



ELIZABETH
CONNELL
PRIZE INTERNATIONAL
SINGING COMPETITION

Est. 2014

WIGMORE
HALL

London

3 June 2023, 1pm

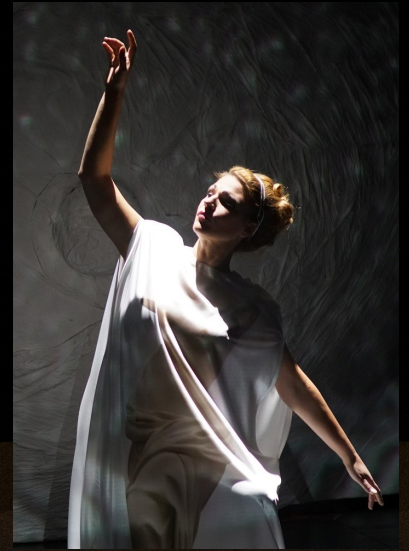
presented by

The Elizabeth Connell
Scholarship Trust

and

Joan Sutherland &
Richard Bonynges
Foundation

ECP



Just a few of the Elizabeth Connell Prize award winners.



Presented by

The Elizabeth Connell Scholarship Trust and
Joan Sutherland & Richard Bonyngé Foundation

9th Elizabeth Connell Prize International Singing Competition

Saturday, 3 June 2023 at 1pm | Wigmore Hall, London

Compere: Cameron Menzies

Accompanist: Richard Black

Jury: Bernadette Cullen, Dame Anne Evans D.B.E.
Fiona Janes, Peter Katona, Isabel Murphy, Simone Young A.M.



Patrons

Richard Bonyngé AC CBE

Dame Anne Evans DBE

Bernadette Cullen

The Elizabeth Connell Prize was first presented in 2014, born out of a legacy left by the late South African soprano, Elizabeth Connell. In 1973, Liza made her debut in Sydney for the opening of the Sydney Opera House, thus beginning her long relationship with Opera Australia. She soon became a favourite with Australian audiences, returning many times over the following decades to perform countless leading roles from Rosina to Brünnhilde. Despite living in London most of her career, she decided she would retire to Australia where she had extended family, and had enjoyed singing for so many years.

Just as she was making plans for her retirement in Sydney, life dealt her a devastating blow! It was then, that she decided to create an award in her name to help support aspiring dramatic sopranos under the age of 35. She sought advice, and approached Richard Bonyngé to see if the competition might be held under the umbrella of the Sydney-based Joan Sutherland & Richard Bonyngé Foundation, to which Richard agreed, just prior to her death in 2012.

Since inception, the Elizabeth Connell Prize Final has been held in Sydney, Australia. Due to the pandemic restrictions, it was postponed in 2020, then online versions were held in 2021 and 2022. With various covid restrictions still in place, and to help reach as many singers as possible, the Trustees decided to hold the competition in London this year offering £37,000 in prizes. In the eight years of competition, forty-four singers have been awarded cash grants totaling \$384,000AUD, approximately £210,000 or \$260,000USD, to help support and further their vocal development and careers.

2023 Prizes

1st Prize: £15,000 Elizabeth Connell Prize and Trophy

2nd Prize: £7,500

3rd Prize: £5,000

Finalists' Prizes: £3,000 each

Audience Prize voted by the audience: £500

donated by Michael Barnes

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.

There will be approximately a 30minute interval at the conclusion of the singing for the adjudication. Winners will be announced on stage after the interval.



Elizabeth Connell as Fiordiligi in *Così fan tutte*
ROH Covent Garden (photo: Clive Barda)



Elizabeth Connell

"When I see how difficult it is for young singers today to have a career I am so very glad I started nearly 40 years ago. Back in the 'old days' scholarships were fewer and farther between. I applied for the Maggie Teyte Prize and by some wonderful accident, won it. The prize was worth 100 guineas in 1972 and that was a pot of gold as far as I was concerned. At ENO, I had a very understanding management who gave me *zwischenfach* roles, in between parts, that both mezzos and sopranos could do until I felt right to call myself a soprano. This happened in Bayreuth while singing Ortrud in 1982. Ortrud is one of those roles sung by a high mezzo yet Wagner called her a soprano. I realised I was sounding more Elsa than Ortrud, so bravely cancelled all future mezzo roles which included Kundry as my Met debut. I was restricted for four months, restudied and reappeared as a soprano at La Scala in Cherubini's *Anacréon*! I was now 37. I had taken 11 years to get to my desired goal. Still singing at 65 all the big dramatic repertoire proves that 'hasten slowly' is the sure and steady path."

Above: Elizabeth Connell as Turandot - a role she didn't undertake until her 60s.

Nothing inspires excellence, like excellence!

Born in 1946 in Port Elizabeth, Elizabeth Connell was a South African soprano who started life as a mezzo before becoming one of the leading dramatic sopranos of her generation. She studied at the London Opera Centre, making her debut at the Wexford Festival as Varvara in *Káťa Kabanová* in 1972. As a white South African, Liza was initially prevented from singing in Britain during the apartheid era. Subsequently, she was invited to make her debut for The Australian Opera in 1973 in *War & Peace*. In 1975, she was finally invited back to the UK to perform in Mahler's *8th Symphony* at the Proms, after which followed a five year long relationship with the English National Opera.

Over the years, her repertoire became vast, ranging from Rossini, Mozart and Bellini, to Strauss, Verdi and Wagner. In the decades that followed her ENO debut, she performed at all the leading opera houses including: the ROH Covent Garden, Paris, Vienna, Berlin, Munich, Hamburg, La Scala Milan, San Francisco, Naples, Prague, Geneva, Bayreuth, Salzburg, Orange, Verona, Glyndebourne, Tanglewood, Johannesburg, Cape Town, and no less than twelve times at The Metropolitan Opera in New York.

Her remarkable technique, and the clever planning of her career, meant she was able to tackle a multitude of roles that included: Elsa, Ortrud, Isolde, Senta, Brünnhilde, Sieglinde, Waltraute, Brangane, Elisabeth, Abigail, Odabella, Lady Macbeth, Elisabetta, Amneris, Eboli, Azucena, Elektra, Ellen Orford, Ariadne, Norma, Fiordiligi, Elettra, Kostelnička, Leonore, Medee, and only at the end of her career, Turandot. Many of the great conductors, such as Mehta, Maazel, Sir Colin Davis, Sinopoli, Mackerras, Downes, Muti, Giulini, Levine, Ozawa, Abbado, Elder, Bonyngé and Young, helped solidify her career. She performed regularly at festivals, in concert and recital, and made numerous recordings.

Elizabeth Connell was no stranger to Wigmore Hall. At her last concert here, she donned different hats in an hilarious medley depicting some of her most famous roles and characters, ensuring much laughter from the audience. At another solo recital in St John's Smith Square in November 2010, she delivered an amusing, self-deprecating diva's farewell written for her. "*When a diva says she's going, There's no earthly way of knowing, Just how long her going's going to protract.*" Sadly, her last performance was a concert held on 27 November 2011 in Hastings, where her final song was by Ernest Charles that begins: '*When I have sung my songs to you, I'll sing no more.*' She passed away in February 2012 at the age of 65.

