ROYAL ACADEMY OF MUSIC

# ROYAL ACADEMY OPERA SCENES

## THURSDAY 22 OCTOBER 2026, 6PM
## FRIDAY 23 OCTOBER 2026, 3PM

## SUSIE SAINSBURY THEATRE



Please be aware that many of our events are filmed and photographed for the Academy's archive and for promotional purposes. For more information, see our privacy policy at ram.ac.uk/privacy.

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. We are the meeting point between the traditions of the past and the talent of the future, seeking out and supporting the musicians today whose music will move the world tomorrow.

PATRON
HM The King

PRESIDENT
HRH The Duchess of Gloucester GCVO

PRINCIPAL
Professor Jonathan Freeman-Attwood CBE

All details are correct at time of publication.
Registered Charity No 310007. Royal Academy of Music ©2024. All rights reserved. V3.31

MARYLEBONE ROAD, LONDON NW1 5HT +44 (0)20 7873 7373 RAM.AC.UK

## Creative Team

**Director** Laura Attridge
**Costumes** Michelle Bradbury
**Lighting Designer** Brett Kasza

**Stage Manager** Sarah Bedford
**Head of Opera** Dr Christopher White

---

## Giuseppe Verdi (1813-1901)

Aria "Ella giammai m'amò" from Act 4 of *Don Carlo*

**Conductor** Luka Venter
**Répétiteur** Daniel Chappell
**Cello** Giovanni Cecchinato
**Filippo II** Pavel Basov
**Elisabetta di Valois** Lillian Noble*

*As dawn breaks, King Filippo II is wrestling with his demons. He laments that his young wife, Elisabetta, has never loved him, and that his royal position requires constant vigilance. He will only be able to sleep soundly, he believes, when he is in his tomb.*

## John Adams (b. 1947)

No. 2 "Hail, Mary, Gracious" from *El Niño*

**Conductor** Luka Venter
**Répétiteur** Daniel Chappell
**Countertenor 1** Alexander Thow*
**Countertenor 2** Agustín Pennino
**Countertenor 3** Will Prior
**Mary** Lizzie Bett Estrada

*The Archangel Gabriel appears to Mary to tell her that she has been chosen to bear God's child.*

## Domenico Cimarosa (1749-1801)

Act 1 Sc. 4 & 8 from *Il Matrimonio Segreto*

**Conductor** Eliott Beer
**Répétiteur** Daniel Chappell
**Carolina** Miyu Himeta*
**Elisetta** Ellie Donald
**Fidalma** Miro Treharne*
**Conte** Marcus Coleridge*

*The Count comes to meet his betrothed, Elisetta, for the first time. Upon arrival, he mistakes her younger sister, Carolina, for his intended bride, and is very disappointed when he is redirected to the correct lady. The Count, the sisters and their aunt, Fidalma, all reflect on the uncomfortable situation, anticipating a storm to come.*

*Carolina and Elisetta squabble, and Fidalma gets stuck in the middle.*

## John Adams (b. 1947)

No. 16 "The Three Kings" from *El Niño*

**Conductor** Luka Venter
**Répétiteur** Daniel Chappell
**Balthasar** Alexander Thow*
**Melchior** Agustín Pennino
**Gaspar** Will Prior
**Mary** Lizzie Bett Estrada

*The three Kings – Gaspar, Melchior and Balthasar – visit Mary and the baby Jesus, offering frankincense, myrrh and gold.*

## Gaetano Donizetti (1797-1848)

Act 1, Cavatina & Duo-Finale from *Don Pasquale*

**Conductor** Antoine Veillerette
**Répétiteur** Daniel Chappell
**Norina** Ellie Ninham*
**Malatesta** Marcus Coleridge*
**A messenger** Siri Krosness*

*Norina reads a story which reminds her of her own temperament and her ability to wrap men around her little finger.*

*She has been waiting for Dr. Malatesta, with whom she has been plotting to teach Don Pasquale a lesson, to arrive and share the next steps of their plan. A messenger delivers a letter from Ernesto, her sweetheart, which announces his sudden intention of leaving the country. When Malatesta arrives, she cuts him off and shows him the letter.*

*Malatesta reassures her that he has all in hand, and outlines the proposed plan: Norina will play the part of Malatesta's sister, who has been described to Don Pasquale as an ideal potential bride – modest and sweet. Malatesta's cousin will pretend to be a notary and "marry" Norina to Don Pasquale; once the contract has been signed, Norina will raise merry hell in the household.*

*The two discuss strategy, and celebrate their ingenuity.*

## Giacomo Meyerbeer (1791-1864)

Scene & Duo No. 4 from of *Il Crociato in Egitto*

**Conductor** Eliott Beer
**Répétiteur** Daniel Chappell
**Palmide** Siri Krosness*
**Armando** Alexander Thow*

*Armando reveals to Palmide that he has been living under an assumed identity in her father's court: he is, in fact, Knight of Rhodes, and therefore her and her family's enemy. Palmide tells him that there are emissaries from his order arriving at the court at any moment, and Armando realises that he must leave to avoid recognition.*

*Palmide pleads for him to stay, not only for her sake, but also for their infant son.*

## George Frideric Handel (1685-1759)

Excerpts from Act 1 Sc. 3 & 6, Act 2 Sc. 9 of *Serse*

**Conductor** Oscar Holch
**Répétiteur** Daniel Chappell
**Serse** Agustín Pennino
**Arsamene** Will Prior
**Romilda** Ellie Donald

*King Serse is entranced by Romilda's singing. Little knowing that his brother, Arsamene, is already in love with Romilda – and she with him – he vows to make her his own.*

*When Arsamene refuses to go and declare love on his behalf, Serse pursues Romilda himself. She rebuffs him, he demands to know how she can be so cruel.*

*Arsamene considers suicide. Serse arrives and twists the knife: he seems to say that he is giving Arsamene permission to marry his beloved, but then reveals that he is in fact intending to marry her, himself. Serse argues that he simply doesn't believe Arsamene really loves Romilda.*

*Arsamene vows not only that he does love Romilda, but that she will ultimately be his.*

# Paul Dukas (1865-1935)

## Excerpt from Act 2 of *Ariane et Barbe-Bleu*

**Conductor** Oscar Holch
**Répétiteur** Daniel Chappell
**Ariane** Lillian Noble*
**Sélysette** Miro Treharne*
**Ygraine** Miyu Himeta*
**Mélisande** Siri Krosness*
**Bellangère** Ellie Ninham*
**Alladine** Lizzie Bett Estrada

*Ariane leads the other five wives of Bluebeard out of captivity. The women's senses are overwhelmed as they reach the mountainside, but as their eyes and ears adjust they start to get their bearings.*

*Having tried to get the attention of a farmer in the village they can see below – who only makes the sign of the cross before moving on – the women begin to notice how pale and unkempt they are after such a long time kept hidden away. They grow increasingly distressed, but Ariane encourages them to comfort one another and find the strength to keep going.*

*Ariane finds the pathway down the mountainside and urges the other wives to follow her to freedom. The women make their way out into the world.*

---

* Marcus Coleridge, Miyu Himeta, Siri Krosness, Ellie Ninham, Lillian Noble, Miro Treharne and Alexander Thow are Vocal Faculty Preparatory Opera students