

4, 6, 8 & 11 November 2024
7pm
Silk Street Theatre



Die Fledermaus

Dominic Wheeler conductor

Ashley Dean director

Adam Wiltshire designer

Johanna Town lighting designer

Angelo Smimmo choreographer & movement director

Abigail Kessel intimacy director

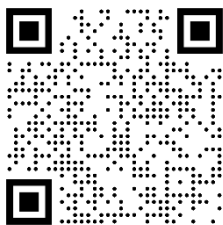
Henry Reavey assistant conductor & chorus master

Eleanor Strutt assistant director

Digital Programme

Scan the QR code below to access our digital programme:

guildhall-programmes.co.uk/die-fledermaus



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Guildhall School is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

Johann Strauss II (1825–1899)

Die Fledermaus (1874)

With thanks to Peter and Corinne Young for supporting this production.

Please note, this production will contain haze and strobe lighting.

Performed in German with English surtitles.

Surtitles created by Ruth Hansford.

Thank you to Royal Academy of Music for loaning props used in this production.

The performance duration will be approximately 2 hours and 25 minutes, including one Interval after Act I. There will be a pause of a few minutes between Acts II and III.

Act I: 45 minutes; Interval: 20 minutes; Act II: 45 minutes; Act III: 30 minutes

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Director's Note

Perhaps the most enduring of all Viennese operettas, *Die Fledermaus* by Johann Strauss II, is a sparkling confection of mistaken identity, illicit liaisons, revenge and champagne-fuelled hedonism. However, even though Strauss had been hailed worldwide as the 'waltz king', his success as a composer of operettas was far from a foregone conclusion.

In the 1860s, the French composer Jacques Offenbach was the undisputed master of operetta. The burgeoning theatre scene in Vienna longed for works it could call its own to compete with the popular French imports.

Strauss' popularity, gift for melody and wonderful orchestrations made him the ideal candidate to compete with his French counterpart. Indeed, Offenbach himself had apparently once remarked to Strauss that he should write operettas.

Strauss' wife Jetty, an accomplished stage performer, had encouraged her husband to take on theatrical work despite his lack of formal training. Strauss, however, did not feel confident entering the dramatic arena, so it was apparently Jetty, working in cahoots with Max Steiner (co-director of the Theater an der Wien), who finally managed to convince her husband to embrace his potential. She secretly brought some of Strauss' earlier compositions to Steiner who then had words set to them. When Strauss heard the result, he was not only stunned but, crucially, finally persuaded to try his hand in the world of operetta.

– Ashley Dean

Cast

Due to illness, Julia Merino is no longer able to perform on Monday 11 November. Karima El Demerdasch will perform the role of Prince Orlofsky in her place.

Gabriel von Eisenstein

4 & 8 November:

Dominic Lee

6 & 11 November:

Joshua Saunders

Rosalinde

4 & 8 November:

Mariana Fernandes

6 & 11 November:

Georgie Malcolm

Adele

4 & 8 November:

Biqing Zhang

6 & 11 November:

Samantha Hargreaves

Ida

Manon Ogwen Parry

cover:

Lowri Probert

Alfred

Sang Eup Son

cover:

Tobias Campos

Santiñaque

Dr Falke

4 & 8 November:

Hector Bloggs

6 & 11 November:

Thomas McGowan

Dr Blind

Sonny Fielding

cover:

Ollie Williams

Frank

4 & 8 November:

Thomas McGowan

6 & 11 November:

Hector Bloggs

cover:

Twm Tegid Bruton

Prince Orlofsky

4 & 8 November:

Karima El Demerdasch

6 & 11 November:

Julia Merino

Frosch (spoken)

Redmond Sanders

cover:

Jacob Dyksterhouse

Chorus

Alexandre Allix

Kristina Ammattil

Annabel Bigland

Twm Tegid Brunton

Max Catalano

Ona Cerniauskaite

Georgina Cohu

Jacob Dyksterhouse

William Prasetyo

Kayla Raschke

Max Robbins

Matias Carbonetti

Schwanek

Charles Secombe

Cecily Shaw

Eva Stone-Barney

Hella Termeulen

Synopsis

ACT I

Outside the home of Gabriel von Eisenstein and his wife Rosalinde, Alfred serenades Rosalinde in hopes of rekindling their past romance. Meanwhile, Rosalinde's maid, Adele, has been invited to a glamorous party by her sister Ida, but needs an excuse to take the night off. She invents a story about a sick aunt, but Rosalinde denies her request. Alfred appears and boldly declares his love to Rosalinde. Fearing her husband's sudden return, she quickly sends Alfred away, but not before he has convinced her to let him return later.

Eisenstein arrives with his lawyer, Blind, after a court session where his sentence for striking a police officer was increased from five to eight days in jail, much to his frustration. He blames Blind's incompetence for his extended sentence and furiously dismisses him. Eisenstein's friend Falke convinces him to postpone his sentence and instead join him at a party hosted by the wealthy Prince Orlofsky. Eisenstein, Rosalinde and Adele share a bittersweet goodbye as he pretends to head to jail. Rosalinde gives Adele the night off to visit her 'sick aunt' and receives the passionate Alfred. However, their reunion is interrupted by Frank, the prison warden, who has come to arrest Eisenstein. To protect her reputation, Rosalinde persuades Alfred to impersonate her husband, and Frank carts him off to jail. Rosalinde receives an invitation to Orlofsky's party.

