



WILD ARTS PRESENTS

THE MOZART MAGIC FLUTE

JUNE - SEPTEMBER 2024

WILD ARTS SUMMER SEASON 2024



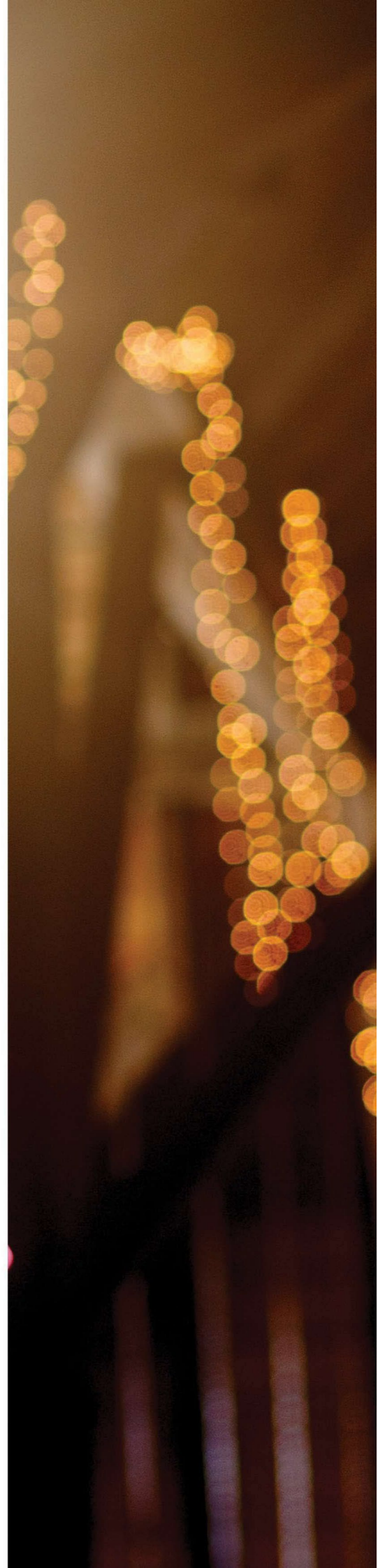
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Please switch off your mobile phones and alarms and share this performance with us in real life – no filming or photographs. Thank you.

Programme by Max Parfitt, June 2024
Photos by Lucy J Toms

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WELCOME

Welcome to Wild Arts' third Summer Opera Tour.

It has been an incredible year, with more productions and larger audiences than ever before, and we are delighted to be returning to so many beautiful houses and open-air venues, and to be visiting our first indoor theatres, a fourth music festival, and (for the first time) continental Europe – with three performances at Sanssouci Palace in Potsdam this September.

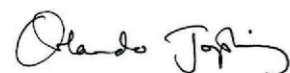
Simply by coming along you are proving that there is an audience for opera in this country and we have ambitious plans for the next few years, with a nine-show revival of last year's sell-out *Messiah* this Christmas (staged in collaboration with theatre director Tom Morris), and a new production of *Eugene Onegin* next summer, directed by former Artistic Director of Shakespeare's Globe, Dominic Dromgoole. We believe in quality, accessibility, and environmental sustainability in music; in immediate, fun, and compelling storytelling; and in exceptional performance. With every ticket you help to make that dream a reality, and we are extremely grateful.

Last year saw the start of our schools programme, and this year we have extended our outreach projects, with more lesson plans for teachers, in-person workshops, and specially arranged performances of *The Magic Flute* available to children nationwide. Meanwhile, we have welcomed our second generation of Young Artists – Elle Oldfield, Abbie Ward, Lachlan Craig, and Henry Wright – with last year's group having moved on to productions with Longborough (as Musetta in *La bohème*), Glyndebourne, and The Merry Opera Company.

We would like to thank the many people who make our work possible – the performers, our supporters and friends, the behind-the-scenes team, and of course our audience. We receive no regular funding and rely on ticket sales, fundraising, and your generous donations to continue our work.

Feedback, suggestions, and offers of help are all extremely welcome, and if you know of anyone who might like to host a Wild Arts production, please let us know, or tell them about us. We are a young company hoping to take opera and music everywhere and to everyone.

Thank you, and enjoy the performance. We hope it leaves you as excited for the next few years as we are.



Orlando Jopling
Artistic Director



Rosie Townshend
Executive Director



THE MAGIC FLUTE

AN OPERA IN TWO ACTS

Music **Wolfgang Amadeus Mozart**
Libretto **Emanuel Schikaneder**

Director **James Hurley**
Musical Director **Orlando Jopling**
Designer **Sophie Lincoln**
Translation **Jeremy Sams**

Pamina **Natasha Page**
Tamino **Richard Dowling**
The Queen of the Night **Luci Briginshaw**
Papageno **Gareth Brynmor John**
John Ieuan Jones 15 JUN | 3, 6 AUG
Sarastro **Trevor Eliot Bowes** JUN
Edward Hawkins JUL-SEPT
First Lady **Eleanor Oldfield**
Second Lady **Martha Jones**
Third Lady **Abbie Ward**
Monostatos **Ben Thapa**
Papagena **Eleanor Sanderson-Nash** JUN | 4, 5, 6 JUL
Daniella Sicari JUL-SEPT
Speaker **Henry Wright**
Priest **Lachlan Craig**

Violin **Sijie Chen** and **William McGahon** | Viola **Christine Anderson**
Cello **Leo Popplewell** | Double Bass **Marianne Schofield**
Oboe **Hannah Condliffe** | Clarinet **Jernej Albrecht** | Bassett Horn **Rowan Jones**
Horn **Francisco Gomes Ruiz** | Bassoon **Paul Boyes**

Producers **Rosie Townshend** and **Max Parfitt**
Assistant Director **Rebecca Milford** | Stage Manager **Elise Frost**
Wardrobe Manager **Eleanor Spray** | Costume Assistant **Honor Bathurst**
Repetiteurs & Music Staff **Satoshi Kubo**, **Alex Norton**
Score Preparation **Jacob Werrin**

SYNOPSIS

ACT 1

Scene 1

An earnest young prince, Tamino, is pursued by terrifying figures. He faints in terror, and when he regains consciousness finds Papageno, a bird-catcher, by his side. A moment later, three (perhaps familiar?) ladies appear. They present him with a portrait of Pamina (the daughter of their mistress, the Queen of the Night) and tell him of her abduction by the evil Sarastro.

Tamino immediately falls in love with the image, vowing to rescue his new beloved, and, when the Queen of the Night arrives, she promises her daughter to the young man if he can rescue her. For their quest, the ladies give Tamino a magic flute which has the power to turn sorrow to joy, and Papageno (sent along for the ride) receives a set of magic bells for protection.

Scene 2

Monostatos catches Pamina as she is trying to escape from Sarastro's temple. Papageno arrives (having lost Tamino) and startles Monostatos, who flees. He then announces to Pamina that her mother has sent Tamino to save her, and the two sing about the joys of love.

Scene 3

Meanwhile, Tamino too comes to Sarastro's temple. A priest tells him that the Queen of the Night is not to be trusted – and that Tamino will understand all when he approaches the temple in the spirit of friendship.

Tamino hears Papageno in the distance, and hurries off to find him, but just as he leaves Papageno and Pamina appear. They are recaptured for a moment, before distracting Monostatos with the magic bells and running... straight into Sarastro. Though receiving them kindly, he refuses to return Pamina to her mother.

