

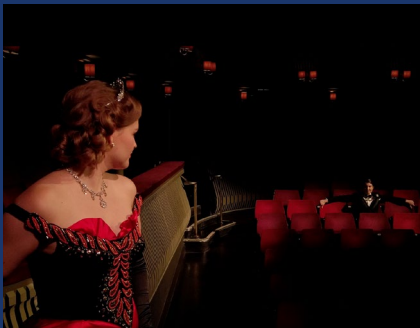


ROYAL  
COLLEGE  
OF MUSIC  
*London*



# RCM Opera Scenes

Separation and Reconciliation



## Opera Scenes 1

Friday 27 November 2020, 7pm

## Opera Scenes 2

Saturday 28 November 2020, 7pm

# RCM OPERA SCENES

## SEPARATION AND RECONCILIATION

**27 November 2020**

### **Opera Scenes 1**

**Michael Rosewell** conductor

**Audrey Hyland** conductor

**Olivia Fuchs** director

Programme to include scenes from:

**Monteverdi** L'incoronazione di Poppea

**Handel** Tolomeo

**Gounod** Roméo et Juliette

**Poulenc** Dialogues des Carmélites

**Offenbach** La belle Hélène

**28 November 2020**

### **Opera Scenes 2**

**Michael Rosewell** conductor

**Audrey Hyland** conductor

**Olivia Fuchs** director

Programme to include scenes from:

**Mozart** Don Giovanni

**Handel** Tolomeo

**Gounod** Roméo et Juliette

**Poulenc** Dialogues des Carmélites

**Britten** A Midsummer Night's Dream

# CONDUCTOR'S NOTE

Firstly, a very warm welcome to tonight's unique presentation of operatic scenes from the Royal College of Music.

The whole world of classical music and the performing arts in general is facing the most uncertain future, and, as artists, we all have to find new and innovative ways of presenting our work. In choosing the title 'Separation and Reconciliation' as an overall theme and framework for our choice of repertoire for this evening's performances, we hope to reflect something of what many people have been experiencing over these past months.

Our aim was to provide a valuable showcase for Opera Studio singers, returning to the stage after so many months away from singing and performing, ahead of undertaking roles later on in full productions of masterpieces by Mozart and Handel. We felt that a bespoke set of opera scenes, sung live and filmed in various spaces around the College, would be an appropriate and exciting way to start the academic year.

During these uncertain times we can at least be assured that the level and quality of opera training at the RCM will remain constantly high and continue to provide Opera Studio singers with the necessary competitive edge they will need as they enter an even more challenging music profession. I would like to take this opportunity to thank everyone involved in bringing this project to fruition; not least the amazing, resourceful staff from the RCM Studios, Performance & Programming, and the Britten Theatre Technical and Costume teams. With great skill, they have managed to transform some of the less orthodox spaces around, or near, the College, magically, into a variety of theatrically convincing venues. I would also very much like to extend my thanks to our many friends and supporters for their continued and generous support of tonight's talented young artists and hope you enjoy the evening's performance.

**Michael Rosewell**



# DIRECTOR'S NOTE

In March this year we were in our final rehearsals for a French triple bill and had just performed our first dress rehearsal when the RCM had to close because of the Covid-19 pandemic. I am grateful for this wonderful and poignant opportunity to be working with the Opera Studio singers again face to face, albeit socially distanced, after months of online work and rehearsals, in which we have all been challenged to learn new skills, be creative in unforeseen ways, dig deep into ourselves and be flexible at all times.

As you can imagine, rehearsing socially distanced scenes and filming them in site-specific locations around the College and Hyde Park has had its logistical and creative challenges. Not only does every prop and surface have to be wiped down with disinfectant after every use, but of course the singers must stay at least two metres apart from each other at all times and never touch. Given the fact that a lot of the scenes are love duets this is quite a challenge. Instead of physical proximity we have had to explore connection at a distance and find new ways of embodying sensuality and attraction. In addition to this, most of us are not used to working in the digital medium of film. The process is very different and a lot of the magic of live performance and music making is lost, but under the expert guidance of the RCM Studios team we have also relished the intimacy and detail of working on camera.

