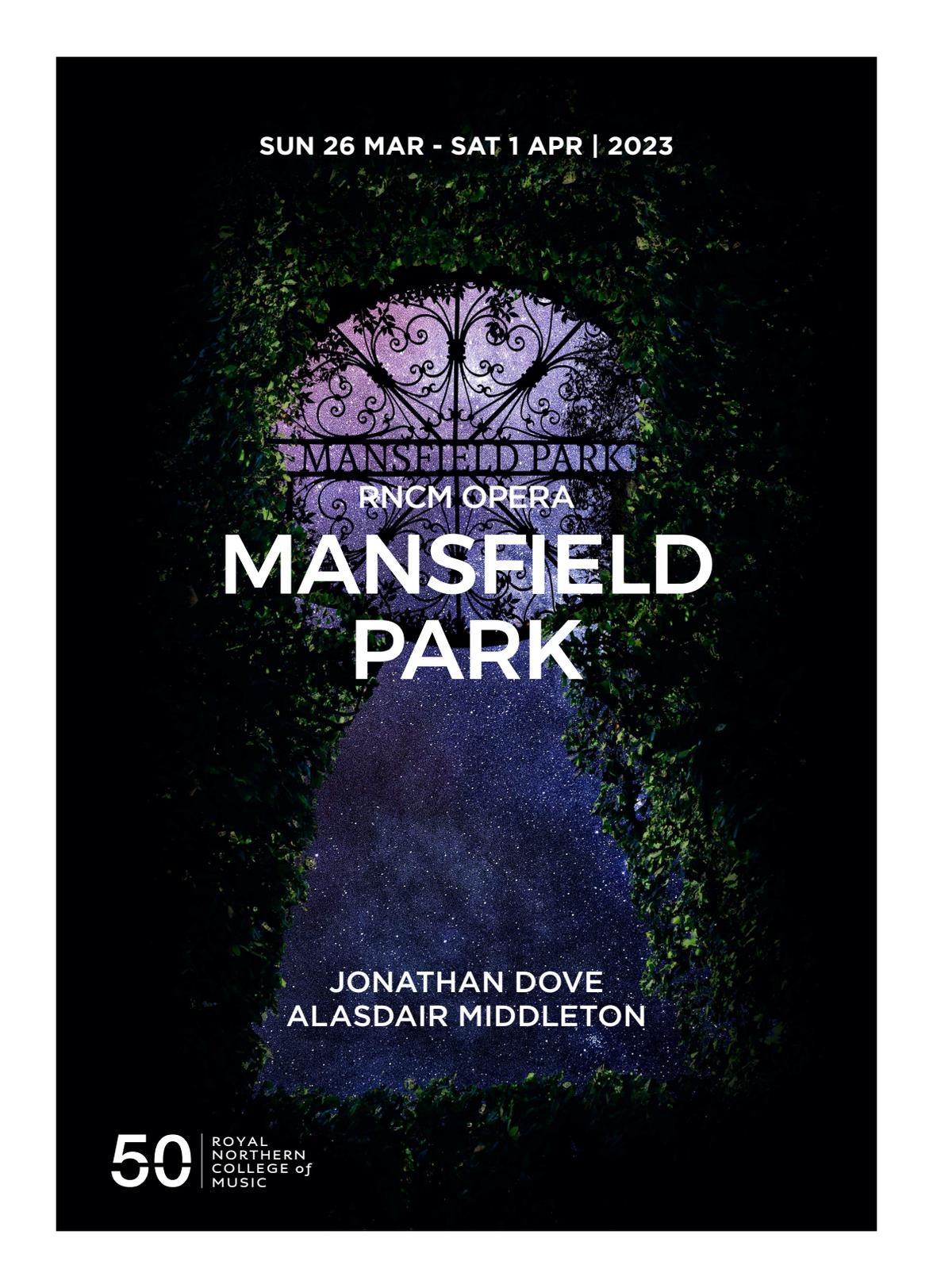


SUN 26 MAR - SAT 1 APR | 2023



MANSEFIELD PARK
RNCM OPERA
**MANSEFIELD
PARK**

JONATHAN DOVE
ALASDAIR MIDDLETON

50

ROYAL
NORTHERN
COLLEGE of
MUSIC

Tickets from
£12.50

OPERA GALA



50 ROYAL
NORTHERN
COLLEGE of
MUSIC

With The Orchestra
of Opera North

Wed 28 Jun
2023

7.30pm

Welcome

Sun 26 Mar, Sat 1 Apr // 3pm

Tue 28 Mar, Thu 30 Mar // 7.30pm

JONATHAN DOVE AND ALASDAIR MIDDLETON MANSFIELD PARK

Music by **Jonathan Dove**

Libretto by **Alasdair Middleton** based on the novel by **Jane Austen**

Music (c) 2011 by Peters Edition Limited, London Libretto (c) 2011 by Alasdair Middleton

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Premiered on 30 July 2011 at Boughton House, Northamptonshire.

The RNCM's 50th anniversary is kindly supported by



The William and Frances Dobie
Charitable Foundation



PF Charitable Trust

Act 1

SCENE 1 THE BERTRAMS OBSERVED

In which we meet the inhabitants of Mansfield Park

SCENE 2 FIRST IMPRESSIONS

In which we discover that Miss Mary Crawford has twenty thousand pounds and that Mr Henry Crawford is not handsome

SCENE 3 SIR THOMAS BERTRAM'S FAREWELL

In which Sir Thomas Bertram leaves for Antigua

SCENE 4 LANDSCAPE GARDENING

In which Mr Rushworth proposes a trip to Sotherton, his estate.

