

Regent's Park Theatre and English National Opera present

THE TURN OF THE SCREW

music by **BENJAMIN BRITTEN** libretto by **MYFANWY PIPER**
after a story by **HENRY JAMES**

£4



REGENT'S PARK
OPEN AIR THEATRE

WELCOME



Photo: David Jensen

Developing new creative partnerships enables us to push the boundaries of our artistic programming. We are excited to be working with Daniel Kramer and his team at English National Opera to present this new production of *The Turn of the Screw*. Some of our Open Air Theatre audience may be experiencing opera for the first time – and we hope that you will continue that journey of discovery with English National Opera in the future; opera audiences intrigued to see this work here, may in turn discover the unique possibilities of theatre outdoors.

Our season continues with Shakespeare's *As You Like It* directed by Max Webster and, later this summer, Maria Aberg directs the mean, green monster musical, *Little Shop of Horrors*.

Timothy
Timothy Sheader
Artistic Director

William
William Village
Executive Director



SHADOWS, SPECTRES AND

There can't be many ghost stories that owe their origins to the Archbishop of Canterbury. Yet it was his Grace who first caught the imagination of Henry James with a chilling tale of a governess and her young charges in a remote country house.

Edward White Benson entertained the writer one evening in January 1895 and - as James recorded in his notebooks - told him after dinner a story he had heard from a lady, years before. '... Young children (indefinite in number and age) ... left to the care of servants in an old country house ... The servants, wicked and depraved, corrupt and deprave the children; the children are bad, full of evil ... The servants die and their apparitions, figures return to haunt the house and children, to whom they seem to beckon ... It is all obscure and imperfect, the picture, the story, but there is a suggestion of strangely gruesome effect in it.'

Benson left no account of his own source for this sketchy tale and did not live to see the publication, three years later, of *The Turn of the Screw*, James's famous reimagining of the story. But as co-founder of the Cambridge Ghost Society decades earlier, the future Archbishop clearly had a lively interest in material of this kind.

Perhaps James, with his bizarre but unverifiable source, was deliberately wrapping one further teasing layer of impenetrability around his story of shadows, spectres and unutterable horrors. All good ghost stories tend, after all, to be established thus: a third or-fourth-hand tale, fogged with time, and dimmed by different voices, whose truth is so terrible it must not be looked at face on - and James employs this longstanding narrative device in the novella itself. We approach the story at several removes. A preface sets the scene. A group of friends sit around a fire telling spooky stories.

One, about the haunting of a child, leaves the group breathless. "If the child gives the effect another turn of the screw, what do you say to two children?' asks one man, Douglas, who says that many years previously he heard a story too 'horrible' to admit of repetition. "It's beyond everything. Nothing that I know touches it... for dreadful - dreadfulness ... for general uncanny ugliness and horror and pain."

Thrilled, the group demand to hear it, but the dangerous manuscript is in a packet in a locked drawer in Douglas's apartment in London. It is sent for and while they wait, he relates how he came by it. Many years ago he knew the governess herself ('charming and agreeable') who told him her terrible story, and sent him the manuscript before she died. The youngest daughter of a poor country parson, Douglas explained, she took the post of governess to two orphaned children, following the death of the previous incumbent. Their glamorous and charming guardian dazzled her and she agreed to his strange conditions - that she does not trouble him for any reason whatsoever. And thus the scene is set - an isolated country house, orphaned children, a mysterious death, and an innocent and inexperienced young woman cut off from the external world, and the governess's narrative begins.

Debate continues to rage about James's profoundly ambiguous story. Is it a gothic romance in which the valiant governess battles forces of evil, or is it a character study of a sexually repressed, hysterical and ultimately insane woman? It is for sure a study of

"IT'S BEYOND EVERYTHING. NOTHING THAT I KNOW TOUCHES IT... FOR DREADFUL – DREADFULNESS... FOR GENERAL UNCANNY UGLINESS AND HORROR AND PAIN."

Image, opposite: Peter Pears as Quint and soprano Jennifer Vyvyan as the Governess in the English Opera Group's production of *The Turn Of The Screw*, 1954. Photo: Denis De Marney/Getty Images

UNUTTERABLE HORRORS



innocence corrupted, but who is innocent and who corrupts? The tension of both book and opera depend on what is unsaid. We are ignorant of what went on in the past; we are unsure of what is really happening in the present. So many events both unspeakable and unspoken. In James's narrative we have only the governess's word for what unfolds since neither children nor servants admit to seeing the ghosts. Is there a conspiracy of silence, or are Quint and Miss Jessel a projection of the governess's own disturbed erotic fantasies?

Benjamin Britten first came across James's novella when he was 18 and heard a radio play on the BBC. "Wonderful, impressive but terribly eerie and scary" [sic] he wrote in his diary. It must have stayed with him, and two decades later the composer worked with librettist Myfawny Piper who distilled James's novella into a series of 16 short vignettes, interspersed with musical variations on the 'screw' theme. "Don't worry about having the characters act in a haunted way or say spooky things. Leave all that to the music," Britten told her.

But the tightening claustrophobia of James's single-person narrative could not be replicated on a theatre stage where the audience's gaze is free to roam, and in giving the ghosts bodily form and even things to say (they never utter a word in James's text) Britten and Piper could have risked sacrificing the book's tension and ambiguity. Yet such was their skill that the mystery and profound ambiguity remain, offering an unavoidable challenge for any production of the opera. Are the ghosts real, or are they projections of a troubled mind? There's plenty of clues in the libretto to suggest the deranged governess is the malign spirit. "They are mine, mine, the children. I will never abandon them" she sings. "My dear, You know, you are always watching," says Miles. Quint and the governess are ghastly mirror images - both tell Miles,

"You're mine. You must be free." A 1982 filmed version (available in chunks on YouTube) has the governess in a virginal white dress that is progressively defaced with black swirls as innocence retreats - or madness advances - until in the last scene the entire front is covered in black as if colonised by some dreadful virus. And it's this closing scene that continues to provoke the most debate. To whom are Miles's final words addressed? Who is the devil?

The destruction of innocence was a theme that Britten returned to again and again in his operas. *Billy Budd*, *Peter Grimes*, *Death in Venice*, *Owen Wingrave* (another Henry James story with a libretto by Piper) even the comic *Albert Herring* are all concerned in their own ways with corruption, with what is 'good' and 'evil'. *The Turn of the Screw* is about 'the vulnerability of innocence at all ages' said Piper. Is there a definitive reading of the text? Did Britten believe in the innocence of the virginal governess, or was she the malign presence whose deranged fantasies destroy the children? Paul Kildea, Britten's biographer, quotes Piper, "I don't think Ben really took sides: but James's story certainly underlines his [Britten's] own emotional attitude to the corruptibility of innocence. That evil exists whether in life or in the mind... and is capable of causing the loss of innocence - he was quite certain."

“DID BRITTEN BELIEVE IN THE INNOCENCE OF THE VIRGINAL GOVERNESS, OR WAS SHE THE MALIGN PRESENCE WHOSE DERANGED FANTASIES DESTROY THE CHILDREN?”

The young Britten was far from the first and certainly not the last to be so gripped by James's story. It has inspired many other creative interpretations, perhaps most famously in the form of the 1961 horror film *The Innocents*, starring Deborah Kerr, or more obliquely 2001's *The Others*, directed by Alejandro Amenábar and starring Nicole Kidman. Michael Winner directed a prequel, *The Nightcomers*, with Marlon Brando as a sadomasochistic Quint, while countless novelists, including Rumer Godden, Joyce Carol Oates and Sarah Walters, have explored the possibilities latent in the story. A new movie version called *The Turning* exec-produced by Steven Spielberg is currently being filmed in Ireland with Finn Wolfhard (Mike from Netflix's *Stranger Things*) as Miles, while one of several TV adaptations was a 2009 production that featured - pre-*Downton Abbey* - Michelle Dockery as the Governess paired with Dan Stevens as a sceptical psychiatrist to whom she is telling her story.

One recent opera production by fringe company OperaUpClose took a similar starting point, with the unfortunate governess revealed in the prologue as a patient in a mental hospital. Other directors have destabilised the work's subtle balance by rendering the ghosts too, well, ghostly; and yet Quint and Miss Jessel's insidious remoteness must also be maintained - make them too corporeal and allow them physical contact with the children and the story becomes the lurid 'potboiler' that James himself labelled it in an 1898 letter to his fellow author H G Wells.

Britten's *The Turn of the Screw* was commissioned by the Venice Biennale and given its world premiere on 14 September 1954 at the Teatro La Fenice, Venice, performed by the English Opera Group with Britten's life partner Peter Pears as Quint. It's a chamber opera, scored for a smaller group of instruments, in this case some 13 musicians playing wind, string and percussion. Listen out for the tubular bells, and the celesta, whose eerie sounds, influenced by Balinese gamelan music, are intimately associated with the presence of Quint.

