

The Princess of Trébizonde



NSO



The Princess of Trébizonde

or Three Weddings and a Broken Nose

Opera-bouffe in three acts by
JACQUES OFFENBACH (1819-1880)

Libretto by Étienne Tréfeu and
Charles-Louis-Étienne Nutter

New English version by Anthony Baker
New orchestration by James Widden

First performance Theater Baden-Baden 31 July 1869
(Three act version Théâtre des Bouffes-Parisiens 7 December 1869)

First performance of this production
Cumnor House School Theatre 14 November 2021

Then at Stag Theatre Sevenoaks,
Devonshire Park Theatre Eastbourne,
The Old Market Hove,
Britten Theatre Royal College of Music

Production supported by
The Behrens Foundation, John Lewis and Partners

Anthony Flaum and Chiara Vinci
sponsored by Suzanne Lemieux and John Coke

www.NewSussexOpera.org

NSO 1978 – 2021

Fidelio
 Venus and Adonis
 Boris Godunov
 The Fairy Queen
 Peter Grimes
 The Queen of Spades
 The Threepenny Opera
 Il tritico
 Andrea Chénier
 Benvenuto Cellini
 Aida
 A Masked Ball
 The Flying Dutchman
 Faust
 Tannhäuser
 * Lost in the Stars
 The Rake's Progress
 Count Ory
 Euryanthe
 * The Enchantress
 * Danton's Death
 Boris Godunov
 Cav & Pag
 L'elisir d'amore
 Lucia di Lammermoor
 Falstaff
 Tobias and the Angel
 Idomeneo
 The Poisoned Kiss
 * The Rhine Fairies
 Hugh the Drover
 Mireille
 * Edgar (4 act version)
 L'Étoile
 The Beggar's Opera
 Oberon
 The Indian Queen
 Mignon
 King Arthur
 A Village Romeo and Juliet
 Orfeo ed Euridice
 The Elixir of Love
 The Travelling Companion
 La traviata
 La Belle Hélène
 The Princess of Trébizonde
 (* UK première)

We are delighted to return after an enforced year out with our new major production which was planned for this time last year but postponed because of Covid. We have been determined to return to action as soon as it seemed safe to do so - and the fact that you are at this performance shows that we have succeeded. We have taken a calculated risk by going ahead – we trust that after seeing the show you will agree that the risk has been worthwhile.

We do not normally perform two works running by the same composer, but we all enjoyed *La Belle Hélène* so much that we decided to make an exception! Of course *La Princesse de Trébizonde* is a far less familiar work. Although it has remained in the repertoire in France and Germany, it has not been performed in this country since its initial (very successful) performances just after it was composed. Our new English version has been produced by Anthony Baker, who also directs and designs the production. Anthony designed *Faust* for NSO in 1989 and has directed and designed several other productions for us since then.

We open this run of performances at Cumnor House School Theatre. The late Nick Milner-Gulland who was closely connected with NSO was headmaster there for many years. During the tour we make a third visit to The Old Market in Hove, and a return visit to the Britten Theatre at the Royal College of Music, where we performed *Euryanthe* in 1995. The Stag at Sevenoaks and especially the Devonshire Park Theatre in Eastbourne have seen frequent visits down the years.

Season 2021 – 2022

Our next major production has not been announced yet - as always with NSO, expect the unexpected.

Our next smaller-scale production is a new version of Handel's *Acis and Galatea*. This production was also scheduled for last year, but had to be postponed until Spring 2022. (See the back cover of the programme). This will be our first production of an opera by Handel, and we are going to use period instruments – another first for NSO. Apart from some of our usual venues, the tour will visit Forest Row and Petworth.

More details will be available soon at newsussexopera.org.

Further ahead, we plan to present another work by Charles Villiers Stanford in 2024. Our production of his *The Travelling Companion* was nominated in the Rediscovered Works category of the **International Opera Awards**. Soon after came the release of the live recording of the final performance at Saffron Hall on the SOMM label. This is the **first recording** of any of Stanford's nine operas, and also a first for New Sussex Opera. It has had glowing reviews.



Wizard and goblins - *The Travelling Companion* 2018



Faust (Justin Lavender), Marguerite (Cathryn Pope) 1989



Mireille (Sally Silver), Taven (Sarah Pring) 2011



Peachum (Jason Crook), Polly (Rachel Farago) 2014



Paris (Anthony Flaum), Menelaus (Paul Featherstone) 2020

The heart of this community-based company has always been its chorus and the expert (unpaid) administration and behind-the-scenes team. As well as an annual major production, we have “**New Sussex Opera Chorus presents...**” smaller-scale productions, which give the chorus a chance to take on some of the solo roles. These projects have included *The Indian Queen*, *King Arthur*, *Orfeo and Euridice*, *The Beggar's Opera*, *The Elixir of Love*, *La traviata* and *Trial by Jury*, the last in the ideal setting of Lewes Crown Court. Watch our website for news, follow us on social media, and please sign up to receive news by email. This is especially important as we use a variety of venues and we would like to send you our latest news.

Opera is the most expensive of art forms and for forty three years NSO has survived without subsidy. If you like what we do, and would like to see more of it, please help us to achieve even more. See the information about the **Easyfundraising** scheme on our website. We have a **bursary scheme** to support young singers and musicians (two of our soloists have been sponsored for this production) and we run **educational workshops** (see next column).

We do need your help, and never more so than in the current financial and political climate. To become a supporter, or to become actively involved, on stage, backstage or behind the scenes, please contact us.

Outreach: Schools' Opera Project
 We are keen to inspire children to sing and explore the world of opera. It is regrettable that because of budget cuts and indeed of deliberate policy, music, and especially classical music is now neglected in a many state schools. With our Schools' Opera Project we aim to take opera to local primary schools running fun, interactive workshops. We were delighted that the D'Oyly Carte Charitable Trust generously supported our Schools' Opera Project in 2019 – 2020. Sadly this had to be curtailed because of Covid. We hope to restart the project when schools are open to receive projects such as this. You can find photos and more information on the Outreach page of our website. If you are interested in this project or connected with a school and would like us to hold a workshop please contact us via the contact page on our website.



