



DO
THE DORSET OPERA
FESTIVAL
MMXIV

Celebrating 40 Years - Dorset Opera's Ruby anniversary

How does one celebrate an anniversary, especially that of an opera company? Do we mount the production that kick-started Dorset Opera 40 years ago, Smetana's *The Bartered Bride*? Or do we submit to triumphalism, and give *Aïda* - that most celebratory of all operas - another outing? The short answer is, *Aïda* wins!

The subject matter of *Aïda* - apart from Verdi's usual love triangle - is war between the Egyptians and Ethiopians resulting in the taking of prisoners. Apart from the infamous Triumphal Scene - music everyone will know - *Aïda* contains some of Verdi's most evocative writing. Four performances of *Aïda* are scheduled for July 22, 23, 25, & 26 (matinée) 2014.

Prison is also at the heart of our second work, Beethoven's only opera, *Fidelio*. Here the storyline deals with political prisoners and the extraordinary lengths to which a person will go in order to rescue their loved one. Beethoven's overture is instantly recognisable, as is the Prisoners' chorus, and the final scene of liberation. There will be just two performances of *Fidelio*, on July 24 and 26 (evening).

This 12-page winter edition of DONews brings you details of changes to 2014 box office arrangements, including an earlier (February) start, with online booking throughout (page 2). Please remember, *La traviata* sold out completely this year; even with an extra performance, *Aïda* is likely to do the same. The moral is, if you want to secure good seats for our anniversary productions, you might like to consider becoming a Friend or Patron in order to take advantage of priority booking.

As is usual with our Christmas newsletter, we reproduce some of the rather splendid reviews we received for this year's Festival. There's another pithy review on The Doctor's Diary blog at <http://bit.ly/Icp2Hq>

Anna Jeruc-Kopec (Violetta) and Gerard Quinn (Germont) in La traviata

Dorset Opera News | Christmas 2013 | Issue 17



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Ticketing Arrangements for 2014

We have been listening to your requests for changes to our ticket booking system and have acted accordingly.

The box office will open much earlier in our 40th anniversary year and instead of two separate booking periods there will be four. In the past, online booking has only been available during the General Booking period. In 2014, we will be able to offer online booking to Patrons and Friends from the opening of the relevant booking period.

To access this facility, you will need to register your e-mail address with our box office in advance. Please send an e-mail with the subject being 'Dorset Opera Festival' to admin@regentcentre.co.uk

- The Ruby Circle booking period is from 17 February 2014 for a week during which only members of our Ruby Circle will be able to book their seats. This can be done online, by post, by telephone or in person.
- The Patrons' booking period starts on 25 February 2014 and is specifically for Patrons in our Chairman's, Director's and Conductor's Circles.
- The Friends' booking period - which is for the Friends of Dorset Opera - opens on 4 March 2014, and remains exclusive to you for a fortnight.
- General booking begins on 18 March 2014, and this is when the general public can begin to make their purchases.

Once your booking period is open, and providing tickets are available, you can continue purchasing them right up to the day of your chosen performances.

In the new year, you will receive full booking details in the post. These will include ticket prices, along with ticket and food ordering forms, which should give you ample time to register your application with the box office. Please make a note of the box office telephone number: 01202 499199.

Dutchman goes to Holland!

Those of you who were fortunate enough to be present at our first venture into Wagner will no doubt agree that the Dorset Opera Festival scaled new heights of musicality and spectacle with Paul Carr's stunning production of *The Flying Dutchman*. So impressed was our Chorus Director, Nicolas Mansfield, that he has expressed a desire to take our *Dutchman* to the Netherlands as a co-production. It will be one of the Nederlandse Reisopera's 2016/17 main season shows.

Nicolas is General and Artistic Director of the Reisopera - which is our official sister organisation. Formerly the Nationale Reisopera, the company has recently undergone a name-change that reflects its stature within the country.

Don't worry, we will be organising a trip to the Netherlands to see the production in one of up to fourteen large-scale modern venues. We can't wait!