ACT II

At Orlofsky's, the party is in full swing. Adele arrives, though her sister Ida denies inviting her. Ida worries Adele won't fit in, so decides to present her as an artiste, Olga. Eisenstein, pretending to be a French nobleman, Marquis Renard, per Falke's instructions, immediately recognises Adele as his wife's maid but he is ridiculed for identifying her. Frank arrives also posing as a Frenchman, Chevalier Chagrin. Rosalinde arrives, disguised as a Hungarian countess. When Eisenstein attempts to seduce the mysterious woman, she manages to steal his pocket watch. Eisenstein entertains the guests with the story of how Falke earned the nickname of Dr Fledermaus: one drunken evening, when he was dressed as a bat for a costume ball, his best friend Eisenstein played a practical joke that left him humiliated. The crowd toasts drink, love and brotherhood, and dance through the night. As the clock strikes six, Eisenstein and Frank both realise they are late and rush to leave the party.

ACT III

Early morning in the prison, Frosch the jailer is irritated by Alfred's constant singing from his cell. Frank finally arrives, extremely hungover. Adele and Ida arrive, both hoping Frank can help advance Adele's dreams of becoming an actress. Eisenstein stumbles in expecting to serve his sentence. He is surprised to find that someone claiming to be him is already in custody and was arrested in his apartment while with Rosalinde. Blind also arrives, ready to defend the man in the cells. Eisenstein, determined to get to the truth, disguises himself as the lawyer to confront the imposter. Rosalinde bursts in, revealing that she knows her husband has spent the night at a party with young women, and declares her intention to divorce him. Rosalinde and Alfred are offended when the 'lawyer' seems to defend her husband. Revealing his true identity, Eisenstein accuses them both of infidelity. At this point, Rosalinde produces his watch. Falke arrives to reveal his plot: the revenge of Die Fledermaus.

Synopsis by Eleanor Strutt

Orchestra

Violin I

Anna Brown*
Yente Lottman
Lichen Cai
Pavla Bedrichova
Natalia Lerch
Hayun Lee

Violin II

Evan Lawrence*
Erola Masqué
Yuxi Yang
Jess Hendry
Hana McDowell

Viola

Holly Woods*
Eve Quigley
Iva Durkovic
Michael Soza

Cello

Daniel Mihailiuc*
Josh Lucas
Alice Abram
Gabriel Webb

Double Bass

Aaron Aguayo Juarez*
Tom Mahoney
Caetano Oliveira

Flute

Lara Ali*
Emily Moores (piccolo)

Oboe

Daisy Lihoreau*
Cameron Hutchinson

Clarinet

Teah Collins*
Kacper Bryg

Bassoon

Sarah Byrne*
Maria O'Dea

Horn

Dan Hibbert*
Alice Warburton
Thomas Pinnell
Jacob Eynon

Trumpet

Alice Newbould*
Henry So

Trombone

Ollie Plant*
Andy Leeming

Bass Trombone & Tuba

George Good

Timpani

Reuben Hesser

Percussion

Tom Hodgson*
Ava Kinninmonth
Lauren Bye

Harp

Arwen Withey-Harrison

** section principal*

*Names and seating correct
at time of publication*

Ensembles, Programming & Instrument Manager

Phil Sizer

Orchestra Librarian

Anthony Wilson

Music Stage, Logistics & Instrument Manager

Kevin Elwick

Music Stage Supervisors

Shakeel Mohammed
Louis Baily

Production Team

Opera Department Students & Fellows	Production Arts Students		
Assistant Conductor & Chorus Master Henry Reavey	Production Manager Ida Pontoppidan	Head of Costume Making Emily Sayner	Scenic Art Co-ordinator Lauren Jones
Assistant Director Eleanor Strutt	Assistant Production Managers Dan Shelley Daniel McDermott	Costume Assistants Koren Little Abbie Simcock	Lead Scenic Artist Alfie Edwards
Senior Coach Yongqiu Yuan	Rehearsal Stage Manager Dallas Thompson	Costume Makers Pasha Taylor Hanson Beca Roberts	Scenic Artists Eddie Comerford Iris Towers Imogen Marinko Christina Angus
Repetiteurs Henry Reavey Jack Gonzalez-Harding	Deputy Stage Manager Agatha Giannini	Props Co-ordinator Oscar Keays	Scenic Carpenter Sandy McGregor
Additional Staff	Assistant Stage Managers Liam Allen (book cover) Nicole Thomaz	Lead Prop Maker Bea Taylor	Construction Joshua Sanderson Katherine Byrne Hawks Gómez Christa Yap Shin Yee
Costume Supervisor Katie Higgins	Technical Manager Jakub Sypien	Prop Makers Seth Cunningham Emma Mason	
German Language Coach Johanna Mayr	Production Electrician Dan Basnett		
Freelance	Lighting Programmers Iris Farquharson Kirsty Edwards		
Stage Manager Beth Pratt			
Wigs, Hair & Makeup Debbie Purkiss Lucia Mameli			
Wardrobe Manager Nicki Weston			

