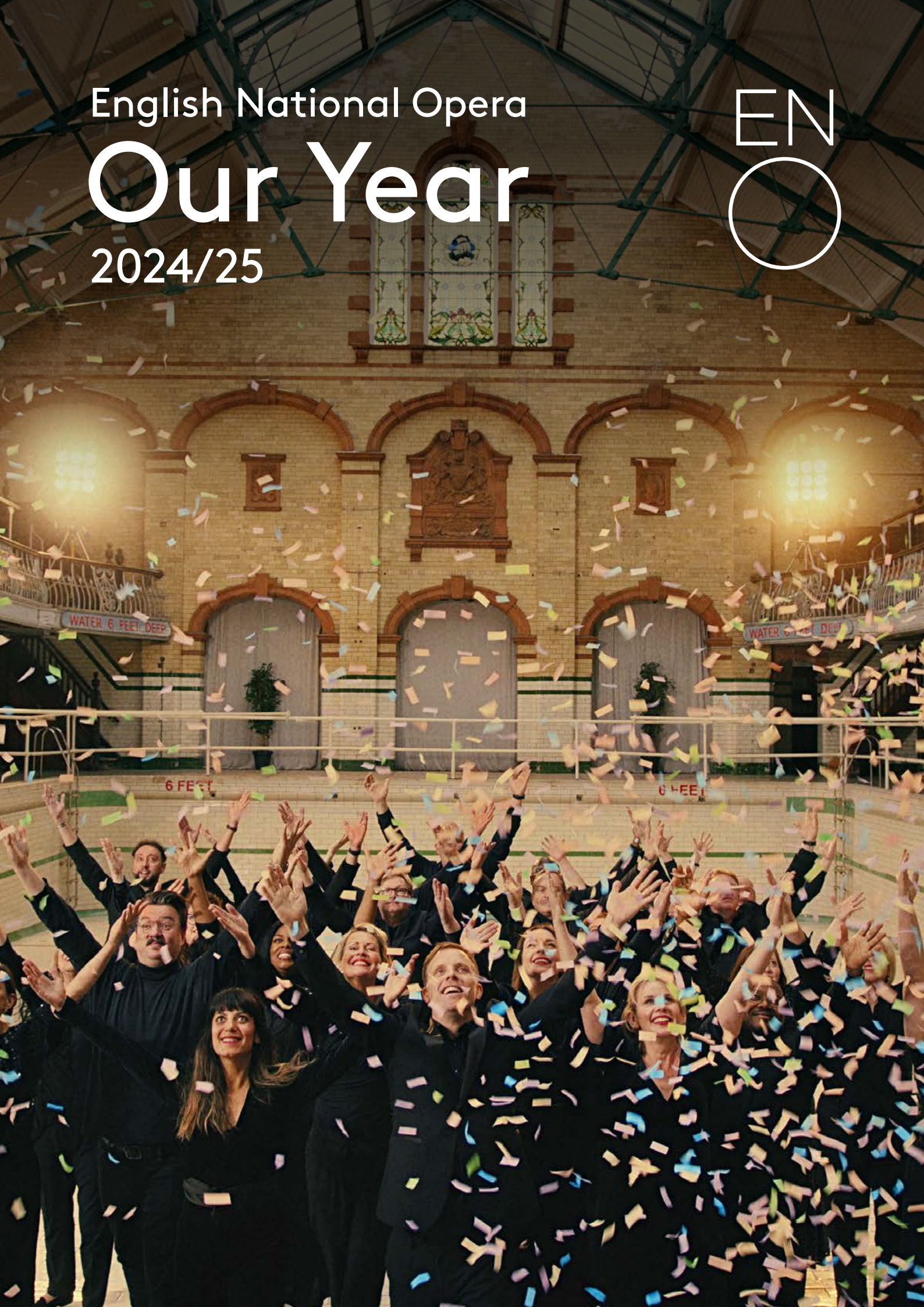


English National Opera

# Our Year

2024/25



# Curtain up

This is the story of our year. A tale of big decisions, bold moves, building pace and going beyond.

It's the story of a **96-year-old composer** receiving a standing ovation for work that had waited 48 years for a main stage in a UK opera house.

It's over **97,000 audience members** attending ENO performances at the London Coliseum.



Audience members ENO © Magnus Arrevad



Perfect Pitch performance at Bury FC, ENO & Walk the Plank, March 2025 © Debs Parr

There were partnerships that opened doors. Productions that pushed boundaries. And important work that continued long after the applause ended.

It's **115 voices** – football fans and singers – discovering they speak the same language.

And it's almost **15,000 students** learning to make music through a programme that started with just seven schools.



