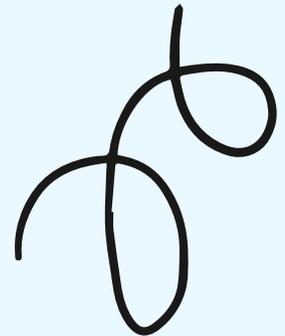


FRIDAY 27TH NOVEMBER 2020



**THE WOMEN OF
THE TETE A TETE
FESTIVAL**



aukoko

HOSTED BY APRIL KOYEJO-AUDIGER

British soprano April Koyejo-Audiger is a current Jette Parker Link Artist for The Royal Opera. In the 2019/20 Season she sang Attendant (Susanna). Koyejo-Audiger graduated from the Royal Conservatoire of Scotland, where she studied with Wilma McDougall with a BMus with First Class Honours. She went on to take a Masters degree in Vocal Performance at the Royal College of Music, where she was a Leverhulme Arts Scholar and a Help Musicians UK postgraduate award recipient, and was taught by Amanda Roocroft.

She has covered Strawberry Woman (Porgy and Bess) for English National Opera, she has also covered at Opera North. Her postponed performances include a role in Pulitzer Winner Suzan-Lori Parks play, In the Blood at Donmar Warehouse.

Most recently she performed the role of Strawberry Woman (Porgy and Bess) at the Theater an der Wien. Her other work includes as a workshop leader for Opera Nation, a initiative led by The Royal Opera House and The Royal Birmingham Conservatoire, to develop the next generation of opera singers.

She also writes and produces her own works through her company Aukoko.

Aukoko is an innovative music theatre company specialising in creating classical music & music theatre productions. Aukoko was created by Koyejo-Audiger to allow her to speak with her whole artistic voice. Through collaboration, programming and our productions, we have been successful in bringing new and diverse audiences to experience Opera.

From our first production at the Royal Conservatoire of Scotland in 2015, to our Arts Council Funded sold out performances of Ayanfe in London, we have specialised in creating productions that are unusual and extraordinary in feel.

Most recently we premiered our ACE funded children's opera, Bubbles the Zebra Fish & The No.8 Bus as part of the Tête à Tête Opera Festival 2020. As programming moves ever digital, we look forward to sharing our upcoming work with you, including the first of our "Powder Room Talks" with the Tête à Tête Opera Festival.

CO-HOSTED BY TÊTE À TÊTE

A charity-based arts company, Tête à Tête was founded in 1997 by its current Artistic Director, Bill Bankes-Jones, the conductor Orlando Jopling and then-administrator Katie Price. Originally the company produced works such as *The Flying Fox* (*Die Fledermaus*). This was first performed at the Battersea Arts Centre in 1998 then went to the Purcell Room. Shorts followed in 1999, again first performed at the Battersea Arts Centre and then revived at the Bridewell Theatre in 2001. Shorts became Tête à Tête's first touring production. The company established Tête à Tête: The Opera Festival in 2006.^[2] The festival has since played host to over 150 guest companies.^[citation needed] It is currently led by Bill Bankes-Jones, music director Timothy Burke, and administrative director Anna Gregg.

Anna Gregg is Administrative Director of Tête à Tête. She is an Arts Administrator with 25 years experience across disciplines. Examples of recent projects include an Open Studios Festival, a Royal Opera revival, a global tech based collaboration & student composition workshops with conservatoires.

GEORGIA BARNES

Georgia Olivia Barnes is a composer, pianist, singer and opera director based in London. She is currently studying Composition and Vocal Studies under the tutelage of Errollyn Wallen CBE and Linda Hirst.

Georgia is fond of writing vocal music. Her most recent opera *A Time of Empty Tales*, hosted by Tête à Tête, (inspired by *1001 Nights*) was one of the first post-lockdown indoor operas in the UK.

This was premiered at The Cockpit Theatre on 14th September 2020. Georgia's upcoming projects involved the premier of a new work of her new opera 'The Illegal Opera' at St Mark's Church on 7th December 2020. As a former school organ scholar and chorister, Georgia grew up with a classical education in piano, voice and organ.