Monostatos, meanwhile, has caught Tamino and brings him before Sarastro. Tamino and Pamina see one another for the first time and are overjoyed in their love. Sarastro punishes Monostatos for his lust before announcing that Tamino must undergo trials of wisdom to become worthy as Pamina's husband. Amid hymns of praise to Sarastro, Tamino and Papageno are blindfolded and led away.

ACT 2

Scene 1

Monostatos goes to kiss the sleeping Pamina, but hides as the Queen of the Night appears and instructs her ladies to find and free Tamino. The Queen wakes her daughter but is enraged by her wavering loyalty, threatening to disown her unless she kills Sarastro.

As she leaves, Sarastro arrives and drives Monostatos away. Pamina begs Sarastro to forgive her mother and he reassures her that revenge has no place in his temple.



The illustrations for The Magic Flute were created by Emily Perkins for the Wild Arts production 2024. Emily Perkins is an illustrator and communications assistant based in Oxford.

Scene 2

Tamino and Papageno begin their trials, the first of which is to be silent. The ladies try to encourage Tamino and Papageno to escape with them, but Sarastro's Priests intervene and the trial continues. While Papageno gives in, speaking to an Old Woman, Tamino holds true – even when Pamina appears. His silence leads her to believe that he no longer loves her.

Sarastro arrives and instructs the lovers to bid one another a "final farewell." Papageno is not eligible to continue the trials, but the priests grant him one wish. Papageno asks for a glass of wine. The old lady returns, transforming into the beautiful young Papagena he could have had, but she is whisked away.

Scene 3

The ladies are ejected from the temple and begin to question the order they have been serving. When Pamina enters, distraught, they decide they must come to her aid – staying her knife and convincing her that Tamino will return to her. Tamino enters and the two join together for his final trial, passing through the fire unscathed.

Meanwhile Papageno is desperate at having had his longed-for beloved snatched away from him. No-one pays him any attention except the ladies, who remind him about his magic bells, and he uses them to summon Papagena to his side.

In one final attempt to conquer Sarastro, the Queen and Monostatos join forces to break into the temple, but they are foiled. Sarastro presents Tamino and Pamina as the new custodians of light.



James Hurley in rehearsal with Gareth Brynmor John

AN INTERVIEW WITH JAMES HURLEY

Max Parfitt

This is not James Hurley's first production of *The Magic Flute*. Different versions are scattered through his career, from his first job as Assistant Director on Liam Steel's 2009 staging for English Touring Opera, to his revival of that production in 2014, his own version for Hampstead Garden Opera in 2010, and his current work as Assistant Director on André Barbe and Renaud Doucet's production at Glyndebourne.

He is open about the privilege of coming back to a piece time and again: "It is such a rich and *open* piece. It's one of the most popular operas and I think it has that legacy, not just because it's a fantastic piece of theatre or because the music is so enchanting (it's an incredible museum of Mozart's musical influence) – but because you can see (or direct!) *The Magic Flute* however many times and it will always feel different and fresh."

These productions have each had a very distinct angle. In James's production for Hampstead Garden Opera the story was set in a children's nursery and told from the perspective of the Three Boys who brought the opera to life through play. At the end, it became clear that the Boys were Tamino and Pamina's children and they had been imagining the story of how their parents met. "It was a neat framing device, which brought out a lot of the opera's child-like playfulness and wonder, but some of the more serious aspects were compromised... The opera is so sprawling in scope that the moment you attach it to a specific time and place, you can end up minimising certain elements."

Approaching the piece this time round, he has focussed in on the story and characters. "When Sophie [Lincoln, the designer] and I began work, we wanted to make everything as clear as we could, because the core narrative often isn't easy to follow. At its heart, it is a succession story, concerning control of the Sun Disk (the opera's ultimate symbol of power). After her husband's death, the Queen of the Night believes it should belong to her, but the King (her husband) has bequeathed it in secret to Sarastro. We show this moment of rupture – or theft, as the Queen sees it – onstage at the start and much of what follows, visually and aesthetically, is born from this originating event. The disc is torn in two, never to be physically reunited, but is instead worn in its two parts by Pamina and Tamino come the finale."

"Sarastro's purpose, we are told, is good – he's trying to put in place a succession plan for this symbol of power. But he moves in these mysterious and often even cruel ways, and the extent to which a shared inheritance was always part of his plan is up for debate. In the libretto, the Three Boys say to Pamina, certain truths must not be spoken' – in essence: 'you'll know when you should know.'"

But this secrecy becomes part of the problem, and accounts for so much unnecessary suffering. I think Sarastro comes to realise, as he watches Pamina and Tamino saying their final farewells in the second act trio, that the theoretical ideals of his brotherhood are almost inhuman in practice – when they start to rub up against the reality of human emotion and heartache.”

Few characters in this opera are entirely good or entirely bad, which is, perhaps, why the ending is so powerful. Sarastro is flawed, the Queen of the Night is flawed; Pamina is good and kind, and yet lacks any worldly experience; Tamino is in some ways heroic and yet his first action onstage is to faint in the face of danger, and (as Pamina stands before him pleading with him to speak) he seems rule-abiding to the point of complacency. In Pamina and Tamino sharing power there is an acknowledgement of all their individual failings and a choice to work for a better, kinder future.

The Three Ladies, their parts reimagined in this shortened version to incorporate some of the music traditionally sung by the Three Boys, in many ways guide us through this journey. “It definitely emerged from a constraint, thinking about the scale of what Wild Arts offer (this is already a bigger cast than Wild Arts have had in their operas before!) – but it opened up a new avenue into the story. The Three Ladies are dominant in the first half of Act 1, setting up the whole plot. Then we see them again only once at the beginning of Act 2 when they pop in unexpectedly for a quick quintet with Tamino and Papageno, and then again at the very end, two minutes before they’re banished and destroyed. Re-ordering the music at the start of Act 2 so that the Queen of the Night’s second aria comes before the quintet allowed us not only to set up more clearly the Three Ladies’ motivation for being in Sarastro’s palace, but also opened up a tantalising thread of connection between the Ladies and Pamina, who never share the stage in the original libretto.”

These journeys are brought all the closer by a connection with the audience. “I think there are two key links really – firstly physical. In a lot of the venues the audience will be very close and the performers will have to make

entrances through the auditorium, so breaking the fourth wall and communicating directly with the audience will feel natural and necessary.”

The second link is Papageno. *The Magic Flute* was conceived as a ‘comedy with machines,’ Mozart and Schikaneder seeking a populist box-office hit for the struggling Freihaus-Theater auf der Wieden (of which Schikaneder was manager). Schikaneder, who also originated Papageno, famously insisted on expanding the role in his libretto until the character had become one of the defining comic roles in the repertory.

“He is a direct link, more than any other character in the piece, with the audience. Because alongside the priests, magical spirits, and captive princesses, so much of what he does is so very human. He doesn’t come onto the stage being chased in the middle of a great story arc like Pamina and Tamino, or like Sarastro coming on with his priests and engaging in serious dialogue with other characters. He just comes onto the stage in his first musical number and introduces himself. And then in his next aria in Act 2, he is alone on stage again, communicating with the audience about who he is and what his thoughts are on the world.” In the middle of this fairytale world, surrounded by magic and mystery, Papageno is an anchor to reality, and a juxtaposition – not undermining the serious elements so much as throwing them into relief.

“His world view is refreshingly pragmatic, down-to-earth, grounded, versus all the spiritual notions and idealistic heroism. There’s something relatable, even more than two hundred years on, to when he is going through the trials, and all he wants at the end of the day is a nice glass of wine, and someone to love – and actually there’s something fantastic in the fact that he gets those things.”

