

RNCM OPERA
PRESENTS

DIE FLEDERMAUS

(THE BAT)

JOHANN STRAUSS II

PROGRAMME
DEC 2022

Sat 10, Sat 17 Dec // 3pm
Mon 12, Tue 13, Thu 15 Dec // 7.30pm

RNCM Theatre

JOHANN STRAUSS II DIE FLEDERMAUS

(THE BAT)

Première on 5 April 1874 at the
Theater an der Wien, Vienna

Libretto by **Karl Haffner** and **Richard Genée**
Sung in an English translation by **David Parry**
Dialogue by **David Parry** and **Stephen Barlow**

The performance on Tuesday 13 December is dedicated to the memory of
Dr Joyce Kennedy, long-standing supporter and friend of the RNCM.

The RNCM would like to thank Kathryn Rudge, Alexandra Lowe,
Sir John Tomlinson and Henry Waddington for singing in this production to
celebrate the RNCM's 50th anniversary.

The RNCM's 50th anniversary is kindly supported by

slaterheelis
SOLICITORS

THE HAWORTH TRUST
SUPPORTING NEW ARTISTS

**The William and Frances Dobie
Charitable Foundation**



Gabriel and Rosalinde von Eisenstein have been married for seven years and their marriage is in trouble. He is a serial philanderer and an errant husband. He also enjoys playing cruel jokes on his friends. Rosalinde is lonely and unloved.

After a drunken fancy dress party, Gabriel publicly humiliates Falke. How will 'The Bat' seek revenge?

ACT 1

THE EISENSTEINS' APARTMENT

Gabriel has been sentenced to eight days in police detention for insulting a policeman, and then a judge. Adele, the Eisensteins' maid, receives a letter, allegedly from her sister Ida, inviting her to Prince Orlofsky's New Year's Eve party. She pretends the letter says that her aunt is ill, and asks Rosalinde for the evening off. Eisenstein's lawyer, Blind, plans an appeal but Eisenstein dismisses him. Falke, an old friend of Eisenstein, arrives to invite him to the party. Eisenstein teases Falke about a prank he recently played on him. Eisenstein bids farewell to Rosalinde, pretending he is going to prison but in fact is going to the party. After Eisenstein leaves, Rosalinde is visited by a potential lover, Alfie, who tries to woo her with flowers and champagne. Inspector Frank, who has also been mysteriously invited to Orlofsky's party, arrives to take Eisenstein to prison. In order not to compromise Rosalinde, Alfie agrees to pretend to be Eisenstein and to accompany Frank to the police station.

INTERVAL

ACT 2

ORLOFSKY'S NEW YEAR'S EVE PARTY

Orlofsky's party is in full swing. Ida is surprised to see her sister there dressed up to the nines. The sisters flirt with Orlofsky. Eisenstein arrives, disguised as a French Marquis and is introduced to Orlofsky and then 'Olga' (Adele's disguise) who reprimands him for accusing her of being a maid. Frank arrives disguised as a French Chevalier. The 'Marquis' boasts to the 'Chevalier' that he has a little trick to seduce women that never fails – his grandfather's repeater watch. Falke has arranged for Rosalinde to attend the party as well, disguised as a Hungarian Lady. Adele is suspicious but Rosalinde convinces everyone that she is Hungarian by singing a stirring folk song from her 'homeland'. During an amorous tête-à-tête, the 'Marquis' tries to woo Rosalinde, not realising it is his wife in disguise. Rosalinde pockets the repeater watch, much to Eisenstein's frustration. Everyone celebrates midnight and Orlofsky proposes a toast to champagne and to Brotherhood which Falke reinforces. In the early hours of morning Eisenstein and Frank, suddenly aware of the time, rush out, not realising they are heading to the same location – the police station.

INTERVAL

ACT 3

THE POLICE STATION

The next morning. Alfie, who is being held in a cell in Eisenstein's place, irritates Frosch, a police officer, with his constant singing. Inspector Frank arrives at work still drunk. 'Olga' and Ida enter. Adele reveals her true identity and asks the 'Chevalier' (Frank) to sponsor her career as an actress and auditions for him. Eisenstein arrives to begin his sentence. He is surprised to see the 'Chevalier' and they both reveal their true identities. However, Frank does not believe Eisenstein's confession because 'Eisenstein' (Alfie) is already locked up.

