

An abstract painting featuring a dark blue background with several large, overlapping organic shapes in various colors including yellow, pink, green, red, and brown. The shapes are rendered with visible brushstrokes, giving the artwork a textured, painterly quality. In the upper right corner, the text 'Fiera Cameratina' is written in a white, elegant cursive script.

*Fiera
Cameratina*

Cameratina
2025



Welcome to Cameratina 2025 and to our third prospectus, which describes our plans for our first trip as a group to Aldeburgh.

The purpose of this prospectus is to provide sufficient details of our music weekend in May 2025 to allow potential donors to decide whether they wish to donate to support this event.

We explain what the event is and why we believe it deserves your donation. We also briefly cover the practical details of where the event is held and how the finances are expected to work.

The final section covers more about Cameratina Limited (“Cameratina”), what its aims are, how it is structured and who are the people behind the organisation.

We are endeavouring to be as open as possible about this venture so if anything is not clear either see our website at www.cameratina.org or contact Nigel Masters at nigel.b.masters@btinternet.com.

Alison Munro
Chair, Cameratina Limited

The logo for Cameratina, featuring the word "Cameratina" in a large, elegant, white cursive script. Above the "C", the word "Opera" is written in a smaller, simpler font. The entire logo is set against a teal background.

What are we planning for May 2025?

On 9th, 10th and 11th of May 2025, Cameratina is hosting a weekend of fine music with the working title “*Tomorrow shall be my dancing day*” – A Celebration of Gustav and Imogen Holst. 2025 marks one hundred and fifty years since the birth of Gustav Holst, a British composer best known for his orchestral suite, *The Planets*. It also seems an appropriate time to shine a light on the life and works of his daughter, Imogen, who died only forty years ago.

The programme has been designed by our Artistic Director Susanna Stranders working with renowned mezzo-soprano Dame Felicity Palmer.

Susanna writes: “*I am excited to curate a weekend of performances and discussions for Cameratina exploring and celebrating the music of both father and daughter.*”

I can think of no better colleague to join me for this project than Dame Felicity Palmer, who has not only sung and recorded works by Gustav Holst but has also worked with and alongside Imogen Holst. We will all have the chance to hear about her many Holst experiences over the course of the weekend!

As Leah Broad puts it so pertinently in Classical Music, ‘few musicians have had such a wide-ranging impact on music in the UK as Imogen Holst, having turned her hand to everything from composition to conducting, teaching, public speaking, musicology, concert organising and musical administration. The full legacy of her work has yet to fully be understood – but as a composer, at least, new recordings and publications are paving the way for her to emerge from the combined shadows of Britten and Gustav Holst, and to receive the acclaim that her own modesty never allowed her to pursue.’

My hope is that during our weekend together next May we will have the opportunity not only to relish some of the operatic flavours of Gustav Holst, but

also to understand a little better the impact and importance of Imogen Holst on the British classical music scene.

Why this programme in Aldeburgh? Well, it was Britten who invited Imogen Holst to Aldeburgh in 1952 to help organise the festival he had founded four years earlier; she accepted and stayed for the rest of her life, becoming Britten's musical assistant, a co-director of the festival and a regular presence on the town's pebbly seafront. Added to this that she is buried at the parish church cemetery in Aldeburgh, it seems only fitting that we should celebrate her life and music — alongside those of her father — in the beautiful town of Aldeburgh for Cameratina 2025."

Four young opera singers will explore the wide range of the Holsts' vocal music with two short operas from Gustav and a concert of works by Imogen and her contemporary women composers. The programme has been designed by Susanna, who will also accompany the singers throughout the programme.

Susanna is already well known to previous donors having created the Viardot200 event for us in 2022, our Coronation offering Fairest Isle with Roddy Williams in 2023, and most recently our Puccini weekend with Sir John Tomlinson. Susanna is on the music staff of the Royal Opera House, coaches at leading conservatoires in the UK and abroad, and is in demand as a judge in a number of prestigious competitions. Her website is at www.susannastranders.com .