David Hemmings, then a 13-year-old male soprano, later best known as the fashion photographer in Michelangelo Antonioni's *BlowUp*, created the role of Miles. Recalling



Image, above: Deborah Kerr in *The Innocents*, directed by Jack Clayton, 1961. Photo: Silver Screen Collection/Getty Images

the work's ecstatic reception in Venice, he said "It started slowly, and soon there was this rush of enormous enthusiasm from the audience - which absolutely took you by the bowels and broke your heart. We didn't quite know what had happened. There was something like 43 curtain calls." The British premiere was only weeks later, on 6 October 1954 by the Sadler's Wells Opera - the company we know today as English National Opera, its US premiere was in New York in 1958. In 1959 it was the first opera to be filmed for British independent television, and today it is one of the most performed English-language operas in the world.

Imogen Tilden is an arts commissioning editor and writer for *The Guardian*, covering classical music, jazz, folk and world music. She edits www.theguardian.com/music/classical-music-and-opera

Image, below: Henry James by Alvin Langdon Coburn, 1913 © Mary Evans Picture Library



PHILIP REED IN CONVERSATION WITH JANIS KELLY

First published in 1898, when one reviewer described it as ‘the most hopelessly evil story that we have ever read’, Henry James’s *The Turn of the Screw* traces the story of a young, inexperienced governess who is charged with the care of Miles and Flora, two small orphaned children abandoned by their uncle at his grand country house.

The governess sees the figure of an unknown man on the tower and his face at the window; she also sees a woman. Mrs Grose, the housekeeper, identifies the man as Peter Quint (the master’s valet) and the woman as Miss Jessel (the former governess); but both are dead.

A subtle, self-conscious exploration of the haunted house of Victorian culture, *The Turn of the Screw* can be read as a straightforward frightening ghost story. But are the apparitions of Quint and Miss Jessel what they seem? James imbues his text with sexual and social unease, which give the story an eerily equivocal atmosphere. Might these apparitions actually be in the governess’s head?

Probably the most famous of all ghostly tales, James’s novella has continued to fascinate right up until the present day. Composer Benjamin Britten, whose faithful operatic adaptation dates from 1954, had known James’s novella since his teens when he heard the BBC radio broadcast of ‘a wonderful, impressive but terribly eerie and scary play – *The Turn of the Screw* by Henry James’. In 1933 he read James’s ‘glorious and eerie’ novella, which he considered ‘an incredible masterpiece’. He was therefore familiar with James’s novella when Myfanwy Piper, wife of the artist and stage designer John Piper, suggested *The Turn of the Screw* as suitable for operatic treatment. It only

required a small cast: 4 adult singers and two children, a boy and a girl.

Soprano Janis Kelly, who shares the role of Mrs Grose in these performances at Regent’s Park Open Air Theatre, has a long history with this opera, having previously sung the Flora, the Governess and Miss Jessel. Her intimate – possibly unique – association with the piece places her in a special position to offer insight into the characters.

‘My introduction to the opera was playing Flora in Jonathan Miller’s production for ENO when I was about 25. Jonathan liked to feel there were spirits in the room. When we started to rehearse, he liked to conjure up the feeling that there might be unseen presences. He allowed me to explore the possibilities of the character and we did quite a bit of improvisation in order to enter the world of the children.’

Miles and Flora are orphans under the legal protection of a guardian who wants as little to do with them as possible. ‘They must have been very young when their parents died. They perhaps were with grandparents for a time and later with Mrs Grose. And then, of course, with Miss Jessel, but perhaps not so long with her before Peter Quint arrives on the scene.’

What happens between Quint, Jessel, Miles and Flora is never made explicit in the novella or the opera. ‘I’ve never

been in a production when they’ve gone all the way and made clear this is really some kind of abuse. It can be hinted at in all sorts of ways – even just having a glass of wine or Flora wearing Miss Jessel’s dress or putting on make-up – because those were the sorts of things that would have been frowned upon in the 1890s.’

Janis agrees that Britten possessed the uncanny ability of being able to completely enter the world of the child. ‘He had a real insight into both the lives of young boys and girls, an understanding of what happens when you’re experimenting and growing up and pushing the boundaries. I loved that in Flora – her naughtiness and wilfulness.’

Janis later sang the Governess in a production for the Bath and Wessex Opera, as well as covering the role at ENO. ‘I love the ambiguity of this person. On the one hand, she feels like she’s a heroine and that she’s going to save these children; but on the other hand, the music can imply that she’s taken it further than that, and she’s conjuring most of it up in her own head. I’ve done it so many ways, and don’t believe one way is better than another. It’s the one you’re doing now that is the right one for the moment.’

Janis’s point about ambiguity is an important one and surely something which attracted Britten. What’s not articulated in *The Turn of the Screw* is

as significant and meaningful as what is stated, and therefore Britten allows the opera to be open to more than one reading. After all, to whom does Miles address his final words ‘Peter Quint, you devil’ before he dies? Is the ‘devil’ Quint or the Governess?

Miss Jessel, the previous governess who had a relationship with Quint, is a character Janis has assumed more than once. ‘She’s controlled by Quint and is really rather a lost soul.’ Janis played the role alongside her youngest sister (as Flora) at Grange Park, where they could use their personal connection to great effect. Janis also sang Miss Jessel at the Théâtre du Capitole de Toulouse, with Anita Watson who also performs the Governess in this production.

Now for this collaboration between ENO and Regent’s Park Open Air Theatre, Janis completes the circle of female roles in Britten’s opera with Mrs Grose, a role she will be sharing in this run of performances with Sarah Pring.

‘At the start of the opera, Mrs Grose has been alone with Flora for a while, as Miles has been away at school, and is desperate for company. I don’t think she’s an “old” woman, as people were old then at 45 or 50. She is a capable individual, able to run this big house. And remember, she was there when Quint and Miss Jessel were alive, and witnessed what Quint was like. I don’t think he was a

very easy person. He was the master’s valet. It’s said he was sent to the country house because of an illness. That could have been alcoholism, or some kind of psychological problem, or even venereal disease. And Mrs Grose had to cope with him, and probably suffered quite a lot from that. The situation was probably much better for Mrs Grose when Miss Jessel first came along. But once Miss Jessel fell under Quint’s malign influence, she was lost to Mrs Grose.’

After Miss Jessel’s death – we’re never told how in James or Myfanwy Piper’s masterly libretto, though it’s inferred that she may have fallen pregnant by Quint and taken her own life – Mrs Grose is once again responsible for the children. ‘Mrs Grose saw quite a lot of what took place between Quint and Jessel,’ Janis continues, ‘and I believe would have felt guilty because she couldn’t say anything to the children’s absentee guardian.’

The arrival of the new Governess must have been a tremendous relief to Mrs Grose. ‘The Governess is somebody to whom Mrs Grose can pass on the responsibility for Miles (now returned from school) and Flora.’

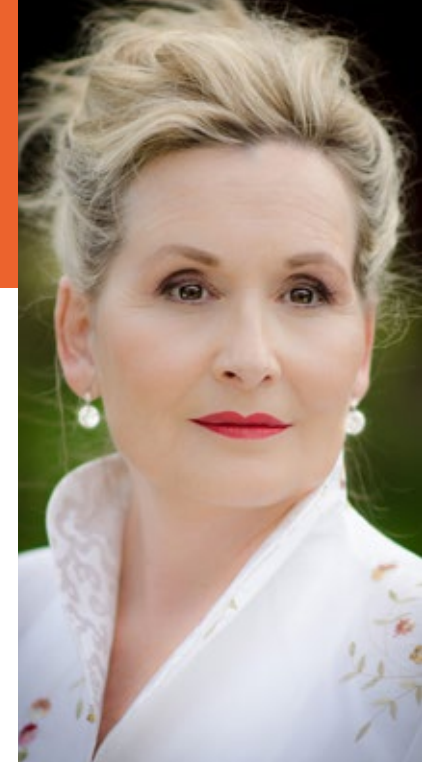
It’s evident that Mrs Grose doesn’t want to think badly of the children. ‘She has this really loving quality about her, it’s very gentle and is there in her music too. I think she’ll do anything to keep the peace. If the Governess says “I think I’ll write to

the children’s guardian”, Mrs Grose will say “Yes, you should do that.” But when the Governess says “But he said not to disturb him”, she’ll respond with “Well, he does hate worries.” She’s someone who is sitting in the middle of it all, and that’s true of Britten’s music as well.’

Hugely experienced in opera from the baroque to the present day (she’s appearing in Nico Muhly’s *Mamie* in New York this autumn and in the premiere of Iain Bell’s *Jack the Ripper: The Women of Whitechapel* at ENO next year), Janis’s observations about Britten’s vocal writing are perceptive.

‘Sometimes the writing is tricky. Britten doesn’t always put the expected emphasis on the words – not on the first beat of the bar, where you would expect, but on the second or third beat. Actually, that’s what makes this such a marvellous piece because it’s not punctuated by the bar lines. It feels as if we’re speaking. None of the vocal lines are “fill-ins”; in the ensembles, I feel you make arias out of any of the lines.’

