

The logo for the Buxton International Festival. It features the letters 'BIF' in a large, bold, black, serif font. To the right of 'BIF', the words 'Buxton', 'International', and 'Festival' are stacked vertically in a smaller, black, sans-serif font.

# Everything you need to know about BIF Handbook 2020



## Buxton International Festival at a glance

- BIF brings the beautiful town of Buxton in Derbyshire's Peak district alive each summer with the very best opera, music and discussion. BIF has been thrilling audiences for more than 40 years. It is one of Europe's most impressive opera and culture festivals, and the only one that takes place in the North of England.
- BIF offers audiences often once-in-a-lifetime opportunities to hear some of the world's most sublime yet rarely-performed operas, staging pieces which few established theatres dare to present. We believe in the power of opera's unique combination of music and drama to tell timeless stories that move and entertain.
- BIF celebrated its 40<sup>th</sup> Anniversary with its first commission, an Opera Pasticcio, on the life of *Georgiana, 5<sup>th</sup> Duchess of Devonshire*. It won the **UK Theatre Award** for Achievement in Opera and was rated by The Stage as one of the best 5 operas of 2019
- Singers come from all over the world to perform at Buxton, and many of today's best-known soloists began their careers here.
- The Festival runs each year for 17 days in July, presenting world-class opera alongside a renowned series of concerts with celebrated international performers, and talks from some of the UK's most well-known authors and speakers.
- BIF's work takes place all year round, with a mini-festival in the autumn, concerts across the North and a year-round youth programme.
- Everyone is welcome at this friendly festival. There is no dress code, and our local volunteers and interns are here to help guests find their way between our venues, all of which are within easy walking distance of each other.
- BIF is embedded in its local community, with schools, choirs and young musicians programmes that embrace hundreds of young people across Derbyshire, the North of England and the Midlands
- While visiting Buxton during the Festival, audiences can take advantage of the historic local parks, gardens and pavilions; vintage and antique shops; hotels and restaurants and much more, as well as having the astonishingly beautiful countryside of the Peak District National Park and its historic houses on the doorstep.
- BIF has one of the largest opera membership schemes in the country, with more than 2,500 Friends. The Friends offer vital support to the work of the Festival through their subscriptions, and by volunteering during the Festival and at other events throughout the year. Friends' benefits include advance booking to be sure of the best seats, special access behind the scenes and exclusive Friends' music events, holidays and visits around the year.

## Who we are, what we do and how we do it

### Vision and Values

BIF has been thrilling audiences for more than 40 years. Its mission is to produce unusual, innovative but always entertaining opera, music and literary events of international quality, while remaining deeply rooted in, and relevant to, its Northern Community. Its year round programming and audience development actively seeks to widen participation of performers and audiences to reflect the widest possible cross section of society. BIF believes in open communications and total transparency. Staff, Friends and audiences are encouraged to share their thoughts and ideas; BIF Finances and activities are open to scrutiny by all stake holders and regularly shared with staff, The Friends, the Foundation and Arts Council England.

### All you need to know

Buxton International Festival (BIF) is one of Europe's most ambitious summer Opera Festivals and the only one in the North of England.

Over 17 to 20 packed days the Festival presents three or four fully-staged operas with international casts, plus a major music series, with world-renowned soloists and ensembles, and well-known authors talking about their latest works.

It is an annual celebration each July of new productions of rare and unusual masterworks, presented in a lovingly restored Matcham opera house, set in the beautiful historic spa town of Buxton, close to the Peak District National Park. International singers, musicians and production teams come together to thrill audiences who come from all over Britain and increasingly abroad.



Critics have dubbed BIF Britain's most relaxed and 'least pretentious' opera festivals. There is no dress code and plenty of local volunteers and young interns to make everyone welcome. From early morning until almost midnight Visitors enjoy internationally acclaimed opera, music and books at a range of venues, all within easy walking distance. The Georgian crescent and terraces, the Victorian parks and pavilions, house a wide range of hotels and restaurants, many open late to service Festival events in the unspoiled historic heart of Buxton. The Peak District National Park is an area of outstanding natural beauty, full of historic houses, two of which, Chatsworth and Haddon Hall, regularly host additional Festival events.