(Culture tour specialists Travel for the Arts have organised a trip to the Netherlands for our supporters next Easter. Over 20 people have already booked. There is still time to join them. See our 40th Anniversary events on page 8)



Adam Smith (Alfredo) & Jessica Muirhead (Violetta) in *La Traviata*

REVIEW: Gramophone

Rural opera festivals can be serious rivals for the big London houses

Smaller stages at Longborough and Dorset show what can be done with limited resources, bags of enthusiasm - and one Jonathan Miller

If I've learnt one thing over the past year, it's that the big London houses have serious rivals in the strangest of places. I've been wowed by great productions and fabulous singers - especially sopranos - in Wexford, Hamburg, little Longborough and most recently, of all places, Bryanston School in Dorset. And I know I've hardly scratched the surface. Wexford in southern Ireland embraces opera for just two weeks each autumn, but its mission - to reclaim forgotten works - produced the highlight of my operatic year in Jessica Muirhead's Vreli in Delius's unjustly neglected *A Village Romeo and Juliet*. A thrilling soprano talent, I noted. Hamburg is not seen as the operatic hub of Germany, but the excellent Simone Young has this summer staged a festival of all 10 of Wagner's major works over a three-week Wagner-Wahn period of madness. I saw *Das Rheingold*, with the Rhinemaidens frolicking on a four-poster (the 'bed' of the Rhine) and lots of psychology, and wished I could have stayed for the rest.

I did see a complete Ring though - the unlikely of all, in a field in Gloucestershire, where Martin Graham's 500-seater miracle showed that small can be beautiful, even for Wagner. I've written about Longborough's amazing Ring in the September issue of Gramophone, out on August 20. In its own way, it was as worthy an enterprise as Barenboim's starry concert staging at the Proms. Anthony Negus is a true Wagnerian conductor and Rachel Nicholls a smashing young





Full cast and chorus of Jonathan Miller's *La traviata*

Brünnhilde, with bags of development ahead of her. Stylish Lee Bisset, meanwhile, took on three, deliciously differentiated, roles - Freia (unforgiving of the gods who'd betrayed her and left her at the mercy of the giants Fafner and Fasolt), Sieglinde and Gutrune.

And she wasn't finished. In no time at all she was in Dorset for her fourth major Wagnerian role of the summer - a dreamy Senta in a riveting *Der Fliegende Holländer* by Paul Carr. This was my first taste of Dorset Opera, whose huge 80-strong chorus is made up of amateurs, but you wouldn't know it from the quality of their performance. The verve and vigour with which they undertake their task is remarkable. The stars of this *Dutchman* may have been Bisset and a splendid Mark Doss in the title role - were we really in a countryside school rather than the major opera house where these two clearly belong? - but the focused enthusiasm of Nicolas Mansfield's chorus is what makes Dorset Opera special.

Two performances of the *Dutchman* were accompanied by three *Traviatas*, the principals double-cast, in a new production commissioned from one Dr Jonathan Miller, who at 79 has lost none of his wit or savoir faire, despite alienating the big houses who will no longer work with him. It's their loss, by the way. English National Opera's three-opera retrospective last season reminded us just how good a director he is - who could ever forget his *Mikado* (or indeed his famous ENO 'Mafia' *Rigoletto*, sadly no longer in the rep)?

Miller focuses on what's happening inside his characters' heads. When he talks to you his hands are quietly but continually illustrating what he's saying. He has no time for modern directorial fads, or indeed directors (he's not interested in other interpretations and has refused to go to an opera for 10 years), and likes to leave a piece like *Traviata* in the era Verdi wrote it. For Miller, less is more. He mocks the likes of Angela Gheorghiu (who can't stand him) dancing round the stage when her Violetta is about to die of consumption and confines both his Violettas here to their deathbeds for the entirety of the last act. Dorset's second-cast Violetta was Wexford's Vreli! But with Verdi's most celebrated heroine Muirhead's competing with every star soprano who's ever lived. She eagerly embraces Miller's philosophy - 'I was so excited to work with him,' she told me. 'He's the coolest of cool!' Her first Violetta, and the characterisation is impressive already. With the benefit of a dress rehearsal a few timing niggles would have been ironed out. The other Violetta was Polish-born Anna Jeruc-Kopec, who'd had more time with the orchestra. Another splendid singer on the festival circuit, she didn't much like being confined to her bed.

Perhaps she'll do a Gheorghiu when she reprises the role in studio performances...at this year's Wexford festival! Yes, it's a small world on the festival circuit.

It was quite a coup for Dorset to secure Miller, who strips the sets to the bare essentials - less on occasion. It was a joy to see him still ruffling feathers on the operatic stage. The oldies can certainly show how's it's done!

