WEST AUSTRALIAN OPERA 2023

OTELLO



OTELLO

20 - 29 July 2023 His Majesty's Theatre, Perth

Composer Giuseppe Verdi Librettist Arrigo Boito

Conductor Christopher van Tuinen
Original Director Harry Kupfer
Revival Director Miranda Summers
Set Designer Hans Schavernoch
Costume Designer Toby Sewell
Chorus Master Christopher van Tuinen
Backstage Conductors Pia Harris, Burhan Güner
Repetiteur Tommaso Pollio

Otello Paul O'Neill
Desdemona Naomi Johns
lago José Carbó
Emilia Ashlyn Tymms
Cassio Nicholas Jones
Roderigo Matthew Reardon
Lodovico Mark Alderson
Montano Brett Peart
A Herald Lachlan Higgins

West Australian Opera Chorus
West Australian Symphony Orchestra

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This production of Otello is presented by arrangement with Opera Australia. Information correct at time of publication but may be subject to change. Production photography courtesy of Opera Australia © Prudence Upton















Vice Regal Patron's Message



As Patron of West Australian Opera, it gives me great pleasure to welcome you to the theatre for *Otello*.

The state opera company is a key arts organisation in our state, and it is wonderful to see yet another show-stopping production underway for 2023 following *Carmen*, *Into the Woods*, and *Oratorio*.

West Australian Opera contributes to the arts in Western Australia by presenting world-class opera and musical theatre, offering education and community programs, school workshops, regional touring, and developing young artists through the Wesfarmers Arts Young Artist Program.

I am very confident that you will enjoy a wonderful night at the opera.

The Honourable Chris Dawson AC APM Governor of Western Australia Vice Regal Patron West Australian Opera

Executive Director's Message



Verdi's retelling of Shakespeare's tragedy is considered one of the greatest operatic masterpieces and is bought to life for you in this Harry Kupfer production from Opera Australia.

Thank you to rehearsal director Miranda Summers, set designer Hans Schavernoch, costume designer Yan Tax, and lighting designer Toby Sewell; to conductor Christopher van Tuinen, the cast and West Australian Opera Chorus, the West Australian Symphony Orchestra, stage management, crew and backstage teams.

At West Australian Opera, our dream is to speak to the heart through the human voice and to unite people through the joy of music.

The excitement of taking your seats for a performance, the anticipation of the curtain rising, and the drama that is set to unfold on stage makes live performance such a brilliant experience.

Whether this is your first performance with West Australian Opera or a return visit, we hope it is a memorable experience for you and we thank you for supporting West Australian Opera.

Carolyn Chard AM
Executive Director
West Australian Opera

Chairman's Message



Thank you for attending West Australian Opera performances.

We are grateful for the continued support of the federal government through the Australia Council, the State Government through the Department of Local Government, Sport and Cultural Industries and Lotterywest, and our longstanding and highly valued Principal Partner, Wesfarmers Arts. We thank Major Partners Lotterywest, Healthway, the Minderoo Foundation and Civic Partner the City of Perth for their valued contributions.

Presenting opera and musical theatre is made possible with the support of you, our audience members, our partners, patrons, trusts, foundations, donors and government funders.

The Board, management, company, and artists give thanks to the entire opera family who support and enable us to continue to share the power of music with you.

We acknowledge your support which plays an important role in the life of West Australian Opera and its ecology within the arts and cultural landscape of Western Australia.

Andrew Pascoe Chairman West Australian Opera





Conductor's Notes



For me, this season of *Otello* completes the holy trinity of opera company programming. Firstly, we celebrate one of the great masterpieces of the genre - innovative and sublime in both musical and dramatic intention. Secondly, we have here a masterful production, one that respects while it challenges, that shows us in clear relief the journeys and stories of the characters while captivating the eye. Lastly, we have available to us an exceptional cast, drawn from our region, ready and energetically tackling the demands of these roles.

As a musician, the return of Verdi to the operatic stage begs many questions, the biggest of which is, why return after a sixteen-year break? It's clear that the original play was close to his heart, but I don't know if that's enough. For me there's an extra answer in the music of *Otello*, one that points to his curiosity and engagement in the musical world around him, one that shows that he was always keen to respond to musical trends musically, letting his use of structure, harmony and melody show his path forward, conversing with those around him.

