

20, 21, 24 & 25 June 2024
7pm
Milton Court Studio Theatre

Opera Makers 2024

Ashley Dean director
Dominic Wheeler conductor
Louie Whitemore designer
Josie Ireland lighting designer
Abigail Kessel intimacy director
Victoria Newlyn movement director

Laurie Slavin assistant director
Alistair Burton assistant conductor

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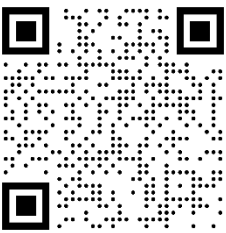
Opera Makers contains strong language, depictions of aggressive sexual advances and scenes involving blood. Haze will feature as part of this performance.

The performance will last approximately 2 hours and 15 minutes, including one 20-minute interval. Please note, due to the technical nature of this performance, the interval is closed to the public. Please make your way out of the auditorium.

Digital Programme

Scan the QR code below to access our digital programme:

guildhall-programmes.co.uk/opera-makers2024



Milton Court

Please make sure that digital devices and mobile phones are silenced during the performance. Eating is not permitted in the auditorium. Drinks are allowed inside the auditorium in polycarbonates. Filming or recording of the performance is not permitted. Latecomers will be able to enter the auditorium at a suitable break in the performance.

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

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

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

Dr Toby Young Programme Leader, MA in Opera Making and Writing

Stephen Plaice Writer-in-Residence

Dominic Wheeler Head of Opera Studies



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

Puccini *Edgar*

Scene from Act 1

Edgar

Dominic Lee

Frank

Hector Bloggs

Tigrana

Karima El Demerdasch

Having had a chequered past, Edgar contemplates settling down to a simpler life with the wholesome Fidelia. Edgar's former lover Tigrana, an orphan abandoned when she was a child, appears and tries to tempt him back to their previous life of debauchery. Refusing to be tempted, Edgar denounces her as a demon. As Edgar flees, Frank, who is in love with Tigrana, arrives. Bored by his affections, Tigrana taunts him with a cruel rejection before leaving him alone to wallow in his frustration.

Puccini *Turandot*

Act 2 Scene 1

Ping

Tom McGowan

Pong

Josh Saunders

Pang

Sang Eup Son

Any suitor wishing to win Empress Turandot's hand in marriage must answer three riddles – if they answer even one question incorrectly they are doomed to be executed. Three mandarins, Ping, Pang and Pong are preparing for the latest riddle ceremony and inevitable funeral. Tired of this never-ending stream of suitors their thoughts wander to idyllic memories of their homes in the provinces. Dozens of princes have tried their hands and lost their heads but the mandarins long for the day when a suitor is victorious; the royal wedding goes ahead and the country's future is secured.

The Casserole

Evan Snyder composer

Hannah Hayden librettist

Anna

Samantha Hargreaves

Marion

Karima El Demerdasch

Kevin

Dominic Lee

Myrtle

Julia Merino

Mabel

Mariana Fernandes

Two college buddies, Kevin and Anna, are searching through Kevin's recently deceased grandmother's kitchen to try to find her special casserole recipe. Kevin has been dreaming of it every single night, it reminds him of his grandmother and he longs for the chance to taste it one last time. However, the duo run into trouble when an online search for a similar recipe leads them to a spell for necromancy. When three strange old ladies appear with a desire to break bread with them, and perhaps even unleash chaos on the mortal realm, it's up to the pair to solve this culinary disaster.

INTERVAL (20 mins)

Ursa Minor

Zygmund de Somogyi composer

Alexia Peniguel librettist

Arthur

Sang Eup Son

Diana

Karima El Demerdasch

Callie

Biqing Zhang

Bear Cub

Tom McGowan

On the edge of a dark forest, grief and puberty are having their way with teenage Arthur. Heartbroken over the loss of his dog and enraged at his parents' attempt to sugarcoat her death, Arthur runs away into the woods. Meanwhile in the forest, a young bear cub struggles to comprehend a terrible loss of its own. Amidst the shadowy trees, where anything and everything is possible, the two must come to terms with their shifting sense of self, and a harrowing decision must be made – as Arthur's mothers get closer to finding them...

