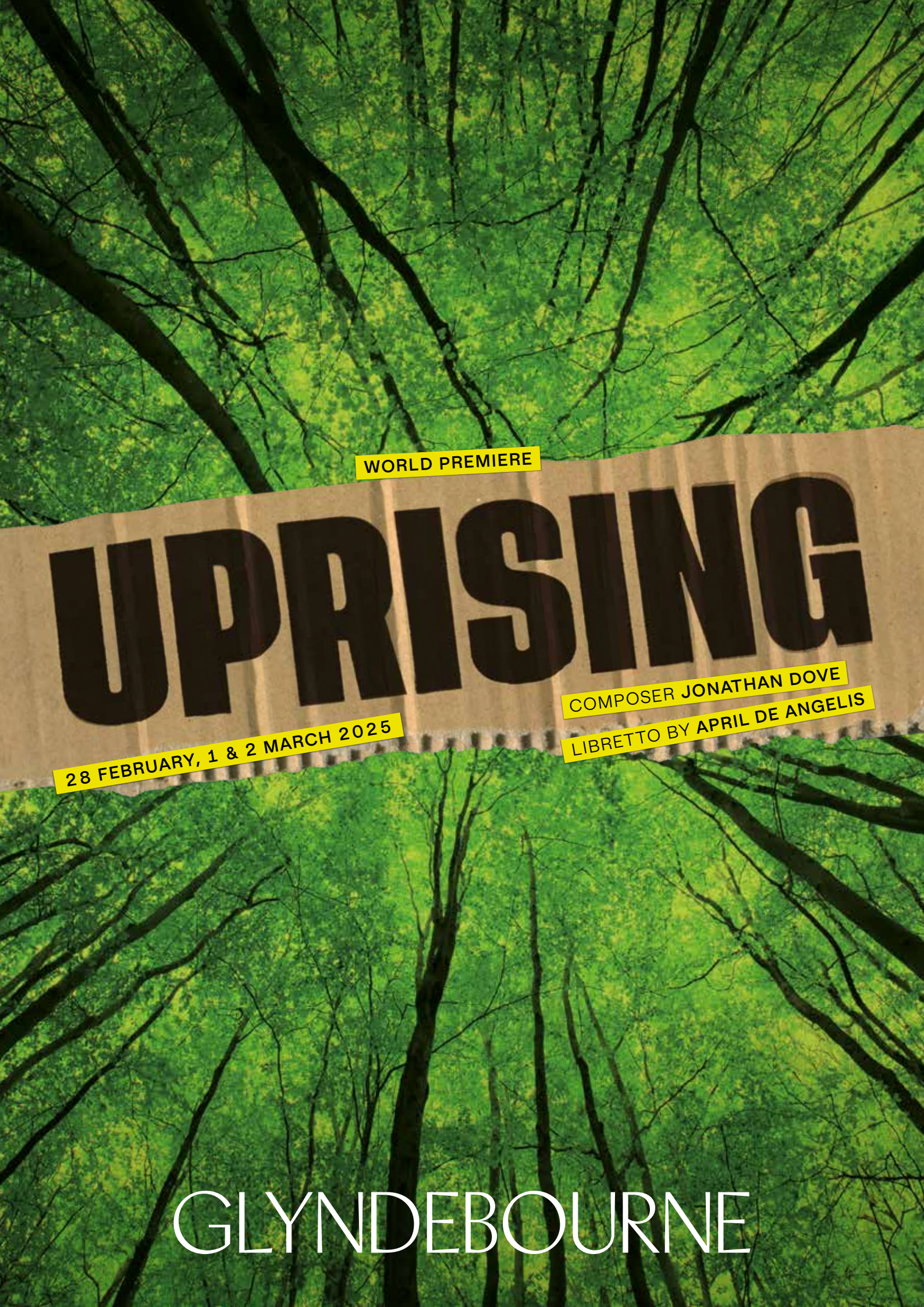




WORLD PREMIERE

UPRISING

28 FEBRUARY, 1 & 2 MARCH 2025

COMPOSER JONATHAN DOVE

LIBRETTO BY APRIL DE ANGELIS

GLYNDEBOURNE

UPRISING

Commissioned by Glyndebourne and Saffron Hall Trust
Dedicated to Jim and Hilary Potter

Uprising is supported by:
Jim and Hilary Potter
The Chalk Cliff Trust
MariaMarina Foundation

With additional support from:
Martin and Dani Clarke; Simon and Antonia Cox; Judith De Witt;
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The Polizzi Charitable Trust; Alan Sainer; David and Beverley Spence;
John Whiter; Mr and Mrs William Wicksteed

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mariaMarina
FOUNDATION



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ENGLAND**



AVAILABLE TO ALL

Welcome to Glyndebourne and this performance of *Uprising*.

Opera brings people together like nothing else. Throughout human history across all cultures, telling stories through singing and acting is how we have faced challenges, expressed emotions and explored our place in the world. *Uprising* continues that tradition.

At Glyndebourne you can experience transcendent performances as an audience member listening to highly trained artists, but it is also a participatory form of musical expression available to everyone: a song is what we need when words are not enough. We all do it: mothers sing lullabies for their babies, football supporters chant, we mark the turning years with 'Auld Lang Syne'.

Uprising brings both the close-up connection with a soloist whose voice draws us into the inner world of their character, and the thrill of the massed chorus, the big orchestral sound and epic storytelling, with community members and young people working alongside professional artists: singers, orchestral musicians, conductor, director, designer, technicians – the full resources of an opera house. A powerful experience for all of us in the audience, but many of you will know somebody in the cast or orchestra, which will add a special emotional connection.

Youth and community operas have a long history at Glyndebourne. The first was back in 1990, when a young composer called Jonathan Dove wrote *Hastings Spring* which was performed in

the ballroom on the end of Hastings Pier. How wonderful that Jonathan is back for *Uprising* and equally committed to the idea of participatory work. Since the Hastings project, Glyndebourne has commissioned many other site-specific operatic projects in different communities, dealing with subjects of local concern, using the musical and dramatic forces found in those communities.

