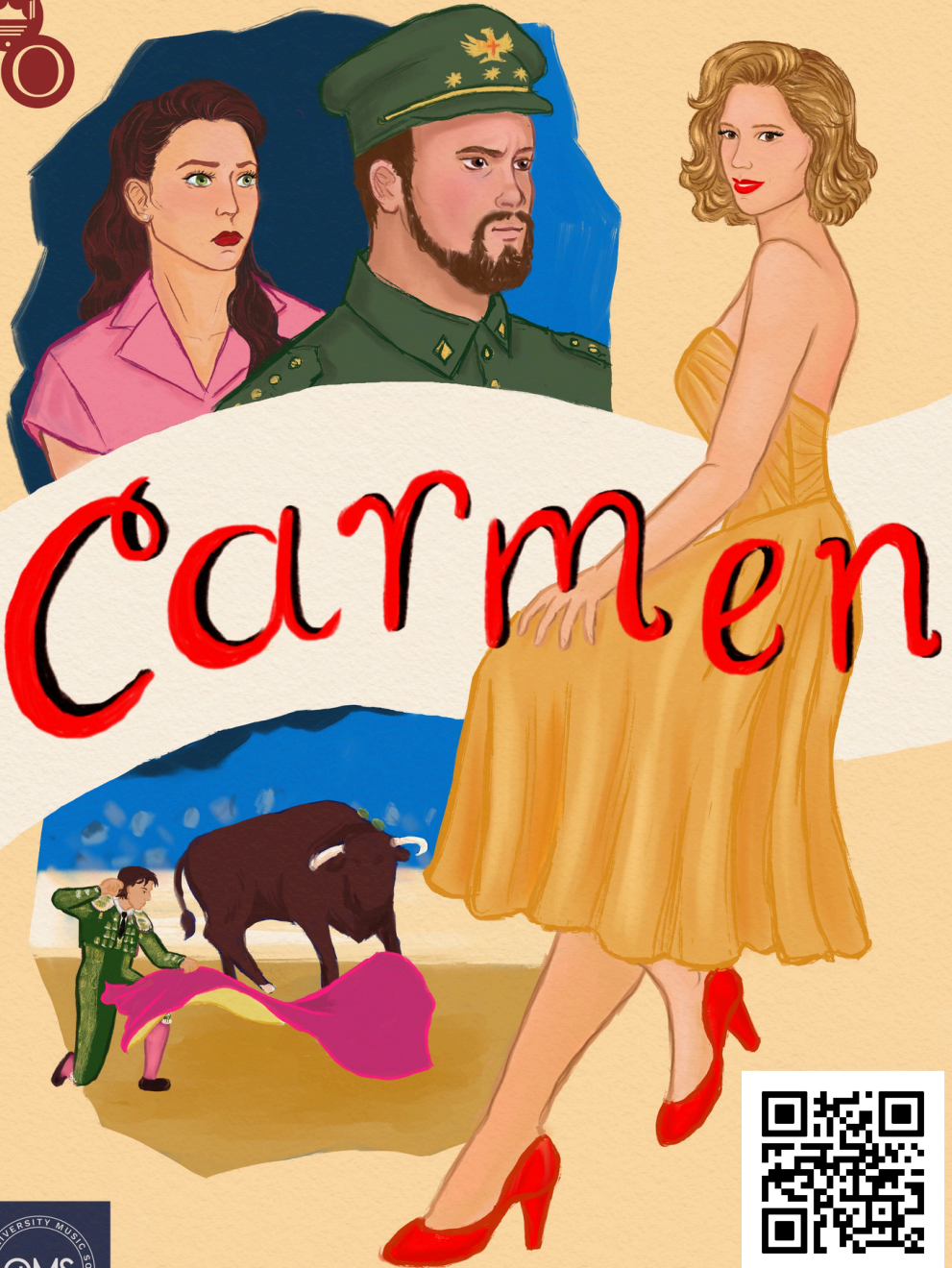




The Oxford Opera Society presents...



Carmen



Friday 2nd May: Sheldonian Theatre

Synopsis

First Half

Act I:

A square in Seville, 1959. On the right, a door to the tobacco factory. At the back, a guardhouse.

