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**‘...in all respects,
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international
opera house...’**

The Spectator

What’s in store for 2017

Your opera choices & priority booking dates

Glyndebourne comes to Dorset

Celebrity Lunch guest announced

Phenomenal Reviews for 2016

Fantastic reviews for this years Festival

Daily Telegraph: ★★★★★☆

Opera Now: ★★★★★☆

The Observer: ★★★★★☆

Bachtrack: ★★★★★☆

Sunday Express: ★★★★★☆

Our visit to Budapest

A brief review of this year’s trip to Hungary

Dorset Opera News | Christmas 2016 | Issue 23

Two 'Firsts' for an all-French 2017 Festival

Dorset Opera Festival's 2017 performances will take place from 25-29 July. The Summer School course will begin on Thursday 13 July.

For the first time, we are presenting an all-French programme - or should that be a programme all in French? You will see what we mean as the titles are revealed below:

Gounod | Faust

It is hard to believe that Dorset Opera has never presented an opera by Gounod. *Faust* - based loosely on the Goethe original - has long been one of the most performed pieces in the operatic repertoire. In Germany, where Goethe is held in godlike esteem, the opera is regarded as a 'travesty' and is still often performed under the title *Margarethe* (the name of the heroine).

Everyone knows the story of the aged philosopher who sells his soul to the Devil in exchange for knowledge, power and eternal youth, but *Faust* actually contains some of the best known arias and choruses in opera. Marguerite sings *Il était un roi de Thulé* and the Jewel Song *Ah! je ris de me voir si belle en ce miroir*; Faust famously sings *Salut! demeure chaste et pure* and Méphistophélès' has two great arias, one of which is the rousing *Le veau d'or est toujours debout*. Finally, Valentin (Marguerite's brother) sings his glorious farewell to her as he heads off to war: *Avant de quitter ces lieux*. For the chorus, the number to which we can all sing along is The Soldiers' Chorus.

Faust will be performed on 26, 28 and 29 July.

Rossini | The Wicked Adventures of Count Ory

This will be our first-ever Rossini! Correctly entitled *Le Comte Ory*, Rossini wrote it in French - although he did later give it an Italian translation. A rollicking comedy in the Bel Canto tradition, it deals with the shenanigans that go on when our chorus of fine ladies - led by Countess Adèle - send their menfolk off to fight in the Crusades, taking vows of chastity or widowhood pending the soldiers' return.

Count Ory - best described as a wild party-boy - and his entourage arrive hoping to seduce the ladies and try through various means to gain entry to Adèle's home. The hilarity extends from Ory setting himself up as a guru with all-seeing powers, to the chorus men dressing up as drunken nuns! Rossini could have had Dorset Opera in mind when he wrote this!

The rest of the cast consists of Ory's Page, Isolier, a pants role, in love with the Countess Adèle; Raimbaud, a friend of Ory, who aids and abets his lascivious schemes; and the Governor or Tutor asked by Ory's father to keep his son on the straight and narrow. Sadly, the Tutor isn't very good at his job!

Le Comte Ory will be performed on 25, 27 and 29 July (mat)



Picnic Cabanas for hire

Picnic Pavilions and Cabanas

Did you notice our new individual picnic pavilions alongside our cabana this summer? All three are all available to hire at our 2017 Festival. In fact, one or two supporters have already reserved their pavilion! If you are interested in hiring a pavilion or cabana, we recommend that you let us know now! Send an email to smh@dorsetopera.com or call the Dorset Opera Festival HQ on 01258 840000 indicating which one you would prefer and your chosen dates. Remember, the cabana can seat four comfortably - six at a push, and the pavilions seat 10 or 12.

The small Indian-style cabana is £75 per performance, or the Super Luxe version (to include crockery, glassware, cutlery, tablecloth, lighting, table decoration and one bottle of Pol Roger Champagne) is £120. The pavilions are £130 per performance or £220 for the Super Luxe version as above, but including two bottles of Pol Roger Champagne.

AGM, Annual Report & Accounts

The AGM of Dorset Opera and the Friends of Dorset Opera is on 16 January 2017 at 19:00 for 19:30 at Duke's Dorchester (For Patrons, Members of Dorset Opera and FODO members, a Calling Notice is enclosed with this newsletter). Electronic copies of the Annual Report and Accounts for the year ended 30 September 2016 will be available from info@dorsetopera.com

Gift Aid: have your tax circumstances changed?

