3, 5, 7 & 10 June 2024
7pm
Milton Court Theatre

Alcina

John Ramster director
James Henshaw conductor
Louis Carver designer
Andy Purves lighting designer
Jonathan Strutt video designer
Abigail Kessel intimacy director

William Byram assistant director & movement director
Michael Rose assistant conductor & chorus master
Sam Bernstein associate lighting designer

Digital Programme

Scan the QR code below to access our digital programme:

guildhall-programmes.co.uk/alcina

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.

George Frideric Handel (1685–1759)

Alcina (HWV34) (1735)

Sung in Italian with English surtitles.

Surtitles kindly provided by **Royal Academy of Music** and adapted for this production.

Please note this production contains depictions of hanging and death. Strobe lighting will be used during the performance.

The performance duration will be approximately 2 hours and 55 minutes (Part I: 93 minutes, Interval: 20 minutes, Part II: 58 minutes).

Cast

Alcina
Georgie Malcolm

Morgana
Yolisa Ngwexana

Oberto
Samantha Hargreaves

Ruggiero
Shana Moron-Caravel

Bradamante
Julia Merino

Oronte
3 & 7 June:
Emyr Lloyd Jones
5 & 10 June:
Jonah Halton

Melisso
Alaric Green

Astolfo (silent role)
Harun Tekin

Donate

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 gsmd.ac.uk/circle.

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

Synopsis

Bradamante (disguised as her handsome warrior brother 'Ricciardo') journeys to the island ruled by Alcina, an immortal sorceress. She is on a quest to rescue her lover Ruggiero, who has been bewitched by Alcina. She and her companion, Melisso, encounter Morgana, Alcina's younger sister, who is instantly enamoured of the rugged 'Ricciardo' and impulsively decides to leave her lover Oronte, who works for Alcina.

The island magically transforms into Alcina's glamorous palace, where they find Ruggiero completely under Alcina's spell, the famous warrior now a lotus-eater living only for pleasure, with little memory of his previous life. They also meet a schoolboy, Oberto, who is always searching for his father Astolfo (Bradamante's cousin), who disappeared after being shipwrecked on the island. Bradamante and Melisso suspect that, like many of Alcina's discarded former lovers, he has been transformed into a wild animal.

Melisso and Bradamante find an opportunity to remind Ruggiero of his former life, but his enchanted brain can only love Alcina. Oronte, angered by Morgana's rejection, challenges the newcomer 'Ricciardo' (Bradamante in disguise). Morgana intervenes to save her new lover.

Oronte, spurned and desperate, deliberately triggers Ruggiero by inventing a romance between Alcina and 'Ricciardo'. Overcome with jealousy, Ruggiero confronts Alcina, but she reassures him of her love. Bradamante impetuously confesses her true identity to Ruggiero, but when Melisso quickly moves to deny this, Ruggiero is left hopelessly confused.

Morgana warns 'Ricciardo' that Alcina plans to turn him into a wild beast to prove her love for Ruggiero and begs him to flee, but 'Ricciardo' tells her he loves a certain someone on the island. Morgana is thrilled, convinced that she must be that someone.

Disguised as Atlante, Ruggiero's former professor, and using a powerful magic ring, Melisso releases Ruggiero from Alcina's magic and restores all his memories – revealing the desolation of Alcina's island. Melisso persuades Ruggiero to keep his new knowledge a secret, to continue pretending to love Alcina until he can escape under the pretext of going hunting. Bradamante again reveals her identity to Ruggiero who mistakenly believes that she is Alcina disguised as Bradamante. Bradamante is devastated and incensed. Ruggiero, who only just returned to his true self, no longer knows what is real.

Alcina is determined to convince Ruggiero of her love by transforming 'Ricciardo' into an animal, but she is persuaded not to by an ardent Morgana and Ruggiero (now feigning his love for Alcina). Ruggiero asks Alcina for permission to go hunting (Melisso's cunning plan) and she grants it.

Oberto reveals to Alcina that he is now getting more hopeful of finding his missing father. Alcina plays along, knowing full well Oberto's father is one of her many transformed former lovers on the island.

Oronte brings news of Ruggiero and 'Ricciardo's plot. Alcina, feeling the betrayal deeply, experiences real human emotions of grief and fury maybe for the first time.