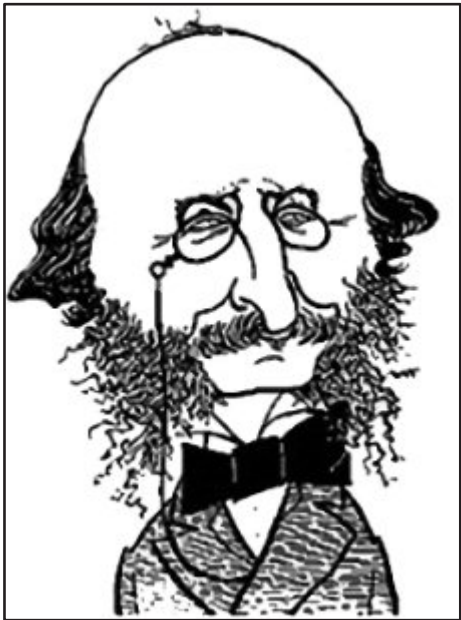
www.newsussexopera.org
mail@newsussexopera.org

**The Old Stables,
 5 De Warrenne Road,
 Lewes BN7 1BP
 phone +44 (0)1273 471851**



Jacques Offenbach

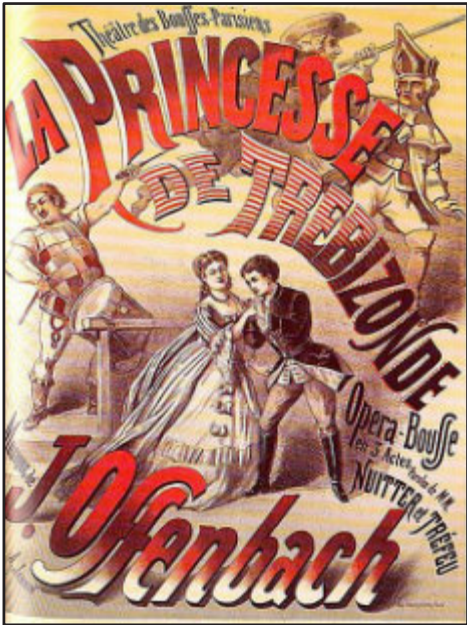
a life in outline



1819	Birth on 20 June to Isaac and Marianne Offenbach in Cologne, the seventh of ten children. His father is a Cantor at the Synagogue.				
1833	Writes his first composition, <i>Divertimento über Schweizerlieder</i> , dedicated to his cello teacher. Taken to Paris by his father to further his musical education. Enrols at the Conservatoire.				
1836	Begins to write waltzes and polkas for performance at café concerts.				
	Establishes himself as a virtuoso in Paris salons, becoming known as the “Liszt of the cello”.				
	Writes his first theatrical work, a song for a vaudeville called <i>Pascal</i>				
		et Chambord.			
		Attempting to establish himself as a theatrical composer, he presents a concert at the Salle Herz in Paris.			
		Converts to Catholicism and marries Herminie d’Alcain.			
		Presents his first lyric work for the stage, <i>L’Alcove</i> , on 24 April.			
		Becomes music director of the Théâtre-Français.			
		Presents two new lyric works: <i>Le Trésor à Mathurin</i> , revised later as <i>Le Mariage aux lanternes</i> , and <i>Pépito</i> .			
		Opens his own theatre, the Bouffes-Parisiens.			
		Première of <i>Orphée aux Enfers</i> on 21 October, his first major success.			
		Becomes a naturalised French citizen. Has works produced at the Opera (<i>Le</i>			
		<i>Papillon</i>) and the Opéra-Comique (<i>Barkouf</i>).			
		His romantic opera, <i>Die Rheinnixen</i> , opens on 4 February in Vienna. Back in Paris, he presents one of his greatest successes, <i>La Belle Hélène</i> , on 17 December.			
		Premières of <i>Barbe-Bleue</i> and <i>La Vie parisienne</i> .			
		Gives the new Paris Exhibition its major success: <i>La Grande-Duchesse de Gérolstein</i> . In November, the Opéra-Comique presents his opera <i>Robinson Crusoe</i> .			
		Premieres of <i>La Périhole</i> and <i>L’Île de Tulipatan</i> .			
		Returns to the Opéra-Comique with <i>Vert-Vert</i> . The year’s other significant works include <i>La Princesse de Trébizonde</i> for Baden-Baden and <i>Les Brigands</i> .			
		His German-Jewish past and the Franco-Prussian war cause him to leave Paris - first going to Spain, then Italy and finally to Austria.			
		The Opéra-Comique presents his new work <i>Fantasio</i> .			
		Becomes the new director and manager of the Théâtre de la Gaîté.			
		Attempts to resuscitate the failing Gaîté by reviving <i>Orphée aux Enfers</i> in a greatly enlarged production. <i>La Périhole</i> also revived. <i>Whittington</i> is produced in London.			
		Embarks on a major tour of the United States in an attempt to recoup losses at the Gaîté.			
		In spite of illness and preoccupation with <i>Les Contes d’Hoffmann</i> , attends the première of what many call his 100th opera, <i>La Fille du tambour-major</i> .			
		Dies on 5 October, leaving <i>Hoffmann</i> unfinished.			
		<i>Les Contes d’Hoffmann</i> première at the Opéra-Comique in a performing edition prepared by Ernest Guiraud.			



Theater Baden-Baden



Cover of original vocal score



Quadrille with piano accompaniment



The Princess of Trébizonde had highly successful performances in Baden-Baden in July 1869 and Paris in December 1869. It stayed at the Bouffes for some four months as a first run. It was revived there, after the interruption of the Franco-Prussian War, in 1875 (February) with Louise Théo as Régina, again in 1876 (September) with Daubray as Cabriolo and Paola Marié as Régina, and was given a new production at the Théâtre des Variétés in 1888 with a cast headed by Mily-Meyer, Mary Albert, Cooper and Christian.

The record thus established was a highly satisfactory one, in the terms of any other composer, yet *La Princesse de Trébizonde* remained and remains a little in the shadow of the more celebrated Offenbach works in France where it has been rarely heard from since that last Paris revival.

It soon reached **London** where the show had a fine first production (adapted by Charles Lamb Kenney) at the Gaiety Theatre, opening on 16 April 1870. Nellie Farren was Régina and J L Toole ad-libbed freely as Cabriolo, at the head of a cast which included Robert Soutar (Casimir), Constance Loseby (Raphaël) and Annie Tremaine (Zanetta). The show stayed in the bill for a little under three months, was brought back later in the same year, was toured and then played again at the Gaiety in 1872 in Toole's repertoire.

The **British provinces** actually saw as much or more of *The Princess of Trébizonde* as of any other Offenbach piece, for in 1871 the enterprising Henry Leslie of Liverpool's Prince of Wales Theatre sent out a touring

The Princess goes on tour

company, led by Augusta Thomson, Edward Chessman and the young Henry Bracy, and that company toured almost non-stop round the country for years.

