



2014/2015 Annual Review

Time to look back.
Time to look forward.

Time for great opera

WNO performs an ambitious programme of acclaimed new productions and classic revivals. With our bold themed seasons, we demonstrate opera's relevance to our lives and how it stands at the centre of the arts.

Through our touring footprint, accessible pricing and welcoming attitude we ensure that this programme is enjoyed by all ages and backgrounds across Wales and England. We combine an international reputation and presence with a close relationship with the communities we serve. We can perform on the most prestigious stages while also touching lives away from the theatre through community and digital work.

Every year, we use every moment we have to strive further artistically, reach more people and have a more profound impact on audiences, participants and the sector in general. 2014/2015 was no exception.

Great opera for everyone

Our three themed seasons offered audiences opportunities to consider a broad range of issues and ideas, while being able to explore important yet rarely performed works alongside popular classics. *Liberty or Death!* (*William Tell*, *Moses in Egypt*, *Carmen*) looked at questions around political and personal freedom. *Spellbound* (*Chorus!*, *The Magic Flute*, *Hansel & Gretel*) celebrated the imaginative power of magic. A Terrible Innocence (*Pelléas and Mélisande*, *Peter Pan*) focussed on unknowing characters who unwittingly unleash mischief or catastrophe on others. Over the course of these three seasons we presented five new productions and three classic revivals.

Just over 20 years after Peter Stein's production of *Pelléas and Mélisande* became a landmark for WNO, our new staging of this masterpiece was another defining moment in the Company's history. Reviews and audience feedback hailed Music Director Lothar Koenigs's account of the score, the exceptional cast and a visionary production by David Pountney.

New productions

William Tell, *Moses in Egypt*,
Chorus!, *Peter Pan* and
Pelléas and Mélisande

Revivals

Carmen, *The Magic Flute*
and *Hansel & Gretel*

'The complete musical triumph, however, belongs to Lothar Koenigs and his wonderful orchestra...This is Koenigs's penultimate assignment as WNO's music director, one of the most distinguished in the company's history.'

Hugh Canning, *The Sunday Times* on *Pelléas and Mélisande*

'*Pelléas and Mélisande* was my highlight of the year. I always loved the piece, but working on it in the 1990s was almost too challenging, so it was lovely to return to the music with a non-naturalistic production (on the re-invented *Lulu* set, with water) without what was once described as "ten tons of heavy mental scenery". Also with a delightful cast, amazing to work with – a real tour de force for the Company.'

Julia Carson Sims, Stage Manager

Jurgita Adamonyté (*Mélisande*) and Christopher Purves (*Golaud*) in *Pelléas and Mélisande*. Photo by Clive Barda





Our major new productions of Rossini's *William Tell* and *Moses in Egypt*, as part of the Liberty or Death! season, were praised by critics. Their success cemented WNO's growing reputation as one of the world's leading interpreters of the bel canto repertoire.

'Welsh National Opera's new version is a signal of artistic intent under David Pountney's leadership, while the success of the production is a measure of the company's musical and dramatic capabilities.'

Andrew Clements, *The Guardian* on *William Tell*

'For me the highlights of the year were our productions of *Pelléas and Mélisande* and *William Tell*. In both works an exciting production was matched by the highest musical standards, led from the front by conductors Lothar Koenigs and Carlo Rizzi. That fusion of superb music and drama is what WNO is about for me.'

David Pountney, Artistic Director

'I would just like to say how much I enjoyed *Moses in Egypt* at the Mayflower in Southampton. Everything about it was superb and I left the theatre exhilarated. Please congratulate all who took part for giving me such a wonderful evening.'

Susanne Fletcher, Audience Member

55 four or five star ratings in print and online reviews

1139 press mentions

100 mainscale performances in nine towns and cities across Wales and England

Leah-Marian Jones (Hedwige), David Kempster (William Tell) and Fflur Wyn (Jemmy) in *William Tell*. Photo by Richard Hubert Smith

Our UK première of Richard Ayres and Lavinia Greenlaw's *Peter Pan* introduced a whole new generation to the magic of opera. The production charmed both seasoned opera goers and children experiencing opera for the first time. We welcomed 729 children thanks to our £1 children's tickets.

