



*Æra  
Pameratina*

*Tomorrow  
shall be my  
dancing day*

*The music of Gustav and Imogen Holst  
10th and 11th May 2025*



# Tomorrow shall be my dancing day

*A celebration of the music of Gustav and Imogen Holst*

*Saturday 10 May*

*3.00pm Savitri and The Wandering Scholar  
A double bill of operas by Gustav Holst*

*Sunday 11 May*

*12 noon An Open Rehearsal led by Dame Felicity Palmer  
Dame Felicity and Susanna Stranders work with  
our next-generation stars  
exploring the compositions of Imogen Holst*

*5 pm Little Thinkest Thou, Poore Flower  
A recital of Music by Imogen Holst and her contemporaries  
focusing on the development of Imogen Holst as a composer  
set in the context of the women composers of her generation.*

*Venue for all performances: Aldeburgh Jubilee Hall*

## Welcome from Artistic Director



Welcome to 'Tomorrow Shall Be My Dancing Day'— a weekend by the sea in Aldeburgh's iconic Jubilee Hall, with a programme inspired by Gustav and Imogen Holst. It was Benjamin Britten who invited Imogen Holst to Aldeburgh in 1952 to help organise the festival he had founded four years earlier; she accepted and stayed for the rest of her life, becoming Britten's musical assistant, a co-director of the festival and a regular presence on the town's pebbly seafront. It seems only fitting that Cameratina should celebrate her life and music – alongside those of her father – in this beautiful seaside town.

Joining me to explore this fascinating world of the Holsts is my friend and colleague from the Royal Opera, mezzo-soprano Dame Felicity Palmer. Not only an internationally-acclaimed singer and coach, Felicity has also recorded works by Gustav Holst and collaborated closely with Imogen. I have no doubt that we will all benefit from Felicity's wealth of experience and expertise over the course of the weekend.

I will be joined in the pit and on the concert platform by woodwind ensemble Ellipsis and I'm delighted that some terrific local singers will form our female chorus in Savitri.

My heartfelt thanks to the teams at Cameratina, the Jubilee Hall, the Britten Pears Arts, the Devon Archives, the Ambache Trust, and to each and every individual supporter who has made this weekend possible. Gustav Holst once said, 'I've learned what 'classical' means. It means something that sings and dances through sheer joy of existence.' I have every confidence that our 'Tomorrow Shall Be My Dancing Day' programme will spark such joy in you.

Susanna Stranders, Artistic Director



Cameratina is delighted to be support again this year by Dianna Ambache and the Ambache Trust. The Trust supports the performance of the works of women composers and has previously contributed to our production of the works of Pauline Viardot.



## Welcome to Cameratina 2025.



We have two key objectives at Cameratina - to provide small-scale, out of the ordinary operatic performances, and to give emerging stars of the next generation the chance to polish their skills with established performers and teachers. This is our fifth annual weekend of music, though the first in Aldeburgh.

This year we are delighted that Dame Felicity Palmer is joining us, and we are very grateful to her and our Artistic Director Susannah Stranders for giving their time to this wonderful programme of music inspired by the works of Gustav and Imogen Holst and this location here in Suffolk. We have every confidence that this year will prove another great success for Cameratina and will reveal some new and exciting discoveries – both music and talent. We look forward to you joining us.

Alison Munro  
Chair, Cameratina

*Fera  
Cameratina*

## Welcome from Dame Felicity

I am a great admirer of your artistic director, Susanna Stranders. In her very capable hands, we will join forces to prepare both *The Wandering Scholar*, a 13th century moral tale, with fun and humour, and *'Savitri'*, which was performed in the Jubilee Hall in 1956. Gustav Holst was obsessed by Indian culture and *Imo*, as she was generally known, had studied Indian music herself at Tagore's University, in 1950-51. Holst wrote his own libretto from a Sanskrit story in the *'Mahabharata'*.



It will be special - and evocative - to be preparing these works in Aldeburgh, where *Imo* eventually lived and worked ... and where she was admired and respected, and to be exploring them with the talented singers Susie has assembled.

I very much look forward to working on the recital programme for Sunday evening and, with Susie, helping the singers in the song repertoire ... work I always enjoy - and learn from myself.