As Susanna says, our guest performer is one of the UK's most popular opera

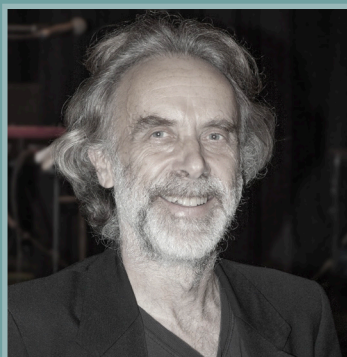


Artistic Director Susanna Stranders

stars and, more recently, a highly respected vocal coach, Dame Felicity Palmer. Dame Felicity's successes span the repertoire from Bach to Sondheim and from Gilbert and Sullivan to Richard Strauss. She has performed with ENO for over forty years, as well as acting as a vocal coach for Glyndebourne and The Metropolitan Opera in New York. Dame Felicity is a professor at the Royal College of Music.

Susanna and Dame Felicity will be joined by four of the finest emerging talents of the current British opera world. The young performers will be selected by Susanna from recent alumni of the Britten Pears Young Artists Programme. We are very grateful to the organisers of the Britten Pears programme who have been most supportive during the process of putting our event together. The four young stars selected will be the cast of our double-bill operas and support Dame Felicity in the recital.

Dame Felicity will work with Cameratina favourite Nick Fowler to direct and stage the production of the two operas. We are most grateful to Nick, who lives locally to Aldeburgh, for his support and expertise in Jubilee Hall productions.



Nick Fowler



Dame Felicity Palmer

The musical programme will include:

A double-bill of two of Gustav Holst's short operas, *Sāvitrī*, a one act opera based on ancient Indian myth, and *The Wandering Scholar*, a comic morality tale set in 13th-century France. The singers will be joined by a woodwind ensemble as well as Susanna at the piano.

Little Thinkest Thou, Poore Flower: A recital of arias and songs focusing on the music of Imogen Holst and her contemporary women composers.

A Cup of Coffee with Dame Felicity in conversation with Susanna discussing her career both as a singer and as a renowned vocal coach. She will reflect on her own explorations of the link between the libretto, speech and singing both as a performer and a mentor. This conversation will be exclusive to donors and their guests and will include musical illustrations by Dame Felicity.

Dame Felicity will lead a workshop with the cast of *Sāvitrī*, no doubt drawing on her own experience of recording the role with Richard Hickox.

Other items may be included as details are finalised.

Why does Cameratina's weekend of music deserve your support?

Cameratina's weekends are, of course, designed to provide wonderful, out of the ordinary music for both donors and the general public. Its small scale allows the audience to enjoy performances that bring an intimacy and immediacy not possible in larger venues. Donors also get to enjoy socialising with the musicians in completely relaxed surroundings.

But this cannot happen with only ticket sales. Additional donations are essential as the budget below shows.

Equally as important, the weekend allows the emerging stars of the next generation of British operatic talent the chance to polish their skills before a group of positive and enthusiastic supporters. In this case, there is also the advantage for them of working directly with two of the most established performers and teachers, Susanna and Dame Felicity. Dame Felicity is in demand as a voice coach internationally at the greatest opera houses and for the young singers to have the opportunity to work with her is a great privilege for them. And they receive a much-appreciated fee.

With public funding restricted across the British opera world, it is essential that the private funding groups such as Cameratina re-double their efforts to create opportunities for these stars of the future – and ensure that we have fresh new talent to enjoy in the years ahead.



*Gera
Cameratina*



How will the weekend be organised?

After several false starts, our 2025 weekend will be staged in Aldeburgh, Suffolk, centred on the Jubilee Hall, made famous by Benjamin Britten and Peter Pears. The Hall will be the main music venue. The White Lion Hotel, only a few steps away from the Jubilee Hall along the seafront, will be the main venue for social events.

For those less familiar with the area, Aldeburgh, a charming coastal town in Suffolk, is celebrated for its rich cultural heritage, particularly in the arts and music. Known for its atmospheric shingle beaches and big Suffolk skies, the town is perhaps most famous for its association with composer Benjamin Britten, who founded the Aldeburgh Festival in 1948. This internationally renowned event has grown to include classical music, opera, and contemporary performances, centered around the iconic Snape Maltings Concert Hall nearby. Aldeburgh's artistic legacy is also evident in its visual arts scene, with local galleries, sculpture installations along the beach, and its status as a hub for British artists and writers. The town's rich maritime history, and thriving arts culture make it a beloved destination for both locals and visitors.

