

24 February – 3 March 2025
7pm
Silk Street Theatre

GUILDHALL
SCHOOL

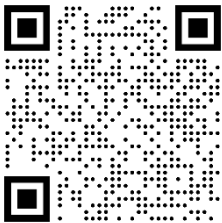
Mansfield Park

Dominic Wheeler conductor
Martin Lloyd-Evans director
Anna Reid designer
Zoé Ritchie lighting designer
Charlie Morgan choreographer

Jack Stone assistant conductor
Emily Beech assistant director
Lauren Jones associate designer
Eli Hunt assistant lighting designer

Digital Programme

Scan the QR code below to access our digital programme or visit: guildhall-programmes.co.uk/mansfield-park



Guildhall School of Music & Drama

Founded in 1880 by the City of London Corporation.

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Armin Zanner

Interim Director of Production Arts & Programme Leader, BA Production Arts

Hansjörg Schmidt



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

Jonathan Dove (b. 1959)

Mansfield Park (2011)

Music by **Jonathan Dove**

Libretto by **Alasdair Middleton**

Based on the novel by **Jane Austen**

Presented by arrangement with Peters Edition Limited

Sung in English with English surtitles.

Surtitles created by Eleanor Strutt.

Please note that this production uses haze.

Act I: 65 minutes, Interval: 20 minutes, Act II: 50 minutes

Dedicated to Sheila Ann Melliush

This performance of *Mansfield Park* is dedicated to Sheila Ann Melliush, a loyal supporter of the School, who kindly included a gift to Guildhall School of Music & Drama in her Will.

Sheila's legacy not only provides financial support for our students' training but also reflects her passion for their work and leaves behind a powerful example of how to make a lasting impact. Guildhall School has a long and distinguished history as a world-class performing arts institution and, thanks to the support of Sheila Ann Melliush and all our donors, we can continue to train aspiring artists into the future.

We celebrate the generosity and thoughtfulness of all who inform us of their intention to support Guildhall School in their Will by inviting them to join the 1880 Society. Contact Meg Ryan at meg.ryan@gsmdd.ac.uk / 0203 834 1561 to speak about including a gift in your Will or to arrange a visit to see how you could make a difference to our wonderful students.

Synopsis

Fanny Price comes from very much the poorer branch of her extensive family. Financial and domestic struggles at home mean she has been lodged with her wealthy aunt and uncle, Lady Bertram and Sir Thomas Bertram, since the age of ten. Life at Mansfield Park has been challenging as she learns to fit in with her more precocious cousins, Maria and Julia, though their sharpness has been somewhat softened by the kindness of their brother, Edmund.

As the girls reach marrying age, any and all visitors to Mansfield Park are eagerly welcomed, and their suitability scrutinised. It is of course the duty of all young women to find a good match, and woe betide those who don't ...

Act I

Chapter One. The Bertrams Observed

We meet the inhabitants of Mansfield Park: Sir Thomas and Lady Bertram, their daughters Maria and Julia, and their second son Edmund. Aunt Norris, sister of Lady Bertram, watches over the behaviour of their niece, Fanny Price.

Chapter Two. First Impressions

Travelling from the cosmopolitan sophistication of London, siblings Mary and Henry Crawford are introduced to the Bertrams. Henry's eye is caught by Maria, despite her being engaged to Mr Rushworth, though clearly the unattached Julia feels she has first call on his attentions. Edmund and Mary seem to get on rather well.

Chapter Three. Sir Thomas Bertram's Farewell

Sir Thomas is called away to his sugar plantation in Antigua. He is bid a somewhat fond farewell.

Chapter Four. Landscape Gardening

Mr Rushworth voices his concern at the dilapidated state of his ageing family home, Sotherton. He seeks advice on how to modernise the gardens. Everyone agrees this calls for a trip to Sotherton, so Henry Crawford offers his stylish barouche as transport.