Frank tells him that 'Eisenstein' and his wife were very romantic and kissed goodbye passionately. In a jealous rage, Eisenstein disguises himself as Blind, whom Alfie has summoned. Rosalinde enters to persuade Alfie to leave before her husband arrives. 'Blind' (Eisenstein) interrogates then rebukes both of them for being traitors. Rosalinde produces the repeater watch and Eisenstein's hypocrisy and infidelity is exposed much to the delight of Orlofsky, and Falke, who has orchestrated the entire scheme as revenge for Eisenstein's prank on him. Eisenstein begs Rosalinde to forgive him and blames his behaviour on... champagne!

Backstage
Die Fledermaus



CREATIVE TEAM

David Parry *conductor*
Stephen Barlow *director*
Yannis Thavoris *designer*
Jake Wiltshire *lighting designer*
Agata Zając *assistant conductor (Thu 15 Dec)*
Kevin Thraves *chorus master*
Zoë Vallée *choreographer*
Lauren Wasynczuk *second assistant conductor*
Jacob Swindells *production repetiteur*
(Sir John Fisher Foundation Junior Fellow)

CASTS

*Sat 10, Tue 13, Sat 17 Dec
**Mon 12, Thu 15 Dec

Yihui Wang*, **Henry Strutt**** *Alfie*
Katherine Glinka*, **Bonnie Callaghan**** *Adele*
Olivia Tringham*, **Christina Orjis**** *Rosalinde*
Conrad Chatterton*, **Matthew Secombe**** *Gabriel von Eisenstein*
Samuel Horton*, **Dominic Morgan**** *Blind*
Adam Jarman*, **Adam Jarman**** *Falke*
Callum McCandless*, **Patrick Osborne**** *Frank*
Dominic Mattos*, **Sarah Winn**** *Orlofsky*
Anusha Bobby*, **Taylor London**** *Ida*

Backstage
Die Fledermaus



**RNCM
OPERA
CHORUS**

Rose Berelowitz
Gigi Casey
Jasmine Colgan
Merel-Magali Cox
Nia Edwards
Ellie Forrester
Amelia Gray
Jasmine Higgs
Carys Holden
Sophie Illiaifar
Mila Johannsen
Glesni Jones
Hannah Just
Midia Kalou
Iona Kaye
Lokyin Liu
Anna-Rose Marshall
Myome Mortimer-Davies
Niamh O'Connor
Hannah-Sophia Pybus
Eirwen Roberts
Natasha Theil
Sarah Thomas (Frosch)

Charlotte Thomson
Maggie Zhao

Charlie Barker
David Bicarregui
Matthew Budd
Tom Coyle
Peter Entwisle
Rowan Gillard
Kristin Gregory
Ethan Jacobs
William Jowett
Ian Lam
Keir Lundy
Andrew McClarty
Aidan McCusker
Lewis Menzies
Harrison Morton-Deaville
Jacob Parker
Patrick Parla (Ivan)
Aaron Peters
Ran Wang
Sam Weakley

Every seat plaque tells a story

Commemorating a significant moment or celebrating someone special? Personalising a seat plaque lets you leave your mark on the RNCM while supporting current students.

Seat plaques are available in the
Concert Hall and Theatre from £400.

To name a seat contact
alexander.williams@rncm.ac.uk

Or visit
rncm.ac.uk/nameaseat

RNCM **MEMBERSHIP**

Become a member for only £35 per year.

All RNCM Members receive:

2-4-1 tickets on RNCM Student performances (T+Cs apply).

Free tickets to weekly RNCM Student Lunchtime Concerts.

15% off food and drink at the RNCM Bar and Cafe
Digital 'Whats on' newsletter.

Invitations to at least two special events a year such as artists talks, digital livestreams, or backstage/archive tours, for you and a guest.

rncm.ac.uk/membership

RNCM OPERA ORCHESTRA

FIRST VIOLINS Christina Maxfield
Bruno Robalo
Enhao Zhang
Robert Bates
Siyu Chen
Jacob Wright
Ola Stanton
Angus Findlow
Janis Chan

SECOND VIOLINS Georgina Bloomfield
Michael Rosenberg
Nadia Wilson
Sam Lawson
Ines Ferreira
Becky Cheung
Titus Lam
Yifei Wang

VIOLAS India Blackshaw-Britton
Henry Grant
Hannah Borlase
Matthew Hayes
David Mullooly
Robert White