The Jubilee Hall is rightly famous throughout the musical world for the many original performances of Benjamin Britten's work that have taken place there. It is also the base for the much-celebrated Aldeburgh Festival, directed for many years by Imogen Holst, primarily to celebrate Britten's work. It could not be a more appropriate venue to celebrate Imogen's own work.

The majority of donors will be staying at the White Lion Hotel, which allows us to have a very relaxed weekend with good food, wine and company. The performers join donors and their guests for meals and other social events, both at the Hotel and other local restaurants so that it is easy to get to know these stars of the future personally.



With the establishment of Cameratina Limited, the charitable company that supports the music for the weekend, it is important to keep the activities of the charity separate from the events organised exclusively for donors. Accordingly, the package is priced separately from the musical performances as the social events are hosted directly by The White Lion or other local restaurants and not by Cameratina Limited.

How do the finances of Cameratina work?

The economics of a weekend such as *Tomorrow shall be my dancing day* do not work without additional donations from people such as yourselves. The budget below for our event shows that, without donations, ticket prices would need to be of the order of £100, an amount that would be well outside our aims of providing accessible chamber operas to the general public, and which would also be economically unattractive as audience numbers would be much reduced.

Our pricing policy is therefore to set an acceptable price that is planned to maximise the ticket revenue and to seek donations to cover the balance. If sufficient donations are forthcoming, then the event goes ahead. It is Cameratina's preference that this funding is seen as a mutual endeavour with each donor contributing the same. This allows donors an equal say in the strategy behind the events – albeit that, for purely practical reasons, this influence cannot significantly reshape the proposals for individual events and notably those around which this particular prospectus is framed.

Donors are nonetheless encouraged to provide as much feedback and as many suggestions, both musical and social, for future weekends as possible. We will look to do this explicitly in the coming months – further information will follow later this year.

What does this mean in practice?

For our May 2025 weekend, our total outgo is expected to be of the order of £22,000, which includes a £1,000 margin. Our assessment of an acceptable ticket price is £40 a head for the opera double bill and for the recital and £20 a head for the masterclass. With ticket sales and other income thus budgeted to be around £9,000, this leaves around £13,000 to raise, which, after allowing for Gift Aid, implies an expected donation of around £450 per donor. However, looking at a pessimistic scenario of ticket sales being as low as £6,000 and a minimum number of donors, the donation could be as great as £650 per donor.

Accordingly, we require 20 subscribers to commit to a maximum donation of £650 in order that the event goes ahead. (For higher rate taxpayers, the net impact after claiming Gift Aid would be £487).

To re-emphasise the point, this donation goes to Cameratina Limited and is solely to support the costs associated with the musical performances. It does not cover any costs of accommodation, food or drink during the weekend, nor does it secure any tickets as the cost of tickets does not attract Gift Aid.

As noted above, this budget includes a £1,000 contingency margin, so it is hoped that the final contribution would be smaller in practice. Similarly, if we attract more than 20 donors, the final contribution will reduce considerably. Considering all these variables, our best estimate of the eventual donation, as mentioned above, is £450.

Further detail on the budget is shown below. There is a detailed spreadsheet behind this summary, which we are happy to share with potential donors on request.

Summary Best Estimate Budget	£
Subscriptions	10,800
Gift Aid	2,700
Ticket Sales	9,000
Other	-
Income	22,500
Performers	15,450
Production	1,000
Venue	1,500
Other	1,800
Cameratina Ltd Audit and Insurance	1,400
Contingency	1,000
Outgo	22,150
Surplus	350

For comparison, the Worst-Case Scenario giving rise to the maximum donation of £650 would have income and outgo as follows:

Summary Worst-Case Budget	£
Subscriptions	13,000
Gift Aid	3,250
Ticket Sales	6,000
Other	-
Income	22,250
Performers	15,450
Production	1,000
Venue	1,500
Other	1,800
Cameratina Ltd Audit and Insurance	1,400
Contingency	1,000
Outgo	22,150
Surplus	100

It is planned for there to be a small surplus after the event. The surplus will be held by Cameratina Limited to support future ventures.

It is envisaged that the donation would be paid in two tranches. Presuming we do get the commitment of 20 donors, a first payment of £250 will be payable immediately the number of donors reaches 20. Donors committing to the venture after the first payment becomes due will be asked to donate £250 immediately once they commit.

