GLYNDEBOURNE

Autumn Performances 2020

The Magic Flute

PERFORMANCES ON
1, 3, 5, 7, 10, 12, 15, 17, 19 AND 21 NOVEMBER
At last year’s Festival we premiered a brand new, large-scale production of *Die Zauberflöte*. We threw everything at it: masses of scene changes, props galore, puppets, and exquisite costumes... Our plan was to revive the production at Glyndebourne this autumn, and take it out on the road to visit our regular touring partners’ theatres.

Alas, Covid-19 struck, and we all know how 2020 has developed since. We left it as late as possible to cancel our Tour, hoping that everything would right itself in time, but with social distancing in place, and touring venues closed, we had to start to think very differently. We realised that an interval doesn’t work with social distancing, nor does a costume fitting, nor can a stage crew function properly (for this production they operated with the energy and proximity of a rugby scrum). At some point we said, enough of what’s not possible, and asked ourselves instead: what can we do?

The answer is before you today. A semi-staged, abbreviated version of *The Magic Flute*, performed in English. It’s the same fantastic cast, led by conductor Leo McFall and director Donna Stirrup (who, together, came up with this shortened version). Our orchestra is a little smaller than normal, but they are on stage so you can actually see them, and there are no boys because they’ve missed too much school!

There’s no scenery, and the costumes and props are what we could find that we thought helped the story and fitted the singers. Opera has the reputation of being a lavish art form, and sometimes it is, but it is amazing how little one needs to tell a story through music and theatre.

Our dedication at Glyndebourne is to ensemble music making, ensemble acting, and a way of working which is collaborative. So while we call this a semi-staging, the performers don’t view it that way: for them it is the full thing. Mozart and Schikaneder were both practical theatre people, and we think they would have approved of our refusal to give up in the face of adversity!

It is an unusual year, and this is an unusual performance – and we hope you enjoy it: it’s not often you get to sit in this beautiful theatre to experience great music and theatre with so much space around you. Think of it as an up grade to first class, and sit back... but don’t relax too much: theatre is a two way, live activity and we need you to provide the noise, laughs and energy of a packed auditorium. In years to come you’ll be able to say, ‘I was there during the pandemic, and saw a wonderful performance of *The Magic Flute*...’ and then you’ll regale your friends with the names of world famous singers who you first heard here, today.

Thanks for coming to join us, for arriving as arranged, following one-way systems, sanitising your hands, and for sitting separately, muzzled like Papageno is after his encounter with the Three Ladies. Hopefully soon we will be able to return to our anarchic, un-masked selves, but for the moment it’s only possible to make live opera if we all work together. Thank you.

