



National Opera Studio

An Evening of Mozart

**HOWARD
ASSEMBLY
ROOM**

Sat 7 May 2022
7.30pm

Welcome from Opera North

I'm delighted to welcome you to the first National Opera Studio residency to take place in the Howard Assembly Room at Opera North since November 2018. Much has happened since then – not least a global pandemic! – and, on a rather more positive note, a major redevelopment project that has delivered a new home for Opera North in the heart of Leeds and a significant enhancement of the environment surrounding this beautiful and historic venue.

Our commitment to the nurture and development of artists throughout their careers has emerged from the turbulence of the past two years stronger than ever, and we value highly our affiliation with the National Opera Studio, which plays a unique role in the operatic profession in the UK. This commitment is often manifested in relationships with singers, conductors and directors built and sustained over the course of several years, and the vital part played by NOS in developing and diversifying our artform is demonstrated by the range of alumni working with Opera North in the 2021/22 season, who are listed opposite.

Please join me in giving a warm welcome to all of this year's NOS Young Artists, to our Principal Guest Conductor Antony Hermus and director Matthew Eberhardt, and to our wonderful Orchestra. I hope you'll thoroughly enjoy this evening of Mozartean gems.

Richard Mantle
General Director, Opera North

National Opera Studio alumni working with Opera North in 2021/22

Molly Barker
Katie Bird
Charlie Drummond
Máire Flavin
Amy Freston
Thomas D Hopkinson
Sky Ingram
Katarina Karnéus
Satriya Krisna
Polly Leech
Monica McGhee
Ross McInroy
Gyula Nagy
Elin Pritchard
Singers

Philip Voldman
Repetiteur

Timothy Burke
Richard Farnes
Anthony Kraus
Oliver Rundell
Conductors

Welcome from National Opera Studio

It is with great pleasure that we welcome you to this performance by the National Opera Studio's 2021/22 Young Artists, the culmination of a fantastic week-long residency with Opera North.

Our annual residencies with our partner companies are the highlights of the programme, and form a vital part of the professional training and exposure that sets us apart from all other opera training organisations in the UK. Our artists learn to adapt and flex different performance skills on platforms large and small, as they will need to do in the professional world. The National Opera Studio's alumni can be found on the opera stages and on the senior artistic teams of major opera companies all around the world, and there are NOS alumni working regularly at all six of our partner opera companies in the UK.

The programme this evening explores love, betrayal and deceit in Mozart's operas featuring scenes from some of his most celebrated works, including *Le nozze di Figaro*, *Don Giovanni*, *Idomeneo* and *Così fan tutte*. We're delighted to be working with director Matthew Eberhardt for the very first time and look forward to future collaborations.

We very much hope you enjoy this evening's performance.

Emily Gottlieb

Chief Executive, National Opera Studio

About Opera North

Opera North is a national opera company based in Leeds and one of the leading arts organisations in the UK. Rooted in the north of England, international in outlook, we create extraordinary experiences, every day.

We believe that opera and music are for everyone, and we champion diversity in artists, repertoire, audiences and participants. Our aim is to make bold, innovative, ambitious work and share it in new ways, continually revitalising our approach to opera and musical theatre. We work in partnership with a wide range of artists and organisations, and commission new work, from operas to film scores to sound installations.

Our award-winning work tours throughout the North and beyond. You'll find us in grand theatres and shopping centres; in community venues and city squares; in pubs and on our digital platform, ONDemand. Our Projects department creates and curates an eclectic programme of site-specific touring work, as well as gigs, concerts, spoken word and film in the Howard Assembly Room in Leeds, which re-opened last autumn following a major capital redevelopment project.

Opera North connects with communities and inspires people of all ages and walks of life to explore opera, music and the arts. Thousands of young people and adults engage in the Company's extensive Education programmes each year. Our ground-breaking Community Partnerships scheme helps us reach people who, for many reasons, face significant barriers to experiencing the arts, and we are the first opera company in the country to be awarded Theatre of Sanctuary status. In all our Education and Community work we aim to enhance health and wellbeing through arts participation and performance.

Creativity is vital throughout the Company, from the versatility and artistry of our Chorus and Orchestra, to our highly skilled team of technical, production and management staff. Opera North is also a sector leader in developing partnerships between the arts and Higher Education. Our work is made possible by direct support from Arts Council England and Leeds City Council, sponsorship from the private sector, the Friends of Opera North, the Opera North Future Fund and the box office income from audiences. The Company is grateful to the many business sponsors, charitable trusts and individuals who together assist Opera North to continue to mount its award-winning programmes.

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About National Opera Studio

The National Opera Studio exists to train talented young musicians to become the leading artists of their generation. It aims to make a significant contribution to the opera ecosystem and the wider creative and cultural life of the UK through the provision of top-quality professional training, and by its engagement and position in the sector.