Stage Crew

working across our Opera and Drama productions this year:

Blair Addison	Cam Cole	M. Mei Griffin	Mary	Edmond Rudland
Tia Alexandrou	Natasha Davies	Ellia Jayne Hallows	Gemma Martin	Howard James
Megan Allison	Jonathan Desmares-	Izabel Hessian	Hailey Middlewood	Shakespeare
Katie Ball	Vaury	Scarlett Horsburgh	Summer Minnott	Ben Sharp
Emma Blake	Mary Dorain	Poppy Inglis	A. Murphy	Pidge Stinson
James Broadhurst	Vincent Farey	Raven Jakobs	Ellisia Paper	Elliott Stradling
Rachel Butterly	Eloise Fedarb	Lara Jaques	Freya Parnell	Tj Sunderland
Muiris Capon-	Nyah Felix	Liam Jenkins	Rebecca P	Isabel Taxman
Telford	Aimee Fields	Harris Johnston	Dan Quirke	Charlie Tiernan
Emily Carden	Maisie Gamble	James Levy	Hannah Rhind	Jamie Waters
Tommy Carroll	Samuel Gilbert	Thailiyah Lindo	Lola Ringer	Jasmin Weekes
River Charteris-	Alice Green	Pheonix Ying	Loren Rivera	Emily Wilson
Wright	Milly Gregg	Izzy Lovelock	Jack Rudd	Olivia Wood
Katie Clarke				

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Programme Leader, BA Digital Design & Production

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Dr Emily Orley

Head of Theatre Technology

Andy Taylor

Head of Costume

Rachel Young

Head of Design Realisation

Vanessa Cass

Head of Stage Management

Helen Barratt

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Jon Hare

Guildhall School

Opera Department

Head of Vocal Arts

Sarah Tynan

Head of Opera Studies

Dominic Wheeler

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Elizabeth Rowe

Susanna Stranders

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Martin Lloyd-Evans

Victoria Newlyn

Movement Coaches

Victoria Newlyn

Rachel Wise

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Language Coaches

Florence Daguerre de Hureaux

Johanna Mayr

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

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Dominic Wheeler

conductor

Guildhall School productions *A Star Next to the Moon* (world premiere), *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 Januaria* (world premiere), *Mavra and Iolanta*, *The Rape of Lucretia*, *The Cunning Peasant*, *The Adventures of Pinocchio*, *The Little Green Swallow Dove* (UK premiere), *The Marriage of Figaro* and *Owen Wingrave* with the Banff Centre (Canadian premiere).

Other operatic credits *Das Rheingold*, *Siegfried*, *War and Peace*, *The Trojans* and *The Turk in Italy* (English National Opera); *The Barber of Seville* (English National Opera and Opera North); *L'elisir d'amore* (Opera North); *Don Giovanni* (Opera North, Scottish Opera and Batignano Festival); *Alceste* (Scottish Opera 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* by Stuart Macrae and *Gentle Giant* by Stephen McNeff (ROH2 at the Linbury – world premieres); *The Sofa/The Departure* by Maconchy (Independent Opera at Sadler's Wells); *Pelléas et Mélisande* (recorded for Chandos and shortlisted for Royal Philharmonic Society Opera Award); productions for Royal Academy Opera, English Touring Opera, Opera Holland Park, Chelsea Opera Group, Batignano Festival and Berlin Opera Academy.

Orchestral and choral credits Philharmonia, BBC Philharmonic, Royal Philharmonic, Bournemouth Symphony, BBC Concert Orchestra, English Chamber, European Youth and Opera North orchestras, and BBC Singers, Bach Choir, London Mozart Players, Northern Sinfonia, City of London Sinfonia, Sinfonia Viva, Orchestre de l'Opera National de Bordeaux, Tokyo Mozart Players and Hong Kong Sinfonietta.



Ashley Dean

director

Guildhall School productions *Blond Eckbert*, *Sāvitri*, *Cendrillon*, *Le docteur Miracle*, *Phaedra*, *Ein Landarzt*, *The Long Christmas Dinner* and *A Dinner Engagement*.

Other operatic credits *The Cunning Little Vixen* (Royal Academy of Music); *Iolanta* (Operosa Opera Festival, Montenegro); *Carmen* (Scottish Opera); *The Marriage of Figaro*, *Così fan tutte*, *La clemenza di Tito*, *Ariadne auf Naxos* and *Phaedra* (Royal Conservatoire of Scotland); *Lucia di Lammermoor* (Clonter Opera); *L'incoronazione di Poppea* and *Trouble in Tabiti* (Royal Danish Opera Academy); *Albert Herring* (Co.Opera Co.); *Night Pieces - Jerwood Project* (Glyndebourne/London Philharmonic Orchestra).

