

WNO

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National Opera Studio **Anarchy at the Opera**

Sunday 6 March 2022

Wales Millennium Centre



Welcome

Welcome to this afternoon's performance by the National Opera Studio's 2021/2022 Young Artists.

After a two-year hiatus, we are delighted and humbled to return to Welsh National Opera with a cohort from the NOS once again. These 16 talented Young Artists – 12 singers and four répétiteurs – have already been studying together for several months. They performed at London's Cadogan Hall with the Orchestra of English National Opera in January, and have just been in Glasgow on residency working with Scottish Opera. It is an exciting time for this next generation of musicians, and equally exciting for Welsh National Opera to have them studying and performing with the Company.

This afternoon's staged opera scenes are a new programme developed during National Opera Studio's residency with WNO and Scottish Opera. Director Emma Jenkins has imagined a fast-paced, fun, and creative take on a range of dramatic selections from Handel to Britten. The theme tying this collection together is *Anarchy at the Opera*, showcasing the reinterpretation of classic and contemporary opera – including many hidden gems of the repertoire – through a lens that undercuts expectations about what these selections, and opera as a whole, can be.

The NOS is the UK's leading opera training organisation, providing world-class

professional training for singers and répétiteurs who have the potential to become leading artists of their generation. The Studio works closely with the UK's leading opera companies, who select the Young Artists from hundreds of applicants. The Training Programme is tailored to the needs of each Young Artist, working closely with leading directors, conductors, individual artists, and orchestras to prepare opera scenes for public performance. The intensity of the programme is designed to create a working environment that reflects the professional opera world.

Developing talent and opening training opportunities is key to Welsh National Opera's mission, and the NOS residency is vital to professional development and exposure that sets the NOS apart from other training organisations in the UK. The Young Artists learn to adapt and apply different skills on platforms large and small, just as they will do in venues around the world. The Studio's alumni can be found on the stages or on the music staff of all the great opera houses, including all six major UK opera companies.

We hope you enjoy this afternoon's inventive performance.

Emily Gottlieb

Chief Executive, National Opera Studio

A note from the director

Anarchy at the Opera is an exuberant celebration of Absurdism in opera, showcasing not only the vocal talents of our exceptional Young Artists but also their physical skills and ensemble work. The residency marks something of a new departure for the Studio with unusual repertoire linked by a common theme, designed to create an all-round programme of entertainment in which all the artists are on stage for most of the time.

The Theatre of the Absurd is a genre which eschews logic and realism for the exploration of characters trapped in an incomprehensible world; rather like Alice finding herself in Wonderland or bewildered children entering Narnia.

Our Absurdist extracts are all linked by common themes of dreams, memory and the search for lost identity – indeed an opposite strapline for the programme might be *Twelve Characters in Search of an Identity*. As our voyageurs navigate worlds such as Offenbach's ancient Pompeii, Britten's forest of dreams, Alcina's island and many others, they make sense of the senseless, forge unexpected relationships and eventually take the fast train back to where they came from.

We invite you to take a trip down the rabbit hole and enjoy the ride!

Emma Jenkins
Director, *Forbidden Touch*

Programme

Poulenc

Prologue from *Les mamelles de Tirésias*

Le Directeur, who acts as Emcee for the whole programme, addresses and cautions the audience about the nature of the piece they are about to witness. Sometimes coaxing, sometimes threatening, he sets the scene for what is to follow.

Shostakovich

'A ride around Moscow' from *Cheryomushki*

Performed by the whole company, the ensemble takes us on a helter-skelter journey round the environs of Moscow.

Offenbach

'Pompeii Quartet' from *Le Roi Carotte*

Having taken a journey apparently in both time and space, four characters arrive in ancient Pompeii to find the place apparently deserted.

Gilbert and Sullivan

Braiding chorus and The Sun Whose Rays from *The Mikado*

Yum Yum prepares for his performance, aided by the girls. Performed as a torch song drag act – it's the Mikado, but not as we know it.....

Handel

Trio 'non e amor' from *Alcina*

A vengeful Bradamante challenges Alcina and takes her lover Ruggiero back from her evil clutches. Ruggiero, released from the spell, suddenly realises that he has been the victim of a seductive enchantment. Forming a united front again, Ruggiero and Bradamante rediscover their love, and leave Alcina defeated and destitute.

Poulenc

Scenes I and II from *Les mamelles de Tirésias*

Tired of a life of subservience to a pig of a husband, Thérèse decides that enough is enough. She delivers a scathing tirade against men, imagining what it would be like to do all the things a man can do. As she warms to her theme, her breasts begin to detach and float away like a pair of birds, while a beard and moustache start to grow on her face. Thérèse becomes Tirésias, and the tables are turned on her husband and on all men.

Britten

'My gentle Puck come hither' from *A Midsummer Night's Dream*

Oberon summons Puck and tasks him with finding a flower whose juice will make any man or woman fall madly in love with whom or whatsoever they see when waking. Puck obeys and goes off in search of the flower.

Martinu**Love scene from *Julietta***

The opera is set in a dream world where no one except Michel can remember more than a few minutes of their past. Michel is convinced that he has had a past love affair with Julietta; they arrange to meet in the forest, where she begs him to tell her about their past together – which is in fact non-existent.

Rossini**Quintet from *Il Turco in Italia***

Two identical couples arrive at a ball. A confused husband, Geronio, is trying to work out which of the women is his wife, and which of the men is the treacherous Selim who has seduced her. Utterly confused, he cannot work out which is which, and demands to have his wife back. In a room full of clones he feels he is living in an escalating nightmare from which he cannot wake up.

Britten**'Welcome wanderer – I know a bank'
from *A Midsummer Night's Dream***

Puck returns with the mysterious flower, and Oberon sings a dark and seductive aria about a mysterious bank where Titania sleeps. Filled with vengeance, he plans to streak her eyes with the juice of the flower so that when she wakes, she will be filled with bestial fantasies. He also tasks Puck with performing the same act upon an Athenian youth.

Strauss**Trios No 8 and 9 from *Die Zigeunerbaron***

Czipra, a fortune teller, reveals to Barinkay the exile, that her daughter Saffi – with whom he has fallen in love – has dreamt about the location of a treasure. They dig until they have uncovered it.

Offenbach**Act II finale from *Le Roi Carotte***

Back in ancient Pompeii, our characters must convince the denizens of the city to take the fast train out of disaster if they are to escape the eruption of Mount Vesuvius.

Production Team

Emma Jenkins

Director

Evageline Culingworth

Assistant Director

Andrew Griffiths

Conductor

Technical

Julia Carson Sims

Stage Manager

Sava Bell

Deputy Stage Manager

Joe Lenehan

Assistant Stage Manager

Ian Jones

Head of Lighting & Sound

James Olorenshaw

Shakeera Ahmun

Lighting

Owain Davies

Chris Davies

Electricians

Tom Naylor

Head of Stage

Stephen Blendell

Technical Show Manager

Nick Gibbons

Senior Stage Technician

Judith Russell

Touring Wardrobe Manager

The National Opera Studio

For over 40 years the National Opera Studio has provided intensive and individual professional training at the highest level to a core group of outstanding singers and répétiteurs who have the potential to become the leading artists of their generation.

We are independent yet work in partnership with all six of the UK's largest opera companies: English National Opera, Glyndebourne, Opera North, the Royal Opera House, Scottish Opera and Welsh National Opera. These partnerships are key to our success and critical for our reputation and reach.

Our selection process is open to all – irrespective of background and financial resources and one of our core strategies is to proactively search for diverse talent. Because we are recognised worldwide as a centre of excellence, approximately half of those who audition are from outside the UK.

Our core mission is to develop exceptional promise and at the heart of our training is the development of musical communication, underpinning technique, the exploration of operatic roles in depth, exposure to unfamiliar works and art song, the tackling of contemporary music and the development of stagecraft. We also have a 'resilience' programme, covering wide-ranging subjects such as performance coaching, financial management, understanding contracts, giving and taking feedback, nutrition,

the importance of exercise and sleep and osteopathy.

Analysis of our alumni and regular contact with our partner companies, agents and other industry professionals shows us that the time our Young Artists spend at the studio often makes the single biggest difference to their future prospects as top-level soloists. Our 2019-20 cohort triumphed in spite of the pandemic with nine of the Young Artists gaining positions in opera houses around the world including the Royal Opera House; English National Opera; the Metropolitan Opera, New York; the Bayerische Staatsoper, Munich; Teater Basel; Opera di Firenze, Florence; and Landestheater Coburg.

Our Young Artists do not pay fees to train; the cost of training is covered by our stakeholders including Arts Council England and our partner companies, as well as a growing number of supporters who value being part of a family of donors who are helping to shape the future of the Studio and its talented Young Artists. Donors have access to unique opportunities to meet our coaches, Young Artists and fellow supporters. It is a truly rewarding process which will add a new dimension to your philanthropy.