The second half of the 19th century developed musical trends at a rapid pace and by the late 1880s there were new fault lines in central European operatic music. The cult of Wagner was entrenched north of the Alps, and the use of leitmotifs, through composition, and the avoidance of set pieces linked through recitative was all the rage, moving us to an ideal of the total artwork so beloved at Bayreuth.

What's apparent then from the score of *Otello* is that Verdi understands and sees these developments, grasps the ones that appeal to him and then makes them entirely his own. For example, *Otello* is more through composed than any of the previous operas, it moves from moment to moment with little pause, propelling the action more quickly than before.

So how did it go? How does one of the greatest composers for the stage present a new work and a new way of thinking into his 70s? I think this quote from the time sums it up perfectly:

"To old-fashioned operagoers, no matter how deeply they may regret the recent development of his style, he always remains the composer of *II trovatore*, *La* traviata, and Rigoletto, and as such will be judged retrospectively, as befits the last representative of the high art of his country. At the other extreme, the Wagnerians, or a certain number of them, point to him with triumph as a distinguished convert to the doctrines, harmonic and dramatic, of their master, and as forecasting the ultimate victory of his principles. Between these two sections, the moderates prefer to regard Verdi as a composer who has marched with the times, and whose work, whether modified by organic development or by external influences, combines at the period of his ripe maturity the intellectuality of the Teuton with the graceful charm of the Italian genius." ("Verdi", The Spectator, February 12, 1887)

Christopher van Tuinen

Otello: Verdi's Tragic Masterpiece



What makes *Otello* one of the great works in the cannon of operatic tragedy? Many believe it is the unique combination of two great geniuses of the theatre, the composer Giuseppe Verdi and the poet/playwright William Shakespeare. Through music and written words respectively, these men brought to the theatre a unique portrayal of the human condition in the most vivid fashion.

From his youth Verdi had been obsessed with the bard's plays. He had toyed with the idea of setting *King Lear* as well as *Hamlet*, *The Tempest* and *Anthony and Cleopatra*, but it was *Macbeth* that came to a successful fruition in Florence in 1847. It was many years before he could be persuaded to set Shakespeare's great tragedy, *Othello*, *The Moor of Venice*.

Originally the opera was titled *lago*, thus nominating lago as protagonist. However, by 1886 Verdi's focus had shifted and the opera was renamed *Otello*. These were his reasons as stated in a letter to his publisher Guilio Ricordi: lago was the demon who manipulated the drama; conversely Otello was the one who acts, loves, who is jealous, murders and then kills himself.

Transposing Shakespeare's play of more than 3,500 lines, posed an enormous challenge for Verdi's librettist Arrigo Boito, who had to compress his adaptation into around 800 lines. His most notable excision was deleting Shakespeare's first act set in Venice.

Consequently, the opera libretto begins with Otello arriving in Cyprus having won the battle with the Turks.

In the Act I finale Otello and his bride, Desdemona, reminisce on the Venetian events dramatized in the opening scenes of Shakespeare's play: Why she defied her father; eloped and married, Otello; and their arrival in Cyprus where he is the new commander. The Act ends in a passionate love duet: "Un bacio.... ancora un bacio!" This motif returns with tragic consequences, in Act IV.

Verdi's compositional style had changed and developed over the years. By *Otello* he had abandoned the constant use of set pieces, allowing each act to flow freely and intensifying the dramatic action. However, sometimes he found it both stylistically and dramatically necessary for a character to deliver a monologue revealing his inner thoughts and intentions.

In lago's Act II Credo the other side of his character is revealed. In an ironic twist he proudly reveals that he is a chameleon who changes face and character to suit his evil plans. Interestingly, the Credo did not originate with Shakespeare's text, being totally Boito's invention.

Finally, in Act IV, truth prevails after Otello has smothered Desdemona in a jealous rage. Driven by despair Emilia reveals lago's evil deeds and Otello realizes how he has been manipulated and misled by his trusted ensign. Seizing his dagger, he plunges it into his breast as the 'Bacio' motif returns as a tragic echo.

Verdi's Otello was his last tragedy in a successful compositional career that spanned fifty years. His final comic opera, Falstaff, also with Boito as librettist, proved that Verdi and Shakespeare were masters of both tragedy and comedy. They were true men of the theatre.

