



Candide King Arthur



Bedfordshire Youth Opera presents

The Threepenny Opera The Beggar's Opera
THE VOICE OF FORGIVENESS The Tales of Hoffmann
A little night music
Carmen The Magic Flute
SWEENEY TODD *The Bartered Bride Down in the Valley*
Fairytales without Fairies Figaro's Wedding
Trouble comes in threes *Riders to the Sea*
Orpheus in the Underworld Alice in Wonderland
KIDZI 2 - THE REVENGE OF THE SCISSORMAN **The Threepenny Opera**
The Marriage of Figaro *Kidz! A Cautionary Tale*
Iolanthe *THE LITTLE SWEEP* *Die Fledermaus*
Dido & Aeneas *Semele* **The Mikado**
TRIAL BY JURY *THE TELEPHONE* *INTO THE WOODS*
Jabberwocky *THE NEW SULLYAN* *The Ning Nang Nong*
Albert Herring **ANNIVERSARY** *Show*

40th

ANNIVERSARY

OPERA GALA

A celebration of BYO and all the Operas they have staged during that time

SOUVENIR PROGRAMME

FOREWORD

Welcome,

It gives me great pleasure to welcome you to our series of Gala Concerts.

When we postponed last year's production we were confident of putting it on this year. But Covid had other ideas. Music and the arts, and particularly singing, have been savaged by the pandemic with many amateur musicians denied their passion and professionals their livelihoods. Given the restrictions we felt it would be too risky to put on a full production. But to do our bit for the resurrection of the arts we have chosen to celebrate our 40th year with a Gala Event which reflects back on some of those wonderful productions, while expressing our hope and optimism for the future.

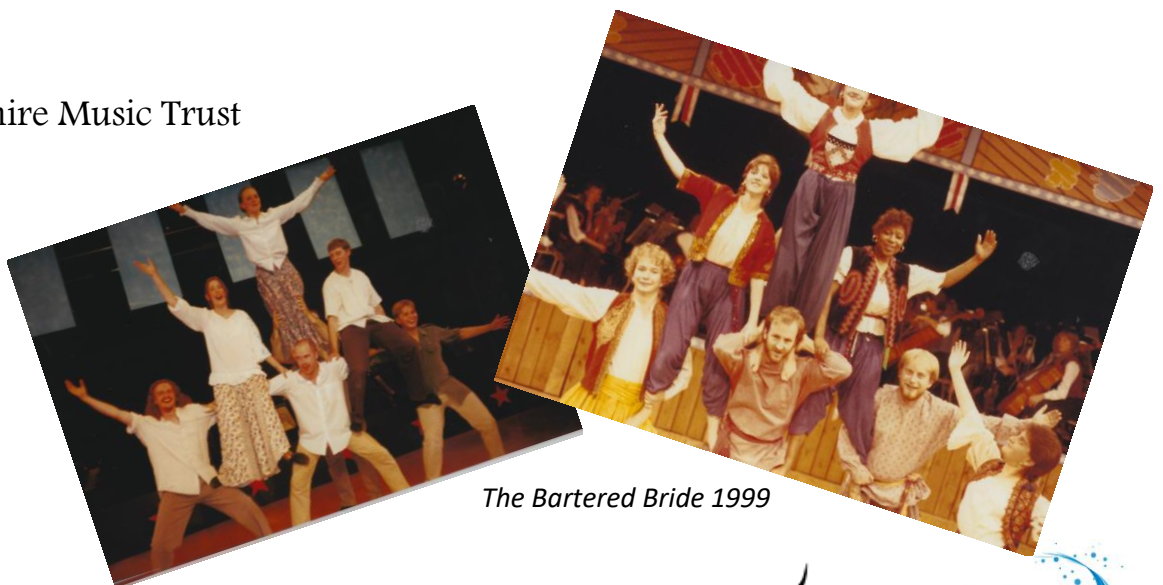
Pandemic aside, the enthusiasm, commitment and talent of our young performers are as strong as ever. You will hear some amazing performances and quite likely see some future stars in the making.

This type of event requires a huge amount of preparation. So I want to personally thank the core team – our professional directors Fred Broom, Richard Sisson and our volunteers Joanna Wood, Vanessa Cole, Christiane Astridge and Muire Creed – for their hard work and unstinting commitment over the last few months. A special thanks to Rachel Nicholls for her very generous support with vocal coaching throughout the course, and to our other professional coaches – Kitty Whately and Julia Fraser. And finally to the team at St Andrew's Church for their support in staging what must, for them, be a rather unusual event.

Bring it on!

Nick Wood

Chairman



The Bartered Bride 1999



FROM THE DIRECTOR

Good afternoon/evening all, and a hugely warm welcome to this very exciting 40th Anniversary Gala, a true celebration of all that Bedfordshire Youth Opera has accomplished over the past 40 years. I love how BYO is a safe space for all of us "opera nerds", and the very fact that we are here and thriving speaks volumes about how we support each other in our very special family.

Putting this Gala event together has really been a labour of love; it's been such fun to journey back and remember all the past shows I've been involved in, as well as getting to know a number of operas of which I had no prior knowledge. I hope that the result of our hard work over the past months will bring you the same joy that it has brought us all.

I have so many fond memories of my involvement with BYO that I could quite feasibly write a book on the subject! Bedfordshire Youth Opera really has shaped my life. It is the reason I moved to Bedford.

I remember being at Middlesex University, and approaching my then Head of Course, John Topping, as I'd heard a rumour that he had a Youth Opera that he directed for. I nervously asked if I might be allowed to join the chorus, and he mumbled something in his usual non-committal way... only to then be told a few weeks before the Easter music rehearsals that I was playing Count Almaviva in *Figaro's Wedding*!

That rehearsal week was both glorious and terrifying; the cast included Carolyn Sampson as Susannah, Rachel Nicholls as

Countess Almaviva and Rebecca Bottone as Cherubino, all of whom were out of this world talented! I have never done so much work on my singing as I did between that Easter and the summer course. To this day, I am flabbergasted at how Carolyn could drink two bottles of red wine and smoke a packet of fags one evening, and then sing Susannah so beautifully the next morning!

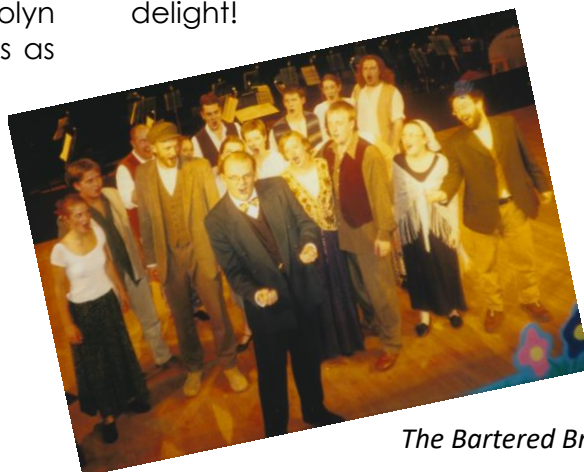
I remember the ghastly residential at a random farm in the middle of Wales rehearsing *The Bartered Bride*, where they had no running hot water, and the "beds" were thin pieces of foam on the floor. I don't know about Rachel, but the only way I got through that week was with the support of a LOT of vodka!