SCENE 5 IN THE WILDERNESS

In which the estate is explored

SCENE 6 MUSIC AND ASTRONOMY

In which songs are sung and stars observed

SCENE 7 LOVERS' VOWS

In which Amateur Theatricals are undertaken

SCENE 8 PERSUASION

In which Edmund's resolution is tested

SCENE 9 THE REHEARSAL INTERRUPTED

In which Sir Thomas returns

SCENE 10 INDEPENDENCE AND SPLENDOUR, OR, TWELVE THOUSAND A YEAR

In which happiness is defined

SCENE 11 A VIEW OF A WEDDING SEEN FROM THE SHRUBBERY AT MANSFIELD PARK

In which a wedding is celebrated, a honeymoon begun,
a revelation made and a plot hatched

INTERVAL

Act 2

SCENE 1 PREPARATIONS FOR A BALL

In which Miss Fanny Price accepts a present from Miss Mary Crawford

SCENE 2 A BALL

In which partners are chosen

SCENE 3 A PROPOSAL

In which the Bertram family are variously surprised, delighted,
disappointed, confused and outraged

SCENE 4 SOME CORRESPONDENCE

In which much ink is spilt

SCENE 5 FOLLIES AND GROTTOS

In which the Rushworths meet an old acquaintance

SCENE 6 A NEWSPAPER PARAGRAPH

In which occurs a matrimonial fracas

SCENE 7 CHAPTER THE LAST

In which Mr Bertram declares his feelings to his future bride

SYNOPSIS

Mrs Norris and her brother-in-law Sir Thomas Bertram have taken their ten-year-old niece Fanny Price from her large and struggling family in Portsmouth to live at Mansfield Park. Some years later, Fanny has grown into a serious and self-contained young woman. Whilst Sir Thomas and Lady Bertram are kind to Fanny, Aunt Norris, Maria Bertram and Julia Bertram either disregard her or treat her as an extra servant. Only Edmund Bertram, who has been kind to Fanny from childhood, sees her true worth and in return has her complete devotion.

Maria Bertram is engaged to Mr Rushworth, a man of fortune but with little else to recommend him. Julia is expected to make a similarly advantageous match. Edmund is soon to be ordained.

Henry and Mary Crawford arrive from London with their dashing, and modern, society ways and throw the family into disarray – particularly Maria and Julia. Henry is an accomplished flirt and Mary is attracted to the handsome Edmund, despite her disappointment at him being only the younger son and about to take Holy Orders.

Taking advantage of Sir Thomas' absence from home, the Crawfords lead the family in producing a play. Despite his objections, due to the immoral nature of acting, Edmund, who is by now infatuated by Mary, agrees to take part. Only Fanny remains steadfast in her refusal to act.

Sir Thomas returns unexpectedly and puts an abrupt end to the theatricals and, having seen Mr Rushworth's behaviour, offers Maria an exit from her engagement. She refuses and so they are married and leave for Brighton, taking Julia with them.

Henry Crawford has never met anyone quite like Fanny Price and resolves to make her fall in love with him. Perhaps this scheme begins simply as sport but soon his attention becomes serious and he proposes. This would be a brilliant and unexpected match for Fanny but she will only follow her heart, which is already given.

The furore, which follows Fanny's refusal of Henry, is curtailed by a newspaper report of Maria Rushworth leaving the marital home with the 'captivating Mr C' and a note from Julia who is eloping with a Mr Yates. Mary Crawford's response to these events allow the scales to fall from Edmund's eyes.



Creative Team

Lee Reynolds *conductor*

Stephen Barlow *director*

Yannis Thavoris *designer*

Jason Taylor *lighting designer*

Miguel Sepúlveda *assistant conductor (Sat 1 Apr)*

Bethan Rhys Wiliam *choreographer*

Jacob Swindells (Sir John Fisher Foundation Junior Fellow) *production répétiteur*

Casts

Sun 26, Thu 30 Mar

***Tue 28 Mar, *Sat 1 Apr**

Olivia Tringham, Morgana Warren-Jones* Fanny Price

Rebecca Anderson, Leah McCabe* Lady Bertram

Jonathan Hill, Alexander Gibb* Sir Thomas Bertram

Jessica Hopkins, Jodie Anne Bailey* Maria Bertram

Sarah Winn, Olivia Hamblyn* Julia Bertram

Conrad Chatterton, James Connolly* Edmund Bertram

Christina Orjis, Taylor London* Aunt Norris

Anusha Bobby, Hannah O'Brien* Mary Crawford

Henry Strutt, Yihui Wang* Henry Crawford

Liam Forrest, Samuel Horton* Mr Rushworth

RNCM Opera Orchestra

FIRST VIOLIN

Leda Mileto
Minghan Feng
Lizzie Dawson

SECOND VIOLIN

Audrey Doyle
Jonathan Hayward
Fionnghuala Drumgoole

VIOLA

Jeanette Szeto
Rebecca Stubbs

CELLO

Susannah Roman
Rhianna Wade

DOUBLE BASS

Duarte Colaco
Aron Jonasson

FLUTE (PICCOLO)

Leah Wing*
Conor Prescott**

OBOE (COR ANGLAIS)

Lizzy Russell*
Imogen Morris**

CLARINET

Thomas Knollys*
Grace White**

BASSOON

Erline Moreira*
Connor Huss**

HORNS

Emily Douglas*
Cecily Obrien*
David Tillotson**
Dominic Allison**

TIMPANI/PERCUSSION

Katie Thomas*
Man Fung**

PIANO

Winnie Su*
Jacob Swindells**

*SUN 26, THU 30 MAR
**TUE 28 MAR, SAT 1 APR



School of Vocal Studies and Opera

Professor Lynne Dawson Head of Vocal Studies and Opera
Nico de Villiers Deputy Head of Vocal Studies
Kevin Thraves Deputy Head of Opera
James Kelly School of Vocal Studies and Opera Administrator

RNCM Orchestras and Ensembles

Andrew Bayly Head of Ensembles
Charlotte Ferry Orchestras and Ensembles Manager (SWBP)
Amy Gordon Orchestras and Ensembles Manager (SS)
Edgar Divver Orchestras and Ensembles Assistant Manager
Abigail Flood Ensembles Administrator
Amy Brown Ensembles Librarian

