

Mozart's
Die Zauberflöte

SAMUEL 10th-16th
BECKETT JAN
THEATRE

#YoungLove

Royal Irish
Academy of Music

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musical journey . . .



Opera Briefs

Monteverdi: *Tirsi e Clori*
Handel: *Clori, Tirsi e Fileno*

The Cube, Project Arts Centre
March 29 (Preview) & 31 and April 1 & 2 at 8.15 p.m.

Conductor: David Adams
Director: Conor Hanratty
Set and Costume Design: Maree Kearns
Lighting Design: Kevin Smith

The RIAM, in collaboration with **The Lir National Academy of Dramatic Art** is delighted to return to Project Arts Centre for *Opera Briefs*, a creative partnership between The Lir and the RIAM which sees both organisations work closely together in the presentation of opera in Dublin. Steered by an exceptional team of experts in the fields of theatre and music in Ireland, *Opera Briefs* affords Irish audiences the opportunity to experience first-hand the next generation of Irish opera singers and stage technicians. The double bill of Monteverdi and Handel revolves around a love-triangle and proves that love hasn't changed in 400 years: it's just as complicated! Directed by **Conor Hanratty** and conducted by **David Adams** with the **RIAM Baroque Ensemble**, these rarely performed works are a must-see for opera aficionados!

Tickets: www.projectartscentre.ie

Drums and Guns

Devised by Iain Burnside

March 9 and 10
at The Lir Academy of Dramatic Art, Dublin

March 12 and 13
at the Milton Court Theatre, Guildhall School, London

April 28
at the Rosemary and Meredith Willson Theater
at the Juilliard School, New York

Directors: Iain Burnside, Conor Hanratty
Movement Director: Victoria Newlyn
Designer: Sunny Smith

The powerful combination of music and literature and the collective talents of three institutions are the foundation stones for an exciting collaborative project led by renowned pianist **Iain Burnside**. Bringing together artists from the Guildhall School, London, the Royal Irish Academy of Music, Dublin and the Juilliard School, New York, *Drums and Guns* is a devised piece which explores conflict in war and the impact it has on families left behind. This fresh and engaging production commemorates both World War I and the 1916 Easter Rising in Dublin.

For further information www.riam.ie

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THE ROYAL IRISH ACADEMY OF MUSIC

IN COLLABORATION WITH

DESIGN FOR STAGE AND SCREEN AT IADT, DUN LAOGHAIRE

PRESENTS

Die Zauberflöte

An opera by Wolfgang Amadeus Mozart (1756-1791)
Libretto by Emanuel Schikaneder (1751-1812)

Die Zauberflöte was first performed on 30th September 1791
at the Freihaus-Theater auf der Wieden in Vienna

January 10th (Preview), 12th, 13th, 15th at 7.30pm and 16th at 4pm
The Samuel Beckett Theatre, Trinity College Dublin

CONDUCTOR: Andrew Synnott

DIRECTOR: Tom Creed

The performance will last approximately 2 hours and 15 mins
There will be one interval of 15 mins

Please make certain that your mobile phone is turned off during the performance.
The taking of photographs and the use of recording equipment are not permitted in this theatre.

iadt
DUN LAOGHAIRE

Royal Irish
Academy of
Music



The Institute of Art, Design and Technology is once again delighted to be working with Royal Irish Academy of Music for this, our fifth annual opera collaboration.

Students from our Design for Stage and Screen BA (Hons) undertake an intensive four year programme with us and a key part of that experience is working on realised productions such as this evening's opera.

The programme at IADT offers specialist study for production designers, costume designers and makeup/character designers who go on to work in theatre, film, television and associated practices. The work you will see tonight is primarily by our third years and marks an important and exciting point in their studies as they gather and demonstrate further creative and technical skills in taking performance from initial concept through to the finished production.

Tonight marks our fifth year of collaboration with the RIAM and is a good example of IADT's commitment to collaborative partnerships across the creative arts both educationally and professionally.

We extend our congratulations, thanks and best wishes to all the students and staff who made this performance possible and we hope you enjoy the show.

Liam Doona
Head of Design and Visual Arts
IADT

ACKNOWLEDGEMENTS

THANKS TO

CoisCéim
Dublin Youth Theatre
Jack and Jill Foundation
School Supply Centre, Rathfarnham
The Lir Academy of Dramatic Arts at Trinity College Dublin
Moira O'Brien, Jane Flanagan, Paul Bolger, Teresa McDonnell and Michelle Tanner of Trinity College Dublin
Brian Daly
Dermot Desmond
Steve Donnellan, Selecta Vending Machines
Dennis Jennings
Pamela Maxwell, Tesco Express, Pearse Street
Cathal Murphy and Bruce Ruddell, Calor Gas
Cathy Nolan
Steven Vernon

and at the RIAM and the IADT

Clare Barman	Liam Doona	Kevin Kelleher	Jonathan Nangle
Mary Brennan	Imelda Drumm	Virginia Kerr	Regina Nathan
Gillian Carew	Veronica Dunne	Lynda Lee	Philip Shields
Derek Chapman	Monica Frawley	Seho Lee	David Smith
Dearbhla Collins	Owen Gilhooly	Brid Malone	Andrew Synnott
Johanna Diestelkamp	Ciara Higgins	Martin Marley	
Laoise Doherty	Deborah Kelleher	Ruth Meehan	

Royal Irish Academy of Music

“All I insist on, and nothing else, is that you should show the whole world that you are not afraid. Be silent, if you choose: but when it is necessary, speak – and speak in such a way that people will remember it.”