A new strand of work began in 1997 when Glyndebourne first threw open its, then very new, stage to the local community. These operas have been structured to be replicable, to be available for others to perform, adding to the growing repertoire of available work for professional companies wishing to engage artistically with their local communities. There have been several performances of Glyndebourne's commissioned operas internationally, and we already know that *Uprising* will be performed at Saffron Hall – the home of our co-commissioners – and by the Royal Scottish National Orchestra in Edinburgh and Glasgow. That means hundreds of young people and community members having the chance to perform, to sing, play and act with professional artists. *Uprising* allows these communities to give voice to their fears, and to engage their optimism as they sing the story. It is a subject so urgent, as Jim Potter saw with brilliant clarity, that it requires operatic forces to fully express and explore.

Stephen Langridge • Artistic Director



UPRISING

Performed in February & March 2025 at Glyndebourne

Friday 28 February • 7.00pm

Saturday 1 March • 3.00pm

Sunday 2 March • 3.00pm

Composer • Jonathan Dove

Librettist • April De Angelis

Conductor • Andrew Gourlay

Director • Sinéad O'Neill

Designer • Ana Inés Jabares-Pita

Movement Director • Mike Ashcroft

Lighting Designer • Danny Vavrečka

Chorus Director & Assistant Conductor

• Ashley Beauchamp

The Glyndebourne Sinfonia

Leader • Haim Choi

The Uprising Youth Orchestra

Brighton & Hove Percussion Ensemble

Music Preparation • Avishka Edirisinghe, Ben-San Lau

Assistant Director • Rebecca Marine

Assistant Movement Director • Megan Frances

Music • The edition of *Uprising* used in these performances is © Peters Edition, London, part of the Wise Music Group

CAST

Lola Green • Ffion Edwards

Angela Green • Madeleine Shaw

Zoe Green • Julieth Lozano Rolong

Clive Green • Ross Ramgobin

Mayor/Quercus • Edwin Kaye

Doctor • Rhys Batt

Chorus soloists

Schoolchild • Maria Sturt

Teacher • Alexander Steer

Birch tree • Rose Berelowitz

Bracket fungus • Rachel Taylor

Weevil • Eve Macpherson

Root • James Pitman

Glyndebourne Youth Opera

Glyndebourne Community Chorus

See page 19 for information about the *Uprising* exhibition in the art gallery



GLYNDEBOURNE YOUTH OPERA

Ralph Abercrombie
 Amelia Beecroft
 Purdy Bo Banks
 Abigail Brainwood
 Lily-Jayne Clarke
 Rosa Coghill
 Sienna Conway
 Georgie Corbett-Clark
 Olive Dale
 Trevaughn Durairaj
 Hannah Earnshaw
 Cecilia Field
 Poppy Francis-Mazzocchi
 Phoebe Gaskell
 Madeleine Gibson
 Daisy Griffin
 Jem Grimley
 Marnie Harris

Imogen Hartnett
 Madeleine Hilder
 Daisy Hogan
 Freya Hollis
 Ava Hooper
 Emma Hord
 Oswyn Humphrey
 Matilda Jansch
 Vladyslava Karavan
 Alice Kirkbride
 Sasha Louw
 Savannah Louw
 Eve Macpherson
 Maggie Marshall
 Ada Massey
 Chloe Masters
 Fin Metcalfe-Martin
 Jemima Moon

Olivia Naylor
 Lola Sahi
 Alexia Sawyer
 Jimmy Schofield
 Megan Silburn
 Rebecca Sinclair
 Sophia Sneddon
 Belle Stewart
 Maria Sturt
 Eve Turner
 Zannis Viet Anh Nguyen Francis
 Poppy Wardle
 Martha Weisskopf-Strange
 James Winton
 Ruby Woodhead
 Melody Zeilmaker

GLYNDEBOURNE COMMUNITY CHORUS

Elizabeth Archer
 Chloe Ayling
 Jade Batson
 Rose Berelowitz
 Carole Britten-Hepper
 Emma Castledine
 Fern Corns
 Clare Daly
 Mark Enticknap
 Eddie Fownes
 Claire Gordon
 Nia Griffin
 Adela Hawley
 Nicki Heywood
 John Hole
 Tom Hull
 Sarah Hunter

Liz Kaye
 Dan Kerry
 Marina Khilkoff-Boulding
 Rory Khilkoff-Boulding
 Robert Kingsley
 Tim Locke
 Caroline Lyons
 Sara Markland
 Julian Millerchip
 Dave Moore
 Edward Mundy
 Grainne Murphy
 Kitty Needham
 Ross Page
 Christopher Parke
 Nicholas Petcher
 Wei Ping Hao

James Pitman
 Daria Robertson
 Chris Saxby-Randall
 Tamsin Shasha
 Rachel Shouksmith
 Katie Slaymaker
 Elaine Starks-Woodhead
 Alexander Steer
 Sophie Stewart
 Bernard Tagliavini
 Rachel Taylor
 Katy Tutton
 Grace Upcraft
 Ailsa Vinson
 Kate Weekes
 Helen Wills
 Debs Wilson

Activists • Amelia Beecroft, Georgie Corbett-Clark, Cecilia Field, Madeleine Gibson,
 Daisy Griffin, Maggie Marshall, Jemima Moon, Lola Sahi, Martha Weisskopf-Strange,
 James Winton

Passers-by • Wei Ping Hao, Katy Tutton

Police • Fern Corns, Tom Hull, Robert Kingsley, Christopher Parke,
 Rachel Shouksmith, Katie Slaymaker

Townspeople • Chloe Ayling, Jade Batson, Carole Britten-Hepper, Nia Griffin,
 Dan Kerry, Dave Moore, Edward Mundy, Grainne Murphy, Daria Robertson

Workers • Clare Daly, Mark Enticknap, Liz Kaye, Ross Page,
 Sophie Stewart, Kate Weekes

SYNOPSIS

ACT I

Lola refuses to go to school one day, despite the protests of her parents and sister. Overwhelmed by the loss of the rainforest, she can't see the point of school if there's no future. The following day, her family takes her to school, but she won't go in. She is mocked by her classmates. Later, at home, she declares that she will no longer eat meat, fish or dairy. She wants to live without plastic, without a car.