“Like all great fairytales, the good character is rewarded at the end.” What more could we want?



“A WOMAN’S MIND”: MOZART AND GENDER IN *THE MAGIC FLUTE*

Elizabeth Fitzpatrick

When consulting many a “Beginner’s Guide to Opera,” it is a near certainty that Mozart’s *Die Zauberflöte* will be on the list of “Operas to See Before You Die.” It is filled with some of the most famous operatic moments in history – “Ah, ich fühl’s” for Pamina, “Pa-pa-pa” for Papageno and Papagena, “Der Hölle Rache” for the Queen of the Night. However, a slightly closer reading of the libretto could raise some eyebrows.

It is common knowledge that the plot was partially inspired by Mozart’s interest and participation in Freemasonry in the last seven years of his life. His views, as those of others in his movement, aligned with the Enlightenment-inspired, humanist views proposed by the French philosophers Jean-Jacques Rousseau and Denis Diderot. This largely materialised in their attitudes to class – the idea that the lowly-born could still be noble in spirit, and the highly born mean-spirited (a thought terrifying to the upper class) – but also in a somewhat contradictory view on women. Women were simultaneously unreasoned and civilising, naturally flawed yet worthy of pathos, with their behaviour an honest and direct reflection of the attitudes of society. (A telling passage in Diderot describes women’s inscrutability and stubbornness, their irrepressible loquacity, their ignorance and vanity, their irrationality and

susceptibility to hysteria, their mystical powers, and a vindictive plot against “le despotisme de l’homme...”)

In the first edition of Mozart’s *Le Nozze di Figaro* (based on a book by Beaumarchais, also a freemason), the composer altered Figaro’s “Aprite un po’ quegli occhi” (“Open your eyes”) so as not to anger the nobility of Austria – its tirade on class was rewritten as a tirade on women:

*It is foul to trust in a woman.
They are witches who enchant
only to make us pain;
sirens who sing
to draw us in.*

These same sentiments are threaded throughout *The Magic Flute*.

At the temple gates in Act 1, a priest instructs Tamino: “So a woman has beguiled you? A

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Dove Cottage on the edge of Grasmere, home of English romantic poet William Wordsworth between 1799 and 1808.

Your library, these rising hills
Your reflections, these sun-dappled lakes
Your muse, these dancing golden flowers
Your wistful words, whispers of valley voices
Your fine court coat, the mossy earth
Your eyes and ears, a sister’s diary
Your heart, the swaying sycamore green
Your wanderings stilled by slate paths
Your poetry etched by nature

Hill, lake, earth, stone
Pen, ink, hearth, home

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POWER OF WORDS 26.org.uk

woman does little, talks much." As the trial of silence commences in Act 2, Tamino and Papageno are warned by the Priests: "Beware of women's tricks; this is the first duty of the Brotherhood." Tamino learns quickly from his new mentors: "The Queen is a woman, and has a woman's mind." Meanwhile, Sarastro advises Pamina: "A man must lead your hearts, for without his guidance every woman will step out of her natural sphere." Not quite the message I would want to send to a young child at their first opera...

Two characters epitomise Mozart's treatment of gender in *The Magic Flute*: The Queen of the Night – the foolish, emotionally-driven predecessor to the "New Woman" (presented as enemy); and Pamina, her daughter – the damsel in distress passed continually from one man to another (presented as ideal).

The Queen of the Night becomes a locus for opposition: nature vs civilisation, emotion vs reason and enlightenment, high vocal range vs low, woman vs man. Some have also interpreted the character as representing the staunchly anti-Freemason Roman Catholic Church – the Empress Maria Theresa in particular, who banned Freemasonry in Austria. It is more reasonable for the Queen of the Night to be female if she is representing the real Empress, however if she is representing an opposing entity like the Catholic Church or Obscurantism (anti-intellectual practices), why does she need to be a female character? Why could the clashing of ideals not be represented by a bass like Sarastro and a high tenor, like *Così fan tutte*'s Ferrando, or high baritone, like the titular Don Giovanni?

The answer is simple. Having two clashing men would detract from the fraternity Freemasonry seeks to promote and glorify, and having the genders at odds means there are more insults at librettist (and first performer of Papageno) Emanuel Schikaneder's disposal. Women can be stupid, evil, manipulative, vapid, to contrast the wise, noble, good Freemason men. Directors often lean into this feminine evil, approaching the tropes of the witch or hag: she is Enemy Number One, whatever the setting. Both the classic David MacVicar production at Covent Garden and the newer Simon McBurney production at the Metropolitan Opera have her as an older woman, with stringy hair, withering teeth and (in McBurney's case) confined to a wheelchair.

Pamina, by contrast, is a symbol of youth, beauty, and in many ways the feminine ideal of the time. She is immediately introduced as both worthy of sympathy and even heroic – we first meet her after an attempted escape (a deliberate and defiant assertion of individual agency). Quickly, however, she goes on to serve as little more than a pawn in the machinations of men, with little of the independent agency commanded by her mother. Having been chained up by Monostatos and the other (male) slaves, she is rescued by Papageno (with whom she sings a duet on the joys of marital love), and then immediately begins her search for Tamino. They are nearly caught by Monostatos again but are saved by the bells (literally), before bumping into Sarastro, who offers her forgiveness but does not let her return to her mother: she must be guided by a man. Enter Tamino...

Pamina is given a small amount of power – her decision to join Tamino in the trials is not coerced – however, the moment she believes Tamino to have abandoned her, she is brought to the brink of suicide. Even her mother maintains this narrative, offering her daughter around like a commodity to the men of the tale. She is first promised to Tamino if he rescues her, and then Monostatos should he successfully destroy Sarastro's temple, and it is difficult to argue that the trials she ultimately chooses to go through would have taken place at all had she not been promised to all these men in the first place.

For both the Queen of the Night and Pamina, however, there are deeper thematic motivations at play. When I was working in the music library at ENO, I was involved with Simon McBurney's production there, managing the surtitles. As it is a *Singspiel* (an opera which alternates between singing and dialogue), I was given both the script and the music to follow along, and the detail was incredibly eye-opening. The Queen of the Night describes how her husband's power (that now held by Sarastro) could not be transferred to her because of her gender – the only way to retrieve that power would be for Pamina to murder Sarastro, cue "The fire of vengeance."

In our production, this initiating injustice of Sarastro (in her view) *stealing* the Queen's power is shown as the overture plays. Her thirst for power is still dangerous, and her actions desperate and perhaps even evil,

and yet her story and her motivation are given a space. She is fighting for what she considers "justice," and her revenge is never taken lightly. (And of course she would go to the extreme, this is opera after all!)

Pamina, while seemingly passed between men with a certain abandon, ultimately becomes the centre of the new order – passing the final trial with Tamino and sharing power with him. In the conclusion it is only man and woman together, power shared equally between them (rather than hoarded by either one), that can allow a proper peace and unity.

Alongside the judicious cutting of some of the more eyebrow-raising lines, exploring these deeper motivations and journeys allows for fewer raised eyebrows than we might have previously anticipated. This is a fantastical comedy with a moral after all, and watching our women resolve the difficulties with which they are faced and find an equal footing with their male counterparts is a pretty good moral on which to end!