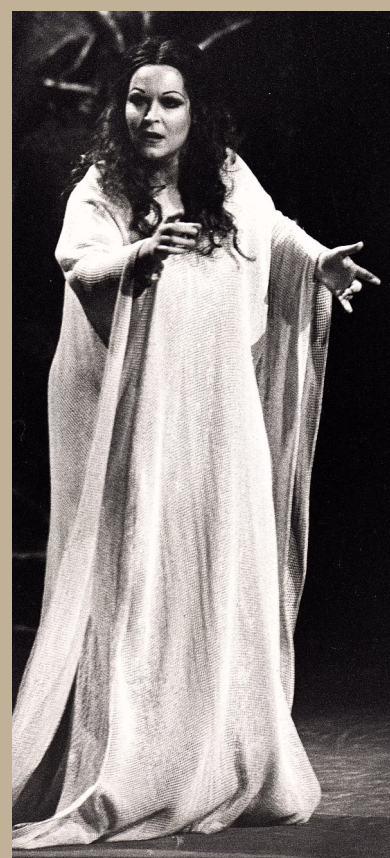
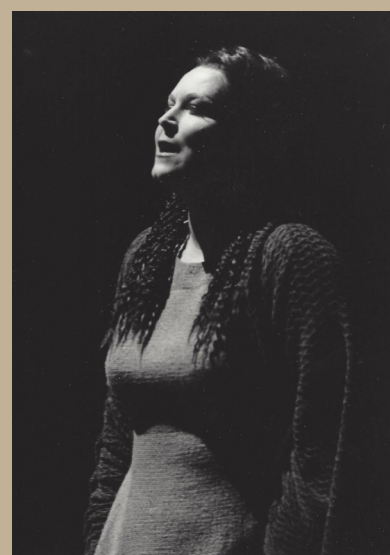
Today, we pay homage to this generous artist by highlighting her legacy, and her desire to support the next generation of dramatic female voices. Liza possessed a quick wit, quietly spoken offstage, always smiling, yet had a powerful onstage presence. She could be both strong and vulnerable, a compassionate colleague who loved to laugh, but most of all, she was a unique individual with an amazing voice and impressive career.

At Opera Australia's 50th Anniversary Gala in 2006 in the Sydney Opera House Concert Hall, she sang the Liebestod from *Tristan und Isolde*. Dame Joan Sutherland was in the audience celebrating her 80th, Liza her 60th. Her performance was breathtaking, and I will personally never forget seeing every singer involved that evening, scurrying into the wings to listen to this remarkable artist soaring over the orchestra - such was her charisma, talent and the admiration of her fellow colleagues. To watch Liza perform was thrilling, to sing beside her, even more so! Her pianissimo singing was exquisitely controlled, her high notes like rock solid lightning bolts. As for her comic timing, she could be very funny, charming and elegant and thoroughly enjoyed this other side of performing.

Today, you will hear six aspiring young voices who are striving to emulate not only Liza's career, but that of the many other great sopranos and mezzos who've inspired so many. In celebrating Liza's legacy, we also thank the staff of Wigmore Hall, the jury, our accompanist, compere, all the entrants, volunteers and the JSRB Foundation. All have helped to present today's competition. We hope you enjoy these fine young voices and that they too enjoy the experience of singing in Elizabeth Connell's footsteps.

Fiona Janes

On behalf of the Trustees for the Elizabeth Connell Scholarship



Quarter - finalists



Iida Antola - Finland (33) soprano

Iida Antola is an award winning Finnish soprano who lives in Amsterdam. She has sung at the Finnish National Opera, Tampere Opera and Opéra de Limoges and her recent roles include Micaëla in *Carmen*, Donna Elvira in *Don Giovanni* and the title roles of Rossini's *Adina* and Puccini's *Suor Angelica*. In 2021 Antola was a finalist in the prestigious ARD Competition in Munich and in 2022 she was awarded the Bel Canto Prize and the Audience Prize at the International Bel Canto Opera Festival in Bad Wildbad. Alba Records published Antola's debut CD, *The Truth about Love* in March 2023. Antola is also an accomplished pianist, choir conductor and published composer.

Repertoire

Al dolce guidami... Coppia iniqua from *Anna Bolena* by Gaetano Donizetti
Glück, das mir verblieb from *Die tote Stadt* by Erich Wolfgang Korngold
Je suis seule... Dis-moi que je suis belle from *Thaïs* by Jules Massenet
Se come voi piccina from *Le Villi* by Giacomo Puccini
Tacea la notte placida from *Il trovatore* by Giuseppe Verdi

Angel Azzarra - USA (30) soprano

With a voice of "astounding power and pure beauty", Angel Azzarra is quickly gaining recognition as an outstanding dramatic soprano. One of Operavore's "40 Under 40: A New Generation of Superb Opera Singers," Ms. Azzarra is experienced on conventional stages as well as digital media. She has worked with such companies as PBS, Once Films, Detroit Opera, Opera Theatre of Saint Louis, St. Petersburg Opera, Mobile Opera, dell'Arte Opera Ensemble, Gulf Shore Opera and Opera Festival of Chicago in roles such as Mimi in *La bohème*, Giorgetta in *Il Tabarro*, Gulnara in *Il Corsaro* Donna Anna in *Don Giovanni* and recently Gerhilde in *Die Walküre* with Sir Andrew Davis in Detroit.

Repertoire

Ernani! Ernani, involami from *Ernani* by Giuseppe Verdi
Il est doux, il est bon! from *Hérodiade* by Jules Massenet
Dich teure Halle from *Tannhäuser* by Richard Wagner
Es gibt ein Reich from *Ariadne auf Naxos* by Richard Strauss
Pace, pace, mio Dio! from *La forza del destino* by Giuseppe Verdi



Claire Barnett-Jones - England (33) mezzo soprano

Claire Barnett-Jones was a Finalist and Winner of the Dame Joan Sutherland Audience Prize for the BBC Cardiff Singer of the World 2021, Winner of the Wagner Prize of the Netherlands, and a former Harewood Artist at ENO. Recent and future engagements include: Waltraute in *Der Ring des Nibelungen* for Bayreuther Festspiele, Fricka in *Die Walküre* for Tiroler Festspiele, Erl and for ENO, Glasha in *Katya Kabanova* for LSO/Sir Simon Rattle, Madame Flora in *The Medium* for Oper Frankfurt/Sebastian Weigle, Sosostris in *The Midsummer Marriage* for LPO/Edward Gardner, Dryad for Edinburgh International Festival/Lothar Koenigs and Jezibaba in *Rusalka* for Opera National de Toulouse/Frank Beermann. Concert and Recital engagements include performances at BBC Proms, Concertgebouw and Wigmore Hall.

Repertoire

Höre mit Sinn from *Götterdämmerung* by Richard Wagner
Wo in Bergen du dich birgst from *Die Walküre* by Richard Wagner
Mon coeur s'ouvre à ta voix from *Samson et Dalila* by Camille Saint-Saëns
Stride la vampa from *Il trovatore* by Giuseppe Verdi
Ja Gretelchen! Hurr Hopp Hopp Hopp! from *Hänsel und Gretel* by Engelbert Humperdinck

Georgia Mae Bishop - Jersey (33) mezzo soprano

Georgia Mae Bishop is currently performing Giovanna in *Rigoletto* at Opera Holland Park, after performances there as Ulrica in *Un ballo in maschera* in their YAP in 2019. Recent highlights include Erda (cover) in *Das Rheingold* for ENO, Sorceress in *Dido and Aeneas* for the Ustinov Studio, Flosshilde in *RhineGold* for Birmingham Opera Company, Alto Shepherd, Messenger (cover) in *Orfeo*, Annina (cover) in *Der Rosenkavalier* and Mistress Quickly (cover) in *Falstaff* for Garsington Opera, Zita in *Gianni Schicchi* at the Barbican Hall and La Prieure in *Dialogues des Carmélites* for Guildhall Opera. In 2022, Georgia participated as a Young Artist in Dolora Zajick's "Institute of Young Dramatic Voices" in Nevada and won the Mastersingers Wagner Vocal Competition.