At its core, the National Opera Studio (NOS) provides intensive and bespoke professional training at the highest level for a small group of singers and répétiteurs each year, and prepares them for life on an international operatic stage. NOS works in partnership with not one, but six of the leading opera companies in the UK: English National Opera, Glyndebourne, Opera North, the Royal Opera House, Scottish Opera and Welsh National Opera. NOS Young Artists are with the Studio for nine months, and undergo a rigorous programme that is individually designed around their particular vocal and developmental needs.

In addition to the coaching programme, NOS Young Artists work closely with leading directors, conductors and opera orchestras to prepare opera scenes for public performance, as well as working with other artists who are leaders in their field. The intensity of the Training Programme is designed to create a working environment that reflects the professional opera world.

Analysis of NOS alumni and regular contact with partner opera companies, agents and other industry professionals demonstrates that the time Young Artists spend at the Studio often makes the single biggest difference to their future prospects as top-level solo artists. NOS répétiteurs have become festival directors, conductors, artistic directors, and can be found on the music and artistic staff of major companies, both in the UK and abroad.

The Studio is developing its ambitions for an inclusive profession and has launched Diverse Voices – a National Lottery funded programme with the support of Arts Council England – enabling people from all backgrounds and cultures to develop their ambitions and skills in the opera profession.

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Thank you to the NOS Sounding Board – professional opera artists who actively support the Studio's mission to prepare highly talented young artists for a modern career in today's opera profession:

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Programme

La finta giardiniera

Act One, opening scene

‘Che lieto giorno, che contentezza’

Alexandra Chernenko (Sandrina)

Shakira Tsindos (Serpetta)

Logan Lopez Gonzaleez (Don Ramiro)

Philip Clieve (Il Podestà)

Josef Ahn (Nardo)

It's a lovely morning in the garden, but no-one is happy: Sandrina because she is fending off the unwanted advances of the Podestà (mayor); Serpetta because she is jealous of Sandrina; Nardo because Serpetta isn't interested in him; and Ramiro because he has been discarded by Arminda, who – as we will later learn – has become engaged to Belfiore, Sandrina's lover before they broke up after a violent fight.

Le nozze di Figaro

Act One, opening scene

‘Cinque ... dieci ... venti’, ‘Se a caso madama la note ti chiama’, ‘Se vuol ballare, signor Contino’

Alexandra Chernenko (Susanna)

Kamohelo Tsotetsi (Figaro)

On the morning of their wedding, Susanna explains to Figaro the reason for Count Almaviva's apparent generosity in offering them a room close to his apartments. The Count wants to revive the *droit de seigneur* with Susanna – the feudal custom whereby a lord is permitted to sleep with any woman on his estate on her wedding night. Figaro resolves to lead his master a merry dance.

Idomeneo

Act Two, Scene 6

‘Pria di Partir’

Laura Lolita Perešivana (Elettra)

Siân Griffiths (Idamante)

Philip Clieve (Idomeneo)

In the aftermath of the Trojan War, Idamante – son of Idomeneo, the King of Crete – has fallen in love with Ilia, a Trojan princess held prisoner by the victorious Greeks. She is torn between her hatred of her captors and her secret love for Idamante, who is betrothed to the Greek princess Elettra. Sailing home from the war, Idomeneo nearly perishes in a storm, but Neptune spares his life when he vows to the god to sacrifice the first living creature he meets when he reaches land – which turns out to be his son, Idamante. Idomeneo keeps the bargain secret from Idamante, and orders him and Elettra to leave Crete for Argos, her homeland, hoping that another means can be found to placate Neptune.

Mitridate

Act Two, Scene 1

‘Va l'error mio palesa’

Logan Lopez Gonzalez (Farnace)

Mitridate, King of Pontus, and his two sons, Farnace and Sifare, are all in love with the same woman, Mitridate's fiancée Aspasia. Farnace, the elder son, had previously made a promise of marriage to the Parthian princess Ismene. When he tells Ismene that he now loves someone else, she says she will seek redress from his father. Farnace warns her that doing so may cost her dearly.

Idomeneo

Act Three, Scene 3

‘Andro ramingo e sola’

Alexandra Chernenko (Ilia)

Inna Husieva (Elettra)

Joanna Harries (Idamante)

Philip Clieve (Idomeneo)

Before Idamante and Elettra can set sail for Argos, a storm breaks and Neptune unleashes a monster which wreaks death and destruction on Crete. Fearing for Idamante's life, Ilia finally confesses her love to him, but the couple are discovered together by Idomeneo and Elettra. Still without disclosing his reason, Idomeneo orders his son to leave the island immediately.

