Bloomsbury Theatre
1968 - 2008

University College Opera presents
A British premiere

Edouard Lalo's

Fiesque

The Bloomsbury Theatre
March 10th, 12th, 14th and 15th
2008

UCLU
University College London Union

University College Opera

presents

the British premiere of

Fiesque

by Edouard Lalo

Conductor **Charles Peebles**

Director **Emma Rivlin**

Designer **Becs Andrews**

The University College London Union Music Society

UCLU Chorus

UCLU Orchestra

Music by Edouard Lalo, edited by Hugh Macdonald

Monday 10 March
Wednesday 12 March
Friday 14 March
Saturday 15 March
all at 7.30pm

Bloomsbury Theatre 1968 - 2008

The edition used in these performances of Fiesque, published by Bärenreiter-Edition Kassel, is used by arrangement with Faber Music, London

Lalo's *Fiesque* comes to Britain

I first saw Lalo's *Fiesque* on a Bärenreiter pre-publication list forwarded to me by Patrick Abram. I didn't know anything about the piece but was immediately interested to know more. And more there was. I blithely assumed it had had some sort of career during Lalo's lifetime and certainly into the early mid twentieth century. I had thought that it might possibly still be seen in France, but that even so would certainly still count as a rarely performed opera in the modern era as far as Britain and beyond were concerned, and had mentally pencilled it in as something we should do.

It then got rather interesting as it became apparent to me that at this point, in late 2005, it had never had a performance at all. A Radio France concert performance in Montpellier which would be the opera's World Premiere, featuring Roberto Alagna, was planned for summer '06 and a first staged production in Mannheim in '07. So we now find ourselves giving *Fiesque* its British Premiere which had never been the original intention. How did it ever come to this? After all Lalo wrote one of the most enduring of the great nineteenth century violin concertos, 'Symphonie Espagnole,' and a very fine cello concerto, both of which are in the repertoire of all major violin and cello soloists. There is a lot of fine orchestral music, chamber music and songs as well as another opera, *Le roi d'Ys*.

The music behaves very much like a Verdi opera of the 1850's and is very reminiscent of *Un Ballo in Maschera* of 1859, which I feel sure Lalo knew. In many ways Lalo has Verdi's knack of getting his lengths right. *Fiesque* is many things, dramatic, spectacular, but also concise, with a sharp instinct for timing and pacing. The music has wonderful personality, melodic charisma, fantastic orchestral colour and a telling and memorable use of rhythm. The opera is in three acts or six tableaux. We are taking the interval in the middle of act two, between scenes three, in the market down at the port and four, in *Fiesque's* study, which feels like the natural dividing point in the piece.

Lalo's most famous work, *Symphonie Espagnole*, was the focus of much of my teenage violin practice, as a student played it as soloist with orchestras. Spending time with him again has been the greatest possible pleasure. There are those of you who may just recall that UC Opera gave performances of his other opera, *Le roi d'Ys*, in 1992, Lalo's centenary year. So you see, we have form…...

Charles Peebles, *conductor*

The subversive opera hidden for 140 years

Edouard Lalo composed two operas: *Le Roi d'Ys* enjoyed considerable success at its first performance at the Opéra-Comique in 1888, and it remained in the repertory for many years. His other opera, *Fiesque*, on the other hand, was not performed in his lifetime and had to wait nearly 140 years to be heard. It was first performed in a concert version at the Montpellier Festival in 2006, followed by its first stage performance in Mannheim in 2007. The UCO performances are the first in this country.

In his early years Lalo established a reputation as a composer of chamber music and songs and as a violinist and violist playing symphonic and chamber music in Paris. In 1865 he married the singer Julie de Maligny and turned his attention to opera, encouraged by a competition announced by the Minister of State. He submitted *Fiesque* for the prize in August 1868 and a year later it was awarded third place behind operas by Phillipot and Canoby, two composers whose names are not even to be found in the dictionaries. Phillipot's work was eventually staged in 1876 to a very cool reception.

Those who knew Lalo and his work protested in the press, claiming that the jury was prejudiced against ambitious works that would be expensive to stage, and hinting that the subversive element in the opera's plot was regarded with suspicion, especially since the librettist, Charles Beauquier, was better known as a politician and polemicist than as a librettist. This was in fact his first attempt at writing an opera and his leftish leanings were not likely to win favour in the dying years of the Second Empire.

Lalo accepted the situation without protest, relying instead on hopes of a production at the Paris Opéra. This prospect vanished with the outbreak of war in 1870, and a later plan to mount it in Brussels also came to nothing, despite vigorous support from Gounod. Certain scenes, including the overture, were played in Lalo's concerts, and the vocal score was published with a German translation included alongside the French. It still failed to attract attention, and in his later years Lalo began to dismember his opera and recycle it in his later works. The well-known *Divertissement* for orchestra absorbed one scene from the opera, and much of his *Symphony in G minor*, of 1886, was taken from *Fiesque.* Almost everything in the opera was put to new use, in songs and choruses and in an extraordinary "pantomime", *Néron*, staged with great splendour at the Hippodrome in 1891 and never heard again.