I remember a rather violent game of "foot murder" at Netherswell, which culminated in myself and Peter Gentry rolling around on the floor of a gents toilet, trying desperately to tap the sole of each other's feet whilst not being tapped ourselves! (PS: I won - I may have almost broken Peter's back, but I WON!!!)

I remember bursting with pride as the company sang "Make Our Garden Grow" every night in my directorial debut for BYO.

But, most importantly, I remember the sheer joy at being able to perform, coach and direct with such talented people. I am inordinately happy to be back at the helm, and can only say a huge thank you to all the students, staff and parents for making this and every BYO show an utter delight!

Fred Broom



The Bartered Bride 1999

HOW IT ALL STARTED

In 1980, Ann Rose was a talented and inspirational singing teacher working for the Bedfordshire Music Service who, in addition to her teaching work, had founded a very successful girls' choir centred at Sharnbrook Upper School. Meanwhile, John Shayler, a violin teacher in and around Bedford, was Head of String Teaching for the county.

In the summer of that year, the Bedfordshire Sinfonietta – started by John in the mid-1970s as a junior chamber orchestra - gave a concert featuring some music by Henry Purcell. Ann was at the concert, supporting her son Steven who was in the 1st violin section. At the end, she approached John and suggested they team up; the string orchestra, together with her girls' choir, should put on a joint performance. There was an obvious choice of piece: *Dido and Aeneas*, written for school-aged singers in the 1680s, with a string orchestra accompaniment. The first performance of the new Bedfordshire Youth Opera Group (BYOG) took place in the spring half-term of 1981, with John Topping as theatre director.

With valuable support from Chief Education Officer Peter Browning and Bedfordshire Music Service Adviser Michael Rose, BYOG grew and flourished. The production of *Dido and Aeneas* in 1981 was followed by *The Beggar's Opera* in 1982, and *Patience* in 1983. Subsequent

years saw performances of works by Handel, Strauss, Britten, Smetana and Mozart. In 1986 a review of their performance of *King Arthur* appeared nationally in The

Times Educational Supplement. The production within the limited space of Bedford Drama Studio was referred to as "a theatrical north face of the Eiger" but the group were credited with "reaching a long way from base camp".

King Arthur was also performed as part of the renaming ceremony in September that year of the Bedford College Drama Studio when it became the Bowen-West Theatre, a community venue.

Financially, Bedfordshire Youth Opera was supported in those early years by the local council and this continued until 2010. With the council funding, the annual three weeks of training included a week-long residential course. Previous members have fond – and in some cases, intriguing – memories of that time. However, this came to an end when the council withdrew funding.

Nevertheless, a dedicated team kept the renamed New Bedfordshire Youth Opera alive for a few more years. In 2011 they relaunched with a new production of their first opera, *Dido and Aeneas*, at The Place Theatre, together with *Trial by Jury*. However, the lack of funding made continuing increasingly difficult and there was no performance at all in 2013 (until 2020, the only year this happened).

Fortunately, since 2014 the Youth Opera has been managed by a charity, The Bedfordshire Music Trust, which receives no government funding. With this support BYO has been able to continue to encourage, support and educate young people, setting many on the path to a career in music. The experience of being part of Bedfordshire Youth Opera remains as unique and special as it ever was, even without the interesting residential experiences of earlier years.



Candide 2019

ALUMNI

Julia Fraser, Guest Director

former BYO Artistic Director/Director/Choreographer/Vocal Coach/Chorus Mistress/Performer/Parent/Sheila McLujie



My 34 year relationship with BYO began as a chorus member in the 1987 production of *Paul Bunyan*. The following year, in addition to my role in the cast, John Topping asked me to choreograph. On the gorgeous lawns of Netherswell Manor, the first circus for *The Bartered Bride* was created. I continued choreographing and performing until 1993 when I had the privilege and absolute pleasure of playing *Carmen*, a role which was a pure dream for a 22 year old. Between 1994 and 2009 I was heavily involved in every aspect of running and directing BYO, the highlight being the nomination of my production of *Sweeney Todd* for an East of England Arts Award, with our wonderful Fred Broom in the leading role.

My head is filled with wonderful memories of past courses and residentials where we had the most enormous amount of fun. There was the daily game of hide and seek at Netherswell Manor where the entire bass section, in beige, hid amongst the statues and none of the sopranos could find them; all night table tennis matches in the 80s when we struggled to get to breakfast the next morning; the hilarious outfits some of the boys wore to my yoga sessions in the morning; the cast of my *Magic Flute* so fed up with me shouting 'bloody sunshine' for the final sequence that they all appeared in sunglasses for the final dress rehearsal. But the most hilarious memories are from *Pirates*. Gilbert and Sullivan always include a cast member who doesn't exist; in this case, it was James the Pirate. For every performance we sent Sue, our

production manager, on to run around with the pirates in the chase sequence, dressed as a pirate with 'James' stuck to her back. No one ever noticed. We made anagrams of staff names for the gravestones: I became Sheila McLujie and to this day have been included in the opera somewhere nearly every year!

An amazing thing about putting on a show with young people in such a short space of time is that the cast take on the emotion and mood of the show for the duration of the course. During my *Magic Flute*, they became serious philosophers and would be found huddled in small groups, talking deeply about everything and anything. For *Pirates* it became the course of practical jokes and hilarity. *Carmen* was full of relationships starting and ending and huge dramas. But however different the outfit is now from when it started back in the 80s, it is no less glorious and still has the same joyous intent and learning experience for everyone involved.

In 2012 I was an emotional parent as my daughter Bethany became a member of the cast and I was once again filled with pride for an outfit that allowed her to grow and blossom as a performer. BYO has always been a special place: it nurtures talent, it builds confidence, it educates young people about the world of opera, music and performance, but more importantly about themselves. It creates friendships and bonds that stand the test of time and it is an outfit and organisation that has had the ability to create generations of outstanding musicians and performers who carry the heart and soul of BYO with them through their lives. I will be forever grateful for BYO. I may have given it 34 years of my life, but it has given me so much more in return.

Donna Lennard

Guest singer

Jonny Bosworth Photography



Being part of BYO for six years was an absolutely incredible experience, and helped nurture my skills to enable me to be a professional performer. I joined when I was 15, not really knowing what to expect. Being involved in full-scale productions with an orchestra, learning words like 'sitzprobe' and experiencing the process of putting the music on a page onto the stage, was

utterly invaluable. With the residential weeks and intense rehearsal periods, you also established firm friendships with those who had similar interests, making the whole experience a very fulfilling and unforgettable time. You felt like you were part of something very special. I owe a great deal to Fred Broom, Julia Fraser, John Shayler, and all involved for putting so much heart and energy into the courses, and wish that as many young people as possible get those same opportunities

Kitty Whately

Vocal Coach



My time with Bedfordshire Youth Opera means more to me than just the incredible training ground that it was. Until I joined at the age of 15, my main focus in life had been to fit in with the cool kids. Being a music nerd, I didn't! Spending the summer with a group of like-minded and wonderful other music geeks was life-changing; I had found my tribe. My confidence soared and my love of classical music came out of the closet. Being proud to be a music nerd was the greatest of the many gifts that BYO gave me.

