



Royal Conservatoire  
*of* Scotland

# MMus Performance Workshop

Thu 1 - Fri 2 Jun 2017

Alexander Gibson Opera Studio

RCS



Programme

## Creative / Technical team

<b>Director</b>	Nicolette Molnár
<b>Musical Director</b>	Julia Lynch
<b>Lighting Designer</b>	Neil Foulis
<b>Assistant Director</b>	Verity Johnson
<b>Repetiteur</b>	Michael Bawtree

### Thanks

Dr. Ralph Strehle for his help with German dialogue in Die Fledermaus.  
Beth Jerem, David Todd, Marianna Abrahamyan, Richard Lewis and Jonathan Swinard.  
Julia Daramy-Williams for loan of corsets - [J.Darmy-Williams@rcs.ac.uk](mailto:J.Darmy-Williams@rcs.ac.uk)  
Gary Ashbridge for help with lighting.

### **The Rape of Lucretia**

music by Benjamin Britten, libretto by Ronald Duncan, after the play by Andre Obey  
performance given by permission of Boosey & Hawkes Music Publishers Limited.

### **Turn of the Screw**

music by Benjamin Britten, libretto by Myfanwy piper, after a story by Henry James  
performance given by permission of Boosey & Hawkes Music Publishers Limited.

### **Manon**

Music Jules Emile Massenet Libretto by Philippe Francois Gille  
Translated by Mead & Mead  
By arrangement with Chester Music Limited  
as G. Schirmer on behalf of G. Schirmer Inc

## Fidelio – Ludwig van Beethoven

**Act I duet and aria: ‘Jetzt, Schätzchen, jetzt sind wir allein...**

**O wär ich schon mit dir vereint’**

**Marzelline (the gaoler’s daughter) - Erin Bussanich**

**Jaquino (the gaoler’s assistant) - Vasco Vagnoli**

Jaquino asks Marzelline when she will agree to marry him, but she puts him off eventually saying “never” when pushed. To add to his frustration, Jaquino is constantly interrupted by knocking at the door of the prison. Left alone, Marzelline speaks of her regret at hurting Jaquino, but confesses that since Fidelio (the wife of a political prisoner, disguised as a young man) arrived she has fallen in love with him. She expresses her desire to become Fidelio’s wife.

## The Rape of Lucretia – Benjamin Britten

**Act I, scene 2**

**Lucretia - Harriet Birchall**

**Bianca - Clémence Faber**

**Lucia - Katie Dobson**

**Female Chorus - Gillian Wells**

**Male Chorus - Andrew Powis**

**Tarquinius - Jonathan Kennedy**

The ancient Etruscans have seized Rome and the Etruscan King’s son, Tarquinius, is now a commander of the Roman army which is at war with the Greeks. The previous evening, six of the generals had paid an unexpected visit to their wives in Rome. All had caught their wives being unfaithful, with the single exception of Lucretia, the wife of the Roman general Collatinus. One of the betrayed generals, jealous of Lucretia’s fidelity, has provoked the Prince Tarquinius into testing Lucretia’s chastity himself. The drunken Tarquinius has set off for Rome...

The opera is narrated by the Female and Male Choruses. Lucretia is at home with her two servants, the young Lucia and her old nurse, Bianca. She longs for her absent husband, Collatinus and to an end to the interminable waiting. The three women retire for the night and the Male and Female Choruses describe the sleeping city and the arrival of Prince Tarquinius in Rome. He knocks on Lucretia’s door and, claiming his horse is lame, asks for wine and lodging for the night. Although apprehensive, Lucretia knows she is bound by the rules of etiquette and cannot refuse to offer the prince her hospitality.

# Act one

## **L'elisir d'amore – Gaetano Donizetti**

### **Act I, scene 2 recitative and duet: 'Caro Elisir! Sei mio!... Esulti pur la barbara'**

Nemorino (a poor man) - Vasco Vagnoli  
Adina (a rich business woman) - Jacqueline Yu

The lovesick Nemorino has bought a magic love elixir (in reality a bottle of cheap wine) which he hopes will cause the indifferent Adina to fall in love with him. He has been told it will take one day before the effect will be felt.

