

OPERA CAMERATINA
IN ASSOCIATION WITH
THE MASTERSINGERS

The Beggar's Opera

ACIS AND
GALATEA

Yaniv
d'Or

ABOUT OPERA CAMERATINA

Opera Cameratina is a group of 20 or so opera enthusiasts who have come together to fund chamber operas in small venues. It has the explicit aim of creating opportunities for aspiring singers to undertake challenging roles that they might not otherwise get a chance to perform in larger productions.

Opera Cameratina is a not-for-profit organisation and is based on a subscription list approach. The subscribers each have an equal say in the choice of productions and venues. The subscribers enjoy meeting the performers and engaging closely with the productions as well as listening to the highest quality music at close quarters.

This is Opera Cameratina's first venture and we are delighted to be working with the Mastersingers charity to present The Beggar's Opera. This will give the chance for some talented younger singers to work with an established and experienced cast of performers. Mastersingers are also providing a platform performance of Handel's Acis and Galatea, together with a recital by one of Mastersingers most successful alumni, the countertenor Yaniv D'Or.

It is hoped that, if the first venture is successful, Opera Cameratina will become established as a recognised funder of new and emerging operatic talent and a promoter of chamber opera in both historical and innovative venues.

Elaine Fairless and Nigel Masters, April 2018

With thanks to the subscribers:

Mike Burrow

Kathy Byrne

Liz and David Coleshill

Lady Susie and Sir Robert Corbett

Elaine Fairless

Angela Crawford-Ingle

Lesley and Nick Dumbreck

Caroline and Roger Dix

Valerie and Alan Frost

Caroline and John Instance

Sue Masters

Nigel Masters

Gordon O'Hair

Mary and David Potter

Alison and Steve Reeve

Marian and Andrew Sanders

Nigel Silby

Phil Simpson

Janet and Nick Taylor

Catherine and Paul Whitlock

And to the following for their generous donations

Paul Cook

Sue Cooper

The Beggar's Opera

By John Gay

Saturday 21st April, 7.30 pm

BEGGAR'S OPERA, BY JOHN GAY

Nos hæc novimus esse nihil
We know these things to be nothing
or

This is the inscription in the front of the playscript, and is clearly meant to pretend to convey an insouciance, a thrown-off, devil-may-care attitude, as displayed in John Gay's earlier work *The What d'Ye Call It* and in such works as his great friend Jonathan Swift's *Modest Proposal* and *Tale of a Tub*. But these works and these writers had a definite, serious purpose: to portray the mendacity, corruption, hypocrisy and venality they saw about them, to hold it up to the light, expose it to view and, hopefully, bring about its downfall. Needless to say, they, and many others in their circle, were ultimately frustrated in their aims, and generally died unhappy and disappointed, but what a treasury of satire, wit, joyful ribaldry and sheer vivacity of utterance they left behind them.

The *Beggar's Opera* was a sensation in its day. It ran for 62 performances - unheard of at the time - helped to establish a new form of entertainment - the ballad opera, essentially the precursor of the musical - and was apparently instrumental in eventually persuading Handel himself to turn away from Italian Opera and instead focus on the English language oratorio. Over the years we may have lost sight of the original targets of Gay's satire, but it has lost none of its energy and variety. As James Boswell said of it: 'there is in it so much of real London life, so much brilliant wit, and such a variety of airs, which, from early association of ideas, engage, soothe, and enliven the mind, that it will always give pleasure on the stage; and it contains so many sound, moral suggestions, that it may be found an improving, as well as agreeable companion.'

BEGGAR'S OPERA, BY JOHN GAY

SYNOPSIS

Mr & Mrs Peachum, respected dealers in stolen goods, corrupters of innocents, leaders of pickpockets, burglars, footpads, highwaymen and felons of all description, are appalled that their daughter Polly has apparently fallen in love with and actually married the noted highwayman Macheath - noted, it should be said, more for his profligacy in the gambling den and whorehouse than his endeavours on the road. They decide, in league with Lockit, the equally corrupt warden of Newgate, whose daughter Lucy is equally in thrall to Macheath and who is therefore equally ready to dispatch him, to turn Macheath in and claim the bounty on his head. They find plenty of assistance among the apparently loyal gang members and ladies of the night - nobody, it seems but Polly and Lucy appreciate Macheath's qualities - but just as our gallant hero is about to meet his fate, there is an intervention from an unexpected quarter

CHARACTERS & CAST

Malcolm Rivers - Beggar

Pauls Putnins - Macheath

Lynsey Docherty - Polly Peachum

Flora McIntosh - Lucy Lockit

Kevin West - Peachum

Harriet Williams - Mrs Peachum & Mrs Trapes

Jon Valender – Filch

Emma Watkinson - Jenny Diver

Nick Fowler - Director and Lockit

Peter Ford - Music Director

Thomas Balch - Violin

Hannah Reeves - Cello

Siobhan Chapman - Costumes

THE TALES OF HOFFMANN

8 pm, Fri 3rd & Sat 4th August 2018
St. Cuthbert's Church, Osborne



Abridged Version. Tickets £35 and go on sale Monday May 28th
Tel: 01935 817194 Email: operainoborne@gmail.com

Opera
IN OBORNE

ACIS AND
GALATEA

By Handel

An Abridged Platform Performance

Sunday 22nd April, 2.30 pm

ACIS AND GALATEA

HANDEL'S MOST POPULAR DRAMATIC WORK IN HIS LIFETIME

The story of Acis and Galatea appears in the 13th Book of Ovid's *Metamorphoses*, although there are suggestions of earlier sources for the myth. It has been a constant source of inspiration for painters, sculptors, writers and musicians ever since. Handel was first drawn to it in Italy when he produced his Italian cantata *Acis, Galatea e Polifemo* in 1708. In 1717, just after the enormous success of the *Water Music*, written for King George I, Handel was made *Composer-in-Residence* for James Brydges, Earl of Carnarvon, later 1st Duke of Chandos. At his Edgware residence, Cannons, Handel joined a certain Johann Cristoph Pepusch, who was *Master-of-Music*, and who later arranged the music for *The Beggar's Opera*. Handel would already have known John Gay, who had been private secretary and amanuensis to Aaron Hill, the theatre manager who commissioned and wrote the scenario for Handel's first Italian opera for London - *Rinaldo* - in 1711.