As well as its core offerings in the Frank Matcham Opera House and the Pavilion Garden's Arts Centre, BIF creates something new and fresh each year. The recently restored Assembly rooms, brought to life with chamber music and balls; the Octagon Concert Hall with the BBC Philharmonic; Literary salons in a grand, private, historic home; debates with famous academics on the big topics of the day in partnership with the British Academy; candlelit music in an exquisite Georgian church; great choral masses or oratorios each Sunday morning; a Spiegel tent filled with jazz; Songs in the Park most evenings when the Festival's young musicians gather in the band stand to entertain the crowds; foraging and history walks around this historic

town and countryside; even cookery demonstrations in a specially designed demonstration theatre inside the spectacular Buxton Dome.

### **BIF does not take place only in July – it makes its presence felt ALL year round.**

BIF has a rapidly expanding youth wing. Young professional musicians get the chance to work with BIF alongside the international casts, be showcased in front of our audiences and receive professional mentoring. We have programmes for singers and musicians and plans to expand to include backstage and technical support services. The Board of the Festival company includes two young arts professionals as associate directors and an army of young interns.

BIF schools programme embraces hundreds of young people across Derbyshire, many from low income communities. Professional producers, singers and musicians work with school students in a year-round programme producing high quality work which is then showcased in the formal setting of the opera house and informal settings in the local community. This is part of our mission to develop future audiences and breakdown the barriers to the arts, allowing future generations to embrace the beauty and inclusivity of opera as a genre of music. At a time when music education in this country is struggling to prove its worth against the academic curriculum, we want to show young people you can have a career in the arts – no matter your background.





BIF has a major positive impact on its local community, bringing millions of pounds of economic benefit to the town with local businesses benefiting, and creating opportunities for local people to access the arts. We promote music in local care homes, concerts for special schools and an inclusive choir that encourages people of any experience, age or background to embrace the joy of singing. We use local spaces - churches, schools and community centres - to ensure we're taking opera to the people, all year round. This way, we can make opera truly accessible so when the Festival period arrives, the local community feels a sense of ownership and understanding of our programming.

BIF has one of the biggest opera membership schemes in the country with more than two and a half thousand Friends. The Friends of BIF raise significant funds each year to support the Festival through membership subscriptions and a wide variety of holidays and events. The Friends supply large numbers of volunteers to welcome visitors throughout the Festival and during other events around the year.

BIF's longer term development is supported by a Foundation, a fund-raising body which, like the Friends, is a separate, independent charity with the sole purpose of supporting the Festival.



## **BIF Road shows and mini festivals**

BIF takes a flavour of the Festival on the road to communities across the North where opportunities to experience high quality opera and music are few and far between. Church Halls, community centres, barns, an art deco cinema, welcome the BIF team for an evening of music and fun supplied by some of our top singers and musicians, all for just £10 a ticket. The Autumn sees a mini Festival in Buxton, a long weekend of high-quality opera, music and books held in the heart of the historic quarter of the town.

## Key Facts

### **Buxton International Festival Company**

BIF is a company limited by guarantee as Buxton Arts Festival Limited

Registered in Cardiff No. 1393717

Registered Charity No. 276957

VAT Reg. No. 3320090 13

Registered office

3, The Square | Buxton | Derbyshire | SK17 6AZ

Tel 01298 70395

Email: [info@buxtonfestival.co.uk](mailto:info@buxtonfestival.co.uk)

## Governance

BIF is governed by a **Board** of non-executive directors/trustees. Directors are unpaid, fund their own expenses, tickets etc. and are generous donors to 'The Friends'.

Chairman – Felicity Goodey CBE DL

Chair of Audit & Risk – Chris Fry

Louise Potter DL

Stuart Lester

Annie Lydford

Emily Gottlieb

Julian Glover OBE

Mark Sutherland

### **Board Attendees**

The Board has two Associate Directors, Young arts professionals, who are invited to attend and participate but do not carry any legal responsibilities; The chairman, or representative, of The Friends and The Foundation, the Arts Council relationship manager and the Leader of Derbyshire County Council are also invited to attend and participate in all Board meetings and receive all papers.

The Board has three committees

**Audit & Risk Committee** chaired by a senior accountant. The treasurers of The Friends and Foundation are invited to attend and participate in all meetings and receive all papers.

**Nominations & Remuneration Committee** chaired by the BIF Board Chairman

**Joint Development Group** Chaired by the CEO with representatives from the BIF Board & staff, The Friends and the Foundation.