Wexford, Longborough and Dorset are among younger festivals that consistently punch above their weight and show what can be done with limited resources, bags of enthusiasm...and singers quite good enough, given half a chance, to break into the top rank.

Antony Craig | *Production Editor of Gramophone.*

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 a Friend of Dorset Opera who might like to become a Patron?

If you are already a Patron but would like to upgrade to a higher Circle or indeed would like to become a member of our Ruby Circle (created to celebrate our Ruby Anniversary)... 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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Richard Wiegold (Daland) and Tyler Clarke (Steersman) with the men's chorus in *The Flying Dutchman*

REVIEW: The Flying Dutchman

Dutchman Causes a Stir in Rural Dorset

The organisers of summer opera festivals seem to choose the most sumptuous backdrops for their activities, and the parkland of Bryanston School in Dorset is surely second to none. It is here that Dorset Opera organises a two week intensive summer school for singers and stage technicians culminating in opera performances which feature professional singers and musicians. The result is a large enthusiastic chorus trained to a professional standard which give the operas an extra uplift.

Dorset Opera has now reached middle age, having started in 1974 with *The Bartered Bride*, but the organisation shows no signs of declining energy. After performing a great deal of Verdi over the years, they were well placed to celebrate his bicentenary with a new production of *La traviata* by Jonathan Miller. This is the first time that they have tackled Verdi's twin, Wagner, however. So why the the long wait? I suppose the problem is that many of his (later) operas are long and therefore not ideal fare for balmy summer evenings, as this was; also they do not have much of a role for a chorus, if any. But before Wagner became a revolutionary (in both music and politics), he wrote operas in the traditional manner with arias, choruses etc - sounding rather like Verdi, in fact - and if you like passion and high drama, *Der Fliegende Holländer* is a good choice.

There is some excellent orchestral music in this opera, not least the tense, atmospheric overture. One of the advantages of the Coade Theatre is that the orchestra is not hidden away, but in full view of the audience, and they were able to see the energetic and inspiring Jeremy Carnall (from St Gallen Opera) squeeze every nuance out of the score, urging his orchestra on to greater heights. He was well supported by his musicians who had clearly been subjected to the same type of intensive regime as the members of the chorus.

The set left a lot to the imagination - not a piece of rigging or a sail in sight, nor even a cliff for Senta to jump from! - but the

choruses played a crucial role in creating both a sense of place and atmosphere, as for instance when the men's chorus formed themselves into a ship's prow. Though we never so much as glimpsed the Dutchman's ghost ship, the chorus's reactions to it made it seem all the more fearful. After the very masculine atmosphere of life aboard ship in stormy and calm weather the change to the world of women - a sort of textile factory presided over by the matronly Clare Shearer - could not have been greater with the delightful spinning wheel song representing order in contrast to the unbridled natural forces of the first act.

Of the seafarers a bearded Richard Wiegold as Daland looked every bit a sea captain with a commanding voice and an eye for a good business deal even if it could be to the detriment of his kith and kin. His acting, though, was a trifle wooden, but captains are like that in real life, aren't they? I rather warmed to Tyler Clarke as the steersman, who is a bit of a joker and always urging his colleagues on to have a good time. A very fine tenor, his charming aria in Act 1 in which he dreams of his girl-friend back on land came as welcome relief after the excitement of the preceding storm.

Lee Bisset who has been singing various roles in the three Ring Cycles at Longborough this summer was the most Wagnerian of all the singers in this production. She brought more than a touch of Brünnhilde to the role of Senta, the dreamer who has been fascinated since childhood by the legend of the wandering Dutchman cursed by the devil. She recounts the story with great sympathy and eloquence to her fellow seamstresses pronouncing herself ready to ready to redeem him. It is at this point that the Brünnhilde aspect of her character is revealed. A complication presents itself then when her admirer/lover Erik appears with a bunch of flowers. John Hudson looked the part of this stolid-looking huntsman who is loyal and true. The trouble is he is not the type to sweep a girl off her feet...until he started to sing, when Hudson's glorious tenor voice brought a dose of Italian passion to the proceedings.

The distinguished American bass-baritone Mark S Doss played the Dutchman and right from the beginning established himself as someone apart from the rest of humanity...a man of mystery forced to wander the seas because of the devil's curse and whose attempts to end his life all end in failure. Despite Daland's offer of hospitality - and the hand of his daughter - he





Lee Bisset (*Senta*) and Mark S Doss (*The Dutchman*)

remains suspicious; fate has dealt him so many blows in the past. Doss possesses a great voice and stage presence and his encounters with Lee Bisset (who also possesses these attributes in abundance) made for an enthralling operatic experience. I hope we hear more of him over here...and Ms Bisset, too.