Originally devised as a one act *Masque* (in a letter of the time Handel described it as a 'little opera'), and performed privately at Cannons in 1718, Handel re-worked it into a three movement *serenata*, in Italian and English, performed in 1732, the year of Gay's death, and then finally developed the two act English version for performances in 1739, including additional text by another friend of Gay's - Alexander Pope. This is more or less the version we know today. In Handel's lifetime it was his most popular dramatic work, and his only stage work never to have left the opera repertory.

So John Gay, always described as having written the piece that killed off Handelian opera, also co-wrote the most successful of them - an irony which he would surely have appreciated. As his own epitaph has it - 'Life is a jest, and all things show it. I thought so once, and now I know it.'

ACIS AND GALATEA

SYNOPSIS

In Ancient Sicily, the sea-nymph Galatea loves the shepherd Acis, who returns her affection. The giant Cyclops Polyphemus, the spirit of the mighty volcano Etna, also desires Galatea, and attempts in vain to woo her, provoking Acis to anger. Galatea calms him and the two declare their fidelity. Enraged at this, Polyphemus crushes Acis to death with a massive boulder, whereupon Galatea, half-divine, uses her powers to turn him into an everlasting fountain issuing from the rock, the source of the River Acis.

CHARACTERS & CAST

Lynsey Docherty - Acis

Flora McIntosh - Galatea

Pauls Putnins - Polyphemus

Julie Aherne - Music Director

Nick Fowler - Director and Narrator

Opera IN OBORNE

PRESENTS

SHOW SONGS & ARIAS

A Gala Performance by

INTERMEZZO

SOLOISTS & FRIENDS

Sunday 5th August 2018, 7.30 pm

St Cuthbert's Church, Osborne

Tickets £25 and go on sale, Monday May 28th

operainoborne@gmail.com - 01935 817194



Yaniv d'Or

A Baroque Recital

Sunday 22nd April, 6.30 pm

YANIV D'OR

ABOUT THE RECITAL

Performing *Liquefacta est...* is always a delightful experience.

The idea of combining music of my cultural heritage with other music that was composed at the same era (Baroque that is), is a genuine opportunity to be authentic about myself and my art.

As a countertenor I am always fascinated to find this path, this language that defines me as a human being. This programme celebrates some of these findings and challenging you to brace our similarities rather than differences.

Liquefacta est... Mediterranean Folk-Baroque Recital

Henry Purcell - Music For a While

Claudio Monteverdi - Si Dolce il Tormento

Girolamo Frescobaldi - Se L'aura Spira Tutta Vezzosa Instrumental

Claudio Monteverdi - O Quam Pulchra Es

Alexander Boskovich - Hinach Yafa

Alessandro Grandi - O Quam Tu Pulchra Es

Henry Purcell - Fairest Isle

Traditional Sephardi - Los Bilbilicos A la Una Yo Nasi

Gaspar Sanz - Marizapalos

Alessandro Scarlatti - Sonata

Traditional Sephardi - Noches Noches Adio Querida

Violetta Para - Gracias a la vida

YANIV D'OR

YANIV D'OR - COUNTERTENOR. Yaniv d'Or's unique counter-tenor voice has made him one of the rising stars of the modern international music scene. British-Israeli d'Or studied at the Guildhall School of Music and Drama, receiving the International Vocal Art Institution Prize and the Gottesman Award.

Yaniv made his debut as Tolomeo – Giulio Cesare (Handel) for Gothenberg Opera, and at the Teatro del Opera di Roma as Elbaz – Journey to the End of the Millennium (Bardanashvili), both to great critical acclaim. Other roles include Artemis – Phaedra (Henze) for Lucerne Festival, Giulio Cesare (Handel), Orfeo (Gluck) and Oberon in Mid Summer Night's Dream (Britten) for New Israeli Opera, Delfa – Giasone (Cavalli) for Flemish Opera, Melindo – La Verita in Cimento (Vivaldi) for Garsington Opera, Crippled Youth – The Child's Dreams (Shohat) for Wiesbaden Staatstheater, Jehoyakim – Susannah (Handel) for Ripasso Festival, and The Barman – The Age of Anxiety (John Wolfe Brennan) in St Gallen. He's now collaborating with Drottningholms Slottsteater (Stockholm) on a newly constructed opera of Salomone Rossi's life.



In concert he performs Lieder, Oratorio and traditional repertoire at Mariinsky Theatre Saint Petersburg, Wigmore Hall, Barbican Centre, Royal Festival and Queen Elizabeth Hall in London, Oslo Opera House, Knights Hall Acre, Mann Theatre Tel Aviv, Mendelssohn's Hall, Dome des Invalides and Philharmonie de Paris. Recently performed a newly constructed piece at the Parliament Hall in the presence of HM the Queen.