RNCM Technical Team

Nick Ware Head of Digital, Technical and Production
Sam Fraser Production Manager
Greg Skipworth Company Manager
Tracey Collinson Stage Manager
Sarah Kent Stage Manager (on the Book)
Louise Morgan Deputy Stage Manager (Props)
Paul Botham Technical Manager
Julie Parker Deputy Technical Manager (LX)
Steve Barrington Deputy Technical Manager (Stage)
Gary Blackburn Stage Technician
Elaine Needham Wardrobe Manager
Rebecca Parkes Deputy Wardrobe Manager
Tom Jansen Wardrobe Assistant
Jo Best Wigs, Hair and Make-Up Supervisor
Tom Goddard Surtitles
Setfree Projects Scenic Construction
Audio recording with thanks to the **RNCM Sound and Video Department**

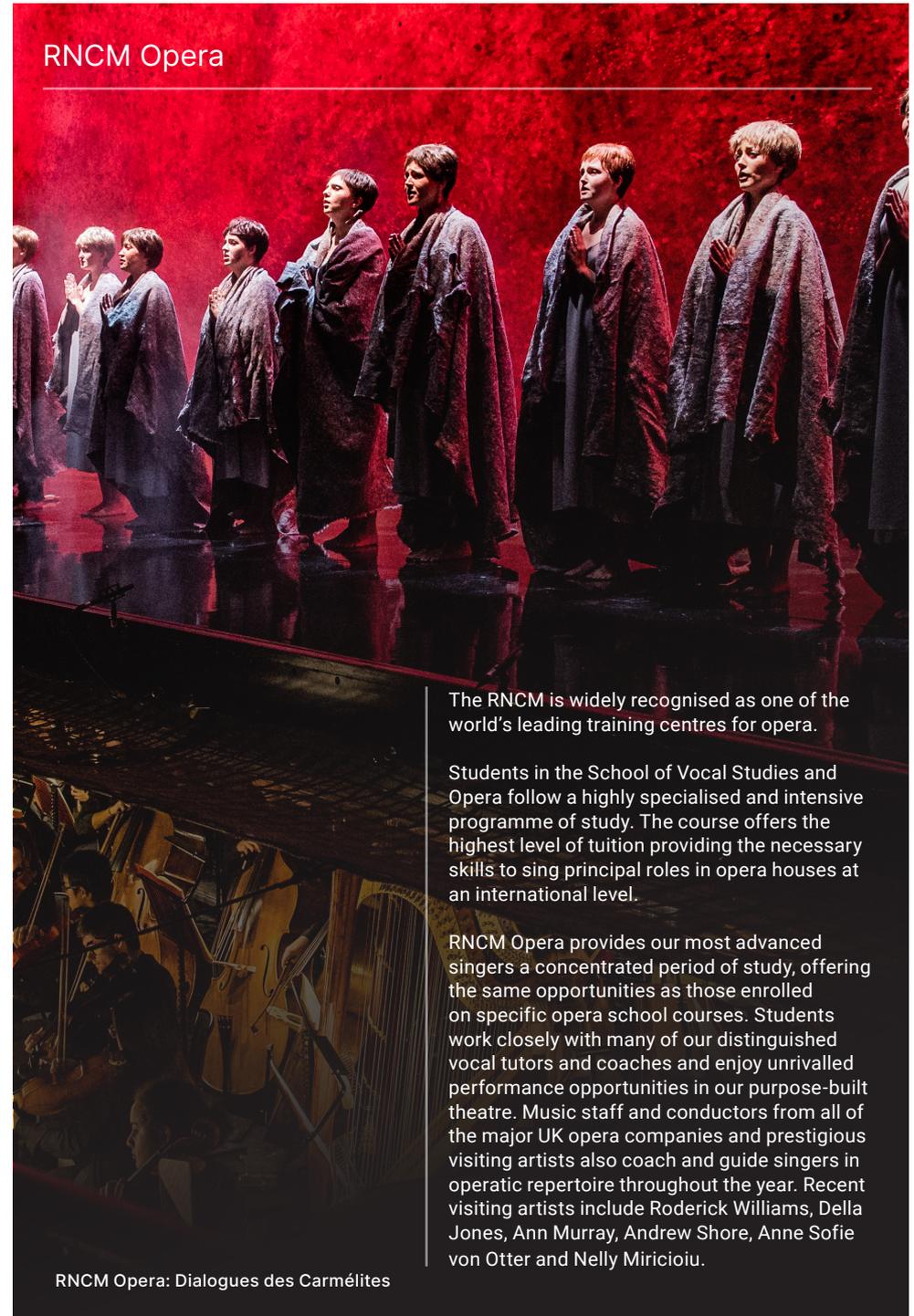
THE REHEARSAL INTERRUPTED

That's the title of one of the 'chapters' in Alasdair Middleton's libretto corresponding to the scene in Jane Austen's novel when the patriarch of Mansfield Park returns home suddenly from abroad and the family theatricals are curtailed. It's a brutally apt title given that almost exactly three years ago our rehearsals for Jonathan Dove's *Mansfield Park* in this very theatre were abruptly halted when the RNCM closed down (along with the rest of the world) due to the covid pandemic. At this point we had just finished our first piano dress rehearsal and were mere days away from unveiling this new production, after two months of intense rehearsals and over a year of pre-production planning. It was a bitter, but of course necessary, pill to swallow. I gradually reconciled myself to the almost certain fate that our production of *Mansfield Park* would join the sad and very long list of shows that were cancelled over the following 18 months of lockdowns and shutdowns. So, you can imagine my surprise and delight when last year Lynne Dawson, Head of the School of Vocal Studies and Opera, invited designer Yannis Thavoris and myself to return to the RNCM to recreate our beloved 'lost' production. With a view and a hope that in 2023 we might just make it to opening night! And so, with a mostly new cast (Olivia Tringham and Christina Orjis return from the 2020 cast to recreate their roles) I have had the joy of (re)rehearsing a new production of this exquisite jewel of an opera. Most people can name two, probably three Jane Austen novels – *Mansfield Park* belongs to the second category, the 'other ones' that few people know or have read. In fact, *Mansfield Park* has long been voted or chosen as the least favourite of her novels. Whilst it's true that it's her most challenging