Huge thanks to all at Opera Cameratina for organising this project. *'Tomorrow shall be my dancing day'* is dedicated to *Imo*, as well as her father, who did so much for musical composition and performance in Aldeburgh, Snape and elsewhere. It promises to be a memorable few days for all involved and those coming to all events in the Jubilee Hall.

Dame Felicity Palmer

# Gustav Holst (1874–1934)

## A Fugal Concerto/ Savitri / The Wandering scholar



Our operatic double bill is preceded by *A Fugal Concerto* (1923), composed while Gustav Holst was convalescing after a serious fall. It is a work in three short movements - *moderato*, *adagio* and *allegro* - for flute, oboe and piano. Influenced by the counterpoint of J. S. Bach, it is an early example of neoclassicism. Early reviews of the concerto were mixed but Imogen Holst said that 'the punctilious formality...is gracious'. It is now considered an attractive, if slight, example of Holst's neoclassical style, and has been recorded many times.

Best known for his orchestral suite *The Planets*, Gustav Holst is not usually associated with opera. Nonetheless, he composed thirteen operas in total: five were published, three are lost, and the remaining five exist solely in manuscript. Cameratina will perform two of the published operas here at the Jubilee Hall: *Savitri* and *The Wandering Scholar*. Whilst both are one-act operas of about thirty minutes in length, their subject matter and sound world could hardly be more different.

For much of his life Holst was deeply immersed, almost to the point of obsession, in the study of Hindu literature, mythology and philosophy. Among the fruits of this engagement was the chamber opera *Savitri*, based on an episode of *Savitri* and *Satyavan* from the Sanskrit epic, the *Mahabharata*. Holst's own translation of the *Mahabharata* provides the libretto to this chamber opera, premiered in 1916.

There is nothing exploitative or opportunistic about *Savitri*, and there is no attempt at musical 'exoticism', the Indian flavours coming only from its subject matter. The opera features three solo singers and a hidden wordless chorus of female voices, accompanied by the radically sparse texture of just two flutes, cor anglais and double string quartet with double bass (performed in a reduced arrangement for Cameratina). The opera was ahead of its time and marks a unique departure in early twentieth-century British music. A breakthrough work for Holst personally, it was also a prototype for the chamber operas of Britten and others.

Holst's last opera, *The Wandering Scholar*, was written in 1929-20 to a libretto by Clifford Bax based on the book *The Wandering Scholars* by Helen Waddell. It was first performed in 1934, a few months before Holst's death, with him too ill to attend the performance. He had no chance to revise the score but, according to the publishers, left several pencil queries in the margins, such as 'Tempo?', 'More?', 'More harmony?'. Furthermore, one of his notebooks reveals doubts over several words in the libretto. The editors responded to these queries by making some alterations to speed and dynamics, and by suggesting metronome marks and text alternatives throughout the work.

The comedy is slender: there is no overture or big set numbers, and the work features only four characters with no chorus. The action takes place in the kitchen of a French farmhouse on an April afternoon in the thirteenth century. It is a humble rural tale, told through original music with nods to the folk traditions that were of such interest to the composer. Cameratina is delighted to premiere an arrangement of *The Wandering Scholar* written specifically for Ellipsis by Ben Woodward, in what is thought to be the first performance of the opera here at the Jubilee Hall.





# The Wandering Scholar

## Synopsis

*Alison, a young farmer's wife has grown bored of her husband, Louis's advances. She is planning to make merry with the local priest, Father Philippe.*

*In their medieval farmhouse, Alison is sending Louis to the town on the pretext that the larder is empty. As soon as Louis is on his way, Father Philippe arrives, as set on merriment as she is. Despite what she has told Louis, Alison produces a cake and a bottle of wine and starts cooking a fine leg of pork. As the pork will take time to cook, they believe they have time to "exorcise the naughty devil of Springtime".*

*But there is a knock at the door.*

*Pierre announces himself as a wandering scholar and begs for food. Father Philippe is set to throw Pierre out but Alison takes a shine to the young man. Pierre sings of his classical education and how his studies left him destitute. Father Philippe loses his patience and drives Pierre from the farmhouse.*