'...Keith Warner's hugely inventive production... The virtuosity of the stagecraft matches that of the score...The two hours, like *Peter Pan* himself, flew by'

**Barry Millington, The Evening Standard
on *Peter Pan***

'Wonderful day watching @WNOtweet's production of *Peter Pan*... We are very lucky to have such a professional company based in Wales!'

Bénjamin Mowbrá, Audience Member



Ashley Holland (Captain Hook) and Marie Arnet (Wendy) in *Peter Pan*.
Photo by Clive Barda

There is perhaps no better indication of our current artistic strength than the recognition the WNO Chorus received when they won the International Opera Award for Best Chorus 2015. This award crowned a remarkable year of ever rising musical standards for both the WNO Chorus and Orchestra.

'...as is so often the case at WNO, it was the stupendous chorus, currently trained by Alexander Martin, which set my spine tingling...I felt like falling to my knees in awe.'

Rupert Christiansen, *The Telegraph* on *William Tell*

'My highlight of my first year as Chorus Master? So many moments to choose from! – The marvellous 'Darkness to light' opening chorus of *Moses in Egypt*, and the dramatic Act Three close from *William Tell*. Conducting the warlike opening number from *Chorus!* – Prokofiev's *War and Peace* Epilogue. Working with Carlo Rizzi and David Pountney on the two Rossinis. Keith Warner's inspirational and dynamic direction of *Peter Pan*. Touring Wales and successfully delivering a short speech (from memory) in Welsh to open our Bangor concert (causing many more nerves than the actual concert!).'

'My highlight from 2014/2015 would be representing WNO at two award ceremonies – firstly the Wales Theatre Awards held at the Sherman Theatre, Cardiff where the Chorus won Best Ensemble, particularly for our work on *Moses und Aron* the previous summer; then for picking up the Best Chorus 2015 award with colleagues at the International Opera Awards. These very prestigious awards were held at The Savoy in London and we were up against stiff competition including the Met Opera Chorus, Wiener Staatsoper and our friends at ENO.'

Michael Clifton-Thompson, Tenor, WNO Chorus


Alexander Martin, Chorus Master

Winner

Best Chorus, International Opera Awards, 2015

WNO Chorus in *Chorus!* Photo by Robert Workman

Going further with **great opera**



Welsh National Opera's contribution to the cultural life of Wales and England is recognised domestically by government and internationally by some of opera's most important practitioners.

'Excellent night with @WNOtweet for production of *Peter Pan*. Welsh National Opera makes a unique contribution to UK arts.'

Stephen Crabbe, Secretary of State for Wales

'WNO continues to be one of the jewels in Wales' artistic crown, growing from strength to strength every year. The company attracts unstinting praise for its world-class productions. WNO represents the best of Wales going out into the world and showing just what our nation is capable of delivering on a global scale.'

Ken Skates, Deputy Minister for Culture, Sport and Tourism

'WNO has a truly unique spirit. It doesn't just perform opera, it likes to re-invent it show by show. Surprising repertory, productions with a point of view, expert casting and the highest musical standards, make sure it serves and leads its public with enormous aplomb. Also, having probably the best all singing, all acting chorus in the world doesn't do any harm either.'

Keith Warner, Director *Peter Pan*

Our time **beyond the main stage**

Our concert activity allows our two celebrated ensembles to take centre stage. From Britain's greatest concert halls to theatres in local communities, the Chorus and Orchestra bring world-class performances to all.

The WNO Orchestra continued to perform alongside some of the world's greatest orchestras as part of the International Concert Series at St David's Hall, Cardiff. 2014/2015 also saw the Orchestra accept an invitation to perform in Dubai, as well as performing as part of BBC Cardiff Singer of the World. The year also marked the Orchestra's final residency in Torbay. Over three years they have put great performances in reach of audiences who have limited access to orchestral concerts. The WNO Chorus toured a programme of opera favourites and choral classics to theatres across Wales.