text I think it is her most misunderstood and her most underrated one. Perhaps for this reason there has been no definitive film or television adaptation of it, unlike those three Austen titles everyone can name! What is so exhilarating and fiendishly clever about Jonathan and Alasdair's opera is that they manage to capture the essence of this vast novel (her second longest) in forensic miniature detail whilst also fleshing out emotionally what lies underneath and between Jane's beautifully embroidered prose. To paraphrase both Jane and Alasdair – other adaptations of *Mansfield Park* are 'paste' – this chamber opera is the real diamond. When I was preparing this piece a few years ago I visited Chawton Cottage in Hampshire where Jane Austen spent the last years of her relatively short life and I marvelled at the humble round pedestal table where she wrote *Mansfield Park*. This ignited an idea that allows us to acknowledge and ultimately celebrate the extraordinary achievement of this young woman 'swimming against the tide' in the early 1800s both in writing her novels and getting them published whilst we simultaneously attend to her Regency Cinderella story for adults. Indeed, having read all six of Austen's novels I feel Fanny Price is the closest we get to a self-portrait of the author – a modest, middle-class woman who largely remains unseen and underappreciated but who possesses the most extraordinary ability to read people and situations with crystalline clarity. I hope that like Henry Crawford at the end of the first act you too 'will look back on our theatricals with exquisite pleasure'!

Stephen Barlow (Director)
March 2023

RNCM Opera



The RNCM is widely recognised as one of the world's leading training centres for opera.

Students in the School of Vocal Studies and Opera follow a highly specialised and intensive programme of study. The course offers the highest level of tuition providing the necessary skills to sing principal roles in opera houses at an international level.

RNCM Opera provides our most advanced singers a concentrated period of study, offering the same opportunities as those enrolled on specific opera school courses. Students work closely with many of our distinguished vocal tutors and coaches and enjoy unrivalled performance opportunities in our purpose-built theatre. Music staff and conductors from all of the major UK opera companies and prestigious visiting artists also coach and guide singers in operatic repertoire throughout the year. Recent visiting artists include Roderick Williams, Della Jones, Ann Murray, Andrew Shore, Anne Sofie von Otter and Nelly Miricioiu.

RNCM Opera: Dialogues des Carmélites

BIOGRAPHIES

Composer



JONATHAN DOVE

Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. He is one of the most performed living opera composers and few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Starting with his breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, Dove has gone on to write more than thirty operatic works including *The Adventures of Pinocchio* (2007), *Mansfield Park* (2011) and *Marx in London* (2018). *Flight*, the most successful modern comic opera, has had over thirty productions to date in Europe, the USA and Australia. His television opera *When She Died...* (2002) was seen by 2.5 million people worldwide.

BIOGRAPHIES

Composer

Dove's innate understanding of the individual voice is exemplified in his large and varied choral and song output, and his confident optimism has made him the natural choice as the composer for big occasions. In 2010 *A Song of Joys* for chorus and orchestra opened the festivities at the Last Night of the Proms, and in 2016 an expanded version of *Our Revels Now Are Ended* premiered at the same occasion. In 2018 *They will Rise* commissioned by the Dean and Chapter of Westminster Abbey was premiered to commemorate the centenary of the Royal Air Force.

Throughout his career Dove has made a serious commitment to community development through innovative musical projects. *Tobias and the Angel*, a 75-minute opera written in 1999, brings together children, community choirs, and professional singers and musicians in a vivid and moving retelling of the Book of Tobit. His 2012 opera *Life is a Dream*, written for Birmingham Opera Company, was performed by professionals and community choruses in a disused Birmingham warehouse. 2015 brought the World Premiere of *The Monster in the Maze*, a community opera co-commissioned by the London Symphony Orchestra, Berliner Philharmoniker and Festival d'Aix-en-Provence, premiered under the baton of Sir Simon Rattle in three separate translations and productions. *The Monster in the Maze* has since been performed around the world, translated further into Taiwanese, Portuguese, Swedish and Catalan, and received a BASCA British

Composer Award in 2016's 'Amateur and Young Performers' category.

Dove's work for orchestra has included a Proms commission for the BBC Symphony Orchestra *Gaia Theory* (2014) which takes its inspiration from the ground-breaking writings of scientist and environmentalist James Lovelock. His work for children and family audiences *Gaspard's Foxtrot*, based on the book by Zeb Soanes with illustrations by James Mayhew, was co-commissioned by the Philharmonia Orchestra, Three Choirs Festival Association, Docklands Sinfonia, Royal Liverpool Philharmonic and Royal Scottish National Orchestra and premiered in 2019. A film of the work, featuring the RSNO with Zeb Soanes alongside moving illustrations from the book, had already been seen by 104,000 children in 2022. A second Musical Tale, *Gaspard's Christmas*, commissioned by the RSNO, premieres in 2022. *In Exile* (2021) for solo baritone, solo cello and orchestra, depicts a day in the life of an involuntary exile. Written for Simon Keenlyside and Raphael Wallfisch, it was commissioned by the City of Birmingham Symphony Orchestra as part of its centenary commission series.

Jonathan Dove won the 2008 Ivor Novello Award for classical music and was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music.

BIOGRAPHIES

Librettist



ALASDAIR MIDDLETON

Alasdair Middleton was born in Yorkshire and trained at the Drama Centre, London.