We hold Gift Aid declaration forms for many of our supporters - some dating back several years. These enable us to claim 25% tax on every donation made to the Dorset Opera charity. To enable us to reclaim Gift Aid on your donation, you have to have paid the amount of money we claim (or more) in Income Tax or Capital Gains Tax in that tax year. Please be sure to let us know if your circumstances have changed.



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REVIEWS:

Dorset Opera Festival 2016

What the critics said about our production of: Eugene Onegin

Daily Telegraph | ★★★★★☆

Rupert Christiansen

Dorset Opera's delightful, unpretentious *Eugene Onegin*

Onegin and *Macbeth*...led by two casts that Opera North or WNO might envy.

If you've ever fancied trying your chances as an opera star, then this could be the place for you - even if your hope of getting beyond the chorus line is very slim. Founded in 1974, Dorset Opera is an annual two-week summer school, currently held in the bucolic grounds of Bryanston, that brings amateur singers...together with top-flight professionals to create fully staged productions of a...very high standard.

Paul Carr's visually simple staging had an unpretentious honesty that I found refreshing. The handsome costumes were in Pushkinian period...there were no interpolated 'bright ideas'.

[Gavin Carr]...conducted...There was nothing wrong with the tempi and the brew was brought to a splendid boil in the final confrontation.

Outstanding was Anna Patalong, who made an enchanting Tatyana, warm-toned, shy yet ardent, glowing through the passion of the Letter Scene yet tender and vulnerable too, and nicely balanced against Tamara Gura's ebullient Olga. Mark Stone was urbane assured in the title-role; Luke Daniel, a graduate of the [DOF] summer school, was a sympathetic and sensitive Lensky...

The exhilaratingly youthful chorus trained by Benjamin Goodson, excelled in both diction and tone: they are the heart of the matter here, and it was a heart that beat firmly.

...DOF can justly be proud to have moulded such an accomplished and satisfying performance over only ten days of rehearsal.

The Spectator | Michael Tanner

The 'opera house' is in fact as good as most of their country-house rivals...

The Dorset productions...are the result of a brief but what must be an incredibly intense period of preparation, with some big names in the major roles, and the smaller parts and chorus taken by a large collection of young singers who are strenuously trained for the week-long rehearsals.

Anna Patalong, as Tatyana, was thrilling and moving throughout, with a beautifully warm timbre and a dramatic gift to match. David Rendall's Monsieur Triquet and Brindley Sherratt's Prince

Gremin were perfect, enchanting: Sherratt's gorgeous...aria should have been recorded.

The Observer | ★★★★★☆

Fiona Maddocks

How on earth those involved transmute their energies, not to mention their tiny budgets, into such high-carat splendour is anyone's guess.

Productions tend to be outstanding...Glyndebourne set the bar; Garsington won praise for its staging [of *Onegin*] in June. Last week, DOF added their own fine Tchaikovsky endeavours, impressive and rewarding in each case.

DOF...a perfect union of high professionalism and community effort.

A terrific cast was led by Mark Stone... The cameo roles were a deluxe lineup... The formidable young chorus, mostly aged 16-25 [come] from all over the world

Dorset Opera, going from strength to strength, falls outside the usual summer festival jamboree. Picnics in idyllic grounds, yes. Formality and black-tie, no.

Directed with clarity and lack of fuss by Paul Carr, *Onegin* was conducted with slow-burn authority and conviction by [his brother] Gavin. A terrific cast was led by Mark Stone, unusually open and direct in the brutish title role, and Anna Patalong as a serious, intelligent, responsive Tatyana, compelling in voice and stage presence. Tamara Gura shone as the over-eager Olga

The cameo roles were a deluxe lineup: the British mezzo-soprano Diana Montague can still sing anything with ease and grace, as her Larina proved. Fiona Kimm's "elderly" nurse Filippjevna, Brindley Sherratt wise and forgiving as Prince Gremin and, especially, David Rendall as Monsieur Triquet added true class.

Opera Now | ★★★★★☆

Ashutosh Khandekar

The chorus consists of...singers of all ages from around the world...the soloists, meanwhile...are cast for quality.

Dorset fielded a first rate group of soloists here, led by Mark Stone's superb, thoroughly three-dimensional portrayal of Onegin. This was no mere callous villain: Stone brought a thought-provoking ambivalence to the title role - arrogant for sure, but also swept up by that spin out of his control and make him touchingly vulnerable.



Martin King, Mark Stone, Luke Daniel & Paul Carr in Eugene Onegin

One of the impressive things about Paul Carr's straightforwardly intelligent production, was the way the smaller characters made a big impact. Diana Montague...Fiona Kimm...felt like luxury casting rather than bit parts, as did Brindley Sherratt as a thoroughly noble Gremin.