The title of our two evenings, 'Separation and Reconciliation', is a reflection on many people's experiences over the last few months. Two scenes from seven different operas have been chosen to explore the themes. The first evening begins in the Britten Theatre and the second one ends there on the stage with the hope that live performances will resume imminently.

Connected to the main theme we have also explored a subtheme of transitions or change: transitions between childhood and adulthood, life and death, the seasons, the shifts of power, new regimes, new ways of living and working, and shifting perspectives, consciousness and understanding. To journey from separation to reconciliation the characters in the scenes often have to overcome huge obstacles and undergo a profound transformation.

These changes or transitions are also experienced by the singers within their work: playing different characters – sometimes shifting gender identities – as well as having to transition from rehearsal room to location and from live performance to film. In addition, the singers are experiencing challenges and transitions of their own in their personal lives and in facing a completely different opera world. I hope you are inspired by their talent, youth and resilience in the face of these obstacles.

**Olivia Fuchs**

# PRODUCTION

With grateful thanks to **The Royal Parks**, especially **Sue Price** (Chairman of the Friends of Hyde Park and Kensington Gardens), **Jason Taylor** (Park Manager) and **Emily Wright** (Filming and Events Officer).

## For the Royal College of Music Opera Studio

**Director of Opera**  
Michael Rosewell

**Head of Vocal and Opera**  
Nick Sears

**Deputy Head of Vocal and Opera**  
Audrey Hyland

**Visiting Professor of Opera**  
Dame Kiri Te Kanawa

**Manager of Vocal and Opera**  
Ann Somerville

**Opera Assistant**  
Isabella Young

**Vocal Faculty Assistant**  
Olivia Grant

## For the production

**Conductors**  
Michael Rosewell  
(L'incoronazione di Poppea,  
Dialogues des Carmélites, Don  
Giovanni, Roméo et Juliette)  
Audrey Hyland  
(A Midsummer Night's Dream,  
Tolomeo, La belle Hélène)

**Director**  
Olivia Fuchs

**Director of Photography /  
Video Editor**  
Danny Holland

**Studio Manager**  
Richard Bland

**On Location Sound Recording**  
Anna Heath  
Mack Kniese  
Stephen Harrington  
Richard Bland

**Audio Editor/Mix Engineer**  
Anna Heath

**Lighting**  
Ralph Stokeld

**Costume Designer/Supervisor**  
Jools Osborne  
(La belle Hélène, Dialogues des  
Carmélites and Don Giovanni)

Laura Pearse  
(L'incoronazione di Poppea,  
A Midsummer Night's Dream,  
Roméo et Juliette and Tolomeo)

---

**Production Manager**  
Paul Tucker

**Stage Manager**  
Sabrina Buck

**Lighting Programmer**  
Rachel Astall

---

**Production Carpenter**  
Matthew Gorman

---

**Costume Assistant**  
Philip Engleheart

**Hair and Makeup Supervisor**  
Martine Jones

**Head of Makeup**  
Helen Sutton

**Head of Wigs**  
Sid Kennedy

**Hair and Makeup Assistant**  
Annie Kennedy

**Hair and Makeup Assistant**  
Jennifer Mousset

**Hair and Makeup Assistant**  
Charlie Butler

---

**Répétiteurs**  
Paul McKenzie  
Jo Ramadan  
Leanne Singh-Levett

**French Language Coach**  
Florence Daguerre de Hureaux

**Italian Language Coach**  
Maria Cleva

**Music Coaches**  
Caroline Dowdle  
Jonathon Swinard  
Joyce Fieldsend  
Lionel Friend  
Michael Lloyd  
Michael Pollock  
Natalie Murray  
Nicholas Cleobury  
Peter Selwyn  
Richard Hetherington  
Stuart Wild  
Tony Legge