*Alone again, Alison and the priest prepare to climb to the hayloft to complete "driving out the devil of Spring". But they hear Louis returning unexpectedly.*

*Alison hides Father Pierre and the cake and the wine just in time for Louis to enter – accompanied by Pierre. The scholar has apparently met Louis on the road, again asking for food, but has not mentioned his previous visit to the farmhouse. Louis has taken pity on Pierre's hunger and asks Alison for any food they have. When Alison again denies they have any food, the scholar insists on telling a tale, which in turn leads Louis to discover the pork, the cake and the wine. Alison claims Pierre is a wizard but Pierre completes his fable by revealing Father Philippe's hiding place.*

*Louis drives Father Philippe from the farmhouse, before sitting down with Pierre to enjoy the fine meal, while Alison is forced to go hungry.*

## Cast

<i>Stephen Whitford, baritone</i>	<i>Louis, a farmer</i>
<i>Katy Thomson, soprano</i>	<i>Alison, his wife</i>
<i>Thomas Hopkinson, bass</i>	<i>Father Philippe</i>
<i>Ryan Vaughan Davies, tenor</i>	<i>Pierre, a wandering scholar</i>

*Conducted from the piano by Susanna Stranders accompanied by the Ellipsis Ensemble with Hannah Gillingham In a new arrangement for woodwinds and piano by Susanna Stranders and Ben Woodward*

<i>Nick Fowler</i>	<i>Director</i>
<i>Joe Tye &amp; Ambrose Frith</i>	<i>Assistant Stage Managers</i>

*Siobhan Chapman*      *Costumes*

*Composer: Gustav Holst*  
*Librettist: Clifford Bax*

*First performed: The David Lewis Theatre, Liverpool, 31 January 1934*

*It is believed that this is the first performance of The Wandering Scholar in The Jubilee Hall.*

## Imogen Holst

*'Music is a part of life that can't be done without.'* Words spoken by Imogen Holst – composer, conductor, teacher, writer, festival director – in a televised documentary about her father, the composer Gustav Holst. From the earliest age she was steeped in music, sitting on her father's knee at the piano as he played, dancing to tunes that he composed for her and receiving an early school report in 1912, aged 5 years and 3 months, that read:

*'Imogen has a good sense of rhythm and in singing, her voice, though small, is tuneful and she easily learns a new melody.'* For Imogen, schools were generally happy places where she could thrive and learn – with characteristic enthusiasm she once wrote that there were *'compertishions, and ripping prizes, and strawberries and cream for tea'*. She played the piano and the violin, began to compose music, to conduct her fellow students in choral performances and, what was to become a passion, to dance. All these skills were to flourish and develop and to inform the rest of her creative life.

She had an insatiable desire for knowledge and was immensely broad-minded in her artistic tastes. While her enthusiasm was infectious, her judgements were clear and unbiased – she by no means admired all the music composed by her much loved father. From the moment she obtained her first passport, just before her twentieth birthday, she travelled. An early adventure, shortly after she embarked on her studies at the Royal College of Music, was a trip with members of the English Folk Dance Society to the Basque country, to discover local dance traditions and to perform morris dances and English country dances. Later she travelled extensively throughout Europe, attending numerous concerts and opera performances. Her musical tastes were eclectic – Baroque music, 15th and 16th century church music, and a formative experience for her came in 1950 when she travelled to India to spend a term at the international university in Bengal, founded by the poet Rabindranath Tagore. She described her days spent there as *'among the most exciting I have ever known'*.



Pushed gently by her father Imogen had started teaching music, to what she described as *'my elders and betters and younger and also betters'* when she was only 15, robustly declaring it to be *'a tedious job'*. Despite this, she went on to be an inspirational teacher, bringing her unconventional methods and exacting standards to Dartington College and shaping the careers of a whole generation of musicians. She was always a great enthusiast for amateur music-making and composed extensively for school groups and amateurs. During rehearsals for *The Turn of the Screw* she taught the young David Hemmings, singing the role of Miles, how to look as if he was playing the piano onstage. The director Basil Coleman was fascinated: *'I can see her doing it, you know, making his hands do exactly the right thing ... she was enchanting with him'*.