Recent highlights and future engagements include a cd release of Exaltation with Ensemble NAYA with Europe-Asia-US tour, Dido and Aneas for Israeli Opera, Drottningholms Slottsteater (Stockholm) on a newly constructed opera of Salomone Rossi's life (Rossi) - 'The Siblings of Mantua', A world tour of Latino-Ladino (including the prestigious Carnegie Hall NY and Palau de la Musica Barcelona), A returns to London's Wigmore Hall London and the AMUZ Festival in Antwerp, A debut concert with the ravishing Ensemble Intercontemporain at the Philharmonie de Paris and a new release album of Schumann's Dichterliebe and French melodies by Poulenc, Debussy, Hahn and Duparc with pianist Dan Deutsch.

A prolific recording artist, Yaniv d'Or is the recipient of the Gramophone Award for his album Liquefacta Est... with Ensemble NAYA on Naxos label.



DAN TIDHAR, HARPSICHORD Dan was first introduced to the harpsichord at the Jerusalem Early Music Workshop. He later studied harpsichord with Mitzi Meyerson in Berlin and with Ketil Haugsand in Cologne. Currently based in Cambridge, Dan leads a busy performance schedule as a recitalist and a continuo player, both locally and internationally.

His continuo playing can be heard on several recently released CDs including Christopher Simpson Ayres & Graces with the Chelys Consort of Viols (BIS 2015), and The Saxon Alternative with Syrinx (Resonus 2015). Dan holds a PhD in Digital Musicology and is an active and well-published researcher in this field. At Cambridge, he is a member of the Music Faculty and of several colleges. Additionally, Dan maintains a modest collection of historical keyboard instruments and provides tuning, restoration, and maintenance services to similar instruments in various venues across the country, including the Fitzwilliam Museum in Cambridge and the Bate Collection in Oxford.

BIOGRAPHIES (ALPHABETICAL)



JULIE AHERNE, MUSIC DIRECTOR, ACIS AND GALATEA. Julie Aherne studied at Royal Holloway, University of London, with James Kirby, and later with Matthew Stanley. She gives regular recitals as a soloist, chamber musician and accompanist, and has performed concertos by Bach, Mozart, Grieg, and Finzi.

Julie works regularly with singers in solo, choral, and operatic contexts. She works as an accompanist for the Association of British Choral Directors, Melofonetica, Berwick Festival Opera, and Rocket Opera, and currently holds rehearsal pianist positions with Andover Choral Society and Genesis Chorale. A keen advocate for community singing, she also directs Bisley Ladies Choir in Surrey.

In 2013 Julie co-founded The Black Cat Opera Company, of which she is Company Director and Répétiteur. With Black Cat Opera she has worked on productions of Don Giovanni, Così Fan Tutte, Carmen, Falstaff, and La Bohème, as well as gala evenings and high-profile corporate engagements. In August 2016 the company was invited to take their production of Così Fan Tutte to the Birgitta Festival, Tallinn, for which Julie played harpsichord continuo alongside the Estonian National Symphony Orchestra.

Engagements in 2018 include Donizetti's Rita in Berwick-upon-Tweed, The Beggar's Opera in Osborne, and performances at the Northumberland Music Festival and for Andover Music Club. She will also return to coach and accompany in Bassano del Grappa for the Veneto Opera Summer School with Melofonetica.

BIOGRAPHIES (ALPHABETICAL)



THOMAS BALCH, VIOLIN. Thomas was 5 years old when he first picked up a violin, inspired by his mother, also a violinist. Since then, he has so far enjoyed a varied and exciting career, playing in many contexts including as a recital soloist, chamber musician and orchestral player. Thomas was a member of the Hampshire County Youth Orchestra for a total of 6 years, advancing through the orchestra over the years, playing high magnitude works by the likes of Mahler, Shostakovich and Stravinsky. Thomas departed the organisation in 2015 as co-leader of the County Youth Orchestra and leader of the County Youth Chamber Orchestra.

During this time, Thomas also became a member of the National Youth Chamber Orchestra of Great Britain, of which he was the co-leader for two years, sitting next to his ex-teacher and long-established professional violinist Christopher Hirons, whose career highlights include teaching at the Junior Department of the Royal College of Music, membership of the Academy of St Martin in the Fields and as soloist with and member of the Academy of Ancient Music. As well as an extensive orchestral portfolio, Thomas has also appeared many times as soloist with orchestras around the country, in venues such as Winchester Cathedral, Guildford Cathedral and St. Mary's church in Walthamstow.

Currently studying at the world-renowned Royal Northern College of Music, Thomas learns under Deputy Head of Strings, Catherine Yates, and continues to thrive with the ample opportunity and high-level education on offer to him at the RNCM.

BIOGRAPHIES (ALPHABETICAL)



LYNSEY DOCHERTY, SOPRANO. British singer Lynsey enjoys a wide and varied career as an operatic soprano, a leading vocal amateur and as Artistic Director of the festival, Celebrate Voice.

Principal roles on the operatic stage include Leonora (Il Trovatore), Tosca (title role), Mimi (La Boheme), Violetta (La Traviata), Rosalinde (Die Fledermaus), Tatyana (Eugene Onegin), Donna Anna (Don Giovanni), Hanna Glawari (The Merry Widow), Constance (The Sorcerer), Diane (Orpheus), Musetta (La Boheme) with companies including Dorset Opera Festival, Iford Festival, Opera Della Luna, New Devon Opera, Riverside Opera, Candlelight Opera, Little Venice Music Festival, The Mastersingers Company and the Wagner Society.

On the concert platform she has performed in St. Martin in the Fields, the Purcell Room, Southbank, Chelmsford Cathedral, Cheltenham Town Hall, Barber Institute of Fine Arts, Salisbury International Arts Festival, Salisbury Cathedral, Blenheim Palace and for many music societies nationwide.