I gained an invaluable training in stagecraft and in opera production, as both performer and backstage. I was also very lucky to be a part of other projects that came from my involvement with BYO: tours with Opera Loki to France and to schools, taking opera to hundreds of primary school children across Bedfordshire.

More recently it has been my great pleasure to play a small part in today's youth opera, coaching the young singers in the run-up to productions over the past few years. I am so proud to have been involved, and so happy to see BYO still thriving after 40 years. It's wonderful. Long may it continue; it will always hold a very special place in my heart.

Ian Smith

Bedfordshire Youth Opera is unique! No other county has established its own Opera Group which has given aspiring young singers and instrumentalists the opportunity to experience the excitement and satisfaction of performing one of the most all-embracing forms of art. The inspiration for BYO came from the then Chief Education Officer, Peter Browning, and the then Music Advisor, Michael Rose. Since its inception, Bedfordshire Youth Opera has produced countless outstanding and memorable

productions. It has nurtured innumerable successful professional singers and instrumentalists. It has had an amazing array of talented directors and musical directors. It has established itself locally as an artistic highpoint of the year in Bedford. I was very proud to support and promote BYO when I was Head of the Bedfordshire Music Service and I hope that, in these very difficult times for the Arts in general, BYO will continue to provide this unique opportunity for our exceptionally talented young singers and instrumentalists.

Rebecca Bottone



I have memories of singing in the chorus for *Magic Flute* and *Die Fledermaus*, Cherubino in *The Marriage of Figaro* and my first lead role of Mabel in *The Pirates of Penzance*. These were huge personal milestones for me, working with teachers like John Shayler, John Topping and Julia Fraser, who guided and inspired us all to do our best and learn how to become thinking and creative beings. It was a bit like a sanctuary for me as I was surrounded by people who loved opera too; it was my safe space and something that I looked forward to more than anything else the

whole year long! I was also lucky to be involved at the same time as Rachel Nicholls and Carolyn Sampson who are both international singers now also and whom I watched and admired very much at the time and still do.

I can't imagine I would have felt ready for music college without having trodden the boards with BYO. Making my BBC Proms debut singing Gilbert & Sullivan with Charles Mackerras conducting at the Royal Albert Hall felt like a little bit of my 18 year old BYO self was on stage with me. BYO creates lifelong joyous memories, whatever your career trajectory. It helped me start finding myself, it helped me express myself and it taught me valuable career lessons.

Dale Branston



Over the 4 years I was a member of BYO, I have very fond memories of working with the best Director John Topping and likewise one of the best MD's I have worked with, John Shayler. I began my stint in Purcell's *King Arthur* in the Chorus, moving forward to playing Tamino in Mozart's *The Magic Flute* and the lead in Britten's *Paul Bunyan* in 1987. I fondly remember spending a residential week at Netherswell Manor, two years running, where the cast and full orchestra

rehearsed in separate wings of the building until the final days when we had our first 'sitzprobe'. The atmosphere was amazing as we all sang and played together for the first time.

It was my years with BYO, the professional training and experiences it offered, that led to my 18 year career in West End musicals (winning an Olivier Award for Best Supporting Role in a Musical as part of the 'Jerry Springer - The Opera' Chorus 2004) and eventually to appearing in blockbuster movie musicals (*The Baker* in 'Beauty And The Beast' live action 2017, and 'Mamma Mia: Here We Go Again' 2018). Thank you BYO!

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www.fbym.org.uk



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Russell Matthews



I became aware of Bedfordshire Youth Opera as a student when they performed *Dido and Aeneas* at Wootton Upper School. It was my first opera. I had played in the county youth orchestra and sung in a couple of shows at school before timidly auditioning for BYO at 17 years old. I stayed for six years.

My first performance was *Orpheus in the Underworld*, a riot of devilish rudeness, followed by the company's second *Magic Flute* - my first Sarastro. The courses became an annual summer ritual with productions ranging from the darkly comic, to the gloomy, the tragic and the gloriously camp. My overriding memory of that time is of complete freedom to

explore and create. It was sometimes chaotic but always with a serious sense of purpose.

My varied career singing for opera houses and professional choirs, for Hollywood movies and video games, would not have been possible without BYO. This very special group of people enabled those of us with no arts background to consider a career in music, and to experience performing music at a very high level, guided by dedicated professional musicians from some of the UK's top orchestras.

BYO provides an education in the best sense. Genuinely inclusive, nurturing, and fulfilling, it offers a social experience which binds people, even years later.

Long may it continue!

Michael Rose *former County Music Adviser for Bedfordshire*

Once the County's Youth Music activities really accelerated in the 1970s, with several Youth Orchestras, Bands, Choirs and Saturday Morning Music Schools flourishing, the formation of a Youth Opera Group was a natural progression.

With John Shayler and John Topping in expert and cheerful command, an initial production of Purcell's 'Dido and Aeneas' was successfully mounted at the Bowen West Theatre, with Ann Rose's choir providing the chorus.

Other productions followed annually including 'The Beggar's Opera', Britten's 'The Little Sweep' and 'Paul Bunyan, etc. It quickly became obvious that there were many potential 'star' voices locally, and productions became more ambitious, with Handel's 'Semele' and

Mozart's 'The Magic Flute', for example, being staged.

The operatic enthusiasms generated by this affected the instrumentalists forming the opera orchestra. Many of the leading vocal soloists and players over the years went on into the profession and can be heard and seen today, both here and abroad.

Behind all this success lay the generous, personally committed support of the then Chief Education Officer, the late Peter Browning. It must surely be the desire of all those attending these Gala events that such local and national governmental support were as evident today as in the past.

My sincere good wishes go out to those performing today.

Ben Bottone

Area Manager, Inspiring Music

I first played in the Bedfordshire Youth Opera orchestra aged 15, under the knowledgeable baton of John Shaylor and I absolutely loved playing the operatic scores. Courses were always fun but musically challenging. While attending the Royal Academy of Music, I continued playing for BYO for several years, drawn back by the high quality experience that has always been at the heart of it. This prepared me to perform operas with the Britten-Pears and British Youth Opera orchestras as Principal Trumpet. Recently, I was honoured to be asked to conduct for *Candide* and *Tales of Hoffman*. Working with the talented orchestral players and singers was an amazing opportunity and having previous tutors return in the orchestra to play, such

as John Shaylor and Uwe Radok, was a brilliant trip down memory lane.

Taking on the challenge of presenting these operas is no small feat. It would not be possible without Beds Music Trust support and the untiring work of an army of supporting volunteers who sew, build, paint, feed and many other things. A particular highlight for me has been working alongside Fred Broom; he is simply an amazing talent as both musician and director. His charisma, creativity and knowledge of the scores are inspiring.

Bedfordshire Youth Opera is a unique and brilliant educational and cultural opportunity that needs to be cherished and supported into the future.

David Knight

Where do I begin to describe the intense, all-consuming process of putting on a 'pocket opera' from... well, not very much? The orchestral fixing (ok – no stranger to that) then *learning the notes*. All hands to the piano. Then *learning the notes* again once overlaid by stage direction. Conducting the show? – the easy bit - albeit feeling the pressure, *the sheer injustice*, of being trusted with the opera to run each night by the Director who's actually breathed most of the life into it. Humbling!

