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Summer 2020

OPERA DOUBLE BILL

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## Dido and Aeneas

by **Henry Purcell**

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## La bella dormiente nel bosco

by **Ottorino Respighi**

**Dominic Wheeler** conductor

**Olivia Fuchs** director

**takis** designer

**Jake Wiltshire** lighting designer

**Victoria Newlyn** movement director

**GUILD  
HALL  
SCHOOL**

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Peter Robinson

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Elizabeth Rowe

Susanna Stranders

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**Drama**

Martin Lloyd-Evans

Victoria Newlyn

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**Movement  
and Dance**

Victoria Newlyn

Caitlin Fretwell

Walsh

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**Combat**

Jonathan Leverett

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**Language Coaches**

Emma Abbate

Florence Daguerre  
de Hureaux

Aurelia Jonvaux

Johanna Mayr

Emanuele Moris

Lada Valešova

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Steven Gietzen

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**Guildhall School  
Vocal Studies  
Department**

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**Head of Vocal  
Studies**

Armin Zanner

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**Deputy Head  
of Vocal Studies**

Samantha Malk



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of London and the nation

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# Dido and Aeneas

Music by **Henry Purcell**

Libretto by **Nahum Tate**

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# La bella dormente nel bosco

Music by **Ottorino Respighi**

Libretto by **Gian Bistolfi**

**Dominic Wheeler** conductor

**Olivia Fuchs** director

**takis** designer

**Jake Wiltshire** lighting designer

**Victoria Newlyn** movement director

**Will Sharma & Josh Ridley** assistant  
conductors and chorus masters

**Liam Sayer & Rin Akiyama** assistant  
lighting designers

First online performance

10 June 2020, 7pm

**#GuildhallOpera**

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# Welcome



Welcome to Guildhall School's Summer Opera performance. I am full of gratitude, admiration and praise for the entire team behind this performance, coming as it does, in the midst of the Covid-19 crisis. The students and staff have responded magnificently to the many challenges presented by the lockdown and the Director, Olivia Fuchs, and our own Head of Opera, Dominic Wheeler, describe some of the issues they have faced later in this programme.

The School has a strong reputation for imaginative innovation and this team's resourcefulness and invention have never been more urgently required, nor more self-evident. My thanks to every single member of the cast, crew and orchestra for pulling together, in the most inspiring way, to push the boundaries of possibility and produce such an exciting online encounter.

I hope you enjoy the experience.

A handwritten signature in cursive script that reads "Jonathan Vaughan".

Jonathan Vaughan  
*Vice-Principal & Director of Music*

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# Characters

(in order of singing)

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## Dido and Aeneas

### Dido

Elsa Roux Chamoux  
Ema Nikolovska

### Aeneas

Tom Mole

### Belinda

Lara Marie Müller

### Sorceress

Collin Shay  
Nils Wanderer

### Spirit

Jack Lindberg

### Attendant/Second Woman

Olivia Boen

### First Witch

Kirsty McLean

### Second Witch

Alexandra Meier

### Chorus

Honor Wines  
Florence Cain  
Charlotte Potter  
Andrea Manuel  
Ella Bodeker  
Jacob Cole  
Thomas Lidgley  
Jonathan Xie  
Zoe Jackson

Elissa Street  
Amanda Frisendahl  
Alexander Hutton  
Hector Bloggs  
Charles Secombe

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## La bella dormente nel bosco

### L'usignolo

*The Nightingale*  
Ellie Neate

### Il cuculo/Il fuso/La fata verde/Mister Dollar

*The Cuckoo/The Spindle/The  
Green Fairy/Mister Dollar*  
Nils Wanderer

### L'ambasciatore/Il boscaiolo

*The Ambassador/A Woodcutter*  
Adam Maxey

### La fata azzurra

*The Blue Fairy*  
Lara Marie Müller

### Il re

*The King*  
Chuma Sijeqa

### La regina/La duchessa/ La vecchietta

*The Queen/The Duchess/  
The Old Woman*  
Ema Nikolovska  
Elsa Roux Chamoux

### La rana

*The Frog*  
Faryl Smith

### Il gatto

*The Cat*  
Elissa Street

### La principessa

*The Princess*  
Katherine McIndoe  
Laura Lolita Perešivana

### Il principe/Il buffone

*The Prince/The Jester*  
Damian Arnold

### Chorus

Honor Wines  
Florence Cain  
Charlotte Potter  
Andrea Manuel  
Jacob Cole  
Thomas Lidgley  
Jonathan Xie  
Zoe Jackson  
Daniela Croston  
Elissa Street  
Amanda Frisendahl  
Alexander Hutton  
Hector Bloggs  
Charles Secombe

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# Synopsis

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## Dido and Aeneas

### Act 1

After her husband's death Dido, Queen of Carthage, swore never to take another lover, yet she has developed feelings for Aeneas, a Trojan hero, who has been ship-wrecked on the shores of Carthage. She is in turmoil and her trusted friend Belinda urges her to accept his advances and to be happy. When Aeneas arrives to woo her, Belinda rejoices in the fact that Dido is beginning to reciprocate. Dido accepts his advances and they make love.

### Act 2

Jealous of Dido's fame and happiness, a Sorceress summons her companions to help destroy Dido and the whole of Carthage. She decides to send a Spirit disguised as Mercury to tell Aeneas that he must leave immediately to fulfil his destiny and found Rome. The witches plan to create a storm to spoil the lovers' fun and send everyone back home.

### Act 2, Scene 2

Dido and Aeneas have made love, yet Dido senses the approaching storm. Belinda, ever practical, organises the trip back to town while Aeneas is told by the false Mercury to pack his bags and leave Carthage immediately. Reluctantly, Aeneas accepts the order, worried about how to break the news to Dido.

### Act 3

The Sorceress and her witches are pleased to see that their plot is working. Once Aeneas has sailed they will conjure up another storm. They delight in their plan to destroy Dido and everything she stands for.

Dido has heard that Aeneas is leaving. When he enters to explain she reacts furiously, accusing him of betrayal. He immediately retracts, offering to stay with her. Deeply hurt and appalled by his hypocrisy Dido sends Aeneas away.