---

**Surtitles provided by**  
Kenneth Chalmers  
(L'incoronazione di Poppea,  
La belle Hélène, Roméo et  
Juliette)  
Jonathan Burton  
(Don Giovanni, A Midsummer  
Night's Dream)  
Wasfi Kani  
(Dialogues des Carmélites)  
Peter Jones (Tolomeo)

**Scores**  
Britten, A Midsummer Night's  
Dream, published by Boosey  
& Hawes  
Handel, Tolomeo, arranged  
by Peter Jones  
Poulenc, Dialogues  
des Carmélites,  
published by Ricordi

---

## Royal College of Music Opera Orchestra

### L'incoronazione di Poppea

#### Violin I

Elif Cansever

#### Violin II

Isabella Todes

#### Viola

Elena Accogli

#### Cello

Anna Crawford

#### Bass

Lucia Polo Moreno

#### Theorbo

Danny Murphy

#### Recorder

Hannah Parry

### Don Giovanni

#### Violin I

Elif Cansever

#### Violin II

Isabella Todes

#### Viola

Elena Accogli

#### Cello

Anna Crawford

#### Bass

Lucia Polo Moreno

#### Flute

Doroti Vincler

#### Oboe

Poppy Webb-Taylor

#### Clarinet

Méline le Calvez

Jasper Perry

### Roméo et Juliette

#### Violin I

Elif Cansever

#### Violin II

Isabella Todes

#### Viola

Elena Accogli

#### Cello

Anna Crawford

#### Bass

Lucia Polo Moreno

#### Flute

Doroti Vincler

#### Oboe

Poppy Webb-Taylor

#### Clarinet

Méline le Calvez

Jasper Perry

#### Bassoon

Ashby Mayes

#### Harp

Liza Rakovska

#### Piano

Paul McKenzie

Joseph Ramadan

### Dialogues des Carmélites

#### Piano

Joseph Ramadan

Paul McKenzie

### A Midsummer Night's Dream

#### Piano

Paul McKenzie

Joseph Ramadan

### Tolomeo

#### Violin I

Olivia Ziani

#### Violin II

Natasha Humphries

#### Viola

Lia Marcos e Melo

#### Cello

Iza Stefanska

#### Bass

Phoebe Clarke

#### Harpichord

Joseph Ramadan

### La belle Hélène

#### Violin I

Juhee Yang

#### Violin II

Sofia Gomez Alberto

#### Viola

Lia Marcos e Melo

#### Cello

Jaeyoung Choi

#### Bass

Ketan Curtis

#### Flute/piccolo

Chris Michie

#### Oboe

Izy Cheesman

#### Clarinet

Sophie Glenny

Mebrakh Haughton-Johnson

#### Bassoon

Siping Guo

#### Piano

Paul McKenzie

---

## For the Royal College of Music

### Performance, Programming and Facilities Manager

Flo Ambrose

### Orchestra Manager

Christina Hancock

### Concert and Venue Manager

Holly Thew

### Orchestra Co-ordinator

Daniella Rossi

# RCM OPERA SCENES

## SEPARATION AND RECONCILIATION

### Opera Scenes 1

#### Monteverdi

#### L'incoronazione di Poppea

##### Act 1

Poppea and the Roman Emperor, Nero, are saying goodbye after a night of love making. Although Poppea is married to Ottone she has her eye on the throne and, before letting Nero leave, she gets him to promise her that he will return soon having rid himself of his wife Ottavia.

##### Poppea **Natasha Page**

(Huffner Scholar)

##### Nerone **Maria Hegele**

(Siow-Furniss Scholar supported by the Basil Coleman Opera Award)

##### Act 3

Cupid asks his mother Venus to endorse Poppea as the goddess of love on earth. After many machinations, Poppea has achieved her ambition of being crowned Empress of the Roman Empire. She and Nero enjoy a heady cocktail of lust and power.

