

ENGLISH TOURING OPERA

AUTUMN 2008

La tragédie
de Carmen

Rusalka

23 February 7pm
St George's Hanover Square
Handel *Theodora* HWV 68
Soloists: Erica Eloff, Andrew Radley,
Charles Daniels & Lisandro Abadie
Laurence Cummings conductor

12 March 6pm & 7.30pm
Handel House, London
Handel at Home
London Handel Players

3 April 7pm
St George's Hanover Square
Handel Singing Competition 2009
Final

27 March 7.30pm
Wigmore Hall
Arias for Senesino
Soloists: Daniel Taylor &
Rachel Brown
Adrian Butterfield director

30 March, 1 & 2 April 7pm
Britten Theatre,
Royal College of Music
Handel *Alessandro* HWV 21
Fully staged opera in collaboration with
the Benjamin Britten International Opera
School, Royal College of Music
Laurence Cummings conductor
William Relton director

14 April 7pm
St George's Hanover Square
Handel *Jephtha* HWV 70
Soloists:
John Mark Ainsley, Sarah Tynan,
Rhona McKail, Iestyn Davies, &
Derek Welton
Laurence Cummings conductor

London Handel Festival

2009

23 February
to 14 April
from **Birth Day** to
Death Day



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La tragédie de Carmen

Opera in 1 Act

Music by Georges Bizet
Text by Ludovic Halévy and Henri Meilhac
Adapted by Peter Brook, Marius Constant and Jean-Claude Carrière
By arrangement with Salabert Editions

First performed at the Bouffes du Nord, Paris, November 1981.
This is the first performance by English Touring Opera.
Based on the 2007 Wexford Festival production by the same creative team.

Rusalka

Opera in 3 Acts

Music by Antonin Dvořák
Text by Jaroslav Kvapil
By arrangement with Boosey and Hawkes Ltd
Orchestral arrangement by Iain Farrington
English translation by Rodney Blumer

First performed at the Czech National Theatre, Prague, 31 March 1901.
First UK performance by the John Lewis Musical Society, 1950.
This is the first performance by English Touring Opera.

AUTUMN 2008

OCTOBER

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All performances at 7.30 pm except Malvern (8.00 pm)

■ Captioned performances

● Pre Show Talk

NOVEMBER

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Tue 04 CARMEN Theatre Royal Bath

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Sat 22 RUSALKA Assembly Hall Theatre Tunbridge Wells ■●

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Wed 26 RUSALKA Cambridge Arts Theatre ●

Thu 27 CARMEN Cambridge Arts Theatre

Fri 28 CARMEN Cambridge Arts Theatre

Sat 29 RUSALKA Cambridge Arts Theatre

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Supported 2008 by

PETER MOORES FOUNDATION

Welcome to ETO's Autumn 2008 season

The Autumn tour tends to be a little shorter, and a little smaller, than the season we present in March-May each year; last year at this time, you will remember, we presented two 18th century jewels (*Country Matters* and *Teseo*). This year we are presenting two great, big operas, distilled to suit the theatres on our circuit.

While *Rusalka* is presented nearly complete (just a short chorus and dance number short of the full score), but with a chamber orchestra arrangement first heard at Iford Festival, *La tragédie de Carmen* is a thorough-going revision of Bizet's opera, first prepared for a theatrical presentation by Peter Brook. Both versions seem to me to have real brilliance of their own – and while one might dream of doing productions on a lavish scale, the impulse to dramatic simplicity and clarity in this intimate scale brings its own great pleasures and insights.

Next year English Touring Opera (and, as once it was, Opera 80), will mark thirty years of producing and touring opera in the UK. We have set out a very full programme for the year: in spring we tour new productions of *The Magic Flute* (with an exceptional young cast directed by Liam Steel) and *Katya Kabanova*, alongside another first: concert performances of Bellini's great *Norma*, with Yvonne Howard and Alwyn Mellor making their ETO debuts in the lead roles. Our Music Director, Michael Rosewell, and veteran ETO associate Paul McGrath will conduct the shows.

By the time the tour is ending work will be at fever pitch in Cornwall, where we are creating a brand new community opera in Truro, involving well over 200 local participants, and numerous arts organisations from all over the Duchy. The story of *One Day, Two Dawns* links the full solar eclipse of 1999 with the sinking of *Lyonesse* exactly 900 years earlier. This, together with multi-sensory workshops based on *The Magic Flute*, a project with Alzheimer's sufferers, and a new orchestral version of *Jack and the Beanstalk* for young children, will make a very busy year for ETO's Artistic Associate Tim Yealland.

Later in the year we have a pretty crazy – and wonderful – plan for a touring *Handelfest*, including 5 different productions of some of Handel's greatest operas, together with concerts, recitals and masterclasses. We will be reviving *Ariodante*, *Alcina*, *Tolomeo* and *Teseo*, together with a new production of *Flavio*, working with a fine period orchestra and a collection of some of the UK's most virtuosic young singers and conductors. It is our way of celebrating Handel's dramatic and musical genius in the 250th anniversary of his death – and it looks certain to be the most ambitious Handel project of that year in the UK.

Now would be a great time to join ETO. Have I encouraged you to become a member? ETO has hundreds of active members all around the country, as we continue to rely on their support. Details of how to join can be found on page 9.



For those of you who are able to commit some of your free time, please consider joining a Network. Networks are an invaluable source of local knowledge for us: groups of interesting, dissimilar people who like opera, who are our ambassadors and advisors around the country. They hold events like recitals and talks, they host singers, they tell us how to reach new audiences and they help us stay in touch with the ones we know. Join, please, if you like what we do, and you want to help us get better! The information to enable you to join or to set up a Network is on page 8 of this programme.

JAMES CONWAY
General Director

Education

ETO's work in the community continues to focus on accessibility and integration, and a belief that great art can be created by anyone anywhere at any time. Our most recent projects saw us on-stage at the Grand Theatre in Wolverhampton with 80 young people aged 9 to 18 of every ability, in a piece written with them called *The Book of O* – an Orpheus-inspired journey into space. The composer was Kate Pearson (*A House on the Moon*). Also in the summer a collaboration with the National Portrait Gallery led to performances in the gallery itself and also at Tate Modern: *Picture This* was a short opera written with students from Greenwich and Islington, working alongside composer Russell Hepplewhite and director Helen Eastman (*Dido and Aeneas* for ETO). Meanwhile 10 ETO players and 3 singers performed Tom Smail and Emma House's delicious reworking of *Red Riding Hood* for very young children across the country. Surrounded by the players the children were introduced to the instruments of the orchestra, while the singers retold the story.

This season sees us working in a large number of secondary schools, delivering creative workshops based on *La tragédie de Carmen* with 5 players and singers from the company. We also begin a project with adults suffering from dementia and Alzheimer's, in collaboration with Turtle Key Arts and the Royal College of Music, which carries on through the winter. *Turtle Song* will be a new song-cycle, written by participants and leading to performance and a recording and DVD. This follows the remarkably successful and moving pilot project a year ago (*This Day of Days*), which ended with a performance in the RCM concert hall.