*Stephen Langridge*  
Artistic Director
CAST
in order of appearance

Tamino
Thomas Atkins

First Lady
Carrie-Ann Williams

Second Lady
Kamilla Dunstan

Third Lady
Eirlys Myfanwy Davies

Papageno
Huw Montague Rendall

Queen of Night
Nazan Fikret

Monostatos
David Shaw

Pamina
Gemma Summerfield

Speaker
John Mackenzie-Lavansch

Sarastro
David Shipley

Second Priest/
First Man in Armour
Brenden Gunnell

First Priest/
Second Man in Armour
William Thomas

Papagena
Madison Nonoa-Horsefield

Music by
Wolfgang Amadeus Mozart

English version by
Jeremy Sams

Performed by arrangement with
Josef Weinberger Limited

Conductor
Leo McFall

Director
Donna Stirrup

Assistant Conductor
& Chorus Director
Aidan Oliver

Assistant Director
Ian Rutherford

Vocal Coach
Steven Maughan

Répétiteur & Glockenspiel
Matthew Fletcher

Lighting design
Jonny Venn

Costume Coordinator
Sarah Umney

Glyndebourne Tour Orchestra
Leader Richard Milone

The Glyndebourne Chorus

Performances on
1, 7, 10, 15, 17 and 21 November
start at 4.00pm

Performances on
3, 5, 12 and 19 November
start at 7.00pm

The edition of Die Zauberflöte
(The Magic Flute) used in these performances is published by
Bärenreiter-Edition, Kassel. Performed by arrangement with
Faber Music Ltd, London.
Alone in a foreign land, Prince Tamino is attacked by a giant serpent. He faints, but when he comes to, realises that he has been rescued – someone else has killed the monster. Papageno, the Queen of Night’s bird-catcher is quick to claim the credit, but is soon corrected by the queen’s three ladies. They give Tamino a portrait of Pamina, the queen’s daughter, who has been abducted by the tyrant Sarastro. Tamino falls instantly in love. The queen herself appears, and promises the Prince her daughter’s hand if he can rescue her. To help him on his quest the ladies give him a magic flute and Papageno a set of magic bells. Tamino sets off, joined by a reluctant Papageno.

Imprisoned in Sarastro’s temple underground, Pamina is at the mercy of Monostatos. But his lecherous plans are interrupted by Papageno, who tells Pamina of Tamino’s love and his quest to rescue her. Arriving at the temple, Tamino is greeted by a priest, who tells him that he has been deceived by the Queen of Night; all is not as she described.

Papageno and Pamina have escaped, but are pursued by Monostatos. Papageno uses his magic bells to enchant their pursuers, but just as they are once again free they hear Sarastro and his followers approaching. Pamina confesses all and is forgiven, but Sarastro still refuses to release her. Tamino enters, captured by a triumphant Monostatos. He and Pamina meet briefly for the first time before Tamino is led away to prepare for his initiation into Sarastro’s order. Monostatos is punished.

Sarastro has persuaded the brotherhood to accept Tamino as a member if he passes the order’s tests of initiation. Tamino and Papageno face the first trial: silence. Papageno fails almost immediately, but Tamino holds firm. The Queen of Night still seeks revenge, and orders Pamina to kill Sarastro. Monostatos overhears and threatens to expose the plot unless Pamina surrenders to his desires. But Sarastro discovers his scheme, dismisses Monostatos and forgives Pamina. Papageno and Tamino are still sworn to silence. Papageno once again fails by talking to an old woman. Tamino plays his magic flute, which summons Pamina to him. She speaks but he cannot reply, forcing her to believe that he no longer loves her. Sarastro orders Pamina and Tamino to bid each other a final farewell – they must now prepare for the final trials.

Papageno expresses his wish for a wife of his own, and is rewarded by the return of the old lady. The instant he reluctantly agrees to marry her she is transformed into his perfect Papagena.

Two men in armour help Tamino prepare for his final trials. Free now to speak, he is reunited with Pamina who resolves to undergo the trials of fire and water alongside him.

The Queen of Night, Monostatos and their allies make one final attempt to overthrow Sarastro but fail. ‘The banner of sunlight at last is unfurled; an end to all evil and light to the world’ proclaims Sarastro. He welcomes Tamino and Pamina into the brotherhood as members of the order celebrate a new era of wisdom.

Our synopsis is based on Jeremy Sams’ English translation.
Glyndebourne Tour Orchestra 2020

FIRST VIOLIN
Richard Milone LEADER
Malu Lin Swayne PRINCIPAL
Andrew Roberts
Leo Payne
Robert Yeomans
Juliet Lee

SECOND VIOLIN
Clare Thompson PRINCIPAL
Ruth Funnell
Chris Windass
Rebecca Dinning
Jeremy Metcalfe