...the narrative was never less than gripping, helped along by a new sung translation by Christopher Cowell, full of detail and nuance.

Opera | Mark Pullinger

DOF delivered two very traditional productions, both impressively cast... Anna Patalong sang a gorgeous Tatyana, emotionally truthful, crowned by a heartfelt Letter Scene... Mark Stone's irritable Onegin brooded nicely and delivered an impassioned arioso...

DOF pulled off a few coups in the minor roles: Diana Montague's Larina is justly in demand everywhere, and...David Rendall returning to the stage after an injury-enforced absence of many years, sang a wily, flirty Triquet.

Best of all was the sumptuously sung Prince Gremin of Brindley Sherratt... Gavin Carr conducted a lyrical account of Tchaikovsky's score...

The Fine Times Recorder | Fanny Charles

[*Onegin*] provided DOF with its finest moment...bringing tears and cheers from the packed Coade Theatre on the opening night.

I have never heard more sustained (or more deserved) applause for a performance at DOF than for Anna Patalong's Tatyana.

This high drama requires exceptional acting, and the DOF cast, backed by the excellent chorus (which has to dance as well as sing in this stunning production choreographed by Alicia Frost) captures the intensity and atmosphere of Pushkin's tragic story.

This sensational *Onegin* proves just how good the company has become, with a first rate orchestra under the baton of Gavin Carr and soloists of the calibre of the marvellously musical bass Brindley Sherratt as Gremin...and Mark Stone in the title role.

Onegin is sold out...there may be returns. Get one if you possibly can.

Daily Echo, Bournemouth | Andy Martin

Anna Patalong is spellbinding...in the central character of Tatyana and Mark Stone magnificent as the reckless Onegin.

Sunday Express | ★★★★★☆

Clare Colvin

Paul Carr's staging of *Eugene Onegin* had the attraction of rising young soprano Anna Patalong as shy Tatyana and baritone Mark Stone as world-weary Onegin.

Patalong's Letter Scene, where Tatyana ill-advisedly reveals her love for Onegin, was heart-wrenching.

Brindley Sherratt's Prince Gremin hit the vocal depths stylishly, and tenor Luke Daniel was a lyrical Lensky.

3-course Christmas lunches for £30

'I think of a leisurely lunch midweek as a pleasantly naughty thing to do, stealing a little time for a change with lots of lively chat enjoying good food and a light bottle of French white wine – maybe a bottle of Chateau Bauduc.'

Rick Stein

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Increased support from our Friends' organisation

As most Friends will know, last January the Trustees decided that subscriptions should be raised to a minimum of £40 for a single membership, or £60 for a joint membership with spouse, child or grandchild. The Trustees took the view that that was the appropriate level for supporting Dorset Opera, now a Festival. The wholehearted response has been most encouraging, enabling an increase in the Friends' grant to this year's Festival to £20,500. Moreover the Trustees can look forward with some confidence to making grants in future years at or in excess of that figure.

The Trustees hope that those Friends who have yet to respond will now will feel able to do so; Dorset Opera needs your support! Your subscriptions will continue up to and including the 2017 booking season, but will need to have been increased at the 28th February 2017 Standing Order date in order to maintain your status as a Friend thereafter. To that end our Hon Treasurer will be in touch with you over the coming weeks.

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Events for 2017 - the first Bluffers' Lunch

The new season's Diary of Events will be winging its way to you in the new year - along with your 2017 Festival booking information. For those that need to arrange their diaries in good time, the first Bluffers' Lunch of the year will be on Thursday 26 January.

The talk is entitled *My Life with Music* and it will be presented by Dorset Opera Patron, Nigel Beale - former Chairman and now honorary President of the Beales Stores Group which was founded by his great grandfather in 1881.

He was Chairman of the Board of Governors of Bournemouth University and of the Arts University, Bournemouth. He has been awarded Honorary Doctorates from Exeter (LLD), Plymouth (DMus) and Bournemouth Universities and was made an Honorary Fellow of Arts University, Bournemouth.

For 22 years, he was Chairman of the Bournemouth Symphony Orchestra and also served as a Board member of Dorset Opera. Nigel is an unashamed opera aficionado and travels the world to satiate his appetite.

Tickets for this first event of the year are available online via bluffers24mylifewithmusic.eventbrite.co.uk Or for this and further Bluffers' lunch dates go to Eventbrite.co.uk, search for Dorset Opera Events, and you will find them all listed.