Mozart’s inspirational words echo through in our production of *Die Zauberflöte* as reimagined by director Tom Creed. *Die Zauberflöte* was first presented as part of a series of fairytale operas in the Freihaus-Theater in Vienna for an audience new to opera. It enchanted then and it continues to enchant today. But behind its fairytale façade we encounter real people who struggle with the challenges all young people face today: how to fit in, how to find and sustain loving relationships, how to be truly themselves in the midst of peer pressure and a world full of online distraction and “noise”. If we strip away the masonic overtones we find a story about the rites of passage that all young people must endure in order to pass into adulthood. Mixed in with all the fun and games there is also hurt and isolation. Mozart’s music explores and exposes all of these emotions and it is as fresh and arresting today as it was in 1791. For all the fantasy in the score and libretto this opera is as profoundly human as all of Mozart’s operas.

I was so delighted a year ago when I realised that we would have a cast of students ready to take on the challenges of the great variety of roles to be found in this fantastic opera. Every young singer studies Mozart arias as a part of their repertoire and every singer looks forward to the opportunity to sing their first Mozart role. So how exciting to have a whole cast exploring Mozart’s world for the first time under the guidance of conductor Andrew Synnott.

Once again we have had a full production design created by the students of IADT’s Design for Stage and Screen programme. This is the fifth opera production that we have collaborated on and it is a wonderful partnership for the RIAM each year. The design of set, costume and make-up showcases their emerging production design talent. In addition the visual identity for the poster and programme was selected from over twenty designs by IADT visual communication design students. This production is a wonderful example of what can be achieved when arts education institutions work together and share ideas and resources.

There has been a terrific team spirit throughout the months of rehearsal and preparation for this production. I am indebted to my colleagues in the Vocal Faculty of the RIAM and the tutors at IADT and to the professional production team who have worked with a great enthusiasm and generosity towards the realisation of this production.

I hope you enjoy the performance.

KATHLEEN TYNAN
Head of Vocal Studies and Opera, RIAM

Die Zauberflöte

Cast in Order of Singing

TAMINO	Andrew Gavin
ERSTE DAME , First Lady	Lorna Breen
ZWEITE DAME , Second Lady	Clodagh Kinsella
DRITTE DAME , Third Lady	Niamh O'Sullivan
PAPAGENO	Peter Manning
KÖNIGEN DIE NACHT , Queen of the Night	Corina Ignat
MONOSTATOS	Callan Coughlan
PAMINA	Sarah Brady
ERSTER KNABE , First Youth	Kate Millett
ZWEITER KNABE , Second Youth	Katie O'Donoghue
DRITTER KNABE , Third Youth	Carla Snow
ERSTER PRIESTER , First Priest	Tim Shaffrey
ZWEITER PRIESTER , Second Priest	Philip Keegan
SARASTRO	Robert McAllister
PAPAGENA	Dana Tanese
DREI SKLAVEN , Three Slaves	Ben Escorcio, Philip Keegan and James McCreanor
CHORUS	Florence Chong, Sorcha Fenlon, Ruth Murphy, Lauren Scully, Ciarán Crangle, Ben Escorcio and James McCreanor

RIAM Opera Orchestra

Violin I	Christopher Quaid, Aisling Douris, Lucie Helleboid and Jan Bado
Violin II	Deirdre Reddy and Naoise Dack
Viola	Aoife Ní Bhraoin
Cello	Aisling Drury Byrne
Double Bass	Sam Homfray
Flute	Miriam Kaczor
Oboe	Jazmine Byas
Clarinet	Frances Brand and Christopher Moriarty Pearson
Bassoon	Ates Kirkan
Horn	Anita Austin
Timpani	Ronan Dikker
Celeste	Tham Horng Kent

CREATIVE TEAM

Conductor	Andrew Synnott
Director	Tom Creed
Lighting Design	Paul Keogan
Assistant Director	Eoghan Carrick
Set Design	Natasha Bertram, Damien Crean, Bridget Ní Dhuinn Belcher and Eimear Noctor Students of Design for Stage and Screen, IADT
Costume Design & Construction	Amy Gillen Student of Design for Stage and Screen, IADT
Make-Up and Hair Design	Yasmin Archer and Hannah Dobson Students of Design for Stage and Screen, IADT
Sound Design	Robert Coleman, RIAM
Visual Identity, Poster and Programme Design	Rachel Broaders Visual Communication Design, IADT
Performing Edition	Vocal Score published by Bärenreiter-Verlag, Kasel Performed by arrangement with Faber Music Ltd, London Orchestral reduction by Tony Burke ©Pocket Publications

PRODUCTION TEAM

Producer/RIAM Head of Vocal Studies and Opera	Kathleen Tynan
Production Manager	Michael Kyle and Rob Furey
Stage Management	Mary Kilduff
Assistant Stage Manager	Gordon Bell
Costume Supervisor	Clodagh Deegan
Hair & Make-up Supervisor	Fiona Hogan
German Diction Coach	Johanna Diestelkamp
Surtile Operators	Aran O'Grady and Hannah Traynor
Lighting Programmer	Adrian Mullan
IADT Production Crew	Dec Windsor, James Doyle, Paul Kearney, Fiona Mitchell, Sarah Hemenstall and Enya Dunphy
IADT Costume Team	Aisling Nolan, Sarah McColgan, Sarah Higgins, Fay Wordingham, Elizabeth Whittam, Isobel Jones-McAuley and Orlagh Tracey
IADT Make-Up Team	Alex O'Connor, Sian Fitzgerald, Cliona Campbell, Emily Smyth, Miriam McCarthy and Kayleigh Bealin
Publicist	Stephanie Dickenson
Production Photography	Colm Hogan
Sound Recording	Jonathan Nangle, RIAM
Video Recording	Vile Korpela
Design and Print	CRM Design + Print Ltd.