INTERVAL

The besotted Morgana refuses to believe the truth about Ricciardo's betrayal until she sees Ruggiero and Bradamante together with her own eyes. Oronte wishes he did not love Morgana so much. Oberto is told of his father's fate at Alcina's hands – he is confident he will see his father again soon. Ruggiero begs Bradamante's forgiveness much to Morgana's fury. Ruggiero says the beauty of Alcina's world will decay and disappear with her magic.

Alcina plots revenge on Ruggiero, attempting to summon her deepest and darkest magic, but her affection for Ruggiero proves stronger than her powers. She chooses Love and rejects Magic.

Morgana is now desperate to return to Oronte. This is all Oronte needed to hear to be happy, for him finally to feel like a winner. Alcina confronts Ruggiero, vowing vengeance. Bradamante hopes that the heavens will reward her true heart.

Alcina's despair reaches new depths as she hears of the defeat of all her armies by Bradamante and Ruggiero. Oberto bravely challenges Alcina and she cruelly tries to make him kill his transformed father, Astolfo.

Alcina and Bradamante vie for Ruggiero's love. Ruggiero and Melisso destroy the magic artefact that is the source of all Alcina's power. All her spells are broken and across the island, her former lovers are once again suddenly human, including Oberto's father. Love triumphs.

Synopsis based on an original from Glyndebourne Productions Ltd. and adapted for this production by John Ramster.

Guildhall Opera Orchestra & Academy of Ancient Music

Violin I
Pavlo Beznosiuk^†
Anna Brown
Rowan Dymott

Violin II
3, 5 & 10 June:
Bojan Čičić^
Zoe Hodi
Evan Lawrence
7 June:
James Toll^
Zoe Hodi
Evan Lawrence

Viola
3 & 5 June:
Emilia Benjamin^
Andrei Gheorghe
7 June:
Joanne Miller^
Andrei Gheorghe
10 June:
Elitsa Bogdanova^
Andrei Gheorghe

Cello
Christopher Suckling†
Kosta Popovic

Double Bass
Izzy Nisbett

Oboe & Recorder
Gail Hennessy^†
Otto Hashmi

Horn
Ori Langer
Henry Ward

Harpsichord
3 & 7 June:
Samuele Piccinini
Henry Reavey
5 & 10 June:
Samuele Piccinini
Meghan Rhoades

Orchestra Staff

Ensembles, Programming & Instrument Manager
Phil Sizer

Orchestra Librarian
Anthony Wilson

Music Stage, Logistics & Instrument Manager
Kevin Elwick

Music Stage Supervisors
Shakeel Mohammed
Louis Baily

^*Guest Principals from Academy of Ancient Music*

†*Guildhall School Staff & Professors*

Names and seating correct at time of publication.

At Guildhall School we are proud of our long-standing collaboration with Academy of Ancient Music (AAM). Many of AAM's players are Guildhall School alumni and professors. AAM has performed often in our Milton Court Concert Hall as a Barbican Associate Ensemble. Our side-by-side concert projects are a highlight of the Historical Performance students' annual calendars. And now we are delighted to expand the scope of our work together by welcoming AAM back, this time into the beautiful Milton Court Theatre, for this production of Handel's *Alcina*. It is a thrill for Guildhall's opera singers and instrumentalists to learn from performing alongside members of AAM and I hope you will enjoy the results of our expanded partnership this evening.

Armin Zanner
Vice-Principal & Director of Music

Academy of Ancient Music (AAM) is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.

Established 50 years ago by Christopher Hogwood to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. We now record on our own label and are proud to be the most listened-to period-instrument orchestra online, with over one million monthly listeners on streaming platforms. With Music Director Laurence Cummings, AAM celebrates the orchestra's Golden Anniversary in 2023–24 with the completion of a landmark project to record Mozart's complete works for keyboard and orchestra, the publication of a new book by Richard Bratby detailing the history of the organization, and celebratory performances across the UK and internationally.

Beyond the concert hall, AAM is committed to nurturing the next generation of musicians and music-lovers through our innovative side-by-side learning and participation initiative, *AAMplify*. Working with music colleges and universities across the UK, we engage the next generation of period instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap between the conservatoire and the profession, safeguarding the future of historical performance.