— Elizabeth Fitzpatrick, University of Oxford

WILD ARTS: SUSTAINABLE OPERA FOR THE FUTURE

Max Parfitt

“We humans, alone on earth, are powerful enough to create worlds, and then to destroy them. But we have one more thing – an ability, perhaps unique among the living creatures on the planet – to imagine a future and work towards achieving it.”

David Attenborough

The arts industry is deeply aware of the environmental threat that we are under. Any good art has to be. Art should reflect present times and issues, even while celebrating the genius of the past, and environmental and social activism (successful or otherwise) is what will define this generation in years to come.

Productions have frequently been tilted towards environmental themes – see anything from Opera North’s *Masque of Might*, to Barry Kosky’s staging of *Das Rheingold* at Covent Garden – there is something inherently operatic about the grand forces (light and dark, good and evil, man and nature) that such ideas invoke. Wild Arts’ Summer Opera this year is *The Magic Flute* – a tale of enlightenment conquering the forces of nature, order (and *civilisation*) asserting itself over chaos. Though our production is set in a more fantastical world than our own, there is nonetheless a lingering question for any modern-day audience: as Sarastro triumphs and the forces of nature are crushed, are our heroes on the right side? Can the powerful final chorus be quite so celebratory when we know the consequences of the society it lauds? Done well, these lines of environmental commentary can bring an extra depth to their productions without crowbarring messaging irrelevant to the original material.

While performers and creatives are heavily vocal in their support, however, it is easy to forget the sustainable practices of the houses

that devise them. When the Royal Opera House announced Ann Yee and Natalie Abrahams’ trash-filled, climate-change-inspired production of *Rusalka* in 2022, they were still sponsored by oil giant BP (the sponsorship was withdrawn shortly after).

On the whole, the theatre scene in the UK is on the ball. When you are next heading to a production, flick around on a company or venue’s website and you will almost always find a tab with a sustainability policy or environmental mission statement, a date for net-zero carbon emissions anywhere from 2030 to 2050, and often a partnership with the Theatre Green Book (a world-leading sustainability initiative). Glyndebourne led the way with its 2012 wind turbine, generating the equivalent of 102% of the electricity used by the company since; the Royal Opera House has pledged to reach net zero by 2035 and has built some of the most sustainable new buildings in the UK; Opera North last summer completed its second tour with entirely recycled materials. Much of this shift has been driven directly by audiences. The Act Green survey in 2022 (compiled by nearly 60 organisations from 12,000 responses) found that 77% of audience members expected theatres to address the climate emergency. In short, for any arts organisation looking to the future, these operational adjustments simply must be made.

There is a difference, however, between “adjustments” and a truly sustainability-led company – between offsetting or minimising



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The Wildlife Trusts is a movement of 46 independent Wildlife Trusts supported by a central charity, the Royal Society of Wildlife Trusts. Together we cover the whole of the UK, Alderney and the Isle of Man. Royal Society of Wildlife Trusts Registered Charity Number 207238.

BEE © JON HAWKINS SURREY HILLS PHOTOGRAPHY

environmental impact, and generating an artistic model that avoids that negative impact from the outset.

The principles behind Wild Arts are simple. The greatest environmental impact in opera stems from theatre buildings and their management, the temporary materials involved in production, and the requirement for an audience to travel long distances for high-quality performance.

Wild Arts creates opera that avoids these elements: bringing world-class performers and performances to local communities (without the impact of a “home” venue or long-distance audience travel), and starting each production by asking what materials we truly need. All our productions are fully staged, and our operas costumed (with recycled and reusable materials), but our sets range from none-at-all, to that of *The Magic Flute*: a blue mat, eight stools, and a handful of LED strips.

This can often initially feel like a constraint, and yet the results have been universally freeing – encouraging a paring back that refocuses on the essentials of music and story, and allowing a personalisation for each venue. In any production, we have no one stage size, no one layout, no one rulebook – everything shifts to the space and the audience.

We are not perfect. Travel remains our only substantive environmental impact, but we ensure that half of our travel is on trains, and half of the remainder is in electric vehicles, and by touring we are proving that world-class opera can exist beyond the cities and established houses. Our dream is still to build a permanent space – to innovate; to be at the forefront of environmental design and to prove that a building can be wholly sustainable. But we will not stop touring, and for now our audiences travel an average of under 10 miles.

The quote at the top of this article followed our logo to be the second thing added to our new website back in 2022, and it sets out a mission statement that feels perfect for theatre (“creating worlds and destroying them”). Sustainability requires us, collectively, to think ahead – to dream, and to put in the time it takes to make that dream a reality:

Imagine a future and work towards achieving it.

Wild Arts seeks to prove that sustainable opera is possible, but it is audiences who will lead the way. Please get in touch with any suggestions. What else should we be doing? How should we be doing it? Let us know.



Eleanor Oldfield in costume



Clockwise from top left: Gareth Brynmor John and Daniella Sicari, Natasha Page, Richard Dowling, Ben Thapa

Gareth Brynmor John



CREATIVE TEAM



JAMES HURLEY Director

James has worked on the directing staff at the Metropolitan Opera, Royal Opera House, Salzburg Festival, National Theatre, Barbican, English National Opera, Glyndebourne, and Opera North. Productions include *La Rondine* (Opera North), *Chérubin*, *Le Docteur Miracle* (Royal Academy Opera), *Don Giovanni* (British Youth Opera), *L'Elisir d'Amore* (Iford Arts), *Mansfield Park* (Opera South), and *La Belle Hélène* (Blackheath Halls, nominated for an International Opera Award). James has also directed revivals for English National Opera, Opera North, Glyndebourne, and English Touring Opera. His acclaimed 2016 staging of *I Capuleti e i Montecchi* was filmed as part of the BBC's Shakespeare 400 celebrations.



ORLANDO JOPLING Musical Director

Orlando Jopling is a conductor and cellist. As well as collaborations with theatre companies, dancers and choreographers, poets, and international stars (Sinead O'Connor), his conducting work has ranged from guest music staff and conducting positions at the Royal Opera House, Royal Ballet, and English National Ballet, to performing and recording with the Royal Philharmonic Orchestra, the English Chamber Orchestra, London Mozart Players, and the Irish Chamber Orchestra. As a cellist he has performed over 150 solo recitals, recorded the 6 Bach Cello Suites to critical acclaim, and played for numerous chamber ensembles, orchestras (including the Philharmonia and London Symphony Orchestra), and film scores.



SOPHIE LINCOLN Designer

Sophie Lincoln is a costume designer and maker based in East London. After a degree in English Literature, Sophie followed her love of making costumes, and obtained a First-Class Master's Degree in Costume Design from London College of Fashion. Her production credits range from opera to dance, theatre, and musicals, including Wild Arts' acclaimed 2023 production of *The Elixir of Love*. She has also designed and made costumes for various short films and music videos, has long-standing collaborations with several musicians and drag performers, and has recently worked on a series of projects with renowned photographer Tim Walker.



JEREMY SAMS Translation

Theatre director, lyricist, translator, composer, orchestrator, and musical director, Jeremy Sams is the ultimate polymath. Jeremy's directorial credits include *The Wizard of Oz*, *The Sound of Music*, *Chitty Chitty Bang Bang* (London Palladium), and *Noises Off* (National Theatre). Translations include *Figaro's Wedding*, *La bohème*, *The Magic Flute* and *The Ring Cycle* (English National Opera), and *The Merry Widow* (Royal Opera House). Soundtracks include the BBC adaptation of Jane Austen's *Persuasion* and the 2005 film of Ian McEwan's *Enduring Love*, for which he won a BAFTA and an Ivor Novello award respectively. He wrote the libretto for *This Enchanted Island* (Metropolitan Opera).

