

12:40

in partnership with Second Movement
in association with the Librettist Network

Thursday 14 June 2018: 8.00pm

Friday 15 June 2018: 2.30pm, 8.00pm



**HOXTON
HALL**

130 Hoxton Street, London, N1 6SH



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Introduction

The National Opera Studio is incredibly grateful to the Nicholas John Trust for supporting over 40 creative artists on this unique project, and making this production possible.

Nicholas John was a highly respected dramaturg and editor who worked for many years at English National Opera. His knowledge of the operatic repertoire was encyclopaedic and his professional relationships extensive. Nicholas died unexpectedly in a tragic accident in Liechtenstein in 1996. The Trust was set up in his name to support young singers with special talent and potential. Young Artists of the National Opera Studio have regularly benefitted from the Trust's long-term support, for which we are eternally grateful. We often think how much Nicholas would have enjoyed witnessing the progress of the young people the Trust has generously supported.

This is a project we have been looking forward to, and working hard towards, all year. What started as a germ of an idea has been turned into a reality, thanks to the incredibly generous support of the Nicholas John Trust, to whom we owe a huge debt of gratitude. They have, in this one project, supported 40 creative artists in the creation of 12 unique arias and one overarching project, which has brought out the creativity and originality of all of our Young Artists, most of whom had never been involved at source in any musical work before.

As the Young Artists come to the end of their training year, in this our 40th anniversary year, they leave us not only richer in spirit, learning and craft, but also with a unique birthday present – a contemporary aria written and created especially with and for them, which they may take with them to auditions as more and more companies commission contemporary repertoire and seek versatile artists to perform this work. They leave as a cohesive company, and as highly talented and flexible individuals.

We are incredibly grateful to all of our supporters: to Arts Council England, our partner companies, to all our donors and to you, our audiences. We are a small, thriving and ambitious organisation – and we simply could not provide such gifts to our Young Artists, or fulfil our longer-term aims, without you.

I sincerely hope you enjoy this unique performance, and for all those commissioners out there – may twelve new operas be born!

Emily Gottlieb

Chief Executive

12:40 has meant a lot to our 2017-18 Young Artists. It is rare to have music especially written for you. It is even rarer to be at very the heart of the creative process. At the outset we set up 'rectangular relationships'. That is, creative input shared between each singer, répétiteur, composer and librettist, meaning that there have been forty creative people working on 12:40. There were certain obligations on the creative teams too; for example, to write an aria as part of an imaginary opera which may be commissioned in future; the ideas for the opera and the aria to come principally from the young singer (a dream, family history, something fascinating, a story told in childhood). Another obligation for the composers was to conceive the aria for orchestra and then produce a piano version that sought to express the orchestral sound.

The commissioning process was long and careful. We wanted to work with a mix of experienced and less-experienced composers from a variety of backgrounds who would value and benefit from working with artists at the top of their game, coming towards the end of their time at the Studio. The resulting arias will speak for themselves, but what has been crucial for the Young Artists on working on material that comes directly from their own experiences. We are delighted to highlight what great support we have had from Abigail Toland at Second Movement and Ruth Mariner at the Librettist Network in the commissioning of the composers and librettists.

David Sulkin

Director of Artist Development

Programme

'The Undeniable Loneliness of Whale Evolution'

from

Indus
composed by **Cameron Dodds**
libretto by **Ruth Mariner**

Bethan Langford *mezzo-soprano* **Satoshi Kubo** *répétiteur*

Heavy Legs has been rejected by her tribe, and longs to swim into the ocean.

'Rosina'

from

Fallout
composed by **Bushra El Turk**
libretto by **Cordelia Lynn**

Carly Owen *Soprano*

Florent Mourier *répétiteur*

Rosina Buckman lived on Anglesey. Her ghost finds that many things have changed.

'Howell's Decision'

from

Keeping the Light
composed by **Lewis Murphy**
libretto by **Laura Attridge**

Edmund Danon *baritone*

Igor Horvat *répétiteur*

A lighthouse keeper has a dead body on his hands and conscience.

'I lace my boots'

from

SCRUM: A Method for Restarting Play
composed by **Na'ama Zisser**
libretto by **Samantha Newton**

Andrew Henley *tenor*

Igor Horvat *répétiteur*

A collapsing relationship and a future of great challenges.

'The Handbag Aria'

from

Loitadora ("Fighter")
composed by **Samantha Fernando**
libretto by **Rebecca Hurst**

Lorena Paz Nieto *soprano*

Erika Gundesen *répétiteur*

A woman locked out. Missing keys.

'Hiraeth'

from

Hiraeth ("Belonging")
composed by **Hannah Kendall**
libretto by **Tessa McWatt**

Emyr Wyn Jones *bass-baritone*

Igor Horvat *répétiteur*

To stay or to go? Big decisions and a significant loss.

'Dewan Perwakilan Rakyat Mengirimkan Pesan Kepada Raja Muda' ("The People's Council Sends a Message to the Viceroy") from *Bagaimana Sang Insinyur Agung Minus Teh Bersama Sultan, Dan Apa Yang Terdengar Oleh Bayangan Mereka Yang Memanjang ("How The Great Engineer Took Tea With The Sultan, And What Their Lengthening Shadows Heard")*

composed by **Christian Mason**
libretto by **Oge Nwosu**

Satriya Krisna *tenor*

Satoshi Kubo *répétiteur*

Nationhood. Identity, independence and autonomy.

'Sole nell' ombra'

from

Black Sun
composed by **Tom Randle**
libretto by **Bechara Mouffarej** and **Tom Randle**

Bechara Mouffarej *tenor*

Igor Horvat *répétiteur*

A song of love and regret reaching across time and space.

'Alice'

from

An opera as yet untitled
composed by **Philip Venables**
libretto by **Ted Huffman**

Daniel Shelvey *tenor*

Florent Mourier *répétiteur*

Recalling a grandmother of significance, force and power.

'The Frog Prince'

from

Alchemy
composed by **Sally Beamish**
libretto by **Peter Thomson**

Polly Leech *mezzo-soprano*

Erika Gundesen *répétiteur*

A powerful and unconventional princess makes her way in the world.

'Nobody Cries'

from

Salvage
composed by **Benjamin Tassie**
libretto by **Jacqueline Saphra**

Feargal Mostyn-Williams *counter-tenor*

Erika Gundesen *répétiteur*

In a post-apocalyptic submerged reality, an unexpected person is fascinating...

'Where No Bell Tolls'

from

The Barefoot Dancer & The Demon of the Belfry
composed by **Rosabella Gregory**
libretto by **Dina Soraya Gregory**

Sinéad O'Kelly *mezzo-soprano*

Florent Mourier *répétiteur*

A ground-breaking exotic dancer deals with her brother's crimes by committing to music and its power.

Production Credits

David Sulkin Director

Mark Shanahan and **Jeremy Silver** Music Preparation

Alex Groves Sound Designer

Markus Tarasenko Fadum Lighting Designer

Karen Halliday Choreographer

Morgan Veazey Costume Coordinator

Susan Burns Stage Manager

Abigail Toland Production Partner (Second Movement)

Natalya Best-Forbes Project Coordinator

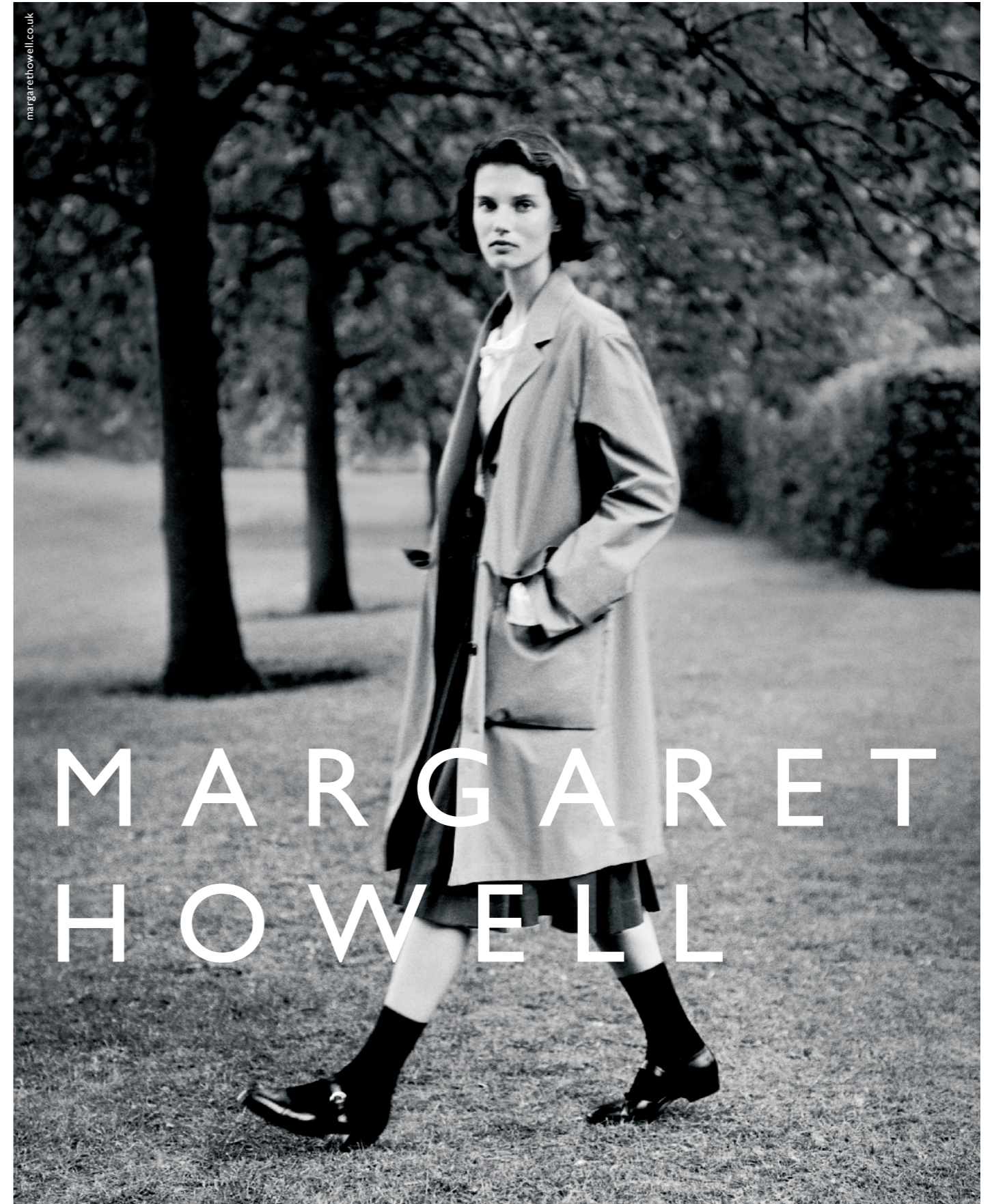
All the clothes for this production have been designed and generously donated by **Margaret Howell**

12:40 has been produced in partnership with **Second Movement** and in association with the **Librettist Network** with the generous support of the **Nicholas John Trust**.

With thanks to..

Lighting Systems at the Royal Opera House for the loan of a haze machine.

Hoxton Hall for the provision of lighting and special effects equipment.



Supporting today's talent for tomorrow's opera

Please help us continue to deliver world-class training for artists of exceptional potential.

