

# **The Travelling Companion**

**Programme**



## THE STANFORD SOCIETY

A SOCIETY TO PROMOTE A WIDER APPRECIATION OF  
AND INTEREST IN THE LIFE AND MUSIC OF SIR CHARLES VILLIERS STANFORD

President: Professor Jeremy Dibble  
Chairman: John Covell

Founded in Cambridge in 2007, the Stanford Society sponsors an annual Festival Weekend of music by Stanford and his students at a Cathedral city in England or Ireland. We also support first performances and recordings of Stanford's music.

To join the Society or for further information,  
visit our website [www.thestanfordsociety.org](http://www.thestanfordsociety.org)  
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# The Travelling Companion

Opera in Four Acts by  
**Charles Villiers Stanford**

Portrait by William Orpen, Trinity College Cambridge



after a story by **Hans Christian Andersen**

libretto by **Henry Newbolt**

First performance: David Lewis Theatre, Liverpool 30 April 1925

First performance of this production: Lewes Town Hall 21 November 2018

then at Devonshire Park Theatre, Eastbourne; Cadogan Hall, London; Saffron Hall, Saffron Walden

*(the final performance will be recorded live for release by SOMM, the first recording of any of Stanford's nine operas)*

Production supported by

**The Stanford Society, John Lewis and Partners,  
The Behrens Foundation, Lewes Town Council**

[www.NewSussexOpera.org](http://www.NewSussexOpera.org)

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The Elixir of Love  
The Travelling Companion  
(\* UK première)

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*Opera Now September 2018 –Autumn highlights*

**NSO presents Stanford’s *The Travelling Companion*, a rare opportunity to hear a fascinating work which has not had a professional production for over eighty years. We welcome our new conductor Toby Purser and director Paul Higgins. We warmly thank John Covell and the Stanford Society for their support for this production.**

NSO is extending its tour this year to include a performance at Saffron Hall. This is only our second venture into East Anglia (we took Tchaikovsky’s *The Enchantress* to Snape Maltings in 1996). This performance is to be recorded live for release by SOMM — NSO’s first recording and also the first ever recording of any of Stanford’s nine operas — a historic double!

Now in its fortieth year, NSO was founded by a group of Sussex opera lovers. The heart of this community-based company is its chorus and the expert but unpaid team who do the administration and behind-the-scenes work. Professionals and enthusiasts work together to present imaginative, high-quality productions, often of unjustly neglected or lesser-known works, including five UK premières so far.

We aim to link our projects with educational workshops, for which we also seek funding. Watch our website for news, follow us on social media, and please do sign up to receive news by email. This is especially

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Opera is the most expensive of art forms and for forty years NSO has survived without subsidy. If you like what we do, and would like to see more of it, please help us achieve even more. See the Easyfundraising scheme on the next page, or see our website about donations.

We do need your help, and never more so than in the current financial and political climate. To keep in touch with our plans via our email list, to become a supporter, or to become actively involved, please email us. We won’t pass on you details to any other organisation or bombard you with too frequent emails: we would simply like to keep you informed of our forthcoming events and productions.

Finally, advance news that the London performance of our major production in 2019 will be at the newly renovated **Bloomsbury Theatre on Thursday 5th. December.** While Cadogan Hall has worked well for us for a number of years, it is essentially a concert hall, and using the Bloomsbury with its large pit and fine acoustic will give our production team more scope, as it will not be necessary for the orchestra to be on stage.

What that production will be has not yet been announced, but be sure it will be something unusual.





*A Village Romeo and Juliet 2017*



*Orfeo ed Euridice 2017*



*The Elixir of Love 2018*

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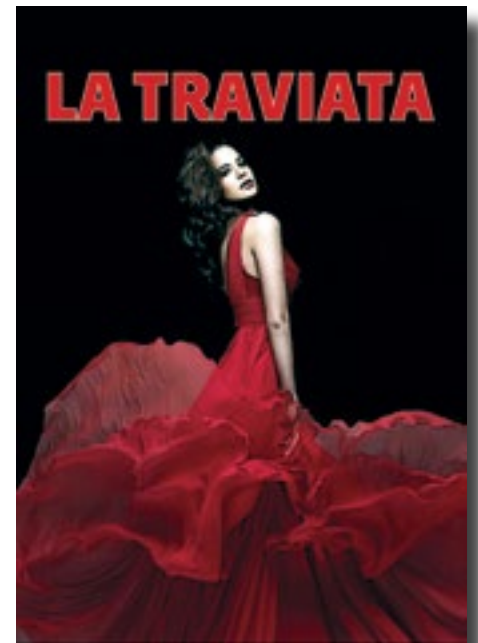
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## Coming next...

While with NSO's major productions it is a case of "always expect the unexpected", our Chorus productions do not neglect more familiar repertoire. Next spring brings an innovative new production of one of the most popular of all operas — *La traviata*.

The NSO Orchestra and Chorus will be conducted by Ben Knowles and directed by Cate Couch.



**Saturday June 1**

**All Saints, Lewes**

**Sunday June 2 (4pm)**

**Birley Centre, Eastbourne**

**Saturday June 8**

**Chequer Mead, East Grinstead**

**Saturday June 15**

**St George's, Kemp Town, Brighton**

**Sunday June 16 (4pm)**

**All Saints, Lewes**

# A Fairy-tale Swan Song

## Stanford and Opera

From his time as a schoolboy in Dublin in the 1850s and 1860s, Charles Villiers Stanford imbibed the genre of opera with a special alacrity. The Italian opera companies from London would make annual tours to the Irish capital, to venues such as Dublin's Theatre Royal, allowing Stanford to feast on the established repertoire of Rossini, Verdi and Donizetti along with Mozart's operas, and, for a time, the Pyne Harrison Company would also visit Dublin with the additional novelty of repertoire sung in English; this also included works by William Wallace, Julius Benedict and William Balfe. A scrapbook constructed by Stanford which survives in the archives of the Royal College of Music shows an array of signatures he garnered from the operatic stars of the time, an experience corroborated by his accounts of their performances in his autobiography of 1914, *Pages from an Unwritten Diary*, recollected from the time he spent in the wings of the Theatre Royal.

The chance to hear more opera came with his studying in Germany during 1874, 1875 and 1876. Leipzig

boasted one of Germany's best opera companies, Dresden was home to the famous Semper Opera, and Berlin, the state capital, was increasingly important as a cultural centre. Add to this Stanford's attendance of the second cycle of Wagner's Ring cycle at the Festspielhaus in Bayreuth in 1876 and the young Irishman's mind was full, not only of the classics, but of the most contemporary of operatic methods. The seeds planted by this eclectic array of experiences led to the conception of Stanford's first opera, *The Veiled Prophet of Khorassan*, in 1879, barely three years after he had finished his musical studies abroad. With a subject taken from Thomas Moore's *Lalla Rookh*, and based on a true story, it revealed the kind of operatic techniques Stanford was keen to adopt in the light of so much change in European opera of the late nineteenth century. Though he had been impressed by Wagner's concept of *Gesamtkunstwerk* in works such as *Die Walküre*, *Die Meistersinger* and *Parsifal* (works he often conducted as concert pieces), the idea of unifying the various dimensions of scene, costume, poetry, drama and symphonic music into an organic whole held less fascination for him, particularly in Wagner's studious manipulation of leitmotifs:

"The theory of leit-motives was, to my mind, carried too far, even to annoyance. The motives were so interwoven that they were often of no avail. Less of them would have effected more, and would have heightened their value. As it is, the plethora of over-done phrases of similitude, so valuable in themselves when used with economy, is

threatening to destroy what is inherent in opera and which, properly used, is essential to characterisation and to situation. Piled in as they are in the "Nibelungen" they may give satisfaction to the curious porers over the score, but they fail to grip the listener, and often to attract his attention, or to give characterisation when it is most needed. In smaller quantities, as Wagner used them in the "Dutchman," and even in the "Meistersinger," they carry a fuller conviction to the hearer."<sup>1</sup>

Stanford's indebtedness to Wagnerian operatic procedures was selective. The love duet in *The Veiled Prophet* and the tragic love music of Francesca and Clarice in *Savonarola*, his second opera, written for the theatre in Hamburg in 1884 have Wagnerian parallels, and the prominent place of the orchestra, often (though not exclusively) symphonic in its supporting role, clearly suggests that Stanford had learned his lessons from a study of Wagner's operatic works. However, he was also drawn to those evolving continuities which were being explored in French and Italian opera of the time in which the more select use of representative themes played a more important role in a flexible canvas of recitative, declamation and set numbers. This was put to deft use in his third opera, *The Canterbury Pilgrims*, a work more classically Mozartian in style to suit the comedy of the subject material. *The Canterbury Pilgrims* was commissioned by Carl Rosa as part of his scheme to encourage opera by indigenous composers in the vernacular. This would prove to be a central part of Stanford's own operatic mission. After an abortive



Semperoper Dresden

dalliance with Hoffmann's *The Miner of Falun* in 1888, he completed a fourth opera in 1893, a *drama lirico*, *Lorenza*, inspired by Verdi's *Otello* and which he hoped would be performed at La Scala in Milan and published by Ricordi. Neither came to pass, and the cordial reception of *The Veiled Prophet* at Covent Garden in 1893 (which added to the catastrophe of the London performances of *Savonarola* in 1884) might have deterred Stanford from writing further opera. Yet, his genuine love of the genre and his determination to succeed above all as an operatic composer spurred him on. Such an enthusiasm was also reflected in his establishment of the opera class at the Royal College of Music.



While this venture was a constant headache financially to both Grove and Parry, the RCM Opera soon formed an important part of the College's life as well as an important fixture of the London operatic calendar, not least because, among the many interesting and pioneering performances Stanford undertook as a conductor (including Goetz's *Taming of the Shrew*, Humperdinck's *Hansel and Gretel*, Verdi's *Falstaff* and a ground-breaking production of Purcell's *Dido and Aeneas*),

the performances were given by the students in English.

Stanford's first operatic triumph came by way of a collaboration with the Irish playwright George Jessop with the Opéra Comique, *Shamus O'Brien*, in 1896, a slick combination of spoken dialogue and set pieces which not only received 80 performances in London but also a UK tour (led by Granville Bantock), a season on Broadway in New York, a second season in London and an Australian run of performances.

Hoping to repeat this success, a second opéra comique, *Christopher Patch*, with a libretto by Jessop and the author Benjamin Stephenson, was composed in 1897 but was subsequently shelved and never performed. The disappointment of *Christopher Patch* more or less coincided with an attempt to secure financial and artistic support from the newly-formed London County Council for a National Opera House in 1898.<sup>2</sup>

This ultimately fell through, much to Stanford's frustration, and though the debate about a national subvention for opera reached the floor of the House of Commons in 1902, it failed to convince the politicians that such a venture was worthwhile, desirable or good value for money. Stanford, nevertheless, refused to abandon the cause and continued to champion the idea of a permanent opera house in London for the rest of life. His belief in the value of opera was reflected by his commitment to the genre in three more works. The first, his Shakespearean opera, *Much Ado About Nothing*, was given at Covent Garden in September 1900, by the RCM opera

company at the Lyceum Theatre in November 1901 and in Leipzig in April 1902; it is a fine realisation of Julian Sturgis's well-conceived libretto.

Completed in 1915, *The Critic*, a two-act comic opera based on Acts II and III of Sheridan's eponymous play is a highly entertaining conflation of several theatrical genres, full of both linguistic and musical parodies, many of them assisted by amusing musical quotations. It was first performed by the Beecham Opera Company at the Shaftesbury Theatre in January 1916 conducted by Eugene Goossens, one of Stanford's former pupils. Within months of the success of *The Critic*, Stanford began work on what would be his last opera, *The Travelling Companion*.



Caricature by Sky, Vanity Fair, 1905



## Stanford and The Travelling Companion

It was after reading Hans Christian Andersen's tale sometime in 1911 that Harry Plunket Greene telephoned Stanford to suggest that it might be the subject of a new opera.<sup>3</sup> This resulted in a joint letter to Henry Newbolt, the poet Stanford had already set in his popular *Songs of the Sea* (1904) and its sequel *Songs of the Fleet* (1910). Newbolt took his time to finish the 600 lines of his libretto, but had evidently completed it by the beginning of 1916 since during the months of April, May and June of the year Stanford completed his score. The following year it won a Carnegie Trust Award (having impressed the panel of Donald Francis Tovey, Henry Hadow and Hugh Allen) but was not printed until after the war. The Trust did, however, sanction the copying of the orchestral parts so it could be tried out by the student orchestra at the RCM.

The Prelude to the opera was performed once at the Royal Philharmonic Society under Albert Coates on 4 November 1920, but the entire opera was not given until after Stanford's death in 1924. The first hearing was at the David Lewis Theatre in Liverpool on 30 April 1925. That same year Adrian Boult directed it at the Theatre Royal, Bristol and the young Michael Tippett, ever a great admirer of Stanford's treatise, *Musical Composition* (1911), produced an adapted version of the work at Oxted in 1930. The enterprising Falmouth Operatic Society also performed it in 1934, but it was with the innovative drive of the conductor Lawrance



Illustration by Hans Christian Andersen for *The Travelling Companion*

Collingwood at the Sadler's Wells Theatre, newly-opened in January 1931, that *The Travelling Companion* received its first London performances during the 1935 season (and for several seasons thereafter).

The critic of *The Times* was incredulous that such lyrical and aptly-conceived music could have been neglected for so long.<sup>4</sup> Andersen's story, both touching and violent, had many possibilities. Its characters, John, the Travelling Companion and the Princess, were malleable archetypes. An Everyman figure, John, poor, innocent, yet unquenchable in aspiration, was an ideal character for the heroic tenor paradigm; sage-like, avuncular, the Travelling Companion has something

of Humperdinck's 'Sandman' in his protective disposition, perfectly suited to the tessitura of the supporting baritone; while the turmoil of the anti-heroine of the Princess, unhappy, tortured by her predicament, and purveyor of impenetrable riddles (and in this Stanford foreshadowed Puccini's posthumously performed *Turandot* of 1926), is perfectly portrayed by the higher range of soprano.