SINGERS

**TREVOR ELIOT BOWES** Sarastro (JUN)

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. Operatic highlights include Colline in *La bohème*, Seneca in *The Coronation of Poppea*, and Father Trulove in *The Rake's Progress* (English Touring Opera), Alidoro in *La Cenerentola* (Nevill Holt Opera), Sergeant of Police in *The Pirates of Penzance* (Opera Holland Park), and Bartolo *Le nozze di Figaro* (West Green Opera). On the concert stage, he has appeared in Handel's *Aci, Galatea e Polifemo* with the Orchestra of the Age of Enlightenment, and *Messiah* for the London Handel Festival.

**LUCI BRIGINSHAW** The Queen of the Night

Luci Briginshaw won the Fulham Opera Verdi Prize, and Second Prize at By Voice Alone, as well as the Audience Prize at both competitions. Her roles with English Touring Opera include Contessa di Folleville in *Viaggio a Reims*, Fennimore in *Die Silbersee*, Queen of Shemakha in *The Golden Cockerel* and the title role in *Patience*, as well as cover Cleopatra (*Giulio Cesare*), Mimì (*La bohème*), and Konstanze (*Die Entführung aus dem Serail*). Other highlights include a solo recital at the Royal Opera House with pianist Erika Gundesen, Marietta in *Die Tote Stadt* (Longborough), and the title role in *Mozart's Constanze* (West Green Opera). Luci has sung The Queen of the Night many times, including covering the role for Glyndebourne.

**GARETH BRYNMOR JOHN** Papageno

Gareth Brynmor John studied at St John's College, Cambridge, Royal Academy of Music, and the National Opera Studio, where he was supported by the Royal Opera House. He won the Kathleen Ferrier Award in 2013. Highlights include *Eugene Onegin*, Schaunard in *La bohème*, Masetto in *Don Giovanni*, Robert in *Les vêpres siciliennes*, Papageno in *Die Zauberflöte*, Sharpless in *Madama Butterfly*, English Clerk in *Death in Venice* (all for Welsh National Opera), Ismeron in *Indian Queen* (Opera de Lille, Antwerp Opera) Carl in *Limbus Limbo* (Opera Comique) and Aeneas in *Dido and Aeneas* (Hong Kong). He has given recitals at Wigmore Hall and all major UK song festivals, and recorded with Rubicon, Linn, Somm, Albion and Champs Hill.

**LACHLAN CRAIG** First Armed Man / Priest

Wild Arts' 2024 tenor Young Artist, Lachlan Craig studied at the University of Auckland, before joining the Voices New Zealand Chamber Choir, serving as Musical Director and Conductor of the Auckland Youth Choir, and becoming a Freemason Artist and Assistant Conductor with New Zealand Opera. Recent engagements include Bach's *St Matthew's Passion* with Tudor Consort, Schumann's *Requiem* with Bach Musica, *Israel in Egypt* with Opus Orchestra, and *Messiah* with Scholars Baroque Aotearoa. His productions at New Zealand Opera included *Così fan tutte*, *Macbeth*, *Il Trovatore*, *Le Nozze di Figaro*, *Semele*, *Candide*, *Katya Kabanova*, *Aida*, and *Otello*.

**RICHARD DOWLING** Tamino

Richard Dowling is a graduate of the Royal Academy of Music's Opera Course. As well as various live performances with English Touring Opera (including Rossini's *Il Viaggio a Reims*, Mozart's *Così fan tutte* and Bach's *St John* and *St Matthew Passions*), he appeared in a number of their online broadcasts during lockdown, and in roles for Garsington Opera, Birmingham Opera Company, Buxton International Festival, and as a young artist for Mid-Wales Opera (for whom he performed Count Almaviva in Rossini's *The Barber of Seville*). Other highlights include Pedrillo in *The Abduction from the Seraglio* in Tokyo (Diva Opera), and Ferrando in *Così fan tutte* (Wild Arts).

**EDWARD HAWKINS** Sarastro (from JUL)

Edward Hawkins read music at King's College, London. Having begun singing in his late twenties, he studied privately and in 2015 became a member of the Glyndebourne Chorus, working on various critically acclaimed productions, including performances at the BBC Proms and worldwide cinema broadcasts. He has since worked extensively with English Touring Opera, performing the role of Geronte in *Manon Lescaut*, Achilla in *Giulio Cesare*, Doctor/Banquo in *Macbeth*, Neptune in *Idomeneo*, and filming two staged song cycles by Shostakovich. He had also been due to sing in their staged performances of Bach's *St John Passion* and in their *Così fan tutte* (as Don Alfonso) prior to Covid-19.

**JOHN IEUAN JONES** Papageno (15 JUN, 3, 6 AUG)

John Ieuan Jones graduated from the Royal Northern College of Music in 2019, where he was a runner up in the prestigious Elizabeth Harwood Memorial Prize. His recent operatic highlights include Maximillian in *Candide* (Welsh National Opera), Bomley/Boyer Sheloga in *Ivan the Terrible* (Grange Park Opera), Guglielmo in *Così fan tutte* (Opra Cymru) and Claudio in *Beatrice & Benedict* (Mid Wales Opera). Ieuan also works in theatre, and in 2022 made his National Theatre debut in *The Corn is Green*. Concert highlights include the opening concert of the National Eisteddfod of Wales alongside Sir Bryn Terfel and performing as a guest soloist at the North America Festival of Wales, held at the Perelman Theater, Philadelphia.

**MARTHA JONES** Second Lady

Martha Jones studied at the Royal College of Music International Opera School, where she was awarded the Susan Chilcott Scholarship by the Royal Philharmonic Society. Having participated in Young Artist programmes for the Ravinia Festival, Carnegie Hall, Britten Pears, and Samling, she sang Dorabella for Wild Arts' *Così fan tutte* in 2022, and has performed the same role for English Touring Opera and Classical Opera/The Mozartists. She has previously worked with English National Opera, Grange Festival, Scottish Opera, Opera de Limoges, Opera Vlaanderen, Glyndebourne, and the London Philharmonic Orchestra. Her recordings include *The Call* with Malcolm Martineau.

**ELEANOR OLDFIELD** First Lady

Wild Arts' 2024 soprano Young Artist, Eleanor Oldfield studied at Guildhall School of Music and Drama. Performance highlights include the title role in Noah Max's *A Child in Striped Pyjamas* (Brundibár Festival), *Messiah* and *The Mikado* (The Merry Opera Company / John Ramster), *Sir John in Love* (British Youth Opera at Opera Holland Park), Dallapiccola's *Il Prigioniero* (London Symphony Orchestra / Sir Antonio Pappano), Contessa in *Le nozze di Figaro* (Guildhall), and soloist in Beethoven's *Symphony no. 9* (Frinton Festival), as well as performances at Wigmore Hall, St John's Smith Square, the Barbican, and Lincoln Cathedral. She was a finalist in the Chartered Surveyors Prize 2022.

