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WELCOME

Welcome back to Opera in Osborne. Unexpected delights can spring from the most unusual circumstances. Lockdown has been very strange for all of us but it has given our Director, Stephen, the time to create a truly unexpected treat. Our Mozart double bill this year is genuinely innovative, with nothing similar having been achieved for some decades. We do hope the new performances delight you as much as it has given us fun to produce.

Our Summer Afternoon Concert is another first for us that we hope you enjoy. With its garden party style, we hope it has all the charm of a lazy English summer afternoon – but without the worst of English summer weather! Fingers crossed!

None of this would be possible without the enthusiastic and patient support of you, our audience. Social distancing has restricted seat numbers and challenged finances. But our wonderfully generous 'Choir of Angels' and stalwart advertisers have come to the rescue. Opera in Osborne is truly grateful to all of you in our community for making this weekend possible and for bringing beautiful music back to this corner of Dorset.

Please enjoy the show!

The Team at Opera in Osborne

Richard Howell Artist / Sculptor



richardhowellart@icloud.com, www.richardhowellart.com, 01963 31957.

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A THANK YOU TO OUR ANGELS

With seating restricted to accommodate social distancing, our finances for 2021 were tight. We reached out to you, our audience, and you have most generously funded the seats we chose not to sell. Thirty four seats have now been filled by Angels – a very full Choir indeed.

So, if you sense a smile, a kind thought or a blessing from the spare space next to you, you will know that an angel has taken her or his seat for the performance. We are truly grateful for their generous support to our earthly angels:

Sue and Mark Brown | Sue Cameron and David Kirkpatrick | Siobhan Chapman
| Katy and Iain Colquhoun | Sandra and Roger Connor | Susie and Robert
Corbett | Irene and Chris Coville | Caroline D'Cruz | Caroline D'Oyly |
Barbara and David Fifield | Barbara and John Garrett | Sara Halbard | Amanda
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David Potter | Sarah and Martin Snow | Elaine and Ed Tilley | Susan Walker



'Play On' Festival has 4 more dates this year, every Sunday at 5PM in the gardens of The Grange.....an hour of live music for just £10



15TH AUGUST FAYE ELDRET (Soprano) and DAVID GOSTICK (harpichord) will perform a selection of arias and cantatas from Handel to Mozart and everywhere in between!

22ND AUGUST KATHARINE HAWNT and AMY WHITTLESEA are joined by MATTHEW WADSWORTH bringing an unforgettable event of some of the great early music.

29TH AUGUST JON VALENDER is joined by soprano CHERYL ENEVER, to present some of the titans of the late 19th Century Italian and German operatic Repertoire.

5TH SEPTEMBERand finally, MIRANDA HELDT, jazz singer in residence from The Ritz London brings us the great standards of the repertoire!



For tickets or information email Jon (known at The Grange as JP) jonvalender@gmail.com

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HOW OPERA IN OBORNE STARTED

Opera in Osborne began out of a chance meeting between Osborne residents, Sir Robert and Lady Susan Corbett and Gill Ford, the musical director of a group of opera singers, Classical Connections. A lasting friendship between the whole merry band ensued. They often speak wistfully of the night that Sir Robert shimmied to La Bayadère!

Some years later, St Cuthbert's was looking for a fund-raiser and Sir Robert and Lady Susan had the wonderful idea of hosting a concert at St. Cuthbert's Church performed by Classical Connections. On a very cold January evening in 2012, four singers and a pianist gave a breath-taking performance of popular arias to Osborne's residents. Such was the success of the evening that they were immediately press-ganged into returning. 2013 saw another wonderful performance, but the unreliable church heating and the icicles on the pulpit persuaded the villagers that this should be a summer event.

In 2014, to refresh the format, it was decided to produce an abridged opera. With the help of Gill and the singers, Mozart's The Magic Flute was decided upon and a version was arranged by Stephen Brown. On a balmy August weekend, the inaugural Osborne Opera Weekend took place. The Magic Flute was a triumph, and the Sunday concert was as good as ever. All three evenings were sell-out performances.

This successful format has been repeated each year and operas have included Don Giovanni, The Marriage of Figaro, Tales of Hoffmann and La Boheme. We are delighted that many of those original singers still come to Osborne each year to support our event.