ENO Finish This © Lloyd Winters

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# Welcome from our Chair



This has been a pivotal year for English National Opera (ENO). Most notably, we unveiled the first phase of our major new partnership with Greater Manchester, an important step in extending our reach and national impact. With a programme rooted in collaboration with local partners, our work here reflects the breadth of opera today: contemporary productions, traditional repertoire, community-led projects and pathways for the next generation of opera-makers.

At the London Coliseum, our Artistic Director, Annilese Miskimmon, delivered a critically acclaimed and financially successful season, balancing much-loved productions – including *La bohème*, *Rigoletto*, *The Marriage of Figaro* and *The Pirates of Penzance* – with new work such as a striking production of Britten’s *The Turn of the Screw*, *Suor Angelica* and *Mary, Queen of Scots*.

Our learning and engagement work continued apace. Almost 15,000 pupils took part in our school’s programme *Finish This...*, while our pioneering creative health programme *ENO Breathe* welcomed 900 new participants. Alongside this, our visiting company season at the London Coliseum achieved record box office results, and we celebrated a highly successful year for fundraising.

I extend my sincere thanks to our visitors, supporters, donors, corporate partners and grant-makers. The range and ambition of ENO’s work is only possible because of their generosity and belief in what we do. The exceptional leadership of our Chief Executive, Jenny Mollica, along with the hard work and dedication of the entire ENO team meant we delivered both artistically and financially in 2024/25 and I would like to thank them all for their contribution.

Following the retirement of Harry Brünjes, I was honoured to be elected Chair. Harry served longer than any other previous Chair and led the company with courage, generosity, humour and determination. The Board unanimously agreed he should become our President. The Board also agreed that Vernon Ellis, another dedicated supporter of ENO, should become our Life President.

**Louise Jeffreys,**  
Chair

# Welcome from our CEO



This has been a year of transformation and renewal for English National Opera (ENO).

Alongside an unmissable London season, we further expanded our nationwide learning and engagement programme and took decisive steps towards becoming a national company with two creative centres, through the launch of our thrilling new partnership with Greater Manchester.

A landmark moment was the launch of our first wave of programmes and partnerships there, marked by a joyful celebration event at Manchester Metropolitan University’s Holden Gallery in November 2024, hosted with Mayor of Greater Manchester Andy Burnham, Leader of Manchester City Council Bev Craig and Mayor of Salford Paul Dennett, and friends and partners from across the city-region.

Co-production and partnership sit at the heart of our work in Greater Manchester, through ambitious collaborations with venues and organisations committed to connecting local communities with opera. Our vision isn’t confined to a single building or format or approach; it’s about meeting people on their own terms, in ways and places that matter to them – from football pitches to places of learning to care settings and beyond.

In London, we concluded a highly successful season with a suite of distinctive productions that truly reflected ENO’s creative sweet spot: contemporary opera, rarely performed repertoire and fresh interpretations of classics, resulting in a programme that felt bold, playful and unmistakably ENO.

The London Coliseum saw audiences enjoy outstanding visiting productions including *Spirited Away*, alongside welcoming our long-term partners English National Ballet for

their annual residency, reaffirming the London Coliseum’s role as a home for ambitious, large-scale performance.

This year marked a defining moment in ENO’s artistic leadership with the appointment of André de Ridder as Music Director, who will take up the role in 2027. André joins an exceptional team at ENO, and will work closely with our Artistic Director Annilese Miskimmon to shape our creative future across London, Greater Manchester and beyond.

Our ENO Engage programmes continue to demonstrate the transformative power of opera. From the award-winning *ENO Breathe* – that remains free to access via our NHS healthcare partnerships across the country, to our nationwide music making programme for schools, *Finish This...* we continue to reach young people and communities of all ages in new and meaningful ways. Alongside this, we launched a number of new work and skills development programmes in Greater Manchester, designed to champion diversity and innovation at every stage of opera-making.

This has been a year of momentum that sets the stage for what lies ahead. I would like to take this opportunity to thank the ENO Board, our partners and funders, and the exceptional ENO team, whose creativity and commitment make everything possible.

**Jenny Mollica,**  
CEO

# Our people, governance and leadership

'ENO is full of passionate people who really care about what they do, and it's quite something to be part of a place like this.'

Leonn Summers,  
Head of Theatre Operations



## Our people

We are a team of talented individuals working across London and Greater Manchester in a range of technical, creative, administrative and performance roles. From those taking their first steps in the industry to those who have built long careers with us, English National Opera (ENO) is a place where careers are made and sustained.

Significant change took place in 2024/25. We've adapted how we work, where we work and how we collaborate across distance. Our expansion into Greater Manchester has brought new opportunities but our values remain the same: creativity, excellence, togetherness and trust guide everything we do.