The four acts of the opera are presented as symphonic continuities yet they have a greater sense of simplicity and artlessness which, with their diaphanous texture and economy of representative themes, seem like an antidote to the heavier Teutonic textures of Wagner and Strauss. Stanford heavily borrowed from the homophonic 'In modo dorico', the first of his *Six Characteristic Pieces* Opus 132 for piano, which we hear in the orchestral prelude to Act I as the 'death' motive. Evocative of the church where John commits his good deed, the idea pervades much of the opera as a whole, and its inextricable link with the enigmatic Companion is skilfully complemented by the nostalgic phrases of the Companion's own music in C major which we hear towards the end of the prelude. These two ideas blend with the recurring 'storm' material, which underpins John's first monologue ('Ah! What a storm!'), and the infectious choral idea 'All in a morning glory!' which looks back to the superb cycle of female partsongs, *Fairy Day* (1913).

Indeed, the chorus remains one of the most distinctive elements of the



opera for it is the literal, uncomplicated responses of the *turba* (crowd) which accentuate the naïve ambience of the work's fairy-tale character and serve both to punctuate, and give relief to, the more symphonic sections for the soloists. At other times the chorus very effectively interacts with the soloists. Those with John for female and male chorus in Act I are splendid examples, but the ensemble for the Princess, John, the Companion and Chorus in Act II ('He is too young, Send him away!') is not only a contrapuntal *tour de force* but also a deeply affecting conglomeration of conflicting responses to John's reckless desire to put himself forward to guess the riddle.

Other moments for the Chorus are also highly telling, namely the gruesome moment of consternation when John, in producing the head of the wizard in Act IV, guesses the riddle.

Stanford clearly felt at ease with the language and world of Newbolt's libretto and this can be felt not only in the spontaneity of the vocal delivery but also in the deft harmonic and thematic invention which Stanford was moved to invent. This is particularly true of the nocturnal scene at the beginning of Act III and the effortless manner in which the dialogue of John and the Companion yields to the Princess's extended monologue ('Tis a still night'). Furthermore, Stanford's incorporation of the 'death' motive and the storm music from Act I as the Princess and Companion are borne away to the wizard's cave is a most telling piece of musical recollection.

Much of the vividness of these individual scenes lies in the adroit nature of Stanford's musical ideas, but it should also be acknowledged that the orchestra's part in the operatic fabric is masterly not only for its fluency but also for its variety of colour and transparency of timbres. The opening prelude to Act I and the nocturnal music of Act III have already been mentioned, but it is in the vibrant sweep of the ballet music in Act III where Stanford's brilliance as an orchestrator is most acutely revealed.

However, Stanford reserved the closing bars of Act IV for his most articulate exploitation of the orchestra. Amid the sounds of celebration, John and the Companion encounter each other for the last time, only for our hero to learn that his friend cannot join him in the festivities. The invocation of the solemn 'death' music in the orchestra signals a marked contrast in mood as the Companion announces his departure, but his mysterious origin is finally made known in the orchestral postlude, hauntingly enshrouded in a luminous C major. Not only does this magnificent moment of dramaturgical subtlety afford a threefold *anagnorisis* (in that the Companion's true identity is revealed both to John, the Princess and the audience), but it is one of those truly romantic instances in opera where music alone is able to express more than words.

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<sup>1</sup> Stanford, C. V., 'Bayreuth in 1876', *Interludes, Records and Reflections* (John Murray: London, 1922), 145.

<sup>2</sup> Stanford, C. V., 'The Case for National Opera', *Studies and Memories* (Archibald Constable: London, 1908), 22-23.

<sup>3</sup> Greene, H. P., *Charles Villiers Stanford* (Edward Arnold: London, 1935), 194

<sup>4</sup> 'The Travelling Companion', *The Times*, 4 April 1935.



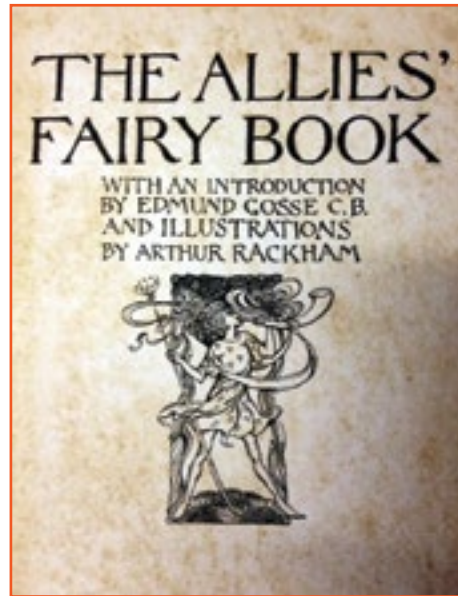
## Once upon a time...

Hans Christian Andersen wrote the fairy tale **The Travelling Companion** in 1832 and set in the 15<sup>th</sup> century. Charles Villiers Stanford composer composed the opera in 1916. And here we are in 2018. So does one stay with the original 15<sup>th</sup> century setting? Do you set it at the time it was written or composed? Or do you update the story to today, 2018?

Having looked at each possible date and more besides, we have gone for 1916. We have chosen this date for numerous reasons. For me, it's hard to think of fairy tales without thinking of Freud. Fairy tales exist in a language of the psyche, with forests, palaces, goblins, apples, mirrors, symbolizing deeper, concealed truths. It has become widely accepted that psychoanalytical methods provide an entry into the stories' meaning and can lead to dark corners of humankind in general as well as the secrets of an individual.

Fairy tales mean much more than the plots they unfold. Fairy tales resemble dreams which ask to be deciphered and interpreted. Freud, the founder of psychoanalysis, drew on fairy tales to decipher the language of the

unconscious and what drives us to desire, love and death. Freud had already published his book **The Interpretation of Dreams** (1899) and **Five Lectures on Psycho-Analysis** (1910) and Jung has published "The Psychology of the Unconscious" (1912). Freud and Jung were both at their height at this time and many words and ideas introduced by Freud are still part of our everyday language.



**The First World War.** *The Allies' Fairy Book* was published in 1916 as a contribution to the mood of patriotism and co-operation between the Allies. The book was illustrated by Arthur Rackham with an introduction by the poet Edmund Gosse.

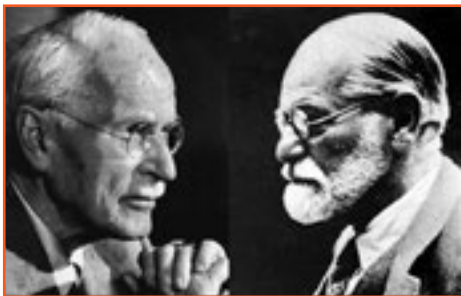
In 1909 when Rackham had illustrated the Grimm Fairy Tales edition, his

illustrations had been unapologetically violent and grim. However, following the many reports giving accounts of the desperation, devastation and violence from the Front, Rackham and the publishers held back from the type of illustrations used in the Grimm books. In *The Allies' Fairy Book* his illustrations showed what was needed most amid the hopelessness and destruction of the war: beauty charm, enchantment and even humour.

**The Land Girls Army of the Second World War** is well documented, but fewer know of the sacrifices made by women workers of the First World War. The labour shortage during that war was critical all over Europe, especially in the villages and for agriculture. Millions of men had left for military service and women workers were desperately needed to keep the country going and maintain the country's food supply.

**Wearing the trousers.** All over Europe women were thrust into a life of toil and manual labour after their husbands, fathers and brothers were sent away to fight. The First World War changed women's roles and fashion forever, from working on the London Underground to the ammunition factories to delivering milk.