Later (1876) Chessman took the show out himself, followed in 1881 by Joseph Eldred, and more than a decade down the line the Leslie production (with some of its original cast!) was still spottable on the British road.

In 1879 the show was given a spectacular revival at the Alhambra with Charles Collette (Cabriolo), J Furneaux Cook (Casimir), Miss Loseby (Raphaël), Alice May (Zanetta) and Emma Chambers (Régina), and an '**Automatic Ballet**' of wax dolls introduced in the final act. But the 1880s seemingly saw the show out.

La Princesse de Trébizonde was introduced to **America** in Kenney's English version in a production at Wallack's Theater opening on 11 September 1871, which presented the unusual feature of starring the famous burlesquer Lydia Thompson (Regina) in a French opéra-bouffe rôle. Lydia admitted that the piece had been "rewritten and adapted from" the original, and she went so far as to introduce music from *La Belle Hélène* into the action, but much of what was seen seems to have been the real thing. Camille Dubois played Zanetta, Carlotta Zerbini was Raphaël and Harry Becket took the rôle of Cabriolo, but in true burlesque fashion Willie

Edouin played Manola (i.e. Paola) in travesty, as did Hetty Tracy as Tremolina (sic).

New York quickly pronounced that it preferred blonde Lydia in traditional burlesque. Aimée appeared in French breeches as Prince Raphaël in 1874, but, in spite of its rather curious beginning, the piece prospered in America in translation rather than in the original French.

It was added to the Alice Oates repertoire in 1878, produced at the Casino Theater in 1883 with a top cast including John Howson, Lillian Russell, Digby Bell and Laura Joyce, played in German at the Thalia Theater (1882), again at the Casino with Marie Jansen and Francis Wilson (1883), at Koster & Bial's – decorated with acts – in 1886 and, in a heavily revised version, with Pauline Hall and Fred Solomon starred, at Harrigan's Theater in 1894. In 1898 Milton Aborn's company produced it in summer season under the title *The Circus Clown*.

Austria: Carltheater *Die Prinzessin von Trapezunt* 18 March 1871;

Germany: Friedrich-Wilhelmstädtisches Theater *Die Prinzessin von Trapezunt* 30 June 1871;

Australia: Prince of Wales Theatre, Melbourne 22 June 1874;

Hungary: Budai Színkör 17 September 1871

We are very grateful to Kurt Gänzl for this historical background.



Alte Fonti – the first Zanetta in Paris



Josef Mutras – Casimir in Vienna



Wilhelm Knak – Sparadrap in Vienna



Costume design for Sparadrap – Vienna

La Cirque



Cirque d'Hiver - Paris

It is sometimes claimed that the circus descends from Roman entertainment, sustained across the centuries by travelling communities and their shows, but the reality is a more modern affair. The modern circus is just 250 years old, invented by an Englishman named Philip Astley. During the Seven Years' War, fought between 1756 and 1763 Astley distinguished himself as a talented horse trainer. He founded a riding school in London, whose 62-foot circular arena he called the circus (today's international standard is 20 feet smaller). There he put on equestrian shows.

Two years later he added acrobats, rope dancers, jugglers, and clowns to keep the crowds coming. In 1772, he went to Versailles to perform for Louis XV. The king's reaction was such that Astley opened a permanent circus in Paris in 1782 with the Amphithéâtre Anglais. By the time of his death in

1814, he had established 18 more circuses in cities across Europe.

The travelling menagerie seemed the natural complement to the circus. Trained exotic species, especially big cats, entered the ring. Well into the nineteenth century, acrobats remained the stars of the show. At first, they swung from slack ropes and later from a bar fixed between two of them: the trapeze. In 1859, French gymnast Jules Léotard presented his new act at the Cirque Napoléon (what is now the Cirque d'Hiver) in Paris. The flying trapeze made him famous across Europe as did his skin-tight outfits, which remain popular with dancers and extroverts.

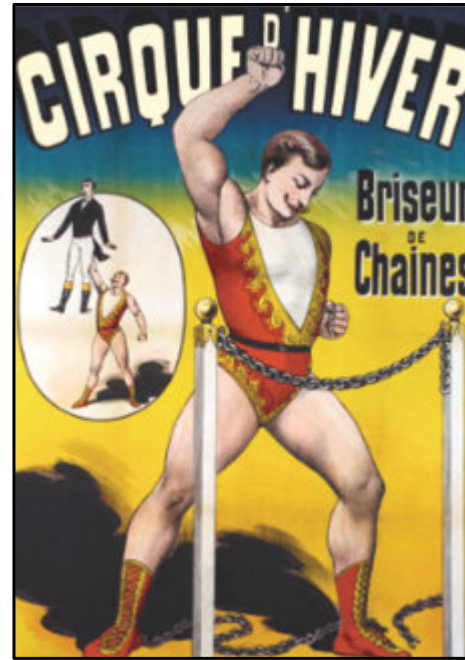
In Europe, the circus – by then a global phenomenon – enjoyed its peak between the World Wars. At one time, Paris had four permanent circuses, all of which drew huge audiences. By the 1970s, all this had changed. Cinema and television had replaced it as the preferred form of entertainment, few performance innovations had been seen for decades, and animal rights had emerged as a concern. In 1978, the



French government stepped in, transferring the responsibility for circus to the Ministry of Culture. The art form experienced a renaissance.

Today circus in France is serious business. There's the European Centre of Research in Circus Arts in Marseille, a National Centre of Circus Arts in Châlons-en-Champagne even a National School of Circus Arts just outside Paris.

Circus arts are taught at school (primary and secondary) during sports periods – and it continues up to tertiary education where you can study for a diploma. At the National Centre for Circus Arts there are programmes in show production, nomadic lifestyle and even putting up tents! Paris has a permanent circus, one of the oldest in the world, housed in a glorious round building designed like a Big Top. The *Cirque d'Hiver*, run by the Bouglione family since 1934, has been part of the capital's cultural scene for over 150 years. Monaco hosts an international circus festival every January with competitors coming from all around the world.



Waxworks and Tableaux Vivants

The waxwork display together with the freak show was perhaps the most continually popular travelling type of exhibition in the nineteenth century.

Synonymous with Madame Tussaud, who first exhibited in the early 1800s in London after surviving the French Revolution, waxwork shows operated in both travelling booths and permanent venues. The shows exhibited celebrities, items of anatomical interest and, of course, the chamber of horrors. In 1835, Madame Tussaud stopped travelling and settled in Baker Street where she remained until 1885.