AAM proudly holds the position of Associate Ensemble at London's Barbican Centre and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge, Milton Abbey International Summer Music Festival and The Apex, Bury St Edmunds.

Production Team

Opera Department Students & Fellows

Assistant Director & Movement Director
William Byram

Assistant Conductor & Chorus Master
Michael Rose

Repetiteurs/Surtitle Operators
Samuele Piccinini
Henry Reavey
Meghan Rhoades

Freelance

Wardrobe Manager
Nikki Weston

Wigs, Hair & Makeup
Lucia Mameli
Debbie Purkis

Repetiteur Coach
Nicholas Ansdell-Evans

Production Arts Students

Production Manager
Alec Schneider

Assistant Production Manager
Linus Pomroy

Stage Manager
Eva Gaidoni

Deputy Stage Manager
Charlotte Antingham

Assistant Stage Managers
Amy Jacobs (rehearsal ASM)
Ida Pontoppidan
Brook Richardson

Technical Manager
Eloise Soester-Gulliver

Technical Assistant/ Automation Operator
Beau Morton-Turner

Production Electrician
Dan Basnett

Lighting Programmer
Ed Frearson

Production Sound Engineer/Video Engineer
Peter Adams

Costume Supervisor/ Wardrobe Manager
Batoul Ghallab

Costume Assistants, Makers & Dressers
Talia Kenan
Uju Olisa
Beca Roberts
Dallas Thompson

Props Co-ordinator
Abbie Hardcastle

Prop Makers
Bow Edwards
Oscar Keeys
Bea Taylor

Scenic Art Co-ordinator
Emily Cave

Lead Scenic Artist
Alyena Feran

Scenic Artists
Agatha Giannini
Jakub Sypien
Brighton Temple

Additional Staff

Italian Language Coach
Valeria Racco

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

Creative Team



John Ramster director

Guildhall School Productions for the Opera Course: *Beginnings: New and Early Opera*, *Radamisto*, *Opera Makers*; for the Vocal Department: *The Magic Flute*, *Giulio Cesare*, *Albert Herring*, *Die Fledermaus*, *L'incoronazione di Poppea*, *The Marriage of Figaro*, *Black Harvest* by Duncan MacLeod.

Other credits include *L'elisir d'amore* (Jyväskylä Opera, Finland); *The Flying Dutchman*, *Carmen*, *The Paperbag Princess*, *Carmen in Isolation* (Bergen National Opera); *The Marriage of Figaro* (Icelandic Opera); *The Magic Flute*, *The Marriage of Figaro* (Turku Festival, Finland); *Lucia di Lammermoor* (National Theatre, Belgrade, Serbia); *Cavalleria rusticana* and *Pagliacci*, *Eugene Onegin* (West Green House Opera); *Don Giovanni* (Kilden Theatre, Norway); *The Magic Flute*, *Cinderella 23*, *Messiah*, *Kiss me Figaro!*, *The Mikado* (Merry Opera Company); *The Rake's Progress*, *Die Dreigroschenoper*, *The Rape of Lucretia*, *The Lighthouse*, *Eugene Onegin*, *La Calisto*, *Rinaldo*, *La finta giardiniera*, *L'incoronazione di Poppea* (Royal Academy of Music); *Agrippina* (Royal Conservatoire of Scotland); *Theodora* (Royal Northern College of Music); *Ariodante* (Cambridge Handel Opera Group); *Il pastor fido* (London Handel Festival).

Future Plans *Suor Angelica* (West Green House Opera); *The Flying Dutchman* (Trondheim Opera and Kilden Theatre, Norway); *La bohème* (Teater Vanemuine, Tartu, Estonia), *Messiah* (Søholm Opera, Denmark).



James Henshaw conductor

Guildhall School alumnus James Henshaw is an Olivier-nominated Opera, Choral and Orchestral Conductor and Founder/Principal Conductor of The Outcry Ensemble. From 2016–2019 James was Chorus Master at the English National Opera, and during his tenure the Chorus won a 2016 Olivier Award for 'Outstanding Achievement in Opera' and 'Best Chorus' at the International Opera Awards.