Those who don't have internet access can still book by phone (01258 840000) and pay by BACS transfer or order tickets by post from: Dorset Opera Events, Cheselbourne, Dorchester DT2 7NP.

Priority booking in 2017

Priority booking for the 2017 Festival begins as early as January and, again, we have separated the booking periods for each of our Patrons' Circles. Do keep your DONews handy or diarise the date of your booking period.

President's Circle	Tuesday 24th January
Chairman's Circle	Tuesday 31st January
Director's Circle	Tuesday 7th February
Conductor's Circle	Tuesday 14th February
Friends of Dorset Opera	Tuesday 21st February
General booking	Tuesday 7th March

Once again, we will be using the Regent Centre in Christchurch as our box office and, in a further improvement to the service they offer on our behalf, those booking online in 2017 will be able to print their tickets in the comfort of their own home.

When booking online, you can add dining and food options before completing your ticket purchase or, nearer the Festival, you will be able to order picnics or dinners by clicking on the Food Ordering tile on the Dorset Opera Festival website.

Unless you have elected to have booking material sent to you electronically, you will automatically receive booking forms in time to make a postal application. Please be aware that if you opt for tickets to be sent to you by post, you will incur an administration charge of £1.

The Box Office telephone number is 01202 499199.



Gus Christie

Head of Glyndebourne is our Celebrity Lunch guest

Glyndebourne founders, John Christie and his wife the soprano Audrey Mildmay, opened their first festival in 1934. Today Glyndebourne’s world-renowned auditorium and standards of excellence are testament to John’s original ethos: Not just the best we can do but the best that can be done, anywhere.

In the years that followed, Glyndebourne continued to be headed by the Christie family - Sir George Christie following in 1962 and then his son Gus, now Executive Chairman, in 2000.

The original theatre was built to seat 300. Such was the demand for opera at Glyndebourne over the years that it was enlarged and improved many times until 1977, when it held 850 people.

By the 1990s it was clear that Glyndebourne needed an even larger auditorium so in 1994 a new opera house was built to seat 1,200. Today the Glyndebourne Festival, which receives no public subsidy, has an annual budget of some £25 million and reaches around 150,000 people a year with over 120 live opera performances. Join us for our 2017 Celebrity Lunch on Tuesday 18 April at Poole’s Harbour Heights Hotel, where our guest will be Gus Christie.

Ticket Pricing for 2017

Next year there will again be two levels of pricing. Tickets for the first nights of *Faust* and *Le Comte Ory* - Tuesday 25 and Wednesday 26 July respectively - will be at a lower price than the other performances.

Please consider becoming a Patron

Did you have difficulty getting your preferred seats for this year’s Festival performances? Are you missing out on functions and events organised especially for our Patrons? Are you are a Friend of Dorset Opera who might like to become a Patron? Perhaps you are already a Patron but would like to upgrade to a higher Circle. Please contact our Patrons’ Secretary, Elspeth Brown on 01725 517581 or send an e-mail headed Patronage to info@dorsetopera.com or to Elspeth at elsp21@gmail.com



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REVIEWS:

Dorset Opera Festival 2016

What the critics said about our production of: Macbeth

Daily Telegraph | Rupert Christiansen

Onegin and *Macbeth*...led by two casts that Opera North or WNO might envy.

If you've ever fancied trying your chances as an opera star, then this could be the place for you - even if your hope of getting beyond the chorus line is very slim. Founded in 1974, Dorset Opera is an annual two-week summer school, currently held in the bucolic grounds of Bryanston, that brings amateur singers...together with top-flight professionals to create fully staged productions of a...very high standard.

The exhilaratingly youthful chorus trained by Benjamin Goodson, excelled in both diction and tone: they are the heart of the matter here, and it was a heart that beat firmly.

The Spectator | Michael Tanner

DOF's Thrilling *Macbeth*...[DOF] as good as most of their country-house rivals...

The Dorset productions...are the result of a brief but what must be an incredibly intense period of preparation, with some big names in the major roles, and the smaller parts and chorus taken by a large collection of young singers who are strenuously trained for the week-long rehearsals.

[After the matinee of *Onegin*]... it was amazing to hear the opening notes of Verdi's *Macbeth*. Jeremy Carnall, DOF's music director, made the orchestra sound like a different body...because of the thrilling precision he achieved and maintained, and the energy with which he infused every last player and singer.

A performance in all respects, worthy of an international opera house.