A group of soldiers are on guard in the square, easing their boredom by watching the passers-by (“Sur la place, chacun passe”). Micaëla arrives, seeking Don José, a soldier from her village that she has been tasked to give a letter to. Moralès, officer of the guard, informs her that he is not yet on duty and invites her to wait in the guardhouse with him. When it seems the soldiers will not accept her polite declination of this invitation, she flees the square, saying she will return later when Don José has come. The changing of the guard takes place and Don José arrives, and is told by Moralès that Micaëla has travelled to see him. The factory bell rings to signal the break time for the women working there.

They emerge and exchange banter with the young men in the crowd (“La Cloche a sonné”). Carmen, who the men have all been waiting for, finally enters and proclaims her distaste for the men who fall at her feet and her views on the untameable nature of love (“L’amour est un oiseau rebelle”). The men plead for her to choose a lover, when Carmen spies Don José, who has been ignoring her. Surprised by his disinterest, she throws her flower to him, marking him as her new romantic pursuit. Don José is furious at her insolence, but his thoughts are quickly interrupted by Micaëla. She gives the letter from his mother, along with a kiss (“Parle-moi de ma mère!”). As she leaves, Don José reads the letter, in which his mother requests that he take Micaëla for his wife. Don José vows to fulfil his mother’s request. Suddenly, there is commotion in the factory, and the workers rush out demanding help from the soldiers (“Au secours! Au secours!”). Carmen is accused of injuring another girl in a fight, and she is brought out to the officer Zuniga. When she refuses to answer any of Zuniga’s questions, she is sent to go to the prison, guarded by Don José (“Tra la la... Coupe-moi, brûle-moi!”). Left alone with José, Carmen devises a plan to escape, inviting José through song (as she has been commanded not to speak) to become her lover and join her at a party at her friend Lillas Pastia’s inn (“Prez des ramparts de Seville...”). Beguiled by her song, José agrees to free her, allowing her to push him away and escape as she is about to enter the prison. José is arrested for dereliction of duty.

Act II:

A gathering at Lillas Pastia’s.

Two months have passed, and Carmen and her friends enjoy a party at Lillas Pastia’s inn (“Les tringles des sœurs tintaient”). Carmen has learnt of Don José’s freedom, and trusts that he will go to find her at Lillas Pastia’s as she hinted to him in her song two months before. A parade passes under the window of the inn, celebrating the powerful bullfighter Escamillo (“Vivat! Vivat les toreros!”). Invited in by Zuniga, Escamillo introduces himself and is immediately attracted to Carmen (“Votre toast, je peux vous le rendre”). Although coaxed into talking to him by her friends Frasquita and Mercedes, Carmen expresses her disinterest and rejects Escamillo, as everyone leaves the party. Once only Carmen, Frasquita and Mercedes remain, resistance leaders Dancaïro and Remendado arrive to reveal their order to smuggle newly-acquired contraband across the country (“Nous avons en tête une affaire”).

They appeal to the women to help them distract guards along the way. Although Frasquita and Mercedes are keen to help, Carmen refuses as she wishes to stay in Seville with the newly-released Don José. After some more convincing the group arrive at a compromise - Carmen will convince Don José to travel across the country with them. Don José arrives, and Carmen flirts and dances with him (“Je vais danser en votre honneur”). However, her song is soon joined by a distant bugle call from the barracks, and José turns to leave to his duties. Mocked by Carmen, he is torn between his duty as a soldier and his love for her (“La fleur que tu m’avais jetée”). However, when he finally decides to leave Carmen forever, he is intercepted by Zuniga who has come to seduce Carmen. Fiercely jealous, José fights Zuniga. Facing another arrest, he is forced to join the Carmen and the resistance group, leaving his life behind to travel with them (“Suis-nous à travers la campagne”).

Second Half

Act III:

A wild area in the mountains

Four more months have passed, and we find the resistance group travelling through the mountains (“Écoute, écoute, compagnon”). The relationship between Carmen and José is already beginning to show strain. Passing through the countryside he is reminded of his mother at home in his village, and his promise to her to return and marry Micaëla. Carmen, jealous, scornfully tells him that if he thinks of them so much then he should just return to them. In an attempt to distract Carmen from her anger towards José, Frasquita and Mercedes amuse her with reading fortunes on playing cards (“Mêlons! Coupons!”). However, when it is Carmen’s turn to read her fortune, the cards foretell her death and José’s no matter how many times she shuffles and redraws them. The group leave to transport their contraband, with the women tasked with distracting the local customs officers. Just as the group leaves, Micaëla appears, seeking Don José. She prays for God to give her strength to find José and bring him home (“Je dis que rien ne m’épouvante”). Meanwhile, Escamillo also makes his way to the encampment, seeking to seduce Carmen. José, keeping guard at the back of the resistance group, fires at him, frightening Micaëla to hide in an abandoned building. José confronts Escamillo, and on hearing that he has come for Carmen, the two fight (“Je suis Escamillo, toréro de Grenade”). Just as José is about to kill Escamillo he is stopped by Carmen and the rest of the group. As Escamillo leaves he invites everyone to his next bullfight in Seville. Turning again to go, Dancaïro discovers Micaëla, who begs Don José to come back home with her. However, it is only when Micaëla reveals that José’s mother is dying that Don José agrees to leave, and he says goodbye to Carmen vowing he will return (“Holà, holà José”).