His work as a librettist includes: with Jonathan Dove – *The Monster in the Maze* (Berliner Philharmoniker, London Symphony Orchestra, Aix-en-Provence Festival) winner of a BASCA British Composer Award, *We Are One Fire* (BBC Singers, BBC Proms 2019), *Diana and Actaeon* (Royal Ballet), *The Walk From The Garden* (Aegeas Salisbury International Arts Festival), *Life Is A Dream* (Birmingham Opera), *Mansfield Park* (Heritage Opera), *Swanhunter* (Opera North), *The Enchanted Pig* (The Young Vic, ROH2), *The Adventures of Pinocchio* (Opera North), and the cantata *On Spital Fields* (Spitalfields Festival, winner of a Royal Philharmonic Society Award); *The Feathered Friend*. He has written four plays; *Aeschylean Nasty*, *Shame On You Charlotte*, *Casta Diva* and *Einmal*.



SAT 8 JUL | 7.30PM

Anna Meredith: FIBS with the RNCM Festival Orchestra

DEPOT MAYFIELD
Tickets £25

50 ROYAL NORTHERN COLLEGE of MUSIC

MIF Manchester International Festival 2023

BIOGRAPHIES

Creative Team

LEE REYNOLDS

Lee Reynolds is an RPS Award-winning, Sky Arts Award-winning and Critics' Circle Award-winning conductor with a reputation for bringing intensity and exceptional detail to his performances.

Alongside the production of Jonathan Dove's *Mansfield Park* with RNCM, Ravel's *L'enfant et les sortilèges* with VOPERA and the London Philharmonic Orchestra, current and recent highlights include his house début conducting Kurt Weill's *Street Scene* at the Opéra de Monte Carlo, broadcast concerts with the London Symphony Orchestra and three recordings on LSO Live, a new production of *Carmen* and *Rigoletto* at Opera Holland Park, *La bohème* with Welsh National Opera, and a recording of British horn concertos with the Philharmonia Orchestra and Ben Goldscheider.

Other highlights include recording projects with the Royal Scottish National Orchestra and BBC Scottish Symphony Orchestra, Britten and Wagner in the new Linbury Theatre at the Royal Opera House, four world premières at Glyndebourne, performances with the Southbank Sinfonia, the Dublin Concert Orchestra, the Orchestra of Opera North, the Beethoven Academy Orchestra in Kraków, the BBC Philharmonic Orchestra, and conducting a new production of Tchaikovsky's *Eugene Onegin* with Nederlandse Reisopera.

As part of an extensive catalogue of recordings, his 2015 recording of Chopin's Piano Concerto No 2 with Adolfo Barabino and the LSO has been lauded in the international press, and the world première recording of Vito Palumbo Violin Concerto with the LSO and Francesco d'Orazio will be released on the BIS label in 2023. Other highlights include Barber Violin Concerto with Min Lee and Philharmonia Orchestra, and a recording of works for strings by Britten and Stravinsky with the BBC Philharmonic Orchestra.

BIOGRAPHIES

Creative Team

STEPHEN BARLOW

Stephen was born and educated in Melbourne, Australia and has directed over 50 productions worldwide for many of the world's leading opera companies including Santa Fe Opera, the Royal Opera House, The Metropolitan Opera, Lyric Opera of Chicago, Glyndebourne Festival, San Francisco Opera, Théâtre du Capitole Toulouse and Opéra de Monte Carlo.

His recent work includes *The Barber of Seville* (Santa Fe and Grange Festival), *Roméo et Juliette* (Estonian National Opera), a new production of *The Phantom of the Opera* (Bucharest, Oslo, Athens), *La Cenerentola* (Grange Festival), *Flight* (Scottish Opera and Opera Holland Park), *Così fan tutte* (Central City Opera, Colorado), *Madama Butterfly* (Danish National Opera) and *Suor Angelica* and *Gianni Schicchi* (Hong Kong).

Other productions include *Rigoletto* (Lyric Opera Chicago, Bucharest National Opera), *Tosca* (Santa Fe Opera), *La Rondine* (The Metropolitan Opera, Théâtre du Capitole Toulouse), *Carmen* (Opera Theatre of Saint Louis), *La Cour de Célimène* (Wexford Festival), *Madama Butterfly* (Mid Wales Opera), *La bohème* (British Youth Opera) and *La traviata* (Singapore Lyric Opera).

Stephen has a longstanding relationship with London's Opera Holland Park where he has staged over ten productions including *Tosca*, *Don Giovanni*, *La bohème*, *La Fanciulla del West*, the European premiere of *Fantastic Mr Fox* and recently *The Cunning Little Vixen*.

He has also staged many productions for the UK's leading opera colleges – Guildhall School of Music and Drama, Royal Academy of Music, Royal College of Music and the Royal Northern College of Music.

BIOGRAPHIES

Creative Team

YANNIS THAVORIS

Yannis Thavoris graduated with a diploma in Architecture from the Aristotle University of Thessaloniki in 1995. He then obtained a Master of Arts in European Scenography at the Central Saint Martins College of Art and Design.

He was the winner of the 1997 Linbury Prize for Stage Design.

His recent designs include: *Die Fledermaus* (Royal Northern College of Music), *Hänsel and Gretel* (Royal College of Music), *L'Heure Espagnole / Gianni Schicchi* (Royal Academy of Music), *Viva la Diva* (Salzburger Landestheater and Buxton Festival), *Roméo et Juliette*, *Der Fliegende Holländer* (Estonian National Opera), *Hänsel and Gretel* (RNCM and Grange Park Opera), *Orlando* (San Francisco Opera), *Roberto Devereux* (sets, Badisches Staatstheater Karlsruhe), *Otello* (Theater Magdeburg).

Also *Tosca* (Nederlandse Reisopera), *Cendrillon* (RNCM), *L'elisir d'amore* (Den Jyske Opera, Denmark), *A Midsummer Night's Dream* (Sibelius Academy, Helsinki), *La finta giardiniera* (Royal College of Music and Buxton Festival).

Future plans include: *Marx in London!* (Scottish Opera).

BIOGRAPHIES

Creative Team

JASON TAYLOR

Jason was nominated for a Tony Award for Best Lighting Design for *Journey's End* on Broadway.

Previously lighting design for the RNCM include *A Midsummer Night's Dream* and *Hansel and Gretel*.