She was particularly inspired by her lessons at Temple Church, Embankment, where she was mentored by Rosie Vinter.

Upon leaving school, Georgia was awarded the WSHA Scholarship for further education in her field.

Georgia is also collaborating with Rosie Vinter on a new piece for organ and solo soprano. Details can be found on her website. In 2020, Georgia founded her opera company *Nine Muses Opera*.

The company stresses the importance of positive representation of women in opera. This year, Georgia has thoroughly enjoyed singing with the Trinity Laban Chorus at Blackheath Halls and the Side by Side *La Traviata* project with The Welsh National Opera. She will be Assistant Director to The Royal Opera's Thomas Guthrie in Janáček's *The Cunning Little Vixen* (CANCELLED DUE TO COVID - 19)

A TIME OF EMPTY TALES

The Lost One is trapped in a nightmarish trance. She awakens in a decrepit basement to the greeting of the sinister Friend who begins to steer her into the chaos of addiction and religious fundamentalism. Surrounded by dreams and ghost stories she cannot control, her storytelling is her one defence. *A Time of Empty Tales* is an adaptation of the literary classic 'A Thousand and One Nights' translated through opera. Addressing themes of religious fundamentalism, feminism and the power of the storyteller, *A Time of Empty Tales* explores the strength of the female protagonist.

RACHEL CACCIA OF THE ENGENDER NETWORK

Rachel Caccia is Producer for The Royal Opera. She produces the operas in the Linbury Theatre, and recently produced 4/4 and A New Dark Age on the ROH Main Stage in October 2020. In the 2019/20 Season she lead on the delivery of The Lost Thing, a coproduction with Candoco Dance Company, and a new production of Handel's Susanna with the Jette Parker Young Artist Programme.

Rachel is Producer for The Royal Opera's research and development programme, which supports the development of new work and emerging artists, and also delivers the Royal Opera's Engender Network, a celebration of, and platform for women in opera.

Rachel studied music at Manchester University.

She has previously worked for the Philharmonia Orchestra and produced the Spitalfields Music Festival from 2015 – 2019.

In 2017 she worked with conductor and curator Andre de Ridder to produce the critically acclaimed and RPS award winning project Schumann Street.

Rachel is committed to diversifying opera, both on and off stage, and building a sustainable future for the art form.

SIMONE IBBETT-BROWN DIRECTOR/PERFORMER

Simone Ibbett-Brown is an Essex-based mezzo-soprano and opera-maker passionate about celebrating and sharing wonderful work that respects, reflects and affects the world we live in, by under-represented artists and for under-served audiences and participants.

As an opera-maker, 2019/20 saw the release of her short film for the English National Opera, What Do You Hope For?, exploring what it means to protest for the colour of your skin; the premiere of her and Cassiopeia Berkeley-Agyepong's "wild, witty and painfully perceptive" (The Stage) and "fierce, fearless and cerebral" (The Guardian) play with music Shuck 'n' Jive at the Soho Theatre; and a successful short tour of her all-singing, all-dancing production of Il barbiere di Siviglia for Devon Opera.

Next, she looks forward to writing the libretto for the Royal Opera House and Visualise's immersive trap-opera experience mobilising us against the climate crisis, Munkination; working as Annabel Arden's associate director on a new flagship production for Opera North; and creating a new participatory opera for Immersive LDN. She is an accomplished staff director who has assisted and directed covers for Glyndebourne Festival Opera and English National Opera. As a performer, recent highlights include Grace in Bryony Kimmings' "funny, moving and powerful" (RadioTimes) Opera Mums (BBC Four); an "incredible vocal talent" (British Theatre Guide) as Jo in Summerhall Award-Winning Dead Equal, directed by Miranda Cromwell; singing One Woman and covering Annie in Porgy and Bess (English National Opera, Dutch National Opera, Theater an der Wien); covering Carmen in English National Opera's Opera Squad; performing lead roles in two new digital operas raising climate crisis awareness; and workshopping roles in Na'ama Zisser's Mamzer Bastard (Royal Opera House), Sir Peter Maxwell Davis' Young Blood! (Loud Crowd) and Dirty Protest Theatre's If That Makes Me a Bitch, Ok (Roundabout @ Summerhall).