As she has been preparing Mrs Grose for these performances, Janis has kept in mind her first Mrs Grose, when she played Flora at ENO. That was the soprano Ava June, who was also Janis’s mentor in her early days with the company. ‘She was always thinking about what she was doing, taking in everything and processing.



Image, above: Janis Kelly. Raphaëlle Photography

She kept her eye on me and helped me so much. She sang Mrs Grose most beautifully and never tried to sing it like an older person. That’s who I’ll have in mind when I step out to sing the role at Regent’s Park.’

Philip Reed

BENJAMIN BRITTEN

COMPOSER



Photograph by Lotte Meitner-Graf © (4th March 1973) Supplied by The Lotte Meitner-Graf Archive (LotteMeitnerGraf.com); Juanita, the grandmother of Sholto McMillan (who shares the role of Miles in this production) was a photographer and, assisting in the studio of Lotte Meitner-Graf, was involved in this Britten studio shoot.

Benjamin Britten was born in Lowestoft, Suffolk, on the east coast of England, on 22 November 1913. Although he was already composing vigorously as a child, he nonetheless felt the importance of some solid guidance and in 1928 turned to the composer Frank Bridge. Two years later he went to the Royal College of Music in London, studying with Arthur Benjamin, Harold Samuel and John Ireland. While still a student, he wrote his 'official' Op. 1, the *Sinfonietta* for chamber ensemble, and the *Phantasy Quartet* for oboe and string trio. In 1936 he composed

Our Hunting Fathers, an ambitious song-cycle for soprano and orchestra, which confirmed Britten's virtuosic vocal and instrumental technique. He was already earning his living as a composer, having joined the GPO (Post Office) Film Unit the previous year; the collaboration he began there with the poet W. H. Auden was to prove an important one throughout his career.

Britten found himself in the United States at the outset of World War Two and stayed there for three more years, returning to Britain in 1942. In America he produced a number of important works, among them the orchestral *Sinfonia da Requiem*, the song-cycle *Les Illuminations* for high voice and strings, and his *Violin Concerto*. With the opera *Paul Bunyan* he also made his first essay in a genre that would be of particular importance to him.

Back in Britain, where as a conscientious objector he was excused military service, he began work on the piece that would establish him beyond question as the pre-eminent British composer of his generation – the opera *Peter Grimes*, premiered to an ecstatic reaction on 7 June 1945. *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell* – a cornerstone of the orchestral repertoire – was first performed in the following year. Indeed, Britten now composed one major work after another, among them the operas *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), *Gloriana* (1953), *The Turn of the Screw* (1954), *Noye's Fludde* (1957), *A Midsummer Night's Dream* (1960), *Owen Wingrave* (1970–71) and *Death in Venice* (1971–73); the *Nocturne* for tenor and orchestra (1958), the *War Requiem* (1961–62), a *Cello Symphony* (1963) for Rostropovich and his orchestral *Suite on English Folk Tunes* (1974).

Britten's importance in post-War British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival two years later. His career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor – his Mozart was particularly highly esteemed. Britten's later career was clouded by bouts of ill-health, culminating in heart disease. He never fully recovered from open-heart surgery in 1973, and died on 4 December 1976, at the age of 63, a few months after being appointed a life peer – the first composer ever to know that honour.

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MYFANWY PIPER

LIBRETTO

Mary Myfanwy Evans was born in London in 1911 and educated at St. Hugh's College, Oxford, where she pursued interests in art and literature. After discovering the works of Mondrian and Kandinsky during a visit to Paris in 1934, she founded and edited *Axis*, an English review of abstract art that promoted the British and French avant-garde. She edited the journal from 1935 to 1937.

She met the artist John Piper at a summer painting party in Suffolk in 1934. They married in 1937, settling at Fawley Bottom, near Henley, where their farmhouse became a regular meeting place for artists, musicians, architects and poets, including Alexander Calder, Kenneth Clark and John Betjeman; Betjeman wrote two poems about Ms. Piper, *Myfanwy* and *Myfanwy at Oxford*, both published in 1940.

Besides editing *Axis*, Ms. Piper edited a book of essays, *The Painter's Object* and wrote a biography of Frances Hodgkins for the Penguin Modern Painters series. From the late 1930's through the early 50's, she worked mainly as her husband's assistant and brought up their four children.

Ms. Piper had known Benjamin Britten since the mid-1940's when her husband designed the sets for several operas, including *The Rape of Lucretia* and *Billy Budd*, and it was she who suggested Henry James's novella *The Turn of the Screw* as a subject. She also wrote the libretto for Britten's *Owen Wingrave*, another Henry James story, which Britten was commissioned to write for television in 1968. In 1971, Britten once again invited Ms. Piper to write a libretto for what would be his final opera, *Death in Venice* based on the Thomas Mann novel.

Ms. Piper also wrote a play *The Diary of a Seducer* based on Kierkegaard, as well as the librettos for Malcolm Williamson's *Easter* and several operas by the Welsh composer Alun Hoddinot, including *What the Old Man Does Is Always Right*, *The Rajah's Diamond* and *The Trumpet Major*. She died at the age of 85, on 18 January 1997.

HENRY JAMES

ORIGINAL STORY

Born in New York in 1843, Henry James became one of the most influential writers of his day, writing 20 novels, 112 tales, 12 plays, several volumes of travel and criticism, as well as literary journalism.

Whilst he had private tutors as a youth, he had no formal education. At the age of 12 his father took the family to Europe, where they moved from Switzerland to France to Germany. Leaving an everlasting impression on James, he returned to Europe in 1875 to live, initially in Paris. He wrote literary and topical letters for the *New York Tribune* and started work on his novel *The American*, before moving to London in 1876. Works in this period included *Daisy Miller*, *The Europeans*, *Washington Square* and *The Portrait of a Lady*.

In the 1880s James concentrated on themes of social reform and revolutionaries, with *The Bostonians*, *The Princess Casamassima* and *The Tragic Muse*, and subjects of the developing consciousness and moral education of children with *What Maisie Knew*, *The Turn of the Screw* and *The Awkward Age*.

Other notable works include *The Aspern Papers*, *Owen Wingrave*, *In The Cage*, *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*.

He retained his American citizenship until 1915 but, when World War One broke out, he became a naturalized citizen of England in protest over America's failure to enter the war. He was nominated for the Nobel Prize in Literature in 1911, 1912 and in 1916, when he received the Order of Merit from King George V. He died on 28 February 1916.

COMPANY

SHOLTO McMILLAN Miles

Sholto is a Music Scholar at the Cardinal Vaughan Memorial School, Holland Park, with Scott Price as Head of Music and Choir Master. He is taught singing by Anita Morrison and Susanne Dymott.

He is a treble in the *Schola Cantorum* of the Cardinal Vaughan Memorial School.

Recent performances include:

Monteverdi *Vespers* (with His Majesty's Sagbutts and Cornetts); *Tosca* (Royal Opera House); Handel's *Messiah* (Holy Trinity, Sloane Square); Praetorius' *Mass for Christmas Morning* (with the Gabriele Consort at John's, Smith Square) and *Khovanshchina* (BBC Proms).

Sholto also plays the piano and guitar. He has performed lead roles in a number of amateur drama productions over the years for groups such as Perform. Sholto considers Led Zeppelin among his greatest musical influences.

ELLIE BRADBURY Flora

Ellie studies singing with Ansy Boothroyd and is a member of the West Sussex Youth Choir, Chichester Festival Youth Theatre and Showdown Theatre Arts. She has attended several Build An Opera summer schools, and is also passionate about musical theatre.

This is Ellie's professional operatic debut. She studies ballet and plays bassoon, violin and the recorder.

Notable engagements include: *Beauty and the Beast* (Chichester Festival); *Bugsy Malone* (Capitol Theatre, Horsham); *High School Musical* (Nomad Theatre); *Shakespeare Street* (Build An Opera).

Ellie was delighted to perform in the presence of Her Majesty The Queen at Chichester Festival Theatre in November 2017. She has given concerts in Germany with West Sussex Youth Orchestra and Choir, and will tour Belgium in 2018.

DANIEL ALEXANDER SIDHOM Miles

Daniel was a student at the Junior RNCM where he studied voice with Ian Gray, and piano with Manola Hatfield. Until 2017 he studied bassoon privately with Simon Dewhurst, and took private lessons for speech and drama with Angela Walker. He is a chorister at Derby Cathedral and, since 2017, a music scholar at Harrow Boarding School studying piano (ABRSM Grade 8) with Mark Smith, bassoon (ABRSM Grade 5) with Rachel Edmonds, and singing (ABRSM Grade 8) with Mary Nelson.