Chapter Five. In the Wilderness

The party has split into groups on the walk up to the wilderness at Sotherton. Edmund and Mary walk down hidden paths, leaving Fanny to 'rest'. Next arrive Henry and Maria Bertram, with Mr Rushworth bringing up the rear. Confronted by a locked gate, Maria sends her hapless fiancé back to fetch the key. She and Henry then find a gap in the fence and clamber through to disappear deeper into the wilderness.

Julia appears, and troubled by her sister's outrageous behaviour, hurries after the errant pair.

Finally, Aunt Norris struggles up and encourages everyone to leave for home.

Chapter Six. Music and Astronomy

During a musical soirée, Mary Crawford questions a pensive Edmund about his impending ordination as a clergyman. Fanny escapes the music-making and shares a moment with Edmund, looking at the night sky.

Chapter Seven. Lovers' Vows

Since the absence of Sir Thomas, life at Mansfield Park has relaxed considerably. Very much against Edmund's wishes, they decide to put on a terribly risqué play, *Lover's Vows*.

Chapter Eight. Persuasion

Mary Crawford is to act in the play, and there is no one to play her onstage lover. This presents Edmund with somewhat of a dilemma – he disapproves of the play, but the chance to play Mary's lover is deeply tempting. He resolves the matter by 'consulting' Fanny.

Chapter Nine. The Rehearsal Interrupted

Rehearsals for *Lovers' Vows* move on apace. Fanny helps Edmund and Mary with their lines, Mr Rushworth has costume issues, while Maria and Henry practise their 'maternal' embrace.

Julia rushes in, horrified that Sir Thomas has returned unexpectedly from Antigua. Panic ensues, until Sir Thomas himself steps in and calls a halt to the theatricals. He asks for Fanny and is impressed by how she has changed in his absence.

Chapter Ten. Independence and Splendour

Since his trip, Sir Thomas seems a little more approachable. He summons Maria and asks her if she is truly committed to Mr Rushworth. Taken aback by his interest in her feelings, Maria nonetheless recommits to a life with Mr Rushworth which, if lacking in romance, at least has the benefit of financial security.

Chapter Eleven. A View of a Wedding

All see Mr Rushworth and his wife, now Mrs Maria Rushworth, off on their honeymoon to Brighton, accompanied by Julia.

Henry's approach to Fanny is met with a sharp but earnest upbraiding about his inconstancy, while Mary and Edmund dwell on their differences. Finally, Henry declares to his sister his intentions regarding Fanny Price.

INTERVAL (20 minutes)

Act II

Chapter One. Preparations for a Ball

In the absence of Maria and Julia, a ball has been organised at Mansfield Park for Fanny Price. Mary offers Fanny a necklace, which she receives gratefully as a token of friendship, though Mary warns that it comes with a caveat – that the necklace should remind her of Henry too.

Edmund presents Fanny with a gift. It, too, is a chain. She is overcome by the present and goes to return the chain given to her by Mary.

Chapter Two. A Ball

A ball...

Chapter Three. A Proposal

Henry is to propose to Fanny. Murmurs of approval echo round Mansfield Park – except for Aunt Norris, who feels that Julia was wrongfully overlooked.

Everyone is upset to hear that Fanny has refused Henry's proposal, not least Mary who in her annoyance lets slip that the necklace she gave to Fanny was in fact entirely Henry's plan.

Edmund claims to understand Fanny's position but nonetheless tries to persuade her to re-think her response.

Chapter Four. Some Correspondence

Goings-on in the personal lives of the Bertrams and the Crawfords are revealed through a series of letters.

Julia vigorously pursues her acquaintance with a certain Mr Yates, owner of a fine new barouche. Meanwhile, Henry Crawford writes to urge Fanny to re-consider his proposal, and to convince her of his constancy.

The marriage of the Rushworths seems to be suffering not a little difficulty. Mr Rushworth tries desperately to win Maria round, while she writes furiously to Henry Crawford about missed opportunities – a letter she vows never to send.

Edmund agonises over his passion for Mary Crawford, and he vows to propose to her. This painful confessional, however, he sends to Fanny, seeking her approval. She writes back dutifully, encouraging him, against her better judgement, in his intentions.