For the Samuel Beckett Theatre:

Director	Chrissie Poulter
General Manager	Francis Thackaberry
House Manager	Ann Mulligan
Box Office Manager	Rhona Greene
Technical Manager	Michael Canney
Technician	Colm Hackett

Mozart's The Magic Flute

DIRECTOR'S NOTE

Where to start with an opera that has been staged hundreds of times? In the early days of 2016, what can we bring to *Die Zauberflöte* that gets to the heart of the ideas in the original work while also making it new for the present? The arias, ensembles and choruses in the opera explore the most basic and universal human feelings, but they're surrounded by a kind of pantomime with terrifying dragons and flying carpets and magic bells which hypnotise the listener.

However you stage it, *Die Zauberflöte* has at its heart a group of young people dealing with love, sadness and the trauma of stepping out of youth and into adulthood. It opens with a young man crying for help and shows us a boy and a girl on the brink of ending their own lives. It's about the state of moving from ignorance to enlightenment – learning what it means to be human.

If you've seen the opera before, you'll notice that we've cut all the spoken text from the piece – most especially to try to really get to the truth of the ideas in Mozart's music. You might find it a relief not to have to sit through an hour and a half of dialogue in German – I know we do. We've removed some details of the story as a result – we hope you don't miss them. We've also tried to set the opera in a recognisable contemporary setting, where the cast can play characters not so far from their own age and experience. There isn't a lot of sorcery to be seen – but surely the real magic is what the characters discover about themselves and each other.

And what about the magic flute? I read recently about why every other teenager you see in the street seems to have their headphones permanently attached to their ears: the music creates a safe space for them in an overwhelming place. In the opera, the First Lady, says the magic flute can "protect you... sustain you in great misfortune... transform human passions". Isn't that what music does?

TOM CREED

BE PART OF THE PRODUCTION



The **Royal Irish Academy of Music** is Ireland's oldest music institution with an ambition to reach the highest of international standards.

We are the home of musical excellence in Ireland and have taught generations of young people to play music.

To continue to deliver the greatest possible opportunities for learning and performance for our students and teachers, we need your support.

Please become a **Friend** or **Benefactor** of the **RIAM** today or consider giving us the gift of a legacy in your will or in memory of a loved one. To start that conversation, please call **Audrey** on **+353 1 632 5386** or e-mail **aphelan@riam.ie**. Every donation, no matter the size, can make a difference.

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**The Royal Irish Academy of Music,
36-38 Westland Row,
Dublin 2, Ireland.**

Donations online at <http://www.riam.ie/support/>

“Music produces a kind of pleasure which human nature cannot do without.” Confucius

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Tom Creed, *director*

Tom is a theatre and opera director based in Dublin.

He has previously directed *Suor Angelica*, *Mavra* and *Renard* for the Royal Irish Academy of Music.

From 2011 to 2013 he was Festival Director of Cork Midsummer Festival, and was nominated for an Irish Times Irish Theatre Award in 2012 “for original and dynamic use of local spaces at Cork Midsummer Festival”. He is currently an OPERA HUB associate artist of Opera Theatre Company.

Other recent productions include *Private View* at Vlaamse Opera, Operadagen Rotterdam, Deutsche Oper Berlin, Grand Théâtre de Luxembourg and on tour in Europe, *The Human Voice* and *Susanna’s Secret* for Opera Theatre Company at Kilkenny Arts Festival and on tour in Ireland, and *Buddleia*, *O Go My Man* and *Into the Woods* for the Lir.

In 2016 he will direct Britten’s *Owen Wingrave* for the Paris Opera Academy, Donnacha Dennehy’s new music theatre piece *The Hunger* at BAM in New York and Opera Theatre of St Louis, and Stravinsky’s *Mavra* and Walton’s *The Bear* for the Royal Conservatoire of Scotland.



Andrew Synnott, *conductor*

Andrew Synnott is a Dublin-based composer, arranger, conductor and pianist, and PhD student at the DIT Conservatory of Music and Drama. He was organ scholar in Christ Church Cathedral and the Pro-Cathedral while studying Music at Trinity College Dublin. He has conducted for Opera Theatre Company (*The Marriage of Figaro*, *The Magic Flute*, *Il mondo della luna*, *Orfeo*, *Bastien and Bastienne*, *Xerxes*, *Acis and Galatea*, *Diary of Anne Frank*, *Orfeo*, *Carmen*); Co-Opera (*La Traviata*, *Carmen*, *Die Fledermaus*), Glashule Opera (*Die Zauberflöte*), and the Royal Irish Academy of Music (*The Telephone*, *Hand of Bridge*, *For A Look Or A Touch*, *Renard*, *Greed*, *Sensational!* and *Suor Angelica*). Most recently he conducted the première of his own opera, *Breakdown*, in the National Concert Hall. His arrangements of *La Bohème* and *The Magic Flute* have toured extensively in Ireland and the UK. Andrew has conducted at the Buxton Opera Festival, the Huddersfield Contemporary Music Festival and in Australia, Portugal and France. Other recent conducting engagements include the Maria Callas Show in the NCH and a concert and recording for the Louth Contemporary Music Society.