We provide intensive and individual professional training at the highest level to a core group of outstanding singers and répétiteurs, for which we do not charge any fees. The Studio attracts the world's finest professional singers, conductors, directors and coaches to work with its young artists; to lead individual coaching sessions, masterclasses and workshops, to offer advice and support and to work with our Young Artists on regional residencies and showcases. Our focus on artist resilience and preparing for the profession is unique.

We need donors to underpin all of our work and to secure our long-term future. We also need support for the training of individual Young Artists and financial assistance towards their living costs.

We ask you to become part of our family of donors, who are helping to shape our future and helping our Young Artists. Donors have access to unique opportunities – to experience many different facets of the Studio and to meet our coaches, Young Artists and fellow supporters at events.

You can donate now at www.nationaloperastudio.org.uk/philanthropy

Alternatively, to discuss your support, please contact:

Robert Moffat
Development Manager
robert@nationaloperastudio.org.uk
+44 (0) 20 8874 8811



Become a Friend

At the National Opera Studio, we offer one of the world's most formative experiences for young opera singers and répétiteurs who are about to take the biggest step of all into a fully professional career. Working closely with our partner opera companies, we take the utmost care to select artists with the greatest potential and provide them with a nine-month programme that includes, at its heart, exposure to a great range of skills needed to be an artist working at the highest level.

Our residencies and workshops encourage artists to take risks with new ideas and to push the boundaries of their art. Our Friends have a unique opportunity to watch our Young Artists progress, and get to know them. We have regular events at our home in Wandsworth, where we also are involved in working with the local community. In addition, we hold performances at other London venues.

Support from our family of Friends plays an important role in our work. By giving just £50 a year, you can become a Friend and receive these great benefits:

- Our exclusive supporters' e-newsletter every month, including updates on our Young Artists, events and news;
- An invitation to two exclusive post-concert receptions each year, where you can meet the Young Artists over tea, coffee and cake;
- A free ticket to a pre-performance talk before our annual contemporary scenes productions;
- A personalised email on your birthday.

You can join now at www.nationaloperastudio.org.uk/friends



'The Undeniable Loneliness of Whale Evolution'

from *Indus*

composed by **Cameron Dodds**

libretto by **Ruth Mariner**

Bethan Langford *mezzo-soprano* **Satoshi Kubo** *répétiteur*

Opera Synopsis

The opera is set 48 million years ago in what is now Kashmir. It follows the story of *Indus*, the first *Indohyus* – a pig/deer-like creature – to return into the water and eventually evolve into a whale. *Indus* was born with dense bones, which slow her on land and make her uncomfortable, but under the water she is graceful and strong. The water brings back a distant memory that once she was connected to the water – maybe she once was a fish? She can see and experience the water in many ways the other *Indohuys* cannot, making friends with many fish who seem to be able to tell one another's thoughts intuitively. *Indus* is unusual, since *Indohuys* only used the water to hide from predators. When *Indus*'s community decide to try to 'tame' her unusual preoccupation with the water, she decides to journey to the ocean.

The aria happens in the last section of the opera. *Indus* is being persuaded to return home by a friend, who suggests that the leaders would not be so strict if *Indus* could just pretend to take her love of the water a little less seriously, like when they would play in the river as children. She responds to him, then leaves the land forever.

Cameron Dodds Composer



Cameron Dodds is a British composer whose work spans an array of disciplines including visual art, theatre and fiction writing. His music has been described as "extremely imaginative", "witty", and "deeply moving". Cameron is mainly concerned with creating bizarrely humorous and, often, psychedelic microcosmic worlds within his own work. He was awarded the Tracey Chadwell Memorial Prize in 2016 for his song cycle *Scattered Rhyme Songs: PetrarchXBrautiganXCosmoKramer* and currently lives in London where he is working on his PhD at The Guildhall School of Music and Drama under the supervision of Laurence Crane and Richard Baker.

Ruth Mariner Librettist



Ruth Mariner is a director, facilitator and librettist. She has directed, assisted, and led education programmes for Royal Opera House, Opera North, English National Opera, English Touring Opera and Garsington. She has had two works performed at Royal Opera House including a commission for the Youth Opera Chorus.

Ruth is also founder and director of The Librettist Network, a movement helping opera tell new stories, working in collaboration with Royal Opera House, the National Opera Studio and hosted by Guildhall School of Music and Drama. She is a board member of Stage Directors UK and recipient of three awards including an International Opera Award Foundation Bursary.

Bethan Langford Mezzo-soprano

"In initial discussions for this project, I wanted to talk about my visual impairment, and highlight that I am proud to call myself a disabled musician. My character Heavy Legs is inspired by the way that I experience the world slightly differently to others. What was really important to me, and I am most proud of in this aria, is the underlying moral of inclusivity and acceptance of those who are different." – Bethan



Bethan's time at NOS is generously supported by the Help Musicians UK Sybil Tutton Award, the Musician's Company David Goldman Award and the Nicholas John Trust.

British mezzo-soprano Bethan Langford is a recent graduate of the GSMD Opera course, where she was the recipient the Paul Hamburger Award for Lieder, the Violette Szabo Award for English Song and the Susan Longfield Prize for Accomplished Female Singer. Bethan is a Samling Artist, a Concordia Artist, a Les Azuriales Young Artist and an alumna of the Verbier Festival Academy. Recent operatic engagements include *Dorabella Così fan tutte* (Bury Court Opera), *Noble Orphan Der Rosenkavalier* and *Lehrbuben Die Meistersinger* (Glyndebourne Festival Opera), *Angel 2/Marie Written on Skin* (Melos Sinfonia at the Mariinsky Theatre), *Dritte Magt Elektra* (Verbier Festival, cond. Esa-Pekka Salonen), *Nancy Albert Herring* (Mid Wales Opera Young Artist), *Lucretia The Rape of Lucretia* (Guildhall Opera), cover *Proserpina Orfeo* (Royal Opera at the Roundhouse), *Prince Orlofsky Die Fledermaus* (Clonter Opera) and *Olga Eugene Onegin* (Cambridge Philharmonic). Recital and concert work includes a 'Schubert and women's voices' recital (Wigmore Hall), her debut recital for the Aldeburgh Festival, *Messiah* (Orquesta Ciudad de Granada) and various concerts for the Oxford Lieder Festival, Ludlow English Song Weekend and the New Paths Festival. Future concert engagements include recitals at the Heidelberger Frühling Festival, Wigmore Hall (as part of their afternoon recital series) and the Internationaal Lied Festival Zeist. She will be an Emerging Artist at Scottish Opera for the 2018/19 season.

'Rosina'

from *Fallout*

composed by **Bushra El Turk**
libretto by **Cordelia Lynn**

Carly Owen *soprano* **Florent Mourier** *répétiteur*

Opera Synopsis

The opera follows the stories of three different women at three different intervals over a century in Anglesey, Wales. Each woman has something in common with the other; the bond between mother and child. The aria is taken from the second scene, which is set in 1966.

In the aria, Catrin, a young pregnant girl, has just been abandoned by her lover and is contemplating various difficulties, feeling disturbed and alone. She hears strange singing as Rosina's Ghost enters.

"The idea for the aria came to me from a time several years ago when I was living back on Anglesey with my parents, and learned of the story of the haunted power station. In researching this, I discovered the ghost was believed to be Rosina Buckman – a New Zealand opera singer, who would holiday in Anglesey." – Carly

Bushra El Turk Composer



Bushra El-Turk's music has been described as 'ironic', 'arresting' and of 'limitless imagination'; her music reveals the influence of her Lebanese roots and straddles Eastern and Western idioms. Bushra has been selected by the BBC as one of the most inspiring *100 Women of Today* and her music has been performed and broadcast on radio and television globally, in collaborations with the London Symphony Orchestra, BBC Symphony Orchestra, Royal Opera House, London Sinfonietta, Orchestre national de Lorraine, Lebanese Philharmonic Orchestra, the Latvian Radio Choir and Atlas Ensemble, amongst others. Her works have been performed at venues including Lincoln Center, Birmingham Symphony Hall, Bridgewater Hall, Southbank Centre and the Barbican.

In addition to composing, Bushra is the artistic director of Ensemble Zar, a fresh and fearless cross-genre ensemble whose mission is to express the Middle Eastern artistic temperament in its rawest form, and to experiment with new sounds in the process.

Cordelia Lynn Librettist



Cordelia Lynn is a playwright and librettist. Her play *Lela & Co.* (2015) premiered at the Royal Court Theatre to critical acclaim, and her one-man monologue, *Best Served Cold* (2016), was performed at Vault Festival in London. She is a graduate of the Royal Court Young Writers' Programme, and is the recipient of the Harold Pinter Commission 2017. Her commission, *One For Sorrow*, will be produced at the Royal Court in summer 2018, directed by James MacDonald. She is under commission to Headlong Theatre Company and The Yard Theatre.

Cordelia wrote the libretto for *Miranda*, a new opera after Henry Purcell, directed by Katie Mitchell at the Opera Comique, Paris (2017). She collaborates regularly on new vocal work with composer

Sivan Eldar, including *you'll drown, dear* which premiered at Manifest, Centquatre, Paris (2017) and the operatic scene *The White Princess*, premiered at Festival d'Aix-en-Provence in the Maynier Courtyard (2017). They are currently under commission to Royaumont Festival & IRCAM.

Cordelia has also worked as a dramaturg, collaborating with Mitchell on the revival of her radical version of *Lucia di Lammermoor* at the Royal Opera House (2016/17).

Carly Owen Soprano



Carly's time at NOS is generously supported by the Carne Trust, the Clemence Charitable Trust and the Kathleen Trust.

Welsh soprano Carly Owen recently graduated with distinction from the Royal College of Music Masters in Vocal Performance course. She is also a graduate of the Mountview Academy of Theatre Arts, London. Carly is currently studying with Yvonne Kenny. She performed as a guest soloist at the Royal Opera House with The Royal Ballet in their first revival of the ballet *Wolf Works*. She also sang the role of Violante (Sandrina) in *La finta giardiniera* with the Royal College of Music International Opera School, directed by Harry Fehr. For RCM opera scenes, she has performed the roles of

Governess Turn of the Screw (dir. John Copley), the title role in Massenet's *Cendrillon* and created the roles of Martha and Sonja in mini contemporary operas created by RCM composers, based on the theme of Crime and Punishment, in association with Tête à Tête (dir. Bill Bankes-Jones, cond. Lionel Friend). Carly is a Georg Solti Accademia di Bel Canto alumna and has performed in masterclasses with Dame Gwyneth Jones, Angela Gheorghiu, Richard Bonyngé and Carmen Giannattasio. She was the winner of the 2015 London Welsh Young Singer of the Year Competition, as well as the Audience Prize and the Soprano solo over 25 at the National Eisteddfod in Meifod. She was also a semi-finalist in the 2017 Kathleen Ferrier Awards Competition. Carly has performed as a soloist with the London Welsh Male Voice Choir at Gloucester Cathedral and as a soprano soloist in Mendelssohn's *Elijah* with the London Welsh Chorale in Sloane Square (cond. Edward-Rhys Harry). Recent engagements have included her role debut as Musetta in *La bohème* with Diva Opera, touring the UK and France, and participating in the Georg Solti Accademia 2018 (Solti Peretti Répétiteurs' Masterclasses). Carly will be joining the Ensemble at Theater Heidelberg in the 2018/19 season (roles including Gilda *Rigoletto*, Ilia *Idomeneo* and Pamina *Die Zauberflöte*).