But that's the thing about BYO. A very special place to be, with no barriers, no cliques, no egos and no complaints - only solutions. BYO is a family and a pretty unique working

environment in my experience.

Thanks to my amazing répétiteurs Chris, Lottie, John and Louise. All my fabulous and resilient orchestral players, young and not quite so young, especially those with vertigo who had to climb up to the mezzanine at The Place. To Joanna, our impresario who got it all going again. But most of all my three Directors - Julia, Dan and the incomparable Fred - master teacher who finessed the score at the piano and then made the costumes and painted the floor. Never mind his hilarious direction which has far more to it than that. It was my privilege to be half of the 'Bontempi Orchestra'!

Best of Luck to all in the BYO family past, present and future.



The Magic Flute



Paul Bunyan 1987

BYO TODAY

The BYO experience draws participants, both cast and orchestra, to return year after year. This year we again have many repeat cast members as well as a few new recruits. Working with a group of young performers in the shadow of Covid felt precarious but possible. Recognising the fact that everything might be brought to a screeching halt by a change in government policy or - heaven forbid - a cast outbreak, we had to change our normal mode of working and the nature of our final production. We needed built-in flexibility and a gala concert celebrating BYO's 40 year rich history gave us this.

It was, however, a real sadness that we could not include our usual Youth Orchestra, which is an integral part of the BYO family and experience. We hope to all be back together in 2022 and have included their voices in our comments below.

In this souvenir programme we have fabulous reminiscences from BYO past, showing how it has been a springboard for some and a real source of long-term friendships. After each course, we gather anonymous feedback and here we report just a few comments from the young cast and orchestra of 2019 production of *The Tales of Hoffmann* to give a recent feel of what BYO means today.

What have you gained from the overall experience?

Cast Comments

"Outstanding – my highlight of the year! I learned so much and gained incredible experience and made new friends. It's a huge insight into what a professional production looks like and what goes on behind the scenes."

"Confidence; people let me feel like my role is important and give chorus little bits to do instead of ignoring them."

"I loved the experience! It has helped me sing with an orchestra and to practise harmonies along with developing my voice."

"Such a great experience. Fred's directing really caters to everyone's abilities and he takes so much time making sure we're all comfortable with what we're doing."

"I've gained a huge amount of confidence in my abilities this year as well as invaluable performance experience"

Orchestra Comments

"Vast experience playing in an orchestral pit. The music was particularly hard this year but it was a brilliant challenge to overcome."

"Has dramatically improved my confidence in playing in a small ensemble and learning quickly."

"I've gained experience in following the singers which is a challenge different from others that I've faced in music"

"This is my fourth year at BYO and it never ceases to amaze me! The quality of the cast, band, coaching (and direction/prod team especially) is absolutely stunning. Every year I think 'it can't get any better than this' and every year I am oh so pleasantly proven wrong. BYO is like my second family."

How is BYO helping you achieve your musical ambitions?

"I'm planning on auditioning for postgrad next year and BYO has helped me develop my voice and stamina in order to start prepping."

"I recently carried out a brief placement with Opera North which I left feeling really excited about as a possible career path in opera. This process has absolutely solidified my interest in pursuing this path."

"I am studying music with the aim of going into vocal performance. I don't have much of a background in drama at all, so BYO really helps me to practise and develop my skills. The production this year really helped me to develop my knowledge of more complex opera performance and it makes me proud to be part of a company who are willing to tackle such a mammoth task."



On vocal coaching.

"Richard really helped me with my nerves and breathing. Helped me sing phrases, not just words."

"Kitty Whately - amazing guidance and coaching on singing technique and acting with confidence."

"Rachel Nicholls – absolutely fantastic! Someone so inspirational whom I am going to continue to see."

"Donna Lennard – Donna was great at encouraging me to relax into the role and embrace the nastiness of my character."

"Andrea Tweedale – wonderful woman; helped with the high notes and the runs!"



Best bits of BYO

"Watching Fred's vision come alive on stage."

"The dances, acting/staging."

"Bonding with a brilliant group of people and putting on a fantastic show!"

"Everything!"

"BYO rocks!"

"First night when the adrenaline is high; we're all excited and then the show suddenly comes together! It's magical."

In these ever changing times, the students and staff of BYO are very aware that some opera and music theatre repertoire is no longer seen as appropriate. We consider this and work to ensure that no offence is given.

--- ACT ONE ---

from *Die Fledermaus* by Johann Strauss II

What A Feast!

At the beginning of Act Two of *Die Fledermaus*, we find ourselves in Prince Orlofsky's villa at a grand ball. The ensemble set the scene with this rousing chorus.

Chacun à son goût

Prince Orlofsky - Rei Camilleri

Prince Orlofsky then sings this aria to welcome his guests.

from *The Beggar's Opera* by John Gay

Over The Hills And Far Away

Polly - Georgie Cole

Macheath - Jamie Williams

The highwayman Macheath and Polly, a thief-catcher's daughter, have secretly married, despite her father's protests. They sing of their love for one another.

from *Hansel and Gretel* by Engelbert Humperdinck

Evening Prayer

Gretel - Isobel Sims

Hansel - Izzy Delaney

Hansel and Gretel are lost, and sing an evening prayer before they settle down to their first night alone in the woods.

from *King Arthur* by Henry Purcell

See, We Assemble Thy Revels To Hold

Here, we see an ensemble of simple peasant folk in their wintry landscape welcoming Cupid in to warm them with his gift.

from *Albert Herring* by Benjamin Britten

I'm Full Of Happiness

Lady Billows - Donna Lennard

At the village May Day feast, Lady Billows welcomes the villagers and speaks about the upcoming celebration to crown Albert Herring as May King.

Trio

Nancy - Annabel Astridge

Albert - Ben Mullan

Sid - Louis Chapman

In Albert's mother's greengrocer shop, Sid and Nancy flirt and tease one another, much to the disapproval of the innocent Albert.

from *The Magic Flute* by Wolfgang Amadeus Mozart

Now I Know That Love Has Vanished

Pamina - Ellie Astridge

Tamino is not allowed to speak during one of his trials to join The Brotherhood, and his love Pamina mistakes this silence as rejection. Heartbroken, she sings to her love.

from *The Marriage Of Figaro* by Wolfgang Amadeus Mozart

I Don't Know What It Is

Cherubino - Georgie Cole

Cherubino is entering puberty, and sings to Susannah of his confusion about what is happening.

from *Paul Bunyan* by Benjamin Britten

The Cat's Creed

Moppet – Jess Hallett
Poppet – Laura Turner

After much double crossing and disappointment in Paul Bunyan's lumberjack camp, Moppet and Poppet, the two kitchen cats, rejoice that unlike dogs or humans, they are not sentimental.

Sam for Soups, Ben for Beans

Sam – Robert Kendrick
Ben – Louis Chapman

Cooks Sam and Ben are appointed to Paul Bunyan's camp, and sing of their expertise.

from *Orpheus In The Underworld* by Jacques Offenbach

The Love Police

After being abducted by Pluto, Euridice cannot be found in hell, so Jupiter asks Cupid to employ his "Love Police" to help find her.

from *The Bartered Bride* by Bedřich Smetana

With Beer To Drink

Jeník – Sean Brines
Kecal – Joe Allen

The men of the village sing a rousing Drinking Song, whilst Jeník and Kecal debate the merits of love and money over beer.