VIOLA
Daisy Spiers PRINCIPAL
Catherine Bradshaw
Bryony Mycroft

CELLO
Jonathan Tunnell PRINCIPAL
Sarah Butcher
Penny Bradshaw

BASS
Chris West PRINCIPAL
David Johnson

FLUTE
Julian Sperry PRINCIPAL
Katey Thomas

OBOE
Alun Darbyshire PRINCIPAL
Ilid Jones

CLARINET
Fiona Cross PRINCIPAL
Sarah Thurlow

BASSOON
Emma Harding PRINCIPAL
Stuart Russell

HORN
Alexia Cammish PRINCIPAL
Alexandra Carr

TRUMPET
Simon Munday PRINCIPAL
Simon Gabriel

TIMPANI
Adrian Bending PRINCIPAL

ORCHESTRA MANAGER
Jonathan Tunnell

PIT MANAGER &
ORCHESTRA ASSISTANT
Seif O’Reilly
The Glyndebourne Chorus

Chorus Director
Aidan Oliver

Sopranos
Nicola Hughes
Madison Nonoa-Horsefield
Jacquelyn Parker
Rachel Taylor

Mezzo Sopranos
Natalia Brzezińska
Emma Kerr

Tenors
Peter Haydn Ferris
Niel Joubert
Sean Kerr
Anthony Osborne
David Shaw

Basses
Andrew Davies
John Mackenzie-Lavansch
Michael Wallace
Biographies

Thomas Atkins
Tenor
TAMINO

Previously for Glyndebourne
Second Priest, First Man in Armour/ Die Zauberflöte (GF)

Recent engagements
Rodolfo/La bohème (New Zealand Opera, ON, Göteborg Opera); Roderigo/Otello (ROH, Bayerische); Lysander/A Midsummer Night’s Dream (Montpellier); Empsaele/Il paria (Opera Rara)

Forthcoming engagements
Jaquino/Fidelio (Concertgebouw Amsterdam); Váňa Kudrjaš/Kát’a Kabanová (GF); Alfredo/La traviata (Israel Opera)

He studied at New Zealand School of Music and GSMD, where he was supported by the Kiri Te Kanawa Foundation and the New Zealand Arts Foundation Patronage. A former Jerwood Young Artist and a 2018 graduate of the ROH Jette Parker Young Artist Programme, he has made successful debuts with Bayerische, Opéra de Montpellier, ON, Göteborg Opera and New Zealand Opera. On the concert platform he joined Marin Alsop and the LSO in performances of Candide as well as appearing in the Kiri Te Kanawa Foundation Gala at Wigmore Hall and making his debut with Opera Rara as Empsaele/Il Pari at the Barbican with the Britten Sinfonia under Sir Mark Elder.

Eirlys Myfanwy Davies
Mezzo-Soprano
THIRD LADY

Previously for Glyndebourne
Countess Ceprano/Rigoletto, (Cover)
Madame de la Haltière/Cendrillon, Chorus/ La traviata: Behind the Curtain, Cendrillon, La traviata (GT); Cio-Cio-San’s Mother/ Madame Butterfly, (Cover) Annina/La traviata, Chorus/Madama Butterfly, Der Rosenkavalier, Saul, Vanessa, La traviata, Don Pasquale, La clemenza di Tito, (Cover) Third Lady/Die Zauberflöte, Madame de la Haltière/Cendrillon (GF); Hamlet (GT, GF)

Recent engagements
Cornelia/Guido Cesare, (Cover) Dorabella/ Così fan tutte (ETO); (Cover) Portia/ The Merchant of Venice (WNO); Dido/ Dido and Aeneas, Mistress Ford/Sir John in Love, Penelope/Il ritorno d’Ulisse in patria (Alexander Gibson Opera School); Pompea/The Little Green Swallow (BYO); Elijah (Harlow Chorus); Amenophis/Mosè in Egitto concert performance (Chelsea Opera Group, Cadogan Hall); Elgar’s The Music Makers (Ealing Symphony Orchestra); Copland’s In the Beginning, Bernstein’s Chichester Psalms, Verdi’s Four Sacred Pieces (Tonbridge Philharmonic Society)

She graduated in Vocal Studies from the RWCMD, Cardiff and has also studied at the Alexander Gibson Opera School at RCS, and at RAM, where she was awarded the Maida Jones and Alfred Alexander Awards. A National Opera Studio Young Artist graduate and Samling Artist, she won the 2017 London Welsh Young Singer of the Year and was named Voice of the Future at Llangollen International Festival. She is a winner of the 2016 Dunraven Young Welsh Singer of the Year, W Towyn Roberts Memorial Award, Ye Cronies Opera Award, Miriam Licette Award, the prestigious Worshipful Company of Musician’s Silver Medal Award and the Llais Llwyr Fan Llamed Award. She has performed at RAH, QEH, Cadogan Hall, Brussels Cathedral, St David’s Hall, Wales Millennium Centre and The Vatican.