'Howell's Decision'

from *Keeping the Light*

composed by **Lewis Murphy**
libretto by **Laura Attridge**

Edmund Danon *baritone* **Igor Horvat** *répétiteur*

Opera Synopsis

The imaginary opera is based on the true story of the 1801 tragedy at Smalls Lighthouse. Two men are tasked with maintaining the lighthouse, but during a stormy period - in which the men are completely cut off from rescue or supplies from the mainland - one of them grows ill and dies when he falls and knocks his head. The surviving man cannot throw the corpse into the sea: the two men are known on the mainland to dislike one another, and there might be suspicions of foul play if the body just disappears. The surviving man therefore needs to decide what to do with the body: if he keeps it indoors in the confined space of the lighthouse, it will quickly start to rot. He builds a makeshift coffin, and lashes it (with the body inside) upright to the struts outside. The storm smashes the coffin open, however, leaving the body tied to the struts, one arm dangling as if beckoning or waving. As the storms continue, the surviving man is left to tend to the light of the lighthouse, await rescue, and watch his colleague rot outside...

Lewis Murphy Composer



Lewis Murphy was born in Glasgow, and began his training at the Royal Conservatoire of Scotland before moving to London to continue his studies with Mark-Anthony Turnage at the Royal College of Music. He has recently completed three years as Young Composer-in-Residence at Glyndebourne, where he had the opportunity to create new work for the Glyndebourne Chorus, Jerwood Young Artists and Glyndebourne Youth Opera.

Lewis' instrumental music has been performed by ensembles such as Red Note Ensemble, Ensemble l'itinéraire, Orkest de Erepijs and the RCM New Perspectives Ensemble.

His first orchestral work, *One*, was performed by the East

Renfrewshire Schools Symphony Orchestra at the Glasgow Royal Concert Hall in November 2015.

Lewis' recent commissions include works with Scottish Opera, Glyndebourne, Sound Festival and The Opera Story. The culmination of his residency, *Belongings*, created in collaboration with Laura Attridge, was performed on the main stage at Glyndebourne in November 2017.

Laura Attridge Librettist



Laura Attridge is a dynamic maker of opera and theatre with a passion for collaborative creative work, and an artistic vision which aims to balance integrity and innovation. As a writer, Laura has had poetry published in magazines including *The Rialto* and *Mslxia*, and is featured in the new anthology *Introduction X: The Poetry Business Book of New Poets*. Her song cycles have been premiered at Glyndebourne, the Royal College of Music (RCM), the National Gallery and Bard College (New York). Laura's love of the relationship between words and music has led to many fruitful collaborations with composers. Notably, her ongoing creative partnership with composer Lewis Murphy has thus far produced numerous works for the stage: *Now* (2014, RCM and Tête-à-Tête Festival), *Damsel/Wife/Witch* (2015, And So Forth), *First Date* (2017, Sound Festival), and *Belongings* (2017, Glyndebourne). Laura and Lewis' latest opera, *Then to the elements*, was recently premiered by Scottish Opera. Laura also works as a stage director, and is Artistic Director of And So Forth

Edmund Danon Baritone



Edmund's time at the NOS is generously supported by the Glyndebourne New Generation Programme Young Artist Development Award and Peter and Helen Blumer.

Edmund Danon grew up in London and began singing as a chorister at the London Oratory. He read Aerospace Engineering alongside a choral scholarship at Bristol University, and studied singing with Angela Hickey. He received a scholarship to the Royal Academy of Music where he studied with Mark Wildman and Iain Ledingham, supported by the Josephine Baker Trust. On the concert platform, engagements have included Mendelssohn's *Elijah*, Bach's *St John* and *St Matthew Passions*, Haydn's *Creation*, Handel's *Messiah*, Mozart's

Requiem, Haydn's *Nelson Mass*, Dvorak's *Requiem*, Birstow's *Five Poems of the Spirit*, Finzi's *In Terra Pax*, Stanford's *Songs of the Fleet* and Vaughan Williams' *Five Mystical Songs*. Edmund was a member of the Glyndebourne Chorus in 2016 and 2017, covering Masetto *Don Giovanni* for the 2016 tour and playing Lackey *Ariadne auf Naxos* in the 2017 festival. Operatic work for other companies has included Mozart's *Figaro*, Don Alfonso *Così fan Tutte*, and Dandini *La Cenerentola*. He currently lives in London and studies with Dinah Harries.

"The idea for this aria came from my experience of Jury service a few years ago, and associated ideas about innocence and guilt. Often superficial judgements and compelling narratives can affect us more than facts and evidence. We were interested in exploring a situation where innocence and guilt are unclear, and letting the audience draw their own conclusions." - Edmund



'I Lace My Boots'

from *SCRUM: A Method for Restarting Play*

composed by **Na'ama Zisser**
libretto by **Samantha Newton**

Andrew Henley *tenor* **Igor Horvat** *répétiteur*

Opera Synopsis

The aria is set in a locker room before a premier league rugby match. For our protagonist, the entire opera has led to this moment. His chance to prove himself, to his family, to those that doubt him... to her. When he gets nervous, he ties and unties his boots, a twitch to try and calm himself. After a major injury, this is his last chance to succeed professionally at the game he loves. Throughout the opera, we have seen him put everything on the line, everything in his life to second place. The game always comes first. He even put the game before her. But strangely, he is now drained, and not driven in this high-stakes moment. They broke up the night before and now he's on his own. The relationship that helped and encouraged him to get to this moment is no more. There was no fight. They both just knew it was over. Now, the excitement of his big game has been overtaken by an inevitable goodbye.

Na'ama Zisser Composer



Na'ama grew up in Israel and studied at the Royal College of Music with Mark-Anthony Turnage, where she received the Hurlstone & Cobbett Prize for outstanding creative achievement. She has been commissioned by and worked with London Sinfonietta, London Symphony Orchestra, Tête à Tête, CHROMA Ensemble, Grimeborn, Dance UK, Jerusalem Symphony Orchestra, Israel Contemporary Players and Israel Camerata. She has held residencies with Sound and Music and East London Dance emerging artists' programmes, Britten-Pears Young Artist Programme and London Symphony Orchestra Soundhub. Na'ama will make her Royal Opera debut in the 2017/18 Season with the new opera *Mamzer Bastard*, the culmination of her doctoral residency with The Royal Opera and the Guildhall School of Music & Drama. Her work is often collaborative with other art forms, with a focus on opera, contemporary dance, staged performances and instrumental music.

Na'ama's work has been supported by the Arts Council and PRS, and performed in venues including South Bank Centre, Kings Place, Barbican, Snape Maltings, the Roundhouse, the National Portrait Gallery, Sadler's Wells and LSO St Luke's, as well as on BBC Radio 3 and the online radio station NTS.

Samantha Newton Librettist



Librettist and screenwriter, Samantha Newton creates original concepts for film, television and opera. She makes her Royal Opera House debut in the 2017/18 Season as co-librettist with Rachel C. Zisser on Na'ama Zisser's noir opera, *Mamzer Bastard*. Newton previously collaborated with Na'ama on the short horror opera, *Black Sand* (Tête à Tête and Grimeborn). Her television series, *The Kindling*, created with partner Rachel C. Zisser is currently in development with Christina Wayne (*Mad Men*, *Breaking Bad*) at Assembly Entertainment and ITV Studios America. Newton's first feature writing credit *Damascus Cover* is currently in post production and stars Jonathan Rhys Meyers and John Hurt. Newton grew up in North-West England, and started her career in design for performance, graduating from Central Saint Martins, London.

Andrew Henley Tenor



Andrew's time at the NOS is generously supported by the Lionel Anthony Charitable Trust, the WNO Sir John Moores Award, the Mario Lanza Educational Foundation and Chris Ball.

Hailing from Monmouth in South-east Wales, Andrew Henley is a graduate of the MA Opera Performance Course at RWCMD, where he studied with Adrian Thompson and Michael Pollock. Operatic engagements have included Lechmere *Owen Wingrave* with British Youth Opera, Fenton *Falstaff* (cond. Carlo Rizzi), Albert Herring, Schoolmaster *The Cunning Little Vixen*, First Armed Man and Tamino (cover) *The Magic Flute* for RWCMD Opera, Christoph in Maxwell Davies' *Kommilitonen!* for Welsh National Youth Opera, Apollo and Jupiter (cover) *Semele* with Sforza Baroque. Chorus work has included Glyndebourne Festival Opera (2015) and Wexford Festival Opera (2016). 2017 engagements included Major (cover) & Ensemble *Patience* and *Tosca* with English Touring Opera, and Novice *Billy Budd* at the Saint Endellion Festival. Andrew has featured as a soloist in works including Handel's *Messiah* and *Samson*, Bach's *Magnificat in D*, Rossini's *Petite messe solennelle* and Puccini's *Messa di Gloria*. Recent engagements have included an Opera Highlights concert with the WNO Orchestra at BBC Hoddinott Hall. In January 2016, Andrew performed Vaughan Williams' *Serenade to Music* with the CBSO at Birmingham Symphony Hall, broadcast live on BBC Radio 3. He is a recipient of the Manning Prize, the Dolan Evans Award and was a finalist in the 2015 Dunraven Young Welsh Singer of the Year.

"From some of the ideas I offered Sam and Na'ama, the key theme of a recent and unanticipated breakup was chosen as the emotional core of the piece. I had mentioned that I used to be a fanatical rugby player when younger, and Sam felt this would be an interesting and unconventional backdrop against which to tell the story of a broken romance, especially with the variety of sights and smells specific to a rugby pitch in the winter." - Andrew

'The Handbag Aria' from *Loitadora* ("Fighter")

composed by **Samantha Fernando**
libretto by **Rebecca Hurst**

Lorena Paz Nieto *soprano* **Erika Gundersen** *répétiteur*

Opera Synopsis

Widowed for almost a year, Rocha struggles to care for her three daughters, whilst working and fighting for justice for her husband, Beltrán, a labourer who died in a work accident after falling from unstable scaffolding. His company refuses to pay compensation, blaming the accident on Beltrán, who was known as a good-hearted prankster. When not working, Rocha immerses herself in a legal battle against Beltrán's employers; a fight that pits her against old friends, family, and the church. She imagines herself as a modern-day Maria Pita – the soldier's widow who, in 1589, rallied the port of A Coruña to see off the invading English Armada. In Galicia in 1996, Rocha's enemies are misogynistic local officials, who see her as an uneducated working-class woman making mischief for their town. On the anniversary of Beltrán's death, her eldest daughter, Sarela, goes missing in the forest.

The aria is taken from early in the opera when Rocha, returning from her cleaning job, discovers she has left her keys at home and is locked out. Her daughters, soundly asleep upstairs, do not hear her calling and knocking on the door. As she rummages through her handbag looking for the missing keys, Rocha finds items that remind her of all she has lost following Beltrán's death.

Samantha Fernando Composer



Samantha has worked with numerous ensembles including the Philharmonia Orchestra, Riot Ensemble, the choir of Selwyn College Cambridge, LOD Muziektheater (Ghent), Silbersee Vocal Ensemble (Amsterdam) and The London Sinfonietta. Her music has been performed at festivals here and abroad such as Aldeburgh Music, Huddersfield Contemporary Music Festival, Sounds New, Gaudeamus Muziekweek, York Late Music, Lake District Summer Music and The Oxford Lieder Festival. In 2013, Samantha was awarded an RPS Composition Prize and was commissioned to write a new work for the Philharmonia Orchestra as part of the Music of Today series. Samantha's music has been broadcast on BBC Radio 3 and her flute piece *Kinesphere* was released on NMC last year. Resonance and

harmonic colour play a vital role in Samantha's music. This preoccupation yields pieces with an intensely colourful and often meditative quality. This year Samantha was commissioned to write a new work celebrating the 50th birthday of the London Sinfonietta, premiered at the Royal Festival Hall in January and conducted by Vladimir Jurowski. Samantha is also a Lecturer in Composition at Royal Holloway, University of London.

