

NEW PALACE  
OPERA

A  
KIND  
MAN



 HOXTON  
HALL



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PRESENTS

**A  
KIND  
MAN**

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AT



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7TH, 8TH, 10TH AND 12TH

JUNE 2022

# CAST

Tommy Carr

**GERRIT PAUL GROEN**

---

Eve, his wife

**REBECCA AFONWY-JONES**

---

Miriam, her sister

**LIZZIE HOLMES**

---

Arthur, Miriam's 10-year old son

**RAFAEL FLUTTER**

---

Doctor McElvey

**NICHOLAS MORRIS**

---

Henry Arnold, a young man

**KIERAN WHITE**

---

Daphne Arnold, Henry's sick mother

**ZOE SOUTH**

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# MUSICIANS

Conductor

**JONATHAN FINNEY**

---

Repetiteur

**JONATHAN MUSGRAVE**

---

London Concertante

Flute

**MARK TAYLOR**

Oboe

**FRASER MACAULAY**

Clarinet

**JONATHAN PARKIN**

Bass clarinet

**CARA DOYLE**

Trumpet

**CHRIS EVANS**

Harp

**SALLY PRYCE**

Violins

**JACOB REINA CARO  
HANNAH BELL**

Violas

**ALEX WAKELING  
RACHEL ROBSON**

Cellos

**CHRIS GRIST  
ANNA MENZIES**

Double bass

**ADAM WYNTER**

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Covers

**NINA BENNET** (soprano parts)  
**JULIAN DEBREUIL** (bass parts)  
**ROBIN WHITEHOUSE** (tenor parts)  
**KASPAR VAN ROOIJEN-DIN** (Arthur)

# CREATIVES

Director

**PAUL HIGGINS**

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Assistant director

**KEIKO SUMIDA**

---

Designer

**HARRY PIZZEY**

---

Lighting designer

**ALI HUNTER**

---

Stage manager

**BEATRICE WALLBANK**

---

Assistant stage manager

**ANTONIO NIETO**

---

Production manager

**ANDROMEDA GRAZIANO**

---

Media manager

**CIARÁN O'MEARA**

# SYNOPSIS

## PART 1/SCENE 1

**In her sister's cottage,** Miriam and her son Arthur are waiting for Eve to come downstairs, where she is tending her husband Tommy who is dying from cancer. When Eve appears, Miriam sends her son home. Miriam complains to Eve about her own husband, contrasting him to Tommy; her frustration with her life boils over when she seemingly picks an argument with Eve. This sisterly spat doesn't last long though. Before leaving herself, Miriam reflects to her sister how no-one knows when we have it good until it's too late.

## SCENE 2

Eve is alone, there is a knock at the door; it is Doctor McElvey. After a brief chat about her husband, the doctor goes upstairs to see Tommy.

Eve barely controls her anxiety before the doctor returns, and he asks her leading questions about how she thinks Tommy has been over the last few weeks, days, hours. The doctor leaves, promising to return the next day.

Eve is desperate and in a state of shock, but she makes herself calm before returning to her husband upstairs.



## SCENE 3

A remote churchyard high above the valley. It is a beautiful sunlit early morning after the doctor's visit to Tommy.

Eve arrives agitated. She has come for respite and time to herself. She has a small sprig of flowers for the grave of her daughter Jeannie. Eve talks to her daughter about her father, Tommy, before losing herself in comforting reminiscence about her husband and their life together.

## SCENE 4

Eve looks up from the grave of her daughter, down the path. She is clearly shocked and perplexed when her husband Tommy arrives. He appears to be completely healthy, dressed for the outdoors in his jacket. Tommy tries to explain this stunning turn of events to his wife. He is confused, exhilarated and hopeful now, but for Eve it is perhaps too much take in. Taking her arm, Tommy leads them home.

## **PART 2 / SCENE 1**

A month has passed, and Dr McElvey is at a loss at Tommy's apparent reprieve from his cancer, and also the gift he seems to have acquired to heal others. As arranged by the doctor, Tommy arrives at his office. The doctor all but accuses him of being a charlatan. Tommy doesn't argue his case, except to deny the doctor's reproaches.

Tommy in turn asks the doctor why he cannot accept what he has witnessed. Tommy describes to the doctor the first inexplicable 'healing' he carried out on a horrendously wounded man, a man the doctor himself saw recover. Leaving the doctor to this quandary, Tommy returns home.