Recent Credits include: *Mamma Mia*, *Charlie and the Chocolate Factory* (Belgium) *Assassins* (Norway), *Horrible Histories* (six national tours), *Looking Good Dead* (national tour), and several seasons at Kilworth House Theatre.

Notable other credits: *Journeys End*, *Some Girls*, *Raiman*, *What the Butler Saw*, *Our Boys*, *Twelfth Night*, *High Society*, *Glorious! The Letter*, *Gangsta Granny*, *The Rivals*, *Daytona* (West End); *Pygmalion* (Broadway); *Looking Good Dead*, *Band of Gold*, *House on Cold Hill*, *How the Other Half Loves*, *Waiting For God*, *Henceforward*, *Not Dead Enough*, *Tom Hero's Welcome/ Confusions*, *The Rise and Fall of Little Voice* (UK Tours); *A Cold Supper Behind Harrods* (Original Theatre); *Afraid of the Dark*, *Annie Get Your Gun* (ATG/UK Tour); *Six Degrees of Separation* (Old Vic) *Still Alice* (and UK Tour), *The End of the Night* (Park Theatre); *Noises Off* (Nottingham/Northern Stage/Southampton); *The Yalta Game*, *The Dumb Waiter*, *The Heiress*, *Who's Afraid of Virginia Woolf* (Gate Dublin); *Sherlock Holmes: The Final Curtain*, *Relatively Speaking*, *Kafka's Dick*, *A Steady Rain*, *Pygmalion*, *Single Spies* (and UK Tour), *The Rivals*, *The Good Soldier* (Theatre Royal Bath).

BIOGRAPHIES

Creative Team

MIGUEL SEPÚLVEDA

Winner of *Prémio Jovens Músicos 2022*, Miguel Sepúlveda is developing an exciting career in a new generation of young conductors. In 2023 he is set to conduct the BBC Philharmonic as a conclusion to his Master's course at the RNCM, the Gulbenkian Orchestra, *Casa da Música* Orchestra, amongst others. In Portugal, he is regularly invited back to conduct, having most recently made his debut with the Lisbon Metropolitan Orchestra. By the end of the 23/24 Season he is set to have conducted all Portuguese orchestras.

In the UK he has conducted the Manchester Camerata, the New Sinfonia and been assistant conductor in the BBC Philharmonic and the Royal Liverpool Philharmonic Orchestra to such conductors as Domingo Hindoyan, Omer Meir Wellber, Vasily Petrenko, Sir Mark Elder, amongst others.

He is currently finishing his Masters at the Royal Northern College of Music with Mark Heron and Clark Rundell, where he will be assistant to Lee Reynolds and conduct a full performance of the Opera *Mansfield Park*.

Before that, he studied with french conductor Jean-Marc Burfin at the National Superior Orchestra Academy. During these years, he was fortunate enough to play in *Schostakovich Ensemble's* Anniversary Concert, getting to work with renowned musicians such as Adrian Brendel, Pascal Moraguès, Benjamin Schmid, Jan Bjøranger, Lars Anders Tomter, as well as working on the organization of CCB *Classical Summer Festival*.

In 2021 he won second prize at the OCCO International Conducting Competition.

BIOGRAPHIES

Creative Team

BETHAN RHYS WILIAM

Born in Swansea, after studying vocational dance at Bush Davies School, Bethan's professional career began in Ghent, Belgium as a dancer with the Royal Opera Ballet and continued with engagements with: Ballet International, The Iranian National Ballet, Malmö Stadsteater, Northern Ballet Theatre, including gala performances at the London Coliseum and Royal Festival Hall with Dame Margot Fonteyn and Rudolf Nureyev in his 'Nureyev and Friends' seasons. She was a founder member of London City Ballet. She has also danced on tours of Italy, France, Romania and Norway.

Since 1996 Bethan was engaged as tutor in Movement, Dance and Physical awareness at the Royal Northern College of Music. In addition to her academic teaching role she was involved as choreographer/movement coach / assistant director for Stefan Janski's numerous opera and musical theatre productions for the RNCM.

Her work includes Jack Edward's *Dido and Aeneas* and *The Vauxhall Pleasure Gardens*, Jennifer Hamilton's early music productions for the Yorke Trust, as well as Sandra Dugdale's numerous Gilbert and Sullivan seasons for Phoenix Opera at Gawsworth Hall. Bethan directed staged performances of Purcell's *Dido and Aeneas* and Handel's *Belshazzar* for Manchester Camerata. She was engaged as choreographer for: The Library Theatre's staging of Charles Dickens's *Hard Times* at Murray's Mill, Manchester and as movement director for their 2011 Christmas season; Alan Bennett's adaptation of Kenneth Grahame's *Wind in the Willows* at The Lowry Quays Theatre, directed by Chris Honer. She also collaborated on Garth Bardsley's productions of Stephen Sondheim's *Company* and Benjamin Britten's *A Midsummer Night's Dream* for the RNCM which won the opera prize at the 2016 Manchester Theatre Awards.

Bethan continues to deliver Dame Darcey Bussell's *Diverse Dance Mix (DDMIX)*, a unique dance fitness programme.



BIOGRAPHIES

Casts

OLIVIA TRINGHAM

Olivia is a soprano studying with Linda Richardson, generously supported by the Drake Calleja Trust, Eva Turner Award and the George Henry Peters Scholarship.

For RNCM Opera she has performed as Mère Marie in *Dialogues des Carmélites*, La Suora Infermiera in *Suor Angelica*, Prima Donna in *Ariadne auf Naxos* and Rosalinde in *Die Fledermaus*. She was due to play Fanny Price in the 2020 production of *Mansfield Park* which was cancelled due to the pandemic.

Professionally, Olivia joined Grange Park Opera for their 2022/23 seasons, which this year includes the role of Prima Sorella Cercatrice in *Suor Angelica*. Olivia was a 2021 Buxton International Festival Young Artist, performing as Mrs Segstrom in *A Little Night Music*.