Rebecca Hurst Librettist



Rebecca is a doctoral student at the University of Manchester where she writes poetry and researches Soviet literary fairy tales. Her work has appeared in various magazines including *Agenda*, *Aesthetica*, *Antiphon*, *The Clearing*, *The Wild Hunt*, *Magma Poetry*, and *The Next Review*.

Rebecca's chamber opera, *After the Fall*, written with the composer Helgi Rafn Ingvarsson, premiered in London in May 2017 and her other staged works include the chamber opera, *Isabella* (2014), with the composer Oliver Leith, and *Tatort: Märchenland* (2015), a fairy-tale detective story co-written with Stephen Plaice.

Rebecca is a founder member of the Voicings Collective: an Arts Council England funded ensemble creating exploratory new choral theatre. She is also a member of the Four Quarters: a collaborative art project based on Parson's Wood in the Sussex Weald.

Lorena Paz Nieto Soprano

"Loitadora is an opera inspired by my mother's life. Widowed at the young age of 36 she was left with three girls (aged 4, 8 and 15) to battle life and upbringing in a challenging male driven society. The death of my father brought along a relentless legal battle with the company that he worked for, taking longer than a decade to receive financial compensation. This opera inspired by this amazing woman, is an homage to her and shows the up and downs, the laughter and tears; it's a story of survival through the day to day struggles. Life at its best." - Lorena



Lorena's time at NOS is generously supported by the South Square Trust, the Mario Lanza Educational Foundation and the Kathleen Trust.

Spanish soprano Lorena Paz Nieto trained on the Opera Course at the Royal Academy of Music under the tutelage of Philip Doghan and Audrey Hyland, achieving distinction in her Masters and a DipRAM. Before this, she received a BMus (First Class Hons.) from the Guildhall School of Music and Drama, where she studied with Kate Paterson and Lada Valešová. Lorena's operatic roles include *Drusilla*, *Fortuna* and *Pallade L'incoronazione di Poppea*, *Barbarina*, *Le nozze di Figaro*, *Pannochka*, *May Night* and *Cis Albert Herring*. Lorena appeared as Amore in Monteverdi's *Il ritorno d'Ulisse in patria* for the Grange Festival, *Despina Così fan tutte* for Holloway Opera and Marie *La fille du regiment* (Jackdaws Music Education Trust). Lorena was an RAM / Kohn Foundation Bach Scholar, featuring as a soloist for the Academy's popular cantata series. Other recent oratorio engagements include Vivaldi's *Gloria*, Brahms' *Ein Deutsches Requiem* and Orff's *Carmina Burana*. Lorena won the Oxford Lieder Young Artist Award 2017, and the Ludmilla Andrew Russian Song Prize. Future engagements include Soprano Soloist in Monteverdi's *Vespers* for the Three Choirs Festival 2018, and participating in the Lewes Song Festival in a performance of Wolf's *Italienisches Liederbuch* alongside baritone Julien van Mallaerts.

'Hiraeth'

from *Hiraeth* ("Belonging")

composed by **Hannah Kendall**
libretto by **Tessa McWatt**

Emyr Wyn Jones *bass-baritone* **Satoshi Kubo** *répétiteur*

Opera Synopsis

Based on the traumatic experience of losing a parent, this autobiographically inspired piece is based on the story of a young man. How hope is found in grief. How anger, bitterness, and reflection arise from this grief. Set in a small former mining town in the South Wales Valleys, where early death and low income are seemingly rife, the opera begins and ends at a funeral – not normal for a young person in their twenties. He strives to get to another place. London beckons, but he cannot contemplate breaking out of this numbness, the comfort he has with his family and simply by himself. In a life surrounded by extreme emotions, he is thrown into a dark abyss and misses a period of time during the year of mourning. Agitated and anxious to leave these feelings and his home behind, it becomes an act of defiance and a crucial part of how he builds a new attitude to life.

The aria comes at the tail-end of the opera. We are at the funeral. This time it's different, as it is his own father's. We close in on the action, turn down all the lights, and we freeze. He knows exactly what he feels. And what he doesn't feel. He describes them all in a final lament: "Hiraeth".

Hannah Kendall Composer



Hannah's music has attracted the attentions of some of the UK's finest groups such as London Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC Singers and Philharmonia Orchestra, with performances at the Royal Festival Hall, The Royal Opera House's Linbury Studio Theatre and Cheltenham Music Festival. Hannah's works have also been broadcast on BBC Radio, including on *Composer of the Week*. In 2015, Hannah won the Women of the Future Award for Arts and Culture for her ambitions to make significant and long-lasting contribution to the arts through writing music of exceptional quality, and for her commitment to actively encouraging opportunity, diversity and excellence in classical music. Hannah's chamber opera, *The Knife of Dawn*, premiered at London's

Roundhouse in October 2016, and was described as being 'dramatically intense and atmospheric' by The Stage. Hannah's most recent substantial work, *The Spark Catchers* for orchestra, described as being 'imaginatively intricate' by the Financial Times, was premiered at the Royal Albert Hall in August 2017 by Chineke! as part of the BBC Proms, and will receive its US premiere with Seattle Symphony Orchestra next season.

Tessa McWatt Librettist



Tessa McWatt is the author of six novels and two books for young people. Her fiction has been nominated for the Governor General's Literary Award, the Toronto Book Award, and the OCM Bocas Prize for Caribbean Literature. She is a librettist who has worked with composers in Canada and the UK, most recently with Hannah Kendall on *The Knife of Dawn*. She is the winner of the 2018 Eccles British Library Writer's Award and is also Professor of Creative Writing at the University of East London.

Emyr Wyn Jones Bass-baritone

"Working with a composer and librettist is a completely new experience for me, and I don't often get the opportunity to talk to the people whose music I sing! My aria is autobiographical, and it has been absolutely incredible to take a part of my life and see it turned into a work of art that I can share with the world." - Emyr



Emyr's time at the NOS is generously supported by the Banham Charitable Foundation, The Carne Trust, a Help Musicians UK Sybil Tutton Award, the Welsh Livery Guild, the Opera Awards Foundation and Chris Ball.

Originally from Aberdare, Emyr Wyn Jones studied at the RWCMD, gaining a BMus in Vocal Studies (First Class with Honours) and an MA in Opera Performance (Distinction) under the tutelage of Eric Roberts and Michael Pollock. Roles include Collatinus *The Rape of Lucretia*, Minskman *Flight*, Papageno *The Magic Flute*, Sid Albert *Herring*, Figaro *Le nozze di Figaro* and the title role in Verdi's *Falstaff* (all for RWCMD). Other roles include Contractor/Ensemble Gair ar *Gnawd* [Word on Flesh] (Welsh National Opera/S4C), cover Nana/Starkey *Peter Pan* (Welsh National Opera), Schelkalov/Boyar Khrushchov *Boris Godunov*, Farmer/Ensemble *Simplicius Simplicissimus* (Independent Opera) and Cadmus *Semele* (Mid Wales Opera). Emyr has appeared in concert performances of Vaughan Williams' *Serenade to Music* with CBSO, and in a Commemoration of the Somme concert with the Hallé Orchestra. He has also appeared on Welsh radio, television, and, most notably, on BBC Radio 3's *In Tune*. Awards have included the 2016 RWCMD Ian Stoutzker Prize, the Worshipful Company of Musicians Silver Medal, RWCMD's HRH Prince of Wales Scholarship, the Dame Shirley Bassey Vocal Award, the David and Philippa Seligman Award, the Bruce Millar Gulliver Opera Award 2015, MOCSA Young Welsh Singer of the Year 2015 and the 2013 Ffresh Film Award Best Young Actor. Last summer, Emyr sang First Priest/cover Papageno *The Magic Flute* (Longborough Festival Opera) and Mr Flint *Billy Budd* (St Endellion Festival). This summer, Emyr will perform the roles of Figaro *Le nozze di Figaro* and Bonzo *Madama Butterfly* with the Mediterranean Opera Studio Festival in Sicily.

'Dewan Perwakilan Rakyat Mengirimkan Pesan Kepada Raja Muda' ("The People's Council Sends a Message to the Viceroy")

from *Bagaimana Sang Insinyur Agung Minus Teh Bersama Sultan, Dan Apa Yang Terdengar Oleh Bayangan Mereka Yang Memanjang ("How The Great Engineer Took Tea With The Sultan, And What Their Lengthening Shadows Heard")*

composed by **Christian Mason**
libretto by **Oge Nwosu**

Satriya Krisna *tenor* **Satoshi Kubo** *répétiteur*

Opera Synopsis

Conquest, ritual and allegiance are the themes of this imagined opera which takes as its starting point the legacy of 7th century Srivijayan inscriptions. Fragments of events denoting critical moments of disruption in mid-20th century Indonesia become 'sonic objects'. Political upheaval is intercut with mysticism; miracles occur; and through time, the act of Puputan - ritual mass suicide - carries its cumulative effect into the 21st century.

The aria is set in the world of the Indonesian National Awakening in the first half of the 20th century. Four voices – each voice an ideology seeking to disrupt the journey to self-fulfilment of some or all of the other voices. A musical suggestion of Morse Code announces the first, tentative ruminations of the educated Indonesian elite; the declamatory response of the Dutch arrives as if shouted over a loudspeaker; we hear the opposing chant of Malay traditionalists and finally the heartfelt outpourings of youthful enthusiasts agitating for a national consciousness. Each voice forces the others towards a crystallisation of their positions in the coming revolution.

Christian Mason Composer



Christian's music, which combines an emotional aspiration to radiance with a sensitivity to natural resonance, has been commissioned, performed and broadcast internationally.

A 2015 winner of an Ernst von Siemens Musikstiftung Composer Prize, Christian is enjoying a prolific career with an array of commissions from prestigious institutions. Upcoming projects include commissions from the Royal Opera House (*The Place Between*) to a libretto by Chris Goode, the Vienna Philharmonic Orchestra as part of a Bruckner Symphony project conducted by Christoph Eschenbach (May 2019) and the Philharmonia (*Man Made* with soprano Anu

Komsi for the Music of Today series in May 2018). In addition, the Birmingham Contemporary Music Group, Ensemble Recherche, Freiburg, Ensemble Itinéraire, Paris, the Ligeti String Quartet and the Concours de piano d'Orléans have also asked Christian to write new works for them.

Oge Nwosu Librettist



Oge Nwosu is a writer of fiction, plays, lyrics and operatic text. She holds an MA in Opera Making and Writing (Distinction) from Guildhall School of Music and Drama, where she was a Scholar. Oge will begin a PhD at Guildhall School of Music and Drama, supervised by Professor Stephen Plaice, from September 2018. Her Opera *Occo's Eternal Act*, written at GSMD in collaboration with composer Daniel Saleeb, had its world premiere at Milton Court, and a second concert performance at the V&A as part of the *Opera: Passion, Power and Politics* exhibition. The song *Lily ist von ihrem Abenteuer Zurückgekehrt*, for which she wrote the text (music by Monika Dalach), received its premiere at Wigmore Hall and was awarded the Tracey Chadwell Memorial Prize. She is currently developing an operatic adaptation of a 20th century play with the conductor/composer Richard Baker;

a radio opera based on the life of composer Ayo Bankole and a site-specific play set in Orkney. Her work has been supported by ACE and the Scottish Arts Council. She has been the recipient of a Gladstone's Library Writer's Bursary and is a Fellow of the Ucross Foundation, Wyoming. Oge Nwosu read Law at the University of Cambridge and is a former Barrister.

