

EMMA MORWOOD

SOPRANO

Born in Belfast, **Emma Morwood** studied at the Royal Northern College of Music where she was a major award winner. Described as ‘*radiant*’ (The Sunday Times), ‘*enchanting*’ (The Times), ‘*superlative*’ (Opera Magazine) and ‘*brilliant*’ (The Telegraph), Emma has performed with some of Europe's finest orchestras and conductors. Recent concert highlights include 'Italian Singer' in Strauss *Capriccio* for the closing concert of **Edinburgh International Festival**; appearing as soloist and presenter for the **Royal Scottish National Orchestra** Viennese Gala Concert tour of Scotland; Schubert *Mass in Ab* with the **Scottish Chamber Orchestra**; Haydn *Creation* **Ulster Orchestra (UO)** and **Daniele Rustioni**; Strauss *Vier letzte Lieder* at Glasgow City Halls; Handel *Messiah* **Irish Chamber Orchestra** and **Irish Baroque Orchestra (IBO)**; Handel Opera Arias, **Prussian Chamber Orchestra, Berlin**; Mozart *C Minor Mass*, **UO**; Verdi *Requiem*, **Edinburgh Royal Choral Union, Usher Hall**; Brahms *Ein Deutsches Requiem*, **City of Birmingham Symphony Orchestra/ Simon Halsey**; and Beethoven *Ninth Symphony*, **Royal Liverpool Philharmonic Orchestra/ Vladimir Ashkenazy**.

On the operatic stage, Emma has undertaken leading roles to critical acclaim (see national reviews below). Recent roles include Miss Wordsworth (cover) (Britten's *Albert Herring*) **Scottish Opera**; Dido (*Dido and Aeneas*) **Scots Opera Project**; Despina (*Così fan tutte*) **Irish National Opera**; Iris Robinson (*Abomination: a DUP Opera*) by Conor Mitchell **Belfast Ensemble**; Musetta (*La bohème*) **Northern Ireland Opera (NI Opera)**; Mother in **NI Opera's** film *Old Friends and Other Days* (shortlisted for British Short Film Awards); Costanza (Irish premier of Vivaldi's *Griselda*) **Irish National Opera** and **IBO**; Tatyana in *Eugene Onegin* for **Edinburgh International Festival** Previews; Amore and Minerva in *The Return of Ulysses* (Monteverdi) **Opera Collective Ireland** and the **Akademie für Alte Musik**, conducted by **Christian Curnyn**.

OPERA

Oscar	<i>A Masked Ball</i> Verdi	Edinburgh International Festival
Claudia	<i>Gianni Schicchi</i> G Puccini	Opera Up Close
Miss Wordsworth (cover)	<i>Albert Herring</i> Britten	Scottish Opera
Dido	<i>Dido and Aeneas</i> Purcell	Scots Opera Project
Italian Singer	<i>Capriccio</i> Strauss	Edinburgh International Festival
Despina	<i>Così fan tutte</i> Mozart	Irish National Opera
Pamina	<i>Die Zauberflöte</i> WA Mozart	Edinburgh International Festival Preview
Musetta	<i>La bohème</i> G Puccini	Northern Ireland Opera
Mother	<i>Old Friends and Other Days</i> WV Wallace	Northern Ireland Opera
Nurse	<i>Elsewhere</i> M Gallen	Straymaker
Costanza	<i>Griselda</i> A Vivaldi	Irish National Opera/Irish Baroque
Tatyana	<i>Eugene Onegin</i> PI Tchaikovsky	Edinburgh International Festival Preview
Amore/Minerva	<i>The Return of Ulysses</i> C Monteverdi	Opera Collective Ireland/Akamus
Clorinda	<i>La Cenerentola</i> G Rossini	Edinburgh International Festival Preview
Hämonie	<i>Das Lied der Nacht</i> H Gál	Queen's Hall/Canongate Orchestra
Fiordiligi	<i>Così fan tutte</i> WA Mozart	Edinburgh International Festival Preview
Pamina	<i>Die Zauberflöte</i> WA Mozart	Edinburgh International Festival Preview
Librarian	<i>Love in a Library</i> various	Edinburgh International Festival
Pamina	<i>The Magic Flute</i> WA Mozart	Opera Theatre Company
Diana (Cover)	<i>Orpheus in the Underworld</i> J Offenbach	Scottish Opera/NI Opera

CONCERT & ORATORIO

<i>German Requiem</i> J Brahms	Ulster Orchestra c. Eivind Gullberg Jensen
<i>Messiah</i> G Handel	Ulster Orchestra c. David Hill

