

LITTLE WOMEN

MARK ADAMO

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UK PREMIERE

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#OHP2022

Find our podcast, **From the Producer's Office**, on all the main podcasting platforms, including Apple Podcasts, Spotify and Soundcloud. The series tracks Opera Holland Park's CEO and Director of Opera, James Clutton, in conversation with creatives and collaborators across the industry, exploring the process of putting opera on stage, and how the artists involved approach their craft.

Cover artwork by illustrator Lucy Sharp for Opera Holland Park, 2022.

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WELCOME FROM THE CHAIRMAN

On behalf of everyone at Opera Holland Park, I should like to extend our warmest thanks to all of our many supporters. Our Founders, who invested in the artistic excellence of the company at the very beginning of our independence in 2015 and whose support has been critical to our success. The members of the Jubilee Society, created last year to mark our Silver Jubilee, whose support will be equally critical to our success. The Trusts and Foundations which have been so generous. Those corporates which have supported us despite the difficult economic situation. And all of our Major Donors, Benefactors, Ambassadors, Envoys, Members, Friends and Volunteers, many of whom have been advocates of the company from its foundation. Thank you also to each of you in our audience – our work would not be possible without you.

As many of you will know, our ticket prices remain significantly lower than those of our peer group of leading opera companies, although our musical and dramatic ambitions do not. Keeping our ticket prices down is a vital part of our mission to make opera as accessible as possible. Our box office income covers only about 40% of our costs in a normal year, and we receive no subsidy from Arts Council England. It is only thanks to the generous support of our donors that we are able to make this model work and continue our journey towards financial sustainability, especially since 2020. To those of you who have given more generously than ever to support the 2022 Season by upgrading your membership or by declining the benefit of reduced ticket prices we are especially grateful.

Our commitment to accessibility remains at the forefront of all of the work we produce. Our award-winning education and outreach scheme, Inspire, has continued to go from strength to strength, working online and in person to reach a greater level of engagement across the Tri-Borough and beyond. We are also pleased to have retained our percentage of free and accessibly-priced Inspire tickets as we increase our greatly reduced capacity of 2021 to today's capacity of 700. We look forward, as always, to welcoming new faces to the theatre at our two Schools Matinee performances, at the five Discovery Matinees, which will also be Relaxed Performances, and at a range of extra events from spoken word events to song recitals and activities for young families.

Our work does not end when the season is over, regardless of the challenges posed in recent years. Since we were last here together the company has premiered its film of William Walton's comic opera, *The Bear*, marked Holocaust Memorial Day with a film of Ilse Weber's *Ich wandre durch Theresienstadt*, hosted talks and masterclasses with the Opera Holland Park Young Artists, and celebrated past and present Young Artists at Wilton's Music Hall. We have also commissioned a new opera for the 2023 Season, *Itch*, composed by Jonathan Dove and based on the novels by Simon Mayo. I would like to thank our CEO and Director of Opera James Clutton and his team for their inspirational work and unflinching determination to realise the full potential of Opera Holland Park, and our Board of Trustees for their invaluable support and guidance.

Thank you again, and we hope you enjoy this year's summer of opera at Opera Holland Park.

Charles Mackay CBE

Chairman

WELCOME TO THE 2022 SEASON

Welcome to the 2022 Season. Thank you for your support over the last year, and thank you for joining us today. Last summer was the busiest we have known at Opera Holland Park, with over 80 performances of live music from operas by Mozart, Verdi, Janáček and Mascagni to song recitals, calypso, jazz, chamber music and a Broadway musical, keeping your safety as our priority, and establishing a creative hub for the community.

Thanks to your generosity and continued engagement in writing to us, taking part in our discussions, watching the work we have put online, buying tickets and encouraging your friends to support us, we have a similarly ambitious programme this year, with some returning artists and ensembles, including British Youth Opera and Notting Hill Carnival, and some who will be making their Holland Park debuts. We will be producing regular free recitals on the steps to the theatre, and have introduced spoken word events. You will also notice further changes on site as we improve the redesigned auditorium and stage introduced last year in collaboration with takis.

The first and most important of these changes is that there are more of us here to share the collective experience of live performance, whether the music is intended to make you laugh, make you cry or simply pause and breathe freely, enjoying the moment and the surroundings. The hospitality industry, like the arts, has

faced extraordinary challenges since 2020. To enhance your overall experience, we have sourced food and wine from independent local suppliers, and it is a pleasure for us to work with like-minded companies. We have also adjusted the seating levels to improve sightlines, adding balcony seats with a panoramic view of the auditorium.

And so to this performance of *Little Women*, the UK premiere of Mark Adamo's classic American opera, first seen at Houston Grand Opera in 1998. We are delighted to welcome back Sian Edwards to conduct and to welcome director Ella Marchmont, who makes her company debut with this production. Former Young Artist Charlotte Badham leads the cast as Jo March, with Kitty Whately, Elizabeth Karani and Harriet Eyley as her sisters, Meg, Amy and Beth. Louisa May Alcott's novel of girlhood and womanhood remains a source of inspiration for generations of readers and film-makers. We hope you will enjoy this operatic adaptation, an important addition to the expanding English language repertoire of this company.

Thank you for being part of Opera Holland Park.

James Clutton

CEO and Director of Opera

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LITTLE WOMEN

BY THE AUTHOR OF
"GOOD WIVES," &c.

LONDON: WARD, LOCK, & TYLER

INTRODUCING *LITTLE WOMEN*

First performed at Houston Grand Opera in 1998, Mark Adamo's adaptation of Louisa May Alcott's *Little Women* has been hailed as a masterpiece in the United States, and acclaimed for its warmth, sensitivity, originality and open-hearted lyricism. Told in flashback across two pivotal years in Jo's life, Adamo's *Little Women* is more than a romance of girlhood ambitions. The opera is a study of growth and change, joy and grief, intimacy and independence, in which the four March sisters and their mutual love are brought vividly to life in song.

Alcott's series of novels, *Little Women* (1868), *Little Men* (1871) and *Jo's Boys* (1886), were loosely based on her own experience of growing up in a progressive family in Massachusetts. The genteel poverty she describes on the page was more chaotic in reality. The Alcotts ricocheted between Concord and Boston, spending a few months in Fruitlands (a transcendentalist commune in Harvard with dietary laws that precluded the consumption of root vegetables) before returning to Concord and settling in Orchard House. They were intellectual and political radicals, abolitionists and supporters of female suffrage, friends of Emerson, Hawthorne and Thoreau, and remained woefully poor until Louisa May began to achieve some success, like Jo March, writing thrillers for magazines.