A second donation will be requested immediately after the event. As explained above, the second payment will be no more than £400, bringing the total donation to £650. It is of course hoped to ask for markedly less.

It should be noted that, once paid, donations cannot be returned as this is one of the conditions of attracting Gift Aid. Unfortunately this is the position even if there are clear and good reasons why a donor can no longer attend the weekend.

Similarly, once a commitment to donate is given, by email or otherwise in writing, that commitment cannot be rescinded. Cameratina Limited will be making its own contractual commitments on the basis of the commitments given by donors and will not itself be able to rescind those contracts.

Donors may ask why their tickets are not included in the donation. There are two reasons for this:

- Donations are eligible for Gift Aid whereas tickets are not.
- In the event of non-attendance, donations cannot be refunded whereas the cost of tickets can be returned.

The logo for Cameratina, featuring the word "Cameratina" in a white, elegant, cursive script font. The letter 'C' is particularly large and ornate, with a decorative flourish extending from its bottom right. The word "Opera" is written in a smaller, simpler font above the 'C'.

Key Assumptions

The significant assumption made in setting the budget is the number of tickets sold to the general public. In reaching the best estimate figures above, we have assumed that we will sell to the general public 60 tickets to each of the opera, the Sunday recital and Dame Felicity's masterclass. In addition we have assumed we will also sell 30 tickets to donors and their partners, for each of the opera, the recital and the masterclass.

As we have not run an event in Aldeburgh before, these assumptions carry with them considerable uncertainty. Aldeburgh has a very rich musical heritage and a substantial audience for classical music. If the event proves popular then the sales of seats could significantly exceed our estimates. However, because Cameratina is largely unknown to local groups, it is by no means certain we will get even 60 ticket sales per performance. Hence the need for a higher maximum donation than in previous years, with this maximum based on sales of just 30 tickets a performance to the general public.

For the avoidance of doubt, if either the number of tickets sold or the costs vary adversely, subscribers are not committed to any amount beyond the £650 donation noted above. Any deficit beyond this and the contingency of £1000 noted above falls back on reserves held by Cameratina Limited.





Some more background on Cameratina

Cameratina Limited is a company limited by guarantee (No. 14462887). It is registered with the Charity Commission (no. 1203870) and HMRC and its Memorandum and Articles can be viewed online from Companies House. It was established in 2022. Its objectives are:

“For the public benefit, to advance public education and appreciation of the art of opera in particular but not exclusively by

- (1) Promoting public operatic performances, recitals and workshops; and
- (2) The provision of training and workshops to performers/artists, and particularly young performers/artists, to enable them to create works of artistic excellence.”

It has three directors, Elaine Fairless and Nigel Masters, who act as executives, and Alison Munro, who is Chair of the company. All the directors act on a voluntary basis. Alison is currently leading a small group of donors developing the governance of the company and further proposals will be put to donors later in the year.

The Artistic Director of Cameratina Limited is Susanna Stranders. Susanna is a pianist, conductor and répétiteur. She is on the music staff of The Royal Opera House and coaches at leading British conservatoires and international summer schools.

Cameratina’s website is at www.cameratina.org. The website carries more information on the previous events staged by Cameratina before it took on its current corporate structure.

Cameratina Limited’s accountants are Hunts Accountants, Osborne, Sherborne, and its bank is NatWest Ltd.

Next steps

If you have already decided to donate to this latest venture from Cameratina Limited, please could you email, or otherwise put in writing your commitment to support us. Given timescales if you could give that commitment by 30th November, we would be most appreciative.

If, on the basis of what you have read above, you believe you share Cameratina's goals and might like to become a donor but have further queries, please do not hesitate to contact Nigel Masters or Elaine Fairless. Their details are below.

Nigel - email (nigel.b.masters@btinternet.com)

or by telephone (01935 817194)

Elaine – email (elaine@ed-financial.co.uk)

or by telephone (07850 777630)

“Tomorrow shall be my dancing day” offers a weekend of some of the very best voices in Britain to be enjoyed in relaxed and intimate surroundings. It provides much appreciated experience for emerging talent. As a donor, you make all this happen.

*Fera
Cameratina*