##### Amore (Cupid) **Clara Barbier**

(Andrea Bocelli Foundation – Community Jameel Scholar)

##### Venere (Venus) **Sofie Lund-Tonnesen**

(H F Music Award Holder supported by the Mimi Opperby Award)

##### Poppea **Jessica Cale**

(Robert Lancaster Scholar)

##### Nerone **Emma Roberts**

(Stephen Catto Memorial Scholar)

#### Handel

#### Tolomeo

##### Act 2

Tolomeo has been exiled as rightful heir to the throne of Egypt by his mother Cleopatra. He is now living in hiding on Crete, where his wife Seleuce has followed him in disguise. Araspe, King of Crete, is in love with Seleuce and has followed her into the woods. Tolomeo intervenes in Araspe's planned seduction. Furious, Araspe has Tolomeo and Seleuce taken prisoner.

##### Araspe **James Atkinson**

(Fishmongers' Company Scholar supported by the Stephen Catto Memorial Scholarship)

##### Seleuce **Charlotte Bowden**

(H F Music Award Holder)

##### Tolomeo **Maria Hegele**

(Siow-Furniss Scholar supported by the Basil Coleman Opera Award)

##### Henchmen **Michael Gibson**

(Aldama Scholar) and **Jeremy Kleeman** (Australian International Opera Award Holder supported by the Basil Coleman Opera Award)

## Gounod

### Roméo et Juliette

#### Act 4

Romeo and Juliet's families, the Montagues and Capulets, are at war with each other. The two young people have fallen in love but must keep it secret, particularly now that Romeo, having been goaded into it, has killed Juliet's cousin, Tybalt. The lovers have secretly got married and are celebrating their wedding night, but Romeo must leave before dawn so as not to be discovered.

**Juliette Jessica Cale**

(Robert Lancaster Scholar)

**Roméo Michael Bell**

(Irene Hanson Scholar)

## Poulenc

### Dialogues des Carmélites

#### Act 2

On the eve of the French Revolution the Chevalier de la Force bursts in on his father looking for his sister Blanche. He is worried for her as she is fragile and of a nervous disposition. His father, the Marquis, however is in denial. Frightened by her journey through the agitated crowds Blanche arrives home to her overprotective and patronising brother and father. She decides to tell her father that she wants to become a nun.

**Marquis Jeremy Kleeman**

(Australian International Opera Award Holder supported by the Basil Coleman Opera Award)

**Chevalier Ted Black**

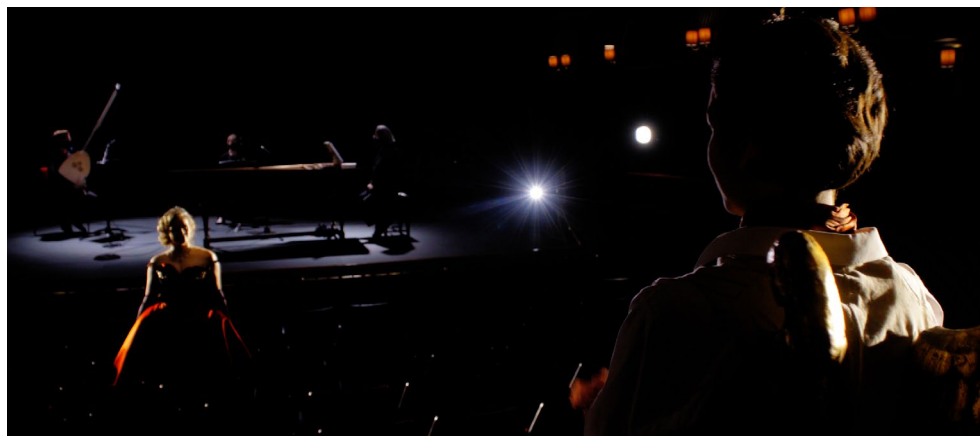
(Betty Brenner Scholar supported by the Sir Gordon Palmer Scholarship)

**Blanche Jessica Cale**

(Robert Lancaster Scholar)

**Thierry Michael Bell**

(Irene Hanson Scholar)





## Offenbach

### La belle Hélène

In a satirical treatment of the Greek myth, Helen of Troy, who is married to Menelaus, King of Sparta, yearns for love and pleads with Venus to satisfy her desire.