Repertoire

Höre mit Sinn from *Götterdämmerung* by Richard Wagner
Da Vspomnila! from *Pikovaya Dama* by Pyotr Ilyich Tchaikovsky
Acerba voluttà from *Adriana Lecouvreur* by Francesco Cilea
Ah! Ah! Je vais mourir!... Adieu fière cité from *Les Troyens* by Hector Berlioz
Ja Gretelchen! Hurr Hopp Hopp Hopp! from *Hänsel und Gretel* by Engelbert Humperdinck



Quarter-finalists



Menna Cazel - Wales/Germany (34) soprano

Welsh born, German based soprano Menna Cazel has performed regularly at the Semperoper Dresden since completing the young artist programme in 2017. Roles have included Erste Dame in *Die Zauberflöte* and Frasquita in *Carmen* (also at the Staatsoper Hamburg.) She has also appeared as a guest at Oper Leipzig as the 1. Blumenmädchen in *Parsifal* and at Oper Köln in *Manon*, *La Grande-Duchesse de Gerolstein* and *Jean d'Arc*. Menna was soprano soloist in the Beethoven *9th Symphony* for Brussels Philharmonic and Mozart *Requiem* for the Orchestre National de Bretagne. In summer 2022, she performed the role of Senta in *Der fliegende Holländer* at the Felsenbühne Rathen with Landesbühnen Sachsen.

Repertoire

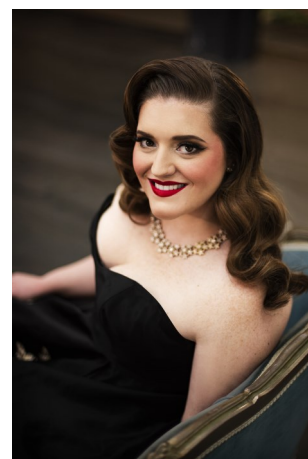
Jo-ho-he Traft ihr das Schiff from *Der fliegende Holländer* by Richard Wagner
Dieu! quel frisson court dans mes veines?...Amour, ranime mon courage from *Roméo et Juliette* by Charles Gounod
Crudele!...Non mi dir from *Don Giovanni* by W. A. Mozart
Ernani! Ernani, involami from *Ernani* by Giuseppe Verdi
Sì, mi chiamano Mimì from *La bohème* by Giacomo Puccini

Bronwyn Douglass - Australia (34) soprano

Bronwyn has been praised for her "rich, warm tone" and "quietly radiant presence" by Limelight Magazine, who have also featured her as a "Rising Star" and one of the "Next Generation" of Australian Opera singers. She recently made her debut as Donna Elvira in *Don Giovanni* for Opera Australia, and will cover the role of Sieglinde in *Die Walküre* for the companies *Ring Cycle* in Brisbane later this year. Bronwyn is an alumna of the Melba Opera Trust and the Georg Solti Accademia and was the winner of the Joan Sutherland and Richard Bonyngé Bel Canto Award in 2017.

Repertoire

Dich teure Halle from *Tannhäuser* by Richard Wagner
Ritorna vincitor! from *Aida* by Giuseppe Verdi
E Susanna non vien!...Dove sono from *Le nozze di Figaro* by W.A. Mozart
Pleurez! pleurez mes yeux! from *Le Cid* by Jules Massenet
Es gibt ein Reich from *Ariadne auf Naxos* by Richard Strauss



Annabella-Vesela Ellis - Bulgaria/Britain (33) mezzo soprano

Annabella-Vesela Ellis was recently lauded as a "mezzo-soprano with a rich, bright, piercing upper register" whilst debuting Constance Fenimore Woolson in the world premiere of *The Master* at Wexford Festival Opera. Latest highlights include competing in the 2023 finals round of the Tenor Viñas competition, understudying the role of Neferneferuaten in *Akhnaten* at English National Opera where she also performed the role of New Ofglen in *The Handmaid's Tale*. She was a soloist in an adapted *Aida* at the Savonlinna Opera Festival and finalist in the 2022 Rita Gorr International Competition. Next year Annabella will be making her solo debut with the Royal Philharmonic Orchestra.

Repertoire

Près des remparts de Séville from *Carmen* by Georges Bizet
Werther! Qui m'aurait dit la place...Ces lettres! from *Werther* by Jules Massenet
Wie Du warst! Wie Du bist! from *Der Rosenkavalier* by Richard Strauss
Cruda sorte! from *L'italiana in Algeri* by Gioachino Rossini
Oh, dischiuso è il firmamento from *Nabucco* by Giuseppe Verdi

Anna Erokhina - Ukraine (29) mezzo soprano

Anna Erokhina is a Russian-Ukrainian mezzo-soprano. Born in Crimea, Ukraine, she studied at the Saint Petersburg State Conservatory under Evgeniya Gorokhovskaya graduating in 2018. Previous roles include: Olga in *Eugene Onegin*, Laura in *Iolanta*, Athamas in *Semele*. In 2019, Anna joined the opera singers' department of Finnish National Opera and made her debut role in *CircOpera 2.0* in 2022. In the 2023/2024 season, Anna will sing the role of Olga in *Eugene Onegin* and Kate Pinkerton in *Madama Butterfly*. As for her future engagements, Anna will perform the role of Lola in Mascagni's *Cavalleria Rusticana* at Opéra de Baugé, France in July 2023.

Repertoire

Fia dunque vero... O mio Fernando from *La Favorita* by Gaetano Donizetti
Amour! viens aider ma faiblesse from *Samson et Dalila* by Camille Saint-Saëns
Voi lo sapete, o mamma from *Cavalleria Rusticana* by Pietro Mascagni
Près des remparts de Séville from *Carmen* by Georges Bizet
Wie Du warst! Wie Du bist! from *Der Rosenkavalier* by Richard Strauss



Quarter-finalists



Rebecca Gulinello - Australia/Italy (32) soprano

Rebecca is an Italian-Australian soprano from Melbourne. She studied in Italy, as well as completing a Graduate Artist Diploma and Masters from the Academy of Vocal Arts in Philadelphia where she performed Amelia in *Un ballo in maschera*, Tamara in *The Demon* and Anna in *Le Villi*. She won the Academy of Vocal Arts annual Giargiari Bel Canto Competition and was a finalist of the Mario Lanza Competition, The Loren. L. Zachary Competition, and a Metropolitan Opera National Council District winner. In 2022, Rebecca covered the roles of Mimì in *La bohème* and Liù in *Turandot* for Opera Australia ultimately making her debut as Micaëla in *Carmen* and Mimì in 2023.

