



Royal Conservatoire
of Scotland
Song Studio

That's Amore!

Anush Hovanissyan **Soprano**

Ayaka Tanimoto **Mezzo-soprano**

Luperci de Souza **Tenor**

Mikhail Pavlov **Baritone**

Timothy Dean, Oliver Rundell **Piano**



Mondays *at* One

18 February 2013

- GIOACCHINO ROSSINI (1792-1868) **Se il vuol la molinara**
- FRANCESCO PAOLO TOSTI (1846-1916) **Marechiarè**
- RUGGIERO LEONCAVALLO (1857-1919) **Mattinata**
- ROSSINI **La serenata**
- LUIGI ARDITI (1822-1903) **Il bacio**
- ROSSINI **La danza**
Canzonetta spagnuola
- TOSTI **Ideale**
- GIACOMO PUCCINI (1858-1924) **Donde lieta uscì al tuo grido d'amore**
In un coupé?
From La bohème
- TOSTI **Non t'amo più**
- GIUSEPPE VERDI (1813-1901) **Stornello**
- SALVATORE CARDILLO (1874-1947) **Core n' grato**
- GIUSEPPE GIORDANI (1751-1798) **Caro mio ben**
- ROSSINI **l'ultimo ricordo**
La passeggiata

Armenian soprano **Anush Hovhannisyan** is currently studying at the Royal Conservatoire of Scotland, under the tuition of Patricia Hay, through the generous support of ABRSM International Scholarships, AGBU, RCS Trust and the Guzelian family. During her time at the Conservatoire, her opera roles have included Forester's Wife *The Cunning Little Vixen*; Clara *Betrothal in a Monastery*; Helena *A Midsummer Night's Dream* and Frau Fluth *Die lustigen Weiber von Windsor*.

In 2012 she performed live on BBC Radio 3 *In Tune* with the BBC Scottish Symphony Orchestra conducted by Donald Runnicles. Concert performances include the Voices of Montserrat Caballe Gala Concert in Zaragoza. During the course of her studies she has won many prizes, including the Clonter Opera Prize, the Margaret Dick Award, Ye Cronies Opera Award and third prize at Les Azuriales International Singing Competition, as well as a Tatevik Sazandaryan special prize and the silver medal in the Delphic Games International Competition in Armenia.

She has participated in masterclasses with Jane Eaglen, Lisa Milne, Malcolm Martineau, Michele Crider and Montserrat Caballe. In September 2013 Anush will join the Jette Parker Young Artists Programme at the Royal Opera House.

Ayaka Tanimoto graduated from Royal College of Music in 2011 with a Masters in Vocal Performance, studying with Patricia Rozario OBE, and supported by Okada Cultural Foundation and Mie International Exchange Foundation scholarships from Japan. She is now in her first year at the Alexander Gibson Opera School at the Royal Conservatoire of Scotland.

Ayaka has won numerous awards in Japan, including first prize at the MIE Music Competition, and first prize at the International Ernest Bloch Competition in London. She has given recitals in many prestigious venues including the National Gallery, King's Place, St. Martin in the Fields, Purcell Room and St. James's Piccadilly. Operatic roles include the title role of *Carmen*, Cherubino in *Le nozze di Figaro*, Dorabella *Così fan tutte*, Tisbe *Cenerentola*, and Bianca *The Rape of Lucretia*. She was recently the understudy for Second Lady in Longborough Festival Opera's production of *Die Zauberflöte*, and the title role of Gilbert and Sullivan's *Iolanthe* for Brent Opera in 2012.

Her chorus experience includes the RCM production of *The Bartered Bride* and *Così fan tutte*, conducted by Michael Rosewell; Beethoven's Symphony No.9 and Britten's *War Requiem*, conducted by Martin André; Brahms' *Requiem*, conducted by Leif Segerstam, and Bruckner's *Te Deum*, conducted by Bernard Haitink. Ayaka is also keen performer of contemporary music and has sung UK premieres of works by numerous Japanese composers such as Nobuya Monta and Ko Matsushita.

Luperci de Souza is currently in his first year at the Alexander Gibson Opera School studying under the tuition of Stephen Robertson, supported by an ABRSM international scholarship. He began his musical training at the Canarinhos de Petropolis Boys' Choir, before joining the School of Music at the Federal University of Rio de Janeiro, with the baritone Inácio De Nonno. He later studied under the tuition of Jorge Lhez at the Catholic University of Salta, Argentina. He has participated in masterclasses with distinguished musicians including Benito Maresca, Luciano Garay, Neyde Thomas, Rio Novello, Michel de Souza, Mitsuko Shirai and Ileana Cotrubas.