From 2017 he has been a member of Harrow's Elite Vocal Ensemble - Byron Consort, and sang solo in *Churchill Songs* (Royal Albert Hall). He was awarded a music scholarship

at Newcastle-under-Lyme school and Harrow school, and he is a veteran and winner of many Speech and Drama trophies of the Newcastle-under-Lyme Festival for Music, Speech and Drama.

Daniel has been a student at K.De.K.Danceworks since 2011 where he trains in Ballroom and Latin American Dancing, achieving high accolades in both examinations and competitions. He has also participated in many charity concerts and choir concerts and competitions.

ELEN WILLMER Flora

Elen sang in ENO's *Queen of Spades* (Coliseum, 2015) with girls from Old Palace School, and also in *Il Trittico* and *Cedipe* (Royal Opera House).

Elen studies singing with Sarah Forbes. She has been a chorister at Croydon Minster since she was 7 and is now joint Head Girl, holding the Royal School of Church Music Bishop's Award. With the Minster Choir she has sung at the Festival Hall, St Paul's and numerous other cathedrals. She was selected to perform with the London Mozart Players as their 2016 'Christmas Chorister'.

Elen is a keen dancer and has the ISTD Gold Jazz award. She studies tap, modern and jazz at Cavat Theatre Arts, performing at the Fairfield Halls and the Barn Theatre Oxted.

LEO JEMISON Miles (Cover)

Leo is currently studying at St John's Primary School, Penge. He will join his brother at Trinity School, Croydon in September as a music scholar.

Leo recently sang as a solo treble with his brother for Bernstein's *Mass* at the Royal Festival Hall with Marin Alsop, and Mendelssohn's treble duet *I Waited for the Lord* in Notre Dame and St Martin-in-the-Fields with Bromley Boy Singers, directed by Travis Baker.

He plays the bassoon, percussion and piano, and is a member of several bands with Bromley Youth Music Trust. Leo is interested in marine biology and in his spare time enjoys wildlife documentaries and football, and trying to teach his rescue dog Bowie to improve his ball fetching skills.

Daniel Alexander Sidhom

Fiona Dunn, Daniel Alexander Sidhom, Elen Willmer, Sholto McMILLAN, Ellie Bradbury



Timothy Shearer, Janis Kelly, Ellie Bradbury



Elen Willmer



Sholto McMILLAN

JANIS KELLY Mrs Grose

Janis Kelly studied at the RSAMD (now Royal Scottish Conservatoire) in her native Glasgow, at the Royal College of Music in London and with Elisabeth Grümmer in Paris. Widely recognized as one of the great singing actresses of her generation, Janis Kelly's work continues to take her to the world's leading Opera Houses, ranging from the operatic and concert platform, to Hollywood films and soundtracks.

Future engagements for ENO: Polly Nichols *Jack the Ripper: The Women of Whitechapel* 2019.

Previously for ENO: Over the last 30 years, Marcellina and Countess *The Marriage of Figaro*, *Alcina*, *Rose Street Scene*, Mrs Naidoo *Satyagraha*, Mrs Nixon *Nixon in China*, Iris *Semele*, Yum Yum *The Mikado*, Despina *Così fan Tutte*, Romilda *Xerxes*, as well as roles in operas by Monteverdi, Purcell, Humperdink, Offenbach and Birtwistle.

Janis received worldwide acclaim for her portrayal of the title role in Rufus Wainwright's *Prima Donna*, which she has performed at the Manchester International Festival (World Premiere), Sadler's Wells, Toronto and Portland; in concert at Royal Opera House and Teatro Real, Madrid, and is now available on CD (Deutsche Grammophon).

Most recent appearances include: Mrs Lovett *Sweeney Todd* (Welsh National Opera); Mrs Nixon (Metropolitan Opera, New York/Omroep Muziek); Lady Billows *Albert Herring* (Los Angeles Opera); Hazel George in the World Premiere of

Philip Glass' *The Perfect American* (Teatro Real, Madrid/English National Opera); Marcellina (Garsington); Miss Jessel *The Turn of the Screw*, Mrs Coyle *Owen Wingrave* (Théâtre du Capitole, Toulouse); Berta *Il barbiere di Siviglia*, Madame Jouvénot *Adriana Lecouvreur*, Nella *Gianni Schicchi* (Royal Opera House); Berta (Glyndebourne); Christine *Intermezzo* (Buxton Festival); Sister Helen in Jake Heggie's *Dead Man Walking* (Eugene Opera, Oregon); Foreign Princess *Rusalka* (Grange Park). She appears as Mrs Rutland in Nico Muhly's *Marnie* at the Metropolitan Opera in November 2018.

RACHAEL LLOYD Miss Jessel

Rachael Lloyd trained at Guildhall School of Music and Drama.

Previously for ENO: Woman/Mother *The Day After*, Pitti-Sing *The Mikado*, Third Lady *The Magic Flute*.

Notable engagements include: *Carmen* (Raymond Gubbay Ltd.); Kate Pinkerton *Madama Butterfly* (Royal Opera House); *Amastre Serse* (Early Opera Company/English Touring Opera); Dido (TPT Theater Thüringen); Cornelia *Giulio Cesare* (Glyndebourne); Meg Page *Falstaff* (Glyndebourne on Tour); Mme Anderson *A Little Night Music* (Théâtre du Châtelet); Ravel's *Trois Poèmes de Stéphane Mallarmé*; Karl Jenkins' *The Armed Man: A Mass for Peace* with the London Philharmonic Orchestra.

Recent and future engagements include: Alisa *Lucia Di Lammermoor* (Royal Opera House); Emily *4:48 Psychosis* (Royal Opera House/

Lyric Hammersmith); Grimgerde *Die Walküre* (London Philharmonic Orchestra); Selene *Berenice* with Lawrence Cummings for the re-opening of the Linbury, and Emily in a revival of *4:48 Psychosis* (Opera National de Rhin).

RHIAN LOIS The Governess

Currently an ENO Harewood Artist, Welsh soprano Rhian Lois is graduate of the Royal Welsh College of Music and Drama, Royal College of Music and National Opera Studio.

Future engagements for ENO: Valencienne *The Merry Widow* 2019.

Previously for ENO: Susanna *The Marriage of Figaro*, Atalanta *Xerxes*, Musetta *La bohème*, Frasquita *Carmen*, Young Woman *Between Worlds*, First Niece *Peter Grimes*, Papagena *The Magic Flute*, Yvette *The Passenger*.

Notable engagements include: Angelika *Figaro gets a Divorce* (Grand Théâtre de Genève – house debut, European premiere); Adele *Die Fledermaus* (Welsh National Opera); Zerlina *Don Giovanni* (Santa Fe); Papagena *The Magic Flute* (Royal Opera House).

WILLIAM MORGAN The Prologue / Peter Quint

William Morgan is an ENO Harewood Artist. He trained at the National Opera Studio and the Royal College of Music, London.

Future engagements for ENO: The Writer *Jack the Ripper: The Women of Whitechapel* 2019, Hot Biscuit Slim *Paul Bunyan*.

Rhian Lois

Janis Kelly



Rachael Lloyd

William Morgan



Toby Purser



SARAH PRING

Mrs Grose

Sarah Pring trained at the Guildhall School of Music and Drama and the National Opera Studio.

Future engagements for ENO: Alisa Lucia *Lucia di Lammermoor* 2018.

Previously for ENO: Alisa Lucia *Lucia di Lammermoor*, Mrs Alexander *Satyagraha*, Mayor's Wife *Jenufa*.

Notable engagements include:

Lady Bertram *Mansfield Park* (The Grange Festival); Mother *Hansel and Gretel* (Opera North); Marcellina *Le nozze di Figaro*, Waltraute *Die Walküre* (Welsh National Opera); Zita *Gianni Schicchi* (Opera Holland Park/Singapore Lyric Opera); Madame Larina *Eugene Onegin* (Staatsoper Stuttgart); Berta *Il barbiere di Siviglia*, Giovanna *Rigoletto*, Annina *La traviata* (Royal Opera House).

Sarah has also been awarded both the Sir John Christie Award and Glyndebourne/ESSO Touring Award.

Future plans include Glasha in *Jenufa* at Covent Garden, and the release of a recording of *Letters from Lony* by Ronald Corp.

ELIN PRITCHARD

Miss Jessel

Welsh Soprano Elin Pritchard is a graduate of the Alexander Gibson Opera School at the Royal Conservatoire of Scotland, where she was awarded a Master of Opera with distinction and a Master of Music, and of London's National Opera Studio. She is also a Samling Artist.

Notable engagements include: Micaëla *Carmen* (Mid Wales Opera); Female Chorus *The Rape of Lucretia* (British Youth Opera); Miss Jessel *The Turn of the Screw*, Nella *Gianni*

Schicchi, Giorgetta *Il tabarro*, Stella *I Gioielli della Madonna*, Musetta *La bohème* (Opera Holland Park); Lucia *Lucia di Lammermoor* (Buxton Festival Opera); Fiordiligi *Così fan tutte* (Den Jyske Opera); Donna Elvira *Don Giovanni* (Finnish National Opera); Donna Elvira, Anne Trulove *The Rake's Progress*, Violetta *La traviata* (Scottish Opera).