### **Board Membership and recruitment**

Board members are recruited from as wide a section of the population as possible and chosen for experience and contacts which will benefit the delivery and development of BIF. They are appointed for three years, renewable at the discretion of the Board, up to a maximum of three terms e.g. nine years' service.

The Board carries out a skills audit to ensure that a range of relevant skills is assembled around the Board table. The Nominations committee leads the process to identify new Board members. A role description and advertisement is drawn up and a shortlist of suitable candidates assembled through advertising and 'search'. All Board appointments are made by the full Board. The average number of full Board members at any one time is 9, including the Chairman, although the constitution provides for a maximum of 15.

A handbook and short induction process is offered to all new Board members. Documents outlining duties and responsibilities of Board members as trustees of the BIF Charity are also supplied. Board meetings are held 4 times a year, in Buxton, or London.

There is an annual professionally facilitated 'AwayDay' when Board, Staff, Friends, Foundation and other key stake holders are invited to gather to reflect on the last Festival, learn from what was good and what needed improvement and share ideas for the future.

### **Honorary Appointments**

BIF has a number of honorary appointees (Hon Vice Presidents) led by the Honorary President. Honorary appointments are made by the Board and offered to people who have demonstrated significant long-term service to the Festival or have a form of 'celebrity' status which is deemed useful to the Festival for the purposes of general awareness and fund raising. Honorary appointees are invited to events and kept informed of developments and act as ambassadors for BIF.

### **President**

Duke of Devonshire KCVO, CBE, DL

### **Vice Presidents**

John Anfield

Lady Antonia Fraser

Donald Maxwell

Dame Janet Smith

Michael Williams MBE

Sir Peter Bazalgette

Lord Hattersley

Trevor Osborne

Baroness Williams of Crosby

### **Policy documents**

- Equal Opportunities
- Environmental Policy
- Grievance and Disciplinary Procedures
- Health & Safety Policy
- Data Protection Policy
- Child Protection Policy
- Donation & Sponsorship Policy

Available on request from BIF Administrator



## The BIF Team

The core team is based in the Buxton Office all year round with Festival Company Team, artists and creatives joining us in the run up to and during the festival approaches

**Michael Williams – Chief Executive** [michaelw@buxtonfestival.co.uk](mailto:michaelw@buxtonfestival.co.uk)

Formerly Chief Executive of Cape Town Opera, Michael has overall responsibility for the Festival and is appointed by the Board.

**Adrian Kelly – Artistic Director** [adrian.kelly@buxtonfestival.co.uk](mailto:adrian.kelly@buxtonfestival.co.uk)

Adrian is conductor and former artistic director of the Salzberger Landestheater. He programmes the operas and concerts and is in overall charge of the artistic content of the Festival, conducting at least one of the Festival's opera productions. He is also appointed by the Board.

**Joanne Williams – Development Director** [joanne.williams@buxtonfestival.co.uk](mailto:joanne.williams@buxtonfestival.co.uk)

Joanne has responsibility for raising funds from sponsors, trusts and individuals. Joanne looks after the Festival's sponsors, major partners and Director Circle members (the highest level of Friends membership).

**Lucy Marsden – Fundraiser** [lucy.marsden@buxtonfestival.co.uk](mailto:lucy.marsden@buxtonfestival.co.uk)

Assists the Chief Executive with applications to Trust & Foundations, sponsorships and other income generating activity.

**Marie-Axelle McMahon – Finance Manager** [marie-axelle@buxtonfestival.co.uk](mailto:marie-axelle@buxtonfestival.co.uk)

Marie is responsible for keeping the finances of the Company on track and assisting the CEO with budget preparations.

**Sarah Crispin – Book-Keeper** [sarah.crispin@buxtonfestival.co.uk](mailto:sarah.crispin@buxtonfestival.co.uk)

Sarah supports Marie-Axelle in managing BIF finances.

**Lee Barnes – Administrator** [lee@buxtonfestival.co.uk](mailto:lee@buxtonfestival.co.uk)

Lee runs the day to day admin of the office and has responsibility for liaising with the Friends of the Festival to make sure they receive full support from the Company. Lee is also the Company Secretary of Buxton Arts Festival Ltd.

**Caroline Hewitt – Artistic Administrator** [caroline.hewitt@buxtonfestival.co.uk](mailto:caroline.hewitt@buxtonfestival.co.uk)

Caroline provides support to the Chief Executive and Artistic Director, liaising with agents, artists, creative teams and production staff.