Chapter Five. Follies and Grottoes

Henry Crawford meets the Rushworths at the famous Twickenham Grotto. The tension between Maria and Henry is palpable, and she promises to meet him later, alone.

Chapter Six. A Newspaper Paragraph

The society column in the newspaper reveals that Mrs Maria Rushworth has disappeared with Mr Henry Crawford. The family's shock is deepened when Aunt Norris produces a note left by Julia. She has eloped with Mr Yates.

Sir Thomas and Lady Bertram are comforted by Fanny. Meanwhile, Mary tries to work out a plan of action. The problem, she says, is that they were discovered. Edmund is horrified at her moral laxity.

Chapter Seven. The Last

The dénouement.

Synopsis by Martin Lloyd-Evans

Cast

Mary Crawford

24 & 28 February:

Samantha Hargreaves

26 February & 3 March:

Biqing Zhang

Maria Bertram

Georgie Malcolm

Aunt Norris

Mariana Fernandes

Julia Bertram

Karima El Demerdasch

Fanny Price

Julia Merino

Lady Bertram

Cecily Shaw

Henry Crawford

24 & 28 February:

Joshua Saunders

26 February & 3 March:

Sang Eup Son

Mr Rushworth

Dominic Lee

Edmund Bertram

Thomas McGowan

Sir Thomas Bertram

Hector Bloggs

Orchestra

Violin I

Helena Thomas

Violin II

Helen Rutledge

Viola

Sirma Baramova

Cello

William Lui

Double Bass

Cynthia Garduño Meneses

Flute & Piccolo

Rachel Howie

Oboe & Cor Anglais

Cameron Hutchinson

Clarinet

Sofia Mekhonoshina

Bassoon

Miriam Alperovich

Horn

Freya Campbell

Thomas Pinnell

Timpani & Percussion

Kevin Ng

Piano

Yongqiu Yuan

*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 Supervisor

Louis Baily

Production Team

Vocal Arts Department Students & Fellows

Assistant Conductor

Jack Stone

Assistant Director

Emily Beech

Senior Coach

Yongqiu Yuan

Dance Captain

Mariana Fernandes

Repetiteurs & Surtitle Operators

Caitlin Carey

Jack Stone

Covers

Harry Jacques

Hannah McKay

Gabriella Noble

Sarah Pring

Lowri Probert

Redmond Sanders

Julia Solomon

Oliver Williams

Production Arts Students

Production Manager

Oscar Keeys

Assistant Production Manager & Head of Flies

Rohan Green

Stage Manager

Ida Pontoppidan

Deputy Stage Manager

Rebekah Tunnell

Stage Management Prop Supervisor

Kal Chapman

Assistant Stage Manager (Book Cover)

Eddie Comerford

Production Electrician

Tom Shackleton

Lighting Programmer

Eli Hunt

Technical Manager & Draughtsperson

Zara Kinkade

Head of Stage

Beau Morton-Turner

Props Coordinator

Alfie Edwards

Lead Prop Maker

Sandy McGregor

Prop Makers

Katherine Byrne

Jasmine Green

Imogen Marinko

Scenic Art Coordinator

Emma Mason

Lead Scenic Artist

Christa Yap Shin Yee

Scenic Artists

Josh Essl

Charlie Martin

Eleanor Reynolds

Lead Construction

Seth Cunningham

Alice Friend

Construction

Kirsty Edwards

Walter Nash

Costume Assistants

Hawks Gómez

Isabela Way

Pasha Taylor-Hanson

Tara Duffy

Wardrobe Manager

Meg Jordan

Costume Makers

Koren Little

Abbie Simcock

Iris Towers

Freelance

Assistant Stage Manager

Zach Griffin

Wigs, Hair and Makeup

Debbie Purkiss

Lucia Mameni

Additional Staff

Language Coach

Elizabeth Rowe

Stage Crew

working across our Opera and Drama productions this year:

Blair Addison

Tia Alexandrou

Megan Allison

Katie Ball

Emma Blake

James Broadhurst

Rachel Butterly

Muiris Capon-

Telford

Emily Carden

Tommy Carroll

River Charteris-

Wright

Katie Clarke

Cam Cole

Natasha Davies

Jonathan Desmares-

Vaury

Mary Dorain

Vincent Farey

Eloise Fedarb

Nyah Felix

Aimee Fields

Maisie Gamble

Samuel Gilbert

Alice Green

Milly Gregg

M. Mei Griffin

Ellia Jayne Hallows

Izabel Hessian

Scarlett Horsburgh

Poppy Inglis

Raven Jakobs

Lara Jaques

Liam Jenkins

Harris Johnston

James Levy

Thailiyah Lindo

Izzy Lovelock

Mary

Gemma Martin

Hailey Middlewood

Summer Minnott

A. Murphy

Ellisia Paper

Freya Parnell

Rebecca P

Dan Quirke

Hannah Rhind

Lola Ringer

Jack Rudd

Edmond Rudland

Howard James

Shakespeare

Ben Sharp

Pidge Stinson

Elliott Stradling

TJ Sunderland

Isabel Taxman

Charlie Tiernan

Jamie Waters

Jasmin Weekes

Emily Wilson

Olivia Wood

Pheonix Ying

Guildhall School

Production Arts Department

Interim Director of Production Arts & Programme Leader, BA Production Arts

Hansjörg Schmidt

Interim Deputy Programme Leader, BA Production Arts

Bex Snell

Interim Programme Leader, BA Performance Design

Dr Susannah Henry

Programme Leader, BA Digital Design & Production

Pete Wallace

Programme Leader, MA Collaborative Theatre Production & Design

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

Associate Producer

Stuart Calder

Outreach Manager (Production Arts)

Jon Hare

Guildhall School

Opera Department

Head of Opera Studies

Dominic Wheeler

Resident Producer

Martin Lloyd-Evans

Opera Department Manager

Brendan Macdonald

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Lionel Friend

Kate Golla

Alexander Ingram

Tony Legge

Michael Lloyd

Elizabeth Marcus

Jonathan Papp

Linnhe Robertson

Peter Robinson

Elizabeth Rowe

Susanna Stranders

Drama Coaches

Martin Lloyd-Evans

Victoria Newlyn

Movement Coaches

Victoria Newlyn

Rachel Wise

Combat Coaches

Jonathan Leverett

Language Coaches

Florence Daguerre de

Hureaux

Johanna Mayr

Emma Abbate

Lada Valešová

Forthcoming Events

Guildhall Symphony Orchestra: An Alpine Symphony

6 March, 7.30pm

Barbican Hall

An awe-inspiring evening of music in Barbican Hall, conducted by Roberto González-Monjas, featuring Richard Strauss's epic *An Alpine Symphony*, Anders Hillborg's mesmerising *Eleven Gates*, and Benjamin Britten's lyrical *Serenade for Tenor, Horn, and Strings*.

Tickets: £14–£25 (£12 concessions)

Spring Opera Scenes

20, 21, 24 & 25 March, 7pm

Milton Court Studio Theatre

Outstanding performers from the first year of Guildhall School's Opera Course present classical and contemporary operatic excerpts with piano accompaniment. Featuring scenes from operas by composers including Monteverdi, Donizetti, Massenet, Britten, Mozart, Poulenc and Richard Strauss.

Tickets: £15 (£8 concessions)

The Winter's Tale

21–26 March

Silk Street Theatre

Enter the world of *The Winter's Tale*, a spellbinding journey through jealousy, loss, and forgiveness. Mariah Gale adapts and directs Shakespeare's epic play which crosses oceans and spans decades as a cast of remarkable characters search for love, hope, and the chance of redemption.

Tickets: £15 (£8 concessions)

Save the dates for Guildhall School's Summer 2025 Opera production!

Dido and Aeneas

9, 11, 13 & 16 June 2025

Milton Court Theatre

James Henshaw conductor

Ollly Platt director

Alisa Kalyanova designer

Join us for Purcell's captivating opera, a tragic tale of love, fate and heartbreak. Tickets available from April.