Operatic roles includes Tamino *Die Zauberflöte* (Teatro Provincial de Salta, Argentina), Arlecchin *Pagliacci* (University of Rio de Janeiro); opera scenes performances include Ferrando *Così fan tutte*, Count Almaviva *Il barbiere di Siviglia* (Royal Conservatoire of Scotland), Nemorino *L'elisir d'amore*, Rinuccio *Gianni Schicchi*, Rodolfo *La bohème* (University of Salta). Luperci has performed as a soloist for numerous oratorios and concerts including Beethoven's Ninth Symphony, Haydn *The Creation*, Bach *Magnificat*, Handel *Messiah*, Schubert *Mass in G*, Mozart *Requiem*, Mendelssohn *Lobgesang*, Dubois *Les sept paroles du Christ*, and Saint-Saëns *Oratorio de Noël*.

Mikhail Pavlov was born in Saint-Petersburg, Russia in 1988 into a non-musical family. After discovering he had a fine voice he began his musical education at the age of fourteen, and was offered free lessons with Tatyana Volotskaya from the St Petersburg Conservatoire. A year later he was accepted on to the preliminary course at the St Petersburg Rimskii-Korsakov State Conservatoire and in two years' time successfully applied to the undergraduate course. During his studies, he performed as Guglielmo *Così fan tutte*, il Conte *Le nozze di Figaro*, Robert *Iolanta*. In 2010 Mikhail received a scholarship to continue his postgraduate opera studies at the Royal Conservatoire of Scotland, where he studies with Scott Johnson. In 2011-2012 he performed in the Conservatoire's production of Janáček's *The Cunning Little Vixen*, and Prokofiev's *Betrothal in a Monastery* at Glasgow's Theatre Royal and the Edinburgh Festival Theatre, as well as the roles of Tarquinius (Britten's *Rape of Lucretia*) and Escamillo (Bizet's *Carmen*).

Timothy Dean studied music at Reading University, and then piano and conducting at the Royal College of Music. He then became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of the Britten Church Parables performed at a number of UK festivals in the 1990s. In 1987 he was appointed the first Music Director of British Youth Opera. After that he was instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company. He was also conductor of the London Bach Society in the late 1980, and was Music Director of The Opera Company from 1990 - 1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera and Scottish Opera.

In 1994 he was appointed Head of Opera at the RSAMD in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. Since moving to Scotland, he has also worked with the Royal Scottish National Orchestra, the Orchestra of Scottish Opera, The English Chamber Orchestra, The Paragon Ensemble and Haddo House Opera, as well as giving concerts with the Symphony Orchestras of both the Junior and Senior Conservatoire, conducting over forty new opera productions in Glasgow and Edinburgh.

From 2000 - 2006 he was Artistic Director of British Youth Opera, of which he is now a Vice-President. He has been Director of the RSNO Chorus since 2006 and is Artistic Director of the Royal Conservatoire of Scotland Song Studio. He has also been recently involved in collaborative projects with the Conservatoire in Rostov-on-Don in Russia, conducting performances of Strauss' *Ariadne auf Naxos* and Britten's *Phaedra* in 2009 and Prokofiev's *War and Peace* in 2010 which received a Royal Philharmonic Society Award nomination. In 2013 he will conduct *Cunning little Vixen* for the Hong Kong Academy of the Performing Arts. He continues to be active as coach, accompanist, adjudicator and conductor and is now a Fellow of the Conservatoire.

Oliver Rundell studied at Cambridge University and trained at the National Opera Studio. He spent eight years as a member of the music staff at Scottish Opera, working on over thirty productions including Wagner's *Ring Cycle*. As a conductor he has worked for Scottish Opera, Opera North and the Northern Sinfonia, and is increasingly in demand as a trainer of youth orchestras in Scotland. Recent chamber music performances include the UK premiere of a previously unpublished clarinet trio by John Ireland, Messiaen's *Quatuor pour la fin du temps*, performed on what would have been the composer's 100th birthday, and the Scottish premiere of Maurizio Kagel's avant-garde work *Eine brise* for 111 cyclists. In his spare time, Oliver has cycled to the Arctic Circle and swum from Greece to Turkey. He is currently a Lecturer in Opera at the Royal Conservatoire of Scotland.