Fiesque is an opera of action and intrigue, set in Genoa in 1547 and based on Schiller's early drama *Die Verschwörung des Fiesco zu Genua.* The historical Fiesco led a conspiracy against the ruling Doria family, Doges of Genoa. The plot revolves around Fiesque's love for Julie, daughter of his enemy Andreas Doria, and his wife Léonore's bitter suspicion. Fiesque is also opposed by Verrina, an old fanatical republican who distrusts Fiesque's commitment to overthrowing the Dorias, especially when his involvement with Doria's daughter is known. In the final act the Dorias are overthrown; the crowd acclaims Fiesque and Léonore in a triumphal march, but Verrina refuses to allow Fiesque to assume supreme power and throws him to his death in the waters of harbour.

Fiesque is a fine tenor role. His solo scene in Act II "Le Rêve de Fiesque" is a powerful expression of his dreams, although his character is flawed by ambition and his weakness for the Doge's daughter. The two women are distinctively portrayed. There are some magnificent choruses, an attractive market scene, and a humorous character, Hassan, servant and would-be assassin. Lalo's invention is remarkable, and the orchestral writing is at times powerful, at times poignant. Its revival adds a remarkable work to the repertory of French operas.

Hugh Macdonald

Welcome from the President of University College Opera

I am delighted to welcome you to UCO's 2008 production of *Fiesque*.

UCLU Music Society has had a very busy season with several very successful concerts. We began the season with a performance of Beethoven's *Pastoral Symphony*, No. 6, and Bach's *Magnificat*. Our Christmas concert this year saw the Symphony Orchestra performing at its very best with a passionate rendition of the Prelude and Liebestodt from Wagner's *Tristan und Isolde*, followed by a moving performance of Brahms' *German Requiem* from the Symphony Chorus, accompanied by the Orchestra. The highlight of this year's programme was the UCLU Chamber Choir and Chamber Orchestra's gala performance of Handel's *Messiah,* in aid of the UCO. We were fortunate enough to have four soloists with a link to the UCO, including Alison Crookendale who is playing Julie in *Fiesque*.

This production of *Fiesque* could not have happened without an enormous commitment and effort from a huge number of people. All the students involved are working towards non-music degree programmes as well as attending rehearsals, and this demonstrates the sheer enthusiasm and talent from the students behind the production. Everybody involved has a great deal to be proud of, and many close and lasting friendships are sure to be forged through participation in this project.

Special thanks must go to several people, whose support and enthusiasm has made this production of *Fiesque* the success that it is. Charles Peebles has, as always, been an inspiration as musical director for the production. Katie Griffin and Jen Currigan have been invaluable in their shared position of Opera Manager, as have all the committee members with their individual responsibilities. Dan Swerdlow has given a great deal of time, far beyond his duties, helping with the production as lighting designer. Finally, without the support of UCL Union we would not have an opera at all, so many thanks go to Robert Taylor, Caroline Shriver, Mary Nri and all of the Sabbatical Officers for all their help and advice over the past year.

Charlotte Connelly, *President*

Past productions

The UCO has a long history of staging interesting and unusual operas, many of which have been UK premieres, and some world premieres. The following operas have been performed in our 57 years of existence:

1951	*Dido and Aeneas*, Purcell
	Bastien and Bastienne, Mozart
1952	*Merry Wives of Windsor*, Nocolai
1953	*La Clemenza di Tito*, Mozart
1954	*L'Elisir d'Amore*, Donizetti
1955	*Don Procopio*, Bizet
	Bastien and Bastienne, Mozart
1956	*Il Turco in Italia*, Rossini
1957	*The Devil and Kate*, Dvorak
1958	*Der Wildschutz*, Lortzing
1959	*The Barber of Baghdad*, Cornelius
1960	*Beatrice and Benedict*, Berlioz
1961*	*Halka*, Moniusko
1961	*Lodoiska*, Cherubini
1963	*I Due Foscari*, Verdi
1964	*Sorochinsky Fair*, Mussorgsky
1965*	*Das Liebersverbot*, Wagner
1966*	*Die Feuersbrunst*, Haydn
1967	*Popiuto*, Donizetti
	La Cadi Dupe, Gluck
	Livietta e Tracollo, Pergolesi
	The Tide, Blacher
1968*	*Bank Ben*, Erkel
1969**	*Leonora*, Beethoven
1970*	*Alzira*, Verdi
1971	*Armide*, Gluck
1972	*Hans Heiling*, Marshner
1973	*Stiffelio*, Verdi
1974	*Clytemnestra*, Wishart
1975	*Euryanthe*, Weber
1976*	*Macbeth (1st Version),* Verdi
1977	*Saul and David*, Nielsen
1978*	*The Maid of Orleans*, Tchaikovsky
1979	*Attila*, Verdi
1980*	*The Duenna*, Prokoviev
1981	*Herodiade*, Massenet
1982*	*Oberto*, Verdi
1983*	*Gwendoline,* Chabrier
1984	*Faust*, Spohr
1985	*Le Villi*, Puccini
	Edgar, Puccini
1986	*Die Loreley*, Bruch
1987	*The Devil's Wall*, Smetana
1988	*Il Corsaro*, Verdi
1989	*Giovanna d'Arco*, Verdi
1990	*Un Giorno di Regna*, Verdi
1991	*Lakme*, Delibes
1992	*Le Roi d'Ys*, Lalo
1993	*Ruslan and Ludmila*, Glinka
1994**	*Hulda*, Franck
1995	*La Wally*, Catalana
1996**	*The Ballad of Baby Doe,* Moore
1997*	*The King and the Marshal*, Heise
1998	*Mignon*, Thomas
1999	*Mazeppa*, Tchaikovsky
2000	*The Jewels of the Madonna*, Wolf-Ferrari
2001*	*Kullervo*, Sallinen
2002	*Benvenuto Cellini*, Berlioz
2003*	*Ciboulette*, Hahn
2004*	*Vanda*, Dvorak
2005	*Whittington*, Offenbach
2006	*Alfonso und Estrella*, Schubert
2007	*Camacho's Wedding*, Mendelssohn