Act IV:

Seville, outside the amphitheatre

A few months later, and a crowd have gathered outside the amphitheatre in Seville awaiting Escamillo’s bullfight. Traders gather to sell their wares to the crowd (“À deux cuartos!”). Soon, the bullfighter’s parade arrives, followed by Escamillo with Carmen on his arm (“Les voici! Voici la quadrille!”). The pair express their love for each other as Escamillo goes into the arena (“Si tu m’aimes, Carmen”). Although warned by Frasquita and Mercedes that Don José is nearby, Carmen is unafraid and waits outside the arena to speak to him. Don José confronts her and proposes to escape together with her, leaving their lives behind and building a life together (“C’est toi! C’est moi!”). However, Carmen sees that a relationship with Don José would never work out, afraid of what the cards foretold, and tells him so. When he doesn’t listen, Carmen exclaims that she is now in a relationship with Escamillo and loves him, trying to force José to move on. She throws him back the flower that he had given to her and turns to enter the amphitheatre. However, just as Carmen reaches the threshold, Don José rushes towards her and stabs her. She dies as the bullfight ends, held in Don José’s arms.

An expanded digital programme containing full chorus bios, the up to date orchestra list and more can be found by scanning the QR code on the front of this programme!

Director: Isabella Li-Yan-Hui



Isabella Li-Yan-Hui is a director and soprano in her second year of reading Music at University College, Oxford. From the start of her time at university, she has explored directing and producing with the Oxford University Dramatic Society, assisting on *Amadeus* (Clarendon Productions MT23), *Someone Will Take Your Place* (Wadham College Drama Society HT24) and *The Importance of Being Earnest* (Univ Players TT24) before co-founding Coffee Cup Productions and Arrant Thief Productions at the end of her first year. She also enjoys time onstage as well as offstage, performing regularly with the National Youth Music Theatre since 2016. With this company, she has had the opportunity to play in venues such as the Adelphi Theatre, The Other Palace and The Painted Hall (Old Royal Naval College), as well as originate the roles of **Helen** (*Imaginary*, 2017) and **Blue** (*A Kiss for Cinderella*, 2022). As a classical singer, Isabella studied at the Junior Guildhall School of Music and Drama with Rachel Sherry and Marilyn Rees from 2019 to 2023, before coming to Oxford where she is now learning with Carys Lane. She has experience as a choral scholar with the University College Chapel Choir, with which she gives solo and ensemble performances every term. Outside of university, she also has enjoyed singing with Chineke! Voices, joining them in the Royal Albert Hall for the 2022 season of the BBC Proms. She is delighted to join the Oxford Opera Society this year as Resident Stage Director, marking her operatic directing debut.

Toby Ward is a conductor, tenor and pianist originally from Edinburgh; and is a final year music student at University College. He has particular experience as an opera conductor, being in the second year in his position as Resident Musical Director of the Oxford Opera Society. He has also previously worked as Chorus Master for the Oxford University Gilbert and Sullivan Society in their Michaelmas 2023 production of *The Pirates of Penzance*. He was the Co-Conductor of the Fidelio Orchestra – the combined orchestra of University and Merton Colleges – from 2023 to 2024, and has previously conducted the Oxfordshire County Youth Orchestra, Oxford University Wind Orchestra and St Anne's Camerata in workshops and masterclasses. He studies conducting with Dr John Traill. As a singer, he is a Choral Scholar with the Chapel Choir of University College, and a member of Schola Cantorum; and regularly sings with ensembles around Oxford, having previously depped with the Choir of St John's College, the Choir of Merton College and the Choir of the University Church of St Mary the Virgin. He also sings regularly as a guest singer with the Oxford University Chorus, and studies with Ali Ponsford-Hill and Carys Lane. He is an accomplished pianist, frequently accompanying singers, particularly in University College Choral Scholar's recitals, and also plays the violin in productions across the University, including the Opera Society's 2023 production of *Le Nozze de Figaro*. Next year, he will take up the position of Graduate Music Assistant at St Edward's School in North Oxford.