**Vicky Dawson – Book Festival Director** [vicky@buxtonfestival.co.uk](mailto:vicky@buxtonfestival.co.uk)

Vicky organises and coordinates the book series for the Festival in July and the annual Book Weekend in the autumn.

**Emma Lloyd – Marketing Manager** emma.lloyd@buxtonfestival.co.uk

Emma is responsible for all marketing activity, including the website and social media.

**Mel Rogerson – Communications Officer** mel.rogerson@buxtonfestival.co.uk

Mel works on digital & social media communications, advertising and group bookings

**Kate Gedge - Freelance PR Consultant** kategedge@gmail.com

Kate's focus is on national PR for the operas, music series and books, supporting the festival by promoting artists, choral and instrumental ensembles, symphony orchestras.

**John Philips - Freelance PR & communications** focusing on local & regional PR

## **Festival Company**

BIF employs large numbers of freelance singers, musicians and other professionals in the run up and during the Festival overseen by an experienced Festival Company team, many of whom return year after year.

BIF is unusual in that the majority of the operas staged are new productions put together by the BIF Team. These productions run during the Festival and are then, sadly, never seen again. It is an aspiration of BIF to begin forging partnerships to enable at least some of these productions to be toured elsewhere.

## **Interns and volunteers**

BIF has a large intern programme, recruiting young people from Colleges and universities across the North of England to help during the Festival and gain significant work experience.

## **Supporting Charities**

**The BIF Friends** membership scheme is run and overseen by a committee based in Buxton all of whom are unpaid volunteers. The Friends annually contribute around £200,000 towards the Festival, an essential source of income to BIF, the committee organises events to fundraise and entertain Friends throughout the year and provide large numbers of volunteers during the Festival. The Friends is a registered charity No 513970

**Chairman: Pete Spriggs**

**friendschairman@buxtonfestival.co.uk**

**Buxton Festival Foundation** was established as a separate charitable trust in 2002 to contribute to the long term stability and development of the Festival. The Festival Foundation has a development fund and is able to make grants to the Festival to facilitate improving the range, diversity and quality of its opera productions, outreach projects and young artists' programme. It is run by a small group of trustees. The Foundation is a registered charity No 1096269.

**Chairman: Jane Davies**

**foundation@buxtonfestival.co.uk**

## **Audiences**

BIF draws its audience from all over Britain and increasingly abroad. We have a very loyal audience including; opinion-formers, corporate/business leaders and individuals with an interest in arts and culture. 95% of our attendees come from the domestic market, 30% are local, 35% regional, 30% national and 5% from overseas.

Ticket prices are set to be affordable to local as well national and international audiences. Prices are deliberately kept below London and South East equivalents. It is recognised that audiences travelling a distance have the added expense of travel and accommodation costs and that most people will want to attend a variety of different events which can add up to a sizable cost.

## **Finance**

Ticket sales cover around 50% of the cost of running the Festival, c. £1.5 million per annum. Every year BIF has to raise over £600,000 in donations from Friends, individual donors, Trusts Foundations and Corporate sponsorship. We also receive public funding from Arts Council England and Local Authorities.

Is BIF profitable? No. In the best years we break even and more effort is going into building a reserve. The Foundation holds our de facto reserves and lends us money short term to resolve any cash flow issues. BIF Foundation also fundraises, encouraging legacy pledges and giving to help increase the Foundation reserves.

The Government's Theatre Tax credit scheme is an essential and very welcome retrospective annual grant to encourage companies to make live theatre/opera. The amount is based on our production expenditure and paid once our accounts have been audited.

## **Assets**

Our Assets are our people, our reputation, and the incredible loyalty and affection we enjoy from professional singers, musicians and directors all over the world. Artists are often willing to work for us for less than their market rate because they love the Buxton experience. Celebrated authors also come just for the fun of engaging with the special Buxton audience. We must never abuse their goodwill and we go the extra mile to look after all those who come to make BIF possible.

BIF owns its office although it still has a small outstanding mortgage against it. BIF recently acquired two containers, used to store props, sited and looked after by a nearby quarry!

## Economic Impact

The last independent study of the economic impact of the Buxton International Festival on the immediate Town estimated at over £3 million per annum. The value of the BIF brand and reputation to the wider High Peak & Derbyshire region is acknowledged by local authorities and tourism but has not been calculated.