And then of course there was the Suffragette Movement, which saw over 50,000 people take to the streets in the Pilgrimage for Women's Suffrage ending up in Hyde Park. In Stanford's opera, it does feel that here the women too wear



Jung and Freud





the trousers, as it is the ladies of the chorus who sing more and tell more of the story than the gentlemen's chorus.

The artists **Gustav Klimt** and **Egon Schiele** are also references for this production. Both were painting in Vienna at the same time as Freud. If Klimt was a reference for the world of the King and the Princess in their palace, Schiele was a reference for the wizard, or mountain spirit, in our fairy tale.

If Klimt is considered to be part of the establishment, Schiele broke away in revolt from this establishment (and his mentor Klimt) and founded a rival art group. Schiele had a reputation as the bad boy of the art world. His short life was full of scandal from his controversial figurative painting on sexual themes to his interest in young girls. Like Freud, Schiele was interested in the psychology of his subjects rather than their physical appearance.

Vienna really was the place to be. It was a city bursting with new ideas and beliefs about almost every aspect of society; political, intellectual, artistic – including sexuality. As Freud was defining sexual and erotic obsession, artists like Schiele explored human sexuality with unparalleled and startling frankness as he explored the psyche of his sitters. Even today his painting can be seen as shocking. Schiele's approach unmasked his sitters, including himself, as emaciated, gender ambiguous, and sexually experimental beings.



Schiele: seated woman with bent knee



Viennese café

It's no wonder that the cult of Egon Schiele is still with us in 2018. As I write this, a major new exhibition celebrating Klimt and Schiele, marking the centenary of both artists' deaths, is opening at the Royal Academy in London.

For me, I think the Princess in the story of **The Travelling Companion** would have been drawn to the cult-like figure of an artist-cum-therapist promising an alternative way of living, visiting him in his cave in the mountain, away from the strict walls of the palace.

**Paul Higgins**



Klimt: Judith with the head of Holofernes (detail)

# Hans Christian Andersen

He was born in 1805 at Odense, near Copenhagen and is best known as the Danish master of the literary fairy tale whose stories have achieved worldwide fame. Perhaps the best known are *The Emperor's New Clothes*, *The Little Mermaid*, *The Nightingale*, *The Snow Queen*, *The Ugly Duckling*, *The Little Match Girl* and *Thumbelina*. But he also wrote plays, novels, poems, travel books and autobiographies. While many of these works are almost unknown outside Denmark, his fairy tales are among the most frequently translated works in all of literary history.

Andersen, who was born to poor parents, fought the rigid class structure of his time throughout his life.

Although school was an unhappy experience for him because of an unpleasant headmaster, it allowed him to be admitted to the University of Copenhagen in 1828.

His first important literary work, written in 1829, was a fantastic tale in the style of the German Romantic writer E.T.A. Hoffmann. He then turned to playwriting, but the theatre was not to become his field, and for a long time Andersen was regarded primarily as a novelist.

His first book of tales (1835), *Tales, Told for Children* included *The Travelling Companion*, a short fantasy story. There followed many further collections over the following years.

These collections broke new ground in both style and content. A real innovator in his method of telling tales, Andersen used the idioms and constructions of the spoken language, thus breaking

with literary tradition. While some of his tales exhibit an optimistic belief in the ultimate triumph of goodness and beauty (e.g. *The Snow Queen*), others are deeply pessimistic and end unhappily.

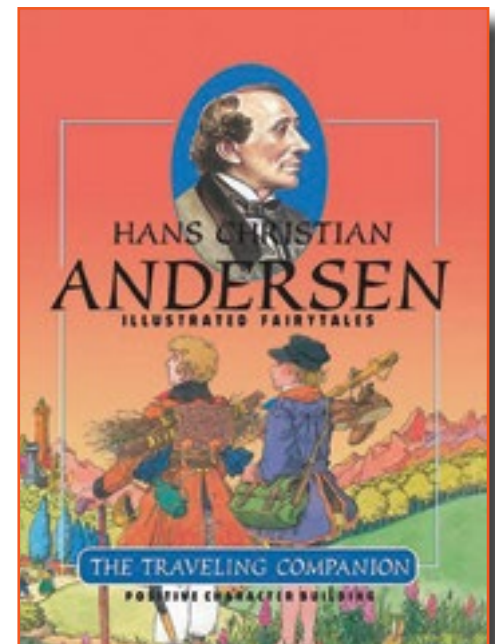
Indeed, one reason for Andersen's great appeal to both children and adults is that he was not afraid of introducing feelings and ideas that were beyond a child's immediate comprehension, yet he remained in touch with the child's perspective. He combined his natural storytelling abilities and great imaginative power with universal elements of folk legend to produce a body of fairy tales that relates to many cultures.

Part of what makes some of the tales so compelling is their identification with the unfortunate and the outcast. A strong autobiographical element runs through his sadder tales; throughout his life he perceived himself as an outsider, and, despite the international recognition he received, he never felt completely accepted. He suffered deeply in some of his closest personal relationships.

Andersen received a government stipend in the late 1830s that gave him financial stability, and his fairy tales started achieving wide popularity in Europe, particularly in Germany, at about the same time. From 1831 to 1873 he spent a good deal of his time travelling throughout Europe, Asia Minor, and Africa, and his impressions are recorded in a number of travel books. He died in Copenhagen in 1875.



Statue of Hans Christian Andersen in Bratislava





# Sir Henry Newbolt

Born in Bilston, Staffordshire, in 1862, Newbolt supplied the libretto for *The Travelling Companion*. Educated at Clifton College and at Corpus Christi College, Oxford, he was admitted to the bar at Lincoln's Inn and practised law until 1899. He died in 1938.

During World War 1 he was comptroller of wireless and cables and was later commissioned to complete Britain's official naval history of the war. He was knighted in 1915 and appointed a Companion of Honour in 1922.

He was married to Margaret, whose cousin and childhood friend 'Ella' Coltman was close to both of them.

The appearance of his ballads, *Admirals All* (1897), which included the stirring 'Drake's Drum' created his literary reputation:

*Drake he's in his hammock  
an' a thousand mile away,  
(Capten, art tha sleepin' there below?*

According to legend a drum owned by Sir Francis Drake would beat in times of national crisis and the spirit of Drake would return to aid his country)

But probably his best known (and most satirised) poem is 'Vitaī Lampada' ('the torch of life'), which begins

*There's a breathless hush in the Close to-night  
Ten to make and the match to win...*

It refers to how a schoolboy, a future soldier, learns selfless commitment to duty in cricket matches in the famous Close at Clifton College.

Stanford wrote two song cycles based on poems by Newbolt: *Songs of the Sea* and *Songs of the Fleet*, the former (the hit of the 1904 Leeds Festival) were "not only perfect representations of how Edwardian Britain wished to see itself, but also a romantic and vibrant illustration of the sea" — performed at this year's Last Night of the Proms.



Henry Newbolt - Encyclopedia Britannica



Rehearsal photographs - David James

# Synopsis

## ACT I

Following the death of his father, John sets off with his small inheritance to start a new life. Now orphaned, the pious John is alone in the world. As he embarks on his journey, a fierce storm forces him to take refuge in a village church, where he comes across a dead man lying in an open coffin. While John shelters from the storm, two robbers enter the church and start to defile the dead body for the unpaid debt he owes them. John protects the corpse and sees off the robbers by giving all his inheritance to pay off the dead man's debt. Alone again, John prays that he might find a friend.

