

OPERA
UPCLOSE

IN PARTNERSHIP WITH



Wagner's

The Flying Dutchman

A new English version by
Glyn Maxwell and Laura Bowler
in association with Robin Wallington.
Based on an original concept
by Lucy Bradley

PROGRAMME

Welcome

Welcome to the premiere of *The Flying Dutchman*. It's been a wild and wonderful journey so far; we're delighted to now invite **you** on board.

This production is a first for OperaUpClose in many ways: our first as a resident company in Southampton; the first since we became an Arts Council England National Portfolio Organisation; our first collaboration with community singers from across the UK and with the extraordinary Manchester Camerata, our partners throughout the development of this bold re-framing of an operatic masterpiece.

As a new ACE National Portfolio Organisation we are extending our programme of collaboration, innovation and reinvention, further developing our mission to make opera with and for everyone by creating work that brings together writers, composers, performers and our local communities in exciting new creative partnerships.

Also touring in 2023, *We two were lovers – The Sea and I*, a programme of music and poetry thematically linked to *The Flying Dutchman* and centred around a new English version of Haydn's *Ariadne on Naxos* by Toria Banks, again using the ancient to throw light on the contemporary. Performed by OperaUpClose Young Associates soprano Catherine Hooper and harpist Nicolette Chin.

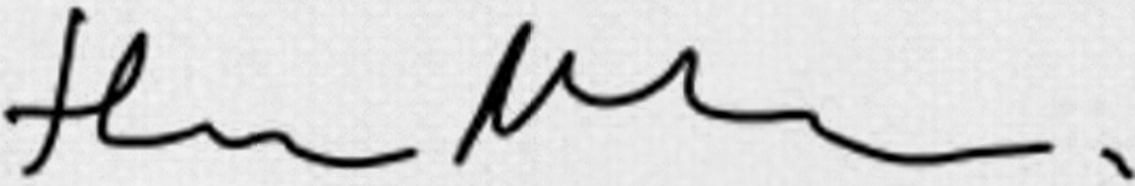
Currently at commission stage, a new choral Prologue to Vaughan Williams' *Riders to the Sea* co-created with writer agency ArtfulScribe, film network CityEye and composer Michael Betteridge, to tour alongside the opera in 2024. Look out for a digital release later this year!

In October we will be taking a refreshed version of our opera for 3-5 year olds, *Peace At Last*, to studio theatres and schools in Southampton and the Isle of Wight, partnering with Southampton Music Hub and specialists in Early Years delivery and inclusive theatre, Chickenshed Theatre.

We are hugely grateful to everyone who is enabling this work to take place: to our *The Flying Dutchman* Syndicate,

Friends and Patrons; to several generous Trusts and Foundations; and, of course, to Arts Council England. We also thank all the exceptional artists – composers, writers, performers, technicians, designers and directors - whose dedication and talent never ceases to amaze. It's a privilege to work with them. Most of all, we thank you, our audience, without whom nothing would be possible.

It is wonderful to be back on the road. Enjoy the ride!



Flora McIntosh

Artistic Director OperaUpClose

Synopsis

Act 1

Captain Dee's cable-ship returns from a forty-week voyage around the island of England laying cables to deter migrant boats. A deluded Mariner thinks he sails in hell.

Act 2

The Watch, a group of 'patriotic' citizen-volunteers led by Mari, watch the sea from the cliffs for migrant boats they can report to the authorities. A young woman called Starlight, alone among the Watch, has grown to sympathise with the plight of the Migrants.

Act 3

The sailors, glad to be home, drink and sing. The Watch arrive, they think they see a light coming from the abandoned boat.

Cast and Creatives

Starlight	Philippa Boyle
Captain Dee	Timothy Dawkins
Helm/Mari	Carolyn Holt
Mariner	Pauls Putnins
Broadcaster	Neil Balfour

Chorus/Players (Manchester Camerata)