To find out more please contact:

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Thank you to our NOS Sounding Board – professional opera artists who actively support our mission to prepare highly talented young artists for a modern career in today's opera profession:

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Alexandra Chernenko

Soprano

Alexandra's time at the Studio is generously supported by the Elizabeth Barnard Memorial Bursary

Russian soprano Alexandra Chernenko is a graduate of the Mozarteum University (Salzburg, Austria) where she studied with Professor Mario Diaz. She also trained at the Conservatorio Santa Cecilia (Rome, Italy). During her studies she performed the roles of Desdemona from Rossini's *Otello* in the "Rossini Project", and as Susanna in Mozart's *Le Nozze di Figaro* under the direction of Rolando Villazón as part of the Educational Programme of the prestigious Mozartwoche Festival in Salzburg. Most recently Alexandra was invited to participate in masterclasses hosted by Ildar Abdrazakov and Veronika Dzhioeva at the Moscow State Tchaikovsky Conservatoire, where she was awarded the opportunity to perform in a Gala Concert "Ildar Abdrazakov and Friends" in the Great Hall of the Moscow Conservatoire. She has also participated in masterclasses led by Silvana Bazzoni Bartoli, András Schiff and Irina Bogacheva. Since 2017, Alexandra has been a featured soloist at Salzburg Cathedral, where she has sung many masses from both the classical and contemporary repertoires. Alexandra is a 2021/22 Young Artist at the National Opera Studio.



Ffion Edwards

Soprano

Ffion's time at the Studio is generously supported by The Carne Trust.

Welsh soprano Ffion Edwards is a 2021/22 Young Artist at the National Opera Studio. She is a Master of Performance graduate of the Royal College of Music (RCM), and studies with Dinah Harris. Ffion's operatic roles include Oriana (Cover – Handel, *Amadigi*), English Touring Opera; Zerlina (Cover – Mozart, *Don Giovanni*), Nevill Holt Opera; Clarice (Haydn, *Il Mondo Della Luna*), RCM Opera Studio; 1st Trio Member (Bernstein, *Trouble in Tahiti*), RCM Opera Studio; and Zerbinetta (Strauss, *Ariadne auf Naxos*), RCM Opera Scenes. Other highlights include a debut recital at the Royal Albert Hall as part of the Festival of Mass Male Voice Choirs, singing in a private recital accompanied by world renowned conductor Carlo Rizzi, performing as chorus in the Royal Opera House production of *Tosca* at the Abu Dhabi Festival in 2019 and performing for HRH The Prince of Wales in a private recital at his home in Wales. In her spare time Ffion loves to read, having read 30 books in 2021. She also likes going to the gym and spending time with her friends and family. Ffion looks forward to making her debut at English National Opera in the role of Frantík and The Jay in Janáček's *The Cunning Little Vixen* in February.



Inna Husieva
Soprano

Inna's time at the Studio is supported by Lisa Newick & Alison and Malcolm Thwaites.

Soprano Inna Husieva was born in Donetsk, Ukraine. She completed her Masters Degree at the Pyotr Tchaikovsky National Music Academy of Ukraine under the tutelage of Professor Evdokia Kolesnik. During her time there, she took part in a number of productions including Violetta (*La Traviata*), Lolanta (*lolanta*), Martha (*The Tsar's Bride*), Cupid (*Orfeo ed Euridice*). She has performed as a soloist in Handel's *Messiah*, Bach's *Magnificat* and Mendelssohn's Symphony No. 2 "Lobgesang". Since 2017, Inna has been working with the Open Opera Ukraine, specialising in the performance of baroque repertoire. She has collaborated with early music specialists, including Ilia Korol and Jörg Halubek. A highlight was her participation in the first ever production of a baroque opera in Ukraine, performing the role of Dido in Purcell's *Dido and Aeneas*. In 2019, she performed the role of Galatea (*Acis and Galatea*) by Handel. In 2019, Inna was a finalist in the 10th International Baroque Opera competition "Pietro Antonio Cesti" in Innsbruck (Austria). Her 2020/21 season consisted of the roles Pamina (*Die Zauberflöte*) and Frasquita (*Carmen*) in which Inna also covered the role of Micaëla. In September 2021 Inna was invited to Stuttgart by Jörg Halubek for a concert performance of Amadei, Bononcini and Handel's *Il Muzio Scevola*, singing the role of Orazio. Inna is a 2021/22 Young Artist at the National Opera Studio.



Laura Lolita Perešivana
Soprano

Laura is the winner of a Musicians Company Award.

Latvian soprano Laura Lolita Perešivana started her operatic journey when she was only nineteen years old covering Lauretta (*Gianni Schicchi*) at the Latvian National Opera House. Laura Lolita is a recent graduate of Guildhall School of Music & Drama Opera Course, where she was recipient of the Derek Butler Trust Scholarship and The Mercers' Company Scholarship. This year Laura was one of four finalists selected for the Guildhall School's most prestigious music prize, The Gold Medal, and performed on the stage of the Barbican Hall. During the summer Laura performed with great success as Berenice (*L'occasione fa il ladro*) with the British Youth Opera at Opera Holland Park with Laura described as 'her tone pearly, her coloratura purling' (Opera Magazine) and called 'a superb singer and actress' (Opera Today). Laura Lolita has participated in many competitions, receiving awards including the Second Prize at the Kathleen Ferrier Awards, the 54th Tenor Vinas International Singing Contest Extraordinary prize, as well as the Musicians' Company Award, and was selected as a 2021 City Music Foundation Artist. Laura Lolita is Georg Solti Accademia di Bel Canto alumna and has worked with conductor Richard Bonynge. Laura has joined the famed National Opera Studio in London for the 2021/22 season.

**Siân Griffiths**
Mezzo-soprano

Siân's time at the Studio is generously supported by The Nicholas John Trust.

Born in Brighton and educated in East Sussex, Siân Griffiths completed her undergraduate studies in Ancient History from the University of Reading whilst studying singing privately with her current teacher, John Evans. From there she was accepted on to a postgraduate in voice at the Guildhall School of Music and Drama and graduated with distinction. In 2019, Siân was accepted onto Guildhall's Opera course and completed her studies there this summer before joining the National Opera Studio in September. Previous opera experience includes covering the roles of Olga (*Eugene Onegin*) and Ragonde (*Le comte Ory*) in Garsington's 2021 productions, as well as chorus in both productions; Zanetto in Guildhall's production of Mascagni's *Zanetto*; Ninetta and Smeraldina in Guildhall's production of Jonathan Dove's *Little Green Swallow* (in 2020 and 2021 respectively); Angelina in British Youth Opera's 2019 production of *La Cenerentola* (in English). Previous concert experience includes soloist in Iain Burnside's project Medtner and Friends at Guildhall; chorus in *Belshazzar's Feast* at the Barbican Centre; chorus in Venice Baroque Orchestra's Concert of Juditha Triumphans; and soloist in Brahms & His Poets, led by Stephan Loges at Guildhall.

**Joanna Harries**
Mezzo-soprano

Joanna's time at the Studio is generously supported by The Lionel Anthony Charitable Trust.

Born in New Zealand and raised in Wales, mezzo-soprano Joanna Harries is a 2021/22 Young Artist at the National Opera Studio in London. She was a choral scholar at Cambridge University and trained at the Royal Northern College of Music and Royal Conservatoire of Scotland (Alexander Gibson Opera Studio). Her opera roles stretch from baroque to contemporary opera, including Dido (*Dido and Aeneas*), Zerlina (*Don Giovanni*), Varvara (*Kat'a Kabanova*), The Drummer (*The Emperor of Atlantis*) and the title role in Holst's *Sāvitri*. She has performed with Welsh National Opera, Scottish Opera, Grange Park Opera, Opera Holland Park, Longborough Festival Opera and British Youth Opera. As concert soloist her performances include Bach's *Christmas Oratorio* at Snape Maltings Concert Hall; Macmillan's *Seven Last Words From The Cross* with the BBC Philharmonic at Harrogate Royal Hall; Bach's *Easter Oratorio* at the Bach Festival Świdnica in Poland and Handel's *Messiah* at Lincoln Cathedral. A keen recitalist, Joanna has performed song and Lieder at St. Martin-in-the-Fields, Oxford Lieder, the Britten Studio at Snape Maltings, Pushkin House and the National Portrait Gallery. A Britten-Pears Young Artist, Handel House Talent artist and Opera Prelude Young Artist, Joanna is also an Emerging Artist for the Royal Opera House's "Opera Dots" programme for children.



Shakira Tsindos
Mezzo-soprano

Shakira's time at the Studio is supported by donors to the Sustaining Success Appeal.

Mezzo soprano Shakira Tsindos is a 2021/2022 Young Artist at the National Opera Studio in London, is a Samling Institute Artist and an Emerging Artist for the Oxford Liederfest. Shakira's work has spanned across various companies in Australia including Opera Australia as Agatha in *By the Light of the Moon*; Victorian Opera as Dorothée in Massenet's *Cendrillon*, and Il Cucolo in Respighi's *The Sleeping Beauty*, among others; The Seven Sopranos; Stonnington: The Classics as Kate Pinkerton in Puccini's *Madama Butterfly*; and the Melbourne Symphony Orchestra with a performance as the alto soloist in Haydn's *The Creation* conducted by Sir Andrew Davis. Further UK and European debuts include the title role in Bizet's *Carmen*, Zerlina in Mozart's *Don Giovanni* with Merry Opera directed by John Ramster, originating the role of the Daughter in HERA's *Generation*, Dorabella in *Così fan tutte* in Sicily and Second Witch in *Dido and Aeneas* in Germany. Shakira most recently won First prize at the Hurn Court Opera Competition and is an Australian Music Foundation award winner. She holds a Masters of Performance from the Guildhall School of Music and Drama and is generously supported by Help Musicians UK and the Tait Memorial Trust.



Logan Lopez Gonzalez
Countertenor

Logan's time at the Studio is supported by Kate Olver and Jeremy Young.