He is the resident composer for Opera Theatre Company’s Opera Hub and has written music for The Abbey Theatre, Pan Pan Theatre, Irish Modern Dance Theatre and, most recently, Finghin Collins and the WhistleBlast Quartet and Music Generation. His organ and choral music has been performed and broadcast worldwide. He has conducted for many theatre productions and musicals including several Derby Playhouse productions of Sondheim shows, which he also arranged.

Andrew is a former artistic director and conductor of Crash Ensemble, a group he co-founded in 1997. He is a member of the vocal faculty in the RIAM and is also a member of the tango quartet Le Grand Tango.



Paul Keogan, lighting design

Paul's previous work with RIAM includes: *Semele*. Other recent lighting designs include: *Shibboleth*, *Our Few and Evil Days*, *Heartbreak House*, *The Risen People*, *Drum Belly*, and *No Escape* (Abbey Theatre), *The Walworth Farce* and *Breaking Dad* (Landmark Productions), *The Matchbox* (Galway International Arts Festival), *The Hudsucker Proxy* (Nuffield Theatre, Liverpool Playhouse) *No Man's Land* (English National Ballet), *Cassandra* and *Hansel & Gretel* (Royal Ballet), *Tiny Plays For Ireland 1 and 2* (Fishamble: The New Play Company), *A Tale of Two Cities* (Theatre Royal, Northampton), *Gentrification*, *The Hairy Ape*, *Woyzeck* and *Plasticine* (Corcadorca), *A Streetcar Named Desire*, *The Last Summer* and *The Birds* (Gate Theatre), *Angel/Babel* (Operating Theatre, Dublin), *Maria de Buenos Aires* (Cork Opera House), *Lady Macbeth of Mtensk*, *The Silver Tassie* and *Dead Man Walking* (Opera Ireland), *Mistletoe and Crime*, *Sleeping Beauty* and *Mixed Marriage* (Lyric Theatre, Belfast), *Before it Rains* (Sherman Cymru and Bristol Old Vic), *La Bohème*, *Samson et Dalilah*, *Don Quichotte*, *Les Dialogues des Carmelites*, *I Puritani*, *Eugene Onegin*, *Idomeneo* and *Pique Dame* (Grange Park Opera), *The Misanthrope* and *A Streetcar Named Desire* (Playhouse, Liverpool), *La Bohème* and *Wake* (Nationale Reisopera, Netherlands), *Yerma* (West Yorkshire Playhouse), *Novecento* (Trafalgar Studios), *Twelfth Night* and *Intemperance* (Everyman, Liverpool), *The Taming of the Shrew* (Royal Shakespeare Company), *Harvest* (Royal Court Theatre), *Blasted*, *Afterplay* and *Blue/Orange* (Crucible Theatre Theatre), *Pierrot Lunaire* (Almeida Theatre), *Trad* (Galway Arts Festival), *Man of Aran Re-Imagined* (Once Off Productions, Mick Lally Theatre Galway), *The Makropulos Case* and *Der Fliegende Holländer* (Opera Zuid, Netherlands) and *Die Zauberflöte* (National Opera of Korea). Paul studied Drama at Trinity College, Dublin and at Glasgow University.

11:11 Coffee Morning Concerts

Date Friday, February 5th, 12th, 19th and 26th; March 4th, 11th and 18th; April 1st, 8th, 15th and 22nd

Time 11.00 am

Venue RIAM

Admission €6 including coffee

A series of 11 Friday coffee morning concerts at 11.00 am in the intimate setting of the Academy's Organ Room. A chance to savour some of Ireland's finest emerging talents - the musical stars of tomorrow, with the special added blend of guest appearances by RIAM staff and alumni. Friday mornings have never tasted so good!





SARAH BRADY SOPRANO (Pamina) is a fourth year student on the BA in Music Performance (Vocal Studies) at the RIAM studying with Mary Brennan and Dearbhla Collins.

Previous Roles for RIAM: Sicle, *Ormindo* (2015), Novice, *Suor Angelica* (2015).

Notable Engagements: Melpomene and Urania in Cousser's re-discovered opera *The Universal Applause of Mount Parnassus* with Ensemble Marsyas in Dublin Castle 2015; excerpts from Handel's *Floridante* at Sligo Baroque Festival; soloist with the RTÉ Concert Orchestra for Carols in Kilkenny Castle; Handel's *Messiah* and *Dixit Dominus*, and performances in the John Field Room of the National Concert Hall as part of the ESB Feis Ceoil Young Platform Concert Series.

Prizes and Scholarships: Winner of Irené Sandford Award for Singers; Plunkett Greene Cup, German Government Cup (ESB Feis Ceoil 2015), and Percy Whitehead, Soprano Solo, Vincent O'Brien, Milne Cup and Margaret Burke-Sheridan Cup (ESB Feis Ceoil 2014).

Forthcoming Engagements: Sarah will be taking part in *Drums and Guns* devised by Iain Burnside in Dublin, London and New York. She will be reprising her role in *The Universal Applause of Mount Parnassus* in the Wigmore Hall in April, and will also be singing in *Irish Culture in Britain: A Centenary Celebration* as part of the 1916 Commemorations in the Wigmore Hall the same week.