1. *Red Riding Hood*, Andrew Stepan
2. *Turtle Song*, Graham MacGrath
3. *Picture This* recording session, Tim Yealland
4. *Book of O*, Alan Wood

Our new community opera in Cornwall, *One Day, Two Dawns*, begins in earnest in November, and culminates in performances at the Hall for Cornwall in May 2009. It will involve over 200 local people of every age and ability, and a large number of local artists. A male voice choir, a theatre company for adults with learning needs, a youth dance company, schools, and local Cornish music groups are all involved. Also in preparation are another storytelling project for infants (*Jack and the Beanstalk*), and a multi-sensory project based on *The Magic Flute* for severely disabled children. In March 2009 we are participating in a new vocal commission in collaboration with the Royal Opera House. One of our key special schools from Preston will take part in a performance on the theatre's main stage.

TIM YEALLAND
Artistic Associate Education



Videos of *Book of O*, *Picture This* and *A House on the Moon* can be seen on the education pages of ETO's website www.englishtouringopera.org.uk

ETO Networks

ETO volunteer Sarah Roberts explains why she chooses to spend one day a week helping in the ETO office in Islington.

“I attended my first opera, the *Barber of Seville* (in English at the old Sadler’s Wells theatre) in the early 1960’s. My enthusiasm for opera has continued undiminished to this day, with memorable highlights almost too numerous to mention – Gobbi as Iago in 1967, Sutherland and Pavarotti in *Lucia* in 1973 and Janet Baker in her farewell to opera in *Orfeo* at the Proms in 1982.

After reading rave reviews of ETO’s *Alcina* in the Autumn of 2005, I went to a performance in Exeter and I was thrilled by what I saw and heard. Some months later my husband and I attended ETO’s *Jenufa* (one of our favourite operas) in Kendal. The set was simple but extremely effective and the singers brought a dramatic intensity to the work, which left us stunned at the end of the performance. That experience made me want to contribute to the work of this excellent company.

The ETO website has a section on volunteering and I thought that helping in the London office might just suit me and maybe ETO as well! My previous voluntary work had been for the Alzheimer’s Society and our local hospice and I felt ready for a change. In January 2007 I discussed the various options over coffee at the ETO office with Andrew Higgins (the then Marketing Director) and Esyllt Wyn Owen (Senior Marketing Officer) and a week later

I spent my first day there. From the very beginning of my involvement with ETO I have been met with nothing but kindness and gratitude by all the members of the ‘creative team’.

For my part I am happy to carry out whatever is asked of me. This includes general office tasks such as mailing brochures, checking information on the database and making phone calls to musical organisations to promote ETO’s forthcoming tour. My fervent desire is to maximise attendances at ETO performances and to this end I distribute the brochures in as many places as possible – in libraries, motorway services, educational establishments, shops and tourist offices.

ETO is fortunate to have in James Conway such a talented and enthusiastic General Director. I fervently hope that this Autumn season will be ETO’s most successful yet and I would encourage those of you who have enjoyed *Rusalka* and *La tragédie de Carmen* to consider becoming members of ETO, volunteering your time or setting up a Network in your area.”

SARAH ROBERTS
ETO Networker

If you would like to establish a network in your area, or if you would like to join one of our existing networks, please do not hesitate to contact Henriette Krarup on 020 7833 2555 or email henriette.krarup@englishtouringopera.org.uk

Support Us Become a Member

Founded in 1979, English Touring Opera tours high quality opera productions to all regions of the country. ETO challenges perceptions of opera by engaging with communities on all kinds of stages, inside and outside theatres. With ticket prices between £10 and £35, we want everybody to have the opportunity to enjoy our work.

We need your help!

As we look towards our 30th anniversary in 2009, ETO is faced with rapidly increasing overheads and touring costs.

English Touring Opera relies on the generous support of our members in order to continue our work.

So if you enjoyed your evening with us, please help us to continue bringing opera to your doorstep – become a member.

Become a Friend for £25 – **this will buy 1 new music score.** ETO’s total spend on scores is £12,000 per annum

Become an Associate for £50 – **this will pay for 1 night’s accommodation and meals.** ETO’s total spend on subsistence is £215,000 per annum

Become a Patron for £250 – **this will pay for 3 minutes of tonight’s performance.** ETO’s total spend on performances is £1 million per annum

Become a Benefactor for £1,000 – **this will buy 1 full costume.** ETO’s total spend on costumes is £70,000 per annum

Please make it go further

giftaid it

For every £10 you give, ETO can receive an added £2.80 from the Inland Revenue at no extra cost to you. UK taxpayers only.

For information about how to get involved, please talk to one of our representatives tonight, or you can do it quickly and easily online at www.englishtouringopera.org.uk. Alternatively, please contact Henriette Krarup on 020 7833 2555 or on henriette.krarup@englishtouringopera.org.uk

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The Overture to Carmen by the Orchestre National de la Radiodiffusion Française, conducted by Sir Thomas Beecham, appears by kind permission of EMI Classics. This recording (C) 2000 EMI Records Ltd, (P) 1960

Peter Brook's *La tragédie de Carmen*



source: BFI

BACKGROUND

Carmen is a curious and enigmatic story. The beloved opera by Georges Bizet is its most famous manifestation. First, there was “*The Gypsies*”, a narrative poem written by Pushkin in 1824. This, it is compellingly argued, inspired Prosper Mérimée to write his novella, *Carmen*, published in 1845, which then in turn inspired Bizet – with librettists Henri Meilhac and Ludovic Halévy – to create an opera of the same name for the Opéra Comique in Paris in 1875.

The result is regarded as one of the most popular operas ever written. It is full of scintillating melodies and exemplary orchestration that propel both the narrative and characters along, while also making the audience want to sing along with it. It is a funny, sexy, honest story of love, jealousy and death, which portrays both men and women in equally compelling lights. One might say it is a perfect work of art.

It is perhaps surprising then that there is no universally accepted complete score; that the artistic community of the time tried to shut the production down; that the librettists conspired with the cast to try and modify the tone of the piece to make it less morally compromising and honest; that it opened to critical condemnation, and that Bizet died before its qualities were recognised. Maybe it is because of this chaotic birth that artists since have felt free to adopt and adapt it so freely. It has been turned into “*Fantasies*”



source: BFI

by Pablo de Sarasate and Franz Waxman, a musical called *Carmen Jones* by Oscar Hammerstein, a ballet by Matthew Bourne called *Car Man*, and has been filmed by, among others, Cecil B DeMille (1915).

In 1981, Peter Brook and Marius Constant created their own adaptation of the opera entitled *La tragédie de Carmen*.

As Bizet referred back to the Pushkin when adapting Mérimée, so Brook returned to the Mérimée when adapting the Bizet: re-inserting, for example, the character of Carmen’s husband, Garcia. However, it is through his condensing and focusing of the story on to Carmen and Don Jose that he makes perhaps the most dramatic return to the claustrophobic and naturalistic tone of the novella. What Brook and Constant created for the Bouffes du Nord Theatre

Synopsis

in Paris was an hour and twenty minutes of terse and passionate drama. Gone are the chorus and the large orchestra which wouldn't fit in his theatre. What one finds instead is more naturalistic and intimate.

DIRECTOR'S NOTES

As an actor I once played Sydney Carton in an adaptation of *A Tale of Two Cities*. He willingly, as I saw it, put himself in the way of death in order to reprieve his better friend. In the rehearsals and run-throughs, as I reached the final words – “It is a far, far better thing that I do...” – I maintained a stoic indifference to the reality of death. My director took me aside and asked when I was going to play the scene properly. I was shocked. “But he knew he was going to die,” I said, “It was his idea. Surely he must be brave at the end.” My director, a good deal older and wiser than me, urged the opposite: “No, we want to live. We might know we are going to die but our instinct is always to live. Of course, Sydney is frightened: he is terrified. But, and this is the point of his courage, he still steps up to the guillotine.” This has always remained with me as a lesson and in *La tragédie de Carmen* I found a similar paradox.