Dance and Production of the Comedians

Guest Directed by former Artistic Director Julia Fraser

In Act Three of *The Bartered Bride*, the circus comes to the village, with the Ringmaster introducing attractions such as Esmerelda the Spanish Dancer, a real Indian sword swallower and a dancing bear!

from *Riders To The Sea* by Ralph Vaughan Williams

Mauyra's Lament

Mauyra – Jess Hallett

Mauyra has predicted that her sixth and only surviving son, Bartley, will be taken by the sea winds on his way to market, and the villagers arrive with a load – the body of Bartley. Mauyra mourns her loss.

from *Candide* by Leonard Bernstein

Glitter And Be Gay

Cunégonde – Laura Turner

Cunégonde has befallen much tragedy since her homeland was attacked, and has ended up as a concubine in Paris. She sings of her many sorrows.

from *Dido And Aeneas* by Henry Purcell

Dido's Lament & With Drooping Wings

Dido – Rachel Nicholls

Dido's lover, Aeneas, has been commanded by Jove to set sail for Troy. He leaves Carthage and his queen, but returns, only to be chastised by Dido for ever considering leaving her. She sends him away, then sings of her sorrow. As both the opera and Dido's life come to an end, the ensemble asks Cupid to "scatter roses on her tomb, soft and gentle as her heart; keep here your watch and never part."

--- ACT TWO ---

from *Sweeney Todd* by Stephen Sondheim

Prelude and Opening

Sweeney Todd – Fred Broom

The opening of the story of *Sweeney Todd*, the Demon Barber of Fleet Street, bent on revenge after he was wrongfully exiled to Botany Bay, his wife and daughter taken from him.

from *Into The Woods* by Stephen Sondheim

Hello Little Girl

Little Red Riding Hood – Anna Mullan *The Wolf* – Thomas Mullan

Little Red Riding Hood meets *The Wolf* whilst travelling to her grandmother's house.

I Know Things Now

Little Red Riding Hood – Anna Mullan

After "the incident" at her grandmother's house, *Little Red Riding Hood* reflects on her experience.

from *Kidz! A Cautionary Tale* by Ben Wiles

Matilda

Laura Turner, Jess Hallett, Ben Mullan, Thomas Mullan & Jamie Williams

Based on Hilaire Belloc's *Cautionary Tales*, this piece was written for Bedfordshire Youth Opera as a touring piece to lower schools in the county. It tells the story of one unfortunate naughty child.

from *Carmen* by Georges Bizet

Far From You

Don José – Sean Brines

Carmen meets *Don José*, who has been in prison for desertion, at an Inn. He hears a bugle call from the barracks, and *Carmen* mocks him for wanting to return to duty. He shows her the flower that she threw at him in the square; he has kept it.

from *The Pirates Of Penzance* by Gilbert and Sullivan

A Policeman's Lot

Sergeant of Police – Ethan Barnett

The *Sergeant* and his gallant band sing of the trials and tribulations of being an officer of the law.

from *Trial By Jury* by Gilbert and Sullivan

Comes The Broken Flower

Angelina – Masha Ermakova

Angelina has taken her fiancé to court as he left her for another after she had bought her dress. As she enters the courtroom, she sings of her sorrow.

from *The Mikado* by Gilbert and Sullivan

As Some Day It May Happen

Koko – Jamie Williams

Koko, the ex-tailor and Lord High Executioner of Titipu reveals who is for the chop – careful though, Jamie may have you on his list!

from *Patience* by Gilbert and Sullivan

When I Go Out Of Door

Bunthorne – Joe Allen

Grosvenor – Josh Garnett

Weary of the attentions of all the ladies of the town, *Bunthorne* and *Grosvenor*, two aesthetic and highly sought-after poets, hatch a plan to become perfectly commonplace and escape the wooing of one and all!

from *Iolanthe* by Gilbert and Sullivan

Love, Unrequited, Robs Me Of My Rest Lord Chancellor – Thomas Mullan
The Lord Chancellor has had a terrible night, robbed of his sleep by nightmares caused by the unrequited love he feels for his ward Phyllis.

from *The Threepenny Opera* by Bertold Brecht and Kurt Weill

Pirate Jenny Polly – Katie McDonagh
After her wedding to Macheath, Polly Peachum entertains the guests by singing a revenge fantasy in which she is a scullery maid turning Pirate Queen to order the execution of her bosses and customers.

from *Semele* by George Frederic Handel

Where'er You Walk Jupiter – Robert Kendrick
Semele has become restless because she is only mortal. To distract her, her lover Jupiter arranges for her sister Ino to join her, and promises that the gardens and environs will be paradise for them both.

Myself I Shall Adore Semele – Carolyn Sampson
Jupiter's jealous wife Juno, disguised as Semele's sister Ino, appears to Semele and feigns astonishment at Semele's increased beauty. She gives Semele an enchanted mirror, and Semele is enchanted!

from *The Tales Of Hoffmann* by Jacques Offenbach

Barcarolle Giulietta – Ariana Kubiak,
Nicklausse – Katie McDonagh
In the third act of this opera we meet Giulietta, a courtesan and accomplice of Captain Dapertutto, as she lures Hoffmann and guide Nicklausse to a palace on the canal in Venice in order to steal Hoffmann's shadow.

from *The Little Sweep* by Benjamin Britten

Pantomime Miss Baggot – Annabel Astridge
Miss Baggot, the elderly sharp-tongued housekeeper at Iken Hall, returns to the house and is furious at the mess the chimney sweep Black Bob and his son Clem have left.

from *A Little Night Music* by Stephen Sondheim

Send In The Clowns Desiree – Darragh Creed
Desiree asks her former lover Fredrik if he stills needs rescuing from his life, only to be rejected as Fredrik finds that he cannot bring himself to part with his young wife Anne. Left alone, she reflects on her own life.

from *Down in the Valley* by Kurt Weill

Finale Brack Weaver – Josh Garnett
Down in the Valley tells the story of Brack Weaver. He is wrongfully accused of murder, and escapes from prison to see his love Jenny for the last time. After their meeting, he gives himself up and heads to the gallows.

BIOGRAPHIES

Fred Broom

Artistic Director, Choreographer



Fred is no stranger to Bedfordshire Youth Opera; he first performed with them as Count Almaviva in Figaro's Wedding in 1997, followed by one of his favourite roles, the Pirate King in *The Pirates of Penzance* in 1998. He fondly remembers swashbuckling with a pink sword and a bottle of Bacardi Breezer! He then moved to Bedford and continued to perform with BYO for another three years, his swansong being the title role in Sondheim's *Sweeney Todd*.

At the same time, he was Head of Drama at Mark Rutherford School. Once he became too old to be classified a "youth", he took over from his dear friend Julia Fraser (then McLeish) becoming BYO's third Artistic Director. Shows he directed in his first stint as Artistic Director include the first *Candide*, *Albert Herring*, *The Mikado*, *Orpheus in the Underworld*, and *The Magic Flute*, as well as many Schools' Tours.