Belgian countertenor, Logan Lopez Gonzalez studied at conservatoire royal de Mons (BE) and Royal Academy of Music. Logan is currently a Young Artist at the National Opera Studio. In March 2017, at just 21 years old, he was soloist at La Monnaie (Brussels) in Janáček's *The Cunning Little Vixen*, directed by Antonello Manacorda. Later, an encounter with the countertenor Philippe Jaroussky led him to singing at Opera of Nantes as Amore in Monteverdi's *Coronation of Poppea*, directed by Moshe Leiser & Patrice Caurier. In August 2019, Logan took part in the World Premiere of the immersive opera *Be My Superstar* created in association with ENOA (European Network of Opera Academies) at LOD Muziektheater in Ghent (BE). The production was given at Opera Vlaanderen and visited Amsterdam's Nationale Opera in November 2021. In November 2020, at the Royal Academy of Music, Logan performed the role of Oberon in Britten's *A Midsummer Night's Dream*, conducted by Sian Edwards. Since the 2020-21 season, Logan is a Young Soloist at Brussels opera house (MMSoloist) and was given the opportunity to perform Pastorello (*Tosca*) conducted by Alain Altinoglu and Rafael Villalobos in June 2021. Most recently, he won the Audience Prize at the 10th international baroque singing competition of Froville.

**Philip Clieve****Tenor**

Philip's time at the Studio is supported by Helen Blumer, with additional support from Chris Ball.

British tenor Philip Clieve was born in Lancashire. He gained both his MMus and Bachelors' degrees from the Royal Northern College of Music. Operatic roles include: Rodolfo (*La Bohème*), Don Jose (*Carmen*), Max (*Der Freischütz*), Alfred (*Die Fledermaus*), Prince Philippe (*A Dinner Engagement*), Gherardo (*Gianni Schicchi*), Zorn (*Die Meistersinger von Nürnberg*), Ralph (*H.M.S. Pinafore*), The Defendant (*Trial by Jury*), Mr Box (*Cox and Box*) and Colonel Fairfax (*Yeoman of the Guard*). He has also performed many Oratorios, including Handel's *Messiah*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Puccini's *Gloria*, Rossini's *Petite messe solennelle*, Bach's *Magnificat* and Stainer's *The Crucifixion*. Philip enjoys a varied concert portfolio, having sung Strauss, Schubert and Schumann lieder, English song of the 19th and 20th century and the songs of Paolo Tosti. Philip returns to the National Opera Studio as an Associate Artist for the 2021/22 season.

**Monwabisi Lindi****Tenor**

Monwabisi's time at the Studio is supported by donors to the Sustaining Success Appeal.

Monwabisi was born in Port Elizabeth, South Africa. As a young boy he used to listen to choirs singing and soon started imitating their voices. Monwabisi participated in the South African Choral Music Association competition in Johannesburg and obtained 1st prize. He then joined Opera Africa in the chorus of *I Capuleti et Montecchi* on tour. In 2008 Monwabisi was accepted in Tshwane University of Technology (Vocal Technique Department) under the voice teacher Pierre du Toit where he studied until 2010. Between 2013 and 2016 he joined Cape Town Opera as a Young Artist singing various roles such as 4th Jew in *Salomé*, Crab man in *Porgy and Bess*, and Kromow in *Die lustige Witwe*. As part of Cape Town Opera he has worked in Europe performing in African Angels. Since 2015 he has been freelancing in South Africa which has taken him to Frankfurt and Barcelona. In November of 2019 he made his UK debut as Rodolfo in Puccini's *La bohème* for Hampstead Garden Opera in a fully staged new production by award winning director Daisy Evans. During lockdown 2020 he was awarded a tenor prize in the "Voices of South Africa" singing competition singing from his house in Port Elizabeth on a smart phone! Monwabisi is a 2021/22 Young Artist at the National Opera Studio. He is financially supported by donors to the Opera Studio, the Drake Calleja Trust and the HGO singers bursary.



Josef Ahn
Baritone

Josef's time at the Studio is generously supported by The Eileen Goddard Memorial Bursary from the Amar-Frances and Foster-Jenkins Trust.

Korean baritone Josef Ahn studied singing at the Theatre Academy August Everding in Munich, the University of Music and Performing Arts Munich, and Seoul National University. Josef was sponsored by the German Stage Association of Bavaria while studying at the Theatre Academy August Everding in Munich. After the Academy, he performed in Kammeroper Munich in the role of Guglielmo in *Così fan tutte* in the Cuvilliés Theatre in Munich. He has appeared in the following opera productions: Marcello (*La bohème*), Guglielmo (*Così fan tutte*), Raphaël (*L'ancêtre*), Papageno (*Die Zauberflöte*) and Malatesta (*Don Pasquale*). Josef has won several international singing competitions. Most recently, in 2021 he took 3rd Prize in the ARD Music Competition in München, Germany. In 2019 Josef received 1st prize at the Marmande Competition in France, and the Lieder Prize at the Debut Competition in Weikersheim. Josef won the Richard Strauss Competition in 2018 and in 2016 he won 1st place at the 29th Tokyo Music Competition and also 1st place at the 26th Korean Voice Competition.



Kamohelo Tsotetsi
Baritone

Kamohelo's time at the Studio is supported by Les Azuriales Opera.

Kamohelo Tsotetsi was born in Free State, South Africa. He graduated with Diploma in Music, majoring in opera singing at the North West University in Potchefstroom Campus (South Africa), under Professor Cupido Conroy. He has carried out significant roles in works such as Mozart's *Così fan tutte*, *Le nozze di Figaro*, Purcell's *Dido and Aeneas*, Bach's *St Matthew Passion*, Rossini's *Stabat Mater* and *Die Schöpfung* by Joseph Haydn. He has participated in masterclasses from internationally acclaimed musicians including Prof. Kobie Van Rensburg, Prof. Kamal Khan, Brindley Sherratt and Barbara Hill Moore. In 2016, he was one of the semi-finalist of the International Hans Gabor Belvedere Singing Competition and finalist of ATKV-Muziqanto Singing Competition in 2017. He won the the Voices of South Africa National Opera Singing Competition (Grand Finale) in 2020. Kamohelo is a 2021/22 Young Artist at the National Opera Studio and is also supported by the Drake Calleja Trust and Les Azuriales Studio.

**Chloe Kim**
Repetiteur

Chloe's time at the Studio is generously supported by The Nicholas John Trust.

Chloe Jihee Kim is a pianist and opera coach from New York, USA. She began her education at Manhattan School of Music Precollege and received Bachelor of Music from State University of New York, where she received a merit scholarship for four years. Her studies continued in France at Sorbonne Université and École Normale de Musique de Paris. Although her repetiteur career began in high school, it was through Berlin Opera Academy and Austrian American Mozart Academy where she found her true calling in opera. Chloe also has an extensive experience as a lecturer and writer, and her first book is scheduled to be published early 2022. Aside from music, her passions include education rights for children and women's rights. She enjoys volunteer work and has performed several concerts and taught English for many immigrants in the US and Russia. Chloe is currently a Young Artist at the National Opera Studio.

**Nadia Kisseleva**
Repetiteur

Nadia's time at the Studio is generously supported by the Amar-Frances and Foster-Jenkins Trust.

Nadia Kisseleva was born in Crimea, where she began learning the piano at the age of four. Nadia has won numerous international piano competitions, including first prizes at the 'Vladimir Horowitz' and 'Sergei Prokofiev' competitions. After winning at the prestigious International Moscow Television 'Nutcracker' Competition, she was invited to study at the Tchaikovsky Central Music School of Moscow State Conservatoire. In 2012, Nadia entered the Gnessin's Russian Academy of Music in Moscow to study under Vladimir Tropp and Tatiana Zelikman. After graduation she was offered a scholarship at the RNCM, where she completed Master of Music in Performance, Postgraduate diplomas in Solo and Accompaniment, supported by ABRSM and Leverhulme Arts Trust. Nadia worked with world renowned musicians as Dmitri Alexeev, Dmitri Bashkirov, Sergey Babayan, Boris Berman, Vladimir Feltzman, Lilya Zilberstein, Ludmila Finkelstein-Sossina. Performances at the most prestigious venues include London Coliseum, Steinway Hall (NY,USA), The Great Hall of Moscow Conservatoire, Bridgewater Hall, Salle Gaveau, Opera Garnier (Monaco), Rector's Palace, National Philharmonic of Ukraine, Mariinsky Palace (Kiev, Ukraine) amongst many others. Nadia is currently an Associate Artist at the National Opera Studio.



Alexander Ribeiro de Lara
Repetiteur

Alexander's time at the Studio is generously supported by The Carne Trust.

Brazilian pianist Alexander Ribeiro de Lara is a Young Artist at the National Opera Studio. He began his musical studies and was introduced to the four-hands, chamber and operatic repertoire by his late piano teacher, Henriqueta Duarte, at his hometown, Curitiba. Later, with Badura-Skoda, in Italy, he attended to his masterclasses in early 18th Century instruments and in modern pianos at Villa Medici-Giulini, focusing mainly on Viennese Classicism. For the past five years, Alexander coached at the Academy of Opera of Theatre São Pedro at School of Music of São Paulo State – EMESP Tom Jobim. He was also the coordinator of Piano Accompaniment at International Music Festival of Santa Catarina – FEMUSC, and has taught at University of Paraná State and State University of Maringá. Alexander completed his Bachelor Degree at the School of Music and Fine Arts of Paraná and his Master Degree in Piano Performance at Federal University of Rio Grande do Sul State, focusing on the relation between orchestral and pianistic textures.



Elli Welsh
Repetiteur

Elli's time at the Studio is supported by Karen and Lee McLernon.