Repertoire

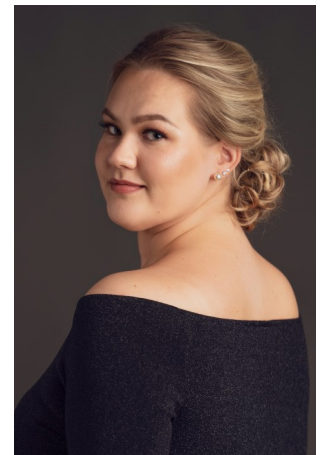
Sì, mi chiamano Mimì from *La bohème* by Giacomo Puccini
C'est des contrebandiers...Je dis que rien ne m'épouvante from *Carmen* by Georges Bizet
Pleurez! pleurez mes yeux! from *Le Cid* by Jules Massenet
Del sultano amuratte m'arrendo all'imper...Io son l'umile ancella from *Adriana Lecouvreur* by Francesco Cilea
Einsam in trüben tagen from *Lohengrin* by Richard Wagner

Sonja Herranen - Finland (26) soprano

Sonja Herranen graduated in 2021 from the Estonian Academy of Music and Theatre with a bachelor's degree. She made her debut at the Finnish National Opera in the 2022-23 season as Erste Dame in *Die Zauberflöte*. Next season she will sing the 3rd Norn in Wagner's *Götterdämmerung*. She has appeared as a soloist with orchestras such as the Tampere Philharmonic Orchestra, the Jyväskylä Symphony, and the Lappeenranta City Orchestra. Recently, she was a soloist in Mozart's *C-Minor Mass* and Haydn's *Die Schöpfung*. In 2019, she was awarded 2nd prize in the Timo Mustakallio competition at the Savonlinna Opera Festival and this year, won 2nd prize in the women's category and the Opera & Ballet Foundation's special prize in a national Lappeenranta singing competition.

Repertoire

Temerari...Come scoglio from *Così fan tutte* by W.A. Mozart
Dich teure Halle from *Tannhäuser* by Richard Wagner
Deh se piacer mi vuoi from *La clemenza di Tito* by W.A. Mozart
Ebben? Ne andrò lontana from *La Wally* by Alfredo Catalani
L'altra notte in fondo al mare from *Mefistofele* by Arrigo Boito



Carolyn Holt - Ireland (30) mezzo soprano

Carolyn Holt, praised for her "effortlessly effusive vocal power" (The Stage), is from a farming background in Ireland. In the 2022-23 season, for the ROH Covent Garden, she performed the role of Bianca in *The Rape of Lucretia*, and covered the roles of Mrs Sedley in *Peter Grimes* and Margret in *Wozzeck*. For Garsington Opera, she 'jumped in' as Mrs Grose in *The Turn of the Screw*, to great critical acclaim. Other recent and upcoming roles include Charlotte in *Werther* at Dublin's National Concert Hall, Annina in Irish National Opera's *Der Rosenkavalier*, Sister Helen Prejean in the UK staged premiere of *Dead Man Walking*, Minskwoman in Jonathan Dove's *Flight*, and a tour with OperaUpClose as Mary in *The Flying Dutchman*. Photo: Frances Marshall

Repertoire

Werther! Qui m'aurait dit la place...Ces lettres! from *Werther* by Jules Massenet
Wie Du warst! Wie Du bist! from *Der Rosenkavalier* by Richard Strauss
Give him this orchid from *The Rape of Lucretia* by Benjamin Britten
Stella del marinar from *La Gioconda* by Amilcare Ponchielli
Mon coeur s'ouvre à ta voix from *Samson et Dalila* by Camille Saint-Saëns

Inna Husieva - Ukraine (34) soprano

Hailing from Donetsk, London-based Ukrainian soprano, Inna Husieva, completed the National Opera Studio's Young Artist Programme in June 2022. Inna graduated from P.I. Tchaikovsky National Academy of Music in Kyiv in 2014 and then studied at postgraduate level until 2017 with Professor Evdokia Kolesnik. During her time at the National Opera Studio, Inna performed on the stages of the Scottish Opera, Welsh National Opera, English National Opera and Glyndebourne Opera House and with the London Philharmonic Orchestra conducted by Robin Ticciati. Inna has toured in the USA, Canada and Germany with fundraising concerts as well as in Great Britain.

Repertoire

Oh smania! Oh furie!...D'Oreste, d'Aiace from *Idomeneo* by W. A. Mozart
Regnava nel silenzio...Quando rapito in estasi from *Lucia di Lammermoor* by Gaetano Donizetti
Ben io t'invenni...Salgo già del trono aurato from *Nabucco* by Giuseppe Verdi
Glück, das mir verblieb from *Die tote Stadt* by Erich Wolfgang Korngold
Dieu! quel frisson court dans mes veines?...Amour, ranime mon courage from *Roméo et Juliette* by Charles Gounod



Quarter-finalists



Chelsea Laggan - USA (30) mezzo soprano

Chelsea Laggan is a mezzo-soprano based in Philadelphia, USA. A recent graduate of the Academy of Vocal Arts, she has performed a variety of roles including, Thérèse in Massenet's *Thérèse* and Olga in *Eugene Onegin*. In 2022, she originated the role of Nelly/Heather in the concert version - world premiere of Kevin Puts' *The Hours* with the Philadelphia Orchestra. Having finished her residency as a 2023 Studio Artist with Sarasota Opera, Chelsea is currently preparing to sing the roles of Mercédès in *Carmen* and Nettie Fowler in *Carousel* with Opera North in July 2023.

Repertoire

Wie Du warst! Wie Du bist! from *Der Rosenkavalier* by Richard Strauss
Fia dunque vero...O mio Fernando from *La Favorita* by Gaetano Donizetti
Ah Tania, Tania from *Eugene Onegin* by Pyotr Ilyich Tchaikovsky
Ô ma lyre immortelle from *Sapho* by Charles Gounod
Give him this orchid from *The Rape of Lucretia* by Benjamin Britten

Jihyun Cecilia Lee - Republic of Korea (33) soprano

Jihyun Cecilia Lee is a South Korean soprano born in Suwon. She studied voice with Prof. Rudolf Piernay in Germany. In the 2015/16 season, she was engaged at the opera studio of La Scala in Milan. There she sang Pamina in *Die Zauberflöte* by W.A. Mozart for children and took on small roles under several musical directions including Zubin Mehta. Since 2017, she has been a leading soloist at the Staatstheater Augsburg and performed numerous main roles there including, Violetta in *La Traviata*, Marguerite in *Faust* and Hanna Glawari in *The Merry Widow*. Recently she won the Bavarian Sponsorship Award for Performing Arts.

Repertoire

Senza mamma from *Suor Angelica* by Giacomo Puccini
Einsam in trüben Tagen from *Lohengrin* by Richard Wagner
Salce, Salce from *Otello* by Giuseppe Verdi
Mesicku na nebi hlubokém from *Rusalka* by Antonín Dvořák
Un bel dì vedremo from *Madama Butterfly* by Giacomo Puccini



Stephanie Pfundt - USA (27) soprano

Born and raised on a small island in Alaska, Stephanie Pfundt holds performance degrees from Pacific Lutheran University and Boston University. A recipient of multiple awards from the Eric and Dominique Laffont Competition, she was most recently named the 2022 Ted Stevens Young Alaskan Artist for her art song interpretation. During the 2021-2022 season she was seen as Fiordiligi in *Così fan tutte*, and Ma Zegner in Missy Mazzoli's *Proving Up* with Boston University Opera Institute. An accomplished pianist, she composed and premiered her first song cycle, *Ocean Airs*, in 2020.