Once he reached the ripe old age of 30, he decided to change careers. He trained at Guildford School of Acting, gaining an MA in Musical Theatre, and was awarded the Post-Graduate Prize for Musical Theatre.

Since training, Fred has enjoyed a prolific performing career. His credits include *Sweeney Todd* at the Royal Festival Hall with Bryn Terfel and Maria Friedman, the award-winning all-male *Pirates of Penzance* and many Mozart operas with Opera Loki. Most recently, he played Cliff Michelmore in the third series of *The Crown*.

Five years ago, he was honoured to be asked back to BYO to direct Sondheim's beautiful *A Little Night Music*, and his passion for the company was reignited. It is with great pleasure that he returns this year as BYO make their post-Covid comeback to celebrate their 40th anniversary.

Richard Sisson

Musical Director



Alongside a wide-ranging catalogue of some 60 concert works, Richard's theatre compositions include scores for *The Magistrate* (National Theatre), *Restoration* (Salisbury Playhouse), *The History Boys* (National Theatre, West End and Broadway), *Cressida* (Almeida), *The Lady in the Van* (West End) and *Goodnight Children Everywhere* (RSC). Other recent work includes *Pied Beauty*, an anthem for the choir of Merton College Oxford in celebration of their 750th anniversary, a congregational mass for St Nicholas in Arundel and a cantata commemorating the 100th anniversary of the Luton Peace Day Riots of 1919.

Recent musical adventures have included a performance in the 2015 Proms season, with singers Siân Phillips, Jamie Parker, Kitty Whately and saxophonist Anthony Brown, in a concert honouring the 85th birthday of Stephen Sondheim. In 2016 Richard curated the music for the celebrations of the historic 800th anniversary of the sealing of Magna Carta and was honoured to provide the live commentary for the event in the presence of Her Majesty the Queen. On the concert platform he has performed in programmes with Martin Jarvis, Edward Fox, Emilia Fox, Freddie Fox, Joanna David and Alan Titchmarsh and with cabaret artistes Janie Dee, Rebecca Bottone and Susan Bullock, this last being an evening in tribute to the American Songbook.

Richard has written an original method for learning to sight read at the piano. Called *At First Sight*, he teaches the method at London's Royal College of Music and at the annual international summer school, *Ingenium*, at Winchester College. He also teaches A level music at Luton Sixth Form College. As a proud member of his Bedfordshire community, he is Chairman of Luton Music, a concert

society that presents an annual series of professional chamber music concerts.

Richard continues to broadcast regularly on BBC Radio 3's *Building a Library*, *The Listening Service*, *In Tune*, recently presenting and performing a live recital with the BBC Singers from Stratford-upon-Avon as part of the Shakespeare Anniversary.

Rachel Nicholls

Vocal Coach, Guest Singer



Rachel made her début at London's Royal Opera as Third Flowermaiden *Parsifal*, returning as Echo, *Ariadne auf Naxos* and Pilepa, *The Queen of Spades*. She sang her first Brünnhilde

in *Götterdämmerung* for the 2012 Longborough Festival, returning for three complete Ring Cycles in 2013.

Recent and future engagements include *Isolde, Tristan und Isolde* for the Teatro dell'Opera di Roma, the Teatro Regio di Torino, the Théâtre des Champs Elysées, the São Paulo Symphony Orchestra, Oper Stuttgart, the Badische Staatstheater Karlsruhe, Grange Park Opera, the

Yomiuri Nippon Symphony Orchestra and for Longborough Festival Opera; *Leonore, Fidelio* for Bergen National Opera and Lithuanian National Opera, *Guinevere Gawain* for the BBC Symphony Orchestra, *Lady Macbeth, Macbeth* for the Badisches Staatstheater Karlsruhe and NI Opera, *Eva, Die Meistersinger von Nürnberg* for the Badisches Staatstheater Karlsruhe and ENO, *Isolde's Liebestod* and Elgar's *Spirit of England* with Sir Mark Elder and the Hallé, the *Wesendonck Lieder* at the 2013 St Endellion Festival, *Verdi Requiem* at Cadogan Hall, *Nelson Mass* for Huddersfield Choral Society, *Rossini Stabat Mater* at King's College Cambridge and Janacek *Glagolitic Mass* for Cambridge University Music Society.

Carolyn Sampson *Guest Singer*



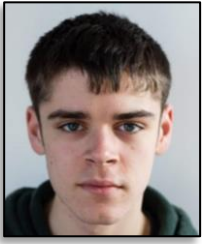
On the opera stage Carolyn's roles have included the title role in *Semele* and *Pamina* in *The Magic Flute* for English National Opera, various roles in

Purcell's *The Fairy Queen* for Glyndebourne Festival Opera (released on DVD) and both *Anne Truelove* *The Rake's Progress* and *Mélisande Pelléas et Mélisande* in Sir David McVicar's productions for Scottish Opera. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy.

Carolyn's numerous concert engagements in the UK have included regular appearances at the BBC Proms, and with orchestras including Britten Sinfonia, City of Birmingham Symphony Orchestra, English Concert, Hallé, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, The Sixteen, and Royal Liverpool Philharmonic Orchestra.

Recent and future highlights include tours with Freiburger Barockorchester, Bach Collegium Japan, concerts with the Boston Symphony, Philadelphia, and Rotterdam Philharmonic Orchestras, Orchestra dell'Accademia Nazionale di Santa Cecilia and at the Salzberger Festspiele.

Cast



Joe Allen

Joe has been a part of BYO for 2 years, performing as Lindorf in *The Tales of Hoffman*. He currently works for the ambulance service, and sings in his free time!

Annabel Astridge



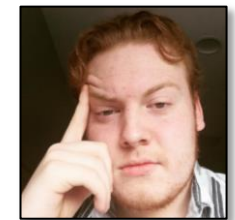
Annabel studied singing at the University of Leeds under Hilary Thomas and recently graduated with First Class Honours in music. She is a regular soloist and has performed in masterclasses with Nicky Spence and Marjan Kuiper. She also made solo performances at Ripon Cathedral and the Leeds International Concert Season. This will be her fourth production with BYO.



Ellie Astridge

Ellie has recently achieved Grade 8 Singing with Distinction and plans to read music at university after completing her A levels. Previous roles include Madame de la Grande Bouche in *Beauty and the Beast* and the title role in *Mary Poppins*. Ellie is delighted to be returning to BYO this year to sing an aria of Pamina's.

Ethan Barnett



Ethan has just graduated as a baritone from the Welsh International Academy of Voice where he studied under renowned tenor Dennis O'Neil. Ethan has also had the opportunity of performing with the Royal Anglian Regiment Band, singing at Last Night of the Proms charity concerts.



Sean Brines

Sean Brines is an Irish born tenor with deep roots in traditional Irish music. A music graduate with an appetite for 19th century opera, he has studied voice in Italy and recently performed with SPO and Opera North. In October he will continue on with his Italian expedition.

Rei Camilleri



Rei is 17 and has been singing in classical choirs from an early age, recently achieving their ARSM Performance Diploma in voice with Distinction. This is their second BYO production, though they have taken part in other musicals and plays, and are currently applying to Conservatoires with the aim of singing opera professionally in the future.