Pianist Elli Welsh holds a Professional Diploma in Piano Accompaniment from the Royal Academy of Music where she studied with James Baillieu. She was awarded Distinction and the prestigious DipRAM for an outstanding performance in her final recital. As well as receiving a scholarship to the Academy, her studies were made possible by the Ena Williams Award for Postgraduate Study Overseas which she won in 2019. Under the tutelage of Natasha Vlassenko, Elli also holds a Master of Music Studies in Piano Performance (Distinction) and a Bachelor of Music in Advanced Performance from the Queensland Conservatorium Griffith University. Elli's love for performing is evident through her versatile and extensive performing career thus far. She has won the Margaret Nickson Prize for Voice and Accompaniment and the John and Sue Thompson Vocal Accompaniment Scholarship. In 2019, she toured Northern and Central Queensland, Australia with award-winning quintet, Topology. Elli has also worked extensively with Brisbane City Opera as a repetiteur. As a soloist, she performed Mozart's Piano Concerto in E flat for two pianos with orchestra under the direction of John Curro AM MBE in 2011. Elli's time at the Studio is also supported by the Tait Memorial Trust.

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WELSH
NATIONAL
OPERA
CENEDLAETHOL
CYMRU

National Opera Studio **Anarchiaeth yn yr Opera**

Sul 6 Mawrth 2022

Canolfan Mileniwm Cymru



Croeso

Croeso i berfformiad heddiw gan Artistiaid Ifanc National Opera Studio 2021/22.

Ar ôl dwy flynedd o seibiant, mae'n bleser ac yn anrhydedd dychwelyd i Opera Cenedlaethol Cymru gyda charfan o'r National Opera Studio (NOS) unwaith yn rhagor. Mae'r 16 Artist Ifanc dawnus hyn – 12 canwr a phedwar repetiteurs – eisoes wedi bod yn astudio gyda'i gilydd ers misoedd. Gwnaethant berfformio yn Cadogan Hall, Llundain gyda Cherddorfa English National Opera ym mis Ionawr, ac maent newydd fod ar ymwelliad preswyl â Scottish Opera yn Glasgow. Dyma gyfnod cyffrous iawn i'r genhedlaeth nesaf hon o gerddorion, ac yr un mor gyffrous i Opera Cenedlaethol Cymru yw eu cael nhw yma yn astudio ac yn perfformio gyda'r Cwmni.

Mae'r golygfeydd opera sy'n cael eu llwyfannu heddiw yn rhan o raglen newydd a ddatblygwyd yn ystod cyfnod preswyl y National Opera Studio gyda ninnau a Scottish Opera. Dyma ddadansoddiad byrlymus, hwyliog a chreadigol y Cyfarwyddwr, Emma Jenkins, o ddetholiadau dramatig gan gyfansoddwyr amrywiol, o Handel i Britten. Y thema sy'n clymu'r casgliad hwn ynghyd yw *Anarchiaeth yn yr Opera*, ac mae'n dangos dadansoddiad newydd o opera glasurol a chyfoes – gan gynnwys nifer o drysorau cudd y repertoire – drwy lens sy'n mynd y tu hwnt i ddisgwyliadau ynghylch beth all y detholiadau hyn, ac opera fel cyfanwaith, fod.

NOS yw sefydliad hyfforddi opera blaenllaw'r DU. Mae'n cynnig hyfforddiant proffesiynol o'r radd flaenaf i ganторion a repetitiveurs sydd â'r potensial i ddod yn artistiaid blaenllaw eu cenhedaeth. Mae'r Stiwdio yn gweithio'n agos â chwmniau opera blaenllaw'r Deyrnas Unedig, sy'n dethol yr Artistiaid Ifanc o blith cannoedd o ymgeiswyr. Mae'r Rhaglen Hyfforddiant wedi'i theilwra yn ôl anghenion pob Artist Ifanc, ac yn gweithio'n agos â chyfarwyddwyr, arweinwyr, artistiaid unigol, a cherddorfeidd blaenllaw i baratoi golygfeydd opera er mwyn eu cyflwyno i'r cyhoedd. Pwrpas dwyster y rhaglen yw creu amgylchedd gwaith sy'n adlewyrchu'r byd opera proffesiynol.

Mae datblygu doniau a manteisio ar gyfleoedd hyfforddi yn allweddol i nod Opera Cenedlaethol Cymru, ac mae cyfnod preswyl NOS yn hanfodol i ddatblygiad ac amlygiad proffesiynol sy'n gosod y NOS ar wahân i sefydliadau hyfforddiant eraill yn y DU. Mae ein Hartisiaid Ifanc yn dysgu i addasu a chymhwysyo sgiliau amrywiol ar lwyfannau bach a mawr, yn yr un modd ag y byddant yn ei wneud mewn lleoliadau ledled y byd. Gellir gweld cyn-aelodau'r Studio ar lwyfannau ac ymhlið staff cerdd yr holl dai opera blaenllaw, gan gynnwys y chwe chwmni opera mwyaf yn y DU.

Gobeithiwn i chi fwynhau'r perfformiad dyfeisgar heddiw.

Emily Gottlieb

Prif Weithredwr, National Opera Studio

Nodyn gan y cyfarwyddwr

Mae Anarchiaeth yn yr Opera yn ddathliad afeithus o Abswrdaeth mewn opera, ac nid yn unig mae'n dangos doniau lleisiol ein Hartisiaid Ifanc rhagorol, ond hefyd eu sgiliau corfforol a'u gwaith ensemble. Mae'r cyfnod preswyl hwn yn rhywibeth newydd iawn i'r Studio, gyda repertoire anarferol yn gysylltiedig â thema gyffredin, ac mae wedi'i ddylunio i greu rhaglen gyflawn o adloniant lle mae'r artistiaid ar y llwyfan am ran helaeth o'r amser.

Mae Theatr yr Afreswm yn genre sy'n osgoi rhesymeg a realaeth er mwyn archwilio cymeriadau sydd wedi'u cau mewn byd annealladwy; fel Alys yn dod i nabod ei hun yn y Wlad Hud neu'r plant dryslyd yn mynd

i Narnia. Mae ein detholiadau Abswrdaidd i gyd yn gysylltiedig gan themâu cyffredin, sef breuddwydion, atgofion a chwilio am hunaniaeth goll – is-bennawd cyferbyniol i'r rhaglen fyddai Twelve Characters in Search of an Identity. Wrth i'n mordeithwyr lywio bydoedd megis Pompeii hynafol Offenbach, coedwig freuddwydion Britten, ynys Alcina a sawl un arall, gwnânt synnwyr o'r perthnasoedd annisgwyl, disynnwyr ac yn y pendraw ânt ar y trêm cyflym yn ôl i'w man cychwyn.

Gadewch i ni eich arwain i lawr y twll
cwningen a mwynhewch y daith!

Emma Jenkins

Cyfarwyddwr, Forbidden Touch

Rhaglen

Poulenc

Rhagymadrodd Les mamelles de Tirésias

Mae Le Directeur, sy'n actio fel Emcee ar gyfer y rhaglen gyfan, yn tynnu sylw'r gynulleidfa ac yn ei rhybuddio am natur y darn maen nhw am ei wyllo. O'r cymhellgar i'r bygythiol, mae'n rhoi blas ar yr hyn sydd i ddod.

Shostakovich

'A ride around Moscow' o *Cheryomushki*

Caiff ei perfformio gan y cwmni cyfan, ac mae'r ensemble yn mynd â ni ar daith draphlith o amgylch Moscow.

Offenbach

'Pompeii Quartet' o *Le Roi Carotte*

Ar ôl bod ar daith, yn ôl pob golwg, drwy amser a gofod, mae pedwar cymeriad yn cyrraedd Pompeii hynafol sy'n gwbl ddiffaith.

Gilbert a Sullivan

Corws y plethu a The Sun Whose Rays o The Mikado

Mae Yum Yum yn paratoi ar gyfer ei berfformiad gyda chymorth y genethod. Caiff ei perfformio fel act drag trist – dyma'r Mikado, ond nid fel rydyn ni'n ei adnabod...

Handel

Triawd 'non e amor' o Alcina

Mae Bradamante eisiau dial. Mae hi'n herio Alcina ac yn cymryd ei chariad Ruggiero yn ôl o'i chrafangau drwg. Mae Ruggiero yn cael ei ryddhau o'r swyn, ac yn sylweddoli ei fod wedi bod yn destun hudoliaeth dwyll. Gan uno unwaith yn rhagor, gweler Ruggiero a Bradamante yn cynnau Tân ar hen aelwyd, yn gorchfygu Alcina a'i gadael heb ddim.

Poulenc

Golygfa I a II o

Les mamelles de Tirésias

Mae Thérèse wedi cael llond bol ar ei bywyd fel morwyn i'w gŵr amharchus, ac yn penderfynu mai digon yw digon. Mae'n rhoi arai lem yn erbyn dynion, ac yn dychmygu sut beth fyddai gallu gwneud yr holl bethau all dyn eu gwneud. Wrth ymgolli ei hun yn yr hyn mae hi'n ei ddychmygu, dechreua ei bronau ddatod a hedfan ymaith fel pâr o adar, ac mae barf a mwstas yn dechrau tyfu ar ei hwyneb. Tirésias yw Thérèse bellach, ac mae'r llanw'n troi ar ei gŵr a phob dyn arall.

Britten

'My gentle Puck come hither' o

A Midsummer Night's Dream

Mae Oberion yn galw ar Puck ac yn gosod tasg iddo, sef dod o hyd i flodyn sy'n cynnwys sudd a fydd yn gwneud i unrhyw ddyn neu ddynes ddisgyn mewn cariad gwylt ag unrhyw un neu unrhyw beth a welai ar ôl deffro. Mae Puck yn uffuddhau, ac i ffwrdd ag ef i chwilio am y blodyn.