Annie Patrick



Synopsis

ACT I

Cyprus. A storm batters the Venetian fleet, but Otello, a Venetian general and governor of Cyprus, lands his ship safely in the port. He announces victory over the attacking fleet. Otello's ensign lago tells Roderigo that Desdemona, Otello's new wife, will soon tire of her husband. He reveals his hatred for Otello, who promoted Cassio and passed lago over. lago provokes Roderigo to get into a fight with Cassio. Otello appears from the castle to restore order, furious about his soldiers' behaviour. He takes away Cassio's recent promotion.

ACT II

lago advises Cassio to present his case to Desdemona, who might influence the general. Alone, lago declares his belief that a cruel God created man wicked and life has no meaning. He watches as Cassio approaches Desdemona in the garden. Otello enters and greets his wife, but when she brings up the question of Cassio's demotion, he grows angry. She offers her handkerchief to cool his head, but he throws it to the ground.

Her attendant Emilia, lago's wife, picks it up. As Desdemona tries to calm Otello, lago seizes the handkerchief from Emilia. Otello asks to be alone and everybody leaves, except for lago, who remains to observe Otello's growing suspicion. He invents a story of how Cassio spoke of Desdemona in his sleep; he mentions that he saw her handkerchief in Cassio's hand. Otello swears vengeance.

ACT III

A herald informs Otello that Venetian ambassadors will soon arrive. lago tells the general he will soon have evidence of his wife's infidelity. Desdemona enters, and brings up Cassio's demotion. Otello demands the handkerchief he gave her. She again pleads for Cassio. Unable to control his fury any longer, Otello accuses her of infidelity and dismisses her. Left alone, he suffers a fit of desperation and self-pity, then hides as lago returns with Cassio. lago flashes the handkerchief he stole and leads the conversation with Cassio so that Otello overhears only fragments and incorrectly assumes they are talking about Desdemona. As trumpets announce the Venetian ambassadors, Otello vows to kill his wife that very night. The ambassador Lodovico arrives, recalls Otello to Venice and appoints Cassio to govern Cyprus. Losing control at this news, Otello pushes his wife to the floor, hurling insults. He orders everyone out and collapses in a seizure. lago gloats.

ACT IV

Emilia helps Desdemona prepare for bed. Frightened, Desdemona sings about a maiden forsaken by her lover and recites her prayers. As soon as she has fallen asleep, Otello enters and wakes Desdemona with a kiss, before killing her. Emilia knocks with news that Cassio has killed Roderigo. Shocked to find Desdemona dying, she summons help. lago's plot is revealed and Otello realises what he has done. He kills himself.





Christopher van Tuinen Conductor

Christopher graduated with a B.Mus from the Victorian College of the Arts in 2001. In 2005 he completed a Masters in Conducting at the VCA.

Experienced in both vocal and instrumental music he was awarded the John Williams Conducting Scholarship for 2004-5. He also holds a B.A. from the University of Queensland, an LLB from Q.U.T. and an A.Mus.A from the AMEB. He has been nominated by the Musical Theatre Guild for Best Music Direction and received a Green Room Award nomination in the 'Best Conductor' category.

During 2008 and 2009 he was a member of the Young Artists program as a Conductor with Opera Australia. In 2007 Chris was appointed as the inaugural Conducting Fellowship at the Australian Ballet. He has worked with the WASO. Orchestra Victoria, AOBO and the QSO. His previous roles include WA State Manager for Musica Viva, Classical Music Program Manager for Perth Festival. Chorus Director for WASO. Conductor of UWACS, Musical Director of Fremantle Chamber Orchestra and Artistic Director of Lost & Found Opera.

Chris is currently the Artistic Director of West Australian Opera.



Harry Kupfer Original Director

Harry studied at the Theaterschule Hans Otto (Leipzig). From 1981 on he was Director of the Komische Oper Berlin and Professor at the Musikhochschule Hanns Eisler.

He has directed more than 200 productions worldwide, including *Der fliegende Holländer* (1987) and *Der Ring des Nibelungen* (1988), the premiere of *Die schwarze Maske* (1986) and a whole Wagner cycle at the Staatsoper Unter den Linden.