Theatrical credits *Twist and Shout* (Il Palchetto - tour of Italy); *The House of Bernarda Alba* and *The Dog Beneath the Skin* (Cockpit Theatre, London); *Hell and High Water* and *The Last Resort* (Mobarak Festival, Tehran, winner of Artistic Excellence Award); *A Christmas Carol* (StrangeFace Theatre, UK and International tours).



Adam Wiltshire

designer

Guildhall School productions *Merrily We Roll Along*, *Fiddler on the Roof*, *Crazy for You*, *On the Twentieth Century*, *Guys & Dolls* and *Plenty*.

Other operatic credits *L'elisir d'amore* (Landestheater Niederbayern); *Il viaggio a Reims*, *Lucrezia Borgia*, *Der Silbersee*, *The Abduction from the Seraglio*, *Dido and Aeneas*, *Radamisto*, *The Duenna*, *Promised End (King Lear)*, *Katya Kabanova*, *Teseo* and *L'infedeltà delusa* (English Touring Opera); *L'amico Fritz* (Den Jyske Opera); *Bluebeards Castle* (Royal Festival Hall and Europe); *Bluebeards Castle* and *Romeo and Juliet* (Opera North); *I was Looking at the Ceiling and then I Saw the Sky* (Theatre Royal Stratford East); *Riccardo Primo* (Royal College of Music).

Ballet credits *Vamos Cuba!* (Sadler's Wells); *Miracle in the Gorbals* (Birmingham Royal Ballet); *Sensorium*, *Children of Adam*, *Tanglewood* and *Being and Having Been* (The Royal Ballet).

Theatrical credits *The Girl on the Train* (Sailsbury Playhouse); *The Great Gatsby*, *Antigone*, *Blue Stockings* and *Miss Julie* (Chester Storyhouse); *Macbeth* (Theatre Severn); *Hansel and Gretel* (Rose Theatre); *The Arrival* (Tamasha Theatre).

In 2003, Adam became a group winner of the Linbury Biennial for Theatre Design. Since then, he has been designing ballet, plays, musicals and opera for The Royal Ballet, Sadler's Wells, West Yorkshire Playhouse & English Touring Opera. As an associate designer for Disney and Cameron Mackintosh, Adam has also worked in Japan, Korea and Australia.



Johanna Town

lighting designer

Guildhall School productions *Albert Herring*, *City of Angels*, *The Cherry Orchard*, *Great Expectations*, *Lulu*, *The Seagull* and *May 08*.

Other operatic credits *The Queen of Spades*, *Orfeo ed Euridice*, *Dido and Aeneas*, *Così fan tutte* and *Tamerlano* (The Grange Festival); *Porgy and Bess* (Royal Danish Opera); *Rinaldo* (Estonian National Opera); *Carmen*, *Katya Kabanova* and *The Secret Marriage* (Scottish Opera).

Theatrical credits *The Hypochondriac* (Sheffield Crucible); *The Score* and *The Homecoming* (Theatre Royal, Bath); *The Tempest* and *Don Quixote* (Royal Shakespeare Company); *Vardy V Rooney: The Wagatha Christie Trial* (West End/UK Tour); *Mother Goose* and *The Famous Five: A New Musical* (Theatr Clwyd); *Fisberman's Friends: The Musical* (UK Tour/Canada); *Identical* (Nottingham Playhouse/Kenny Wax Productions); *Play On* (Talawa Theatre/National Tour); *Brassed Off* (Theatre By The Lake/Stephen Joseph Theatre/Bolton Octagon); *The Lightest Element*, *Peggy for You*, *The Memory of Water* and *The Death of a Black Man* (Hampstead Theatre); *Moby Dick* (Royal & Derngate Theatre/UK Tour); *Uncle Vanya* (Orange Tree Theatre); *One Last Push* (Salisbury Playhouse); *The Habit of Art* and *Being Mr Wickham* (Original Theatre Company/59e59, New York); *Two Ladies* (Bridge); *The Butterfly Lion*, *The Sound of Music*, *The Watsons*, *The Norman Conquests* and *Fracked* (Chichester Festival Theatre); *Some Like it Hip Hop* (ZooNation); *Crush The Musical* (Big Broad Productions); *Guys & Dolls*, *Queen Margaret*, *Frankenstein* and *The House of Bernarda Alba* (Royal Exchange, Manchester).

Johanna is the Chair of the Association for Lighting Production and Design, and a Fellow of Guildhall School of Music & Drama.