It is impossible to find a bad word to say about Paul Carr's production: a stellar cast of singers, well choreographed choruses who act naturally and sing with fervour at times, highly committed musicians and a conductor who kept up the excitement and tension right to the end. One expects performance of this stature in major opera houses of the world - not in rural Dorset - so I confidently predict full houses again for next year's Festival when they present *Fidelio* and *Aida*.

Roger Jones | *Seen and Heard International*

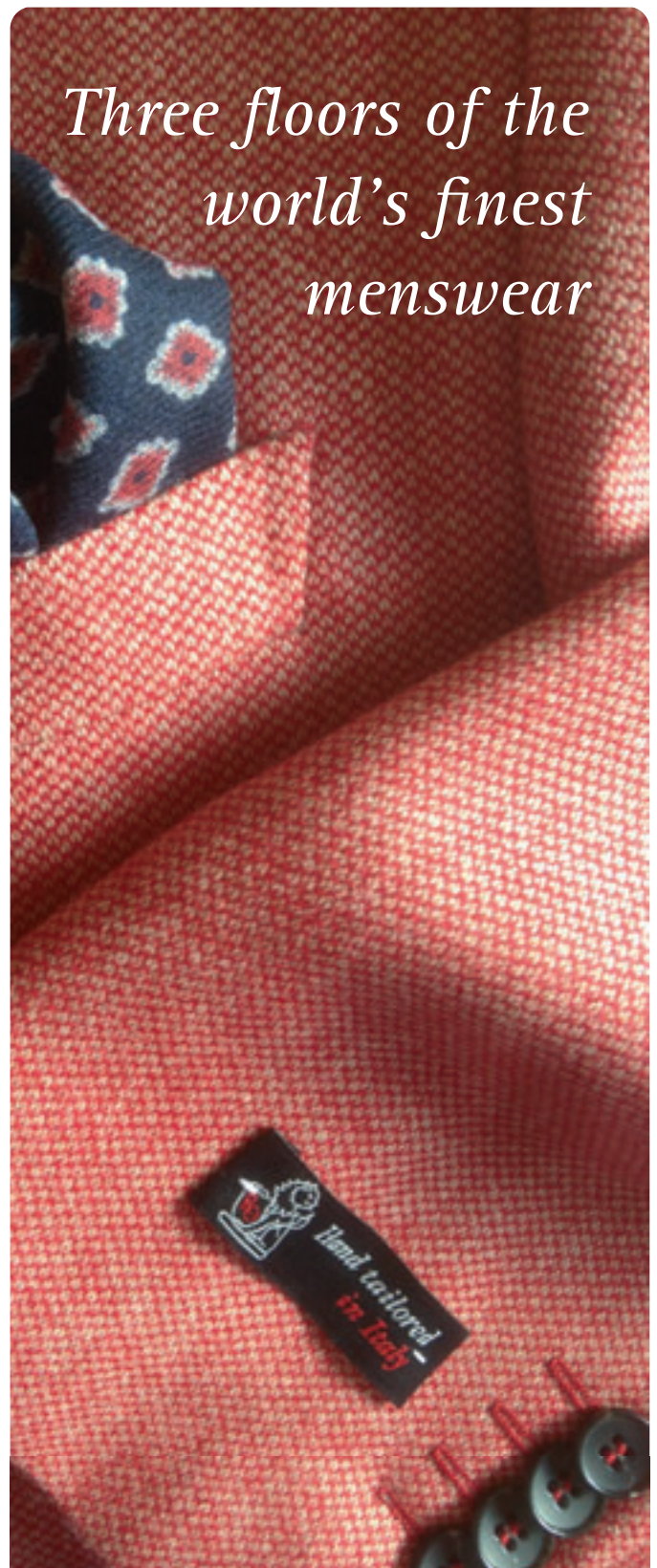
40th anniversary book & exhibition

We will be publishing a coffee table book to commemorate 40 years of Dorset Opera, and to that end, we would welcome anecdotes and tales, photographs and mementos - in fact, anything you would care to tell us about the 'early years'.

Many of us clearly remember those years, but we want your recollections. We cannot promise to publish everything we get, but with your help we can create a complete record of Dorset Opera's history.