## **SCENE 2**

Some weeks later in the Carr's cottage. Tommy and Arthur are tidying up after a game of dominoes. Miriam is vociferous in her criticism of Tommy's lack of business sense, now that he is inundated with people wanting to benefit from his healing powers. Tommy leaves to help someone else.

Eve does not match her sister's vehemence, only affirming her pride and belief in her husband. Wanting to say more, Miriam sends Arthur out to play. She is drained, near the end of her tether with her own useless husband and family of four young sons. She tentatively suggests that perhaps Eve and Tommy could take Arthur into their home, adopting him. Eve is shocked that Miriam would give up any of her own children, and the conversation grinds to a halt.

## **SCENE 3**

Later that same day Tommy is visiting the prosperous home of Daphne Arnold and her son Henry, who is desperately anxious about his mother's health. He takes Tommy's jacket. Taking a seat beside Daphne, Tommy takes her hands and, somehow, she is relieved of the chronic pain that blights her.

Both Henry and his mother ask that Tommy take some money for what he has done. Again, as with the doctor, he refuses talk of payment. Tommy's jacket is returned to him and he leaves, leaving Daphne and her son amazed and mystified at the 'miracle' that has occurred.

## **SCENE 4**

Two days later at their cottage, Tommy is laying out some modest gifts for Eve on the kitchen table. When she comes in from the garden, Eve is surprised and pleased with the presents, but wonders how they can afford them. Tommy explains that the day before he had discovered cash in an envelope in his jacket pocket, probably put there by Henry Arnold. Tommy had been in a dilemma as to what to do but he eventually considered that perhaps they, Eve in particular, deserved this.

It occurs to Tommy that as another gift he ought to 'heal' Eve's chronic tiredness. When he tries to do this with his 'gift', nothing happens. Eve thinks that perhaps he is too tired, or perhaps Tommy's ability cannot work on her, his wife. Tommy wonders whether it has anything to do with the Arnolds' money.

### **PART 3/SCENE 1**

Three months later and after his cancer returned, Tommy has died. Miriam is visiting her sister and they talk about Tommy's last days. Eve is determined to remain at the cottage she shared with Tommy, which she now can, thanks to the Arnolds' money.

Miriam invites her sister to come to her home for tea, or if she prefers, her son Arthur can visit his auntie. Following Miriam's gentle prompting, Eve accepts that if Arthur wants to stay with her for a while, she will agree to it.

### **SCENE 2**

After her sister leaves, Eve looks back to Tommy and his illness.

### **SCENE 3**

Her thoughts are interrupted by the early arrival of Arthur, who has bought Eve some flowers. They chat briefly until Arthur raises the idea of staying with her. Inwardly relieved at the prospect Eve agrees, so Arthur runs back to his old home to gather together some of his things.



Photos: Oliver Duncanson





# GENESIS

## ADAPTING SUSAN HILL'S NOVEL AS AN OPERA

The plot of *A Kind Man* revolves in part around the threat of the cancer that Tommy has to endure. Like Susan Hill and most people, I have had my share of unextraordinary sadness – my wife Anya died in 2009 after living with cancer for eight years. So I had skin in the game.

I also remembered the conversation I had with my wife's doctor on the morning she passed away. I had asked the doctor how she felt Anya was doing. Rather than answer me, she gently led me, by a series of her own questions and my answers, to a recognition that Anya would die within a short time.

I added that memory as dialogue of my own to the first scene that I composed in 2018. That is an exceptional interpolation of my story; for the most part, I have used Hill's own words as the source of my libretto's dialogue.



As a younger man, I read most of Hill's fiction and snapped up *A Kind Man* when it was published in 2011. I was immediately struck by the very pithy dialogue, plot and character depiction. There was nothing spare in this concise and moving tale where, in a time of hardship, a young and loving couple, Tommy and Eve, are assailed by a double tragedy. However, they are visited by a miracle that Tommy decides to share with his community.

It occurred to me that it would make a great play or opera, and so I amused myself by going through the dialogue with a highlighter, as well as seeing what passages of description could be transposed into dialogue. And there I left it.



I had a dream one night in the autumn of 2018. In that dream, I had written an opera and, because it was my dream, it sounded wonderful. When I woke up, I remembered the dream, but had no memory of the music.