The next day, John comes across some villagers singing a song about a Princess and her search for a husband. A mysterious stranger calls out to John, who warns him of the dangers of this princess and her search for a suitor. However, John is determined to take his chance and runs off to follow the villagers to find the princess. The mysterious stranger decides to offer himself as a friend and travelling companion to John, and heads off to follow the villagers and John.

## ACT II

In the Palace, we find the Princess remembering a song which was sung to her when she was young. Her father, the King, comes to inform her that the day has come again to meet the latest suitor. The King is perplexed as to why his daughter finds it so hard to choose a husband.

As the villagers gather for the latest suitor ceremony, John is amongst the crowd and sees the Princess for the first time. She is more beautiful than he imagined and he falls head over heels in love with her. On discovering John amongst them, the crowd become impatient with him and warn him that any suitor that fails to answer the Princess's riddle correctly loses his life and joins the field of skeletons of previous failed suitors. At this moment the Travelling Companion arrives to accompany John.

As John steps forward to offer himself as suitor to the Princess, the King advises that John should return again in ten years' time, when he is older. However, John is determined to take his chance. When the Princess looks in John's eyes, she sees his courage and his love for her. She too tries to persuade John that he is too young, to forget about the riddle and go, but John insists on staying. Reluctantly, the Princess asks John to answer the seemingly impossible riddle "what is my thought?"



### ACT III

Night-time in the Palace. John is restless. He can't sleep. He does not know how to answer the riddle set by the princess and the next day he must face the Princess again. If he fails, he loses his head. The Travelling Companion reassures John that he should rest and leave the riddle to him.

The Princess appears at her balcony. She too is restless following her encounter with John. She tries to ignore her feelings for John by summoning up her dark side, the powers which have been given to her by the Wizard. Unseen by the Princess and overhearing what she says, the Travelling Companion follows the Princess as she goes to the Wizard's cave.

In the Wizard's cave, the Wizard invites the Princess to dance, but her mind is still with John. She is unable to dance tonight. The Wizard realizes that something has changed for the Princess. She has found mortal love. The Princess asks the Wizard to give her courage and to come up with a really strong answer to the riddle. The Wizard tells her that the answer for the riddle this time is to "think of me". The Wizard is sure that no-one could possibly come up with that answer. However, hidden in the cave watching and listening is the Travelling Companion. When the Princess leaves, the Travelling Companion kills the wizard by cutting off his head, thus breaking the spell the Wizard has over the Princess.

### ACT IV

The following day in the Palace. The crowd returns for the suitor ritual. The Princess tries to avoid asking John to answer the riddle. She doesn't want him to die. However, John claims his right to answer and so fearing the worst, the Princess reluctantly puts John on the spot. John answers the riddle by showing the Princess the head of the Wizard, given to him by The Travelling Companion. The man has finally come who is the rightful suitor for the Princess. The King declares the marriage between John and his daughter and the crowd head into the Palace for the wedding celebrations.

John asks his friend the Travelling Companion to join him in his new kingdom. However, the Travelling Companion declines and returns to where he came from...

## Cast

<b>John</b>	<b>David Horton</b>
<b>The Traveling Companion</b>	<b>Julien Van Mellaerts</b>
<b>The Princess</b>	<b>Kate Valentine</b>
<b>The King</b>	<b>Pauls Putnins</b>
<b>The Wizard</b>	<b>Ian Beadle</b>
<b>The Herald</b>	<b>Felix Kemp</b>
<b>Two Ruffians</b>	<b>Ian Beadle, Felix Kemp</b>
<b>Two Girls</b>	<b>Tamzin Barnett, Lucy Urquhart</b>
<b>Conductor</b>	<b>Toby Purser</b>
<b>Director</b>	<b>Paul Higgins</b>
<b>Designer</b>	<b>Isabella Van Braeckel</b>
<b>Lighting Designer</b>	<b>Tom Turner</b>
<b>Choreographer</b>	<b>Roseanna Anderson</b>
<b>Assistant Conductor</b>	<b>Ben Knowles</b>

## NSO Orchestra

Violin 1	<b>James Widden</b> <i>Leader</i>	Flute	<b>Michael Liu</b>	Horn	<b>Oliver Johnson</b>
	<b>Russell Gilbert</b>		<b>Tom Sergeaunt</b>		<b>Derryck Nasib</b>
	<b>Siobhan Clough</b>	Piccolo	<b>Tom Sergeaunt</b>		<b>Olivia Gandee</b>
	<b>Stefano Zompi</b>				<b>Arriane Rooney</b>
Violin 2	<b>Laura Bryer</b>	Oboe	<b>Magdalena Carbow</b>	Trumpet	<b>Elliot Phelps</b> <b>Malcolm Warnes</b>
	<b>Andrea Timpanaro</b>	Cor anglais	<b>David Price</b>		
	<b>Aura Fazio</b>		<b>David Price</b>	Timpani/ Percussion	<b>Edward Scull</b> <b>Ryan Hepburn</b>
	<b>Matt Waters</b>	Clarinet	<b>Rosie Taylor</b>		
Viola	<b>Lucy Haggerwood-Bullen</b>	Bass clarinet	<b>Henry Melbourne</b>	Harp	<b>Isabel Harries</b>
	<b>James Cullen</b>		<b>Henry Melbourne</b>		
	<b>Lily Rogers</b>	Bassoon	<b>Matt Kitteringham</b>		
	<b>Katie Perrin</b>		<b>Alanna Macfarlane</b>		
Cello		Contra bassoon	<b>Alanna Macfarlane</b>		
	<b>Daryl Giuilano</b>				
	<b>Jade Woodhouse</b>				
Bass	<b>Saran Davies</b>				
	<b>Sue Denyer</b>				
	<b>James Gosling</b>				

## NSO Chorus

### *Sopranos*

Liz Archer, Tamzin Barnett, Heather Bigg, Pamela Cross, Jackie Honey, Francesca Keenan, Jane Larsen, Kitty Mair, Fran Mortimer, Mary Parker, Fiona Ritchie, Charlotte Roberts, Lucy Urquhart

### *Altos*

Cate Couch, Jo Doezeema, Janet Downes, Marie Goulding, Julie Griffiths, Jane Larsen, Anne Locke, Ruth Loughton, Alison Read, Margaret Woskett, Anne Wycherley

### *Tenors*

David Cocks, Harry Heaven, David James, John Newman, Jonathan Statter, John Wood

### *Basses*

Jeremy Adams, Neil Fraser-Smith, Tim Locke, Ciaran O'Donovan, Richard Pulham, Mike Rollings, Vincent Tacon, Norman Wood

## Dancers

Ayanna Allen, Alana McGeough, Charlotte Todd, Jenn Vogtle

## Production Team

Executive Producer: David James

Production Managers Fran Mortimer

Repetiteur: Satoshi Kubo

Chorus Repetiteurs: Susan Bain, Nicholas Houghton, Callum Morton Hüseyin

Orchestral arranger: Ben Knowles

Stage Manager: David Foster

Assistant Stage Managers: Bea Costley, Isabel Eynon

Chorus Costumes: Monica Quinn, Barbara Campbell, Sue Adams

Chorus Manager: Tim Locke

Set Builder: Vincent Tacon, Benji Tacon

Marketing Manager: Paul Walker

Marketing assistants: Janet Downes, Sabreen Qureshi-Hitchens

Programme/Website: David James

Front of House Coordinators: Richard Pulham, Norman Wood (Lewes)

## About NSO Registered Charity No. 279800

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## Acknowledgements

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We thank all who have given prizes for our Grand Draw: The George Inn, Alfriston, The Dome Brighton, Bill's Restaurants, Waitrose & Partners Ltd, J Sainsbury's Ltd, Harvey's Brewery.

