

ACIS AND GALATEA

NSO
chorus

Programme



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New Sussex Opera Chorus presents

ACIS AND GALATEA

A masque or pastoral opera by
GEORGE FRIDERIC HANDEL (1685 - 1759)

English text by JOHN GAY

First performance (as a one act masque) 1718,
as a three act serenata 1732 and as a two act work 1739

First performance of this production
28 May 2022 Birley Centre, Eastbourne
with further performances at
All Saints Centre, Lewes and The Old Market, Hove

NSO is supported by John Lewis and Partners,
The Behrens Foundation, Lewes Town Council

www.NewSussexOpera.org

***** “I have rarely spent three such happy hours in an opera house”

Opera Now review - Princess of Trébizonde 2021

“A musical testament - and a musical marvel”

We are thrilled that our much postponed production of *Acis and Galatea* is happening at last. It is the first time that New Sussex Opera has presented an opera by Handel, and also the first time that we have used an orchestra with period instruments.

The heart of this community-based company has always been its chorus and the expert but unpaid administration and behind-the-scenes team. In parallel with an annual major production, we have “**New Sussex Opera Chorus presents...**” somewhat smaller scale productions such as the current one, which give the chorus a chance to shine and also to take on some of the solo roles. These projects have included *The Indian Queen* and *King Arthur*, *Orfeo and Euridice*, *The Beggar’s Opera*, *The Elixir of Love*, and *Trial by Jury* in the ideal setting of Lewes Crown Court.

NSO is one of the few companies to concentrate on giving audiences the chance to discover neglected or lesser-known works, always with high musical standards and in imaginative but not bizarre productions. In the early years there was the memorable *Peter Grimes*, directed by the young Nicholas Hytner, and later an epic *Tannhäuser*, plus UK premières of works by Weill, Tchaikovsky, von Einem, Offenbach and Puccini. An important function for us is to provide opportunities for young singers to learn new roles and gain stage experience. In this production three of our young **Development Artists** are covering main roles as well as singing with the chorus. We have a **bursary scheme** to support young singers and musicians, and we run **educational workshops** (the latter temporarily paused because of Covid).

Opera is the most expensive of art forms and for over forty years NSO has survived without subsidy. We do our utmost to keep our seat prices affordable despite the current high rate of inflation, which of course means considerable extra cost for us in mounting our productions. 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 **Easyfundraising** and **Give as you Live** on our website. We do need your help, and never more so than in the current financial and political climate. To become a supporter, to sponsor some aspect of a production or to become actively involved, on stage, backstage or behind the scenes, please contact us.

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 for our tours and we would like to keep in touch and send you our latest news.



La Belle Hélène 2020



La Belle Hélène 2020



The Princess of Trébizonde 2021



The Princess of Trébizonde 2021

When we announced *The Princess of Trébizonde* as our major project for 2021, following *La Belle Hélène*, we said we do not normally present consecutive operas by the same composer. But here we are excitedly announcing a third, and another with which most opera lovers will be unfamiliar. But Offenbach suits comparatively small scale productions, which will provide plenty of opportunities for our chorus and are suitable for the small or middle sized venues which our tours visit. And there is the question, “Why change a winning formula?” We all had enormous fun with the last two, they were a hit with our audiences and won glowing reviews from the critics.

Offenbach wrote *Belle Lurette* at the same time as he was writing *The Tales of Hoffmann*. He did not live to hear either work performed. The orchestration of *Belle Lurette* was completed by Delibes. It is extraordinary that during his final weeks Offenbach was able to produce yet another dazzling comic opera, at the same time as he was determined to complete his magnum opus.

After initial performances in the UK in French and then in English 140 years ago, *Belle Lurette* has not been performed here since, so it is certainly due for a new production! A musical based on it *Die schöne Lurette*, containing much of the original music, was an enormously popular film in the GDR before re-unification. That version adapted the story somewhat to fit the ethos of the Soviet era.

Here is the verdict of Kevin Clarke at the Operetta Research Center: “The music is magnificent. In every way. For someone who wrote this score on his death bed the sparkle and tunefulness of every number are remarkable. And I mean *really* remarkable. The chorus of the laundresses is one big splash and sonic foam party. The ensembles are built with masterful care. And Lurette’s big solos have a bounce that will knock you flat”. [The work is] “a musical testament - and a musical marvel”.