Musical Director: Toby Ward



Assistant Music Director: Maximillian Ren



Maximillian Ren is a pianist, conductor and the organ scholar at University College, Oxford. As a pianist, he received training in Paris, London and Toulouse, under notable pianists such as Martin Sturfält and Paul Roberts. He has performed extensively repertoires of the French school, and is working on a recital of the complete *Preludes and Images* by Debussy. Maximillian also works as a collaborative pianist and repetiteur in Oxford with singers and choirs. As an experienced conductor, he worked extensively with a wide range of repertoire as the director of music and conductor of the Fidelio Orchestra (joint Merton and Univ orchestra) from 2024-2025; and as the organ scholar of the college, he conducts and works with the University College Choir.

Indian pianist Ishan is completing his Master's at the Royal Academy of Music in London under the tutelage of Michael Dussek and James Cheung. Passionate about opera, he has worked on productions including *L'incoronazione di Poppea*, *Così fan tutte*, *La Traviata*, *Rigoletto*, *La Bohème*, *Suor Angelica* and *Turandot*. He is proficient in Italian, German, French, and Spanish, with a foundational understanding of Russian and Czech. His past roles include musical director and keyboard for *Aladdin Jr.*, *Annie*, and *Spring Awakening*, as well as pianist for Elmhurst Ballet School, Birmingham Opera Company, and The People's Show Choir. He has received coaching from renowned musicians such as Susan Manoff, Angelika Kirchschrager, Malcolm Martineau, and Dylan Perez. Upcoming engagements include *Die Zauberflöte* as musical director with Opera Greenwich, and *Cavalleria Rusticana*.
www.ishanbhadra.com

Repetiteur: Ishan Bhadra



Casting and Direction Assistant: Seb Carrington



Seb began singing at Coventry Cathedral in 2014, before training in opera with Lynne Wayman and Phillipa Hyde. An accomplished recitalist, Seb has performed in venues across the country, including Magdalen College Oxford, the Royal Festival Hall, St James' Picadilly, and Garsington Opera. Their operatic role debut was **Mercedes** in Bizet's *Carmen* with Stanley Opera, Hinckley (2023). Since then, they have performed in Gilbert and Sullivan operettas on tour. In 2025, they created the role of **Calliope** in Stanley Opera's new translation of Offenbach's *Orpheus in the Underworld* (2025). Seb is the co-founder of Seabass Theatre, an Oxford-based expressionist theatre company. Their inaugural production, [Hamlet](#) (March 2025), opened to highly positive reviews. They are also co-founder of Castle Baroque Players, a baroque ensemble based in Leicester. Past acting credits include: **Calliope** in [Orpheus in the Underworld](#) (Stanley Opera, 2025); **Ko-Ko** in *The Mikado* (Oxford University Gilbert and Sullivan Society, 2024); **Ko-Ko** in *The Mikado* (Stanley Opera, 2024); **The Wolf** in *Into the Woods* (Rugby School, 2024); **Mercedes** in *Carmen* (Stanley Opera, 2023); **Joseph Porter** in *HMS Pinafore* (Stanley Opera, 2023); Soloist in *The Selfish Giant* (Garsington Opera, 2022). Directing credits: *Hamlet*, *Doctor Faustus* (Seabass Theatre, 2025); *The Tempest* (Magdalen Players, 2025).

Carmen: Milette Gillow



Mezzo-Soprano Milette Gillow graduated with distinction from the Preparatory Opera course at the Royal Academy of Music under tutelage of Alex Ashworth and Iain Ledingham, following a Ph.D. in mathematics from the University of Leeds. Career highlights include **Dido** *Dido and Aeneas* and **Zlatohřbitek** *Přihody lišky Bystroušky* with HGO, the latter of which won a 2023 Off West End Theatre Award, and in scenes as **Octavian** *Der Rosenkavalier*, **Angelina** *La Cenerentola*, **Lucretia** *The Rape of Lucretia*, and **Rosina** *Il barbiere di Siviglia*. As a recitalist, she holds a particular fondness for English Song; notable performances include Elgar's *Sea Pictures* (Bridge Sinfonia, 2022) and a programme at the Wigmore Hall, where she also performed as a Semi-Finalist in the 68th Annual Kathleen Ferrier Awards. Milette now works full-time in the startup space as the co-founder of The Tech Bros, an organisation backing female tech founders. She lives in Oxford and joined the Governing Board of Oxford High School GDST in September 2024