VIOLIN	Caroline Pether Katie Stillman (30 June, 1, 12, 22, 23 July) Marie Schreer (4, 5, 7, 8 July)
CELLO	Colin Alexander Wayne Kwon (7, 8, 22, 23 July)
DOUBLE BASS	Roberto Carrillo-Garcia
FLUTE	Amina Hussain (30 June, 1, 4, 5, 18 and 19 July) Sarah Whewell
CLARINET	Greg Hearle Cathal Killeen (7, 8 July)
HORN	Mark Bennett Dave Tollington (12, 13, 14 July)
PERCUSSION	Alex Henshaw
ACCORDION	Djordje Gajic
Director	Lucy Bradley
Music Director	Timothy Burke
Set & Costume Designer	Ana Inés Jabares-Pita
Lighting Designer	Neill Brinkworth
Sound	Matthew Fairclough
Associate Music Director	Robin Wallington (conducting 1, 22 July)

Associate Designer	Anna Kelsey
Assistant Director	Jennifer Lane Baker
Costume Supervisor	Nicola Cox
Repetiteur	Maria Struckova
Production Manager	Lisa Hood
Technical Stage Manager	Max Juan-Balch
Stage Manager	Esther Malkinson
Sound Operator Assistant	Harvey Sillitoe

Production Image	Laura Whitehouse
Programme Design	Malcolm Reid
Press & Marketing	Mobius Industries

Act 3 chorus material recorded by community singers from the Wellbeing Choir at Bristol Old Vic, Blackpool Grand Theatre, Hull Freedom Chorus, London's Grand Junction, and MAST Mayflower Studios Southampton. Directed by Michael Betteridge and Lyndsey Docherty.

Associate Artists/Covers

Annie George	covering Mari/Helm
Toki Hamano	covering Mariner
Catherine Hooper	covering Starlight
Masimba Ushe	covering Captain Dee



Questions to Director Lucy Bradley

Why Wagner? Why Dutchman? Why now?

Wagner always felt intimidating to me, perhaps because of the huge scale, but *The Flying Dutchman* feels like his most accessible piece - the gateway to his other music. Both mythic and timeless, I was interested in finding the purpose for a contemporary re-telling.

Early in 2019 I started talking with OperaUpClose about reframing *The Flying Dutchman* as a refugee tale for our times. Our team of collaborators was assembled and, inspired by a group of Kent residents taking to the cliffs to watch the ocean, and to call the border force when they spotted boats, the premise of *The Watch* and our world was born.

Back then, pre-Pandemic, and in the wake of the Brexit vote, we started imagining a hostile dystopian England. Now, in 2023 we find ourselves deep in the performative cruelty of the current Conservative government's refugee policy, which has outstripped our imaginings.

People seeking refuge are being used as bargaining chips between nations arguing about whose responsibility they are before offering help. Despite ever more draconian methods enlisted to make refugees unwelcome. But, in the words of *Starlight* 'still they sail.'

These figures haven't been sailing the waters for seven years looking for redemption like Wagner's original Dutchman; but a sense of prolonged statelessness, limbo and torment alike to Wagner's original protagonist defines the search and need for a safe harbour.

As the effects of climate change are felt the numbers of people leaving home to seek safety overseas will continue to rise. Our *Flying Dutchman* asks at what cost we protect our borders, what home means in an age of displacement, and how do we keep hold of our humanity in the darkness?

Tell us about the design.

Ana and I were inspired by the Maunsell forts off the coast of Kent which helped us to imagine a fortified England of the near future. We wanted to find ways to bring the sea and the elemental into our performance language in the way that Laura has done in her orchestration and that Wagner does in the original, acknowledging the inherent theatricality of a group of performers telling this story that also exist in a space outside of their characters.

This piece has been in development over a number of years - give us 5 key words that encapsulate the process.

Collaborative, invigorating, eye opening, challenging, provocative.

Glyn Maxwell - On Adapting Stories

The joy of adaptation is meeting the old gang again. And if you think of adaptation in a creaturely, biological sense, you are hoping that a story, whether it's *Alice* or *Cyrano*, *The Wind in the Willows* or *The Flying Dutchman*, can adapt to the strange new environment known as the Here and Now. They can, they do, they are immortal stories, and it's just a matter of allowing them to breathe the local air. It seems to me that Physics occasionally looks up from its desk to tell us *everything that happened is happening still*, so it would be patently absurd not to open one's storytelling heart as wide as it will go.

If you're interested in stories, you'll have been told at some point by a pleased-with-himself literary type that in fact there are only *thirty-three* stories, or *twenty-one*, or maybe twelve, or seven. I think it was Jorge Luis Borges who said there was only one – *Little Red Riding Hood* – and he has a point. Someone leaves the path of daily life (aka *not reading a story*) then they begin a story, then they're suddenly in the woods with new creatures and they don't know what's coming.