Her critically acclaimed oratorio appearances include Mendelssohn's Elijah (Exeter Philharmonic Choir, Exeter Cathedral), Mozart C Minor Mass & Linley Song of Moses (Aylesbury Choral Society), Mozart Vespers (Norwich Cathedral), Brahms' Requiem (Hayes Symphony Orchestra & Chorus), Faure Requiem (Norwich Cathedral), Beethoven Mass in C (Henley Choral Society) and Rossini Petite Messe Solonelle with the Sussex Chorus.

She has performed for the Scottish Chamber Orchestra's Operantics in Fife, with London's newest orchestra Harmony Sinfonia (cond. Lindsay Ryan) performing Strauss' Vier Letzte Lieder and she sang Beethoven's Ah! Perfido and Duparc songs with the Salisbury Sinfonia (cond. Tim Murray).

In 2016/17 she toured Opera Della Luna's critically acclaimed double-bill production of Croquefer and L'ile de Tulipatan and gave her debut performance of Mimi in La Boheme .

BIOGRAPHIES (ALPHABETICAL)

PETER FORD - MUSIC DIRECTOR, BEGGARS OPERA. Conductor Peter Ford works as a music

director, coach, and educator throughout the UK and across Europe. Early conducting studies were undertaken both privately with Colin Howard and at the Canford Summer School, overseen by the late George Hurst. Subsequent postgraduate studies at the University of Surrey resulted in an MMus Conducting awarded with distinction.

Peter made his international conducting debut at the opening night of the 2016 Birgitta Festival, Tallinn, conducting *Così fan Tutte* in an international collaboration between Estonian National Symphony Orchestra and The Black Cat Opera Company. As a pianist he performed at the Tibrà International Festival, Kópavogur, with tenor Ólafur Rúnarsson, and has returned to perform in venues across Iceland from Hvammstangi to Egilsstaðir.

He has extensive experience of conducting in theatrical settings and has worked regularly with seasoned professionals, amateur performers, and children's theatre groups. As the Artistic Director of The Black Cat Opera Company, recent highlights have included *Don Giovanni*, *Carmen*, *Falstaff*, *Così fan Tutte*, and *La Bohème*. He is principal guest conductor of Rocket Opera, and productions have included *Rita*, *Don Giovanni* and *The Mikado* at Berwick Festival Opera. Forthcoming engagements include *Ariadne auf Naxos* for the Oxford and Cambridge Musical Club, and *HMS Pinafore* for Berwick Festival Opera

Especially passionate about Italian-language repertoire, Peter now works regularly as an accompanist and music coach for Melofonetica under the direction of founder and lead coach Professor Matteo Dalle Fratte. As a member of music staff he has coached and conducted at the first Veneto Opera Summer Schools. These weeks included concerts at the Istituto Scalabrini, Chiesa San Vito, and a performance held in collaboration with the Operaestate Festival Veneto, in the Chiostro del Museo Civico, Bassano del Grappa.



BIOGRAPHIES (ALPHABETICAL)



NICK FOWLER, DIRECTOR AND BARITONE. Nick still thinks of himself as a New Zealander, despite having spent nearly three quarters of his life living in England.

Since dropping out of University (several times) he has tried a large number of different career paths, among them database developer, information manager, IT contractor, IT consultant, opera and concert singer, actor, stage manager, director, assistant director, translator, singing teacher, toast master.

His singing career has taken him to small opera companies, choral societies and opera festivals the length and breadth of the country, from Mr Peachum (Beggars Opera) in Thurso in the north of Scotland to Falke (Die Fledermaus) in Portsmouth, from a concert of opera scenes on the Isle of Anglesey in the West to oratorios in Lowestoft in the East, as well as performances in Austria, Belgium, France, Luxembourg and Switzerland. He has sung most of the major Mozart baritone roles and a variety of other parts ranging from Winter in Purcell's The Fairy Queen to Aegeus, King of Athens, in a new opera The Minotaur for Scottish Opera. He has sung at the Longborough, Buxton, Holland Park and Spitalfields Market opera festivals and taken part in broadcast concerts on Classic FM and Greater London Radio. He appears on the Art of Singing CD-ROM. He has sung Alberich (Der Ring des Nibelungen), Klingsor (Parsifal), Kurwenal (Tristan und Isolde), Cecco del Vecchio (Rienzi), Reinmar von Zweter (Tannhäuser) in productions and concerts in London, Edinburgh, Leeds, Longborough, St Albans and Graz in Austria.

His recital work includes concerts of settings of A.E. Housman A Shropshire Lad, Schubert Die Schöne Müllerin, and songs by Kurt Weill, Schubert, Brahms and Mendelssohn. Oratorio work includes Bach Christmas Oratorio, B minor mass and St. Matthew Passion, Haydn Nelson Mass, Mass in Time of War, The Seasons and Creation, Frank Martin Le vin herbé, Mozart, Brahms, Fauré, Duruflé Requiem, Mozart C minor mass, Orff Carmina Burana, Mendelssohn Elijah, Stainer Crucifixion, Handel Messiah, Vaughan Williams Fantasia on Christmas Carols and Five Mystical Songs, Nielsen Springtime on Funen, Stanford Songs of the Fleet.

His opera work in the last few years has encompassed being assistant director for Longborough Festival Opera in The Ring, Tristan and Tannhäuser, translating, directing and performing in a performance of The Merry Nibelungs, stage manager for the Philharmonia Orchestra in several semi-staged performances at Royal Festival Hall on the South Bank and at Buckingham Palace, and stage manager for Mahogany Opera Group in several productions of children's operas at locations throughout the UK.

BIOGRAPHIES (ALPHABETICAL)

FLORA MCINTOSH, MEZZO-SOPRANO. London-born mezzo Flora McIntosh trained at the RNCM with generous support from the Peter Moores Foundation and Countess of Munster Musical Trust. She is also a Samling Foundation Scholar.