The next day, outside the school, she is again mocked by the schoolchildren. But going online, she gets encouragement from activists around the world.

Lola's mother wins an important contract. Her father buys a bike.

The third day outside the school, Lola is criticised by a teacher and some townspeople. But her school friends start to listen to her, and to join her.

The mayor comes to dinner, to pressurise Lola to give up the strike. He doesn't appreciate the new vegan fare.

Lola is threatened with a drastic medical intervention.

By now Lola's supporters have become a huge number. Striking schoolchildren around the world take up her song of protest.

ACT II

In the forest, the trees know they are in danger. Lola's mother has come with a workforce to clear the forest to make way for a superhighway. The trees appeal to Lola for help. Her mother is knocked out by a falling log. To her surprise, the trees describe their lives to her and try to make her understand what is about to be lost. Lola brings all her followers to protest. But her mother goes ahead with the destruction.

With no obstacles in its path, the river floods. Lola's mother, trapped in her car, refuses to believe what's happening. The family rescues her. Then Lola is left alone. For a while there is emptiness. No sounds of life.

As years pass, inspired by fellow activists, Lola leads her followers to transform the wilderness. A new way of regenerating the land opens up the possibility of a brighter future: from plants and insects to all kinds of creatures, there is life in abundance.

Uprising runs for 2 hours and 10 minutes including one 25-minute interval



CONDUCTING UPRISING

We're lucky that in the UK, amateur and youth music is part of our fabric. Perhaps we don't always recognise how much is going on. Youth orchestras abound. Our amateur choruses are the envy of the world. And our composers know it.

I've long admired Benjamin Britten for his awareness of how a mixing of musicians, young and old, committed amateurs and world-class soloists, can bring a piece to life. There are many examples to choose from, but one that lingered with me was a performance I conducted of his 'Welcome Ode' for young people's chorus and orchestra, at Snape Maltings. The combination of local singers, entwined in the landscape of the area, singing challenging yet approachable and cleverly-written music in tandem with the virtuosity of BBC-level players, made everything speak. It felt relevant.

And so the tradition continues. In Jonathan Dove we have a remarkable talent who appreciates what's possible and has the skill and imagination to bring it off. Vast amateur forces onstage, youth chorus and soloists, side-by-side young players in the pit, young percussionists onstage. And all within such a challenging topic as climate change and activism. On my first anticipatory rifle through the score, I was struck by the brilliance and simplicity of April and Jonathan's concept. This is a piece we'll remember.

Conducting can be such a transitory experience. We go places, perform something from one part of the world or another, with international players and soloists, and then we all go our separate ways. Here at Glyndebourne, in *Uprising*, it's the opposite. The local and multi-generational connections are magnetic. We're growing deep roots.

Conductor • Andrew Gourlay



THE GLYNDEBOURNE SINFONIA

The Glyndebourne Sinfonia is delighted to be a major part of this year's brand-new community opera.

As the house orchestra for Glyndebourne's Autumn Season, our remit each year has always been to help nurture young talent both on the stage and within our own ranks in the orchestra pit. *Uprising* is giving us the chance to merge our seasoned professional players with those from our orchestral graduate programme, Jerwood Pit Perfect, and now also with talented school-age instrumentalists from the local area.

The orchestra will be led by Haim Choi, a former Pit Perfect player in 2021 and now the Sinfonia's Principal First Violinist:

'I am absolutely delighted to be part of Glyndebourne's brand-new opera, *Uprising* – a special production that brings together a team of creative powerhouses with Glyndebourne's vibrant wider community. The synergy within this wonderful company – comprising young musicians, young and experienced professionals – makes the storytelling all the more powerful and compelling in sharing this important narrative.

'It is such a joy and privilege to lead the Glyndebourne Sinfonia for the first time, a group I have had the pleasure of playing with for many

years. I am especially thrilled to reciprocate the warm welcome and support I have received over the years from members of the Sinfonia to those young players joining the orchestra for *Uprising*.'

The orchestra will be made up of a further ten former Pit Perfect players for *Uprising*, four of whom now play regularly with the orchestra. In addition there are also 28 regular Sinfonia players and 21 young players from the local area. Four of the young players are from the Brighton & Hove Youth Percussion Ensemble and have a vital on-stage role.

The preparation for this opera has been a little different for the Sinfonia. Instead of our usual four days of rehearsals for an opera before a final dress rehearsal, we have had seven full days of rehearsal in order to help our young players study Jonathan Dove's fantastic music and to integrate them more fully into the world of playing for opera. Two of the days were given over to sectional rehearsals so that each orchestral group could really learn the work comprehensively.

The whole process has been extremely rewarding for us in the Sinfonia. Seeing the young musicians grow in confidence from their early tentative steps when we first ran the piece last December has been wonderful.