*denotes a British Premiere

**denotes a World Premiere

Fiesque *by Emma Rivlin, Director*

The political setting

Fiesque is set in Genoa and follows the historical story of the Fieschi uprising in 1547 against the ruling Doria family. In this period, Genoa was ruled by Doges – not monarchs, exactly, but autocrats belonging to wealthy family dynasties. In 1547, the Doge in power was Andreas Doria, father of Princess Julie Doria and her ruthless brother, Giannettino. At the start of our story, the Fieschi family are disenfranchised, and the ordinary people of Genoa are suffering brutal injustices at the hands of the Dorias' power. Fiesque's old friend and ally, Verrina, encourages Fiesque to lead an uprising against the Dorias to restore a genuine republic to Genoa.

Card sharps

In the preface to his play on which the opera Fiesque is based, Schiller writes: "However strongly marked in the page of history the unfortunate project of Fiesco may appear, on the stage it may prove less interesting. If it be true that sensibility alone awakens sensibility, we may conclude that the political hero is the less calculated for dramatic representation, in proportion as it becomes necessary to lay aside the feelings of a man in order to become a political hero."

Narcissus

Lalo and Beauquier took these words to heart, excising much of the political intrigue from Schiller's story and focussing their opera instead on the central character, Fiesque, his marriage, and his illicit affair with his enemy, Julie Doria. For most of the opera, Fiesque keeps his cards close to his chest, behaving wildly and unpredictably: we cannot figure out from one moment to the next what his real motives are. Only towards the end of the opera do things at last become clear.

In terms of its themes, the story centres on the conflict between, on the one hand, love and integrity and, on the other, ambition. At the beginning of the play, Giannettino Doria is the one corrupted by power. However, as the piece progresses, it becomes clear that Fiesque is himself in danger of going the same way. He describes a dream in which the image of his wedding day is shattered by visions of him being crowned Doge and celebrated by crowds of adoring subjects. Verrina, Fiesque's old friend, picks up on this tendency in Fiesque and becomes increasingly troubled by it.

This production

Fiesque is an art lover, and paintings crop up at various points in the story. To evoke the spirit of this period we chose to use the paintings of Caravaggio. In particular, his image of Narcissus (bottom left) seems to capture the essence of the story of Fiesque. We have drawn on these paintings as inspiration for colour, lighting and the atmosphere of the production: the arches are our way of framing the 'pictures' formed by the characters on stage, and the reflective floor, which can give the impression of water, was suggested by the surface in which Caravaggio's Narcissus sees his own reflection.

The fortune-teller

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Clare Wilkinson mezzo-soprano
Andrew Tortise tenor
Christopher Purves bass
English Voices

Monday 28 April 2008
Queen Elizabeth Hall, 7.30pm

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Synopsis

The opera is set in Genoa, Italy, in 1547.

Act 1: ***Fiesque's palace, an evening party***
Leonore, Fiesque's wife, confides that her marriage is in ruins: she has seen her husband with another woman. Fiesque's enemy, (Gianettino Doria), instructs the assasin Hassan to murder Fiesque. Fiesque declares his love for the princess Julie Doria, Gianettino's sister. Verrina, Fiesque's old friend and ally, worries that Fiesque has gone off the rails and now prizes pleasure above his country's honour. Hassan accosts Fiesque but Fiesque easily overpowers him. Hassan, fearful for his life, offers to do anything Fiesque asks, and Fiesque instructs him to mix with the townspeople and report what they are saying about the Dorias.

Act 2, scene 1: ***A crowded market place***
Hassan plies the townspeople with drink and incites gossip. Verrina enters and whips the public up into a frenzy of rebellion.

Interval

Act 2, scene 2: ***A chamber in Fiesque's palace***
Fiesque reflects on a dream he had the night before: the image of his wedding day was shattered by visions of him being crowned Doge and celebrated by crowds of adoring subjects. Leonore arrives, worn down by the tension in her marriage. Fiesque reassures her that within two days she will have proof of his enduring love for her. Hassan enters and recounts to the audience the events of the market place. He reports that Julie has engaged him to poison Leonore; he will betray her intentions to Fiesque and have twice the money! Verrina visits Fiesque at home with the painter Romano and the activists Borgonino and Sacco. He wants to test whether Fiesque is still committed to rebelling against the Dorias or if he has become concerned only with his own pleasure. To test this Verrina brings a painting of David and Goliath to see if it ellicits a reaction in Fiesque. By the end of the scene Verrina's confidence in Fiesque is restored, and the building blocks for the revolution set in place.