## Public support

BIF is a National Portfolio Organisation of the Arts Council. It currently receives £120,000 annually as part of a four year funding agreement. An accolade we share with other arts organisations across the country. We work with the Arts Council to deliver their vision for the arts fulfilling their goals for excellence in arts & culture, engaging people, promoting diversity and involving young people.

High Peak Borough Council supports the festival with an annual grant acknowledging the impact the festival has on the local economy and the cultural wellbeing of the local community.

Derbyshire County Council supports the festival with an annual grant aimed at making the festival accessible to young people and members of the local community.

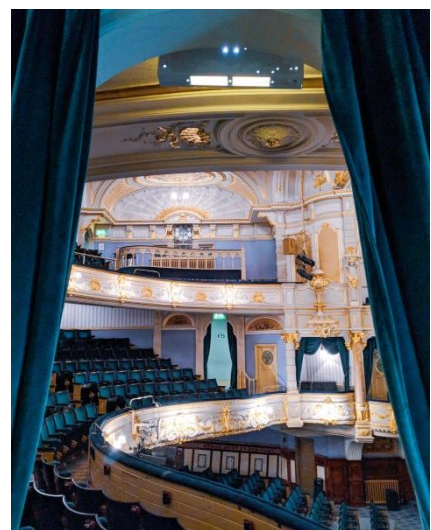
BIF has also received European funding recognising the positive economic impact the festival has on local businesses, attracting new visitors to the town, filling the hotels and B&Bs, restaurants and cafes .

## Venues

### The Opera House

A beautifully restored late 19<sup>th</sup>- early 20<sup>th</sup> century opera house designed by Frank Matcham. It seats c 900. The acoustic is particularly good for smaller scale opera such as Mozart, Bellini and Donizetti. The festival was founded to provide programming for the Opera House when it was rescued and restored. It remains a core partner and provides all of the BIF Box office administration.

**The Pavilion Arts Centre** is a modern small theatre behind the Opera House ideal for recitals and literary talks. It seats 350





**St John's Church** is a lovely Georgian church across the road from the Opera House with an excellent acoustic. Seating 350 this is a perfect venue for ensembles and other smaller scale concerts.

**The Octagon** was designed as a concert Hall for the Victorian Pavilion Garden complex. Recently restored it has a challenging acoustic but seats around 600 and is suitable for large scale orchestral work.



**The Assembly Room**, the Pump Room and other smaller rooms are part of the new Buxton Crescent Hotel & Thermal Spa, we work in partnership with the Crescent Trust.

**venues** include: The Devonshire Dome, The Pavilion Gardens, The Palace Hotel

**Partner venues outside Buxton** include: Chatsworth, Haddon Hall, Cathedral of the Peaks – St John's Church Tideswell.

## What they say about BIF

*One of Europe's great little unmissable opera festivals. The Friends of Metropolitan Opera House of New York*

*Britain's least pretentious annual opera festival. The Guardian*

*Buxton Opera House is a Frank Matcham theatre nestling in England's Peak District, and every July sees a wonderful Arts Festival in this lovely spa town. The Article*

*There's a freshness in the air at the Buxton Festival this year as it celebrates its 40th anniversary... Theatre Reviews North*

*The Buxton International Festival Chorus maintained the excellent standard we have come to expect of them in their singing. Derbyshire Times*

### Some of our 4 star \*\*\*\* reviews

#### **Eugene Onegin 2019**

*...a visually intriguing and musically impassioned account.....New artistic director Adrian Kelly takes the baton for a masterly traversal of one of the great late-Romantic scores, with the Northern Chamber Orchestra and Buxton Festival Chorus both on thrilling form. The Stage George Hall*

*Adrian Kelly steers his way through the complexities of the staging with elegant and effortless pace as well as focus. Classical Source*

*...Manton has created a poetic and beautiful exploration of memory and loss, reality and illusion – and within it, framed a faithful, profoundly moving telling of the story. Arts Desk*

#### **Georgiana 2019**

*...winningly unpretentious and amusing.....Williams has a gift for slick rhyming lyrics, and the music provides them with fluently charming accompaniment..... Mark Tatlow conducts the Northern Chamber Orchestra with bags of verve The Daily Telegraph, Rupert Christiansen*

*Georgiana is a new opera that feels, in the best way, as if it has been around for years.....Skillfully staged..... An afternoon of pure pleasure, of which Georgiana could only have approved. The Times Rebecca Franks*