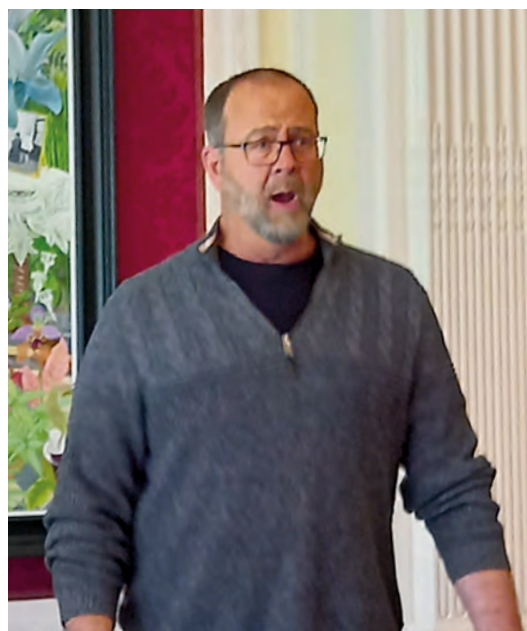
A little later that morning, however, a brief three-note musical- 'thing' would not leave my head. So I did a little work on it and found I was writing what felt to me to be a rather tense piece of music. Hill's *A Kind Man* came to mind and I thought I'd like to experiment with the scene from the book where the doctor visits Eve and she considers the probability of her husband dying.

I looked at my copy of the novel and saw the annotations I had made back in 2011 and set to work. After writing two scenes, I began to think that I might be onto something but I knew that before I went any further, I had to find out whether Susan Hill would allow me to write an opera based on her novel. I approached her and to my great pleasure she agreed:

*"I am always delighted to have any collaboration etc with composers so I am delighted you think the novel of interest ... go ahead ... I will be glad to hear what you make of it. I am rather fond of that novel!"*

A major influence on me for settling on this tale as the source of my opera was Janacek's opera *Jenůfa*, which, for me, is also a tale of two ordinary people, Jenůfa and Laca, who rise above their tragic circumstances.

I do not view Hill's story as a tale of exceptional people. I think of it as a depiction of the unsurprising presence of love, selflessness and hope in an 'ordinary' life.



Photos: Oliver Duncanson and Ciarán O'Meara

# AN INTERVIEW WITH THE AUTHOR

## **DAME SUSAN HILL LOOKS BACK TO HER NOVEL AND FORWARDS TO FINNEY'S OPERA OF *A KIND MAN***

**Can you remember what first inspired  
the ideas that led to the novel?**

A friend told me some years ago that she had been staying in Ireland and heard of a local man who had apparently started to heal people, quite suddenly. News about him spread, until dozens of sick people visited him, wanting to be cured and he felt he had to help them, though his new gift bewildered him. Then, after a year or two, just as abruptly, the healing power deserted him. The story stayed with me & I knew I would do something with it one day.

**It's been over 10 years since *A Kind Man* first  
appeared. Do you look back on your books?  
I think you said you were fond of this one?**

I only look back when asked questions about them. But I have one or two I am fond of, including this though I don't really know why.

**How large a part does music play in your life?  
Do you listen to vocal works or any opera?**

It used to play a huge part. For deeply private & personal reasons, I find it hard to listen to much now, unless it's ephemera or brass bands. And I'll go to any production of *The Magic Flute*.

**What were your first thoughts when Jonathan asked  
permission to turn the book into an opera? Had you been  
approached by a composer before for another work?**

Yes, Diana Burrell wrote an opera based on my novella 'The Albatross'. I am always very happy for an artist in any other medium to take my books and recreate them as they want, because of course they're not actually changing a word. The book is always still there, as it was written, to be read.

**Jonathan kept in touch along his composing path, running the libretto past you. Your work had been adapted in the past – can you let go completely to the other writers or are you concerned about what they might do?**

No. They do exactly what they want. See above!

**The stage and film adaptations of *The Woman in Black* produced very different works from the novel – what do you expect from an operatic treatment? Also, adaptations reach different and new audiences – have you found this brings people back to the original stories?**

Yes. It all does nothing but good.

***A Kind Man* is spare on detail – we don't know where or when it was set. How do you feel about someone making a decision on how they dress or move, which indirectly fills in information that isn't in the original book?**

Apart from the quite separate crime novels, all my books are like this. The reader's imagination does the 'colouring in', which is why writing fiction is always a live collaboration. The same applies to dramatisation and opera.

**You leave the response to your words to the readers, but a composer is adding his subjective feelings through his music. How do you feel about your words interacting with music?**

It can only add another layer of richness and meaning.