CELLOS Matilde Viegas
Aoife Anson-O'Connell
Cillian Hennessy
Clemens Fera
Esther Skipp
Ruairaidh Williams

BASSES Harvey Falla
Aron Jonasson

FLUTES Bogdan Jeler
Jessie-May Wilson
He Dong (17 Dec)

OBOES Charlotte Soerland
Mariam Jackson (cor)
Caiwei Luo (17 Dec)

CLARINETS Chris Hardy
Laurel Saunders

BASS CLARINET John Kelly (17 Dec)

BASSOONS Will Hartley
Ruiying Wang

HORNS Tom Hutchison
Barry Lo
Samuel Nutt
Dominic Allison
Samuel Froggatt

TRUMPETS Charlotte Nuta
Leo Parry

TROMBONES Rachel Wong
Roz Fearnheough
William Illingworth

PERCUSSION Harriet Kwong (timpani)
Dan Malone
Joanne He

HARP Holly-Alice Morton

**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*
 Amy Gordon *Orchestras and Ensembles Manager (SS)*
 Charlotte Ferry *Orchestras and Ensembles Manager (SWBP)*
 Clara Marshall Cawley *Orchestras and Ensembles Assistant Manager*
 Abigail Flood *Ensembles Administrator*
 Jack Grime *Chamber Music and Conducting 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)*
 Daryl Blair *Lighting Technician*
 Gary Blackburn *Stage Technician*
 Elaine Needham *Wardrobe Manager*
 Rebecca Parkes *Deputy Wardrobe Manager*
 Tom Jansen *Wardrobe Assistant*
 Phoebe Repp, Cara Finn *Wardrobe Placements*
 (Arts University Bournemouth)
 Jo Best *Wigs, Hair and Make-Up Supervisor*
 Amy Sweet *Wigs, Hair and Make-Up Assistant*
 Tom Goddard *Surtitles*
 Take 1 Scenic *Scenic Construction*

*Sound and Projection with thanks to the
RNCM Sound and Video Department*



CREATIVE TEAM BIOGRAPHIES

DAVID PARRY

David Parry is acknowledged as an inspirational champion of operatic, concert and symphonic repertoire across a vast range. He is known both for the re-appraisal of important lesser-known compositions and for a consistently fresh approach to established repertoire.

Significant credits include the world premiere of Jonathan Dove's *The Adventures of Pinocchio* (for Opera North and Staatstheater Stuttgart), *Der Fliegende Holländer* (for Portland Opera), *Madama Butterfly* (in Anthony Minghella's production for ENO which earned him an Olivier Award), *Così fan tutte* and the premiere of Dove's *Flight* (for Glyndebourne Festival Opera) and *Maria Stuarda* (for Stockholm Royal Opera).

David made his operatic debut with *La Cenerentola* for English Music Theatre and subsequently joined the conducting staff first at Dortmund then at Opera North. He was Music Director of Opera 80, and founding Music Director of Almeida Opera, with whom he gave the world premieres of works by Nigel Osborne, Kevin Volans, Elena Firsova, and Param Vir. Other significant world-premieres have included Stephen Oliver's *Mario and the Magician* at the Batignano Festival, and Jonathan Dove's *Tobias and the Angel* in 2006 and his oratorio *There was a Child* at the Norfolk and Norwich Festival in 2009.

In the UK he has conducted frequently at both ENO and Opera North in repertoire ranging through Mozart, Rossini, Verdi and Britten, and

at Garsington Opera where he is particularly noted for his Rossini.

International successes include the Spanish premieres of *Peter Grimes* and *The Rake's Progress*, and *Jenůfa*, all in Madrid, the Greek premiere of *Nixon in China* at the National Theatre of Greece, the Dutch premiere of Jonathan Dove's *Flight* at the Nationale Reisopera, a new production of *Petrushka* for Geneva Opera, *Lucia di Lammermoor* for Opera Murcia, *Madama Butterfly* at the Perth Festival in Australia, *Die Zauberflöte* at Oper Köln and *Don Giovanni* at Staatstheater Hannover. He has appeared at the Oviedo Festival and Quincena Musical San Sebastian in Spain, at the Hong Kong International Festival, New Zealand International Festival, New Israeli Opera and Theater Basel. He enjoys a close association with Staatstheater Stuttgart, where, in addition to *The Adventures of Pinocchio*, he has conducted *Don Giovanni*, *Le Comte Ory*, *Il barbiere di Siviglia*, and *Turandot*.