Next, she looks forward to premiering a piece written for her by trailblazer Odaline de la Martinez at the London Festival of American Music; singing Carmen in concert at St George's, Bristol; and performing Passepartout in a brand new Around the World in 80 Days for West Green House.

Simone is joint artistic director of HERA with Toria Banks and Linda Hirst, celebrating and sharing unheard music and stories by women and gender-minoritised folk right across the UK. With them she has worked on feminist gig theatre; anti-ableist electronic opera; and training and education about safe and consensual theatrical intimacy, and the amazing, hidden women of classical music.

Simone is a passionate advocate for diversity and inclusion in the arts, and her work in this field has led her to engagements including a junior fellowship at The Guildhall School of Music and Drama.

She is a Women of the Future Awards 2020 finalist in the Arts and Culture category.

She trained at the University of York and The Guildhall School of Music and Drama, where her studies were kindly supported by The Guildhall School Trust, Help Musicians UK, and the Opera Awards Foundation.

ANNA HO

The Hong Kong pianist, Anna Vienna Ho, received an Advanced Postgraduate Diploma and her Master of Music in Piano Performance with distinction from Royal Birmingham Conservatoire, where she was a recipient of numerous awards and scholarships, including Malcolm John Bullock Memorial Trust Award, Birmingham Conservatoire Association Award and Royal Birmingham Conservatoire International Students Scholarship and more.

Anna was the prize winner of the International Robert Schumann Klavier Weltttbert, Internationaler Deutscher Irmner-Klavierwettbewerb, Rome International Music Competition, Schumann International Youth Piano Competition, Mid-Somerset Festival, North London Music Festival, London Grand Prize Virtuoso International Music Competition, Abergavenny Eisteddfod Y Fenni and Leamington Spa Competitive Festival among others.

She has studied composition with Dr. Christopher Coleman and Richard Leigh Harris. Her compositions include piano, vocal and chamber works, which were premiered in Hong Kong and the UK by various musicians. In 2016, her song cycle "Impression of life" and two Italian songs, "Non posso disperar" and "Aprile", were premiered at Weoley Hill United Reformed Church, Birmingham, UK. She won the NADFAS Trophy in Newcastle-U-Lyme Festival of Music 2017. Her Cantonese song "Parting on a Moonlit Night" was premiered at St. Andrew's Church Rugby. In 2018, her solo piano piece "Images" is included in the RMN Classical album "Modern Music for Piano" and distributed instores and digital platforms. Her choral work "The Infinite Shining Heavens" was premiered by London Oriana Choir in their 2019 annual concert. Her new opera "Buddha and the Monkey King" has been premiered at the Tête à Tête Opera Festival. Recently, she has collaborated with Bulgarian Artist Tatiana Arsova and has written music for Animal Hope Varna, an animal charity organization in Bulgaria

BUDDHA AND THE MONKEY KING

Sun Wukong, a monkey born from a magical stone on the Mountain of Flower and Fruit, is a powerful creature who mastered the skill to become immortal. In order to progress beyond the horizons and become the king of Heaven, he single-handedly defeated the Army of Heaven's 100,000 celestial warriors, all 28 constellations, four heavenly kings, and many other Gods. After his rebellion against Heaven, the Buddha comes and talks with him. After conversation and bargain, the Buddha traps the Monkey King under a mountain by his power.

JOANNE ROUGHTON-ARNOLD

A lyric coloratura soprano with a flair for contemporary music, a range of over three octaves and a taste for a challenge, Joanne Roughton-Arnold emigrated from New Zealand to the UK to pursue a career as a violinist. She began her vocal studies with Esther Salaman and Paul Hamburger while a postgraduate violinist at Trinity College of Music, London, before going on to become a prize-winning vocal student at Birmingham Conservatoire, then continuing her studies with renowned operatic soprano Nelly Miricioiu and international vocal coach David Harper.