**NATASHA PAGE** Pamina

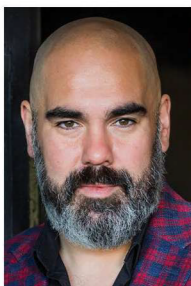
Natasha Page is a graduate of the Royal College of Music International Opera Studio, and was awarded first prize at the Maureen Lehane Vocal Awards 2023. As well as concert performances at Chichester Cathedral, Cadogan Hall, and St John's Smith Square, her operatic roles include the title role in *Rita*, Bianca/Gabriella in *La Rondine* (IfOpera), Fiordiligi in *Così fan tutte* (the Celebrate Voice Festival), cover Ismene in *Mitridate*, Despina in *Così fan tutte*, Adele in *Le Comte Ory* (Garsington Opera), Belinda in *Dido and Aeneas* (Hurn Court Opera), Cleopatra in *Julius Caesar* (King's Opera), cover Soprano in *Medusa* (Royal Ballet / Royal Opera House), and *Handmaid's Tale* (English National Opera).


ELEANOR SANDERSON-NASH Papagena (until 6 JUL)

Eleanor Sanderson-Nash studied at the Royal Northern College of Music and the Royal College of Music. In 2017, she was a Young Artist at Opera Holland Park, a finalist in the Maureen Lehane Vocal Awards at Wigmore Hall, and won First Prize in the Royal College of Music Lieder Competition. Since then, her performance highlights have included Sandman / Dew Fairy in *Hansel and Gretel* (David Ross Education Trust), Mary Crawford in *Mansfield Park* (Waterperry Festival), cover Phyllis in *Iolanthe* (English National Opera), and Delia and cover Contessa di Folleville in *Il Viaggio a Reims* (English Touring Opera), as well as creating the role of Lola in *The Wish Gatherer* for English Touring Opera's engagement department.


DANIELLA SICARI Papagena (from 11 JUL)

Daniella Sicari studied at the Western Australian Academy of Performing Arts and the Royal Northern College of Music. As well as receiving numerous awards in the UK and Australia (including the Arts International Award and The Elizabeth Harwood Prize), in 2019 she came second at the Bampton Opera Competition and in 2023 was awarded the Opera Box Arts Award. Recent performances include *Don Pasquale* (Longhope Opera), *The Elixir of Love* (Waterperry Festival), *A Little Night Music* (Buxton International Festival), and Young Beth / cover Beth in the UK premiere of *Little Women* at Opera Holland Park. Her performance of Jonathan Dove's *Ariel* for Waterperry was filmed in 2020 and revived in 2021.


BEN THAPA Monostatos

Ben Thapa studied at the Guildhall School of Music and Drama, Royal College of Music, and the Wales International Academy of Voice. His operatic roles include Siegmund in *Die Walküre* (London Opera Company), Arbace in *Idomeneo*, Aufidio in *Lucio Silla* (Buxton International Festival), Melot in *Tristan und Isolde* (Longborough) Tito in *La clemenza di Tito* (Teatru Manoel), Vanya Kudrjas in *Káta Kabanová* (Scottish Opera), and The President in *Mittwoch aus Litcht* (Birmingham Opera Company, BBC Proms). As a concert artist his repertoire includes the Bach Passions, Handel *Jephtha* and *Samson*, Elgar *The Dream of Gerontius*, Verdi *Requiem*, Rossini *Petite messe solennelle*, and Tippett *A Child of Our Time*.


ABBIE WARD Third Lady

Wild Arts' 2024 mezzo-soprano Young Artist, Abbie Ward was an Essex Young Musician and a Rotary Young Musician finalist, before studying at The Royal Academy of Music (supported by the Josephine Baker Trust, Tom Acton Memorial Fund, Pimlott Foundation, and Essex Community Foundation), and for a post-graduate degree from Guildhall School of Music and Drama. Highlights include the title role in *Carmen* (St Paul's Opera), *Dido and Aeneas* (Hampstead Garden Opera), Mercedes in *Carmen* (Royal Academy of Music, scenes), and *Sir John in Love* (British Youth Opera at Opera Holland Park). In January she performed in the semi-chorus of Mendelssohn's *Elijah* at the Barbican with Sir Antonio Pappano.


HENRY WRIGHT Speaker / Second Armed Man / Priest

Wild Arts' 2024 baritone Young Artist, Henry Wright studied at the Sydney Conservatorium of Music and as a Sussex and Drake Calleja Trust Scholar at the Royal College of Music, supported by the Maria Björnson Fund and the Audrey Sacher Award. Highlights include L'ambasciatore in *La bella dormiente nel bosco*, First Priest in *The Magic Flute* (Royal College of Music), Der Steuermann in *Tristan und Isolde* (London Opera Company), and *Messiah* (Nevill Holt Opera). Scenes include Gerstl/Father in a series of contemporary opera scenes for Tête à Tête, Guglielmo in *Così fan tutte*, Masetto in *Don Giovanni* (Royal College of Music), Pizzaro in *Fidelio*, and Junius in *The Rape of Lucretia* (Pacific Opera).

PLAYERS

JERNEJ ALBREHT Clarinet

Hailing from Slovenia, Jernej Albreht studied at the Royal Academy of Music, where he founded the Tritium Trio in 2013. He has performed regularly with Aurora Orchestra, London Philharmonic Orchestra, Britten Sinfonia Academy, and Orchestra of the Age of Enlightenment, and held trials with London Symphony Orchestra, Royal Philharmonic Orchestra, Royal Northern Sinfonia, Hallé, and more.

CHRISTINE ANDERSON Viola

Christine Anderson studied at the Royal Conservatoire of Scotland and at the Royal College of Music. In 2016, she joined the viola section of the Hallé orchestra, and she is co-principal viola of the United Strings of Europe. She also performs with other ground-breaking chamber collectives, such as the SONO Ensemble, Manchester Collective, and Her Ensemble.

PAUL BOYES Bassoon

Paul Boyes studied at Guildhall School of Music and Drama in London. While in his final year, he was appointed Principal Bassoon of the BBC Scottish Symphony Orchestra, a position he held for 10 years. He has since worked as guest principal with almost every major orchestra in the UK, and played with many respected chamber ensembles: most notably the Galliard Ensemble and the Sacconi Quartet.

LORENA CANTÓ WOLTÈCHE Viola (16, 18, 30 JUN)

Lorena Cantó Woltèche studied at the Yehudi Menuhin School and the Guildhall School of Music and Drama, and has performed as a soloist in venues such as the Berlin Konzerthaus and the Wigmore Hall, as well as on Classic FM, and BBC 3's "In Tune." As a chamber musician, she plays with the Jubilee String Quartet (releasing two critically acclaimed albums) and the Duo Fabulae.

SIJIE CHEN Violin / Wild Arts Ensemble Leader

Founder and Artistic Director of Vermeer Chamber Concerts, Sijie Chen was a string finalist in the BBC Young Musician of the Year Competition, and as a chamber musician has collaborated with artists including Nicola Benedetti, Roderick Williams, and Huw Watkins. Sijie is the co-leader of the London Mozart Players, and plays regularly with the Academy of Ancient Music and the Academy of St. Martin in the Fields.

HANNAH CONDLIFFE Oboe

A Munster Trust Recital Artist, Hannah Condliffe has played guest principal oboe with orchestras including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Aurora Orchestra and English Chamber Orchestra. She has also hosted numerous recitals, and played with the Philharmonia, Royal Opera House, and City of Birmingham Symphony orchestras.

JONATHAN FAREY Horn (7, 18 JUN, 14 SEPT)

A founding member of the Magnard Ensemble, Jonathan Farey studied at the Royal Academy of Music and was a London Sinfonietta Academy Artist and a Britten Pears Young Artist. Since training with the Southbank Sinfonia, he has performed with some of the UK's most prestigious orchestras, including as guest principal with the London Mozart Players, BBC Philharmonic Orchestra, and Garsington Opera.