Meanwhile in poetry I made *The Big Calls*, a book in which some of the best known poems of England – *If*, *The Lady of Shalott*, *Goblin Market*, *The Charge of the Light Brigade* – are repurposed to tell shocking stories of a modern England I find shocking. The old hits of the ruling class should be played right back at them through amplifiers because, to all the poets and composers and storytellers I know, only the dead lie still. The ghosts huddled in the hold of the *Flying Dutchman* are desperate living people, but if your country hopes to drown them with a Wave, their dead faces in the shallows will, as my own ancient mariner is about to sing, look ‘familiar, don’t you think?’

Thoughts from Dalia Al-Dujaili Producer, Refugee Week 2023

Crossing seas and oceans in search of new homes is nothing new – nowhere is this more clear than the lines of our most beloved classical texts. Themes of home, movement, and displacement play out as strong focal points in Glyn Maxwell’s new adaptation of *The Flying Dutchman*.

Amongst the damaging and fear-mongering media rhetoric of today’s Britain, it’s easy to forget how natural and age-old of a phenomenon migration is. It’s also easy to dramatise and sensationalise the crossing of seas – a journey which acts as the plot for some of the most heroic but also treacherous and frightening of our stories. Through the arts, we hope to humanise the stories of those crossing seas seeking sanctuary on our shores. This is the key work that Counterpoints Arts, the coordinators of Refugee Week, enact.

Being a producer on Refugee Week this year has shown me that for every negative sentiment or action,

there are a hundred times more compassionate and positive actions aimed at welcoming more incredible humans through our man-made, inhumane borders.

It was a privilege to speak to Ali Ghaderi of Babylon Migrants Project, Glyn Maxwell and Flora McIntosh at the beginning of Refugee Week 2023, sharing insights on the power of art as a platform to counteract harmful and false narratives being perpetrated by politicians and much of the global media. A shared creative space has the power to illuminate, challenge and move us all. OperaUpClose's *The Flying Dutchman* is doing just that.



Biographies



Jennifer Lane Baker Assistant Director

Work as director includes *jo and joe take on the world one edible at a time* (WetSock Productions/VAULT); *Blood Wedding* (Curve and De Montfort University); *The Adventures of Albert the Albatross* (Worcester City Museum and Art Gallery); *Macbeth Shall Sleep No More* (Action to the Word); *Jesus Christ Superstar* (Mark Hillery Arts Centre); *HMS Pinafore* (Durham Opera Ensemble); *BU21* (Castle Theatre Company); and *Songs for a New World* (Tone Deaf Theatre Company).

Work as associate/resident/assistant director includes *The Lehman Trilogy* (National Theatre/West End); *Beautiful: the Carole King musical* (UK tour); *A Chorus Line*, *The Music of Andrew Lloyd Webber* and streamed productions of *The Color Purple* and *Sunset Boulevard* (Curve); *Cat on a Hot Tin Roof* (English Touring Theatre); *Grease* (UK tour); and *Screen 9* (Piccolo Theatre/Pleasance).



Neil Balfour Broadcaster

Neil Balfour is a skilled voiceover artist with an eclectic mix of projects under his belt and online work featuring over 100 million plays. A versatile performer, able to weave interchangeably between styles, he specialises in narration, animation, gaming and explainer videos. Fun Fact: Neil was the original artist (recording all voices) for the viral sensation that was Baby-Shark on the Little Angel Kids Channel.



Laura Bowler

Composer/Orchestrator

Laura Bowler, described as “a triple threat composer-performer-provocatrice” (The Arts Desk) is a composer, vocalist and Artistic Director specialising in theatre, multi-disciplinary work and opera.

Recent projects include: *The Blue*

Woman, a chamber opera (Royal Opera House at the Linbury Theatre/Engender); *wicked problems* for voice and bass flute, which won the Royal Philharmonic Society Award for Chamber-Scale Composition; *FFF*, for ensemble and vocalist (BBC Radio 3/Huddersfield Contemporary Music Festival); *Feminine Hygiene*, a multimedia work for large ensemble and vocalist BBC Philharmonic/Sounds from the Other City Festival); *Damned Mob of Scribbling Women*- a 20 minute music theatre song cycle nominated for a British Composer Award; *Houses Slide* an off-grid work (London Sinfonietta/Jessica Aszodi) powered by bicycles; *distance* (sound, Spitalfields and Cheltenham music festivals); and *Antarctica*, a 50 minute multimedia work for orchestra and vocalist (Manchester Camerata/BBC Radio 3).