17,210

total number of
people who attended
a WNO concert

18

orchestral concerts in
five locations from Cardiff
to Bangor to Dubai

4

Chorus concerts in
Newport, Swansea,
Brecon and Bangor

3

we presented our third and
final residency in Torbay in
partnership with Torbay Council

Time for **more**

We have always believed opera is for everyone. This isn't a gesture or an add-on. It's who we are, it's hard wired into our DNA.

Our touring footprint puts great opera within easy reach across Wales and England. What is more, our affordable tickets ensure that price is never a barrier to attending a great performance. In 2014 we welcomed thousands to opera for the first time by making it accessible throughout the UK, through our affordable prices and warm welcome.

Our Under 30s £5 and *Peter Pan* children's £1 tickets have opened the door to opera for thousands of young people and, we hope, have started a love affair that will last a lifetime. Our use of digital media has helped us take opera beyond the stage and place it directly in front of people who would never have had the opportunity to come into contact with it.

We also believe that opera can reach out and touch people from all backgrounds and walks of life. Of our many community projects in 2014/2015, Co-Opera stands out. It gave young people in Pembroke and Southampton an essential creative outlet, and the means to be empowered and inspired.

Opera for **more** people, in **more** places, **more** deeply

Over 100,000 people attended a mainscale WNO performance over the course of the 2014/2015 season across our nine theatres. The feedback we received from people attending an opera for the first time showed us how important it is to be able to put great opera on their doorsteps.

'Thank you for making that night one of the most enjoyable stage productions I have ever seen. My first opera will be an experience I will never forget. It was fantastic! The music and singing was of an exceptional level which is only to be expected from WNO. I really felt the emotions and just felt that everything came together well.'

Naomi Donnegan, First Time Attender

'*Carmen* was a magnificent production and we had a really memorable evening. We count ourselves very lucky to have access to opera of this high quality within easy reach.'

Malcolm Yorston, Audience Member

122,691 the total number
of people we
performed to

14,000 approximate
number of first
time attenders

More affordable tickets

Our affordable prices and audience development schemes ensure opera isn't just a treat but can be an integral part of our audience's leisure time. Our lower prices are often cheaper than a trip to the cinema and compare favourably with sporting events, other live performances and leisure activities.

'We gave tickets to our daughter, and granddaughter (aged 9). Our granddaughter rang us this morning, FULL of excitement, she used adjectives like "absolutely AMAZING!, FANTASTIC, a REAL treat". Mozart is now her favourite composer! So, thank you WNO for opening a child's eyes to the wonder of music/top class singing/brilliant stage sets and costumes, and we know that this experience will be a formative one for her! Our daughter loved it too!'

Roger and Viv Luxton, Audience Members

'Big Thank You to WNO for making such a special experience possible, and for making it so affordable and accessible.'

Barry Page, Audience Member

'I cannot afford London prices and I can only be thankful that I can go to something locally of high quality that I can afford.'

Bridget Eastman, Audience Member

£28.56

average ticket
price paid

3,600

£5 under 30s
ticket holders

729

children introduced to
opera through *Peter Pan*
£1 children's tickets

Allan Clayton (Tamino) in *The Magic Flute*. Photo by Robert Workman

More digitally

Nothing can compare with the real thing, the experience of sharing a live opera with other audience members is unique. Our digital projects transform the essential elements of opera, using music and the voice to tell stories. They connect more people to opera and demonstrate its relevance and power.

Using the basic elements of opera, words and music, and our Liberty or Death! theme, the *Occupation* project created a series of new protest songs written by a rich mix of artists, including Cerys Matthews, Judith Weir and High Contrast, in response to the week's news. Each protest song was released as a music video and connected with audiences unfamiliar with opera, demonstrating that opera continues to be a relevant expression of the issues which affect us all.

Our participation in the free opera streaming site The Opera Platform shows our commitment to using digital media to connect with new international audiences.

