

## JOIN MAIDENHEAD MUSIC SOCIETY!

Founded over 70 years ago, the Society exists to promote live classical music in Maidenhead and the surrounding area.

Members enjoy discounts on tickets and are invited to special events.

Membership is from £16.

To become a member, please contact Peter Griffiths on 01628 638847

**Honorary Life Members:** Barbara Bannister, Rudi Sheldon

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*We are grateful to the following:*

Royal Borough of Windsor and Maidenhead, Louis Baylis Trust, Prince Philip Trust Fund, Kidwells Park Trust, Win Law Fund, Waitrose and Dr Turnbull Fund for financial support of our concert series;  
Mike Holness for the printing of programmes and advertising materials.

# MAIDENHEAD MUSIC SOCIETY

WWW.MAIDENHEADMUSICSOCIETY.ORG

presents



**THURSDAY 26TH SEPTEMBER 2019  
NORDEN FARM CENTRE FOR THE ARTS**

## CAST

Figaro	Oscar Castellino
Rosina	Monique Klongtruadroke
Conte Almaviva	Jack Roberts
Bartolo	Jon Openshaw
Basilio	Andrew Sparling
Berta	Dora Sorrentino
Fiorello (understudy Basilio)	Matthew Mahoney
Ragdolls (ensemble)	Rozanna Madylus
	Charlotte Osborn
Director	Jenny Miller
Music Director	Lesley Anne Sammons
Assistant Director	Lysanne van Overbeek
Assistant Music Director	Nicola Rose
Vocal/Drama Consultant	Aleksandra Ristic
Designer (Set/Costume)	Michelle Taylor-Knight
Italian	Monique Klongtruadroke
Administrative Assistant	Tania Pieri

## BAND

Piano	Lesley Anne Sammons
Accordion	Milos Milivojevic
Clarinet	Andrew Sparling
Double Bass	Lucy Mulgan

## MAIDENHEAD MUSIC SOCIETY 2019/20 SEASON

- 26 September **Rossini – The Barber of Seville**  
*performed by Barefoot Opera*
- WED 16 October **The Pelleas Ensemble – flute, viola, harp**  
*Bax, Vieuxtemps, Ibert, Couperin, Scott, Ravel*
- 14 November **The Wihan String Quartet**  
*‘One of the best quartets in the world today’ International Record Review*  
*Haydn – Quartet in G op. 54 no. 1*  
*Josef Suk – String Quartet no. 1*  
*Janáček – String Quartet no. 2 “Intimate Letters”*
- 2020**
- 20 February **Maria Włoszczowska (violin)**  
*Winner of the prestigious Leipzig Bach competition 2018*  
**and Sophia Rahman (piano)**  
*‘brings brilliance, warmth and imagination to piano writing’*  
*Schubert, Beethoven, Dvorak, Prokofiev*
- 19 March **Chamber Symphony Orchestra Europe**  
*Vivaldi - Violin concerto in G minor*  
*Hummel - Trumpet concerto*  
*Suk – Serenade for Strings*  
*Bach – Violin concerto in E major*  
*Rachmaninoff – Vocalise*  
*Nielsen – Little Suite for Strings*
- 23 April **Marie François (Piano)**  
*Haydn, Chopin, Debussy and Ravel*
- 21 May **Celebrity Concert – Heath String Quartet and**  
**Tim Ridout (viola) and Bjørg Lewis (cello)**  
*Haydn – Quartet in F minor op. 20 no. 5*  
*Beethoven – Quintet in C op. 29*  
*Tchaikovsky – Souvenir de Florence for sextet*

## SYNOPSIS

### Act 1

*Overture: A young lad, for a dare, locks himself in a Toy Museum for the night – and discovers that the automata can take on a life of their own...*

### Scene 1

Count Almaviva has fallen in love with Rosina, the ward of Dr. Bartolo, and comes to serenade her. He pretends to be the poor student "Lindoro" so that she will not be influenced by his title. Figaro, formerly the Count's servant and now a barber in Seville, arrives rejoicing in his profession ("Largo al factotum"). He tells the Count that Bartolo has plans to marry Rosina for her inheritance. While they are talking, Rosina appears on the balcony with a note she has written to the handsome young stranger who has been serenading her.

Unfortunately Bartolo is right behind her and, alarmed by his ward's furtive behaviour, is determined to expedite his marriage plans. After leaving instructions that no one is to enter the house, Bartolo hurries off to organize the wedding. Promised gold for his assistance, Figaro declares that he can get Almaviva into the house, disguised as a soldier seeking lodging.

### Scene 2

Rosina is determined to marry her suitor, Lindoro ("Una voce poco fa").