Repertoire

Allora rinforzo i stridi miei ... Or sai chi l'onore from *Don Giovanni* by W. A. Mozart
Ernani! Ernani involami from *Ernani* by Giuseppe Verdi
D'amor sull'ali rosee from *Il trovatore* by Giuseppe Verdi
Vodniku, tatičku drahý!...Ó marno to je from *Rusalka* by Antonín Dvořák
Das war sehr gut, Mandryka from *Arabella* by Richard Strauss

Anne-Lise Polchlopek - France (33) mezzo soprano

French lyric mezzo-soprano Anne-Lise Polchlopek, trained at the Lyon National Opera House as a young artist and at the Queen Elisabeth Music Chapel. Praised for her 'velvet tone' and 'great acting' (*Olyrix*) she has won multiple international competitions including Marmande (2018), Nadia and Lili Boulanger Compétition (2021) and Orsay-Royaumont Academy (2022). Her opera roles include Dorabella in Luxembourg, Prince Charmant in *Cendrillon* for Lyon National Opera, Cherubino for Opéra Clermont-Auvergne and Mrs Noye for Theatre de Caen. This season she made her debut at the Wigmore Hall, Oxford Lieder Festival and Paris Philharmonie. In 2024, she will perform Carmen in *Carmen Case* under Lucie Leguay's baton at the Grand Théâtre de Luxembourg and for l'Opéra National de Bordeaux.

Repertoire

Da vspomniela... Padrugi miliye from *Pikovaya Dama* by Pyotr Ilyich Tchaikovsky
Smanie implacabili from *Così fan tutte* by W. A. Mozart
Wie Du warst! Wie Du bist! from *Der Rosenkavalier* by Richard Strauss
Werther! Qui m'aurait dit la place...Ces lettres! from *Werther* by Jules Massenet
Cruda sorte! from *L'italiana in Algeri* by Gioachino Rossini



Quarter-finalists



Helena Sá Cavalcante Schuback - Sweden/Brazil (33) soprano

Swedish-Brazilian soprano Helena Sá Cavalcante Schuback, began violin studies at the age of six. After obtaining a diploma in violin she worked as a violinist before changing course and pursuing a life as an opera singer, achieving her masters degree in 2021. In 2022, she made her Austrian debut at Innsbrucker-Festwochen der Alte Musik with the title role *L'amazzone corsara*. This season she will be doing, among other things, a recital with Camerata Øresund and Vénus at Confidencen Palace Theatre. The combination of musical understanding, passion for rhetoric with a more dramatic timbre and repertoire invites a promising career.

Repertoire

Mámicko, mám tezkou hlavu from *Jenufa* by Leos Janáček
Un bel dì vedremo from *Madama Butterfly* by Giacomo Puccini
In quali eccessi...Mi tradi quell'alma ingrata from *Don Giovanni* by W. A. Mozart
Tu puniscimi, O signore from *Luisa Miller* by Giuseppe Verdi
Ich habe deinen Mund geküsst Jochanaan from *Salome* by Richard Strauss

Oksana Sliubyk - Ukraine (34) soprano

Born in Ukraine and currently based in London, Oksana is a graduate of the Lviv National Academy of Music. In 2013, she was accepted to study at the Guildhall School of Music and in 2015 performed at the International Opera Awards gala ceremony in London. Since 2016, she has performed with I Virtuosi Ambulanti in Germany, Northern Ireland Opera and participated in various international festivals and programmes such as Prelude to Performance, Miami Music Festival, Casalmaggiore International Music Festival and Livorno Music Festival. She has attended masterclasses with the likes of Jake Heggie, Petra Lang, Graham Johnson, Stuart Skelton, Martin Katz, Edith Wiens, Benjamin Luxon and many more.

Repertoire

Mesícku na nebi hlubokém from *Rusalka* by Antonín Dvořák
Depuis le jour from *Louise* by Marc-Antoine Charpentier
Signore, ascolta from *Turandot* by Giacomo Puccini
Glück, das mir verblieb from *Die tote Stadt* by Erich Wolfgang Korngold
Mavka's aria from *Forest Song* by Vitalii Kyreiko



Libby Sokolowski - USA (22) soprano

Soprano Libby Sokolowski completed her Bachelor studies at The Juilliard School. She joined the ensemble of the Theater St. Gallen in 2022 making debuts as Pamina in *Die Zauberflöte*, Rosalinde in *Die Fledermaus* and Sieglinde in Wagner/Loriot's *Der Ring an einem Abend*. In the summer of 2021, she performed in concert with the Tiroler Festspiele Erl and was a participant in the Internationale Meistersinger Akademie and the Académie de la voix (Fondation des Treilles), exploring scenes from Donizetti's *Anna Bolena* and Verdi's *Il corsaro*. Upcoming role debuts include the soprano soloist in a scenic version of Verdi's *Messa da Requiem*, Elvira in *Ernani*, and Mathilde in Rossini's *Guillaume Tell*.

Repertoire

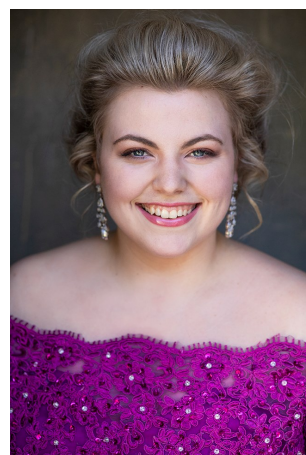
Dich teure Halle from *Tannhäuser* by Richard Wagner
La mamma morta from *Andrea Chénier* by Umberto Giordano
Toi qui sus le néant from *Don Carlos* by Giuseppe Verdi
Oh! s'io potessi from *Il pirata* by Vincenzo Bellini
Vodniku, tatíčku drahy!...Ó marno to je from *Rusalka* by Antonín Dvořák

Felicity Tomkins - New Zealand (26) soprano

New Zealand born soprano Felicity Tomkins, is currently completing her Artist Diploma (Opera), at the University of Cincinnati College-Conservatory of Music under the tutelage of Stuart Skelton. This season, Felicity was a District Winner in the Metropolitan Opera Laffont Competition and was the Runner-Up for the 2022 Lexus Song Quest. Her most recent role debut was Madame Lidoine in *Dialogues des Carmélites* for CCM Opera. In 2021, she completed her DMMF Studio Artist Residency at NZ Opera and was the Circle100 Scholar. Felicity is a current Kia Ora Foundation Patricia Pratt and Kiwi Music Scholar. Her other qualifications include; MMus (First Class), BMusHons (First Class) and BSc (Biochemistry) from the University of Waikato.

Repertoire

Nun eilt herbei from *Die lustigen Weiber von Windsor* by Otto Nicolai
Das war sehr gut, Mandryka from *Arabella* by Richard Strauss
Och, jaky zal!...Ten lásky sen from *Prodaná nevěsta* by Bedřich Smetana
Ave Maria from *Otello* by Giuseppe Verdi
I Want Magic! from *A Streetcar Named Desire* by André Previn



Quarter-finalists



Annemarie Vergoossen - Netherlands (32) mezzo soprano

Dutch mezzo-soprano Annemarie Vergoossen, started her musical career on piano and flute. As a flute player, she won prizes both in soloist and ensemble categories. She studied voice in Amsterdam, the Netherlands and Freiburg im Breisgau, Germany. She was a semi-finalist in the International Vocal Competition of Gabriela Beňačková (2022) and won the 3rd prize in the 2021 Online Vocal Competition of Opera Tools. This season, she's working as a first alto at the Berlin State Opera where she had the opportunity to sing La Madre in Puccini's *Madama Butterfly*. Other roles she sang are the third wood-sprite of Dvořák's *Rusalka* and Zulma in Rossini's *L'italiana in Algeri*.