'The Opera Platform provides a world of opera – free, live and on demand. Its European Opera Season is spear-headed by the full-length operas contributed by 15 partner companies from 12 countries, streamed live and accessible for six months. Welsh National Opera was chosen for its innovative new operas which chart a course for the future of opera and the Company's involvement demonstrates its commitment to using digital media to reach new audiences.'

Nicholas Payne, Director of Opera Europa

'I took part in the *Occupation* project as it appealed to me to make a piece of music with a political message as I normally make electronic music, which is not led by lyrics. I thought it was a commendable thing that WNO put together this project. The variety of artists they asked to take part also made for an interesting mix of voices in the final pieces and hopefully broadened peoples expectations of what WNO is about.'

Lincoln Barrett, High Contrast



27,586

total digital audience (social)

119,590

unique web users

171,186

total number of social media engagements

5950

Facebook likes

164,679

YouTube views

590

Instagram likes

1595

Twitter impressions

16

new followers a day on Twitter

More inspired communities

We believe that opera can bring people together to celebrate high quality arts in the heart of their communities.

This year we presented *Gair ar Grawd*, a major opera in Welsh by Menna Elfyn and Pwyll ap Siôn, performed in Llanelli by members of the local community alongside WNO players and singers and a Semi-Chorus of young talent from WNO's Youth Opera strand from Wales. *Gair ar Grawd* reached a broad audience through its broadcast on S4C.

In Pembroke our Co-Opera project saw us work with young people from a wide range of backgrounds, to enable them to create a performance piece based on *The Magic Flute* and drawing on their own experience.

'I'm just really grateful to have had the opportunity to be involved in a WNO production and to learn some of what goes into it. Thank you to everyone who made us feel such a part of the team. It was an amazing experience and I enjoyed every minute.'

Cath Williams, *Gair ar Grawd* participant

16,835 total number of community project participants

169 total number of participatory sessions in the UK and abroad

4,172 total number of Youth & Community audience members

28,000 viewers watched *Gair ar Grawd* on S4C

17 total number of venues where Youth & Community performances took place

21 total number of Youth & Community performances

Dyfed Wyn Evans (Anwar) with Semi-Chorus and Sian Meinir (Awen) in *Gair ar Grawd*. Photo by Jeni Clegg

More schools projects

Many people can grow up feeling that opera isn't for them and it isn't relevant to their lives. We believe that by working in schools, using the imaginative power of our artform, we can show just how engaging and creative opera can be. We hope that our schools projects will serve as a powerful and memorable introduction to opera, while being educationally vital across the curriculum.

The *My Perfect World* project gave children a chance to perform a mini opera on the *Carmen* set at theatres across our tour in front of their peers, developing their confidence and self esteem. We invited school children to attend our dress rehearsals. The *Peter Pan* dress rehearsals were a particular hit.

'A lot of our children do not enjoy singing as they are scared of it. So, it was wonderful to see all of my class participate with enthusiasm and enjoyment.'

Teacher involved in the *My Perfect World* project

'Thank you very much for letting us go to the Millennium Centre to watch *Peter Pan*. It was really good and it was good for little children like 4 or 5 years old. The music was really good, it sounded amazing. The orchestra was amazing. My favourite character was Wendy because she was kind and pretty. This is the first time for me to see a performance in this amazing theatre. Thank you very much.'

Jasmine, Year 3, Ysgol Cymraeg Nant Caerau

'Thank you very much for letting us see the opera in the Millennium Centre. I enjoyed it very much. The orchestra was powerful. The inside was an eye opener. My favourite character was Wendy Darling. The opera was extremely good and the set was lovely. Thank you for the invitation, hopefully I'll see you soon.'

Seren, Year 3, Ysgol Cymraeg Nant Caerau

Photo by Jeni Clegg

More lives changed

Our Youth & Community projects show that great opera isn't just a passive experience, it is something you can be a vital part of. Participants can gain confidence, help define their identities, relate to others and find a creative outlet, while learning new skills. But through these projects it isn't just the participants who are changed, it is opera too. Through their lively participation they help opera grow and connect profoundly with different communities and experiences.