Left behind she plans her death and dies.

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## La bella dormente nel bosco

### Act 1, Scene 1

It is 1620. On a star-lit night the Nightingale and the Cuckoo compete in song, while a group of Frogs laugh at them. Having searched for seven days, the Royal Ambassador and a Herald arrive to announce the birth of the Princess and to invite all the Fairies to her christening. The Blue Fairy and her companions appear and agree to be the Princess's godmothers.

### Act 1, Scene 2

In the palace the Blue Fairy is welcomed by the King and Queen. As she blesses the Princess in her cradle she is interrupted by the arrival of the angry Green Fairy who lays a curse on the baby, announcing that at the age of twenty the Princess will prick her finger on a spindle and fall asleep forever. The King orders all the spinning-wheels in the kingdom to be destroyed immediately while the Blue Fairy calls forth an ethereal chorus of singing stars to keep a watchful eye over the Princess.

### Act 2, Scene 1

Twenty years later an Old Woman, with only her Cat and Spindle as companions, is spinning in a forgotten part of the kingdom

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as she sings of her loneliness. While the Old Woman goes to get some more wool the Princess enters singing of the joys of spring. She greets the suspicious Cat, who introduces her to the Spindle and when the Old Woman returns she agrees to teach the Princess how to spin. The Cat expresses her worries, but it is too late as the Princess pricks her finger and falls slowly asleep. The Old Woman calls for help, while the Spindle starts to whirl around the Green Fairy's victim in triumph.

### **Act 2, Scene 2**

In the Palace four famous Doctors examine the Princess only to tell the King that her illness is unknown. Furious, the King dismisses the incompetent physicians and together with the Queen they mourn their loss. A funeral procession enters with the mourners declaring that nothing can rouse the Princess. The Blue Fairy appears to cast a spell of sleep over everyone. She predicts that the Princess will one day be woken by a kiss of love.

### **Act 3, Scene 1**

Three hundred years later a Woodcutter is working in the woods near the Palace. Prince April arrives, together with his companions the Duchess and Mister Dollar Cheques, having lost their way in the forest. The Woodcutter tells them the legend of the Sleeping Princess waiting for the kiss of April to break the spell. The Prince is intrigued and tells his companions to go home as he feels he must solve this mystery alone. The Duchess is consoled by Mister Dollar, who offers to buy the Sleeping Beauty, whatever she may cost. The Prince makes his way to the castle.

### **Act 3, Scene 2**

A great Spider, the Green Fairy in disguise, tries to stop the Prince from entering the palace. The Prince fights and destroys her before seeing Sleeping Beauty lying on her bed. Entranced, the Prince kisses her and she wakes from her deep sleep. The Blue Fairy appears to wake the rest of the court and everyone rejoices.

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## Director's note

As I write this note we are half-way through what would have been our usual rehearsal period for this double-bill, but nothing has been 'usual' about the process we have all been involved in over the last few weeks. The first thing we all had to do was let go of what could have been and embrace the new. A sense of uncertainty, surprise and dealing with the unknown is part of every creative endeavour. However, in this case we started off knowing hardly anything about what we were setting out to make, or the process it would involve.

I was initially asked whether I would like to create a 'digital response' to our original double-bill of *Dido and Aeneas* and *La bella dormiente nel bosco*. I reflected on what might work within the restrictions of online platforms and people self-isolating in their homes. Everything I love about theatre and opera, their visceral and physical qualities, the interaction between people onstage and off, the energy and adrenalin of live performance and music, as well as the atmosphere and collaboration in a rehearsal room, were not going to be possible. However, we could still collaborate, and together with the singers explore their performances in detail, and even create some rudimentary virtual interaction. So I set to work imagining what might be possible. With this in mind, Dominic Wheeler, our wonderful conductor, and I cut the operas to make them manageable, trying to still tell the stories as well as give all the singers an opportunity to capture their performances on video.

With help from the wizardry of the Guildhall technical departments the idea of creating a virtual reality performance was

added to my idea of a collage of home-made films, and, in collaboration, we have evolved a way of combining these two strands of digital performance. The realisation of this event is at this moment of writing still not quite clear, but I am trusting in the process and my wonderful collaborators – takis, the set and costume designer, Jake Wiltshire, our lighting designer, and the most recent additions to our team, the film maker Karl Dixon, and Rury Nelson and Christian Dickens from Bild Studios, who are realising the VR version set on the Guildhall stage.

For the students this has been a challenging process. People have been battling with obstacles in their personal circumstances, some dealing with feelings of isolation and alienation, others with lack of privacy, or worries about family members and friends. Professionally, the students are also confronted with worries about the uncertain future of the live arts in general and their own budding careers in particular, but I hope this process will have been a bit of an antidote.

After the initial teething problems of getting used to new ways of working that no longer allowed them to rely on their honed skills – such as hearing the music played live, having the camaraderie and engagement of working together in the same space, being able to bounce off each other, create together, be physical, and have energetic responses – we have managed to have some fun, as well as tears. Not having met most of the students before this rehearsal process began, I now feel very close to them all, and it has been a huge pleasure and honour to be working with such a talented, creative and resilient group of young people – singers and Production Arts students alike.



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Due to the unique set-up of Guildhall School amongst all the London conservatoires, there have been the resources, expertise and determination available to create something new: a virtual reality piece that is maybe in its own way ground-breaking. However,

above all we hope this ‘event’ will offer you a glimpse into our collective efforts to create moments of beauty and genuine humanity in the face of adversity, and a sense of hope for the future.

*Olivia Fuchs*

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## Conductor’s note

It’s a pleasure to share with you the fruits of our explorations on this term’s opera production. I use the word ‘explorations’ advisedly, of course. We decided early on that, in contrast to our normal practice, we would not be sharing the full versions of these productions with the wider world. Far too many students (and staff and guest artists!) have been thrown into far too deep a deep end of new skill acquisition for that to be fair or responsible. Our focus was never on our end result, but on trying to create a space in which our ever-enthusiastic and hardworking students could be challenged and, crucially, *play* in these extraordinary times. Their response has been an inspiration, as was the wave of creativity and incredible hard work that poured out of the staff when it first became apparent how radically and swiftly this beautiful production was going to have to transform itself. Special thanks to our guest creative team, Olivia Fuchs, takis and Jake Wiltshire in this regard; their generosity throughout this process has been truly amazing.

