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# La Cenerentola (Cinderella)

Sunday 2 July 2023  
3pm, Sage One

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Royal Northern  
Sinfonia

(NEVILL  
HOLT)pera

### La Cenerentola (Cinderella)

an opera in two acts by Gioachino Rossini

Presented by Nevill Holt Opera and  
Royal Northern Sinfonia

Libretto by Jacopo Ferretti

Critical edition by Alberto Zedda

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Sung in Italian with English subtitles

# La Cenerentola (Cinderella)

## Creative Team

**Conductor** Dionysis Grammenos

**Director** Owen Horsley

**Designer** Simon Wells

**Lighting Designer** Kevin Treacy

**Movement Director** Daniel Hay-Gordon

**Assistant Director** Roberta Zuric

**Orchestra** Royal Northern Sinfonia

**Head of Music** Ashley Beauchamp

**Repetiteur** Ian Shaw

**Language Coach** Alessandra Fasolo

## Cast

**Angelina** Grace Durham

**Don Ramiro** Aaron Godfrey-Mayes

**Dandini** Malachy Frame

**Don Magnifico** Grant Doyle

**Alidoro** Trevor Eliot Bowes

**Clorinda** Lorena Paz Nieto

**Tisbe** Nancy Holt

## Chorus

**Thomas Chenhall**

**Geoff Clapham**

**Matthew Curtis**

**William Kyle**

**Cameron Mitchell**

**Fraser Robinson**



Our great acoustic means that even slight sounds can seem much louder. If you could help us to minimise unnecessary noise levels that may be disturbing to other patrons, such as crackling sweet wrappers, we'd really appreciate it.

If you are suffering from a cough or cold, feel free to ask one of our Customer Experience Team members to reseat you close to the doors in case you need to leave the hall.

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# Synopsis

## Prologue

Don Ramiro roams his palace grieving his father. His valet Dandini and advisor Alidoro try to cheer the young prince up by presenting a fun disguise plot that will switch the prince with his valet before visiting the nearby town. The pair secretly aim to find the young man a wife and Alidoro has a plan to find just the right person. The pressure is on as if he doesn't win a bride and beget an heir his inheritance will be lost.

## Act one

Angelina, known to her stepfather and stepsisters as "Cenerentola" (Cinderella), is forced to serve as the maid in her own home while her sisters admire and adorn themselves extravagantly.

Angelina sings of a king who married a common girl chosen for her kindness against the beauty and adornment of others. Alidoro suddenly arrives, disguised as a beggar; her stepsisters, Clorinda and Tisbe, want to send him away, but Cenerentola gives him bread and coffee. Courtiers follow, announcing that Prince Ramiro will visit while he searches for the most beautiful girl in the land to wed. Cenerentola's stepfather, Don Magnifico, hopes to use this as an opportunity to save his own failing fortune.

When the room is empty, Ramiro enters alone, disguised as his valet, Dandini. Alidoro has informed him of a goodhearted young woman lives here and the Prince intends to find her incognito. Cenerentola returns, and she and Ramiro are instantly attracted to each other. Before he gets a chance to find out who she is, Cenerentola is crudely called away by her stepsisters to help them get ready.



Dandini, dressed as the 'prince', arrives triumphantly. Magnifico and the step-sisters, Clorinda and Tisbe, fall over themselves to flatter him. He invites the family to a ball that evening, where he plans to find his bride; Cenerentola begs to join them, but Magnifico brutally refuses, telling the 'prince' that she is of low birth. This callousness isn't lost on Ramiro. Alidoro returns (no longer in disguise) to inquire after a third daughter in the house - as set out in the Parish Register. Magnifico claims, with embarrassment, that she has died and threatens to murder Cenerentola if she reveals herself. Left behind Cenerentola laments her fate, until Alidoro arrives and promises to take her to the ball himself, complete with gown, jewels and a mask to conceal her identity.

In the palace, Ramiro and Dandini reconvene secretly to express their confusion towards Alidoro's plan, as neither of Magnifico's daughters resembled the worthy bride Alidoro had described. Dandini, still disguised as the prince, decides to play a joke on Magnifico and appoints him as the Royal Butler if he can drink 30 bottles of wine.

In the cellar, Magnifico accepts the challenge and imagines his new life as the Royal Butler. Meanwhile, Dandini gives the sisters a little test: he offers his "valet" (AKA the real Prince) to whichever sister the "prince" does not marry. The ladies are outraged at the idea of marrying a valet. Alidoro then arrives with a beautiful, masked lady who strangely resembles Cenerentola. Unable to make sense of the situation, and with the sisters showing increasing jealousy, they all head into supper, feeling like they are in a dream and filled with a sense of impending disaster.



# Synopsis

## Act two

Magnifico frets over the competition his daughters now face from the strange lady, but Cenerentola isn't interested in the "prince," saying she's fallen in love with his servant. An overjoyed Ramiro steps forward; however, Cenerentola tells him that she's going home and doesn't want him to follow her. If he really cares for her, she says, he will find her, giving him one of a matching pair of bracelets. The prince resolves to do exactly that.

Meanwhile, Magnifico confronts the disguised Dandini, insisting that he choose one of his daughters to marry. Dandini tries to stall proceedings but reveals to him, under oath of secrecy, that he's actually the valet and not the prince at all. Magnifico is outraged. A furious Magnifico and his daughters return home, where they order Cenerentola, back in her usual rags, to serve them. They are again struck by her resemblance to the unknown masked woman.

A storm is thundering outside. Alidoro orchestrates Ramiro's carriage to break down in front of Magnifico's manor, forcing the prince to take refuge within. Ramiro recognises Cenerentola's bracelet on her right arm. To the surprise and annoyance of the Baron and sisters he pronounces her his chosen bride.

Ramiro and Cenerentola are married and celebrate their wedding at the palace. Magnifico tries to win the new princess's favour, but she asks only to be acknowledged, at last, as his daughter. She reflects on the misfortune to which she was born and the sudden reversal of her fate, then forgives her family for all her past unhappiness. Everyone present acknowledges that she truly is worthy of the throne.



