



16 - 19th July 2025

TESTAMENT



KAWAI



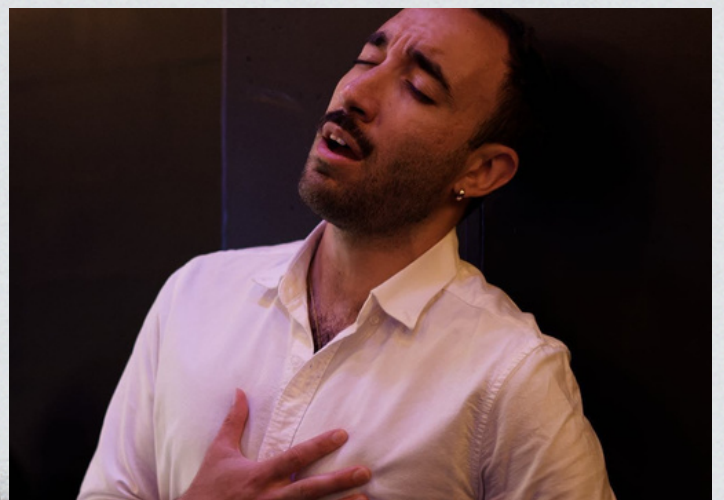
About the Project

This is a program about storytelling. All three of the major works are narrated by characters reflecting on the lives they've lived, and considering their place in the world and their legacy. In shaping the program, I was interested in the interplay between human drama and the earth upon which it plays out- an interplay that feels particularly dynamic in a time of climate change, environmental turbulence and global conflict.

To that end, the combination of Monteverdi's *Il combattimento di Tancredi e Clorinda*, Libby Larsen's *Try Me, Good King* and Leoš Janaček's *The Diary of One Who Disappeared* felt particularly potent. I have also included Dowland's *In Darkness Let Me Dwell* and Thomas Weelkes' short madrigal, *The Nightingale*, as a reflection on the power of the animal and plant kingdom to survive, and to dictate its own terms harmoniously.

The idea that nature will take its course regardless of human greed, corruption and violence is part of what sits at the heart of TESTAMENT. Within this idea I hope that our audience is able to reflect upon the transformative power of night and nature to reveal our hidden truths, and to celebrate our shared humanity.

Brenton Spiteri



Director's Note

TESTAMENT weaves together a musical tapestry, composed at intervals over a period spanning more than 400 years. It collides disparate worlds and voices, from war zones and executioners scaffolds to moonlight trysts and birdsong. The combination of these pieces offers a unique chance to connect voices across the ages through the deeply human stories they share.

That brings its own challenges, and our aim was to create a world in which the act of sharing, confessing, or reliving personal stories propelled our journey along, allowing us to invest in hearing each of these pieces anew for the first time, meeting each of these characters through a contemporary lens.

To develop an aesthetic which supports these different worlds, the team have used sustainable design methods to curate a storytelling space around ideas of memory, excavation, and evidence. As the singers bring it to life, we invite you to imagine that you have stepped into a broken and uncertain world, a world divided by fear and confused by doubt, in which nothing new has grown for a long time. Yet even here, there are signs of life.

At the heart of TESTAMENT is a belief that across the deepening divisions of today's world, we remain more united than we realise. We believe that even in this bleak landscape, seeds of hope can be found in the simplest of human interactions, and in the most unexpected of places. When voices and weapons fall silent, if we pause to listen, birdsong is returning to the trees.

Tobias Millard

Acknowledgements

This project is made possible with the support of the Royal Academy of Music, English Touring Opera, Kawai Pianos, Saint Mary and St John the Divine Balham, the Golonscott Foundation, the Dvořák Society, the Bellacqua Trust, and Arcola Theatre. Special thanks to Alex Raineri and Nick Yates .

About Green Opera

With sustainability at its core, Green Opera continues to redefine opera for a new era—where art and environmental consciousness unite.

Notable productions include Bluebeard's Castle (Arcola Theatre/Asylum Chapel), using sets and costumes created by local artists from beach cleans run alongside Surfers Against Sewage; the world-premiere of Eleanor Burke/Logan Lopez Gonzalez, 555: Verlaine en Prison (Crush Room, The Royal Opera House/ Arcola Theatre). During the pandemic, they produced Isolated Incidents: an original series of contemporary operatic scenes from 13 young composers. In 2023, Green Opera brought opera back to "London's Little Opera House", The King's Head Theatre with a production of La Voix humaine, in aid of Maternal Mental Health Alliance.

We are also dedicated to inspiring the next generation through our educational workshops, currently aimed at primary school children.

GO has been lucky enough to partner with several inspiring organisations and artists including Music Declares Emergency, Teach the Future, Staging Change, and Future Fringe.