Toby Purser will conduct St Paul’s Sinfonia. Paul Featherstone is making a new English translation and also singing the role of Malicorne. Venues, dates and times are listed on the back page of this programme, and more details of casting will soon be published on our website. This has all the makings of another real pre-Christmas treat.

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Handel in London and the English *Acis*

by Giles Davies. April, 2022



Cannons, Middlesex (1720)



St Lawrence, Whitchurch



A rehearsal - Marco Ricci

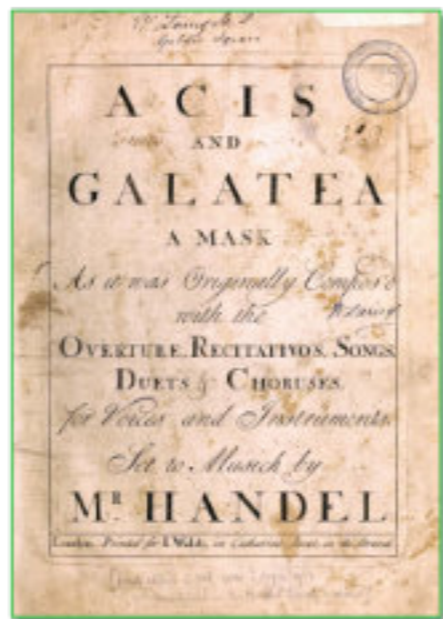
George Frideric Handel, was born in Halle, Germany in 1685. By 1713, when he received an English pension from Queen Anne, he had firmly decided on a career in Britain, later accepting full British Citizenship.

By the time of his arrival in England, the composer had already enjoyed considerable success in Italy. His early Italian Serenata, *Acis, Galatea e Polifemo* (1708), written for a wedding entertainment, uses the same theme and characters as his English masque *Acis and Galatea*, written and performed on the estate of the Duke of Chandos in Middlesex, now the outer suburbs of Cannon's Park in Stanmore, North London. The Chandos Palace no longer exists, yet by some miracle, St Lawrence Whitchurch, Handel's own church which still houses the organ which he played survives. Handel was commissioned to write the Chandos Anthems for this small chapel.

Comparison between Handel's earlier Italian *Acis* and his English Masque is essential. Handel fast absorbed the English Pastoral style, possibly having visited performances of popular English 'Masques' at Lincoln's Inn Fields between 1715 and 1718. Handel's English *Acis* is thought to date from around 1718, and perhaps he had attended a performance of *Apollo and Dafne* by Dr Johann Christoph Pepusch (a fellow German, 1667-1752) and John Hughes.

This would have been of great interest to Handel, as in Italy he had already written one of the greatest of his early dramatic Italian cantatas for

soprano and high basso, *Apollo e Dafne*. (It is now thought that Handel began composing the cantata prior to leaving Venice in 1710, and through manuscript dating that the work may have been completed in Hanover.) Dr Pepusch was later to compose an overture and arrange songs for John Gay's *The Beggars Opera* (1728), which satirized the Handelian style of Italian Opera and the notoriously difficult rival prima donnas Francesca Cuzzoni and Faustina Bordoni. In Gay's opera for the people of London written in English rather than Italian, kings, queens, and heroic figures from history are replaced by a cast of highwaymen, thieves, criminals and prostitutes. Handel's *March* from his own highly successful breakthrough opera in London *Rinaldo*, (1711) is borrowed for a chorus of City cutpurses.



London Coffee House

Throughout the 17th and 18th centuries, pastorelle subjects were popular for stage dramatisation. Prior to Handel's *Acis*, the story had already received operatic treatments by Charpentier (1660), Lully, (1686) and Eccles (1701).

Acis and Galatea has always been one of Handel's most admired works by performers and audiences alike, but the style of the work neither fits comfortably in the large modern opera house, nor the concert hall. It was designed as an intimate outdoor entertainment in the grounds of a suburban court, and the chamber nature of the vocal and instrumental writing makes this abundantly clear. Nevertheless, Handel shows that he is more than capable of handling big emotions, and much like the earlier Italian *Acis*, it is the character of

Galatea who receives the most expressive arias. In Handel's Italian cantata, *Galatea* receives one of the most poignant arias he ever penned, *Sforzato a piangere, con più dolor*, accompanied by strings and the solos of a plaintive oboe and bassoon. (Handel uses a similar descending chromatic motif here as his contemporary J.S.Bach, in his *Kreuzstab* cantata for basso — BWV 56). In Handel's English *Acis*, the soprano *Galatea* is lavished with a lament for her deceased lover *Acis* *Must I my Acis still bemoan*, with both vocal and instrumental accompaniment. The earlier Italian aria would fit perfectly into a sacred 'passion' setting of the era, but in Handel's English masque, he has created a lament so quintessentially English, it is impossible to think of this in any other setting.