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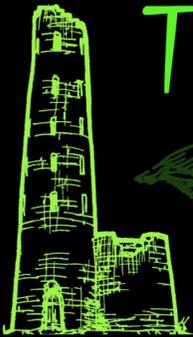
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The Impresario



The Goose of Cairo



Friday 6th and Saturday 7th August 2021, 8pm

THE IMPRESARIO

The Cast

Madame Heartmelt

Madame Warblewell

Frank

Madame Armoire

Musical Director

Eleanor Ross

Zita Syme

Stephen Anthony Brown

Siobhan Chapman

John Cuthbert

Synopsis

The Impresario revolves around the woes of an impresario, Frank, who must put together a company of singers for an upcoming performance of the Goose of Cairo to be performed in Osborne, Dorset.

Two Soprano singers are auditioned and while dealing with their whims, rivalries and pretensions Frank must carefully tread a fine line in flattery and persuasion.

The singers and actors determine that art can thrive only through the peaceable cooperation of all their strengths.

THE GOOSE OF CAIRO

An opera by Wolfgang Amadeus Mozart

Music compiled from his unfinished work and text by Stephen Anthony Brown

Commissioned by Opera in Osborne, 2021

Arranger's note:

Among the extraordinary stage works that Mozart left us when he passed away in 1791 are three peculiar and rather brilliant unfinished operas. One can only speculate the reasons for Mozart ceasing work in these pieces. They are Zaide (1780) L'Oca del Cairo and Lo Sposo Deluso (both abandoned in 1783). For the first, Zaide, a good deal of music had been composed, enough for Mozart's widow Constanze to be excited to discover it among her late husband's papers and think it was potentially complete.

It seems from correspondence that Mozart was not pleased with the plot of L'Oca del Cairo, but he had already completed several arias, ensembles and the finale before he was offered the libretto of Lo Sposo Deluso. Work was ceased on Lo Sposo Deluso after only a handful of sketches and a wonderful overture had been completed. Mozart was not to complete another opera (with the exception of the music he wrote for the play Der Schauspieldirektor in 1786) until he approached Lorenzo Da Ponte to work with him on Le Nozze di Figaro in the spring of 1786.

THE GOOSE OF CAIRO

Cast

Donna Pippa <i>(a noblewoman)</i>	Zita Syme
Celidora <i>(her stepdaughter)</i>	Eleanor Ross
Biondello <i>(the postman)</i>	Stephen Anthony Brown
Calandrino <i>(the departed husband of Donna Pippa)</i>	John Cuthbert

Synopsis

Donna Pippa, a noblewoman, keeps her stepdaughter Celidora locked up in a tower. As well as her fairy tale books Celidora treasures a photograph of her father who appears to her as a ghostly voice, encouraging her to believe that she will be rescued. Meanwhile, Donna Pippa is in love with the postman, a youth called Biondello. On one of his deliveries Biondello hears Celidora sing to her father's picture and is immediately besotted with her. While Donna Pippa is distracted, he meets Celidora and they fall in love. When Donna Pippa returns the lovers are discovered and Biondello is made to leave the house. Taking inspiration from the ancient Greeks at the battle for Troy, he comes up with a plan to rescue her by smuggling himself into the tower, presenting himself in the post, dressed as an Egyptian goose. Donna Pippa is not pleased with the anonymous gift, but Celidora is delighted. His disguise being at best, flimsy, Biondello is quickly discovered. As the lovers declare their love to a furious Donna Pippa, Calandrino interrupts with a ghostly aura and entreats Donna Pippa to remember their love. Seeing her daughter's happiness for the first time and much moved by the voice of her dead husband, her heart melts and she is forced to permit the marriage.