Harry's exceptional strength lay in the psychological development of pieces. *He passed away on 30 December 2019.*



Miranda Summers Revival Director

Miranda Summers, a multidisciplinary artist born Melbourne and raised in Sussex, England, with a background in fine art and theatre production. Theatrical career began as a Prop Maker and Scenic Artist with Russel Beck Studios. London's West End, English National Opera, Royal Opera House and collaboration with television icons Rik Mavall and Adrian Edmonson. Miranda ioined Opera Australia's props team in 2003, Stage Management 2007 and Assistant Director on productions such as Brett Whiteley World Premiere 2019, Graeme Murphy's Turandot. David McVicar's Don Giovanni, and Francesca Zambello's La traviata for Handa Opera Sydney Harbour, 2020. An ardent oil painter. Miranda exhibits in various Australian galleries showcasing her distinctive style, inspired by the Australian landscape. This year she successfully debuted in London at The Brick Lane Gallery following a Solo exhibition with Grainger Gallery in Australia's Capital Territory. Miranda is honoured to revive Harry Kupfer's significant direction of Verdi's Otello for West Australian Opera and looks forward to assisting Chen Shi-Zheng with The Ring Cycle for Opera Australia later this year.



Hans Schavernoch Set Designer

Hans is a world-renowned stage designer who has worked in all the major theatres and festivals around the world, including those in Vienna, London, New York, Amsterdam, Munich, Chicago, Florence, Los Angeles, Madrid, Tokyo, Dresden, Frankfurt, Barcelona, Zurich and Paris.

Since 1986, he worked closely with Harry Kupfer, realising projects at the Komische Oper Berlin, Berlin State Opera, Hamburg State Opera, Cologne, Frankfurt, Theater an der Wien and at the Salzburg and Bayreuth Festival (*Der Ring des Nibelungen*).



Yan Tax Costume Designer

Yan studied fashion design in Breda and has been working as a costume designer since the 1970s for film, television and stage. Opera productions (and collaboration with Harry Kupfer and Hans Schavernoch) brought him to Berlin, Frankfurt, Paris, San Francisco, Sydney, Dresden, Hamburg, Amsterdam, Florence, Bern and Helsinki.

His costume design for *Cyrano* – *The Musical* on Broadway was nominated for a Tony Award and he was nominated for Deutscher Filmpreis for his costume design for *Black Book*.



Toby Sewell Lighting Designer

Toby trained at the Western Australian Academy of Performing Arts, before joining the Australian Opera Company lighting department, where he worked for 16 years. He has designed shows for Opera Australia, Sydney Symphony, Pacific Opera, Washington Opera Company, Sydney Festival. Melbourne Theatre Company, Melbourne Opera Company, Sydney Dance, Sydney Opera House & Sydney Theatre Companies. His design skills have also encompassed major events and festivals including Halo Festival, Rugby League Grand Finals, Fashion Week, David Jones Season Launch, The Gold Dinner, Bulgari Launches in Australia & Italy. Toby has a passion for all forms of music leading to his working as both designer and programmer with acts like Solange, Patrizio Buanne, Ben Folds, Bat for Lashes, Macv Gray, Cat Power, Ricky Lee Jones, Lee Scratch Perry and many more. More recently Toby has broadened his skills as Technical Manager for Parrtjima, Noël & Elevate Festival, with AGB Events for the past 5 years.



Paul O'Neill Otello

Australian tenor Paul O'Neill has forged a compelling international career performing throughout Europe and Australasia. In 2022, he sang Cavaradossi (Tosca), Alfredo (La traviata) for West Australian Opera and was tenor soloist in Britten's War Requiem for West Australian Symphony; in 2023, he sings Don José (Carmen), Rodolfo (La bohème) and the title role in Otello for WAO and Siegmund (Die Walküre) for WASO.

Recently, Paul sang Don José, Turiddu (Cavalleria rusticana) and Canio (Pagliacci) for West Australian Opera, Rodolfo. Narraboth (Salome) and Alfredo for Opera Australia, the title role in Faust for Theater Münster. Pinkerton (Madama Butterfly) throughout China and Cavaradossi in both Perth and Magdeburg. He has sung Don José at the Glyndebourne Festival; Laca (Jenůfa) for Opéra de Lille: Rodolfo for Halle Opera: Elvino (La sonnambula) and Laca with Graz Opera.

Other roles include: The Duke (Rigoletto) with Opera Holland Park, Opera Australia, West Australian Opera, Staatstheater Karlsruhe and Staatstheater Mainz; and The Italian Tenor (Der Rosenkavalier) for Berlin Staatsoper.