The great artistic collaboration of her life was with Benjamin Britten. She became what has frequently been termed his *'amanuensis'* and for a while was so self-critical and dedicated to helping him that she abandoned her own work altogether. He depended on her, needed her, under-valued and under-paid her, relied on her brilliant musical skills and failed to appreciate them fully. She dispensed endless sympathy and understanding, and was integral to the process of creating many of his operas, and to the founding, running, directing and success of the Aldeburgh Festival.

There were so many facets to Imogen Holst's rich musical existence that it is impossible to do justice to them all. The composer Colin Matthews loved her distinct personalities, one that was *'almost excessively careful and precise'*, fiercely focused on the matter in hand, her opinions strong but never inflexible, taking *'a particular delight in being persuaded to change her mind'*. In private she was still intense but capable of being *'both voluble and uninhibited, with a capacity for hoots of laughter when something amused her, which was very often'*.

As Ursula Vaughan Williams wrote at her death in 1984, Imogen Holst was *'content with few creature comforts if there was enough music, enough work, enough books to fill her days. Indeed she always filled her days, making 24 hours contain what most of us need twice that time to do.'*

Henrietta Bredin 24.4.25

## Open Rehearsal

A central aim of Cameratina is to promote the skills and experience of the next generation of British opera talent. Dame Felicity is renowned as a voice coach, working with Covent Garden and The Metropolitan Opera in New York amongst others, and this Open Rehearsal is a wonderful opportunity for our five singers to work with her and Susanna on the compositions by Imogen Holst that will form the core of the Recital later in the day. A focus will be the rediscovered opera of Imogen Holst, 'Young Beichan', which is thought not to have been performed since its premiere in 1946.



NEED MORE PICTURES



# Little Thinkest Thou, Poore Flower

(from a poem by John Donne)

*Personal foreword from Susanna Stranders:*

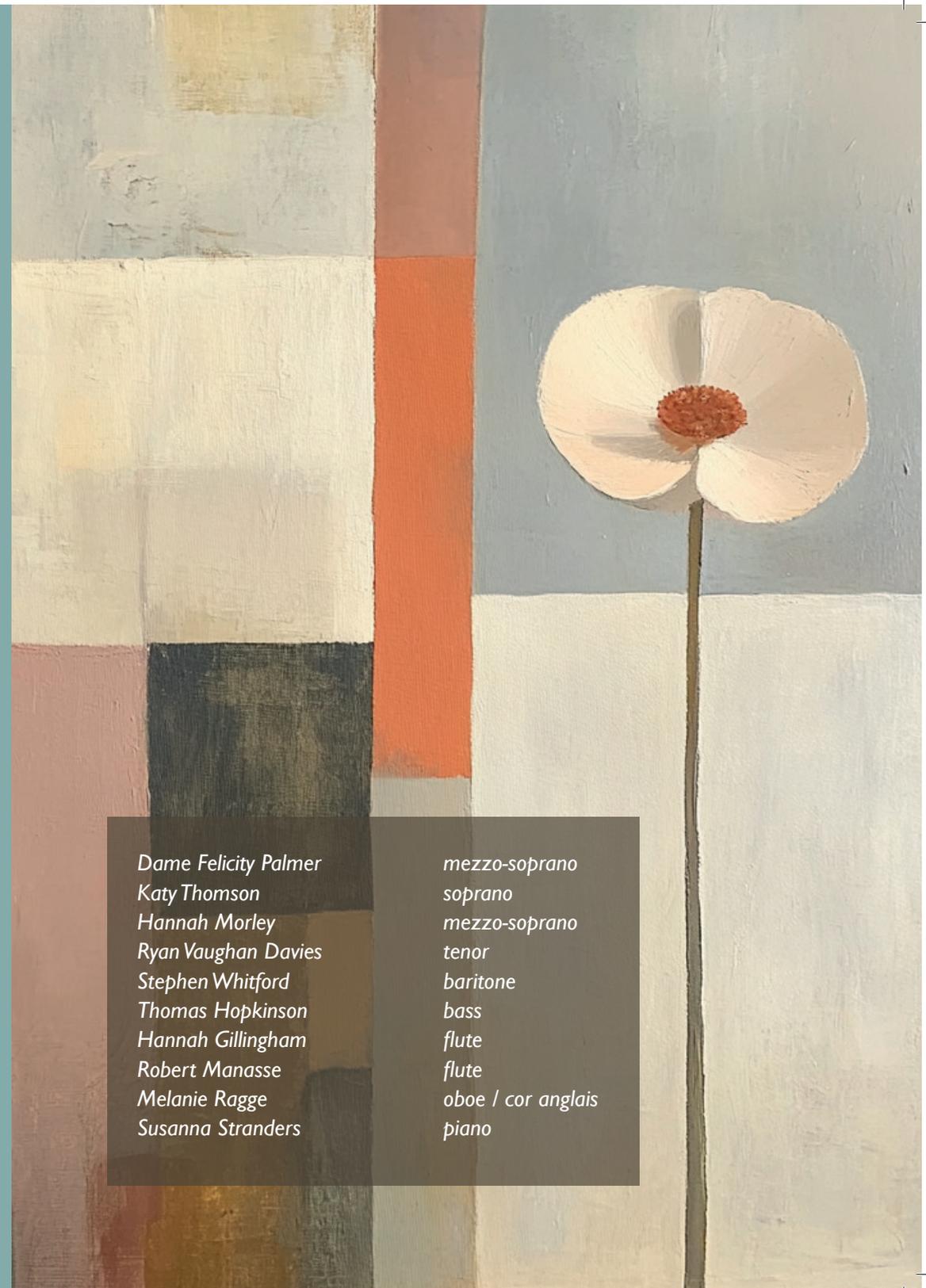
*Last summer, I was beginning to cobble together ideas for the Cameratina Holst celebration in Aldeburgh and was keen to explore one of the two operas Imogen had written. Colin Matthews, a composer and Executive Administrator for the Holst Society, informed me that the composer was ‘adamant that Benedick and Beatrice should not be performed again’, but that her puppet opera, *Young Beichan*, could be discovered in the Dartington Archives.*