Little Women was written to a publisher's brief and designed to be a best-seller. Alcott wished to leave Jo unmarried (as she herself remained) but was persuaded to change the ending for commercial reasons. Was that the right decision? Now, of course, we return to the story through eyes that have grown used to film and television adaptations of variable faithfulness to the original. And there are two games for Alcott fans to play: selecting a favourite Jo from Katherine Hepburn (1933), June Allyson (1949), Winona Ryder (1994) and Saoirse Ronan (2019), and selecting a favourite sister from Jo, Meg, Beth and Amy.

What Alcott gave her young readers was a range of temperaments to recognise in their own selves, and a range of passions to cherish: domestic, literary, musical, artistic. As Joanna Biggs wrote in the *London Review of Books*, drawing a parallel between the four sisters and the quartet of single women in *Sex and the City*, "I sometimes think of pretty Meg, spirited Jo, saintly Beth and giddy Amy as Samantha, Carrie, Charlotte and Miranda in 1860s Massachusetts". If it is difficult to imagine the March girls swooning over Manhattans and Manolo Blahniks, we could instead think of Meg, Jo, Amy and their mother, Marmee, as prototypes for Rose, Dorothy, Blanche and Sophia in *The Golden Girls*. Whether related by blood or united and held fast by friendship, sisterhood is a powerful and lasting thing, from girlhood to old age. ●

LITTLE WOMEN

MARK ADAMO

Opera in two acts

First performed on 13 March 1998 at Houston Grand Opera

UK premiere, by arrangement with Chester Music Ltd. trading as G Schirmer on behalf of G Schirmer Inc. publisher and copyright owner

Libretto by the composer after the novel by Louisa May Alcott

Sung in English with English surtitles

New production by Opera Holland Park

With the City of London Sinfonia

Conductor Sian Edwards

Associate Conductor and Chorus Master

(conducting on 3 and 5 August) Scott Wilson

Director Ella Marchment

Designer Madeleine Boyd, set applied on the set of *Margot la Rouge* and *Le Villi* by takis

Lighting Designer Rory Beaton

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what you think

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22, 28 and 30 July, 3 and 5 August at 7.30pm

24 July at 2pm (Discovery Matinee, audio-described and Relaxed Performance)

CAST

Jo Charlotte Badham

Meg Kitty Whately

Beth Harriet Eyley

Amy Elizabeth Karani

Laurie Frederick Jones

John Brooke Harry Thatcher

Friedrich Bhaer Benson Wilson

Cecilia March Lucy Schauer

Alma March Victoria Simmonds

Gideon March Nicholas Garrett

Dashwood Steffan Lloyd Owen

Quartet of Female Voices Christine Byrne,
Beth Moxon, Naomi Rogers, Daniella Sicari

Répétiteur Mairi Grewar

Artist Producer Lucy Schauer

Assistant Director Lysanne van Overbeek

Head of Music Stuart Wild

Stage Manager Vicki Mackenzie

Deputy Stage Manager Juliet Hague

Assistant Stage Manager Emma Currie

Stage Management Placement Lily Wieland

Surtitles Paul Hastie

Surtitles Operator Megan Bly

Assistant Designer Sahar Gilabadi

*Charlotte Badham is supported by Michael Dyan-Oakley
and Patrick Matthiesen.*

Elizabeth Karani is supported by Ginny and Richard Salter.

ORCHESTRA

Violin I

Martin Burgess
Charlotte Reid
Rebecca Scott
Fran Barritt

Violin 2

Clare Hayes
Fiona McCapra
Ann Lovatt

Viola

Matt Maguire
Rachel Robson
Fiona Leggat

Cello

Will Schofield
Rachel van der Tang

Double Bass

Lynda Houghton
Markus van Horn

Flute/Piccolo

Karen Jones

Oboe/Cor

Philip Harmer

Clarinet/Bass

Derek Hannigan

Bassoon/Contra

Ursula Leveaux

Horn

Stephen Stirling

Percussion

Glyn Matthews
Jeremy Cornes

Harp

Stephanie Beck

Names correct at time of printing

SYNOPSIS

Act I

The opera opens in the attic of the March house where Jo greets her dear friend Laurie, who has recently married Jo's younger sister Amy. The attic is where they used to play together as children, but that perfect world has gone.

We move back in time to when Jo and her sisters Amy, Meg, and Beth are playing alongside Laurie, who is welcomed like a brother into the group. Laurie mentions that his tutor, John Brooke, is keeping Meg's glove because he has fallen in love with her. Jo is immediately filled with fear at the prospect of losing her sister and denies that Meg could possibly return his love.

Brooke proceeds to court Meg, who at first resists. But when Aunt Cecilia speaks scathingly of Brooke, Meg decides that she wants to be with him and agrees to marry him. The family celebrates but Jo is hurt and snaps at Meg, claiming that she is abandoning her.

At the wedding of Meg and Brooke, Laurie begs Jo to love him. Jo reacts badly and Laurie runs away. Beth, who has been unwell, collapses and the wedding celebrations are disrupted.

Interval

Act II

Jo has moved to New York, where she meets a new acquaintance, Friedrich Bhaer. Amy is in Oxford visiting Laurie while touring Europe with Aunt Cecilia. Meg and Brooke have begun to make a new life together, and Beth, now dying, is left at home desperately trying to complete a composition.

Alma March telegrams Jo, who returns immediately to visit Beth, who implores Jo to accept that she will die. Afterwards, in conversation with Aunt Cecilia, Jo finally admits Bhaer's influence in her life but Cecilia urges her to choose solitude over companionship.

Back in the attic of the present day, Jo finally comes to terms with the changes in her life, bidding farewell to childhood in the company of her beloved sisters. ●

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ABOUT THE OPERA HOLLAND PARK YOUNG ARTISTS SCHEME

Opera Holland Park is committed to identifying and nurturing talent. We believe that offering emerging singers, directors, conductors and répétiteurs the same opportunities, experiences and access as established performers is an integral part of their development.

2022 marks the tenth anniversary of our Young Artists Scheme, founded by the late Christine Collins. More than one hundred singers and creatives have now taken part in the scheme. 17 Young Artist alumni return as principal artists in the 2022 Season, including the conductor Lada Valešová (*Eugene Onegin*), the director Cecilia Stinton (*Carmen*), and singers Elizabeth Karani, Charlotte Badham, Jack Holton, Alison Langer, Thomas Mole and Emma Stannard.



“My OHP YA experience was invaluable. The chance to perform a large role in a full scale production straight out of music college was the perfect outing into the professional world.”