*...an extraordinary entertainment that celebrates what an exceptional woman Georgiana was The Stage, George Hall*

#### **Lucio Papirio Dittatore 2019**

*...an epic baroque opera fizzles into life in Buxton .....In Buxton, a top cast tackled this work with enthusiastic commitment. The Observer, Fiona Maddocks*

## **BUXTON FESTIVAL OPERAS 1979–2019**

- 1979** *Lucia di Lammermoor* Donizetti *The Two Fiddlers* Maxwell Davies†
- 1980** *Hamlet* Thomas *Beatrice and Benedict* Berlioz *Cinderella* Maxwell Davies†
- 1981** *Il matrimonio segreto* Cimarosa *Let's make an opera* Britten†
- 1982** *Háry János* Kodály *The Spinning Room* Kodály *Nightingale* Strouse†
- 1983** *Griselda* Vivaldi *La colombe* Gounod *James and the Giant Peach* Chappell†
- 1984** *Médée* Cherubini *Jason* Cavalli *Robin Hood* Kay†
- 1985** *La buona figliuola* Piccinni *Il filosofo di campagna* Galuppi *David and Goliath* Read
- 1986** *King Arthur* Purcell *Ariodante* Handel *Sir Gawain and the Green Knight* Blackford  
*The Ring for Children* Caggiano†
- 1987** *Il Pigmaliione* Donizetti *L'occasione fa il ladro* Rossini  
*Don Quixote in Sierra Morena* Conti *Master Peter's Puppet Show* de Falla
- 1988** *Armida* Haydn *Torquato Tasso* Donizetti *Help, Help the Globolinks* Menotti
- 1989** *L'italiana in Londra* Cimarosa *Il pittor parigino* Cimarosa  
Double Bill: *Il maestro di cappella* Cimarosa / *Peter and the Wolf* Prokofiev
- 1990** *Tancredi* Rossini *Le Huron* Grétry Double Bill: *Catnapper* Copland / *The Princess, the Poet and the Pagliacci* Man Werner
- 1991** *The Abduction from the Seraglio* Mozart  
Double Bill: *The Impresario* / *Il sogno di Scipione* Mozart *The Black Spider* Weir†
- 1992** *Agrippina* Handel *The Italian Girl in Algiers* Rossini
- 1993** *Maria Stuarda* Donizetti *The Secret Marriage* Cimarosa
- 1994** *Il re pastore* Mozart Double Bill: *Gianni Schicchi* Puccini / *Pagliacci* Leoncavallo\* 1995  
*The Return of Ulysses to his Homeland* Monteverdi *The Turn of the Screw* Britten
- 1996** *Amadigi* Handel\* *The Beggar's Opera* Gay\*
- 1997** *Il mondo della luna* Haydn\* Triple Bill: *Il maestro di cappella* Cimarosa / *The Telephone* Menotti / *Susanna's Secret* Wolf-Ferrari
- 1998** *La finta semplice* Mozart *Eugene Onegin* Tchaikovsky\*
- 1999** Double Bill: *Il campanello di notte* Donizetti / *The Beautiful Galatea* Suppé  
*The Rape of Lucretia* Britten\* *Il tabarro* Puccini\*
- 2000** *Fierrabras* Schubert *Rodelinda* Handel\* *Jane Eyre* Berkeley\*  
*The Martyrdom of St Magnus* Maxwell Davies\* *Burning Waters* Keable
- 2001** *Un giorno di regno* Verdi *Partenope* Handel \**The Lighthouse* Maxwell Davies\*  
*The Nose* Shostakovich\*
- 2002** *La Périchole* Offenbach *Erismena* Cavalli\* Double Bill: *The Young Man with the Carnation* Ruston / *The Bear* Walton\* *The Electrification of the Soviet Union* Osborne\*  
*The Green Children* LeFanu†
- 2003** *Maria Padilla* Donizetti *Semele* Handel *Candide* Bernstein\*  
*Gwyneth and the Green Knight* Plowman\* *Hansel and Gretel* Humperdinck
- 2004** *Il turco in Italia* Rossini *Hercules* Handel *Maria de Buenos Aires* Piazzolla  
*The Turn of the Screw* Britten\* *The Blackened Man* Will Todd  
Triple Bill: *Mahagonny Songspiel* Weill\* / *Trouble in Tahiti* Bernstein\* / *Walking not Driving* Tim Coker\*
- 2005** *The Merry Wives of Windsor* Nicolai *Ascanio in Alba* Mozart *Hollow Hill* Ian McQueen  
*Ariodante* Handel\* *The Knot Garden* Tippett\* *The Barber of Seville* Paisiello\* *The Birds* Ed Hughes\*