Act 3, scene1: ***A vault in Fiesque's palace.***
Borgonino organises an underground gathering of Fiesque's supporters to plan the revolution. Leonore tries to soothe her own anxiety and sense of foreboding. She hears a woman approaching and hides. Julie enters and sings about the pleasures of being a coquette, but eventually confesses her genuine love for Fiesque. Fiesque arrives and begins an impassioned love scene with Julie. At it's climax, however, Fiesque reveals his fidelity to Leonore, and denounces Julie for being guilty of intent to murder. Fiesque and Leonore are reunited; Julie pledges vengeance, but Fiesque has her captured.

Act 3, scene 2: ***The port of Genoa***
The sacking of Genoa, and victory for the Fieschi: the Dorias are overthrown. Fiesque is made ruler of Genoa and Leonore begs Fiesque's forgiveness for mistrusting him. Fiesque invites Verrina to join in the celebrations, but Verrina is reluctant, troubled by Fiesque's display of ambition and taste for celebrity. Verrina pleads with Fiesque to renounce his regal trappings in favour of leading a true republic, but Fiesque makes light of Verrina's concerns. Eventually, disillusioned by the change in his friend and fearful for the future of the country, Verrina kills Fiesque.

The cast

Fiesque	**David Curry**
Verrina	**Robert Davies**
Leonore	**Maggie Cooper**
Julie	**Alison Crookendale**
Hassan	**Adam Green**
Gianettino	**Carl Gombrich**
Sacco	**Hal Brindley**
Borgonino	**Laurie Wilks**
Romano	**Lukasz Myszkowski**
Coryphee	**Henry Linscott**
Maid	**Laura Murphy**

Direction, design and production

Conductor	**Charles Peebles**
Director	**Emma Rivlin**
Designer	**Becs Andrews**
Costume designer	**Alexie Kharibian**
Movement Director	**Dena Lague**
Lighting Designer	**Dan Swerdlow**
Assistant Director	**Imogen Lewis**
Assistant Director	**Suzi Battersby**
Production Manager	**James Gardener**
Asst Production Manager	**Clare Harding**
Stage Manager	**Johanna Farwer**
Assistant Stage Manager	**Danya Hannah**
Stage Hands	**Nicola Maddox, Andrew Gyford, Joey Seager**
Flyman	**Edwin Shaw**
Lighting Operator	**Sonia Hoven**
Surtitles	**Alex Huk**

The chorus

Soprano

Amanda Barkley-Levenson
Celeste Cheung
Sarah D'ardenne
Zoya Georgieva
Longxiao Guo
Gabriella Hughes
Oriana Losito
Laura Murphy
Imogen Pelham
Helen Richardson
Alessandra Sorrentino
Luveon Tang
Liesse Tardy
Jessica Tomkins
Katy Wild
Emma Witney-Smith
Naomi Woolnough
Cathy Xu
Bojana Zimonic
Katie Ferin
Mimi Kroll
Sarah Rea
Harriet Sands
Bethany Winning

Alto

Lynn Biggs
Kanika Clayton
Lowenna Coad
Jennifer Cook
Catherine Cunning
Pelin Ekmen
Stephanie Eleuterio
Gracia Fellmeth
Kat Golding
Tessa Jacob
Aurelia Mason
Siobhan McLoughlin
Rosanna Schneider
Karin Tanzil
Hannah Van den Brul
Suzanne Wylie
Hannah Brown
Cecily Hewlett
Helen Rowbottom
Phillippa Walton
Angela Waters

Tenor

Hal Brindley
Neil Chowdhury
Peter Colvin
Francisco Coutinho
Shan He
Andrew Heffernan
Henry Linscott
Takeshi Rowan
Ed Sibley
David Szabo

Bass

Rainer Engelken
Simon Hall
Lyndon James
Jiri Klimes
Lukasz Myszkowski
George Richardson
Peter Stanford
Conrad Vink
Laurie Wilks

UCO would like to thank all the UCLU stage crew for their invaluable help, and Phil Richardson, Noel Charles, Alex Wells and Andrew Kingsmill, our accompanists.