Louis Chapman

This is Louis' fifth year with BYO. Having started in 2016, he has gone on to study classical voice at Trinity Laban Conservatoire and will be entering his third year in September. BYO was the missing link in deciding his career path, bringing together his two loves of acting and classical voice.

Georgie Cole



Georgie joined BYO in 2015 and has since sung and danced her way through G&S, Bernstein, Sondheim, and Offenbach. This year, she is excited to sing Mozart and Pepsusch and to be back performing with the BYO family!



Darragh Creed

Darragh joined BYO in 2015, playing Fleta in *Iolanthe*, followed by Desirée in *A Little Night Music*, Maj Gen Stanley in *The Pirates of Penzance* and Nathaniel in *The Tales of Hoffman*. She has played the title role in *Macbeth*, Lysander in *A Midsummer Night's Dream* and the role of Chorus in *Henry V*. Recently, she completed Belfast Lyric Theatre's Drama Studio course.

Izzy Delaney

Izzy is 15 and currently studying for her GCSEs including music and drama. She has been performing since she was 7, both with Theatretrain and in school productions. Izzy sings with Bedfordshire Youth Choir and is currently preparing for Grade 8 in musical theatre. She also plays piano and guitar. This is her first year with BYO.



Masha Ermakova

Masha is 17 and this is her third year with Bedfordshire Youth Opera. She is a student at Redford's School of Drama where she studies musical theatre, Shakespeare and acting. She successfully competes in multiple festivals and galas, and has recently completed Silver Medal musical theatre and acting with Distinction.



Joshua Garnett

This is Josh's second BYO performance, after playing Pitichinaccio in *The Tales of Hoffmann*. During lockdown he continued his passion for music, obtaining Grade 8 in singing and Grade 7 in piano and trumpet. Alongside classical music, Josh has enjoyed learning music production, amassing over 2000 plays on his SoundCloud page.



Jessica Hallett

Jessica joined BYO in 2016 to play matriarch Madame Armfeldt in *A Little Night Music* and Fred has been type-casting her ever since; she played Antonia's Mother in *The Tales of Hoffmann* and The Old Lady With One Buttock in *Candide*. She is delighted to be back performing to celebrate 40 spectacular years of BYO; big love & thanks to the production team!



Robert Kendrick

Robert is currently studying at Trinity Laban Conservatoire as a counter-tenor. He has recently been commissioned to compose a flute concerto as well as finishing his opera, *The Baritone*. With this year being Robert's 5th year with BYO, he is honoured to be a part of this 40th anniversary gala.



Ariana Kubiak

This is Ariana's first BYO production and she is thrilled to be involved. Previously, she has appeared as Belle in *Beauty and the Beast* and Liesl in *The Sound of Music*. In September, she will be going up to Lancaster University to study Psychology, whilst continuing her passion for singing and performing.



Katie McDonagh

Katie first joined BYO in 2014 and has since performed in three productions. She is pleased to be back with the company after completing her degree at the University of York.





Anna Mullan

Anna played Kate in *The Pirates of Penzance*, multiple roles in *Candide* and Cochenille in *The Tales of Hoffman*. She has just completed her first year of a BA (Hons) Musical Theatre degree. She is really excited to be part of BYO and is very grateful to be performing with such a talented group.

Ben Mullan



This will be Ben's third show with BYO, with previous roles including a Russian bear and a golden sheep in *Candide* and Hermann in *The Tales of Hoffman*. He really missed BYO last year and would like to thank everyone who helped make this such a great show. He hopes you enjoy the performance.



Thomas Mullan

Thomas is an Engineering graduate and golden sheep enthusiast. He joined BYO five years ago playing Count Magnus in *A Little Night Music*, and he's been hooked ever since. More recently he played Voltaire in *Candide* and Dr Miracle in *The Tales of Hoffman*. He hopes you enjoy the show!

Harriet O'Hare



Harriet is 15 years old and is studying GCSE Drama at Wootton Upper School. She sings with St Paul's choir in Bedford and with Bedfordshire Youth Choir. This is her first year with BYO.



Isobel Sims

Isobel joined BYO in 2017, and previously played the role of Stella in *The Tales of Hoffmann*. Since then, she has completed her English degree and the Graduate Diploma in Law. She is excited to perform (and wear a corset) once again with the cast after a busy two years!

Laura Turner



Laura is a coloratura soprano and will begin her MMus in Vocal Performance at the Royal Birmingham Conservatoire this year. She has recently been living and teaching in Italy, while also having vocal coaching at the conservatoire of Vibo Valentia. Laura has played Cunégonde and Giulietta with BYO, and will perform the role of Musetta in The North Wales Opera Society production of *La Bohème* this September.



Jamie Williams

Jamie joined BYO in 2018, playing many roles in *Candide*, and Coppelius in Offenbach's *The Tales of Hoffman*. Other roles include Bugsy [Bugsy Malone], Richard Hannay [The 39 Steps] and Audrey II [Little Shop of Horrors]. A heavy metal enthusiast and Grade 8 drummer, he hopes you enjoy the show!

Would you like to join us?

We need a new Manager to help run the BYO Project next year and beyond!

This is a fabulous opportunity to join the rest of the team and work with the directors, the many volunteers who run the course and performances, the students and their parents.

This will be a paid role and is hugely varied and rewarding.

**Please apply for further details by emailing:
admin@bedfordshiremusictrustorg.uk**

PRODUCTION TEAM

<i>Artistic Director/Choreographer</i>	Fred Broom
<i>Musical Director</i>	Richard Sisson
<i>Vocal Coaches</i>	Rachel Nicholls, Kitty Whately, Julia Fraser
<i>Company Managers</i>	Vanessa Cole, Joanna Wood
<i>Designer</i>	Fred Broom
<i>Lighting, Design and Tech</i>	Sohraab Khan, Bram Lea skbl-events.co.uk
<i>Wardrobe</i>	Christiane Astridge
<i>Masks and Props</i>	Jenny Mullan
<i>Costumes</i>	Elaine Alsop, Annabel Astridge, Jenny Mullan, Helen Packman, Sarah Stephenson
<i>Publicity, Marketing & FOH Managers</i>	Vanessa Cole, Joanna Wood
<i>Programme Designer</i>	Muire Creed
<i>Graphics</i>	Jude Chapman
<i>Additional Support</i>	Nick Wood, John Sheehan, John Alsop
<i>Organist</i>	James Watson
<i>Video recording</i>	Matthew Haynes, Helena Wu-Faulder, David Asomaning, Luton Sixth Form College
<i>Circus Band</i>	Fred Broom, Rei Camilleri, Georgie Cole, Ciara Dineen, Matthew Haynes, Robert Kendrick, Rachel Nicholls, James Watson, Jamie Williams, Helena Wu-Faulder

WARDROBE

Christiane Astridge

I have been working with Fred Broom, our Artistic Director, since 2017, and I have to say it can be a real challenge to restrain his often-fantastical ideas and to keep him within budget. For our 2018 production of *Candide*, he had the wardrobe team making around 200 costumes for just 21 cast members. It's not unusual to get a request for a straitjacket, golden sheep, ghostly spirits or four and twenty steampunk hats. This year, Mr Broom started with a request for fourteen or so reversible, circular, rehearsal skirts which, for those of you who don't know, take a lot of fabric and a lot of time.