We also thank our advertisers for their support. Please mention NSO when using their services.





# Biographies

## David Horton John

David hails from Devon and is a graduate of the Alexander Gibson Opera School at the Royal Conservatoire of Scotland. He studied with Scott Johnson with a scholarship from the RCS Trust. Previous training includes a BMus Hons from the RNCM and a year spent in Sydney studying under Dr Rowena Cowley.

Earlier this season David received critical acclaim for his portrayal of the **title role** in *Candide* with Iford Arts/Opera Della Luna. Other recent roles include **Vandedendur/King Theodore** *Candide* (West Green House), **Moon/King of the East**, *The Enchanted Pig* (Hampstead Garden Opera); **The Lover/The Friend/The Preacher**, *The Vanishing Bridegroom* (BYO); **Eisenstein**, *Die Fledermaus* (RCS Opera); **Tristan**, *Le Vin Herbé* (RCS Opera), a number of roles in *English Eccentrics* (BYO) and **Henry Crawford** in Dove's *Mansfield Park* (Waterperry Opera).

David has performed in a number of British and world premières, most notably of Kurt Schwertzik's *Shal-i-mar*, performed with the RNCM Symphony Orchestra. He also played **Magician 1** in Henry McPherson's opera *Ūhte*, recorded and filmed in conjunction with the BBC Scottish Symphony Orchestra under the direction of Martyn Brabbins and premiered at the RCS Plug Festival 2016.

On the concert stage David has performed across Britain, most recently singing the eponymous St Nicolas in the work by Benjamin Britten and the tenor solos in Mozart's *Requiem*. Earlier this year David performed his debut Handel's *Messiah* at Glasgow Cathedral and was tenor soloist for several Bach Cantatas (Ludus Baroque, Edinburgh).

## Julien Van Mellaerts *The Travelling Companion*



Awarded the Maureen Forrester Prize and the German Lied Award at the 2018 Concours musical international de Montréal and Winner of the 2017 Wigmore Hall / Kohn Foundation International Song Competition and the 2017 Kathleen Ferrier Awards, British / New Zealand baritone Julien Van Mellaerts was awarded the Tagore Gold Medal on graduation from the Royal College of Music.

Highlights of 2017 / 2018 included performances with Julius Drake for the BBC Lunchtime Series at the Wigmore Hall, the Enniskillen International Beckett Festival and the Juan March Foundation, **The Referee** *Mozart vs Machine* (Mahogany Opera Group), **Harlekin** *Ariadne auf Naxos* (Longborough Festival Opera), the title role in *Eugene Onegin* (Cambridge Philharmonic Society), **Mr Fezziwig** in the premiere of Will Todd's *A Christmas Carol* (Opera Holland Park), and *Elizabeth* with the Royal Ballet at the Barbican Hall.

During 2018 / 2019, he tours with James Baillieu for Chamber Music New Zealand. His current engagements further include recitals with Julius Drake at the Pierre Boulez Saal, Berlin, and at Temple Music, London, **Schaunard** *La bohème* (New Zealand Opera), Britten *War Requiem* in Lincoln and Salisbury Cathedrals, Mahler *Lieder eines fahrenden Gesellen* on tour with the Israel Camerata and recitals at the Lied Festival Victoria de los Ángeles (LIFE Victoria), Barcelona, and Oxford Lieders.

## Kate Valentine *The Princess*

Trained at the RSAMD and the National Opera Studio. A Samling Foundation Alumna, her many awards include the Glyndebourne Anne Wood/Joanna Peters Award, a Sybil Tutton Award, a Susan Chilcott Scholarship, and Scottish Opera's John Scott Award.

Operatic roles include Ortlinde *Die Walküre* as part of Opera North's Award-winning *Ring* cycle, **Marenka** *The Bartered Bride* (Opera North), **Female Chorus** *The Rape of Lucretia* (Glyndebourne on Tour), **Musetta** *La Bohème* (Welsh National Opera), **Countess Almaviva** *The Marriage of Figaro*, **Rosalinde** *Die Fledermaus*, and **Karolina** in Smetana's *The Two Widows* (Scottish Opera), **Donna Anna** (Samling Opera) **Armgar** in Offenbach's *The Rhine Fairies* (NSO) and **Tatyana** *Eugene Onegin* (Blackheath Opera).



Kate was one of English National Opera's first 'Harewood Artists', performing the roles of **Fiordiligi** *Così fan tutte*, **Countess Almaviva**, **Mimi** *La Bohème*, **Cathleen** *Riders to the Sea*, **First Lady** *The Magic Flute*, **Elisabeth Zimmer** in Henze's *Elegy for Young Lovers* (which was a co-production with the Young Vic), and **Helena** *A Midsummer Night's Dream*.

Recent concert platform highlights include a Radio 3 Broadcast of Villa Lobos' '*Bachianas Brasileiras No 5*' as part of Glasgow's Cottiers Festival, a concert performance of *Così fan tutte* (Chopin Festival in Warsaw), Brahms *Requiem* with the RSNO under Lawrence Renes, Britten's *War Requiem* in The Sage, Gateshead, and Britten's *Spring Symphony* under Garry Walker. In music theatre and cabaret Kate has performed **Mrs Nordstrom** in Stephen Sondheim's *A Little Night Music* at the Théâtre du Châtelet, recorded BBC's Friday Night is Music Night and appeared at BBC Proms in the Park, Glasgow Green.

### Pauls Putnins - *The King*

Latvian-born Pauls was a member of Riga Dom Cathedral Boys Choir. He studied conducting in Riga and Jerusalem, and singing at TCM. Appearances in operas include *La Bohème* (ENO and Opéra de Nancy), *Lucia di Lammermoor* (Opera Colorado, Denver and Moscow), *Carmen* (New Zealand Opera), *Don Giovanni* (Latvian National Opera), *Boulevard Solitude* (Genoa and Barcelona), *The Rape of Lucretia* (St Petersburg and Riga), *Tannhäuser* (Barcelona), *I Capuleti e i Montecchi* (Moscow).

Opera engagements in the UK have included *Le Nozze di Figaro*, *Don Giovanni*, *Fidelio*, *Peter Grimes*, *Idomeneo*, *Pelléas et Mélisande*, *Otello*, *Die Zauberflöte* and *Flight* (Glyndebourne Festival Opera), *Fidelio* (Garsington), *Madama Butterfly* and *Aida* (Raymond Gubbay/ RAH), *Flavio* (Early Opera Company), *Ariadne* (prologue) and *La traviata* (Birmingham).