Become a Circle member for priority booking.

Creative Team



Dominic Wheeler

conductor

Guildhall School productions *Die Fledermaus*, *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 Januarie* (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, 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.



Martin Lloyd-Evans

director

Guildhall School productions *A Star Next to the Moon* (world premiere), *Dead Man Walking*, *Miss Fortune*, *The Little Green Swallow*, *The Angel Esmeralda* (world premiere), *A Midsummer Night's Dream*, *Dialogues des Carmélites*, *The Tale of Januarie* (world premiere), *Capriccio* and *The Aspern Papers* (UK premiere and RPS Award nominee).

Other credits *Pagliacci*, *Le nozze di Figaro*, *Andrea Chénier*, *The Queen of Spades*, *La Wally*, *Gianni Schicchi*, *Zanetto*, *I gioielli della Madonna*, *Adriana Lecouvreur*, *Il tabarro*, *Die Fledermaus*, *La rondine* and *Isabeau* (Opera Holland Park); *Giulio Cesare* (Saluzzo Opera Academy); *The Rape of Lucretia* and *Flight* (British Youth Opera); The Grange Festival, Clonter Opera, Scottish Opera, Holland Opera, Operosa, Classical Opera Company at Sadler's Wells, Garden Opera and Penang State Festival. Theatrical credits include *The Russian Doctor*, *The Articulate Hand*, Wellcome Trust and TEDMED; *Wallace and Gromit: Alive on Stage*.

Future plans *Die Fledermaus* (Berlin Opera Academy).



Anna Reid

designer

Guildhall School productions *A Star Next to the Moon* (world premiere), *Dead Man Walking*, *Miss Fortune*, *The Telephone*, *The Little Green Swallow* (associate to Dick Bird) and Autumn 2019 and 2020 Opera Scenes for the Opera Department; *Jackal Run* and *All Your Houses* for the Drama Department.

Other design credits *BRACE BRACE* (Royal Court Upstairs); *Larmes de Couteau / Full Moon in March* (Linbury Theatre, Royal Opera House); *Accidental Death of An Anarchist* (Theatre Royal Haymarket/Lyric Hammersmith); *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy* (Apollo Theatre/Royal Court Theatre); *Reykjavik*, *Rock'n'Roll*, *The Memory of Water*, *Cash Cow*, *Paradise* and *The Hoes* (Hampstead Theatre); *The Vanishing Room* (English Theatre Frankfurt); *The Power of Paternal Love* (Barber Opera); *The Ministry of Lesbian Affairs*, *SESSIONS*, *Soft Animals* and *Fury* (Soho Theatre); *Dust* (Trafalgar Studios/New York Theatre Workshop); *Four Minutes Twelve Seconds*, *The Kitchen Sink* and *Fumpers for Goalposts* (Oldham Coliseum); *Our Country's Good* and *A Midsummer Night's Dream* (Tobacco Factory Theatres).



Zoé Ritchie

lighting designer

Zoé Ritchie is a French and British lighting designer, working in both countries for mainly dance and theatre productions. Zoé's work explores scenographic and plastic lighting, and the relation between movement and light.

Lighting Designer credits Sivan Rubinstein's *Novo* (The Place London 2024); Chess Dillon-Reams's *M-Othering* (South East Dance Brighton 2024); Marcus Borja's *Reste à dire* (MPAA Saint-Germain des Prés, Paris); Andrée Bernard's *What (is) a Woman* (Arcola Theatre); Raze Collective *Let Us Raze You Showcase* (Stanley Arts, London); *Knocking on the Wall* (Finborough Theatre); Ambre Matton's *Mère* (Théâtre 13 Paris); Sababa Co. *Coiled Up* (Clay Arts Leeds); *La Réunification des deux Corées* (Conservatoire Darius Milhaud).