*I struck up a conversation with the archivists at Dartington and – many emails, photocopies and scans later - was soon thrilled to have all the pages to form a score of this interesting piece. At the same time I was also in touch with Kevin Mount, a former Dartington archivist, who sent me the manuscript and typescript of Beryl de Zoete’s libretto, dated 1933, several years before Imogen came to Dartington.*

*Neither the libretto nor the handwritten manuscript of the score has been straightforward to decipher and it has been both a challenge and a joy to interpret some of the notation and text. As far as I can tell, *Young Beichan* has not been performed since a working rehearsal led by Imogen at Dartington in 1946, so it is particularly exciting to be able to showcase some of it with you this weekend.*

*With excerpts from *Young Beichan* at the heart of the programme, ‘Little Thinkest Thou’ takes us on a journey through the rich life of Imogen Holst - as student, composer, teacher and arranger – and introduces us to some of the people and places central to her development.*

*Performed by our wonderful cast alongside *Ellipsis* and *Dame Felicity*, there will be songs, dances and chamber music by Imogen and other contemporary female composers of her generation. The only male composer featured in this programme is, perhaps unsurprisingly, Benjamin Britten. There could be no recital celebrating the life and work of Imogen Holst without some music written by her cherished Ben.*



Dame Felicity Palmer	mezzo-soprano
Katy Thomson	soprano
Hannah Morley	mezzo-soprano
Ryan Vaughan Davies	tenor
Stephen Whitford	baritone
Thomas Hopkinson	bass
Hannah Gillingham	flute
Robert Manasse	flute
Melanie Ragge	oboe / cor anglais
Susanna Stranders	piano

# Imogen Holst (1907-1984)

## Little Thinkest Thou

### Daughter of Gustav and Early Life

<i>Tomorrow Shall Be My Dancing Day</i>	Gustav Holst	Hannah Morley
<i>A Sweet Country Life</i>	Imogen Holst	Tutti