In 2019 she co-founded **formidAbility** with Holly Mathieson out of a conviction that opera can touch so many more people if we better reflect the diversity of our audiences on stage. This new opera company is made up of a healthy mix of disabled and non-disabled professional artists creating high calibre work, breaking down barriers and challenging perceptions of disability and inclusion in the arts. The company's first production was a double-bill of *Hotspur* by Dame Gillian Whitehead and Schoenberg's iconic *Pierrot Lunaire*. Joanne shared the stage with dancers Isolte Avila and David Bower of *Signdance Collective International* in this world-first merging of opera with *Signdance* and the *Rationale Method* of audio description.

She sings regularly with the British Paraorchestra under Charles Hazlewood: *The Nature of Why* (Perth Festival, Southbank Centre, The Lowry, Kneehigh Festival, Blackpool Empress Ballroom, Bristol Old Vic), which was shortlisted for the 2019 Royal Philharmonic Society

Awards, *Kraftwerk: Re-werk* (WOMAD, Colston Hall, The Marble Factory) and *Minimalism Changed My Life* (Southbank Centre, Bridgewater Hall).

THE BRIDGE BETWEEN BREATHS:

It's 1795. Pero Jones is stood peering out of the attic window of 7 Great George Street, Bristol. He is drinking, lamenting about his beloved from the Caribbean island of Nevis...

Inspired by the felling of Colston's statue, this is opera resonating with reality.

Inhale.

The slow sweet measured gift of the breath entering the vast expanse of who we are.

JULIA MINTZER

Must-Sees of Venice Biennale" and revived for NWR-Forum Düsseldorf and Toronto's Museum of Contemporary Art. Julia led an all-female cast of *La Bohème* for MassOpera, hailed by *The Theater Times* as "a fascinating, high-energy production."

Her *La Cenerentola* for Bel Cantanti Opera was acclaimed as "wildly funny... This production is just the sort of thing that keeps opera alive and relevant." (brightestyoungthings.com)

Her recent project, *On Behalf of a Madman*, was a political satire told in a pastiche of 18th-19th century opera with an original book and libretto. ("Quick-witted... a relevant evening of commentary."—Arts Fuse.)

She will make her UK debut with *Der Vampyr* for Gothic Opera in the end of October in London.

Julia directed the first full staging of Beethoven's *Fidelio* with historical instruments in America, produced by period orchestra Grand Harmonie at Princeton University. Her performance piece *Chacun a son gout* was presented at STORE Contemporary (Dresden.)

She staged an original work "Well I want it in writing, the smallest event and the secretest agency" at Cornell University's Society for Humanities. Julia was sponsored by the European Network of Opera Academies to direct excerpts from *Il barbiere di Siviglia* at the Opera Academy of Verona, and was chosen by ENOA again to direct and develop a new work at the Helsinki Festival.

This spring she stages *Die Zauberflöte* for the Potomac Vocal Institute and *La Rondine* for Delaware Valley Opera Company.

As a mezzo-soprano, Julia has performed principal roles at Washington National Opera, *Die Semperoper* Dresden, and The Glimmerglass Festival. She makes her UK debut in spring of 2020 in the title role of *Carmen* at Welsh National Opera.

BREAD & CIRCUSES

Bread and Circuses takes the cameo appearance of Donald Trump on a 2007 televised wrestling event as a starting point for the libretto of a new opera exploring political rhetoric and America's cultural crisis through the lens of professional wrestling. In 2007, the now-President of the United States appeared in *Wrestlemania XXIII*, a huge, televised, stadium-based wrestling event. Trump, or the 'character' he was playing, gets caught up in a dispute with a successful wrestling promoter in what was billed as the 'Battle of the Billionaires'. Trump gets out of his ringside seat, body-slams the promoter and then pins him to a chair with the help of another wrestler.

**WITH THANKS TO OUR
CONTRIBUTORS & PANELLISTS**

GEORGIA BARNES

ANNA HO

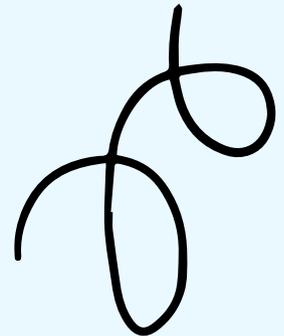
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RACHEL CACCIA & THE ENGENDER NETWORK

ANNA GREGG & TÊTE À TÊTE



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