Associate/Assistant Lighting Designer credits *Jazz Conversations* (BOP Jazz Theatre Company); Gaurav Bhatti's *Bulleh Shab* (R&D)(Dance City Newcastle); *Harmony*. 天人合 (Ellandar Productions); *Hir* (dir Steven Kunis)(Park Theatre); Kennedy Junior Muntanga and Joey Barton's *Grown Men Keep Breaking my Heart* and Noa Genazzano's *2023* (Blue Elephant Theatre).



Charlie Morgan

choreographer

Charlie is Associate Head of Vocal Studies (Movement and Performers Health) at Guildhall School. She has also taught at Royal Academy of Dramatic Art, Royal Academy of Music, Drama Centre, Mountview, The Academy of Live and Recorded Arts, Guildford Stage Academy, Italia Conti, Dance East and Creative Partnerships.

Guildhall School productions *The Marriage of Figaro*, *The Fairy Queen*, *The Tempest*, *The Magic Flute*, *Timon of Athens*, *Venus and Adonis*, *Acteon*, *The Poetry of Lorca*, *Dear Brutus*, *Badenbeim 1939*, *Macbeth*, *A Midsummer Night's Dream* and various Zarzuelas.

Other Movement Direction and Choreography Credits: *Eugene Onegin* (West Green Opera); *The Philistines*, *Don Juan Comes Back From the War* (Royal Academy of Dramatic Art); *Timon of Athens*, *Venus and Adonis* and *Acteon* (Trinity Laban, Hatchlands, St Mary at Hill, New Maldon); *Ceruleo* and *The Hired Man* (Leicester Curve, Mercury Theatre); *Saer Doliau* (Finborough Theatre, Earls Court); *The Time of my Life* (Watford Palace Theatre); *Flo+Sam: Operatic Salvage* (Metal, Chalkwell Park); *The Towers of Ilium* (Short Film); *Red Riding Hood* (The Mack, Mountview); *Never Lost At Home* (New Wolsey Theatre); *Fame*, *Oliver*, *Treasure Island*, *Night Watch*, *Dick Whittington*, *Aladdin*, *The Wall*, *You Can Always Hand Them Back*, *Cinderella*, *Jack and the Beanstalk*, *Quadrophenia*, *The Winter's Tale*, *The Rivals*, *The Grapes of Wrath*, *King David*, *Man of Blood*, *Hell is Empty and all the Devils Are Here!*, *TWO*, *Sleeping Beauty*, *Iphigenia*, *Death of a Salesman*, *A Midsummer Night's Dream*, *Beauty and the Beast*, *Brass Balls*, *Romeo and Juliet* and *Julius Caesar* (Mercury Theatre). Charlie has also worked on a variety of corporate events, commercial shows, drama school productions, summer schools, youth theatres, Historical Dance events and movement workshops.

Students & Fellows



Jack Stone

assistant conductor & répétiteur

Guildhall School Répétiteur Course (first year) studying with Dominic Wheeler and Caroline Palmer.

Scholarships Wolfgang Bruckner Scholarship.

Competitions Harold Darke Prize (Royal College of Music, 2016).

Credits Music Director *La bohème* (Opera Greenwich); Répétiteur *Un ballo di maschera*, *Orfeo ed Euridice* (Chelsea Opera); Répétiteur *La forza del destino* (Regents Opera); Assistant Répétiteur *Der fliegende Holländer* (Persona Arts).



Emily Beech

assistant director

Guildhall School Junior Fellow.

Competitions Third Prize, Patricia Routledge National English Song Competition (2023); Third Prize, Peter Hearn Foundation Competition (Trinity Laban Conservatoire of Music and Dance, 2023); Finalist, Elisabeth Schumann Lieder Competition (Trinity Laban Conservatoire of Music and Dance, 2023); Semi-Finalist, Leach Award for Singing (2023); Finalist, Lillian Ash French Song Competition (Trinity Laban Conservatoire of Music and Dance, 2022).

Director credits *The Kings Pants: A New Children's Opera* (Opera Prelude); *1944: Homefires* (Tête-à-Tête Opera Festival 2023); *A Hand of Bridge* (Waterperry Opera Festival 2023).

Assistant Director credits *Acis and Galatea* and *Dido and Aeneas* (Waterperry Opera Festival 2023); *Agrippina* (Hampstead Garden Opera).

