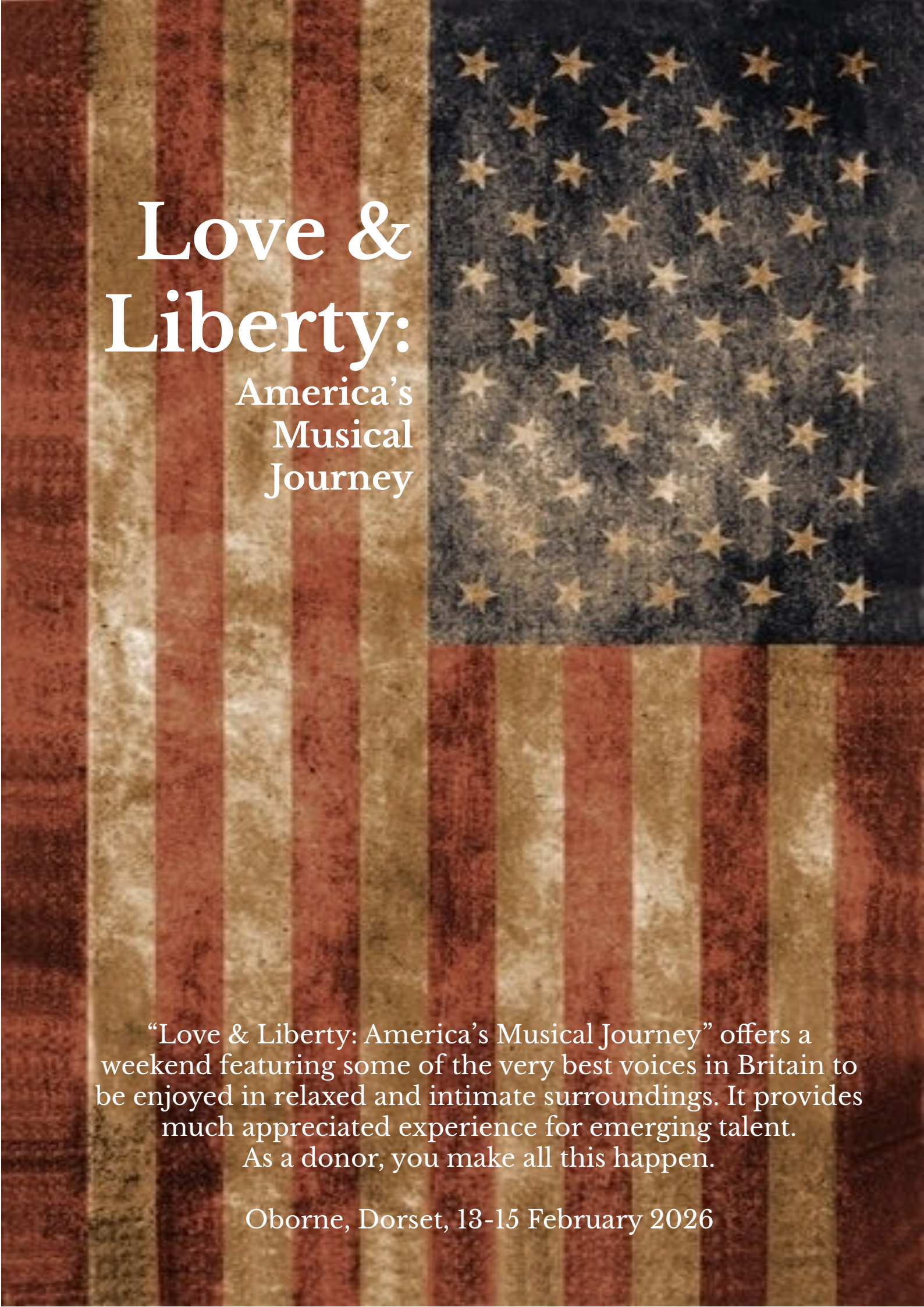


The background of the entire page is a stylized American flag. It features vertical stripes in shades of red, white, and gold on the left side, and a blue field with numerous gold stars on the right side.

Love & Liberty:

America's
Musical
Journey

“Love & Liberty: America’s Musical Journey” offers a weekend featuring some of the very best voices in Britain to be enjoyed in relaxed and intimate surroundings. It provides much appreciated experience for emerging talent.

As a donor, you make all this happen.