SEATS FOR SEEDS

For every ticket purchased or £10 donated to us, we plant a tree with the Eden Reforestation Projects via our "Seats for Seeds" Scheme. So far we have planted 3,000 trees!



Synopses

ACT 1

In Darkness Let Me Dwell – John Dowland

Extract from the Book of Job (spoken text)

Il Combattimento di Tancredi e Clorinda (The Combat of Tancredi and Clorinda)
– Claudio Monteverdi

A survivor (Testo) recalls the tale of Tancredi and Clorinda: star-crossed lovers on opposing sides of a violent conflict. Tancredi serves in an occupying army, and Clorinda as part of a resistance group. Their moonlight tryst is interrupted when a messenger from Tancredi's force arrives to report bloodshed and disaster. The fog of war separates them, until the lovers meet again by chance in battle, but do not recognise each other. They fight until Tancredi kills Clorinda. Tancredi then, in horror, recognises Clorinda.

The Nightingale – Thomas Weelkes

After the soldiers have left, the birds return.

ACT 2

Try Me Good King – Libby Larsen

The first five wives of Henry VIII have the last word – Katherine of Aragon makes a deathbed plea for her daughter while Anne Boleyn demands a fair trial. Jane Seymour celebrates the birth of her son, the future King. Anne of Cleves revels in a tactical withdrawal from her marriage, while the tragically young Katherine Howard longs for a lost love.

ACT 3

Zápisník zmizelého (Diary of One Who Disappeared) - Leoš Janáček

Jan is a young man in crisis. He is a hard worker and dutiful son, but the enigmatic wandering woman who lives in the forest nearby has unnerved him. When he finally encounters her his preconceptions quickly unravel, and he begins to question everything he holds to be true.

Tobias Millard

STAGE DIRECTOR

Tobias studied stage management at the Central School of Speech and Drama, and an MA in theatre directing at Bristol Old Vic Theatre School. He was the first Associate Producer for Waterperry Opera Festival over a period of five years.

His freelance work includes a combination of directing, producing, and stage management for both theatre and opera. His recent SM work includes multiple productions for the Royal Opera House, as well as National Theatre, West End, and touring productions.

As **director**, recent work includes: *How My Light Is Spent* (Riverside Studios & Wardrobe Theatre); *Man Equals Man* (Omnibus Theatre); *Writer's Bloc: Monologues* (Bristol Old Vic); *Cool Story Bro* (Theatre 503). As **Associate/Assistant**, credits include: *Messiah* (Wild Arts); *La bohème* (Opera Brava); *Tosca* (Opera Brava); *La traviata* (Opera Brava); *Hamlet* (Southwark Playhouse); *The Last Days of Judas Iscariot* (The Station); *Henry VI* (Bristol Old Vic); *Forever Plaid* (Upstairs at The Gatehouse); *Treasure Island* (CSSD).



Alex Raineri

MUSICAL DIRECTOR/PIANIST

Hailed as a "born communicator" (The Australian), Australian artist Alex Raineri is internationally active as a piano recitalist, concerto soloist, chamber musician, harpsichordist, composer, writer, producer, and educator.

Alex is an artist ambassador for Kawai Pianos and is the Artistic Director of Brisbane Music Festival and live-music venue FourthWall Arts. International tours include America, Canada, United Kingdom, Ireland, Germany, Austria, Finland, Netherlands, Asia, Australia, and New Zealand.

A passionate advocate for contemporary music, Alex has commissioned over 80 works. Radio broadcasts include BBC Radio 3, Radio NZ, California Capital Public Radio, Chicago's WFMT, and ABC Classic FM. Notable collaborations include Andreas Ottensamer, Twoset Violin, eighth blackbird, ELISION, Asko|Schönberg, Lior, Mirusia, Natalie Clein, Greta Bradman, Li Wei Qin, Jack Liebeck, Kathryn Stott, Brett Dean, William Barton, Orava Quartet, among others. Major awards include Australian National Piano Award, Kerikeri International Piano Competition, APRA/AMCOS Art Music Award, Churchill Fellowship, and a Kranichsteiner Musikpries at the Darmstadt Summer Courses.



Kit Hinchcliffe

SET/COSTUME DESIGNER

Kit trained at Central St Martins College of Art and Design. Since graduating, her work has spanned theatre, dance and installation. She is Co-Artistic Director of Lidless Theatre and regularly collaborates with Architecture Social Club as Designer/Fabricator.