Robin was educated at Reigate Grammar School, then spent a year at the Royal College of Music before reading Maths at St Peters College Oxford. Whilst at university, he played as principal horn with the university orchestras (including performing Bach's Brandenburg Concerto no.1 and Strauss' 2nd horn concerto) and performed regularly as a vocal soloist. Since then, operatic roles have included **Don José** in *Carmen*, **Cavaradossi** in *Tosca*, **Turiddu** in *Cavalleria Rusticana* as well as covering all tenor roles in Regents Opera's recent *Ring Cycle*. Oratorio work has included Evangelist in both Bach *Passions*, Mendelssohn's *Elijah* and *Lobgesang*, Britten's *Serenade for Tenor, Horn and Strings*, *Nocturne* & *St Nicolas*, Elgar's *The Dream of Gerontius* and Mahler's *Das Lied von der Erde*.

Robin currently studies with Neil Baker in London.

Don José: Robin Whitehouse



Escamillo: David Bicarregui



David is a baritone and composer and a recent graduate of the Joint Course programme of the University of Manchester and the Royal Northern College of Music, where he received First Class honours. David studies singing with Andrew Heggie. He is in demand as a singer across the country. Recent credits include: **L'imperial commissario**, *Madama Butterfly* (Dorset Opera Festival); **2nd Armed Man**, *Die Zauberflöte* (Oxford Opera Company); Chorus Mentor, *Le Nozze di Figaro*, *Le Roi de Lahore*, (Dorset Opera Festival); **Father Frost**, *The Snow Maiden* (RNCM Opera); Chorus, *La bohème*, *Carmen* (Oxford Opera Company); **Bartolo**, *The Marriage of Figaro* (Oxford Touring Opera).

As a composer, David studied under Kevin Malone. David's works have gained attention for their expansive soundworlds that lead audiences into new and exciting musical experiences. Notable works include: *Song of Ourselves*, *An Earthen Requiem* (2021); and *Capsule* (2024), a chamber opera that premiered two sold out nights in Manchester in April 2024. *Capsule* will return to the stage in 2026. David will continue his studies at the RNCM in singing and composition at postgraduate level in September.

Micaëla: Lucy Elston



Lucy Elston (soprano) is a winner of Wilton's Music Hall's 'Music 4all' competition in the Opera Category, a finalist of the Douglas Rees Memorial Young Opera Singer of the Year, and was awarded an honorary mention by the panel of the Kyrenia Opera Competition. Recent performances include soloist for Rutter's *Requiem* (Rugby Philharmonic Choir), Soprano soloist in Haydn's *Creation* (Christ's Hospital school), for *Calling All Dawns* by Christopher Tin (Warwick Schools Foundation), **Helene** from *Une éducation manquée* and **Mrs Bouncer** in *Cox and Box* (Hand Made Opera), and Proms in the Park at Bolsover and Warwick Castles. Previous highlights include singing as **Anna** in the UK premiere of *La Nonne Sanglante* (Gounod), The Hive Opera, **Pamina** *Die Zauberflöte*, **Euridice** *Orfeo ed Euridice*, **Galatea** *Acis and Galatea*, **Suor Genovieffa** *Suor Angelica*, **Mrs Gobineau** *The Medium* and **Cathleen** *Riders to the Sea*. Lucy has sung for British Youth Opera and with Trinity Laban Opera. Lucy graduated from WIAV and Trinity Laban (both with Distinction). Next – soloist for Rossini's *Petite messe solennelle*. www.lucyelston.com

