

SHAKESPEARE IN MUSIC FESTIVAL
Stratford-upon-Avon
2 May to 5 May 2025



Shakespeare's Legacy in Continental Opera
Featuring soloists from the Royal Academy of Music and
the Guildhall School of Music and Drama
accompanied on piano Alfred Fardell

Programme

Vains regrets! Tendresse éphémère! From *Hamlet* by Thomas

Katherine Gregory & Hector Bloggs

Tenor – **Tobias Campos Santinaque**

Dal labbro il canto from *Falstaff* by Verdi.

Soprano – **Tayla Alexander**

O Quante volte from *I Capuleti ei Montecchi* by Bellini.

Baritone – **Hector Bloggs**

Être ou ne pas être from *Hamlet* by Thomas

Tenor – **Tobias Campos Santinaque**

Horch, die Lerche singt im Hain from *Die lustigen Weiber von Windsor* by Otto Nicolai

Interval

Ange adorable from *Romeo and Juliet* by Gounot
Tayla Alexander and **Tobias Campos Santinaque**

Baritone - **Hector Bloggs**

mab, La reine des mensonges from *Roméo et Juliette* by Gounod

Soprano – **Tayla Alexander**

Frau Fluth Aria from *Weiber von Windsor* by Otto Nicolai

Baritone – **Hector Bloggs**

E sogno? O realta from *Falstaff* by Verdi

Soprano – **Katherine Gregory**

Willow Song from *Otello* by Verdi.

Ave Maria from *Otello* by Verdi



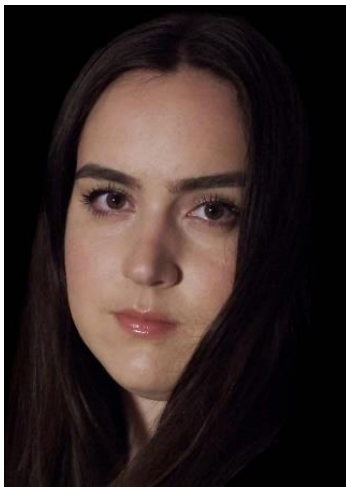
Tayla Alexander holds a Bachelor of Music (Honours) in Classical Voice with First-Class Honours from the University of Auckland. In 2023 she spent a year as a Studio Artist with New Zealand Opera, and in January 2024 played the operatic Christine in Ken Hill's *Phantom of the Opera*, in Tokyo with the Stetson Production Company. With New Zealand Opera she played several principal roles in *The Unruly Tourists* and played Alice and covered the Countess in New Zealand

Tayla was a 2024 finalist in the Lexus Song Quest, judged by Sumi Jo, and she is a Bicentenary Scholar at the Royal Academy of Music where she is currently completing her Masters. At the Academy, Tayla recently played Rusalka in the Spring Opera Scenes, Teri and Friend in the Opera Makers project, and she is currently preparing to play Mimi. Tayla gratefully acknowledges the support of The Kiri Te Kanawa Foundation and the Dame Malvina Major Foundation.



Hector Bloggs is a British Baritone who has just finished the Opera Course at GSMD. Operatic roles include the title role in *Don Giovanni*, Sid in *Albert Herring*, Silvio in *Pagliacci*, Dr Falke and Frank in *Die Fledermaus*, Il Conte d'Almaviva in *Le Nozze Di Figaro* and Crebillon in *La Rondine* at the Barbican with the LSO and Sir Antonio Pappano. He has been involved in various competitions, both inside and outside Guildhall. He is in demand as an oratorio singer, having sung the Solos in *Carmina Burana*, *St John Passion*, *Mozart Requiem*, *The Creation*, *Faure Requiem*, and *Dvorak Stabat Mater*.

Last year he made his Wigmore Hall debut in a Thomas Quastoff Masterclass, where he returns for the Kathleen Ferrier 2025 Semi Finals. Hector is a Gwen Catley Scholar, funded by the Amar-Franses & Foster-Jenkins Trust, a Drake Calleja Scholar 2024-25 and a Samling Artist. He is currently performing Fiorello and chorus in *Il Barbiere Di Siviglia* and *Parsifal* at Glyndebourne.



Katherine Gregory is currently studying for an MA at the Royal Academy of Music, learning with Susan Waters and James Baillieu. She is a recent graduate of the University of Cambridge where she sang with Trinity College Choir, with whom she toured internationally and performed many roles with the University Opera Society. She was a scholar on the Pembroke Lieder Scheme, working regularly with pianist Joseph Middleton. She was also awarded first prize in the prestigious Clare College Song Competition.

Katherine is sought after as an oratorio soloist, performing frequently with top choirs and orchestras in prestigious venues. She made her debut at the Royal Festival Hall singing alongside the Bach Choir and Philharmonia Orchestra at the age of 20, since going on to perform the Duruflé Requiem solos with them several times. Katherine is the current recipient of the Help Musicians Dick Maidment and Peggy Cooper Award and is generously supported by the Countess of Munster Musical Trust.



Tenor **Tobias Campos Santinaque** made his first performance at the age of eight when he appeared with Children's Choir of Teatro Argentino, performing in numerous operas including Bizet's *Carmen*, Leoncavallo's *Pagliacci*, Puccini's *Tosca* and Berlioz's *La Damnation de Faust*. He has performed as a soloist in productions including Mozart's *Die Zauberflöte*, Wagner's *Lohengrin* and Fauré's *Requiem*. At 18 Tobias made his debut as tenor in Werner Henze's opera *Pollicino* and Rossini's *Cenerentola*, both at

Tobias spends his summers working at Opera Festivals, including the Buxton International Festival in 2022 and 2023 where he took part in Donizetti's *Viva la Mamma*, Rossini's *La donna del Lago*, Bellini's *La sonnambula* and the premiere of *The Land of Might Have Been* with music by Ivor Novello. In 2024, he made his Longborough Opera Festival main stage debut as Parpignol in *La Bohème* and also starred as Nemorino in their outreach programme, *Playground Opera*, bringing *L'elisir d'amore* to new audiences. A recipient of a full scholarship, Tobias has completed his BMus and MPerf degrees at the Guildhall School of Music & Drama in London, where he is currently continuing his studies on the esteemed Opera Course.



Between 1972 and 2020 the bass **Robert Lloyd** performed an enormous range of repertoire at the Royal Opera and the great opera houses of the world. He was the first British Bass to sing the role of Boris Godunov, in a production by Andre Tarkovsky which transferred to the Kirov Opera in Leningrad. He has appeared in virtually all the great opera houses of the world, featured in several films, notably *Bluebeard's Castle*, and *Parsifal*. He has also written and presented a large number of radio programmes about opera and the voice. He was made a CBE in 1991.