Our Co-Opera projects ran in Pembroke and Southampton during our Spellbound season. The projects set out to establish creative relationships between groups of young people and professional artists. The projects engaged the participants in the creative process to create short performance pieces based on the season's operas. The young participants learnt about opera and acquired new skills and creative techniques.

'I learnt that opera is much more like regular musical theatre than I had realised and that voice warm ups and singing from your abdomen is really important.'

Southampton Co-Opera participant

'I enjoyed knowing we had written it ourselves and learnt all the songs for the showcase in a week.'

Southampton Co-Opera participant

'I reckon opera's very good, some songs are very emotional.'

Pembroke Co-Opera participant

165 number of participants involved
in Co-Opera (73 in Pembrokeshire,
92 in Southampton)

Photo by Jeni Clegg

Time for the future

Opera has a massive future. Every day we work hard to ensure it will be strong and vibrant, both artistically and financially. Through our Associate Artist and other professional development programmes, and our relationships with conservatoires and music schools, we nurture the best young talent.

Future singers



Our long running Associate Artists programme has ensured that the brightest young talent is given space and time to develop. Associate Artists benefit from career building opportunities with roles in mainscale operas. This year our Associate Artist, Aidan Smith, performed roles in *William Tell*, *Carmen* and *Peter Pan*.

'Being an Associate Artist has given me experience at working on an international level with wonderful colleagues. It has enabled me to broaden my repertoire and have the support that every singer looks for in a company. I have many highlights, my most enjoyable production has to be *Peter Pan*. It was a perfect cast and production team, and a wonderful role!'

Aidan Smith, WNO Associate Artist

WNO Youth Opera continues to be very much in demand and last year became over-subscribed. We train young people aged 14 to 25, who meet with WNO every week to learn how to develop their singing and theatrical talent. They have the chance to learn challenging repertoire, work creatively as an ensemble, attend residencies and summer schools and perform in a variety of settings.

Alessandra Volpe (*Carmen*), Aidan Smith (*Zuniga*) and Peter Wedd (*Don José*) in *Carmen*. Photo by Jeni Clegg

Future students

All across our footprint, members of our Chorus and Orchestra share their expertise and skills to inspire music students with a range of side by side projects and other programmes.

Our long standing partnership with the Royal Welsh College of Music and Drama continued to offer students the valuable experience of performing side by side with Orchestra members. Our work with students reached across England with side by side projects at Birmingham Conservatoire and in Torbay.

'It was a very enjoyable experience sitting next to professional players and learning from each one of them. One of the best things is meeting the players on a personal level and getting to know how exactly they play and learning everything from them within the sessions. You learn so much more within the section.'

Dafydd Thomas, Trombone, RWCMD Side by Side project

'The most enjoyable part of Side by Side is the buzz from the students when they realise how flexible and controlled the music has to be to accompany the singers in opera. They suddenly realise how complicated it is and how big a jigsaw it is. The Side by Side projects are so important to the students. The opportunity of working next to professional musicians, who are often their teachers, gives them a real sense of purpose. It takes them out of their comfort zone and changes the way they approach their studies. For the WNO musician there is a sense of pride in helping the student and developing their skills. We take many things for granted, and it shows us just what we have to do to achieve our standard in playing and it reminds us of our team work.'

Christopher Vale, Bassoon, WNO Orchestra

Photo by Nia John



Future professionals

Through a number of professional development schemes we give young musicians and creatives the opportunity to develop under the guidance of WNO professionals. Our internship programmes open the door to working in the arts for young administrators as well as technicians.