# A tale as old as time...

By **Roberta Zuric,**  
Assistant Director

Cinderella is one of the most retold stories in the world. So what makes Rossini and Ferretti's version different? Well to understand their unique spin on this age-old tale, we have to look at Cinderella through the ages.

Before the 20th century Disneyfication of Cinderella with its pumpkin carriages, glass slippers and servile rodents, it went through numerous versions. It seems every culture and almost every continent has its own version of the story, sources reaching as far back as 7BC to the story of Rhodopis - a Greek servant girl who marries the king of Egypt - possibly based on true accounts to the the Tang Dynasty's Ye Xian, the Vietnamese Tấm Cám story, to several reincarnations in the Arabic folk tales of One Thousand and One Nights.

All versions are identifiable by the same key plot points: misery at the hands of a harsh family from which Cinderella dreams of a better life, an intervention through transformation, a party with a curfew, true identity recognised through an item (most notably a shoe), and the final fulfilment of happiness.

The first European version of the story was published in 1634 in Italy by Giambattista Basile, which predates the Charles Perrault 1697 version that is now most widely known in the English-speaking world. Closer to the Rossini's time, folk tales had a new revival with the publication of Brothers Grimm Household and Nursery Tales in 1812.

However, most versions seemed to not only be aimed at younger audiences. The content ranged from murder to body mutilation to visceral images of violence. Collected from folk traditions, the stories were intended to be cautionary and the lessons harsh - a passing down of morals, values and a reminder of what we hold dear in society. In Rossini and Ferretti's hands, the tale found a new balance between comedy and real gravity.

Rossini was just 25 years old when *La Cenerentola* premiered in 1817, following the success of *The Barber of Seville* the year before. On commission to Teatro Valle in Rome and on a quick turn around, Rossini completed the opera in just three weeks (helped by borrowing from his previous operas *La Gazzetta* and *The Barber of Seville*). Due to the financial and practical difficulties of staging magic interventions on stage, Rossini and Ferretti emphasised virtue and kindness over magic. Constraints make for incredibly creative solutions because by turning the crux of the story toward the power of human nature, it allowed Cinderella to have agency over her own narrative, boldly giving herself the final words on how her oppressors shall be treated in the final scene. Rossini's Cinderella refuses to be a passive recipient of her circumstances.



Other areas got a refreshing too. The wand-wielding godmother became Alidoro, a wise philosopher who guides the transformation by way of advice. His "makeover" of Cinderella for the ball dispenses with any suspension of disbelief increasing the danger and tension of her family recognising her at the first act finale. The glass slipper is replaced with two matching bracelets. (The reason? A shoe would mean exposing a woman's bare ankle on stage which would not have sit well with early 19th-century Roman decency.) The Evil Stepmother becomes a commedia dell'arte inspired stepfather: Don Magnifico, a brash but benign social climber who is in financial ruin and squanders away Cenerentola's inheritance. Here, the magic lives in Cinderella's enduring kindness and insistence on goodness. This is an opera that looks squarely at how human beings treat each other, at the enduring hope of survival and a better future for oneself.

In a world that is increasingly fractious and divisive, a world in which we witness continual destruction - of communities, of politics, of beliefs - Rossini's masterpiece vibrates with a beauty and tenderness that is infectious and joyful. A poem for our time. It speaks to the timelessness of the triumph of goodness ossia *La bontà in trionfo*.

# Ashley Beauchamp

Ashley Beauchamp is a pianist and conductor originally from Sussex, now based in London. He studied on the opera course at the Guildhall School of Music and Drama and has since gone on to work on productions for the Royal Opera House, Glyndebourne, Garsington, Nevill Holt, Waterperry Opera, Music Theatre Wales and Blackheath Halls.

Ashley is Head of Music for Waterperry Opera Festival, and returns to Nevill Holt Opera as Head of Music for their 2023 season. He is Musical Director of Thames Opera Company (formerly the ROH Community Chorus) and works with numerous organisations across the UK every year introducing thousands of people of all ages and backgrounds to opera.

Ashley is a visiting musical director at the Royal Birmingham Conservatoire and Trinity Laban, and is a pianist for the Royal College of Music vocal department. He is the duo-partner of internationally-renowned flautist Stephen Clark, giving performances together across the UK and USA

Highlights for the 22/23 season include conducting the world-premiere of *glass human* (Fernando) for the Glyndebourne Tour 2022, musical director for *Mansfield Park* (Dove) and repetiteur for *Carmen* (Bizet) with Waterperry, musical director for *Così fan tutte* (Mozart) with Random Opera and musical director for opera scenes with students from the Royal Birmingham Conservatoire.



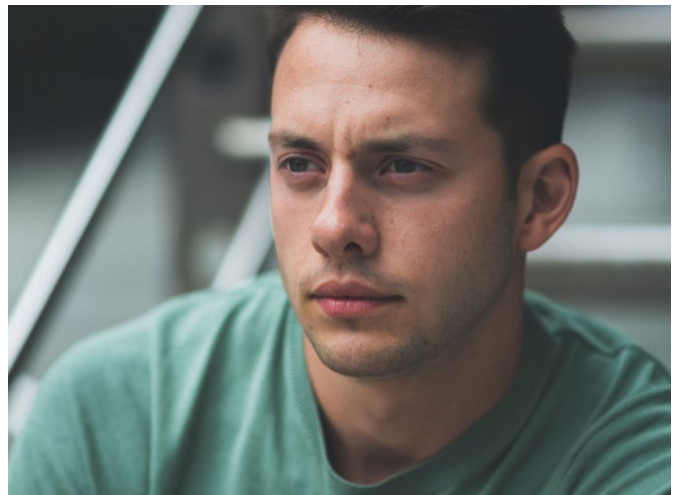
# Thomas Chenhall

English baritone, Thomas recently graduated from his Master's Degree at the Royal Academy of Music under the expert tutelage of Raymond Connell where he has been supported by the Charlotte Fraiser Foundation, The Mario Lanza Educational Trust and the Royal Academy of Music.