Opera in 2017 includes the UK premiere of Stephen Crowe's Pterodactyls of Ptexas (Tête à Tête Festival); Romeo/I Capuleti e i Montecchi (Pop-Up Opera); title role/Carmen (OperaUpClose on tour); The Goddess of the Sea in a new opera for children Ulla's Odyssey; and her Wagnerian debut covering Brangäne in Tristan und Isolde (Longborough Festival Opera).

In her spare time Flora enjoys cooking, eating and watching Strictly Come Dancing with her two young children.



Recent engagements: Donna Elvira/Don Giovanni, Suzuki/Madama Butterfly (Regents Opera); Flora/La traviata (Soho/Tricycle Theatre); The Drummer/The Emperor of Atlantis (Halle and Imperial War Museum); Third Lady/The Magic Flute (ETO); and Myrtale/Thaïs (Grange Park Opera). In Europe she sang two seasons at the Batignano Festival in Italy and performed La chatte/L'ecureuil in L'enfant et les sortilèges with the European Opera Centre in Greece and Cyprus.

Future engagements: Mahler's Das Lied Von der Erde (English National Ballet at London's Colesium); Mozart's Requiem (2018 Stratford on Avon Festival); and title role/Maria Stuarda.

BIOGRAPHIES



PAULS PUTNINS, BASS BARITONE. Latvian born Pauls Putnins appearances in operas include 'La Bohème' for ENO (DVD from Warner Classics) and Opéra de Nancy, 'Lucia di Lammermoor' for Opera Colorado, Denver and the Russian National Orchestra in Moscow, 'Carmen' for New Zealand Opera, 'Don Giovanni' for Latvian National Opera, 'Boulevard Solitude' for Teatro Carlo Felice, Genoa and for Gran Teatre del Liceu, Barcelona (DVD from EuroArts), 'The Rape of Lucretia' in St Petersburg and Riga, 'Tannhäuser' for the Gran Teatre del Liceu, Barcelona, 'I Capuleti e i Montecchi' with Moscow Philharmonic.

Opera engagements in the UK have included 'Le Nozze di Figaro', 'Don Giovanni', 'Fidelio', 'Peter Grimes', 'Idomeneo', 'Pelléas et Mélisande', 'Otello', 'Die Zauberflöte' and 'Flight' for Glyndebourne Festival Opera, 'Fidelio' for Garsington Opera, 'Madama Butterfly' and 'Aida' for Raymond Gubbay at the Royal Albert Hall, 'Flavio' for the Early Opera Company, 'Ariadne' (prologue) and 'La Traviata' for the Birmingham Opera Company.

Pauls Putnins' concert engagements include Beethoven 9th Symphony with Philharmonia, RPO, Bucharest and Malaysian Philharmonic Orchestras, Verdi Requiem with RPO, Cimarosa Il Maestro di Cappella with the Israel Philharmonic Orchestra, Gounod Mors et Vita for Latvian National Opera, Charpentier Te Deum with the Jerusalem Symphony Orchestra and the world premiere of Brian Elias' Talisman with the National Youth Orchestra at the Cheltenham International Music Festival. He regularly appears in Latvia and the rest of the Baltic States as an oratorio soloist in works including Bach B Minor mass, St. Mathew and St. John Passions, Handel Messiah with the Estonian Philharmonic Choir, Latvian Radio Choir, Latvian state choir 'Latvia' and Riga Dom Cathedral Boys Choir.

Pauls recorded the premiere recordings of Gloucester in Meyerbeer's 'Margherita d'Anjou' and Ferrondo in Mercadante's 'Maria Stuarda' for Opera Rara and Walford Davies 'Everyman' for Dutton.

Recent and future engagements include Rossini Petite Messe Solennelle on tour in Germany, France and at the Bregenz Festival, Angelotti in 'Tosca' for ENO, Puccini's 'Edgar' for New Sussex Opera, the title role in excerpts of 'Eugene Onegin' at the Barbican, London, Haydn Die Schöpfung in Kanazawa, Japan, Count in 'Le nozze di Figaro' for Scottish Opera and Latvian National Opera, Escamillo in 'Carmen' for Blackheath Opera, Arthur in Sir Peter Maxwell Davies' The Lighthouse for Shadwell Opera, London, Leporello in 'Don Giovanni' and Figaro in 'Le nozze di Figaro' at Teatro Manoel, Valletta, where he will return next year to sing Don Alfonso in 'Cosi fan tutte'. Next season Pauls is also going to sing Fasolt in 'Das Rheingold' at Longborough Festival Opera

BIOGRAPHIES

HANNAH REEVES, CELLO. Hannah became serious about the cello whilst at Junior Guildhall in London, where she studied with Nancy Green and later with Selma Gokcen. She continued her music studies at Royal Holloway, University of London, where she completed both a Bachelor of Music degree (graduating with First Class Honours) and a Masters (specialising in Performance Studies and Ethnomusicology). Not wanting to stop there, Hannah embarked upon a Post Graduate Diploma in Historical Performance at the Royal College of Music, London, where she spent a year honing her skills on the baroque cello.

Since making London her home in 2003, Hannah has been freelancing as a cellist and has gained much experience both on stage and in the studio. She has performed with string ensembles and chamber orchestras at the Wigmore Hall, the Cadogan Hall and many other concert venues, and as a session musician with various bands and solo artists at music venues such as Ronnie Scott's, Guanabara and The Rhythm Factory. Hannah has recorded for producers and film/TV composers at various London studios including Rak, Metropolis and Tin Pan Alley, most recently working with singer Debi Doss (of The Kinks) on a track for her solo EP, Debi Does, and also with producer Harry Coade on a world music project, The Heart of Marrakesh.