Angelo Smimmo

choreographer & movement director

Direction and choreography credits *Faust*, *The Magic Flute*, *The Marriage of Figaro*, *Macbeth* and *Andrea Chénier* (The Royal Opera); *La damnation de Faust* and *Benvenuto Cellini* (English National Opera, The Dutch National Opera, Opéra de Paris, Opera di Roma, Staatsoper Berlin, Opera Vlaanderen, Teatro Massimo Palermo and Gran Teatre del Liceu) *The Magic Flute* and *Aida* (Gran Teatre del Liceu); *Aida* (Montpellier Opera and Royal Danish Opera); *La bobème* (Torre del lago Puccini Festival); *Les pêcheurs de perles* (Opéra du Capitole and Teatro Massimo Palermo); *Pagliacci* and *Il tabarro* (National Korean Opera); *Il barbiere di Siviglia* (Teatro Comunale Bologna); *Les contes d'Hoffmann* (Lithuanian National Opera); *The Dying Swan* (La Scala di Milano); *Bluebeard's Castle* and *The Telephone* (Lyrique en mer festival); *V viaggio Barocco* (Teatro Colón and Napoli Teatro Festival), *La forza del destino* (Regents Park Opera); *Don Pasquale* (Longhope festival); *Apollo e Dafne* (La Rocca Barocca festival); *L'osteria di Marechiaro* (Teatro di San Carlo, Napoli).

Angelo is currently involved in the writing of a new contemporary opera, *ManipulOpera*, that looks at mankind's sense of omnipotence.

Italy has granted Angelo the Carlo Gesualdo Dance Award for outstanding international career and the Massimo Troisi Award for achievement in the world of art.

Future plans Movement Director for *The Flying Dutchman* (Opera North); Assistant Director for *Il barbiere di Siviglia* (Glyndebourne).



Abigail Kessel

intimacy director

Intimacy direction, movement direction and choreography theatrical credits Shakespeare productions at The Globe (Rutgers Conservatory) and numerous productions for Guildhall School of Music & Drama, Royal Welsh College of Music & Drama, El Teatro San Martín in Buenos Aires, Argentina for The Edinburgh Fringe and for Dead Centre Theatre Company in Ireland.

Film credits *Pretty Red Dress* (BBC, BFI); *Lady Chatterley's Lover* (Netflix); *The Wasp* (XYZ Films); *Love Films* (Film 4) and various productions for Netflix, Disney+, Film 4, Warner Bros, Sky TV, Sky Arts and Hulu. Current work includes UK-based Netflix series *Out of The Dust*.

Television credits *Extraordinary* series 2 (Disney+, Sid Gentle Films); *Three Little Birds* (Tiger Aspect, ITV); *A Small Light* (ABC); *Tell Me Everything* (Noho Film & TV, ITV); *Red Rose* (Eleven Films, Netflix, BBC3).

Abigail is Artistic Director of ARC Dance Academy London which she founded in 2015 to bring professional dance training to her local community to inspire the next generation.

Opera Department Students & Fellows



Henry Reavey

assistant conductor & chorus master/repetiteur

Guildhall School Repetiteur Course (second year) studying with Elizabeth Rowe and Dr Bretton Brown.

Scholarships Ironmongers' Scholarship.

Competitions Anthony Cross Memorial Prize in recognition of outstanding contribution to the Advanced Postgraduate Diploma course (Royal Birmingham Conservatoire, 2023); Gordon Clinton Prize, accompanist award for English Song (Royal Birmingham Conservatoire, 2023); Edward Brooks Lieder Accompanist's Prize (Royal Birmingham Conservatoire, 2022); John Ireland Prize (Royal Birmingham Conservatoire, 2022).

Repetiteur credits *Alcina*, Opera Makers 2024, *A Star Next to the Moon*, Autumn 2023 Opera Scenes (Guildhall School); *Banished*, *Mesdames de la Halle*, *The Cunning Little Vixen* and *The Enchanted Pig* (Royal Birmingham Conservatoire).

Future plans *The Dream of Gerontius* (Mayfield Festival).



Eleanor Strutt

assistant director

Guildhall School Junior Fellow.

Director credits *The Elixir of Love* (Opera South East); *The Crucible* (University College Opera); *Dido and Aeneas* (Opera Asteria) and scenes from *Orfeo ed Euridice*, *Gianni Schicchi*, *L'incoronazione di Poppea*, *Così fan tutte*, *La finta giardiniera* and *Die Fledermaus* (Trinity Laban).

Director and choreographer credits *Carmen* (Opera South East); *Singin' in the Rain* (Geoids Musical Theatre); *Becoming Carmen* (Prologue Opera); *Shrek: The Musical* (The Quay Players).

Assistant Director credits *Rigoletto* (The Royal Opera); *The Elixir of Love*, *The Marriage of Figaro*, *Cavalleria Rusticana* and *Pagliacci* (Heritage Opera); *Don Giovanni* (Regents Opera); *Così fan tutte* and *Orpheus in the Underworld* (Berlin Opera Academy); *The Pirates of Penzance* (National Gilbert & Sullivan Opera Company); *The Princess of Trébizonde* (New Sussex Opera); *Rape of Lucretia* (Trinity Laban); Serena Fenwick Programme (British Youth Opera).

Choreographer credits *Saturday Night Fever* (Geoids Musical Theatre); *Don Giovanni* (Regents Opera); *The Mikado* and *The Pirates of Penzance* (National Gilbert & Sullivan Opera Company); *The Marriage of Figaro* (Heritage Opera); *The Princess of Trébizonde* (New Sussex Opera); Thea Musgrave's *A Christmas Carol* (Trinity Laban).