INTERVAL

Programme (continued)

Don Giovanni

Act One

'Ah! Del padre in periglio' ... 'Fuggi, crudele, fuggi',
'Orsù, spicciati presto', 'Ah! Chi mi dice mai'

Inna Husieva (Donna Anna)
Shakira Tsindos (Donna Elvira)
Monwabisi Lindi (Don Ottavio)
Josef Ahn (Don Giovanni)
Kamohelo Tsotetsi (Leporello)

Don Giovanni has assaulted the daughter of the Commendatore, Donna Anna, and killed her father in a fight as he tries to defend her honour. Discovering the body, Anna and her fiancé Don Ottavio swear to avenge her father's death. Elsewhere, Don Giovanni and his servant Leporello encounter Donna Elvira, whom the Don had previously seduced and promised to marry before deserting her. She has been desperately pursuing him ever since.

Le nozze di Figaro

Act Two

'Quanto duol mi Susanna...', 'Voi che sapete',
'Bravo! Che bella voce!'

Inna Husieva (Countess)
Ffion Edwards (Susanna)
Joanna Harries (Cherubino)

Figaro tells Susanna and the Countess about a plan he's hatched to bring the Count to heel: he'll send the Count an anonymous letter, implying that the Countess has taken a lover. Susanna will also appear to agree to an assignation with the Count that evening, but her place will be taken by the page, Cherubino, in disguise. When Figaro has left, Cherubino enters and Susanna forces him to sing a song he has written about his adolescent confusion over love. She and the Countess start to dress him up as a girl.

Così fan tutte

Act One: finale

Laura Lolita Perešivana (Fiordiligi)
Ffion Edwards (Despina)
Siân Griffiths (Dorabella)
Monwabisi Lindi (Ferrando)
Josef Ahn (Guglielmo)
Kamohelo Tsotetsi (Don Alfonso)

Don Alfonso has made a bet with Ferrando and Guglielmo that their lovers will prove unfaithful if put to the test. The men disguise themselves as amorous foreigners and woo each other's intended, Fiordiligi and Dorabella, aided by the women's servant, Despina. The women are outraged and refuse to have anything to do with the foreigners, who neither they nor Despina have recognised. Distraught at their rejection, the men appear to take poison. Fiordiligi and Dorabella are moved by this act of despair, but when Despina, disguised as a doctor, apparently cures the two men using techniques pioneered by Doctor Mesmer, the sisters staunchly resist their renewed advances.

Chloe Kim
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Artists' biographies



Alexandra Chernenko
Soprano

Alexandra's time at the Studio is generously supported by the Elizabeth Barnard Memorial Bursary

Russian soprano Alexandra Chernenko is a graduate of the Mozarteum University, Salzburg, where she studied with Professor Mario Diaz. She also trained at the Conservatorio Santa Cecilia, Rome. During her studies she performed the roles of Desdemona from Rossini's *Otello* in the Rossini Project, and as Susanna *Le nozze di Figaro* under the direction of Rolando Villazón as part of the Educational Programme of the prestigious Mozartwoche Festival in Salzburg. Most recently she was invited to participate in masterclasses hosted by Ildar Abdrazakov and Veronika Dzhioeva at the Moscow State Tchaikovsky Conservatoire, where she was awarded the opportunity to perform in a Gala Concert Ildar Abdrazakov and Friends in the Great Hall of the Moscow Conservatoire. She has also participated in masterclasses led by Silvana Bazzoni Bartoli, András Schiff and Irina Bogacheva. Since 2017, she has been a featured soloist at Salzburg Cathedral, where she has sung many masses from both the classical and contemporary repertoires.



Ffion Edwards
Soprano

Ffion's time at the Studio is generously supported by The Carne Trust

London-based Welsh Soprano Ffion Edwards is a Master of Performance graduate at the Royal College of Music, and is an alumna of the Royal Welsh College of Music and Drama. This season, she has made debuts at Opéra national de Lorraine as Kristin in Philippe Boesmans' *Julie*, English National Opera as Frantík and The Jay *The Cunning Little Vixen* and Glyndebourne Festival Opera covering the role of Oberto *Alcina*. Recent operatic performances include covering the title roles of Oriana *Amadigi* (English Touring Opera) and Zerlina *Don Giovanni* (Nevill Holt Opera). Other performances include: Clarice in Haydn's *Il mondo della luna*, 1st Trio member *Trouble in Tahiti*, Zerbinetta *Ariadne auf Naxos*, Elisa *Il re pastore* (RCM). In 2019, she sang in the Chorus in the Royal Opera House production of *Tosca* with Sir Bryn Terfel, Vittorio Grigolo and Kristine Opolais in the Abu Dhabi Festival. She was winner of the Handel Prize in The Maureen Lehane Virtual Vocal Awards 2021 and has also given private recitals accompanied by Carlo Rizzi and performed for HRH Prince of Wales at his home in Wales.