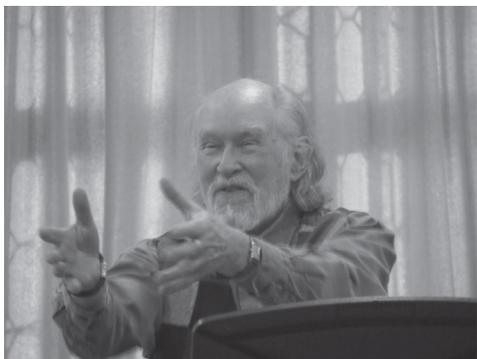


Hannah is an opera enthusiast and can often be seen in the orchestra pit, most recently as principal cellist with The Black Cat Opera Company in their production of Verdi's Falstaff at Camberley Theatre in Surrey. Hannah is also passionate about chamber music and was a founding member of various ensembles, including baroque trio The Nightingale Consort with soprano Carolyn Eden and lutenist Alex McCartney, with whom she has performed at numerous venues such as The Handel House Museum in London.

Hannah is always on the look-out for new collaborative projects, and recently performed in Handhold, a cross-art collaboration directed by choreographer Cherie De Haven, in which she accompanied contemporary dancers with semi-improvised cello. For four years Hannah was a member of the new-wave folk band Gallows Ghost who performed at many venues and festivals including The Century Club Soho, Bush Hall and Bestival, and released their debut EP, Arrows, in 2015.

Hannah takes great pleasure in using her music to support the community, and has performed voluntarily at schools, hospitals and care homes in her local area and beyond. Together with soprano Carolyn Eden, Hannah has performed in several Camphill Village Trust communities where the audiences consisted of children and adults with a variety of special needs.

BIOGRAPHIES



MALCOLM RIVERS, BARITONE. Born in Suffolk 19.April 1937. Educated at The Alderman Newton’s Grammar School for Boys ,Leicester and professionally trained at The Royal College of Music from where he was immediately offered a study scholarship at the Royal Opera House from Sir David Webster.

Following his success as Macheath in a film of the Beggar’s Opera in Vienna he was engaged by The Royal Shakespeare Company as a singing actor. There then followed many years

with Benjamin Britten at Aldeburgh and on tour with the English Opera Group and subsequently a long association with The English National Opera at The Coliseum as a contract and guest artist. Roles performed there include Alberich in The Ring, Kothner, Klingsor, Escamillo, Caspar, Graf Lysiart, Alfio, Kayama Yesaemon (Pacific Overtures), Pizarro and Scarpia.

Appearances at ROH include Antenor (Troilus and Cressida), Sid (Fanciulla del West) and Alberich in Gotterdammerung. Most notably were eighteen complete Ring Cycles as Alberich with the pioneering company in Seattle under Glynn Ross and many subsequent performances throughout the USA (Los Angeles, Portland, New Orleans, Phoenix), Marseille, Rouen, Naples etc. in this and other roles such as Scarpia with the Boston Symphony Orchestra and Germont Pere, also in Seattle.

Major European houses : Barcelona, Marseilles, Teatro San Carlo, Napoli, La Fenice, Rouen,Tel Aviv .St.Gallen, Basle : Roles performed. Pizarro, Mr Flint(Billy Budd), Alberich, Scarpia..

Malcolm also spent two years at the Savoy and on tour with the D’Oyly Carte as the Pirate King and The Mikado as well as West End appearances as Alfie Dolittle and M. Firmin in The Phantom and Judge Turpin in David McVicar’s Sweeney Todd for Opera North, where he has also performed many major roles. Recordings include Pacific Overtures, Pirates of Penzance, The Mikado, Fanciulla del West, Othello and Troilus and Cressida as well as many by contemporary composers.

In recent years to complement work with young artists at major opera houses Malcolm inaugurated The Mastersingers www.mastersingers.org.uk specifically to focus on the further development of singers in the heavier repertoire of Wagner roles through scholarships, bursaries and public performances. In this he has been assisted by Gwyneth Jones, Anne Evans ,John Tomlinson and Donald McIntyre : and many young singers, notably James Rutherford, Simon O’Neill, Rachel Nicholls, Lee Bisset and Amanda Echaz have been helped towards International careers. The Charity has now incorporated the pioneering “Goodall Academy” to specifically further the work of the late Sir Reginald Goodall who was directly responsible for the creation of many International careers for British singers in this heavier repertoire. Productions by the Mastersingers have averaged six per season since 1996.

BIOGRAPHIES

JON VALENDER, TENOR. Jon Valender completed his studies in 2005 at the Royal Northern College of Music, which were generously supported by the Peter Moores Foundation.

He continues his studies with Arwel Treharne Morgan and is mentored by John Treleaven. Whilst at the RNCM, he performed the roles of Nick Shadow in *The Rake's Progress* and Alidoro in *La Cenerentola* and won the James Martin Onken Song Prize, Alexander Young Award and the Concerto Prize to sing Mahler's Ruckert Lieder with the College Symphony Orchestra.



Operatic roles include Lord Rochefort Anna Bolena and Elder Ott Susannah for English Touring Opera, Baron Zita *Die Lustige Witwe* for Scottish Opera on Tour, for Bangkok Opera he has performed both Schaunard *La Boheme* and the Sacristan in *Tosca*, Guglielmo (the Ryedale Festival), and Don Alfonso, (ECHO's tour of the Far East). *Così fan Tutte*, *Colline*, *La Bohème* and *Angelotti*, *Tosca* with *Opus 1*, a double bill with The Goldberg Ensemble, (South of France) of *La serva Padrona* (Umberto) and *Il combattimento di Clorinda e Tancredi* (Tancredi, Monteverdi), *Leporello Don Giovanni* for EMFEB and for Opera 2005 on Tour (Cork).