Writing, producing, directing and performing an opera is a huge undertaking, and has to be a labour of love. I hope everyone who sees it will love it, and even more, that it will have a life.

# JONATHAN FINNEY



**Finney is fortunate** that his life chances have given him great opportunities in his musical career – the composition of an opera extends his range that includes singing, conducting and arranging.

As musical director Finney has reorchestrated operas for New Palace Opera, the company he founded with his wife, including *The Marriage of Figaro*, *Hansel and Gretel*, Massenet's *La Navarraise*, *Oedipus Rex*. For Fulham Opera, he reorchestrated *Die fliegende Holländer* and *Die Meistersinger*; he also shared conducting honours for *Holländer*. In 2020 he completed a commission for a chamber version of Bartok's *Bluebeard's Castle*. Over lockdown he arranged Schoenberg's '*Transfigured Night*' for full orchestra and is currently working on a symphonic overture based on musical sketches from Wagner's diary, *The Brown Book*.

As a singer, Finney began, as many men do, as a baritone, before graduating to tenor. His performed roles include Parsifal, Loge, Tristan, Siegmund, Siegfried, Tannhäuser, Walther von Stolzing, Apollo *Daphne*, Der Kaiser *Die Frau ohne Schatten*, Herod *Salome*, Levko *May Night*, Boris and Tikhon *Katya Kabanova*, Luka *From the House of the Dead*, Aeneas *Dido & Aeneas*, Quint *The Turn of the Screw*, Male Chorus *The Rape of Lucretia*, and Eisenstein *Die Fledermaus*. He has appeared with Scottish Opera, Garsington Opera, Longborough Festival Opera, Fulham Opera, Northern Wagner Orchestra, Skipton Camerata, Childwickbury Arts Fair and Edinburgh Opera Players.

In concert and recital, he has appeared at St George's Bristol, St John's Smith Square, Adrian Boult Hall Birmingham, Royal Albert Hall, Corpus Christi College Cambridge and St Martin-in-the-Fields. Concert repertoire includes: the masses of Beethoven, Mozart, Haydn; *The Creation* and *The Seasons*; *Elijah* and *St Paul*; the major choral works of Elgar, Britten's *War Requiem* and *St Nicholas*; Puccini's *Messa di Gloria*, Mahler's *Das Lied von der Erde* and Beethoven's *Ninth Symphony*.

Photo: Jack Hobbs

# DAME SUSAN HILL

*“I am so proud of what Jonathan has done to transform a novel into something quite new, without losing the essence of the book.”*



**SUSAN HILL'S *A KIND MAN* ACHIEVED IMMEDIATE IMPACT ON ITS PUBLICATION IN 2011.**

**Daily Telegraph** *“... an adroit and poignant parable of selflessness.”*

**Guardian** *“Hill impresses without seeking to astonish, and so is one of those rare writers whose work is brilliant in the single, secondary sense”*

**Independent** *“... simple and elegant ... it has a power beyond its pages; a haunting resonance between each stark sentence... This is a short book that will live long in the memory.”*

**Dame Susan Hill** (born in Scarborough, England) is an author of fiction and non-fiction works. Her novels include *The Woman in Black*, *The Mist in the Mirror* and *I'm the King of the Castle*. Her first novel, *The Enclosure*, was published in 1961 and since 1979 there has been barely a year when she has not had one or several books published. She won a Somerset Maugham Award for *I'm the King of the Castle* (1971), the Whitbread Novel Award for *The Bird of Night* (1972), and the Mail on Sunday/ John Llewellyn Rhys Prize for *The Albatross* (1971), a collection of short stories.

*The Woman in Black* (1983), the first of a series of ghost stories by Hill, has been successfully adapted for stage, film and television. She has also written a series of Simon Serrailier crime novels, two volumes of memoirs, radio plays, books of non-fiction and children's stories, and is busy as a reviewer, critic, broadcaster and editor.

*A Kind Man* shows once again Hill's keen insights into the psychology of family relationships, particularly those families whose protagonists are perhaps remote from and ill at ease with society. While an author's life does not necessarily find reflection in an artist's work, it is true that Susan Hill's own experience of loss finds echoes not only in *A Kind Man* but in her other works of fiction.

Photo: Ben Granville

# REBECCA AFONWY-JONES

EVE



**Born in Wales,** Rebecca trained at the Guildhall, London, and the Royal Conservatoire of Scotland, Glasgow, graduating with distinction.

