

BIF Buxton
International
Festival

Trouble in Tahiti



La voix Humaine

OPERA TALKS

Tuesday 15 July	6pm–6.30pm
Saturday 19 July	6pm–6.30pm
Wednesday 23 July	6pm–6.30pm
Friday 25 July	6pm–6.30pm



Buxton Opera House

A Buxton International Festival and
Norwich Theatre production, featuring
Buxton International Festival Orchestra



TROUBLE IN TAHITI

Leonard Bernstein (1918–1990)

Libretto by Leonard Bernstein

Sung in English with side-titles

First performance 12 June 1952, campus of Brandeis University, Waltham, Massachusetts, USA

LA VOIX HUMAINE

Francis Poulenc (1899–1963)

Libretto based on Jean Cocteau's monodrama La Voix Humaine

Sung in French with English side-titles

First performance 6 February 1959, Théâtre National de l'Opéra-Comique, Paris, France

DATES AND TIMES

Tuesday 15 July	7.15pm–9pm
Saturday 19 July	7.15pm–9pm
Wednesday 23 July	7.15pm–9pm
Friday 25 July	7.15pm–9pm

VENUE

Buxton Opera House

DURATION

1 hour 45 minutes, including a 20-minute interval

CREATIVES

Conductor
Director
Designer
Lighting Designer
Repetiteur

Iwan Davies
Daisy Evans
Loren Elstein
Jake Wiltshire
Rebecca Warren

CAST

Trouble in Tahiti

Sam, a businessman
Dinah, his wife
1st trio member
2nd trio member
3rd trio member

Charles Rice
Hanna Hipp
Chloé Hare-Jones
Harun Tekin
Ross Cumming

CAST

La voix humaine

Elle

Allison Cook

ORCHESTRA

Violin I

Violin II

Viola

Cello

Double Bass
Flute
Oboe
Cor Anglais
Clarinet
Bass Clarinet
Bassoon
Horn

Trumpet

Trombone
Tuba
Timpani
Percussion
Harp

Eleanor Corr (Leader),
Laura Custodio, John Smart,
Hannah Bell, Paula Smart,
Shirley Richards
Simon Gilks, Claire Sledd,
Rebecca Thompson, Jody Smith,
James Pattinson
Alex Mitchell, Mike Dale,
Henrietta Hill, Florence Corr
Graham Morris,
Barbara Grunthall, Elliot Bailey,
Jasmine Black-Briton
James Manson, Diane Clark
Karen Wong, Billy Hui
Rees Webster, Toby Hall
Matthew Jones
Anton Clarke-Butler, Ben Pinto
Adam Slater
Ben Hudson, Rachel Whibley
Naomi Atherton, Jenny Cox,
Alex Hocknull
Tracey Redfern,
Peter Mainwaring
Tim Chatterton, Tony Boorer
Andrew Mallon
John Melbourne
Charles Ashby
Angharad Huw

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SYNOPSSES

Trouble in Tahiti

A typical American household in the late 1950s comes to life as the radio-perfect vocal ensemble typical of broadcast commercials. Sam and Dinah, who have been married for 10 years, quarrel over breakfast, an occurrence which has sadly become the norm. Dinah reminds Sam that they are due to attend their son's school play, but Sam says he can't come as he is due at the gym.

As Sam leaves for the office he proposes they try to stop brawling and talk things over that night, but he becomes angry when Dinah asks for money to pay her therapist, a man he finds suspicious and phony.

At her therapy appointment, Dinah describes a dream where she couldn't get out of a garden that was full of weeds. She remembers falling in love with Sam at the age of 17 and the feeling that love would lead to a quiet place.

Sam and Dinah meet in the street and each pretend to have a prior engagement. They wonder why they felt the need to lie to avoid spending an hour together, where the mystery and delight of their marriage have gone and why they can't find the quiet place.

Dinah goes to a film, *Trouble in Tahiti*, but as she reflects on its stupidity, she finds herself caught up in a song from it, 'Island Magic'. She snaps out of it, declaring once again that it was a terrible movie. Sam has a triumphant time at the gym, but reflects that he now has to pay for it with another domestic scene.

Both at home, Dinah admits that she also failed to attend the school play. As a way of escape from one another, Sam suggests they go to a movie, *Trouble in Tahiti*.

La voix humaine

Elle is alone in her apartment, busy on her telephone. She is trying to call someone but repeatedly experiences wrong or lost connections. Finally she hears the voice of her ex on the line. We gradually learn details of their relationship and their recent break-up.

Elle blames herself and reveals that she attempted suicide the night before. They talk and we hear her slipping from flirtation to anger, nostalgia to desperation and pleading. Gradually she realises that he is speaking to her from another woman's house; it's the final straw. She tells him repeatedly that she loves him, and drops the receiver.