Much in demand from ensembles both in the UK and further afield, David Parry is regularly at the helm of orchestras including the London Philharmonic, Philharmonia, Royal Philharmonic, City of Birmingham, Halle, Academy of St Martin in the Fields, and English Chamber Orchestra. He also has an extensive discography for Chandos and Opera Rara. His recording of Rossini *Ermione* won a Gramophone Award for best opera recording 2011.

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), *La traviata* (Singapore Lyric Opera) and *Dovetales* (Glyndebourne Jerwood Studio).

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.

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 Martin's College of Art and Design. He was the winner of the 1997 Linbury Prize for Stage Design.

His recent designs include: *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* (Royal Northern College of Music 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: *Mansfield Park* (Royal Northern College of Music) and *Marx in London* (Scottish Opera).

JAKE WILTSHIRE

Selected credits include: *Amadigi and Le Comte Ory* for Garsington Opera; *Don Pasquale* for Welsh National Opera; *The Cunning Little Vixen* and *La Traviata* for Longborough Festival Opera; *Pirates of Penzance* for Opera Holland Park; *Bluebeard's Castle* for Theatre of Sound; Sounds and Sorcery – Celebrating Disney's Fantasia, for The Vaults; Vixen for Silent Opera in association with ENO, (London, Helsinki and Beijing); *King Arthur and The Fairy Queen* for the Academy of Ancient Music at the Barbican Centre; *Die Zauberflöte* and *Le nozze di Figaro* for Turku Opera at Åbo Svenska Teater, Finland; *Così fan tutte* for Bury Court Opera; *Bluebeard's Castle* for NYO; *Rigoletto* for Iford Arts; *The Castle* for Silent Opera in association with ENO at Wilton's Music Hall; *Don Giovanni* for Opera Faber, Portugal.

Jake has lit productions for nearly all the UK's major music colleges including multiple

productions for Guildhall School of Music and Drama, Royal College of Music, Trinity Laban, the Royal Northern College of Music and Royal Academy Opera.

As an associate lighting designer, Jake lit the US premiere of Peter Maxwell Davis and David Pountney's *Kommilitonen!* at the Lincoln Centre New York. Jake has also lit for theatre, independent films and Perrier Award winning comedy productions. In 2009 he was made an Honorary Associate of the Royal Academy of Music.

AGATA ZAJĄC

Agata is a Polish symphonic and opera conductor. She started her musical path as a violinist before completing conducting studies at the Poznań Academy of Music. Currently, she is a DA student at the Academy of Music in Kraków.

Agata is a former Resident Conductor of the Toruń Symphony Orchestra and the Sudeten Philharmonic Orchestra. She recently made her debuts in Musikverein Graz, Austria and with the Orchestre national de Metz in France. She has also had the opportunity to conduct many Polish orchestras, including the Poznań Philharmonic, Opole Philharmonic, and Archetti Chamber. She has been collaborating with Warsaw Chamber Opera as an assistant conductor since 2018, and in 2019 assisted Greek conductor Michalis Economou in international projects with the Malta Philharmonic, Greek National Radio and Athens Philharmonia Orchestras.

Agata has participated in international masterclasses with Johannes Schlaefli, Peter Eötvös, Mark Heron and Marin Alsop. She was a student of the Gstaad Conducting Academy in 2021 and the participant of the Tonhalle Conductors' Academy 2022/23 with Paavo Järvi. She has also participated in many international competitions and auditions, reaching the finals of most (Göteborg Opera, Orchestre national d'Île-de-France, Warsaw Philharmonic, NOSPR). At the Malta International Conducting Masterclass and Competition (2018) and International Conducting Competition Città di Brescia (2021) she received special distinctions.

Agata Zajac is the RNCM's 22/23 Mills Williams Junior Fellow in Conducting.

ZOË VALLÉE

Canadian coloratura soprano Zoë Vallée completed an MMus at the RNCM with Sandra Dugdale, supported by the Jacob Marsland Award, Kenneth Hedley Bequest, Dolly Knowles Scholarship and Edward Milner Award. A proud Newfoundlander, Zoë studied for her Bachelor's degree at Memorial University of Newfoundland with Dr Jane Leibel.