Paris, Prince of Troy, arrives in her bedroom in disguise and a love scene ensues.

They are caught in flagrante by Menelaus' brother Agamemnon and the prophet Calchas who force Menelaus to look at the sorry state of affairs and ask him to sacrifice himself for the sake of the future.

#### Aria no 2

**Hélène Emma Roberts**

(Stephen Catto Memorial Scholar)

#### Duet no 15

**Hélène Maria Hegele**

(Siow-Furniss Scholar supported by the Basil Coleman Opera Award)

**Pâris Ted Black**

(Betty Brenner Scholar supported by the Sir Gordon Palmer Scholarship)

#### Trio patriotique no 20

**Ménélas Michael Bell**

(Irene Hanson Scholar)

**Agamemnon Jeremy Kleeman**

(Australian International Opera Award Holder supported by the Basil Coleman Opera Award)

**Calchas Mikhail Biryukov**

(Future of Russia Scholar)

## Opera Scenes 2

### Mozart

#### Don Giovanni

##### Act 1

Zerlina and Masetto are to be married but Don Giovanni steps in and, with Leporello's help, distracts Masetto so he is free to seduce Zerlina. However, his former lover Donna Elvira steps in at the crucial moment and temporarily ruins his plans.

**Masetto Edward Jowle**

(Janet & Michael Levesley Scholar)

**Don Giovanni Mikhail Biryukov**

(Future of Russia Scholar)

**Leporello Jeremy Kleeman**

(Australian International Opera Award Holder supported by the Basil Coleman Opera Award)

**Zerlina Charlotte Bowden**

(H F Music Award Holder)

**Donna Elvira Natasha Page**

(Huffner Scholar)

##### Act 2

Masetto has been beaten up by Don Giovanni disguised as Leporello. Zerlina finds Masetto lying on the ground and tries to reconcile with him.

**Masetto Edward Jowle**

(Janet & Michael Levesley Scholar)

**Zerlina Clara Barbier**

(Andrea Bocelli Foundation – Community Jameel Scholar)

## Handel

### Tolomeo

#### Act 3

After many complications including the fact that Seleuce believes Tolomeo to be dead, they are finally reunited.

#### Seleuce **Sofie Lund-Tonnesen**

(H F Music Award Holder supported by the Mimi Opperby Award)

#### Tolomeo **Emma Roberts**

(Stephen Catto Memorial Scholar)

## Gounod

### Roméo et Juliette

#### Act 5

In order to avoid getting married to a husband chosen by her family, Juliet has taken a sleeping draught. Believing she was dead, her family have buried her in the family tomb. Hearing that she has died, Romeo breaks into the tomb to say his last goodbye. He takes some poison so he can die with her. Juliet wakes up but their joy is brief when she realises that Romeo is dying. She decides to die with him and stabs herself.

#### Juliette **Natasha Page**

(Huffner Scholar)

#### Roméo **Michael Gibson**

(Aldama Scholar)

## Poulenc

### Dialogues des Carmélites

#### Act 2

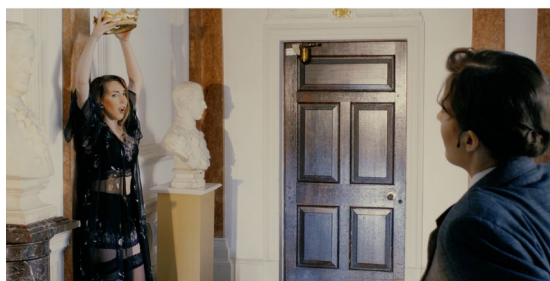
The Chevalier visits Blanche in the convent and tries to persuade her to leave as nobody is safe. Prepared to sacrifice herself, Blanche stays strong and decides to stay, freeing herself from her restrictive family in the process.

#### Blanche **Sofie Lund-Tonnesen**

(H F Music Award Holder supported by the Mimi Opperby Award)

#### Chevalier **Michael Gibson**

(Aldama Scholar)



# **Britten**

## **A Midsummer Night's Dream**

### **Act 1**

Hermia has run away with her lover, Lysander, in order to avoid having to marry Demetrius.