Jonathan Tunnell • Glyndebourne Sinfonia Manager

The Glyndebourne Sinfonia in rehearsal in Autumn Season 2024, including Haim Choi (pictured right)



Pablo Strong

THE GLYNDEBOURNE SINFONIA

1st Violin

Haim Choi ^ • Leader
Malu Lin Swayne
Zea Hunt
Richart Van-Zyl †
Alexandra Schiffllers *
Emily Winfield †
Jeremy Metcalfe
Phoebe Roberts †

2nd Violin

Helena Nicholls • Principal
Victoria Gill ^
Louise Bevan
Jasmine Chatwin †
Yuliya Ostapchuk ^
Michael Datseris †

Viola

Caroline Harrison • Principal
Catherine Bradshaw
Hiu Nam Chan *
Ash Witts †

Cello

Jonathan Tunnell • Principal
Sarah Butcher
Hannah Scarborough *
Vivien Witts †

Bass

David Johnson • Principal
Zyta Law †
Caroline Harding

Harp

Olivia Jageurs • Principal

Flute & Piccolo

Julian Sperry • Principal
Olta Luli †

Oboe & Cor Anglais

Ilid Jones • Principal
Amelie Earl-Hulse †
Evan Brooke †

Clarinet & Bass Clarinet

Fiona Cross • Principal
Owen Graham †

Bassoon & Contra Bassoon

Emma Harding • Principal
Leo Jemison †

Horn

Caroline O'Connell • Principal
William Scotland *
Alexandra Carr
Alice Fletcher †

Trumpet

Simon Munday • Principal
Simon Gabriel
Ralf Sauer †

Trombone

Ruth Molins • Principal
Robert Nicholls †

Bass Trombone

Ian Fasham • Principal

Tuba

Martin Knowles • Principal

Timpani

Matthew Rich • Principal

Percussion

Cameron Sinclair • Principal
Laura Bradford ^
Francesca Lombardelli ^
Liberty Burgess †

On-stage Percussion

Nick Cowling ^
Toril Azzalini
Julie Scheuren
Isaac Harari
Howie Eaglestone †
Noah Kendrick †
Mihlo Bacon †
Jake Marshall †

Glyndebourne Sinfonia Manager

Jonathan Tunnell

Pit Manager & Orchestra Assistant

Antonia Kent

* Current Jerwood Pit Perfect player

^ Former Jerwood Pit Perfect player

† Youth player

CREATING UPRISING

COMPOSER & LIBRETTIST INTERVIEW

Uprising reunites the acclaimed composer/librettist duo Jonathan Dove and April De Angelis, whose opera *Flight* premiered on the Glyndebourne Tour in 1998. The successful show was then performed at the 1999 Glyndebourne Festival and revived in 2005, and has been staged in more than 40 other productions around the world, and counting.

‘The genesis of *Uprising* begins with Jim Potter,’ explains Jonathan. ‘Jim discovered in 2020 that he had a terminal condition, and in July of that year had the idea of commissioning an opera on sustainability. He specifically thought of me because he had seen *Flight* at Glyndebourne, twice, and he loved it.’ April adds: ‘Jim was hopeful that we can do things to affect real change, and he was passionate about young people being involved in the project from the very beginning.’

Jim initiated and funded the commission, inspiring Jonathan and April to begin working on what would eventually become *Uprising*. Glyndebourne then co-commissioned the production with Saffron Hall – a place Jim was passionate about and supported – and arranged workshops to develop the work directly with young participants. When asked who their ‘climate heroes’ were, the most popular response was Greta Thunberg, followed by David Attenborough in second place, and other young activists. April and Jonathan decided to dramatise the climate crisis through the lens of a fictional family’s story, to render such inspirations more universal and timeless in an opera. April was keen to explore the activism of ‘young people acting incredibly bravely, and with integrity’.

She adds: ‘When we went to the first rehearsals and saw a chorus of over 100 people, half of whom were young people from East Sussex, it was a really moving thing that these people were giving their time, and that they wanted to be part of a project that they felt was meaningful.’

‘One of the things that makes *Uprising* special is that the young singers are telling their own story here,’ says Jonathan. ‘They’re celebrating the empowerment of teenagers using community action, while themselves being empowered as performers on a prestigious platform at Glyndebourne. What’s really effective with a professional opera chorus is not so different with a large amateur chorus. A chorus can make you feel like a whole community is speaking for humanity: it’s no longer just an individual’s point of view, which is a really powerful experience for audiences. I asked April to build up the drama towards the end of Act I, so that it feels that the whole world is singing the finale.’

Jonathan shared as much of the piece as possible with Jim before he died in 2024, including a run-through of the whole work with Jonathan singing all the parts and playing piano at Glyndebourne. ‘I feel so lucky to be able to help to make this happen, because if not for my special relationship with Glyndebourne, I’m not sure what would have happened to Jim’s dream. This has been the honour of a lifetime, and such a privilege to be entrusted with his parting gift to the world.’

Composer • Jonathan Dove
Librettist • April De Angelis



Jonathan Dove at the piano
during a workshop in 2024



Glyndebourne Youth Opera singers performing in the woods near Glyndebourne for our *Uprising* promotional trailer

DIRECTOR INTERVIEW

‘My starting point for visualising the opera was the image of a tree as a living being that drinks daylight, as depicted in the libretto,’ says director Sinéad O’Neill. ‘It is a tremendously powerful image, and is also true to life of course.’ Walks with designer Ana Inés Jabares-Pita influenced their representation of the layers of a forest canopy, while Sinéad sent her own photos of ferns unfurling in spring to Ana Inés for reference material. The director drew upon two books for further inspiration: the invisible fungal ‘wood wide web’ connecting living things described in scientific memoir *Finding the Mother Tree* by Suzanne Simard, and trees made of light from *The Overstory*, a work of fiction by Richard Powers.

Members of the community chorus and Glyndebourne Youth Opera were instrumental in developing the opera during workshops and

rehearsals. ‘Our canvas is the people of the chorus, and we have worked collaboratively with them to devise movements to embody the magic of nature on stage, whether it’s a flock of birds, a river, or patterns in leaves or roots. And it’s been amazing seeing how Mike Ashcroft [movement director] works, when he adds something to the chorus’ ideas to elevate the choreography to a new plane.’

‘It’s been very inspiring to work with the community, because they are coming to this with their hearts and souls open, which is really exciting and beautiful to work with. I want to give a big thank you to everyone volunteering their time for *Uprising*: it’s a huge commitment, and it’s so moving and rewarding to see the love that they bring to the work.’