Elin is equally in demand on the concert platform with repertoire including Bruckner *Mass in F Minor*, Brahms *Requiem*, Dvorak *Te Deum*, Fauré *Requiem*, Mendelssohn *Elijah*, Mozart *Coronation Mass*, *Mass in C Minor* and *Requiem*, Rossini *Petite Messe Solennelle* and *Stabat Mater*, Rutter *Requiem* and Verdi *Requiem*.

Recent and future engagements include: Kupava *The Snow Maiden*, Nedda *I Pagliacci* (Opera North); Violetta (Den Jyske Opera); Tosca (English Touring Opera); Marie *The Daughter of the Regiment* (Buxton Festival/Opera Della Luna); Adalgisa in a concert performance of *Norma* with the Chelsea Opera Group; Beethoven *Symphony No. 9* (Dresden Philharmonic Orchestra); Poulenc *Gloria* (Royal Philharmonic Orchestra); Haydn *St Nicholas* (English Chamber Orchestra); Mahler *Symphony No. 4* (Northern Chords Festival); Vaughan Williams *Sea Symphony* (Brighton Philharmonic); *Hathaway – Eight Arias for a Bardic Life* (Buxton Festival); Brahms *Requiem* (Ulster Orchestra); Opera Galas for Clonter Opera and the Samling Foundation (Wigmore Hall).

ELGAN LLŶR THOMAS

The Prologue / Peter Quint

Future engagements for ENO: Johnny Inkslinger *Paul Bunyan*, Normanno (Cover Arturo) *Lucia di Lammermoor* (2018).

Previously for ENO: Cover Almaviva *The Barber of Seville*.

Born in Llandudno, North Wales, Elgan studied at the Royal Northern College of Music in Manchester and the Guildhall School of Music and Drama in London. He joined Scottish Opera as an Emerging Artist for the 2016/17 season. Elgan is a 2018/19 ENO Harewood Artist and is generously supported by an Opera Awards Foundation bursary.

Awards include the Stuart Burrows International Voice Award, Kerry Keane Young Artist Award at the 2015 Les Azuriales Festival, Osborne Roberts Blue Riband Prize at the National Eisteddfod of Wales and the Urdd National Eisteddfod Bryn Terfel Scholarship.

Elgan is also an 2018/19 Equilibrium Young Artist, a new programme set up by international soprano and conductor, Barbara Hannigan. Elgan will sing the title role in Stravinsky's *The Rake's Progress* in performances at La Monnaie in Brussels and also performances in the USA and UK. As well as the Stravinsky, he will sing the tenor solo in Mozart's *Requiem* with the Danish National Symphony Orchestra in Copenhagen with Hannigan conducting. He will make his house debut at the Opera National de Bordeaux singing Count Almaiva in Laurent Pelly's production of *Il barbiere di Siviglia*, conducted by Marc Minkowski.

Notable engagements include: Count Almaviva *Il barbiere di Siviglia* (Théâtre des Champs Elysees, Paris); Spoletta *Tosca* (Llangollen International Musical Eisteddfod, semi-staged concert performance with Orchestra of Welsh National Opera); Nemorino *The Elixir of Love*, Titorelli/Flogger/Berthold *The Trial*,

Brighella *Ariadne auf Naxos* (Scottish Opera); Fenton *Falstaff* (Cambridge Philharmonic Society, semi-staged concert performance); Johnny Inkslinger *Paul Bunyan* (Welsh National Youth Opera); Male Chorus *The Rape of Lucretia* (Guildhall School of Music and Drama); title role *Albert Herring* (Royal Northern College of Music); Orbin in Elgar's *Caractacus* with the Huddersfield Choral Society and Orchestra of Opera North under the baton of Martyn Brabbins.

ANITA WATSON

The Governess

Anita Watson studied at the Sydney Conservatorium of Music before joining the Cologne Opera Studio and the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden.

Notable engagements include: The Governess *The Turn of the Screw* (La Fenice, Venice / Théâtre du Capitole, Toulouse); Gretel *Hänsel und Gretel*, First Lady *Die Zauberflöte* (Royal Opera House); Donna Anna *Don Giovanni* (Opera Australia/Nederlandse Reisopera/Landestheater Salzburg/Scottish Opera/Teatro La Fenice, Venice); Pamina *Die Zauberflöte* (Welsh National Opera); Mimi *La bohème* (Opera North/Nederlandse Reisopera); Anne Trulove *The Rake's Progress* (Teatro Municipal de Santiago).

Anita won First Prize in the ARD Music Competition, Munich, the Australian Singing Competition, and the SWR Emmerich-Smola Prize, as well as prizes in the Queen Sonja Competition, Neue Stimmen and Operalia.

Anita Watson

Elgan Llŷr Thomas, Daniel Alexander Sidhom



Elin Pritchard

Sarah Pring



Elgan Llŷr Thomas



Regent's Park Theatre and English National Opera present

22 — 30 Jun

THE TURN OF THE SCREW

music by **BENJAMIN BRITTEN** libretto by **MYFANWY PIPER**
after a story by **HENRY JAMES**



COMPANY

22 | 25 | 27(mat) | 29 | 30(eve)

23 | 26 | 27(eve) | 30(mat)

The Prologue
The Governess
Miles } *young children in her charge*
Flora }
Mrs Grose *the housekeeper*
Peter Quint *a former man-servant*
Miss Jessel *a former governess*
Miles (Cover)

William Morgan
Anita Watson
Daniel Alexander Sidhom
Elen Willmer
Janis Kelly
Elgan Llŷr Thomas
Elin Pritchard
Leo Jemison

Elgan Llŷr Thomas
Rhian Lois
Sholto McMillan
Ellie Bradbury
Sarah Pring
William Morgan
Rachael Lloyd

MEMBERS OF THE ENO ORCHESTRA

first violin **Janice Graham**; *second violin* **Sophia Durrant**; *viola* **Rebecca Chambers**;
cello **Jonathan Ayling**; *double bass* **Graham Mitchell**; *flute* **Claire Wickes**; *oboe* **Ruth Bolister**;
clarinet **Barnaby Robson**; *bassoon* **Meyrick Alexander**; *horn* **John Thurgood**; *harp* **Alison Martin**;
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 #TheTurnoftheScrew #OAT2018

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Movement Director
Lighting Designer
Sound Designer
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Fight Director

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Timothy Sheader
Soutra Gilmour
Jenny Ogilvie
Jon Clark
Nick Lidster for Autograph
Barbara Houseman
Paul Benzing

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Assistant Director
Leader

Adam Hickox
Fiona Dunn
Janice Graham

Production Manager
Deputy Production Manager
Costume Supervisor
Wig Designers
Props Supervisor
Assistant Costume Supervisor
Company Stage Manager
Deputy Stage Manager
Assistant Stage Managers
Technical Assistant Stage Manager

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Ned Lay
Anna Josephs
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Sorcha Doherty, Alice Jenkins
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Vocal Training & Development

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CREATIVE TEAM

TOBY PURSER Conductor

Toby is an ENO Mackerras Fellow.

For ENO: *The Marriage of Figaro*, *La Traviata*.

Toby Purser's combination of passion and intellect, structure and freedom, poetry and drama have earned him immediate attention and praise from critics ("galvanising" The Telegraph, "such musical energy" The Times, "briskly energetic" The Guardian) and audiences around the world.

Founder and Principal Conductor of the ground-breaking Orion Orchestra, his talent has prompted invitations from English National Opera (where he holds a position as ENO Mackerras Conducting Fellow), New Sussex Opera (as their new Musical Director), Grange Park Opera, Opera National de Paris, St Petersburg Festival Orchestra and many leading British orchestras. Working with the Royal Liverpool Philharmonic Orchestra and the tenor Jesús León, he recorded *Bel Canto*, now available on Opus Arte CD.

As Artistic Director of the Peace and Prosperity Trust, he has been furthering cultural collaboration between the UK and the Middle East with concerts in Beirut and London, bringing together Western and Middle Eastern opera singers, helping relaunch the Beirut Orpheus Choir, and taking music and musical instruments to Syrian children in the refugee camps on the Lebanese/Syrian border.

Notable engagements elsewhere:

For Grange Park Opera, he has conducted *Madama Butterfly*, *Eugene Onegin*, *Rigoletto* and *Fortunio*, which was also performed at the Buxton Festival. For Opera Della Luna, *The Daughter of the Regiment*, *Orpheus in the Underworld*, *Tales of Offenbach* and *The Queen's Lace Handkerchief* (UK Premiere). Other operatic performances have included Haydn's *The Apothecary* and *La Canterina* for Bampton Classical Opera, *Hänsel und Gretel* and *Die Entführung aus dem Serail* for British Youth Opera and *Le Comte Ory* for Chelsea Opera Group. For Pimlico Opera, he has conducted productions in various prisons, with a cast of inmates performing alongside professionals in repertoire include *Carmen the Musical*, *Les Misérables*, *Sugar*, *Sister Act*, *Sweeney Todd* and *West Side Story*.