The beauty of Brook's interpretation is in its suggestion that Carmen faces her death with equilibrium. She dies on a kind of “nowhere” road away from Seville where, in a musical postlude, she almost embraces



her death in fateful acquiescence. As in the Mérimée novella, she is bewitched by her own mortality and the inevitability of her fate. In our production her fatalism and strength remain, but in competition with an equally compelling urge to live and, of course, to love.

Our Carmen, as much “chanteuse” as gypsy, is free above all things, though by framing the story as a narrative flashback – Don Jose begins our production holding the cut-throat razor with which he has just killed Carmen and looks the audience in the eye before telling them his story – we have attempted to maintain the fateful inevitability of Carmen's death. We found our inspiration for this in both the “unreliable” narrative framework presented by Mérimée's novella, where Don Jose recounts to the narrator the story of his life with Carmen, and the mechanics of the film-noir tradition: our other reference point.

The expressionistic use of light and dark (“chiaroscuro”) to highlight the inner turmoil of characters – another common device of film-noir – also helped us to present the fracturing emotional state and mounting jealousy of Don Jose in his love for Carmen. Carmen, however, is no femme-fatale. She is clever, winning, sexual, and Don Jose is certainly moved to descend into immoral acts through his relationship with her. Yet it is her compelling commitment to freedom, rather than any sort of manipulation on her part, that draws out of Don Jose his irremediable jealousy.

For Don Jose, the darkly glittering Carmen offers an irresistible prospect of feeling again after the bitter Spanish Civil War. She embodies for him a compelling urge to live and love, and it is this assumption – that Carmen is not extra-natural in her morbid fatalism, but extra-natural in her passions for love and life – that has underpinned my approach to realising *La tragédie de Carmen* on stage.

ANDREW STEGGALL
Director

It is 1939 and Spain has emerged from a bloody civil war under a new fascist rule. Don Jose, debarred from the victorious, Nationalist army, is in his digs overlooking the train tracks. He is holding a razor covered in blood. His mind, ruptured by the Civil War, has been torn apart by jealousy. Carmen lies cold on the cobbled streets of Seville, her throat cut. Uncontainable and irresistible, she has drawn the bull-like figure of jealousy from Don Jose's heart. Escamillo, the bull-fighter, gored by a bull lies near her. Micaela is alone, bereft of man who was both her childhood friend and future hope. Don Jose recalls the moment he first eyed the gypsy chanteuse, Carmen. He takes us on the journey of the passionate and violent love affair that culminates in their final, fatal confrontation.

Approaching *Rusalka*



AP/PA Photos

I chose *Rusalka* for this ETO season alongside *La tragédie de Carmen* because it's such a beautiful, sincere work of art, with which we had a chance of making people see and feel something exciting and strong.

At first sight it is an odd choice for production in intimate theatres – one is so used to thinking of *Rusalka* as Wagnerian in narrative and musical scale; that is why Ian Farrington's skilful orchestral arrangement, written for first performance at Iford's handsome cloister, was such a godsend. While the five principle roles remain major undertakings, the transparent textures of the orchestration should allow us to find an expressive range suited to the theatres to which we tour.

In the UK, *Rusalka* has had some formidable interpretations. It would be hard to imagine a better staging of a Freudian approach than Pountney's for ENO, regularly revived since its first production in 1983. Other productions – in technically advanced theatres, without the joy of touring – have been able to adopt an effective fairy-tale palette. For ETO, neither approach seemed right. We had to find a way of telling the story simply and clearly, without the cinematic effects we now associate with fairy tales, or the kind of conceptual interpretation currently derided as heavy handed. Inasmuch as it is based on the Undine myth, best known to us in *The Little Mermaid*, we wanted to make it a recognisable, as flesh-and-blood, as Andersen's terrible and inspiring story.



VEVER FOR ERZULIE

From *Divine Horsemen: The Living Gods of Haiti*, copyright (c) Estate of Maya Deren. Courtesy of McPherson & Company.

‘Myth is the twilight speech of an old man to a boy... Myth is the facts of the mind made manifest in a fiction of matter.’

MAYA DEREN, *The Divine Horsemen*

We felt that we should tell this story in a real place which at the same time supported the presence of water spirits, the existence of parallel cultures, and a belief in magic.

Reluctant as I am to look on setting as a solution to a perceived dramatic problem, I did, after some time, turn to Haiti in 1915, at the beginning of the American domination there. On that demi-island thrives lively respect for – and interaction with – water spirits, in the form of *Voudoun* (voodoo). *Voudoun* seems to be a development of a number of belief systems coming from various West African kingdoms that supplied the Caribbean and North American slave trade.

Crowded together in distress and ignominy, the enslaved shared neither language nor leadership. Remarkably, within very few years the enslaved of Haiti staged a successful rebellion, and developed a sophisticated and sympathetic world view, synthesizing varied West African beliefs, with some of those of the luckless indigenous people, the Taino (our Jezibaba is a Taino survivor). This world view, *Voudoun*, testifies to the trauma of the sea journey to the ‘New World’ and the importance of remembering the heritage of a lost world, or a lost people.

‘*Retirer d’en bas de l’eau* – one of the major Voudou rituals, being the reclamation of soul of the deceased from the waters of the abyss, the world of *Les Invisibles*.’

In the cloud forests of Haiti it was reasonable to imagine a community living apart from the colonial society of the plains, or supplying that society with goods and services while remaining fairly innocent of its customs and values. In that particular society the souls of the dead are called from the water and inhabit again the living: the record of the race lives on, flowing forward in the individual. When our Rusalka falls in love with the Prince, and decides to leave the world of the cloud forest, she rejects the ancestry that makes her who she is. In a way she interrupts history – so Jezibaba’s curse (that she cannot return if she loses the place that the Prince’s love obtains for her in his colonial society) is less malicious than factual.

Just as reasonable – and horrible – as Jezibaba’s curse is the Prince’s recoiling reaction when he sees Rusalka with the Water Spirit. In our production the Water Spirit is a man who carries water from the forest springs – where he is a respected person – to the parched plains – where he is a servant. Seeing then together, the Prince knows Rusalka is less a mysterious creature than someone from a class with which he can have no connection.

‘Do you know how it feels when someone else is taking the words from your mouth? That is how Dvořák has taken his melodies from my heart.’

LEOS JANÁČEK

I hope that what is before you is strong and clear, and that it does a kind of justice to the rich, nameless characters and deep feelings of Dvořák and Kvapil’s wonderful opera. I know that I have found it nearly an overwhelming world in which to live during the months of preparation – something that tells me that *Rusalka* is a great, complete work, of terrible honesty, recording the joy and pain of loving.

JAMES CONWAY
General Director

Rusalka

Synopsis

Act 1

Playing by a spring in a cloud forest, young girls tease the Water Spirit who watches over them.

