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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 Wild Arts is a registered charity – Charity no. 1158366



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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

Dorentmonend

Rosie Townshend **Executive Director**

WILD ARTS PRESENTS **A SUMMER OPERA EVENING**

OR,

"SONGS OF SUMMER LOVE"

CONSISTING OF OPERATIC AND MUSICAL HITS FROM

MESSRS. GERSHWIN, HANDEL, LEHÁR, LEHRER, LORTZING, MOZART, RODGERS, ROSSINI, TCHAIKOVSKY, AND VERDI;

MUSICAL DIRECTOR ORLANDO JOPLING STAGING JAMES HURLEY

SOPRANO GALINA AVERINA 2 MAY | 12 | 21 | 28 JUN | 3 | 23 | 24 JUL NATASHA PAGE 3 | 15 MAY | 26 JUN | 28 | 30 JUL ELINOR ROLFE-JOHNSON 6 | 7 | 13 | 16 - 21 JUL

MEZZO CATHERINE BACKHOUSE 2 | 3 MAY | 12 | 21 JUN | 6 | 7 | 13 | 21 JUL MARTHA JONES 15 MAY | 26 | 28 JUN 3 | 16 - 20 | 23 | 24 | 28 | 30 JUL

> ACCOMPANIED BY THE WILD ARTS ENSEMBLE LEADER SIJIE CHEN

PRODUCER AKI PACKE-DRURY-LOWE ASSOCIATE PRODUCER MAX PARFITT COMPANY MANAGER JANE AEBI AND ELSA TATTEVOSIAN ARRANGEMENTS ORLANDO JOPLING

TENOR MICHAEL BELL 2 | 3 MAY | 21 JUN | 6 | 7 | 13 JUL LACHLAN CRAIG 15 MAY | 26 | 28 JUN | 3 | 28 | 30 JUL XAVIER HETHERINGTON $12\,JUN \mid 16 - 21 \mid 23 \mid 24\,JUL$

BARITONE JEAN-KRISTOF BOUTON 6 | 7 | 13 | 23 | 24 | 28 | 30 JUL TIMOTHY NELSON 2 | 3 | 15 MAY | 21 | 26 | 28 JUN 3 | 16 - 21 JUL

OR SEASON III. OF THE WILD ARTS SUMMER OPERA TOUR

ACT 2

Lehrer	Poisoning Pigeons in the Park Lindoro, surrounded by roma simpler, happier pastimes.
Mozart	Deh, vieni from <i>Le nozze di Fi</i> Thinking that she is alone, Leo true love will return.
Verdi	Act I Ensemble from <i>II trovato</i> Taddeo approaches Leonora, him, but she mistakes him for truth.
Handel	Scherza infida from Ariodante As the men come to blows, Is pain at Lindoro's behaviour.
Lortzing	Act 2 Quartet from <i>Undine</i> All express their horror at the
Rodgers	You'll Never Walk Alone from Reeling, Taddeo comforts Isak accepting their new reality, ar look to the future.



The illustrations for this year's Opera Evening programmes are taken from Edwards's Botanical Register (1840), printed by James Ridgway, London.

Please switch off your mobile phones and alarms and share this performance with us in real life - no filming or photographs!





SONGS OF SUMMER LOVE

A WILD ARTS OPERA EVENING

Music selected and arranged by Orlando Jopling Story and direction James Hurley

Leonora and her partner, Taddeo, are throwing a party. But when Isabella arrives with Leonora's secret former lover (the charismatic Lindoro) in tow, the two couples' relationships are strained...