Previous roles Oscar *Un ballo in maschera* (Opera on Location); Susanna *The Marriage of Figaro* (role study) (British Youth Opera); Rosaura *Le donne curiose*, Sandrina *La finta giardiniera* and Queen Mary *Mary Queen of Scots* (Trinity Laban Conservatoire of Music and Dance).



Lauren Jones

associate designer

BA (Hons) in Production Arts: Design Realisation (third year).

Scholarships Jane Ades Ingenuity Scholarship.

Guildhall School productions Scenic Art Coordinator *Die Fledermaus* (des Adam Wiltshire), Scenic Art Coordinator *No Particular Order* (des Charlotte Henery), Scenic Art Coordinator *Loveplay*, (des Amelia Jane Hankin), Prop Maker *A Star Next To The Moon* (des Anna Reid), Prop Maker *Rural Legend* (part of *The Road Ahead* collection of short films, dir Helen Iley), Prop Maker *Autumn Opera Scenes* (des Nate Gibson), Scenic Artist *Opera Makers* (des Louie Whitmore), Scenic Artist *Respighi Opera Double Bill* (des Laura Jane Stanfield), Scenic Artist *Yerma* (des Dora Schweitzer), Scenic Artist *Days of Significance* (des Amy Jane Cook).

Other credits include work as a Set Designer and Prop Maker for *The Jaffa Cake Musical* and *Scouts: The Musical* (GiggleMug Theatre); and *Birthday for Bear* (St Elmo Productions). As a freelance Prop and Costume Maker, Lauren has worked on productions including Disney's *The Lion King* (West End and International Tour), Andrew Lloyd Webber's *Cats* (International Tour), *Madagascar* (UK Tour) and *The Lion, The Witch and The Wardrobe* (UK Tour).

Lauren also collaborated with Patrick McDowell on their AW24 collection for London Fashion Week, producing bespoke garments from musical instruments.



Eli Hunt

assistant lighting designer

BA (Hons) in Production Arts: Theatre Technology (third year).

Guildhall School Productions Assistant Production Manager *Respighi Opera Double Bill* (dir Victoria Newlyn), Assistant Production Manager *Autumn Opera Scenes 2023* (dir Martin Lloyd-Evans), Scenic Carpenter *A Star Next to the Moon* (dir Martin Lloyd-Evans), Video Engineer *Spring Opera Scenes 2024* (dir Olly Platt), Lighting Programmer *Jane Eyre* (dir Victoria Moseley), Production Manager *No Particular Order* (dir Anna Morrissey), Lighting Designer *Autumn Opera Scenes 2024* (dir Martin Lloyd-Evans).

Other credits include various productions at Aylesbury Waterside Theatre and Southwark Playhouse; Lighting Designer for the Central School of Ballet and the lighting teams for *Les Misérables* and *Cabaret* in the West End.

After graduating, Eli is planning to pursue lighting design and programming for opera production.



Yongqiu Yuan

senior coach

Guildhall School Repetiteur Course (second year).

Scholarships Kendal Scholarship.

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

Future plans *Peter Grimes* (British Youth Opera).



Caitlin Carey

repetiteur

Guildhall School Repetiteur Course (first year) studying with Gareth Owen and Bretton Brown.

Scholarships Margery & Frederick Stephen Wright Eisinger Award; Jack Irons Repetiteur Scholarship.

Credits Repetiteur *Gianni Schicchi/Last Night of the Proms* (New Aquarian Opera); Musical Director *The Wizard of Oz* (Woodmansterne Operatic and Dramatic Society); Assistant Musical Director *The March of Progress* (The Opera Makers).



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 Dr Falke and Frank *Die Fledermaus*, 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*, Count *The Marriage of Figaro* and Fiorello *The Barber of Seville* (West Green House Opera); Marco and Betto *Gianni Schicchi* (St Paul's Opera); Crebillon *La rondine* (London Symphony Orchestra).