With the uncertainty of the pandemic potentially preventing our 40th Anniversary Gala performances, we have been very conscious of needing to limit our costume and prop budget. At the suggestion of some of our cast members,

for both financial and ethical reasons, I agreed to take on the challenge of trying to make the costumes and props as sustainable as possible by reusing and recycling those used in previous productions and making use of fabric and clothing donations. You might imagine Fred's distress on the declaration of a challenge of no costume or prop budget!

So, if you have seen any of our more recent productions you may be able to spot a costume being worn again by the character from the original opera, or adapted for characters from some of our earlier productions. It was our aim this year to spend as little as possible on new costumes and fabrics, and use as few new or first-hand materials as we could. Take a look at our Facebook page to see how we have repurposed and created some of our costumes sustainably.



The Tales of Hoffmann 2019

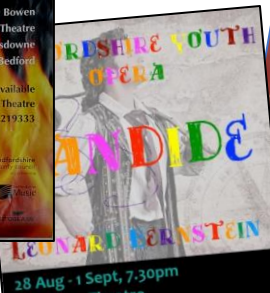
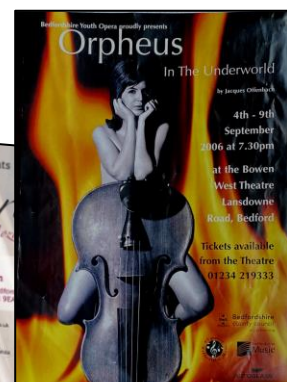
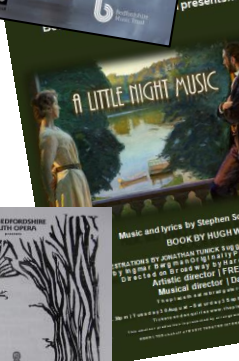
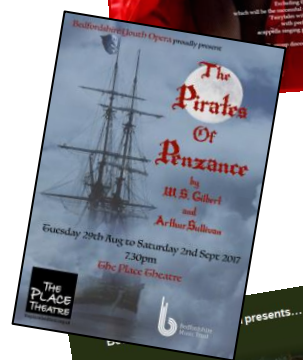


Rei Camilleri – *Prince Orlofsky*

PREVIOUSLY ...



Dido and Aeneas (Purcell)	1981, 1991, 2011
Pimpinone (Telemann)	1981
The Little Sweep (Britten)	1981
The Beggar's Opera (Gay)	1982
Patience (Gilbert & Sullivan)	1983
Semele (Handel)	1984, 2002
Die Fledermaus (Strauss)	1985, 1996, 2009
King Arthur (Purcell)	1986
Paul Bunyan (Britten)	1987
The Bartered Bride (Smetana)	1988, 1999
The Magic Flute (Mozart)	1989, 1995, 2007, 2014
The Threepenny Opera (Weill/Brecht)	1990
The Marriage of Figaro (Mozart)	1992, 2010
Carmen (Bizet)	1993, 2008
Orpheus in the Underworld (Offenbach)	1994, 2006
Figaro's Wedding (Mozart)	1997
The Telephone (Menotti)	1997
The Pirates of Penzance (Gilbert & Sullivan)	1998, 2017
The Voice of Forgiveness (devised/Mozart)	1999
Riders to the Sea (Vaughan Williams)	2000
Down in the Valley (Weill)	2000
Trial by Jury (Gilbert & Sullivan)	2000, 2011
Sweeney Todd (Sondheim/Wheeler)	2001
Jabberwocky (devised)	2001
Kidz! A Cautionary Tale (Wiles/Belloc)	2002, 2007
Candide (Bernstein)	2003, 2018
The Ning Nang Nong Show (Wiles/Milligan)	2003
Albert Herring (Britten)	2004
Alice in Wonderland (Chauls)	2004
The Mikado (Gilbert & Sullivan)	2005
Fairytales without Fairies (Wiles)	2005
Kidz! 2 - The Revenge of the Scissorman (Wiles/Hoffman)	2006, 2011
Trouble Comes In Threes (Wiles/Smith)	2010
Into the Woods (Sondheim/Lapine)	2012
Iolanthe (Gilbert & Sullivan)	2015
A Little Night Music (Sondheim)	2016
The Tales of Hoffmann (Offenbach)	2019



A HUGE THANK YOU TO ...

- 🎵 Bedfordshire Music Trust and all our Volunteers who have supported us and helped with course management, front of house and the numerous other strange and wonderful tasks necessary to bring this year's production to life
- 🎵 John Alsop for creating and running all the BYO Course Registration, Payment and Ticketing system
- 🎵 Parklea Primary School and Carol Onley for all their help and flexibility in hosting us throughout the rehearsal period
- 🎵 St Andrew's Church and their Team for their huge generosity in hosting us for our Gala Concerts
- 🎵 The Hans Freyan Trust for financial support
- 🎵 Music for Bedford Borough who kindly provided us with storage space for our costumes and props, making this sustainability project easier and to Catherine Moore for helping us access the space.
- 🎵 Tamsin Lodder at Bedford Borough for her wise advice about running singing courses during Covid times
- 🎵 Rosalyn Holter for her recent donation of haberdashery and fabric which will significantly cut our trips to Hobbycraft in the future.
- 🎵 Wendy Broom for knitting the fabulous Albert Herring tank top
- 🎵 Thank you to all those who have loaned us various essential items: Kerry Watson at The Mix, Luton Music Service for a keyboard, George Fraser for a snare drum, Lucille Villamayor and Ben Robinson for loan of costume, Danesborough Chorus for extra lighting
- 🎵 David Williams for accompanying singers during Vocal Coaching sessions
- 🎵 All the professionals who have generously given their time and skill to us for free
- 🎵 Dragon Print (Hitchin) for printing publicity materials
- 🎵 Vanessa Cole for hosting some of the students during the course
- 🎵 Johnny Bosworth for permission to use photograph of Donna Lennard www.jonnybosworth.com
- 🎵 And finally to all the parents who have supported their young people in their BYO journeys

MAKE MUSIC, MAKE FRIENDS, HAVE FUN!

The Bedfordshire Music Trust runs a range of music courses and events for students of all ages who already play an instrument or sing and are looking to take part in high quality ensembles or groups.

2021 - 22 COURSES:

Four Hubs Orchestra Saturday 23 / Sunday 24 October 2021
Redborne Upper School, Ampthill & Bedford Corn Exchange

The following dates are to be confirmed:

Chamber Course	October 2022	Castle Newnham School, Bedford
Four Hubs Orchestra	February 2022	(venue TBC)
Chamber Course	February 2022	Castle Newnham School, Bedford
Orchestral Jamboree	Tuesday 19 April 2022	Bedford Corn Exchange
Four Hubs Concert Band	April 2022	Connolly Hall, Redborne Upper School, Ampthill
Youth Opera	Easter Workshops - April 2022	Parklea Primary School, Luton
	Summer Course - July/August 2022	(venue TBC)