Exhibitions which emphasised aspects of the naked body also featured on fairgrounds and side shows in the Victorian era, the most famous of these being the fine art displays or Tableaux Vivants. As with other types of shows

such as the fat lady and tattooed women, the emphasis was on the display and exhibition of the body under the guise of the living statue. According to a review that appeared in the *Coventry Standard* in 1890, “the public came to see art exhibitions where the graceful as well as the disgraceful in art are on view”.

The cult of the body beautiful would be personified with the strongman and athletic shows made famous by Eugen Sandow, who began his career as a sideshow strongman. Sandow was one of the most extraordinary performers in the Victorian era as he moved his act from European fairs to the variety and music halls of America and the United Kingdom. He appeared in Chicago in 1893 posing inside a black velvet-lined booth, with white powder covering his body, like a marble statue, a living work of art. Sandow was utilising two differing show traditions, that of the tableau or living statue and the display of physical prowess as personified by the boxing and strongman shows.

The tableaux vivants became a type of peep show where naked women could be exhibited in the name of art, as long as the performers in the show remained motionless. This act reached the Windmill Theatre in London but was part of the fairground tradition into the 1960s.

Both perfection and imperfection were celebrated within the fairground shows, with fat ladies continuing to fascinate and repel the public even during the twentieth century. The show itself appears to be a mixture of a freak show, with extreme size and lack of clothing being the attraction.



Madame Tussaud's — Brighton Seafront (closed 1986)



Pedley's Tableaux Vivants



A Victorian freak show

Synopsis

Roll-up! Roll-up! Cabriolo's touring circus and wax-work show have pitched up in town!



Act 1 A town square

Cabriolo is trying to drum up an audience for the first house. Unfortunately they are up against stiff competition as a lottery to win a magnificent Château is to be drawn that night. Among the members of the travelling circus are Cabriolo's sister Paola, who has an act as a "Femme Sauvage", his daughters Zanetta and Regina, and Trémolini a clown and Regina's long suffering sweetheart. Zanetta bursts in with the unwelcome news that she has managed to break the nose of the Princess of Trébizonde whilst cleaning her. As she is the star attraction in the troupe's show and seems to be beyond a quick repair, Zanetta comes up with a plan that she should dress in the Princess's costume and pretend to be her.

Doctor Elastoplast and his young pupil Prince Raphael arrive in town. Elastoplast has been hired by Prince Casimir to keep his son Raphael completely innocent until the day he is married, and he reckons a funfair will be an appropriate harmless distraction to stop the Prince getting bored.

In an attempt to drum up business Paola invites the two gentlemen in to take a look at the waxworks. Raphael is overwhelmed by the beauty of the "waxwork" Princess

and drops a lottery ticket as payment into the collection box as he leaves. Elastoplast concerned by the Prince's obvious over-excitement decides to whisk him away from the scene as quickly as possible.

The circus troupe seem to have found an audience after all and counting up their box office takings they notice a lottery ticket with the number 1313 in amongst the coins. It is time for the lottery to be drawn, the winning number is announced and it is ...1313!

The circus troupe rejoice in their new found good fortune.

Act 2 The terrace of the Château

Six months have elapsed and the circus folk are not finding a life of luxury as exciting as they thought. In fact they are bored and reminisce about their days in the circus where they may have been hungry on occasion but generally had much more fun.

The sound of hunting horns is heard in the distance. Prince Raphael is out on a hunt with his father and has spotted someone who looks like the Princess of Trébizonde. The circus folk are worried as Zanetta immediately recognises Raphael as the young

man with the winning lottery ticket and they fear he may have come to claim his prize - the Château. They decide to don disguises so they won't be recognised.

Prince Casimir, Dr Elastoplast and the rest of the Hunt arrive in pursuit of Raphael but he manages to elude them. Raphael and Zanetta meet and finally alone together she admits to being the waxwork Princess of Trébizonde he fell in love with that day at the funfair and that she also fell in love with him. Raphael hatches a plan so that they can remain together as he knows his father would never allow him to marry a lowly circus entertainer. He pleads with his father to buy the "waxwork" of the Princess for him as a present and to install it in the Palace.

The circus folk return to meet their visitors and initially pretend to know nothing about a wax Princess but when Prince Casimir reveals his true identity and invites the whole troupe and their waxwork collection to live in his Palace at his expense they agree to the proposal. The now restored Princess is brought out and all set off on the journey to Casimir's palace.

INTERVAL (20 minutes)

Act 3 Prince Casimir's Palace

In the Palace of Prince of Casimir a group of pages complain that they now have to stand duty day and night to guard the Museum of Curiosities. All just so Prince Raphael can pay a visit any time he likes to his beloved wax dolly. Raphael arrives and when the Pages mock him for his obsession he reveals to them that he is not in love with a waxwork but with a real woman, Zanetta! As his father will be out on a torch-lit hunt that night he has ordered a magnificent supper to which he invites the Pages.

At the sound of Prince Casimir and Dr Elastoplast's footsteps, Raphael and the Pages make a quick escape. Casimir is convinced that Raphael is up to no good and he and Elastoplast determine to keep an even more watchful eye on the young Prince.

Cabriolo and his family arrive for an audience with Prince Casimir. He is given a grand decoration by Prince Casimir and the title Baron de la Cascatella . It is time for the torch-lit hunt, but Raphael decides he has a terrible toothache and can't accompany his father, so he will stay at home - a ploy so he can dine with Zanetta that evening.

In addition two other pairs of lovers Tremolini and Regina - Paola

and Dr Elastoplast all make secret plans to visit the Museum of Curiosities as well that night.

The Pages perform their nightly watch of the Palace - but once they have left we move inside

The Museum of Curiosities.

After much mistaken identity, Raphael invites everyone to the magnificent supper. Their wining, dining and dancing is interrupted by the unexpected return of Prince Casimir.

He demands to be let into the museum and to know what is going on. Cabriolo makes a last ditch attempt to persuade the Prince that all is in order, however the pairs of lovers are revealed and the circus performers shown for who they really are. Casimir is furious.

However Paola now recognises Casimir as the young man who abducted his sister from the Circus all those years ago. It seems that a love of circus girls runs in the family and Casimir is forced to concede. Zanetta will marry Raphael, Paola will marry Elastoplast and Regina will marry Tremolini and they all live ...