Kamilla Dunstan
Mezzo-Soprano
SECOND LADY

Previously for Glyndebourne
Countess Ceprano/Rigoletto, (Cover)
Madame de la Haltière/Cendrillon, Chorus/ La traviata: Behind the Curtain, Cendrillon, La traviata (GT); Cio-Cio-San’s Mother/ Madame Butterfly, (Cover) Annina/La traviata, Chorus/Madama Butterfly, Der Rosenkavalier, Saul, Vanessa, La traviata, Don Pasquale, La clemenza di Tito, (Cover) Third Lady/Die Zauberflöte, Madame de la Haltière/Cendrillon (GF); Hamlet (GT, GF)

Recent engagements
Jaquino/Fidelio (Concertgebouw Amsterdam); Váňa Kudrjaš/Kát’a Kabanová (GF); Alfredo/La traviata (Israel Opera)

Forthcoming engagements
Waltraute/The Valkyrie (ENO)

Born in Yorkshire, she emigrated to New Zealand before returning to the UK. She studied at RCM International Opera School, GSMD and RCS, and was an Alvarez Young Artist at Garsington Opera. Her concerts include Vaughan Williams’s Serenade to Music with CBSO, also broadcast on BBC Radio 3. She was a finalist at the Maureen Lehane Singing Competition at Wigmore Hall in 2018 and is a Wagner Stipendien (Bayreuth Festspiele) and Samling Artist.
Biographies

Nazan Fikret
Soprano
QUEEN OF NIGHT

Previously for Glyndebourne
Elin/Agreed (Glyndebourne education)

Recent engagements
Blonde/The Seraglio (ETO); Königin der Nacht/Die Zauberflöte (Opera på Skånet/Swedish Chamber Orchestra, Garsington, SO Dementia friendly performances); Arasse/Stroe re di Persia, Handel's Messiah (Nederlandse Reisopera); Euridice/Orfeo ed Euridice (Longborough Festival Opera)

She performed extensively in adolescent roles including at ENO and Teatro Real, before formally training at GSMD and continuing her private studies with Marie McLaughlin and Yvonne Kenny. She is an Opera Awards Foundation Bursary Recipient, Britten-Pears scholar, former Making Music Young Artist and finalist in the 2017 Das Lied International Song Competition.

Brenden Gunnell
Tenor
SECOND PRIEST/FIRST MAN IN ARMOUR

Previously for Glyndebourne
Prince/Rusalka, Pedrillo/Die Entführung aus dem Serail (GF); Mademoiselle Bouillabaisse/In the Market for Love (Glyndebourne Open House)

Recent engagements
Siegmund/Die Walküre, Loge/Das Rheingold (Göteborg Opera); Erik/Der fliegende Holländer (Bari Opera); Sergei/Lady Macbeth of Mtsensk (BOC); Jenik/The Bartered Bride (Garsington); Huon de Bordeaux/Überon (Bayerische); David/Die Meistersinger von Nürnberg (National Centre for Performing Arts, Beijing)

Forthcoming engagements
Earl of Kent/Lear (Bayerische); Siegmund/Die Walküre (Saarländische Staatsoper); Oedipus Rex (Norddeutscher Rundfunk, Hamburg); Loge/Das Rheingold (BOC); Title role/Lohengrin (Bolshoi)

One of the most promising young-heroic tenors of his generation, his repertoire includes the title roles in Peter Grimes, Idomeneo and Parsifal, Siegmund/Die Walküre, Jimmy Mahoney/Aufstieg und Fall der Stadt Mahagonny, Laça Klemen/Jenufa, Eric/Der fliegende Holländer and Loge/Das Rheingold. From 2007 to 2011 he was an ensemble member of the Tiroler Landestheater, Innsbruck under KS Brigitte Fassbaender, before spending 3 years as an ensemble member of the Norwegian National Opera. A native of Indiana, USA, he received his diploma from the Curtis Institute of Music, Philadelphia in 2006.