Thomas made his international debut as Laquais in *Don Quichotte* at the Wexford International Opera Festival in 2019. He recently made his Royal Opera House debut in their lunchtime recital series. Future engagements include *Figaro* in Ulster Touring Opera's new production of *The Barber of Seville*, returning to Hurn Court as *Schaunard* in *La bohème* and a debut as *Silvio* in West Greenhouse Opera's *I Pagliacci*.

Previous engagements included *Harasta* in Hampstead Garden Opera's award winning production of Leoš Janáček's *The Cunning Little Vixen*, *Ben* in Opera On The Move's *The Telephone*, *Sid* in Benjamin Britten's *Albert Herring* at the Clonter Opera Festival, *Doctor Malatesta* in Hurn Court Opera's 2022 production of *Don Pasquale*, and *Il Conte* in Hampstead Garden Opera's *Le Nozze di Figaro*. Thomas also made his debut at the 2021 Dorset Opera Festival as *Masetto* in *Don Giovanni* and was also a finalist for the IV Eva Marton International Singing Competition in Budapest 2021.

In oratorio and choral concerts he has performed the solos for Handel's *Messiah* with the Cupar Choral Society, Stainer's *Crucifixion* with the St Andrew's Trinity Singers and bass solos in Haydn's *Nelson Mass* with Bakewell Choral Society along with various performances with the BBC Scottish Symphony Orchestra in collaboration with the Royal Conservatoire of Scotland.



# Matthew Curtis

British tenor, Matthew Curtis most recently performed as Fintan O'Riordan in *Bloody Murder* for Opera Workshop Limerick.

He also has performed as The Sailor/Chorus in *Dido and Aeneas* as well as chorus (*La Rondine*) for IF Opera, Bill (Flight) for RCM's Opera Studio and previously First Priest cover/Second Armed man cover in *The Magic Flute*.

Matthew's other work includes Chorus (*Silent Night*) for Opera North, Chorus (*Eugene Onegin*) at the Buxton International Opera Festival and *Superstition* in *The Pilgrims Progress* at the Royal Northern College of Music.

Matthew graduated with honours from the Royal Northern College of Music and later became a H R Taylor Trust Masters scholar under the tutelage of Rosa Mannion at the Royal College of Music before graduating in 2022.

After these performances, he will be performing with British Youth Opera as a cover for *Interpreter*, *Usher*, *Mr By-Ends* and *Second Shepherd* in *The Pilgrim's Progress*, three Concerts with Cumbria Opera and *Gastone/Alfredo* Cover in *La traviata* for Instant Opera.



# Geoff Clapham

Geoff began his musical education as a chorister at Westminster Cathedral. After a very protracted voice break, he became a choral scholar at St John's College Cambridge, where he read Music.

After many years in the wilderness, he is about to finish his second year of study in earnest at the Guildhall School of Music and Drama. Geoff recently performed the role of Scarpia in Opera Loki's touring production of *Tosca*, for which he received an OffWestEnd award nomination.

Last year, he helped create a role for Waste Paper Opera's original new work, *Dead Cat Bounce*, which premiered at Somerset House. His next stage outing is as Marcello in Opera Loki's touring production of *La bohème*.

# Grant Doyle

Born in Adelaide, Grant Doyle completed his studies at the Royal College of Music in London, before joining the Young Artists Programme at the Royal Opera House. Subsequent roles there include Tarquinius *The Rape of Lucretia*, Ping Turandot, Harlequin *Ariadne auf Naxos*, Schanard *La bohème*, Bello *La fanciulla del West*, Demetrius *A Midsummer Night's Dream*, Morales and Dancaïro *Carmen*, Cekunov/Cook *From the House of the Dead* (ROH premiere) and roles in four world premieres, the Narrator in Dominique LeGendre's *Bird of Night*, Billy in Mark-Anthony Turnage's *Anna Nicole*, Sir Thomas Bertram in Jonathan Dove's *Mansfield Park*, and Abraham in James MacMillan's *Clemency*.

His international roles include Demetrius at the Komische Oper Berlin and Teatro Real in Madrid, where he also sang *Der Einäugige Die Frau ohne Schatten*, Ned Keene Peter Grimes at the Teatro Pérez Galdós Las Palmas, Mike I was Looking at the Ceiling (John Adams) for Opera di Roma and Count Le Nozze di Figaro for Xi'an Symphony Orchestra.

He played the lead role in the Channel 4/ABC film of *The Eternity Man*, which won the Rose d'Or Award for Best Performing Arts programme; he also recorded the Forester for the BBC animated film of *The Cunning Little Vixen* with the Deutsches Symphonie-Orchester Berlin.

Recent and current highlights include Vater/ Andervater Coraline for Zurich Opera; Forester *The Cunning Little Vixen* and Robert Iolanta for Opera Holland Park; Tsar Dodon in Rimsky-Korsakov's *The Golden Cockerel*, Tiridate Radamisto, the title role in *Macbeth* and Tobonok in *Viaggio a Reims* for English Touring Opera; *Rigoletto* at Opéra de Bauge, and his role debut as Dr Bartolo *Il barbiere di Siviglia* for Nevill Holt Opera.



# Grace Durham

Winner of the First Prize at the 10th International Competition for Baroque Opera Pietro Antonio Cesti Competition and the Grand Prix of the 2019 Concours international d'interprétation de la Mélodie Française de Toulouse, Grace Durham was born in London.

She began her career as a member of the Junges Ensemble at the Semperoper Dresden, where her roles included Cherubino in *Le nozze di Figaro*. Since then her engagements have included Mercédès in *Carmen* for Théâtre du Capitole, Toulouse, Kuchtik in *Rusalka* for Garsington Opera at Wormsley (also at the Edinburgh International Festival), Giovanna in *Rigoletto* for Zurich Opera, Chausson's *Poème de l'amour et de la mer* with the Staatsphilharmonie RheinlandPfalz, Ravel's *Shéhérazade* with Prague Radio Symphony Orchestra and Job's Wife in Gregor Joseph Werner's *Job* with Les Talens Lyriques.