Bartolo tells his friend and Rosina's music teacher, Don Basilio, of his suspicions that Count Almaviva is in town and in love with Rosina.

Basilio suggests that they spread malicious rumours about the Count. Figaro tells Rosina that Lindoro is his cousin and adds that the young man is deeply in love with her. Rosina is delighted and gives him a note to deliver to the supposed Lindoro. The Count arrives in his soldier's disguise, only to discover that Dr. Bartolo is exempt from housing the military. Almaviva slips Rosina a note, which Bartolo sees, but Rosina smartly substitutes the laundry list. The noise from the ensuing confusion attracts the police, and the Count avoids arrest only by secretly revealing his identity to an officer.

## BAREFOOT OPERA – ABOUT THE COMPANY

More than a decade of research, courses, workshops and training went into the formation of a new company: Barefoot Opera.

Barefoot Opera aims to explore experimental approaches to the performance of music and opera, in order to develop the art form, educate performers, and expand audiences.

The company has charitable status, with a strong Board of Trustees, in order to further our educational aims.

Currently, as well as touring this production, Barefoot Opera is seeking funding for a brilliant children's opera, 'Red!' by our very own Lucy Mulgan,

to tour in primary schools. If you are interested in helping this project please let us know!

You may also like to learn more about our huge Arts Council funded Communityopera 'Bloom Britannia'.

For this and more exciting news  
find us on our website

[www.barefootopera.com](http://www.barefootopera.com)

## Act 2

### Scene 1

Count Almaviva enters Bartolo's house again, this time disguised as Don Alonso, a music teacher. He says that Basilio is ill and has sent him to give Rosina's music lesson in his place. He gains Bartolo's trust by producing Rosina's letter to himself, and offering to persuade Rosina that the letter has been given to him by a mistress of the Count. Bartolo dozes off during the lesson and the Count and Rosina are able to share their mutual affection. Figaro manages to obtain the keys to the balcony, the escape route the Count and Rosina plan to use for their elopement that evening. Basilio appears, but is told to go home because he looks so ill, advice he accepts more readily when Almaviva slips him a bribe. Rosina and the Count continue to arrange their elopement but Bartolo catches the lovers in a compromising conversation and the Count and Figaro must make their escape. When Don Basilio returns to admit that he has never heard of Don Alonso, Bartolo instructs him to fetch a notary to perform his wedding right away. Meanwhile, Bartolo uses Almaviva's letter, which he took earlier, to convince Rosina that the Count intended to seduce and betray her. Furious, Rosina reveals the elopement plans and agrees to marry Bartolo, who rushes off to fetch the police.

### Scene 2

When Figaro and Almaviva arrive, Rosina confronts her lover who reveals that he is, in fact, the Count. Their rejoicing is cut short when Basilio enters. He has brought the notary that Bartolo requested.

Figaro persuades the notary to wed Almaviva and Rosina instead, while the Count bribes Basilio into acting as a witness. Bartolo arrives too late and with no choice remaining, he blesses the marriage, and everyone wishes the couple love and eternal fidelity.

Opera Studio in London. As a répétiteur, Nicola has worked with Welsh National Opera, Music Theatre Wales and Barefoot Opera and with the education and community departments of The Royal Opera House, Garsington Opera, English National Opera and Opera Holland Park. She is an alumna of Yehudi Menuhin's Live Music Now scheme. She has worked as a vocal coach and répétiteur on the Italian Opera Summer School in Southern Italy, at Zurich Opera Studio and at the Indemini Music Festival in Switzerland.

**Aleksandra Ristić** is a highly acclaimed Serbian mezzo-soprano, who successfully combined opera performances in her native Serbia with varied concert and chamber music repertoire which she took to international stages across Europe. Her opera performances include leading roles of Rosalinde (*Fledermaus*), Santuzza (*Cavalleria Rusticana*) and Rosina (*Barber of Seville*) - for which she received a prestigious "2015 Female Performer of the Year" award by "Musica Classica" magazine. Aleksandra is currently full-time professor at Solo Singing Department at Niš Faculty of Arts in Serbia. She holds regular masterclasses nationally and frequently attends opera familiarisation programmes in the UK.

**Michelle Taylor-Knight** is a costume set and props designer, who studied Fine Art, made a lot of things from scratch and decided to put it all to good use. Michelle has made clothes and produced textiles for years and since moving to Hastings, she has worked on four productions for the Stables Theatre, directed *The Anniversary*, clothed 90 children for the White Rock production of *Chitty Chitty Bang Bang* and was involved in the Barefoot Opera's preview of *Bloom Britannia*.

## ACKNOWLEDGEMENTS

Barefoot Opera would like to thank the Friends of Barefoot Opera who have helped contribute to our realisation of this production. We would also like to thank our board of Trustees, who have been tireless in helping the company to realise its vision of 'opera for all'.