MORGANA WARREN-JONES

Morgana recently won the Frederic Cox Award for Singing, the Joyce and Michael Kennedy Award for the Singing of Strauss, and the William's Howard Award competitions at the RNCM

where she is a scholarship student on the Postgraduate Diploma course, under the tutelage of Hilary Summers.

Whilst at the RNCM, Morgana has performed the roles of Marcellina in *Le nozze di Figaro* and Madame Flora in Menotti's *The Medium*. In 2023 she looks forward to representing the vocal department in the RNCM Gold Medal Award and to making her professional debut as Angelina in Rossini's *La Cenerentola* at Longhope Opera Festival.

REBECCA ANDERSON

Rebecca Anderson is a mezzo-soprano studying for a Postgraduate Diploma in Advanced Studies at the RNCM. In 2021 she completed an MMus with distinction at the College and then worked as President of the Students' Union 21-22.

Recent opera credits have included Minskwoman *Flight*; Lapak *The Cunning Little Vixen*; Sœur Anne de la Croix *Dialogues des Carmélites*; Noémie *Cendrillon*; and Mrs Grose *The Turn of the Screw*. Rebecca will be part of Buxton International Festival's Young Artist Programme this summer.

Rebecca is grateful to the José and Rafton Smallwood Award for making her continuing studies possible.

LEAH MCCABE

Glasgow born Mezzo-Soprano Leah Frances McCabe recently began an MMus course at the Royal Northern College of Music in September 2022, where she studies with Mary Plazas. Leah is generously supported by RNCM and is a recipient of the Alice Ornell and A&N Kendall Award. Leah completed her BMus degree in July 2022 at the Royal Academy of Music, London.

Leah's most recent performances include singing at the London Fashion Week 'Burberry Event'. Leah also performed as part of the Chorus in Janáček's *The Cunning Little Vixen* and was cast as Harry in Britten's *Albert Herring* for the Royal Academy Opera.

JONATHAN HILL

Jonathan Hill is currently studying his Master's degree under the tutelage of Quentin Hayes.

Jonathan has been involved in a number of opera's over the past few years. In the summer

BIOGRAPHIES

Casts

he worked with British youth Opera as a member of the chorus for their production of *Sir John in Love*, and starred in Cumbria Opera Groups production of *Così fan tutte* as Don Alfonso. As well as these, Jonathan has performed in the chorus for Opera North's production of *Silent Night* by Kevin Putts and Bergen National Opera's production of Britten's *Peter Grimes*.

ALEXANDER GIBB

Alex Gibb is a South African baritone, born in Johannesburg. He graduated from Stellenbosch University and is now studying for his Masters with Quentin Hayes.

Alex's previous performances include the role of Marco in Puccini's *Gianni Schicchi* and *The Merry Widow* for the Suidoosterfees at the Artscape Theater in Cape Town. Alex has been generously funded by the Lord and Lady Lurgan Trust.

JESSICA HOPKINS

Jessica is a postgraduate soprano studying with Mary Plazas, having previously read Music as a choral scholar at Clare College, Cambridge. She won the 2023 Frederic Cox Award for Singing and is a recipient of the Dame Eva

Turner Award. Her studies have been generously supported by Help Musicians, the Alice Orrell and A&N Kendall Award, and the Women's Careers Foundation. Previous roles include Clorinda (*La Cenrentola*) and Marianna (*Il Signor Bruschino*). Jessica took part in the 2022/23 Opera North Chorus Mentor Scheme and was a Young Artist with Buxton International Festival in 2022, where she looks forward to returning in 2023.

JODIE ANNE BAILEY

Jodie is a British soprano currently studying for an MMus with Eiddwen HARRY. She is a BMus graduate of the Royal Conservatoire of Scotland, where she was a Karen Cargill Associate Artist. Jodie is an alumna of Glyndebourne Academy and The Hammond. She originated the role of Nancy in *Left Behind: Women of the War* and will sing the title role in Filip Holacky's new opera, *Echo*, in Brno, Czechia. Jodie is a recipient of the RNCM Scholarship and is supported by the Wavendon Foundation.

SARAH WINN

Sarah completed a Master of Music with Distinction at the RNCM and is currently completing a Postgraduate

Diploma as a scholarship student with Hilary Summers.

Sarah's other performed roles include Prince Orlofsky in *Die Fledermaus*, The Composer in *Ariadne auf Naxos* and Béatrice in *Beatrice et Bénédict*, as well as being a Young Artist with Buxton Opera Festival for 2022.

Sarah has been generously supported by the Alice Orrell and A&N Kendall Award, Maurice and Jean Buckley Award, Annie Ridyard Scholarship for Mezzo-Sopranos and the Peter Heath Award for English Song.

OLIVIA HAMBLYN

Olivia Hamblyn is a mezzo-soprano studying with Hilary Summers. Recent solo repertoire includes Vivaldi's Gloria, Beethoven's *Mass in C* and the RNCM Opera Gala at The Bridgewater Hall. Alongside her solo engagements, Olivia is a choral conductor who works with choirs and young people in the area, including the RNCM Staff Choir. In 2021, Olivia also won the RNCM Entrepreneurship Award, providing funding for her non-for-profit organisation, Musicians' Minds Together, advocating for classical musicians' mental health.

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Olivia also wants to thank her anonymous sponsors and the Andrew Lloyd Webber Foundation for their continued support.

CONRAD CHATTERTON

Conrad Chatterton is an English baritone currently taught by Matthew Best. He has performed roles including Sir John Falstaff in *Sir John in Love* (BYO), Gianni Schicchi in *Gianni Schicchi* (Random Opera Company), Eisenstein in *Die Fledermaus* (RNCM) among others.

In 2022, Conrad sang with Grange Park Opera Festival Chorus, and this summer, will be part of Glyndebourne's 2023 Festival Chorus. In September he will start studying with Mark Wildman at Royal Academy Opera.