LORNA BREEN SOPRANO (First Lady) is in her first year of the Masters in Music Performance under the tutelage of Veronica Dunne and Dearbhla Collins. She is a recent graduate with a First Class Honours degree from the RIAM where she studied with Mary Brennan.

Previous Roles for RIAM: Amore, *Ormindo*; Frantik, *The Cunning Little Vixen*; Soprano 1, *Jephte*, and First Boy, *Mozart at the Freemasons*.

Notable Engagements: Soprano soloist Mozart's *Great Mass in C Minor, Missa Solemnis in C Major* and *Missa Solemnis in C Minor* with Fishamble Sinfonia and Dún Laoghaire Choral Society, and soloist in a concert for the John McCormack Society and the Lord Mayor of Dublin at the Mansion House.

Prizes and Scholarships: Vincent O'Brien Memorial Cup (2015), Denis O'Sullivan Medal, Trófaí Mháirtín Uí Dhiomsaigh, Corn Cuimneacháin Mhic Cathmhaoil and Mná Competitions (ESB Feis Ceoil); Stevenson Award for Overall Vocal Championship in Ballymena (2015) and Overall Vocal Bursary at Sligo Feis.

Forthcoming Engagements: Recitals for Irish Heritage at the National Opera House, Wexford and the Guildhall School, London, April 2016.



FLORENCE CHONG SOPRANO (Papagena understudy and chorus) is a third year student on the BA in Music Performance (Vocal Studies) at the RIAM studying with Virginia Kerr and Seho Lee, having previously completed a Diploma in Music at SEGi College Subang Jaya, Malaysia.

Notable Engagements: Associate Artist of Vivre Musicale (Dublin), Guest Artist of Just Play Studio (Thailand), Chorus for Lyric Opera Productions (*The Merry Widow*, 2015 and *La Bohème*, 2015), solo recitals in Thailand (2015) and Malaysia (2015).

Prizes and Scholarship: Winner of the Ruth Beare Perpetual Cup, Margaret Dillon Prize and Newpark Music Festival Adult Vocal Baroque Aria. Scholarship student of SEGi College Subang Jaya.

Forthcoming Engagements: Clori from Handel's *Clori, Tirsi e Fileno* (RIAM 2016). Performances in Tallinn, Estonia (April 2016) and at the Festival de la Musique in Leran in the South of France (June 2016).



CALLAN COUGHLAN TENOR (Monostatos) is currently a final year student studying for a BA in Music Performance (Vocal Studies) under the tutelage of Veronica Dunne and Dearbhla Collins.

Previous Roles for the RIAM: Messo, Venti and Ormindo (understudy) in Cavalli's *Ormindo*; Don Ottavio and First Armoured Man in *Mozart at the Freemasons* and Pasek in *The Cunning Little Vixen*.

Other Roles: The Tramp in *In the Shadow of the Glen* and Toby in *The Medium* with Opera at Castalia. Callan has also appeared as a chorus member with Opera Theatre Company, NI Opera and Lyric Opera Productions.

Notable Engagements: Britten's *War Requiem* and *Rejoice in the Lamb* with Irish Youth Choir, Mozart's *Coronation Mass* with Clarendon Street and Handel's *Messiah* with the RIAM. Callan has also appeared as a soloist on numerous occasions with the RTÉ Concert Orchestra.

Forthcoming Engagements: Callan has been chosen to represent the Royal Irish Academy of Music in *Drums and Guns* devised by Iain Burnside in collaboration with The Juilliard School and the Guildhall School which will tour Dublin, London and New York in March/April 2016.



CIARÁN CRANGLE TENOR (Chorus) is studying under the tutelage of Mary Brennan at the RIAM. This is Ciarán's first opera performance with the Royal Irish Academy of Music and he looks forward to many more opportunities like this in the future.

Notable Engagements: Performances as a member of the RTÉ Chorus and the the RIAM Chorale.



BEN ESCORCIO TENOR (Slave/Chorus) is currently in his second year of the RIAM BA in Music Performance (Vocal Studies) under the tutelage of Mary Brennan. This is his first time to participate in the Academy's annual opera and he relishes the opportunity to perform alongside his peers.

Notable Engagements: *Tosca* and *HMS Pinafore* with Lyric Opera Productions .



SORCHA FENLON SOPRANO (First Youth understudy and Chorus) is a third year BA in Music Performance (Vocal Studies) student at the RIAM studying with Lynda Lee and Dearbhla Collins. **Other Roles:** Chorus *La Bohème* and *La Traviata* (Lyric Opera Productions), and Strawberry Seller, *Oliver!* (Festival Productions).

Notable Engagements: Soloist with the Occasional Singers for The Chester Beatty Library Annual Carols Concert 2015, soloist with Carlow Voices Summer Concert 2015 and the Millicent Singers Christmas Concert 2014.



ANDREW GAVIN TENOR (Tamino) is currently in the final year of his Masters in Music Performance at the RIAM, studying with Mary Brennan and Dearbhla Collins. Andrew holds a BA in English Literature (First Class Honours) from the National University of Ireland, Maynooth and an M Phil in Children's Literature from Trinity College Dublin.

Previous roles for RIAM: Ormindo in Cavalli's *Ormindo* (January 2015).

Other roles: Pluto in Offenbach's *Orphée aux Enfers* (Opera in the Open, August 2015); St Brioche in Léhar's *The Merry Widow* (Lyric Opera, May 2015), and Dan Burke in *In the Shadow of the Glen* (Opera Castalia, July 2014).