She began her career as a Scottish Opera Emerging Artist, making her professional debut in the title role of *Carmen*.

She made her company and role debut with Welsh National Opera as Countess Geschwitz *Lulu*, returning as an Associate Artist and in roles including Suzuki *Madama Butterfly*.

Other notable engagements include de Falla *The Three Cornered Hat* with the Royal Philharmonic Orchestra, *The Dream of Gerontius* with the RTÉ National Symphony Orchestra and Wellgunde *Das Rheingold* for Longborough Festival Opera.

Her recordings include Kerstin in Joseph Phibbs' *Juliana*, Hugh Wood's *Beginnings*, both conducted by George Vass and *Messiah* with the BBC Singers and the Norwegian Wind Ensemble.

Engagements in 2021/2022 include Dardano *Amadigi* for English Touring Opera, *St Matthew Passion* at St Endellion Festival, Vaughan Williams *Five Tudor Portraits* with the Britten Sinfonia, Paul Patterson's *The Fifth Continent* for JAM on the Marsh Festival, Saint Bega in the world première of Julian Philips' *Looking West* at the Ryedale Festival, Helm/Mari in Laura Bowler's reworked version of *The Flying Dutchman* with Manchester Camerata, Richard Blackford's *Pietà* with City of Bristol Choir and St Albans Choral Society, and *Messiah* on tour with the Norwegian Wind Ensemble.

# RAFAEL FLUTTER

ARTHUR



**Rafael is 12 years old** and has studied singing with Veronica Veysey Campbell and Alastair Brookshaw. He is a member of the National Youth Boys' Choir

and Finchley Children's Music Group.

He sang the part of First Boy in the 2021 production of the *The Magic Flute* at the Royal Opera House and the treble solo in *The Intelligence Park* (Royal Opera 2019).

He has performed as young Nicolas and one of the pickled boys in Britten's *St Nicolas* with the BBC Symphony Orchestra and Chorus (Barbican) in 2021 and as the treble soloist in the Chichester Psalms with the Covent Garden Chorus in early 2022.

With FCMG he has also appeared in *The Silver Tassie* (Barbican) and Britten's *War Requiem* (English National Opera) which affected him deeply and set his mind to pursuing a path as a singer.

Rafael has taken part in a number of recordings, most recently working with Gareth Malone for the soundtrack of the film *Boss Baby 2* and a new recording of Havergal Brian works with FCMG. He also plays the piano and French horn and has a music scholarship to Dame Alice Owen's School. Rafael describes singing as "feeling free".



# GERRIT PAUL GROEN

TOMMY CARR



**In the UK,** Mr Groen has sung with the Royal Opera House, the Royal Ballet, Welsh National Opera, Opera North, Longborough

Festival Opera, London Lyric Opera, Saffron Opera Group, New Devon Opera and at the Aldeburgh Festival.

In NYC, he was a founding member of Fusion Theatre, creating experimental works fusing opera with classic theatre texts, and sang with various NYC companies.

He has also sung in Germany, Sydney, Tasmania and Macau.

Mr Groen studied at the Manhattan School of Music and holds a M.F.A. in Theatre Arts/Acting from Brandeis University in Boston.

# PAUL HIGGINS

DIRECTOR



**Paul was the founding** Artistic Director of the award-winning Theatre 503 in London. He has worked as Associate and Assistant

Director in the West End and for the Royal Shakespeare Company, Chichester Festival Theatre and Almeida Theatre.

In opera he has worked as Revival and Assistant Director for Covent Garden, La Scala, Glyndebourne, Rome, Copenhagen, ENO, Seiji Ozawa Festival Japan, Paris, Luxembourg and Amsterdam.

He has directed *Carmen* (Dorset Opera), *Il barbiere di Siviglia* (Diva Opera), *Madama Butterfly* (Opera Holland Park), *Così fan tutte* (English Touring Opera), *Die Meistersinger von Nürnberg* (Fulham Opera).

Revival credits include *L'elisir d'amore* and *Don Pasquale* (Glyndebourne), *Don Carlo*, *La bohème*, *Manon Lescaut*, and *La traviata* (Royal Opera), *Il Barbiere di Siviglia* (Bordeaux, Tours and Klagenfurt).

In 2017 he won Best Opera Production at the Off West End Awards for *Così fan tutte* (King's Head Theatre, London) and his production of Stanford's last opera *The Travelling Companion* for New Sussex Opera was nominated for Best Rediscovered Work at the International Opera Awards 2019. In October 2020 he directed his first short film based on the stories of Damon Runyon.