Since working with Arwel he has become a tenor and has performed his first roles of *Idomeneo* and Purcell's *Aeneas*, as well as working towards Mahler's *Das Lied von der Erde*.

Jon also runs a production company that introduces students and community to the magical world of Classical music through opera by participation. The company mentors orchestral members, and trains chorus members and dancers, and specifically works in rural areas where participation in similar things is very low on the ground.

BIOGRAPHIES



EMMA WATKINSON, MEZZO SOPRANO. Emma read Music at City University and received her masters at Trinity College of Music, with distinction. Whilst at Trinity, Emma was the De Turkheim Young Scholar from The Drapers Company. In that same year she was awarded third prize for The Thelma King Award, 2nd Prize for the Roy Pleasance Award and was selected as a finalist for The Isabelle Bond Gold Medal Competition performing at St John's Smith Square in her final year. She then completed a further year at the Flanders Opera Studio in Ghent with support from The Kathleen Trust and The Fidelio Charitable Trust. Emma continues her work, in London with Raymond Connell On the operatic stage Emma has enjoyed working for numer-

ous companies, including English Touring Opera where she made her debut singing the role of Marcella in Donizetti's *The Wild man of The West Indies* under Jeremy Silver. With Wexford Festival Opera she has sung several roles, including *The Page* in *Salome*, *Jean* in *The Portrait of Manon* and *Aurore* in *Koanga* under Stephen Barlow.

With Buxton Festival Opera Emma had the opportunity to perform the role of *Romeo* in *I Capuleti e i Montecchi*. She was then invited last season to cover the role of *Nancy* in *Albert Herring*.

In 2017 Emma made a return to English Touring Opera singing in their productions of *Tosca* and *Patience*. In October that year Emma sang the role of *The Sandman* in a new production of *Hansel & Gretel* with a stellar cast at the award winning *Celebrate Voice Festival* in Salisbury under the baton of Phillip Thomas and directed by David Edwards. Emma's other performances to date include *Page/ Salome* (WFO); *Poppet/ Paul Bunyan* (ETO); cover *Helen/ King Priam* (ETO); *Annio La Clemenza di Tito*; *Siebel Faust*; the title role in *Julie* (Philippe Bosemans), *Nancy/ Albert Herring* under Steuart Bedford; the title role in *Giustino/Handel* with director Olivia Fuchs; *Dido/ Dido & Aeneas*; *Olga/ Eugene Onegin*; *Ino/ Semele* and *Cherubino Le Nozze di Figaro*.

She has also worked for Opera Australia, Grange Park Opera, Longborough Festival Opera, Iford Arts, Pavilion Opera and at Covent Garden in the ragazzi chorus of *Linda di Chamounix* under Mark Elder. Aside from her operatic career, Emma loves performing Oratorio. In 2017 for Andrew Padmore she sang the alto solo's in Rossini's *Stabat Mater* and Handel's *Messiah*. Other highlights have included the Rachmaninov *Vespers* at Bristol Cathedral with Bristol Choral Society as well as making her Royal Festival Hall debut singing the Alto solo's in Vaughan Williams *Serenade to Music* under Ivor Setterfield with Barts Choir and The Royal Philharmonic Orchestra. Her future performances include singing *La Ciesca* in *Gianni Schicchi* and cover *Cherubino* in *Le Nozze di Figaro* with English Touring Opera this Spring, and later in the year she will work with The International Gilbert & Sullivan Festival for the first time singing *Constance* in *The Sorcerer* and *Leila* in *Iolanthe*.

BIOGRAPHIES

KEVIN WEST, TENOR. Having gained a Fellowship and teaching qualifications from the London College of Music, Kevin West began singing professionally with the D'Oyly Carte before studying as a postgraduate at the Guildhall under Walther Grüner.

He made his debut at The Royal Opera, Covent Garden as PONG (Turandot), and has sung DAVID (The Mastersingers of Nuremberg) for English National Opera. For Opera Northern Ireland he sang the SCHOOLMASTER (Cunning Little Vixen) and DON BASILIO (Le nozze di Figaro), the latter an opera which he has sung more than a hundred times for Opera North, as well as live for BBC Television's Figaro Live. He appeared in Britten's A Midsummer Night's Dream, Bernstein's Candide, and Mussorgsky's Boris Godunov, among others, at the Teatro Regio in Turin, and sung Britten's song cycle for tenor and orchestra, Les Illuminations, for Pomeriggi Musicali in Milan, which was broadcast by RAI. Other performed roles by Britten include THE PROLOGUE and PETER QUINT in The Turn of the Screw.



Kevin has had work composed for him by several leading British composers; he created the role of SWAMI ZUMZUM in The Second Mrs Kong by Sir Harrison Birtwistle for Glyndebourne Festival and Glyndebourne Touring Opera. A recording of his performance of RAGUEL in Tobias and the Angel, written for him by Jonathan Dove, was released on the Chandos label in 2010, adding to a discography which includes the operas of Charles Dibdin for Hyperion Records ([LINK TO RECORDING](#)). He performed the title role in Lo Speciale by Haydn for the Antwerp Kammeroper, Transparant in Barcelona and Antwerp, followed by the premiere of Judith Weir/Monteverdi's Missa e Combattimento for La Monnaie and de Singel. Apart from Glyndebourne, he has covered much of the English opera festival circuit, singing La Gazza Ladra (DON ISAACO) at Garsington, Madama Butterfly (GORO) for Opera Holland Park and L'Heure Espagnole (TORQUEMADA) for Grange Park among others.