Artists' biographies (continued)



Inna Husieva
Soprano

Inna's time at the Studio is supported by Lisa Newick & Alison and Malcolm Thwaites

Soprano Inna Husieva was born in Donetsk, Ukraine. She completed her Masters Degree at the Pyotr Tchaikovsky National Music Academy of Ukraine under the tutelage of Professor Evdokia Kolesnik. During her time there, she took part in a number of productions, including Violetta *La traviata*, title role *Iolanta*, Martha *The Tsar's Bride* and Cupid *Orfeo ed Euridice*. She has performed as a soloist in Handel's *Messiah*, Bach's *Magnificat* and Mendelssohn's Symphony No. 2 'Lobgesang'. Since 2017, she has been working with the Open Opera Ukraine, specialising in the performance of baroque repertoire. She has collaborated with early music specialists, including Ilia Korol and Jörg Halubek. A highlight was her participation in the first ever production of a baroque opera in Ukraine, performing the role of Dido *Dido and Aeneas*. In 2019, she performed the role of Galatea *Acis and Galatea*. In 2019, she was a finalist in the tenth International Baroque Opera competition Pietro Antonio Cesti in Innsbruck, Austria. Her 2020/21 season included Pamina *Die Zauberflöte* and Frasquita *Carmen*, in which Inna also covered the role of Micaëla. In September 2021 Inna was invited to Stuttgart by Jörg Halubek for a concert performance of *Amadei*, Bononcini and Handel's *Il muzio scevola*, singing the role of Orazio.



Laura Lolita Perešivana
Soprano

Laura is the winner of a Musicians Company Award

Latvian soprano Laura Lolita Perešivana started her operatic journey aged 19, covering Lauretta *Gianni Schicchi* at the Latvian National Opera. She is a recent graduate of the Guildhall School of Music and Drama's opera course, where she was recipient of the Derek Butler Trust Scholarship and The Mercers' Company Scholarship. She was one of four finalists selected for the Guildhall's most prestigious music prize, The Gold Medal, and performed on the stage of the Barbican Hall alongside the Guildhall Symphony Orchestra. She won Second Prize at the Kathleen Ferrier Awards 2021, received the Extraordinary Prize at the 54th Tenor Vinas International Singing Contest, and is the recipient of a Musicians' Company Award. This year she was selected as a City Music Foundation Artist. She is Georg Solti Accademia di Bel Canto alumna and has worked with conductor Richard Bonyngne. For British Youth Opera she has sung Berenice in Rossini's *L'occasione fa il ladro*. With the National Opera Studio she has performed at Scottish Opera, Welsh National Opera, Opera North and had a masterclass with Angel Blue at the Royal Opera House. Plans include Nini in Delius' *Margot la Rouge* (Opera Holland Park), title role in Donizetti's *Rita* (Charing Cross Theatre) and the final of the Prince's Prize Silver Medal.

Artists' biographies (continued)



Siân Griffiths
Mezzo-soprano

Siân's time at the Studio is generously supported by The Nicholas John Trust

Born in Brighton and educated in East Sussex, Siân Griffiths completed her undergraduate studies in Ancient History from the University of Reading whilst studying singing privately with her current teacher, John Evans. From there she was accepted onto a postgraduate in voice at the Guildhall School of Music and Drama and graduated with distinction. In 2019, Siân was accepted onto the Guildhall's opera course and completed her studies there last summer before joining the National Opera Studio in September. Previous opera includes covering the roles of Olga *Eugene Onegin* and Ragonde *Le comte Ory* in Garsington's 2021 productions, as well as chorus in both productions; title role in Mascagni's *Zanetto* (2020) Ninetta and Smeraldina in Jonathan Dove's *Little Green Swallow* (2021; both Guildhall); and Angelina in British Youth Opera's 2019 production of *La Cenerentola* (in English). Previous concert experience includes soloist in Iain Burnside's project *Medtner and Friends* at Guildhall; chorus in *Belshazzar's Feast* at the Barbican Centre; chorus in Venice Baroque Orchestra's concert performance of Vivaldi's *Juditha triumphans*; and soloist in *Brahms and His Poets*, led by Stephan Loges at Guildhall.