The orchestra

Violins 1
Wilson Cheng (leader)
Andrew Wagstaff
Ciara Laverty
Sarah Barr
Mary Walker
Katie Griffin
Christine Scarsbrook
Eric Lai
Han Bin Lee
Miranda Townsend
Alice Willson
James Ellis
Jonny Savage
Lisa Dixon

Violins 2
Jennifer Jones
Lucy Keer
Jonny Price
Emily Wright
Warrick Ball
Jamie Hughes
Ang Li
John Stainer
Alex Newman
Esther Reid
Meera Madhavan
Hamid Khalique
Christy Ma

Violas
Sarah Jones
Richard Harber
Naomi Richards
Rita Issa
Iona Collins
Anna Heinen
Jessica Davey
Nick Walker

Cellos
Elizabeth Gill
Helen Griffin
Mercedes Malcomson
Robin Tyler
Sam Belinfante
Rachel Bayliss
Anthony Gowen
Timothy Shaw
Molly Bird

Double bass
Mark McCarthy

Flutes
Emily Bell
Peter French
Sali Toms

Oboes
Gladys Ching
Sophie Clark

Clarinets
Charlotte Connelly
Cornelia Szecsei

Bassoons
Sunayna Best
Caitlin James

Trumpets
Olly Cook
Kevin Leung
Conrad von Stempel
Tom Adams

Trombones
Rob Tunningley
Alice Priestley
Ed Farndale

Tuba
Lucy Lester

Horns
Clare Price
Daniel Heanes
Jacob Bigio
Silas Heys
David Morris

Timpani & percussion
Anton Rubisov
Outi Jokiharju

The Bloomsbury Theatre is owned by UCL. UCL funds time in the theatre for student groups and academic departments in order for them to put on shows and academic events.

The theatre is run by professional staff that assist student groups in producing their events. When not being used by UCL the theatre hosts a wide variety of high quality professional and amateur events. For more details visit www.thebloomsbury.com.

The theatre recently received a large donation from the Ernest Hecht Charitable Foundation towards the refurbishment of 5 rows of seats.

Peter Cadley
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Kris Kovarovic
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Aleks Simic
Company Manager

Charles Peebles (Conductor)

Charles studied at Cambridge University, the Guildhall, as a Conducting Fellow at Tanglewood, and has conducted (among others) the City of London Sinfonia, City of Birmingham Symphony Orchestra, Bournemouth Sinfonietta, English Chamber Orchestra, London Mozart Players, Scottish Chamber Orchestra, Nash Ensemble, Composers Ensemble, Northern Sinfonia and BBC Symphony Orchestra. In 1992 he won 1st International Cadaques Conducting Competition in Spain and has since conducted virtually every major Spanish orchestra, including Orquesta Nacional de Espana. Other engagements include conducting the Vienna Chamber Orchestra, the Latvian National Symphony in Riga, and concerts in Turkey and Mexico. He has recorded for Hyperion and Largo records.

Opera appearances have included many productions of a wide repertoire for English Touring Opera and Broomhill, Mozart's *Cosi fan tutte* for Glyndebourne Touring Opera, and a critically acclaimed series of Rossini opera productions for Garsington Opera. In 2001, Charles conducted Mozart's *Don Giovanni* for Bavarian State Opera in Munich, returning there for the same work in 2002. More recently he made his Far East debut in a televised concert with Jose Cura in Taiwan and conducted a hugely successful production of Cilea's *L'arlesiana* with Holland Park Opera and the Royal Philharmonic Orchestra. Since 2001 he has been Director of University College Opera where he has conducted works by Berlioz, Schubert, Mendelssohn and Offenbach, as well as British premieres by Dvorak and Reynaldo Hahn. In 2004, Charles was elected a fellow of the RSA.

Emma Rivlin (Directorr)

Emma studied piano at the Liszt Academy of Music in Budapest and music at Emmanuel College, Cambridge. Her opera directing includes engagements at Royal College of Music, Guildhall School of Music and Drama, Royal Welsh College of Music and Drama, the Arcola Theatre, Bloomsbury Theatre, ENO Baylis, Opera North Education and WNO Max. Her productions have featured artists including Gerald Finley, Elin Manahan Thomas and Robin Ticciati. Future directing plans include *Don Giovanni* at the Chateau de Berbiguières, Dordogne, and *Alban* – a new commission for the re-opening of St Alban's Cathedral. As an assistant director Emma has worked for ENO, WNO, the Royal Opera and Opera North, with directors including Christopher Alden, Sir Thomas Allen, Calixto Bieito, John Copley, Phyllida Lloyd, David McVicar, and Anthony Minghella.

David Curry (Fiesque)

Born in Canada and studied in London at the RAM/RCM and National Opera Studio. Roles include Amtshauptmann *Die Gärtnerin aus Liebe*, Tom Rakewell *The Rake's Progress*, Silvio *Le Docteur Miracle*, and Lechmere *Owen Wingrave* (RAM/RCM), Gomatz *Zaide*, Sorceress and Sailor *Dido and Aneas*, and Pinkerton in *Madame Butterfly* for the BBC. At the Wexford Festival he played Gervais *Manon Lescaut* by Aubert, Duke *Rigoletto*, Don Fulgenco *Maria Del Carmen*, Silvio *Le Docteur Miracle*, and Antinous *Penelope*, the Lottery Agent *Der Silbersee* by Kurt Weil and Don Jose in *La Tragedie de Carmen*. Other opera includes Don Jose *Carmen* and Kudrjas *Katya Kabanova* (Welsh National Opera); The Duke *Rigoletto* and Cavaradossi *Tosca* (CoOpera Ireland). Carl Rosa Opera credits include Marco *The Gondoliers*, Ralph *HMS Pinafore*, Fredrick *The Pirates of Penzance* and Camille and Danilo *The Merry Widow*. Recent concerts include Teatro del la Maestranza (Seville0, the Opera Comique (Paris) and BBC Last night of the Proms. David has appeared as Marco in *The Gondoliers* (ENO), Hoffman in *The Tales of Hoffman* in London for the Grimebore Festival, Tony in the 50th anniversary production of *West Side Story* at Le Chatelet in Paris, and at Sadlers Wells. Most recently he has played Fredric in *The Pirates of Penzance* in the West End with Jo Brand.