Work includes:

Dear Martin (The Arcola), TARANTULA (The Arcola), Miss Julie (Park Theatre), Copper Beaches (Corbett Theatre), Leaves of Glass (Park Theatre), Oresteia (Corbett Theatre), The Journey to Venice (Finborough Theatre), The Poltologist (Arcola), Camino Real and Cymbeline (Bridewell Theatre), Mapping Gender (BALTIC Centre for Contemporary Art, Cambridge Junction and The Place), A Hideous Monstrous Verminous Creature (The Place), La bohème (King's Head Theatre), Boys (Barbican Centre), Festen (Corbett Theatre), Tender Napalm (King's Head Theatre), Well Lit (Dansstationen Malmö and The Place), Moonfleece (Pleasance)



Cheng Keng

LIGHTING DESIGNER

Cheng Keng is a scenographer, lighting and video designer based in London. He trained at Royal Central School of Speech and Drama, completing an MFA in Scenography.

Theatre credits include: Bungalow (Theatre503); Riders To the sea(MAST); The Light Princess(The ARC); Going for Gold(Park Theatre); The Lonesome Death of Eng Bunker(Omnibus); Frankenstein and Rain Weaver(Both Cockpit); Grud(Hampstead Theatre); Grills(CPT); Project Atom Boi and So That You May Go Beyond The Sea(All CPT); 1884(Shoreditch Town Hall);

The Littlest Yak(Marlowe studio); *Chriskirkpatrickmas*(Seven Dials Playhouse); *Tiger*(Omnibus); *555: Verlaine En Prison*; *Double Bill At the statue of Venus* and *La Voix Humaine* (Arcola); *1984*(The Cockpit); *Let Your Hands Sing In The Silence*(Marlowe Theatre); *These Words That'll Linger Like Ghosts Till The Day I Drop Down Dead*(The Pleasance); *The Retreat and Pennyroyal*(Both Finborough); *The Zone*(Taoyuan art centre); *Sankofa: Before the whitewash*(Roundhouse); *Beauty and the 7 Beasts*(Brixton Jamm); *Borders*(Drayton Arms Theatre); *Blue Island 99*(International Dublin Gay Theatre Festival) and *Hello World*(National Taichung Theatre, Taiwan).

Emilia Cadenasso

MOVEMENT DIRECTOR

Interdisciplinary performer, violinist and Movement Director. She holds a BA in Performing Arts from Universidad Mayor (Chile) and is currently an MFA candidate in Movement: Directing and Teaching at the Royal Central School of Speech and Drama (UK). Her Movement practice explores the intersection of theatre, music and neuroeducation, with a strong interest in feminist, non-hierarchical approaches to pedagogy and performance making.

Her movement heritage draws from aikido, yoga, musical language, Latin American folk dances and the physical theatre lineage of Jerzy Grotowski, with training at the Workcenter of Jerzy Grotowski and Thomas Richards, Jerzego Grotowskiego Instytut, and Odin Teatret.

She has taught movement at several theatre schools in Chile and currently, her recent UK projects include movement direction for the MA Actor Musicianship at Rose Bruford College, Waterperry Opera Festival, and intimacy coordination for musical theatre productions at the Royal Academy of Music.



Katherine McIndoe

ZEFKA/THE QUEENS

Katherine McIndoe is a soprano from Wellington, New Zealand. Since graduating from the Opera Course at the Guildhall School of Music and Drama in 2021, she has worked with companies including English Touring Opera, Garsington Opera, Glyndebourne Opera, New Zealand Opera, and Green Opera. Recent roles include the cover of Leonore (Fidelio) at Garsington Opera this summer; Lucrezia (Lucrezia Borgia) and Kupava (The Snowmaiden) with ETO; and Susanna (Il segreto di Susanna) with If Opera and GSMD.

Other roles include the Governess (The Turn of the Screw), Fiordiligi (Così fan tutte), Tatyana (Eugene Onegin), Giulietta (I Capuleti e i Montecchi). Katherine has done a lot of work with children in the UK and NZ, performing in operas and workshops with ETO, NZ Opera, Longborough, and English National Opera, and has been a Britten-Pears Young Artist and Emerging Artist with New Zealand Opera. Katherine returns to Grimeborn for a second time with Green Opera, after her performance as Elle in La voix humaine, for which she was a finalist for an Offie Award for Best Opera Performance



Brenton Spiteri

Australian-Maltese tenor Brenton Spiteri holds a double Bachelor in Arts and Music (Hons.) from the University in Melbourne, and also completed the opera course at the Guildhall School of Music and Drama. Brenton has been the recipient of a Marten Bequest Travelling Scholarship from the Australia Council, as well as numerous other awards, including first prize in the Herald Sun Aria Competition.

In 2025, he holds the Melba Opera Trust's MJ Gething Alumni Grant, and sings Tebaldo (I Capuleti e I Montecchi) for English Touring Opera. In Summer, he produces and performs in TESTAMENT, featuring music by Jánáček, Larsen and Monteverdi, for Green Opera/The Arcola.