Engagements in 2022/2023 include Priestess in *Iphigénie en Tauride* at the Opéra national de Nancy et Lorraine, Second Lady in *Die Zauberflöte* for Zurich Opera, Iadoc in Traetta's *Rex Salomone* at the Innsbrucker Festwochen der Alten Musik, Mendelssohn *Ein Sommernachtraum* with the Jenaer Philharmonie at the 2022 Festival Murten Classics, Mozart *Requiem* on tour with the Orchestre de Picardie, Scarlatti *Stabat Mater* with Ensemble Le Caravansérail and Vaughan Williams *Serenade to Music* with the Nash



Ensemble at the Wigmore Hall. With Collectif Lovemusic, she appears in the world première of Michelle Agnes Magalhaes' *Anatomy of the World*, also singing Philip Venables' *Numbers*, and with Les Talens Lyriques she records *Job* for Haydeneum.

# Trevor Eliot Bowes

Trevor Eliot Bowes studied at the University of Toronto, the Banff Centre for the Arts and the Royal Scottish Academy of Music and Drama. He is a former Britten-Pears Young Artist and Equilibrium Young Artist.

Recent and current highlights include Colline in *La bohème* (English Touring Opera); Polifemo in *Aci, Galatea e Polifemo* (OAE); Sergeant of Police in *The Pirates of Penzance* (Opera Holland Park); Benoît in *La bohème Drive & Live*, Ben Benny in *Paul Bunyan* (English National Opera); Father Trulove in *The Rake's Progress* (Münchner Philharmoniker); and Silvano in *Un ballo in maschera* (Grange Park Opera).

His operatic roles include Figaro in *Le nozze di Figaro*, Leporello in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Death in *Savitri*, Cadmus and Somnus in *Semele*, Léandre in *L'amour des trois Oranges*, Don Inigo in *L'heure espagnole*, Simone in *Gianni Schicchi*, Sarastro in *Die Zauberflöte*; Talbot in *Maria Stuarda*, and Drum-maker in *The Adventures of Pinocchio*.

Concert appearances include Mozart Requiem (Toronto Symphony Orchestra); Handel *Aci, Galatea e Polifemo* (Orchestra of the Age of Enlightenment) Handel *Messiah* (London Handel Festival); Vaughan Williams *Fantasia on Christmas Carols* (Orchestra of English National Opera); Bach *Cantata 71* (Toronto International Bach Festival); Thief in *Grieg's Peer Gynt* (Royal Scottish National Orchestra); and Mendelssohn *Elijah*, Vaughan Williams *Hodie* and Handel *Messiah* in cities across Canada.



# Alessandra Fasolo

Alessandra Fasolo is an Italian mezzo soprano. She studied Classical Singing and Melodramatics at the Benedetto Marcello Conservatory of Music in Venice and the Francesco Venezze Conservatory of Music in Rovigo, where she graduated with merit under the guide of the soprano Gabriella Munari.

As a singer, she has performed a range of principal roles including Meg Page in *Falstaff*, Tisbe in *La Cenerentola*, Mamma Lucia in *Cavalleria Rusticana*, Die Dritte and Die Zweite Dame in *Die Zauberflöte*, Suor Zelatrice and Suor Infermiera in *Suor Angelica*, Maga Merlinia in the premiere of the modern opera *La conchiglia di Visnù* and *Richiamo* in the premiere of the modern opera *Psicovalzer*.

Alessandra currently works as an Italian language coach at Guildhall School of Music & Drama, the Royal Opera House and the National Opera Studio. She has worked across the UK and internationally on a wide range of operas including *Don Giovanni*, *Alcina*, *Xerse*, *Poppea*, *Così fan tutte*, *Le nozze di Figaro*, *Traviata*, *Il barbiere di Siviglia*, *Tamerlano*, *Il ritorno di Ulisse in patria*, *La liberazione di Ruggiero*, *Turandot* and most recently *Madama Butterfly* and *La bohème* with Royal Opera House.

Forthcoming engagements include *La Cenerentola*, *Orfeo ed Euridice*, *Tosca*, *Orfeo*, *Suor Angelica*, *Cavalleria Rusticana* and *Rigoletto*.

# Malachy Frame



Belfast-born baritone Malachy Frame was Northern Ireland Opera's 'Voice of 2016,' having won the competition at the company's annual Festival of Voice in August.

Since then, operatic roles have included Figaro and Fiorello in Rossini's *Il barbiere di Siviglia*, Figaro in Mozart's *Le Nozze di Figaro*, March Hare/White Knight in Todd's *Alice's Adventures in Wonderland*, Slook in Rossini's *La Cambiale di Matrimonio*, Leporello and Masetto in Mozart's *Don Giovanni*, Guglielmo in Mozart's *Così fan tutte*, Count Ceprano in Verdi's *Rigoletto*, and Aeneas in Purcell's *Dido and Aeneas*.

As a concert soloist, recent performances have included a Wigmore Hall debut singing Bach with the Gabrieli Consort, Britten's *War Requiem*, Orff's *Carmina burana*, Bach's *Christmas Oratorio*, *Magnificat*, *St John Passion*, and *St Matthew Passion*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, and *Alexander's Feast*, Vaughan-Williams' *Five Mystical Songs*, and Walton's *Belshazzar's Feast*.

Highlights of the current season include *Così fan tutte* with *Orchestre Mozart Genève*, *The Barber of Seville* with *Ulster Touring Opera*, recitals of songs by Beethoven and Robert and Clara Schumann, Handel's *Messiah* with the *Ulster Orchestra*, a tour of Bach's *St Matthew Passion* with the *Irish Baroque Orchestra*, Bach's *St John Passion* at the *Barbican*, Purcell's *King Arthur* in *Hamburg* with the *Gabrieli Consort*, and a tour of Schubert's *Winterreise*.

# Aaron Godfrey-Mayes

British tenor Aaron Godfrey-Mayes was a member of Royal Academy Opera under the tutelage of singing teacher Mark Wildman and vocal coach Iain Ledingham. Aaron also completed his undergraduate and postgraduate at the Royal Academy of Music, achieving a first class honours degree and distinction respectively.