– Elizabeth Karani, 2016 Young Artist

Our Young Artists rehearse alongside the main cast in the lead up to our summer season, in addition to enjoying a dedicated rehearsal space of their own for a five-week period. They are also given language coaching and a dedicated sitzprobe with City of London Sinfonia. Our Young Artists act as covers for the main cast, stepping in when principals are indisposed and, in addition to the two Young Artists Performances on 13 and 23 June, will perform for over 1,400 schoolchildren in two Schools Matinees.



THE VORTEX

Deborah Friedell re-encounters Louisa May Alcott's classic novel

When I re-read *Little Women* for the first time since childhood, Jo March was reassuringly still in her attic room, whirling in her “vortex”, wearing her “scribbling suit”, her cap askew, “writing away at her novel with all her heart and soul, for till that was finished she could find no peace” – an inspiration for generations of bookish girls, Simone de Beauvoir and Gertrude Stein among them. But I was surprised by what happened to her.

For years I'd somehow held on to the notion that *Little Women* ended altogether ringingly, with the simultaneous acceptance of Jo's novel for publication and her own acceptance of Professor Bhaer's marriage proposal, just as it does in the film versions with Katharine Hepburn (1933), June Allyson (1949) and Winona Ryder (1994). Of course Jo becomes a great novelist: hadn't Beth, on her deathbed, promised Jo that she would be? Even Greta Gerwig's more tricky 2019 adaptation ends with a book deal.

Somehow I'd managed to forget entirely that Jo, under Bhaer's tutelage, decides that her short stories are lurid (“they are trash, and will soon be worse than trash if I go on”), and burns all her manuscripts, “nearly setting the chimney afire with the blaze”. Beth entreats Jo to devote herself instead to looking after the domestic comforts of her family: “You'll be happier in doing that than writing splendid books.” And “then and there Jo renounced her old ambition, pledged herself to a new and better one, acknowledging the poverty of other desires.” She learns to cook and to keep house. She marries the professor, starts a school, has children.

Years later, Jo wonders, “if I'd missed my vocation and ought to have remained single; but my duty seemed to point this way, and I don't regret it” as she holds “a large and very ragged blue sock to her bosom”. It's not until the third novel in the series, *Jo's Boys*, that Jo emerges in middle age as the celebrated authoress of a book that resembles *Little Women*. For a few paragraphs, Alcott finally seems prepared to allow Jo everything, perfection of the life and of the work. But writing a whole novel takes too much time: Jo's “family objected to this devotion at their expense, and her health suffered”. She likes earning her own money, but she grows “tired of renown, and began to resent her loss of liberty”. She puts down her pen, only too happily, more certain than ever that Beth was right to steer her away from a literary career.

It's not only the women's movement that has led readers to find something wanting – even perverse – in Jo's renunciation of her writing life. An anonymous critic in *The Ladies' Repository*, reviewing *Little Men* a few months after its publication in 1871, argued that “the Jo of *Little Women* could not have grown up into this Jo if she had tried, which we don't believe she ever did... Her life has suddenly grown commonplace; she is a ‘thin old woman’, with no aim in existence save to dandle [her son].”

Readers have long conflated Jo with Louisa May Alcott, and since the novel is intensely (albeit rosily) autobiographical, the cinematic accommodations seem fair: if Alcott never stopped writing, why should Jo? Much of the cosy appeal of *Little Women* derives from the gratification of its worthy heroines: they get what they want. Motherly Meg is rewarded with twins. Worldly Amy gets a rich husband and a European tour. And Beth – too shy to go to school and who tells Jo that she never wanted to “make any plans about what I'd do when I grew up” – will never have to grow up. Jo is not excluded from Alcott's system of rewards. In place of a writing career, she gives Jo what she came to view as the better prize.

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Louisa May Alcott once described her family as the “silent poor... needy, but respectable, and forgotten because too proud to beg”. Her father, Amos Bronson Alcott, called Bronson, was a philosopher and educator in the same intellectual Massachusetts circle as Emerson and Thoreau. He thought of himself as a genius, but never produced the work that would have demonstrated it to other people. He tried to establish a school, but it failed, and the transcendentalist commune that he thought would support his family lasted seven months before the residents ran out of food.

By the account of Alcott’s mother, the family moved house at least twenty times, usually in search of cheaper accommodations. After one of these moves, Alcott recalled: ‘I shook my fist at fate,’ and vowed that she would ‘do something by-and-by. Don’t care what, teach, sew, act, write, anything to help the family.’ Through the 1850s, when she was in her twenties, she worked as a seamstress, lady’s companion and writer of pot-boilers for broadsheets. To keep her parents out of debt, she routinely worked herself to exhaustion, often finishing two short stories in a single day.

She wrote to a friend that she stuck to tales of ‘blood and thunder . . . easy to compose and are better paid than moral and elaborate works of Shakespeare so don’t be shocked if I send you a paper containing a picture of Indians, pirates, wolves, bears, seven distressed damsels in a grand tableau’. When her sister Anna (the model for Meg) married, had two sons, and was widowed in quick succession, Alcott assumed responsibility for three more. And after Alcott’s sister May (the model for Amy) died in childbirth, her daughter became Alcott’s ward. She was dismissive of most of her writing as ‘moral pap for the young’, but prided herself on giving her publishers what they wanted: ‘anything to suit customers’. It was in this spirit that she began *Little Women*. ‘[My publisher] wants a girl’s story ... Marmee, Anna, and May all approve my plan. So I plod away, though I don’t enjoy this sort of thing.’

In *Little Women*, Jo imagines what will become of her if she sticks to her work: ‘a literary spinster, with a pen for a spouse,

a family of stories for children, and twenty years hence a morsel of fame, perhaps; when, like poor Johnson, I’m old, and can’t enjoy it, solitary, and can’t share it’ — an echo of Alcott’s own bitter journal entry from 1874: ‘When I had the youth I had no money; now I have the money I have no time; and when I get the time, if ever I do, I shall have no health to enjoy life.’

Unlike Alcott, Jo is financially liberated by the timely demise of a rich aunt and by Amy’s marriage to Laurie, whose family’s spectacular wealth is more than sufficient to provide for the Marches forevermore. And so in the ending of *Little Women* that Alcott actually wrote — the ending that I’d let myself forget — Jo and her husband and their sons join Jo’s sisters and their families to celebrate Marmee’s sixtieth birthday. The March sisters sit at their mother’s feet as they did when they were girls:

‘I don’t think I ever ought to call myself “Unlucky Jo” again, when my greatest wish has been so beautifully gratified,’ said Mrs Bhaer, taking Teddy’s little fist out of the milk pitcher, in which he was rapturously churning.