<i>Requiem</i> G Verdi	Edinburgh University Music Society c. Will Conway
<i>Viennese Gala Concerts</i> Various	Royal Scottish National Orchestra c. Derrick Morgan
<i>Mass in Ab</i> F Schubert	Scottish Chamber Orchestra c. Gregory Batsleer
<i>Creation</i> FJ Haydn	Ulster Orchestra c. Daniele Rustioni
<i>Vier letzte Lieder</i> R Strauss	West Scotland Schools' Orchestra Trust c. J Lowe
<i>Messiah</i> G Handel	Edinburgh Royal Choral Union c. Michael Bawtree
<i>Messiah</i> G Handel	Irish Chamber Orchestra c. Proinnsias O Duinn
<i>C Minor Mass</i> WA Mozart	Cleveland Philharmonic Choir and Mowbray Orchestra
Christmas Gala Concert	Ulster Orchestra c. Paul Campbell
<i>Messiah</i> G Handel	Irish Baroque Orchestra c. Peter Whelan
<i>Messiah</i> G Handel	Ulster Orchestra c. Ruben Jais
<i>Sieben Frühe Lieder</i> A Berg	Glasgow Royal Concert Hall c. James Lowe
<i>B Minor Mass</i> JS Bach	Edinburgh Royal Choral Union c. M Bawtree
<i>String Quartet no. 2</i> A Schoenberg	Edinburgh Quartet
<i>Knoxville: Summer of 1915</i> Barber	Meadows Chamber Orchestra c. Peter Evans
<i>Carmina Burana</i> C Orff	Belfast Philharmonic Choir and Tallaght CS c. S Doughty
<i>Requiem</i> G Verdi	Edinburgh Royal Choral Union c. M Bawtree

EDUCATION & MASTERCLASSES

PGDip in Opera and Vocal Studies (double distinction): *Royal Northern College of Music*

Bachelor of Music (Hons) 2.1: *University of Edinburgh*

COMPETITIONS, AWARDS & SCHOLARSHIPS

Crear Scholar, Crear Space to Create

Claire Croiza Prize for French Song, Royal Northern College of Music

Brigitte Fassbaender Award for Lieder, Royal Northern College of Music

Sybill Tutton Award, Musicians' Benevolent Fund

REVIEWS

Guardian (Keith Bruce) The women in the cast - Malin Byström, Dame Sarah Connolly as Clairon and Emma Morwood as the Italian Singer – were in their element.

Bachtrack (David Smythe) John Irvin and Emma Morwood were the bright pair of Italian singers, Morwood superbly standing in at the last minute.

Edinburgh Music Review (Brian Bannatyne Scott) She sings very intelligently, and the voice is stunning... The top is quite thrilling and creamy, and she sings with a natural ease that allows the listener to relax and luxuriate in the sound

The Herald (Keith Bruce) In the title roles, soprano Emma Morwood ... brought musical assurance and gravitas ... Morwood on her best form for the Lament, its familiar 'Remember me' superbly effective in Scots as 'Yeese mind o' me'.

The Scotsman (Ken Walton) Emma Morwood, her Dido a magnetic presence and glowing vocal powerhouse

Opera Magazine (Michael Quinn) The Belfast-born soprano Emma Morwood's flapper Musetta was... winningly sung and delectably vivacious.

Irish Times Excellent too was Belfast-born Emma Morwood as Musetta, conveying a wide range of moods with vocal clarity and dramatic conviction.

Opera Wire (Alan Neilson) Her singing was vibrant and bright, with flashes of color. Technically secure she danced her way through the role, her coloratura beautifully integrated into her emotional outbursts.

Golden Plec (Michael Lee) [Emma was] impressive throughout, singing with excellent tone and smooth agility.

Opera Magazine (Andrew Clark) 'The standout performance came from Emma Morwood as the Princess's confidante, Hämone, a jungendlich-dramatischer soprano in the Straussian mould: Morwood's lush siren sounds turned her every scene into music of enchantment, graced by German diction that showcased Gál's sympathetic word settings.'

Das Orchester Magazine 'The musicians offered a good orchestral base for three arias by Händel over which the radiant, clear and controlled Soprano Emma Morwood could develop into full beauty. As the Sorceress Alcina, the

singer expressed mournfully with deep touching tenderness the desperation of her loneliness. In "V'adoro pupille" from Julius Cesare Emma Morwood could transport the plentifulness of her lyric "Wohlklang" [melodious sound]. It was a touching experience of "Stimmklang" [tone-sound] and "Ausdruckskraft" power of expression, that the young singer offered to the audience'

The Sunday Times (Hugh Canning) 'Best of all was a radiant Pamina from Emma Morwood. A Belfast born soprano with star potential and one of several singers worth nurturing in her native land.'