



Nicholas Jackson: The Rose and the Ring

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EAN: 0710357633928

William Morgan, tenor
Edward Grint, baritone
Robyn Parton, soprano
Katherine Crompton, soprano

An opera in two acts by Sir Nicholas Jackson based on the history of Prince Giglio and Prince Bulbo by William Makepeace Thackeray with adaptations of harpsichord sonatas by Domenico Scarlatti.

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The Rose and the Ring

An opera in two acts by Sir Nicholas Jackson based on the history of Prince Giglio and Prince Bulbo by William Makepeace Thackeray with adaptations of harpsichord sonatas by Domenico Scarlatti.

Prince Giglio	William Morgan , tenor
Prince Bulbo	Edward Grint , baritone
Princess Rosalba	Robyn Parton , soprano
Princess Angelica	Katherine Crompton , soprano
Fairy Blackstick	Robyn Parton , soprano
Countess Gruffanuf	Katie Coventry , mezzo-soprano
Captain Hedzoff	Peter Aisher , tenor
Count Hogginarmo	Edward Grint , baritone
King Valaroso XXIV	Michael Mofidian , bass
The Queen	Sarah Shilson , soprano

Concertante of London
conducted by **Sir Nicholas Jackson**

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Recorded at Drapers' Hall, Throgmorton Street, London, UK May 4th and May 7th, 2016.

Opera is sung in English. Full libretto is contained in the CD booklet.

Total playing time: 68:51

Producer and Engineer
Phil Rowlands
Assistant Engineer
Damien Giromella

Original Recording 24 bit/ 96kHz
DDD
Stereo

Artwork
Nadia Jackson
Production Manager
Matthew Freeman
Score Editing and Preparation
Sam Pegg

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Reviews

'The result is an opera whose action and music are fresh, piquant, splendidly absorbing and charmingly wrong-footing; and, which retains the oxymoronic blend of innocence and sophistication which characterises Thackeray's original... Mofidian, whose diction was superlative, threw himself enthusiastically into a range of minor parts — coachman, gaoler, officer and porter; and in the latter role demonstrated a tangy cockney accent.

I found Sir Nicholas's score intriguing and engaging throughout; there was always some detail, contrast, juxtaposition or tartness to capture the interest... the playing of the Concertante of London was splendid. Leader Madeleine Easton did sterling work from a centrally placed position, indicating tempo, articulation and dynamic with utmost clarity and, seemingly alert to every detail of the complicated score, offering clear guidance to the whole ensemble of players and singers.

Sir Nicholas Jackson has done a terrific job in marrying diverse worlds while retaining the idiosyncratic uniqueness of Thackeray's novel. Initially, I was surprised that the music of some sonatas were chosen to accompany more than one scene but, then, each Scarlatti sonata seems to possess unlimited variety of passion and expression. Sir Nicholas's The Rose and the Ring shows us the inventiveness, unpredictability and joviality common to both Thackeray and Scarlatti, as well as their underlying perspicacity.' **Claire Seymour – Opera Today (May 5th, 2016)**