Nemorino drinks the elixir and is so bolstered by his confidence in its power that he turns the tables on Adina and treats her coolly. Adina notices how happy Nemorino appears to be and is surprised at his affected indifference. Her pride is hurt and she becomes irritated and angry at his new attitude towards her.

## **The Cunning Little Vixen – Leoš Janáček**

### **Act II: The Forest. Spring.**

Sharp-Ears, the Vixen - Stephanie Stanway  
Golden-mane, the Fox - Gillian Wells  
Voice of the Forest (Offstage) - Jessica Hurst

The Vixen, coming into her womanhood, encounters a handsome and charming male fox. She is infatuated and he is equally enchanted with her. By moonlight she tells him her life story. He woos her with a dead rabbit and, after a few awkward moments, they declare their love.

## **Don Pasquale – Gaetano Donizetti**

### **Act I, scene 2 recitative and duet: 'E il dottore non si vede... Pronta io son!'**

Norina - Rosalie Boel  
Dr. Malatesta - Jonathan Kennedy

Don Pasquale, an elderly bachelor, has enlisted Dr. Malatesta's help in finding a young wife so he can produce direct heirs and disinherit his rebellious nephew, Ernesto.

Norina receives a message from her boyfriend, Ernesto, saying they have been betrayed by his friend Malatesta and that he is to be disinherited by his uncle. In his despair, he calls off their plan to marry. Malatesta arrives and assures her of his friendship. He has been plotting on her and Ernesto's behalf and explains his plan: Norina is to impersonate his sister (who lives in a convent), marry Pasquale in a

mock ceremony and then drive him so crazy that he'll be at their mercy. Norina agrees on the condition she will not lose Ernesto in the process. He instructs her to play the part of a simple, shy country girl. The two are thrilled with the plot, especially Norina, who wants revenge for Pasquale's refusal to let Ernesto marry her.

## Interval

### **Così fan tutte – Wolfgang Amadeus Mozart**

**Act II recitative and aria: 'Andate là, che siete due bizzarre ragazze ... Una donna a quindici anni'**

**Act II recitative and duet: 'Sorella, cosa dici? ... Prenderò quel brunettino'**

Despina - Katie Dobson

Fiordiligi - Anna Churchill

Dorabella - Clémence Faber

Despina encourages the two sisters to enjoy the attentions of two handsome foreign men - in reality their disguised fiancés whom the sisters believe to be away on military service. She has answers for all their objections and playfully lectures the women on how best to handle men. Dorabella is more easily won over and reassures her sister there's no harm in having a bit of fun. She assures her their hearts will remain faithful to their absent fiancés. When Fiordiligi finally agrees, she is surprised to hear that Dorabella has already decided which of the two men she fancies. To her immense relief, Dorabella hasn't chosen the blonde...

### **Don Pasquale – Gaetano Donizetti**

**Act III, scene 1 recitatives and duet: 'Vediamo: alla modista... Via, caro sposino'**

Don Pasquale - Ciprian Serban

Norina - Sunhee Lee

Dr Malatesta's plan is now underway: Dismayed by the mounting pile of high bills and newly bought finery, Pasquale summons the courage to confront his tyrannical new wife (Norina in disguise). It's their wedding night, yet she appears ready to go out alone to the theatre. He tries to stop her and challenges her, eventually accusing her of being a slut. She slaps his face. Although Norina regrets slapping Pasquale, she believes it necessary to achieve the desired objective of their plan. It has the wished-for effect and Pasquale demands a divorce. He threatens to lock her out if she leaves; an idea she meets with laughter and patronising insincerity, suggesting that as an old man he needs his sleep and should go to bed.