In Handel's Italian *Acis*, *Galatea* is a mezzo and the role of *Acis* was written for a male soprano castrato. This fashion was sanctioned by the Catholic Church of the day, which through a surgical procedure preserved a man's falsetto register post puberty. Women at this time were still prohibited from singing in churches. This dangerous practice was utterly barbaric, and many children died under the procedure.

In Handel's English masque, *Acis* is a tenor and *Galatea* written for the female soprano voice. Handel gives us the most absurd and wonderfully satirical 'buffo' aria for the basso giant *Polyphemus*, in which he is accompanied by the 'piccolo recorder'. Handel later moves on to the tragic death of *Acis* in a short *recitativo accompagnato*, which by any dramatic and musical standards is a stroke of absolute genius, foreshadowing the epic death scene of *Bajazet* in Handel's later masterpiece, the opera *Tamerlano*. (1724)



The Italian Eunuchs Glory 1735

The ensembles in Handel's *Acis*, originally written for single voices, are amongst the finest the composer ever wrote. From the jubilant opening *Oh, the pleasure of the plains*, to the trio *The flocks shall leave the mountains*, and the profound *Wretched lovers*, (which reflects Handel's ingenious harmonic knowledge and experience of Italian composers such as Corelli), and the doleful *Mourn all ye Muses*, Handel is at the very top of his game. The ensembles are written for an unusual combination of voices (S,T,T,T,B), this combination also appearing in other works from Handel's time at Cannons Park. The orchestra for the first performances at Cannons probably only consisted of 4-5 violins, oboes doubling recorders, two cellos, bassoon and double bass.

Acis and Galatea was later performed again in Handel's lifetime at the Haymarket Theatre in London, where many of Handel's Italian operas received their London premières, without the composer's sanction.



Masquerade - Haymarket

This performance is listed in George Hogarth's two volume 'Memoirs of the Opera'. (Richard Bentley, London 1851) The performance was announced by the following advertisement:

"May 10th, (1732) at the theatre in the Haymarket, on Thursday, the 12th instant, 'Acis and Galatea', a pastoral drama, set by Mr Handel, will be performed, with all the choruses, scenes, machines, and other decorations; being the first time it was performed in a theatrical way". The role of Galatea was performed by Miss Arne, the sister of celebrated composer Thomas Arne, famous today for his song 'Rule Britannia' mounted the revival. Handel revived the work in the same year himself in retaliation at the King's Theatre, revising the score in both 1739 and 1742.

It is also of interest that the advertisement stated: "There will be no action on the stage: but the scene will represent, in a picturesque manner, a rural prospect, with rocks, groves, fountains, and grottos, among which will be disposed a chorus of nymphs and shepherds; the habits and every decoration suited to the subject." The baroque theatre of Handel's time was replete with complex stage machinery for transformation scenes and lavish spectacles. The battle scenes in his opera *Rinaldo* (1711) accompanied by gunpowder blasts and fireworks, were apparently so noisy that the scene could be heard across the other side of Leicester Square. The



Drottningholm Court Theatre

original Haymarket theatre of Handel's time no longer exists in contemporary Piccadilly. However, fine examples of authentic 18th-century theatres survive elsewhere, the most notable being the Drottningholm Court Theatre in Sweden, (made famous by Ingmar Bergman's 1975 film version of Mozart's *The Magic Flute*). Also notable are the theatres at the rural castle of Cesky Krumlov in Hungary, (between Linz in the south and Prague in the north,) and the Teatro San Cassiano in Italy.

Charles Burney (1726-1769) in his memoirs left for posterity some brief descriptions of Handel's temperament:

"I remember as perfectly as that of any man I saw but yesterday, full of fire and dignity; and such as impressed ideas of superiority and genius. Handel's general look was somewhat heavy and sour; but when he did smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence,

wit, and good humour, beaming in his countenance, which I hardly ever saw in any other. (He was) impetuous, rough, and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence; indeed, there was an original humour and pleasantry in his most lively sallies of anger or impatience, which, with his broken English, were extremely risible. His natural propensity to wit and humour, and happy manner of relating common occurrences, in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes."