### Student and Travels

<i>Trio for Flute, Oboe, and Piano</i>	Madeleine Dring	Robert Manasse Melanie Ragge Susanna Stranders
<i>Weathers</i>	Imogen Holst	Katy Thomson
<i>Bagatelle, Op. 48, No. 1</i>	Elisabeth Lutyens	Susanna Stranders
<i>Hurrahing in Harvest</i>	Grace Williams	Hannah Morley

from *Six Poems by Gerard Manley Hopkins*

### Dartington and Teaching

<i>Duets, No.s 23 and 42</i>	I. Holst/B. Britten	Robert Manasse Hannah Gillingham
<i>From Duets for Descant Recorders</i>		
<i>6 Shakespeare Songs</i>	Imogen Holst	Thomas Hopkinson Robert Manasse Hannah Gillingham Melanie Ragge

The original Elizabethan melodies

1. *O Mistress Mine! (Twelfth Night)*
2. *Jog on, Jog on (A Winter's Tale)*
3. *How Should I Your True Love Know? (Hamlet)*
4. *Tomorrow is St Valentine's Day (Hamlet)*
5. *It was a Lover and his Lass (As You Like It)*
6. *When that I was and a Little Tiny Boy (Twelfth Night)*

<i>Young Beichan</i>	Imogen Holst	Ryan Vaughan Davies Stephen Whitford Hannah Morley
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*Overture, excerpts from: (libretto: Beryl de Zoete)*  
*Scene 1, Scene 2, Scene 4, Scene 7*

## Interval

### Imo and Female Contemporaries

<i>If All Those Young Men</i>	Imogen Holst	Katy Thomson Hannah Morley Dame Felicity Palmer
<i>Sonatina</i>	Grace Williams	Hannah Gillingham
<i>I. Allegro scherzando</i>		
<i>Little Thinkest Thou, Poore Flower</i>	Imogen Holst	Thomas Hopkinson
<i>Come away Death</i>	Elizabeth Maconchy	Stephen Whitford
<i>King Stephen</i>		
<i>From Four Shakespeare Songs</i>		
<i>Bagatelle</i>	Elizabeth Maconchy	Melanie Ragge
<i>Fly Away Over The Sea</i>	Imogen Holst	Katy Thomson Hannah Morley
<i>The Seeds Of Love</i>		
<i>Duet No. 1</i>	Imogen Holst	Robert Manasse Hannah Gillingham
<i>From A Recorder Miscellany</i>		
<i>Song of a Nightclub Proprietress</i>	Madeleine Dring	Dame Felicity Palmer
<b>Aldeburgh and Benjamin Britten</b>		
<i>The Plough Boy</i>	Benjamin Britten	Stephen Whitford
<i>Courtly Dances</i>	Britten	Susanna Stranders Robert Manasse
<i>From Gloriana Vocal score:</i>	Imogen Holst	
1. <i>Pavane</i>	3. <i>Lavolta</i>	5. <i>March</i>
2. <i>Galliard</i>	4. <i>Morris Dance</i>	6. <i>Coranto</i>
<i>The Cobbler</i>	Imogen Holst	Tutti

# The Artists



## **Dame Felicity Palmer, DBE** *Mezzo-soprano and music professor.*

*Dame Felicity studied at the Guildhall School of Music and Drama in London. In April 1970, she won first prize in the Kathleen Ferrier Memorial Scholarship. She made her operatic debut in 1971 and her debut with English National Opera (ENO) in 1975.*

*An outstanding British singer of her generation, Dame Felicity is now a voice coach to the Metropolitan Opera and Covent Garden and is keen to share her*

*experience as a mentor to young singers.” Does that do the trick.*

*Dame Felicity is a professor at the Royal College of Music. She was appointed Dame Commander of the Order of the British Empire (DBE) in 2011.*



## **Nick Fowler** Director.

*After an extensive singing career as a baritone, Nick is now specialising in all aspects of theatre production. His opera work includes Longborough Festival Opera as assistant director on its first Ring Cycle as well as other Wagner productions. He has also stage-managed opera performances at Royal Festival Hall and tours for Mahogany Opera Group. Recently, he has produced and directed Opera for Woodbridge. He has stage*