Puccini *La rondine*

Act 2 Quartet

Magda

Mariana Fernandes

Ruggero

Dominic Lee

Lisette

Biqing Zhang

Prunier

Josh Saunders

Magda, a long-time courtesan to the wealthy Rambaldo, dreams of a romantic relationship and has disguised herself in order to go to a night club to meet Ruggero, a young man from out of town.

In the midst of a lovers' tiff, the poet Prunier (Magda's friend) and Lisette (Magda's maid) trade jibes as they also make their way into the nightclub. After dancing, Ruggero and Magda gradually fall in love but suddenly bump into Prunier and Lisette. Fearing Lisette will expose Magda's true identity, Prunier does his best to stage-manage the situation. None the wiser, Ruggero leads the two couples in a toast to life and burgeoning love.

Time and Tide

William Gardner composer

Sara Clifford librettist

Mother

Georgie Malcolm

Marin

Josh Saunders

Father

Hector Bloggs

In a working fishing town, a couple are haunted by the loss of their son, Marin, who was lost at sea while searching for the biggest catch. Just like the local legend, Marin's spirit returns nightly, visible only to his mother. Meanwhile, his father torments himself with guilt, blaming their family conflicts and himself for the tragedy. The legend says that after forty nights the boy will be lost forever unless a sacrifice releases him.

In the liminal space between life and death, a choice must be made...

Orchestra

Violin

Mario Gutiérrez Gorría*

Viola

Sirma Baramova

Cello

Kathryn Monteiro

Double Bass

Aaron Aguayo Juarez

Flute, Piccolo & Alto Flute

Daniel Pengelly

Clarinet & Bass Clarinet

Sofia Mekhonoshina

Horn

Henry Ward

Trumpet

Parker Bruce

Trombone & Bass Trombone

Josh Brierley

Percussion

Tom Hodgson

Harp

Beth Caswell

Piano, Synthesizer & Electronics

The Casserole; Edgar:

Samuele Piccinini

Turandot:

Ben Kubiak

Ursa Minor; La rondine:

Meghan Rhoades

Time and Tide; Edgar:

Henry Reavey

* *Violin soloist for*

La rondine

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 Bailly

Production Team

Opera Department Students & Fellows

Assistant Director

Laurie Slavin

Assistant Conductor

Alistair Burton

Repetiteurs

Ben Kubiak

Samuele Piccinini

Henry Reavey

Meghan Rhoades

Freelance

Wigs, Hair & Makeup

Lucia Mameli

Debbie Purkis

Rehearsal ASM

Lara Sian Welford

Scenic Artist/Prop Maker

Pippa Higham

Production Management Staff Supervisor

Simon Sturgess

Production Arts Students

Production & Technical Manager

Arthur White

Assistant Production Managers

Kal Chapman

Bekah Tunnell

Stage Manager

Justin Anderson

Deputy Stage Manager

Amy Jacobs

Assistant Stage Managers

Zara Kinkade

Jan Robotycki (book
cover)

Production Electrician

Ethan Harris

Chief Electrician

Sam Bernstein

Lighting Programmer

Tom Shackleton

Production Sound Engineers

Casey Howson

Tommy Sharma

Costume Supervisor

Artie Cook

Costume Assistants

Batoul Ghallab

Ella Goldsworthy

Imo Marinko

Isabela Way

Wardrobe Manager

Olivia Fowler

Props Co-ordinator

Katie Ranson

Prop Maker

Abbie Hardcastle

Scenic Art Co- ordinator

Lola King

Lead Scenic Artist

Johan Berendsen

Scenic Artists

Bow Edwards

Lauren Jones

Scenic Carpenters

Oscar Keyes

Sandy McGregor

Tom Shackleton

Bea Taylor

Brighton Temple

Additional Staff

Costume Staff Supervisors

Isabelle Fraser

Beth Gillman

Italian Language Coach

Emma Abbate

Stage Crew

working across our Opera and Drama productions this year:

Liam Allen

Iden Amys

Christina Angus

Jamie Baker

Alfred Blake

Didier Brown

Katherine Byrne

Archie Carr

Eddie Comerford

Alissa Crew

Jay Culmer

Seth Cunningham

Jasmin Davenport

Tara Duffy

Kirsty Edwards

Nia Edwards-Williams

Josh Essl

Iris Farquharson

Alice Friend

Hawks Gómez

Jasmine Green

Rohan Green

Finn Irving

Toby Ison

Meg Jordan

Finn Karat

Talia Servadio Kenan

Hollie Lester

Koren Little

Imogen Marinko

Emma Mason

Daniel McDermott

Walter Nash

Shannon Parker

Jaiden Parsons

Kamila Przybylski

Kez Reynolds

Beca Roberts

Agnes Rønningen

Joshua Sanderson

Dan Shelley

Abbie Simcock

Kennedy Stephens

Pasha Taylor-Hanson

Nicole Thomaz

Iris Towers

Grace Waring

Lili Warden

Isabela Way

Joseph Wilkins

Sid Worth

Christa Yap Shin Yee

Guildhall School Scholarship Fund

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:

Opera Department Scholars

Hector Bloggs *Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust)*
Sara Clifford *Guildhall Scholarship*
Karima El Demerdasch *Edith Vogel Bursary*
Mariana Fernandes *Herbert and Theresie Lowit Memorial Scholarship*
Will Gardner *Guildhall Scholarship*
Samantha Hargreaves *Gita de la Fuente Prize, Christina and Ray McGrath Scholarship*
Hannah Hayden *Guildhall Scholarship*
Ben Kubiak *Jack Irons Repetiteur Scholarship, Wolfgang Bruckner Scholarship*
Dominic Lee *Guildhall Scholarship*
Georgie Malcolm *Guildhall Scholarship*
Tom McGowan *Sally Cohen Opera Scholarship*
Julia Merino *Herbert and Theresie Lowit Memorial Scholarship*
Alexia Peniguel *Guildhall Scholarship*
Samuele Piccinini *Margery & Frederick Stephen Wright Eisinger Award, Leverbulme Arts Scholarship*
Henry Reavey *Leverbulme Arts Scholarship*
Meghan Rhoades *Guildhall Scholarship*
Josh Saunders *Baroness de Turckheim Scholarship*
Evan Snyder *Guildhall Scholarship*
Zygmund De Somogyi *Guildhall Scholarship*
Sang Eup Son *Huddersfield 1980 Scholarship, Roderick Williams / Christopher Wood Scholarship*
Biqing Zhang *Rosemary Thayer Award*

Production Arts Department Scholars

Artie Cook *Guildhall Scholarship*
Olivia Fowler *Guildhall Scholarship*
Ella Goldsworthy *Guildhall Scholarship*
Abbie Hardcastle *Guildhall Scholarship*
Josie Ireland *Guildhall Scholarship*
Lauren Jones *Guildhall Scholarship*
Oscar Keeys *Guildhall Scholarship*
Zara Kinkade *B&T Scholarship*
Katie Ranson *Guildhall Scholarship*
Jan Robotycki *Guildhall Scholarship*
Bea Taylor *B&T Scholarship*
Arthur White *Leathersellers' Scholarship*

We hope you thoroughly enjoy today's performance at Guildhall School. If you feel inspired by our students and would like to support world-class training for these talented performers and production artists, we would be grateful for a voluntary donation.

Join the Guildhall Circle to access priority booking, exclusive events and more while providing vital support to our students. Join us at gsm.d.ac.uk/circle.

Alternatively, you can make your gift using our contactless GoodBox devices located at the Box Office and foyer bars. Thank you.

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