One of them – known simply as Rusalka, or water nymph – has fallen in love with a man she has seen, a Prince who comes to hunt in the cloud forest. The Water Spirit warns her that following such a love will only bring her sadness, but says that if she is determined to leave forever the world of spring and forest in order to be with this man she should consult Jezibaba, a wise woman with frightening magic. Rusalka sings to the moon which lights both her and her Prince – she asks the moon to speak her love for her. Ironically, when moments later Jezibaba hears Rusalka's impassioned plea for help, she explains that Rusalka will have to give up her power of speech if she wants to become like the Prince and go into his world. Even worse, if she is rejected by her lover, she will never be accepted in either his world or her own home – she will be an outcast, damned. Rusalka's love blinds her to risk, and she accepts Jezibaba's terms and painful spells. The Prince is drawn to the spring in pursuit of a mysterious white doe. Rusalka appears, and he feels that he has found his elusive and beloved prey. He takes her away to his home.

Act 2

The Prince lives in a great house on the dry plain. There two of his servants – a Gamekeeper and a Turnspit – are preparing for a feast to celebrate his wedding to Rusalka. They fear this silent, strange creature, and decide that she has bewitched the Prince. Already they suspect that another visitor, a Foreign Princess, may supplant Rusalka in the Prince's heart. The Prince does not understand Rusalka's silent, passionless manner. Fascinating in the cloud forest, she seems awkward, even insipid on the plantation. The Foreign Princess has little trouble in seducing the Prince, to Rusalka's horror and shame. When the Water Spirit silently appears (as a servant carrying water to the Prince's plantation), he at first urges Rusalka to try to win back the Prince's love – but when the Prince callously rejects Rusalka, the Water Spirit puts his meekness aside and takes Rusalka back to the forest with him. The horrified Prince is then dismissed by the Foreign Princess, who was interested in winning him from Rusalka, but not in keeping him.

Act 3

The conditions of Jezibaba's spell are realised. Rusalka cannot return to live with her sisters in the watery world, and she has no longer the shelter of the Prince's love in his dry land. Now she is a loveless outcast, whose kiss is fatal. All men are murderers, explains Jezibaba. She tells Rusalka that she has one chance to redeem herself: she can return to her former life if she murders the Prince. Rusalka cannot accept this. The Gamekeeper and Turnspit come to the cloud forest to find something to cure the Prince, who has sickened. They ask Jezibaba for her help, blaming Rusalka for the Prince's misfortune. Overhearing this, the Water Spirit denounces mankind's brutality and faithlessness, and frightens them away. The girls play and tease again. The Water Spirit reminds them of Rusalka's fate. The Prince is again drawn to the spring in search of Rusalka. She warns him that she is changed by having been forsaken, and that to kiss her would mean his death. He begs for death, and her kiss, and she accedes. Even his extreme, loving gesture cannot save her, or efface the memory of his faintness of heart.

La tragédie de Carmen

In order of appearance

Don Jose	David Curry
Carmen	Leah-Marian Jones
Micaela	Sinéad Campbell-Wallace
Escamillo	Nicholas Garrett
Old Gypsy/Soldier	Poppy Burton-Morgan
Lilas Pastia	Keel Watson
Garcia/Zuniga	Maciek O'Shea
Conductor	Gareth Hancock
Director	Andrew Steggall
Set and Costume Designer	Sarah Bacon
Lighting Designer	Kevin Treacy
Choreographer	Yael Lowenstein
Assistant Director	Poppy Burton-Morgan
Sound Designer	Pat Jackman
Audio Visual Designer	Brian Fawcett

Rusalka

In order of appearance

Forest Girls	Angela Caesar
	Abigail Kelly
	Alison Crookendale
	Keel Watson
	Donna Bateman
	Fiona Kimm
	Richard Roberts
	Maciek O'Shea
	Jessica Summers
	Camilla Roberts
Conductor	Alex Ingram
Director	James Conway
Associate Director	Tom Daley
Set and Costume Designer	Paul Wills
Lighting Designer	David Holmes

There will be one interval of 20 minutes between Act 1 and 2

Orchestra

Violin 1 (leader)	Cathy Schofield
Violin 2	Jeremy Metcalfe
Viola	John Rogers
Cello	Ben Davies
Double Bass	Caroline Harding
Harp	Tanya Houghton
Flute/Piccolo	Luke Strevens
Oboe/Cor Anglais	Rachel Harwood-White
Clarinet	Peter Thompson
Bassoon	Adam Mackenzie
Horn	Jonathan Hassan
Trumpet/Cornet*	Alan Cramp
	John McDomnic
Trombone*	Andrew Gourlay
Timpani/Percussion	Henry Baldwin
Piano*	Gareth Hancock



Orchestra players in *Red Riding Hood*, Education Project Spring 2008.
Andrew Stepan

* La tragédie de Carmen only

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8. *Ne me quitte pas*, Jacques Brel – Angela
9. *Ne Fait Pas Briser un Rêve*, Eva Busch – Abigail
10. *Je Suis Seule Ce Soir*, Leo Marjane – Alison
11. *Solitude*, Duke Ellington – Angela
12. *Mon Dieu*, Edith Piaf – Alison
13. *J'attendrais*, Rina Ketty – Abigail

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Biographies



SARAH BACON

Designer

La tragédie de Carmen



DONNA BATEMAN

Soprano

Rusalka Rusalka

Sarah studied architecture at University College Dublin, and design for theatre on the Motley Theatre Design Course, London, with Alison Chitty. She has worked in theatre for six years, variously as designer and propmaker, for companies including The Abbey Theatre, OTC, Pan Pan Theatre Co., Dublin. Her work in film includes production design on feature films *Coney Island Baby* (dir. Amy Hobby, 2001), *King of Nothing* (dir. Damian Chiapa, 2005). Designs for opera include *La voix humaine*, *Rita* by Donizetti, *La tragédie de Carmen* (Irish Times Award Nomination, Best Opera), *Suor Angelica*, *The Old Maid and the Thief*, *Il Signor Bruschino*, for Wexford Festival Opera. Future plans include design for Opera Theatre Company's forthcoming production of Handel's *Xerxes*.

Born in Lincolnshire, Donna trained at the Royal Academy of Music and Guildhall School of Music and Drama and now studies with Jaqueline Bremar. Donna has been the recipient of many awards including the G Embley Memorial and the National Federation of Music Societies Award. She was also a finalist in the Royal Overseas League and the Kathleen Ferrier Memorial Prize. Recent operatic engagements include *Cunegonde/Candide*, *Zerbinetta/Prologue – Ariadne Auf Naxos*, *Electra/Idomeneo* (BOC); *Susanna/Marriage of Figaro*, *Pamina/The Little Magic Flute* (ETO); *Miranda/The Gentle Giant* (ROH 2). Recent concert appearances include: *Le Rossignol* (CBSO); Mahler *8th Symphony* (Birmingham Symphony Hall) and Bernstein's *Mass* (LSO at the Barbican). On Television Donna has played Ms Pescado/Judith Weir's *Armida* and *Valkyrie/Flashmob* (BBC). In spring 2008, Donna played the title role in the ETO production of *Susannah*.