*managed many children’s opera performances by Jubilee Opera and is Event and Operations Manager at Jubilee Hall.*



## **Susanna Stranders** Artistic Director.

*British pianist, conductor and répétiteur, Susanna has worked with opera companies and taught at music conservatoires throughout the world. She was head of music and chorus master for Garsington Opera and is now a member of the music staff at The Royal Ballet and Opera, Covent Garden. She is also a member of the Ellipsis Ensemble. Her websites are [gsmd.ac.uk/](http://gsmd.ac.uk/) [Susanna.Stranders](http://Susanna.Stranders) and [www.ellipsisensemble.co.uk](http://www.ellipsisensemble.co.uk)*



## **Katy Thomson**

*Award-winning Scottish Soprano Katy Thomson is a graduate of Durham University and The Royal College of Music. Her “delicious Soprano” is as in-demand on the concert platform as on the operatic stage, in a wide range of repertoire. At Garsington Opera in 2021, she stepped in to make her debut as the Marschallin in Strauss’ Der Rosenkavalier (“... a graceful, wise and moving Marschallin...” – Neil Fisher) and won the Helen Clarke Award.*

*For more information, visit [www.katythomson.co.uk](http://www.katythomson.co.uk).*



## **Hannah Gillingham**

*Hannah Gillingham is a freelance flautist based in London and Oxford, regularly performing solo, chamber and orchestral works - most recently in BBC 4’s ‘Curlew River’ in the Aldeburgh Festival. She enjoys working on a wide variety of music, including performing with contemporary ensemble ‘Mad Song’, Ensemble Modern, the London Sinfonietta Academy, ENO Evolve and as a 2022/2023 Britten Pears Young Artist. Hannah recently*

*graduated from the RCM with a Distinction in her Master of Performance degree and was awarded the 2020 Flute Prize in the annual RCM Woodwind Competition, adjudicated by Adam Walker.*



## **Ryan Vaughan Davies**

*Welsh tenor Ryan Vaughan Davies is currently a Jette Parker Artist at The Royal Opera House.*

*Covent Garden. He is the recipient of the 2024 first prize for Welsh Singer of the Year.*

*Ryan is a graduate of The Royal Academy of Music, The Royal College of Music, and The Royal Northern College of Music, where he was recently honoured with the title of Associate Artist. Ryan is looking forward to revisiting*

*the roles of El Remendado in Carmen and Ruiz in Il Trovatore during his remaining time as an artist at The Royal Opera House. Full details at [www.ryanvaughandavies.com](http://www.ryanvaughandavies.com) .*



## Hannah Morley

British-Irish Mezzo-Soprano Hannah Morley has just completed her Advanced Postgraduate Diploma in Vocal and Operatic Studies, at The Royal Birmingham Conservatoire, where she also received her Master's. She is a Britten Pears Young Artist 24/25, a Leeds Lieder Young Artist 22, and recently performed in Hampstead Garden Opera's Offie award winning production of Tchaikovsky's Eugene Onegin, singing the role of Filipjevna.

Hannah is delighted to be working for the Savonlinna Opera Festival Chorus in Finland for the 2025 season in Verdi's Macbeth, Puccini's Turandot, Kokkonen's The Last Temptations, and Mussorgsky's Boris Godunov. She will also sing the role of Annio in



## Robert Manasse

Robert Manasse is a free-lance flute-player who has worked with many of the country's leading classical music groups. He enjoys a varied career that includes orchestral and chamber music alongside regular teaching that is an important part of his musical life. Robert studied with Kate Hill, William Bennett, Sebastian Bell and Michael Cox, and he plays on a French silver flute dating from c 1875.



## Stephen Whitford

Based in London, Stephen's professional engagements range from full-scale operas to intimate recitals with a repertoire encompassing music both very new and very old, as well as some things in between. He is an alumnus of the Britten Pears Young Artist Programme and he has studied at King's College, Cambridge, the Royal Academy of Music, London and the University of Music and Performing Arts, Vienna.