Joanna Harries
Mezzo-soprano

Joanna's time at the Studio is generously supported by The Lionel Anthony Charitable Trust

Born in New Zealand and raised in Wales, Joanna Harries was a choral scholar at Cambridge University and trained at the Royal Northern College of Music and Royal Conservatoire of Scotland (Alexander Gibson Opera Studio). Her opera roles stretch from baroque to contemporary opera, including Dido *Dido and Aeneas*, Zerlina *Don Giovanni*, Varvara *Katya Kabanova*, The Drummer *The Emperor of Atlantis* and the title role in Holst's *Savitri*. She has performed with Welsh National Opera, Scottish Opera, Grange Park Opera, Opera Holland Park, Longborough Festival Opera and British Youth Opera. As concert soloist, her performances include Bach's *Christmas Oratorio* at Snape Maltings Concert Hall; Macmillan's *Seven Last Words From The Cross* with the BBC Philharmonic at Harrogate Royal Hall; Bach's *Easter Oratorio* at the Bach Festival Swidnica in Poland and Handel's *Messiah* at Lincoln Cathedral. A keen recitalist, she has performed song and Lieder at St. Martin-in-the-Fields, Oxford Lieder, the Britten Studio at Snape Maltings, Pushkin House and the National Portrait Gallery. A Britten-Pears Young Artist, Handel House Talent Artist and Opera Prelude Young Artist, she is also an Emerging Artist for the Royal Opera House's Opera Dots programme for children.

Artists' biographies (continued)



Shakira Tsindos
Mezzo-soprano

Shakira's time at the Studio is supported by donors to the Sustaining Success Appeal

Mezzo soprano Shakira Tsindos is an Emerging Artist with Oxford Lieder and a Samling Artist. Her work has spanned various companies in Australia including Opera Australia and Victorian Opera; and as a soloist with the Melbourne Symphony Orchestra conducted by Sir Andrew Davis. Further UK and European debuts include: title role *Carmen*, Dorabella *Così fan tutte*, Zerlina *Don Giovanni*, originating the role of the Daughter in *HERA's Generation*, and Second Witch *Dido and Aeneas*. She is looking forward to making her Bournemouth Symphony Orchestra debut as the Mezzo Soprano soloist in the world premiere performance of Teresa Barlow's *Requiem 2020* later this month, performing as Suzy and Lolette *La rondine* with IF Opera and in Scottish Opera's Opera Highlights tour later this year. She won the Nigel Beale First Prize at the 2021 Hurn Court Opera competition, is an award holder with Help Musicians UK, the Tait Memorial Trust, and the Australian Music Foundation. She holds a Masters of Performance from the Guildhall School of Music and Drama.



Logan Lopez Gonzalez
Countertenor

Logan's time at the Studio is supported by Kate Olver and Jeremy Young

Belgian countertenor Logan Lopez Gonzalez studied at Conservatoire Royal de Mons and Royal Academy of Music. In March 2017, age 21, he was soloist at La Monnaie (Brussels) in *The Cunning Little Vixen*, directed by Antonello Manacorda. Later, an encounter with the countertenor Philippe Jaroussky led him to singing at Opéra Nantes as Amore *The Coronation of Poppea*, directed by Moshe Leiser and Patrice Caurier. In August 2019, he took part in the world premiere of the immersive opera *Be My Superstar* created in association with ENOA (European Network of Opera Academies) at LOD Muziektheater in Ghent. The production was given at Opera Vlaanderen and visited Amsterdam's Nationale Opera in November 2021. In November 2020, he performed the role of Oberon *A Midsummer Night's Dream* at the Royal Academy of Music, conducted by Sian Edwards. Since the 2020-21 season, he is a Young Soloist at Brussels opera house (MMSoloist) and sang the role of the Shepherd *Tosca* conducted by Alain Altinoglu and Rafael Villalobos in June 2021. Most recently, he won the Audience Prize at the tenth International Baroque Singing Competition of Froville.

Artists' biographies (continued)



Philip Clieve
Tenor (Associate Artist)

Philip's time at the Studio is supported by Helen Blumer, with additional support from Chris Ball

British tenor Philip Clieve was born in Lancashire. He gained both his MMus and Bachelors' degrees from the Royal Northern College of Music. Operatic roles include: Rodolfo *La bohème*, Don Jose *Carmen*, Max Der *Freischütz*, Alfred *Die Fledermaus*, Prince Philippe A *Dinner Engagement*, Gherardo *Gianni Schicchi*, Zorn *Die Meistersinger von Nürnberg*, Ralph H.M.S. *Pinafore*, The Defendant *Trial by Jury*, Mr Box *Cox and Box* and Colonel Fairfax *The Yeomen of the Guard*. He has also performed many oratorios, including Handel's *Messiah*, Mozart's *Requiem*, Mendlessohn's *Elijah*, Puccini's *Gloria*, Rossini's *Petite messe solennelle*, Bach's *Magnificat* and Stainer's *The Crucifixion*. He enjoys a varied concert portfolio, having sung Strauss, Schubert and Schumann Lieder, English song of the 19th and 20th centuries, and the songs of Paolo Tosti.