Satriya Krisna Tenor

"This aria came from the idea of how I found my way into the singing world. I discovered another language to express myself besides architecture and my life became singing. The aria describes the time when the Indonesian gathered their first identity with the People's Council to end the Dutch Colonisation. Four languages was the normal way for people to communicate and as singers we are challenged to bring them together with music as a universal language." - Satriya



Satriya's time at the NOS is generously supported by the Amar-Franses & Foster-Jenkins Trust and the Opera Awards Foundation.

Indonesian tenor Satriya Krisna began his musical studies at the Conservatory of Amsterdam in 2012, after obtaining a degree in Architecture. He completed his Masters' under Henny Yana Diemer and Jan-Paul Grijpink. He sang his first role in 2013 as Sporting Life in *Porgy and Bess* with Studio 32, with the Gelders Orkest and Phillips Symphony Orchestra in the Grachtenfestival 2013, and at the Concertgebouw Amsterdam with the Phillips Symphony Orchestra in 2014. His first professional role was as cover Moenen in Opera2day's *Mariken in de Tuin der Lusten* by Calliope Tsoupaki

(2015). He worked at Dutch National Opera as part of the "young opera talent" chorus, covering Lurcanio and Odoardo in Handel's *Ariodante*. He won Third Prize, the Audience Prize and the Student Jury's Prize at the International Student Lied Duo Competition 2017 with duo pianist, Felix Justin. In 2017, Satriya won a scholarship to attend the Verbier Festival Academy, where he performed Klave in *Salomé* and Triquet in *Eugene Onegin*. Concert engagements have included Mozart's *Requiem* and Rheinberger's *Requiem* in the Netherlands. In September 2017, Satriya won the Judges' Discretionary Prize at Fulham Opera's Robert Presley Memorial Verdi Prize 2017. He recently participated in the Georg Solti Accademia 2018 (Solti Peretti Répétiteurs' Masterclasses).

'Sole nell' ombra'

from *Black Sun*

composed by **Tom Randle**

libretto by **Bechara Moufarrej** and **Tom Randle**

Bechara Moufarrej *tenor* **Igor Horvat** *répétiteur*

Opera Synopsis

It is the year 2042. Dr. Amanda Blake is the first woman to ever head the International Space Agency, and is now in command of the latest manned Mars expedition. Despite her qualifications, it has taken until now for a woman to break through the hyper-misogynistic world of interstellar space travel. General Silo stands in the wings waiting for Blake to make a mistake. Unbeknownst to everyone associated with the Mars One project, Blake and Colonel Trent are lovers. Due to the level of security and sensitivity surrounding the mission, they have kept their decade long affair a secret. An unforeseen technical issue results in Trent's death as his ship loses control, and the blame is placed solely on Blake's shoulders. Now several years later, Blake has tried to escape her past by living a quiet life in the American Midwest, but an encoded final message from her long-dead lover is discovered, and she hears his voice once more.

Tom Randle Composer



Since making his debut as Tamino in *The Magic Flute* for ENO, British American singer and composer Tom Randle has gone on to appear in opera and concert with virtually every major opera house and concert platform throughout the UK, Europe, the Americas and the Far East. He has sung major roles at Teatro Alla Scala, Covent Garden, Glyndebourne, Teatro Colón, Deutsche Opera Berlin, Madrid, Paris, Amsterdam, Brussels, Barcelona and Lausanne, as well as Australia, New Zealand, Boston, Washington, New York and Los Angeles. He has appeared as guest soloist with the London Symphony Orchestra, the Israeli Philharmonic, Boston Symphony, Los Angeles Philharmonic and Chicago Symphony under such conductors as Michael Tilson Thomas, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Daniel

Harding, Ivan Fischer, Richard Hickox and Sir Colin Davis. He is also very active in contemporary music with over a dozen roles and concert works written for him, most recently the world premiere of *Brokeback Mountain* for Madrid Opera. As a composer, Tom has had his music performed at the ROH Linbury, Buxton, Presteigne and Dartington Festivals, the English Song Festival, Edinburgh Festival, Opéra de Lille and the Broad Stage Concert Hall in Los Angeles. His third opera *Love Me To Death* about the life of Ruth Ellis will premiere this summer at the Tête à Tête Opera Festival in London. Tom has also been shortlisted for the Paul Hamlyn Foundation Award for Composition.

Bechara Moufarrej Tenor and Librettist

"When writing the libretto for this aria, I had in mind a poem I wrote some time ago. Whilst writing this, I wanted to define the process of working hard, building up to a moment in life of success and happiness. I find this comparable to a sunset. We work all day, and if we are lucky, we are able to catch a moment of hope. Once the sun has set, darkness surrounds us; you are in the shadow of your day. This is apparent in the aria: Trent has missed this moment that he was longing for; he is both mentally and physically in the shadow of the Sun. Tom has been able to reflect this in the music: it grows stronger and stronger... and then quickly disappears." - Bechara



Bechara's time at the NOS is generously supported by the Nicholas John Trust.

After graduating in 2009 with a Masters' degree in Music from Beirut, Lebanon, Bechara Moufarrej undertook further training in Italy, subsequently joining the Beirut Opera Studio in 2013. Bechara is one of the very few Lebanese artists who have started to pursue an operatic career outside the country. During his training, he benefitted from masterclasses with Maestra Michaela Mingheras in France, Simone Alaimo in Palermo, and Maestri Silvana Ferraro and Vittorio Terranova in Rome. Bechara has performed with the Lebanese Orchestra, the Filarmonica Romana and the Orchestra Giovanile Italiana under the baton of conductors such as Harout Fazlian, Lubnan Baalbaki, Father Toufik and Alberto Maniaci. His most recent appearances include performances at opera houses and festivals in Qatar, Dubai, Canada, Italy, and at the Opera de Paris, France. In 2013, Bechara performed the role of Don José *Carmen* at the Cirque d'Hiver, Paris and subsequently took on the roles of Don Basilio *Le nozze di Figaro*, Ferrando *Così fan tutte* and Conte d'Almaviva *Il barbiere di Siviglia*, all in collaboration with the Antonine University in Beirut, the Lebanese Conservatory and Al Bustan Festival. He has also sung Conte d'Almaviva at the Teatro Giulio di Lucca, Teatro Goldoni in Livorno, Teatro Verdi in Pisa and Teatro Coccia in Novara. Bechara's concert repertoire includes Rossini's *Stabat Mater* and *Petite messe solennelle*, Mozart's *Requiem* and *Masses* and Verdi's *Requiem*. His recent engagements include *La traviata*, *La bohème*, *Rigoletto* and *Il barbiere di Siviglia* at the Opera House in Cairo, as well as Puccini's *Messa di Gloria*, Rossini's *Otello* and Donizetti's *Messa di Requiem* at the Al Bustan Festival. He will play Rodolfo in Clonter Opera's *La bohème* in the summer of 2018.



'Alice'

from an opera as yet untitled

composed by **Philip Venables**

libretto by **Ted Huffman**

Daniel Shelvey *tenor* **Florent Mourier** *répétiteur*

Opera Synopsis

The aria is a memoir piece, using verbatim text from Daniel, edited from three interview sessions, about his relationship to his grandmother and father – and how those relationships helped forge his understanding of the world and of his place in it. The larger opera we are imagining is a series of interwoven first-person narratives about growing up queer. 'Alice' could function as a kind of prologue, but, as the larger opera doesn't have a linear plot, it could equally be found in other places in the show.

"This aria is about the profound influence of my grandmother, Alice Shelvey, on my identity, self-worth and confidence growing up as a gay man. Alice was, to put it lightly, eccentric. Always glamorous from head to toe, hilarious, tempestuous and a difficult human; she was a fighter, a scrapper, a spectacular partier and most importantly filled with warmth and love. She was my best friend, guardian and champion and this piece tries to capture her essence and how it lives on in me." - Daniel

Philip Venables Composer



Philip studied at Cambridge University, the Royal Academy of Music and Guildhall School of Music & Drama. He was a Soundhub resident at LSO St Luke's (2012–13), Doctoral Composer in Residence with the Royal Opera House (2013–16) and a MacDowell Fellow in 2017. His opera *4.48 Psychosis* won the 2016 UK Theatre Award for Achievement in Opera, the 2017 Royal Philharmonic Society Award for Large-scale Composition and the 2017 British Composer Award for Best Stage Work. The opera was also nominated for an Olivier Award and Sky Arts South Bank Award in 2017. His music is published by Ricordi.

Performers and commissioners of his work include The Royal Opera, BBC Philharmonic, BBC Symphony Orchestra, Wigmore Hall, London Contemporary Opera, London Sinfonietta, EXAUDI, Rambert Dance, HAU Theater Berlin, Kampnagel Hamburg and Theater Basel. Philip's music is often concerned with violence, sexuality, politics and speech in music and opera.

Ted Huffman Librettist



Olivier Award-nominated director/librettist Ted Huffman recently revived his production of *4.48 Psychosis* (Sarah Kane/Philip Venables) for the Royal Opera House, a show that won the 2016 UK Theatre Award for Achievement in Opera and nominations for a South Bank Sky Arts Award and an RPS Music Award. During the 2018-19 season, Ted directs *Salome* (Oper Köln), *Madama Butterfly* (Opernhaus Zürich), *Rinaldo* (Oper Frankfurt), *Il trionfo del tempo e del disinganno* (Royal Danish Theater, Malmö Opera), and *A Midsummer Night's Dream* (Opéra National Montpellier). Ted studied Humanities at Yale University and apprenticed at San Francisco's Merola Opera Program. He was a MacDowell Fellow with Philip Venables in 2017. Together, they have written *The Big History of Little England*, a short children's opera for Mahogany Opera Group, and *Cake*, a choral work commissioned by The Sunday Boys. They are about to embark on a new full-length opera commission.

Daniel Shelvey Tenor



Daniel's time at the NOS is generously supported by Unum Limited, Christopher Ball and the Glyndebourne New Generation Programme Young Artist Development Award.

Liverpool-born tenor Daniel Shelvey received his BMus Hons from the Royal Northern College of Music, a Masters of Music from Guildhall School of Music and Drama and completed the Opera Course at GSMD under the tutelage of Robert Dean. Daniel has performed Marchese *La traviata*, Flora's Servant *La traviata* and Morales (cover) *Carmen* for Glyndebourne Festival Opera; Junius *The Rape of Lucretia*, Robert *Iolanta*, Damian *The Tale of Januarie* for GSMD; Sid Albert *Herring*,

Ulisse Il ritorno d'Ulisse in patria, Boris *Paridise Moscow* for the RNCM. He has also been a member of the Glyndebourne Festival Opera Chorus. Soloist concert highlights include Beethoven's *Symphony No 9* with the Hallé and Kinshasa Orchestras, and at the Royal Festival Hall for the BBC and the Oxford Lieder Festival. Daniel was a Kathleen Ferrier Award finalist, won the Richard Van Allan award 2015, is a Countess of Munster Recital Artist 2015, was a Glyndebourne Jerwood Young Artist 2014, won second place in the Elizabeth Harwood Memorial Award 2013 and was the winner of the Frederick Cox Prize 2012.