ACT 1

Verdi	Prelude and Scena from <i>La Traviata</i> Taddeo (Baritone) waits with Isabella (Mezzo) and Lindoro (Tenor), for Leonora (Soprano), but when she arrives it is clear that romantic complications are simmering beneath the surface. As Leonora and Lindoro reconnect, the tension is electric.
Handel	V'adoro, pupille from <i>Giulio Cesare</i> It is clear that Leonora still has feelings for Lindoro
Verdi	Dal labbro il canto from <i>Falstaff</i> and that Lindoro reciprocates these feelings.
Gershwin	Slap That Bass from <i>Shall We Dance</i> The couples try to enjoy the party.
Tchaikovsky	Ya vas lyublyu from <i>The Queen of Spades</i> Taddeo surprises everyone, asking Leonora to marry him, but having seen Lindoro again, Leonora cannot answer.
Gershwin	Someone to Watch Over Me from <i>Oh, Kay!</i> Isabella dreams of being loved in the way Taddeo loves Leonora.
Lehár	So kommen Sie! From <i>Die lustige Witwe</i> Leonora tells Lindoro that they must move on, and yet, despite her protests, the two end up in a compromising position
Rossini	Act 1 Finale from <i>L'italiana in Algeri</i> Isabella and Taddeo arrive, and horror and confusion gives way to suspicion and jealousy.

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onora expresses her hope that her

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still hoping that she is longing for r Lindoro and he finally realises the

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sabella intervenes and expresses her

situation.

Carousel

bella. The four come together, nd holding their heads high as they



THE ARIA: IN AND OUT **OF CONTEXT** Max Parfitt

in Milan, his first opera libretto (a tragedy, Amalasunta) in his hand. He has been reading for perhaps an hour to his host, As he walks back out into the night, the Count stops him.

You have obeyed the rules of tragedy, but not of opera. The first soprano, the prima donna, and the tenor must sing five arias each - a pathetic, a bravura, a parlante, a mezzo carattere, and a brillante. The second man and second ladv must have four each, and the sixth and seventh characters three; parenthetically there must be no more than six or seven characters in the opera, you have nine. ... You make a character remain on stage and this is against the rules. To the contrary, you make a lead singer exit without an aria, after a scena di forza, and this too is against the rules.

Goldoni's encounter neatly summarises the opera of the early eighteenth century – a form in which the prima donnas and leading men were firmly in charge and the musical score offered only a loose template for improvisation and for the interaction between performer and audience, rather than any fixed or "complete" work of art in and of itself.

It was in this context that the aria emerged: an emotional, often generically metaphorical, expression that could be precomposed and easily inserted into any narrative, and that

WILD ARTS PRESENTS

 $\star \star \star \star \star$ **"AN UTTER DELIGHT" OPERA NOW**

07 JUN TREAGO CASTLE, HEREFORDSHIRE 14 JUN NORWICH PLAYHOUSE, NORFOLK 15 JUN LICHFIELD GARRICK, STAFFORDSHIRE **16 JUN KELVEDON HALL, ESSEX** 18 20 22 23 JUN LAYER MARNEY TOWER, ESSEX 27 JUN THE APEX, BURY ST EDMUNDS, SUFFOLK

30 JUN THAXTED FESTIVAL, ESSEX 04 JUL OWLPEN MANOR, GLOUCESTERSHIRE 05 JUL MALVERN FORUM THEATRE. WORCESTERSHIRE 06 JUL BLETCHINGDON PARK, OXFORDSHIRE

11 JUL DEAL FESTIVAL 14 JUL CHILDERLEY HALL, CAMBRIDGESHIRE 21 JUL HERONSGATE, BUCKINGHAMSHIRE **25 JUL FORDE ABBEY, DORSET** 03 AUG FESTIVAL THEATRE, HEVER CASTLE, KENT 06 AUG FRINTON-ON-SEA, ESSEX **05 SEPT REPERTORY THEATRE, BIRMINGHAM** 14 SEPT THE CHARTERHOUSE, LONDON

THE GUARDIAN FAIRY POWERED PRODUCTIONS

THE CAMBRIDGE CRITIOUE

> WILD ARTS

It is 1732 and the young librettist Carlo Goldoni is sitting by a fire Count Prata, and an assembly of singers, and has finally given up - unable to continue through their sniggering and teasing.

> would showcase a performer's virtuosity. phrasing, passion, and technical display the lyrical effusion and vocal pyrotechnics of the pathetic or bravura arias in particular designed to break through the audience's drinking, gambling, card-playing, peoplewatching, and occasional brawling.