Director • Sinéad O’Neill

CREATING UPRISING

CAST VOICES

Climate change is so important to talk about and is something that is still a prominent issue but it constantly goes under the radar in day-to-day life. I thought the story of this opera and the music was so magical and impactful, I was so desperate to apply and get in.

I have made so many friends and have found everyone so lovely. I never knew learning an entire encyclopaedia of sheet music was so easy and fun.

After I found out I would be singing a solo in this opera, I was so nervous and unsure. With the recordings I have been given, and the opportunity to run it with the chorus leader, I feel so supported to sing in front of the entire team and I feel confident to eventually sing my solo line in front of the audience on Glyndebourne's stage.

Maria, aged 17

I participated in the Glyndebourne community workshop over the last year which was an incredible experience. There was a great sense of camaraderie, we formed strong friendships and our work represented a natural stepping stone into the *Uprising* production.

To have access to professional musicians has enabled us to achieve such beautiful sounds and harmonies, which I don't think many of us would have been able to experience without the help of Glyndebourne.

Cecilia, aged 16

I did not know about Glyndebourne before the workshop and I am so glad that I went through the rehearsals to be in such a wonderful place. I enjoy performing at Glyndebourne: everyone is amazing and so talented!

My confidence has improved while taking part in *Uprising*: I wouldn't be the same today without it. A couple of years ago I probably would not have spoken to anybody, but getting to know the people in *Uprising* has made me more eager to chat with people and experience better social interactions.

Alice, aged 15



LEARNING & ENGAGEMENT AT GLYNDEBOURNE

Uprising is a brand-new opera which puts centre stage a very large chorus made up of singers of all ages drawn from the local area: a real cross-section of our community. In these troubling times, we wanted to extend an invitation to all to take part in something meaningful, optimistic, and who knows... something which could even change the world.

Uprising began for the Learning & Engagement department in the summer of 2023 when we started travelling around Sussex visiting youth and community groups to meet people who might not otherwise have heard of Glyndebourne. The exhibition in the art gallery explores this journey in more detail. We are grateful for our long-term partnerships with local organisations, especially Create Music and West Sussex Music.

Within the chorus we have welcomed back some who have taken part in Glyndebourne Youth Opera (some a few decades ago!) or other community operas and have maintained a life-long commitment to Glyndebourne. There is a graduate of Glyndebourne Academy about to embark on a postgraduate course at a conservatoire, for example, alongside many who have never performed before.

We also recognise the skills and commitment given to this project by everyone involved. All the young people in

the chorus and orchestra have been offered the chance to complete an Arts Award, and everyone will be issued with a Digital Badge to recognise their achievement.

Learning has been taking place backstage too. Danny Vavrečka (lighting designer) was awarded a place on the Association of Lighting & Production Design Lumière Scheme, and trained at Glyndebourne in 2023. Lydia Coomes joined the Glyndebourne sound and video team last year and *Uprising* marks her sound design debut at Glyndebourne.

This project sums up Glyndebourne's commitment to commissioning new work that puts members of our community at the forefront of a developing art form. Many evenings and weekends have been given up over the course of this project, with a huge amount of support from families, carers, schools and employers enabling all our singers and players to take part. We would like to thank all of them for their energy and enthusiasm and warmly welcome you, our audience, to enjoy the results of their hard work.

Lucy Perry • Head of Learning & Engagement

Kate Simner, Imogen Burgess and Joanna Wettern •
Learning & Engagement Project Managers



CREATING UPRISING

WORKSHOPS

Uprising is a very special opera. Not just because of its beautiful music, compelling story and timely message, but because behind the production lies a transformative journey that brought young people together from across Sussex to explore how the arts – and in this case a new opera – can tackle big topics like climate change, ask questions and show the effects of taking action.

During summer 2023, workshops within existing youth group settings and for Glyndebourne Youth Opera (GYO) were held to introduce the concept of change making and opera. From September 2023 to April 2024, two creative hubs in Eastbourne and Goring-by-Sea became home to an ambitious programme designed to empower a new generation of young people aged 14-19 to become creative change makers. At the same time, the participants were preparing to take part in the opera itself if they wished.

The workshops were a collaboration between Glyndebourne and my organisation The Human Hive and were facilitated by an incredible creative team: director and animator Freya Wynn Jones, musician Zangi, visual artist Annis Joslin, pianists Matt Fletcher and Joe Cummings, composer Lucy Armstrong and Glyndebourne's fantastic L&E team under project manager Kate Simner.

Throughout the process, participants embraced multiple artistic disciplines to create thought-provoking pieces about climate change. Their brief was precise yet open-ended: use creativity to pose questions that would move audiences to take specific environmental actions. All artistic choices were driven by the young participants, with support from the creative team to help them realise their visions, which were without exception daring, funny, moving and powerful. At our final sharing on the Glyndebourne stage, nine new provocative works of performance art and five new ensemble songs were performed, asking questions such as:

'Have we let our curiosity drive us out of this world?'
'Are you part of the crowd?'
'If I make you laugh will you take this seriously?'

These questions were asked via mediums such as animation, podcast, participative origami and gameshow. Live feedback from the audience gave immediate proof of change making success.

The purpose of this process was not the finished art, but rather the realisation that in the face of huge global problems, each one of us, no matter how small, young or seemingly powerless, has the potential to make a difference. As you will see in the opera, one voice can move an entire community. We were privileged to empower 35 young people in our workshops, many of whom you will see on the stage today.

In the words of one participant, Katie Miller: 'Use your voice. Use your voice to speak, use your voice to sing, use your voice to see, use your voice to hear, use your voice for good.'

Will you take up their challenge?