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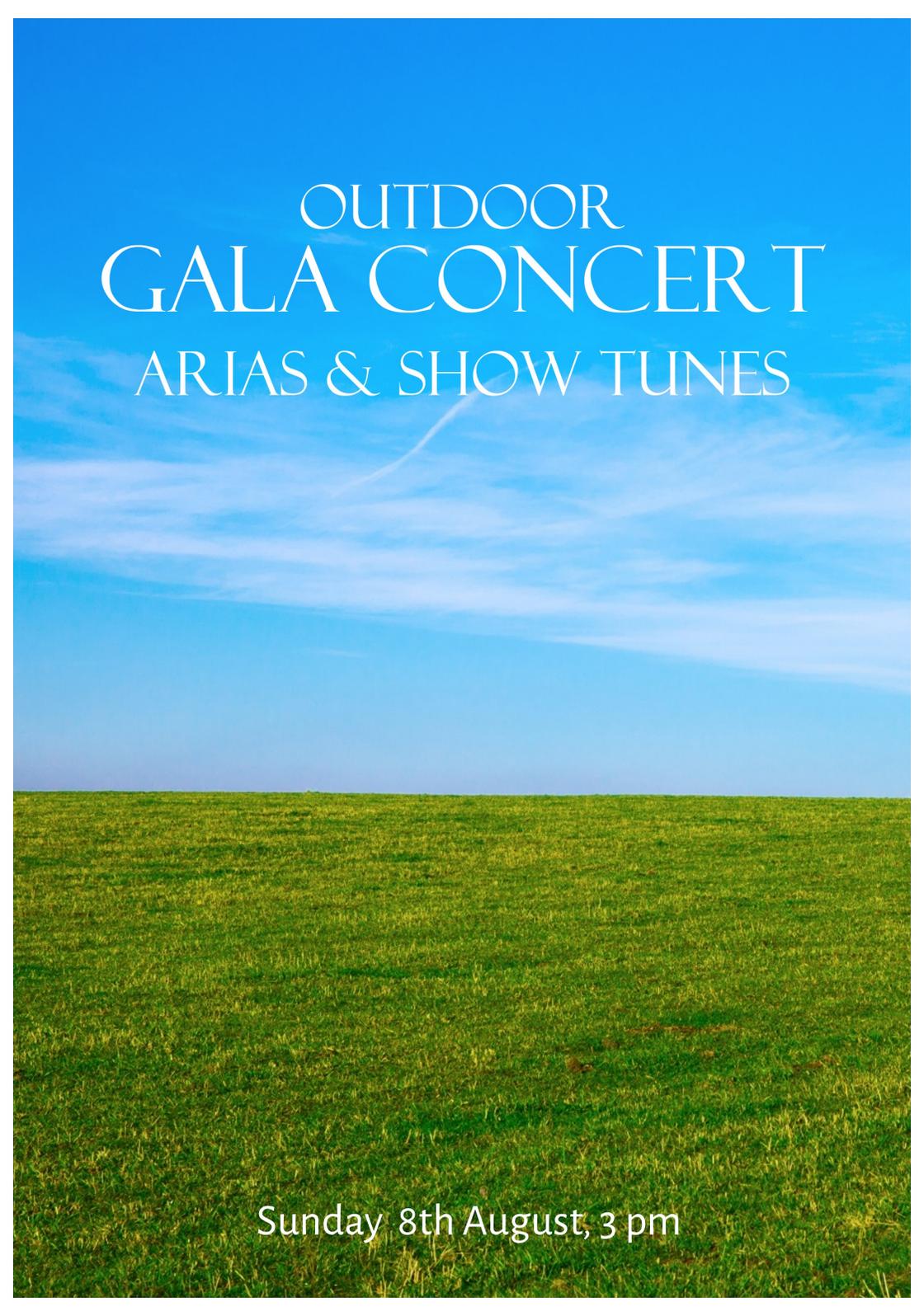
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OUTDOOR
GALA CONCERT
ARIAS & SHOW TUNES

Sunday 8th August, 3 pm

THE GALA CONCERT

Another opening another show from 'Kiss me Kate' - Cole Porter - **Tutti**

Ombra mai fu from 'Xerxes' - Handel - **Stephen**

Sull'aria from 'Le Nozze di Figaro' - Mozart - **Zita & Eleanor**

Non si da follia maggiore from 'Il Turco in Italia' - Rossini - **Eleanor**

Concert Etude No 1 'Prelude' - Kapustin- **John**

Be My Love - Brodsky - **Eleanor & Stephen**

Je dis que rien ne m'epouvante from 'Carmen' - Bizet - **Zita**

Soave sia il vento from 'Cosi fan tutte' - Mozart - **Tutti**

ELEANOR ROSS

ZITA SYME

STEPHEN ANTHONY BROWN

JOHN CUTHBERT

THE GALA CONCERT

Interval

Trio: Champagne trio from 'Die Fledermaus' - J Strauss - **Tutti**

Oor Hamlet - Trad., words by Adam McNaughtan - **John**

If I loved you from 'Carousel' - Rogers & Hammerstein - **Stephen & Zita**

So in love from 'Kiss me Kate' - Cole Porter - **Eleanor**

O marno, o marno to je from 'Rusalka' - Dvorak - **Zita**

Take a pair of sparkling eyes from 'The Gondoliers' - G&S - **Stephen**

Con te partiro - Sartori - **Tutti**



BIOGRAPHIES (Alphabetical)