> Set more than 90 times over the eighteenth century, the aria "L'onda dal mar divisa" from Metastasio's Artaserse captures the standard style:

Water parted from the sea Bathes the valley and the hill; ... It always murmurs and laments Before returning to the sea.

Emotions remained simple and contexts nonspecific – as in Handel's "V'adoro, pupille" ("I adore you, eyes / arrows of love") or Mozart's "Deh vieni, non tardar" ("Come, don't be late, my beautiful joy"), both of which are performed tonight.

These general images and themes ensured adaptability. In a dialogue written in 1715, Pier Jacopo Martello satirises a key ingredient of opera at the time, the aria di baule or "suitcase aria."

Take heart, and change arias that are not bad into those that are. If a singer would like to nail to the end of one of your recitatives an aria which has won them the public's applause elsewhere, even though the aria in question is far from the sentiment that ought to be expressed at the place where it occurs, what does it matter? Let the singer insert the new aria, otherwise you will see yourself attacked on all sides, your head splitting with the reproaches of sopranos and contraltos!

If a singer was unsatisfied with their aria, had not had time to learn it, or had a "signature tune" that the public would expect them to perform, they would simply insert an alternative. As poet Pier-Angelo Minoli noted in 1844, this practice would happily continue regardless of being "in a dissimilar key and foreign to the character, to the style of music, and to the meaning of the words."

Legendary castrato Farinelli (though by all accounts inserting only music appropriate to its context), would substitute various arias from his performance as Orfeo into his other roles, and even have references to them incorporated in his paintings, constantly seeking to reaffirm his connection with the mythical music-maker. Similarly, Gaetano Guadigni (one of the next generation of castrati) would perform in nine productions of Artaserse by seven different composers, in every one replacing "L'onda dal mar divisa" with "Vivrò se vuoi così" ("I will live if you wish [But I would expire at your feet]") - the more sincere, urgent text aligning with the singeractor's reputation for honest expression.

The composer, typically with only six to eight weeks to set a libretto. could make similar substitutions. As Josse de Villeneuve noted in 1756:

The composer may arrive with 40 or 50 arias prefabricated during hours of inspiration. He adjusts these as soon as possible to the words of the opera to be performed. ... The composer's only concern is that the arias suit the taste and the voice of the singer who is to perform them.

Such practices reached their most extreme in the *pasticcio* or pastiche operas. The pasticcio - derived from the Italian "pasta" (dough, pastry) and "-iccio," indicating the

deteriorated state of something originally whole or good – was first used in the sixteenth century in reference to a kind of pie containing both meat and pasta. In the late seventeenth century, the term migrated to the world of the arts, describing any composite narrative work assembled from preexisting material, and by the eighteenth century, these works had become common and successful.

148 individual arias from operas by Vivaldi were inserted into 88 different pasticcio opera productions of the period (some arranged by Vivaldi himself), performed across Europe. In London, multi-authored compilations "after the Italian manner" would catch on as part of a growing infat-uation with the Italian style. and come the 1720s and 30s, the audiences would be presented with Johann Christoph Pepusch's The Beggar's Opera (1728) and several compilations by Handel (Oreste, Alessandro Severo, and Giove in Argo, among others).

Both aria di baule and pasticcio fell increasingly out of fashion come the more confidently through-composed and romantic operas of the later nineteenth century, and were firmly outlawed by the twentieth. As early as 1833, a contract for the Teatro la Fenice, Venice, specifically includes clauses to regulate aria insertion:

The Signora will be required to execute the parts in the manner in which they will be distributed by the impresario, the ability to vary, diminish, remove them belonging to this person alone; nor may the Signora refuse any of the parts given to her just because they were previously performed by other artists.

The melting pot approach of the pastiche became increasingly the preserve of first the music hall, and then the modern juke-box musical, whether Mamma Mia! or Moulin Rouge.