Darren Abrahams • Co-founder of The Human Hive



BIOGRAPHIES



April De Angelis
Librettist

April is a graduate of the University of Sussex. Her work includes: *Flight* (GF); *The Divine Mrs S* (Hampstead Theatre); *Infamous* (Jermyn Street Theatre); *Kerry Jackson* (NT); *Saving Grace* (Riverside Studios); *Gin Craze!* (Royal & Derngate Theatre); *My Brilliant Friend* (Rose Theatre Kingston, NT); *The Village* (Theatre Royal Stratford East); *Frankenstein* (Royal Exchange Manchester); *Gastronauts* (Royal Court Upstairs); *Jumpy* (Royal Court, Duke Of York's Theatre); *Wuthering Heights* (Birmingham Rep); *Wild East* (Royal Court, Young Vic); *A Laughing Matter* (NT); *A Warwickshire Testimony* (RSC); *Playhouse Creatures* (Haymarket Theatre, The Old Vic, Chichester); *The Life And Times Of Fanny Hill* (The Old Fire Station Oxford, The Bristol Old Vic).



Mike Ashcroft
Movement Director

Mike is an Associate Artist of the RSC. His work as choreographer includes: *The Cunning Little Vixen*, *The Wreckers* and *Alcina* (GF). His work as movement director includes: *The Watsons* (Chichester); *The Lovely Bones* (Birmingham Rep); *Henry V* (Michael Grandage Company); *Les Misérables: The 25th Anniversary Tour* (Cameron Mackintosh); *The Power of Yes* (NT); *Resurrection Blues* (The Old Vic); *Life is a Dream* (Donmar); *Nakamitsu* (Gate); *Punk Rock* (Lyric Hammersmith); *Così fan tutte* (ENO); *The Lost Child Project* (David Glass Ensemble, Cambodia); *Orestes* (Shared Experience).



Rhys Batt
Tenor • Doctor

Having started in the Glyndebourne Chorus, Rhys went on to work at Den Norske Opera for three years and made his ENO debut as Nick in *The Handmaid's Tale*. His work includes: *Albazar/Il turco in Italia*, *Nemorino/L'elisir d'amore* (GAS); (Cover) *Rodolfo/La bohème* (GT); (Cover) *The Son/Les Mamelles de Tirésias* (GF); *Bruder/Die sieben Todsünden* & *Jaquino/Fidelio* (Oslo). Rhys has won several scholarships and prizes, including the Glyndebourne Miss Miriam Trevaux Award.



Ashley Beauchamp
Chorus Director & Assistant Conductor

Conductor and pianist Ashley is Music Director of GYO, Head of Music and Co-Director of the Young Artist Programme at Waterperry Opera Festival, and Music Director of the Thames Opera Company. He studied at the Guildhall School of Music and Drama and has worked on over 30 productions for companies including Glyndebourne, RBO, Garsington, Nevill Holt, Music Theatre Wales and Blackheath Halls. Ashley regularly runs music education workshops and projects across the UK, introducing thousands of people of all ages and backgrounds to opera every year. Ashley grew up in Sussex, and his first experience of opera was performing as a teenager at Glyndebourne in the orchestra for the world premiere of community opera *Knight Crew* in 2010.



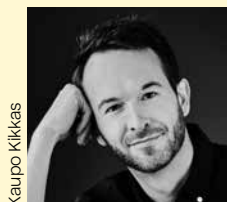
Jonathan Dove
Composer

Jonathan won the 2008 Ivor Novello Award for classical music and was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music. He has written more than 30 operas which are regularly performed all around the world, including the highly successful airport comedy *Flight* (GF). He has written several operas for a family audience, including: *The Adventures of Pinocchio* (ON, Sadler's Wells); *The Enchanted Pig* (The Young Vic); *Swanhunter* (ON); *Itch* (OHP); and *Around the World in 80 Days* (Opernhaus Zürich). Other works bringing together amateur and professional performers include: *Tobias and the Angel* (Christ Church Highbury); *The Monster in the Maze* (Aix-en-Provence Festival).



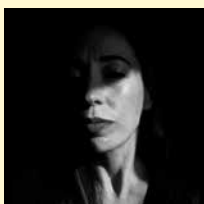
Ffion Edwards
Soprano • Lola Green

Ffion is a Master of Performance RCM graduate, an alumna of the Royal Welsh College of Music and Drama, and was a Young Artist with the National Opera Studio in 2021/2022. Ffion won the Wessex Glyndebourne Award in 2022 and the Handel Prize in The Maureen Lehane Virtual Vocal Awards 2021. Her work includes: *Oberto/Alcina* (GF); *Giannetta/L'elisir d'amore* (GAS); *First Bridesmaid/Le nozze di Figaro* (GT); *Snowmaiden/The Snowmaiden* (ETO); *Miranda/Island of Dreams* (Grange Park Opera); *Cunegonde/Candide* (WNO); *Kristin/Julie* (Opéra National de Lorraine); *Frantik, Jay/The Cunning Little Vixen* (ENO).



Andrew Gourlay
Conductor

Andrew won First Prize at the Cadaqués International Conducting Competition and held the post of assistant conductor to Sir Mark Elder and the Hallé Orchestra. His opera engagements include: *Quartett* (RBO); *The Ice Break* (Birmingham Opera Company); *Rusalka* and *La Tragédie de Carmen* (ETO); *The Cunning Little Vixen* (ON); and *Violet* (Aldeburgh Festival). Other orchestral work includes: London Philharmonic Orchestra, BBC orchestras, City of Birmingham Symphony, San Diego Symphony, Fort Worth Symphony, Bremer Philharmoniker, Nordwestdeutsche Philharmonie, Rotterdam Philharmonic, Belgian National, Antwerp Symphony, Bilbao Symphony, Filarmónica de Gran Canaria, Sinfónica do Porto Casa da Música, Tampere Philharmonic, Orchestre National Bordeaux Aquitaine, National Symphony of Ireland, Melbourne Symphony, Tasmanian Symphony, Auckland Philharmonia, Sinfonia Varsovia, RTÉ Concert Orchestra.