Cabriolo
proprietor of the sideshow in a travelling funfair

Zanetta
his daughter

Regina
his other daughter

Tremolini
sweetheart of Regina

Paola
sister of Cabriolo

Prince Raphael
in love with Zanetta

Dr Elastoplast
tutor of Prince Raphael

Prince Casimir
father of Prince Raphael

The Director of the Lottery

Pages: Finocchini, Francesco, Flaminio,
Baccardi, Broccoli, Borghetto

Jeunes Filles

Conductor

Director / Designer

Lighting Designer

Choreographer

St Paul’s Sinfonia

Violin 1	James Widden	Flute	Ian Judson	French horn	Danielle Flarty
Violin 2	Cheryl Gaudiano	Oboe	Alex Birchall	Trumpet	Laura Garwin
Viola	Toby Deller	Clarinet	Helen Pierce	Percussion	Feargus Brennan
Cello	Alison Holford	Bassoon	Molly Nielsen		
Double bass	David Guy				

Cast

Mark Saberton

Chiara Vinci

Meriel Cunningham

Anthony Flaum

Miriam Sharrad

Peter Martin

Giles Davies

Paul Featherstone

Paul Featherstone

**Eleanor Strutt, Seerché Deveraux, Rebekah Edwards,
Laurna Ewart-Gray, Rebecca Hughes, Kiera Smitheram**

Carole Britten, Helen Mitchell

Toby Purser

Anthony Baker

Jo Underwood

Eleanor Strutt

NSO Chorus

Chorus Master: Nicholas Houghton

Sopranos

Harriet Anderson, Liz Archer, Heather Bigg, Rebeka Edwards,
Tanya Frisby, Marie Goulding, Jackie Honey, Fran Mortimer,
Kiera Smitheram, Katy Tutton, Margaret Woskett

Altos

Carole Britten, Cate Crockford, Lynnette Gottlieb,
Rebecca Hughes, Ruth Loughton, Helen Mitchell

Tenors

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

Basses

Jeremy Adams, Richard Fisher, Tim Locke, Richard Pulham,
Robert Slater

Circus extras: Seerché Deveraux, Laurna Ewart-Gray

Production Team

Executive Producer: David James

Project Manager: Fran Mortimer

Repetiteur: Erika Gundesen

Chorus Master: Nicholas Houghton

Chorus Repetiteur: Susan Bain

Orchestra Manager: James Widden

Stage Manager: Alice Leverton

Assistant Director: Eleanor Strutt

Costumes: Barbara Campbell, Monica Quinn

Assisted by Rebecca Hughes, Enid Janczenia, Anne Locke

Placement assistant: Victoria Bradley

Curtains made by Rebecca Hughes, Ruth Loughton

Chorus Manager: Tim Locke

Set Builder: Charlie Palmer

Carpenters: Vincent and Benji Tacon

Transport: Richard Fisher, Alison Read

Publicity Manager: Tim Locke

Programme/Website: David James

Front of House: Anne Locke, Alan Soutar, Sarah Soutar,

Olivia Woskett

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Acknowledgements

NSO gratefully acknowledges the support of John Lewis & Partners, the Behrens Foundation and the John Swire Trust; and John Coke and Suzanne Lemieux who have sponsored Chiara Vinci and Anthony Flaum.

We are enormously grateful to Glyndebourne for the gift of a large number of their splendid costumes, to St Peter and St James Hospice at Chailey for providing storage space for our costumes and to Human Nature for use of space on the former Phoenix Industrial Estate in Lewes.

NSO also thanks those who have given donations: Simon Sargent, Valerie Rees, Sir John Tomlinson, anonymous donors and those whose donations were received after the programme went to press.

Thanks to all our venues and their staff, including our usual rehearsal venue in Lewes, St Pancras RC Primary School; Gladrags Community Costume Resource and Brighton Little Theatre for costumes; Rose Bruton College props workshop; Lewes FC who allowed us to use a stand at the Dripping Pan for outdoor chorus rehearsals during the summer when it was not possible to rehearse indoors; all who have lent props.

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

Biographies



Mark Saberton – Cabriolo

Mark Saberton, baritone and actor, grew up in Suffolk and currently lives and teaches singing in Sudbury.

He studied at the Royal Conservatoire of Scotland. Mark has sung for Royal Opera, Opera North and Scottish Opera. He has performed and recorded Ben Budge *Beggars Opera* (City of London Sinfonia and Royal Opera). At ENO he sang Zurga *Pearl Fishers*, Pizarro *Fidelio* and Lepidus/*Mereia Caligula*. Other roles include Rigoletto and Escamillo *Carmen* (Kentish Opera); Mephistopheles *Faust* (Swansea City Opera); Bottom *Midsummer Night's Dream* (Longborough); Scarpia *Tosca* (Heritage Opera); Antonio *Marriage of Figaro* (Garsington); Narumov *Queen of Spades* (Opera Holland Park) and Hotel Waiter & Boatman *Death in Venice* (Aldeburgh & Bregenz Festivals conducted by Paul Daniel, directed by Yoshi Oida).

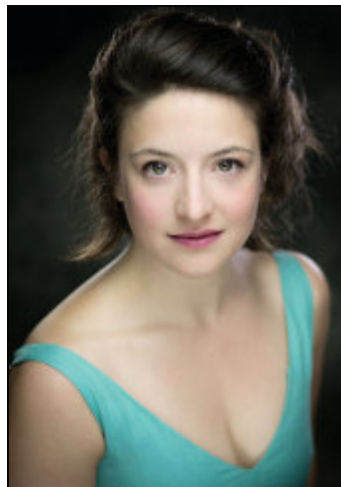
Mark has performed several times with Bampton Classical Opera including 'Waiting for Figaro' under Edward Gardner. He has also worked with the conductor Alexander Walker on many occasions. With Timothy West, David Owen Norris and Philip Langridge he performed in *A New Creation* at Winchester Cathedral. His singing has featured on BBC Radio 3 and he has sung in many oratorios and recitals including Brahms' Requiem (Birmingham Symphony Hall), Orff's Carmina Burana (Liverpool Philharmonic Hall), Verdi's Requiem (Bury St Edmunds Cathedral) and Vaughan Williams' Sea Symphony (Rochester Cathedral). He is involved in several projects with accompanist Micheila Briggins Shaw. With Joe Richardson he is working on a programme of nineteenth century parlour songs and Arthur Sullivan works. Recent acting engagements include Cornwall's Servant/Knight/Officer in ***King Lear*** at the Grange Festival in July with Sir John Tomlinson in the title role, Sir Thomas Allen as Gloucester, Anthony Flaum as Edgar and Keith Warner directing. Future engagements include Messiah at the John Bunyan Meeting in Bedford and a recital at The Quay Theatre, Sudbury.