TIMOTHY SHEADER Director

Timothy Sheader has been Artistic Director and Joint Chief Executive of Regent's Park Open Air Theatre since 2007.

For Regent's Park, productions include: *Jesus Christ Superstar* (Evening Standard Award winner, Best Musical; Olivier Award winner, Best Musical Revival; also at The Lyric Opera of Chicago); *A Tale of Two Cities*; *Running Wild* (also UK Tour); *Peter Pan* (Olivier Award nominated, Best Family and Entertainment); *To Kill a Mockingbird* (WhatsOnStage

Award Best Play Revival/UK Tour and Barbican); The Gershwins' *Porgy and Bess* (Olivier Award nominated, Best Musical Revival); *Crazy for You* (Olivier Award winner, Best Musical Revival; also at the Novello); *Hello, Dolly!* (Olivier Award winner, Best Musical Revival; Evening Standard Award winner, Best Musical); *Into the Woods* (Olivier Award winner, Best Musical Revival/available on Digital Theatre; also Public Theater/Delacorte Theater, New York).

Other theatre includes: *The Magistrate* (National Theatre); *Barnum* (Chichester Festival); *Imagine This* (New London); *Hobson's Choice*, *The Clandestine Marriage*, *Love in a Maze* (Watermill); *Rodgers and Hammerstein's Cinderella*, *The Three Musketeers* (Bristol Old Vic); *The Star Throwers*, *Unless* (Stephen Joseph Theatre, Scarborough); *Misconceptions* (Derby Playhouse); *Streetcar to Tennessee* (Young Vic); *Achilles* (Edinburgh Fringe First); *Wild, Wild Women* (Orange Tree); *Arms and the Man* (National Tour); *Piaf*, *Sweet Charity* (Sheffield Crucible; TMA Best Musical Award); *My Fair Lady* (Aarhus Teater, Denmark).

SOUTRA GILMOUR Designer

For Regent's Park: *Into the Woods* (also Delacorte Theater, New York).

Theatre includes: *Strictly Ballroom* (Piccadilly Theatre); *Knives and Hens* (Donmar Warehouse); *Romeo and Juliet* (Shakespeare's Globe);

Pitchfork Disney (Shoreditch Town Hall); *Guys and Dolls* (Manchester Royal Exchange); *I See You* (Royal Court); *Les Blancs*, *Twelfth Night*, *Strange Interlude*, *Antigone* (National Theatre); *Cyrano de Bergerac* (Roundabout Theatre, Tony nomination); *Merrily We Roll Along* (Menier/West End/Huntingdon Theatre); *Bull* (Young Vic/Tour); *Reasons to be Pretty* (Almeida); *Assassins* (Menier); *The Homecoming* (Trafalgar Studios); *Urinetown* (St James Theatre); *The Commitments* (Palace Theatre/Tour); *The Little Dog Laughed* (Garrick); *Hecuba*, *Candide* (RSC); *The Love and The Collection* (Comedy Theatre, Olivier Award nomination); *Angels in America* (Lyric, Hammersmith); *In a Forest Dark and Deep* (Vaudeville); *Opera Shots* 2011/2012, *Quartett* (Royal Opera House); *Carmen*, *Saul*, *Hansel and Gretel* (Opera North).

JENNY OGILVIE Movement Director

Jenny is an actor, director and movement specialist.

Movement direction and choreography in theatre and opera includes: *Love and Information* (Sheffield Crucible); *La Traviata* (Longborough Festival); *Absolute Hell* (National Theatre); *B* (Royal Court); *Greek* (Scottish Opera/Opera Ventures); Britten's *A Midsummer Night's Dream* (Aldeburgh Festival); *A Midsummer Night's Dream* (Young Vic); *Lucia di Lammermoor* (Buxton Opera House); *Three Sisters* (Southwark Playhouse);

P'yongyang, *Somersaults*, *The Soft of Her Palm* (Finborough).

Direction includes: *Dr Angelus* (Finborough).

jenny-ogilvie.com

JON CLARK Lighting Designer

For Regent's Park: *Into the Woods*.

Opera includes: *The Exterminating Angel* (The Metropolitan Opera, Royal Opera House, Salzburg Festival, Royal Danish Opera); *Written on Skin* (Festival d'Aix-en-Provence, Royal Opera House, Lincoln Center New York, Bolshoi Moscow, Paris, Amsterdam, Vienna); *Kròl Roger* (Royal Opera House/Opera Australia. Green Room Award for Lighting Design); *Lucia di Lammermoor* (Royal Opera House); *The Winter's Tale*, *La bohème*, *Wozzeck* (English National Opera); *Hamlet* (Glyndebourne/Adelaide Festival).

Theatre includes: *The Lehman Trilogy*, *Absolute Hell*, *Amadeus*, *As You Like It*, *Othello* (National Theatre); *The Tempest*, *The Winter's Tale*, *King Lear* (RSC); *The Jungle* (also Young Vic), *Cat on a Hot Tin Roof*, *King Charles III* (Olivier nomination, also Broadway, Sydney and UK Tour), *Three Days of Rain* (Olivier nomination), *Doctor Faustus*, *Made in Dagenham*, *The Commitments* (West End); *The Inheritance*, *Life of Galileo* (Young Vic); *A Streetcar Named Desire* (Young Vic/New York); *Richard III* (Almeida), *Limehouse* (Donmar Warehouse); *The Lorax* (Old Vic/Toronto/US Tour); *Fatherland* (Manchester International Festival).

NICK LIDSTER for AUTOGRAPH Sound Designer

Nick is a senior member of the Autograph design team.

Current projects: *The Band* (Opera House, Manchester).

For Regent's Park: *Peter Pan*, *On The Town*, *Jesus Christ Superstar* (2017 Olivier Best Sound Design nomination).

Recent projects: *The Public Administration and Constitutional Affairs Committee Takes Oral Evidence on Whitehall's Relationship with Kids Company* (Donmar Warehouse); *The Girls* (Phoenix Theatre).

Theatre includes: *Hey! Mr Producer* (Cameron Mackintosh's 30th Anniversary Royal Gala, Lyceum); *Martin Guerre* (UK Bus and Truck Tour); *Miss Saigon* (UK Tours/Japanese Productions/Malmö Sweden); *Les Misérables* (UK Tours/Berlin/Concert versions in Belfast/Scandinavian Arena Concert Tour); *Pacific Overtures* (Donmar Warehouse, 2004 Olivier Best Sound Design nomination); *Sweeney Todd* (Royal Opera House/ENO); *Chitty Chitty Bang Bang* (UK Tour); *Sinatra* (London Palladium/UK Tour); *Nicholas Nickleby* (Chichester Festival); *On The Town* (ENO); *Parade* (2008 Olivier Best Sound Design nomination); *Passion*, *Spelling Bee*, *City of Angels* (Donmar Warehouse); *Imagine This* (New London); *Mother Courage* (National Theatre, 2010 Olivier Best Sound Design nomination); *Lend Me A Tenor The Musical* (Gielgud); *Finding Neverland*

(Leicester Haymarket); *Privates On Parade* (Noel Coward); *A Chorus Line* (London Palladium); *Kiss Me Kate* (Opera North); *The Vote* (Donmar Warehouse/Channel 4); *Urinetown* (Apollo); *The Last Five Years* (St James Theatre); *Annie Get Your Gun* (Sheffield Crucible).

BARBARA HOUSEMAN Season Associate Director (Voice)

Barbara has been Voice and Text Coach at Regent's Park since 2009 and Season Associate Director since 2014.

Voice and text coach credits include: *Strictly Ballroom* (Piccadilly); *The Ferryman* (Gielgud); *Rosencrantz & Guildenstern are Dead* (Old Vic); *The Curious Incident of the Dog in the Night-Time* (Gielgud/Tour); *St Joan*, *All Female Trilogy*; *Les Liaisons Dangereuses*, *Coriolanus*, *Trelawny of the Wells* (Donmar Warehouse); *Kenneth Branagh Season* (Garrick); *Dr Faustus* (Duke of York's); *Richard III*, *Macbeth* (Trafalgar Studios); *Sweet Bird of Youth*, *The Duchess of Malfi*, *The Playboy of the Western World*, *Design for Living* (Old Vic); *The Ladykillers* (Gielgud); *The Government Inspector* (Young Vic); *All's Well That Ends Well* (Shakespeare's Globe). Barbara was also Voice and Text Coach for the Royal Shakespeare Company for six years.

Associate Director (Voice and Text) credits includes: *Romeo and Juliet* (Naples Festival), *The Comedy of Errors*, *More Grimm Tales* (Young Vic).