As a vocal soloist she has performed and premiered works internationally by composers such as Louis Aguirre and Jennifer Walshe, and she is the vocalist in contemporary music ensemble, Ensemble Lydenskab based in Aarhus, Denmark.

Laura completed her BMus (Hons) at the RNCM and Sibelius Academy (Finland), followed by her MMus and PhD at the Royal Academy of Music. She also completed an MA in Theatre Directing at RADA. She is currently Lecturer in Composition at Guildhall School of Music and Drama and Royal Northern College of Music.



Philippa Boyle

Starlight

Philippa trained in Rome at Conservatorio di Musica Santa Cecilia and Accademia Nazionale Santa Cecilia, where she studied with world-renowned soprano Renata Scotto. Prior to her studies in Italy she was a choral scholar at

Clare College, Cambridge, where she read Classics.

Opera credits include: Elizabeth (*Maria Stuarda*) for OperaUpClose, Leonora di Vargas (*La Forza del Destino*), Jenifer (Tippett *A Midsummer Marriage*), Ortlinde/3rd Norn (*Ring Cycle*) for Regents Opera; Mum (*Greek*) for Arcola Theatre; cover *Agrippina* for English Touring Opera; Ortlinde (*Die Walküre*) for London Opera Company; Eva (*Die Meistersinger von Nürnberg*), Elisabetta de Valois (*Don Carlo*), Jenůfa, and Kát'a Kabanová for Fulham Opera; Annina (*La Traviata*) for Nevill Holt Opera; Cathleen (*Riders to the Sea*) for Wexford Opera; cover Angrboda (*The Monstrous Child*) for ROH Linbury; and *Tosca* for King's Head Theatre. Philippa has also performed for Glyndebourne Festival Opera and Festival d'Aix-en-Provence.



Lucy Bradley

Director

Lucy Bradley is a director working in the UK and Europe in varied settings including drama schools, site specific locations and international opera houses.

Directing highlights include *The Promise*, (Handpicked Prods) *Sophie* (Tête à Tête), *Trouser Power* (ROH Learning), *Mussitatio* (ROH/Engender Festival), *Eugene Onegin* and *Blank Canvas* (OperaUpClose); *Belongings*, *Tycho's Dream*, and *Into the Harbour* (Glyndebourne Education), *Recital 1* (British Museum), *Found & Lost* (The Corinthia Hotel).

Lucy was Associate Director on *The Handmaid's Tale* for

Royal Danish Opera (2022), *Nixon in China* (2023) and *Street Scene* (2018) for Teatro Real, Madrid. Lucy has revived *Tosca* for The Royal Opera House, *Street Scene* for Teatro Real in Köln and Monte Carlo, and has revived productions in Barcelona and Paris. As staff director, Lucy works regularly for the ROH and Glyndebourne Festival.



Neill Brinkworth

Lighting Designer

Neill is a Lighting Designer working on a wide range of plays, musicals, opera, dance and immersive theatre.

Credits include: *Don Giovanni* (revival Greek National Opera); *Cinema Inferno* (John Galliano/Paris

Fashion week with *Imitating the Dog*; *Afterite* (revival Wayne McGregor/La Scala); *Ghostbusters* (Secret Cinema); *Katya Kabanova* (revival @ Teatro dell'opera, Rome); *Dido and Aeneas*, *Jephthe*, *Bridgetower* (all English Touring Opera); *Blank* (NT Connections, Dorfmann Theatre); *Merrily We Roll Along*, *Spring Awakening* (Leeds Conservatoire); *The Girl on the Train* (English Theatre Frankfurt); *Alice's Adventures Underground* (revival Irish National Opera); *The Dark* (Fuel Theatre); *Jekyll & Hyde* (Chester Storyhouse); *Hansel & Gretel* (revival San Francisco Opera); *In the Night Garden Live* (Minor Entertainment); *The Firm* (Hampstead Theatre); *Children of Killers* (NT Connections, Olivier Theatre); *Dessa Rose* (Trafalgar Studios).