Future plans Assistant Director *Götterdämmerung*, and the revival of *The Ring* (Regents Opera); Assistant Director *Trial by Fury* and *A Matter of Misconduct* (Scottish Opera); Director *Fellow Travelers* (UK Premiere, UCOpera); Director *La bohème* (Opera South East).



Yongqiu Yuan

senior coach

Guildhall School Repetiteur Course (second year).

Scholarships Kendal Scholarship.

Repetiteur credits *Blond Eckbert*, *I due timidi*, *Fête Galante* and *Le portrait de Manon* (Guildhall School); Music Staff *The Rape of Lucretia* (British Youth Opera); *The Monk and The Lotus* (Tête à Tête Opera Festival, Grimeborn Festival).



Jack Gonzalez-Harding

repetiteur

Guildhall School Repetiteur Course (first year) studying with Liz Rowe.

Scholarships Wolfgang Bruckner Scholarship; Principal's Scholarship.

Conducting experience engagements as Principal Conductor with Mayfield Festival Orchestra and Barbican Sinfonia, and as Guest Conductor with London Mozart Players. Assistant Conductor credits include Sir Mark Elder & Hallé Orchestra at Ryedale Festival; Orchestra di Haydn e Trento & Bolzano for Puccini's *La bohème*; London Symphony Orchestra Education Concerts, and Jonathan Cohen and Arcangelo.

Future plans *Messiah* and *The Dream of Gerontius* (Mayfield Festival); Guest Conducting London Mozart Players.



Hector Bloggs

baritone

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

Scholarships Gwen Catley Scholarship; Drake Calleja Scholar (2024/25).

Competitions First Place, Courtney Kenny Award (Association of English Singers and Speakers, 2021); First Place, Keith Bennington Competition (Guildhall School, 2024); Finalist, Chartered Surveyors Competition (Guildhall School, 2023).

Previous roles Sid *Albert Herring*, Eckbert (cover) *Blonde Eckbert*, Il Re (cover) *La bella dormiente nel bosco*, Melisso (cover) *Alcina*, Pedro Páramo (cover) *A Star Next to the Moon*, and scenes from *La bohème*, *The Rape of Lucretia*, *Edgar*, *Carmen*, *The Marriage of Figaro*, *Pelléas et Mélisande*, *Don Giovanni*, *Eugene Onegin*, *Manon* and *Die Fledermaus* (Guildhall School); Don Giovanni *Don Giovanni* and Bartolo *The Marriage of Figaro* (Saluzzo Opera Academy); Silvio (cover) *Pagliacci*, Il Conte d'Almaviva *The Marriage of Figaro* and Fiorello *Il barbiere di Siviglia* (West Green House Opera); Marco and Betto *Gianni Schicchi* (St Paul's Opera).

Future plans Sir Thomas Bertram in Jonathan Dove's *Mansfield Park* (Guildhall School Spring Opera 2025); Crebillon in Puccini's *La Rondine* (London Symphony Orchestra conducted by Sir Antonio Pappano, Barbican Hall).



Karima El Demerdasch

mezzo-soprano

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

Scholarships Edith Vogel Bursary; Rosemary Thayer Award; support from the Carr-Gregory Trust.

Competitions Finalist, Kathleen Ferrier Awards (2024); Winner, Susan Longfield Award (Guildhall School, 2022).

Previous roles scenes from *The Marriage of Figaro*, *Hansel and Gretel*, *Carmen*, *The Barber of Seville*, *Roberto Devereux* and *Edgar* (Guildhall School); Angelina *La Cenerentola* (Opera Kipling).

Future plans Julia Bertram in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera).



Sang Eup Son

tenor

Guildhall School Opera Course (second year) studying with Yvonne Kenny.

Scholarships The Scouloudi Foundation Scholarship; Huddersfield 1980 Scholarship.

Competitions Second prize, Joongang Music competition (2020); First prize and Minister of Culture Prize, Soori Music Competition (2021); The 42nd Daegu International Vocal Music Competition Special Prize.

Previous roles scenes from *L'enfant prodigue*, *La bohème*, *Luisa Miller*, *Werther* and *The Barber of Seville* (Guildhall School); Don Ottavio *Don Giovanni* and Nemorino *L'elisir d'amore* (Korea National University of Arts); Alfredo *La traviata* (Orpheus Opera).

Future plans Henry Crawford in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera).



Mariana Fernandes

soprano

Guildhall School Opera Course (second year) studying with Marilyn Rees.

Scholarships C & P Young Scholarship; Josephine Baker Trust.

Competitions Winner, Susan Longfield Award (Guildhall School, 2024); Winner, Worshipful Company of Chartered Surveyors Vocal Prize (Guildhall School, 2024); Finalist, Kathleen Ferrier Awards (Wigmore Hall, 2024), Finalist, Concurso Internacional de Canto Lírico de Lousada (2024), Finalist, Concurso de Canto Lírico Fundação Rotária Portuguesa (Centro Cultural de Belém, 2023).