The process of assembling the music in a world where synchronous music making is impossible has been:

1. I made a (very) rough piano recording of the heavily abridged versions of the pieces
2. Our repetiteurs made recordings of the accompaniments for singers to use in coaching and rehearsal
3. Throughout rehearsals, this database of recordings was refined and updated to accommodate new timings, tempi etc
4. Final conducted versions of the recordings were made, which both singers and orchestra used as the basis for all their recordings
5. The recitatives were recorded by the singers first, guided by Toby Hession, our harpsichordist, and continuo added afterwards.

I hope you enjoy it!

*Dominic Wheeler*

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# Production team

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## Opera Department Students and Fellows

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**Assistant Director**  
May Howard-Shigeno

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**Senior Coach**  
Alina Sorokina

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**Assistant Conductor  
and Chorus Master**  
(Dido and Aeneas)  
Will Sharma

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**Assistant Conductor  
and Chorus Master**  
(La bella dormente)  
Josh Ridley

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**Repetiteurs**  
Toby Hession  
Katie Wong

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## Production Arts students

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### Production and Technical Management

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**Production Manager**  
Calum Walker

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**Asset Manager**  
Samuel Harris

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**Technical Managers**  
James Cooper  
Matthew Freeman

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**Production Assistants**  
Samuel Dawson  
Laura Alexander-Smith  
Molly Barron

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**Technical Assistant**  
Aled Roberts

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### Stage Management

**Stage Manager**  
May Curtiss

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**Deputy Stage Manager**  
Eluned Banfield

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**Assistant Stage  
Managers**  
Samantha Liquorish  
Ophir Westman  
Katherine Hodgson  
Sarah Albritton  
Will Darby  
Adam Woodhouse

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### Construction

**Construction Manager**  
Grace Wines

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**Assistant Carpenters**  
Finlay Anderson  
Rose Bailey  
Zoe Bridger  
Fiona Newton

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### Props

**Prop Maker**  
Aster Meerding

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**Assistant Prop Makers**  
Danielle Da Costa  
Rose Bailey  
Alice Dearman

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### Scenic Art

**Scenic Art  
Co-ordinator**  
Pippa Higham

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**Assistant Scenic Artists**  
Zoe Bridger  
Danielle Da Costa  
Fiona Newton  
Tara Boland

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### Sound

**Production Sound  
Engineer**  
Thomas Dixon

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**Sound Operators**  
Joshua Collins  
Natayla Scase

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**Studio Team**  
Tyler Edwards-Tagg  
Sami Barqawi  
Sam Levy  
Eilidh MacKenzie  
Poppy Harnett

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### Lighting

**Chief Electrician**  
Jamie Webb

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**Production Electrician**  
Millie Heighes

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**Lighting Programmers**  
Matt Shraga  
(Dido and Aeneas)  
Max Rodriguez-Thorp  
(Dido and Aeneas)  
Maisie Roberts  
(La bella dormente)  
Jack Stevens  
(La bella dormente)

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### Costume

**Costume Supervisor**  
Alexandra Kharibian

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**Costume Assistants**  
Naomi Wright  
Chloe Jones  
Rose Dayan

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### Additional Staff

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**Wigs, Hair and Makeup**  
Gemma Tyler

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**Language coaches**  
Liz Rowe  
Emanuele Moris

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**Additional 3D Characters**  
Deborah Leunig  
Hai Phung

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**Project Engineer**  
Rury Nelson, Bild Studios

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**Project Manager**  
Christian Dickens,  
Bild Studios

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**Film Maker**  
Karl Dixon

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**Project Manager**  
Clare Partington,  
Guildhall Live Events

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A listing of CVs for  
Guildhall School  
Final Year  
Production Arts  
students may be  
viewed here or on the  
School's website  
[gsmd.ac.uk/  
finalyearpa](https://www.gsmd.ac.uk/finalyearpa)

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# Orchestra

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## Dido and Aeneas

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### Violin 1

Julia Teresa Stein\*  
Isabella Fleming  
Emma Curtis  
Giulia Lussoso

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### Violin 2

Melissa Hutter\*  
Robyn Bell  
Lok Yee Feng

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### Viola

Theodore Chung\*  
Meng-Hsien Cheng  
Georgia Russell

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### Cello

Rachel Newbold\*  
Anna Ryland-Jones

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### Double bass

Benjamin Du Toit\*  
Max Salisbury

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### Oboe

Charis Lai\*  
Charlotte Brenton

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### Recorder

Teresa Wrann\*  
Leah Saltoun

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### Continuo

**Cello**  
Lucy Neil

**Harpsichord**  
Toby Hession

**Theorbo**  
Jens Franke

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## La bella dormente nel bosco

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### Violin 1

Julia Teresa Stein\*  
Isabella Fleming  
Emma Curtis  
Giulia Lussoso

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### Violin 2

Melissa Hutter\*  
Robyn Bell  
Tilman Fleig

---

### Viola

Matt Johnstone\*  
Meng-Hsien Cheng  
Georgia Russell

---

### Cello

Alice Luddington\*  
Rachel Newbold  
Lucy Neil

---

### Double bass

Benjamin Du Toit\*  
Max Salisbury

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### Flute & Piccolo

Enlli Parri

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### Oboe

Catriona Lockhart

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### Clarinet

Isha Crichlow

---

### Bassoon

Daria Phillips

---

### Horn

Leonardo Pinho  
Alex Grinyer

---

### Trumpet

Tom Kearsey

---

### Trombone

Ben Newman

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### Piano & Celeste

Katie Wong

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### Percussion

Tom Hodgson\*  
Francisco Negreiros

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### Ensembles, Programming & Instrument Manager

Phil Sizer

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### Orchestral Librarian

Anthony Wilson

*\* denotes Principal*

*Names correct at time  
of going to press.*

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# Staff biographies



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**Dominic Wheeler** conductor

**Training** Clare College, Cambridge (Organ Scholar); Royal College of Music (Opera Conducting Scholar); Liszt-Akademie, Budapest.