# LIZZIE HOLMES

MIRIAM



**Recognised for her** 'luminous singing and sensitive acting' (The Spectator), Lizzie's operatic roles include Despina *Così fan tutte* (Longborough Festival Opera),

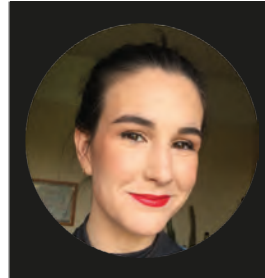
Musetta *La bohème* (Trafalgar Studios, Olivier Award nominated 'Best New Opera'), Laurette *Doctor Miracle* (Wexford Festival), Dew Fairy *Hänsel und Gretel* (Grange Park Opera), Cunegonde *Candide* (Minack Theatre) and the title roles in *The Coronation of Poppea* (Ryedale Festival) and *Orfeo ed Euridice* (Arcola Theatre).

Recently Lizzie made her ROH Crush Room recital debut and was headline soloist with Raymond Gubbay's Johann Strauss Gala, touring across the UK's top concert halls; she has given recitals at the Royal Albert Hall, St Martin-in-the-Fields and Cadogan Hall. A graduate of the Royal College of Music, Lizzie has also worked professionally in devised theatre; she made her West End debut in *The Phantom of the Opera* and was awarded 'Best Supporting Actor' at the National Student Drama Festival whilst at Warwick University.

A keen spokesperson for classical music, Lizzie founded DEBUT in 2015 and returns to the RCM as a Guest Lecturer, she is a Create and Sing Practitioner for Royal Opera House and is an advisor for Genesis Foundation's Creative Innovators programme. Future plans include Woglinde *Götterdämmerung* (Hackney Empire), Edith *Veritable Michael* (Shadow Opera) and a role debut with Grange Park Opera in 2023.

# ALI HUNTER

LIGHTING DESIGNER



**Ali is a Lighting Designer** working across theatre, dance and opera. She trained at RADA and is the Young Associate Lighting Designer for

Matthew Bourne's *Romeo and Juliet*.

Opera credits include: *La Nonne Sanglante* (Gothic Opera at Hoxton Hall), *Treemonisha* (Arcola), *The Boatswain's Mate* (Arcola).

Theatre and Dance credits include: *Red Pitch* (The Bush), *Orlando* (Jermyn Street Theatre), *Happyendingfication* (Yami Löfvenberg), *Crabs in a Barrel* (Jamaal O'Driscoll), *Samskara* (The Yard Theatre), *Inscribed in 'Me'* (Alethia Antonia), *Brief Encounter* (The Watermill Theatre), *Small Change* (Both Barrels and Clapham Omnibus), *Sugar* (Open Clasp, BBC iPlayer), *Don't Forget the Birds* and *Rattlesnake* (Open Clasp), *Happy Fathers' Day* (Dani Harris-Walters), *Fix* (Pleasance), *Cash Cow* (Hampstead Theatre).

As Associate Lighting Designer: *Lava* (The Bush Theatre), *The Half God of Rainfall* (Kiln and Birmingham Rep), *Hot Mess* (Candoco Dance).

# NICHOLAS MORRIS

## DOCTOR MCELVEY



**Nicholas trained** at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland). This summer

he will appear as Mozart's Count in *The Marriage of Figaro* for West Green Opera, perform in Kussen's *Where the Wild Things Are* with Shadwell Opera in Bamberg, and sing Escamillo for a street version of *Carmen* in London.

Recently he has appeared as Monterone in *Rigoletto* and in the world premiere of *King Kong* by Jeffrey Ching for Theatre Magdeburg, sung the Mayor in the community opera *Bloom Britannia* by Orlando Gough in Hastings, recorded *Margaret Catchpole* by Stephen Dodgson for Naxos, taken the title role in the world premiere of *To See the Invisible* by Emily Howard at Snape Maltings, played Garibaldi in *Rodelinda*, and sung Marcello in *La bohème*. In previous seasons he has made his debut in Croatia as Smirnov, *The Bear*, performed in the Portuguese and British premieres of the contemporary work *Hummus* by Zad Moultaqa and appeared as Maxwell Davies' *Mad King* and as the Officer in Glass's *In the Penal Colony* with Shadwell Opera.