Notable Engagements: Handel's *Messiah*, Britten's *Rejoice in the Lamb* (NCH), RIAM/Juilliard School Song Project devised by Iain Burnside – *Ten Thousand Miles Away* (The Juilliard School/The Lir), Dún Laoghaire Choral Society's *Mozart Mass* concert series with David Brophy and the Fishamble Sinfonia (St Ann's Church).

Prizes and Scholarships: The William T Watt Trophy for Tenor Solo (ESB Feis Ceoil) and English Song Prize at the Irené Sandford Award.

Forthcoming Engagements: *Irish Culture in Britain: A Centenary Celebration* – Masterclass with Ann Murray DBE, Lunchtime Recital and Gala Concert at the Wigmore Hall (April 2016).



CORINA IGNAT SOPRANO (Queen of the Night) is currently a third year student at the Royal Irish Academy of Music, on the BA in Music Performance (Vocal Studies), under Virginia Kerr, having previously worked with Kathleen Tynan. Before becoming a student of the RIAM, Corina graduated from the George Enescu Music Highschool.

Notable Engagements: Royal Art Muzzyk independent Opera Company with which she performed several operas composed by the director and singing teacher, Claudia Deleanu; member of the RIAM Chorale in Britten's *War Requiem* and *Rejoice in the Lamb*, Gustav Holst's *The Planets* with The Basel Symphony Orchestra and Mozart's *Requiem*.

Prizes and Scholrsships: 1st Prize in Midlands Feis Competition's Vocal Solo Classical, Vocal Baroque Aria, Vocal Lieder and Vocal Solo Musical Theatre categories, the Newpark Music Festival's Mignon Memorial Rumbold Cup and The Irené Sandford Awards's Most Promising Performer Award.



PHILIP KEEGAN TENOR (Second Priest/Slave) is in his third year of the BA in Music Performance (Vocal Studies) at the RIAM, studying with Lynda Lee and Dearbhla Collins.

Other Roles: *Jesus, Jesus Christ Superstar* and *Jean Valjean, Les Misérables* (Cistercian College Roscea). This is Philip's first operatic role.

Notable Engagements: Irish Preview of *Drums and Guns* directed by Iain Burnside and Conor Hanratty; violist in concert with Degani Ensemble in 2014; Britten's *Rejoice in the Lamb* with RIAM Chorale; violist in RIAM Symphony Orchestra and RIAM Chamber Orchestra, Hibernian Symphony Orchestra (2013) and National Youth Orchestra of Ireland in (2010-2012).

Prizes and Scholarships: English Song Prize (Irené Sandford Award 2015); Finalist of the Trench Award 2015 in Birr Theatre; winner of four RIAM High Achievers Awards for voice, viola and violin. Chosen for RIAM High Achievers Gala Concert 2012; Second Place in the Paul Deegan Cup (ESB Feis Ceoil 2013), and winner of the Woolfson Cup for Over 17 Popular Singing (Wesley Interschools Music Festival 2012).



CLODAGH KINSELLA SOPRANO (Second Lady) is a third year BA in Music Performance (Vocal Studies) student at the RIAM studying under Lynda Lee and répétiteur Andrew Synnott.

Other Roles: *Enfant, Werther, Massenet* (Opera in the Open).

Notable Engagements: Soloist in Haydn's *Stabat Mater*, Pergolesi's *Stabat Mater*, Handel's *Messiah* and Mozart's *Solemn Vespers*. Other performances include recitals in The Round Room at the Mansion House, National Opera House and the Jerome Hynes Theatre.

Forthcoming Engagements: Second Soprano, Monteverdi *Clori e Tirsi* (RIAM 2016).



PETER MANNING BARITONE (Papageno) is a Recital Artist Diploma student at the RIAM studying with Mary Brennan and Andrew Synnott. He previously graduated from Maynooth University with a BA in Music and Irish and a MA in Musicology.

Previous roles for the RIAM: *Osmano/Venti in Ormindo*.

Other roles: Ray Dooley in *The Beauty Queen of Leenane*; Curly in *Oklahoma!*; Tobias in *Sweeney Todd*; Seymour in *Little Shop of Horrors*; John Tallentire in *The Hired Man*; Giuseppe in *The Gondoliers* and Cascada in *The Merry Widow*.

Notable Engagements: Bass soloist in Handel's *Messiah* with Bray Choral Society; *Ten Thousand Miles Away* with the RIAM at The Lir Academy and the Juilliard School under Iain Burnside; soloist at the Metropolitan Club, New York for the Ireland US Council; soloist in *Brigadoon* with the RTÉ Concert Orchestra at the NCH; recital début at 2015 Lismore Music Festival; baritone soloist in Fauré's *Requiem* with the Association of Irish Choirs *Come and Sing* event and Culwick Choral Society; bass soloist in Dvořák's *Mass in D* with Wexford Festival Singers; bass solo in Britten's *Rejoice in the Lamb* with the RIAM Chorale at the NCH and bass soloist in Handel's *Messiah* with the RIAM Chorale.

Prizes and Scholarships: Silver Medal for Baritone Solo and John McCormack Cup finalist at the ESB Feis Ceoil; English Solo Prize and Overall Vocal Prize at Kilcoole Music Festival; Thomas Moore Prize and Male Solo Prize at Arklow Music Festival and nominated for Best Male Singer with Association of Irish Musical Societies in 2014; former scholarship student of Schola Cantorum at St Finian's College, Mullingar.