‘And yet your life is very different from the one you pictured so long ago. Do you remember our castles in the air?’ asked Amy, smiling as she watched Laurie and John playing cricket with the boys ...

‘Yes, I remember; but the life I wanted then seems selfish, lonely and cold to me now . . . There’s no need for me to say it, for every one can see that I’m far happier than I deserve,’ added Jo, glancing from her good husband to her chubby children, tumbling on the grass beside her.’

If Alcott was envious of her own creation, she tried not to dwell on it. After the first two thousand copies of *Little Women* sold out, she wrote in her journal: ‘Paid up all the debts — thank the Lord! — every penny that money can pay — and now I feel as if I could die in peace.’ ●

Deborah Friedell is a contributing editor at the London Review of Books.



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THE ESTABLISHMENT AND THE MAVERICKS

John Allison surveys the history of American opera

"I'm perfectly aching for some fun," says Polly, the title character of Louisa May Alcott's *An Old-Fashioned Girl*. Musing while opening the window one chilly morning, she's made a plan: "I'll go to the opera," she suddenly announced to the doves. "It's expensive, I know, but it's remarkably good, and music is such a treat to me." Published in 1870 in the wake of Alcott's success with *Little Women*, *An Old-Fashioned Girl* is set in Boston, never the most operatic of American cities. Unsurprisingly, the East Coast Anglosphere lagged some way behind French-speaking New Orleans, the first American city to put down deep operatic roots. But as soon as New York's Metropolitan Opera opened its doors in 1883 – five years before Alcott's death – it put Boston on its touring programme.

The Met's inaugural production was of *Faust*, and Gounod's opera was to remain a staple there, leading to the theatre being dubbed – with a nod towards Wagner's Festspielhaus in Bayreuth – the 'Faustspielhaus'. It was not until 1910 that it staged its first world premiere, a highly auspicious event – Puccini's *La fanciulla del West*, evoking the Californian gold rush and perhaps qualifying, despite its Italian libretto ('*Whisky per tutti!*'), as the first great American opera. By most definitions of American opera, however, it falls short in lacking

an American composer; the Met's other early premieres generally had that but were less American in other respects, mostly looking to Europe for their inspiration. Deems Taylor's 1927 opera *The King's Henchman* was hailed by the New York Times as "the best American opera", yet it is set in 10th-century England, taking the Anglo-Saxon Chronicle as its source. So it is worth pausing to remember Charles Wakefield Cadman's *Shanewis* (1918), unusual for its Native American setting. One composer happily now being reassessed is Howard Hanson, whose *Merry Mount* (1934) is based on a Nathaniel Hawthorne short story and set against the backdrop of Puritan fanaticism in 17th-century Massachusetts, something Alcott herself would have understood.

For decades to come, many of the biggest American commissions looked towards some part or other of the Old World, and examples here include Samuel Barber's *Vanessa* and *Antony and Cleopatra*. The latter, premiered in 1966, just about finished off Barber's composing career; this was a time of huge flux not just in American music but in wider society, as is reflected in the fact that within ten years Philip Glass had produced his first opera, the epochal *Einstein on the Beach*. Along with Steve Reich and John Adams – whose *Nixon in*

China spawned a new genre of ‘CNN operas’ – Glass changed American music and all three composers have been loosely grouped together as minimalists. And though minimalism is usually acknowledged as primarily an American genre, their operas have more often than not been set elsewhere. Which brings us to the question: what is American opera? Is Glass’s *The Perfect American* (about Walt Disney) more American than his *Satyagraha* or *Akhmaten*?

Just like the country itself, the American operatic landscape sprawls in many directions, and one of those is Broadway. In the 1930s, musicals may indeed have been considered the most authentically American music-theatre genre. But that only makes *Porgy and Bess*, the Gershwin opera rooted in jazz and blues, yet portraying a society in microcosm in much the same way as one of its acknowledged models, Wagner’s *Meistersinger*, all the more remarkable for its ‘grand opera’ sweep. And then there’s Weill’s ‘Broadway opera’ *Street Scene*, another of the indisputably great American operas, though this brings us into the harder to define territory of émigré composers including Stravinsky, Krenek and Hindemith, who, confusingly enough, was back in Europe by the time he wrote *The Long Christmas Dinner*, based on Thornton Wilder.

Any list of important operas composed in the United States must include Roger Sessions’s *Montezuma*, yet for its 1964 premiere this uncompromising work found a more natural home at the Deutsche Oper Berlin. Hardcore modernism has never been the dominant voice in American opera, though equally it would be misleading to suggest that the user-friendliness of many of Gian Carlo Menotti’s operas is more representative. One of the most significant operas of this

period resists easy classification: Marvin David Levy’s *Mourning Becomes Electra*, drawn from Eugene O’Neill and a recasting of the *Oresteia* in a Civil War setting. First performed at the Met in 1967, it was the last premiere there before a long gap broken only in 1991 by John Corigliano’s *The Ghosts of Versailles* – a conscious nod back towards the world of Beaumarchais.

Meanwhile, in its fascinatingly non-linear way, American opera had been flourishing thanks to the efforts of establishment figures and mavericks alike. Early in his career, Leonard Bernstein had satirised the suburban dream in *Trouble in Tahiti*; much later in his career he turned to Voltaire for his most ‘operatic’ piece, *Candide*. Aaron Copland had evoked the Depression era in *The Tender Land*, and Marc Blitzstein had dabbled in Deep South *verismo* with *Regina*. With his opera *Troubled Island* (about Jean-Jacques Dessalines and Haiti), William Grant Still became the first African-American composer to be performed by a major company. True, Scott Joplin’s *Treemonisha* had been written much earlier (in 1910), but it had to wait until 1972 for its full premiere. Another interesting posthumous premiere was Amy Beach’s chamber opera *Cabildo*, set in New Orleans. Not to be overlooked were Lou Harrison and Virgil Thomson, two of whose operas set librettos by Gertrude Stein.

Viewed from this side of the Atlantic, many of the operas mentioned above will at least sound familiar, and regular opera-goers will probably have encountered more than one title by John Adams, a figure in whom the music industry has invested heavily as some sort of saviour of modern opera. But when it comes to operatic Americana, less has been heard

here of probably the biggest sub-genre of American opera – those works adapted from the well-made novel, short story, play or film. Adamo's first opera *Little Women* (1998) is a particularly successful example of this, but the phenomenon goes back to the early 1950s, a period that saw the establishment of many regional opera companies in the USA, many of them wanting to make their mark with new works. Houston Grand Opera was an especially energetic promoter of new operas and *Little Women* proved one of its most successful commissions. While European companies were finding contemporary opera a hard sell, this 'read-the-book-see-the-opera' approach undoubtedly helped to sweeten the pill.