**Operatic credits** *Das Rheingold, Siegfried, War and Peace, The Trojans, The Turk in Italy*, ENO; *The Barber of Seville*, ENO and ON; *L'elisir d'amore*, ON; *Don Giovanni*, ON, SO and Batignano Festival; *Alceste*, SO and Opera de Nice; *Manon*, New Zealand Opera; *A Midsummer Night's Dream*, Hungarian State Opera; *Il tabarro* and *Gianni Schicchi*, New National Theatre, Tokyo; *Curlew River*, Geidai Arts, Tokyo; *Echo and Narcissus* (Stuart Macrae), *Gentle Giant* (Stephen McNeff), ROH2 at the Linbury (both world premieres); *The Sofa/The Departure*, Maconchy, Independent Opera at Sadler's Wells; recordings for Chandos; *Pelléas et Mélisande* (shortlisted for RPS Opera award); productions for RAO, ETO, OHP, Chelsea Opera Group and Batignano Festival.

**Guildhall School productions** *The Angel Esmeralda* (world premiere), *A Midsummer Night's Dream, Così fan tutte, The Long Christmas Dinner, A Dinner Engagement, Dialogues des Carmélites, The Tale of Januarie* (world premiere), *Mavra* and *Iolanta, The Rape of Lucretia, The Cunning Peasant, The Adventures of Pinocchio, The Little Green Swallow Dove* (UK premiere), *Le nozze di Figaro* and *Owen Wingrave* with the Banff Centre (Canadian premiere).

**Orchestral and choral credits** Philharmonia Orchestra, BBC Philharmonic Orchestra, RPO, BSO and Chorus, BBC Concert Orchestra, (BBC Proms 2014), BBC Singers, English Chamber Orchestra, London Mozart Players, Northern Sinfonia, City of London Sinfonia, Sinfonia Viva, Orchestre de l'Opera National de Bordeaux, Tokyo Mozart Players, European Union Youth Orchestra, Hong Kong Sinfonietta.

**Future plans** Julian Philips *The Yellow Sofa*, Budapest Contemporary Arts Festival; concerts with National Children's Orchestra and Sinfonia Viva.



**Olivia Fuchs** director

**Notable productions** *Der Rosenkavalier*, WNO; *The Marriage of Figaro*, ENO; *A Midsummer Night's Dream*, ROH Linbury; *Rusalka*, Opera Australia (Helpmann and Green Room awards); *Pelléas et Mélisande*, Teatro Colon, Buenos Aires; *Rusalka*, *Don Giovanni*, *Pied Piper*, ON; *Inês de Castro* (James MacMillan), *A Midsummer Night's Dream*, SO.

**Further directing credits** *Faust*, *Der Rosenkavalier*, *Otello*, *Madama Butterfly*, Magdeburg, Germany; *Die Zauberflöte*, *Madama Butterfly*, Oviedo, Spain; *Rigoletto*, *La Traviata*, *Il Trovatore*, Danish National Opera; *The Rake's Progress*, *Hänsel und Gretel*, *Cherevichki*, *Maynight*, *Osud*, *Sarka*, Garsington Opera; *Kát'a Kabanová*, *Jenůfka*, *Fidelio*, *Iris*, *Macbeth*, *Lucia di Lammermoor*, OHP. Workshops and coaching at the National Opera Studio, the Jette Parker Young Artists programme, ROH; *Semele* and *Alcina*, RAM; *Cendrillon*, RNCM; French triple bill, Royal College of Music. Other recent productions include *Dead Man Walking*, Oldenburg; *Iolanta*, OHP.

**Future plans (hopefully)** *Der Rosenkavalier*, *Faust*, WNO; *The Cunning Little Vixen*, Longborough Opera Festival.



**takis** designer

**Training** Costume and Set Design, Romanian National University of Arts Bucharest; Theatre Technical Arts Course, RADA.

**Operatic credits** *Dialogues des Carmélites*, Guildhall School; *Phaedra*, ROH; *Don Giovanni*, Finnish National Opera; *Don Quichotte*, Wexford Opera Festival; *Un ballo in Maschera*, *Iolanta/ Il Segreto di Susanna*, *Isabeau*, *La Rondine*, *Die Fledermaus*, OHP; *Ulysses' Homecoming*, *La Calisto*, *Ottone*, *Life on the Moon*, ETO.

**Dance/ballet/circus credits** *The Little Mermaid*, Finnish National Ballet; *Reminiscence*, Rambert Dance Company; *7-75*, *The Place*; *Xanadu*, *My Beautiful Circus*, *Any Port in a Storm*, Giffords Circus; *Atomic Saloon*, Las Vegas.

**Musicals credits** *Five Guys Named Moe*, *The Toxic Avenger*, *In the Heights*, West End; *Hairspray*, UK & Ireland Tour; *Flasdance*, UK tour; *Ain't Misbehavin'*, *Side Show*, Southwark Playhouse; *Spring Awakening*, *Oliver!*, *The Sound of Music*, *Chicago*, Curve Theatre; *The LKY Musical*, Singapore; *Grease*, Oslo; *Spring Awakening*, *West Side Story*, NYMT; *Kiss of the Spider Woman*, Arts Ed; *Aristophanes Now*, European tour; *Choruses*, *In the Light of the Night*, Ancient Theatre of Epidaurus

**Theatrical credits** *The Cat and the Canary*, UK tour; *Tonight the Eighties*, National Theatre of Kuwait; *Arming the World*, London street performance; *The Lion, the Witch and the Wardrobe*, *Clytemnestra*, *Measure for Measure*, Sherman Theatre; *Am I Dead Yet*, *Fear*, Bush Theatre; *The Memory of Water*, New Vic; *The Jungle Book*, Citizens Theatre; *Bacchae*, Royal & Derngate; *Rover*, Hampton Court Palace; *Lidless*, Trafalgar Studios; *Stovepipe* Royal National Theatre, *Ditch* Old Vic.