It can be no coincidence that after Handel's death in 1759 (the same 'quack' English doctor wrecked the eyesight of both Handel, and his contemporary J.S.Bach), *Acis* was to find a new life of its own. The score would land of the desk of the director of the opera in Vienna in the 1780's, Orsini-Rosenberg, and Baron

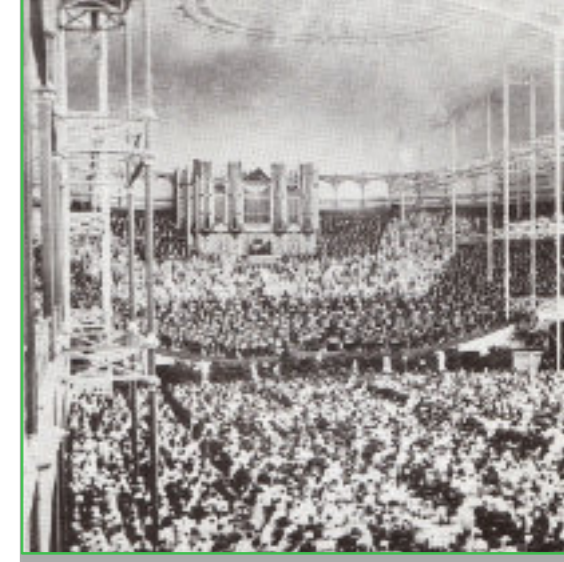


London by Frederick de Wit 1694 - 1704

van Swieten, a supporter of Wolfgang Amadeus Mozart, asked him to re-orchestrate and modernize Handel's score. Mozart added new woodwind parts and the clarinet, an addition to the woodwind family which was very much the 'new kid on the block'. It is also worth noting, however, that it seems highly likely that two of Handel's players possessed early English clarinets as early as *Tamerlano* (1724) and *Riccardo Primo* (1727).

Van Swieten translated the original English text of *Acis* into German. Van Swieten and Mozart would also collaborate on a new performing version of Handel's *Messiah*, again translated into German. Felix Mendelssohn was also greatly impressed by Handel's *Masque*. He too, would work on his own version of the score later in the 19th century. At the Crystal Palace at Sydenham in the 19th century (featuring Felix Mendelssohn and later where W.S.Gilbert and composer Sir Arthur Sullivan would first meet), Handel Festivals were given in 1857 and 1859 with huge choral and orchestral forces, and then triennially until 1926. Sadly, the huge glass Palace was completely destroyed by fire in 1936.

Composer and founder of the symphony, Joseph Haydn (1732-1809) attended the large scale performance of *Messiah* at the Handel Commemoration concert in Westminster Abbey on the 1st June, 1791 (the year of Mozart's death).



Handel concert at Crystal Palace c1860

On hearing the 'Hallelujah' chorus, he was said to have remarked of Handel: 'He is the master of us all'.

Recommended recordings

Handel. *Acis and Galatea* (1st version) Burrowes, Elliott, Rolfe-Johnson. Hill. White. English Baroque Soloists. John Eliot Gardiner. Archiv Produktion. 1978

Handel. *Acis, Galatea e Polifemo* Piau, Mingardo, Naouri Le Concert d'Astree. Emanuelle Haim. Veritas / Virgin Classics. 2003

Handel/ Mozart. *Acis and Galatea* Bonney, MacDougall, Tomlinson. English Concert and Choir. Trevor Pinnock Archiv Produktion. 1992

Suggested further reading:

The lives of George Frideric Handel, David Hunter. Boydell and Brewer. 2015

Music in the 17th and 18th centuries By Richard Taruskin. OUP, 2010

Opera. Passion, Power and Politics Victoria and Albert Museum 2017

Synopsis

Act 1

It is May 1967 and the Arcadia Tribe are preparing for their Beltane festivities. Galatea bids a tearful farewell to her lover, Acis, who is departing with the commune leader, Damon, on a recruitment drive for a few weeks. Sadly, she watches them go, unaware that she is being spied upon by the outcast, Polyphemus.