Such works also sometimes served as protests against the McCarthyism of those postwar years: Robert Ward's *The Crucible* was based on the famous Arthur Miller play about the Salem witch trials, and (though drawing from the *Apocrypha* rather than more modern fiction) Carlisle Floyd enjoyed early success with *Susannah*. Floyd went on to make operas from *Of Mice and Men* (John Steinbeck) and *Cold Sassy Tree* (Olive Ann Burns), among others. Steinbeck's classic realist novel *The Grapes of Wrath* certainly provided some 'operatic' characters when Ricky Ian Gordon came to compose his version. Any list of American operas in this genre must also include such pieces as *Our Town* (Ned Rorem), *A Streetcar Named Desire* (André Previn), *The Great Gatsby* (John Harbison), *Elmer Gantry* (Robert Aldridge), *Summer and Smoke* (Lee Hoiby), *A View from the Bridge* (William Bolcom), *Emmeline* (Tobias Picker), *Cold Mountain* (Jennifer Higdon) and *Dead Man Walking* (Jake Heggie). Even the modernist Charles Wuorinen climbed aboard with

Brokeback Mountain, so not all of these represent 'easy listening', but there is little question that the name-recognition factor has been a source of inspiration both musically and commercially.

But of course American opera is a rich tapestry drawing together many threads. Even a brief survey should also at least make mention of such composers as Jack Beeson, Douglas Moore, Conrad Susa, Dominick Argento, Stephen Paulus, Libby Larsen, Michael Torke, Lowell Lieberman, Kevin Puts, Bright Sheng, Meredith Monk, Anthony Davis, Richard Danielpour, Daron Hagen and Tod Machover. The list goes on with newer voices today including Missy Mazzoli, David T. Little, Terence Blanchard, Matthew Aucoin, Laura Kaminsky and Gregory Spears. It is hard to imagine many other countries producing such an array of opera composers, and it's probably time to stop thinking of the United States as an essentially conservative musical culture ruled by unadventurous donors.

In retrospect, *Little Women* can be seen as an important staging post in the development of American opera today, and as more than a musical memorial to Louisa May Alcott (well deserving of such a tribute, she was also memorialised, let's not forget, in Charles Ives's seminal *Concord Sonata*). The large number of productions it has enjoyed reflects not only its essential stage-worthiness but something of flourishing American operatic culture, which is willing to do new pieces and then to do them again. ●

The critic John Allison is editor of Opera magazine and chair of the jury of the International Opera Awards.



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A SHORT ESSAY ON SISTERLY LOVE

*Part IV of a series of essays on emotions in Opera Holland Park's 2022 Season
by Professor Thomas Dixon*

There are countless varieties of love, although CS Lewis managed to reduce it to just four. In his popular radio talks for the BBC in 1958, later published as *The Four Loves*, Lewis said that “the humblest and most widely diffused” of these was “affection” or, in Greek, *storgē*. This was the form of love felt between parents and children, and between siblings. It is this kind of affection which is at the heart of *Little Women*.

Historically, affection between siblings has been the poor relation of the loving emotions, with romantic, religious, and ideological kinds of love getting all the attention. When it does appear, it has more often been seen through the lens of brotherhood. The French Revolution celebrated *fraternité* rather than *sororité*. And in America, the name Philadelphia – the birthplace of composer Mark Adamo – literally means “brotherly love”, although some have tried to rebrand it as the “city of brotherly love and sisterly affection”.

There have been religious and political sisterhoods of many kinds, in which the solidarity felt between women in pursuit of a shared aim has created a unique affectionate bond. These extended sisterhoods take their inspiration from the kind of love between sisters so movingly depicted in *Little Women*, with all its challenges and pitfalls.

One of the problems in Louisa May Alcott’s novel is that the different forms of love are not always easy to tease apart. Laurie proposes a romantic union, but Jo’s feelings are more sisterly. “I don’t believe it’s the right sort of love,” Jo says when confronted with Laurie’s proposal, “and I’d rather not try it.”

Perhaps the only modern work to rival *Little Women* as a testament to sisterly love is the 2013 Disney animated musical *Frozen*. Although superficially it looks like a traditional story about a princess in a castle seeking a husband, in fact the old stereotype is subverted. The longed-for saving “act of true love” which can thaw a frozen heart turns out to be an act of heroic self-sacrifice between sisters.

Affection between parents and children, between brothers and sisters, may be the most common and widely spread form of love, but that does not make it any the less valuable. As CS Lewis himself put it, “Affection is responsible for nine-tenths of whatever solid and durable happiness there is in our natural lives.” Such a love is worthy of celebration in art, as in life. ●

Professor Thomas Dixon is a historian of philosophy, science, medicine, and religion, with particular expertise in the history of emotions, and in Victorian intellectual and cultural history.





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SPOTLIGHT ON:
CHARLOTTE BADHAM

OHP Young Artist alumna Charlotte Badham performs the role of Jo in this UK premiere of Mark Adamo's *Little Women*

Could you introduce us to your role?

Jo March in *Little Women*: literary heroine, ambitious, spirited and sharp-tongued wordsmith. Jo leads a tempestuous life and loves her sisters and family above everything else.

What aspects of your role are you most excited about?

Jo is such a dear character to many people out there, people who have laughed and cried over the pages of Louisa May Alcott's novel for the last 150 years. I hope to do her justice for you all! I'm most excited about studying the psychology and the journey of a character who struggles with the balance of domesticity, work, and true love, each of them interdependent yet requisite to the achievement of her identity.

Who is your musical role model?

My main mezzo-soprano role models are Anne Sofie von Otter and Kate Lindsey. Non-operatic role models are Sarah Vaughan, Dolly Parton and Freddie Mercury — singers who give me the 'feels'.

Do you have a favourite OHP memory?

I'm still fairly new to the OHP family but I did rather enjoy crawling under the stage past the orchestra to pop out of a trap door as cheeky Cherubino last summer during the Young Artists Performances of *The Marriage of Figaro*.

If you could perform any role, what would it be?

I really can't choose. I feel 'in my element' when I'm performing trouser roles though. I would love to be able to make my way through the list of mezzo trouser roles throughout my career.

What is the best piece of advice you've received, musical or otherwise?