Stephen Anthony Brown, Stage Director and Tenor. Stephen studied at Trinity College, London and then at the Royal College of Music. His career as a tenor has led to engagements with most of the main UK companies including English National Opera, Scottish Opera, Almeida Opera, Carl Rosa Opera, Opera Della Luna, Buxton Festival and Glyndebourne and the D'Oyly Carte Opera Company.

For Glyndebourne he has sung Pedro Betrothal in a Monastery, Peter Quint The Turn of the Screw, Lysander A Midsummer Night's Dream, Remenado Carmen, Triquet Eugene Onegin. Other appearances include Belmonte Die Entführung aus dem Serail Opéra de Baugé, Elder Hayes Susanna for English Touring Opera, Gamekeeper Rusalka and Spoletta Tosca Lyric Opera Dublin, Dick in Mascagni's Guglielmo Ratcliff Wexford International Festival, Goro Madama Butterfly and Mr Erlanson A Little Night Music for Opera Project. Gabriel with Alison Balsom and Trevor Pinnock at Shakespeare's Globe Theatre and Character Roles in Tansy Davies's Between Worlds for English National Opera.

On the concert platform, Stephen has sung Gerontius in Exeter Cathedral, Verdi's Requiem at the Barbican, Handel's Messiah in Romania, Rossini's Stabat Mater in Norway, Stradella's San Giovanni Battista in Jerusalem, Beethoven's 9th Symphony in Spain and Bach's Matthäus Passion in Iceland and in London with Peter Schreier.

Stephen is also a professional orchestrator, conductor and choir-trainer and is artistic director of The Allegri Singers and The Rosenau Sinfonia.

BIOGRAPHIES



John Cuthbert, Piano. John is a collaborative pianist in the widest definition of the term. As a piano accompanist he has performed in the Wigmore Hall, London with Katherine Crompton (Soprano), Fairfield Halls in Croydon, London with Edward Grint (Baritone) and the Elgar Room in the Royal Albert Hall with Emilie Renard (Mezzo-Soprano). In 2017, he won the accompanist prize in the AESS Dame Patricia Routledge song prize in which he accompanied fellow prize-winner, Katy Thomson. John is also a Sampling Artist and former Piano Accompaniment Fellow at the Royal College of Music.

John is also an orchestral pianist having worked with the City of London Sinfonia, London Symphony Orchestra and London Philharmonic Orchestra. With the latter, John has performed in Bucharest, Frankfurt and Lucerne as well as the Royal Festival Hall in London.

As well as these John has worked as a répétiteur with Co-Opera Company in a production of Puccini's *Madame Butterfly*, the National Gilbert and Sullivan Festival Company in productions of *Mikado* and *Pirates of Penzance*. In 2017 John became the Musical Director of Opera in Osborne with whom he has performed productions of *Les Contes d'Hoffmann* by Jacques Offenbach, Puccini's *La Bohème* and *Il Segreto di Susanna* by Ermanno Wolf-Ferrari. In 2020 he was the répétiteur for English Touring Opera's productions of Bach's *St John Passion* and Handel's *Giulio Cesare*. Most recently he worked with Grange Festival Opera in their rehearsals for *My Fair Lady*.

The past year has dragged some good out, as John has embarked on some new chamber music projects, coming together with some friends to form a new chamber ensemble, Resonance, which debuted in the Endelienta concert series in July this year. He is also in the midst of an ambitious project with his piano trio, Meritis, and actor, Sandy Grierson, to present Shakespeare's *Romeo and Juliet* in a way that combines Shakespeare's text, music by Gounod, Prokofiev, Bellini and Berlioz and some original narrative.

BIOGRAPHIES



Eleanor Ross, Soprano. Eleanor trained as an oboist at both the Royal College of Music and the Norwegian Academy of Music, and then as a singer at Trinity Laban and with Dennis O'Neill at the Wales International Academy of Voice. Eleanor was an OperaWorks artist at English National Opera, and now trains privately in London with Neil Baker.