**Film credits** *Widow's Walk*, *Narcopolis*, *The Half-Light*, *Eve*.



**Jake Wiltshire** lighting designer

**Lighting credits** *Radamisto*, Guildhall School; *Don Pasquale*, Welsh National Opera; *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*, Academy of Ancient Music; *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 Festival and RCM; *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. As Associate Lighting Designer: Peter Maxwell Davies/David Poutney *Kommilitonen!*, Lincoln Center New York (US Premiere); Honorary Associate of the Royal Academy of Music.



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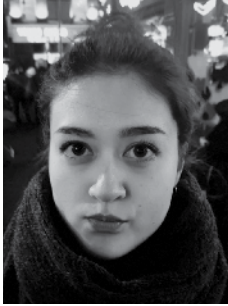
**Victoria Newlyn** movement director

**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; *The Rape of Lucretia*, *A Midsummer Night’s Dream*, Sibelius Academy, Helsinki; Birtwistle *The Last Supper*, BBC SSO; *Così fan tutte* and *La Cenerentola* West Green House Opera; Handel *Atalanta*, Cambridge Handel Opera; *Die Fledermaus*, Clonter Opera; *Death in Venice*, St Endellion Festival.

**Movement direction** *A Midsummer Night’s Dream*, *The Long Christmas Dinner*, *A Dinner Engagement*, Guildhall School; *Ariadne auf Naxos*, Göteborg Opera; *Rigoletto*, Bucharest National Opera; *La traviata* and *Don Giovanni*, ON; *La wally* and *Un ballo in maschera*, OHP; *Ariodante*, Cambridge Handel Opera; numerous productions for Guildhall School, RAM and BYO. Semi-staged productions include *Billy Budd*, *Boris Godunov*, *Die Walküre*, *The Rake’s Progress*, *La bobème* and *Carmen*, St Endellion Festival.



**May Howard-Shigeno** assistant director

**Training** BA Technical Theatre Arts, Guildhall School; currently Assistant Director Fellowship, Guildhall School.

**Professional experience** *The Angel Esmeralda*, Guildhall School; *The Magic Flute*, Wilton's Music Hall; *Mansfield Park*, Waterperry Opera Festival; *Hands Up Foundation* Gala, Cadogan Hall; *These Wondering Stones*, Barbican; *The Nutcracker*, The Royal Ballet.



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**Will Sharma** assistant conductor and chorus master (Dido and Aeneas)

**Training** Junior Conservatoire, Royal Welsh College of Music & Drama; BMus (Vocal Studies), Guildhall School; currently Advanced Certificate Repetiteur course, Guildhall School.

**Scholarships** Guildhall Scholarship.

**Operatic experience** *La feldeltà premiata*, Guildhall School; *I Capuleti e i Montecchi*, *The Tsar Wants his Photograph Taken*, Performance Lab; *Iolanthe*, London Garden Opera.



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**Josh Ridley** assistant conductor and chorus master (La bella dormente)

**Training** BA (Music), University of Durham; currently Advanced Certificate Repetiteur course, Guildhall School.

**Scholarships** The Jack Irons Repetiteur Scholarship; Guildhall Scholarship.

**Operatic experience** *The Angel Esmeralda*, *The Magic Flute*, *A Midsummer Night's Dream*, *Carmen*, *Mansfield Park*, Todd's *Alice's Adventures in Wonderland*, Guildhall School.





**Liam Sayer** assistant lighting designer

**Training** currently BA (Hons) Technical Theatre Arts (Theatre Technology), Guildhall School.

**Scholarships** Guildhall Scholarship.

**Guildhall productions** Production Electrician, *Antigone*, Technical Manager and Production Electrician, *Provok'd*, Lighting Programmer, *Merrily We Roll Along*, Lighting Programmer, Opera Double Bill 2019.

**Other experience** Freelance Production Electrician for Theatre and Live Events; Assistant Lighting Designer, *Prince of Egypt* London (Internship); Production Electrician & Technical Manager, *Sane & Sound* CoLab; Technical Manager, *All the Little Lights* CoLab.



**Rin Akiyama** assistant lighting designer

**Training** currently BA (Hons) Production Arts (Theatre Technology), Guildhall School.

**Scholarships** Guildhall Scholarship.

**Guildhall experience** Sound operator, video operator, costume assistant, LX programmer for *Red Velvet*, *Provok'd*, *Earthquakes in London*, *Opera Scenes*.

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# Student biographies



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## Damian Arnold

**Training** BMus, Sydney Conservatorium of Music; 2017 Melba Opera Trust Scholarship; currently second year Guildhall School Opera Course studying with Robert Dean and Adrian Thompson.

**Scholarships** Gold and Silver Wyre Drawers' Scholarship; Ewen Balfour Award 2018/19.

**Competitions** Finalist 2019 Joan Sutherland and Richard Bonyngel Bel Canto Award; finalist 2017 and 2015 IFAC Handa Australian Singing Competition.

**Operatic experience** Ismael/Pentacostalist Leader *The Angel Esmeralda*, Lindoro *La fedeltà premiata*, Shepherd *Venus and Adonis*, Snout *A Midsummer Night's Dream*, Guildhall School; Tom *The Track*, Opera Australia; Tebaldo *I Capuleti e i Montecchi*, Goodenough College and Auckland Opera Studio; Henry Crawford *Mansfield Park*, Waterperry Opera Festival; featured chorus *The Damnation of Faust*, LSO; The Defendant *Trial by Fury*, University of Sydney; Don Basilio *Le nozze di Figaro*, Pacific Opera and Bloomsbury Opera; Mozart *Mozart and Salieri*, Independent Opera; excerpts from *Il barbiere di Siviglia*, *L'elisir d'amore*, *Ariadne auf Naxos*, *Written on Skin*, *Fidelio*, *La finta giardiniera* and *Les mamelles des Tirésias*, Guildhall School.



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### **Olivia Boen**

**Training** BMus Oberlin Conservatory of Music; currently Guildhall Artists Masters (MPerf) studying with Samantha Malk.

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

**Competitions** Winning Duo, London Song Festival British Art Song Competition 2019; Third Place, Hurn Court Opera Singing Competition 2019; Winner Musicians Club of Women 2018; Second Place North Shore Choral Society 2018.