# Act two

## The Turn of the Screw – Benjamin Britten

### Act II, end of scene 2: The Bells, Variation X, scene 3: Miss Jessel

Governess - Ana Pousa

Miss Jessel - Anna Churchill

The Governess has accepted a post in a remote country house to look after two children. Influencing her decision to take the post is her secret infatuation for their guardian in London. He, however, has instructed her not to contact him for any reason. She slowly realises that both children are being visited and influenced by the ghosts of Miss Jessel, their former governess and Peter Quint, the dead valet.

On their way to church the little boy has acknowledged for the first time the existence of “the others”. The Governess sees it as a challenge, but feeling terrified and alone decides to leave Bly House at once.

On entering the schoolroom to collect her things, the Governess encounters the ghost of Miss Jessel. The apparition bemoans her fate and endless suffering. They battle over control of the schoolroom and the soul of the little girl. The Governess realises she cannot abandon the children and decides to contact their uncle, despite his instructions. She writes their guardian a letter telling him she must see him at once.

## Manon – Jules Massenet

### Act I recitative and duet: ‘J’ai marque l’heure du depart... Nous vivrons à Paris tous les deux!’

Manon Lescaut - Jessica Hurst

Le Chevalier des Grieux - Thomas Kinch

Actresses (Offstage) - Rosalie Boel, Jacqueline Yu, Harriet Birchall

Lescaut (Offstage) - Jonathan Kennedy

According to the wishes of her father, Manon is being taken to a convent by her cousin. It is the first time she has been away from her home in the country. While she waits for her cousin to return from having a drink with friends, she has watched with envy three ‘actresses’, wishing she had jewels like theirs and longing for a life of pleasure. She has also experienced the unwanted attentions and heavy handed advances of Guillot who has told her he will send his car for her.

Des Grieux, traveling home to reunite with his father, catches sight of Manon and instantly falls in love with her. When he approaches, she is charmed by his manner and soon tells him her story. He offers to save her from her fate and their exchange rapidly becomes a mutual avowal of love. Catching sight of Guillot’s chauffeur, Manon suggests they make use of the available car and both their planned journeys are swiftly abandoned as they decide to flee together to Paris. Manon waivers briefly when she hears the actresses laughing and thinks of their lives of pleasure, but hearing her cousin’s voice, she and Des Grieux escape.

## Die Fledermaus – Johann Strauss

### Act II scenes

**Gabriel von Eisenstein** - Andrew Powis

**Rosalinde, his wife** - Hazel Neighbour

**Adele, Rosalinde's maid** - Ana Pousa

**Prince Orlofsky, a young, rich Russian prince** - Harriet Birchall

**Dr. Falke** - Jonathan Kennedy

**Frank, governor of the prison** - Ciprian Serban

**Ida, Adele's sister and actress** - Erin Bussanich

**Faustine, an actress** - Jacqueline Yu

Dr. Falke has arranged an elaborate revenge on his friend, Eisenstein, for a trick played on him several years earlier when he was left drunk overnight outside his office building, disguised as a bat (Fledermaus). Eisenstein is supposed to be serving a short prison sentence, but Falke has persuaded him to attend Prince Orlofsky's party first. He will be introduced as a French Marquis. In the meantime Falke has also invited Rosalinde (disguised as a Hungarian Countess), Frank (disguised as a French Chevalier) and Adele (wearing one of Rosalinde's dresses, pretending to be Olga, an actress)

Adele returns from the gaming room having spent all the money Orlofsky gave her. She and Eisenstein are shocked to see each other. She insists she is Olga, an actress, and publicly ridicules the Marquis (Eisenstein) for mistaking her for his maid.

The Chevalier (Frank) is introduced to the Marquis (Eisenstein) and, to the amusement of Falke and Orlofsky, both struggle awkwardly when introduced as French nobility as neither actually speaks French.