Notable concert performances include the Villa-Lobos 'Bachianas Brasileiras No.5' at Cadogan Hall, Vivaldi's 'Gloria' at St John's Smith Square, Brahms 'Ein Deutsches Requiem' at St Paul's Knightsbridge, and 'The Ultimate Opera Gala' with Dame Kiri te Kanawa and the Welsh National Opera Orchestra. Recently Eleanor sang her first Verdi 'Requiem', and performed Mahler's '8th Symphony' with the Orchestre National de Lille to great acclaim.

Opera roles have included Juliette (Romeo et Juliette, Gounod), Konstanze (Die Entführung, Mozart), Musetta (La Boheme, Puccini), and Violetta (La Traviata, Verdi). Eleanor has also workshopped new works with English National Opera, and covered Sandrine Piau as Dalinda (Ariodante, Handel) for the Festival d'Aix-en-Provence. With English Touring Opera Eleanor toured to the Philharmonie Luxembourg, creating a new opera for people with special educational needs, and most recently returned to her favourite role of Violetta (La Traviata, Verdi) at the Teatro Garibaldi in Sicily.

Alongside her solo career, Eleanor is an experienced choral singer and works regularly with the choir of St Paul's Knightsbridge, the BBC Singers and the Philharmonia Chorus Professional Singers Scheme, and is a resident carol singer at The Ritz Hotel every December. She also teaches piano and singing privately. In her spare time Eleanor is studying for a Masters degree in Psychology & Neuroscience at King's College London, and is a volunteer vaccinator with St John Ambulance

BIOGRAPHIES



ZITA SYME, SOPRANO Zita is delighted to return to sing with Opera in Osborne where she has previously sung the roles of Antonia (*Tales of Hoffmann*), Cherubino (*Le Nozze di Figaro*), Zerlina (*Don Giovanni*), Mimi (*La Bohème*, Act 3) and Rosalinde (*Die Fledermaus*, Act 1).

This summer, Zita covered the role of Fiordiligi (*Così fan tutte*) at Longborough Festival Opera having previously sung *Giuone* (*La Calisto*).

Recently, Zita returned from Avignon where she was soprano in the chorus of Opéra Grand Avignon, for whom she also sang the role of Clémence in a concert performance of Gounod's *Mireille*.

Zita graduated from Royal Holloway University of London with First Class Honours in Music and then continued her studies in Florence and in Berlin with Cheryl Studer. She studies with Neil Baker.

Zita has sung with Opera Holland Park, Opera Della Luna, Opera Australia and the Buxton Festival. In 2016 she was a Britten-Pears Young Artist in the Aldeburgh Festival and a finalist in the John Kerr Award for English Song. She won first prize in the 2017 Emmy Destinn Young Singers Award for Czech music and continues to give recitals for the Foundation.

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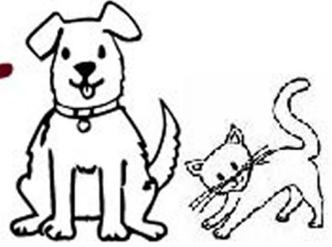


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Sir Robert Corbett & Nigel Masters



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ABOUT OPERA IN OBORNE

Broadly speaking, Opera in Osborne has three aims:

To make opera accessible, encouraging people who might not otherwise attend an opera, to come to OiO.

Operas are cleverly abridged or arranged by the Director, Stephen Anthony Brown and usually last 2 hours including the interval. All 'back of house' tasks are carried out by volunteers, thereby keeping the costs to a minimum and allowing ticket prices to be kept low. Over the years, we have had many first time opera-goers attend OiO and we are delighted that many have returned. Our youngest audience member to date was four years-old, she listened to the entire concert.

Where possible to have young, amateur singers perform with the professionals so that they might gain some experience.

Sadly because of the constraints we are working under and the reduced timescales, it has not been possible to include any young, amateur performers this year. We hope to be able to include some in 2022

To encourage people to use the church.

For people who do not attend regularly, a church can seem a bit daunting to enter. OiO aims to get everyone to feel comfortable visiting St Cuthbert's. OiO also raises much needed funds to keep this little village church running.

www.operainoborne.org