Before training as an opera singer, Nicholas studied at Jesus College, Cambridge, where, when not singing or playing rugby, he read history and philosophy of science. During his time at Cambridge he was a member of King's College Choir. He began his singing career as a chorister at Peterborough Cathedral.

# JONATHAN MUSGRAVE

## REPETITEUR



**Jonathan Musgrave studied** at the Royal College of Music, gaining top-class undergraduate and postgraduate degrees, and supplemented

these with a Junior Fellowship.

In a solo role he has performed concertos by Howells and Brahms. As a chamber musician he has worked with instruments and voices of every kind, and his duo partnerships have resulted in engagements from the Kirckman Concert Society and Park Lane Group, leading to critical acclaim from *The Times* and the *Independent*. He is also in demand as a repetiteur, having worked at Schleswig-Holsteinisches Landestheater, Fulham Opera and Surrey Opera.

As well as innumerable appearances in London (venues including the Purcell Room, Cadogan Hall and Wigmore Hall), he has travelled around the UK, and has also performed on BBC Radio 3.

Jonathan's wide musical interests include a particular attraction to British music, especially that of the early 20th-Century. Supreme among many other names sits Ivor Gurney, whose manuscripts he has edited and brought to performance for the first time. He has also premiered several pieces of contemporary music, by composers including Roxanna Panufnik and Toby Young.

# HARRY PIZZEY

DESIGNER



**Harry Pizzey is** a set and costume designer based between Cardiff and London. After studying architecture at the Bartlett School of Architecture

he went on to graduate from the Royal Welsh College of Music and Drama with a master's degree in Design for Performance in 2019. In the same year he was also a finalist for the Linbury Prize for Stage Design working with Birmingham Royal Ballet.

Whilst studying he collaborated with director Polly Graham to design Gilbert and Sullivan's *The Gondoliers* at the Sherman Theatre, Cardiff. He is a creative associate of the Watermill Theatre and credits there include the recent stage adaptation of *Brief Encounter*. He has worked with companies such as English Touring Opera, Longborough Festival Opera and Gothic Opera and enjoys making work across a range of disciplines including opera, animation and installation.

Credits Include: *La Nonne Sanglante* (Gothic Opera), *Brief Encounter* (Watermill Theatre), *Amadigi* (English Touring Opera), *Michaelangelo Suite* (English Touring Opera), *Aidan!* (English Touring opera), *Hansel and Gretel* (Longborough Festival Opera), *The Downfall of Don José* (Longborough Festival Opera), *The Secret Garden* (New Creations Collective), *The Gondoliers* (David Seligman Opera School).

# ZOE SOUTH

DAPHNE ARNOLD



**Former professional flautist** Zoe South was the first Sophie's Silver Lining Fund Scholar at the Opera School Wales,

and made her professional vocal debut as Mrs Herring *Albert Herring* for the Opera Project/Longborough Festival Opera.

Her roles include much of the dramatic soprano repertoire, including Brünnhilde *Der Ring des Nibelungen*, Elektra *Elektra*, Ariadne *Ariadne auf Naxos*, Die Farberin *Die Frau ohne Schatten*, Minnie *Fanciulla del West*, Cassandre and Didon *Les Troyens*, Gioconda *La Gioconda*, Kitty Oppenheimer *Doctor Atomic*, and all three endings of *Turandot*.

Concert repertoire includes Mahler's 2nd, 4th and 8th Symphonies, Shostakovich 14th Symphony, Verdi *Requiem*, Boulanger *De Profundis*, Elgar *The Dream of Gerontius*, Prokofiev *Alexander Nevsky*, Strauss *Vier letzte Lieder*, Wagner *Wesendonck Lieder*, Stravinsky *Les Noces* and Berio *Sinfonia*.

Recent and future engagements include adjudicating vocal classes at the North London Festival, Eva *Die Meistersinger von Nürnberg*, Elektra *Elektra*, Kostelnicka *Jenůfa*, and completing another *Ring Cycle* as Brünnhilde for WOW (Weekend Opera Workshops), for which she is also preparing a new translation of Janacek's *The Cunning Little Vixen*.

# BEATRICE WALLBANK

## STAGE MANAGER



**Beatrice is a technical stage manager based in Mid Wales.**

Recent work includes DSM on English Touring Opera's *Amadigi*

2021 and Stage Technician on Welsh National Opera's spring tour 2022 and Garsington Opera's summer season 2021.