That said, the form has still survived here and there. Jeremy Sams' The Enchanted Island, produced for the Metropolitan Opera in 2011, compiled a new work from the music of various baroque composers including Handel, Vivaldi, and Rameau. Acclaimed at the time, it has since enjoyed a revival at the Metropolitan Opera as well as a European premiere with British Youth Opera.

Rossini's Il barbiere di Siviglia, a long-standing favourite in the operatic repertory, also retains traces of insertion. In the opera's second act, Count Almaviva disguises himself as Don Alonso, a music teacher, and proceeds to lead a lesson with his love, Rosina – seeking to steal a few amorous moments in order to arrange her escape from her uncle. Almost since the opera's premiere in 1816, Rosina's choice for her music lesson has depended on the prima donna cast in the role. Though the practice is less frequent than in those first performances, even now both Marilyn Horne and Cecilia Bartoli, for instance, performed "Tanti aetti in tal momento" from Rossini's La donna del lago, and Lesley Garrett offered "Bel raggio lusinghier" from Semiramide.

Wild Arts' Opera Evenings are another stepping-stone in these traditions of substitution and recontextualisation - isolating arias from a variety of operas, eras, and even languages (most chosen by our artistic director, some by the singers), and weaving something new. As Anthony Tommasini said in his review of The Enchanted Island,

I cannot imagine Handel, the Mr. Showbiz of his day, having any problem with such borrowings. His only question would have been whether he would be paid an up-front fee or receive a percentage of the profits.



Farinelli, as painted by Corrado Domenico Nicolò Antonio Giaquinto, a score of "Son pastorello amante e sventurato" ("I am a little and unlucky amorous shepherd") from Nicola Porpora's pasticcio, Orfeo (1736) by his feet.

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 achievina 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 guite 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 Abrahami's trash-filled, climate-changeinspired 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 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.

SINGERS



GALINA AVERINA Soprano

After a period as a member of the soloists' ensemble at the Perm State Opera Theatre, Galina Averina studied at the Royal College of Music International Opera School. She won the Bampton Classical Opera Young Singers Competition and the Francisco Viñas Competition in Barcelona. Most recently, she has sung Adina in Wild Arts' acclaimed production of *The Elixir of Love*, and debuted with Opera North as Magda in *La rondine* (***** "terrific ... with sparkling vivacity," The Guardian). Other highlights have included Mimi in *La bohème* (Mid Wales Opera), Marzelline in *Fidelio* (Garsington), Magda in *La rondine*, and Contessa Almaviva in *Le Nozze di Figaro* (West Green House Opera).



CATHERINE BACKHOUSE Mezzo

Catherine Backhouse studied at the University of Durham, Guildhall School of Music and Drama and was a Scottish Opera Emerging Artist. A founder member of the a cappella group Voces8, her operatic highlights include Preziosilla in *La Forza del Destino* (Regent's Opera), Concepción in *L'heure Espagnole* (Grange Park Opera, Mid Wales Opera), Isabella in *L'Italiana in Algeri* (Diva Opera), Suzuki in *Madama Butterfly* (West Green House Opera), and Kate Julian in *Owen Wingrave* (Aldeburgh/Edinburgh International Festivals). On the concert platform, The Angel in Elgar's *Dream of Gerontius*, Verdi's *Requiem*, and Irene in Theodora. Next year she will play Waltraute in *Die Walküre* and *Götterdämmerung* (Regent's Opera).



MICHAEL BELL Tenor

Michael Bell studied at the Royal College of Music and St. John's College, Cambridge. Roles include Madwoman in the Moscow premiere of *Curlew River*, Tamino in *Die Zauberflöte*, Nemorino in *L'elisir d'amore*, Die Knusperhexe in *Hänsel und Gretel*, Spoletta in *Tosca*, Pastore in *Orfeo*, Vašek in *The Bartered Bride*, and Damon in *Acis and Galatea*, with companies including Wexford and Garsington Festivals, Irish National Opera, and Waterperry Opera. In 2024, he has made his debut with English National Opera as 1st Armed Man (*The Magic Flute*), and premiered Conor Mitchell's *The Sun Still Shines* with the Ulster Orchestra. He is currently singing Almaviva in *Il barbiere di Siviglia* (Diva Opera).