'Having been working at WNO for over a year now, I have learned so much about how a professional opera company works and what is required of a member of music staff. I enjoy all aspects of my job, but the main thing that fuels my passion is the people and the standard of music making here. WNO is an amazing platform for moving onto other positions within the industry and although I don't intend to leave in a hurry, it certainly has given me so much experience and opened many other doors, which I'm very grateful for. The highlight of my time at WNO this far has to be doing a brand new production with Carlo Rizzi and also being a part of my amazing team of colleagues on the music staff. We're like a little family and we have the best times together, which as a platform for making world-class music, is an essential ingredient.'

David Doidge, Genesis Trainee Repetiteur

'I had two years with WNO as Genesis Assistant Director, during which I felt both nurtured and challenged. There were many highlights of my two years with WNO – I worked with some amazing artists and learned a lot about opera. As a director, the chief highlight was directing my own show: *CREW*. I am now working as a freelance director. I have been awarded the Independent Opera Director Fellowship for 2016 and I am directing *Kommilitonen!* for WNO Youth Opera in summer 2016.'

Polly Graham

'I spent 18 rewarding months working with WNO, starting with a three-month internship in Marketing and then moving to the Orchestra Management team in various temporary roles. As an intern I realised one of the best aspects of working for a company as large as WNO is that you have the opportunity to be exposed to so many different aspects of the industry. It really isn't a cliché to say that it was an eye-opening experience for me. What I valued about my time with WNO was it equipped me with the skills, experience, and self-confidence I needed to progress in the industry.'

Daniel Aguirre Evans

Time together

We can't do this on our own and the arts sector can't survive without close collaboration and co-operation. We are stronger together. That's why we continue to partner with other arts organisations to produce work, develop audiences and skills. We want to ensure the resources we have are used to benefit fellow organisations across our touring locations.

Our enterprising approach to co-producing with other companies enables us to stage work that simply wouldn't be possible if either company were to do it alone.

Together for brilliant productions

Welsh National Opera is a major force in opera internationally, not just thanks to our reputation, but also a result of many close and fruitful relationships with arts organisations across the globe.

During 2014/2015 we co-produced with companies worldwide to create great opera.

Teatr Wielki Opera Narodowa, Poland **William Tell**
Grand Théâtre de Genève, Switzerland **William Tell**
Houston Grand Opera, USA **William Tell** and **Moses in Egypt**
Scottish Opera **Carmen**
Lyric Opera of Chicago, USA **Hansel & Gretel**
Komische Oper Berlin, Germany **Peter Pan**

Cardiff Theatrical Services, (CTS), a wholly owned subsidiary of WNO, is one of the most in demand scenery building operations in the UK.

In 2014/2015 CTS provided services for 36 different organisations in addition to WNO, including:
Opera North, English National Opera, Glyndebourne Festival Opera, Royal Opera House, National Theatre, Birmingham Opera Company, Box Clever Theatre, Cameron Mackintosh, Leicester Theatre Trust Ltd, Hijinx Theatre, Regent's Park Theatre Ltd, Royal Court Theatre, Music Theatre Wales, National Theatre Wales, Royal Welsh College of Music & Drama, Wales Millennium Centre, BBC Worldwide Ltd.

5 the number of co-productions we presented

4 opera companies hired our productions including *Die Meistersinger von Nürnberg* to English National Opera, for which they won the Olivier Award for Best New Opera Production

Together enhancing reputations

Our mutually beneficial close partnerships with other arts companies help us to increase our profile and reach beyond existing opera audiences as well.

Our involvement in the BBC's Get Creative campaign helped facilitate a lively debate on the value of the arts.

Welsh National Opera plays a pivotal role in the development of the arts sector in Wales. Our commitment to the whole arts scene can be seen in the growth of Wrexham's All Aloud Family Choir, which began life as part of our three year residency in the town and which now flourishes as an independent community choir. It can also be seen in Artworks Cymru, a professional development organisation for practitioners working in participatory art. We also support other companies on a practical level by providing rehearsal space and other resources.

'Get Creative gave us the opportunity to collaborate with other arts organisations across Wales and help lead the debate around the value of culture particularly in a time of austerity. The discussion, played out across social media, focussed on the inherent value of culture, alongside the social and educational benefits. It was a great opportunity to think about the nature of creativity alongside its commercial and economic worth.'