\* Oscar Castellino is a recipient of the Peter Heald Memorial Bursary. Peter Heald was a great music and opera lover, passionate and knowledgeable, and a great friend to Barefoot opera. His widow Dr Elizabeth Allen has generously offered this bursary in Peter's memory.

Director **Jenny Miller**, a National Opera Studio alumna, sang as a soloist for Glyndebourne Festival and Touring Opera, Scottish Opera, Opera North, ENO and ROH before moving into directing opera. Her directing credits include Purcell's *Dido & Aeneas*, *Hell Hath No Fury*, *Les Pecheurs de Perles*, *L'Incoronazione di Poppea*, the Da Ponte/Mozart operas (Longborough Festival Opera), and she has directed young singers in touring versions of these productions. Her company **Barefoot Opera** tours the South East and London, runs masterclasses and courses, and is currently engaged in commissioning a new opera 'Bloom Britannia' by Orlando Gough and Stephen Plaice.

**Lesley Anne Sammons** studied Piano and Flute at Trinity College of Music, Guildhall School of Music and Drama and the National Opera Studio. Lesley Anne joined the music staff at Scottish Opera, playing for many productions with Sir Alexander Gibson. She has worked at Il Teatro Massimo di Palermo, at De Nederlandse Oper in Amsterdam, Glyndebourne Festival & Touring Opera, English National Opera, English Touring Opera, Opera North, Royal Opera House, Grange Park Opera, Opera Holland Park, Longborough Festival Opera, ROH2, European Opera Centre and New Sussex Opera. She is also an Associate Lecturer at Chichester University, teaching, coaching and nurturing young people in Classical Singing, Piano Accompaniment and Musical Theatre.

**Lysanne van Overbeek** moved to the UK in 2010 to train in Musical Theatre at Trinity Laban Conservatoire of Music and Dance. Her directing credits include: *I Capuleti e I Montecchi* (The Arcola Theatre), *The Magic Flute* (Opera Integra), *Lady Of Stavoren* (the Pond Productions), *A Tune of Two Muses* (The Arcola), *2022* (The Bunker Theatre), *Pedestal* (Hidden Theatre Company), *Overcast* (The Vaults), *A Night Of Theatre*, *Classics for Parkinson's*, *Music for Parkinson's* (Limitless PD). She has also worked widely as assistant director including Longborough Festival, Koln Opera, Britten Sinfonia, Bath Spa University, Arcola Theatre and Barefoot Opera.

**Nicola Rose** is a graduate of the Royal Welsh College of Music and Drama where she was the recipient of numerous awards and is currently pianist and vocal coach. She completing her studies at the National A

## NOTE ABOUT THIS PRODUCTION

### Automata

A couple of years ago a delightful tour of contemporary automata stopped off at the Hastings Pier, organised by 'Cabaret Mechanical Automata'. In miniature, we could watch a man eternally eating spaghetti bolognese in a bathtub, and this fabulously surreal image seemed a perfect starting point for the greedy Dr. Bartolo. (Why greedy? He wants to marry Rosina for her money!). The surreal quality of the exhibit also fitted well for Rossini's eternally magic score. After all, the music deliberately destroys all sense of time as we know it: the famous Rossini crescendo both stops and expands time simultaneously so that we feel as much confusion and mayhem as his characters. To elaborate lightly on Rossini's technique: he amalgamates musical devices, cleverly repeating particular phrases two or three times over, shortening them and passing them around the ensemble in their successions, while progressively increasing volume by incorporating various sections of the orchestra and utilizing extremes in registers. This is a Rossini hallmark, and while often imitated, was never bettered.

It is also worth commenting on the expansion of the smallest role in the opera: Fiorello, the Count's servant. Some of our tour productions will happily, and in line with Barefoot Opera's educational aims, include school children, and we wanted to find a way in for children to participate in telling this great story. Fiorello, as a street kid who, for a dare, hides in a potentially spooky Toy Museum for the night, can be both an 'Everyman' for the audience, and a leader of children as and when they join in our tour.

## BIOGRAPHIES

**Oscar Castellino** was born in a car on a busy street in Mumbai. Earlier a software programmer, his voice was spotted by soprano Patricia Rozario. He studied with her at RCM and Donald Maxwell and Adrian Thompson at RWCMD. Oscar started off his operatic career at Barefoot Opera and has recently played George Benton in WNO's *Dead Man Walking*. Oscar composed the Mars Anthem "Rise to Mars!" which had it's US premier at the Mars Convention in California, and he is now composing an opera.