Mark S Doss...whatever charisma is, he has it to spare, looks marvellous, acts powerfully and has the most impressive bass-baritone voice I have come across in years.

DOF can congratulate itself on having Mark S Doss as the riveting central figure in this great work.

A performance that I shan't forget.

Opera Now | ★★★★★☆

Ashutosh Khandekar

The chorus consists of...singers of all ages from around the world...the soloists, meanwhile...are cast for quality.

David Phipps-Davis's played the Witches' scenes for all their melodramatic worth, with a cackling female chorus twisting and shrieking across the stage...pretty alarming to be sure.

The impressive American baritone Mark S Doss was a secure, vocally imposing Macbeth. The voice...with its massive muscular tone...a vivid portrayal.

Leonardo Capalbo was a touching Macduff, wringing the pathos from his aria...Michael Druiett gave a solidly stirring account of Banquo...

The hero of the hour was Jeremy Carnall...who took his desperate forces by the scruff of the neck and urged them on in a performance that was full of pace, drama and precision. His energy and commitment in the pit was thrilling.

Sunday Express | ★★★★★☆

Clare Colvin

David Phipps-Davis's *Macbeth* was well served by Grammy Award winner Mark S Doss in the title role. A rich bass-baritone and powerful stage presence gave us a Macbeth to reckon with. His portrait of paranoia was complemented by Lee Bisset's Lady Macbeth

Thrilling performances too from Leonardo Capalbo as a furious Macduff and Michael Druiett as a noble Banquo, and an excellent orchestra under Jeremy Carnall added to a memorable evening.

Bachtrack | ★★★★★☆

Dominic Lowe

Plenty of toil, but no trouble: a terrific *Macbeth* at DOF

Doss captured the character's development...with exciting dramatic intensity. This was an ideal portrayal of the role.

Robert Forrest gave a moving, well articulated Malcolm, displaying a luminous tenor which has potential to grow.



David Phipps-Davis' production at the DOF was in the traditional mould, and what a fun production it was.

Jeremy Carnall conducted with dynamism, setting relentless tempi that kept the pace racing; his knowledge and enthusiasm for the score was evident.

The chorus...showed tremendous talent and professionalism...they gave a commendable performance both vocally and dramatically.

DOF's *Macbeth* was one of those productions with a real sense of coherence: staging, casting, orchestra and chorus all gelled together to produce a thoroughly enjoyable evening of music.

Opera | Mark Pullinger

If *Onegin* was very good, Dorset's *Macbeth* was finer still – starting with the vital conducting of Jeremy Carnall, who blazed through Verdi's early opera with tremendous flair.

The strong vocal performances were headed by Mark S Doss...his rich bass-baritone coping with '*Pieta, rispetto amore*' remarkably well...

Lee Bisset... delivered a knockout cabaletta in Act I, followed by a fabulous '*La luce lange*'...

The chorus sang a terrific '*Patria oppressa*'...

The Fine Times Recorder | Gay Pirrie-Weir

Ilford's *Macbeth*...was well sung but disappointingly directed and what should have been the (venue's) strength – its intimacy and intensity – was lost. A lack of chemistry between the Macbeths added to the problems... DOF's *Macbeth* was brilliantly sung, with a fine simple set and...effective lighting. And there was a palpable charge between the central characters...

Mark S Doss who is now a firm favourite with DOF audiences...was convincing from the start...

Bisset drew on her huge experience as well as her gorgeous voice to make this a Lady Macbeth of epic proportions.

I can't imagine hearing Verdi's exciting interpretation of Shakespeare's tragedy better sung or characterised than it was here, with strong support from the Macduff of the young tenor Leonardo Capalbo.

The DOF chorus is one of the jewels of this rural festival...



The Witches in Macbeth

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The trip to Budapest

A much larger group than would normally go on a Travel for the Arts tour gathered in Budapest for a welcome dinner on 10 November. We were some 38 in number - including operatic bass András Pallerdi and his partner. András sang Ramfis and Don Fernando in Dorset Opera's productions of *Aida* and *Fidelio* in 2014 and was taking on the role of Méphistophélès in the Hungarian State Opera's production of *Faust*.

Most of the party chose to see the three operas on offer. The first was *Tosca* (at the Erkel Theatre - Hungary's largest with over 1,800 seats). It was a very tired production but a full house with a cast that included internationally-known Alexandru Agache as Scarpia, and a couple of singers that appeared in Dorset Opera's production of *Hunyadi László* in 2003. We apparently missed a performance with Marcello Giordani as Cavaradossi the following night!