Ana Inés Jabares-Pita
Designer

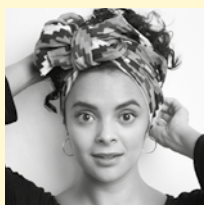
Ana Inés won the Linbury Prize for design in 2013, and a Jerwood Young Designer award at the Gate Theatre in 2014. She was a winner of Hechos de Talento in 2015, becoming an ambassador for Spanish design internationally. Her opera and dance design work includes: *The Wreckers* (GF); *Breaking The Waves* (Theater St Gallen, Switzerland); *In Flagrante* (SO); *The Flying Dutchman* (Opera Up Close/UK Tour); *West Side Story Symphonic Dances* (Phoenix Dance Theatre/ON); *Elixir of Love* (Waterperry Festival Opera); *To See The Invisible* (Aldeburgh Festival).

BIOGRAPHIES



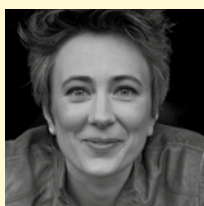
Edwin Kaye
Bass • Mayor/Quercus

Edwin won the 2021 Fulham Opera Robert Presley Verdi Prize. He studied with Gwion Thomas in Birmingham before attending the Royal Northern College of Music, studying with David Lowe and Roger Hamilton. He now works with Matthew Best. His work includes: Count Ceprano/*Rigoletto* (Royal Scottish National Orchestra); Second Soldier, Fifth Jew/*Salome* (ENO); Angelotti/*Tosca* (Opera Di Roma); OHP, Surin/*The Queen of Spades* (Grange Festival Opera); Flemish Deputy/*Don Carlo* (Grand Théâtre De Genève); (Cover) Colline/*La bohème* (WNO); (Cover) Commendatore/*Don Giovanni* (SO).



Julieth Lozano Rolong
Soprano • Zoe Green

Julieth won the Dame Kiri te Kanawa audience prize in Cardiff Singer of the World, was a 2020 Kathleen Ferrier competition finalist and was a recipient of the 2018 President's award. She graduated with a Masters in Vocal Performance and an Artist Diploma in Opera from the Royal College of Music, London. Her work includes: Vixen/*The Cunning Little Vixen* (Longborough Festival Opera); Zerlina/*Don Giovanni* (Verbier Festival); Tytania/*A Midsummer Night's Dream* (Opera al Parque, Colombia); Despina/*Così fan tutte* (International Music Festival at Cartagena, Colombia); Norina/*Don Pasquale* (Random Opera).



Sinéad O'Neill
Director

Sinéad is a graduate of University College, Cork, University of Oxford and Queen Mary University of London. Work for Glyndebourne includes: original director of *Pay the Piper* (GYO); revival director of *L'elisir d'amore* and *Il barbiere di Siviglia* (GF and GT); stage director of the Glyndebourne Opera Cup, *Il barbiere di Siviglia* and *Pelléas et Mélisande* (BBC Proms), and many credits as assistant director. Sinéad founded Cambridge City Opera to commission and produce new work including *On the Axis of This World*, *The Barrington Hippo* and *Amor Mundi* with composers Matt Rogers and Kate Whitley and writer Zsuzsanna Ardó. Her other recent work as director includes: *The Spectre Knight* (Wexford Festival Opera); *Alcina, The Sofa* (Royal Irish Academy of Music at Samuel Beckett Theatre, Dublin); *Calisto* (Project Arts Centre, Dublin); *And London Burned* (Temple Music Foundation); *The Secret Marriage* (Hampstead Garden Opera).



Ross Ramgobin
Baritone • Clive Green

Ross trained at the Royal Academy of Music, and the National Opera Studio, London. His work includes: Figaro/*Le nozze di Figaro* (GF); Prosdócimo/*Il turco in Italia* (GAS); Hajný/*Rusalka*, Schaunard/*La bohème* (RBO); Demetrius/*A Midsummer Night's Dream*, Figaro/*Le nozze di Figaro* (Israeli Opera); Moralés/*Carmen* (WNO); Owen Wingrave/*Owen Wingrave* (Aldeburgh and Edinburgh Festivals); Prince Arjuna/*Satyagraha* (ENO); Belcore/*L'elisir d'amore* (Verbier Festival); Pallante/*Agrippina* (Brisbane Baroque); Pallante/*Agrippina*, Arasse/*Siroe re di Persia* (International Handel Festival, Göttingen); Marcello/*La bohème* (OHP); Masetto/*Don Giovanni* (Angers Nantes Opera).



Madeleine Shaw
Mezzo-Soprano • Angela Green

Madeleine is a former member of the Young Singer's Programme at ENO. Her work includes: Maddalena/*Rigoletto* (GT); Beggar Woman/*Death in Venice* (ENO); Aksinya/*Lady Macbeth of Mtsensk* (Staatsoper Hamburg); Annina/*Der Rosenkavalier* (WNO); The Mayor's Wife/*Jenufa* (ENO); Rita/*The Handmaid's Tale* (ENO); Fricka/*Das Ring des Nibelungen* (Longborough Festival); The Forrester's Wife/*The Cunning Little Vixen*, Roßweise/*Die Walküre* (RBO).



Danny Vavrečka
Lighting Designer

Danny trained at the Royal Welsh College of Music & Drama, following a degree in Theatre at the University of Warwick. He was selected as the 2023 Design Lumière by the Association for Lighting Production and Design. His other work for opera as lighting designer includes: *Beauty and the Seven Beasts* (Brixton Jamm); *Don Giovanni*, *Il barbiere di Siviglia*, *Le nozze di Figaro* (Sherman Theatre); *Hansel and Gretel* (Goose Nest Theatre). Work as associate/assistant lighting designer includes: *Semele*, *A Midsummer Night's Dream*, *Dialogues des Carmélites*, *Don Giovanni* (GF); *Starlight Express* (Troubadour Wembley Park Theatre); *The Witches* (NT); *The Hypochondriac* (Sheffield Crucible).

