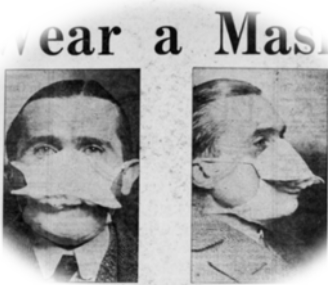


# PARLOUR POPS



My lords, ladies and gentlemen, Mr. John Graham-Hall and Mr. Richard Suart, accompanied by Mr. Bryan Evans on the pianoforte, invite you to an evening of Victorian Parlour Songs with a difference.

Imagine a world in which Nanki Poo and Ko-Ko, now rather seedy and advanced in years, find themselves in lockdown during the Spanish influenza pandemic of 1918. With their careers put on hold, Mr. Nankin and Mr. Cockburn (as they are now known) have been



reduced to taking on menial employment in order to make ends meet. Mr Cockburn has turned his skills as a tailor to making masks, while Mr. Nankin has taken work as a bus driver. Yum-Yum has run off with a high court judge and Katisha has sadly died of old age, throwing the two of them together, albeit unwillingly. As theatres begin tentatively to reopen, the two decide to put aside their differences and launch a socially distanced two man show.

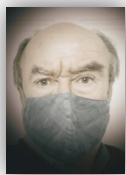
Using this back story as a framework, Parlour Pops will take the audience on a thigh-slapping canter through the parlour song favourites of the Victorian era with a healthy dose of Gilbert and Sullivan thrown in for good measure. Our two curmudgeons (the Laurel and Hardy of the original lockdown) embark upon a journey from the depths of isolation and frustration to the glittering heights of inspiration and adulation. Poignant, charming, rip-roaring and humorous, audiences can look forward to musical treats such as *The Dickie Bird and the Owl*, *See Me Dance the Polka*, *The Lost Chord*, *A Wandering Minstrel* and of course Mr. Cockburn will sing his *Little List*. If Mr. Nankin will let him that is.....



So join us for this inimitable, incomparable, irrepressible hoot of an evening and let our duo transport you to another era!

**THEY'RE PALE! THEY'RE MALE! BUT THEY'RE NEVER STALE!**





**Richard Suart - *Mr Cockburn***

Richard studied at St John's College, Cambridge and the Royal Academy of Music, where he was elected a Fellow in 2004. He is the leading G&S patter-man of his generation with performances of those roles across the globe. Recent and future engagements include Pangloss *Candide* (Vancouver Symphony Orchestra and LA Phil at the Hollywood Bowl, Toronto Symphony Orchestra, Firenze), Judge *Trial by Jury* (ENO), Baron Zeta *The Merry Widow* (Michigan Opera Theatre), Major-General Stanley *The Pirates of Penzance* (Scottish Opera), Judge Turpin *Sweeney Todd* (Reisopera), Jack Point *The Yeomen of the Guard* and Major-General (RTE Concert Orchestra), Ko-Ko *The Mikado* (ENO and Scottish Opera), Lord Chancellor *Iolanthe* (San Francisco Symphony), *The Soldier's Tale*, *Façade* and Schoenberg's *Ode to Napoleon* (Psappha). Engagements postponed or cancelled due to Covid include The Duke of Plaza Toro *The Gondoliers* and Scaphio *Utopia Limited* (Scottish Opera) and Colonel Pickering *My Fair Lady* (The Grange Festival).



**John Graham-Hall - *Mr Nankin***

John studied at King's College, Cambridge and the Royal College of Music. One of the leading singing actors of his generation, most recent engagements include Aschenbach *Death in Venice* (for which he won the Franco Abbiati prize for best male singer) and Grimes *Peter Grimes* (both La Scala, Milan), Witch of Endor *Saul* (Glyndebourne), Aron Moses *und Aron* (Opéra National de Paris and Teatro Real, Madrid), Basilio, Valzacchi *Der Rosenkavalier* and Triquet *Eugene Onegin* (Metropolitan Opera), *Peter Grimes* (title role) for Opéra de Nice and São Carlos, Ashenbach (ENO and on DVD), Kedril *From The House of The Dead* (Royal Opera House, La Monnaie and Opéra de Lyon), Mr Taupe *Capriccio* (Madrid), Aufidio *Lucio Silla*, *Il Carciere / Il Grande Inquisitore Il Prigioniero* (La Monnaie and Oper Stuttgart), Shuisky *Boris Godunov* (ROH, Paris, Toulouse, Oviedo and Pamplona), Mayor *Albert Herring* (Toulouse), Zivny *Osud* (Stuttgart and Opera North), Kaufmann *Jakob Lenz* (Berlin Staatsoper, La Monnaie and Stuttgart), Schoolmaster *The Cunning Little Vixen* (La Monnaie and Netherlands Opera), Beadle *Sweeney Todd* (Châtelet), Basilio (Metropolitan Opera, New York, La Monnaie, Glyndebourne and Aix en Provence).



**Emma Jenkins - *Librettist/Director***

Emma began her career working at English National Opera as a staff director and directed the world première of Mark Anthony Turnage's *The Country of the Blind* for the ENO Studio at the Aldeburgh Festival and the QEH. Between 2017-2020 she directed the National Opera Studio Residencies at WNO. She was co-librettist and associate director for the world première of *In Parenthesis* (composer: Iain Bell - WNO 2016), librettist for *Rhondda Rips it Up* (composer: Elena Langer - WNO 2018), librettist on *Jack the Ripper: The Women of Whitechapel* (composer: Iain Bell - ENO 2019), librettist on *Song of Our Heartland* (composer: Will Todd - Opera North 2020), co-translator for the UK première of Philip Glass's *Orphée* (ENO 2019). Future plans include the libretto for a new opera for WNO entitled *Blaze of Glory* which will première in 2022. She is joint artistic director, alongside David Pountney and Caroline Clegg, of *Creative Juices* - a new company producing new opera launching in 2022.



**Bryan Evans - *Piano***

Bryan trained as a concert pianist at The Royal College Music, winning the Chopin Prize, Mozart Prize and all the piano accompaniment Prizes. Later he specialised in piano accompaniment. He has performed extensively as soloist and accompanist throughout the UK and Europe, in London at The Purcell Room, Wigmore Hall and St John's Smith Square and has appeared on BBC Radios 3 and 4, Channel 4 Television and the BBC World Service. As a leading exponent of accompanying chamber opera and Music Director of Diva Opera, he has played for over 4,500 performances world-wide and conducted performances of *Don Giovanni*, *Die Zauberflöte*, *L'elisir d'amore*, *Le Nozze di Figaro* (including five performances in the Opera House at the Palace of Versailles) and *Lucio Silla* (Belfast and Dublin). Since 2020 he has been a professor of Vocal Repertoire at the Royal College of Music and is a visiting coach at The Jette Parker Young Artists Programme at The Royal Opera House. He is also Music Director of Les Azuriales Opera Festival and their associated Young Artists' Programme. Last year joined the audition panel of the Drake Calleja Trust and the South West Board of Live Music Now. Bryan Evans was awarded an MBE for his services to music and opera in the 1993 New Year's Honours list.

## Requirements from participating theatres

- Piano
- 2 chairs (wooden if possible)
- Table
- Free standing mirrors x2
- Access to the lighting board and use of the in-house rig to create 2 extremely basic states
- 3 hour session get-in time
- 1-3 hours of the in-house technician's time
- Access to 2 sets of cans if the house uses these to liaise between FOH/backstage/lighting desk