Zoë was led to music through an initial love of dance. She is a choreographer and dance educator with eight years teaching experience (ballet, contemporary, lyrical, street dance, Irish step). Recent choreography projects include *The Turmoil of a Bird*, a three-movement contemporary work with original music by Duncan Stenhouse. Through dance she began her career in musical theatre, starting in chorus/movement roles in shows such as *Rock of Ages*, and moving to leading roles such as Joan in *Fun Home*.

During her undergraduate degree, Zoë had the chance to study classical voice and opera, which is where she really flourished. Recent credits include Gretel in *Hansel and Gretel* with MUN Opera Workshop, the Controller in Dove's *Flight*, and Zerbinetta in *Ariadne auf Naxos* at the RNCM. Recently, Zoë recorded with Classic FM and the Carme Ensemble for a collection of music that was gifted to the late Queen for her Platinum Jubilee.

Zoë is grateful to be able to explore the multimedia aspects of her artistry with both song and dance and is eager to be choreographing her first opera at the RNCM. She is also excited to be starting her career outside of the academic world and can be found preparing for upcoming auditions this autumn, and her first performance of the *Messiah* at the Lancaster Priory.

CAST BIOGRAPHIES

YIHUI WANG

Alfie

Yihui Wang is a postgraduate lyric tenor from China studying with Thomas Schulze, kindly supported by an ABRSM Scholarship. He completed his undergraduate studies at the RNCM, during which time he performed recitals at Sheffield Cathedral and The Bridgewater Hall. His performance in RNCM Opera Scenes include *La Scala Di Seta*, *Così fan tutte* and *Dialogues des Carmélites*.

HENRY STRUTT

Alfie

Henry is a second-year postgraduate studying with Peter Wilson. He graduated from the University of York in 2020 with First Class Honours in Music and was also awarded the David Blake Prize for Distinguished Contributions to the University Orchestra (viola). Henry then sang as a lay Clerk at New College Oxford and successfully enrolled onto The Sixteen's Young Artist programme, The Genesis Sixteen 2020/21. Henry is incredibly grateful that his studies are supported by the José and Rafton Smallwood Award, and the Jacob Marsland Award and looks forward to playing Henry Crawford in the RNCM's next opera, *Mansfield Park*.

KATHERINE GLINKA

Adele

Katherine Glinka is a soprano from the United States who currently studies with Sandra Dugdale. Her past roles have included Charlene from Christopher Weiss' *Service Provider* through Westminster College Opera Theatre, Die Zweite Dame in *Die Zauberflöte* through the LAH-SOW programme, and being featured in *Confront*, an ASMR opera. As an ensemble musician, Katherine has sung with the Westminster Choir College choir at the Lincoln Center, and is a featured soloist on Gothic Records and Naxos labels. Katherine is especially thankful to her sponsors through the Jacob Marshland Award, Dame Eva Turner Award, and the Maurice and Jean Buckley Award.

BONNIE CALLAGHAN

Adele

Bonnie is a second-year postgraduate soprano currently studying with Yvonne Howard having studied with Michael Harper during her first year. Her studies are supported by the Dobie Award and Dorothy Grinstead Memorial Fund. This year she sang in the chorus of Bellini's *La Sonnambula* with Random Opera Company where she covered the role of Lisa. Past engagements include Cis in *Albert Herring* with Opera di Firenze's Maggio Musicale Fiorentino (2016) and for Buxton International Festival (2017).

OLIVIA TRINGHAM

Rosalinde

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

For RNCM Opera she has performed as Mère Marie in *Dialogues des Carmélites*, La Suora Infermiera in *Suor Angelica* and Prima Donna in *Ariadne auf Naxos* and will play the heroin Fanny Price in *Mansfield Park* next term.

Olivia was a 2021 Buxton International Festival Young Artist.

CHRISTINA ORJIS

Rosalinde

New Zealand soprano Christina Orjis studied at the New Zealand School of Music, supported by the Victoria University Excellence Scholarship and NZSM Director's Postgraduate Scholarship. While there, she performed Gulnara in their Australasian premiere of *Verdi's Il Corsaro*. Christina has performed Sister Angelica in *Suor Angelica*, La Ciesca in *Gianni Schicchi* and Mother in *Hansel and Gretel* for Opera Factory and was in the NZ Opera Chorus.

After her first year studying for an MMus in 2020, supported by the James and Mary Glass Scholarship, Christina endured long Covid for 18 months, but is pleased to be back continuing her studies with Mary Plazas.