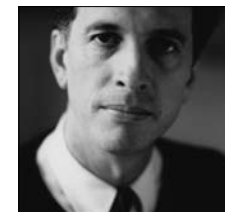
POPPY BURTON-MORGAN
Staff director *Rusalka/La tragédie de Carmen*
Gypsy La tragédie de Carmen
Director *J'attendrais*



ANGELA CAESAR
Soprano
Forest Girl *Rusalka*
Cover Foreign Princess
Rusalka
Atropos *J'attendrais*



SINÉAD CAMPBELL-WALLACE
Soprano
Micaela *La tragédie de Carmen*
Cover *Rusalka Rusalka*



JAMES CONWAY
Director *Rusalka*

London born, Poppy trained with Shared Experience, Theatre de Complicite, and Young Vic and studied at Oxford University. Opera directing credits include: *The Elephant's Child* (Trafalgar Studios & Arcola Theatre); *La voix humaine* (Riverside Studios); *The Devil's Drum* (Arcola Theatre); *The Birds* (Merton Chapel). As assistant director: *Madama Butterfly* (Opera North); *The Magic Flute* (Choir of London, Palestine National Theatre & tour); ENO gala concert (ENO). As theatre director, Poppy has worked on *Frisky & Mannish* (Canal Cafe Theatre & Tour), *His Grace's Betting Shop* (Staged Reading, Menier Chocolate Factory), *The State We're In* (Staged Reading, Trafalgar Studios); *Hamlet – a retelling* (White Bear Theatre); *Hidden light* (Barons Court Theatre & Oxford Playhouse); *Shakespeare Readings* (White Bear Theatre); *Here's Tommy* (King's Head Theatre). As assistant director: *A Midsummer Night's Dream* (Shakespeare's Globe); *Mirandolina* (Royal Exchange); *Dick Whittington* (Oxford Playhouse). Future engagements: *Palestine Aloud* at Cadogan Hall.

Angela was born in Manchester and studied voice at Trinity College of Music, London and at the Peabody Conservatory of Music in Baltimore, Maryland. In opera, Angela has worked with the Royal Opera House, ENO and many of the regional opera companies performing roles such as Alice Ford/*Falstaff*, Gianetta/*L'elisir d'amore* and *Suor Angelica*. Television and radio credits include *Carmina Burana*, *Porgy and Bess*, *The Rise and Fall of the City of Mahagonny* and the Pergolesi *Stabat Mater*. She has recently appeared as Moon, in the Olivier Award winning production, *Caroline, or Change* at the National Theatre and in productions of *Mass Carib* and *An African Cargo* with the Nitro Theatre Company as part of the Greenwich Festival.

Born in Ireland, Sinéad studied at the National Opera Studio and RCM, Dublin. She was a finalist in the Millennium Singer of the Future Competition in Dublin and won the Song Prize in the Mozart International Singing Competition, Southport. One of her first roles was Dalinda (*Ariodante*) in the OTC production that ETO co-produced and subsequently toured in 2003. Recent opera roles include: Anne Truelove/*The Rake's Progress* (Garsington); Galatea/*Acis and Galatea* (Wilton's Music Hall); Giulietta/*I Capuletti e i Montecchi* (Grange Park); Donna Elvira/*Don Giovanni* (Les Azuriales Festival, Nice); Snow White/*Transformations* and *Inez/Die Drei Pintos* (Wexford). Concert and recital engagements include performances at Wigmore Hall, Rochester Cathedral and Wexford Festival.

James was born in Quebec. Directing credits include *Teseo*, *Eugene Onegin*, *Orfeo*, *Tolomeo*, *Erismena*, *Jenufa*, *Alcina*, *Mary*, *Queen of Scots*, *A Midsummer Night's Dream*, *Susannah*, *Anna Bolena* (all ETO); *Ariodante*, *The Cunning Little Vixen* (both ETO/Opera Theatre Company); *Flavio*, *Tamerlano*, *Amadigi*, *Rodelinda*, *L'elisir d'amore*, *Katya Kabanova*, *The Rake's Progress* (Opera Theatre Company); *Cinderella* (De Vlaamse Opera/Transparent); *Don Giovanni* (Canadian Opera Company); *La voix humaine* (Teatro Nacional São João, Oporto); staging of Kurt Weill songs (Culturgest, Lisbon); *La Spinalba* (Casa da Musica, Porto). In November 2008, his new staging of *The Cunning Little Vixen* for the Moravian National Opera opens at the International Janáček Festival. James is General Director of ETO and has written original libretti for two operas and translations for three others, as well as several works of fiction.



ALISON CROOKENDALE
Mezzo-soprano
Forest Girl *Rusalka*
Cover Carmen *La tragédie de Carmen*
Lachesis *J'attendrais*



DAVID CURRY
Tenor
Don Jose
La tragédie de Carmen
Cover Prince *Rusalka*



TOM DALEY
Associate Director
Rusalka



NICHOLAS GARRETT
Bass-baritone
Escamillo *La tragédie de Carmen*

Alison studied at the GSMD and then won a Peter Moores Foundation scholarship to study at the RNCM. Alison has appeared with ON, BOC, OHP and recently the ROH in *Fidelio* and in the premiere of Dominique le Gendre's *Bird of Night* at the Linbury, Covent Garden. Most recent operatic work includes creating the role of Jennifer in *Silent Twins* (Almeida Opera) and *Porgy and Bess* (Opera de Lyon). Alison's solo concert performances include: Berlioz's *Les nuits d'été* with Salisbury Sinfonia, Beethoven's *Choral Symphony*, Handel's *Messiah*, Pergolesi's *Stabat Mater*, Bach's *B Minor Mass*, Haydn's *St Nicolai* and *Nelson Masses*, Vivaldi's *Gloria*, Mendelssohn's *St Paul*, Durufle's *Requiem* and *Mother Earth* in Anthony Biggin's *Cry of the Earth* with the Liverpool Philharmonic.

David studied at the RAM and the NOS. Recent appearances include creating the role of Stathis Borans in the world premiere of Howard Shore's opera *The Fly* directed by David Cronenberg and conducted by Placido Domingo and Tony in the 50th anniversary production of *West Side Story* (both Théâtre du Châtelet); *Fiesque/Lalo's Fiesque* (UCL in the Bloomsbury); *Marco/The Gondoliers* (ENO); *Frederic/The Pirates of Penzance* (Carl Rosa Opera Company). He appeared as Hoffman in a film of *The Tales of Hoffman* (Arcola Theatre's Grimeborn Festival). Concert appearances include BBC Last Night of the Proms and a Rosenblatt Recital at St John's Smith Square. Future plans include *Arindal/Die Feen*, *Frederick/A Little Night Music* (Théâtre du Châtelet). David created the role of Jose in the 2007 Wexford production of *La tragédie de Carmen*.

Tom was born in Derby and studied English Literature at Edinburgh University. He was an Assistant Director at the RSC 2003-4, and Director on attachment at the Royal National Theatre Studio in 2005. Directing credits include *Invisible Mountains* (Royal National Theatre), *Little Voice* and *Rope* (Waterloo Theatre). He has been working with final year students at The Guildhall School on a production of *Plenty* by David Hare. Tom is an Associate Director with Propeller and recently toured the world with Ed Hall's productions of *The Taming of the Shrew* and *Twelfth Night*.

Nicholas Garrett studied at Trinity College of Music and was the recipient of a Wolfson Foundation Award. His operatic roles include Baron Duphol/*La Traviata*(ENO); *Don Giovanni* (OHP); Pinellino/*Gianni Schicchi* (Royal Opera House); Angelotti/*Tosca* (ENO); Escamillo/*Carmen* (Opera North); Federzoni/Sagredo/*Galilee* (Grand Theatre de Geneve); Laurent/*Thérèse Raquin* (Linbury Studio); Gralsritter/*Parsifal* (Scottish Opera); Nikitich/Chernikovsky/*Boris Godounov* (Opera de Nantes); Fiorello/*Il Barbiere di Siviglia*, Flemish Deputy/*Don Carlos* (Opera National de Paris); Wolf and Cinderella's Prince/*Into the Woods* (Linbury Studio). Nicholas has recorded Zuniga/*Carmen*; Ernesto/*The Thieving Magpie* for Chandos and was the narrator for Enoch Arden (Richard Strauss) for Litmus records. He has also arranged and recorded for Sony/BMG. Nicholas most recently sang Scarpia/*Tosca* for Opera Holland Park and was involved with the inaugural 5:15 project for Scottish Opera.