Alison Crookendale (Julie)

Alison began her training at the Guildhall School of Music and Drama, and went on to the Royal Northern College of Music, for which she won a scholarship from the Peter Moores/Lord Pitt Foundation. Her operatic roles include *Carmen* (Pegasus Opera, including performances at the Lindbury Theatre, Covent Garden), Margaret *Wozzeck* and Annina *La Traviata* (Birmingham Opera Company), *Carmen* (Surrey Opera), Fanferlizzy *The Wondrous Tale of Fanferlizzy Sunny Feet* (Broomhill Opera), Second Lady/Boy *The Magic Flute* (Pegasus Opera), Meg Page *Falstaff* (Pegasus Opera), Olga (Cover) *Eugene Onegin* (Clonter Opera), Second Witch *Dido* (Ariya Opera), La Bluette *Le Roi l'a Dit* (Morely Opera). Alison has appeared at Opera North, Opera Holland Park and recently the ROH in Beethoven's *Fidelio* and the premier of Dominique le Gendre's *Bird of Night* at the Lindbury Theatre Covent Garden. Alison created the role of Jennifer (one of the twins) with Almeida Opera last summer in the premiere of Errollyn Wallen's *The Silent Twins*. She will be appearing in Opera de Lyon's *Porgy and Bess* later this spring and as one of the Wood Nymphs in English Touring Opera's Tour of Dvorak's *Rusalka*.

Alison studies with Josephine Veasey.

Magaret Cooper (Leonore)

Margaret is a graduate of the Guildhall School of Music and Drama where she studied with Professor Susan McCulloch and Professor Raymond Connell. Her solo engagements include the Bach *Magnificat* and *St John Passion*, Brahms *Requiem*, Gounod *St Cecilia's Mass*, Handel *Messiah* and *Dixit Dominus*, Haydn *Creation*, Mozart *C Minor Mass* and *Requiem*, Pergolese *Salve Regina*, Rossini *Missa Solemnis* and Douglas Coombes *Requiem*. She has performed the operatic roles of Dido *Dido and Aeneas*, Mercedes *Carmen*, Poppea *L'Incoronazione di Poppea*, Catherine *Pomme D'Api*, Mistress in the world premiere of *Ita Vivam* by Christina Athinodorou and Quiteria, the female lead in a premiere of Mendelssohn's *Camacho's Wedding* for UCO (Bloomsbury Theatre). Margaret has participated in masterclasses with Dame Rosalind Plowright, Jeremy Silver, Carlos Fernandez Aransey, Susan Gorton, Sarah Walker, Meribeth Dame, Emma Kirkby and Graham Johnson. Margaret has received the Compton Bach award, second prize for the English song competition and second prize for the Angle-Czech Trust competition. She has regular engagements with 'Opera on the Run' and First Act Opera International and performs for the Live Music Now! Scheme founded by Yehudi Menuhin.

Robert Davies (Verrina)

Robert studied at the University of Sheffield and the Guildhall School of Music and Drama. He was awarded the Erich Vietheer Memorial Award at Glyndebourne in 2003. He went on to appear as Marcello *La Bohème*, Count Almaviva *Le Nozze di Figaro*, Mr Gedge *Albert Herring* and Doctor Falke *Die Fledermaus* (Festival Tour). Other roles at Glyndebourne include Curio *Julio Cesare*, Indian *The Bartered Bride*, Guccio *Gianni Schicchi*, Shepherd *Pellèas* and Guide *Carmen*. Other roles include Greek Captain *Les Troyens* in the Gramophone Award-winning production at the Châtelet Theatre, Paris, Dancaïre *Carmen* and Jailer *Tosca* (Diva Opera), Pish Tush *The Mikado* (D'Oyly Carte), Escamillo *Carmen* and Count Di Luna *Il Trovatore* (English Pocket Opera/CMW), Waiter/Footman *Rosenkavalier* (Spoleto Festival), and Aeneas *Dido and Aeneas* (Edinburgh Festival). Robert has sung under the baton of such distinguished conductors as Sir John Eliot Gardiner, Simon Rattle, Richard Hickox, Harry Christophers, Stephen Layton, and Edward Gardner. In 2007, he was shortlisted for the Jetter Parker Young Artists Programme at the Royal Opera House, Covent Garden. Future performances include Belcore (L'Elisir d'amore) and Sharpless (Madame Butterfly).