**Operatic experience** 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.



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### **Toby Hession**

**Training** Chetham's School of Music; BA (Music) Clare College, Cambridge; MPhil (Composition) at Clare College, Cambridge; currently first year Repetiteur course, Guildhall School.

**Scholarships** Goldsmiths' Scholarship; Help Musicians UK.

**Competitions** First prize, Clare Song Competition, 2017; Accompanist Prize, Clare Song Competition, 2019.

**Operatic experience** *The Angel Esmeralda*, *Opera Scenes*, Guildhall School.



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**Adam Maxey**

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

**Scholarships** Dyers' Scholarship.

**Competitions** 2019 Kathleen Ferrier Award Finalist.

**Operatic experience** Melibeo *La fedeltà premiata*, Guildhall School; Le Roi (cover) *Cendrillon* and Ufficiale (cover) *Il barbiere di Siviglia*, Glyndebourne Festival; Don Magnifico *Cenerentola*, BYO; Figaro *Le nozze di Figaro*, Arthur/Voice of the Cards/Officer 3 *The Lighthouse*, Peter Quince *A Midsummer Night's Dream*, RCM Opera Studio.



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**Katherine McIndoe**

**Training** BMus (1st class Hons), New Zealand School of Music; MPerf (Distinction), Guildhall School; currently first year Artist Diploma Guildhall School Opera Course studying with Yvonne Kenny.

**Scholarships** Elizabeth Sweeting Award; The Stella Currie Award; Victoria League Scholarship for Singing, in conjunction with the Dame Kiri Te Kanawa Foundation; Patricia Pratt Scholarship (Kia Ora Foundation).

**Operatic experience** Shepherdess *Venus and Adonis*, Guildhall School; Iolanta *Iolanta*, Les Azuriales Opera; Governess *The Turn of the Screw*, Barnes Music Festival; Fiordiligi *Così fan tutte*, Bloomsbury Opera; ensemble roles *Candide*, LSO; Sister Catherine *Dead Man Walking*, BBC SO; Tatyana *Eugene Onegin*, *Giulietta I Capuleti e i Montecchi*, Days Bay Opera; Second boy *The Magic Flute*, New Zealand Opera.



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### **Kirsty McLean**

**Training** BMus (1st class Hons) Trinity Laban; currently second year MMus at Guildhall School studying with Sarah Pring.

**Scholarships** Guildhall Scholarship; Drapers' Hall; The Henry Wood Hall Trust; Rosehill Young Artist; Britten Pears Young Artist; Young Artist on the French Exchange programme with Wigmore Hall for 2020.

**Competitions** Audience Prize, Chartered Surveyors Competition 2019.

**Operatic experience** Jano (cover) *Jenůfa*, ROH; Anne Trulove (cover) *The Rake's Progress*, Opera Glassworks; Ännchen *Der Freischütz*, Blackheath Opera.



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### **Jack Lindberg**

**Training** BMus, Yale University; currently first year MMus (Vocal Studies), Guildhall School studying with Andrew Watts.

**Operatic experience** Ottone *Agrippina*, Dartington Summer School; Lidio *L'egisto*, Yale Baroque Opera Project; Lapak/Frog *The Cunning Little Vixen*, Opera Theatre of Yale College.



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### **Alexandra Meier**

**Training** BA (Music), MA (Music Pedagogy), Hochschule für Musik Basel; currently MMus (Vocal Studies), Guildhall School studying with John Evans.

**Scholarships** Roches-Utiger Stiftung Scholarship.

**Operatic experience** Der Trommler *Der Kaiser von Atlantis*, Anneli *Der Goldkäfer*, Theater Basel; Hänsel *Hänsel und Gretel*, Südwestdeutsche Philharmonie Konstanz; excerpts from *Cendrillon*, *Der Rosenkavalier*, *Il Barbiere di Siviglia*, *Peter Grimes*, Guildhall School.



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### **Lara Marie Müller**

**Training** BMus and MMus, Guildhall School; currently second year Guildhall School Opera Course studying with John Evans.

**Scholarships** Fishmongers' Music Scholarship; Help Musicians Sybil Tutton Award; The Countess of Munster Music Trust; The Worshipful Company of Carpenters; The Kathleen Trust.

**Competitions** The Simon Sandbach Award 2018, Garsington; Paul Hamburger Prize 2017.

**Operatic experience** Observer 2 and Pregnant Woman *The Angel Esmeralda*, Nerina *La fedeltà premiata*, Guildhall School; The Happy Princess *The Happy Princess* (new commission by Paul Fincham), Garsington Youth Opera 2019; Esmerelda *The Bartered Bride*, Papagena *Die Zauberflöte*, Garsington Opera.



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### **Tom Mole**

**Training** BMus (1st class Hons), Guildhall School; currently first year Guildhall School Opera Course studying with John Evans.

**Scholarships** Carpenters' Company Henry Osborne Award Scholarship; The Countess of Munster Musical Trust.

**Operatic experience** Snug *A Midsummer Night's Dream*, Guildhall School; Count Horn *Un Ballo in Maschera*, OHP Young Artists 2019; Alidoro *La Cenerentola*, BYO.



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### Ellie Neate

**Training** BMus, Guildhall School; currently second year MMus, Guildhall School studying with Sarah Pring.

**Scholarships** Guildhall Scholarship.

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

**Operatic experience** Scenes from *Cendrillon*, *Peter Grimes*, *Hänsel und Gretel*, Guildhall School; Aisling Bronstow *Concrete Music* by Jonathon Pease (premiere), Poplar Union.



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### Emma Nikolovska

**Training** BMus Violin Performance, The Glenn Gould School of The Royal Conservatory of Music, Toronto; PGDip, MMus, MPerf, Guildhall School; currently second year Guildhall School Opera Course studying with Rudolf Piernay.

**Scholarships** Shipley Rudge Scholarship; London Syndicate Scholarship; Countess of Munster Musical Trust; Sylva Gelber Grant; Canadian Centennial Scholarship Fund.

**Competitions** Named BBC New Generation Artist 2019-2021; Young Classical Artists Trust winner 2019; Guildhall Wigmore Prize 2019; Guildhall Gold Medal finalist, 2019; Ferrier Loveday Song Prize, Kathleen Ferrier Awards 2019; Oxford Lieder Young Artists Platform 2019.