His engagements in 2024 included Tom Rakewell (The Rake's Progress) and Edmondo (Manon Lescaut) for English Touring Opera, Almaviva (The Barber of Seville) for Waterperry Opera and the title character in The Diary of One Who Disappeared for Victorian Opera/Brisbane Music Festival.

Other performed roles include Ferrando (Così fan tutte), Tamino (The Magic Flute), Rinuccio (Gianni Schicchi), and Telemaco (Il ritorno d'Ulisse in patria), among others. Previously a member of the studio at Opéra de Lyon, he performed roles in their productions of L'incoronazione di Poppea and Le Roi Carotte. He is a renowned interpreter of contemporary Australian work, with his most significant role creations to date including Ashley Crowther (Fly Away Peter) and Oscar Hopkins (Oscar and Lucinda), both for Sydney Chamber Opera.

Brenton's career has been generously supported by the Amar-Franses and Foster-Jenkins Trust, Melba Opera Trust, Australia Council, Ian Potter Cultural Trust and Opera Prelude.



Natalka Pasicznyk

ENSEMBLE

Natalka Pasicznyk is a coloratura soprano studying at the Royal College of Music with Patricia Rozario. Past operatic roles include Susanna in Mozart's *Le Nozze di Figaro* and Spring and Mystery in Purcell's *Fairy Queen*. She won the First Prize of the 2024 Dean and Chadlington Singing Competition, Non-Contemporary Performance Prize in the 2025 Calliope's Call Art Song Competition and was a 2025 Leeds Song Young Artist. This Summer, Natalka covered in the RCM Summer production of Jonathan Dove's *Seven Angels* and will also be debuting the role of Adele in Strauss' *Die Fledermaus* as a Westminster Opera Company Emerging Artist.

Alongside opera, Natalka regularly performs in oratorios and recitals, with a particular enthusiasm for Ukrainian art song. Having grown up singing Ukrainian folk music with her family, she enjoys sharing this part of her background, having performed in renowned venues such as King's Place Concert Hall, King's Cross.



Shafali Jalota

CLORINDA/ENSEMBLE

British-American soprano Shafali Jalota has been praised for her “stunning vocal technique and poised stage presence” (Opera Today). She was a 2023/24 Young Artist at the National Opera Studio and Britten Pears Young Artist. Shafali has received awards from the Metropolitan Opera National Council Auditions, the Eastbourne International Singing Competition, the Bel Canto Vocal Scholarship Competition, and the Camille Coloratura Awards. She has performed internationally with companies including the Royal Ballet & Opera, Glyndebourne, English Touring Opera, Longborough Opera, Opera Neo and Chautauqua Opera. Recent highlights include Zerlina (cover) *Don Giovanni* (Glyndebourne), Berta *Il barbiere di Siviglia* (Longborough Opera), regene *L'Olimpiade* (Vache Baroque),

Anne Trulove (cover) *Rake's Progress* (English Touring Opera) and Romilda Serse (Opera Neo). Shafali earned her Bachelor of Music Degree from the University of North Carolina at Chapel Hill and her Master of Music Degree from the Maryland Opera Studio.



Emily Hodkinson

TANCREDI/ENSEMBLE

Nottingham-born mezzo-soprano, Emily Hodkinson, is a graduate of the University of York and the Royal Conservatoire of Scotland Opera School.

Engagements in 2024-25 include her debut with The Hallé, her debut at Glyndebourne as Sylviana in *The Merry Widow*, Olga in *Eugene Onegin* (Wild Arts), *What Dreams May Come* (English Touring Opera), Cherubino in *Le nozze di Figaro* (Saffron Opera Group), the Angel *The Dream of Gerontius* (Nottingham Harmonic Choir and Newbury Choral Society) and *Testament* (Green Opera)

She was a recipient of the Sybil Tutton Opera Award, the winner of the Rodney Gibson Early Music Prize at the Patricia Routledge National English Song Competition, the Liz Chant Bursary Competition and the John & Barbara Beaumont Bursary Competition.

When not singing, Emily can be found repairing watches and helping at the family pick-your-own farm, growing thousands of pumpkins and sunflowers!

Future Projects...



"I am no bird; and no net ensnares me."

Arcola Theatre and Green Opera proudly present **John Joubert's *Jane Eyre***—his final opera, now fully staged for the first time.

First heard in concert with the English Symphony Orchestra under Kenneth Woods, this bold adaptation of Charlotte Brontë's novel follows one woman's fight for freedom and fulfilment on her own terms. Facing adversity, injustice, and a shattering betrayal, Jane's journey unfolds through a dynamic cast of young performers, directed by Eleanor Burke.

As Green Opera's second production of the season and fifth for the Grimeborn Opera Festival, *Jane Eyre* continues the company's mission to combine dramatic vision with environmentally conscious practices.

7.30pm, 6-9 August 2025, Arcola Theatre

25% off tickets with exclusive code **GO25**