CONRAD CHATTERTON

Gabriel von Eisenstein

Conrad is an English baritone studying for a PGDip with Matthew Best, generously supported by the Sybil Tutton Opera Award, Hargreaves and Ball Scholarship, and the Maurice and Jean Buckley Award. Conrad made his debut performing Zuniga in *Carmen* and has since performed, amongst others, Sir John Falstaff (BYO) and Gianni Schicchi (Random Opera Company). Recent performances include Grange Park Opera Festival Chorus: *Otello*, *Der fliegende Holländer*, *La Gioconda*, and *The Excursions of Mr Broucek*. Upcoming performances include Edmund Bertram in *Mansfield Park* (RNCM Opera), and as a Chorus member at Glyndebourne's 2023 Summer Festival.

MATTHEW SECOMBE

Gabriel von Eisenstein

Matt's recent engagements include performing Masetto in Surrey Opera's *Don Giovanni* at the Minack Theatre and playing the Crocodile God in Darren Berry's *The Crocodile of Old Kang Pow* for Tête-à-Tête. Matt was nominated for the Offies 2023 for his performance in HGO's double bill of *Venus and Adonis* (Huntsman, bass chorus) and *Dido and Aeneas* (Sailor, bass chorus) in May. Other performances include voice, viola and piano trio recitals at the RCM, and *Messiah* solos at Truro Cathedral. Matt studies with Matthew Best, supported by the Andrew Lloyd Webber Foundation and the Margaret Hunter Award.

ADAM JARMAN

Falke

Originally from Kent, Adam is studying for an MMus with Peter Wilson, generously supported by an Ann Gerrard Bursary. Prior to this, Adam completed a BMus at Royal Holloway, University of London (2015-2018) where he sang in the college Chapel Choir. Upon graduation, he was awarded the Dame Felicity Lott bursary for promise in performance. Since then, he has worked as a Lay Clerk at Rochester Cathedral as well as being a Voces8 scholar and participating in the St Martin's Voices fellowship programme.

CALLUM MCCANDLESS

Frank

Callum is a Scottish bass-baritone currently studying as a second year postgraduate with Quentin Hayes. He completed an undergraduate degree in classical voice in 2021, and was a finalist in the 2022 Joyce and Michael Kennedy Award for the Singing of Strauss. Previous roles include Antonio in Mozart's *Le nozze di Figaro* and Mr Gobineau in Menotti's *The Medium*.

PATRICK OSBORNE

Frank

Patrick is a postgraduate bass-baritone studying with Matthew Best, supported by Help Musicians UK, the Headley Trust and the Garner Howard Award. Whilst at the RNCM, Matthew has been involved in Richard Strauss's *Ariadne auf Naxos: Prologue* and as The Registrar in Puccini's *Madama Butterfly* in a joint project with the Hallé. Previously, he studied solo voice ensembles singing at the University of York and was a choral scholar and lay clerk at Bristol Cathedral. He also holds a first class honours degree in music from the University of Bristol.



Backstage
Die Fledermaus

SAMUEL HORTON

Blind

Samuel Horton is an undergraduate tenor studying under the tutelage of Andrew Heggie. In the past year, he's performed in the chorus of RNCM Opera's production of *Le nozze di Figaro* and the role of Harry in Clonter Opera's production of *Britten's Albert Herring*. Since moving to Manchester, he's sung with the Hallé Choir, the RNCM Chamber Choir and recently became a choral scholar at Salford Cathedral. In November, Samuel took part in the prestigious Kathleen Ferrier Bursary Competition at the Royal Academy of Music, and was awarded the Collingwood Prize. He was also highly commended in the RNCM's Elsie Thurston Competition. Samuel is excited to announce that he will be playing the role of Mr Rushworth in the RNCM's spring performance of Jonathon Dove's *Mansfield Park*.

DOMINIC MORGAN

Blind

Dominic is a versatile tenor currently studying at the RNCM with Paul Nilon with support from the Hargreaves and Bell Fund. Some of his most recent stage appearances include chorus in British Youth Opera's *Sir John in Love*, Marco in Duchy Opera's *Gondoliers*, and Nemorino in Red Earth Opera's *L'elizir d'amore*. He has sung with Sir Mark Elder and Edward Gardner for the Hallé and Bergen Philharmonic Chorus respectively, and was delighted to be invited as the soloist for Pershore Abbey Choral Society's *Nelson Mass* and *Vesperae Solennes de Confessore*.