'The Frog Prince' from *Alchemy*

composed by **Sally Beamish**
libretto by **Peter Thomson**

Polly Leech *mezzo-soprano* **Erika Gundersen** *répétiteur*

Opera Synopsis

Life as a fairytale princess is no picnic, especially in the case of Princess Rosalind, whose ambitions as a scientist are at odds with her royal duties: for instance, auditioning princes – each of whom peacocks his prowess to the accompaniment of the Princess' yawns. She has no peace, even when excused from Court. Dragons, swineherds – even a Frog - ambush her when she's out doing her fieldwork. And then, finally, there's a Prince with a magnetic charm. The King and Queen adore him, and Rosalind isn't averse herself. Of course he has had to go through the required tasks, toils and transformations to win her, but she's fairly smitten in any case. And he's a scientist too! The early days are bliss, as they combine magic and biology in revolutionary experiments that change the world. But the Prince resents the way their relationship began, and slowly he takes his revenge, subtly undermining his Princess. Worst of all, he takes the credit for all her discoveries.

The aria is set in the Princess' bedroom. She is taken by surprise by a talking frog, who attempts to coerce her into letting him share her plate (and her bed). The Princess doesn't take too kindly to these suggestions but instead, is intrigued by the scientific implications of a talking frog. The tables are turned as she lures him back to her laboratory with seductive promises.

Sally Beamish Composer



Sally Beamish was born in London. Also a viola player and pianist, she moved to Scotland in 1990 to focus on composition. She has won Royal Philharmonic Society and Paul Hamlyn Awards, and in 2012 and 2015 was BBC Radio 3 Composer of the Week. Her ballet *The Tempest*, with Birmingham Royal Ballet and choreographer David Bintley, was premiered in Birmingham, at Sadler's Wells and in Houston, USA in 2016; a year which also saw three piano concerto premieres: for Ronald Brautigam, Martin Roscoe and Jonathan Biss. Her second ballet, *The Little Mermaid*, for Northern Ballet, with choreographer David Nixon, toured Britain this year. *The Judas Passion*, with librettist David Harsent, was premiered in the UK in September by the Orchestra of the Age of Enlightenment, and then

in San Francisco by Philharmonia Baroque. Last summer, she performed as violist, pianist and narrator in the Ryedale and Trondheim Festivals as featured composer, and at Musikdorf Ernen in Switzerland, where she will perform again this year. At Sound Festival Aberdeen, in October, she will play in a new commission for six violas. She is currently composer-in-residence with the Academy of St Martin-in-the Fields. In the last year she has written song cycles for Kitty Whately and for Dame Sarah Connolly, to poems by Alexander McCall Smith and Laurie Lee respectively.



Peter Thomson Librettist



Peter is a writer, director and actor. He went up to Oxford as a Choral Scholar, and finished as an English Scholar. After graduating, Peter began his career as an actor, and played lead roles in numerous West End, repertory and fringe productions.

To date he has had over thirty plays produced on BBC radio, and fifteen stage plays in theatres around the UK. His work as a playwright includes adaptations of *The White Devil* and *Richard II* for the World Service, and the original plays *Sweet William*, *Love is Strange*, and *Larry the Lamb* for Radio 4. *Larry the Lamb*, based on Kafka's story *The Hunger Artist*, was subsequently adapted for the stage and produced at the Lyric Theatre, Belfast. His most recent work for radio was an adaptation of *The Weirdstone of Brisingamen* for Radio 4.

Peter's ongoing projects include four plays for radio, a short film (*Mole*), a collection of short stories, and collaborations with Sally Beamish on an opera and a musical.

Polly Leech Mezzo-soprano



Polly's time at the NOS is generously supported by John Wates, Alison and Malcolm Thwaites, Lisa Newick, the Opera Awards Foundation and the South Square Trust.

Polly Leech is a mezzo-soprano from Wiltshire. She previously studied at the RCM, gaining a postgraduate Masters in Vocal Performance (Distinction) under Amanda Roocroft. Polly is a Britten-Pears Young Artist. For Polly's recent performance of *Hänsel Hänsel und Gretel* with Pop-Up Opera, she was shortlisted in the Breakthrough Artist in UK Opera category in the 2018 WhatsOnStage Opera Poll. Other recent opera engagements include Fekluša *Kat'à Kabanovà* (Opera Holland Park), Olga *Eugene Onegin* (Whitgift School), Queen/

Second Village Woman/Mother Raven *Snow* (new commission by Murphy/Treacher/Lloyd for The Opera Story), Irene *Theodora* (RCM), Tisbe *Cinderella* (HighTime), Countess of Desmond/Lady Lewson/Miss FitzHenry/Mrs Birch/Lady Jersey/Mrs Worrall/Second Nun *English Eccentrics* by Malcolm Williamson (British Youth Opera), *Wife 76 Days* by Kenichi Sekiguchi and Angel *BEL and the DRAGON* by Alex Paxton (RCM/Tête à Tête), and Mrs Herring *Albert Herring* (Samling Academy Opera). For the performance of the seven roles she played in Malcolm Williamson's *English Eccentrics*, Polly was awarded the Basil A Turner Prize and the Dame Hilda Brackett Award from Sadler's Wells. Future operatic engagements include Mrs Noye *Noye's Fludde* for Lichfield Festival. Prior to her musical studies, Polly graduated from Durham University with a BSc (Hons) in Molecular Biology and Biochemistry. Polly joins the Dutch National Opera Studio for the 2018/19 season.

"It has been amazing to collaborate with such a prolific creative team, and I feel the piece suits my voice and personality so well! We created a fairytale with a strong female protagonist, who definitely does not need to be rescued by a man" - Polly



'Nobody Cries'

from *Salvage*

composed by **Benjamin Tassie**

libretto by **Jacqueline Saphra**

Feargal Mostyn-Williams *tenor* **Erika Gundesen** *répétiteur*

Opera Synopsis

In a future where a flood has destroyed Earth's surface, Aegir and Ran live with their nine progeny in the sanctuary of an under-sea ark. Humankind has evolved to be genderless and pansexual. In the upper world, Aegir and Ran were wealthy, renowned for their extravagant hospitality and their conspicuous consumption. When the earth became uninhabitable, they used all their wealth to build the ark, and now they survive amongst the salvaged ruins of their opulent surface lives. They have everything material that they need, but still want more. They are trapped and bored.

One day there is a massive tsunami. They receive a mayday call from the surface. Excited by the thought that there might be someone new whose company will reinvigorate them, they despatch Ran to find the source of the message.

Eventually Ran returns with Baldur, who is mute, beautiful, wounded and innocent. Everyone is fascinated, but it is Aegir who nurses Baldur back to health until they can speak again. Baldur shares their story with Aegir; how they have lost everyone they ever loved except for one sibling who they believe is still alive.

Benjamin Tassie Composer



Benjamin Tassie is a composer of electronic and acoustic music, working at the intersection of contemporary-classical and experimental electronic pop scenes. He has worked with artists including Joby Burgess, for Sound and Music's Portfolio scheme, Juice Vocal, performing at Shoreditch Church, Tate Modern and on BBC Radio 3 to name a few, Liam Byrne at venues including Moth Club for Eat Your Own Ears, Rockwood Music Hall NYC, Wilton's Music Hall and on Resonance FM and Rambert Dance collaborating for performances at The Place, Wilderness Festival and Southbank.

Benjamin's opera, *The Anatomy of Melancholy* (Oedipa, the Wellcome Trust + Arts Council England) was described as 'an often dark yet heartfelt opera' [Wired magazine], with 'a compelling score' [everything-theatre]. Elsewhere, Benjamin has worked with ensembles and soloists including the Composer's Ensemble, Richard Baker, Lontano, Rarescale, Mainly Two, Siwan Rhys, and the Anima Collective at venues such as the National Portrait Gallery, Brunel Tunnel shaft and Zaha Hadid.

Jacqueline Saphra Librettist



Jacqueline Saphra is a playwright, screenwriter, poet, teacher, collaborator and poetry activist. She was founder of The Shuffle, a regular live poetry night, was on the board of Magma Poetry and has been Poet in Residence for Good Housekeeping and TFL.

Jacqueline's first collection, *The Kitchen of Lovely Contraptions* was developed with funding from Arts Council England and nominated for The Aldeburgh First Collection Prize. In 2017, Hercules Editions published a sequence of sonnets, *A Bargain with the Light: Poems after Lee Miller*.

Her collaborations with composer Benjamin Tassie include a live performance with music of: *If I Lay on my Back I saw Nothing but Naked Women*, published by The Emma Press in November 2014. This won Best Collaborative Work at the Saboteur Awards 2015. Benjamin also composed and played the music for a live performance of Jacqueline's most recent collection from Nine Arches Press, *All My Mad Mothers*, which was shortlisted for the T.S. Eliot prize 2017.

Feargal Mostyn-Williams Counter-tenor

"The idea for this aria came from conversations about being raised on myth and legend as a child and my subsequent interest in Norse mythology. It invokes the imagination in a post-apocalyptic, pan-sexual environment. I've always been a big daydreamer; taking refuge somewhat in my own mind and the fantastical, and the story behind the aria matches that perfectly." - Feargal



Feargal's time at NOS is generously supported by the South Square Trust, the Mario Lanza Educational Foundation and the Kathleen Trust.

British counter-tenor Feargal Mostyn-Williams recently completed a Masters at the Royal College of Music, studying with Russell Smythe. Prior to this, he studied Music at King's College, Cambridge where he was a choral scholar. He made his debut with Welsh National Opera at the Wales Millennium Centre in the title role of Andrei Tchaikovsky's *The Merchant of Venice*. His other roles include Cheshire Cat *Alice's Adventures in Wonderland* (Opera Holland Park), Kai *Killer Graphics* (Tête à tête/RCM), Oberon *A Midsummer Night's Dream* (Surrey Opera) and Didymus *Theodora* (RCM). He has covered the roles of Athamas *Semele* (Alvarez Young Artist for Garsington Opera), Antonio *The Merchant of Venice* (Royal Opera House), and Unulfo *Rodelinda* (ENO). His concert repertoire includes Handel's *Messiah* and *Dixit Dominus*, Bach *St Matthew Passion* and *Geist und Seele BWV35*, Orff *Carmina Burana*, Vivaldi *Gloria*, Purcell *Te Deum* and *Come Ye Sons of Art*, and Bernstein *Chichester Psalms*. He is passionate about expanding the appeal and repertoire of the countertenor voice, has a strong interest in contemporary music, and a particular affinity with Lute Song. His recordings include Britten *Rejoice in the Lamb* (King's College, Cambridge) and *Veneer* with the Graham Fitkin Band. He is a member of the National Centre for Circus Arts, practising Acrobalance.

'Where No Bell Tolls'

from *The Barefoot Dancer & the Demon of the Belfry*

composed by **Rosabella Gregory**
libretto by **Dina Soraya Gregory**

Sinéad O'Kelly *mezzo-soprano* **Florent Mourier** *répétiteur*

Opera Synopsis

The opera is about Maud Allan, the notorious Edwardian performer, often referred to as the "Salome Dancer" or "Barefoot Dancer." Her image was once a familiar one, adorning many a postcard from that time, with her voluptuous body, defiant eyes, and "scandalous" beaded costume. Allan was one of a handful of female dancers who, between 1902 and 1914, transformed dance as an art form, bringing it to wider prominence both in Europe and the world. At the height of her career, she enjoyed immense popularity—in 1908 she was the highest paid dancer, making 250 pounds a week at the Palace Theatre, after which she toured all five continents with her musicians—and yet Allan is one of the less-remembered figures from this period. It is surprising, given that her story is singular and fascinating: a highly educated, musically accomplished, and wildly successful lesbian artist who swam against the oppressive cultural tide of pre-war Britain, while bearing a macabre secret—eventually paying a devastating price for it...