Pauls regularly appears in Latvia and the Baltic States as an oratorio soloist. He sang **Gloucester** in the première recording of Meyerbeer's *Margherita d'Anjou*, **Ferrondo** in Mercadante's *Maria Stuarda* for Opera Rara and Walford Davies *Everyman* for Dutton. Other engagements include *Petite Messe Solennelle* (Germany, France, Bregenz Festival), **Angelotti**



*Tosca* (ENO), **Frank** Puccini's *Edgar* (NSO), the title role in excerpts from *Eugene Onegin* (Barbican) and *Die Schöpfung* in Kanazawa, Japan.

In 2015 he sang the **Count** for Latvian National Opera and **Marcello** *La Bohème* which he repeated last year. 2016 saw him singing **Escamillo** (Blackheath), roles at Dorset Opera and the **Count** (Scottish Opera). Last year he sang **Figaro** *Le Nozze di Figaro*; this year **Leporello** and next year **Don Alfonso**, all at Teatru Manoel in Malta. 2017 also saw him sing an acclaimed **Arthur** in Maxwell Davies' *The Lighthouse* (Shadwell Opera). This summer he sang **Colline** (Dorset Opera), and 2019 sees his debut at Longborough Opera with **Fasolt** *Das Rheingold*; he will return for their full Ring cycle

### Ian Beadle *The Wizard/ Ruffian*

Born in Hertfordshire. He is a graduate of the GSMD where he obtained a BMus (Hons) degree. During 2012/13, he took part in ENO's Opera Works programme, a highlights of which was The Big Barber Bash (London Coliseum).

At GSMD he was part of a project *Lads in their hundreds*, performed in London and at Ludlow. This led to his singing on BBC Radio 3's In Tune. Ian also performed with Graham Johnson in an evening Lecture Recital of *Winterreise* as part of his Series *Cycles in Tandem* at the Guildhall School.

Operatic experience includes **Des Grieux** *Le portrait de Manon*, **Belcore** and **William Dale**

*Silent Night* (Wexford), **Marco Gianni Schicchi**, **Quinault Adriana Lecouvreur**, **Jake Wallace** *La fanciulla del West* (Opera Holland Park) as well as **Imperial Commissioner Madama Butterfly** and **Guccio Gianni Schicchi** (Young Artist Programme at Holland Park), title role *Le nozze di Figaro* (Opera Brava), **Valentin** (Winterbourne Opera), **Crébillon** *La rondine* (Go Opera), **Leporello** (Sinfonia D'amici), **Morales** (Co-Opera Co), **Pish-Tush** (Charles Court Opera) and **Aminta Euridice** for British Youth Opera. He performed the title role of *Billy Budd*, **Publio** *La clemenza di Tito* and **Monsieur de Brétigny** in Massenet's *Manon* (GSMD opera associate scenes). He sang **Dark Fiddler** for NSO in 2017.

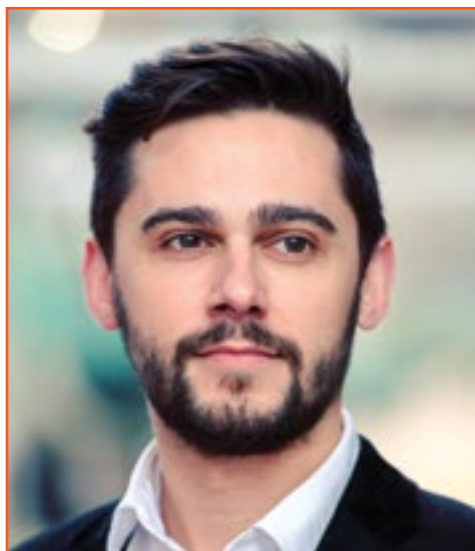
Engagements in 2018 have included **Pinellino Gianni Schicchi** and **Shackleton** *Shackleton's Cat* (ETO), **Commissioner Madama Butterfly** (West Green House), **Cecil Maria Stuarda** (OperaUpClose) and **Lawrence** in Ethel Smyth's *The Wreckers* (Arcadian Opera Group).



### Felix Kemp *The Herald/ Ruffian*

A Britten-Pears Young Artist, praised by The Guardian for his "appealing baritone," and awarded an Audition Oracle Singers' Preparation Scholarship. Felix Kemp's current engagements include the St Matthew Passion (New London Orchestra in Southwark Cathedral), A Bernstein Celebration (London Song Festival), Vaughan Williams' *Dona nobis pacem* (Truro Cathedral) and a recording with Odaline de la Martinez and Lontano as **Pierrot** in Ethel Smyth's *Fête Galante* (Retrospect Opera).





He has sung for British Youth Opera, English Touring Opera, Grange Park Opera, Opera Holland Park Young Artists, OperaUpClose, at the Wexford Festival, and for Jerwood Opera at Snape Maltings. His repertoire includes **Spencer Coyle** *Owen Wingrave*, **Masetto** *Don Giovanni*, the title role in *Eugene Onegin*, **Marchese d'Obigny** *La traviata* and **Melot** *Tristan und Isolde*. His broadcasts include *In Tune* (BBC).

Following private studies in London, Felix continued his studies at Trinity Laban, supported by the Kathleen Roberts Vocal Scholarship. His awards include First Prize at the Elisabeth Schumann Lieder Competition, Second Prize at the London Song Festival's British Art Song Competition and the Audience Prize at the John Kerr Award for English Song.

### **Toby Purser** *conductor*

IFounder and Principal Conductor of the ground-breaking Orion Orchestra, and his inspirational music-making has prompted guest invitations from ENO (where he just completed two seasons as ENO Mackerras Conducting Fellow conducting *The Turn of the Screw*, *The Marriage of Figaro* and *La traviata*), Bampton Classical Opera, Chelsea Opera Group, Grange Park Opera, Iford Arts and Pimlico Opera, as well as many leading British orchestras including the RPO and RLPO, which he conducted in Jesús León's debut CD *Bel Canto* for Opus Arte CD.

We welcome Toby as Music Director of NSO with *The Travelling Companion* as his debut.

He has conducted the English Chamber Orchestra, the London Concert Orchestra, L'Ensemble Orchestral de Paris, the Orpheus Sinfonia, Oxford University Orchestra, Sinfonia Viva, Kammerphilharmonie Graz, St Petersburg Camerata and the St Petersburg Festival Orchestra.

He conducted *The Daughter of the Regiment* at the 2018 Buxton Festival, and his current plans include the Orion Orchestra's on-going *Alpha and Omega* series at Cadogan Hall, an orchestral residency at Aberystwyth MusicFest, and concerts with the East Anglia Chamber Orchestra, the City of Southampton Orchestra, the London International Orchestra and for Raymond Gubbay Ltd.

As Artistic Director of the Peace and Prosperity Trust, he has been furthering cultural collaboration between the UK and the Middle East with concerts in Beirut and London, bringing together Western and Middle Eastern opera singers, helping relaunch the Beirut Orpheus Choir, and taking music and musical instruments to Syrian children in the refugee camps on the Lebanese/Syrian border.



### **Paul Higgins** *director*

Paul was the founding Artistic Director of the award-winning Theatre 503 in London, dedicated to new writing. He has directed new plays at the Arcola Theatre, Finborough Theatre, National Theatre Studio and Brighton Festival as well as at Theatre 503. He has worked as Associate and Assistant Director in the West End and for Royal Shakespeare Company, Chichester Festival Theatre and Almeida Theatre, and has also worked as an assistant director on numerous films, including *The Madness of King George*, *Star Wars Phantom Menace* and *Enigma*.

