

Miku Yasukawa- Soprano CV

FUTURE ENGAGEMENT

Mass No.5 Soloist	F. Schubert	Bach Collegium Japan(C. Masaaki Suzuki)	Sep.2023
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ORATORIO/SONG SOLO (selection)

Shéhérazade	M. Ravel	Tokyo Symphony Orchestra(C. Jonathan Nott)	Oct.2022
Christ on the Mount of Olives (Seraphim cover)L.V. Beethoven		Bach Collegium Japan	Sep.2021
Requiem	W.A. Mozart	Chiba Symphony Orchestra	Sep.2021
Symphony no.9	L.V. Beethoven	Magna Sinfonia	Feb.2020
Choral Fantasy	L.V. Beethoven	Magna Sinfonia	Feb.2020
Messiah	G.F. Handel	St. John's Church	Dec.2019
Gloria	A. Vivaldi	Minatomirai-Hall	Apr.2019
St. Matthew Passion	J.S. Bach	Suncity Orchestra	Dec.2018
9 German Arias HWV202-210	G.F. Handel	The Handel Institute Japan	Dec.2018

OPERA ROLE

Norina-Don Pasquale	G. Donizetti	Hurn Court Opera	Apr.2022
Najade-Ariadne auf Naxos	R. Strauss	Guildhall School	Jul.2022

SOLO PERFORMANCE (selection)

Performance of Japanese Art songs in <u>Royal Opera House</u>	Jul.2022
The Rose Garden 101 Persian songs (World premier) The University of Southampton's Persian Society	Feb.2020
Aria:Ach ich fühl's from the <i>Magic Flute</i> with ensemble members of the <u>Vienna Philharmonic Orchestra</u>	Oct.2018

OTHER

Bach Collegium Japan Europe Grand tour	Oct.-Nov.2022
Bach Collegium Japan German tour	May.2023

MEDIA

Opera Now Magazine (Review of Don Pasquare with Hurn Court Opera)	Jul.2022
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SCHOLARSHIP

Agency for Cultural Affairs Scholarship by Japanese Government	Nov.2022-Oct.2023
Guildhall Scholarship	2022/23
Mai-Mutou Award Scholarship by Tokyo University of the Arts	Mar.2018
Yonden Cultural Foundation	2015/17

The production transported us to a stylish and fun 1950s *Roman Holiday* setting, and the company created a thoroughly Italian atmosphere in the middle of southern England. The musical style and excellent Italian pronunciation were admirable and made for a most enjoyable evening at the opera. There was some fine singing. It was hard to believe that the soprano, Miku Yasukawa, had never appeared in a fully staged opera before. Her Norina had charm and a natural comic timing, and she displayed dazzling coloratura and impressive top notes. Her lover, Ernesto, was the tenor Chris Moss, who is in his final year at the Royal College of Music in London. This is certainly a voice to watch with a rare elegance of tone and wide range that would be perfect for Rossini and Mozart roles in particular, which can be a challenge to cast. Donizetti gives us impressive duets throughout the opera and Malatesta and Don Pasquale were particularly well-matched and received a deserved encore for the Act III duo where

they both displayed virtuoso buffo style. Particularly charming was the 'Nocturn' duet 'Tornami a dir che m'ami' for Norina and Ernesto also in Act III. Thomas Chenhall (Malatesta) has a powerful stage presence and honey-toned baritone, and Louis Hurst was superb as Pasquale with excellent projection, a strong tone and he also brought a pathos to the title role, resulting in some sympathy for the poor Don, who is tricked and pays the price so badly through the prospect of romance. Though he did appear to find happiness with his devoted servant in the end (a character part excellently played by Madeline Robinson).

Lynton Atkinson, the artistic director of the company, conducted a perfectly formed chamber orchestra and accompanied the singers seamlessly throughout. The production, which brought out so much humour as well as romance, was directed by Joy Robinson. The quartet of young soloists (Daniel Gray Bell, Adam Brown, Olivia Carstairs and Madeline Robinson) who sang the



Adam Brown in the *Notary* and Thomas Chenhall as *Malatesta*

choruses deserve a mention for their beautiful ensemble and strong presence. The audience gasped at the reveal of the delightful fairy-lit Act III garden scene. Set design was by Michael Hart and costumes by Sue Grove. **OX**

★★★★★

Philip Blake-Jones



Miku Yasukawa as *Norina* and Chris Moss as *Ernesto* in *Don Pasquale*

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Review from Opera Now July 2022

名曲全集
2022-2023
No. 180

ミューザ川崎シンフォニーホール
東京交響楽団
The Metropolitan Chamber
2022-2023 No. 180

指揮 ジョナサン・ノット
ソプラノ 安川みく
東京交響楽団

ノットと渾身の
シヨスタコヴィチ

ラヴェル:「鐘」から道化師の朝の歌(管弦楽版)
ラヴェル: 歌曲集「シェラザード」
シヨスタコヴィチ: 交響曲 第4番 ハ短調 op. 43

2022年 10月16日(日) 14:00開演
ミューザ川崎シンフォニーホール
17,000円・14,000円・9,000円・5,000円・2,000円・1,000円

Jonathan Nott
Miku Yasukawa
Tokyo Symphony Orchestra

東京交響楽団 TOKYO SYMPHONY ORCHESTRA

2022 10/15(土) 18:00 第704回 定期演奏会
サントリーホール
全席指定 17,000円・14,000円・9,000円・5,000円・2,000円・1,000円

時代に翻弄された
悲運の名曲

ラヴェル:道化師の朝の歌(管弦楽版) 一編より
ラヴェル:歌曲集「シェラザード」
シヨスタコヴィチ:交響曲 第4番 ハ短調 op. 43

指揮: Jonathan Nott
ソプラノ: Miku Yasukawa

チケット予約: 044-520-1511
https://tokyosymphony.jp