FRANCISCO GOMEZ RUIZ Horn

Francisco Gomez Ruiz studied at the Royal Academy of Music, and was a Britten Pears Young Artist back in 2013. Since then, he has performed with a wide range of UK orchestras and chamber groups including the Nash Ensemble, and as a regular Guest Principal with London Symphony Orchestra, English National Opera, Aurora Orchestra, and Britten Sinfonia. He is Co-principal horn with Chineke! Orchestra.

ROWAN JONES Bassett Horn

Rowan Jones is a graduate of both the Royal College of Music and Royal Academy of Music. She has played with the ENO and Opera North, amongst others, and as an advocate for contemporary music, is a Britten Pears Young Artist 24/25 on the Composition and Performance Course and was clarinetist in the London Sinfonietta Academy 23/24.



TIMOTHY LINES Clarinet

(11 JUL, 5 SEPT)

Former section leader for the City of Birmingham Symphony, and Principal Clarinet and chairman of the London Symphony Orchestra, Timothy Lines has played with chamber groups (London Sinfonietta, the Nash Ensemble, and more) as well as with all the major symphony orchestras in London – including the English Baroque Soloists and the Orchestra of the Age of Enlightenment (both on original instruments).

WILLIAM MCGAHON Violin

William McGahon plays regularly with some of the UK's leading historical orchestras, including Orchestre Révolutionnaire et Romantique, the Orchestra of the Age of Enlightenment, Solomon's Knot, and The Hanover Band. He is a member of the Bloomsbury Players and the Wild Arts Ensemble, and freelances for groups including the Scottish Chamber Orchestra and Manchester Collective.

WILLIAM NEWELL Violin

(25 JUL, 6 AUG)

Second violin of the Solem Quartet and Principal Second Violin of Manchester Camerata, William Newell performs regularly on major concert platforms across the UK and internationally. The Solem Quartet's work and their acclaimed recent disc *Painted Light* (Delphian Records, 2023) have recently been recognised with awards from Jerwood Arts and The Royal Philharmonic Society.

KATIE PERRIN Viola

(25 JUL, 6 AUG, 5 SEPT)

Katie Perrin studied at the Royal Academy of Music, and trained with Glyndebourne Touring and the Southbank Sinfonia. She has performed with orchestras including the Royal Ballet Sinfonia, English National Ballet, London Mozart Players, and Britten Sinfonia. As a chamber musician, she was a member of the Amanzi Quartet, and has collaborated with the Brodsky and Allegri Quartets.

LEO POPPLEWELL Cello

Founder-member of the award-winning Mithras Trio, Leo Popplewell studied at Cambridge and Guildhall School of Music and Drama. He was appointed co-principal cellist with the London Mozart Players in 2022, and has appeared as a guest principal with other orchestras including the London Philharmonic, Royal Liverpool Philharmonic and Hallé.

ADRIAN ROWLANDS Oboe

(3, 6 AUG)

Principal Oboe in the legendary West End production of *Les Misérables* since 1988, Adrian Rowlands is widely sought after as a freelance player, working with orchestras including the London Symphony Orchestra. Adrian's recordings include albums with the Gabrieli Consort and Players, directed by Paul McCreech, and the King's College Choir, Cambridge, conducted by Sir Stephen Cleobury.

MARIANNE SCHOFIELD Double Bass

Originally from London, Marianne Schofield is a double bass player, improviser and music arranger. She is equally at home touring the world with top UK orchestras, playing contemporary music from memory in the dark, and performing opera in gardens with Wild Arts. She is a member of two award-winning contemporary ensembles: The Hermes Experiment and Riot Ensemble.

SÉBASTIEN VAN KUIJK Cello

(14, 25 JUL, 3 AUG)

Co-Principal Cello with the Aurora Orchestra, Sébastien Van Kuijk has performed around the world in venues including the Théâtre des Champs-Élysées in Paris, Teatro Real de Madrid, Tokyo's Bunka-Kaykan Hall, the Concertgebouw in Amsterdam and London's Wigmore Hall. Recordings include Mendelssohn's works for cello and piano and Nicolas Bacri's 'Four Seasons' concertos with Besançon Orchestra.

A BOLD NEW APPROACH TO OPERA

Founded in 2022, Wild Arts makes top-quality music fresh, enjoyable, and available to everyone, while spearheading positive environmental change. The charity produces a UK Summer Opera Tour between May and September, the Roman River Festival in coastal Essex in the Autumn, a festive concert tour each Christmas, and various other projects and performances year-round.

OUR ARTISTIC MISSION

We innovate, re-inventing opera in fresh, vibrant productions with quality at their core.

Building on the success of the Roman River Festival and its 24-year history, Wild Arts now runs a successful year-round programme, with nationwide and European touring, alongside two annual music festivals. The charity delivers ambitious artistic repertoire and adopts innovative new approaches to productions.

We introduce opera to younger audiences.

Wild Arts works with hundreds of primary school children every year, offering a diverse programme of workshops and performances in connection with its annual summer opera, as well as dynamic and engaging lesson plans and online resources to aid teachers.

We give precious performance opportunities and mentoring to emerging artists.

Wild Arts' Young Artist Programme gives several musicians each year the opportunity to hone their craft in a professional production setting, gaining confidence through vocal, language, and acting coaching, and through rehearsals and performances with an experienced ensemble of established artists.

OUR ENVIRONMENT

World-class opera is nothing without the world around it.

Wild Arts creates top-quality music in a way that stays within the boundaries of what the planet can support. The charity has developed its strategies alongside the Theatre Green Book – with a renewable approach to travel, production design, food, and energy use – as well as through its team and partnerships.

Our long-term dream is to create and run a new opera house, performance space, and arts education centre, set in a regenerative and bio-diverse environment, built from sustainable materials, and operating within planetary boundaries. Where do you think we should build it?

For more information about Wild Arts, please visit wildarts.org.uk, and to offer feedback from today's performance (or just to get in touch), please contact info@wildarts.org.uk

If you would like to keep in touch, you can find us on Facebook or Instagram (Wild Arts / wildartspresents), or head to our website and subscribe to our mailing list.

BECOME A FRIEND



Richard Dowling in Wild Arts' *Opera Evening* at Falconhurst, 2023 (Photo by Karolina Krasuska)



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SUPPORT OUR VISION

We are seeking generous individual supporters and transformational donors, corporate sponsors, and partners, to invest in our next phase of artistic programming, and sustainable growth.

Our annual budget is increasing with our output, growing to match our ambitions and vision for 2026 and beyond. While we are proud that ticket sales and, this year, Arts Council support provide the majority of our income, we are nonetheless ever more reliant on the support of individuals, patrons, partners, local businesses, and groups.

Sponsorship is the lifeblood that sustains a young, dynamic company like Wild Arts. It's not just about financial support; it's about building a community around our vision. Each sponsor is a part of our extended family, helping to keep opera, and classical music, a vibrant, inclusive art form for all.

If you would be interested in joining us as a friend or partner, in gifting a friendship, or in making a one-off contribution, please visit wildarts.org.uk/support-us, or come and speak to one of us after the show.

We also rely on legacies to ensure the continuation of our 25-year music education history. Education was at the centre of the work done by Roman River Music, and it remains core to everything Wild Arts do. For information on leaving a legacy, please visit wildarts.org.uk/legacies

We believe in the power of music. And we believe that you can help us make a real impact – on the audiences who come to our shows, the young people who receive opportunities through them or are inspired by them, and the world we work to preserve and care for with everything we do.