Chiara Vinci – Zanetta

Shortlisted in for Best Female Opera Singer by the Wales Theatre Awards, French-Italian soprano Chiara Vinci's highlights include

singing the role of Sophie Scholl in Polly Graham's production of *Kommilitonen!* by Peter Maxwell Davies. Chiara received praise in the Guardian for her performance with the Welsh National Youth Opera: "it was Chiara Vinci's Sophie that stood out, incredibly moving, naturally poised and with a lovely bloom to the voice". Recent roles include Giulietta / *Capuleti e i Montecchi* (Grimeborn); Calisto/*La Calisto* (Longborough Festival Opera); Madama Butterfly *Trioperas* (Peacock Theatre); Gretel *Hänsel und Gretel*; Carolina *Il Matrimonio Segreto* (Pop Up Opera); Bubikopf *Der Kaiser von Atlantis* (Loud Crowd); Flora *The Turn of the Screw* (Aylesbury Opera); Adina *L'elisir d'amore* (WOW Opera); Serpina *La Serva Padrona* (Barefoot Opera).

Chiara's multidisciplinary background in the arts has steered her career towards operas hat focus on devising and creating



new roles. A graduate of the Ballet Rambert and the Actors Temple, she trained in classical singing with Jenny Miller and continues to train with Arwel Treharne-Morgan.

2021/22 roles include Rita *Rita* (Opera South); Envy *Beauty and the seven deadly sins* (The Opera Story); Hester Santlow *The Loves of Mars & Venus* (The Weaver Ensemble); and starring in the world première of *Bloom Britannia* (Barefoot Opera).

Meriel Cunningham – Regina

Liverpool-born mezzo-soprano Meriel Cunningham is a graduate of The GSMD where she studied under John Evans and received her Bachelor's and Master's degrees in voice.

A regular performer with Charles Court Opera (King's Head Theatre, National G&S Festival, and UK tour), Meriel's roles include Iolanthe *Iolanthe*, Pitti-Sing *The Mikado*, Bobstay the Boatswain *H.M.S. Pinafore* and Ruth *Ruddigore*. For her most recent portrayal of Iolanthe she received critical acclaim; most notably for her performance on the original cast recording (featured in The Sunday Times as album pick of the week).

Other operatic highlights include Pastora *Dorilla in Tempe*, (Wexford), (cover) Minerva *The Return of Ulysses*, Royal Opera at The Roundhouse) and The Muse/ Nicklausse *The Tales of Hoffmann*, (Grimeborn).



Performance highlights on the concert platform include *Messiah* (Liverpool Cathedral), *St John Passion* (St James' Piccadilly), Kurt Weil recital (Barbican Hall) and the "My Music" concert series (St John's Smith Square).

Anthony Flaum – Tremolini

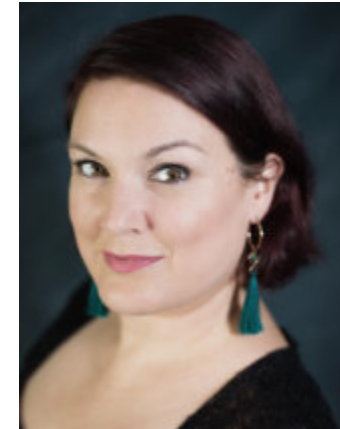
Anthony Flaum is a graduate of the University of Nottingham (Business & German), RAM (Musical Theatre) and the National Opera Studio.

Recent performances include Edgar *King Lear* (The Grange Festival), directed by Keith Warner, and the Soldier *The Soldiers Tale* (Edinburgh International Festival with Sir Thomas Allen, Siobhan Redmond and Nicola Benedetti). Future engagements include Roderigo *Otello* (Grange Park Opera) and Tamino *The Magic Flute* (Oxford Opera).

Operatic roles include Borsa in Jonathan Miller's production of *Rigoletto* (ENO); Tybalt *Roméo et Juliette*, Motel *Fiddler on the Roof*, Chekalinsky *Queen of Spades* and

Lensky *Eugene Onegin* (Grange Park Opera); Macduff *Macbeth* (Scottish Opera); Nemorino *L'elisir d'amore* (Nevill Holt Opera and Northern Ireland Opera); Pinkerton *Madame Butterfly* and Rodolfo *La bohème* (Iford Arts); Gonzalve *L'heure espagnol* (Mid Wales Opera); Scaramuccio *Ariadne auf Naxos* (West Green House Opera); and Raoul *La Vie Parisienne*, Headstrong/ Hermosa *The Tales of Offenbach*, Pluto *Orpheus in the Underworld*, and Frederic *Parson's Pirates* (Opera della Luna). He was also the first Rodolfo in OperaUpClose's critically acclaimed production of *La bohème*, with subsequent roles including Lensky, Don José and Don Ottavio. He sang Paris *La Belle Hélène* for NSO in 2019.

Anthony has performed with orchestras including the RPO and the BBC Concert Orchestra at Proms and in gala concerts, most notably *Fiddler on the Roof* at the BBC Proms at the RAH.



Miriam Sharrad – Paola

Miriam made her debut with the Australian Opera Studio where she performed, among other roles, Dinah *Trouble in Tahiti*, Dorabella *Così fan tutte*, Dulcinée *Don Quichotte*, Dryade *Ariadne auf Naxos* and Niklausse/Muse *Les Contes d'Hoffmann*.

She has performed in Australia (WA Opera), New Zealand and Japan (for the International Foundation for Arts and Culture) and was invited to perform at the opening of the 2006 Asian Economic Forum in Cambodia. In the UK, Miriam has worked with English Touring Opera, Marcellina *Marriage of Figaro*, Mrs Fox, *The Fantastic Mr Fox*, Grange Park Opera, Filipyevna *Eugene Onegin*, Woodpecker/ Frog *The Cunning Little Vixen*, Renard Productions Dinah *Trouble in Tahiti*, Opera South East, Fenena *Nabucco*, Open Door Opera, mother *Hansel and Gretel*, Opera Room Productions Mrs Galloway *The Invited*.