Tim Burke

Musical Director

Timothy read Music at Exeter College, Oxford, before training as a répétiteur at Guildhall School of Music and Drama, and National Opera Studio. He went on to join the Jette Parker Young Artists

Programme at the Royal Opera House before working as Chorus Master at Opera North, and has, since 2013, been the Music Director for pioneering opera company Tête à Tête.

Timothy has conducted productions for Welsh National Opera, Opera Holland Park, Scottish Opera, Chelsea Opera Group, Opera North, English Touring opera Lyric Opera, Dublin. Other credits include: *People Watch* for Streetwise Opera, *Pierrot Lunaire* for Manchester Collective, *The Emperor of Atlantis* for Bold Tendencies, *Les enfants terribles* for the Royal Ballet at the Barbican Hall, Will Tuckett's *The Wind in the Willows* and *The Lost Thing* for the Royal Opera House.

He was appointed Chorus Director for the Chorus of Royal Northern Sinfonia in May 2020, with whom he went on to win the Royal Philharmonic Society's Series and Events Award 2021 with the digital project *The World How Wide*.



Timothy Dawkins

Captain Dee

Timothy won a scholarship to study at the RCM. He has since sung with most of the UK opera companies including The Royal Opera and Glyndebourne Festival Opera where he was awarded the Erich Vietheer Award.

Opera credits include: Dr Grenvil (*La Traviata*) and Second Prisoner (*Fidelio*) for the Royal Opera House, Leporello (*Don Giovanni*) at the Batignano Festival; The Captain (*Eugene Onegin*) and Graf Dominik (*Arabella*) for Glyndebourne; Ashby (*La Fanciulla del West*) and Sparafucile (*Rigoletto*) for Grange Park Opera; Colline (*La Boheme*) and Tom (*Un Ballo in Maschera*) for Opera Holland Park, Truffaldino (*Ariadne auf Naxos*) and Don Fernando (*Fidelio*) for Longborough Festival, Superintendent Budd (*Albert Herring*) and Il Commendatore (*Don Giovanni*) for ETO, Speaker (*Die Zauberflöte*) on tour in the USA, Mephistopheles (*Faust*) in the Festival Theatre, Edinburgh,

Figaro (*Le Nozze di Figaro*) in France and Switzerland; *Le Spectre (Hamlet)* for COG at the QEH; Superintendent Budd (*Albert Herring*) for The Aldeburgh Festival; and *Maître Andre (Fortunio)* for Buxton Festival .

Current plans include *Don Profondo (Il Viaggio a Rheims)* for ETO and *Sparafucile* for Diva Opera.



Matthew Fairclough

Sound Designer

Matthew Fairclough is a composer and sound designer. He is Professor of Music at the University of Liverpool where he is the director of the Music and Technology degree programme. As a sound designer, Matthew has enjoyed collaborations with a diverse range of composers and instrumentalists. For many years, he has performed regularly with the pianist Joanna MacGregor, the percussionist Joby Burgess and more recently in several compositions by Laura Bowler, as well as being sound designer for her opera *The Blue Woman*. As a composer, Matthew specialises in music for acoustic instruments with live-electronic processing, video, and computer graphics. His compositions have been performed by Powerplant, Smith Quartet, Ensemble 10/10, Berg Orchestra, and the Ural Philharmonic Orchestra.



Annie George

Mari (Cover)

Annie George graduated from the Royal Welsh College of Music and Drama's 'David Seligman Opera School' with a MA Advanced Opera Performance with Distinction in 2021.

Opera credits include: cover *Blodwen (Blaze of Glory!)* for Welsh National Opera; the Page (*Rigoletto*) for Opera Holland Park Third Spirit (*The Magic Flute*) for Dorset Opera Festival and Rooster (*The*

Cunning Little Vixen) for Hampstead Garden Opera. Annie will sing mezzo *Victorian Alice's Adventures in Wonderland* and chorus *Fedora* (If Opera).



Toki Hamano

Mariner (Cover)

Toki Hamano is a Japanese baritone who studied at Royal Conservatoire of Scotland, Guildhall School of Music and Drama and Tokyo University of the Arts. He has worked with Grange Park Opera, Scottish Opera and Opera Holland

Park. He took part in the Serena Fenwick Programme 2023 with British Youth Opera. Toki is supported by Opera Prelude. This August, he will be performing *Dandini* (*La Cenerentola*) for the Arcola Theatre Grimeborn Festival.