Martinu**Golygfa gariadus o Julietta**

Mae'r opera wedi'i gosod mewn byd dychmygol, lle na all neb ond Michel gofio dim mwy nag ychydig funudau o'u gorffennol. Mae Michel yn bendant ei fod wedi cael carwriaeth yn y gorffennol gyda Julietta; maen nhw'n trefnu i gwrdd yn y goedwig, lle mae hi'n erfyn arno i rannu mwy am eu gorffennol gyda'i gilydd – ond nid yw'n bodoli.

Rossini**Pumawd o *Il Turco in Italia***

Mae dau gwpwl na ellir eu gwahaniaethu yn cyrraedd dawns. Mae Geronio, y gŵr, mewn cryn benbleth ac yn ceisio deall pa un o'r merched yw ei wraig, a pha un o'r dynion yw Selim, y merchetwr sydd wedi'i thwyllo hi. Ac yntau wedi drysu'n lân, ni all ddatrys pwy yw pwy, ac mae'n mynnu cael ei wraig yn ôl. Mewn ystafell yn llawn clonau, mae'n teimlo fel petai mewn hunllef ddwys na all ddeffro ohoni.

Britten**'Welcome wanderer – I know a bank'
o *A Midsummer Night's Dream***

Mae Puck yn dychwelyd gyda blodyn rhyfedd, ac mae Oberon yn canu aria dywyll a hudolus ynghylch llechwedd ryfeddol lle mae Titania yn cysgu. Mae ei waed yn berwi â dialedd, a'i fwriad yw taflu sudd y blodyn i'w llygaid, a phan fydd hi'n deffro, bydd yn llawn ffantasiâu bwystfilaid. Mae hefyd yn gofyn i Puck wneud yr un dasg eto ar unigolyn ifanc o Athen.

Strauss**Triawd Rhif 8 a 9 o *Die Zigeunerbaron***

Mae Czipra, gŵr sy'n dweud ffortiwn, yn datgelu i Barinkay, yr alltud, bod ei merch Saffi – y mae wedi disgyn mewn cariad â hi – wedi breuddwydio am leoliad trysor. Maen nhw'n claddu nes iddynt ddod o hyd iddo.

Offenbach**Diweddglo Act II o *Le Roi Carotte***

Yn ôl yn Pompeii hynafol, rhaid i'n cymeriadau geisio darbwyllo trigolion y ddinas i fynd ar y trén cyflym oddi yno os dynt am ddianc rhag ffrwydrad Mynydd Feswfiws.

Tîm Cynhyrchu

Emma Jenkins

Cyfarwyddwr

Evageline Culingworth

Cyfarwyddwr Cynorthwyol

Andrew Griffiths

Arweinydd

Technegol

Julia Carson Sims

Rheolwr Llwyfan

Sava Bell

Dirprwy Reolwr Llwyfan

Joe Lenehan

Rheolwr Llwyfan Cynorthwyol

Ian Jones

Pennaeth Golau a Sain

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Goleuadau

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Trydanwyr

Tom Naylor

Pennaeth Llwyfan

Stephen Blendell

Rheolwr Sioe Dechnegol

Nick Gibbons

Uwch Dechnegwr Llwyfan

Judith Russell

Rheolwr Gwisgoedd Teithiol

The National Opera Studio

Am dros 40 mlynedd mae'r National Opera Studio wedi darparu hyfforddiant proffesiynol dwys ac unigol ar y lefel uchaf i grŵp craidd o gantorian a repetiteurs rhagorol sydd â'r potensial i ddod yn artistiaid mwyaf blaenllaw eu cenhedlaeth.

Rydym yn annibynnol, ond eto'n gweithio mewn partneriaeth â phob un o chwe chwmni opera mwyaf y DU: Opera Cenedlaethol Cymru, English National Opera, Glyndebourne, Opera North, Royal Opera House a Scottish Opera. Mae'r partneriaethau hyn yn allweddol i'n llwyddiant ac yn hanfodol ar gyfer ein henw da a'n poblogrwydd. Mae ein proses ddethol yn agored i bawb - waeth beth fo'u cefndir a'u hadnoddau ariannol, ac un o'n strategaethau craidd yw chwilio'n rhagweithiol am ddoniau amrywiol. Gan ein bod wedi'n cydnabod yn fydd-eang fel canolfan ragoriaeth, mae tua hanner y rhai sy'n cael clyweliad yn dod o'r tu allan i'r DU.

Ein prif nod yw datblygu addewid eithriadol, ac wrth galon ein hyfforddiant y mae datblygu cyfathrebu cerddorol, y dechneg sy'n sail i hynny, archwilio rhannau operatig yn drylwyr, profiad o waith anghywfarwydd a chânl gelf, mynd i'r afael â cherddoriaeth gyfoes a datblygu crefft llwyfan. Mae gennym raglen 'cadernid' hefyd, sy'n ymdrin ag ystod eang o bynciau, megis hyfforddiant perfformio, rheolaeth ariannol, deall cytundebau, rhoi a derbyn adborth, maeth, pwysigrwydd ymarfer corff a chwsg, ac osteopatheg.

Mae dadansoddiadau o'n cyn-hyfforddeion a chysylltiad rheolaidd â'n cwmnïau partner, asiantau a gweithwyr proffesiynol eraill o'r diwydiant yn dangos bod yr amser y mae ein Hartistiaid Ifanc yn ei dreulio yn y 'studio' yn aml yn gwneud y gwahaniaeth unigol mwyaf i'w cyfleoedd yn y dyfodol fel unawdwyr o'r radd flaenaf. Bu carfan 2019-20 yn hynod lwyddiannus er gwaethaf y pandemig. Enillodd naw o'r Artistiaid Ifanc leoedd mewn tai opera ar hyd a lled y byd, gan gynnwys y Royal Opera House; English National Opera; Metropolitan Opera, Efrog Newydd; Bayerische Staatsoper, Munich; Teater Basel; Opera di Firenze, Fflorens; a Landestheater Coburg.

Nid yw ein Hartistiaid Ifanc yn talu ffioedd i gael hyfforddiant; mae cost hyfforddiant yn cael ei ysgwyddo gan ein rhanddeiliaid, sy'n cynnwys Arts Council England a'n cwmnïau partner, yn ogystal â nifer gynyddol o gefnogwyr sy'n gwerthfawrogi bod yn rhan o deulu o roddwyr sy'n helpu i lunio dyfodol y Studio a'i Artistiaid Ifanc talentog. Mae cyfleoedd unigryw ar gael i'n rhoddwyr, i gwrdd â'n hyfforddwy, ein Hartistiaid Ifanc a'n cyd-gefnogwyr. Mae'n broses sy'n rhoi boddhad mawr a bydd yn ychwanegu dimensiwn newydd at eich dyngarwch.

Am ragor o wybodaeth, cysylltwch â:

Robert Moffat Pennaeth Dyngarwch
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Bwrdd Ymddiriedolwyr

Nicholas Allan Cadeirydd

Stuart Murphy

Cyd Is-gadeirydd / English National Opera

Lorna Parker Cyd Is-gadeirydd

Aidan Lang Opera Cenedlaethol Cymru

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Richard Mantle OBE Opera North

Oliver Mears Royal Opera House

Alex Reedijk Scottish Opera

Gini Gabbertas MBE

Diane Henry Lepart

Peter Maniura

Seinfrudd NOS

Diolch i'n Seinfrudd NOS – artistiaid opera proffesiynol sy'n cefnogi'n weithredol ein nod i baratoi artistiaid ifanc hynod ddawnus at yrfa fodern yn y byd opera heddiw:

Susan Bullock CBE

Marie McLaughlin

Gerald Finley OC, CBE

Brindley Sherratt

Elizabeth Llewellyn

Nicky Spence

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Emily Gottlieb

Prif Weithredwr

David Sulkin OBE

Cyfarwyddwr Datblygu Artistiaid

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Andrew Griffiths

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Robert Moffat

Pennaeth Dyngarwch

Nicholas Simpson

Pennaeth Cyllid a Gweithrediadau

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Alexandra Chernenko

Soprano

Cefnogir cyfnod Alexandra yn y Studio yn hael gan Fwrsariaeth Goffa Elizabeth Barnard.



Ffion Edwards

Soprano

Mae cyfnod Ffion yn y Studio yn cael ei gefnogi'n hael gan y Carne Trust.

Graddiodd y soprano o Rwsia, Alexandra Chernenko, o Brifysgol Mozarteum (Salzburg, Awstria) lle astudiodd gyda'r Athro Mario Diaz. Cafodd hyfforddiant hefyd yn Conservatorio Santa Cecilia (Rhufain, yr Eidal). Yn ystod ei hastudiaethau, perfformiodd rolau Desdemona o *Otello* gan Rossini yn y "Rossini Project", a Susanna yn *Le Nozze di Figaro* gan Mozart dan arweiniad Rolando Villazón fel rhan o Raglen Addysgol yr Wyl Mozartwoche fawreddog yn Salzburg. Yn fwyaf diweddar, cafodd Alexandra ei gwahodd i gymryd rhan mewn dosbarthiadau meistr gan Ildar Abdrazakov a Veronika Dzhioeva yn Moscow State Tchaikovsky Conservatoire, lle cafodd ei dyfarnu â chyfle i berfformio mewn Cyngerdd Gala "Ildar Abdrazakov and Friends" yn Neuadd Fawr Moscow Conservatoire. Cymerodd ran hefyd mewn dosbarth meistr gan Silvana Bazzoni Bartoli, András Schiff ac Irina Bogacheva. Ers 2017, mae Alexandra wedi cael cynnig rôl unawdydd yng Nghadeirlan Salzburg, ac fel rhan o'r rôl honno mae wedi canu sawl offeren o'r repertoires clasurol a chyfoes. Mae Alexandra yn Artist Ifanc 2021/22 yn y National Opera Studio.