On the concert platform, Miriam has sung Waltraute *Götterdämmerung* conducted by David Syrus, Schwertleite *Die Walküre* with the Philharmonia Orchestra and Sir Andrew Davis, Brangäne *Tristan und Isolde* with the Edinburgh Players Opera Group and Mahler's *Lieder eines fahrenden Gesellen* with The South East London Orchestra. She created the role of Martha in Susie Self's opera, *The Butt*, (based on the Will Self novel of the same name), which had its world première in Vienna as part of the Musictheatertage festival. Post-covid times see Miriam singing the roles of Popova Walton's *The Bear* for the Reform Club.

Peter Martin – Raphael

Peter completed his BA (Hons) in Music at Leeds University and was awarded the Toothill Performance Award and the Lord Snowden Award. He then studied at the RCM, completing his Masters in Performance in 2019 under the tutelage of Russell Smythe. He has since worked with Opera Holland Park, British Youth Opera, Hampstead Garden Opera and has toured with both Opera Sonic and Opera Holland Park. Peter grew up in St Albans. He played the trumpet and piano from an early age and later developed a passion for singing. At university he performed in musicals and developed a taste for the stage, which led on to an interest in opera and early music.



Grimebourne and Tête à Tête festivals in London and has premièred many new works, including Will Todd's *If I had Wings* and Ann Dudley's *I am Alban* (RAH); a series of contemporary works at the RCM entitled *Frankenstein: The Modern Prometheus*; and David Blake *Scoring a Century* with British Youth Opera (Peacock).

Dr Elastoplast – Giles Davies

Giles studied at the Purcell School of Music and on a scholarship with Norman Bailey at the RCM. Since then, his concert and opera engagements have taken him across the globe, in repertoire from all periods. He has recorded for the BBC, Capriol Films, Naxos, Chandos and Divine Art Records, and on numerous film soundtracks.

Operatic roles have included Figaro Rossini *Barber of Seville* (Scottish Opera Tour / English Pocket Opera), Dr Kolenaty Janacek's *Makropoulos Case*



Recent Roles include Emilio *Partenope*; Tom *Cabildo*; Frederic *Pirates of Penzance*; Alfredo *Die Fledermaus*; Gherardo *Gianni Schicchi* Hilarion *Princess Ida*; Damon *Acis and Galatea*; Filch *The Beggar's Opera*; Spoleta *Tosca*; Rinnucio *Gianni Schicchi* and Beppe *I pagliacci*. Oratorio performances include Schütz *Matthew Passion*, *Messiah*, Stainer *Crucifixion* and Vaughan Williams *Serenade to Music*. Peter has performed both at the

(Scottish Opera), Schaunard in *La bohème*, (Castleward/ Holland Park Opera/ Scottish Opera), Masetto and Leporello Mozart *Don Giovanni* (DGOS and ECO), Dandini Rossini *La Cenerentola* (EPOC), Figaro Mozart *Marriage of Figaro* (Holland Park Opera), Papageno *The Magic Flute* (EPOC and Opera Brava), Besso in Cavalli's *Giasone*, (Megaron, Athens), and Ferryman/ Ananias/ Father in the *Church Parables* Britten, (Opera du Rhin, Strasbourg). For Music Theatre Wales at the Linbury Theatre he created the role of Edgar Drake *The Piano Tuner* by Nigel Osborne, for which he received critical acclaim.

He has toured the UK and America as Pish-Tush *The Mikado*, (Carl Rosa) and also for Raymond Gubbay at the Barbican, Royal Festival Hall, Symphony Hall and the Bridgewater Hall. He made his debut with Surrey Opera in Bernstein *Candide*, and created the role of Counsel for the Prosecution in *Madeleine*.

In 2022, he will also appear with the company in *Don Giovanni* as Leporello. Giles can be heard on "Prayers of the Rosary", (2020) the latest CD by Katharine Blake and the Mediaeval Baebes celebrating 25 years of the group.

Paul Featherstone – Prince Casimir / Director of the Lottery

As an actor, Paul worked at the Glasgow Citizens, Edinburgh Royal Lyceum & Dundee Rep before retraining as a singer at RSAMD,



where he also taught drama. He has sung for Scottish Opera, The Opera Group, Chatelet (Paris), Liceu (Barcelona), Wexford Festival, Holland Park, Grange Park & Garsington and covered at the Royal Opera.

Favourite roles include Rodolfo *La bohème*, Calaf, Canio, Gustavus *Ballo in maschera*, Alfredo, Ernani, Werther & Eisenstein *Fledermaus*. He is Associate Director of English Pocket Opera Company, which introduces opera to thousands of schoolchildren with workshops in schools and performances all over the UK including several at the RAH as well as an ongoing schools project in Mostar in Herzegovina. For New Sussex Opera: Menelaus *La Belle Hélène*. Other Offenbach roles performed with Opera della Luna: Hoffmann *Tales of Hoffmann*, Mercury/John Styx *Orpheus in the Underworld*. Rattlebone *Croquefer*, Cacatois XXII & Rhomboid *The Isle of Tulipatan*, Giraffier *Les Deux*

Aveugles – the last recently performed in a double-bill with Sullivan's *Cox & Box*.

Toby Purser – Conductor

Toby has been Musical Director of New Sussex Opera since 2018. He conducted C V Stanford's *The Travelling Companion* which was nominated in the Rediscovered Work category – International Opera Awards 2019 and subsequently released on CD by SOMM (the first ever professional recording of a Stanford opera). In 2019/ 2020 he conducted *La Belle Hélène* in NSO's highly praised collaboration with Opera della Luna. He is founding Musical Director of the Vienna Opera Festival and Academy, launched in Summer 2019. His inspirational music-making has prompted guest invitations from ENO (where he completed two seasons as ENO Mackerras Conducting Fellow), Grange Park Opera, Opéra National de Paris, St Petersburg Festival Orchestra and many leading British orchestras including the RPO and RLPO, which he conducted in Jesús León's debut CD *Bel Canto* for Opus Arte CD, and Sinfonia Viva. For ENO he has conducted *The Turn of the Screw*, *The Marriage of Figaro* and *La traviata*. At Grange Park Opera, he has conducted *Madama Butterfly*, *Eugene Onegin*, *Rigoletto* and *Fortunio*, (also at the Buxton Festival), and with Opera della Luna *The Daughter of the Regiment*, *Orpheus in the Underworld*, the



UK premiere of Johann Strauss's *Das Spitzentuch der Königin*, and *Tales of Offenbach*. Other performances have included *La bohème* (Lyric Opera, Dublin), Bailey's *The Black Monk* (Sirius Ensemble), Haydn's *The Apothecary* and *La Canterina* (Bampton Classical Opera), *Hänsel und Gretel* and *Die Entführung aus dem Serail* for BYO and *Le Comte Ory* (Chelsea Opera Group). For Pimlico Opera, he has conducted productions in various prisons, with a cast of inmates performing alongside professionals in repertoire include *Carmen the Musical*, *Les Misérables*, *Sugar*, *Sister Act*, *Sweeney Todd* and *West Side Story*.