Carolyn Holt

Mari

Carolyn Holt, praised for her “*rich and seductive mezzo-soprano*” (Bachtrack), is from a farming background in Ireland.

Opera credits include: Bianca (*The Rape of Lucretia*), cover Mrs Sedley (*Peter Grimes*) and cover Margret (*Wozzeck*) for the Royal Opera House 2022/23. Elsewhere in the UK and to great critical acclaim, Mrs Grose (*The Turn of the Screw*) for Garsington Opera, Sister Helen Prejean (*Dead Man Walking* – UK staged premiere), Dido (*Dido and Aeneas*), Charlotte (*Werther*) for Lyric Opera Ireland, Annina (*Der Rosenkavalier*) for Irish National Opera and Minskwoman (*Flight*) for Opera Collective Ireland.

She is invited regularly as soloist with orchestras and choral societies throughout Europe.



Catherine Hooper

Starlight (cover)

Catherine Hooper trained at the Royal College of Music, graduating with distinction. She sang with the Glyndebourne Chorus throughout 2022 and is an Opera Prelude Young Artist. Previous roles include covering Queen of the Night

(*Zauberflöte*) with RCM Opera Studio, Countess (*Figaro*), Donna Anna (*Don Giovanni*) and Alcina in RCM opera scenes, and Vixen Sharp-Ears (*Cunning Little Vixen*) and Miss Jessel (*Turn of the Screw*) with Byre Opera.



Ana Inés Jabares-Pita

Designer

Ana Inés Jabares-Pita is an international, award-winning designer and director working across opera, dance, theatre, fine arts, exhibitions and live music.

Theatre credits include Olivier Award winner *Pride and Prejudice**

(*sort of) (West End/Criterion Theatre/UK Tour), *As You Like It* (RSC), *The Lovely Bones* (Birmingham Repertory Theatre/UK Tour), *What Girls Are Made Of* (Traverse Theatre/Tour), *Twelfth Night*, *Cockpit*, *Charlie Sonata* (Royal Lyceum Theatre), *The Driver's Seat* (National Theatre Scotland), *Wish List* (Royal Exchange Theatre / Royal Court Theatre), *LeLa & Co* (Royal Court Theatre) and *Idomeneus* (Gate Theatre).

Opera and Dance credits include *The Wreckers* (Glyndebourne), *BURN* (National Theatre Scotland/The Joyce, NYC), *Breaking The Waves* (Theater St Gallen, Switzerland), *Animalis* (Dane Hurst/ Dulwich Picture Gallery) and *Remnants* (Print Room/Opera Erratica).



Anna Kelsey

Associate Designer

Anna trained at the Royal Welsh College of Music and Drama. She completed a year with the Royal Shakespeare Company as a resident assistant designer 2018-19, is an associate artist at The Watermill Theatre and was

shortlisted for the JMK 2023.

Recent design credits include: *The Curious Case of Benjamin Button* (Southwark Elephant); *The Wicker Husband*, *Under Milk Wood*, *Our Town* (Watermill); *The Sorcerers Apprentice*, *Indecent Proposal* (Southwark Playhouse); *The Snow Queen*, *Lark Rise to Candleford* (Hammerpuzzle); *Blue Stockings* (Mountview); *Le Loup-Garou*, *Le Dernier Sorcier* (Gothic Opera); *Ring Ring*, *Dance Nation* (Omnibus); *If.Destroyed.Still.True* (Hope)

Assistant / Associate credits include: *Pride and Prejudice** (*Sort of) (Minack); *Purple Snowflake* and *Titty Wanks* (Royal Court); *The Boy in the Dress*, *Measure for Measure*, *Venice Preserved*, *Kunene & the King* (RSC).



Glyn Maxwell

Writer

Libretti: *The Magic Flute* (Soho Theatre), *Nothing* (David Bruce/Glyndebourne/ROH, 2016, and Jyske-Opera, Denmark) nominated for Sky Arts Awards 'Best New Opera', *The Firework Maker's Daughter* (David Bruce/ROH Linbury

and New Mermaid Broadway, 2014), nominated for Oliviers 'Best New Opera', *The Beggar's Opera* (Harry Blake/Storyhouse Chester, 2017), *The Lion's Face* (Elena Langer/ROH Linbury), *Seven Angels* (Luke Bedford/ROH Linbury).