Mae'r Gymraes, Ffion Edwards, yn Artist Ifanc 2021/22 yn y National Opera Studio. Mae ganddi radd Meistr mewn Perfformio o'r Royal College of Music (RCM), ac mae'n astudio gyda Dinah Harris. Ymhliith rolau operatig Ffion mae Oriana (Dirprwy – Handel, *Amadigi*), English Touring Opera; Zerlina (Dirprwy – Mozart, *Don Giovanni*), Nevill Holt Opera; Clarice (Haydn, *Il Mondo Della Luna*), RCM Opera Studio; Aelod cyntaf o'r Triawd (Bernstein, *Trouble in Tahiti*), RCM Opera Studio; a Zerbinetta (Strauss, *Ariadne auf Naxos*), RCM Opera Scenes. Mae ei huchafbwytiau eraill yn cynnwys perfformiad agoriadol yn y Royal Albert Hall fel rhan o'r Wyl Corau Meibion, canu mewn perfformiad preifat i gyfeilant yr arweinydd byd-enwog, Carlo Rizzi, perfformio mewn côr yng nghynhyrchiad o *Tosca* gan y Royal Opera House yng Ngŵyl Abu Dhabi yn 2019 a pherfformiad preifat ar gyfer Ei Uchelder Brenhinol Tywysog Cymru yn ei gartref yng Nghymru. Yn ei hamser hamdden, mae Ffion wrth ei bodd yn darllen, ac yn 2021 darllenodd 30 o lyfrau. Mae hi hefyd yn mwynhau mynd i'r gampfa a threulio amser gyda'i theulu a'i ffrindiau. Mae Ffion yn edrych ymlaen at ei perfformiad cyntaf gyda English National Opera fel Frantik a The Jay yn *The Cunning Little Vixen* gan Janáček.



Inna Husieva
Soprano

Mae cyfnod Inna yn y
Studio yn cael ei gefnogi
gan Lisa Newick ac Alison
a Malcolm Thwaites.

Ganwyd y Soprano, Inna Husieva yn Donetsk, Wcráin. Cwblhaodd ei gradd Meistr yn Academi Gerdd Genedlaethol Pyotr Tchaikovsky Wcráin dan warchodaeth yr Athro Evdokia Kolesnik. Yn ystod ei chyfnod yno, cymerodd ran mewn sawl cynhyrchiad, gan gynnwys Violetta (*La traviata*), lolanta (*lolanta*), Martha (*The Tsar's Bride*), Cupid (*Orfeo ed Euridice*). Mae wedi perfformio'n unigol yn *Messiah* gan Handel, *Magnificat* gan Bach a "*Lobgesang*" Symffoni Rhif 2 Mendelssohn. Ers 2017, mae Inna wedi bod yn gweithio gydag Open Opera Ukraine, gan arbenigo mewn perfformiadau o repertoire baróc. Mae wedi cydweithio gydag arbenigwyr cerddoriaeth gynnwr, gan gynnwys Ilia Korol a Jörg Halubek. Ei uchafbwynt hyd yma oedd ei chyfraniad at ei chynhyrchiad cyntaf erioed o opera faróc yn Wcráin, yn chwarae'r rôl Dido yn *Dido and Aeneas* gan Purcell. Yn 2019, perfformiodd rôl Galatea (*Acis and Galatea*) gan Handel. Yn 2019, cyrhaeddodd Inna y rownd derfynol yn y degfed gystadleuaeth Opera Faróc ryngwladol, "Pietro Antonio Cesti" yn Innsbruck (Awstria). Gwelwyd hi'n ymgymryd â rolau Pamina (*Die Zauberflöte*) a Frasquita (*Carmen*), a chyflenwodd Inna'r rôl Micaëla yn yr opera honno hefyd, yn ystod ei thymor 2020/21. Ym mis Medi 2021, gwahoddwyd Inna i Stuttgart gan Jörg Halubek i roi perfformiad cyngerdd o // *Muzio Scevola* gan Amadei, Bononcini a Handel, gan ganu'r rôl Orazio. Mae Inna yn Artist Ifanc 2021/22 yn y National Opera Studio.



Laura Lolita Perešivana
Soprano

Enillodd Laura wobr
Musicians Company.

Dechreuodd Laura Lolita Perešivana, y soprano o Latfia, ar ei thaith operatig pan oedd yn naw mlwydd oed, gan ddirprwyo'r rôl Lauretta (*Gianni Schicchi*) yn Nh' Opera Cenedlaethol Latfia. Mae Laura Lolita newydd raddio o Gwrs Opera Ysgol Cerdd a Drama Guildhall, lle cafodd ei dyfarnu ag Ysgoloriaeth gan y Derek Butler Trust ac Ysgoloriaeth gan The Mercers' Company. Eleni, roedd Laura ymhliith un o'r pedwar unigolyn yn y rownd derfynol a gafodd eu dewis ar gyfer gwobr gerddoriaeth fwyaf anrhyydeddus y Guildhall, a pherfformiodd ar lwyfan y Barbican Hall. Yn ystod yr haf, rhoddodd Laura berfformiad hynod Iwyddiannus fel Berenice (*L'occasione fa il ladro*) gyda'r British Youth Opera yn Opera Holland Park. Disgrifiwyd Laura yn ferch a'i thôn yn debyg i berl, ei chloratwra yn euraidd (Opera Magazine) a dywedwyd ei bod yn gantores ac actores o fri (Opera Today). Mae Laura Lolita wedi cymryd rhan mewn sawl cystadleuaeth, ac wedi ennill gwobrau lu, gan gynnwys yr Ail Wobr yng Ngwobrau Kathleen Ferrier, gwobr Extraordinary y 54ydd Gystadleuaeth Ganu Ryngwladol y Tenor Viñas, yn ogystal â Gwobr Musicians' Company, a chafodd ei dewis yn Artist City Music Foundation 2021. Mae Laura Lolita yn gyn-fyfyrwraig Georg Solti Accademia di Bel Canto ac mae wedi gweithio gyda'r arweinydd Richard Bonyng. Mae Laura wedi ymuno â'r National Opera Studio enwog yn Llundain ar gyfer tymor 2021/22.



Siân Griffiths
Mezzo-soprano

Mae cyfnod Siân yn y Studio yn cael ei gefnogi'n hael gan y Nicholas John Trust.

Ganwyd hi yn Brighton a'i haddysgywyd hi yn Nwyrain Sussex, cwbllhaodd Siân Griffiths ei hastudiaethau ôl-radd mewn Hanes yr Henfyd o Brifysgol Reading gan astudio canu yn breifat gyda'i hathro presennol, John Evans. O'r fan honno, cafodd ei derbyn ar gwrs ôl-radd mewn llais yn Ysgol Cerdd a Drama Guildhall, lle graddiodd gyda gradd anrhydedd. Yn 2019, derbyniwyd Siân ar gwrs Opera yn y Guildhall a chwblhaodd ei hastudiaethau yno yr haf hwn cyn ymuno â'r National Opera Studio ym mis Medi. Mae ei phrofiad blaenorol o opera yn cynnwys dirprwyo rolau Olga (*Eugene Onegin*) a Ragonde (*Le comte Ory*) yng nghynhyrchiadau 2021 gan Garsington, yn ogystal ag yng nghorws y ddau gynhyrchiad; Zanetto yng nghynhyrchiad y Guildhall o Zanetto gan Mascagni; Ninetta a Smeraldina yng nghynhyrchiad y Guildhall o *Little Green Swallow* gan Jonathan Dove (yn 2020 a 2021 yn y drefn honno); Angelina yng nghynhyrchiad 2019 y British Youth Opera o *La Cenerentola* (yn Saesneg). Mae ei phrofiad blaenorol mewn cyngherddau yn cynnwys unawdydd ym mhrosiect Iain Burnside o Medtner and Friends yn y Guildhall; corws yn *Belshazzar's Feast* yn y Barbican Centre; corws yn Concert of Juditha Triumphans gan Venice Baroque Orchestra; ac unawdydd yn Brahms & His Poets, dan arweiniad Stephan Loges yn y Guildhall.



Joanna Harries
Mezzo-soprano

Cefnogir cyfnod Joanna yn y Studio yn hael gan Lionel Anthony Charitable Trust.