The tribe happily perform their Beltane celebrations and crown their May King and Queen. (*O the pleasure of the plains*). Galatea reluctantly joins in, but is preoccupied by the absence of Acis. She is irritated by the rest of the chattering tribe (*Hush, ye pretty warbling choir*).

A few weeks later, Acis and Damon are still recruiting new followers in a distant part of the land. Acis is missing Galatea and would rather be back at the commune (*Where shall I seek the charming fair?*). Damon reprimands him for losing focus on their mission (*Shepherd, what art thou pursuing?*). During a break in their journey, Acis daydreams about Galatea, imagining what she might be doing (*Love in her eyes sits playing*).

At the commune, Galatea is also missing her lover. As she sings of being reunited (*As when the dove laments her love*), Polyphemus once more creeps up on her, only to run off as some of the tribe rush on to announce that Acis and Damon have returned.

Acis and Galatea joyfully sing together (*Happy we*) as the tribe perform a homecoming ritual and prepare their bed. As the Act ends they fall into each other's arms.

Act 2

Galatea sleeps restlessly, her dreams invaded by warnings of the monster Polyphemus who is nearby (*Wretched lovers*).

Polyphemus appears, a far more sinister vision in Galatea's dream, accompanied by two demons (*O ruddier than the cherry*). Galatea wakes and recoils from him. Polyphemus instructs his demons to restrain her (*Cease to beauty to be suing*). Galatea makes to run off, but he grabs her and throws her senseless to the ground. As he stands menacingly over her, a goddess-like Damon appears and instructs him in the correct way to win a lover (*Would you gain the tender creature?*).

Acis rushes in, intent on defending Galatea. He challenges Polyphemus to fight (*Love sounds the alarm*). Polyphemus is too strong for him, but Damon again steps in to remind them that love is stronger than war (*Consider, fond shepherd*).

A frustrated Polyphemus storms away, and Acis is about to follow when Galatea intervenes and tells him that she only has eyes for him (*The flocks shall leave the mountains*). In a peak of jealousy, Polyphemus attacks Acis and mortally wounds him.

The chorus console the grieving Galatea (*Mourn, all ye Muses*) and then encourage her to use her powers to bring Acis back to life as an immortal god (*In earth my Acis must be laid*). Galatea transforms Acis into a bubbling fountain (*Heart, the seat of soft delight*).

Galatea wakes from her nightmare as her tribe triumphantly sing that Acis is alive (*Galatea, dry thy tears*) and the couple are happily reunited – once again!

CAST

Acis	Alex Akhurst
Galatea	Katherine MacRae
Damon	Olivia Hemmings
Polyphemus	Andrew Robinson
May King	Harry Heaven
May Queen	Kiera Smitheram
Demons	Mima Byrne, Kiera Smitheram
Nymphs	Rebekah Edwards, Helen Mitchell
Conductor	Nicholas Houghton
Director	David Foster
Lighting	Jason Ahn
Choreographer	Kitty Needham

New Sussex Opera Chorus

Sopranos

Fran Mortimer
Harriet Anderson
Jackie Honey
Katy Tutton
Kiera Smitheram #
Mima Byrne
Rebekah Edwards #
Tanya Frisby

Altos

Anne Locke
Caragh Logan
Cate Crockford
Helen Mitchell
Jane Hill
Jo Doezema
Margaret Woskett
Ruth Loughton

Tenors

Harry Heaven #
John Newman

Basses

Jeremy Adams
Richard Pulham
Robert Slater
Tim Locke
Vincent Tacon

NSO Development Artists understudies

Kiera Smitheram (Galatea), Rebekah Edwards (Damon), Harry Heaven (Acis)

New Sussex Baroque Orchestra

Maxim del Mar / Edmund Taylor / Piotr Jordan / Ben Knowles *Violin*
Rachel Watson *Cello*
Kate Bingham, Angelika Stangl *Oboe and Recorder*
Thomas Dewey *Harpsichord*

NSO Production Team

Assistant Director: Cate Crockford
Stage Manager: Victoria Bradley
Costume Coordinator: Monica Quinn
Set Builder: Vincent Tacon
Repetiteur: Susan Bain
Project Manager: Fran Mortimer
Chorus Manager: Tim Locke
Publicity Manager: Tim Locke
Programme/ Website: David James
Front of House: Carole Britten-Hepper,
Colin Gottlieb, Lynette Gottlieb,
Becky Hughes, David James, Ross Page,
Graham Woskett, Olivia Woskett