Poetry: includes *The Big Calls*, *How The Hell Are You*, *Pluto*. All of Glyn's collections have been shortlisted for the T S Eliot, Forward or Costa Prizes.

Theatre: includes adaptations of *The Jungle Book*, *Wind in the Willows* and *Cyrano de Bergerac* (all Grosvenor Park Theatre Chester; Dostoevsky's *The Gambler* (Phoenix Ensemble New York); *Babette's Feast* (Coronet); *Alice, The Secret Seven* (Storyhouse, Chester); *Liberty* for Shakespeare's Globe, *The Lifeblood* for Riverside Studios and the Edinburgh Fringe (British Theatre Guide's 'Best Play' of 2004).

Other writings include the critical guidebook *On Poetry* (2012), described in *The Spectator* as 'a modern classic', and the novel *Drinks with Dead Poets* (2016). Glyn has taught at Amherst, Columbia, Princeton, NYU and The New School, teaches on the Poetry MA at The Poetry School in Somerset House, and is a fellow of the Royal Society of Literature.



Pauls Putnins

Mariner

Opera credits include: *La Bohème* (ENO, Opéra de Nancy), *Lucia di Lammermoor* (Opera Colorado, Russian National Orchestra, Moscow), *Carmen* (New Zealand Opera), *Don Giovanni*, *Le nozze di Figaro*, *Così fan tutte* (Latvian

National Opera, Teatru Manoel, Malta), *Boulevard Solitude* (Teatro Carlo Felice, Genoa and Gran Teatr del Liceu, Barcelona), *The Rape of Lucretia* (St Petersburg and Riga), *Tannhäuser* (Barcelona), *I Capuleti e i Montecchi* (Moscow Philharmonic).

In UK: *Idomeneo* and *Die Zauberflöte* (Glyndebourne Festival Opera), *Idomeneo* and *Tosca* (ENO), *Fidelio* (Garsington), *Das Rheingold* (Longborough), *Flavio* (Early Opera Company), *Ariadne* and *La Traviata* (Birmingham Opera Company).

Pauls is the recipient of 2020 Carole Rees award from Mastersingers UK.

In concert Pauls has sung with orchestras including the Royal, Israel, Moscow and Bucharest Philharmonic Orchestras, Philharmonia and Russian National Orchestra.



Masimba Ushe

Captain Dee (cover)

Masimba Ushe holds a Masters' degree in Vocal Studies from the Royal Academy of Music.

Opera credits include: Sarastro (*Die Zauberflöte*), Bartolo (*Le Nozze di Figaro*), Colline (*La Boheme*), Alcade (*La Forza del Destino*), Superintendent Budd (*Albert Herring*); and the Muddier in *The Wish Gatherer*, cover Gubetta (*Lucrezia Borgia*) and cover Don Prudenziio (*Il Viaggio a Reims*) for ETO. He is part of the Pegasus Opera and Glyndebourne mentoring programme 2023.



Robin Wallington

Associate Musical Director/ Orchestrator

Robin is a conductor/composer building a reputation for dynamic performances across a wide range of repertoire. From September 2023 Robin will begin a three-year tenure

as Chief Conductor of the Liverpool Mozart Orchestra.

He has worked with ensembles such as the London Symphony Orchestra, the BBC Philharmonic Orchestra, Manchester Camerata, Psappha, The Old Street Band, and Northern Ballet Sinfonia. He has assisted conductors such as Sir Simon Rattle, Sir Mark Elder, Vasily Petrenko, John Storgårds, Dalia Stasevska, Gerry Cornelius and others. He recently held the position of Mills Williams Junior Fellow in Conducting at the Royal Northern College of Music (2022-23) and was Assistant Conductor on English Touring Opera's Spring 2023 Tour.

Robin is also a professional composer, arranger, and editor, having arranged for both classical and cross-over projects with a variety of ensembles. His arrangements have been broadcast on national and local radio stations such as BBC Radio 3, Radio Cumbria, Radio York, and Radio Lincolnshire, and his chamber reductions of orchestral works sold internationally through the COVID-19 pandemic.