Previous stage management roles include work on productions with Constella OperaBallet, Helios Collective and Mid Wales Opera.

# KIERAN WHITE

## HENRY ARNOLD



**British tenor Kieran White** continues to enjoy success in the UK and is also establishing himself as a sought-after artist in Europe.

Recent engagements include Damon *Acis & Galatea* for Dorset Opera, Castor *Castor & Pollux* with Warsaw Chamber Opera, Oronte *Alcina* for the Arcola Theatre, Arnalta *l'Incoronazione di Poppea* at the Cockpit Theatre, the title role *l'Egisto* for Hampstead Garden Opera, Hippolyte *Hippolyte et Aricie* at the Arcola Theatre, Valère/Tacmas *Les Indes Galantes* for Ensemble Orquesta Baroque and the Sailor *Dido & Aeneas* at the Grange Festival.

Upcoming engagements include a solo recital at the Sherborne Festival and performances with Ars Musica and Haagsch Toonkustkoor. Recent concert performances include the Bach *Matthäus-Passion* (tenor solo) with Stichting Collegium Vocale Briela and the Bach *Johannes-Passion* (tenor solo) with Canticum Amicorum, St Johannes Passion (Evangelist) with Huddersfield Choral Society and Manchester Camerata, Bach *Matthäus-Passion* (tenor solo) with Copenhagen Soloists, Bach *Cantatas* with Amsterdam Baroque under Ton Koopman and BWV 127 *Herr Jesu Christ – Wenn alles sich* with the Edvard Grieg Kor conducted by Paul Agnew.

Born in Dorset, Kieran graduated from the Royal Academy of Music achieving a Masters with distinction. He is presently a student of renowned haut-contre Jean Paul Fouchecourt. In 2021 Kieran was awarded 2nd place at the Froville International Baroque Singing Competition.

# LONDON CONCERTANTE



## ORCHESTRA



**Founded in 1991** by a group of graduates from London's acclaimed music colleges, London Concertante has developed a reputation as one of the finest chamber ensembles in the UK. Its inspired programming, with repertoire from the Baroque to contemporary music, film scores to Viennese waltzes and Americana jazz to Argentine tango, has led to both public and critical acclaim throughout its 30-year history, with past collaborators including celebrated jazz musicians such as Tim Garland, Byron Wallen and the David Gordon Trio, composers including John Tavener and John Woolrich, and soloists including Giovanni Guzzo, Alexander Sitkovetsky, Mark Padmore, Michael Collins and many, many more.

The ensemble released its first recording in 1995 on its own label with a recording of Vivaldi's *Four Seasons*, but has then gone on to record for Chandos, Toccata Classics, Harmonia Mundi and ARC Music, with notable projects including an inventive reimagining of the music of *Astor Piazzola* and, most recently, a celebration of *Music from the Movies*.

London Concertante's popularity has taken them all over the UK and beyond. It has a further release planned for 2022 with a catalogue totalling more than 20 discs. London Concertante's popularity has taken them all over the UK and beyond, with regular appearances at venues such as the Southbank Centre, Barbican, Alexandra Palace, Cadogan Hall and cathedrals throughout the country as well as past tours to the United States, Finland, Italy, Germany, Spain, France and the Netherlands.

What London Concertante prides itself most on, however, is its ethos and the unique rapport it builds with its audience. Its desire is to bring classical music to a new and ever more diverse and inclusive audience; it does not aim performances at any one particular audience bracket. On average, one in two of its audience members have not been to a concert of classical music before. The group's commitment to enriching the lives of multiple communities is reflected in its musical output: London Concertante performs around 100 concerts a year in cathedrals, churches, concert halls, clubs and festivals, making it the busiest ensemble of its kind in the country.

[www.londonconcertante.com](http://www.londonconcertante.com)

# HOXTON HALL



## VENUE



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Since its establishment in 1863, Hoxton Hall has pioneered creative engagement and community partnerships, remaining a key provider of a diverse programme of performances and youth activities in the East End, while hosting guests of the calibre of Griff, Judi Love and Paul Weller.

*[www.hoxtonhall.co.uk](http://www.hoxtonhall.co.uk)*

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Thank you most of all to Dame Susan Hill  
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PRESENTS

**A  
KIND  
MAN**

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A hand holding a branch of cherry blossoms against a dark background. The hand is positioned in the lower right, with fingers gently gripping the stems. The blossoms are small and light-colored, contrasting with the dark background. The overall mood is serene and elegant.

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