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Cate Crockford, David Foster,
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Fran Mortimer, Kiera Smitheram,
Margaret Woskett

Acknowledgements

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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 Thalie Knights for help with arranging our first ever orchestra using period instruments; to all our venues and their staff, including our usual rehearsal venue in Lewes, St Pancras RC Primary School; Gladrags Community Costume Resource, Brighton Little Theatre and Barbara Roche for costumes; to Richard Dunstan for providing storage space for costumes; to all who have lent props; to all who are helping Front of House.

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



Biographies

Nicholas Houghton - conductor

Conductor and organist Nicholas Houghton is a full-time freelance player, accompanist and choral director, with his own 17th-century style chamber organ (built for him by Goetze and Gwynn in 1985) and Bizzi harpsichord.

Having begun his musical career at the age of seven as a chorister at Coventry Cathedral, Nick studied organ with David Lepine, Robert Weddle and Nicolas Kynaston, and music at Bristol University. He went on to hold a variety of teaching roles in both the independent and state education sector including five years as Head of the East Sussex Academy of Music in Lewes.

Nick has been conducting choirs and running choral workshops for over forty years, including eight years with the Reading Haydn Choir and fifteen with the Downland Chorale in Surrey. He is currently Music Director of the Lewes Singers, the East Sussex Community Choir, the Brighton Singers and Brighton Orpheus Choir, He is Chorus Master for New Sussex Opera.

Since 2012 Nick has been the Director of Music and Organist at St Michael's in Lewes, and founded the Sunday Recitals series there. He is a Fellow of the Royal College of Organists.



David Foster - Director

David directed his first play at the age of 18, whilst at school in Hurstpierpoint, Arnold Ridley's *The Ghost Train*. He has gone on to direct, sing and act in various operas, musicals and plays in the South East, working with a number of theatre groups.

He joined NSO in 2015 for Purcell's *The Indian Queen*. In 2016 he was Assistant Director on Purcell's *King Arthur*, and directed *Trial By Jury* and *A Voyage Around G&S*. In 2017 he directed Gluck's *Orfeo*, and in 2018, Donizetti's *The Elixir of Love*.

In 2019 he directed *My Fair Lady* for LOS Musical Theatre, Shakespeare's *Romeo & Juliet* for EODS in Eastbourne and Frank Wildhorn's *Jekyll & Hyde – The Musical* for Rising Stars in East Grinstead.

During the recent lockdown he turned his hand to writing and wrote a play, *Beauty*, loosely based on the novel *Black Beauty*, as well as a number of 30-minute radio plays. He also set up an online theatre company, *The Sofa Players*.

He says that working once again with the NSO chorus and soloists on *Acis and Galatea* has been a fantastic experience and he has enjoyed the challenges of updating the action to a (slightly more) modern setting.

Katherine MacRae - Galatea

Originally Scottish, Katherine grew up in America before coming to study at the Royal Academy of Music. She continued her training as a private student of David Pollard from the Guildhall School of Music, and in international masterclass courses in Europe.

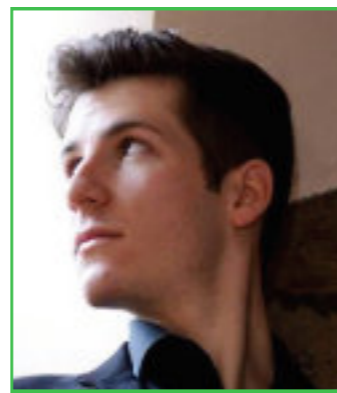
She enjoys singing a broad repertoire of music from the baroque through to 19th and 20th-century opera, and has also given first performances of contemporary works, including a group of songs composed for her by the American composer Richard Beaudoin.

In 2016 she took a break from singing to study history of art at the Courtauld, receiving an MA in 18th-century French art, but missed it so much she came back!

Since that time she has sung roles in two Rameau operas, *Les Fêtes Galantes* and *Hippolyte et Aricie* with Ensemble Orquesta, appearing at Grimeborn (not Glyndebourne!) Festival London, and her first 'trouser' role as Arthur in Gothic Opera's award-winning British première of Gounod's opera *La Nonne Sanglante*. For Gothic Opera she also sang the role of Noon Wife, in a specially commissioned new adaptation of Bartok's *Bluebeard's Castle*, written for five singers and a dancer.