Each day brings a new challenge and our lives are constantly changing, so I like to find or make up my own weekly affirmation that I try to live by, rather than any one set piece of advice. This week it was: "Growth is uncomfortable because you've never been there before". ●

Interview by Lucy Hicks-Beach



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81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
113 Nh	114 Fl	115 Mc	116 Lv	117 Ts	118 Og

67 Ho	68 Er	69 Tm	70 Yb	71 Lu
95 Es	100 Fm	101 Md	102 No	103 Lr

Based on Simon Mayo's bestselling novels **Itch** and **Itch Rocks**, leading opera composer Jonathan Dove and librettist Alasdair Middleton have been commissioned to create a new opera for Opera Holland Park, to be premiered in our 2023 Season. Its hero is Itchingham Holte, a teenage scientist on a mission to collect all the elements in the periodic table.

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LOCAL OUTREACH AND EDUCATION WITH AN INTERNATIONAL REPUTATION FOR EXCELLENCE

Established in 2010, Opera Holland Park's Inspire project is at the heart of the company's activities all year around. Inspire works with the very young and the very old, with families, school children and care home residents, with those who are at risk of social isolation, with those who live with dementia and their carers, and with anyone for whom the pleasures of classical music and opera are otherwise inaccessible.

Local partners in the Royal Borough of Kensington and Chelsea include Age UK RBKC, Resonate Arts, Mind RBKC, St Charles' Centre for Health and Wellbeing, Open Age, Princess Louise of Kensington Nursing Home, Chelsea and Westminster Hospital, Solace RBKC, the Royal National Institute of Blind People, Kensington and Chelsea Learning Disability Centre, Equal People Mencap, RBKC Virtual School, Avonmore Primary School, Chelsea Community Hospital School, Fox Primary School and Holland Park Ecology Centre. The company also has close partnerships with Refettorio Felix and Rugby Portobello Trust.

In 2018 Inspire won the Education and Outreach Award in the International Opera Awards. Many of the company's innovations – from introducing the first Relaxed Performance of an opera in the UK in 2015 to offering discounted tickets to NHS workers from 2018, and establishing a dementia-friendly theatre in 2010 – have subsequently been taken up by other opera companies. This moves hand-in-hand with Opera Holland Park's longstanding commitment to gender equality in its creative teams and the strength of its Young Artists programme in identifying and nurturing emerging talent. Where other companies talk about changing opera, Opera Holland Park acts.

During the annual summer festival OHP offers free tickets to under 18s and over 65s, with discounted tickets for NHS workers and other frontline responders and key workers. Introduced in 2018, the Opera Holland Park Schools Matinees have presented works such as *La traviata* and *Un ballo in maschera* in full to children from RBKC and beyond, supported by workshops on characters, storylines, history and music. This year over 1,400 children will experience the music and themes of *Eugene Onegin*. Audio-described performances were introduced in 2017. During lockdown Inspire moved online, increasing its reach and adding vocal warm ups for wellbeing to those stranded at home and free online music lessons for Key Stage 2 and 3 pupils.

In 2021 four Discovery Matinees and Relaxed Performances were added to the festival programme, designed for people who wanted to try opera for the first time in a welcoming and informal environment, and those who love opera but find the usual theatre-going experience inaccessible. Each run of the five main productions in the 2022 Season includes a Discovery Matinee and Relaxed Performance. The redesign of the theatre to maximise the connection with the natural beauty of Holland Park also allowed a significant increase in wheelchair accessibility. Inspire also enjoyed its first collaboration with the Holland Park Ecology Centre in 2021, exploring the characters and themes in *The Cunning Little Vixen*. This collaboration continues in 2022 with a focus on *Le Villi*.

For more details of Inspire's work in the community, from Get Into Opera to OperaUNITY, Out of the Park Opera, Opera for Thought, Learning Disability Ambassadors, and the Discovery and Schools Matinees, as well as more information on how to support the project, please visit www.operahollandpark.com/inspire.

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BIOGRAPHIES CREATIVE TEAM



Conductor

Sian Edwards

For OHP: *Káťa Kabanová* 2017, *Iolanta* 2019

Sian Edwards studied at RNCM and with Ilya Musin at the Leningrad Conservatory. Head of Conducting at RAM, she has worked with many of the world's leading orchestras including the Los Angeles Philharmonic, Cleveland, Berlin Symphony, Frankfurt Radio Symphony, Vienna Symphony, Rotterdam Philharmonic, Ensemble Modern, St Petersburg Philharmonic, CBSO, the Orchestre de Paris, London Sinfonietta and the Hallé. She made her opera debut in 1986, conducting *Fall und Aufstieg der Stadt Mahagonny* (Scottish Opera), and her ROH debut in 1988 with *The Knot Garden*. Formerly Music Director of ENO (1993 to 1995), she has conducted productions in Munich, Frankfurt, Copenhagen, Helsinki, Vienna, Paris and Aspen. She conducted the world premieres of Turnage's *Greek* and *Coraline*. Recent opera engagements include *The Rape of Lucretia*, *La traviata* (Theater an der Wien), *The Rake's Progress*, *Bluebeard's Castle* (Scottish Opera), David Bruce's *Nothing* (Glyndebourne), Adès' *The Tempest* (Frankfurt), *King Priam* (Brighton Festival) and *Orpheus in the Underworld* (ENO). In spring 2022 she conducts *Aida* for the Royal Swedish Opera.



Director

Ella Marchment

OHP debut

Founder of the global 'Opera Harmony movement', Ella Marchment has led a number of international arts organisations, and spoken and lectured at world-renowned companies and conservatoires, including Opera Europa in the Netherlands and Italy, ROH, RCM and the Juilliard School in New York. Ella is currently the Artistic Director of The Opera Festival of Chicago, and the Director of Opera (and Associate Professor of Opera) at Shenandoah Conservatory, one of America's most eminent universities for music. In 2018 Ella was an arts-and-culture nominee in the 'Women of the Year' awards, and she was a semi-finalist in the 'European Opera-Directing Prize' in both 2018 and 2021. Ella has been the Director of the International Opera Awards since 2017, and she is also a co-founder and member of the senior management team of SWAP'ra, a charity that supports women and parents working in opera. Ella has directed operas in the United Kingdom, Europe, Scandinavia, Russia, America, and her online 'Opera Harmony' initiative of 2020 has reached record-breaking audiences worldwide.