Oborne, Dorset, 13-15 February 2026

Welcome to Cameratina 2026 and to our fourth prospectus, which describes our plans for our return to Osborne this coming February.

This is the first prospectus created since the governance changes introduced over the summer and uses the new nomenclature of Members, Production Circle, and donors more generally. We hope that these terms will bed down quickly and any inevitable initial confusion is short-lived.

The purpose of this prospectus is to provide sufficient details of our music weekend to allow potential Production Circle supporters, whether Members or not, to decide whether they wish to attend this event.



We explain what the event is and why we believe it deserves your support. We also cover the practical details of where the event is held and how the finances are expected to work.

The final section covers more about Cameratina Limited, its aims, its Membership structure, and who are the people behind the organisation.

We are endeavouring to be as open as possible about this venture so if anything is not clear either see our website at www.cameratina.org or contact Nigel Masters at nigel.b.masters@btinternet.com.

Alison Munro
Chair, Cameratina Limited

What are we planning for Cameratina 2026?

Why February for Cameratina 2026?

In previous years, Cameratina has benefitted from a 'Goldilocks' fortnight in April, when the pace of the Winter season for London opera has cooled but rehearsals for the Summer season of country house operas are not yet running hot. In 2026, that lull in productions has proved not to be there.

We have however been lucky enough to find one small window when we can bring together our **Artistic Director Susanna Stranders**, the renowned **soprano Gweneth Ann Rand**, as our principal guest, and a group of six emerging stars of the future. That window is **the weekend of 13th, 14th and 15th February 2026**.

In other years, we would try to avoid an event quite so early in the year as the weather could bring practical problems but we feel that this is our best chance to get a weekend organised in 2026. On the upside, we have been able to secure **the Grange Hotel** allowing us a cosy and convenient base and Nigel has promised that the heating in the church will be turned up to maximum.

Our theme for February: “Love & Liberty”

One of the areas that Cameratina events has not yet explored is the burgeoning opera repertoire coming from North America. The 250th Anniversary of the Declaration of Independence falls in 2026 and this prompted us to take as our theme the unique and extensive contribution that American and American-based composers and librettists are making to opera.

As well as the many contemporary political and cultural topics that these writers are highlighting, the unique impact of other musical genres, notably jazz and blues, is changing what is expected of opera. We are using the working title of **Love & Liberty: America’s Musical Journey**.

In September 2001—just one day before the 9/11 attacks on the Twin Towers—I arrived in Cincinnati, Ohio. Despite that harrowing beginning, my three years in the United States became some of the most formative of my career. I was fortunate to work with outstanding coaches, conductors, and singers, but some of my most lasting inspiration came from discovering, hearing, and performing works by American composers.

*While studying at the University of Cincinnati, I worked on *The Crucible* by Robert Ward, helped prepare the world premiere of *The Memory Game* by Canadian-American composer Joel Hoffmann, and was immersed daily in the rich repertoire of American songs and arias. This world of American music remained with me when I moved to San Francisco in 2003, and later as a member of the Houston Grand Opera Studio. In Houston, I was privileged to meet and collaborate with Jake Heggie on the world premiere of his opera *The End of the Affair*, based on the novel by Graham Greene. Jake valued my interpretation so highly that he personally asked me to perform the demanding and colourful piano part in the chamber orchestra for the premiere.*

*Jake has remained a close friend ever since. I was delighted to join him for the UK premiere of *Dead Man Walking* at the Barbican in 2018 (a new production of which will soon open at ENO), and I am especially excited to present one of his works, the monodrama *At the Statue of Venus*, as part of our upcoming weekend together. Surely a work about a woman on a blind date is fitting for St Valentine’s Day?!*

*With 2026 marking 250 years since the signing of the Declaration of Independence, it feels like the perfect moment to celebrate with a contrasting programme of American music in a weekend we’ve called ‘Love & Liberty’. Alongside the Heggie, highlights will also include Kurt Weill’s *The Seven Deadly Sins* (in English), Samuel Barber’s *A Hand of Bridge*, and Aaron Copland’s *Old American Songs*, along with many other treasures from across the Atlantic.*

Joining me at Osborne will be our next cohort of brilliant young stars (and stripes!), selected from auditions in November, and my dear friend, the celebrated soprano Gweneth Ann Rand—an artist with deep experience in American repertoire and a gifted mentor for emerging singers. Gwen and I share a long journey: both graduates of Exeter University, contemporaries at the Guildhall School of Music, and alumni of the Jette Parker Artists Programme at the Royal Opera House. I’m thrilled that Cameratina will bring us together once again—and I very much hope you will join us too.