DOMINIC MATTOS

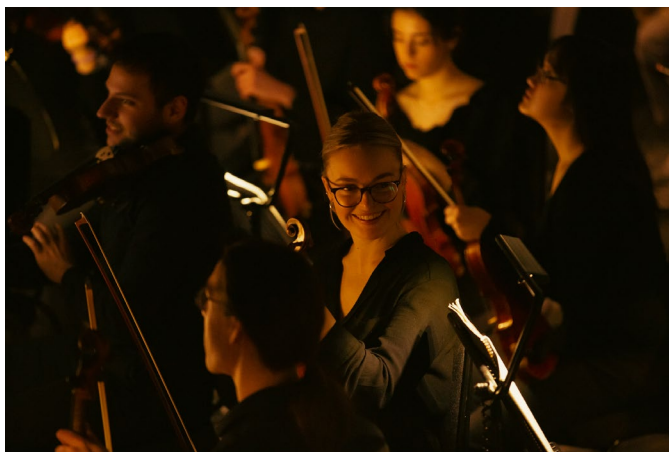
Orlofsky

Dominic is studying for a PGDip with Jane Irwin, generously supported by the RNCM, the Andrew Lloyd Webber Foundation and the Waverley Fund. He holds a Sybil Tutton Award from Help Musicians UK. Most recently Dominic covered Ruggiero for Opera North's *Alcina*, sang Didymus in Handel's *Theodora* for Essex Baroque, David in *Saul* for Aylesbury Opera, and Refugee in Dove's *Flight* at the RNCM. Future plans include a pasticcio with Merry Opera. A recent convert to opera from cabaret and panto; usually in December Dominic would be giving his dame, but this year a different sort of old bat won out.

SARAH WINN

Orlofsky

Sarah completed a Master of Music with Distinction at the RNCM and is currently completing a Postgraduate Diploma with Hilary Summers. Sarah's performed roles include Composer in Strauss' *Ariadne auf Naxos*, Béatrice in Berlioz's *Beatrice et Bénédicte*, the Chinese-Cup and Dragonfly in Ravel's *L'enfant et les sortilèges* and will be to be performing Julia Bertram in the RNCM Opera's spring production of *Mansfield Park*. Sarah has been generously supported by the Alice Orrell and A&N Kendall Award as well as the Maurice and Jean Buckley Award. She is also a recipient of the Annie Ridyard Scholarship for Mezzo-Sopranos and a Leverhulme Arts Scholarship.



Backstage
Die Fledermaus

ANUSHA BOBBY

Ida

Indian soprano Anusha Merrin Bobby was brought up in Bahrain and is currently pursuing her final year of postgraduate study under the tutelage of Elizabeth Ritchie. Anusha is a recipient of the Dame Eva Turner Award and her studies are generously supported by the Peter Heath Award and the Maurice and Jean Buckley Award. Notable achievements include Second Prize at the Joyce and Michael Kennedy Award for the Singing of Strauss (2022), Best Overall Performer in the Art Song Festival (2021) and Chorus in *Madama Butterfly* conducted by Sir Mark Elder with the Hallé.

TAYLOR LONDON

Ida

Taylor is currently in the first year of her Master's degree having completed her undergraduate studies at the RNCM this year. She is generously supported by the Riga Heesom Award and the Dolly Knowles Scholarship. While studying at the RNCM, under the tutelage of Mary Plazas, Taylor has played one of the Hens in Janáček's *Cunning Little Vixen* and will be performing Aunt Norris in RNCM Opera's upcoming production of Dove's *Mansfield Park*.

RNCM

RNCM
50:FUND

ENGAGE APPEAL

Changing young
lives through music

Text **ENGAGE** to **70460** to donate £5

Texts will cost the donation amount plus
one standard network rate message.

To donate online,
visit **rncm.ac.uk/engageappeal**
or scan the **QR code**



50

ROYAL
NORTHERN
COLLEGE of
MUSIC

RNCM OPERA

MANSFIELD PARK

JONATHAN DOVE

Sun 26 Mar - Sat 1 Apr
2023 | 4pm

Tickets
from £12.50

[rncm.ac.uk/
whatson](https://rncm.ac.uk/whatson)

Sun 12 Mar
2023 | 4pm

Tickets
from £9

rncm.ac.uk/whatson



LEONARD BERNSTEIN'S MASS

At The
Bridgewater Hall

To be
continued...