Iwan Davies

Conductor

Iwan Davies is Artistic Director of Aberystwyth Musicfest, one of Wales's leading music festivals. At the Salzburger Landestheater he conducted *La Gazzetta*, *The Trial*, *Wiener Blut* and *My Fair Lady*, and for the Buxton International Festival *La Tragédie de Carmen*, *Viva la Diva*, *The Land of Might-Have-Been* and *Cendrillon*. With English Touring Opera, he conducted *La Bohème* and *The Golden Cockerel*, and for Music Theatre Wales, Conor Mitchell's *Bwystfilod Aflan/Unclean*

Beasts. A champion of Welsh music, he has commissioned and performed new works from numerous composers, including Gareth Glyn's first opera *Wythnos yng Nghymru Fydd* and his opera film for Channel 4 and S4/C with Welsh National Opera orchestra, currently in post-production. Future plans include *Serch yw'r Doctor* (Arwel Hughes) with the Welsh National Opera orchestra and *The Echoes Return Slow* (Luke Lewis) for Music Theatre Wales.



Daisy Evans

Director

Daisy Evans works in opera, film and theatre as a director and writer. She won the Royal Philharmonic Society Opera Award and the Dora Mavor Moore award for Outstanding Production in Opera and best director for *Bluebeard's Castle* and nominated for the 2025 Olivier award for Best New Opera production for *L'Olimpiade*. Recent productions include *Il viaggio a reims* (Leipzig), *L'Olimpiade* (Irish National Opera/Linbury, ROH/Théâtre Equilibre, Fribourg); *Albert Herring* (Scottish Opera); *The Magic Flute* and *Don Pasquale* (Welsh National Opera); *Peter Pan: The Dark Side* (Fondazione

Haydn, Bolzano/Tiroler Landestheater, Innsbruck); a film of *The Telephone* for the Edinburgh International Festival; *Strozzi*, a scratch performance of a play at Shakespeare's Globe; *La Traviata* (Longborough Festival Opera); *King Arthur* (Academy of Ancient Music); *Carmen Remastered* (Barbican/ROH). As Founder Director of Silent Opera, Daisy has directed her own new versions of Humperdinck's *Hansel and Gretel*, Janacek's *Vixen*, Mozart's *Don Giovanni*, Monteverdi's *l'Orfeo*, Puccini's *La Bohème* and Purcell's *Dido & Aeneas*.



Loren Elstein

Designer

Loren designs internationally for theatre, opera, film and dance. She was nominated for A 2024 Drama Desk Award for Outstanding Costume Design (*Once Upon A One More Time*, Broadway 2023). Current collaborations are with: Headlong, Frantic Assembly and DV8 Legacy Project. Projects include *The House Party* (Chichester Festival Theatre), *How About Now* (Dir. Hannes Langolf). Recent works include *Untitled F*ck M*ss S**gon* (Young Vic), *Migrations* (Dir. Sir David Pountney), *The*

Magic Flute (WNO), *Hamlet* and *The Cherry Orchard* (Dir. Sean Matthias), *Rosencrantz and Guildenstern are Dead* (Old Vic, NT Online), *RENT* (St James Theatre), *The Lie* (Menier Chocolate Factory), *Terror* (Lyric Hammersmith), *Primetime* (Royal Court Theatre), *Wonderous Strange* (RSC), Matthew Perry's *The End of Longing* (Playhouse Theatre). Film credits include *Hamlet* starring Ian McKellen; *The Man Who Almost Killed Himself* (BBC iPlayer); *The Telephone* (EIF); *Taser* (Tropfest Finalist 2013).



Jake Wiltshire

Lighting Designer

Jake designs extensively in the UK and worldwide. His work has been seen with major opera companies and festivals including The Royal Opera House, Welsh National Opera, New Zealand Opera, Savonlinna Opera Festival, Garsington Opera and St Galler Festspiele. In 2009 he was made an Honorary Associate of

the Royal Academy of Music (HonARAM) and in 2023 he was nominated for a Canadian Dora Mavor Moore Award for outstanding lighting design. Jake has lit multiple productions for Buxton International Festival, Longborough Festival and Opera Holland Park.



Rebecca Warren

Repetiteur

Irish pianist Rebecca Warren works extensively as repetiteur, coach and recitalist throughout Ireland and the UK. Recent productions include *Ernani*, *The Land of Might-Have-Been* (Buxton International Festival 2023, 2024), *Le maschere*, *La ciociara* and *Lalla Roukh* (Wexford Festival Opera 2022, 2023, 2024). She made her debut as Musical Director for *La Fille du Régiment* (Wexford Festival Opera, 2023). She was

Musical Director at Buxton International Festival in 2024, for Ethel Smyth's *The Boatswain's Mate*. A graduate of the Royal Conservatoire of Scotland (MMus Repetiteurship), she was awarded the James H Geddes Award for Repetiteurs, and was recently appointed a 2025/2026 Artist-in-Residence at the Centre Culturel Irlandais in Paris.