JEAN-KRISTOF BOUTON Baritone

Jean-Kristof Bouton studied in Montreal and Bucharest before joining National Opera lasi, where his roles included Silvio in *I Pagliacci*, Alfio in *Cavalleria Rusticana*, Marcello in *La bohème*, Belcore in *L'elisir d'amore*, *Don Giovanni*, and Rossini's *Figaro*. He has sung Escamillo (*Carmen*) in Nice, Paris, and Seville, and Moussol in *Si j'etais roi*, Monterone in *Rigoletto*, and Mercutio in *Roméo et Juliette* (all for Opéra de Toulon). UK highlights include Alvaro in *II viaggio a Reims* (English Touring Opera), Scarpia in *Tosca*, Belcore *L'elsir d'amore* (Diva Opera), and a criticallyacclaimed *Macbeth* (Mid Wales Opera). Future plans include Raimbaud in *Le Comte Ory* and a return to Opéra de Toulon as Agamemnon in *La belle Hélène*.



LACHLAN CRAIG Tenor

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 Freemasons 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*.



XAVIER HETHERINGTON Tenor

Xavier Hetherington studied at St John's Cambridge, the Royal College of Music, Florence's Mascarade Opera Studio, and Valencia's Centre de Perfeccionament. Roles include Prologue/Peter Quint in *The Turn of the Screw* (Ustinov Studio), Brighella in *Ariadne auf Naxos* (Reisopera), Don José in *Carmen* (Waterperry), Dick Dauntless in *Ruddigore*, and Shepherd/Cover in *Orpheus* (Opera North), Ahasuerus in *Esther* (Solomon's Knot at Wigmore Hall), and Lieutenant Kotler in the World Premiere of *A Child in Striped Pyjamas* (Echo Ensemble). Concert highlights include *Messiah*, and Mozart and Verdi's *Requiem* (Reisopera, Wurzburg Mozart Festival, and Royal Albert Hall).

MARTHA JONES Mezzo

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.

TIMOTHY NELSON Baritone

Timothy Nelson studied at the Royal College of Music International Opera School. Alongside solo performances at venues including the Royal Albert Hall, Royal Festival Hall, and Cadogan Hall, he has sung with Opera North (as Marcello in *La bohème*), the Royal Opera House, English Touring Opera, Diva Opera, Opera Holland Park, and the Grange Festival. He was a Jerwood Young Artist at the Glyndebourne Festival; a winner of the Bruce Millar Gulliver Prize, the Royal College of Music Joan Chissell Schumann Competition, and the Gerald Moore Award Singers Prize; and a recipient of the Independent Opera at Sadler's Wells Postgraduate Voice Fellowship.

NATASHA PAGE Soprano

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).

ELINOR ROLFE-JOHNSON Soprano

Elinor Rolfe Johnson was a Royal Conservatoire of Scotland scholar and a Britten Pears Young Artist. She has been a finalist in the Sing Finzi, London Welsh Singer of the Year, and International Handel Competitions. Performance highlights include Contessa in *Le Nozze di Figaro*, Donna Elvira in *Don Giovanni*, Rosalinde in *Die Fledermaus*, and Desdemona in Otello, and she has worked with companies including Festival d'Aix-en-Provence, Nevill Holt Opera, and Regents Opera. Venue highlights include Carnegie Hall, Berlin Philharmonic, Royal Opera House, Het Concertgebouw, Royal Festival Hall, Royal Albert Hall, the Barbican, and La Scala, as well as several broadcasts on Radio 3.







PLAYERS

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.

CATHERINE BRADSHAW Viola

Catherine Bradshaw studied at Guildhall School of Music and Drama, and at the Royal Academy of Music. She has performed regularly with London Symphony Orchestra, Royal Philharmonic Orchestra, Academy of St Martin in the Fields, Aurora Chamber Orchestra, and London Mozart Players, as well as the Royal Opera House, Garsington Opera, and Opera Holland Park.