We hope you will join us for this exciting journey.

HOST US

If you would be interested in hosting a performance, please do get in touch. We offer solo recitals and chamber performances (from Byrd to Bartok) all year round, as well as our annual Opera Evening programmes and summer opera productions – in 2025, *Eugene Onegin*, directed by former Artistic Director of Shakespeare's Globe, Dominic Dromgoole.

We would love to bring all of this music to you at a local venue. Whether that would be a theatre, concert hall, home, or garden, we have a performance for every scale and occasion.

Please contact info@wildarts.org.uk for more details, or visit wildarts.org.uk/shows

THANK YOU

Our huge thanks to everyone who has made this tour possible – especially our supporters and Friends and everyone who has hosted a performance across this tour. It is through you that we are able to grow each year and not only return to the places we know and love, but also reach new areas and audiences.

Individual Supporters Simon Hall & Nicki Bolton, Suki Cohen, Jonathan & Miff Minter, Caroline Steane, Celia Edey, Brooks & Lucy Newmark, Francis Norton, Timothy & Marisa Orchard, Rupert & Vanessa Watson, Bill & Kay Abbott, Georgie & Andrew Garthwaite, Peter & Sarah Glossop, Jane Hindley, Jasper & Jennie Hunt, Patrick & Jayne Jennings, Zélie Jopling, Rupert & Leonie Marks, Mark & Jill Pellew, and our anonymous patrons.

Foundations & Sponsors Arts Council England, The Arts Society Colchester, Essex Community Foundation, Browns Solicitors, FSJ Charities, Colchester City Council Cultural and Creative Events Fund, Castleacre Insurance



We are very grateful to our hosts and organisers – Sir Richard & Lady Fiona Mynors, Damian Thantrey Stephen & Alex Mynors, David Furnival, Stephen Crocker, Mary Wakelin, Daniel Buckroyd, Katie Channon, Edward Wild, Nicholas & Sheila Charrington, Nick Wells, Andrew Jenkins, Hugo Mander & family, Nic Lloyd, Will Hutton & Helen Rowe, Luke Styles, Jocelyn Poulton, Alistair & Sophie Park and family, Alice Kennard & family, Ailsa Molyneux, Tony Blake, Chloe Naldrett, Tim Hession, Tom Foakes, Ben Zachariah, Susan Neiman, and Goor Zankl – and to all the teams and staff who have supported us in our venues.

Thank you also to those who have hosted and looked after our performers and team, including Nicky Bolton, Caroline Compton, Tony Coppin, John Doubleday, Celia Edey, Clemency & Dave Evans, Magdalene Evans, Julia Grant, Jonathan Minter, Ben Morris, Adrian Biggs, Will & Fiona Shone, Oliver Birkbeck, Laurel Spooner, Geoffrey & Fanny van Orden, Lucy Toms, Caroline Compston, John & Caitlin Kennedy, David & Diana Douglas, Mungo & Rosie Morris, Sophie Stovin, Murray Hammick, Janet & Alan Wright, Emma Stenning, and Mary Wakelin.

We would also like to thank the members of our Advisory Group: Stephen Barter, Laura Canning, Mike Figgis, Simon Hall MBE, Will Hutton, Audrey Hyland, Colin Kitching, Kate McGrath, Tom Morris, Jo Paton, Sarah Playfair, Katie Price, Libby Purves, John Ramster, Nicholas Sears, and Dr Joseph Spence.

We are incredibly grateful to Dave Rado, Linda Gossett, Julia Stephen, Jessica Chapman, Zélie Jopling, Bettina Bullimore, Clare Dobie, Julie Cuthbert, and our wonderful volunteers for their support, including Amanda Arnold, Mike Connell, Polly Clarke, Jane Coles, Clare Crick, Suzanne Cullen, Monica Greenwood, Catherine Harrison, Anne Marie Huggon, Anne Marie Jacobs, Plep Johnston, George McKissock, Jennie Mace, Nisha Ratti, Bob & Frances Thomas, Richard & Sue Vokes, and Linda Vowles.

Finally, thank you to Adrian Mitchell and Sudbury Print Group for their printing of this programme, and to all those who have helped with our advertising and have not yet been thanked: Nicholas Cottrell, Clare Crick, Suzanne Cullen, Robert Davidson, Tom Fenton, Tessa & Ben Fisher, Jean Gray, Simon Howie, Jo & D'Arcy Lambton, Douglas Pike, P.G. Rix Farms, Philip & Jenny Tolhurst, Steven Vince, the team at Wick Farm, Dan Wormell, St James' Church (Brightlingsea), and everyone who has contributed along the way.

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Producer (Messiah)
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2024 SUMMER OPERA TOUR

WILD ARTS OPERA EVENING
STAGE JAMES HURLEY MUSIC DIR. ORLANDO JOPLING

Dorfold Hall, Cheshire 02 MAY
Chillington Hall, Staffordshire 03 MAY
Dulwich Golf Club, London 15 MAY
Theatre by the Lake, Cumbria 12 JUN
Oxshott, Surrey 21 JUN
Thorington Theatre, Suffolk 26 JUN
Falconhurst, Kent 28 JUN
Minterne House, Dorset 03 JUL
Chiltern Open Air Museum, Buckinghamshire 06 JUL
Knebworth House, Hertfordshire 07 JUL
Great Ruffins, Essex 13 JUL
Belvoir Castle, Lincolnshire 16 JUL
Doddington Hall, Lincolnshire 17 | 18 JUL
Painswick Rococo Garden, Gloucestershire 19 JUL
Hilles House, Gloucestershire 20 JUL
Claremont Landscape Gardens, Surrey 21 JUL
Taynton, Oxfordshire 23 JUL
Sudeley Castle, Gloucestershire 24 JUL
Dunster Castle, Somerset 28 JUL
Boconnoc, Cornwall 30 JUL

THE MAGIC FLUTE
DIR. JAMES HURLEY MUSIC DIR. ORLANDO JOPLING

Treago Castle, Herefordshire 07 JUN
Norwich Theatre, Norfolk 14 JUN
Lichfield Garrick, Staffordshire 15 JUN
Kelvedon Hall, Essex 16 JUN
Layer Marney Tower, Essex 18 | 20 | 22 | 23 JUN
The Apex, Bury St Edmunds, Suffolk 27 JUN
Thaxted Festival, Essex 30 JUN
Owlpen Manor, Gloucestershire 04 JUL
Malvern Forum Theatre, Worcestershire 05 JUL
Bletchingdon Park, Oxfordshire 06 JUL
Deal Festival, Kent 11 JUL
Childerley Hall, Cambridgeshire 14 JUL
Heronsgate, Buckinghamshire 21 JUL
Forde Abbey, Dorset 25 JUL
Festival Theatre, Hever Castle, Kent 03 AUG
Frinton-on-Sea, Essex 06 AUG
Repertory Theatre, Birmingham 05 SEPT
The Charterhouse, London 14 SEPT

WINTER 2024

MESSIAH
STAGE TOM MORRIS MUSIC DIR. ORLANDO JOPLING

Chelmsford Cathedral, Essex 02 DEC
St John's Smith Square, London 07 DEC
Hexham Abbey, Northumberland 10 DEC
Carlisle Cathedral, Cumbria 11 DEC
Lancaster Priory, Lancashire 12 DEC
The Art Workers' Guild, London 13 DEC
Layer Marney Tower, Essex 15 DEC
Chichester Cathedral, Sussex 17 DEC
Rochester Cathedral, Kent 19 DEC

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