Wedi'i geni yn Seland Newydd a'i magu yng Nghymru, mae'r mezzo-soprano Joanna Harries yn Artist Ifanc 2021/22 yn y National Opera Studio yn Llundain. Cafodd ysgoloriaeth i ganu yng nghôr Prifysgol Caergrawnt a derbyniodd ei hyfforddiant yn y Royal Northern College of Music a Royal Conservatoire of Scotland (Alexander Gibson Opera Studio). Mae'r rolau opera y mae wedi'u perfformio yn amrywio o opera faróc i gyfoes, gan gynnwys Dido (*Dido and Aeneas*), Zerlina (*Don Giovanni*), Varvara (*Kat'a Kabanova*), The Drummer (*The Emperor of Atlantis*) a'r brif rôl yn Sâvitri gan Holst. Mae wedi perfformio gydag Opera Cenedlaethol Cymru, Scottish Opera, Grange Park Opera, Opera Holland Park, Longborough Festival Opera a British Youth Opera. Fel unawdydd cyngerdd, mae ei perfformiadau yn cynnwys *Christmas Oratorio* gan Bach yn Neuadd Cyngerdd Snape Maltings; *Seven Last Words From The Cross* gan Macmillan gyda BBC Philharmonic yn Royal Hall, Harrogate; *Easter Oratorio* gan Bach yn Bach Festival Świdnica yng Ngwlad Pwyl a *Messiah* gan Handel yng Nghadeirlan Lincoln. A hithau'n ddatgeiniad brwd, mae Joanna wedi perfformio cân a Lieder yn St. Martin-in-the-Fields, Oxford Lieder, y Britten Studio yn Snape Maltings, Pushkin House a'r Oriel Bortreadau Genedlaethol. A hithau'n Artist Ifanc Britten-Pears, artist Handel House Talent ac Artist Ifanc Opera Prelude, mae Joanna hefyd yn Artist y Dyfodol yn rhaglen "Opera Dots" y Royal Opera House ar gyfer plant.



Shakira Tsindos
Mezzo-soprano

Mae cyfnod Shakira yn y Studio yn cael ei gefnogi gan noddwyr i'r Sustaining Success Appeal.

Mae'r mezzo soprano Shakira Tsindos yn Artist Ifanc 2021/2022 yn y National Opera Studio yn Llundain, yn Artist y Samling Institute ac yn Artist y Dyfodol Oxford Liederfest. Mae Shakira wedi perfformio gydag Opera Australia fel Agatha yn *By the Light of the Moon*; Victorian Opera fel Dorothée yn *Cendrillon* gan Massenet, ac Il Cucolo yn *The Sleeping Beauty* gan Respighi, ymhliith eraill; The Seven Sopranos; Stonnington: Y Clasuron fel Kate Pinkerton yn *Madama Butterfly* gan Puccini; a'r Melbourne Symphony Orchestra gyda pherfformiad fel unawdydd alto yn *The Creation* gan Haydn dan arweiniad Syr Andrew Davis. Mae ei perfformiadau cyntaf yn y DU ac yn Ewrop yn cynnwys y brif rôl yn *Carmen* gan Bizet, Zerlina yn Don Giovanni gan Mozart gyda Merry Opera dan arweiniad John Ramster, i ddechrau yn rôl y Ferch yn *HERA's Generation*, Dorabella yn *Così fan tutte* yn Sicily a'r Ail Wrach yn *Dido and Aeneas* yn yr Almaen. Yn ddiwedd, enillodd Shakira wobr Gyntaf yng nghystadleuaeth opera Hurn Court ac mae hefyd wedi ennill gwobr gan yr Australian Music Foundation. Mae ganddi radd Meistr mewn Perfformio o Ysgol Cerdd a Drama Guildhall a chaiff ei chefnogi'n hael gan Help Musicians UK a'r Tait Memorial Trust.



Logan Lopez Gonzalez
Uwchdenor

Mae cyfnod Logan yn y Studio yn cael ei gefnogi gan Kate Olver a Jeremy Young.

Yn uwchdenor o Wlad Belg, astudiodd Logan Lopez Gonzalez yn y conservatoire royal de Mons (BE) a'r Royal Academy of Music. Mae Logan yn Artist Ifanc y National Opera Studio ar hyn o bryd. Ym mis Mawrth 2017, ac yntau'n 21 oed, bu'n perfformio fel unawdydd yn *The Cunning Little Vixen* gan Janáček yn La Monnaie (Brwsel), dan gyfarwyddyd Antonello Manacorda. Yn ddiweddarach, drwy daro ar draws yr uwchdenor Philippe Jaroussky, cafodd gyfle i ganu yn Opera of Nantes fel Amore yn *Coronation of Poppea* gan Montverdi, dan gyfarwyddyd Moshe Leiser a Patrice Caurier. Fis Awst 2019, cymerodd Logan ran yn Sioe Agoriadol yr opera drochol *Be My Superstar* a gafodd ei chreu ar y cyd ag ENOA (European Network of Opera Academies) yn LOD Muziektheater yn Ghent (BE). Perfformiwyd y cynhyrchiad yn Opera Vlaanderen ac ymwelwyd â Nationale Opera yn Amsterdam ym mis Tachwedd 2021. Fis Tachwedd 2020, yn y Royal Academy of Music, perfformiodd Logan rôl Oberon yn *A Midsummer Night's Dream* gan Britten, dan arweiniad Sian Edwards. Ers y tymor 2020-21, mae Logan yn Unawdydd Ifanc yn nh opera Brwsel (MMSoloist) a chafodd gyfle i berfformio Pastorello (*Tosca*) dan arweiniad Alain Altinoglu a Rafael Villalobos ym mis Mehefin 2021. Yn fwyaf diweddar, enillodd Wobr y Gynulleidfa yn y degfed gystadleuaeth ganu baróc ryngwladol yn Froville.



Philip Clieve

Tenor

Cefnogir cyfnod Philip yn y Studio gan Helen Blumer, gyda chefnogaeth ychwanegol gan Chris Ball.

Ganwyd y tenor, Philip Clieve, yn Swydd Gaerhirfryn, Prydain. Enillodd ei MMus a'i Fagloriaeth o'r Royal Northern College of Music. Ymhlieth ei rolau operatig mae: Rodolfo (*La Bohème*), Don Jose (*Carmen*), Max (*Der Freischütz*), Alfred (*Die Fledermaus*), Prince Philippe (*A Dinner Engagement*), Gherardo (*Gianni Schicchi*), Zorn (*Die Meistersinger von Nürnberg*), Ralph (*H.M.S. Pinafore*), The Defendant (*Trial by Jury*), Mr Box (*Cox and Box*) a Colonel Fairfax (*Yeoman of the Guard*). Mae hefyd wedi perfformio sawl Oratorio, gan gynnwys *Messiah* gan Handel, *Requiem* gan Mozart, *Elijah* gan Mendelssohn, *Gloria* gan Puccini, *Petite messe solennelle* gan Rossini, *Magnificat* gan Bach a *The Crucifixion* gan Stainer. Mae Philip yn mwynhau portffolio cyngherddau amrywiol, ac yntau wedi canu lieder gan Strauss, Schubert a Schumann, caneuon Saesneg y 19eg a'r 20fed ganrif a chaneuon Paolo Tosti. Mae Philip yn dychwelyd i'r National Opera Studio fel Artist Cyswllt ar gyfer tymor 2021/22.



Monwabisi Lindi

Tenor

Mae cyfnod Monwabisi yn y Studio yn cael ei gefnogi gan noddwyr i'r Sustaining Success Appeal.

Ganwyd Monwabisi yn Port Elizabeth, De Affrica. Yn fachgen ifanc, arferai wrando ar gorau yn canu, ac yn fuan wedyn dechreuodd ddynwared eu lleisiau. Cymerodd Monwabisi ran yng nghystadleuaeth y South African Choral Music Association yn Johannesburg, gan gipio'r wobr gyntaf. Yna ymunodd ag Opera Africa yng nghorws *I Capuleti et Montecchi*. Yn 2008, derbyniwyd Monwabisi i fynychu Tshwane University of Technology (Vocal Technique Department) dan yr athro Ilaïs Pierre du Toit a bu yno'n astudio hyd at 2010. Rhwng 2013 a 2016, ymunodd â Cape Town Opera fel Artist Ifanc yn canu rolau amrywiol megis y pedwerydd lddew yn *Salome*, Crab man yn *Porgy and Bess*, a Kromow yn *Die lustige Witwe*. Fel rhan o Cape Town Opera, bu'n gweithio yn Ewrop yn perfformio yn African Angels. Ers 2015, mae wedi bod yn gweithio'n llawrydd yn Ne Affrica, ac mae hynny wedi'i arwain ar deithiau i Frankfurt a Barcelona. Ym mis Tachwedd 2019, perfformiodd yn y DU am y tro cyntaf yn canu rôl Rodolfo yn *La bohème* gan Puccini ar gyfer Hampstead Garden Opera mewn cynhyrchiad newydd wedi'i lwyfannu'n llawn gan y cyfarwyddwr hynod lwyddiannus, Daisy Evans. Yn ystod y cyfnod clo yn 2020, dyfarnwyd ef â gwobr y categori tenor yng nghystadleuaeth ganu "Voices of South Africa", a hynny dan ganu drwy ei ffôn clifgar o'i gartref yn Port Elizabeth. Mae Monwabisi yn Artist Ifanc 2021/22 yn y National Opera Studio. Caiff ei gefnogi'n ariannol gan noddwyr Opera Studio, y Drake Calleja Trust a bwrsariaeth cantorion HGO.



Josef Ahn
Bariton

Cefnogir cyfnod Josef yn y Studio yn hael gan Fwrsariaeth Goffa Eileen Goddard gan Amar-Frances and Foster-Jenkins Trust.

Un o Gorea yw'r bariton Josef Ahn ac astudiodd canu yn y Theatre Academy August Everding yn Munich, yr University of Music and Performing Arts Munich, a Seoul National University. Noddwyd Josef gan y German Stage Association yn Bavaria tra bu'n astudio yn Theatre Academy August Everding yn Munich. Ar ôl mynchyru'r Academi, perfformiodd yn Kammeroper Munich yn rôl Guglielmo, *Cosi fan tutte* yn Cuvilliés Theatre, Munich. Mae wedi ymddangos yn y cynrychiadau opera canlynol: Marcello (*La bohème*), Guglielmo (*Così fan tutte*), Raphaël (*L'ancêtre*), Papageno (*Die Zauberflöte*) a Malatesta (*Don Pasquale*). Mae Josef wedi ennill sawl cystadleuaeth ganu ryngwladol. Yn fwyaf diweddar, yn 2021, cipiodd y drydedd wobr yn yr ARD Music Competition, München, yr Almaen. Yn 2019, enillodd Josef y wobr gyntaf yn y Marmande Competition yn Ffrainc, a'r Wobr Lieder yn y Debut Competition yn Weikersheim. Enillodd Josef Gystadleuaeth Richard Strauss yn 2018 ac yn 2016, enillodd y wobr gyntaf yn 29fed gystadleuaeth Tokyo Music. Enillodd y wobr gyntaf yng 26ed gystadleuaeth Korean Voice hefyd.