Emma Flatley, Director of Engagement and Partnerships

Photo by Matt Stuart

Through all of our activity, on and off stage, we are committed to being exceptional value for money and to ensuring that every pound of public subsidy goes as far as possible. In addition to this funding, we are dedicated to generating income from ticket sales, fundraising and other revenue streams including production hires.

Time well spent

'I have always loved opera and over the years I have seen a wide range of performances, including from 1970 those by WNO. After a magical week of opera from them in 1995 I began to give personal support to their new productions, beginning with *The Doctor of Myddfai* by Peter Maxwell Davies. I value WNO above all for their exciting programming with new commissions alongside familiar operas. WNO takes the time to explore fully a theme or idea, or the social and cultural interests of an era, in more than one work. For me this intellectual engagement with opera combined with emotional enjoyment is wonderfully stimulating and has confirmed my longstanding support of the Company.'

David Speller

'WNO is not a company that rests on its laurels. Our record of artistic ambition and innovation, and our care for our partners, has enabled us to show real growth in our fundraising, as well as exploring exciting new international markets. This is another way in which we can repay the steadfast support we receive each year from our public funders, Arts Council of England and Arts Council Wales.'

Geraint Talfan Davies, Chairman

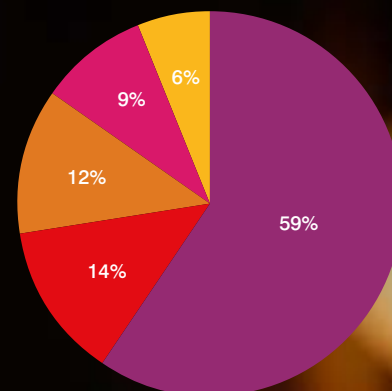
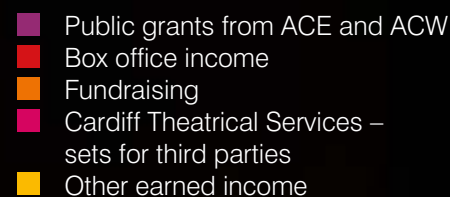
'Welsh National Opera provides the Genesis Foundation with the opportunity to support promising young talent who can operate at the heart of one of the UK's leading opera companies and gain invaluable experience in the working of a highly professional company, all under the mentorship of its visionary artistic director, David Pountney.'

Harriet Capaldi, Managing Director, Genesis Foundation

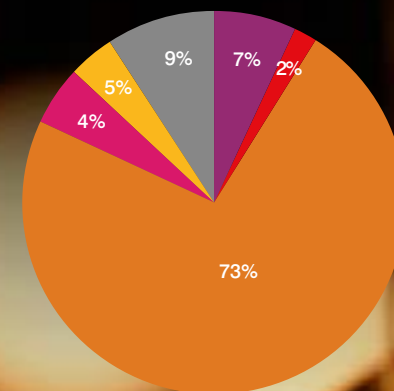
'ABP is proud to be a sponsor of this world-class organisation in a way that delivers benefits to our local community. Our relationship with WNO is also valued through providing access to our staff and customers to this spectacle of opera at a location with its historic links to our ports.'

Matthew Kennerley, Regional Director, ABP South Wales

Income



Expenditure



More to look forward to

Highlights from our upcoming 2015/2016 season include:

Five completely new productions, including Bellini's *I puritani*.

Our Figaro forever trilogy of *The Barber of Seville*, *The Marriage of Figaro* and a world première *Figaro Gets a Divorce*.

We celebrate our 70th birthday with a second world première, a major new adaptation of David Jones' First World War poem *In Parenthesis*.

We launch our Family Concerts at St David's Hall, Cardiff, designed to introduce children to opera and classical music.

Keep in touch with WNO

wno.org.uk



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The National Lottery
through the Arts Council of Wales

Cefnogwyd gan
Y Loteri Genedlaethol
trwy Gyngor Celfyddydau Cymru



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