Emily Rooke is a soprano from Hereford and Worcester. She gained a Master of Performance (Distinction) at the **Royal College of Music** and was a **British Youth Opera** Serena Fenwick Young Artist. Emily has performed with **Welsh National Youth Opera**, at the Museo Galileo and at the **Liszt Akademie**. Opera scenes include: **Griselda** (Deucher's *Cinderella*), **Poppea** and **Damigella** (*L'incoronazione di Poppea*), **Lucia** (*The Rape of Lucretia*) and **Miles** (*The Turn of the Screw*). Emily was a member of the **Chorus** for Opera Holland Park's 2024 production of *Pagliacci*. A member of the **Philharmonia Chorus**, Emily was previously a **BBC National Chorus of Wales** scholar, and has performed at the **Royal Albert Hall** and **BBC Proms**. She was a step-out soloist for TV series **Wonders of the Celtic Deep**. Emily previously studied at the **Conservatorio di Musica 'Luigi Cherubini'**, Florence, **Haute Ecole de Musique de Genève** and **Royal Welsh College of Music and Drama**. Next: **Chorus** - *La Traviata* and *Lucia di Lammermoor* (Opera Holland Park). www.emilyrooke.com

Frasquita: Emily Rooke



Mercedes: Ieva Glinske



Lithuanian soprano Ieva Glinske has performance experience in concerts, recitals, opera scenes and operas across Europe, including Germany, Lithuania, France, Italy, and London, UK. Her repertoire includes German Lied, French Mélodie, oratorios, as well as solo arias and duets from operettas, musicals, and operas, written for such roles as **Iolanta** (*Iolanta*), **Elettra** (*Idomeneo*), **Salomé** (*Hérodiade*) and **Nedda** (*I Pagliacci*). In staged opera scenes performances, Ieva Glinske has taken on roles including **Contessa** (*Le Nozze di Figaro*) and **Tatyana** (*Eugene Onegin*, directed by William Kerley). Her 2024 role was **Fifth Maid** (*Elektra* by Strauss, Dramatic Voices Program Berlin) with conductor Elda Laro from Deutsche Oper Berlin. Ieva Glinske continues her vocal training in London, where she is currently based. She has worked with such renowned artists as Joan Rodgers CBE, Elaine Kidd (Royal Opera House), soprano Jeanne-Michèle Charbonnet and soprano Janice Baird.

www.ievaglinske.com



Micaëla (Cover): Eleanor Woods

Eleanor is a soprano from Warwickshire. Last year she graduated with a Distinction in a Masters in Music from the Royal Welsh College of Music and Drama, and is delighted to be returning in September to attend their David Seligman Opera School. Currently under the tutelage of Gail Pearson, Eleanor has played roles such as **Miss Wordsworth** from *Albert Herring* by Britten, as well as **Fortuna** in Monteverdi's *L'incoronazione di Poppea*. She has thoroughly enjoyed covering the role of **Micaëla** in this production of *Carmen*.

Aleksandra Kenenova is a Russian mezzo-soprano, born in Moscow. In 2020, she graduated from the Russian Institute of Theatre Arts (GITIS), Opera Theatre Faculty, where her roles included **Olga** (*Eugene Onegin*), and **Zelatrice**, the **Abbess**, and **Principessa** (*Suor Angelica*). In 2021, she received full sponsorship from the American Trust and the Dennis O'Neill Foundation for a Master's program at the Wales International Academy of Voice (Cardiff, Wales). Aleksandra has since performed as **Alisa** in *Lucia di Lammermoor* (2022, Instant Opera Company) and undertaken projects including a unique art song project *Detective Notes* led by Linda Kitchen. In 2023, she participated in Michael Chance's Opera School "SienAgosto" in Siena, Italy and recorded a CD with Fyodor Biryuchev at Abbey Road Studios. In 2024, Aleksandra was recognised as both a choir artist and soloist by Cathedral of the Dormition of the Most Holy Mother of God in Ennismore Gardens. She has been granted a Global Talent Visa by the Arts Council of the UK and awarded a scholarship for further studies at the Vienna Conservatory. This summer, Aleksandra will perform at the prestigious Farley Festival in Salisbury, where she will appear alongside pianist Nicholas Walker.

Carmen (Cover): Aleksandra Kenenova



El Remendado: Annika Kotilaine



Annika is currently completing an MPhil in Musicology at Oxford University whilst also working as a singing teacher across Oxfordshire. Before this, she studied Music at King's College London where she took singing lessons at the Royal Academy of Music. During this time, Annika performed in numerous student operas at professional theatres in London, while also developing her skills as a recitalist. She broadened her singing focus upon returning to Oxford, working as both a soprano dep for various Oxford college choirs and as the lead singer of a Balkan ska band, performing at pubs and clubs around Oxford and London. During a four month period in New York she joined a transcendent gospel choir in Harlem, expanding her singing practice further still. She is delighted to be part of another Oxford Opera project after singing the roles of **Musetta** (*La Boheme*) and **Nekaya** (*Utopia Ltd*) for the opera scenes showcase last year.