Naomi Johns Desdemona

Naomi Johns is an Australian home-grown soprano who is known to demonstrate remarkable versatility and substance across both Lyric and Coloratura repertoire.

She was the first female recipient of the Bel Canto Award from The Joan Sutherland and Richard Bonynge Opera Foundation and debuted the role of Mimi in Puccini's *La bohème* in Canada before being called home to Perth.

Since her return to Australia, Naomi made her principal debut with West Australian Symphony Orchestra (WASO) in 2020 for the Last Night at the Proms concert series and made her West Australian Opera Debut in 2021 as Berta in Rossini's II barbiere di Siviglia.

Naomi has most recently made her principal debut with Opera Australia as Carlotta Giudicelli in the Handa Opera on Sydney Harbour production of *The Phantom of the Opera* in 2022.



José Carbó lago

Argentine-Australian baritone José Carbó is one of the most exciting operatic artists of his generation. Consistently praised for his smooth, rich, powerful voice, thrilling top notes and magnetic stage presence, José has performed in the leading houses of the world including Teatro alla Scala, Teatro Real Madrid, Los Angeles Opera, Teatro dell'Opera di Roma, Seattle Opera and Opera Australia, In 2021/2022, he sand Germont (La traviata) for Opera Australia and Opera Queensland and The Count (The Marriage of Figaro) for Opera Queensland; in 2023, he sings the title role in Macbeth in Brisbane and Escamillo (Carmen) and lago (Otello) in Perth.

In 2018, José toured Australia with superstar Sumi Jo and sang Germont for Opera Australia; he returned to OA in 2019 as Sharpless (Madama Butterfly). Other recent appearances include Riolobo (Florencia en el Amazonas) for Los Angeles Opera, Germont and Enrico (Lucia di Lammermoor) for Victorian Opera and Zurga (The Pearlfishers) for Opera Australia.

In 2015, José joined the roster of principal artists at the Metropolitan Opera.



Ashlyn Tymms Emilia

For West Australian Opera, Ashlyn Tymms has sung the title role in *Carmen*, Dorabella (*Così* fan tutte), Santuzza (*Cavalleria* rusticana), Hansel (*Hansel* and Gretel) and Flora (*La traviata*); in 2023, Ashlyn returns to WAO as Emilia (*Otello*).

Her 2022 performances included Beethoven Symphony No. 9 with the Melbourne Symphony and Mahler's Symphony No. 3 with the West Australian Symphony. She also made her Sydney Opera House début in Handel's Messiah.

Ashlyn graduated as a HF Music Scholar at the Royal College of Music, London (Masters of Vocal Performance with Distinction) and was awarded the Outstanding Australian Musician Award by the Royal Over-Seas League, London.

She sang Rosimonda in Handel's Faramondo at the London Handel Festival. Other roles include Judith in the world premiere of The Two Sisters with Tête à Tête Opera, La marchande de journaux in Poulenc's Les mamelles de Tirésias, Euridice in Monteverdi's L'Orfeo and the title role in Dido and Aeneas.



Nicholas Jones Cassio

Brilliant young tenor Nicholas Jones won the Green Room Award for his portrayal of David in *Die Meistersinger von Nürnberg* for Opera Australia. He was nominated for a Helpmann Award for this same role.

Most recently, he sang Michael Driscoll in the world premiere of Whiteley and Tony in West Side Story for Opera Australia, Tom in Christina's World for State Opera South Australia and Mercury/ Thespis in Pinchgut Opera's Platée.

In 2022, Nicholas sang Tsarevich Gvidon (*The Golden Cockerel*) and Harry (*Voss*) in Adelaide, Handel's *Messiah* in Sydney, Melbourne and Adelaide, Jaquino (*Fidelio*) with the Sydney Symphony and returned to Opera Australia as Almaviva.

2023 appearances include Mozart's Mass in C minor for Sydney Symphony, Cassio (Otello) for West Australian Opera and Ralph Rackstraw in HMS Pinafore for State Opera of South Australia's inaugural Gilbert & Sullivan Festival. He also takes up a principal contract with The Paris Opera singing major roles in Věc Makropulos, Turandot and Adriana Lecouvreur, Nicholas is the immediate past recipient of the Dame Heather Begg Memorial Award.