There will also be a Dorset Opera exhibition at Bryanston during our 2014 residency. Feel free to come and reminisce. Again, if you possess something that would make an interesting exhibit, do let us know.

You can contact us by e-mail at info@dorsetopera.com or by post to Dorset Opera Archives, Dorset Opera, Witchampton, Dorset BH21 5AU t: 01258 840000



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REVIEW:

Festival Focus | Dorset Opera

From Opera Now

La traviata

To call Dorset Opera a 'semi-amateur' affair would be undermining the achievements of this hybrid of a summer school and opera festival. Eager punters from all over the world flock to Bryanston School, set in acres of ramblingly lovely English countryside, to take part in two weeks of residential workshops under the experienced tutelage of Nicolas Mansfield. The efforts of this motley but enthusiastic assortment of amateurs, from wide-eyed teenagers to housewives and doughty retired businessmen, culminate in two fully staged productions in the school's well-equipped Coade Theatre.

Roderick Kennedy, artistic director of Dorset Opera, is a dab hand at using his connections in the opera world garnered from decades singing as a professional bass. The benchmark for quality is high, and this year the expectations were even higher, with the arrival of Jonathan Miller to direct a new production of Verdi's *La traviata*.

I have to say 'new' advisedly, as *La traviata* has become one of Miller's calling cards in opera houses around the world, from his classic English National Opera production back in 1996 to more recent forays in Vancouver and New York (City Opera and Glimmerglass). Miller brought his standard *Traviata* with him to Dorset, with little variation on the theme: indeed, it's rare to see such a traditional production of Verdi's popular classic these days. (One diverting innovation from the director was to have his 1850s Violetta in black velvet trousers, referenced from drawings of courtesans by Paul Gavarni, the 'Hogarth' of 19th-century Paris - Miller is nothing if not clever in his sources.)

As usual, Dorset punched above its weight musically, under conductor Phillip Thomas: the chorus brimmed with have-a-go gusto in their party revels. Polish-born soprano Anna Jeruc-Kopec was an intense, brilliant-edged Violetta, full of vocal thrills; her robustness in the early part of the opera made her seem all the more touching in her demise. Gerard Quinn was a solemn, dignified presence as the fatherly Germont; Peter Auty was not ideal casting as the youthfully ardent Alfredo - a fine singer at his best, he seemed uncomfortable in the role, physically as much as vocally.

In the end, Jonathan Miller's much-anticipated directorial hand seemed to have touched the proceedings only lightly and, in a sense, his unflinching literalism made this *Traviata* rather striking.

Ashutosh Khandekar

The Flying Dutchman

While Jonathan Miller may have been the big-name directorial draw at Dorset Opera this year, Paul Carr's new production of *Der fliegende Holländer* was far from overshadowed. So compelling was the staging and, in particular, Carr's use of the chorus, that the Festival's obvious budget limitations proved no barrier in bringing Wagner's score to life. It was an object lesson in the dramatic effects that can be achieved with some basic equipment, enthusiastic teamwork and imagination. Take, for example, the Sailors' Chorus, in which the stage was brilliantly brought to life by the motion of bodies alone, conjuring the heave and swell of the sea; or our first glimpse of the Dutchman, who emerged gradually from the darkness through a cloud of blood-red smoke, cutting a suitably ghostly figure.

American baritone Mark S Doss gave an intense and committed account as the Dutchman, his rich and commanding tone perfectly suited to this role. Capturing just the right mix of determination and desperation, this was a finely drawn portrait of Wagner's antihero. Doss was well matched vocally and dramatically by Lee Bisset's naïve yet knowing Senta, as well as by Richard Wiegold's accomplished Daland. Only John Hudson as Erik disappointed, sounding strained at the top of his register, with some dodgy tuning to boot. There was consequently no contest between Erik and the Dutchman when it came to the romance stakes, so Senta's rejection of him rang completely true.

Supporting all this from the pit was Dorset Opera's music director, Jeremy Carnall, leading a relatively small orchestra for such a big score, but managing to squeeze out every last ounce of sound to ensure the big tuttis offered sufficient depth and richness. His pacing and grasp of the score's dramatic architecture were superb, and the energy rarely flagged - despite the fact that many of the orchestra and chorus had performed *Traviata* only a few hours before.