El Dancaïro: Barnabas Sharp



Barnabas Sharp (they/them) is a graduate choral scholar at Queen's College Oxford, and a tenor choral clerk at St Michael at the North Gate. Having recently moved from Kent to pursue more choral and composition ambitions, they studied at Royal Holloway, University of London and obtained a Masters in Advanced Musical Studies. A fully qualified teacher of mathematics, Barnabas has composed soundtracks for international award-winning short films, had choral works premiered by Faversham Choral Society, and enjoys giving recitals - their most recent being a selection of songs by transgender, non-binary and gender-diverse composers as part of the RETUNE Festival run by Alternative Canon Project. Outside of work and music, Barnabas enjoys the cinema, campaigning for queer rights, and *Doctor Who*. This is their opera debut.

Max Rozenfeld (he/him), a debuting bass-baritone, is an undergraduate first-year medical student at University College, Oxford. He comes from a choral background – having been Head Chorister of Westminster School Chapel Choir, where he was cantor and a frequent soloist (Allegri's *Miserere*, Purcell's *Rejoice in the Lord Always*, Victoria's *Requiem* among others). During termtime, he sings with a choral scholarship at University College under Giles Underwood, and with Schola Cantorum, Oxford's premier chamber choir, under Steven Grahl. With these choirs he's sung solos in MacMillan's *Miserere*, Purcell's *Magnificat* and is looking forward to being part of a solo quartet in Tomkins' *My Beloved Spake*. During the holidays, he sings and deputises professionally for church choirs around London, most recently with Nic Chalmers at St Jude's on the Hill in Hampstead. He is now entering the operatic world, with *Carmen* as his first staged production.

Zuniga: Max Rozenfeld



Morales: Peregrine Neger



Peregrine is a classicist at Jesus College and a choral scholar at Pembroke College. He is delighted to return to Oxford Opera Society after co-directing and performing in last year's staging of opera scenes. Peregrine is a zealous acolyte of the University's Gilbert & Sullivan Society, for which he is co-directing *Patience* this term in addition to appearing as the infamous aesthetic poet Reginald Bunthorne. Outside the operatic repertoire, he can be seen a fortnight hence as the slightly more serious aesthete Robert Ross in the original biographical tragedy *The Final Salomé* by Lily Zhang, and he is reprising his role as Helen's singing Phrygian slave in Oxford Ancient Languages Society's reconstruction-based production of Euripides' *Orestes* in June.

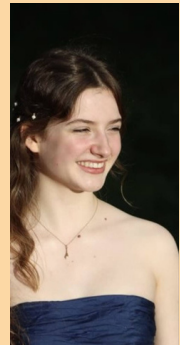
Chorus: **Anna Ahlberg**



Anna Ahlberg is an alto and graduate student at the University of Oxford, where she is pursuing a DPhil (PhD) in biology. She has experience singing as a choral scholar in Brasenose College Chapel Choir, a role in which she sang weekly choral evensong featuring medieval to modern choral music, and made frequent solo performances. Before coming to Oxford, Anna was a chorister in Uppsala Domkyrkas Flickkör (Uppsala Cathedral Girls' Choir). As part of this youth choir, she participated in four international tours and performed in two productions of Carmina Burana at Folkoperan opera house (Stockholm, Sweden).

Chorus: **Kirstie Fernie**

Kirsty Fernie is an undergraduate soprano in her second year of studying Music at Oxford University. She holds a choral scholarship at St Peter's College Choir, for which she is a regular soloist (including Haydn's Harmoniemesse and Mendelssohn's Laude Zion). She deputises for choirs in Oxford, London and Birmingham – for example, as the soprano soloist for Haydn's Missa Sancta Nicolai, St Cuthbert's Earl's Court. Currently, she is joining Ex Cathedra to sing J. S. Bach's St Matthew Passion at Birmingham Symphony Hall. She has previously performed as the soprano soloist of Vocatio Responsio (Astorga's Stabat Mater) and looks forward to the performance of 'Two German Cantatas' this term. While Kirsty's vocal background is in choral music, she is keen to develop her experience as an opera singer. She loved taking part in Don Giovanni (Oxford Student Opera Society) and she is excited to be a member of the upper chorus for Oxford Opera Society's Carmen.