Forthcoming Engagements: *Tirsi* in Monteverdi's *Tirsi e Clori* for the RIAM in March 2016.



ROBERT McALLISTER BASS-BARITONE (Sarastro) is currently studying with Veronica Dunne at the Royal Irish Academy of Music after achieving a joint honours degree in Business and Law at UCD.

Notable Engagements: Soloist in Handel's *Messiah* with RIAM Chorale; choral member of the Lassus Scholars under the direction of Ite O'Donovan in St Peter's Basilica, Rome and choral member of Gonzaga College Choir.

Prizes and Scholarships: Underage Fleadh titles at County, Provincial and All-Ireland levels playing the traditional Irish fiddle.



JAMES McCREANOR TENOR (Slave/Chorus) is currently studying at the Royal Irish Academy of Music as a part time student under Veronica Dunne and Alison Young.

Notable Engagements: Sang in aid of the Veronica Dunne International Singing Competition and member of the RIAM Chorale with which he has sung Handel's *Messiah* and Britten's *War Requiem*. He performs regularly with the Dundalk Dramatic Club and is a soloist with Il Coro Italiano.



KATE MILLETT SOPRANO (First Youth) is currently studying with Virginia Kerr at the Royal Irish Academy of Music where she completed the Recital Artist Diploma in 2015. Kate has a Bachelor Degree in Philosophy and Theology from Trinity College Dublin.

Previous Roles for RIAM: Suor Lucilla and Chorus in Puccini's *Suor Angelica* (2015).

Other Roles: Chorus in Puccini's *La Bohème* with Lyric Opera Productions (2015); Flower Girl and chorus in Gilbert & Sullivan's *Trial by Jury*, Woldingham School (2010) and Mouse in Alan Bennett's *Wind in the Willows*, Woldingham School (2009).

Notable Engagements: Jordanian British Embassy's annual Christmas Carol Service and Christmas Party, December 2012, 2013, and 2014; Jordanian British Embassy's annual "Burns" night, January 2013; Amman Music Society, April 2013; Amman Music Society New Year's celebration, January 2014, February 2014, 2015; soloist for *Sing for Syria*, April 2014, recital at The Duke's Chapel, Um Il Kundum, Amman, September 2014 and Landmark Hotel Opera Recital, Jabal, Amman, December 2014.

Prizes and Scholarships: Awarded the Reigate and Redhill Music Festival Singing Cup, 2007; the Woldingham School Elizabeth Cup for Singing, 2009; Music Scholar at Woldingham School, 2008-2010; the Woldingham School Singers Cup, 2010 and ESB Feis Ceoil Solo Soprano, Highly Commended, 2014.

Forthcoming Engagements: Valentine's Day Solo Recital at the Count de Bergeyck House in Sablon, Brussels and Refugee Crisis Appeal solo concert at the British Embassy, Tunis.



RUTH MURPHY SOPRANO (chorus) is in her first year at the RIAM, where she is studying for a Diploma in Music Teaching and Performance under the tutelage of Lynda Lee and Dearbhla Collins. In May 2015 she graduated with a First Class Honours in European Studies from Trinity College, having majored in Italian and French. Ruth hopes to continue her studies in singing either at home or abroad over the next few years. This is her first opera.

Notable Engagements: Soloist with RIAM Chorale, *Messiah*.

Prizes and Scholarships: In October 2015 Ruth received an Undergraduate Award, an international recognition of excellence and originality in academic work that is awarded to just 25 students from across the globe. Ruth has won previous competitions at the ESB Feis Ceoil.



KATIE O'DONOHUE SOPRANO (Second Youth) is currently in her final year of the BA in Music Performance (Vocal Studies) at the RIAM under the tutelage of Regina Nathan and Dearbhla Collins.

Previous Roles for RIAM: Second Lay Sister, *Suor Angelica* and Amore understudy, *Ormindo*.

Prizes and Scholarships: Winner of Young Cup, ESB Feis Ceoil 2014.



NIAMH O'SULLIVAN MEZZO SOPRANO (Third Lady) is a second year BA in Music Performance (Vocal Studies) student at the RIAM studying under Veronica Dunne and Dearbhla Collins. This is Niamh's first role with the RIAM.

Other Roles: Olga, *The Merry Widow* (Lyric Opera Productions), Erato, *The Universal Applause of Mount Parnassus* (Ensemble Marsyas), Eva Peron, *EVITA* (Belfast, MT4UTH) Lady Chiang, *The King and I* (R&R) and Eliza Doolittle, *My Fair Lady* (Regina Mundi College).

Notable Engagements: Vivaldi's *Gloria*, Handel's *Messiah*; soloist in *The Titanic Suite* with the RTÉ Concert Orchestra and soloist at Sligo Baroque Festival 2015.

Prizes and Scholarships: 2nd Prize in the Irené Sandford Award for Singers at the RIAM and was also awarded the Travel and Training Bursary in the same competition; Dermot Troy Cup for Oratorio and the Most Promising Singer in the Gervase Elwes Cup at the ESB Feis Ceoil, 2015. Scholarship to travel to Milan last summer for an opera course.

Forthcoming Engagements: Niamh is an Irish competitor in the Veronica Dunne International Singing Competition in Dublin later this month and she will sing at the Wigmore Hall, London in April in *Irish Culture in Britain: A Centenary Celebration*. Niamh will be a soloist with the Irish Baroque Orchestra in October 2016 as part of the East Cork Early Music Festival.