John Mackenzie-Lavansch
Baritone
SPEAKER

Previously for Glyndebourne
Dandini/La Cenerentola, Hunter/Rusalka, Baritone Solo/The Fairy Queen, First Apparition/Macbeth (GF); Imperial Commissioner/Madama Butterfly, Belcore/L'elisir d'amore, Malatesta/Don Pasquale, Papageno/Die Zauberflöte, Hunter/Rusalka, Marchese D'Oibigny, Messenger/Le traversata, Customs Sergeant/La bohème, Marcellus, Player 4/Hamlet, Court Ussher/Rigoletto (GT); Duncan, Assassin/Luke Styles' Macbeth (Glyndebourne/ROH)

Recent engagements
Dandini/La Cenerentola (Bury Court, Erin Arts Centre); Pagano/I Lombardi alla prima crociata (University College Opera); Primo Pastore/L'Orfeo, Hymen/The Fairy Queen (Le Concert d'Astrée)

Born in Dumbarton, he graduated from the Opera School at RCS. He is an alumnus of the Steans Institute at the Ravinia Festival and a Samling Scholar. Winner of the Mary Garden International Prize, he has also received the Bill McCue Memorial Award and the Wessex Glyndebourne Association Award.
Biographies

Leo McFall
Conductor

Previously for Glyndebourne
Renard, Maevu, The Yellow Sofa, Vanessa (GF);
Cosi fan tutte, Don Giovanni, Rusalka, The
Turn of the Screw (GT)

Recent engagements
La traviata (ENO); The Turn of the Screw
(ON); BBC Philharmonic

Forthcoming engagements
Concerts with Alma Mahler
Kammerorchester, Orchestre National du
Capitole de Toulouse, Gáve Symphoniker,
Singapore Symphony; recordings with
Bamberger Symphoniker; Verdi's Macbeth
(Hessisches Staatstheater Wiesbaden)

The London-born conductor has worked
extensively throughout Germany and
Finland and won the 2015 Deutsche
Dirigentenpreis. He worked as Bernard
Haitink's assistant in Amsterdam
and Chicago. He is chief conductor
of Symphonieorchester Vorarlberg in
Bregenz, and will appear with them in
Salzburg and at the Bregenzer Festspiele.

Huw Montague
Rendall
Baritone

Previously for Glyndebourne
Fiorello/Il barbiere di Siviglia (GF)

Recent engagements
Count Almaviva/Le nozze di Figaro (Opéra
national de Lorraine); Harlequin/
Ariadne auf Naxos (Aix, Champe-Elysées);
Schaunard/La bohème (Zürich); Marcello/
La bohème (Komische); Prince of Mantua/
Fantasio (Garsington)

Forthcoming engagements
Title role/Pelléas et Mélisande (Opéra de
Rouen Normandie); Harlequin/Ariadne auf
Naxos (Bayerische); Lieder eines führenden
Gesellen with Filarmonica della Scala (La
Scala); Guglielmo/Cosi fan tutte (GF)

The British baritone is an alumnus
of RCM and in 2016, at the age of just
22, he became a Jerwood Young Artist
and a recipient of the John Christie
Award. He joined the International
Opera Studio in Zürich the same year
as one of the youngest singers ever to
join the prestigious programme, and
in 2017 he took part in the Young Artist
Programme in Salzburg. Current and
future appearances include leading opera
stages such as ROH, Paris, Aix, Chicago,
Komische, Bayerische and Glyndebourne.

Madison
Nonoa-Horsefield
Soprano

Previously for Glyndebourne
Siren 1/Rinaldo (GF); Almirena/Rinaldo (GT)

Recent engagements
Wigmore Hall debut

The New Zealand Soprano is a recent
graduate of the prestigious opera course
at GSMD, a former Young Artist with New
Zealand Opera and the recipient of the
Dame Kiri Te Kanawa Most Promising
Singer award in the Lexus Song Quest.
She is a Glyndebourne 2020/21 Jerwood
Young Artist. She was also selected as a
2020 Britten-Pears Young Artist for the
Aldeburgh Festival and will make her
Wigmore recital debut this November as a
2019/2020 Samling Young Artist. Roles
performed include Susanna/Le nozze di
Figaro, Despina/Cosi fan tutte, Almirena/
Rinaldo, Giulietta/I Capuleti e i Montecchi
and Tytania/A Midsummer Night’s Dream.
She has been a soloist with the New
Zealand Symphony Orchestra, Australian
Brandenburg Orchestra and was recently a
cover soloist for the London Philharmonia
at Festival Hall. She acknowledges the
ongoing support and encouragement of
the Dame Kiri Te Kanawa and Dame
Malvina Major foundations.
Aidan Oliver
Chorus Director