Operatic credits as conductor include *The Magic Flute* (Staatstheater Meiningen); *The Creation* (Glyndebourne Touring Opera); *Mask of Orpheus*, *Paul Bunyan* (English National Opera); as assistant conductor: *The Magic Flute*, *Jenůfa* (English National Opera); *Il Trittico* (Hamburg State Opera); *Don Giovanni* (Glyndebourne); *Rigoletto* (Opéra de Rouen); *La bohème* (Glyndebourne); *The Magic Flute* (Garsington Opera, Longborough Festival Opera); *Flight* (Scottish Opera); *Owen Wingrave* (Aldeburgh Festival).

Orchestral and choral credits include Beethoven Symphony No 5 (London Philharmonic Orchestra); Brahms Symphony Cycle, Beethoven Symphony Cycle (The Outcry Ensemble); *A Child of our Time*, *The Dream of Gerontius*, Elgar Symphony No 1 (BBC National Orchestra of Wales/BBC Proms).



Louis Carver designer

Guildhall School Productions include *Opera Scenes*, *Opera Makers*, *Radamisto*, *Beginnings: New and Early Opera*, *The Secret Rapture.*

Opera credits include *Dido and Aeneas*, *Don Giovanni* (Westminster Opera Company, Château de Panloy); *The Barber of Seville*, *Kiss me Figaro!* (Merry Opera Company, tour); *La favourite* (University College London Opera Society); *L'incoronazione di Poppea* (Royal Academy of Music); *Nabucco*, *Lucia di Lammermoor* (Dorset Opera Festival); *Frankenstein* (Trinity Laban).

Theatre credits include *Ladybird*, *Cockroach*, *When She Danced*, *The Ecstasy and the Ecstasy*, *Two Gentlemen of Verona*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *The Seagull* (Royal Academy of Dramatic Art); *Cabaret* (Trinity Laban).



Andy Purves lighting designer

Andy is a lighting designer, theatre-maker and project manager working across theatre, circus, educational and heritage projects.

Lighting design credits include projects with Common Wealth, Manchester International Festival, Sadler's Wells, The Crucible Theatre (Sheffield), Frantic Assembly, Hijinx, Northern Stage, The Lowry (Salford), Theatre Royal (Plymouth), National Theatre Wales, Freedom Theatre (Palestine), Royal Academy of Music, Giffords Circus, The Old Vic, Royal College of Music, The Unicorn, National Centre for Circus Arts, Young Vic, Spymonkey, Barbican, Sydney Theatre Company, Stan Won't Dance, Tamasha, Brighton Festival, Tom Adams, Annie Siddons and the National Theatre of Scotland.

Andy won a 'Knight of Illumination Award' for his work on Frantic Assembly's *The Believers* in 2014.



Jonathan Strutt video designer

BA (Hons) in Production Arts (third year).

Guildhall School Productions include Video Designer *Opera Makers* (dir Will Kerley), Video Designer *Spring Opera Scenes* (dir Olly Platt), Lighting Programmer *Autumn Opera Triple Bill* (LD Simon Corder), Lighting Programmer *Our Town* (LD Joshua Gadsby), Production Manager *Spring Opera Scenes* (dir Olly Platt), Scenic Artist *Summer Opera Double Bill* (des Anna Bonomelli).

Other Credits include work on various productions at Roundhouse, Troubadour Studios and Southwark Playhouse as well as working on multiple productions and local tours as Production/Technical Manager for Beaconsfield Musical & Operatic Society, Chilterns Theatre Company and Red Kite Theatre.



Abigail Kessel intimacy director

Intimacy Direction and Movement Direction theatre credits include Shakespeare productions at The Globe (Rutgers Conservatory) and numerous productions for Royal Welsh College of Music and Drama, Guildhall School and El Teatro San Martín in Buenos Aires, Argentina.

Film credits include *Pretty Red Dress* (BBC, BFI); *Lady Chatterley's Love* (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.

Television credits include *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.



William Byram assistant director & movement director

Guildhall School Assistant Director Junior Fellow.

Assistant Director Credits include *Autumn Opera Scenes 2023*, *A Star Next to the Moon*, *Spring Opera Scenes 2024* (Guildhall School).

Movement/Choreography Credits include *La traviata* (Instant Opera); *The Merry Widow*, *Faust*, *La traviata* (Opéra de Baugé); Act II from *Eugene Onegin* (Trinity Laban Conservatoire of Music and Dance); *Dido and Aeneas* (Purchase Opera, USA).