Of Italian/Thai heritage, coloratura soprano **Monique Klongtruadroke** is a top graduate from the Conservatoire “B. Marcello” in Venice, Italy. Her international singing career has taken her to 4 continents. Appointed to sing for the King of Thailand on several occasions, she also created major roles in opera World Premieres in Australia and Thailand, and was praised by “Opera” magazine UK for singing “her two showpiece arias with apparently effortless ease” as Queen of the Night. Having extensive teaching experience, Monique also collaborates both as a performer and as Italian language coach with Barefoot Opera and Longborough Festival Opera.

**Jack Roberts** trained at the Guildhall School of Music and Drama under the tutorage of David Pollard where he graduated with a 1st Class Honours degree in classical voice. Stage roles include Marco (*The Gondoliers*) for the National G&S Tour, Lensky (*Eugene Onegin*), Don Ottavio (*Don Giovanni*), Fe-ni-han (*Ba-ta-clan*), Nanki-Poo (*The Mikado*), Monostatos (*The Magic Flute*), El Remendado (*Manon Lescaut*), Senegapet (*Kaj Nazar*), Edmondo (*Manon Lescaut*), Basilio/Curzio (*Le Nozze di Figaro*). He has sung in ensemble for The Royal Opera, Grange Park Opera, Longborough Festival Opera and LSO.

**Jon Openshaw** is delighted to perform again with Barefoot Opera, having previously performed with them in the roles of Guglielmo (*Così fan tutte*) and Drunken Poet (*Fairy Queen*). Jon has performed professionally with Longborough Festival Opera, Garsington Opera, Opera South, Opera Up Close, Heritage Opera and Surrey Opera, along with a number of amateur companies. Jon continues to study singing privately with Neil Baker, having previously studied with Susan McCulloch. He directs two community choirs, The Pleasure Singers in Horsham and The North Singers in Loxwood, and also teaches singing privately in Horsham.

**Andrew Sparling** has toured with Barefoot Opera as Schaunard (*La Bohème*), Morales / Zuniga (*Carmen*) and Dr Dulcamara (*L’elisir d’amore*), and with Hampstead Garden Opera he has sung Alfio (*Cavalleria rusticana*), Tonio (*Pagliacci*), Sir Thomas Bertram (*Mansfield Park*) and Dr Bartolo (*The Marriage of Figaro*). Earlier this year he played the title role in *Gianni Schicchi* with Harrow Opera, and

in February 2020 he is playing *Rigoletto* with Brent Opera on the Finchley Road. As a clarinettist he has played at ENO and Covent Garden, *Les Misérables* and *Mary Poppins*, and has appeared on BBC2 TV portraying Mozart’s clarinettist Anton Stadler.

Soprano **Dora Sorrentino** graduated in piano at Conservatorio S. Pietro a Majella ,Naples, where she is currently enrolled in the Master course for Voice. She is a winner of the 2018 Simone Alaimo Competition *Il bel canto*, debuting as Contessa d’Almaviva in *Le nozze di Figaro* at Etna Opera Festival 2018. She was a member of the Opera Studio 18/19 of the Teatro Coccia in Novara, Italy. Last December she debuted as Fiorilla in *Il Turco in Italia* at the Italian Cultural Institute of London.

French and British soprano **Charlotte Osborn** holds both a Postgraduate Diploma and an Artist Diploma from Trinity Laban Conservatoire. Roles include Amelia (*Radium*) by Georgina Bowden (world premiere); Poppea (*L’Incoronazione di Poppea*)(Trinity Laban Summer Opera); L’Enfant (*L’Enfant et les Sortilèges*) (T.L. CoLab Festival); Dorinda (*Orlando*) & Gretel (*Hänsel und Gretel*) (T.L. opera scenes). Charlotte has performed under Nicholas Kraemer, Eugene Asti, Steven Devine for the Greenwich Early Music Festival, as well as joining the Jette Parker Young Artists in recital. Later this autumn, Charlotte will be playing Emmy in Gothic Opera’s *Der Vampyr*.

Born in Leicestershire, England, of Ukrainian descent, **Rozanna Madylus** is a graduate of the internationally acclaimed Royal Academy Opera school. She is also a Berlin Opera Academy and Georg Solti Accademia alumnus and was on the Young Artist Platform at The Oxford Lieder Festival. She has performed with various opera companies both at home in the UK and abroad, including Garsington Opera, Birmingham Opera Company, Wexford Festival Opera, Festival d’Aix-en-Provence, Waterperry Opera Festival and is a regular recitalist on the concert platform

**Matthew Mahoney** is a bass-baritone currently studying with mezzo-soprano Anna Marie McLachlan. He recently sung Bartolo/Antonio in *Le Nozze di Figaro* with Corpus Animae Opera.