JONATHAN BYERS Cello

A member of the Badke Quartet, Jonathan Byers has also performed as guest principal with many orchestras and period instrument groups, including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, and the Early Opera Company. He is co-principal cello with the English Concert and the Irish Baroque Orchestra.

LORENA CANTÓ WOLTÈCHE Viola

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.

ROBERTO CARILLO-GARCIA Double Bass

Roberto Carillo was born in Tenerife, and studied at the Royal Northern College of Music, performing on double bass, guitar and viola da gamba. As well as a period with Royal Northern Sinfonia, he has played Guest Principal with the London Symphony Orchestra, Orchestra National de France, Mahler Chamber Orchestra, and many more. He was the Principal Double Bass of the Hallé for 17 years.

REBECCA CHAMBERS Viola

Rebecca has been a member of the Tippett String Quartet, and has performed with the Philharmonia Orchestra, St. George's Chamber Orchestra, and the London Symphony Chorus. She is Co-Principal Viola of the English National Opera Orchestra.

SIJIE CHEN Violin / Wild Arts Ensemble Leader

Sijie Chen is the leader of the Wild Arts Ensemble, and Founder and Artistic Director of Vermeer Chamber Concerts. She was a string finalist in the BBC Young Musician of the Year Competition, and as a chamber musician she 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.

ELLIE FAGG Violin

Ellie Fagg divides her time between her family, the London Symphony Orchestra (where she has played for 20 years), and various chamber music projects. She co-founded the Puertas Quartet in 2010 (touring the UK and releasing two CDs to critical acclaim), and enSEmble26 in 2018, with whom she performed and recorded all ten Beethoven violin Sonatas for a worldwide online audience during lockdown.

REINOUD FORD Cello

Reinoud Ford is a soloist and chamber musician (playing in venues such as the Wigmore Hall, Queen Elizabeth Hall, and Cadogan Hall), performs regularly with orchestras including the Academy of St Martin in the Fields and the English Chamber Orchestra, and has received over 15 million downloads for his collaboration with singer-songwriter Keaton Henson.

BEN GRIFFITHS Double Bass

Ben Griffiths is the principal double bass of Aurora Orchestra. He has wide and varied experience of orchestral playing, including dozens of tours with the LSO and the John Wilson Orchestra. Chamber music includes regular appearances at the Cheltenham Festival, Guy Johnston's Hatfield House Festival and collaborations with several high-profile quartets. He enjoys yoga, cooking and skiing.

ALEXANDER JONES Double Bass

As a guest principal Alexander Jones has appeared with groups including the Philharmonia orchestra, the Orchestra of the Age of Enlightenment, and Dunedin Consort. As a chamber musician, he is a member of chamber collective O/Modernt. He is currently Principal Double Pass for The English Concert and Assistant Principal Double Bass for the BBC National Orchestra of Wales.

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

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.

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.

HANNAH SHAW Viola

As a chamber musician, Hannah is a member of Eusebius Quartet, The Hague String Variations, and Trio De Kooning, appearing at festivals including Open Chamber Music, Grachten Festival, and Casalmaggiore International Festival. She has also served as guest leader with orchestras, including BBC National Orchestra of Wales, The Hague Philharmonic, and Arnhem Philharmonic.

STACEY WATTON Double Bass

Player, conductor, and founder of the Espirit Ensemble, Stacey Watton is Principal Double Bass with ensembles including the London Chamber Orchestra, London Mozart Players, English Soloist's Ensemble, and for Sir Andrew Lloyd Webber. He has appeared as guest principal for groups including the Royal Concertgebouw, Royal and London Philharmonics, Hallé, and the BBC Concert Orchestra.

CHRIS WEST Double Bass

Chris has appeared regularly as both a soloist and a guest principal with many major UK orchestras, including the Royal Philharmonic, BBC Symphony, Academy of St.Martin-in-the-fields and Britten Sinfonia. He can be heard on iconic soundtracks such as Downton Abbey, and Harry Potter, and has written books on technique and on performer Giovanni Bottesini (*The Paganini of the Double Bass*).