Performer Credits as a dancer in works by George Balanchine, Merce Cunningham, Wayne McGregor, Maxine Doyle, Kinsun Chan and Ohad Naharin.

Future Plans Assistant director/Choreographer *Die Fledermaus* (St Paul's Opera); Director *Dream Lovers* (Stanley Arts); Observing *La bohème* (Longborough Festival); *Edgar* (Opera Holland Park).



Michael Rose assistant conductor & chorus master

Guildhall School Junior Fellow.

Repetiteur credits include *Trouble in Tahiti*, *A Hand of Bridge* (Cumbria Opera Group); *Banished*, *Coraline*, *Les arts florissants* (Royal Birmingham Conservatoire); *The Decision* (Birmingham Opera Company); *Dead Man Walking*, *Sāvitri* (Guildhall School).

Assistant Conductor credits include *Opera Makers 2023*, *A Star Next to the Moon* (Guildhall School).



Sam Bernstein associate lighting designer

BA (Hons) Production Arts – Theatre Technology (third year).

Professional credits include Lighting Work Placement (National Theatre); Lighting Designer *Vocalworks Concert* (Bath Pavilion, MD Tim King); Lighting Programmer *Compass Group Conference* (Grosvenor House); Lighting Technician *Modicare Launch* (Natural History Museum); Lighting Technician *Fiesta Flamenca* (Hackney Empire, LD Oliver Hynds); Lighting Designer *Matilda Jr* and *Little Shop of Horrors* (Kingswood Theatre, dir Mark Hale). Sam also works as a freelance lighting technician at the Royal Opera House and Rose Theatre.

Guildhall School Productions include Lighting Designer *Much Ado About Nothing* (dir Chelsea Walker), Lighting Designer *Spring Opera Scenes 2023* (dir Ollie Platt); First Camera Operator *The Living Room* (dir/LD Oliver Hynds), Lighting Programmer *Days of Significance* (dir Monique Touko, LD Oliver Hynds), Lighting Programmer *Autumn Opera Scenes 2022* (dir Martin Lloyd Evans, LD Josie Ireland), Video Engineer *Dance Nation* (dir Paul Foster), Assistant Scenic Carpenter *Opera Triple Bill* (dir Rodula Gaitanou).

Opera Department Students & Fellows



Alaric Green baritone/bass

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

Scholarships Fishmongers' Music Scholarship; Countess of Munster Musical Trust; Henry Oldfield Trust; Sophie's Silver Lining Fund.

Previous roles include Il pellegrino/Abbate Zosimo *Maria egiziaca*, George Benton *Dead Man Walking*, Pedro Páramo *A Star Next to the Moon* (Guildhall School); Count *The Marriage of Figaro*, King Alphonso *La favorita*, Cecil *Maria Stuarda*, Le Philisophe *Chérubin*, Graf *Cappricio* (Guildhall School Opera Scenes); created the role of Ulric in *Lanternfish*, a new opera for Guildhall School Opera Makers.

Future Plans Fiorello *The Barber of Seville* (Waterperry Opera Festival); Figaro (cover) *The Marriage of Figaro* (English National Opera).



Jonah Halton tenor

Guildhall School Opera Course (second year) studying with Amanda Roocroft.

Scholarships Carpenters' Company Henry Osborne Award; Dyers' Scholarship; Dow Clewer Foundation Scholarship.

Previous roles and experience include Second Attendant *A Full Moon in March* (Royal Opera House); Peter Quint *The Turn of the Screw*, Leicester *Maria Stuarda*, Der Tenor *Capriccio*, Don Ottavio *Don Giovanni*, Števa *Jenůfa* (Guildhall School Opera Scenes); Father Rentería *A Star Next to the Moon*; Il lebbroso *Maria egiziaca*, Il Principe Aprile *La bella dormente nel bosco*, Walther/Hugo/Old Woman *Blond Eckbert* (Guildhall School); Robert in *Lanternfish*, a new opera for Guildhall School's Opera Makers; Head Peasant/Lensky (cover) *Evgeny Onegin* (West Green House Opera); Solo in Stravinsky's *Pulcinella;* Pasek *The Cunning Little Vixen* with Sir Simon Rattle and Peter Sellars (Barbican Centre and Philharmonie de Paris); BBC Symphony Total Immersion: Chamber Music & Songs by Detlav Ganert, broadcast on BBC Radio 3.