Kamohelo Tsotetsi
Bariton

Mae cyfnod Kamohelo yn y Studio yn cael ei gefnogi gan Les Azuriales Opera.

Ganwyd Kamohelo Tsotetsi yn Free State, De Afrika. Graddiodd gyda Diploma mewn Cerddoriaeth, gan anrhyydeddu mewn canu opera ar Gampws Potchefstroom, North West University (De Afrika), dan yr Athro Cupido Conroy. Mae wedi perfformio rolau sylweddol mewn gweithiau megis *Così fan tutte*, *Le nozze di Figaro* gan Mozart, *Dido and Aeneas* gan Purcell, *St Matthew Passion* gan Bach, *Stabat Mater* gan Rossini a *Die Schöpfung* gan Joseph Haydn. Mae wedi cymryd rhan mewn dosbarthiadau meistr gan gerddorion byd-enwog, gan gynnwys yr Athro Kobie Van Rensburg, yr Athro Kamal Khan, Brindley Sherratt a Barbara Hill Moore. Yn 2016, cyrhaeddodd rownd gyn-derfynol Cystadleuaeth Ganu Ryngwladol Hans Gabor Belvedere a chyrhaeddodd rownd derfynol Cystadleuaeth Ganu ATKV-Muziqanto yn 2017. Enillodd Gystadleuaeth Canu Opera Voices of South Africa (Diweddglo Mawreddog) yn 2020. Mae Kamohelo yn Artist Ifanc 2021/22 yn y National Opera Studio a chaiff ei gefnogi gan y Drake Calleja Trust a'r Les Azuriales Studio.



Chloe Kim
Répétiteur

Mae cyfnod Chloe yn y Studio yn cael ei gefnogi'n hael gan y Nicholas John Trust.

Pianydd ac athrawes opera o Efrog Newydd, UDA yw Chloe Jihee Kim. Dechreuodd ei haddysg yn y Manhattan School of Music Precollege ac enillodd ei Baglriaeth mewn Cerddoriaeth o'r State University, Efrog Newydd, lle cafodd ei dyfarnu ag ysgoloriaeth deilyngdod am bedair blynedd. Parhaodd â'i hastudiaethau yn y Sorbonne Université, Ffrainc a'r École Normale de Musique de Paris. Er y dechreuodd ei gyrra répétiteur yn yr ysgol uwchradd, yn y Berlin Opera Academy a'r Austrian American Mozart Academy y sbardunwyd ei brwd frydedd tuag at opera. Mae gan Chloe brofiad helaeth fel darlithydd ac ysgrifennwr, a bydd ei chyfrol gyntaf yn cael ei chyhoeddi ddechrau 2022. Ar wahân i gerddoriaeth, mae hawliau addysg i blant a hawliau i ferched yn bynciau sy'n agos at ei chalon. Mae hi'n mwynhau gwaith gwirfoddol, wedi perfformio mewn sawl cyngerdd ac wedi addysgu Saesneg i lawer o fewnfudwyr yn yr Uhol Daleithiau a Rwsia. Mae Chloe yn Artist Ifanc y National Opera Studio ar hyn o bryd.



Nadia Kisseleva
Répétiteur

Mae cyfnod Nadia yn y Studio yn cael ei gefnogi'n hael gan yr Amar-Frances a'r Foster-Jenkins Trust

Ganwyd Nadia Kisseleva yng Nghrimea, lle dechreuodd ddysgu canu'r piano yn bedair oed. Mae Nadia wedi ennill sawl cystadleuaeth piano ryngwladol, gan gynnwys y wobr gyntaf yng Nghystadlaethau 'Vladimir Horowitz' a 'Sergei Prokofiev'. Ar ôl ennill cystadleuaeth 'Nutcracker' anrhyydeddus International Moscow Television, gwahoddwyd hi i astudio yn Tchaikovsky Central Music School of Moscow State Conservatoire. Yn 2012, dechreuodd Nadia fynychu Gnessin's Russian Academy of Music yn Moscow i astudio dan Vladimir Tropp a Tatiana Zelikman. Ar ôl graddio, cynigiwyd ysgoloriaeth iddi yn RNCM, lle cwblhaodd Meistr Cerddoriaeth mewn Perfformio, diplomâu Ôl-radd mewn Canu Unawd a Chyfeiliant, gyda chefnogaeth gan ABRSM a'r Leverhulme Arts Trust. Mae gan Nadia brofiad o weithio gyda cherddorion byd-enwog fel Dmitri Alexeev, Dmitri Bashkirov, Sergey Babayan, Boris Berman, Vladimir Feltsman, Lilya Zilberstein, Ludmila Finkelstein-Sossina. Ymhlið y lleoliadau mwyaf adnabyddus y mae wedi perfformio ynnynt, mae London Coliseum, Steinway Hall (Efrog Newydd, UDA), The Great Hall of Moscow Conservatoire, Bridgewater Hall, Salle Gaveau, Opera Garnier (Monaco), Rector's Palace, National Philharmonic of Ukraine, Mariinsky Palace (Kiev, Wcráin), a dim ond blas arni yw'r rhain. Mae Nadia yn Artist Ifanc y National Opera Studio ar hyn o bryd.



Alexander Ribeiro de Lara
Répétiteur

Mae cyfnod Alexander yn y Studio yn cael ei gefnogi'n hael gan y Carne Trust.



Elli Welsh
Répétiteur

Mae cyfnod Elli yn y Studio yn cael ei gefnogi gan Karen a Lee McLernon.

Mae Alexander Ribeiro de Lara, pianydd o Frasil yn Artist Ifanc y National Opera Studio ar hyn o bryd. Dechreuodd ei astudiaethau cerddorol ac fe'i cyflwynwyd i'r repertoire pedair llaw, siambr ac operatig gan ei ddiweddar athro piano, Henriqueta Duarte, yn ei dref enedigol, Curitiba. Yn ddiweddarach, gyda Badura-Skoda, yn yr Eidal, mynchodd ei ddosbarthiadau meistr yn canolbwytio ar offerynnau'r 18fed Ganrif a phianos modern yn Villa Medici-Giulini, gan ymddyri'n bennaf â Chlasuriaeth Fiennaidd. Am y pum mlynedd diwethaf, mae Alexander wedi bod yn hyfforddi yn Academi Opera Theatre São Pedro yn Ysgol Gerdd São Paulo – EMESP Tom Jobim. Bu hefyd yn gydlynnyd Cyfeiliant Piano yng Ngŵyl Gerdd Ryngwladol Santa Catarina – FEMUSC, ac mae hefyd wedi addysgu yn University of Paraná State a State University of Maringá. Cwblhaodd Alexander ei Fagloriaeth yn Ysgol Cerdd a Chelf Gain Paraná a'i radd Meistr mewn Perfformiad Piano ym Mhrifysgol Ffederal Rio Grande do Sul, yn canolbwytio ar y berthynas rhwng gweadau cerddorfaol a phianistig.

Mae gan y pianydd Ellie Welsh Ddiploma Proffesiynol mewn Cyfeiliant Piano o'r Royal Academy of Music lle astudiodd gyda James Baillieu. Dyfarnwyd hi â gradd Anrhydedd a'r DipRAM mawr ei fri am berfformiad arbennig o dda yn ei perfformiad terfynol. Yn ogystal â chael ysgoloriaeth i'r Academi, gwnaethpwyd ei hastudiaethau yn bosibl drwy Wobr Ena Williams ar gyfer Astudiaeth Ôl-radd Dramor y dyfarnwyd iddi yn 2019. Dan warchodaeth Natasha Vlassenko, mae Elli hefyd yn meddu ar radd Meistr Astudiaethau Cerddoriaeth mewn Perfformiad Piano (Anrhydedd) a Bagloriaeth Cerddoriaeth mewn Perfformiad Uwch o Queensland Conservatorium Griffith University. Mae gyrfa amrywiol a thoreithiog hyd yma Elli yn brawf o'i brwd frydedd tuag at berfformio. Enillodd Wobr Margaret Nickson am Lais a Chyfeiliant ac Ysgoloriaeth Cyfeiliant Llais John a Sue Thompson. Yn 2019, aeth ar daith ledled gogledd a chanolbarth Queensland, Awstralia, gyda'r pumawd hynod Iwyddiannus, Topology. Mae Elli wedi gweithio'n helaeth fel repetiteur gyda Brisbane City Opera. Fel unawdydd, perfformiodd Concerto Piano mewn E flat ar gyfer dau biano gan Mozart gyda cherddorfaol dan arweiniad John Curro AM MBE yn 2011. Mae cyfnod Elli yn y Studio yn cael ei gefnogi gan y Tait Memorial Trust.

Cefnogwyr y National Opera Studio

Prif roddwyr

The Nicholas John Trust
 Chris Bown and Lorna Parker
 Julia and Hans Rausing
 Garfield Weston Foundation
 The Linbury Trust
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