Previously for Glyndebourne
Herald/Rinaldo, Giuseppe/La traviata,
Officers/Ariadne auf Naxos, Footman to
the Marschallin, Major Domo to the
Marschallin/Der Rosenkavalier, (Cover)
Eisslinger/Die Meistersinger von Nürnberg,
(Cover) Basilio/Le nozze di Figaro, (Cover)
Gastone/La traviata, (Cover) Lucano/
L’incoronazione di Poppea, (Cover) Parpignol/
La bohème (GF); Sergeant, First murderer/
Macbeth (Linbury Theatre); The Fox/Reourd
(Jerwood Chorus Development Scheme);
(Cover) Novice/Billy Budd (GT, BAM)

Recent engagements
Jonathan/Saul (Châtelet); Ferrando/Cosi
fan tutte (Bury Court Opera); Sergeant,
First murderer/Macbeth (Linbury Theatre)

Forthcoming engagements
Monostatos/The Magic Flute (GT)

Born in Manchester, he studied at RNCM.
In addition to his operatic commitments,
he is a keen cricket player and represented
his county of Lancashire.

David Shaw
Tenor

MONOSTATOS

Previously for Glyndebourne
Herald/Rinaldo, Giuseppe/La traviata,
Officers/Ariadne auf Naxos, Footman to
the Marschallin, Major Domo to the
Marschallin/Der Rosenkavalier, (Cover)
Eisslinger/Die Meistersinger von Nürnberg,
(Cover) Basilio/Le nozze di Figaro, (Cover)
Gastone/La traviata, (Cover) Lucano/
L’incoronazione di Poppea, (Cover) Parpignol/
La bohème (GF); Sergeant, First murderer/
Macbeth (Linbury Theatre); The Fox/Reourd
(Jerwood Chorus Development Scheme);
(Cover) Novice/Billy Budd (GT, BAM)

Recent engagements
Jonathan/Saul (Châtelet); Ferrando/Cosi
fan tutte (Bury Court Opera); Sergeant,
First murderer/Macbeth (Linbury Theatre)

Forthcoming engagements
Monostatos/The Magic Flute (GT)

Born in Manchester, he studied at RNCM.
In addition to his operatic commitments,
he is a keen cricket player and represented
his county of Lancashire.

David Shipley
Bass

SARASTRO

Previously for Glyndebourne
Chorus/Billy Budd (GF)

Recent engagements
Sparafucile/Rigoletto (Houston); Monk/Don
Carlo (GPO); Truffaldino/Ariadne auf
Naxos (Champs-Élysées); Sparafucile/
Rigoletto (SO); Truffaldino/Ariadne auf
Naxos (Aix); Ratcliffe/Billy Budd (Rome);
Zuniga/Carmen (ROH)

Forthcoming engagements
Prince Gremin/Eugene Onegin (Zürich)

The British bass is a graduate of the Jette
Parker Young Artists Programme at ROH
and the opera course at GSMD. He studied
at RAM, where he was awarded first-class
BMus (Hons) and MA degrees, as well as
dipRAM. He has performed as a soloist
with LSO, the Monteverdi Choir and
Classical Opera and has sung under Sir
Antonio Pappano, Sir John Eliot Gardiner,
Sir Andrew Davis and Sir Mark Elder,
and at venues including Salle Pleyel,
L’Auditori, Kölnner Philharmonie, Kings
Place, Cadogan Hall, the Barbican, Christ
Church Spitalfields, and RAH. In 2008
he won the Kathleen Ferrier Bursary for
Young Singers.
Biographies

Donna Stirrup
Director

Previously for Glyndebourne
Saul (Associate Director and Assistant Director, GF, Revival Director, GT); Die Zauberflöte (Assistant Director, GF, Director, Prom); Hamlet, The Cunning Little Vixen, Billy Budd, Rusalka (Assistant Director, GF); Rusalka (Assistant Director, GT, Staff Director, GF); La traviata, Eugene Onegin (Assistant Director, GT); St. Matthew Passion, The Miserly Knight/Gianni Schicchi (Staff Director, GF)