Future Plans *Ernani*; Don Pelagio *La Canterina* (Buxton International Festival 2024).



Samantha Hargreaves soprano

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

Scholarships Gita de la Fuente Prize; Christina and Ray McGrath Scholarship; Opera Europa Eva Kleinitz Scholarship 2024; Tait Memorial Trust White Loewenthal Award; AMF Nora Goodridge Developing Artist Award.

Competitions John Fulford Prize in Herald Sun Aria Competition 2022; Acclaim Ambassadorial Prize 2022.

Previous roles include Poppea *The Coronation of Poppea*, Pamina *The Magic Flute*, Nella *Gianni Schicchi*, Beth *Little Women* (University of Melbourne); Hannchen *Die Opernprobe*, Reserl *Der häusliche Krieg* (Lisa Gasteen National Opera Program); excerpts of Susanna *The Marriage of Figaro*, Frasquita *Carmen*, Adele *Die Fledermaus*, Norina *Don Pasquale*, Mélisande *Pelléas et Mélisande*, Zerlina *Don Giovanni* (Guildhall School Opera Scenes).

Future Plans *Guildhall School Opera Makers 2024*, *Guildhall School Autumn Opera 2024*.



Emyr Lloyd Jones tenor

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

Scholarships Horners' Becker Scholarship; Tobacco Pipe Makers' Scholarship.

Competitions Dunraven Gleemen Young Welsh Singer of the Year 2024; Pendine Park International Voice of the Future (Llangollen International Eisteddfod) 2022; Betty Bannerman French Song Prize (Royal Northern College of Music/Clonter Opera) 2022; The Joyce and Michael Kennedy Award for the singing of Strauss (Royal Northern College of Music) 2021.

Previous roles include Fulgor *A Star Next To The Moon*; Il pellegrino/Abbate Zosimo *Maria egiziaca*, Eckbert *Blond Eckbert* (Guildhall School); Bunyan/Evangelist *The Pilgrim's Progress*, Sir Hugh Evans *Sir John in Love* (British Youth Opera); Count *The Marriage of Figaro*, Musiklehrer *Ariadne auf Naxos*, Forester *The Cunning Little Vixen*, Edmund Bertram *Mansfield Park* (Royal Northern College of Music).

Future plans Don Riccardo/Chorus *Ernani* (Buxton International Festival 2024).



Georgie Malcolm soprano

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

Scholarships Guildhall Scholarship.

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

Previous roles include Countess *The Marriage of Figaro*, Monica *The Medium*, 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); scenes from *The Rape of Lucretia*, *Hänsel und Gretel*, *Die Fledermaus*, *Don Giovanni*, *Dialogues des Carmélites*, *The Rake's Progress* (Guildhall School); chorus in *La Rondine*, *Les pêcheurs de perles*, *La traviata* (Opera North).

Future Plans *Guildhall School Opera Makers 2024*; Wigmore Hall/Bollinger International Song Competition 2024.



Julia Merino mezzo-soprano

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

Scholarships: Herbert and Theresie Lowit Memorial Scholarship.

Previous roles include Woman 2 *Frida* (Northern Opera Group); Joseph´s Mother (cover) *Dead Man Walking*, Prince Orlofsky (English) *Die Fledermaus*, Scenes from *Werther*, *Idomeneo*, *Eugene Onegin*, *The Rape of Lucretia*, *Béatrice et Bénédict*, *Hamlet*, *Così fan tutte*, *Carmen*, *Semele*, *The Magic Flute* (Guildhall School); Scenes from *Falstaff*, *La clemenza di Tito*, *The Marriage of Figaro* (Conservatoire of Málaga, Spain).

Future plans: *Guildhall School Opera Makers 2024*; *Encuentro de Música de Santander* (Spain, July 2024), Recital with Málaga Guitar Orchestra (Spain, August 2024).



Shana Moron-Caravel mezzo-soprano

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

Scholarships Sally Cohen Opera Scholarship; Dow Clewer Foundation Scholarship.

Competitions Trinity Laban English Song Competition 2020.