**Operatic experience** Sister Edgar *The Angel Esmeralda*, Celia *La fedeltà premiata*, Mother Bayard/Cousin Ermengarde (cover) *A Dinner Engagement*, Mother (cover) *The Consul*, Blind Girl *Blind*, Guildhall School; Le Journaliste Parisien *Les Mamelles de Tirésias*, Les Azuriales; Ericlea (cover), *The Return of Ulysses*, ROH; chorus *Die Frau ohne Schatten*, Verbier Festival; excerpts from *Written on Skin*, *La finta giardiniera*, *Alcina*, *The Little Green Swallow*, Guildhall School.



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### **Laura Lolita Perešivana**

**Training** BMus (1 and 2), RAM; BMus (Hons), Guildhall School; currently first year Guildhall School Opera course studying with Janice Chapman.

**Scholarships** City of London Scholarship; Mercers' Scholarship.

**Competitions** Extraordinary Prize, Tenor Vinas International Singing Competition; Very Highly Commended, London Song Festival Schubert Prize.

**Operatic experience** Zerlina *Don Giovanni*, BYO; Pamina *Die Zauberflöte*, Berlin Opera Academy; Lauretta *Gianni Schicchi*, The Latvian National Opera House; First Knaben *Die Zauberflöte*, The Lithuanian National Opera and Ballet Theatre; excerpts from *I Capuleti e i Montecchi*, *Manon*, *Carmen*, *Giulio Cesare*, *Il viaggio a Reims*, *The Rake's Progress*, *La bohème*, *Orpheus in the Underworld*, Guildhall School.



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### **Elsa Roux Chamoux**

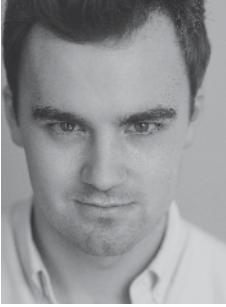
**Training** Bachelor in Management, University of Paris; MPerf, Guildhall School; currently second year Guildhall School Opera Course studying with Ruby Philogene.

**Scholarships** Barbara Stringer Scholarship; Goldsmiths' Scholarship; Foundation Mario Lanza; Rotary Club District of Bourgogne Champagne.

**Competitions** Mady Mesple Prize, Bel Canto Vincenzo Bellini Competition 2019; First Prize, Susan Longfield Award 2019; Audience Prize, Grand Concours Emma Calvé 2018.

**Operatic experience** Celia *La fedeltà premiata*, Genevieve *The Long Christmas Dinner*, Guildhall School; Ruggiero *Alcina*, Ensemble Orquesta Opera; Romeo *I Capuleti e i Montecchi*, Goodenough College; Cherubino *Le nozze di Figaro*, Dritte Knabe *Die Zauberflöte*, Manhattan Opera Studio; Zerlina *Don Giovanni*, Pole Lyrique d'Excellence Cecile Deboever; excerpts from *Cendrillon*, *Il barbiere di Siviglia*, *Jenůfa*, *La finta giardiniera*, *L'heure espagnole*, Guildhall School.





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### Collin Shay

**Training** BMus (Distinction), McGill University, MPerf and Historical Performance Keyboard Fellowship Guildhall School, currently second year Guildhall School Opera Course.

**Scholarships** Gwen Catley Scholarship (The Amar-Franes & Foster-Jenkins Trust); Weavers' Scholarship.

**Competitions** Winner Brian Nisbet Prize (with ensemble Sacred Bones).

**Operatic experience** Observer 3 and Tour Guide *The Angel Esmeralda*, Cupid *Venus and Adonis*, Oberon *A Midsummer Night's Dream*, Guildhall School; Pete *The Lost Thing*, ROH at Linbury Theatre (Jules Maxwell, world premiere); Serafino (cover) *The Intelligence Park*, Music Theatre Wales at Linbury Theatre; Yoel *Mamzer Bastard*, ROH at Hackney Empire (Na'ama Zisser, world premiere); Ottone *L'incoronazione di Poppea*, Hampstead Garden Opera.



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### Chuma Sijeqa

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

**Scholarships** City of London Scholarship; Bill Weston Scholarship.

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

**Operatic experience** Schaunard *La bobème*, Gaspero *Rita*, Gauteng Opera; Ensemble *Porgy and Bess*, ENO; Don Bartolo *Le nozze di Figaro*, New Generation Festival.



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### Faryl Smith

**Training** BMus (1st class Hons), Guildhall School; currently MMus, Guildhall School studying with Marilyn Rees.

**Scholarships** Guildhall Scholarship.

**Operatic experience** Norina *Don Pasquale*, Fiordiligi *Così fan tutte*, Zdenka *Arabella*, Sophie *Der Rosenkavalier*; Guildhall School *Opera Scenes*.



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### Alina Sorokina

**Training** Masters degree in Piano Performance, Accompaniment, Chamber Music and Piano Instruction, Gnessin Russian Academy of Music, Moscow; Repetiteur courses with Elizabeth Rowe (2017) and Audrey Hyland (2018), North Sea Vocal Academy, Denmark; Advanced Certificate Repetiteur Course; currently Guildhall School Coach Fellow.

**Scholarships** Roderick Brydon Memorial Trust Award 2019.

**Operatic experience** *The Angel Esmeralda*, *La fedeltà premiata*, *Aminta e Fillide*, *A Midsummer Night's Dream*, *Genizab*, Guildhall School; *Cendrillon*, *Mayakovski begins*, Maimonides State Classical Academy, Moscow; excerpts from *L'incoronazione di Poppea*, *Alcina*, *Rinaldo*, *La finta giardiniera*, *Le nozze di Figaro*, *Fidelio*, *Don Pasquale*, *La bohème*, *Les mamelles de Tirésias*, *Written on Skin*, Guildhall School.



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### Elissa Street

**Training** The Purcell School for Young Musicians; currently first year BMus Vocal Studies studying with Theresa Goble.