Aaron was awarded the Royal Academy of Music Pavarotti Prize, third place in the Veronica Dunne International Singing Competition, the Recital Prize in the David Clover Festival of Music Singers' Platform and the Nineteenth Century Opera Prize in the National Mozart Singing Competition.

Aaron has played the roles of Wagner/Nereo in *Mefistofele* with the Chelsea Opera Group and Borsa in *Rigoletto* with Nevill Holt Opera. Aaron was also an Alvarez Young Artist with Garsington Opera.

During the 2021-2 season, Aaron was enrolled as a Studio Artist at the Mascarade Opera Studio in Florence, Italy. Over the summer, he played the role of Ali in *Adina* at the Rossini in *Wildbad* Bel Canto Opera Festival. Since September 2022, Aaron has been enrolled at Mascarade Emerging Artists, a new programme born out of the Mascarade Opera Studio and run in collaboration with Teatro La Fenice in Venice.



# Dionysis Grammenos

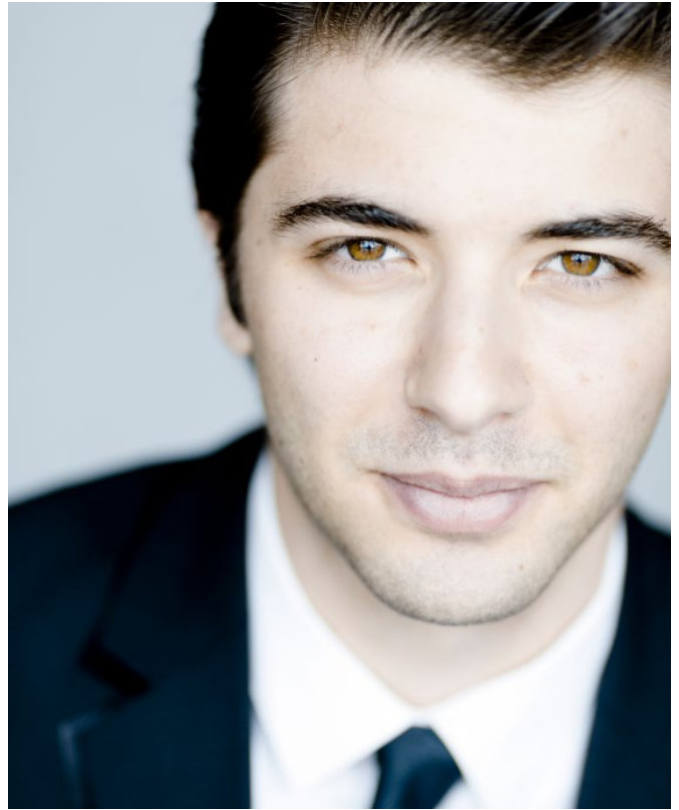
Hailed by Die Welt as "one of the most promising stars of tomorrow", the young Greek conductor Dionysis Grammenos made his debut at the age of twenty-one with the Vienna Chamber Orchestra. Dionysis' exciting 2022/23 season sees him debut with the Belgian National Orchestra, Orchestre Symphonique de Québec and Nevill Holt Opera/Royal Northern Sinfonia with Rossini's La Cenerentola, as well as a return to Cameristi della Scala.

Passionate about opera, Dionysis made his opera conducting debut in Würzburg with Puccini's Gianni Schicchi and has conducted Le Nozze di Figaro and Don Giovanni with the Greek Youth Symphony Orchestra.

Initially trained as a clarinetist at the University of Music Franz Liszt in Weimar, he won the 2008 Grand Prix d'Eurovision from the European Broadcasting Union and was the first wind instrument musician in the history of the competition to receive the European Young Musician of the Year.

In 2013/14 he was selected for the ECHO Rising Stars program. Dionysis Grammenos has been honoured with the Leonardo da Vinci World Award of Arts and the Gold Medal of the City of Athens. He was selected for the European Young Leaders 2018 programme.

He is Artistic Director of the Corfu International Festival and also the founder & artistic director of the Greek Youth Symphony Orchestra (GYSO).



# Daniel Hay Gordon

Daniel Hay-Gordon is an award-winning artist who has worked across Dance, Opera, Film and Theatre. Originally trained in ballet and contemporary at Rambert, his choreographic credits include The Royal Ballet, Staatsoper Berlin, The Hollywood Bowl, Landestheater Passau, Aldeburgh Music Festival, Theater St.Gallen, Royal Welsh College of Music and Drama and the BBC.

He is also Co-Director of Thick & Tight Company, who have presented work at London International Mime Festival, The Barbican, Sadler's Wells, The Southbank, Royal Opera House, Britten Pears Arts, The Tate and various International Festivals.

# Nancy Holt

British mezzo-soprano Nancy Holt finished the Guildhall School of Music and Drama Opera Course in 2023. She is the 2022 recipient of the Basil A Turner Award from British Youth Opera, a Help Musicians Sybil Tutton Opera Award Holder, and a Countess of Munster Trust Award Winner. In 2019, she won the Paul Hamburger Prize for Voice at Graham Johnson's GSMD Song Guild.

This summer, Nancy joins Nevill Holt as an Associate Artist, and performs the role of Lola in *Cavalleria Rusticana* (Leoncavallo) in a semi-staged performance with the Cambridge Philharmonic Orchestra.

Recent roles include Mrs Patrick de Rocher in *Dead Man Walking* (Heggie - GSMD), Lisa in *I due timidi* (Rota - GSMD), Jean de Moncerf in *Le Portrait de Manon* (Massenet - GSMD) and Mistress Quickly in *Sir John in Love* (Vaughan-Williams - British Youth Opera).

Nancy performed with the Vache Baroque Opera Festival in 2021, and performed with them at the Lyric Baroque Festival in Italy in 2022.



She was due to join the Glyndebourne Festival Chorus in their cancelled 2020 season and in 2019 was a member of the Opera Holland Park Chorus. In 2019, she made her Barbican Concert Hall debut in a Pre-LSO Artists Platform Recital.

# Owen Horsley

Owen is Associate Artist of the Royal Shakespeare Company and Associate Director of Cheek By Jowl.