MARIA ZACHARIADOU Cello

Maria Zachariadou is Assistant Principal of the BBC Philharmonic, and was a member of the Philharmonia Orchestra where, in 2014, she founded the Philharmonia Chamber Players. As well as chamber appearances with baroque group La Sfera Musicale and the Melange Collective, she has appeared with Royal Scottish National Orchestra, City of Birmingham Symphony Orchestra, and Opera North, among others.

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)



Our tiers of support start from a £75 friendship, and build to our generous Ocean Patrons, offering an annual donation of £5,000 or more. All our supporters receive early-bird tickets and offers, our monthly newsletter, and invitations to special masterclasses and Friends' receptions throughout the year. wildarts.org.uk/support-us



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.

Simon Hall & Nicki Bolton, Suki Cohen, Jonathan & Miff Minter, Caroline Steane, Celia Individual Supporters 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.

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

WILD ARTS

Artistic Director **Orlando Jopling**

Executive Director Rosie Townshend

Producers Aki Packe-Drury-Lowe Max Parfitt

Producer (Messiah) **Kirsty Hopkins**

Project Manager (Potsdam) Rebecca Moffatt

Consultant Producer Natasha Freedman

Education Manager Rebecca Milford

Ensemble Leader Sijie Chen

Company Management Jane Aebi Elsa Tatevossian

Ensemble Management Matt Maguire

Gloucestershire Lead Deborah Lanyon

Production Assistant Robin Huber

Honorary Patrons Donald MacLeod Anthony Marwood MBE Sir Andrew Motion FRSL Mark Padmore CBE Jeremy Sams Jennifer Tolhurst Roderick Williams OBE Sir Bernard Jenkin

Trustees John Kennedy (Chair) **Caroline Compston** Kate May Silvia Melchior Jill Pellew **Emma Stenning**

Development Board Stephen Barter Sir Bernard Jenkin Silvia Melchior Katerina Mina Lucy Newmark David Sayer

2024 SUMMER OPERA TOUR

WILD ARTS OPE STAGE JAMES HURLEY M Dorfold Hall, Ches Chillington Hall, S Dulwich Golf Club Theatre by the La Oxshott, Surrey . Thorington Theat Falconhurst, Kent Minterne House, Chiltern Open Air Knebworth House Great Ruffins, Ess Belvoir Castle, Lir Doddington Hall, Painswick Rococo Hilles House, Glou Claremont Lands Taynton, Oxfordsh Sudeley Castle, Gl Dunster Castle, So Boconnoc, Cornw

Forde Abbey, Dor Festival Theatre, I Frinton-on-Sea, E Repertory Theatre

WINTER 2024

MESSIAH

STAGE TOM MORRIS MUS Chelmsford Cathe St John's Smith So Hexham Abbev, N Carlisle Cathedral Lancaster Priory, The Art Workers' Layer Marney Tow Chichester Cathe Rochester Cathed

For more information on all these dates, to book tickets, and to see details of our other shows please visit wildarts.org.uk

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Dorfold Hall, Cheshire	MAY
Chillington Hall, Staffordshire	MAY
Dulwich Golf Club, London	MAY
Theatre by the Lake, Cumbria 12	JUN
Oxshott, Surrey 21	JUN
Thorington Theatre, Suffolk	
Falconhurst, Kent	JUN
Minterne House, Dorset03	JUL
Chiltern Open Air Museum, Buckinghamshire06	JUL
Knebworth House, Hertfordshire07	JUL
Great Ruffins, Essex 13	
Belvoir Castle, Lincolnshire	
Doddington Hall, Lincolnshire 17 18	
Painswick Rococo Garden, Gloucestershire 19	
Hilles House, Gloucestershire	JUL
Claremont Landscape Gardens, Surrey21	JUL
Taynton, Oxfordshire	
Sudeley Castle, Gloucestershire 24	
Dunster Castle, Somerset	
Boconnoc, Cornwall	JUL
THE MAGIC FLUTE	
DIR. JAMES HURLEY MUSIC DIR. ORLANDO JOPLING	
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