Repertoire

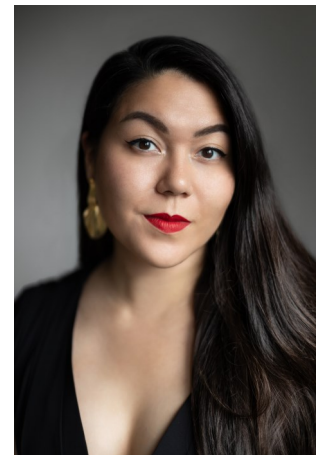
Près des remparts de Séville from *Carmen* by Georges Bizet
Aj, aj? Už jsi se navrátila? from *Rusalka* by Antonín Dvořák
Re dell'abisso affrettati from *Un ballo in maschera* by Giuseppe Verdi
Höre mit Sinn from *Götterdämmerung* by Richard Wagner
Werther! Qui m'aurait dit la place...Ces lettres! from *Werther* by Jules Massenet

Melissa Zgouridi - USA/Brazil (30) mezzo soprano

Hailed for her "enchantingly beautiful mezzo, strong characterization & (voice) full of colors" (*Saarbrücker Zeitung*), Melissa Zgouridi is quickly establishing herself as a young singer to watch. The Brazilian-American mezzo was in the ensemble of the Saarländisches Staatstheater from 2020/2021-2022/2023. Her roles there included Carmen, Ruggiero in *Alcina*, Prinz Orlofsky in *Die Fledermaus* & Erda in *Das Rheingold*, which she also performed at the Opéra Royal de Versailles. Melissa has received numerous accolades from organizations such as the Olga Forrai Foundation, the Tenor Viñas Competiton, CLIP Portofino & the Fulbright Association. Her future engagements include Opéra Comique, Stadtheater Klagenfurt, Theater Dortmund and The Metropolitan Opera.

Repertoire

Werther! Qui m'aurait dit la place...Ces lettres! from *Werther* by Jules Massenet
Weiche, Wotan, weiche! from *Das Rheingold* by Richard Wagner
Amour! viens aider ma faiblesse from *Samson et Dalila* by Camille Saint-Saëns
Cruda sorte! from *L'italiana in Algeri* by Gioachino Rossini
Da chas nastal from *Orleanskaia deva* by Pyotr Ilyich Tchaikovsky



Richard Black - Official Accompanist

Richard Black is a versatile pianist whose work takes in opera, the symphony orchestra, chamber music and song recitals. He has worked for opera companies great and small in the UK, on opera ranging from half-forgotten gems of the late baroque, to the largest works of Wagner, including new pieces composed in the 21st century. He is a familiar face at London opera auditions and he frequently accompanies students of every voice and instrument at colleges and schools in London. As a recital accompanist, Richard has played for singers at Wigmore Hall and St John's Smith Square, as well as in New York, Paris and Luxembourg. He has accompanied a wide range of instrumental works and played in a variety of chamber ensembles. He recently gave what was almost certainly the first UK performance in some decades of the piano trio by Pizzetti. He has, for over 25 years, had a strong interest in music by Ronald Stevenson and has performed and recorded many songs, and other works by him. Other recordings include songs by Alan Bush and Samuel Coleridge-Taylor, and he has broadcast several times on BBC Radio 3. Apart from playing the piano, Richard is an experienced recording engineer, producer and editor.

Cameron Menzies - Compere

Award-winning director Cameron Menzies, was appointed Artistic Director and Chief Executive of Northern Ireland Opera in 2020. His career encompasses opera, theatre, music theatre, cabaret and film-making, having worked throughout Australia, United Kingdom, Europe, South Africa, Japan and China. He has worked for Shakespeare's Globe, London Philharmonic Orchestra, Diva Opera UK, Opera Australia, Victorian Opera, Short Black Opera Company, Malthouse Theatre, Sydney Theatre Company, Melbourne Symphony Orchestra and Sydney Symphony Orchestra. His awards include the Berlin New Music Opera Award, Bayreuth Opera Award and a Sydney Award in 2016 for best direction of *Pecan Summer*, Australia's first Indigenous Opera. Other productions include *Tosca*, *Don Giovanni*, *Madama Butterfly*, *Lucia di Lammermoor*, *Salome*, *Die Sieben Todsünden* by Brecht/Weill starring Meow Meow, *HAIR* Australian Tour, *Sister Act The Musical* at The Vaults UK and a recent acclaimed *La bohème* for NI Opera. His film for NI Opera, *Old Friends and Other Days*, featuring the music of Wallace and Balfé, was officially selected by The Belfast Film Festival, Prague International Film Festival, London International Short Film Festival and nominated for a British Short Film Award.



The Jury



Bernadette Cullen

Born in Brisbane, Bernadette's career spanned over 35 years across Australia, Europe and Asia. She has performed at the Vienna, Hamburg, Berlin, Munich Staatsoper, the Royal Opera House Covent Garden, Welsh National Opera, Scottish Opera, Opera Australia, W.A. Opera, Qld Opera, VSO, Singapore Lyric Opera, Narodni Divadlo State Opera Prague, Teatro Massimo Palermo, Opéra de Lille, the Hong Kong, Aldeburgh, Perth, Adelaide and Brisbane Festivals with concerts in the Albert Hall London, Budapest, Liverpool, Cracow, Bergen, Bolzano, Stavanger, Kanazawa, including a concert tour with the New Zealand Symphony. Repertoire includes: Amneris, Venus, Brangäne, Fricka (*Das Rheingold* and *Die Walküre*), Azucena, Dalila, Ulrica, Ortrud, Herodias, Eboli, Santuzza, Vitellia, Cassandre, Charlotte and Donna Elvira. Her extensive concert repertoire includes *Das Lied von der Erde*, Verdi *Requiem*, *Gurrelieder*, *Kindertotenlieder*, *Wesendonck*, *Nuits D'été*, Brahms *Alto Rhapsody*, *Dream of Gerontius*, *Rückert Lieder*, a gala recital with Sutherland & Bonyngé, Mahler *No.3* with Mehta (Israel Philharmonic), Mahler *No. 8* with Ashkenazy and the Sydney Symphony. Bernadette is a Patron and Trustee of the Elizabeth Connell Prize and Artistic Advisor to the Joan Sutherland & Richard Bonyngé Foundation.



Dame Anne Evans

Welsh born Anne Evans, studied at the Royal College of Music and the Geneva Conservatoire. On returning to London, she was immediately signed up as a junior principal by Sadler's Wells Opera, later renamed English National Opera. Her countless roles there ranged from Monteverdi and Mozart to Milada in Smetana's *Dalibor* and Sieglinde. In the mid-1980s, she sang her first Brünnhilde with Welsh National Opera, which led to her performing the role at the Bayreuth Festival with Daniel Barenboim for four consecutive years, Berlin's Deutsche Oper for five, and at many other international opera houses from Covent Garden to Buenos Aires. She had equal success with Isolde. Other roles included Leonore in *Fidelio* (notably at the Metropolitan Opera, New York); the Marschallin in *Der Rosenkavalier*, Chrysothemis in *Elektra*, Elsa in *Lohengrin* and Elisabeth in *Tannhäuser*. She gave recitals at Wigmore Hall and the Edinburgh Festival. She now devotes her time to teaching, coaching and encouraging young musicians. Dame Anne is a Patron of the Elizabeth Connell Scholarship Trust and has been on the jury since the competition's inception in 2014. She was appointed Dame Commander of the Order of the British Empire (D.B.E.) in the 2000 Queen's Birthday Honours for services to music.