Susanna Stranders, October 2025

Gweneth Ann Rand

Renowned for the emotional depth and vocal brilliance of her performances, Gwen has appeared with major companies around the world. Her wide-ranging repertoire embraces both the European canon and American opera.

As an Associate Artist at the Wigmore, she is known for her recital programming and storytelling. She is especially celebrated for her interpretations of Messiaen's *Harawi* and his soprano repertoire., which showcase her artistry at its most expressive and profound.

Our Musical Programme

After the very successful but intense venture to Aldeburgh in 2025, it seems appropriate to take a more relaxed approach to Cameratina 2026. The emphasis will be less on the movement and prop-wrangling skills of our young artists and more on the singing and musical interpretation. With this in mind, we have decided that our Saturday evening of short operas will be presented more as concert performances, with minimal staging, mentored by Gwen and directed from the piano by Susanna, allowing this fantastic music to take centre stage. **The musical programme** will include:



Photo: Christa Holka

An Evening of Three Short Operas beginning with Kurt Weill's *Seven Deadly Sins*, followed by Samuel Barber's *A Hand of Bridge*, and Jake Heggie's *At the Statue of Venus*. To round off the evening we will include some of Aaron Copland's *Old American Songs*. The full programme will be performed by our six young singers.

A Recital of Arias and Songs focusing on the music of **American composers and librettists**, performed by Gweneth and Susanna and supported by the young singers.

Gweneth will also lead an Open Workshop with the young artists, preparing the music to be performed in the Recital.

A Cup of Coffee with Gweneth Ann Rand in conversation with Susanna, discussing her career. She will reflect on her own explorations of American music including her recording of songs by Samuel Barber. This conversation will be exclusive to Production Circle subscribers and their guests and may include musical illustrations by Gweneth.

Other items may be included over the weekend as details are finalised.

Why does Cameratina's weekend of music deserve your support?

Cameratina's weekends are, of course, designed to provide wonderful, out of the ordinary music for both supporters and the general public. The small scale allows the audience to enjoy performances that bring an intimacy and immediacy not possible in larger venues. Production Circle subscribers also get to enjoy socialising with the musicians in completely relaxed surroundings. But this cannot happen with only ticket sales. Additional donations are essential as the budget below shows.

Equally as important, the weekend allows the emerging stars of the next generation of the UK's operatic talent the chance to polish their skills before a group of positive and enthusiastic supporters. In this case, there is also the advantage for them of working directly with two of the country's most respected performers and teachers, Susanna and Gweneth. And the singers receive a much-appreciated fee.

With public funding restricted across the UK opera world, it is essential that private funding groups such as Cameratina re-double their efforts to create opportunities for these stars of the future – and to ensure that we have fresh new talent to enjoy in the years ahead.

How will the weekend be organised?

Cameratina 2026 offers a return to our familiar base in Osborne in North Dorset and to the Grange Hotel. As on previous occasions, the weekend will be centred on St Cuthbert's church as the main performance space, with The Grange Hotel, also in Osborne, as the main venue for social events.

Donors are drawn both from the local area and from across the country. Performances and social events are organised to be convenient for both those near at hand and those travelling long distances.

For those not familiar with the area, Osborne is a small and very rural village about two miles outside Sherborne in Dorset. It sits in a picturesque valley on the Dorset-Somerset border. Sherborne itself is an ancient market town built around its medieval Abbey. It is on the direct London to Exeter mainline and is about two and a quarter hours direct from London Waterloo.

St Cuthbert's church, in the centre of Osborne, is a small village church, built in a simple Victorian Gothic style and blessed with a fine acoustic that shows off vocal music. There is one hotel in Osborne, The Grange Hotel, with other hotels in Sherborne and the surrounding countryside.

Jenny and Jon Fletcher, our hosts at The Grange Hotel, allow us to take over the hotel solely for the Production Circle, which makes for a very relaxed weekend with fine food and wine. The performers join supporters for some meals and other social events so that it is easy to get to know these stars of the future personally. The Grange Hotel offers a package that covers the cost of the social events for the weekend which is available to both residents and non-residents.