Personal Voice Coach includes: for Jude Law, *Obsession* (Barbican); *Henry V* (Noel Coward); *Anna Christie* (Donmar Warehouse); *Hamlet* (Wyndham's); for Clive Owen, *Old Times* (Broadway); for Daniel Radcliffe, *The Cripple of Inishmaan* (Noel Coward/Broadway), *How to Succeed in Business* (Broadway) and *Equus* (Gielgud/Broadway).

She is the author of *Finding Your Voice and Tackling Text* [and Subtext] both published by Nick Hern Books and Artistic Director of Dangerous Spaces Theatre Company.

PAUL BENZING Fight Director

For Regent's Park: *Into the Woods*, *The Comedy of Errors*.

Credits include: *Sweeney Todd*, *Private Lives*, *Pajama Game* (Chichester Festival/West End); *National Anthems* (Old Vic); *Journey's End*, *The Country Wife*, *The Sea*, *Marguerite* (West End); *Making Noise Quietly*, *American Buffalo* (Donmar Warehouse); *The Revenger's Tragedy*, *Nation*, *Emperor and Galilean*, *Antigone* (National Theatre); *What the Butler Saw*, *Beasts and Beauties* (Hampstead); *Othello* (Ludlow Festival); *Moonlight and Magnolias*, *Of Mice and Men*, *Sleuth* (Watermill); *Close the Coalhouse Door*, *Blue Remembered Hills*, *Catch 22* (Northern Stage); *Who's Afraid of Virginia Woolf?* (Sheffield Crucible); *Don Giovanni* (Glyndebourne), *Seven Acts of Mercy* (RSC); *Crazy For You* (UK Tour); *War Horse* (UK Tour/ West End).

ADAM HICKOX Assistant Conductor

Born into a musical family, many of Adam Hickox's early musical experiences came as a treble – he was a chorister in Wells Cathedral Choir for the 2008/09 year. Before this, he performed until the age of 12 as a treble at Opera Australia.

Adam is currently studying orchestral conducting at the Royal Academy of Music under Sian Edwards. He begins this season as assistant conductor ENO in *The Turn of the Screw*, and his most recent engagements have included Vivaldi's *Gloria* for the Klosters Music Festival, and conducting BBC NOW under the tutelage of Martyn Brabbins. A recent graduate of Gonville and Caius college Cambridge, where he read music, Adam was the conductor of the Cambridge University Symphony Orchestra.

Engagements in the last year have included conducting Monteverdi's *Vespers* of 1610 in King's College chapel, a performance of Schoenberg's *Chamber Symphony No. 1* in West Road concert hall with Cambridge University Chamber Orchestra, and a run of Stravinsky's *The Rake's Progress*.

In 2016, Adam co-founded the Endelienta Ensemble, which brings together postgraduate instrumentalists for a series of concerts in Cornwall, including Beethoven's *Sixth Symphony*.

FIONA DUNN Assistant Director

Studied at King's College University and RADA.

For Regent's Park as Associate Director: *On The Town, Peter Pan, All My Sons, Ragtime, The Sound Of Music.*

Resident Director: *Lord of the Flies, To Kill a Mockingbird* (Regent's Park and Tour).

Associate Director: *Strictly Ballroom* (Piccadilly Theatre).

As Assistant and Staff Director: *La Traviata, Lucia di Lammermoor* (Royal Opera House); *Pajama Game* (Chichester Festival); *Hamlet, Don Giovanni, The Cunning Little Vixen, Imago, The Rape of Lucretia* (2014/15), *The Turn of the Screw* (Glyndebourne).

As an actor Fiona has worked for 20 years with companies in the West End, Chichester Festival Theatre and Minerva, RSC, Repertory companies throughout the UK, in radio and on TV.

Future work includes: *Cendrillon* (Glyndebourne).

JANICE GRAHAM Leader

Janice Graham studied at the Purcell School, the Guildhall and the Juilliard School, won scholarships to study at Tanglewood and in 1990 was the Gold Medal Winner of the LSO/Shell

competition. She was leader of BBC NOW, with whom she performed the Mendelssohn and Nielsen concertos, and assistant leader of the LSO, participating in its Barbican chamber series with Bashmet and Previn. She has appeared as guest leader with most of the UK's leading opera and symphony orchestras, and is Artistic Director of the English Sinfonia. Her work has also embraced many other areas, from contemporary music to chamber music, as well as leading for many film soundtracks. Recordings include Dohnányi's *Second Violin Concerto* (ASV), Delius's *First and Second Violin Sonatas* and Walton's *Sonata* (EMI) and Holst's solo violin works (Naxos).

ENGLISH NATIONAL OPERA Producer

English National Opera believes that opera of the highest quality should be accessible to everyone. A national company of international standard, ENO forges ground-breaking collaborations across art forms, and our world-class productions inspire, surprise, and captivate. We sing in English and believe that singing in our own language connects the performers and the audience to the drama onstage, and enhances the experience for all.

ENO performs a wide repertoire of opera from classic favourites and seminal works, to contemporary titles and brand new commissions. In 2017 we staged the World Premieres of operas *Marnie* and *The Winter's Tale*.

With 2,359 seats, our home, the iconic London Coliseum on St Martin's Lane, is the largest theatre in London's West End. It was designed for Sir Oswald Stoll by Frank Matcham, the leading theatre architect of his day. Between April 2016 and July 2017, 346,400 people came to enjoy an ENO performance either at the London Coliseum or at another venue in London. In addition, more than 188,000 people saw an ENO co-production outside of the UK.

It is central to ENO's mission to ensure that price is never a barrier for people wanting to enjoy great opera. 42,500 tickets at £20* or less are available across ENO's 2018/19 season (around 23% of tickets to every show) and we provide great seats at significantly reduced prices to Under 30s and full-time students through our Access All Arias scheme.

We nurture talent across the entire company, whether on-stage, backstage, or in the pit; and we provide a platform for young singers to develop global careers. 80% of ENO singers and conductors are British born/trained/resident.

For more information on ENO and our upcoming productions, please visit eno.org

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REGENT'S PARK THEATRE LTD Producer

Established in 1932, the award-winning Regent's Park Open Air Theatre is one of the largest theatres in London. Situated in the beautiful surroundings of a Royal Park, both its stage and auditorium are entirely uncovered. The theatre is celebrated for its bold and dynamic productions (*Jesus Christ Superstar, The Seagull, Porgy and Bess, The Crucible, Henry V*), with audiences of over 140,000 each year during its 18-week season.

"Regent's Park Open Air Theatre has been transformed into one of the capital's most exciting spaces." The Guardian

Timothy Sheader and William Village were appointed Joint Chief Executives in 2007. During their tenure, the theatre's productions of *To Kill a Mockingbird* and *The Sound of Music* won the WhatsOnStage Best Play Revival and Best Musical Revival Awards respectively, *Into the Woods* won the Olivier Award for Best Musical Revival and transferred to the Delacorte Theatre, Central Park, New York in 2012, and *Hello, Dolly!* won the Evening Standard Award for Best Musical alongside a further three Laurence Olivier Awards. 2011's record-breaking production of *Crazy for You* transferred directly to London's West End, winning the Olivier Award for Best Musical Revival and Best Costume Design.

The theatre's ambition of reaching new audiences beyond the Park has seen their productions of *Pride and Prejudice, Lord of the Flies* and *To Kill a Mockingbird* tour the UK and Ireland, the latter subsequently transferring to the Barbican for a month-long residency, and their co-production with Chichester Festival Theatre of Michael Morpurgo's *Running Wild* toured the UK in 2017.

The 2016 sell-out production of *Jesus Christ Superstar* won the Olivier Award for Best Musical Revival and Evening Standard Award for Best Musical, and the production returned to the Open Air Theatre for an extended engagement in 2017 ahead of a run at the Lyric Opera of Chicago in Spring 2018. The production embarks on a North American Tour in Autumn 2019.

Regent's Park Open Air Theatre is managed by Regent's Park Theatre Ltd (RPT) and is licensed by Westminster City Council. RPT has three wholly owned subsidiaries, Regent's Park Enterprises Ltd through which it operates the bar and catering services for the theatre, Regent's Park Productions Ltd and Regent's Park Ventures Ltd.

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ENO MACKERRAS FELLOWSHIP AND HAREWOOD ARTISTS

Rhian Lois

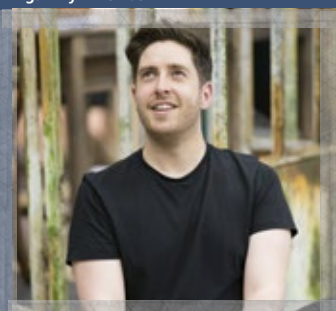


This first collaboration between Regent's Park Open Air Theatre and English National Opera is notable for featuring three singers who are ENO Harewood Artists – soprano **Rhian Lois** and tenors **Elgan Llŷr Thomas** and **William Morgan** – as well as one of the company's two Mackerras Fellows, **Toby Purser**, as conductor.