Chorus: **Jinghong Ma**



Ma Jinghong is a first-year undergraduate reading Computer Science and Philosophy at Balliol College. She sings alto in the chorus and has performed regularly with the Balliol Chapel Choir, taking part in ensemble pieces such as weekly evensongs, concerts, and Christmas carol services. Outside of choir, she plays the piano and occasionally accompanies singers in solo and acoustic performances.

Chorus: Janet Lau



Janet Lau is a mezzo-soprano and a first-year undergraduate studying PPE at Pembroke College. Before Oxford, Janet sang with the Diocesan Girls' School Choir for nine years, where she was a soloist. The choir, frequently recognised as the best girls' choir in Hong Kong, gave her the opportunity to tour internationally, including performances across the UK. After taking a hiatus from music prior to university, Janet has embraced the chance to explore a variety of musical styles. This marks her operatic debut, and she also sings for Pembroke College's jazz band, performing at concerts and events across Oxford. Besides singing, Janet is also a keen violinist, having played in orchestras and chamber music ensembles.

Chorus: Stuart Macgregor

Stuart is a postgraduate student studying for a DPhil in Engineering Science at University College. During his undergraduate degree he was a choral scholar with the college chapel choir, where he sang in weekly services and as well as tours and concerts, including with the Martlet Voices. In his postgraduate career, he is the graduate common room representative of the University College Music Society, and has sung for several seasons with the Intermezzo chamber choir. Stuart has previously performed on stage in the Oxford University Gilbert and Sullivan Society's performance of "The Pirates of Penzance".



Chorus: Teddy Onslow



Teddy Onslow is a second year undergraduate, studying chemistry at Trinity College. He is a bass and has experience singing as a choral scholar for Trinity College Chapel Choir, where he gave several ensemble and solo recital performances. Outside of choral singing, Teddy is the Co-President of Oxford University's a cappella group, Out of the Blue. He has toured the UK and US with the group and performed a month-long, best-selling run at the Edinburgh Fringe. Teddy is very excited to perform as a member of the chorus for his operatic debut.

Chorus: Ben Watson



Elizabeth is a finalist reading French and Philosophy at The Queen's College. She has trained professionally at Brussels International Ballet School (2020-21, 2023-24) and will be starting her career in ballet as an apprentice with Brussels City Ballet in September. She has performed soloist and corps de ballet roles in The Nutcracker and Swan Lake, as well as in youth productions of Giselle, Coppélia and Beauty and the Beast. During her time in Oxford, Elizabeth has choreographed and performed in the winning Varsity ballet dances for Oxford University Competition Dance (2023-24, 2024-25), earning a half blue in the team's first year as a registered half blues sport. In 2022, she spent 2 weeks with the Béjart Ballet Lausanne, taking company class and researching the choreographic style and methods of 20th century French choreographer Maurice Béjart. Since joining the university, she has collaborated with musicians on numerous occasions, presenting pieces of her own choreography – as well as pieces from the classical repertoire – in the context of recitals in Oxford and Cambridge.

Choreographer: Elizabeth Lee



Dancer - Rosie East



Rosie is a first-year Biology student at Magdalen College. Prior to coming to Oxford, she performed as both a dancer and singer in numerous large-scale productions, taking on the role of dance captain in many, as well as competing in dance at a national level. Earlier this year, she made her Oxford debut in 'Jekyll and Hyde' at the Oxford Playhouse. 'Carmen' is her second Oxford production, and she is delighted to be returning to the stage in a dance role.



The Oxford Opera Society aims to bring opera-lovers together and make opera more accessible to students. We arrange affordable trips to world class productions, promote opera productions within Oxford, and put on social events to encourage like-minded people interested in opera to meet and share their interest.

We also provide opportunities to both experienced and inexperienced performers through talks, masterclasses, and operatic productions.

Whilst the society is mainly run by and for the student community, many Oxford alumni and non-student residents in Oxford are involved in the society productions. The Society is run by student and resident volunteers, and its activities in any one year depends on the particular interests of its dedicated committee. Since 2018, we have put on a major production every year, alternating between full operas and concerts of fully-staged scenes, as well as gala concerts.



@oxfordopera



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Oxford Opera Society



We are a not-for-profit organisation run by volunteers. We are entirely reliant on ticket sales and donations to fund projects and any proceeds are put back into the society for the future. To donate, please scan the QR code



The Oxford Opera Society is delighted to be an affiliated ensemble of the Oxford University Music Society and is enormously grateful to OUMS for their support.