With the establishment of Cameratina Limited, the charitable company that supports the music for the weekend, it is important to keep the activities of the charity separate from the events organised exclusively for the Production Circle. Accordingly, the package is priced separately from the musical performances as the social events are hosted directly by The Grange Hotel and not by Cameratina Limited.

How do the finances of Cameratina work?

The economics of a weekend such as **Love & Liberty** do not work without additional donations from people such as yourselves. The budget below for our event shows that, without donations, ticket prices would need to be in the order of £120, an amount that would be well outside our aims of presenting accessible chamber operas to the general public, and which would also be economically unattractive creating a much-reduced audience.

Our pricing policy is therefore to set an acceptable price that is planned to maximise the ticket revenue and to seek donations to cover the balance. Only if sufficient donations are promised does the event go ahead. These donors make up our Production Circle.

As in previous years, we are looking for twenty supporters to join the Production Circle as a minimum number before confirming that we can go ahead.

We formalised the category of 'Member' in our governance structure over this summer. As well as having the controlling votes over the long-term direction of the charity, the Members agree to support Cameratina's annual events by committing to make donations on a rolling three-year basis. We currently have 12 Members who have pre-committed a first donation to **Love & Liberty**. We hope that most of the Members will join us in Osborne. We would therefore like to find a further 8 or 9 supporters to join the Production Circle to ensure the weekend can go ahead successfully.

What does this mean in practice?

For our February 2026 weekend, our total expenditure is estimated to be around £17,300, which includes a £1,500 margin or about 10%. Our assessment of an acceptable ticket price is £40 per person for the Evening of Operas and for the Recital, and £20 per person for the Open Workshop. With ticket sales and other income budgeted to be around £6,600, this leaves around £10,700 to raise, which, after allowing for Gift Aid, means an expected donation of around £450 per donor. However, looking at a pessimistic scenario with poor ticket sales generating total income as low as £5,800 and a minimum number of donors, the donation could be higher at £475 per donor.

Accordingly, we require a Production Circle of 20 to commit to a maximum donation of £475 in order for the event to go ahead. (For higher rate taxpayers, the net impact after claiming Gift Aid would be around £356).

To re-emphasise the point, this donation goes to Cameratina Limited and is solely to support the costs associated with the musical performances. It does not cover any costs of accommodation, food or drink during the weekend, nor does it secure any tickets as the cost of tickets does not attract Gift Aid.

As noted above, this budget includes a £1,500 contingency margin, so it is hoped that the final contribution would be smaller in practice. Similarly, if we attract more than 20 donors, the final contribution will reduce considerably. Considering all these variables, our best estimate of the eventual donation, as mentioned above, is £450.

Further detail on the budget is shown below. There is a detailed spreadsheet behind this summary, which we are happy to share with potential donors on request.

Summary Best Estimate Budget:

Subscriptions	9,000
Gift Aid	1,800
Ticket Sales	6,100
Other	500
Total income	17,400
Performers	11,250
Production	100
Venue	1,850
Other	1,200
Cameratina Ltd fees and insurance	1,400
Contingency	1,500
Total Expenditure	17,300
Surplus	100

Summary Pessimistic Budget

Subscriptions	9,500
Gift Aid	1,900
Ticket Sales	5,300
Other	500
Total income	17,200
Performers	11,250
Production	100
Venue	1,850
Other	1,200
Cameratina Ltd fees and insurance	1,400
Contingency	1,500
Total Expenditure	17,300
Surplus	(100)

The Pessimistic Scenario giving rise to the maximum donation of £475 is included for comparison.

It is planned for there to be a small surplus after the event. The surplus will be held by Cameratina Limited to support future ventures. A loss would be picked up from reserves.

It is expected that the donation would be paid in two tranches. We already have 12 Members. We believe that most of these Members will also become supporters of the Production Circle. Presuming we do get the commitment of a further 9 Production Circle supporters, a first payment of £250 will be payable immediately the total number reaches 20 people. [Please note that Members will have already paid this £250 initial payment when they made their three-year commitment.] Supporters who commit to the Production Circle after the first payment becomes due will be asked to donate £250 immediately upon commitment.

A second donation will be requested from each person in the Production Circle immediately following the event. As explained above, the second payment will be no more than £225, bringing the total donation to £475. It is of course hoped we will be asking for markedly less.