Theatre credits include *Linck & Mülhahn* (Hampstead Theatre); *Henry VI: Rebellion*, *Wars of the Roses*, *Maydays*, *Salome*, *The Famous Victories of Henry V* (Royal Shakespeare Company); *Dorian* (Reading Rep); *Miss Littlewood*, *Boundless as the Sea* (Royal Shakespeare Company/Cunard); *Hamlet* (CSC, New York); *Don Giovanni* (LaMaMa, New York); *A Midsummer Night's Dream* (Garsington Opera); *Henry V* (Shanghai Dramatic Arts Centre); *The Picture of Dorian Gray* (Watermill Theatre); *The Richard Project* (American Academy); *Outside on the Street* (Arcola Theatre/Edinburgh Festival); *Edward II* (St Andrew's Crypt); *See What I See* (St Clements); *The Duchess of Malfi* (Southwark Playhouse/UK Tour); *This Restless House* (Drama Centre); *Uncle Vanya*, *The Two Noble Kinsmen* (RWCMD); *Antony and Cleopatra*, *Lysistrata*, *As You Like It* (GSMD); *All's Well That Ends Well* (Stella Adler); *'Tis Pity She's A Whore* (Co-Director, Cheek By Jowl Tour).

Associate and Assistant Director credits include *King and Country*, *Richard II*, *Henry IV Parts One and Two* (Royal Shakespeare Company); *The Changeling*, *Cymbeline*, *Troilus and Cressida*, *Macbeth* (Cheek By Jowl).

He created Bard City in 2016, offering Shakespeare training in New York and London as well as presenting innovative versions of his plays.





## William Kyle

William has previously performed as Page in British Youth Opera's production of Sir John in Love and this year performed as Billy in the Merry Opera Company's touring production entitled Cinderella 23. He was a member of the acting chorus for Opera North's production of Silent Night.

William is a graduate of the Royal Northern College of Music, where he performed roles including Il Conte in *Le nozze di Figaro*, *Ein Musiklehrer* in *Ariadne auf Naxos* and Harašta in *The Cunning Little Vixen*.

William is also an experienced oratorio soloist and won the 2023 Oratorio prize at the David Clover young singer's Platform. His concert highlights include singing Peter in a semi-staged production of Bach's *Matthew Passion* with RLPO, *Messiah* with Nevill Holt Opera in collaboration with Manchester Camerata and Brahms' *Requiem* with Kantos Chamber Choir.

Previously at NHO, William performed as *Ufficiale* in *Il barbiere di Siviglia* and as *Un Doganiere* in *La bohème*.

William Kyle is a British/Irish baritone based in London. He is a 2023 Nevill Holt Opera Associate Artist and a Rossini Opera Festival young artist. He will also perform as Taddeo in the Wexford Festival Opera production of *L'Italiana in Algeri*.

## Cameron Mitchell

Cameron Mitchell is a 27 year old tenor from Carlisle, Cumbria. He has recently finished a Masters degree at the School of Opera at the Royal Conservatoire of Scotland with Iain Paton as his tutor. He completed his undergraduate degree in 2018 at the Royal Academy of Music under the tutelage of Neil Mackie.

While studying at the Royal Conservatoire of Scotland, Cameron had the opportunity of performing roles such as Gerard in a filmed production of Philip Glass' *Les Enfants Terribles* whilst also working on two further operas: Humperdinck's *Hansel und Gretel* in January 2022 and Jonathan Dove's *Flight* in March 2022.

Since leaving the Conservatoire in April of last year, Cameron has been involved with many productions and companies. Notable productions include Nevill Holt Opera's *La bohème* and *Il Barbiere di Siviglia*; the Gilbert and Sullivan National Company's Summer tour of *Pirates of Penzance*, *Iolanthe* and *Utopia Limited*; and performing with Grange Park Opera on their new commissioned football opera in association with Sky Arts: *Gods of the Game*.

Earlier this year he performed the lead role of Eisenstein in Edinburgh Studio Opera's production of *Die Fledermaus* and moving into the summer season will perform in operas such as *La Cenerentola* and will sing the role of Pinkerton in Opera Bohemia's *Madam Butterfly*.



# Lorena Paz Nieto



Award-winning Spanish soprano Lorena Paz Nieto is a previous winner of the Oxford Lieder Young Artist Platform award, the Ludmilla Andrews Russian Song Prize, and 'Vocalist of the Year' at the 2019 LUKAS awards.

Operatic roles include Susanna *Le Nozze di Figaro*, Lisette *La Rondine*, Morgana Alcina, Marie *La fille du Régiment*, Despina *Così fan tutte*, Musetta *La bohème*, Lauretta Gianni Schicchi, Diane *Orphée aux Enfers*, Pannochka *May Night*, Drusilla, Fortuna and Pallade *L'incoronazione di Poppea*,

*Amore Il ritorno d'Ulisse in patria*, Maria Piazzolla's *Maria de Buenos Aires* and *Berta and Rosina Il Barbiere di Siviglia*. Notable recital performances include recitals in the Crush Room and Linbury Foyer at the Royal Opera House, Oxford Lieder Festival, Heidelberger Frühling Festival, London Song Festival, St John's Smith Square, and recently two recitals and a masterclass on Spanish song in Japan. Recent oratorio repertoire includes Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, Vivaldi's *Gloria*, Brahms' *Ein Deutsches Requiem*, Tippett's *A Child of Our Time*, Orff's *Carmina Burana*, Elgar's *The Kingdom*, Vaughan Williams' *A Sea Symphony*, Mendelssohn's *Elijah* and Monteverdi's *Vespers* at The Three Choirs Festival.

Lorena has recently released her first solo CD, *Cantando a dos poetas*, featuring contemporary songs written by Spanish composers.

Upcoming projects include role debuts as Olga in *Fedora* and Dutchess/Bottle in *Alice's Adventures in Wonderland* for If Opera, Hero in *Beatrice and Benedict* for Mid Wales Opera, as well as continuing her recital tour of Spain.