ANDREW
GOURLAY
Staff Music Director



GARETH
HANCOCK
Conductor *La tragédie
de Carmen*
Musical Director
J'attendrais



DAVID HOLMES
Lighting Designer
Rusalka



ALEXANDER
INGRAM
Conductor *Rusalka*

Andrew conducted the London Symphony Orchestra in June 2008 in a public masterclass with Valery Gergiev. As a Scholar at the RCM in London, he prepared the RCM orchestras for conductors such as Bernard Haitink, Sir Roger Norrington, Marin Alsop and Andrew Litton. He conducted the St Petersburg State Symphony Orchestra whilst studying with Alexander Polianichko in Russia. Andrew was an Assistant Conductor for all operas of the Grange Park Opera 2008 season. He has performed as concerto soloist on both the trombone and the piano. As a trombonist, he has freelanced with orchestras such as the BBC Philharmonic, BBC National Orchestra of Wales, Philharmonia, Hallé, London Sinfonietta and Opera North. Andrew has presented The Early Music Show on BBC Radio 3. He is the Principal Conductor of the Orpheus Sinfonia and the Assistant Conductor of the Ernest Read Symphony Orchestra. Future plans include working at the Royal Ballet as Cover Conductor for Barry Wordsworth. Andrew will conduct the performances of *La tragédie de Carmen* on November 27 and *Rusalka* on November 29.

Gareth was born in Worcester and studied at the Royal Academy of Music and Clare College, Cambridge. Opera conducting includes: *Rape of Lucretia* (RAM); *The Marriage of Figaro* (Savoy Opera); *The Barber of Seville* (Savoy Opera); *Rigoletto*, *Eugene Onegin*, *Seraglio*, *Spirit of Vienna* (ETO); *Madama Butterfly* (ON); *Misper* (Glyndebourne Education) and, as Musical Director, *Serenade To Music* (St John's, Smith Square). Recording work includes Kenneth Branagh's film of *The Magic Flute*, *Alfie Boe* (Sony BMG/Classic FM) and *Puccini Highlights* (Chandos).

David trained at the Theatre Royal, Glasgow and the GSMD. Credits include: *Days of Significance* (RSC at the Tricycle Theatre, Swan Theatre, Stratford-upon-Avon and Davidson College, North Carolina); *Ma Vie en Rose* (Young Vic, Maria Theatre); *Alaska* (Royal Court, Theatre Upstairs); *Cyrano de Bergerac*, *A Taste of Honey*, *See How They Run* (Manchester Royal Exchange); *The Rise and Fall of Little Voice* and *Rope* (Watermill Theatre, Newbury); *Things of Dry Hours* (The Gate, London and Studio, Manchester Royal Exchange); *Sweetness and Badness* (WNO MAX); *Othello*, *Woman In Mind* (Salisbury Playhouse); *TILT Triple Bill* (Traverse Theatre, Edinburgh); *Cruising* (The Bush Theatre, London); *Fijis* (South Bank Centre and The Place, London); *Trestle at Pope Lick Creek* (Manchester Royal Exchange and Southwark Playhouse); *Dov and Ali*, *The Water Engine*, *The Water Harvest* (Theatre 503, Battersea), *A Taste of Honey* (Manchester Royal Exchange).

London born, Alexander studied at Cambridge and trained at the Guildhall School of Music and Drama and at the National Opera Studio. Opera credits include: *Tosca*; *La Bohème*; *Madama Butterfly*; *Don Pasquale*; *Les pêcheurs de perles* (ENO); *Il Trovatore*; *Tosca* (Opera Queensland); *Tosca* (New Zealand Opera). Ballet conducting includes *Swan Lake* (Royal Ballet Covent Garden, Bolshoi and Mariinsky Theatres); *Sleeping Beauty*; *Romeo and Juliet*; *Nutcracker* (ENB); *Cinderella* (Göteborg Ballet); and ballets for Sylvie Guillem (Japan). Alexander has recorded for radio with the Adelaide Symphony Orchestra and *Turandot* excerpts for the film *Life of David Gale* (Alan Parker). In spring 2008, he conducted the ETO production of *Susannah*.



LEAH-MARIAN
JONES
Mezzo-soprano
Carmen *La tragédie
de Carmen*
Cover Jezibaba *Rusalka*



ABIGAIL KELLY
Soprano
Forest Girl *Rusalka*
Cover Kitchen Boy *Rusalka*
Clotho *J'attendrais*



FIONA KIMM
Mezzo-soprano
Jezibaba *Rusalka*



YAEL
LOEWENSTEIN
Choreographer
Fight Staging *La tragédie
de Carmen*

Leah was born in Wales and studied at the Opera Studio and Royal Northern College Music. Leah was a company principle at the Royal Opera House for 8 years singing numerous roles including Tisbe/*La Cenerentola* which was televised for BBC 2, Varvara/*Katya Kabanova*, Dorabella/*Così fan tutte*, Karolka/*Jenufa*, Maddalena/*Rigoletto*, Second Lady/*Die Zauberflöte*, Mercedes/*Carmen*, Rosette/*Manon*, Zulma/*L'Italiana in Algeri*, Bersi/*Andrea Chenier*, Bianca/*Gabriella/La Rondine*, Dorothea/*Stiffelio*, Flora/*La Traviata*, Emilia/*Otello*, Fenena/*Nabucco*, Fedora/*Elisabetta*, Laura/*Luisa Miller*, Annina/*Der Rosenkavalier*, Flosshilde/*Das Rheingold* and *Götterdämmerung*, Second Squire and Third Flower Maiden/*Parsifal*, The young doctor/*Palestrina* which was also performed at the Metropolitan Opera House, New York, Poppet – Goose 2/*Paul Bunyan* and Polia/*The Enchantress*. Elsewhere, Leah has sung the title role in *Carmen*, Maddalena/*Rigoletto*, Oreste/*La Belle Helene*, Sonyetka/*Lady Macbeth of Mtsensk*, Rossweisse/*Valkyrie* and Hippolyta/*A Midsummer Night's Dream* (all ENO) and numerous roles for Welsh National Opera, Scottish Opera and Opera North and abroad in San Francisco and at the Chatelet, Paris. Television appearances include: soloist in Bryn Terfel's Channel 4 series; *Diva, Diva, Diva* with Lesley Garrett (BBC2), a recording of Britten's *Paul Bunyan* for Chandos and she also hosted her own series for S4C.

Abigail studied at the Birmingham Conservatoire and recently completed Postgraduate studies at the Royal Scottish Academy of Music and Drama. Abigail's operatic roles include Amour/*Pygmalion*, Helena and Juno/*The Fairy Queen*, Belinda/*Dido and Aeneas*. Abigail has toured with British Youth Opera in Italy, France and London, performing in the choruses of *La bohème*, *Don Giovanni* and *Eugene Onegin*. Oratorio performances include Mozart's *Vespers*, Mozart's *Mass in C minor*, Haydn's *Creation*, John Rutter's *Mass of the Children* and Handel's *Messiah*. In December 2004 she made her Symphony Hall debut singing the soprano role in the Premiere of Bob Chilcott's Christmas cantata, *And Peace on Earth* with the City of Birmingham choir. Abigail recently appeared in the ETO production of *Bridgetower* singing the role of Mary Prince.