Monwabisi Lindi
Tenor

Monwabisi's time at the Studio is supported by donors to the Sustaining Success Appeal

Monwabisi was born in Port Elizabeth, South Africa. He participated in the South African Choral Music Association competition in Johannesburg and won first prize. He subsequently joined Opera Africa in the chorus of *I Capuleti e i Montecchi* on tour. In 2008 he was accepted into Tshwane University of Technology (Vocal Technique Department) under the voice teacher Pierre du Toit, where he studied until 2010. Between 2013 and 2016 he joined Cape Town Opera as a Young Artist, singing various roles such as Fourth Jew *Salome*, Crab man *Porgy and Bess*, and Kromow *Die lustige Witwe*. As a member of Cape Town Opera he has worked in Europe performing in African Angels. Since 2015 he has been freelancing in South Africa and has performed in Frankfurt and Barcelona. In November of 2019 he made his UK debut as Rodolfo *La bohème* for Hampstead Garden Opera in a production directed by Daisy Evans. During lockdown in 2020 he was awarded a tenor prize in the Voices of South Africa singing competition, singing from his house in Port Elizabeth on a smartphone. He is financially supported by donors to the National Opera Studio, the Drake Calleja Trust and the HGO singers bursary.

Artists' biographies (continued)



Josef Ahn
Baritone

Josef's time at the Studio is generously supported by The Eileen Goddard Memorial Bursary from the Amar-Franches and Foster-Jenkins Trust

Korean baritone Josef Jeongmeen Ahn studied singing at the August Everding Theater Academy in Munich, the University of Music and Performing Arts Munich, and Seoul National University. He was sponsored by the German Stage Association of Bavaria while performing at the August Everding Theater Academy in Munich. After the Academy, he performed in Kammeroper Munich in the role of Guglielmo *Così fan tutte* in the Cuviele Theater in Munich and in six cities near Munich. Other roles include: Marcello *La bohème*, Guglielmo, Raphaël in Saint-Saëns' *L'Ancêtre*, Teufel in Hanke's *Die drei goldenen Haare des Teufels*, Papageno *Die Zauberflöte*, and Malatesta *Don Pasquale*. He is the winner of numerous international singing competitions: in 2019 he received first prize at the Marmande Competition in France, and in 2019 the Lied Prize at the Debut Competition in Weikersheim. He won the Richard Strauss Competition in 2018. In 2016, he was awarded first place at the 29th Tokyo Music Competition and also 1st place at the 26th Korean Voice Competition. He is looking forward to joining the Royal Opera House's Jette Parker Young Artists' Programme for the 2022/23 season.



Kamohelo Tsotetsi
Baritone

Kamohelo's time at the Studio is supported by a Glyndebourne New Generation Programme Young Artist Development Award, and by Les Azuriales Opera

Kamohelo Tsotetsi was born in Free State, South Africa. He graduated with a Diploma in Music, majoring in opera singing at the North West University in Potchefstroom Campus (South Africa), under Professor Cupido Conroy. He has carried out significant roles in works such as *Così fan tutte*, *Le nozze di Figaro*, *Dido and Aeneas*, Bach's *St Matthew Passion*, Rossini's *Stabat Mater* and *Die Schöpfung*. He made his Opera North debut in the title role of *Rigoletto* earlier this season. He has participated in masterclasses from internationally acclaimed musicians including Professor Kobie Van Rensburg, Professor Kamal Khan, Brindley Sherratt and Barbara Hill Moore. In 2016, he was one of the semi-finalists of the International Hans Gabor Belvedere Singing Competition and finalist of the ATKV-Muziqanto Singing Competition in 2017. He won the Voices of South Africa National Opera Singing Competition (Grand Finale) in 2020. He is supported by the Drake Calleja Trust and Les Azuriales Studio.

Artists' biographies (continued)



Chloe Kim
Repetiteur

Chloe's time at the Studio is generously supported by The Nicholas John Trust

Chloe Jihee Kim is a pianist and opera coach from New York. She began her education at Manhattan School of Music Precollege and received a Bachelor of Music from State University of New York, where she received a merit scholarship for four years. Her studies continued in France at Sorbonne Université and École Normale de Musique de Paris. Although her repetiteur career began in high school, it was through the Berlin Opera Academy and Austrian American Mozart Academy that she found her true calling in opera. She also has extensive experience as a lecturer and writer, and her first book is scheduled to be published this year. Aside from music, her passions include education rights for children and women's rights. She enjoys volunteer work and has performed several concerts and taught English for many immigrants in the US and Russia.