Fiona Janes

Sydney born Fiona, is the recipient of numerous awards including the Vienna State Opera & Remy Martin Awards. She has performed extensively in Europe and Australia since her debut in 1988 for Opera Australia as Annio in *La clemenza di Tito* with Hogwood. Other companies include; Scottish Opera, ENO, WNO, Glyndebourne Tour, Semperoper Dresden, Netherlands Opera, ROH Covent Garden, NZ Opera, W.A. Opera, VSO, Qld Opera, Edinburgh and Buxton Festivals, Rossini Festival in Germany with concerts in London, Birmingham, Leeds, Sydney, Melbourne, Madrid, Auckland, Antwerp and Brussels. She has worked with numerous leading orchestras including; the London Philharmonic, London Symphony, Flanders Philharmonic, Royal Scottish Orchestra and all the major Australian orchestras. Operatic roles: Adalgisa, Komponist, Romeo, Donna Elvira, Angelina, Isabella, Scitalce, Bertarido, Berlioz' Juliette & Marguerite, Rosina, Sesto in *Giulio Cesare* and *La clemenza di Tito*, Idamante, Ariodante, Nero. Concert repertoire includes; *Dream of Gerontius*, Verdi *Requiem*, Mahler *No. 2 & No. 3*, Beethoven's *Missa Solemnis* and *9th Symphony*. Elizabeth Connell asked Fiona to create this competition. She is a founding Trustee, and a Director and CEO of the Joan Sutherland & Richard Bonyngé Foundation.

The Jury



Peter Katona

Peter Katona was born in Berlin. Both his parents were opera singers; his mother, Marianne Warneyer, was a leading soprano with the Stuttgart Opera, whilst his father, Hungarian-born Julius Katona, studied in Rome and Vienna before going on to sing in many of the German opera houses, particularly Hamburg and Berlin. Peter studied piano and singing before reading Music and German Literature at the University of West Berlin. He was initially a critic, specialising in opera and classical record reviews, most notably for Fono Forum and Opernwelt magazine. In 1968, he was invited by the General Music Director of the Frankfurt Opera, Christoph von Dohnányi, to become his personal assistant in charge of artistic, administration. When Dohnányi moved to the Hamburg State Opera in 1977, Katona joined him as Head of Artistic Management, Planning and Casting, a position he relinquished at the end of the 1982/83 season. Peter Katona was appointed Artistic Administrator of The Royal Opera in 1983, and has since been responsible for the planning and casting of all performances by The Royal Opera, in close collaboration with the Music Directors of the company – first Sir Colin Davis, from 1987 with Bernard Haitink and from the 2002/03 season with Antonio Pappano. Photo: ROH Rob Moore



Isabel Murphy

Isabel is a freelance Artistic Advisor and Casting Consultant. Current and recent engagements include Artistic Advisor for The Ring at Longborough Festival Opera; Casting Advisor for LFO and from 2017 - 2020 Artistic Advisor for Den Norske Opera & Ballett. Isabel has served on the jury for several international and national singing competitions. Most recently as Chair for the Mastersingers Wagner Vocal Competition 2022 and in 2019 as a jury member for the Georg Ots Singing Competition in St Petersburg. Since 2014, she has been on the panel selecting the final singers for the BBC Cardiff Singer of the World Competition. She has been on several advisory panels for Opera in the UK and the opera panel for the Olivier Awards. She has enjoyed an extensive career in opera. From 1997 – 2016, she was Director of Artistic Administration at Welsh National Opera; was Casting Administrator & Contracts Manager for English National Opera and Education Officer for Kent Opera. She has also worked for the Arts Council of England as Music Officer for Opera and New Music. In the 1980s, Isabel worked in Australia as Orchestra Manager for the State Orchestra of Victoria and as an Artists' Manager for Performers' Management.



Simone Young

Born and educated in Sydney, Simone Young is considered one of the most important conductors of her generation. Her career began in Germany and she now works with all the major opera houses and symphony orchestras around the world. In 22/23, she will conduct *Salome* at the Opéra de Paris, *Der Rosenkavalier* for The Met and *Peter Grimes* at La Scala with concert performances at the Berliner Philharmoniker, Orchestre National de France, Orquesta Nacional de España, Orchestre de la Suisse Romande and the Orchestre National de Lyon. In 2024, she will conduct *Die Fledermaus* and *La fanciulla del West* at the Wiener Staatsoper and *Khovanshchina* in Berlin. Simone has been Chief Conductor of the Sydney Symphony Orchestra since July 2022. She has been Principal Guest Conductor of the Orchestre de Chambre de Lausanne, Principal Conductor of the Bergen Philharmonic, Artistic Director of Opera Australia, Principal Guest Conductor of the Gulbenkian Orchestra in Lisbon, Artistic Director of the Hamburg Staatsoper and Chief Music Director of the Hamburg Philharmonic. A Wagner, Strauss specialist, Simone has conducted multiple *Ring Cycles* as well as *Die Meistersinger von Nürnberg*, *Elektra*, *Salome*, *Die Frau ohne Schatten* and *Ariadne auf Naxos*. She has a vast concert repertoire and has made numerous recordings. Her awards include the Chevalier des Arts et des Lettres, Member of the Order of Australia and Honorary Member of the Wiener Staatsoper. She was recently the subject of the film, *Knowing the Score*, Executive Producer, Cate Blanchett.

About this afternoon's Competition

Today's performance will be live streamed. Please make sure you cast your vote, on the form provided, for your favourite singer at interval. Once the jury have made their decision after interval, the winners will be announced on stage. Please join us for the winning announcements back in the hall. The jury's decision is final.

One hundred and seventy-two entrants from forty-one countries applied for this year's competition via video link and online application. From those, twenty-two entrants were chosen to compete live for the judges in the quarter-final this week. Twelve then sang in the semi-final, after which, six were chosen to compete in today's final. Each artist will perform two of their five submitted arias today. While the competition seeks to support singers with the potential to sing the more dramatic repertoire, it also encourages entrants to present repertoire appropriate to their age, vocal development and technical ability.



Make a Donation in memory of Elizabeth Connell

The Elizabeth Connell Scholarship Fund is a registered charity. Its aim is to assist the next generation of aspiring dramatic female singers. Donations can be made to the Elizabeth Connell Scholarship Fund via the website: <https://www.jsrbfoundation.com>

Thank you

The Trustees of the ECP would like to thank all those involved in this year's Elizabeth Connell Prize. Special thanks to the Joan Sutherland & Richard Bonyngé Foundation, the staff of Wigmore Hall, Dame Anne Evans, Simone Young, Peter Katona, Bernadette Cullen, Isabel Murphy, Fiona Janes, Richard Black, Cameron Menzies, Michael Barnes, Marylebone Theatre at Rudolf Steiner Hall, The Music Studios, the Estates of Elizabeth Connell and Jesselene Simpson, and our volunteers.