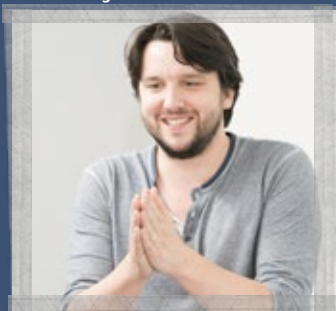
The ENO Harewood Artist scheme is named after Lord Harewood, managing director of the company during the 1970s and 1980s, who was not only a passionate advocate of opera in English but also of developing home-grown talent. The scheme, which has around ten members who stay for two to three years, gives opportunities for emerging singers to perform in leading roles at ENO whilst receiving world-class, specialist coaching support and guidance. Funded entirely through individual donations, the programme is already a decade old and has been the springboard for the careers of several notable singers. These include leading Wagnerian bass-baritone Iain Paterson and soprano Sarah Tynan, who returns to ENO next season to sing her first Lucia di Lammermoor and Hanna Glawari, the 'Merry Widow' of Lehár's perennially popular operetta.

Rhian Lois, who shares the role of the Governess with Anita Watson in this production of *The Turn of the Screw*, is soon to leave the programme. Her progress within ENO, from roles such as Papagena in Mozart's *The Magic Flute*, through contemporary works such as Tansy Davies's *Between Worlds*, to her recent acclaimed Susanna in Mozart's *The Marriage of Figaro*, tells its own success story. And her appearances elsewhere – at the Royal Opera House, Welsh National Opera and Santa Fe, for example – mean she acts an ambassador for the company and the Harewood Artists beyond the London Coliseum.

Elgan Llŷr Thomas



William Morgan



Welsh tenor **Elgan Llŷr Thomas** became a Harewood Artist during the 2017/18 Season, following a period at Scottish Opera as an Emerging Artist. Earlier this season he covered the role of Count Almaviva in Rossini's *The Barber of Seville* for ENO, and his performance at Regent's Park Open Air Theatre, singing Prologue/Peter Quint in *The Turn of the Screw*, marks his stage debut with the company. Already under his belt are Nemorino in *The Elixir of Love* for Scottish Opera, Spoletto in Puccini's *Tosca*, with Sir Bryn Terfel and the Orchestra of Welsh National Opera at the 2017 Llangollen International Musical Eisteddfod, Almaviva at Paris's Théâtre des Champs-Élysées, and Brighella in Strauss's *Ariadne auf Naxos* for Scottish Opera and Opera Holland Park. He's a tenor to look out for at the London Coliseum as he starts his Harewood tenure; upcoming ENO roles include Normanno in *Lucia di Lammermoor* this autumn.

William Morgan is a new recruit to the ENO Harewood Artist scheme. He made his ENO debut three years ago in the premiere of Tansy Davies's *Between Worlds*, in a production directed by Deborah Warner which was presented at the Barbican Theatre. Since then, he has performed in Jonathan Dove's *The Day After*, the inaugural production of ENO Studio Live, and is due to take the role of Hot Biscuit Slim in the company's production of Britten's *Paul Bunyan* in September. A founding member of soprano and conductor Barbara Hannigan's Equilibrium project, William is due to sing Tom Rakewell in Stravinsky's *The Rake's Progress* under Hannigan's baton during 2018/19 in several European cities. Like Elgan, it will be fascinating to see how William develops as an artist during his time at ENO.

The Turn of the Screw is conducted by **Toby Purser**, one of two ENO Mackerras Fellows. (The other – Matthew Kofi Waldren – will be conducting Britten's *Paul Bunyan*

at Wilton's Music Hall in September.) In collaboration with the Philip Loubser Foundation, English National Opera is very proud to offer the ENO Mackerras Fellowship for conductors. It celebrates the legacy of Sir Charles Mackerras (1925–2010), the company's inspirational Music Director between 1970 and 1977, by providing a unique opportunity for an exceptional emerging conducting talent to develop their skills through a structured two-year programme with mentoring from ENO's Music Director.

In a recent interview for *Inside ENO* (ENO Friends' magazine), Toby reflected on his time as a Mackerras Fellow.

'My period of work at ENO has allowed me a huge range of experience and repertoire, all of them inspiring, and all of them offering me invaluable insight and opportunities. My first production was acting as Assistant Conductor to Mark Wigglesworth on Berg's *Lulu*, for sure my greatest musical challenge to date, and one in which I could not have been more fortunate than in having Mark's guidance. After this, I assisted Ryan Wigglesworth on the world premiere of his opera *The Winter's Tale*, during which I was invited to conduct a large proportion of the stage and piano rehearsals, as well as working with the cover cast. This season I worked on another world premiere, *Marnie* by Nico Muhly, assisting ENO Music Director Martyn Brabbins, and in the spring acted as Assistant Conductor on Daniel Kramer's new production of *La Traviata*, which I also conducted for one performance in April.'

Being a Mackerras Fellow has opened up opportunities for Toby away from the Coliseum. 'Thanks to my ENO experiences, I was invited to assist Mark Wigglesworth on concerts over the summer in Adelaide and Sydney,

and afterwards with Edward Gardner on *Eugene Onegin* at the Opéra Bastille, Paris. Away from ENO, my opera work has included the UK premiere of a Johann Strauss operetta, *Das Spitzentuch der Königen*, with director Jeff Clarke and Opera della Luna, and fulfilled a life-long ambition of conducting *Tristan und Isolde*, which I did in rehearsal as assistant conductor to Anthony Negus at Longborough Opera.'

And further challenges lie beyond *The Turn of the Screw* for Toby. 'I have also been appointed Music Director of New Sussex Opera, with my first production scheduled for a UK tour in November 2018. With my own orchestra, the Orion Orchestra, I programme at least one opera gala per year, and with them I am about to embark on a three-year concert series, Alpha and Omega. Finally, as Artistic Director of the Peace and Prosperity Trust, I have been furthering cultural collaboration between the UK and the Middle East, with concerts in Beirut and London, bringing together Western and Middle Eastern opera singers, helping relaunch the Beirut Orpheus Choir, and taking music and musical instruments to Syrian children in the refugee camps on the Lebanese–Syrian border.'

It is highly fitting that, as an ENO Mackerras Fellow Toby, is conducting these performances of *The Turn of the Screw*. Sir Charles Mackerras's final appearance at the London Coliseum was in 2009 conducting this opera. Those justly acclaimed ENO performances were the first he had conducted in fifty years, having learned it at the composer's elbow, as it were, in the 1950s, and conducting it for the English Opera Group in the mid-1950s, and for an early television recording in 1959.

Philip Reed



Toby Purser

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HELP OUR HEDGEHOGS

As dusk falls in The Regent's Park, one of Britain's most loved mammals wakes up. These elusive creatures are nocturnal, around 20cm long, hibernate during winter, and survive on a diet of juicy worms, beetles, and other invertebrates. They're also known to roll up into a spiky ball at the first sign of danger.

The iconic hedgehog has been disappearing from our towns and cities at a worrying rate, with numbers declining by a third over the last 20 years. Habitat loss, pesticides, and hazardous roads have made life hard for these city dwellers. They've all but vanished from the capital's central Parks, except here in The Regent's Park, where a small and vulnerable population of around 40 animals still remain.

The Royal Parks charity have been monitoring this important population since 2014. Every May and September the Hedgehog Team, along with top wildlife

scientists and over 150 dedicated volunteers, venture out after dark to scour the Park using torches and thermal imaging cameras.

These surveys have been vital in helping to understand how the population is faring, which areas of the park they are using and the specific habitats they prefer. The findings have also informed a number of 'hedgehog friendly' improvements across the park, such as allowing the grassland beside hedges to grow longer, providing foraging and nesting sites and cutting hedgehog sized holes (aka 'Hedgehog Highways') in metal railings to allow the hogs to move more freely around the park.

We need support to protect this vulnerable population and there are lots of ways you can help. When you're out and about in the park be sure to dispose of your litter responsibly -

polystyrene cups, plastic beer can loops, elastic bands and other litter can be harmful to hedgehogs. Take care when driving or cycling around the park at dusk (our hedgehogs have been known to cross roads!) and please refrain from letting your dog rummage in the undergrowth as they may disrupt sleeping hedgehogs.

You can also do your bit at home. With little effort, your garden can become a real refuge for our prickly pals. Cut a hole in your fence or dig a channel beneath garden boundaries to help hedgehogs

pass freely through your garden. Ask your neighbour to do the same.

A leaf pile, log pile or compost heap can make the perfect nesting site, and be sure to lay off the slug pellets – hedgehogs can Hoover up over 100 snails, slugs and worms every night, so no need to use poisonous pellets. And even if you're not treated to a visit by these amazing animals, other wildlife will thank you for your efforts.

Tess Pettinger,
Programmes Manager
at The Royal Parks



You can support our conservation work by adopting a hedgehog. For more information royalparks.org.uk/adopt-a-hedgehog