## Thomas D Hopkinson

British Bass Thomas D Hopkinson, originally from Nottingham, trained at The RNCM & The National Opera Studio supported by the Sybil Tutton Award. Recent roles Un Alcalde (La forza del destino) The Royal Opera; Zuniga (Carmen) Scottish Opera & Opera North; Dr Grenvil (La traviata) Scottish Opera & Zeliack (Lurline) The National Symphony Orchestra of Ireland. Recent oratorios Beethoven Symphony No.9, Verdi Requiem, Elgar The Dream of Gerontius, Rossini Stabat Mater, Handel Messiah, Mozart Requiem and Haydn The Creation. For further information please see [www.tdhopkinson.co.uk](http://www.tdhopkinson.co.uk)



## Melanie Ragge

Melanie is an internationally acclaimed recitalist and chamber musician and a professor of oboe at the Royal Academy of Music. She has commissioned and recorded a wealth of new music, and collaborated as a performer with numerous artists & ensembles including the Ellipsis Ensemble, New London Chamber Ensemble, Evelyn Glennie, Angela Hewitt, Gerald Finlay and James Gilchrist.



## Siobhan Chapman

### Wardrobe Mistress and Soprano.

Siobhan has designed and created costumes for numerous productions, including recently the costumes for Opera for Woodbridge. She has created all the costumes for Cameratina since its inception in 2018, including those for Beggars Opera, Cendrillon, A Dinner Engagement and Il Tabarro.

A talented amateur singer, Siobhan has taken principal roles in HMS Pinafore, Carmen, The Pirates of Penzance and her favourite, Beggar Woman in Sweeney Todd. She currently sings with Salisbury Chamber Choru

# Cameratina is pleased to thank:

## *Members of the Production Circle 2025*

*Lesley & Tim Birse*

*Mike Burrow*

*Kathy Byrne*

*Kathy & John Byrne*

*Jeffrey Calvert*

*Angela Crawford-Ingle*

*Glyn Davies*

*Lesley & Nick Dumbreck*

*Petrea Simmons*

*Philip Simpson*

*Katie & Mike Urmston*

*Peter Tompkins & Tim Wotherspoon*

*Catherine & Paul Whitlock*

*Sue Masters*

*Nigel Masters*

*Amanda & Philip Moore*

*Alison Munro*

*Gordon O'Hair*

*Mary & David Potter*

*Steve Reeves*

*Nigel Silby*

*Elaine Fairless*

*Janet Hails*

*Margaret Hyde*

*Caroline & John Instance*

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*Emily Mummery and the staff of The Jubilee Hall, Aldeburgh*

*The Britten Pears Young Artists Programme*

*David Gillingwater, our Graphic Designer*

*Terezija Hirs, our Marketing Consultant*

*And a special thank you to The Ambache Trust  
for its generous support.*



## About Cameratina

Cameratina originated from a group of classical music enthusiasts who want to share their passion for small-scale opera with the wider public. We believe that chamber operas in smaller venues give an intimacy and immediacy to the music that larger productions cannot rival. Smaller productions also have obvious financial benefits.

Cameratina is also keen to give young opera singers a strong start to their careers and small operas are a great place to hone their skills. Cameratina achieves these twin goals by funding performances to ensure ticket prices are affordable and by underwriting all the costs of the productions not covered by ticket revenues.

'Tomorrow shall be my dancing day' is Cameratina's sixth venture and its first production in Aldeburgh. Previous productions include John Gay's *The Beggar's Opera*, Walton's *The Bear*, Berkley's *A Dinner Engagement*, Viardot's *Cendrillon* and last year Puccini's *Il Tabarro*. We hope that this year's weekend marks another high point.

As Cameratina has matured, it has restructured itself as a not-for-profit corporate entity with charitable status. There are currently between 25 and 30 regular donors that support our projects and we are always looking for further enthusiastic opera lovers to join us. If you feel this might be for you, then please do get in touch.

Details of how to become a donor to Cameratina can be found on our website. For further information, please contact Elaine Fairless ([elaine@ed-financial.co.uk](mailto:elaine@ed-financial.co.uk)) or Nigel Masters ([nigel.b.masters@btinternet.com](mailto:nigel.b.masters@btinternet.com))

[www.cameratina.org](http://www.cameratina.org)