Owen Mortimer

Lee Bisset (Senta) in *The Flying Dutchman*





Major events for our 40th anniversary season

Patrons and Friends of Dorset Opera will hopefully have received their copy of our 2013/14 Events' Diary - which includes functions exclusive to them. For those readers who are not members of any of our support groups, here are a handful of events that you might like to attend in 2014.

08 February

At Home with the Gibsons

Entertainment in the Viennese style from Sue and Peter Witham and friends to be held at the gracious High Hall, near Wimborne, BH21 4HY, at the kind invitation of the Gibson family. Accompanied by champagne, canapés, Sachertorte and coffee. Black Tie. Suggested ticket price: £40 per person (of which £30 is the cost of the event and £10 is a voluntary donation on which Gift Aid will be claimed). 18:30 for 19:00 start. Max 70.

07-08 March

The Dorset Opera 40th Anniversary Auction

Hosted by Dorset Opera Patrons Anthony and Valerie Pitt-Rivers at the Tithe Barn, Hinton St Mary, under the auspices of experts Garry Batt and Guy Schwinge of Dukes of Dorchester. You are invited to explore your jewellery boxes and attics and put forward antiques or items of quality to be auctioned. We hope you will be prepared to donate at least 20% of the proceeds to Dorset Opera, bearing in mind that Dukes have generously agreed to forego their commission for both sellers and buyers. Whether your auction item is worth £100 or £100,000, the full expertise of Dukes' specialist staff will be at your disposal to ensure your items attract their optimum value. Preview: Friday 7 March at 18.30 with wine & canapés to include catalogue £15. Sale day: Saturday 8 March at 11:00, with further viewing one hour before. (Refreshments available)

12-16 April

Pre-Easter in Amsterdam

Join the party in Holland to support our sister organisation the Dutch National Touring Opera (Nederlandse Reisopera) with seats for their highly acclaimed fully-staged production of Bach's *St John Passion* on 15 April. Visit the newly refurbished Rijksmuseum and the Van Gogh Museum, and also take in a performance of Richard Strauss' *Arabella* on 13 April at the Dutch National Opera in their stunning waterside home, Het Muziektheater. The trip will be organised for us by culture specialists Travel for the Arts. The cost per person is £1,295. If you are interested, please contact Emma Feasey at TfA direct on 020 8799 8350 or efeasey@stlon.com

25 April

The 40th Anniversary Celebrity Lecture

Following the success of our first celebrity lecture featuring Sir Jonathan Miller in 2013, we present the 2014 lecture at the famous Chewton Glen Hotel, New Milton, Hampshire BH25 6QS. Arrive in time for Morning Coffee and retire to the Lake Suite for the lecture and questions. A special 3-course Chewton Glen lunch follows, including a glass of wine with each course with your choice of teas and coffees to end the meal. Suggested ticket price: £69.50 per person (of which £59.50 is the cost of the lunch

and £10 is a voluntary donation on which Gift Aid will be claimed). 11.00 start. Max. 120. Please let us know if you have special dietary requirements.

14 June

40th Anniversary Ritzy Tea Party

To be held at one of Dorset's finest architectural gems - Old Came Rectory, Winterborne Came, near Dorchester DT2 8NX - the former home of poet William Barnes - at the kind invitation of Warren Davis. Suggested ticket price: £17.50 per person (of which £7.50 is the cost of the event and £10 is a voluntary donation on which Gift Aid will be claimed). 15:30-18:30. Please let us know if you have special dietary requirements.

09 July

Opera at the Arena di Verona

A specially-organised trip to Verona to see Bizet's *Carmen* in the spectacular setting of the famous Roman arena on 10 July. Fly from Bournemouth International Airport, stay at the 4-star Palazzo Victoria Hotel or similar (single room supplement or room-share applies). Initial cost £1,200 per person to include opera ticket. Minimum 20. Details TBA and subject to change

Forthcoming Event | AUTUMN 2014

The Most Glittering Social Occasion of the Year

The Earl and Countess of Shaftesbury invite you to join them in celebrating our 40th Anniversary with a champagne reception, four-course dinner and a once-in-a-lifetime celebrity recital at their incredible home at Wimborne St Giles. Virtually derelict after decades of neglect until the present Earl began to breathe new life into it, St Giles House is not open to the public. Be one of the first to revel in the splendour of this magnificent house. Black Tie. Further details in due course. Tables of 8 at £100 per person. Register your interest as soon as possible.