**Scholarships** Mario Lanza Educational Foundation.

**Operatic/vocal experience** Chorus *The Snow Goose* (world premiere), Echo Ensemble; Maria *West Side Story*, Narrator *Joseph and his Amazing Technicolour Dreamcoat*, Maria *The Sound of Music*, Fantine *Les Misérables*, Radlett Festival of Music; soloist *In the Beginning*, St Martin-in-the-Fields; soloist *A Charm of Lullabies*, The Purcell School.



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### **Nils Wanderer**

**Training** Singing and Music Theatre, Hochschule für Musik Franz Liszt, Weimar; currently second year Guildhall School Opera Course studying with Andrew Watts.

**Scholarships** The Anne Pashley Opera Scholarship.

**Competitions** Winner and Gold Medal for Outstanding Performance, International Asian Singing Competition; First Prize and Audience Prize, Handel Competition, Karlsruhe; Young Artist Award for Singer, Director, Choreographer, Conductor and Musical Director of Pueri Cantores Altahensis.

**Operatic experience** Pastore/Spirito *L'Orfeo*, Nederlandse Reisopera; Sorceress/Director/Choreographer *Dido and Aeneas*, Baroque Orchestra Karlsruhe, Monastery Concert Festival Maulbronn; excerpts from *Die Fledermaus*, *Rinaldo*, *The Rake's Progress*, *Written on Skin*, *A Midsummer Night's Dream*, Guildhall School.



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### **Katie Wong**

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

**Courses** Solti Peretti Repetiteur's Masterclass 2019, Georg Solti Academia; Academy of French Song and Opera 2018.

**Scholarships** Guildhall Scholarship.

**Operatic experience** *La feldeltà 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 *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.

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# Guildhall School Opera Course

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**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.

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## 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](http://gsmd.ac.uk/operamaking)



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## Recent Productions

June 2018  
*The Long Christmas Dinner* Hindemith  
*A Dinner Engagement* Berkeley

November 2018  
*Così fan tutte* Mozart

March 2019  
*A Midsummer Night's Dream* Britten

June 2019  
*Aminta e Fillide* Handel  
*Venus and Adonis* Blow

November 2019  
*La fedeltà premiata* Haydn

February 2020  
*The Angel Esmeralda* (world premiere)  
Liam Paterson/Pamela Carter

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# Guildhall School Production Arts Department

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## **Vice-Principal & Director of Production Arts**

Andy Lavender

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## **EA to the Vice-Principal & Director of Production Arts:**

Alison Masters  
C. Huntingford

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## **Head of Design Realisation**

Vanessa Cass

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## **Lecturer in Prop-Making**

Pat Shammon

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## **Lecturer in Construction Management**

Andy Wilson

---

## **Lecturer in Scenic Construction**

Matthew Farley

---

## **Design Realisation Assistants**

Emma Glitheroe  
Marta Zen

---

## **BA Production Arts Programme Leader & Head of Stage Management & Costume**

Gill Allen

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## **Lecturers in Costume**

Sue Hudson  
Vanessa Lingham

---

## **Costume Assistant/ Technician**

Manuela Ray-Alvarez

---

## **Costume Supervisor/ Lecturer**

Alexandra Kharibian

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## **Lecturers in Stage Management**

Karen Kerr  
Caroline Moores

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## **Stage Management Assistant**

Kate Russell

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## **Head of Theatre Technology & Programme Leader for BA (Hons) Video Design for Live Performance**

Andy Taylor

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## **Lecturer in Stage Technology**

Sam Bull

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## **Lecturers in Lighting Technology & Design**

Jon Armstrong  
Nick Peel

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## **Lecturers in Video**

Pete Wallace  
Derek Richards

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## **Theatre Technology Assistant**

Ben Collins

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## **Associate Producer**

Stuart Calder

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## **Production Managers/ Lecturers in Production Management**

Julia Bermingham  
Rhian Jones  
Ben Wallace

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## **Lecturer in Design**

Susannah Henry

---

## **Head of Performance Venues**

Charles Haines

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## **Performance Venues Supervisors**

Greg Borrell  
Anna Matthews  
Robin Pell-Walpole  
Daniel Whewell

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## **Venues Technicians**

James Delamere  
Gauthier Gareau  
Shakeel Mohammed  
Dean Simister  
Viktor Volaric-Horvat

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## **Performance Venues Administrator**

Rosie Carter

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## **Head of Production Arts & Drama Administration**

Gareth Higgins

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

Lynne Buckley (Admissions)  
Charlotte Hurt (Programmes)

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## **Production Arts & Drama Administration Manager**

Ellen Paine (Records)

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## **Production Arts & Drama Administration Officers**

Lisa Evans (Admissions)  
Willow Welch (Programmes)

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## **Production Arts & Drama Administration Assistant**

Elena Clements

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## **Cross Departmental Admissions Officer**

Mikel Aramendia

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# 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 among the best in the world.

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## **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)

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## **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.

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## **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](https://gsmd.ac.uk/production_arts)

For any enquiries please email [productionarts@gsmd.ac.uk](mailto:productionarts@gsmd.ac.uk)

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## Guildhall School Scholarships Fund

*“My scholarship allowed me to continue on into further study. It’s been an invaluable year and I’m extremely thankful for all the opportunities given to me while at Guildhall”*

Sam Gillespie, MMus Performance (Clarinet)

The School has experienced a considerable increase in demand on its scholarships fund with the cost of living in London continuing to be a major hurdle for many students.

Scholarships are more vital than ever before, ensuring that anyone with the talent and ambition to excel is not constrained by personal circumstances.

For more information about supporting scholarships, please contact the Development Office on 020 7382 7179, visit our website [gsmd.ac.uk/support](http://gsmd.ac.uk/support) or email [development@gsmd.ac.uk](mailto:development@gsmd.ac.uk)

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Your support will preserve the School's specialist training of international musicians, actors and production artists and provide expert masterclasses, strands of specialist teaching and the equipment essential to maintaining Guildhall School as a world-leading conservatoire.

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**For more information about becoming a Patron, please contact:**  
**Emily McNeillis, Regular Giving Officer,**  
**[emily.mcneillis@gsmd.ac.uk](mailto:emily.mcneillis@gsmd.ac.uk)**