Fiona trained at the RCM and National Opera Studio and was a recipient of the John Christie Award at Glyndebourne. Recent operatic engagements include: Mrs Chin and Old Crone/*A Night at the Chinese Opera* (SO); Jane's Mother/*Snow White* (Nationale Reisopera); Ma/*House of the Gods* (Music Theatre Wales); Ulrica/*Un Ballo in Maschera* (Canadian Opera Company); Fricka/*Das Rheingold* and *Die Walküre* (Longborough); Mistress Quickly/*Falstaff* (Garsington); Azucena/*Il Trovatore* (Stowe Opera); Rosa Mamai/*L'Arlesiana* (Opera Holland Park). Concert performances include work at the Concertgebouw, South Bank and Wigmore Hall. Recording and broadcast work include: *In Flanders Fields* (Quartz Music Label); *Greek* (Decca and BBC); *L'Enfance Du Christ* (Thames); *Canciones* (NMC); *Rusalka* (BBC). Fiona will play the role of Kabanicha in ETO's production of *Katya Kabanova* in Spring 2009.

Yael grew up in Johannesburg and Toronto, and studied choreography at Middlesex University and contemporary dance at Toronto Dance Theatre. Her opera/theatre choreography credits include *La tragédie de Carmen* (Wexford Festival); *Peter Pan*, *Hiawatha*, *Bugsy Malone*, *Oh, What a Lovely War* (North London Collegiate School); *The Wind in the Willows* (Regent's Park Open Air Theatre); *Still Garden* and *Tempest Songs* (Live music/dance collaboration); Choreographic Associate for *Line Dance and Party DVD*; Assistant Choreographer *The Skin of Our Teeth* (Young Vic). Yael has developed and delivered choreographic projects, workshops and classes for The Royal Ballet School, The Royal Opera House, Chisenhale Dance Space, Young Vic Theatre Company and Age Concern. Her performance experience includes work at the Young Vic, Southwark Playhouse, Chisenhale Dance Space and International Workshop Festival amongst others.



MACIEK O'SHEA
Baritone
Gamekeeper *Rusalka*
Zuniga/Garcia *La tragédie de Carmen*



CAMILLA ROBERTS
Soprano
Foreign Princess
Rusalka
Cover Micaela *La tragédie de Carmen*



RICHARD ROBERTS
Tenor
Prince *Rusalka*
Cover Don Jose
La tragédie de Carmen



ANDREW STEGGALL
Director *La tragédie de Carmen*

Born in London, Maciek studied History at UCL and went on to study voice at Guildhall School of Music and Drama where he was the winner of the English Song Competition in 2006. Operatic roles include: covering *Death/Savitri* (Buxton Festival Opera); *Daedalus/Voithia!* (ETO); *Pinellio/Gianni Schicchi* (GSMD); *Fiorello/Il Barbiere di Siviglia* (Hand Made Opera); *Adonis/Venus and Adonis* (New Chamber Opera). Concert work includes engagements at Cadogan Hall, St James' Piccadilly and St John's Cathedral, Portsmouth.

Camilla was born in Wrexham and studied at Guildhall School of Music and Drama and at the National Opera Studio. Operatic engagements include: *Micäela/Carmen*, *Diane/Iphigenie en Tauride*, *Blumenmädchen/Parsifal*, title role/*Iolanta*; *Laura/Iolanta* (all Welsh National Opera); *First Lady/Die Zauberflöte*, *Anna/Nabucco* (Opera North); *Tatyana/Eugene Onegin* (Holland Park), *Marenka/The Bartered Bride* and *Mimi/La bohème* (Mid Wales Opera) and *Anna/Le Villi* (Chelsea Opera). Camilla has performed in concert and recital programmes in the UK and abroad. Highlights include: Beethoven's *9th Symphony* (Barbican); *Rossini Stabat Mater* (St Endellion Festival) and Mendelssohn's *Elijah* (Philharmonic Hall, Liverpool). Camilla is a regular guest on BBC Radio 2 "Friday night is Music Night". In June 2004 Camilla won the Welsh Singers Competition and went on to represent Wales in the BBC Cardiff Singer of the World 2005 Competition. Future plans include *Adina/L'elisir d'amore* (WNO).

Kansas born, Richard studied at the University of Kansas. Recent operatic engagements include *Matteo/Arabella* (Opera Australia); *Truffaldino/The Love of Three Oranges*, *Witch/Hansel and Gretel* (both Staatstheatre Kassel); *Rinuccio/Gianni Schicchi*, *Platon Karataeyev/War and Peace*, *Goro/Madam Butterfly* (ENO); *Pinkerton/Madame Butterfly* (OHP); *Rudolfo/La bohème*, *Steva/Jenufa* (ETO). Concert appearances include: *Salome* (LSO at the Barbican); *Die Meistersinger von Nurnberg* (Stadhalle Kassel); *Mozart Requiem* (RFH); and *Steuermann/Flying Dutchman* (RPO at the Barbican). He recorded the role of Bardolf in *Falstaff* for Chandos Records and is the voice of the Cockerel on the BBC Films animated version of Janáček's *Cunning Little Vixen*, conducted by Kent Nagano. Forthcoming engagements include *Steersman in The Flying Dutchman* (Barbican) and *Boris* in ETO's 2009 production of *Katya Kabanova*.

Andrew trained as an actor at Central School of Speech and Drama. In 2002 he assisted Nicholas Wright in the adaptation of *His Dark Materials* at the National and David Lan at the Young Vic on *The Skin of Our Teeth*. In 2003 Andrew established The Motion Group, a theatre company dedicated to the producing and staging of ambitious productions. He has produced and directed *Over Gardens Out* (Southwark Playhouse) and *The Soldier's Tale* (Old Vic). In 2005 and 2006 as well as working dramaturgically on the new Iraqi play *Baghdad Wedding* by Hassan Abdulrazzak, Andrew has assisted the German director Alfred Kirchner on *Mahagonny* by Kurt Weill and *Das Wanderteatre* by Hans Werner Henze at the international festival in Montepulciano, Tuscany; directed *Reel to Reel* (Theatre 503) and a staged reading of *Lorca in a Green Dress* (Arcola Viva Lorca Season). In 2007 Andrew directed *La tragédie de Carmen* (Wexford Festival Opera) and *The Lighthouse* in Montepulciano, Italy. He is currently adapting and developing a stage production of the 1973 film, *The Wicker Man*.



JESSICA SUMMERS
Soprano
Kitchen Boy *Rusalka*



KEVIN TREACY
Lighting Designer
*La tragédie
de Carmen*



KEEL WATSON
Bass Baritone
Water Spirit *Rusalka*
Lilas Pastia *La tragédie
de Carmen*



PAUL WILLS
Designer

Born in Exeter, Jessica trained at King's College, London and with ENO Baylis. Her operatic engagements include *Miranda/Gentle Giant* (ROH2/Linbury Studio); *Papagena/The Little Magic Flute* (ETO); *Barbarina/The Marriage of Figaro* (Surrey Opera); *Ines/Die Drei Pintos* (Opera Omnibus); *La Sirena/La Liberazione di Ruggiero* (St John's Smith Square); and education performances for ETO and Opera North. Concert and recital performances include *Mozart/Exsultate Jubilate* (Wyndham Abbey); *Birtwistle/Ring a Dumb Carillon* (The Warehouse, London); *George Benjamin/A Mind of Winter* (Western Sinfonia/Stroman); works by Webern, Schoenberg, Dallapiccola (Britten-Pears Young Artists Programme/Knussen); Solo singer *Asylum Monologues* (Actors for Human Rights/Ice and Fire Theatre), National Portrait Gallery and Young Vic. Recordings include Scelsi *Intégrale des oeuvres chorales* (New London Chamber Choir, Percussive Rotterdam).