For more information or to book these events please call 01258 840000 or email info@dorsetopera.com

Saga and Travel for the Arts come on board

Two well-known organisations specialising in tours and packages to music events across the globe, are offering the 2014 Dorset Opera Festival as a cultural destination.

Saga - the travel, finance, insurance and publishing specialists catering for the over-50s and serving over 2.7million customers - has asked us to reserve a quantity of tickets for certain performances, and will publicise the Dorset Opera Festival in their magazines.

They are joined by Travel for the Arts - the up-market culture group organising international opera, dance and festival tours - who will offer trips to Dorset centred around our Festival performances on 25 & 26 July with a base in Sherborne. The package will also involve picnic and dinner options.

Dorset Opera is delighted to be associated with these two prestigious organisations, and looks forward to a fruitful liaison with both of them for many years to come.



Join us for our 40th Anniversary Auction

*Hosted by Dorset Opera patrons Anthony & Valerie Pitt-Rivers
and under the auspices of experts Garry Batt and Guy Schwinge of Duke's*

You are invited to explore your jewellery boxes and attics and put forward items of quality to be auctioned. The vendor will receive 80% of the proceeds of any donated item, with a minimum 20% going to Dorset Opera (the vendor may wish to donate more than this).

Duke's are generously foregoing their commission for both sellers & buyers. The usual VAT therefore, will not be added on this occasion. You might like to consider donating the equivalent amount to Dorset Opera.

Contact Dorset Opera to consign: 01258 840000 or email: info@dorsetopera.com

To be held at the Tithe Barn, Hinton St. Mary, Dorset DT10 1NA

Preview: Friday 7th March 18:30 with wine and canapés to include catalogue £15

Sale day: Saturday 8th March 11:00 with further viewing 1 hour before.

Going for an Aria...



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If you haven't already contacted us to give us your e-mail address, please consider doing so. It will help us to keep in touch with you, and it might save you time and effort. Please send a blank e-mail to our mailing list guru - Susannah Hubert at Susannah@susannahubert.com

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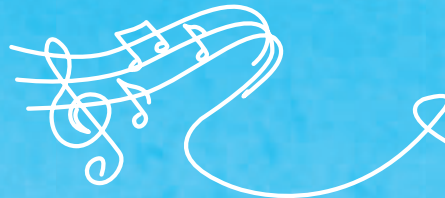
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Saturday 8 February 5.55pm

DVOŘÁK'S RUSALKA

Saturday 1 March 5pm

BORODIN'S PRINCE IGOR

Saturday 22 March 4.55pm

MASSENET'S WERTHER (ENCORE)

Saturday 5 April 5.55pm

PUCCINI'S LA BOHÈME

Saturday 26 April 5.55pm

MOZART'S COSI FAN TUTTE

Saturday 10 May 5.55pm

ROSSINI'S LA CENERENTOLA

Tickets £23 (Discounts available)

ENGLISH TOURING OPERA

Thursday 13 March

MOZART

The Magic Flute

Probably the world's most famous opera, Mozart's The Magic Flute has enchanted music and theatre lovers of all ages for hundreds of years. With the magic and adventure of a classic Disney film, it tells the story of a young prince and princess on a frightening journey in pursuit of love.

The production sold out early and won praise on its original tour. If you missed it then, or remember it, here's your second chance!



Friday 14 March

BRITTEN

Paul Bunyan

Charming and dreamlike, Paul Bunyan is often described as part-opera, part-musical, with elements of blues, folk songs and hymns making it a very accessible introduction to the music of Benjamin Britten.

Rich in imagery, Britten's humorous collaboration with poet W.H. Auden is populated by an exotic array of characters, including giants, singing geese, dancing Swedes, bad cooks and a smooth chef.

English Touring Opera's production is a witty, irreverent response to the American Dream, and forms part of the Britten 100 centenary celebrations.

Saturday 15 March

MICHAEL TIPPETT

King Priam

Troy is under siege. In the city, the old King recounts the events leading up to the war, waiting for his own death. All the familiar characters and stories – Hector and Achilles, Paris, Helen and the gods – are brought to life in this memorable meditation on the futility of war.

Brilliant, insightful and musically gripping, Tippett's King Priam is a prime example of British opera at its best.

TICKETS £21.00 (Discounts available).

FREE pre-show talks at 6.30pm on Thursday 13 and Saturday 15 March.

All three operas are sung in English, in full costume with a live orchestra.