Charles Rice

Sam, a businessman (Baritone)

Current and future projects for Charles Rice include (title role) *Hamlet* (Slovene National Theatre Maribor), *Le Ministre Noir* *Le Grande Macabre* (Enescu Festival and Radio France), Florian *Princess Ida* (Queen Elizabeth Hall, with the Orchestra of the Age of Enlightenment), Figaro *The Barber of Seville*, Marcello *La Bohème* and Cecil *Gloriana* (English National Opera), Bello *La fanciulla del West* (Staatsoper

Hamburg), Ramiro *L'heure Espagnole* (George Enescu Philharmonic Orchestra), Demetrius *A Midsummer Night's Dream* (Opéra de Lille), Albert *Werther* (Irish National Opera), and Jacques Hury in the world premiere of *L'annonce Faite a Marie* (Opéra de Nantes). He made his debut in the 2023 BBC Proms *Horrible Histories*. Other recent engagements include Maximilian *Candide* (The Grange Festival) and Hermann *Les Contes d'Hoffmann* (ROH, Covent Garden).



© Tim Macklin

Hanna Hipp

Dinah, his wife (Mezzo-soprano)

Hanna Hipp's recent roles include a critically acclaimed Offred *The Handmaid's Tale* (Royal Danish Theatre), Komposit *Ariadne auf Naxos* (Glyndebourne Festival Opera and Opera North), Dorabella (Seattle Opera, English National Opera and New Zealand Opera), Cherubino (Royal Ballet & Opera and English National Opera). She sang the title role in Offenbach's *Fantasio* and

her first Octavian *Der Rosenkavalier* (Garsington Opera). International debuts include Teatro Real Madrid in *Gloriana*, at Dutch National Opera as Ein Page under Daniele Gatti, and both Isolier (*Le Comte Ory*) and Beatrice (*Beatrice and Benedict*) for Seattle Opera, the former of which Hanna reprised last season for New Zealand Opera.



Chloé Hare-Jones

1st trio member (Soprano)

Northern Soprano Chloé Hare-Jones' recent engagements include Lauretta *Dr Miracle*, Princess Sleeping Beauty *La Bella Dormiente Nel Bosco*, Juliet (RWCMD Gala) and Gretel *Hänsel und Gretel* (RWCMD). Chloé was a finalist of the Dunraven Welsh Young singer of the year

competition. She has just graduated from the David Seligman Opera school at the Royal Welsh College of Music and Drama and is now working as a vocal teacher for CF Music and IMS and is a facilitator and creative enabler for Hijinx and Taking Flight.



Harun Tekin

2nd trio member (Tenor)

Harun Tekin is an English/Turkish tenor from rural Lincolnshire. In May/June 2025, he performed the role of Benedict *Silver Bell* (New Sussex Opera) and played Don Ottavio *Don Giovanni* (Peregrine

Orchestra). In June, he performed in The Wigmore Hall and The Salle Cortot in Paris as a part of the Wigmore French Song Exchange.



Ross Cumming

3rd trio member (Baritone)

Ross Cumming graduated with a First Class honours degree in Music from the University of Aberdeen and went on to complete his MMus in Performance with Distinction at the Royal Northern College of Music and an MMus in Opera at the Alexander Gibson Opera School, Royal Conservatoire of Scotland. He was a 2023/25 Scottish Opera Emerging Artist and was

also on the BIF Young Artist Programme 2021/22. Recent operatic performances with Scottish Opera include Sid *Albert Herring*, Dr Malatesta *Don Pasquale*, Roger Penistone *A Matter of Misconduct!* (World premiere alongside Opera Holland Park), Marchese d'Obigny *La Traviata* and Fiorello and covering Figaro *The Barber of Seville*.



© Michelle Law

Allison Cook

Elle (Soprano)

A true Soprano Falcon, Allison Cook is one of today's leading interpreters of 20th century and contemporary repertoire. She created roles such as the Marquise in Francesconi's *Quartett* (Teatro alla Scala, Wiener Festwochen, Teatro Colón Buenos Aires) and Lea in Benêt Casablanca's

L'enigma de Lea (the Liceu, Barcelona). Other highlights include Ades' *Powder her face* (New York, La Monnaie in Brussels and Warsaw) and Brunhilda in Ramanati's *Amerika* (Zurich). Future projects include a return to ENO and La Monnaie.