Kevin's designs include *Dr. Ledbetter's Experiment* (The Performance Corporation at Edinburgh Fringe Festival 2006 and Kilkenny Festival 2004 – nominated best production Irish Times Theatre Awards), *The Yokohama Delegation* (Kilkenny Festival 2005), *Drive-By* (Dublin Fringe Festival 2006, Canterbury Festival 2007), *Play About My Dad* (Project Arts Centre), *Beware of the Storybook Wolves* (The Ark), *Il barbiere di Siviglia*, *Don Giovanni*, *Rigoletto*, *Hansel und Gretel*, *Les Contes d'Hoffmann*, *Il viaggio a Reims*, *Pagliacci*, *Le Docteur Miracle*, *L'occasione fa il ladro*, *The Medium* and *La tragédie de Carmen* (Wexford Festival Opera 2002-2007), *The Little Magic Flute* (ETO / OTC – nominated best opera Irish Times Theatre Awards), *The Kiss*, *La Cenerentola* (*Cinderella*), *Hansel and Gretel*, *The Barber of Seville* and *Bastien and Bastienne* (Opera Theatre Company). Kevin's work on *The Yokohama Delegation* represented Ireland at the Prague Quadrennial in 2007.

Keel studied singing and trombone at Trinity College of Music and made his Royal Albert Hall and Barbican debuts in the concert version of *Porgy and Bess*. Keel has since worked extensively both in England and abroad in a wide range of opera, concert and oratorio performances. He appeared in the ETO productions of *The Marriage of Figaro* (Bartolo) and *La bohème* (Colline). Most recent operatic engagements include: *Fasolt/Das Rheingold* and *Creon/Oedipus Rex* (São Carlos Opera House); *Commendatore/Don Giovanni* and *The Voice/Idomeneo* (BOC); *Second Armed Man/The Magic Flute* (the Kenneth Branagh film of the opera); *Speaker*, *Second Armed Man* and *Second Priest/Magic Flute* (ON); *Asantehene* and *Second Messenger/The Two Hearts of Kwasi Boachi* – a new work by Jonathon Dove for Opera OT in Rotterdam; *Bertrand/Iolanta* (OHP); *Frazier/Porgy and Bess* (Opera de Lyon).

Paul designed *Sweetness and Badness* for WNO's MAX project and *The Magic Flute* for The National Theatre of Palestine. Theatre credits include: *The Frontline*, *We The People* (Globe); *The Man Who Had All The Luck*, *The Cut* (Donmar); *Testing The Echo* (Out of Joint tour); *Crestfall* (Theatre 503); *Prometheus Bound* (New York); *Mammals* (Bush); *Breathing Corpses* (Royal Court); *Invisible Mountains* (NT Tour); *The Changeling*, *Mother Courage* (set, ETT); *Pornography* (Birmingham Rep/Traverse); *Inparenthesis*, *Overspill* (Churchill); *Tracy Beaker Gets Real* (Nottingham/Tour); *Sleeping Beauty* (Helix, Dublin); *Little Voice* (Watermill); *Total Eclipse* (Chocolate Factory); *A Model Girl* (Greenwich); *The Field* (Tricycle); *A Number* (Sheffield Crucible/Chichester); *Gladiator Games* (Sheffield Crucible/Stratford East); *Blue/Orange*, *Batina and the Moon* (Sheffield Crucible); *A Streetcar Named Desire* (Clwyd); *Car Thieves* (Birmingham Rep); *The School of Night* (Other Place, RSC).

ABBREVIATIONS

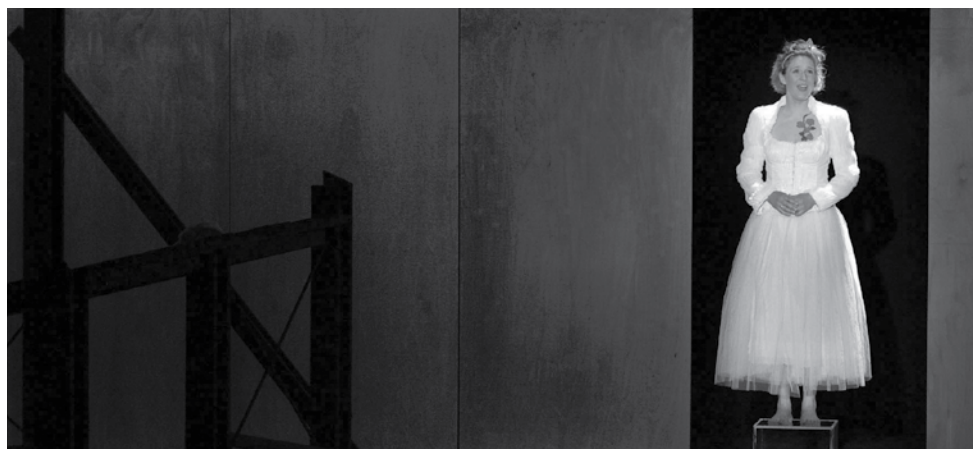
BAC Battersea Arts Centre	GSMD Guildhall School of Music and Drama	OTC Opera Theatre Company, Ireland	RNCM Royal Northern College of Music
BOC Birmingham Opera Company	LSO London Symphony Orchestra	NOS National Opera Studio	ROH Royal Opera House
ENO English National Opera	OHP Opera Holland Park	RAM Royal Academy of Music	RSC Royal Shakespeare Company
ETO English Touring Opera	ON Opera North	RCM Royal College of Music	SO Scottish Opera
ETT English Touring Theatre		RFH Royal Festival Hall	WNO Welsh National Opera

NORMA BELLINI

A Special Celebration

To mark the 30th anniversary of ETO, Spring 2009 will see the company touring a concert performance of Bellini's monumental classic, *Norma*. Yvonne Howard and Alwyn Mellor head an outstanding cast as Norma and Adalgisa, the close friends who become rivals in love.

For updates on *Norma*, and all the operas in our 30th Anniversary Season, please visit our website www.englishtouringopera.org.uk.



HANDELFEST

Autumn 2009

Handelfest will perform at theatres in London, Malvern, Exeter, Snape, Buxton and Cambridge.

In October/November 2009, English Touring Opera plans to commemorate with a major Handelfest the 250th anniversary of the death of Georg Frederic Handel, whose works for the London stage represent the highest achievement in opera in this country. This extremely ambitious project will begin in the weeks of 12 and 19 October with fully staged productions of five of Handel's operas at the Britten Theatre. These professional productions (a new production of *Flavio*, a delightful mixture of low comedy and high seriousness, together with revivals of ETO's acclaimed productions of *Ariodante*, *Alcina*, *Tolomeo* and *Teseo*) will then tour the country until the end of November, together with a programme of lectures, discussions, recitals, chamber concerts and masterclasses.

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The Elixir of Love Photo by Glenn Edwards

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