The stage from the Presidential Box at Hungarian State Opera | Hugh Watkins

Die Walküre at the State Opera was something else. Swirling projections dismayed some, electrified others. Sieglinde on a mobile phone for her first entrance made some hearts sink. A few amongst us who had never been to Wagner, were totally enthralled. On the whole, the singing was very good - although Wotan looked half the age of his favourite daughter Brunhilde! The auditorium was noticeably emptier after each interval. The Hungarians do not like their opera updated.

The third production of our visit was Gounod's *Faust* - and readers will now know that this is to be one of our productions next July. Again the production was in modern dress and involved moving projections (and that mobile phone)! Much of the singing was only adequate - although our man Pallerdi made a fine job of a very relaxed Trump-like Méphistophélès. Sadly, the auditorium was not full and it emptied as the evening progressed.

But what of Budapest itself? What a glorious city - which, covering 203 square miles, is one of the largest in the European Union. It became the co-capital (with Vienna) of the Austro-Hungarian Empire from 1867-1918. After Russia, Austria-Hungary was the largest country in Europe and the third most populous after Russia and Germany. The 1910 census shows that there were 23 million in Hungary, Bosnia and Herzegovina - but nowadays Hungary is home to just 10 million inhabitants.

Budapest sits astride the Danube (which is not blue of course), and boasts some of the finest architecture in the world. Much of the city is rightly designated as a UNESCO World Heritage Site.

Andrew Clarkson



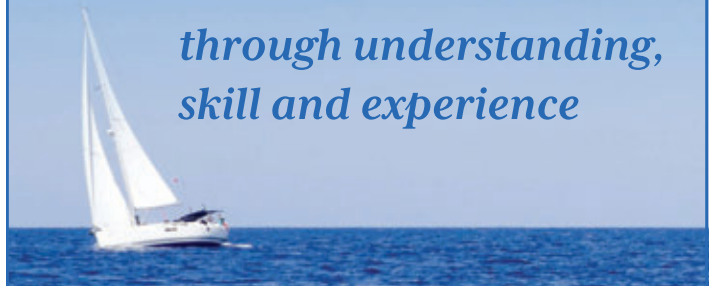
We were saddened to hear of the death last December of Scottish-born Andrew, brother of Susan who is married to Tim Lee our immediate past Chairman and FODO Trustee. Andrew lived and worked in America where he was so successful that he was able to set up a family philanthropic foundation to follow his father's philosophy 'Learn, Earn and Return'. The Jeniam Foundation provides significant funding to dozens of arts organisations in and around Memphis, Tennessee and, exceptionally and most generously, to Dorset Opera since 2004. Jeniam kindly supported the Festival again this past summer - specifically, those artistes who came to us from the Americas.

Opt for e-newsletters

The cost of posting out our newsletters amounts to several thousand pounds each year. A great amount of our communicating is being done by e-mail nowadays so if we don't have your e-mail address, you might be missing out on important information, last-minute news and on-line ticket opportunities. If you would be happy to receive our newsletters electronically or for technical help, please e-mail smh@dorsetopera.com

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Saturday 10 December

L'Amour de Loin (Saariaho)

Saturday 7 January

Nabucco (Verdi)

Saturday 21 January

Romeo et Juliette (Gounod)

Saturday 25 February

Rusalka (Dvorak)

Saturday 11 March

La Traviata (Verdi)

Saturday 25 March

Idomeneo (Mozart)

Saturday 22 April

Eugene Onegin (Tchaikovsky)

Saturday 13 May (5.30pm)

Der Rosenkavalier (R Strauss)

Friday 17 March

Patience (Gilbert & Sullivan)

An all-singing, all-dancing comedy by the masters of British musical theatre, Gilbert & Sullivan's *Patience* pokes fun at Victorian society and its stock characters, with willowy poets, sighing maidens and burly officers galore. Expect plenty of tunes and humour as fresh today as it was at the first performance.

Saturday 18 March

Tosca (Puccini)

Puccini's *Tosca* is one of the world's best-loved operas, brimming with lust, corruption and intrigue. When the firebrand revolutionary Cavaradossi is imprisoned, Tosca is faced with an impossible choice: submitting to the desires of the sadistic chief of police, or letting her lover be executed.

Tickets: £20, £22, £24

Discounts: Seniors, Students, U18s, ATL

7.30pm

Pre-Show Talks at 6.30pm. Must be booked separately.

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5.55pm (Unless otherwise stated)

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