Nadia Kisseleva
Repetiteur

Nadia's time at the Studio is generously supported by the Amar-Franses and Foster-Jenkins Trust

Nadia Kisseleva was born in Crimea, where she began learning the piano at the age of four. She has won numerous international piano competitions, including first prizes at the Vladimir Horowitz and Sergei Prokofiev competitions. After winning at the prestigious International Moscow Television Nutcracker Competition, she was invited to study at the Tchaikovsky Central Music School of Moscow State Conservatoire. In 2012, she entered the Gnessin's Russian Academy of Music in Moscow to study under Vladimir Tropp and Tatiana Zelikman. After graduation she was offered a scholarship at the Royal Northern College of Music, where she completed a Master of Music in Performance, Postgraduate diplomas in Solo and Accompaniment, supported by ABRSM and Leverhulme Arts Trust. She has worked with such world-renowned musicians as Dmitri Alexeev, Dmitri Bashkirov, Sergey Babayan, Boris Berman, Vladimir Feltsman, Lilya Zilberstein and Ludmila Finkelstein-Sossina. She has performed at prestigious venues including the London Coliseum, Steinway Hall New York, the Great Hall of Moscow Conservatoire, Bridgewater Hall, Salle Gaveau, Opéra Garnier Monaco, Rector's Palace, National Philharmonic of Ukraine, Mariinsky Palace Kyiv, among many others.

Artists' biographies (continued)



Aleksander Ribeiro de Lara
Repetiteur

Aleksander's time at the Studio is generously supported by The Carne Trust and a Glyndebourne New Generation Programme Young Artist Development Award

Brazilian pianist Aleksander Ribeiro de Lara began his musical studies and was introduced to the four-hands, chamber and operatic repertoire by his late piano teacher, Henriqueta Duarte, at his hometown, Curitiba. Later, in Italy, he attended masterclasses with Paul Badura-Skoda in early 18th-century instruments and in modern pianos at Villa Medici-Giulini, focusing mainly on Viennese Classicism. For the past five years, he has coached at the Academy of Opera of Theatre São Pedro at the School of Music of São Paulo State – EMESP Tom Jobim. He was also the co-ordinator of Piano Accompaniment at the International Music Festival of Santa Catarina – FEMUSC, and has taught at the University of Paraná State and State University of Maringá. He completed his Bachelor Degree at the School of Music and Fine Arts of Paraná and his Masters Degree in Piano Performance at the Federal University of Rio Grande do Sul State, focusing on the relation between orchestral and pianistic textures.



Elli Welsh
Repetiteur

Elli's time at the Studio is supported by Karen and Lee McLernon

Pianist Elli Welsh holds a Professional Diploma in Piano Accompaniment from the Royal Academy of Music where she studied with James Baillieu. She was awarded Distinction and the prestigious DipRAM for an outstanding performance in her final recital. As well as receiving a scholarship to the Academy, her studies were made possible by the Ena Williams Award for Postgraduate Study Overseas which she won in 2019. Under the tutelage of Natasha Vlassenko, she also holds a Master of Music Studies in Piano Performance (Distinction) and a Bachelor of Music in Advanced Performance from the Queensland Conservatorium Griffith University. Her love for performing is evident through her versatile and extensive performing career thus far. She has won the Margaret Nickson Prize for Voice and Accompaniment and the John and Sue Thompson Vocal Accompaniment Scholarship. In 2019, she toured Northern and Central Queensland, Australia with award-winning quintet Topology. She has also worked extensively with Brisbane City Opera as a repetiteur. As a soloist, she performed Mozart's Piano Concerto in E flat for two pianos with orchestra under the direction of John Curro AM MBE in 2011. Her time at the Studio is also supported by the Tait Memorial Trust.

Artists' biographies (continued)



Antony Hermus
Conductor

Antony Hermus is Principal Guest Conductor at Opera North and starts as Chief Conductor of the Belgian National in September 2022 (Designate year). He remains Principal Guest Conductor of the North Netherlands Orchestra and Artistic Advisor of the National Youth Orchestra of the Netherlands. He was born in Holland and studied piano and conducting at the Tilburg Conservatory, becoming Music Director of the Theatre Hagen at the age of 29. From 2009 to 2015 he was Music Director of the Anhaltisches Theater in Dessau, where he conducted his first *Ring* cycle, to great acclaim. He has an extensive repertoire, and has guested in many houses including Stuttgart, Komische Oper Berlin, Gothenburg, Strasbourg, Opéra de Rouen and Dutch Reisopera, all of whom have reinvited him. He also has a flourishing symphonic career, conducting, amongst others, the Royal Concertgebouw, Rotterdam Philharmonic, Netherlands Radio Philharmonic, Bamberg Symphony, Melbourne Symphony, Swedish Radio and Helsinki Philharmonic. In the UK he has conducted the Philharmonia, BBC Philharmonic, BBC Scottish Symphony and Royal Philharmonic Orchestras. For Opera North: *Tosca*, *The Marriage of Figaro*, a Bernstein double bill (*West Side Story* *Symphonic Dances* with Phoenix Dance Theatre and *Trouble in Tahiti*) and *Carmen*.