Key

Chichester • Chichester Festival Theatre
Donmar • Donmar Warehouse
ENO • English National Opera
ETO • English Touring Opera
GAS • Glyndebourne Autumn Season
GF • Glyndebourne Festival
GT • Glyndebourne Tour
GYO • Glyndebourne Youth Opera
NT • National Theatre
OHP • Opera Holland Park
ON • Opera North
Oslo • Den Norske Opera & Ballett, Oslo
RBO • Royal Ballet & Opera
RSC • Royal Shakespeare Company
SO • Scottish Opera
WNO • Welsh National Opera

THANK YOU

Glyndebourne thanks all participating schools and colleges for enabling their students to take part in *Uprising*.

Glyndebourne Youth Opera

Ardingly College, Ardingly
Beacon Academy, Crowborough
Bexhill Sixth Form College, Bexhill
BHASVIC, Brighton
BIMM Music Institute, Brighton
BN1 Arts, Brighton
Brighton College, Brighton
Brighton Girls, Brighton
The BRIT School, London
Burgess Hill Girls, Burgess Hill
Claverham Community College, Battle
The College of Richard Collyer, Horsham
Davison High School, Worthing
East Sussex College, Lewes
Eastbourne College, Eastbourne
Hailsham Community College, Hailsham
Haywards Heath College, Haywards Heath
Heathfield Community College, Heathfield
Home educators
Hurstpierpoint College, Hurstpierpoint
Mayfield School, Mayfield
Michael Hall School, Forest Row
Priory School, Lewes
Ratton School, Eastbourne
Red Balloon Learner Centre, Worthing
Roedean School, Brighton
Ryde School, Isle of Wight
Seaford Head School, Seaford
Seahaven Academy, Newhaven

Shoreham Academy, Shoreham
St Paul's Catholic College, Burgess Hill
Tunbridge Wells Girls' Grammar School,
Tunbridge Wells
Uckfield College, Uckfield
University of Chichester, Chichester

Young instrumentalists

The Ashcombe School, Ashcombe
Ashcroft Technology Academy, London
BHASVIC, Brighton
Brighton Girls, Brighton
Burgess Hill Girls, Burgess Hill
Cardinal Newman College, Brighton
Create Music, Brighton
Hampton School, London
Home educators
The Judd School, Tonbridge
Junior Guildhall, Guildhall School of
Music and Drama, London
Junior Royal College of Music, London
Junior Trinity Laban, London
Oathall Community College, Haywards Heath
Priory School Lewes, Lewes
Roedean School, Brighton
Sevenoaks School, Sevenoaks
Steyning Grammar School, Steyning
Trinity School, Croydon
Varndean School, Brighton

And with special thanks to all Glyndebourne staff



THE ACTIVISTS

The people who inspire Lola are real activists from around the world.



Jerknowles

Aliza Ayaz was born in Dubai and founded the 'Climate Action Society' at University College London.



Unicorn Riot

Tokata Iron Eyes organised 'ReZpect Our Water', a social media campaign to stop an oil pipeline in Dakota, USA.



DimTalen

Mitzi Jonelle Tan, born in the Philippines, is a spokesperson of 'Youth Advocates for Climate Action Philippines'.



Paul Wamala Ssegulja

Vanessa Nakate, from Uganda, was the first 'Fridays For Future' activist in Uganda and founded the 'Rise Up' climate movement.



Fatakaya

Born in Chad, **Hindou Oumarou Ibrahim** is the coordinator of the 'Peul Indigenous Women and Peoples Association of Chad'.



Lucas Priken/STJ

Txai Suruí is the founder of the 'Indigenous Youth' movement which works to protect forests where she grew up in Brazil.



Kushal Das

Greta Thunberg founded the 'Fridays For Future' movement after protesting outside the Swedish parliament with a sign saying 'Skolstrejk för Klimatet' (School Strike for Climate), aged 15.



GTC Rwanda

Ineza Umuhoza Grace is an eco-feminist from Rwanda who founded 'The Green Protector' project to empower young people to take action on environmental issues.



Illustration of Francisco by Lwillys Tafur.
Credit: Planeta de Libros.

Francisco Vera, from Colombia, is a UNICEF Youth Advocate for Latin America who founded the group 'Guardianes por la Vida' (Guardians for Life).

MAKDA ASRAT DEJENE

Makda Asrat Dejene is a law graduate from Ethiopia whose work includes zero waste activities and youth empowerment.



EXHIBITION

The journey from initial concept to the world premiere production of *Uprising* on stage has been an impactful process for Glyndebourne Youth Opera participants. Early workshops introduced the theme of the climate crisis, later sessions prompted artistic responses, and working on scenes in rehearsals has been a fulfilling creative experience for all involved.

This journey has been captured visually in our exhibition space. Head to the art gallery (located at the stalls entrance to the auditorium) to find out more about the development process, and to offer feedback on what you have seen and heard.

PRINTING THIS PROGRAMME

Glyndebourne has worked with Pureprint for over a decade because of the high quality of their work and their green credentials. All of Glyndebourne's printed work is created using vegetable inks and Forest Stewardship Council (FSC) accredited paper. They are also based in Uckfield, just down the road from us.

In 2002, Pureprint became the first carbon neutral printer in the world and since then has led the conversation on sustainable printing and developed processes, systems and products that continue to reduce their environmental impact. What does this mean in real terms? Pureprint has so far offset 30,181 tCO₂e (tonnes of carbon dioxide equivalent) – the equivalent of 18,292 return flights from London to Los Angeles – and counting!

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All rehearsal photography • Sarah Hickson

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Glyndebourne
Lewes, East Sussex
BN8 5UU England
+44 (0) 1273 812 321