Designer
Madeleine Boyd

For OHP: *HMS Pinafore* 2022

Madeleine studied Theatre Design at Central Saint Martin's College of Art and Design, and was awarded the 2008 Design Fellowship from Independent Opera. Her recent set and costume designs include *A Little Night Music* (Leeds Playhouse, co-production with Opera North), *Carmen* (Nikkai Opera Foundation, Tokyo), *Wuthering Heights* (Opéra National de Lorraine, Nancy), *A Quiet Place* (Opera Zuid, Maastricht – winner of a Place de L'Opéra Award for 'Best Opera' 2018), *Powder Her Face* (Royal Danish Opera – Winner of the Arets Reumert Prize 2016 for 'Best Opera Production'), *Albert Herring* (Maggio Musicale, Florence), the Donizetti Trilogy: *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux* (WNO – *Roberto Devereux* currently being extensively revived across European opera houses and opened in Palermo in March 2022) and set design for *La traviata* (Komische Oper, Berlin). Her theatre credits include Schnitzler's *Liebelel* (Vorarlberger Landestheater, Bregenz), *L'Histoire du soldat* (Maggio Musicale, Florence) and *Six Characters in Search of an Author* (Guildhall).



Lighting Designer
Rory Beaton

For OHP: *Così fan tutte* 2018, *Manon Lescaut* and *L'arlesiana* 2019, *The Marriage of Figaro*, *The Cunning Little Vixen* and *L'amico Fritz* 2021

Rory is a freelance lighting designer working both in the UK and internationally. He has previously been nominated for a Knight of Illumination Award for his work on *Così fan tutte* at OHP. He is a recipient of the Michael Northen Award, presented by the Association of Lighting Designers. Rory has designed productions with the London Coliseum, The Watermill, Almeida, ETO, Crossroads Entertainment, Danish National Opera, Royal & Derngate, Arts Theatre Cambridge, OTC Ireland, Wexford Festival Opera, Pleasance, Bolton Octagon, Guildhall, Vaults Festival, Pitlochry Festival Theatre, Belgrade Coventry, Southwark Playhouse, RCM and Y-Dance Scotland, as well as extensive UK touring productions. Rory has also designed projects with Blenheim Palace and The British Library.



Associate Conductor and Chorus Master
(conducting on 3 and 5 August)
Scott Wilson

OHP debut

London-based Australian conductor Scott Wilson was a Zander Fellow with the Boston Philharmonic Orchestra, and Artist in Residence and Conducting Fellow at the Guildhall. His musicianship is founded on the pedagogical traditions of Ilya Musin and Nadia Boulanger, which he received under the mentorship of his principal teachers Sian Edwards and Norman Beedie. He studied with Kurt Masur in Sweden, Gianluigi Gelmetti in Italy, Johannes Fritzsche in Australia, and Ed Spanjaard in Hungary. As an educator, he is Head of Orchestra Learning for the Youth Orchestras of the Americas' OAcademy, Director of the OAcademy's Conducting Fellowship, and a conducting teacher within the Youth and Adult Learning department at the Guildhall. He has taught at RCM, Trinity College of Music Junior Department, and the Aldeburgh Young Musicians Programme. His previous career was as a percussionist, specialising in contemporary solo and chamber repertoire. He worked with the Birmingham Contemporary Music Group, Philharmonia Orchestra, Royal Shakespeare Company and at the National Theatre.

BIOGRAPHIES CAST



Jo
Charlotte Badham

For OHP: Cherubino *The Marriage of Figaro* (Young Artists Performances) 2021

Supported by Michael Dyan-Oakley and Patrick Matthiesen

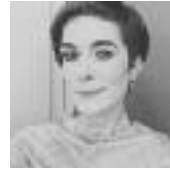
Charlotte Badham is a graduate of RNCM where she trained under Ann Taylor and Mary Plazas. Charlotte's roles at college included Hansel *Hansel and Gretel*, for which she received The Eunice Pettigrew Prize, Hippolyta *A Midsummer Night's Dream*, Willie Street Scene and Léonie *La vie parisienne*. Since graduating she has performed Cretan Woman *Idomeneo* (Buxton Festival Opera) and has been a chorister with Barefoot Opera and at Garsington on the Alvarez Young Artist programme.



Meg
Kitty Whately

For OHP: Rosina *Il barbiere di Siviglia* 2014, Stewardess *Flight* 2015, Dorabella *Così fan tutte* 2018

Kitty Whately trained at Chetham's, Guildhall, and RCM. She won the Kathleen Ferrier Award, Royal Overseas League Award and was a BBC New Generation Artist. Operatic appearances include title role *Hänsel und Gretel* (Scottish Opera), Annina *Der Rosenkavalier* (Garsington), Isabella *Wuthering Heights* (Opéra National de Lorraine), Kate Owen *Wingrave* (Grange Park Opera), Paquette *Candide* (Bergen National Opera, The Grange Festival), Mother/Other Mother in the world premiere of Turnage's *Coraline* (ROH/Barbican), Nancy Albert *Herring* (The Grange Festival), Hermia *A Midsummer Night's Dream* (Rouen, Aix-en-Provence, Bergen, Beijing) and Mendonça's *The House Taken Over* (Antwerp, Strasbourg, Luxembourg, Bruges, Lisbon).



Beth
Harriet Eyley

For OHP: Chocholka & Vixen *The Cunning Little Vixen* 2021

Harriet Eyley was a WNO Associate Artist, her programme supported by the Sir John Moores Award and the Chris Ball Bursary, where she sang Frasquita *Carmen*, Norina *Don Pasquale*, Barbarina *Le nozze di Figaro* and Oscar *Un ballo in maschera*, as well as appearing in *A Night in Vienna*. She recently returned to WNO as Zerlina *Don Giovanni* and her engagements have further included Meleagro *La corona* (Bampton Classical Opera), Oriana *Amadigi* (ETO), *Beethoven Unleashed: the 1808 Concert* (BBC NOW), *New Year Gala* concerts (Scottish Chamber Orchestra) and Lucy Worsley's *Queen Victoria's Music* (BBC 2 TV).



Amy
Elizabeth Karani

For OHP: Musetta *La bohème* (Christine Collins Young Artists Performance) 2016, Susanna *The Marriage of Figaro* 2021

Supported by Ginny and Richard Salter

British soprano Elizabeth Karani studied at RNCM, Guildhall, NOS, and is a current Equilibrium Young Artist. Previous roles include Nanna/Embla *The Monstrous Child* (ROH), Gretel *Hansel and Gretel* (ENO), Rutilia *Lucio Papirio Dittatore* (Buxton International Festival), Cino *Teuzzone* (La Serenissima, Venice), Tatyana *Eugene Onegin* (Mid Wales Opera), Isabella *L'inganno Felice* (West Green House Opera), Jano *Jenůfa* (Longborough Festival Opera), Jay *The Cunning Little Vixen* (Garsington) and Rosalinde *Die Fledermaus* (Diva Opera). She has also appeared in concerts at the Wigmore Hall, Barbican Hall, Royal Albert Hall, Bridgewater Hall, St John's Smith Square, the Gasteig (Munich) with Die Münchner Philharmoniker, Xi'an Concert Hall (China) and at La Folle Journée (Nantes).