Since 2019, Toby has been Principal Guest Conductor of the Orion Orchestra, which he founded in 2005, now recognised as a leading organisation for young musicians. Together they initiated the Alpha & Omega concert series, a Composers' Prize, a Young Conductors' Award and a

Great Young Soloists series, and toured to Singapore as part of the Shaw Foundation's "Ones to Watch" Series.

Current engagements include *Night Under the Stars* with the Orion Orchestra and a return to the East Anglia Chamber Orchestra in Cambridge. For Raymond Gubbay Ltd, he conducts *Grand Christmas Classics* and *The Music of the Lord of the Rings*, *Game of Thrones* and *Beyond* at the Barbican Hall, the Southbank Centre, Symphony Hall, Birmingham, and the Bridgewater Hall, Manchester.

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 and taking music and musical instruments to Syrian children in refugee camps on the Lebanese/Syrian border.

Recognised as a leading conducting mentor, he is a committed advocate and support to many early-career conductors. At the beginning of the Covid pandemic he launched *Conductors in Isolation*, an online forum which now has over 1600

members worldwide. Through his positions as Head of Conducting at the Royal College of Music, director of the Vienna Opera Academy, and of the Aberystwyth MusicFest Conductors Course, he is also passionate about passing on the wisdom and heritage learnt from his own teachers Ilya Musin, George Hurst and Colin Metters.

Anthony Baker – Director / Designer / Translator

Anthony trained as a stage designer at the Central School of Art and Design. He began designing Opera professionally in 1989 with a production of *Faust* for NSO in the Brighton Festival. Over the next two decades he continued to work internationally collaborating with various directors but most often and notably with Francisco Negrin with whom he worked on some 13 productions worldwide. He has designed for many of the major



opera companies including Opera North, The Royal Opera, Welsh National Opera, New York City Opera, Grand Theatre De Genève, Opera Australia, Garsington, Drottningholm, Santa Fe, Los Angeles Opera, Théâtre des Champs Elysées, Liceu Barcelona, Royal Opera Copenhagen. His designs for *Giulio Cesare* in Australia won him the Green Room Award for best Opera design. His last production working solely as a designer was Verdi's *Otello* for the Dallas Opera. His designs for *Giulio Cesare* (both the Australian and Danish productions) can be seen on commercially available DVD's as can his set designs for *Norma* at the Liceu.

His first major opportunity to direct and design outright came in 2005 with a production of Tippett's *The Knot Garden* in Montepulciano (Italian première). He has continued to work as a director and sometimes designer for various UK based companies (including *Mireille*, *Edgar* and *The Beggar's Opera* for NSO) as well as occasionally producing his own work, *Patience* and *Thespis* at the Normansfield Theatre. *The Princess of Trebizonde* marks his debut as a translator.

Joe Underwood – Lighting Designer

Joe has experience both in production electrics and programming (eos, Hog4, Qlab), but his main passion is lighting design for theatre of all sizes He

has a BA in technical theatre and stage management from the Royal Academy of Dramatic Art.

As lighting designer, his work includes: *Friday Freedom Fighters* (Etcetera theatre, Camden - Dir. David Frias - Pathway Theatre); *Toothache* (The Space, Canary Wharf – Dir. Monty Leigh); *Selected Recordings of Us* (The Space, Canary Wharf, Dir. Gabriel Uboldi – Undone Theatre); *Spider's Web* (short UK tour, Dir. Andrew Beckett, Paul Taylor Mills); *Spring Awakening* (Jerwood Vanbrugh Theatre, RADA, Dir. Shiv Rabheru) *Pomona* John Gielgud Theatre, RADA Dir. Jordon Stevens); *Sunlight Is The Best Disinfectant* (GBS Theatre, RADA - Dir. Lesley Ewen); *Phase One* (John Gielgud Theatre, RADA - Dir. Anita Gander); *A Midsummer Night's Dream* (Jerwood Vanbrugh Theatre, RADA Dir. Funlola Olufunwa). Future plans: *Dick Whittington* (Market Dreyton, Dir. Linda Hopkins, The Big Tiny Theatre).



His work as associate designer includes *New Dick In Town* (Above The Stag, Dir. Andrew Beckett, LD. Jamie Platt); *Catching Comets* (The Bunker, Pleasance London, Dir. Piers Black, LD Matt Leventhall)

Eleanor Strutt – Choreographer / assistant director

Eleanor graduated with a first in Music from King's College London, and a distinction for her MMus in Vocal Performance at Trinity Laban, studying with Joan Rodgers, Alison Wells and Robert Bottreill. She made her professional operatic debut aged 18, performing Barbarina in *The Marriage of Figaro* (Heritage Opera). Other notable roles include Papagena *The Magic Flute* (HO); Edith, *The Pirates of Penzance* (HO); Susanna, *Le nozze di Figaro* (King's Opera); Gretel in Humperdinck's *Hänsel und Gretel* (Conservatoire de Musique de Genève); Hope, *Urinetown* (Phoenix Players); and Lena, *Svadba* (Trinity Laban Opera). Whilst at TL, Eleanor created and directed a jukebox opera, *Cinderella*, and an English adaptation of Mozart's *Der Schauspieldirektor*, both for Puzzle Piece Opera. Following graduation, she was invited back to direct excerpts from *Cenerentola* for Trinity Laban Postgraduate Opera Scenes in December 2019, and scenes from *La Finta Giardiniera* and *Die Fledermaus* in November 2021. Eleanor has extensive experience



as an assistant director, working with Chris Lane, Laura Attridge, Anthony Baker and Sarah Helsby-Hughes. Choreographic work in London includes *Legally Blonde* (Quay Players), *Thoroughly Modern Millie* (KCL MMT),

St Paul's Sinfonia

New Sussex Opera are delighted to welcome back **St Paul's Sinfonia** with whom we have been collaborating since 2011. The Sinfonia is a chamber orchestra based in Greenwich and Lewisham, south London. Its concert series has been running since 2004.

The Sinfonia prides itself on its wide repertoire, from Romantic symphonies to smaller Baroque masterpieces, and from some of the earliest music for chamber orchestra to brand-new commissions. Its Leader **James Widden** has produced the orchestral reduction for *The Princess of Trébizonde*.