**2006** *The Fair Maid of Perth* Bizet *Armide* Gluck *Pimpinone* Telemann *Noye's Fludde* Britten†  
*The Nose* Shostakovich\* *The Coronation of Poppea* Monteverdi\* *Apollo and Hyacinthus*  
 Mozart\* *Isabella and the Pot of Basil* Laurence Roman\*  
**2007** *Roberto Devereux* Donizetti *Bluebeard* Offenbach *Le nozze di Figaro* Mozart\* *King*  
*Arthur* Purcell\* *Tobias and the Angel* Jonathan Dove† *Romeo and Juliet* Benda\* *Julie*  
 Boesmans\*  
**2008** *The Poacher* Lortzing *Samson* Handel  
 Triple Bill: *Savitri* Holst/*The Wandering Scholar* Holst/*Riders to the Sea* Vaughan Williams  
*Street Scene* Weill\* *Dido and Aeneas* Purcell\* *A Chair in Love* John Metcalf\*  
**2009** *Lucrezia Borgia* Donizetti *Véronique* Messenger *Camacho's Wedding* Mendelssohn  
*The Lighthouse* Maxwell Davies\* *Mitridate* Mozart\* *Orlando* Handel\*  
**2010** *Luisa Miller* Verdi *The Barber of Baghdad* Cornelius *Idomeneo* Mozart, arr. R. Strauss  
*Zaide* Mozart\* *Into the Little Hill* Benjamin\* *Alcina* Handel\* *Trouble in Tahiti* Bernstein\*  
*All the King's Men* Bennet†  
**2011** *Maria di Rohan* Donizetti *Saul* Handel *Mignon* Thomas *Monteverdi's Flying Circus*  
 Monteverdi\* *Greek Turnage*\* *The Italian Girl in London* Cimarosa\* *The Lovely Ladies*  
 Cowdrey\*  
*Tarka the Otter* McNeff† *Pimpinone* Telemann\*  
**2012** *Intermezzo* R. Strauss Double Bill: *The Maiden in the Tower* Sibelius/ *Kashchei the*  
*Immortal* Rimsky-Korsakov *Jephtha* Handel *Too Hot to Handel* Handel\* *L'Olympiade* Vivaldi\*  
*The Marriage of Figaro* Portugal\* *The Turn of the Screw* Britten\* *James and the Giant Peach*  
 Chappell†  
**2013** Double Bill: *La Princesse Jaune* Saint-Saëns/*La Colombe* Gounod *La finta giardiniera*  
 Mozart *Ottone in villa* Vivaldi\* *Church Parables: Curlew River/ The Prodigal Son/ The Burning*  
*Fiery Furnace* Britten\* Double Bill: *The Killing Flower* Sciarrino/*Eight Songs for a Mad King*  
 Maxwell Davies\* *Fortunio* Messenger\*  
**2014** *The Jacobin* Dvořák *Orfeo ed Euridice* Gluck *Otello* Rossini‡ *Gloria – A Pigtales* Gruber\*  
**2015** *Giovanna d'Arco* Verdi *Lucia di Lammermoor* Donizetti *Louise* Charpentier‡  
*Dido and Aeneas* Purcell\*  
**2016** *Leonore* Beethoven *I Capuleti e i Montecchi* Bellini *Tamerlano* Handel  
*The Golden Dragon* Eötvös\* *La Sena Festeggiante* Vivaldi\*‡  
**2017** *Macbeth* Verdi *Albert Herring* Britten *Lucio Silla* Mozart *Y Tŵr Puw*\*  
**2018** *Alzira* Verdi *Idomeneo* Mozart *The Daughter of the Regiment* Donizetti\* *Tisbe*  
 Brescianello ‡  
**2019** *Eugene Onegin* Tchaikovsky *Georgiana* Pasticcio Mark Tatlow *Lucio Papirio Dittatore*  
 Caldara *The Orphans of Koombu* Allan Stephenson *Orpheus in the Underworld* Offenbach \*

\* visiting production † community opera ‡ concert performance