Future plans Fiorello & chorus *The Barber of Seville*, Chorus *Parsifal* (Glyndebourne Festival 2025).



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 Prince Orlofsky *Die Fledermaus* and 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 Dido and Sorceress in *Dido and Aeneas* (Guildhall School 2025 Summer Opera).



Mariana Fernandes

soprano & dance captain

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 Rosalinde *Die Fledermaus*, Mabel *The Casserole*, Angéle (cover) *Der Zar lässt sich photographieren*, Chorus *Cendrillon*, Chorus *La fedeltà premiata* 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 Mendelssohn's *Elizab* with Waverley Singers; Glyndebourne Festival 2025 Jerwood Young Artist, performing in *Parsifal*, *Káta Kabanová*, *Falstaff* and *Saul*.



Samantha Hargreaves

soprano

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

Scholarships Gita de la Fuente Prize; Christina and Ray McGrath Scholarship; Dow Clewer Foundation 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 Adele *Die Fledermaus* and 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 Longborough Opera Festival Emerging Artist, performing in the ensemble for *Dido and Aeneas*; *Vesperta* (cover) *Pimpinone* (Royal Ballet and Opera, Linbury Theatre).



Dominic Lee

tenor

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

Scholarships Innholders' Scholarship; Dow Clewer Foundation Scholarship; Elmley Foundation.

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

Previous roles Gabriel von Eisenstein *Die Fledermaus* and 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).



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 and 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 Rosalinde *Die Fledermaus* and 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 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 Dr Falke and Frank *Die Fledermaus*, Autumn 2023 Opera Scenes, Spring 2024 Opera Scenes, Opera Makers (Guildhall School); Périchaud *La rondine* (London Symphony Orchestra).

Future plans Garsington Festival 2025 Alvarez Emerging Artist, covering Prince Yeletsky in Tchaikovsky's *The Queen of Spades*; Joining Gärtnerplatztheater Opera Studio, Munich 2025–27.



Julia Merino

mezzo-soprano

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

Scholarships Elizabeth Sweeting Award; Dow Clewer Foundation Scholarship.

Competitions Winner, Pedro Bote Competition (Badajoz, Spain, 2024); Winner, Annual Soloist Competition (Conservatoire of Málaga, 2019 and 2020).

Previous roles Prince Orlofsky *Die Fledermaus*, 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 Dido and Sorceress in *Dido and Aeneas* (Guildhall School 2025 Summer Opera).



Joshua Saunders

tenor

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

Scholarships Baroness de Turckheim Scholarship; Dow Clewer Foundation Scholarship.

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

Previous roles Gabriel von Eisenstein *Die Fledermaus*, 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 Aeneas in *Dido and Aeneas* (Guildhall School 2025 Summer Opera).



Cecily Shaw

mezzo-soprano

Guildhall School Vocal Course (MPerf) studying with Samantha Malk.

Scholarships Guildhall Scholarship; Tracey Chadwell Memorial Prize; Kiwi Music Scholarship.

Competitions Finalist, English Song Prize (Guildhall School, 2024); Winner, English Song Prize (Guildhall School, 2025).

Previous roles Bradamante *Alcina* (cover) and scenes from *Orlando*, *Tancredi* and *Little Women* (Guildhall School); Cornelia *Giulio Cesare in Egitto* (Handel Consort & Quire); Cherubino *The Marriage of Figaro* and Frou-Frou *The Merry Widow* (University of Waikato).

Future plans Recital at Oatlands and Oatleigh; Secret Circus Cabaret (Ullet Road Church, Liverpool); 'Socratena' Debut Concert (The Basement Bar); Brahms *Alto Rhapsody* (Exeter Cathedral).



Sang Eup Son

tenor

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

Scholarships The Scouloudi Foundation Scholarship; Huddersfield 1980 Scholarship; Dow Clewer Foundation 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 Alfred *Die Fledermaus* and 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).



Biqing Zhang

soprano

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

Scholarships Rosemary Thayer Award; Dow Clewer Foundation Scholarship.

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

Previous roles Adele *Die Fledermaus*, 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).

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