During the lockdown she had fun getting involved with the Shake Festival in Suffolk, where she lives, and found her way to Shakespeare in Zoom broadcast rehearsed readings of *The Tempest* and *The Winter's Tale*, playing small parts in stellar casts which included Rebecca Hall, Geraldine James, Harriet Walter and Robert Hands.



Alex Akhurst – Acis

Originally from near Southampton and having trained at Trinity Laban Conservatoire, Alex is a tenor with a special love for singing music by Handel and baroque composers, as well as a later tenor leggero repertoire. His recent stage roles have included Don Ramiro *La Cenerentola* and Almaviva *Il barbiere di Siviglia*. Alex is regularly engaged as an ensemble singer and concert soloist in London and further afield.

During the pandemic, he took part in innovative projects including a specially-devised 'game-format' version of Benjamin Britten's *The Turn of the Screw*. He is excited to perform in this imaginative production with NSO's ensemble and creative team.

Olivia Hemmings - Damon

Olivia is a Sussex born soprano currently studying with Pippa Dames-Longworth. She graduated in 2019 with BMus from The Royal Conservatoire of Scotland (RCS) where she studied with Helen Lawson.

As a member of Pippa Dames-Longworth's 'Singing Salon' she has performed in many concerts including scenes from *The Marriage of Figaro* (Cherubino), *Candide* (Cunegonde), *L'incoronazione di Poppea* (Nero), *Alcina* (Alcina) and *Dido and Aeneas* (Dido). In addition, she performed scenes from *Così fan tutte* (Dorabella) with RCS. She took part in a Baroque Obbligato Course working with Howard Beach and Julia Bishop and performed in a Lieder course with Adrian Thompson. Olivia sang the role of Bird-Girl in a production of Humperdinck's *Hansel and Gretel* performed at Charleston House and Gardens. Her oratorio performances include Fauré's Requiem, Handel's Israel in Egypt, Bach's Magnificat, Haydn's Little Organ Mass, Vivaldi's Gloria and Mozart's Requiem.

She also works for The Music in Secondary Schools Trust; which delivers a classical music curriculum to schools with a disadvantaged intake. She is passionate about making classical music tuition accessible to all children across the country.



Andrew Robinson - Polyphemus

Andrew sings regularly as a baritone soloist with Spanish early music group, Resonet. His most recent collaboration was a concert tracing the origins of the Chaconne, given in the Teatro Principal, Santiago de Compostela, in October.

Andrew studies with Pippa Dames-Longworth and sings regularly with her Singing Salon (Operatic Adventures at the Royal Pavilion) and as a soloist for chorals societies in the Sussex area. Andrew is the Musical Director of the Brighton Early Music Festival Community Choir.

Kitty Needham - Choreographer

Kitty's early experiences of ballet and street dance formed a love of movement, along with her later discovery of the physical theatre world of Jacques Lecoq and also her time at university in a West African music and dance ensemble under guidance of Guinean master musician, Idrissa Camara. An accomplished yogi, she has experience of aerial yoga and silks.

As a singer, Kitty is an alumna of Oxford International Summer School, singing in masterclasses

with Dame Ann Murray and Robin Bowman, and has attended the National Opera Studio Introduction to Opera course, where she worked with Della Jones.

She studies privately with Veronica Veysey-Campbell and has appeared in Howard Moody's *Agreed* at Glyndebourne. She has worked regularly with New Sussex Opera, soloing in their 2019 production of *La traviata*.



Jason Ahn - Lighting Designer

Jason is a lighting designer with many years of professional experience in the entertainment industry and is currently studying MA Light in Performance at Rose Bruford College. His lighting designs have a unique aesthetic based on a varied disciplinary background.

His experiences as a musical director and guitarist provide special perspectives when lighting for a musical context. He has also served on the jury in "Minuit Une 2nd IVL Remote Lighting Design Contest".



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MONDAY - SATURDAY

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TEL: 01273 480217
WWW.HARVEYS.ORG.UK

HARVEY'S BREWERY



PORTER

ROASTED MALTS, REMINISCENT OF
DATE SUGARS. LOCAL AROMA HOPS

ALC 4.8% VOL

LEWES • SUSSEX