"Like many women, I have been affected by recent revelations in the press and felt that it would be interesting to explore how women have been treated by tabloid newspapers as far back as the 1800s. Considering particularly the era in which she lived, I find Maud Allan's life choices astonishing and her bravery inspiring and wanted to take the opportunity to tell her story" - Sinéad

Rosabella Gregory Composer



Rosabella is an award-winning singer-songwriter, composer, arranger and Royal Academy of Music graduate. She has performed internationally and throughout the UK, supporting acts such as the legendary Jools Holland, and going solo at venues like 606, Pizza Express Jazz Club and the Royal Festival Hall. Champions of Gregory's music include Radio 2's "Whispering Bob Harris" and grammy-winning producer Russ Titelman. Her musicianship has led to wide-ranging collaborations with luminaries such as Bob James, Alexander Hanson, Manolo Badrena, Soumik Datta and Anoushka Shankar. For the theatre, Gregory has composed scores for *Melissa's Maelstrom* (ENO's New Visions New Voices winner, 1994), *In Nomine Amoris* (Vivian Ellis Prize, 1997), *All Hallow's Eve* (2004), *City Stories* (numerous venues including Off-Broadway), and *My Marcello* (showcased on the main stage at Theatre Royal Stratford East, BEAM 2018). Gregory is one of 12 finalists for the Stiles & Drewe Best Song Prize 2018. Her song will be performed by one of the Stephen Sondheim Student Performer of the Year finalists, at the Stiles + Drewe Prize gala final at London's Savoy Theatre this June.

Dina Soraya Gregory Librettist



Dina Soraya Gregory is an award-winning lyricist and dramatist. A graduate of Oxford University and New York University's Graduate Musical Theatre Writing Program, she is bookwriter/lyricist for *Melissa's Maelstrom* (ENO's New Visions New Voices winner, 1994), *In Nomine Amoris* (Vivian Ellis Prize, 1997), *Willy & Rupert* (O'Neill Music Theater Conference, 2005), *Falling* (Chan Jak Factory prize, 2009), *Hello Sky* (produced in USA by OperaLancaster, PA, 2010), and most recently, lyricist for *My Marcello* (presented at BEAM2018, a biennial showcase of new British musical theatre).

Dina's words form a large part of her sister's repertoire (singer-songwriter Rosabella Gregory), and her choral lyrics are published by Heritage Press. Currently, Dina is preparing for a regional premiere and television broadcast of the aforementioned *Hello Sky*—a musical/opera hybrid about artist Georgia O'Keeffe—by Amarillo Opera, in Texas (October 5-6, 2018).

Sinéad O'Kelly Mezzo-soprano



Sinéad's time at NOS is generously supported by the Robert Vivian Memorial Trust and Christopher and Lorna Bown.

Belfast-born Sinéad O'Kelly studied for six years as a soprano at the Royal College of Music in London, graduating with both a First Class BMus (Hons) degree and a Masters with Distinction in Vocal Performance. After leaving, she made the decision to re-train as a mezzo-soprano. Sinéad was a member of the NI Opera Young Artists' Programme for the 2016/17 season, covering Donna Elvira *Don Giovanni* (dir. Oliver Mears) and studying the role of Rosina *Il barbiere di Siviglia*. Previous roles include First Lady *The Magic Flute* (NI Opera), Papagena *Die Zauberflöte* (RCMIOS), Gianetta *The Elixir of Love* (Nevill Holt Opera), *Mélisande Pelléas et Mélisande* (cover ETO) and creating the role of Persephone in John Barber's world premiere of *Seven Seeds* at the RAH. Sinéad has appeared as a recitalist at the Oxford Lieder Festival, York Late Music Festival and the London Song Festival. She is the 2013 winner of the Courtney Kenny Award and the NI Opera Festival of Voice. She came 2nd place in RCM's Joan Chisell Schumann Competition and won the Schubert Song Prize at the 2015 International Mozart Competition. Throughout her studies, she has been kindly supported by the David Ross Foundation, the Henry Wood Trust, the Josephine Baker Trust and the NI Arts Council, for whom she was a Young Musicians' Platform Award Holder for 2015/16. Sinéad is taking up a place at the International Opera School in Zurich from September 2018.



Erika Gundersen Répétiteur



Erika's time at the NOS is generously supported by the Amar-Franses & Foster-Jenkins Trust, The Canada Council for the Arts, a Help Musicians UK Postgraduate Award and The Roderick Brydon Memorial Trust.

Canadian pianist Erika Gundersen is a distinguished graduate of the University of British Columbia, where she studied with Jane Coop and Terence Dawson. She continued her studies with Caroline Palmer at the GSMD, where she completed a Masters in Performance as well as an Artist Diploma as a répétiteur. Erika then obtained a fellowship at the GSMD, working as a coach and assistant conductor. Recent opera and theatrical credits include *West Side Story*, *RENT* and *Sweeney Todd* (Vivo d'Arte), *Pirates of Penzance* (St. Monica's Players), *My Fair Lady* (Geoids Musical Theatre), *Così fan tutte* (Opera Loki), *The Tale of Januaria*, *Side by Side by Sondheim* and *The Rape of Lucretia* (GSMD Opera), *Parade* (London Theatre Workshop, Vivo d'Arte), and *Songs for a New World* (Jazzhands Optional). She has competed as a finalist in the Canadian Music Competition and the Knigge International Piano Competition, and has also been a recipient of the Leverhulme Trust, the Alberta Arts Graduate Scholarship, UBC School of Music Director's Prize, the June Goldsmith Scholarship, the Robert Silverman Prize in Piano, and the Governor-General's Medal for Academic Excellence.

"12:40 has presented for my colleagues and I the rarest of opportunities to be a part of the operatic story from the outset – to see a piece from its barest beginnings become a fully realised work in such a short space of time is a creatively fascinating experience. It's been very inspiring to see the singers' ideas – from deeply personal stories to abstract fantasies – go from page to score to stage, and to be a collaborative voice in the whole process." - Erika

Igor Horvat Répétiteur



Igor's time at NOS is generously supported by the Robert Vivian Memorial Trust.

Pianist Igor Horvat hails from Croatia. He completed a BA and an MA in Piano Performance at the Zagreb Music University in 2014, and studied piano at the University of Music and Performing Arts in Vienna. He is a 2017 graduate of the Music and Arts University of the City of Vienna, where he was the only student to be admitted to both the Vocal Collaborative Piano and Voice masters' programs - teachers included David Aronson, Carolyn Hague and Birgid Steinberger. In Vienna, he served as a rehearsal pianist and coach for numerous opera and operetta productions, most recently for the world premiere of Alma Deutscher's *Cinderella* under the artistic patronage of Zubin Mehta. In March 2017, he was appointed music director for a production of Bellini's *Norma* by an independent opera company in Vienna. In the summer of 2016, he was invited to the CoOPERative Program in Princeton, NJ, as a pianist intern on a full scholarship. In summer 2017, he joined the Aspen Music Festival and School as an Opera Coach Fellow, where he worked on productions of Ravel's *L'enfant et les sortilèges* and the US premiere of Luke Bedford's *Seven Angels*. In September 2017, Igor worked on Strauss' art songs and arias with Angelika Kirchschrager and Malcolm Martineau as a Britten-Pears Young Artist. He has accompanied Lieder and aria recitals in Austria, Croatia, Germany, Slovenia, Switzerland and the USA. Igor will be joining the Music Staff at Theater Bonn from the 2018/19 season.

"I had absolutely no preconceptions about what to expect coming into this project, because it is unique to be a part of a project where I was able to work with the composer, librettist and singer from the initial conversation right through to the final piece. Having the opportunity to work on contemporary arias that cater to our individual tastes has been an extraordinary experience." - Igor

Satoshi Kubo Répétiteur



Satoshi's time at the NOS is generously supported by the Nomura Foundation.

Japanese pianist and répétiteur Satoshi Kubo began his piano studies in his hometown of Oita with Keiko Shimaoka, later studying with Toshie Nakashima at the Midorigaoka Artistic High School, before continuing his training in France. After graduating with a Piano, Chamber Music and Accompaniment diploma from the Conservatoire national supérieur de la musique et de la danse de Paris, he joined the Royal Conservatory of Brussels. He has also taken classes at the Conservatoire de Saint-Maur-des-Fosses (at which time he was also organist at the Temple de Saint-Maur-des-Fosses), the Pablo Casals Academy, Prades and the Francis Poulenc Academy, Tours. He has studied with Jeff Cohen, Itamar Golan, Hortense Cartier-Bresson, and the Artis Quartett among others. As a pianist, he has been invited to play at festivals including Festival de Saintes, Festival du Périgord Noir and Festival Européen Jeunes talents in Paris. He has won numerous prizes, including Le Prix de duo chant-piano and le Prix Rainier III de Monaco at the Vleme Concours international Nadia et Lili Boulanger in Paris with soprano Raquel Camarinha. Future plans include his return to coach at the Pablo Casals Academy in summer 2018.

"I am very happy to have been a part of three completely different working processes. Before embarking on 12:40, my understanding of 'creation' was simply working solely to an artistic vision and not with personal elements. My experience of this has changed dramatically over the last three months; what I have taken with me from 12:40 is that the human element and the personality of each other in any creative process is as equally important as the artistic thought." - Satoshi

Florent Mourier Répétiteur



Florent's time at the NOS is generously supported by the Nicholas John Trust.

Florent Mourier is a French pianist and répétiteur. He graduated from the Artist Masters' course at the GSMD, having studied with Pamela Lidiard, Charles Owen and Martin Roscoe. He is an active performer who regularly gives recitals in the UK, France and the Netherlands. He has played at the Wigmore Hall, the Barbican Hall and Milton Court in London, the Royal Castle of Collioure and the Fondation Royaumont in France, Utrecht's Tivoli Vredenburg and the Amsterdam Concertgebouw in the Netherlands. Both as a solo and a collaborative pianist, he has participated in masterclasses with Dmitri Bashkirov, Pascal Devoyon, Malcolm Martineau, Iain Burnside, Graham Johnson, Julius Drake, Renee Fleming, Angelika Kirchschrager, Gerald Finley, Wolfgang Holzmair and Joyce di Donato among others. Florent is a laureate of the 2013 Roma International Piano Competition and the 2016 Dutch Classical Talent Competition. He performed a tour of twelve song recitals at major venues in the Netherlands in April 2017. Florent has worked as a répétiteur on productions of Zemlinsky's *Eine Florentinische Tragödie* (Fondation Royaumont), Mozart's *The Magic Flute* (GSMD) and Verdi's *Falstaff* (Royaumont). Florent is an ENOA Young Artist, a Britten-Pears Young Artist, a laureate of the Fondation Royaumont and a member of the Académie du Festival d'Aix-en-Provence. He will be a pianist/vocal coach at the Scuola di Bel Canto, Urbani in August 2018.

"It was an absolute pleasure to be involved in the creation of Carly, Daniel and Sinéad's arias. As a répétiteur it was thrilling to be in direct contact with composers and librettists to shape the best possible arias for each singer. This experience renewed my faith in contemporary music and provided me with much perspective on how to approach any piece of music." - Florent

Production Team

David Sulkin Director

David has been at the forefront of change, development and learning and participation while directing and supporting young artists since he graduated in Theatre Arts from the Rose Bruford College in the 1970s. He was Director of the Royal Court Young People's Theatre, during which time he was awarded an Anglo-Soviet Study Scholarship, and also assisted with the creation of Interplay - the International Festival of Young Playwrights. He was Co-founder and Director of the Baylis Programme at English National Opera, visiting Director of Janáček in Hukvaldy, Director of Policy and Programmes at Youth Music and Executive Director of Help Musicians UK. As well as working at the National Opera Studio, he is currently finishing work on a play about Leoš Janáček. He is Chairman of the Sing Up Foundation. David was awarded the OBE in HM The Queen's New Year's Honours in 2014 for his work in the arts, education and charity.