Previous roles Mabel *The Casserole*, Angèle (cover) *Der Zar lässt sich photographieren*, Chorus *Cendrillon*, Chorus *La fedeltà premiate*, and scenes from *La rondine*, *Arabella*, *Don Giovanni*, *Eugene Onegin* and *L'enfant prodigue* (Guildhall School); Jody *Jeremy Fisher* (Operafest Lisboa); Suor Dolcina *Suor Angelica*, Chorus *Cavalleria rusticana* and scenes from *Pagliacci* (West Green House Opera).

Future plans Aunt Norris in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera); *Petite Messe Solennelle* (Romsey Choral Society); Beethoven's Symphony No 9 (London Euphonia Orchestra and the Purcell Singers); Glyndebourne Festival 2025.



Sonny Fielding

baritone

Guildhall School Opera Course (first year) studying with Robert Dean.

Scholarships Fishmongers' Music Scholarship; The Countess of Munster Trust.

Previous roles Aeneas *Dido and Aeneas* and Lesbo *Agrippina* (HGO).

Future plans Guildhall School Autumn 2024 Opera Scenes.



Samantha Hargreaves

soprano

Guildhall School Opera Course (second year) studying with Janice Chapman.

Scholarships The Gita de la Fuente Prize; Christina and Ray McGrath Scholarship; Opera Europa Eva Kleinitz Scholarship; Tait Memorial Trust White Loewenthal Award; The Donovan-Johnston Memorial Scholarship (University of Melbourne); The AMF Nora Goodridge Developing Artist Award.

Competitions Acclaim Ambassadorial Prize, Acclaim Awards (2022); John Fulford Prize, Herald Sun Aria Competition (2022); Winner, Bettine McCaughan Scholarship Prize (Australian National Association of Teachers of Singing, 2021); Winner, Melbourne Welsh Male Choir Singer of the Year (2021).

Previous roles Oberto *Alcina* (Guildhall School); Sarah-Marie *Three Marys* (Sydney Opera House UnWrapped); Hannchen *Die Opernprobe* and Reserl *Der häusliche Krieg* (Lisa Gasteen National Opera Program); Pamina *The Magic Flute* and Beth *Little Women* (University of Melbourne).

Future plans Mary Crawford in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera).



Dominic Lee

Tenor

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

Scholarships Innholder's Scholarship; Elmley Foundation.

Competitions Finalist, Dean & Chadlington Summer Music Festival (2023).

Previous roles Kevin *The Casserole* (Guildhall School); Tenor Chorus *The Boatswain's Mate* (Spectra Ensemble); Demetrius *The Enchanted Island*, Frick *La Vie parisienne*, Don Basilio *The Marriage of Figaro* and La Théière *L'enfant et les sortilèges* (Royal Birmingham Conservatoire); Don Basilio/Don Curzio *The Marriage of Figaro* (Magnetic Opera Company).

Future plans Mr Rushworth in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera); *Israel in Egypt* (Kingston Choral Society); Handel's *Messiah* (Sevenoaks Philharmonic Society); Rossini's *Petite messe solennelle* (Kidderminster Choral Society).



Georgie Malcolm

soprano

Guildhall School Opera Course (second year) studying with Yvonne Kenny.

Scholarships Girdlers' Scholarship.

Competitions Wigmore Prize Nominee (Guildhall School, 2024); Second Prize & Schubert Prize, National Mozart Competition (2022); First Prize, Howard-Williams Memorial Prize (Royal Northern College of Music, 2022); Highly Commended, Betty Bannerman French Song Prize (Royal Northern College of Music, 2022); Finalist, Young Singers' Competition (Bampton Classical Opera, 2023); Finalist, New Voices Competition (Northern Aldborough Festival, 2023).

Previous roles Alcina *Alcina* (Guildhall School); Countess *The Marriage of Figaro*, Monica *The Medium* and Aunt Norris *Mansfield Park* (Royal Northern College of Music); Cleopatra (cover) *Antonio e Cleopatra* (Buxton International Festival); Venus *Venus & Adonis* (L'Offerta Musicale di Venezia); Atalanta *Serse* (New Chamber Opera).

Future plans Maria Bertram in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera); *Israel in Egypt* (Kingston Choral Society); Handel's *Messiah* (Kantos Chamber Choir & Manchester Camerata), Marzelline (cover) in Beethoven's *Fidelio* & chorus (Garsington Opera Festival 2025).



Thomas McGowan

baritone

Guildhall School Opera Course (second year) studying with Robert Dean.

Scholarships Sally Cohen Opera Scholarship; Walter Hyde Memorial Prize.

Competitions Dorothy Richardson English Song Prize (2023); Chris Treglown Foundation Award (2024).

Previous roles Autumn 2023 Opera Scenes, Spring 2024 Opera Scenes, Opera Makers (Guildhall School).

Future plans Edmund Bertram in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera); Périchaud in Puccini's *La rondine* (London Symphony Orchestra).