Trustees for the Elizabeth Connell Scholarship Fund

Michael Barnes, Elizabeth Corbett, Bernadette Cullen, Barbara de Rome, Fiona Janes

Life Patrons

Rose Edkins, Paul Connell, Peter Connell

Page 2 ECP recipients left to right, top to bottom: Sonja Šarić (Serbia), Katie Lowe (England), Deirdre Angenent (Netherlands), Anna-Louise Cole (Australia), Maria Natale (USA), Julie Adams (USA) with Richard Bonyngé, Sigrid Vetleseter Bøe (Norway), Arminia Friebe (Germany), Kianra Howarth (Australia), Deniz Uzun (Germany/Turkey), Lauren Fagan (Australia), Margrethe Fredheim (Germany), Teresa Romano (Italy), Beth Taylor (Scotland), Silja Aalto (Finland). Front cover: Elizabeth Connell as Norma for West Australian Opera (c) Jeff Busby

ELIZABETH
CONNELL
PRIZE INTERNATIONAL
SINGING COMPETITION

Joan Richard
Sutherland Bonyngé
FOUNDATION

The Elizabeth Connell Scholarship Fund and Joan Sutherland & Richard Bonyngé Opera Foundation are registered charities. econnellprize@jsrbfoundation.com | enquiries@jsrbfoundation.com

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2023 Entrants - 172 singers from 41 countries

Rafaela Albuquerque	Portugal	Emma Jüngling	Switzerland
Paola Alcocer	Bolivia	Jihyun Kang	South Korea
Irena Alhazov	Israel	Charlotte Kelso	Australia
Tahane Aluwihare	Sri Lanka	Theresa Kesser	USA
Kate Amos	Australia	Yena Kim	South Korea
Larissa Angelini	Switzerland	Victori Seungri Kim	South Korea
Judith Ankoue	France	Pyeonggang Kim	South Korea
Iida Antola	Finland*	Kyeyoung Kim	South Korea
Dhyana Arom	Mexico	Yarden Kiperman	Israel
Margo Arsane	France	Kristel Vinter Knudsen	Denmark
Melanie Ashkar	USA	Rachel Kobernick	USA
Angel Azzarra	USA*	Nefeli Kotseli	Greece
Megan Baker	UK	Gabrielė Kupšytė	Lithuania
Manuela Baranik	USA	Avery Lafrentz	Canada
Olivia Barnes	Canada	Chelsea Laggan	USA*
Claire Barnett-Jones	England*	Jihyun Cecilia Lee	South Korea*
Emma Berggren	Sweden	Moloko Letsoalo	South Africa
Georgia Mae Bishop	Jersey*	Lixin Liu	China
Emily Blair	USA	Emily Christina Loftus	UK
Aurora Bowkett	UK	Angharad Lyddon	UK
Maureen Brabec	USA	Julienne Mahaillet	France
Livia Brash	Australia	Brenna Markey	USA
Karina Bray	Canada	Shaina Martinez	USA
Mathilda Bryngelsson	Sweden	Diana Martirosyan-Orlanova	Armenia
Hannah Bullock	USA	Sanna Matinniemi	Finland
Chelsea Burns	Australia	Danaé Matus-Echaiz	France
Sophie Burns	Australia	Lusila Mazi	Canadian
Anna Buslidze	Russia	Lorna McLean	UK
Christine Byrne	USA/Italy	Kirsty McLean	UK
Paloma Camarasa	France	Sarah Mehnert	Germany
Menna Cazel	Wales*	Donata Meyer-Kranixfeld	Austria
Juliette Chauvet	France	Anouk Molendijk	France
Wing-Lam Cheung	HK/China	Camila Montefusco	Brazil
Honchoing Choi	South Korea	Isabella Moore	New Zealand
Jessica Choi	USA	Celeste Morales	USA
Elizabeth Cohen	USA	Marissa Moultrie	USA
Ella de Jongh	UK	Samantha Nahra	USA
Stephanie DeCiantis	Canada	Hazel Neighbour	UK/Ireland
Amelia DeCoster	USA	Hyerin Park	South Korea
Katrine Deleuran	Denmark	Sophie Patterson	USA
Stephanie DePrez	USA	Stephanie Pfundt	USA*
Sophie Dicks	UK	Yuliya Pogrebnyak	Ukraine
Hannah Dobra	UK	Anne-Lise Polchlopek	France*
Bronwyn Douglass	Australia*	Jessica Poppe	German
Rachel Duckett	UK	Megan Quick	Canada
Olga Dyomina	Ukraine	Lena Reineke	Germany
Jessica Elevant	Sweden	Mary Rice	USA
Annabella-Vesela Ellis	Bulgaria/UK*	Emma Roberts	UK
Anna Erokhina	Ukraine*	Alexandra Rodrick	USA
Ester Kopel	Israel	Olivia Rominiyi	USA
Clotilde Fabry	Belgium	Erin Gwyn Rossington	Wales
Gwenna Fairchild-Taylor	Canada	Ksenia Rubinstein	Israel
Nina-Maria Fischer	Germany	Helena Sá Cavalcante	Schuback Sweden*
Agata Flondro	Poland	Ille Saar	Estonia
Alaysha Fox	USA	Mariangela Santoro	Italy
Stephanie Fritz	Austria	Sofia Savenko	Germany
Sydney Frodsham	USA/Canada	Florentine Schumacher	Germany
Cara Gabrielson	USA	Mehreen Shah	UK
Ariana Gibbard	USA	Aleta Shang	China
Ksenia Glonty	Israel	Rona Shrira	Israel
Junyue Gong	China	Oksana Sliubyk	Ukraine*
Megan Graves	USA	Libby Sokolowski	USA*
Louise Guenter	Belgium	Jessey-Joy Spronk	Netherlands
Gabriella Guilfoilo	USA	Marlies Stahl	Germany
Rebecca Gulinello	Australia/Italy*	Helen Stanley	UK
Alexandra Halchak	USA	Elena Sverdiolaite	Lithuania
Mary Hangley	USA	Victoria Thomasch	USA
Camilla Harris	UK	Katy Thomson	Scotland
Hasmik Harutyunyan	Armenia	Felicity Tomkins	New Zealand*
Julia Elisabeth Heiler	Germany	Tea Trifković	Slovenia
Rebecca Hellbom	Sweden	Hillary Tufford	Canada
Sonja Herranen	Finland*	Clare Tunney	UK
Jana Lea Hess	Germany	Ashlyn Tymms	Australia
Taryn Holback	USA	Vanessa Vasquez	Spain
Carolyn Holt	Ireland*	Annemarie Vergoossen	Netherlands*
Amy Holyland	UK	Margarita Vilsona	Latvia
Madison Horman	New Zealand	Synne Vinje	Norway
Shanley Horvitz	USA	Grace Maria Wain	UK
Mary Hoskins	USA	Xinrui Wang	China
Junyi Hu	China	Danita Weatherstone	Australia
Elly Hunter Smith	England	Lisa Willems	Belgium
Inna Husieva	Ukraine*	Julia Wolcott	USA
Natalie Image	Canada	Sakura Yamaguchi	Japan
Shiki Inoue	Japan	Melissa Zgouridi	USA/Brazil*
Vera Ivanovic	Germany	Daiyao Zhong	China
Lucyna Jarzabek	Poland		
Barbara Jop	Poland		

* Quarter-finalists

IS THIS MY LIFE?

Is this what my life must be
A series of ups and downs
Of frustrations and fulfillments -
A pattern of yellows and browns?

Is this what was meant for me
A struggling all the time
To reach for a nebulous nothing
Just to say that something was mine?

Is this what my life is worth
An unfathomable search for fame
To hope one has reached the top
But willing to try again?

Is this what my life will reveal
A picture of joy and sorrow
A hastening round the corner
Only to find tomorrow?

But if while I'm rushing about
I enkindle some glow in someone
Then the struggle and strife are all worth it
And my life's work on earth is well done.

Written by Elizabeth Connell in 1971 at 25.



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