Alex Groves Sound Designer

Alex Groves is a composer working across acoustic and electronic music, often combining live instrumentalists and singers with richly textured electronics to create hypnotic and all-enveloping soundworlds. His music has been commissioned by Sky Arts, the Union Chapel, V&A, Royal Opera House and East London Dance, and supported by Bristol Old Vic, Ovalhouse, Spitalfields Music and Snape Maltings. He is currently Composer-in-Residence at Handel & Hendrix in London, an Associate of LSO Soundhub, and an Open Space resident at Snape Maltings with director Rebecca Hanbury.

Alex has collaborated on pieces with a number of leading soloists including Liam Byrne, Daniel Piore, James McVinnie and Eliza McCarthy through his concert series *SOLO* and created large scale works for the London Contemporary Orchestra and Crash Ensemble. His music has been presented at the Royal Opera House, V&A, Union Chapel, Rich Mix, Ovalhouse, National Theatre Studio, Somerset House, King's Place and Nonclassical, broadcast on NTS Radio, Resonance FM and BBC Radio 6 Music, and released on influential Icelandic label Bedroom Community.

Markus Tarasenko Fadum Lighting Designer

Markus Tarasenko Fadum is an up-and-coming lighting designer and visual artist who extensively works on unique, environmental and theatrical projects. As a lighting designer and lighting artist, Markus has worked across many different disciplines. Lately, he has been mostly connected with theatre and performances, dance and lighting art.

Markus has a huge interest to lighting programming, and has done several shows programming for designers, as well as his own shows. He finds the connection and relationship between designer and programmer most interesting, especially in how this affects a show.

Production Partners

Second Movement

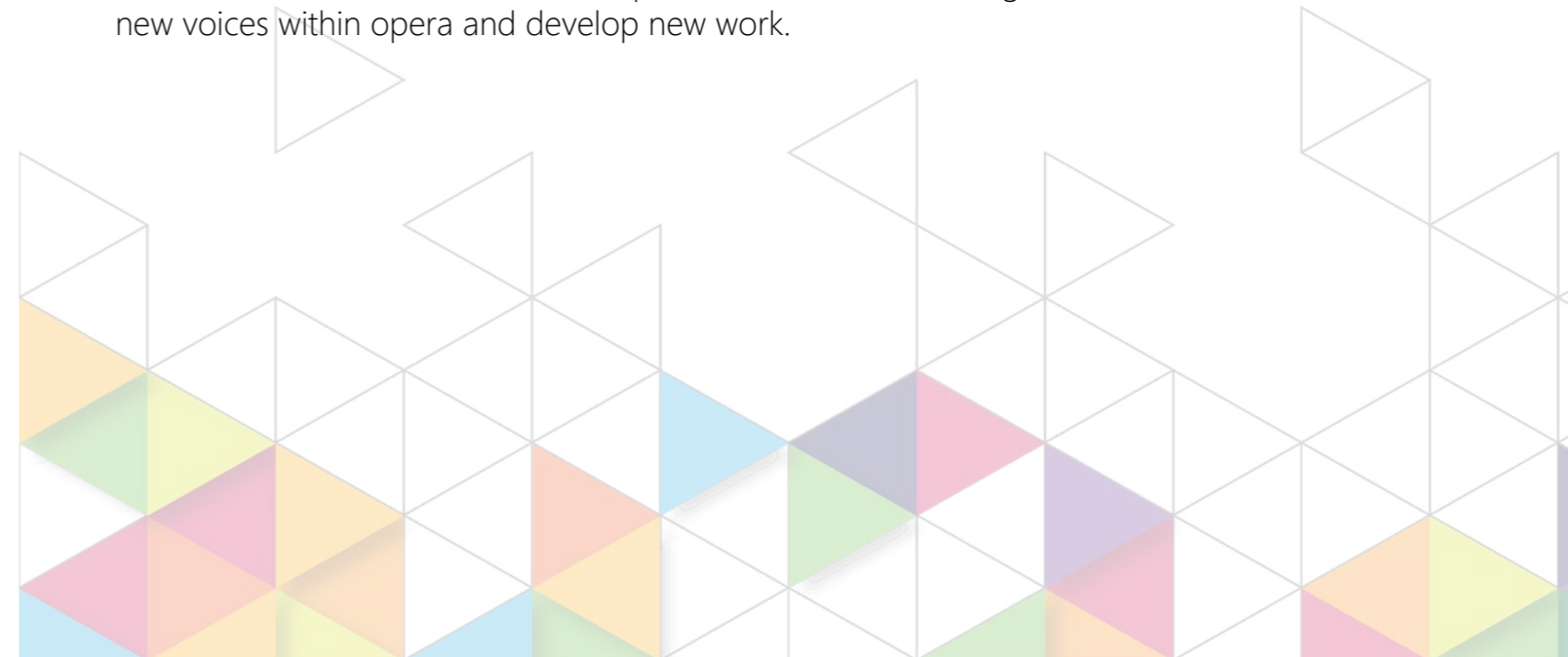
Second Movement is an opera company founded in 2004 by director Oliver Mears, conductor Nicholas Chalmers and producer Abigail Toland. The company specialises in rarely performed, risk taking repertoire and contemporary opera, with a focus on providing opportunities for emerging artists. Production highlights include: the UK premiere of Martinů's *The Knife's Tears* (2007, revived 2010 Brno and Prague), hailed as "stunning" by *The Independent on Sunday*; the first UK staged production of Shostakovich's *Rothschild's Violin* by Fleischmann, completed by Shostakovich; *Fade* by young US composer Stefan Weisman (2008, Second Movement commission) and Menotti's *The Medium* (2006, revived Northern Ireland 2011), described as "excellent" *The Spectator*. In 2012, Second Movement commissioned and produced *Zátopek!*, a one-act opera by Emily Howard (music) and Selma Dimitrijevic (libretto), as part of the PRS for Music Foundation's New Music 20x12 for the Cultural Olympiad, with support from Jerwood Charitable Foundation. Performed in Liverpool and London's Southbank in partnership with Royal Liverpool Philharmonic, *Zátopek!* was broadcast on BBC Radio 3's Hear and Now and is available on NMC Recordings ("a tremendous opera" - *The Review Show*, BBC2; "4*" - *The Guardian*).

Second Movement produces and curates *rough for opera*, a regular performance platform for new opera and work in progress. Since October 2011, *rough for opera* has supported the development and performance of new opera from more than 70 young, emerging and established composers and librettists including 12:40's Alex Groves, Rebecca Hurst, Ruth Mariner, Tom Randle and Benjamin Tassie.

www.secondmovement.org.uk

Librettist Network

The Librettist Network aims to develop the craft of libretto writing, raise the status of librettists, find new voices within opera and develop new work.



About the National Opera Studio

The National Opera Studio exists to train talented young musicians to become the leading artists of their generation. We aim to make a significant contribution to the opera ecology and the wider creative and cultural life of the UK through the provision of top-quality professional training, and by our engagement and position in the sector.

At its core, the National Opera Studio (NOS) provides intensive and bespoke professional training at the highest level for a small group of singers and répétiteurs each year, and prepares them for life on an international operatic stage. We work in partnership with not one, but six of the leading opera companies in the UK: English National Opera, Glyndebourne, Opera North, the Royal Opera House, Scottish Opera and Welsh National Opera. Our Young Artists are with us for nine months, and undergo a rigorous programme that is individually designed around their particular vocal and developmental needs.

In addition to the coaching programme, our Young Artists work closely with leading directors, conductors and opera orchestras to prepare opera scenes for public performance, as well as working with other artists who are leaders in their field. The intensity of the Training Programme is designed to create a working environment that reflects the professional opera world.

Analysis of our alumni and regular contact with our partner opera companies, agents and other industry professionals shows us that the time our Young Artists spend at the Studio often makes the single biggest difference to their future prospects as top-level solo artists. Many NOS-trained singers, such as Gerald Finley CBE, Susan Bullock CBE, Lesley Garrett CBE, Jean Rigby, Alice Coote, Ronald Samm and Joan Rodgers CBE, to name just a few, have gone on to build highly successful careers at an international level. Our répétiteurs have become festival directors, conductors, Artistic Directors, and can be found on the music and artistic staff of major companies, both in the UK and abroad.

National Opera Studio Team

Emily Gottlieb Chief Executive

David Sulkin OBE Director of Artist Development

Mark Shanahan Head of Music

Jeremy Silver Assistant Head of Music

Katya Kazakevich Artistic Planning Manager

Robert Moffat Development Manager

Nicholas Boyd-Vaughan Engagement and Communications Manager

Richard Slack Finance and Operations Manager

Natalya Best-Forbes Team Administrator

Remon Gabrael Caretaker

www.nationaloperastudio.org.uk

Supporters of the National Opera Studio

Major donors

Help Musicians UK
Arthur Wise Legacy
The Nicholas John Trust
Fidelity Foundation

Supporting the Studio

Chairman's Circle

Vernon Ellis Foundation
Lionel Anthony Charitable Trust
UNUM

Artistic Development Circle

David Crook
Peter Espenhahn
William de Winton

Studio Benefactors

Neville Abraham CBE
Charles Alexander
Madeline Gantley
Pamela Idelson Smith
Investec
Richard Johnson
Lorna Parker
Cressida Pollock
Ivor Samuels and Gerry Wakelin
Lord Stephen Sherbourne
Sir David Wootton

Studio Patrons

Mark and Deidre Simpson

Trusts and Foundations

Boltini Trust
Garfield Weston Foundation
Idlewild Trust
Transform Foundation

In-Kind Support

Beep Studio
Tarkett Group - Desso
Honey

Supporting Young Artists

Young Artists Circle

Amar-Franes & Foster-Jenkins Trust
The Carne Trust
UNUM

Young Artist Benefactors

Banham Foundation
Christopher Ball
Helen and Peter Blumer
Lisa Newick
Malcolm and Alison Thwaites
John Wates

40th Anniversary Appeal Supporters

Neville Abraham CBE
Charles Alexander
Nick Allen
Christopher Ball
Anthony Bolton
Peter and Helen Blumer
Roger Bramble
David Buchler
Philip Carne MBE
Anna de Chassiron
Earl of Chichester Charitable Trust
David Crook
Tony Daggart
Sarah Fletcher
Lady Anne Harding
Richard Johnson
Loveday Charitable Trust
Anthony Mackintosh
Bertand and Elizabeth Meunier
Robert Moffat
Jane Murphy
Lorna Parker
Richard Salter QC
Ivor Samuels and Gerry Wakelin
Hugh Sandeman
Baroness Warwick
William de Winton
Sir David Wootton

National Opera Studio
2 Chapel Yard
Wandsworth High Street
London SW18 4HZ
info@nationaloperastudio.org.uk
+44 (0) 20 8874 8811
www.nationaloperastudio.org.uk

Registered Charity No. 274755
Company No. 01332955

In partnership with



GLYNDEBOURNE

opera
north



WNO WELSH
NATIONAL
OPERA
CENEDLAETHOL
CYMRU