# Fraser Robinson

Fraser Robinson is a Scottish baritone hailing from Hamilton, South Lanarkshire and is currently on the BMus vocal studies course at the Royal Conservatoire of Scotland (RCS) under the tutelage of Scott Johnson and Andrew McTaggart.

He recently placed 2nd at the Molly Robb song prize for young singers and 2nd at the Tony and Tania Russian song prize at the RCS.

Fraser performed with Edinburgh Studio Opera; being chorus, cover for Zaretsky and Company Commander in *Eugene Onegin* (2019) and Chorus and cover for Alfio in *Cavalleria Rusticana* (2020).

He was also a part of Scottish Opera Young Company where he was chorus in *The Tsar has his Photograph Taken* (2021) and Chorus in the commissioned opera *Rubble* (2022), he was also Sailor I in *Dido and Aeneas* for Scottish Opera Connect Chorus (2022).

Fraser is also Waterperry Opera Festival Young Artist this year. He will continue his studies at the Alexander Gibson Opera School in September with the support of the RCS Trust.



# Ian Shaw

Ian studied at Cambridge and the Sweelinck Conservatorium of Amsterdam, and has pursued a career in sacred music, ballet, music theatre and especially opera.

He was a member of the music staff at Scottish Opera for eleven years and was responsible for numerous national tours. He has often been involved in new music, for example first performances of works by Philip Glass at ROH, Dominique Le Gendre in Trinidad, Michael Ellison in Istanbul and several productions at the Aldeburgh Festival. He has coached young singers and pianists at RCS, the National Opera Studio and British Youth Opera.

While the pandemic made his usual work impossible, he turned instead to composition, winning a number of prizes. His orchestral cantata *La Lluna*, to Jacint Verdaguer's arresting poem, was performed by El Cor Canta at the Auditori in Barcelona.

His work has been described as 'redoubtable' by The Scotsman and 'sometimes amusing' by the Dean of Durham.



# Kevin Treacy

Opera credits include *Carmen*, *La bohème*, *The Magic Flute*, *Così fan tutte* (Nevill Holt Opera); *Into the Woods* (Western Australia Opera); *Aida* (Opera Orchestre de Montpellier); *La bohème*, *La traviata*, *The Flying Dutchman*, *Tosca*, *Agrippina*, *Salome* (Northern Ireland Opera); *L'Elisir d'Amore* (Den Norske Opera); *The Turn of The Screw* (Kolobov Novaya, Moscow); *Macbeth* (Welsh National Opera); *Die Fledermaus* (Wermland Opera, Sweden); *Cunning Little Vixen*, *The Magic Flute* (Royal Academy of Music); *Albert Herring*, *The Abduction from the Seraglio* (Grange Festival); *L'Enfant et Les Sortilèges*, *Orango*, *Renard* | *Mavra* | *Les Noces* (Philharmonia Orchestra at Royal Festival Hall); *Faramondo* (Handel Festspiele, Göttingen); *Orpheus in the Underworld* (Scottish Opera); *Rodelinda*, *Imeneo*, *Faramondo*, *Il Mondo della Luna*, *Die Fledermaus* (Royal College of Music); *Iolanta* (Operosa, Montenegro); *The Long Christmas Dinner* | *A Dinner Engagement*, *Le Docteur Miracle* | *Cendrillon* (Guildhall School of Music and Drama); *Flavio*, *Xerxes*, *La tragédie de Carmen* (English Touring Opera).



# Simon Wells



Design credits include: The Tale of Two Cities, Swing (Costume Designer, Cunard's The Queen Mary 2); Land of Make Believe (Costume Designer, Cunard's The Queen Victoria); Andrew Lloyd Webber – Unmasked (Shiki Theatre Company, Japan); Youth Awakening (ET Space, Shanghai);

Musicals Rock! (Butlins Parks, UK); The Beauty Parade (Wales Millenium Centre); The Dreamers (Abbey Radio Studios); Maydays (The Other Place, RSC); The Wild Party (Royal Academy of Music); The Cherry Orchard (Central School of Speech and Drama); Once on The Island, The Duchess of Malfi (& Tour), Promises Promises (Southwark Playhouse); Talking Heads (Gala Theatre, Durham); A Noviça Rebelde (Costume Design, Teatro Renault Sao Paulo).

Associate credits include: Death Drop 2: Back in the Habit (Garrick Theatre); Britain's Got Talent (Costume Supervisor); The Courtship (Assistant Costume Designer, Shine TV); Cinderella (Gillian Lynne Theatre); Ariodante (Bolshoi Theatre, Moscow); Dear Arabella (Lyric Theatre, Belfast); The Lieutenant of Inishmore (Michael Grandage Company); The Wind in the Willows (London Palladium); The Passenger (Ekaterinburg State Opera); The Marriage of Figaro (Central City Opera); Another Country (Trafalgar Studios); Guys and Dolls (Chichester Theatre); The Importance of Being Earnest (Vaudeville Theatre); Hayfever (Duke of York's/ Tour); Seven Brides for Seven Brothers, The Sound of Music, Crazy For You (Regent's Park Open Air Theatre); My Night With Reg (Donmar Warehouse/Apollo Theatre); Dirty Rotten Scoundrels (Savoy Theatre/UK Tour); Oliver! (Sheffield Crucible).

# Roberta Zuric

Roberta is a freelance theatre director and facilitator. Directing credits include: Reset The Stage (The Mono Box/Apatan Productions), No Planet B (Cut the Cord/ Jackson's Lane), The Burning (Pleasance, Edinburgh Fest 2019), The Wave (Almeida Young Company), All Quiet on the Western Front (Pleasance and SoHo Playhouse, NYC), Alice in the Cuckoo's Nest (Librarian Theatre/UK Tour), Zero for the Young Dudes! (Orange Tree Theatre/Albany/ National Theatre), Thisbe (Door Ajar Theatre National Tour). As associate: What We Leave Behind (Roundhouse). As assistant: RSC, Shakespeare's Globe, Arcola and National Opera Studio. Alongside directing, Roberta is an associate artist of The Mono Box and National Youth Theatre





Royal Northern  
Sinfonia

Act 1

Interval  
(30 mins)

Act 2

# Royal Northern Sinfonia

**Dinis Sousa** Principal Conductor  
**Thomas Zehetmair** Conductor Laureate  
**Julian Rachlin** Principal Artistic Partner

Royal Northern Sinfonia, orchestra of Sage Gateshead, is the UK's only full-time chamber orchestra. Founded in 1958, RNS has built a worldwide reputation for the North East through the quality of its music-making and the immediacy of the connections the musicians make with audiences.