Julia Merino

mezzo-soprano

Guildhall School Opera Course (second year) studying with Janice Chapman and Marcus van den Akker.

Scholarships Elizabeth Sweeting Award..

Competitions Winner, Annual Soloist Competition (Conservatoire of Málaga 2019, 2020).

Previous roles Bradamante *Alcina*; Dolores Preciado, Justina & Doña Ángeles (cover) *A Star Next to the Moon*, Il Gatto *La bella dormiente nel bosco*, Joseph's Mother (cover) *Dead Man Walking*, Prince Orlofsky (in English) *Introduction to Opera: Die Fledermaus* and scenes from *Werther*, *Idomeneo*, *Eugene Onegin*, *The Rape of Lucretia*, *Béatrice et Bénédicte*, *Hamlet*, *Così fan tutte*, *Carmen*, *Semele* and *The Magic Flute* (Guildhall School); Woman 2 *Frida* (Northern Opera Group); Scenes from *Falstaff*, *La clemenza di Tito* and *The Marriage of Figaro* (Conservatoire of Málaga, Spain).

Future plans Fanny Price in Jonathan Dove's *Mansfield Park* (Guildhall School Spring 2025 Opera); Autumn Concert with British Spanish Society.



Manon Ogwen Parry

soprano

Guildhall School Opera Course (first year) studying with Marilyn Rees.

Scholarships Michael Bryant Bursary; Tallow Chandlers' Scholarship; Ryan Davies Bursary; Sybil Tutton Opera Award; Côr Cymry Meibion Llundain Scholarship.

Competitions Winner, The Paul Hamburger Prize for Voice and Piano (Guildhall School, 2024); First Prize, Osborne Roberts Memorial Prize (National Eisteddfod, 2024); Stand out Soprano of the Festival Prize, Violet Mary Jones Memorial Fund (National Eisteddfod, 2024); Stand out singer of the Festival Prize, David Memorial Fund (National Eisteddfod, 2024); Most Promising Singer, William Park-Jones Scholarship (National Eisteddfod, 2024); Second Prize, International Voice of the Future (Llangollen International Musical Eisteddfod, 2024); Winner, Susan Longfield Award (Guildhall School, 2023); First Prize (Urdd Eisteddfod, 2022); Winner, North American Festival of Wales Scholarship (Urdd Eisteddfod, 2022); First Prize, Junior Kathleen Ferrier Bursary (2019).

Previous roles scenes from *Rigoletto*, *L'esir d'amore*, *The Marriage of Figaro* and *The Magic Flute* (Guildhall School).

Recital appearances *Guildhall Artists at Carnegie Hall* (Carnegie Hall) and *Goethe: His Faustian Life* (Wigmore Hall).

Future Plans Guildhall School Autumn 2024 Opera Scenes.



Redmond Sanders

baritone

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

Scholarships Anne Pashley Opera Scholarship; Robert Easton Scholarship; The Countess of Munster Trust.

Competitions Thierry Mermod Prize (Verbier Festival, 2024); First Prize (undergraduate), Brooks-van der Pump English Song Competition (Royal College of Music, 2022).

Previous roles scenes from Hansel and Gretel (Guildhall School); Antonio *The Marriage of Figaro* (Verbier Festival), Corporal *The Daughter of the Regiment* (Grange Park Opera), Il Boscaiolo *La bella dormiente nel bosco*, John Styx *Orpheus in the Underworld*, 2nd Armed Man *The Magic Flute*, and scenes from *Don Pasquale* and *L'enfant et les sortilèges* (Royal College of Music).

Future plans Guildhall School Autumn 2024 Opera Scenes; Beethoven's Symphony No 9 (St Giles Cripplegate).



Joshua Saunders

tenor

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

Scholarships Baroness de Turckheim Scholarship.

Competitions Classical Award, Chris Treglown Foundation Fund (2022).

Previous roles Alfred (in English) *Introduction to Opera: Die Fledermaus*, and scenes from *The Voice of Ariadne*, *L'elisir d'amore*, *La bohème*, *Rigoletto*, *Dialogues des Carmélites*, *The Barber of Seville* and *Falstaff* (Guildhall School); Beppe (cover) *Pagliacci* (West Green House Opera); Robert Shallow *Sir John in Love* (British Youth Opera).

Future plans Henry Crawford in Jonathan Dove's *Mansfield Park* (Guildhall School Spring Opera 2025).



Biqing Zhang

soprano

Guildhall School Opera Course (second year) studying with Marilyn Rees.

Scholarships Rosemary Thayer Award.

Competitions Semi-finalist, Handel International Singing Competition (2023).

Previous roles L'usignuolo *La bella dormiente nel bosco*, and scenes from *Serse*, *Castor and Pollux*, *The Rape of Lucretia*, *Hansel and Gretel*, *La rondine* and *Hamlet* (Guildhall School); Poppea *Agrippina* (Hampstead Garden Opera).

Future plans Mary Crawford in Jonathan Dove's *Mansfield Park* (Guildhall School Spring Opera 2025).