Adam Green (Hassan)

Adam Green studied at St John's College, Cambridge, the Royal Academy of Music, London, and the National Opera Studio. Competition prizes include the Song Prize at the National Mozart Competition, and the Ian Fleming and Sybil Tutton Awards.Operatic engagements include *Aeneas* (Aix-en-Provence Festival), Burghess *Peter Grimes* (with Rattle/Berlin Philharmonic), Sergio Fedora and Naval Officer *Manon Lescaut* (Holland Park Opera), The Pig (title role) by *Jonathan Dove* (Glyndebourne), the Assassin *Tangier Tattoo* (Glyndebourne on Tour), Ford *Falstaff*, and Il Conte *Le Nozze di Figaro* (Southbank Sinfonia). Further roles include Belcore *L'elisir d'amore*, Benito *Das Wundertheater*, The Clock *L'enfant et les sortilèges,* Emireno *Ottone* (London Handel Festival), Guglielmo *Così fan tutte*, Slendor *Falstaff*, Escamillo *Carmen*, and Malatesta *Don Pasquale*. His concert experience is extensive - Bach's *Weihnachtsoratorium* in Frankfurt under Lutz Köhler, Brahms *Requiem*, Handel *Messiah* and Fauré *Requiem* all at the Royal Albert Hall under Sir David Willcocks and with the RPO, Elgar *Coronation Ode* with the BBC Symphony Orchestra, and Telemann *Matthäus Passion* at the Snape Maltings. Future engagements include appearances for Opera North, Channel 4, the LSO, the LPO, and at the Grand Theatre d'Aix en Provence and the Berbigueres Festival in France.

Becs Andrews (Set designer)

Becs is a freelance set and costume designer for opera, theatre and dance.

Recent designs include *Eugene Onegin* at the Glasgow Theatre Royal and Edinburgh Festival Theatre, *Cyrano de Bergerac* for Basingstoke Haymarket, *La Serva Padrona* for The Royal Opera House (Linbury Studio), *Albert Herring* for British Youth Opera, *The Electric Hills* for Liverpool Everyman *The Tinder Box* for Unity Theatre, Liverpool, *Orestes 2.0* and *The Revenger's Tragedy* for Guildhall School of Music and Drama, *Jeff Koons* for ATC, *Twelfth Night* for English Touring Theatre, *Hamlet* for the Al Bustan Festival, *Our Kind of Fun* for Live Theatre, Newcastle, and *Set and Reset* for EDge dance company.

Becs was recently chosen to represent the UK at the 2007 Prague Quadrennial, and was the overall winner of the Linbury Biennial Prize for Stage Design 2003. Her work is currently in exhibition at the V&A as part of Collaborators: UK Design for Performance.

Please go to www.becsandrews.com to view her other work.

Dena Lague (Movement Director)

Dena is a dancer choreographer and was awarded the Dance UK 2004 Gulbenkian bursary for assistant choreography. She co-choreographed *Walk the Talk* for Wales National Youth Dance Co and is assistant artistic director for JazzXchange Music and Dance Company. Dena performed and devised the original role of Sandra Grubb for Matthew Bourne's production of *Edward Scissorhands*. She is assistant to Sheron Wray and has performed and collaborated with Wynton Marsallis and Byron Wallen in the original production of *Lucky for Some*. Film credits include *Mrs Henderson Presents* (Stephen Frears) and *The Space Inbetween* (James Herbert). She was also the soloist on Motion Capture Animation's *Special Request*.

Alexandra Kharibian (Costume Designer)

Alexandra began her career at the National Youth Theatre in 1998, touring with them to Edinburgh and Paris. Since then she has completed training at the Bristol Old Vic Theatre School, and graduated in 2006 from Central Saint Martins College of Art with a BA in Design for Performance. Most recent work includes: *Electra* (Fulltilt Theatre Company), *Frobisher's Gold* (Menagerie Theatre Company), *Dido Queen of Carthage* (Angels in the Architecture), *Dido and Aeneas* (RCM/Woodhouse Music), *Trouble in Tahiti* and *Mozart and Salieri* (Second Movement).

Dan Swerdlow (Lighting Designer)

Dan has designed lighting at the Edinburgh Fringe for *Minor Irritations* (2005) and *The Same…But Different* (2006). Whilst at UCL, Dan has designed the set and lighting for *Volpone, The Tempest* (for which he was voted UCLU Artist of the Year), *Jekyll and Hyde* and *Pulse – 21st Annual Dance Show*. Most recently he has designed lighting for *Camacho's Wedding* and *Our Country's Good*. Dan is also a full-time medical student.

Carl Gombrich (Gianettino)

Carl Gombrich works at UCL where he is Academic Advisor to UCL Preparatory Certificates (UPC courses) for international students. He previously taught Physics on the course. Carl studied Maths and Physics at King's College London and singing at the National Opera Studio, where he was the Royal Opera House scholar.

Laurie Wilks (Borgonino)

Laurie is a fourth year Classics student at UCL and this is his debut solo Opera performance. He spent his third year in Bologna where he toured with the University's prestigious Coro della Camera around Italy and in Vienna. His solo performances include Bach's *Magnificat* and Charpentier's *Te Deum*. He plays and teaches cello in London and has sung with UCO since his first year.