Matthew Eberhardt
Director

Directing credits include Steve Reich's video opera *Three Tales* (IMAX Cinema, Science Museum); Monteverdi's *Orfeo* (Upstairs at the Gatehouse, Highgate); and a new opera *These Things Happen* (The Courtyard Theatre, Hoxton). Assistant director credits include: *Hippolyte et Aricie* (Staatsoper, Berlin); and *Don Carlos* (Grange Park Opera). He was associate director on Opera Holland Park's *Alice's Adventures in Wonderland*. For Opera North, he directed Bernstein's *Trouble in Tahiti* as part of the Company's Little Greats season in 2017, reviving the production in 2021 as part of a double bill with *West Side Story Symphonic Dances* in association with Phoenix Dance Theatre; Weill's *Street Scene*; and a concert staging of *Fidelio* (livestream). He has also worked as assistant director on *Aida*, *Hansel and Gretel*, *Billy Budd*, *Kiss Me*, *Kate and Rigoletto*; and he directed critically-acclaimed concert performances of *Billy Budd* at Snape Maltings as part of the 2017 Aldeburgh Festival.

Orchestra of Opera North

The Orchestra of Opera North holds a unique place amongst British orchestras as the only ensemble in the country to have a year-round dual role in the opera house and concert hall. The Orchestra plays a significant part in the major concert series of the region, appearing with numerous international guest conductors and soloists.

Important relationships with Leeds International Concert Season and Leeds Town Hall see the Orchestra performing regular concerts of major symphonic repertoire, gala and outdoor concerts, and collaborating with the region's choral societies. It is also the resident orchestra for the Leeds Conductors' Competition and plays regularly in the University of Leeds International Concert Season.

Since the turn of the century, Opera North has worked with Kirklees Council in a ground-breaking partnership to curate the Kirklees Concert Season based in Huddersfield and Dewsbury Town Halls. As a result, new relationships have been formed with groups across the Kirklees area, including performing ensembles and educational institutions.

During lockdown in 2020, the Orchestra appeared in an online recording of Richard Strauss' epic tone poem *Also sprach Zarathustra* conducted by Tobias Ringborg in place of its final concert of the Kirklees season. Other notable performances during lockdown were Beethoven's *Fidelio*, a BBC Radio 3 Evening Concert and recordings of Will Todd's community opera *Song of our Heartland* and Act 3 of Puccini's *La bohème*, both of which were the largest recordings made in the UK during 2020 at the time they took place.

In collaboration with Opera North Education, the Orchestra has a strong commitment to educational and community projects and, in partnership with further and higher education establishments, works hard to increase accessibility and encourage new audiences and the musicians of tomorrow. The Orchestra has received international recognition for its recordings, which include, for Chandos Records, Bartók's *Duke Bluebeard's Castle* and Verdi's *Don Carlos*, both conducted by the Company's former Music Director Richard Farnes, and a complete cycle of Beethoven's works for piano and orchestra with Howard Shelley as soloist/director. Most recently, its recording of Elgar's *Caractacus* with Huddersfield Choral Society and Martyn Brabbins for Hyperion found widespread acclaim.

The Orchestra of Opera North received universal praise for the Company's signature concert staging of six cycles of Wagner's complete *Ring* in 2016 (currently available to view online), which it followed with equally successful performances of *Turandot* (2017), *Salome* (2018) and *Aida* (2019). In June, the Orchestra will once again take centre stage in a new concert staging of Wagner's final work, *Parsifal*.

Garry Walker
Music Director

Antony Hermus
Principal Guest Conductor

Emily Nebel (Guest Leader)
Andrew Long (Associate Leader)
Anthony Banks
Claire Osborne
Michael Ardron*
First Violins

Katherine New*
Cristina Ocaña Rosado
Wendy Dyson*
Helen Grieg*
Second Violins

David Aspin
Lourenço Macedo Sampaio
Anne Trygstad
Katie Jarvis
Violas

Daniel Bull
Tom Pickles
Zoe Long
Cellos

Genna Spinks
Claire Sadler*
Basses

Luke O'Toole
Fiona Sweeney
Flutes

Richard Hewitt*
Catherine Lowe*
Oboes

Aaron Hartnell-Booth
Andrew Mason
Clarinets

Adam Mackenzie
Sarah Nixon
Bassoons

Robert Ashworth*
John Pratt
Horns

Christopher Deacon
Michael Woodhead*
Trumpets

Mark Wagstaff
Timpani

*Opera North Company member for 25 years or more



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