Recent engagements
Saul (Revival Director, Châtelet, Houston, Adelaide Festival); Rodelinda (Revival Director, ENO; Bolshoi); Katya Kabanova (Associate Director, Liceu); The Turn of the Screw (Director, St. Endellion Festivals); Rusalka (Revival Director, Houston); Peter Grimes (Director, ENO Prom)

Forthcoming engagements
Die Zauberflöte (Revival Director, GF); Tosca (Revival Director, ENO)

She has worked extensively at ENO as a Staff Director, and as an Assistant Director at both Glyndebourne and ROH. She has directed each revival of Saul since its Glyndebourne premiere in 2015, including the award-winning 2015 Tour and Adelaide Festival 2017 productions and the recent revivals in Houston and Paris.

Gemma Summerfield
Soprano

PAMINA

Previously for Glyndebourne
(Cover) Michal/Saul (GF); 2018 Glyndebourne Opera Cup finalist (2018)

Recent engagements
Marzeline/Fidelio (The Hallé); Pamina/Die Zauberflöte (SO); Paula Jordan/Dinner at Eight (Wexford Festival Opera); (Cover) Title role/Rodelinda (ENO); Fiordiligi/ Così fan tutte (Bury Court Opera); Barmherzigkeit/Die schuldigkeit des ersten Gebots, Hyacinthus/Apollo et Hyacinthus (Classical Opera)

Forthcoming engagements
Governess/The Turn of the Screw (Opéra national de Lorraine)

A graduate of the RCM International Opera School, The Georg Solti Accademia and The Verbier Festival Academy, she won First Prize in the 2019 Concorso Lirico Internazionale de Portofino and the Duo Prize at the 2017 Wigmore Hall International Song Competition alongside regular accompanist Sebastian Wybrew. She was awarded First Prize and the Loveday Song Prize at the 2015 Kathleen Ferrier Awards, and was a finalist in the inaugural Glyndebourne Opera Cup and the 2018 Concours musical international de Montréal. Working under the tutelage of Rosa Mannion, she is a Yeoman of the Worshipful Company of Musicians, having been awarded The Silver Medal, and is an RPS Chilcott Award holder and a Carne Scholar.

William Thomas
Bass

FIRST PRIEST/SECOND MAN IN ARMOUR

Previously for Glyndebourne
Nicholas/Vanessa (GF); Jerwood Young Artist

Recent engagements
Colline/La bohème (ENO); Shepherd/Pelléas et Mélisande (Garsington); Snug/A Midsummer Night’s Dream (Vienna)

Forthcoming engagements
Masetto/Don Giovanni (Seattle Opera); First Priest, Second Man in Armour/Die Zauberflöte (GF); Poacher/The Cunning Little Vixen (ENO)

A recent graduate of the Opera Course at GSMD, he is the winner of the 2019 Veronica Dunne International Singing Competition and of the 2018 Kathleen Ferrier Award and 2018 John Christie Award.
Biographies

Carrie-Ann Williams

Soprano
FIRST LADY

Previously for Glyndebourne
Gianetta/L’elisir d’amore, (Cover) Armida/Rinaldo (GT); (Cover) First Lady/Die Zauberflöte (GT)

Recent engagements
(Cover) Merab/Saul (Châtelet); The Fox/The Cunning Little Vixen, Anna Maurrant/Street Scene (Birmingham Conservatoire); Savitri/Savitri, Miss Wingrave/Owen Wingrave (BYO); Alcina/Alcina, Lucy/Die Dreigroschenoper, Donna Anna/Don Giovanni (Royal Academy Opera); Maria Bertram/Mansfield Park (Opera South)

Forthcoming engagements
Marzelline/Fidelio (GT)

She graduated in summer 2018 from Royal Academy Opera under the tutelage of Elizabeth Ritchie and Ingrid Surgenor. Her competition success includes the Mario Lanza Operatic Prize, the John Ireland Prize, the Ashleyan Opera Prize, the Stuart Cameron Smith American Song Prize and the St Clare Barfield Operatic Distinction Rose Bowl Award.
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