Ellie Neate
Madame Silberklang	Cleo Lee-McGowan
Monsieur Vogelsang	Innocent Masuku

Two singers argue over who is the best. Their colleague, Monsieur Vogelsang, frantically tries to keep the peace.

# *Paradise Garden*

**Emily Hazrati** composer

**Nazli Tabatabai-Khatambakhsh** librettist

Rostam/Shah Abbas	Innocent Masuku
Maria de' Medici	Segomotso Shupinyaneng
Venus/Ishtar	Laura Fleur
King of France (Player)	Kieron-Connor Valentine
Cupid (Player)	Jonathan Evers
Maria de' Medici (Player) as Queen of France	Ellie Neate
Servant to Rostam	Florian Panzieri
Chorus of Florentine Revellers	Jonathan Evers Jack Holton Amy Holyland Cleo Lee-McGowan Ellie Neate Florian Panzieri Erin Gwyn Rossington Kieron-Connor Valentine

Welcome to Paradise Garden, where desire, duty and courageous decision-making changes the lives of lovers, taking them into the future transformed. This is an opera for lovers, activists, and seekers of optimism wanting to make a new path into the future. It is for those not sure of how they feel about the world today. So, answer this question truthfully: “Have you ever had to choose between your heart and your head?”

The year is 1600. Plague sweeps London. A secret garden in Florence, at Shrovetide. Carnival is the festivity into nightfall. An imagined meeting between Maria de' Medici (soon to be Queen of France) and Shah Abbas of Iran (disguised as a botanical merchant). Into the mix is Venus, enslaved to Maria de' Medici. But not all is as it seems between the three of them.

Dance into the night, joining the most wonderful of Florentine revellers into sunrise to hear the birds.

# Production Team

## Creative Team

Director	Martin Lloyd-Evans
Music Director	Dominic Wheeler
Designer	Louie Whitemore
Lighting Designer	Finlay Anderson
Movement	Victoria Newlyn

## Opera Department Students and Fellows

Assistant Director	Eleanor Burke
Assistant Conductor	Will Sharma
Repetiteurs	Joseph Beesley
	Digory Price
	Katie Wong

## Production Arts Students

Production Manager	Matt Shraga
Production Assistants	Guy Knox-Holmes
	Dan Light
Stage Crew	Louis Fraser-Wilson
	Alex Gasson-Grey
Technical Manager	Matt Shraga
Stage Manager	Laura Alexander-Smith
Deputy Stage Manager	Ophir Westman
Assistant Stage Managers	Alex Rincon
	Andrea Støier Andersen
	Em Reeve
	Jonathan Chan
Prop Co-ordinator	Fiona Newton
Assistant Prop Makers	Em Dethick-Jones
	Charlotte Cross
	Dani Diego
Scenic Art Coordinators	Danielle Da Costa
	Zoe Bridger



Assistant Scenic Artists

Charlotte Cross  
Em Dethick-Jones  
Mary Deakes  
Dani Diego  
Miriam Houghton  
Imogen Leather  
Robbie Lynch  
Anja Urban

Design Realisation Assistants

Ema Soares Da Cunha  
Holly Hooper  
Iza Fordham  
Fran Johnson  
Issy Jordan  
Kyra Coppini

Production Sound Engineer

Guy Knox-Holmes

Sound Operator

Ophir Westman

Associate Video Designer

Dan Light

Video Operators

Georgie Bottone

Pete Reavey

Production Electrician

Eve Clayton

Sam Ferstenberg

Lighting Programmers

Eve Clayton

Sam Ferstenberg

Costume Supervisor

Naomi Wright

Wardrobe Manager

Olivia Hilton-Foster

Costume Assistants

Darcey Robinson

Allegra Totaro-Wainwright

Dresser & Wardrobe Maintenance

Kerry Loosemore

Wigs, Hair & Makeup

Alex Gasson-Gray

## **Additional Staff**

Wigs, Hair & Makeup

Gemma Tyler

Staff Production Manager

Julia Bermingham

Staff Costume Supervisor

Kyriaki Bouska

Stage Management Supervisor

Caroline Moores

Opera Department Manager

Steven Gietzen

# Orchestra

## Violin

Tilman Fleig

## Viola

Aleksandra Lipke

## Cello

Akito Goto

## Double Bass

Fabián Galeana

## Flute, Alto & Piccolo

Pauline Delamotte

## Recorder

Olivia Petryszak (soprano & alto)

George Meeks (alto & tenor)

## Clarinet & Bass Clarinet

Marian Bozhidarov

## Bassoon

Verity Burcombe

## Horn

Alex Harris

## Percussion

Thomas Hodgson

## Harp, Piano, Celeste & Electronics

*Text:*

Heather Brooks (harp)

Digory Price (piano)

*The Watchmaker's Daughter:*

Christopher Clarke (harp)

Joseph Beesley (piano & electronics)

*Paradise Garden:*

Caroline Breman (harp)

Katie Wong (celeste)

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## Ensembles, Programming &

## Instrument Manager

Phil Sizer

## Orchestra Librarian

Anthony Wilson

## Orchestra Stage Manager

Bill Bannerman

# Guildhall School Scholarships Fund

Each year the Scholarships Fund enables talented young actors, musicians and theatre technicians to take up their places or continue their studies at Guildhall School. We are extremely grateful to the many trusts, foundations, businesses, City livery companies and individuals who make annual donations to the Scholarships Fund, and to those people who make provision for legacy donations in support of the School in their wills. Students involved in these scenes who have received support from the Scholarships Fund and from external donors are as follows:

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*Guildhall Scholarship*

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Innocent Masuku

*Leverhulme Arts Scholarship*

*The Love MacDonald Scholarship*

Ellie Neate

*Fishmongers' Music Scholarship*

Florian Panzieri

*Weavers' Scholarship*

Erin Gwyn Rossington

*Leathersellers' Scholarship*

Segomotso Shupinyaneng

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Kieron-Connor Valentine

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Katie Wong

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## Production Arts Scholars

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Charlie Vince-Crowhurst	<i>B&amp;T Scholarship</i>
Emylly Ombok	<i>Carpenters' Company Production Arts Scholarship</i>
Kate Stockwell	<i>Leathersellers' Scholarship</i>
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Fiona Newton	<i>Skinners' Lawrence Atwell Scholarship</i>
Finlay Anderson	<i>Tallow Chandlers' Scholarship</i>
Rin Akiyama	<i>The Jane Ades Ingenuity Scholarship</i>
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Emma Horne  
Em Dethick-Jones  
Viktors Mileika  
Emily Nellis  
Pete Reavey  
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Molly Barron  
Georgie Bottone  
Ros Chase  
Eve Clayton  
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Kyra Coppini  
Ryan Davies  
Mary Deakes  
Jack Garner-Greene  
Olivia Hilton-Foster  
Holly Hooper  
Miriam Houghton  
Bradley Halliwell  
Edward Jackson  
Devon James-Bowen  
Teia Johnson  
Sammy Lacey  
Samantha Liquorish  
Kerry Loosemore  
Eilidh MacKenzie  
Rylee McDaniel  
Livvy Meeks  
Fiona Newton  
Stanley Olden  
Sophie Presswell

### Benedict Rattray

Maisie Roberts  
Rosie Roberts  
Daniel Robinson  
Natalya Scase  
Matthew Servant  
Matt Shraga  
Ema Soares da Cunha  
Andrea Støier Andersen  
Qian Yan Tan  
Katherine Verberne  
Ophir Westman  
Adam Woodhouse