Falke greets the masked Rosalinde who sees her husband flirting with Adele instead of serving his prison sentence. Eisenstein attempts to seduce the masked Hungarian Countess (Rosalinde) with his 'famous' seduction tactic of charming her with his lovely, chiming watch. She successfully manages to steal it from him to use later as proof of his infidelity.

The masked Countesses' authenticity is challenged and Rosalinde proves her ethnicity with a Hungarian Csárdás.

Orlofsky leads his guests in a toast to champagne, the King of Wines.

## Nicolette Molnár - Director

Nicolette Molnár studied directing under Götz Friedrich at the Hochschule für Musik und Theater Hamburg. She was a Staff Director with English National Opera from 1987 until 1994.

For the RCS she has directed *Così fan tutte*, *Die Lustigen Weiber von Windsor*, *Dialogues des Carmélites*, and several Opera Scenes programmes. She was a member of the teaching staff in 2015/16.

Past productions include *Don Giovanni* (Utah Opera, Atlanta Opera, Seattle Opera Young Artist Program, Wolf Trap Opera); *Carmen* (Portland Opera), Michael Daugherty's *Jackie O*, the world premieres of *The Dreamy Kid* and *De Organizer* by James P. Johnson (University of Michigan); *Roméo et Juliette* (Utah Opera); *Street Scene* (Portland Opera); *A Midsummer Night's Dream* (Lyric Opera of Kansas City, Royal College of Music, London, De Nieuwe Opera Akademie, den Haag); *Der Fliegende Holländer* (Atlanta Opera, Orlando Opera); *Die Entführung aus dem Serail* (Lake George Opera); *La Cenerentola*, *The Turn of the Screw* (University of Michigan); Associate Director of *Street Scene* (Lyric Opera of Chicago); *Madame Butterfly* (Co-Opera/Opera Ireland); *Eugene Onegin* (Opera Ontario); *Così fan Tutte* (Atlanta Opera, Lyric Opera of Kansas City, Santa Fe Opera, English National Opera); *Turandot* (Orlando Opera); *Tosca* (Opera Ontario, Orlando Opera); The National Opera Studio Showcase (Queen Elizabeth Hall); *Ariadne auf Naxos*, *I Capuleti e i Montecchi* (Castleward Opera); the "Indoor Version" of *Fidelio* (Bregenz Festival); *Maria Stuarda* (Caledonian Opera); *Lakmé* (Dublin Grand Opera); Finnissey's *Vaudeville* (Warsaw Autumn Festival); *Eine Nacht in Venedig* (Annaberg-Buchholz, Germany); *L'Elisir d'Amore* (Stadththeater Luzern); Balfe's *The Rose of Castile* (Wexford).



## Julia Strehle Lynch - Musical Director

Born in Dublin, but raised in Aberdeen, Julia began piano lessons at the age of four. Studying with Denis Matthews and David Parkhouse at the North East Scotland Music School. In 1982 Julia won a scholarship to study piano at the RSAMD in Glasgow with Laurence Glover. Whilst a student at the academy, she won all the available prizes for piano solo, accompaniment and chamber music. Having gained her B.A. and completed a year of postgraduate study, Julia joined the staff of the academy as vocal coach, a post she still holds.

Julia is one of the busiest accompanists in the country, appearing in recital with many distinguished artists. Concerts have taken her all over the world, with recitals in London, Tokyo and Geneva as well as appearances at the Proms, the Edinburgh Festival and Cardiff Singer of the World. She appears as orchestra pianist with the BBC SSO, the RSNO and SCO, and broadcasts and records regularly. She is music assistant to Eberhard Friedrich at the Bayreuther Festspiele in Germany.

Along with Malcolm Martineau and Tom Allen, Julia is proud to be associated with the Samling Foundation, furthering the talents of a new generation of singers.

**Creative team**

**Opera**

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For further information about ways to support the Royal Conservatoire of Scotland, please contact

**Katie McCorkindale**, Development Manager:

**0141 270 8264**

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