Hermia's friend Helena has told Demetrius of their escape as she is in love with him. Demetrius pursues the lovers into the woods followed by Helena. He wants to find Hermia and Lysander and to get rid of Helena.

#### **Helena Charlotte Bowden**

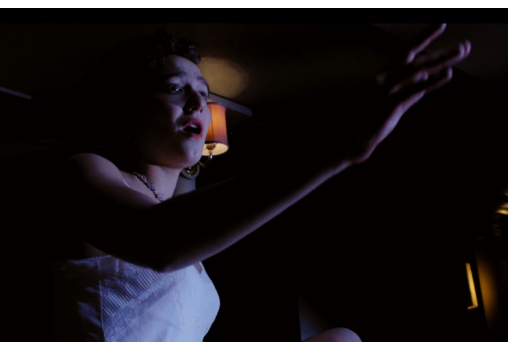
(H F Music Award Holder)

#### **Demetrius James Atkinson**

(Fishmongers' Company Scholar supported by the Stephen Catto Memorial Scholarship)

### **Act 2**

The Fairy King Oberon has asked his servant Puck to sort out the lovers' problem by dropping a love potion into the eyes of the sleeping Demetrius. Puck, however, has mistaken the young men and put a spell on Lysander instead. On waking, Lysander sees Helena and falls madly in love.



Trying to put things right Puck has in the meantime also dropped the potion in Demetrius' eyes. As Helena is trying to escape Lysander's advances Demetrius wakes up and declares his undying passion for her. She is at first confused and then outraged as she thinks they are making fun of her. Hermia arrives and Helena accuses her of being complicit in the young men's game.

#### **Helena Charlotte Bowden**

(H F Music Award Holder)

#### **Hermia Maria Hegele**

(Siow-Furniss Scholar supported by the Basil Coleman Opera Award)

#### **Lysander Michael Bell**

(Irene Hanson Scholar)

#### **Demetrius James Atkinson**

(Fishmongers' Company Scholar supported by the Stephen Catto Memorial Scholarship)

### **Act 3**

Puck has put his mistake right and the lovers wake up reunited at the end of a long night of confusion.

#### **Helena Clara Barbier**

(Andrea Bocelli Foundation – Community Jameel Scholar)

#### **Hermia Emma Roberts**

(Stephen Catto Memorial Scholar)

#### **Lysander Michael Gibson**

(Aldama Scholar)

#### **Demetrius Edward Jowle**

(Janet & Michael Levesley Scholar)



ROYAL  
COLLEGE  
OF MUSIC

*London*

## THE BIG GIVE CHRISTMAS CHALLENGE

For the tenth year, the RCM has been chosen to take part in the annual Big Give Christmas Challenge, raising vital funds in aid of our Scholarships Fund.

The **Big Give Christmas Challenge**

is a match funding opportunity offered in conjunction with The Reed Foundation. Every online donation we receive via the campaign, from **12pm on Tuesday 1 December (#GivingTuesday) to 12pm on 8 December**, will be **doubled**, up to a total of £60,000.

The RCM remains committed to its founding principle: that those with talent should have the opportunity to study with us, regardless of their background, and the Scholarships Fund plays a vital role in this mission. Thank you for your valuable support of our most deserving young musicians.

[/royalcollegeofmusic](https://royalcollegeofmusic.org)



[@RCMLondon](https://twitter.com/RCMLondon)



[/RCMLondon](https://www.youtube.com/RCMLondon)



[@RCMLondon](https://www.instagram.com/RCMLondon)



[RCMLondon](https://www.facebook.com/RCMLondon)



[/RCMLondon](https://www.youtube.com/RCMLondon)



[www.rcm.ac.uk/events](https://www.rcm.ac.uk/events)

Prince Consort Road, London SW7 2BS, United Kingdom  
The Royal College of Music is a registered charity, no 309268