Previous roles and experience include Gianetta (cover) *L'elisir d'amore* (King's Head Theatre); Parthénis *La belle Hélène* (Blackheath Halls); Justina *A Star Next to the Moon*; Scenes from *La Favorita*, *The Marriage of Figaro*, *Werther*, *La clemenza di Tito* (Guildhall School); Leading role in the newly composed *Lanternfish* by Luka Venter (Guildhall School Opera Makers); *Bluebeard's Castle* (London Schools Symphony Orchestra, Barbican). Shana has performed in recitals curated by Nicky Spence and Dylan Brewly-Perez with Blackheath Halls Opera, and as a soloist in her own recital at the 2022 Classix Festival (Romania).



Yolisa Ngwexana soprano

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

Scholarships Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust); Innholders' Scholarship; Dow Clewer Foundation Scholarship.

Competitions Finalist in the Voices of Black Opera Competition 2022.

Previous roles include Lauretta *Gainni Schicchi* (Operatunity, South Africa); Gilda (cover) *Rigoletto* (Opera North); Damiana Cisneros *A Star Next to the Moon*; Uno compagno & Voce d'un angelo *Maria egiziaca*, La Fata azzurra *La bella dormente nel bosco*, scenes from *The Magic Flute*, *Don Giovanni*, *Werther*, *Capriccio*, *The Rake's Progress*, *L'enfant et sortiléges* (Guildhall School); Quicksilver *Lanternfish* (Guildhall School Opera Makers).



Samuele Piccinini repetiteur

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

Scholarships Margery & Frederick Stephen Wright Eisinger Award; Leverhulme Arts Scholarship.

Repetiteur credits include *Maria Egiziaca* and *La bella dormente nel bosco* (Guildhall School), *Spring Opera Scenes 2024* (Guildhall School).

Future plans *Guildhall School Opera Makers 2024*.



Henry Reavey repetiteur

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

Scholarships Leverhulme Arts Scholarship.

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

Future plans *Guildhall School Opera Makers 2024*.



Meghan Rhoades repetiteur

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

Scholarships Guildhall Scholarship.

Repetiteur credits include *A Star Next to the Moon*; *Autumn Opera Scenes 2023* (Guildhall School); *La bohéme* (The Music Academy of the West); *The Magic Flute* (The Trentino Music Festival); *Amahl and the Night Visitors* (Music On Site Inc.); *Dido and Aeneas* (Louisiana State University).

Future plans *Guildhall School Opera Makers 2024*.

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:

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Hector Bloggs *Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust)*
Karima El Demerdasch *Edith Vogel Bursary*
Alaric Green *Fishmongers' Music Scholarship*
Jonah Halton *Carpenters' Company Henry Osborne Award, Dyers' Scholarship, Dow Clewer Foundation Scholarship*
Samantha Hargreaves *Gita de la Fuente Prize, Christina and Ray McGrath Scholarship*
Emyr Lloyd Jones *Horners' Becker Scholarship, Tobacco Pipe Makers' Scholarship*
Georgie Malcolm *Guildhall Scholarship*
Julia Merino *Herbert and Theresie Lowit Memorial Scholarship*
Shana Moron-Caravel *Sally Cohen Opera Scholarship, Dow Clewer Foundation Scholarship*
Yolisa Ngwexana *Gwen Catley Scholarship, Innholders' Scholarship, Dow Clewer Foundation Scholarship*
Manon Parry *Sidney Perry Foundation Scholarship, Michael Bryant Bursary*
Samuele Piccinini *Margery & Frederick Stephen Wright Eisinger Award, Leverhulme Arts Scholarship*
Henry Reavey *Leverhulme Arts Scholarship*
Meghan Rhoades *Guildhall Scholarship*
Cecily Shaw *Guildhall Scholarship*
Harun Tekin *Guildhall Scholarship*
Biqing Zhang *Rosemary Thayer Award*

Production Arts Department Scholars

Peter Adams *Norman Gee Foundation Scholarship*
Agatha Giannini *Guildhall Scholarship*
Abbie Hardcastle *Guildhall Scholarship*
Oscar Keeys *Guildhall Scholarship*
Uju Olisa *Vanstone Scholarship, City of London Scholarship*
Ida Pontoppidan *Silver Bow Scholarship*
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Alec Schneider *Guildhall Scholarship*
Eloise Soester-Gulliver *Guildhall Scholarship*
Bea Taylor *B&T Scholarship*

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