Lukasz Myszkowski (Romano)

Born in London, Lukasz made his Opera debut in *La Bohème* at the Royal Opera House, Covent Garden, in 2000. He went onto make further appearances at Covent Garden in *Billy Budd* and *Turandot.* He has toured major European venues with the Schola Cantorum, including the Vatican and Sacré Coeur, Paris. He currently studies Mechanical Engineering at UCL.

Hal Brindley (Sacco)

Hal is in his fifth year studying medicine at UCL. Opera roles includes *Alfonso Und Estrella*, *Des Hochzeit des Camacho, Whittington, Dido and Aeneas, Curlew River and Der Freischutz*. He also sang in UCO's British premiere of Dvorjak's *Vanda*. Solo performances include Mozart's *Mass in C Minor*, Stravinsky's *Persephone*, Mozart's *Requiem*, Bach's *St John Passion* and Mendelssohn's *Elijah*. This will be Hal's fifth and final appearance with University College Opera.

Henry Linscott (Coryphee)

Henry is a first year undergraduate studying for a BA in Classics. He was introduced to singin at Cheltenham College first as a chorister and later as a solo singer. This is his first performance in an opera - and he is hoping it will be the first of many.

Laura Murphy (Maid)

Laura first started singing at school aged 12, and continued to study at the Junior Royal Academy of Music. She is currently continuing her musical studies in Windsor and plans to do her diploma this summer. Laura is studying French at UCL.

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Next year's opera from UCO is

MACBETH

by Ernest Bloch

Ernest Bloch's opera of the famous Shakespeare tragedy was first performed in 1910 by the Opéra-Comique in Paris. It has had a colourful life, with a premiere plagued by bitter rivalries among the cast, and after a second production in Naples it was banned on the orders of the Fascist government.

It is nonetheless considered a forgotten masterpiece and is a worthy subject for UCO's next production, which will be its British premiere.

Watch for details in early 2009

Friends of University College Opera

Patron: Dame Felicity Lott

If you enjoyed tonight's performance we hope that you may consider joining friends of UCOpera. This scheme is one of our most valued methods of support. More than just financial aid, our Friends give us, the students of UCL, invaluable encouragement. As long as we have Friends, we know that there are always those who believe that no operatic work should be forgotten. They remind us just how important our job is!

World-renowned soprano and former UCO singer, Dame Felicity Lott, is the patron of the Friends programme. Together we encourage you to join the programme which offers many exciting advantages to you, the opera lover. Friends' benefits include a reception and pre-opera lecture on opening night, free tickets for the night of your choice, and a complimentary programme. For more information contact the Friends coordinator, Kris Kovarovic at UCO, UCL Union Music Society, 25 Gordon Street, London, WC1H 0AH. Alternatively, you may email her at krisfire@hotmail.com.

We wish to thank the following Friends, as well as several anonymous donors and those whose gifts were not yet received at the time of printing:

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UCO would like to thank the following for their generous contributions towards this year's production:

UCL Union
The Friends' Trust
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We would also like to thank the following for their invaluable contributions:

All of the sabbs and staff at UCL Union, Professor Malcolm Grant, Professor Michael Worton, Professor John Foreman, the Bloomsbury Theatre, Caroline Shriver, Mary Nri, Moira Yip, UCLU Stage Crew, Alec Gray, Christopher Richardson, Tim Norton, the Pleasance Theatre, UCL Chamber Music Club, Kirsty Allen and Charmaine Parram, wardrobe assistants, and the UCL Costume Store.

Alex Huk, with assistance from Tim Shaw, Aurelia Mason, Cecily Hewlett, Anthony Gowen, for the translation.

Sam Belinfante for designing posters, flyers and the programme cover, and Nick Walker for designing the programme text.

We hope you have enjoyed the opera tonight as much as we have enjoyed performing. A production such as this costs a considrable sum to put on, and without the generosity of our supporters, it would not happen.

If you too would like to show your appreciation, please use the envelope in this programme to give as much as you feel you can. Our existence depends on it.

Thank you.

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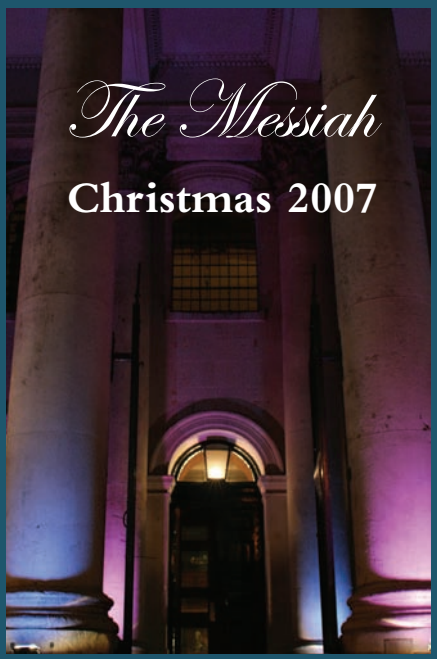

Raising funds for the opera: UCLU Music Society's gala perfomance of Handel's Messiah in St Georges Church, Bloomsbury

Design by Sam Belinfante and Nick Walker