Matthew Reardon Roderigo

Tenor, Matthew Reardon is a graduate of WAAPA and The Dame Nellie Melba Opera Trust Program, Melbourne. Matthew furthered his studies abroad at The Music Academy of West in Santa Barbara, California and Wales International Academy of Voice, Cardiff.

Matthew's debut was the Indigenous opera *Pecan Summer* by Yorta Yorta soprano Deborah Cheetham singing the role of 'Young Man 1'. Other professional engagements include Opera Australia's National Tour of 'Pinkerton' in *Madame Butterfly* and 'Don Jose' in *Carmen*. Other roles performed; 'Ferrando' in Mozart's, *Cosi fan tutte*, 'Rodolfo' in Puccini's *La bohème* and 'Vašek' in *The Bartered Bride* by Smenta in California.

Matthew was last seen with West Australian Opera as the 'Master of Ceremonies' in the The Duel and the 'Impresario' in Mozart's Der Schaulspieldirektor. And with three days notice, jumped in as 'Vaudemont' in Tchaikovsky's Iolanta.

Most recently Matthew sang the Tenor solo in the Verdi Requiem at the Adelaide Festival in a co production with the Zurich Opera and Ballet.



Mark Alderson Lodovico

Mark completed his Bachelor of Music at the University of Western Australia in 1996. He completed further studies at the Opera School Wales in 2001 and The Australian National Academy of Music in 2003.

Mark was a Young Artist for West Australian Opera in 1998 and 1999. Roles for the company include Schaunard in La bohème. Antonio in The Marriage of Figaro. Wagner in Faust. Betto in Gianni Schicchi, Baron Duphol in La traviata, Morales, El Dancairo and Zuniga in Carmen. Cascada and Pritschich in The Merry Widow. Fiorello in II barbiere di Siviglia, and Gregorio in Romeo et Juliette. Mark has also been part of the company's regional tours to Kalgoorlie. Mandurah, Geraldton, Broome, the Valley of the Giants, and the Pinnacles. Mark has been a member of the West Australian Opera Chorus since 1994.

Mark has been a baritone soloist for The University Choral Society, Perth Oratorio Choir, Collegium Symphonic Chorus, St George's Cathedral and Albany Choral Society.



Brett Peart Montano

Brett Peart is a Western Australian operatic baritone whom Seesaw magazine describes as being "especially successful in aettina into his vocal stride" as well as having a "stentorian baritone voice". Last vear. Brett made his principal role debut with West Australian Opera as the villainous mayor in local composer Emma Jayakumar's Our Little Inventor. Limelight Magazine said of the performance: "Brett Peart. in wonderful voice, plays the pompous mayor with swagger and authority...".

2022 also saw Peart perform the role of the dastardly Ashby alongside Teddy Tahu Rhodes' Jack Rance in Freeze Frame Opera's La Fanciulla del West. This year, Brett took part in WAO's Carmen and reprised his roles in another of Javakumar's opera Wilfrid Gordon McDonald Partridge at the State Theatre Centre. Later this year. Peart will be the baritone soloist for the UWA Choral Society's Carmina Burana at Perth Concert Hall. The Prince in FFO's Adriana Lecouvrer and Benoit in WAO's upcoming season of La bohème.



Lachlan Higgins A Herald

Lachlan Higgins is a Perth based baritone who graduated from Western Australian Academy of Performing Arts (WAAPA) at the end of 2021. After receiving his Certificate IV in Musical Theatre in 2017. Lachlan then went on to complete his Bachelor of Music degree specialising in Classical Voice. During this time, he has studied under the widely respected tutelage of Megan Sutton. Lachlan currently holds a chorus position with the West Australian Opera and is an artist with Freeze Frame Opera.

Over the last few years Lachlan has been actively involved in the performance scene in Perth. He has worked alongside West Australian Opera, Freeze Frame Opera as both Schaunard in La bohème and Bello in La Fanciulla del West. Perth Symphonic Chorus, UWA Choral Society, Lost and Found Opera Company, WASO chorus, and many more. Additionally, he works as a freelance vocalist for events, ceremonies, and performances. Lachlan is about to travel to Cardiff to undertake a Masters in Advanced Opera Performance at the Royal Welsh College of Music and Drama.

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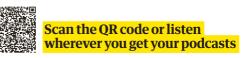


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