It should be noted that, once paid, donations cannot be returned as this is one of the conditions of attracting Gift Aid. Unfortunately, this is the position even if there are clear and good reasons why a donor can no longer attend the weekend.

Similarly, once a commitment to donate is given, by email or otherwise in writing, that commitment cannot be rescinded. Cameratina Limited will be making its own contractual commitments based on the commitments given by the Production Circle and will not itself be able to rescind those contracts.

Supporters may ask why their tickets are not included in the donation. There are two reasons for this:

- Donations are eligible for Gift Aid whereas tickets are not.
- In the event of non-attendance, donations cannot be refunded whereas the cost of tickets could potentially be returned.

Key Assumptions

The significant assumption made in setting the budget is the number of tickets sold to the general public. In reaching the best-estimate figures above, we have assumed that we will sell to the general public 45 tickets for each of the Evening of Operas and the Recital. In addition we have assumed we will also sell 25 tickets to donors and their partners, for each of the Evening of Operas, the Recital and the Workshop.

As Opera in Osborne has a well-established audience base, which attracted sales of some 600 tickets during its summer season, including 55 tickets to a performance of Bernstein's *Trouble in Tahiti*, it feels reasonable to presume that we could sell a similar number of tickets to **Love & Liberty**. But, of course, poor weather in February may undermine this presumption. The pessimistic estimate is based on selling 35 tickets per performance, which goes some way to taking such risks into account.

For the avoidance of doubt, if either the number of tickets sold or the costs vary adversely, subscribers are not committed to any amount beyond the £475 donation noted above. Any deficit beyond this and the contingency of £1,500 noted above falls back on reserves held by Cameratina Limited.



Opera Cameratina continues to celebrate the success of its alumni, among them Felix Kemp and Claire Lees (pictured), who are both enjoying vibrant seasons on stage. Kemp recently debuted in Bernstein's *Candide* and will appear in *Princess Ida*, while Lees, acclaimed as Susanna at Garsington Opera, continues with Opera North as Daniel in Handel's *Susanna* followed in 2026 by Susanna in *Le nozze di Figaro*.

Some more background on Cameratina

Cameratina Limited is a company limited by guarantee (No. 14462887). It is registered with the Charity Commission (no. 1203870) and HMRC, and its Memorandum and Articles can be viewed online from Companies House. It was established in 2022. Its objectives are:

“For the public benefit, to advance public education and appreciation of the art of opera in particular but not exclusively by

- 1. Promoting public operatic performances, recitals and workshops; and*
- 2. The provision of training and workshops to performers/artists, and particularly young performers/artists, to enable them to create works of artistic excellence.”*

It currently has three directors, Elaine Fairless and Nigel Masters, who act as executives, and Alison Munro, who is Chair of the Company. All the directors act on a voluntary basis. Over the summer, it was agreed that the number of directors will be extended to five and the process for achieving this is under way. The aim of having further directors is to broaden the skill base of the board and to spread the workload effectively.

At the same time, the number of Members of the Company has been expanded beyond the original three directors. At the present time, 12 individuals have applied to become Members. Membership entitles the individual to vote for the directors, to attend and vote at the Company's Annual General Meeting, and to input to the Company's three-year strategic planning process. In return, Members commit to supporting the Company's annual charity events on a three-year rolling basis. Full details are set out on the Company's website. Cameratina's website is at www.cameratina.org The website also includes more information on the previous events staged by Cameratina before it took on its current corporate structure.

The Artistic Director of Cameratina Limited is **Susanna Stranders**. Susanna is a pianist, conductor, and répétiteur. She is on the music staff of The Royal Ballet and Opera and coaches at leading British conservatoires and international summer schools.

Cameratina Limited's accountants are Liles Morris, New Malden, Surrey, and its bank is NatWest Ltd.

Next steps

If you have already decided to donate to this latest venture from Cameratina Limited, please could you email, or otherwise put in writing your commitment to join the Production Circle. Given our short timescales this year, if you could give that commitment by 21st November, that would be most appreciated.

If, on the basis of what you have read above, you believe you share Cameratina's goals and might like to join the Production Circle but have further queries, please do not hesitate to contact Nigel Masters or Elaine Fairless. Their details are below.

Nigel - email (nigel.b.masters@btinternet.com) or by telephone (01935 817194)

Elaine – email (elaine@ed-financial.co.uk) or by telephone (07850 777630)