In opera he has worked as Revival and Assistant Director for Royal Opera Covent Garden, La Scala Milan, Teatro dell'opera di Roma, Royal Opera Copenhagen, Seiji Ozawa Matsumoto Festival, Opéra National de Paris and Glyndebourne and has directed *Madama Butterfly* (Opera Holland Park), *Così fan tutte* (English Touring Opera), *Carmen* (Dorset Opera). Revival credits include *L'elisir d'amore* and *Don Pasquale* (Glyndebourne); *La bohème*, *Manon Lescaut* (Royal Opera). He has just returned from Opera Bastille where he assisted on *L'elisir d'amore*.

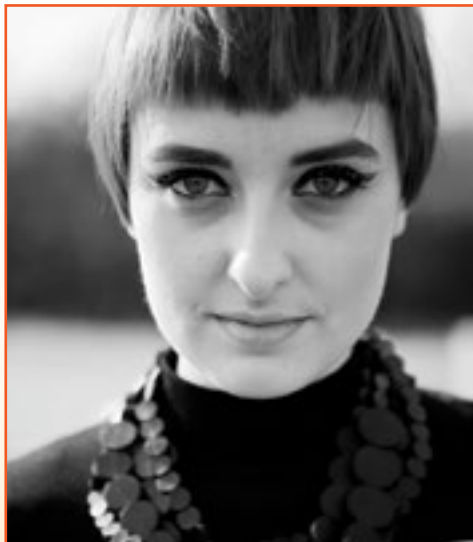
Future plans include revivals of *Il barbiere di Siviglia* (Opera Bordeaux), *Don Carlos* (ROH) and directing *Die Meistersinger* (Fulham Opera). In 2017 he won Best Opera Production at the Off West End Awards for *Così fan tutte* (Kings Head Theatre).

### Isabella Van Braeckel *designer*

Isabella has worked extensively across theatre, dance and opera since graduating from Central St Martins. She is a Jerwood Young Designer and Creative Associate of Fragen Theatre, Crouch End Festival Chorus and Wayward Thread Dance Arts and was long-listed for 2016's Old Vic 12.

**Theatre:** *Burgerz* (Hackney Showroom, Manchester Royal Exchange); *A Funny Thing Happened...* (Finborough Theatre); *Midnight Train to Marrakech* (Sweden); *Candy Cansino Checks In* (Italia Conti); *Finishing The Picture* (Finborough); *Macbeth* (UK & Ireland Tour); *Into The Numbers* (Finborough); *Othello, Two Gentlemen, Billy's Friend* (White Horse, Germany Tour); *A Midsummer Night's Dream* (The Rose Playhouse); *Much Ado About Nothing* (RSC Dell, London); *Hamlet* (Icarus Theatre, UK & Ireland Tour); *Around the World on Christmas Day, The Little Match Girl/ The Fir Tree* (Mirth, Marvel & Maud); *5 Out of 10 Men* (Edinburgh Fringe); *An Opera From The East* (Platform Theatre Studio); *The Promise* (White Bear Theatre, Kings Arms Manchester); *Blush of Dogs* (Tabard Theatre); *Low Level Panic* (Etcetera Theatre); *This is Living* (Edinburgh Fringe, Theatre 503, Platform Theatre).

**Opera:** *Lansky: The Mob's Money Man, Madama Butterfly* (Cadogan Hall); *Die Walküre* (Assistant Costume Supervisor) (Grange Park); *Orpheus and Eurydice* (Platform Theatre).



**Dance:** *INK* (Leicester Curve), *Finding Words* (Wayward Thread, Sadlers Wells, The Place); *Seasons* (Latvia); *Race Tracks* (The Place, Shambala Festival, Leicester Curve).

### Tom Turner *lighting designer*

Born and bred in London, Tom studied for an MA (Hons) in Geography at Edinburgh University before changing track and completing a Postgraduate Diploma in Lighting Design and Stage Electrics at RADA, for which he received a Distinction.

His roots are in Am-Dram and University student theatre, but he has designed in a huge range of different spaces and on different scales. He has also been an associate and assistant lighting designer on a number of West End musicals and plays.



He relit in a range of touring venues for theatre and opera including a tour for English Touring Opera and has also programmed a number of shows including *The Jungle* in the West End.



### Roseanna Anderson *choreographer*

Roseanna is a performer, choreographer, film director and producer. She has co-directed Impermanence Dance Theatre since its inception in 2011 collaborating with over 100 artists, co-creating and performing over 50 original performance works for theatres, pubs, festivals alternative venues and outdoor festivals. She has most recently co-directed Impermanence's 50-minute film, *The Ballet of the Nations*, which is touring winter/spring 2018/19.

### Jenn Vogtle *dancer*

Jenn is a contemporary and ballet dancer with a diverse mix of professional performance experience. She regularly performs for MDCD in theatrical and urban influenced contemporary works and with Black Orchid Ballerinas in various clubs and private events en pointe. She has worked on independent performances for music videos and at festivals such as Latitude Festival.

Jenn also has worked with visual artists such as Alex Mirutziu and Eddie Peake on physical theatre installations at the Royal Academy and in Italy, as well as dancing for photographers at venues like the Curzon Theatre in Mayfair, for the Nureyev film premiere and other shoots around Paris and London. She has toured Norfolk with Ensemble Dance Co. and worked





several times with Robert Cohan to perform his repertoire. Jenn's speciality skills include performing and choreographing aerial hoop and partnered acrobatic routines.

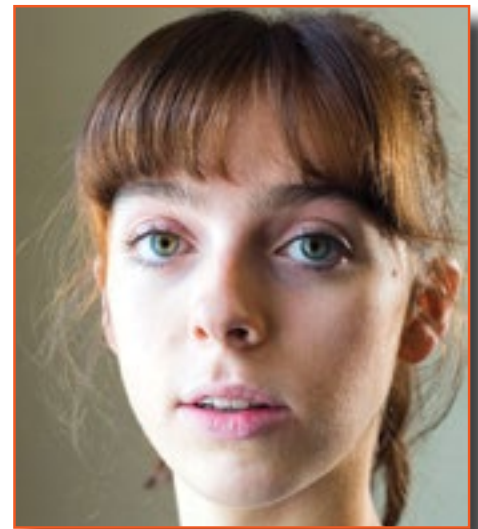
#### **Ayanna Allen dancer**

Ayanna is a BA Hons Dance graduate who has recently moved to London seeking further dance opportunity. Although a keen performer, her interests spread far beyond dance. She sees herself as a developing artist who wants to be active in her community, explore her thoughts and represent societal issues through performance



#### **Charlotte Todd dancer**

Charlotte is a BA Hons Dance graduate who is seeking involvement in the dance community after recently moving to London. A dedicated trainer in the dance studio and a keen expressive performer, Charlotte is hoping to further her dance career, especially in live shows and film projects.



#### **Alana McGeough dancer**

Alana is a London-based performer who has recently graduated from the University of Bristol studying Theatre and Film. Alana wishes to continue her interest in both theatre and filmmaking focusing on telling stories through a feminist lens. Early next year she will be touring in an abstract dance piece called SCHIELE by Lucy Waterhouse which begins at the Royal Academy of Art.



*Roseanna Anderson and Paul Higgins*