About OperaUpClose

OperaUpClose is a national touring opera company, rooted in theatre with partnership and innovation at its heart. Newly based in the South West, and working from the dynamic cultural hub MAST, Southampton, we are making opera with and for everyone, improving availability, relevance and reach by taking high-quality, affordable productions to places and people across the UK often not otherwise well-served by the arts.

We distill the essence of classic operas into new, contemporary works with their own artistic integrity and excellence, creating legacy and impact with new commissions alongside bold interpretations of established material. Our intimate scale is an active artistic choice, strengthening a commitment to give all performers equal agency as storytellers and continue breaking down barriers between pit, stage and audience. OperaUpClose actively support new voices within the art-form with paid training programmes for emerging producers, directors, conductors, writers and performers through our Young Associate Artist Scheme and create work made with and for very young children, engaging a new generation in the power of musical storytelling. OperaUpClose are committed to being a central creative force in a diverse theatrical landscape for the UK.

Flora McIntosh

CEO & Artistic Director

Ally Rosser

Executive Producer

Jane Ryan

Company Manager

Trustees

John Andrews

Gweneth Ann Rand

Amanda Ariss

Abigail Toland (Chair)

Charith Cabraal

Carolyn Ward

Matthew Lyons

John Ward

Joe McFadden

Clare Williams



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About Manchester Camerata

Manchester Camerata prides itself on an original combination of craft and courage. With 5 star reviews from The Independent, as well as the accolade of being hailed 'Britain's most adventurous orchestra' (The Times), Camerata is as comfortable opening Glastonbury Festival as it is recording Mozart at the highest level. They are passionate about the traditional craft of an orchestra and how it is evolving. By excelling artistically and having the courage to prioritise bold, compelling and diverse projects, Camerata makes a positive difference not only to their audiences but to the health and wellbeing of their communities as well. To achieve this artistic excellence and forward-thinking ethos, collaboration is at the heart of everything Camerata does. Led by its visionary Music Director, Gábor Takács-Nagy (who considers music to be 'spiritual medicine'), the orchestra collaborates with diverse international artists, from Martha Argerich to New Order and Aziz Ibrahim to Lewis Capaldi. Their long-standing artistic partnerships with Jean-Efflam Bavouzet, Jess Gillam and AMC Gospel Choir sit alongside performances and tours with eminent artists such as Pinchas Zuckerman, Arvo Pärt, Yefim Bronfman, Javier Perianes, Istvan Vardai and Leticia Moreno amongst others.

Bob Riley	CEO
Sam McShane	Creative Director
Clara Marshall-Cawley	Planning and Production Manager
Jo Watson	Orchestra Personnel Manager
Max Thomas	Creative Producer
Michael Dawson	Deputy Orchestra Stage Manager
Elizabeth Dixon	Deputy Orchestra Stage Manager

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If you would like to discuss further ways you can support OperaUpClose, get in touch.

We would love to have a chat!

Info@operaupclose.com

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**Thank you to all of our friends
and supporters for their
continued support.**

This production has been generously supported by
THE FLYING DUTCHMAN Syndicate:

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Clare Williams

For their support and guidance, special thanks
also go to:

Turner Sims

Hull City Council

Isobel McIntosh (Campaigns Officer, Detention Action)

Yannick-Muriel Noah

Dalia Al-Dujaili (Producer, Refugee Week 2023)

Ali Ghaderi (Founder, Babylon Migrants Project)

Helen Eastman and Live Canon

This production is proudly associated with **Babylon
Migrants Project** – you can find out more about their
work by going to www.babylonproject.co.uk

WE WANT TO HEAR FROM YOU!

Scan or click on the QR code here to answer a few questions and tell us what you thought of the show. We'd really love your feedback so we can keep growing, improving and connecting.



Thank you from all the OperaUpClose team.

Dive deeper into The Flying Dutchman.

Glyn Maxwell's text, published by Live Canon, is available to purchase here <https://www.livecanon.co.uk/store> or scan the QR code below.



UK TOUR DATES

Turner Sims, SOUTHAMPTON

28 June (World Premiere), 30 June & 1 July

SS Great Britain, BRISTOL

4 & 5 July

Worthing Pavilion, WORTHING

7 & 8 July

Grand Junction, LONDON

12, 13 & 14 July

Trinity Market, HULL

18 & 19 July

Invisible Wind Factory, LIVERPOOL

22 & 23 July

Get in touch:

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Generously supported by The Kobler Trust and
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