The orchestra regularly flies the flag for the region at major festivals, including the BBC Proms, most recently performing in the BBC Proms at Sage Gateshead: Folk Connections – the first evening Prom performed outside of London. They appear frequently at venues and festivals in Europe, including La folle journée in Nantes. In recent seasons they have toured to South Korea, Vienna, Budapest, Istanbul and Tokyo.

RNS has worked with many international conductors and soloists including Christian Tetzlaff, Sir Roger Norrington, Paul McCreesh, Jess Gillam, Nicholas McGegan, Mahan Esfahani, Viktoria Mullova and Jessica Cottis, and also collaborated with leading popular voices such as Sting, Ben Folds, John Grant, Mercury Rev, Field Music and Maximo Park.

RNS has commissioned new music by David Lang, John Casken, Tansy Davies, Errollyn Wallen and James Weeks amongst others, and runs an annual Young Composers Competition.

In order to engage with the widest possible range of artists and audience, in 2018 RNS founded its inclusive ensemble RNS Moves, and also increasingly programmes accessible and relaxed performances throughout the season.

RNS has always been actively involved in local communities and in education. This season the orchestra will perform across the region in Kendal, Middlesbrough, Carlisle, Berwick and Sunderland, and will once again take their Christmas by Candlelight tour to regional churches. Musicians support young people learning musical instruments through Sage Gateshead's Centre for Advance Training and through In Harmony Newcastle Gateshead.

Our great acoustic means that even slight sounds can seem much louder. If you could help us to minimise unnecessary noise levels that may be disturbing to other patrons, such as crackling sweet wrappers, we'd really appreciate it.

If you are suffering from a cough or cold, feel free to ask one of our Customer Experience Team members to reseat you close to the doors in case you need to leave the hall.

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# Orchestra

## First Violin

Kyra Humphreys  
*The Christine Swales Chair*  
Jane Nossek  
*The Anonymous Chair*  
Sarah Roberts  
*The Paula Cowley Chair*  
Daniel Mészöly  
Ed McCullagh  
Katherine Sung  
Jessica Graham  
Sharon Haslam

## Second Violin

Eva Aronian  
*The Bucknill Chair*  
Sophie Appleton  
Jenny Chang  
*The BA Summers Chair*  
Fiona Robertson  
Jess Hall  
Alicia Berendse

## Viola

Michael Gerrard  
*The Rossiter Family Chair*  
Malcolm Critten  
*The Merle Rewcastle Chair*  
James Slater  
*The Rose Hajek Chair*  
Tegwen Jones  
*The Skews Family Chair*

## Cello

Daniel Hammersley  
*The Freeman Chair*  
James Craig  
*The Barnabas Chair*  
Nick Byrne  
Molly McWhirter

## Double Bass

Philip Nelson  
*The Anonymous Chair*  
Siân Hicks  
*The June and Vic Middleton Chair*

## Flute

Charlotte Ashton  
*The Jim Craigie Chair*  
Helena Gourd

## Oboe

Eleanor Sullivan  
Michael O'Donnell  
*The Sylvia Fuller Chair*

## Clarinet

Cristina Mateo  
Jessica Lee  
*The Bragg Family Chairs*

## Bassoon

Stephen Reay  
*The Pyman Family Chair*  
Lawrence O'Donnell

## Horn

Peter Francomb  
*The Friends of Royal Northern Sinfonia Chair*  
Jonathan Quaintrell-Evans  
*The Richardson Family Chair*

## Trumpet

Adam Wood  
Marion Craig  
*The Norris Chair*

## Trombone

Ian Sankey

## Fortepiano

Ian Shaw

Royal Northern Sinfonia © Christopher Owens



# Join our family of supporters and help us improve lives through music

The Covid-19 pandemic created an ongoing financial emergency for Sage Gateshead. In 2020/21 80% of our income was affected, and we had to adapt our organisation. We've weathered the storm thanks to the support of many generous people and organisations, and the investment from Arts Council England and DCMS. Our Crisis, Recovery and Renaissance campaign has already raised £2 million. Our sincerest thanks to you all.

We are passionate about live music and music-making, because every day, we see the positive impact it has on the lives of people in the North East.

Our recovery, and the recovery of music-making, remains fragile and uncertain.

Can you help us raise £1 million to continue improving lives through music?

If you'd like to help Sage Gateshead, please donate online at [sagegateshead.com/fundraisingcampaign](https://sagegateshead.com/fundraisingcampaign) or get in touch with [Natalie.Heath@sagegateshead.com](mailto:Natalie.Heath@sagegateshead.com).

**We want to sincerely thank our Founding Patrons, Founding Endowment Donors, Principal Partners, RNS Supporters, Friends of RNS, Sage Circle members and Sage Supporters as well as all our Sage Gateshead Ambassadors, Champions, Promoters, Advocates, Affiliates and Associates and everybody who has supported our 2020-23 Crisis, Recovery and Renaissance campaign through ticket top-ups and donations.**

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# Future Concerts

Join us for more great music with Royal Northern Sinfonia and visiting artists this season. More concerts are being announced regularly, so keep an eye out for updates.

## Samling Academy 'Conversation Pieces'

Friday 14 July 7.30pm | Sage Two



## BBC Proms at Sage Gateshead

Friday 21 – Sunday 23 July



## Beethoven's Emperor Concerto

Saturday 16 September  
7.30pm | Sage One



## Royal Liverpool Philharmonic Orchestra Gershwin's Rhapsody in Blue

Friday 22 September 7:30pm | Sage One



## Beethoven's Fourth Symphony

Friday 29 September 7:30pm | Sage One