Laurie
Frederick Jones

OHP debut

A graduate of the Opera Course at the Guildhall, British-born New Zealand tenor Frederick Jones went on to complete a Master of Arts in Advanced Vocal Studies with Distinction at the Wales Academy of Voice & Dramatic Arts, attended the Georg Solti Accademia di Bel Canto, was a Jerwood Young Artist with Glyndebourne and completed his studies at NOS. Recent engagements have included Tom Rakewell *The Rake's Progress* (Glyndebourne On Tour) and *Messiah* (New Zealand Symphony Orchestra). Next season, he makes his debut at Theater Lübeck as Albert Herring.



John Brooke
Harry Thatcher

OHP debut

British baritone Harry Thatcher studied at the RCM International Opera School with Peter Savidge, Russell Smythe and currently studies with Robert Dean. He has sung for Mid Wales Opera, Glyndebourne, Grange Park Opera, Blackheath Opera, Ryedale Festival, BYO and Scottish Opera on their Highlights tour. He has sung a variety of roles including Count Almaviva *Le nozze di Figaro*, Guglielmo *Così fan tutte*, Nardo *La finta giardiniera*, title role *Billy Budd*, Tarquinius *The Rape of Lucretia*, Schaunard *La bohème* and Adonis *Venus and Adonis*.



Cecilia March
Lucy Schauerer

For OHP: Older Woman *Flight* 2015, Little Buttercup *HMS Pinafore* 2022

Recent and future engagements include Margret *Wozzeck* (Opéra de Monte-Carlo), Laura Bowler's *The Blue Woman*, Modgud in Higgins's *Monstrous Child* (ROH, world premieres). Venables's *4.48 Psychosis* (Ensemble Intercontemporain), Polycaste in Michael Zev Gordon's *Raising Icarus* (Barber Opera/Birmingham Contemporary Music Group, world premiere). Recent operatic engagements include Mrs Jones *Street Scene* (Opéra de Monte-Carlo, Teatro Real, Madrid), Mrs Lovett *Sweeney Todd* (Des Moines Metro Opera), *4.48 Psychosis* (Opéra National du Rhin), Ib *Becoming Santa Claus* (Dallas Opera, world premiere), Marcellina *Le nozze di Figaro* (Opera Philadelphia) and Susanna *The Ghosts of Versailles* (LA Opera, Grammy Award winner 2017).



Friedrich Bhaer
Benson Wilson

OHP debut

New Zealand-born Sāmoan baritone Benson Wilson is the winner of the 64th Kathleen Ferrier Award and joined ENO in 2020-21 as a Harewood Artist, opening the season as Schaunard *La bohème* for their Drive & Live production at Alexandra Palace. His other roles include Guglielmo *Così fan tutte* (ENO), Frank/Fritz *Die Tote Stadt* (Longborough), Marullo *Rigoletto* (Glyndebourne on Tour), Count Almaviva *Le nozze di Figaro* (Bloomsbury Opera) and Schabernack *Le Grand Macabre* (LSO). Future plans include Orpheus *Orpheus and Eurydice* (New Zealand Opera), Moralès *Carmen* and Horemhab *Akhnaten* (ENO).



Alma March
Victoria Simmonds

For OHP: Olga Eugene *Onegin* 2005, Mad Hatter/Mum *Alice's Adventures in Wonderland* 2015, 2016 and 2017 (and in the Linbury, ROH 2015), Minskwoman *Flight* 2015, Angelina *La Cenerentola* 2016, Donna Elvira *Don Giovanni* 2017, Marcellina *The Marriage of Figaro* 2021

Victoria Simmonds studied with David Pollard at Guildhall. She has sung numerous roles including Fox *The Cunning Little Vixen*, Meg Page *Falstaff* (Garsington), Boy *Way Back Home* (ENO), Angel 2/*Marie Written on Skin* (Dutch National Opera, Toulouse, Lisbon, Opéra Comique Paris, ROH, La Scala, Lincoln Center New York, Wiener Festwochen, Bavarian State Opera and a European Tour with the Mahler Chamber Orchestra), Angelina *La Cenerentola* (Danish National Opera) and Hippolyta *A Midsummer Night's Dream* (Scottish Opera).



Dashwood
Steffan Lloyd Owen

For OHP: First Drinker *Margot la Rouge* 2022

Steffan Lloyd Owen studied at RNCM, taught by Nicholas Powell. His prizes include the W. Towyn Roberts Scholarship Prize (2018), the Blue Riband Osborne Roberts Memorial Prize (2016) and Kathleen Ferrier Society Bursary for young singers (2015). Operatic roles include Sciarrone/Jailer *Tosca* (Llangollen International Musical Eisteddfod), title role *Brundibar* (Welsh National Youth Opera), Lord Hate-Good *Pilgrim's Progress*, Ser Amantio di Nicolao *Gianni Schicchi*, George Jones *Street Scene* (RNCM), Zaretsky *Eugene Onegin* and El Dancaïro *Carmen* (Opra Cymru). Other engagements this season include Mozart's *Requiem* (L'Orchestre National de Bretagne).



Gideon March
Nicholas Garrett

For OHP: Escamillo *Carmen* and Bartolo *Il barbiere di Siviglia* 2001, title role *Don Giovanni* 2002 and 2010, Scarpia *Tosca* 2008, Don Alfonso *Così fan tutte* 2012, Sonora *La fanciulla del West* 2014, Minskman *Flight* 2015, Barone Duphol *La traviata* 2018 and 2021

Nicholas Garrett (GTCL Hons) studied at Trinity College of Music in London with an Award from the Wolfson Foundation. He has sung over fifty roles in opera and music theatre throughout the UK and internationally. Roles include Barone Duphol *La traviata*, Angelotti *Tosca* (ENO), Escamillo *Carmen* (Opera North), Meister *Palestrina* (ROH), Fiorello *Il barbiere di Siviglia* (Opéra National de Paris), Jigger *Carousel*, Count Carl-Magnus Malcolm *A Little Night Music* and Baker *Into the Woods* (Théâtre du Châtelet).

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