LAUREN SCULLY SOPRANO (Second Youth understudy and chorus) completed a Diploma in Music Teaching and Performance at the RIAM in 2014 under Imelda Drumm and Dearbhla Collins, and subsequently studied with Veronica Dunne. She graduated from St Patrick's College Drumcondra in 2013 with a BA in Music and Irish. She continues her singing studies at the RIAM with Imelda Drumm.

Previous Roles for RIAM: Suor Dispensiera, *Suor Angelica* and Hen/Deer/Chorus, *The Cunning Little Vixen*.

Notable Engagements: Soprano soloist with The Lassus Scholars in Ireland and abroad with Irish pianist and conductor Colman Pearce for National Music Day; soloist in David Greig's *The Events at The Abbey Theatre*; chorus in Vaughan Williams' *Riders to the Sea* for Opera at Castalia and actor in Wide Open Opera's production of *Nixon in China* by John Adams.

Prizes Scholarships: Recently, Lauren was awarded a scholarship to the Bassi Brugatelli Singing and Conducting Symposium in Milan, where she performed the roles of Frasquita (*Carmen*), Fiordiligi (*Così fan tutte*) and La Contessa (*Le Nozze di Figaro*) in opera scenes and performed as a soloist in operatic and oratorio concerts with members of the Orchestra del Teatro alla Scala.



TIM SHAFFREY BARITONE (First Priest) is on the BA in Music Performance (Vocal Studies) with Owen Gilhooly and Dearbhla Collins. Tim joined the RIAM in September 2015 to complete his undergraduate studies, having spent three years on the undergraduate degree at the DIT Conservatory of Music and Drama.

Other Roles: Cascada, *The Merry Widow* and Mercurio, *L'incoronazione di Poppea*, (DIT); Leporello, *Don Giovanni*, (John Field Room, NCH 2015); The Guard, *La Bohème*, (Lyric Opera Productions); Bob, *The Old Maid and the Thief* and Michael, *In the Shadow of the Glen*, (Opera at Castalia).

Notable Engagements: Chorus member in *Tristan und Isolde* and *Nixon in China* (Wide Open Opera) and *Il Trovatore*, *The Mikado* and *HMS Pinafore*, (Lyric Opera Productions).

Prizes and Scholarships: Recipient of the Count John McCormack Society Bursary. Winner of competitions at the DIT and at the ESB Feis Ceoil.



CARLA SNOW MEZZO-SOPRANO (Third Youth) is a final year student on the BA in Music Performance (Vocal Studies) under the tutelage of Lynda Lee and Dearbhla Collins.

Previous Roles for the RIAM: The Abbess, Puccini's *Suor Angelica* and La Fortuna (understudy), Cavalli's *Ormindo*.

Notable Engagements: Mezzo-soprano soloist in Saint Saëns' *Oratorio de Noël* with Bray Choral Society; soloist in Handel's *Messiah* with the RIAM Chorale and chorus member for Lyric Opera Productions.

Prizes and Scholarships: Most Promising Award in Irené Sandford Award for Singers 2015. Recipient of Robinson Memorial Bursary 2014/2015 and 2015/2016.



DANA TANASE SOPRANO (Papagena and Pamina understudy) is in her third year of the BA in Music Performance (Vocal Studies) degree at the Royal Irish Academy of Music, studying with Kathleen Tynan and Andrew Synnott.

Notable Engagements: Concert in collaboration with the Irish guitarist John Feeley in the Pepper Canister Church, April 2014 and soloist in 2011 at the Romanian Athenaeum in Bucharest with the George Enescu College Orchestra, conducted by Eugen Popovici.

Prizes and Scholarships: Ruth Beare Perpetual Cup, Newpark Music Festival Senior Perpetual Trophy, Dublin, May 2014; Young Musician of the Year Trophy, Best Vocalist and First Prize at the Malahide Young Musician Competition, April 2014. Dana was awarded a Gaiety Bursary in 2014.

Forthcoming Engagements: Tirsi, *Clori Tirsi* and *Fileno* by G F Handel, (Royal Irish Academy of Music) March/April 2016.



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• *Ormindo* (Cavalli) 2015

Previous RIAM Opera Productions

- 2015 *Suor Angelica* (Puccini)
- 2015 *Ormindo* (Cavalli)
- 2014 *Jepthe* (Carissimi)
- 2014 *Greed* (Dove)
- 2014 *Sensational!* (O'Connell)
- 2014 *The Cunning Little Vixen* (Janáček)
- 2013 *Renard* (Stravinsky)
- 2013 *Mavra* (Stravinsky)
- 2013 *Phaedra* (Britten)
- 2013 *For a look or a touch* (Heggie)
- 2013 *Albert Herring* (Britten)
- 2012 *Il Combattimento di Clorinda e Tancredi* (Monteverdi)
- 2012 *The Telephone* (Menotti)
- 2012 *A Hand of Bridge* (Barber)
- 2012 *Semele* (Handel)
- 2011 *Gianni Schicchi* (Puccini)
- 2010 *Così fan tutte* (Mozart)
- 2009 *La Serva Padrona* (Pergolesi)
- 2009 *La Finta Giardiniera* (Mozart)
- 2008 *La Pietra del Paragone* (Rossini)
- 2007 *Le Nozze di Figaro* (Mozart)
- 2005 *Dido and Aeneas* (Purcell)

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