Thank you to the Sybil Tutton Opera Award, Hargreaves and Ball Scholarship, Maurice and Jean Buckley Award for financial support during his studies.

JAMES CONNOLLY

James Connolly is a fourth-year undergraduate studying with Matthew Best. During his time at the RNCM, James has been awarded First Prize in the Frederick Cox, Alexander

Young, James Martin Oncken and Elsie Thurston singing competitions. James has sung in the chorus for the RNCM's productions of Poulenc's *Dialogue des Carmélites* and Janacek's *The Cunning little Vixen*. James has also performed the role of Pilgrim in Vaughan Williams's *The Pilgrim's Progress* and Don Cassandro in Mozart's *La finta semplice* for RNCM Opera Scenes. James will be continuing his studies as an RNCM postgraduate next year.

CHRISTINA ORJIS

Christina is a New Zealand soprano who previously studied at the New Zealand School of Music (NZSM). Previous roles include Rosalinde in *Die Fledermaus* (RNCM), the title role in *Suor Angelica*, La Ciesca in *Gianni Schicchi* and Mother in *Hansel and Gretel* for Auckland's Opera Factory, and Gulnara in the Australasian premiere of Verdi's *Il Corsaro* (NZSM). Christina has worked extensively in the NZ Opera Chorus and has performed in masterclasses with Dame Kiri te Kanawa, Dame Malvina Major, Professor Paul Farrington and Dennis O'Neill amongst others. Christina will complete her Master's degree with Mary Plazas this year.

TAYLOR LONDON

Taylor is an English soprano studying with Mary Plazas, generously supported by the Riga Heesom Award and the Dolly Knowles Scholarship. Taylor's recent roles include Ida in Strauss' *Die Fledermaus*, Hen in Janáček's *Cunning Little Vixen* and cover of Sœur Valentine in Poulenc's *Dialogues des Carmélites*. As an ensemble musician, Taylor is a member of the RNCM Chamber Choir, the Leda Quartet and a Choral Scholar at Salford Cathedral. Taylor is extremely excited to be playing the role of Aunt Norris in the RNCM's production of Dove's *Mansfield Park*.

ANUSHA BOBBY

Indian soprano Anusha Merrin Bobby is a native of Kerala and a resident of Bahrain. She is a master's student under the tutelage of Elizabeth Ritchie, generously supported by the Dame Eva Turner Award, the Peter Heath Award and the Maurice and Jean Buckley Award. Previous qualifications include BA (Hons) in Music from Middlesex University and a Diploma from KM Music Conservatory. Some highlights include Geraldine in *A Hand of Bridge*, Ida in *Die Fledermaus*, being a finalist in the 2023 Frederic Cox Award for Singing

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and winning second prize in the 2022 Joyce and Michael Kennedy Award for the Singing of Strauss.

HANNAH O'BRIEN

Irish soprano Hannah O'Brien is studying with Elizabeth Ritchie at RNCM after previously studying at the Royal Irish Academy of Music. Hannah is a Wexford Festival Opera Factory Artist for the 2022/2023 seasons and returns this year to perform the roles of Elvira (*L'italiana in Algeri*/Rossini), Nella (*Gianni Schicchi*/Puccini), and Tatiana (*L'Aube Rouge*/Camille Erlanger). She will also be performing the role of Pamina (*The Magic Flute*/Mozart) with Clonter Opera.

Previous roles include Griselda (*Cinderella*/Alma Deutscher) at Wexford Festival Opera, Polly in a film adaptation of Kevin O'Connell's *Dreamcatcher*, Il Destino/Linfea (*La Calisto*/Cavalli) and Nance Farrell (*Banished*/Stephen McNeff) with RIAM Opera.

HENRY STRUTT

Henry is a second-year postgraduate studying with Peter Wilson. He graduated in 2020 with First Class Honours in Music from The University of York, and successfully

enrolled onto The Sixteen's Young Artist programme, The Genesis Sixteen 20/21. Henry's first RNCM operatic role was Der Tenor in the prologue of *Ariadne auf Naxos* and has since performed Don Curzio (*Le nozze di Figaro*) and Alfred (*Die Fledermaus*). Henry was delighted to sing in the final of the Frederic Cox Award 2023 and is incredibly grateful to be supported by the José and Rafton Smallwood Award, and the Jacob Marsland Award.

YIHUI WANG

Yihui Wang is a postgraduate lyric tenor from China, currently studying with Thomas Schulze. In 2022, he was awarded an ABRSM Scholarship. Yihui completed his undergraduate studies at the RNCM, during which time he performed recitals at The Bridgewater Hall and Sheffield Cathedral and Halls. Notable performances include *La Scala Di Seta*, *Così fan tutte*, *Dialogues des Carmélites*, and 2022 production of *Die Fledermaus*, which received high praise. In the upcoming summer, Yihui is scheduled to perform in the RNCM 50 anniversary opera gala.

LIAM FORREST

Liam Forrest, originally from

Dunfermline, Fife, is a first-year postgraduate tenor studying with Matthew Best. Liam's studies at the RNCM are kindly supported by the Drapers Company and the Andrew Lloyd Webber Foundation. Liam has appeared at the Rotary Club of Dunfermline's Centenary Dinner Banquet at the Balmoral Hotel, Edinburgh, and has performed Mozart's *Requiem* with the Arbroath Choral Society. As an RNCM Songster, Liam has performed with Sir Stephen Hough, and recently sung at Drapers Hall, London.

SAMUEL HORTON

Samuel is a second-year undergraduate tenor studying with Andrew Heggie. In 2022, Samuel performed as part of the chorus in the RNCM's production of *Le nozze di Figaro*, the role of Harry in Clonter Opera's production of *Albert Herring* and the role of Dr Blind in the RNCM's 50th anniversary production of *Die Fledermaus*. In November 2022, Samuel took part in the Junior Kathleen Ferrier Bursary competition and was awarded the Collingwood Prize as a finalist. He was also highly commended in the RNCM's Elsie Thurston Competition.

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