Two new plays with music have featured in recent years: a newly commissioned theatre biography of the first Don Basilio, an Irish tenor : Eating the Peach ~ when Mozart met Mick Kelly by Brian Abbott was given its first performance at the Georgian Theatre, Richmond, in which Kevin played MICHAEL KELLY and All at Sixes and Sevens, a play with music about Gilbert and Sullivan, with Kevin as GILBERT, which had a very successful run at The King's Head, Islington during February/March 2011.

Recently he has been involved with Artichoke's highly acclaimed theatrical experience for the Norfolk and Norwich Festival, Dining with Alice where he played the KING OF HEARTS.

BIOGRAPHIES

HARRIET WILLIAMS, MEZZO-SOPRANO Harriet made her Royal Opera House, Covent Garden début as Erster Knappe Parsifal and English National Opera début as Polinesso Ariodante. She sang Duparc songs on stage at the ROH with the Royal Ballet for Michael Corder's *L'Invitation au Voyage*, returning to perform Flosshilde in *Der Ring des Nibelungen* under Antonio Pappano and *Girl in Aufstieg und Fall der Stadt Mahagonny*.

Her repertoire includes title roles in *Carmen* and *Ariodante*, *Waltraute*, *Die Walküre*, *Bradamante Alcina*, *Ottavia*, *Arnalta* and *Fortuna L'incoronazione di Poppea*, *Dido Dido* and *Aeneas*, *Mistress Quickly Falstaff*, *Fenena Nabucco*, *Hannah Kennedy Maria Stuarda*, *Smeaton Anna Bolena*, *Flora* and *Annina La traviata*, *Marcellina Le nozze di Figaro*, *Suzuki Madama Butterfly*, *Angelina La cenerentola*, *Rosina Il barbiere di Siviglia*, *Albine Thaïs*, *Governess Queen of Spades*, *Nenila The Enchantress*, *Parseis Esclarmonde (Massenet)*, *Madame Larina Eugene Onegin*, *Mab La jolie fille de Perth*.



She has sung principal roles with Welsh National Opera, English Touring Opera, Opera Holland Park, Grange Park Opera, Longborough Festival Opera and the Early Opera Company. Conductors she has worked with include Sir Colin Davis, Sir Bernard Haitink, Petr Altrichter, Owain Arwel Hughes, Sir Neville Marriner, Wolfgang Seeliger, Christian Curnyn and Carlo Rizzi.

She has sung with The Academy of St Martin-in-the-Fields, The Royal Philharmonic Orchestra, The Royal Liverpool Philharmonic and The Royal Scottish National Orchestra. She appeared as Flosshilde in a semi staged concert performance of *Das Rheingold* with the LPO under Vladimir Jurowski at the RFH.

Major concert performances Beethoven's Ninth Symphony and Ravel's Chansonnnes Madecasses with the Northern Sinfonia at The Sage, Gateshead and on tour in Hong Kong, and Bach Cantata No 21 with the City of Birmingham Symphony Orchestra under Sakari Oramo, also broadcast on BBC Radio 3.

Recent and future engagements include *Brangäne*, *Tristan und Isolde*, for Longborough Festival Opera and *Mrs Olsen*, *Street Scene*, at the Teatro Real in Madrid and *Opéra de Monte-Carlo* in Monaco.

CREW

WARDROBE	SIOBHAN CHAPMAN
GRAPHIC DESIGN	JON FLETCHER
LIGHTING DESIGN	JENNY FLETCHER
TICKETING	SUE MASTERS
PRODUCTION	NIGEL MASTERS
PROJECTION OPERATOR	ROGER MARSDEN
SET CONSTRUCTION	JASON PERRIMAN

AND SPECIAL THANKS TO...

Revd Vivian Enever for the use of St Cuthbert's. Peter and Sarah Lacey, Bob Twiggins and Ian Crawford-Smith for their help in setting up, and Bob for the loan of his marquee. Shelleys the Printers for printing the programme, Pulse Roadshow for the lighting and projection equipment and Jan Coward for the use of his field.

ABOUT THE MASTERSINGERS

Mastersingers was founded to continue and develop the tradition of British Wagnerian singing at the highest international level. We take our inspiration from the celebrated conductor Sir Reginald Goodall, whose pioneering work at English National Opera in the 1970s and '80s laid the foundation of great Wagner interpretation in this country.

Our purpose today is to train, mentor and promote British singers in the German Romantic repertoire – mainly in the works of Wagner, but also including those of Richard Strauss. With the direct involvement of Britain's most senior and distinguished artists, we are nurturing singers who are usually mid-career and who are discovering that their voices are growing into heavier and more dramatic repertoire.

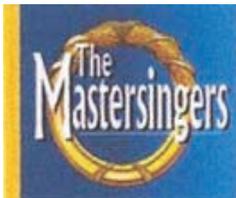
In pursuit of these aims, our specific objectives are:

To encourage a wider appreciation of Wagner's music, through presentation of workshops, masterclasses, lectures, public concerts, study days and open rehearsals both with piano and with orchestra at venues throughout the U.K.

To stage operatic productions both in the original German and also in English translation that follow the spirit of the composer's original directions whilst making them valid to audiences of today.

To encourage Wagner enthusiasts to contribute towards achieving the above objectives and help promote the next generation of Wagner singers.

Like many educational programmes, we need to raise money to fund our operation. We have ambitious plans to expand our work and our network of supporters over the next years. Mastersingers is a registered charity and as such receives no public funding. Our work is entirely dependent on the generosity of individual and corporate benefactors.



Patron Sir John Tomlinson CBE
Advisor, Dame Anne Evans DBE
Artistic Director, Malcolm Rivers