Every production, workshop and performance depends on the skill and dedication of our people.

They make everything you're about to read possible.

## Our governance and leadership

### Board of Trustees

Chair

Dr Harry Brunjes (*until February 2025*)

Louise Jeffreys (*from February 2025*)

Simon Bailey (*from June 2025*)

Sally Burgess

Richard Buxton

Patricia Dimond (*until February 2025*)

Philip Edgar-Jones (*until August 2025*)

Anupam Ganguli (*from September 2024*)

Adiba Ighodaro (*until February 2025*)

Caroline Julian (*from November 2025*)

Professor Ajit Lalvani

Gillian Moore (*from September 2024*)

Vanda Murray (*from December 2025*)

Hilary Newiss

Sally Osman

Professor Malcolm Press (*from December 2025*)

Lord Christopher Smith

Patricia White

### Secretary to the Board

John Cooke

### President

Sir Vernon Ellis (*until September 2025*)

Dr Harry Brunjes (*from September 2025*)

### Life President

Sir Vernon Ellis (*from September 2025*)

### Executive Officers

#### Chief Executive Officer

Jenny Mollica

#### Artistic Director

Annilese Miskimmon

#### Music Director Designate

André de Ridder (*from September 2025*)

#### Chief Financial Officer

Helen Campbell

#### Chief Operating Officer

Stuart Turner

#### Executive Producer

Bob Holland

#### Executive Director, Audiences

Shuba Krishnan (*until June 2025*)

Harriet Darcel (*from June 2025*)

#### Executive Director, Development and Public Affairs

Marina Jones

# The journey north



Idunnu Munch, ENO Greater Manchester  
© James Speakman/PA Media Assignments

We officially arrived in Greater Manchester in November 2024.

But our journey north began many months before. We spent the year leading up to our arrival in conversation with artists, communities and leaders from across the city-region. Instead of turning up with a blueprint pre-developed in London, we brought with us a simple question: 'what might we build together?'

The answer was partnership.

We collaborated with existing venues and organisations to understand how we could complement what was already in place at Factory International, Lowry, The Bridgewater Hall, the Royal Northern College of Music, the Hallé, Walk the Plank, the University of Manchester, Greater Manchester and Blackburn with Darwen Music Hub, and NHS Greater Manchester. Each became, and would remain, a creative partner.

We would also maintain an annual season at the London Coliseum, our home since 1968. From now on we would write our story in two places.

**'It wasn't ever about lifting and shifting the London Coliseum to Greater Manchester. It was about the region itself being the inspiration for what ENO could be.'**

*Jenny Mollica,  
Chief Executive, ENO*



Gabriella Cassidy, ENO Greater Manchester  
© James Speakman/PA Media Assignments

# The big launch



Nardus Williams,  
ENO Greater Manchester Launch  
© Lloyd Winters

On 21 November 2024, we officially launched our Greater Manchester partnership at Manchester Metropolitan University's Holden Gallery.

Our Chief Executive Jenny Mollica hosted the event alongside Andy Burnham, Mayor of Greater Manchester, Bev Craig, Leader of Manchester City Council and Paul Dennett, City Mayor of Salford.

The event brought together 150 supporters, partners and ENO representatives from London and Greater Manchester.

To mark the occasion, Dame Carol Ann Duffy, former Poet Laureate and Creative Director of the Manchester writing school, wrote a new poem. Composer Tom W. Green set her words to music, soprano Nardus Williams performed it and Manchester-based artist Stephen Raw created work inspired by the poem. It was

a perfect blend of poetry, composition, creativity and voice to bring the spirit of our Greater Manchester ambition to life.

**This art we serve is who you are,  
the audience as star.**

**The life we relish or endure,  
vivid in opera;**

**so what we did not know we knew  
becomes an aria.**

*Sing, Dame Carol Ann Duffy*



ENO Greater Manchester Launch  
© Lloyd Winters



Jenny Mollica and Andy Burnham,  
ENO Greater Manchester Launch  
© Lloyd Winters

## Here we introduced our first phase of work in Greater Manchester:

- **Two major contemporary works with Factory International:** Du Yun's Pulitzer Prize-winning *Angel's Bone* (May 2026) and Philip Glass and Robert Wilson's *Einstein on the Beach* (spring 2027).
- **ENO at Greater Manchester venues:** including *Albert Herring* at Lowry (October 2025) and *Così fan tutte* at The Bridgewater Hall (February 2026).
- **New work development:** Opera Factory GM – a series of experimental labs run with Factory International to test new ways of making and experiencing opera, including immersive staging and mixed reality technology. Plus the Creative Incubator with Royal Northern College of Music, offering emerging composers and artists space and mentoring to develop new work. (Both launching spring 2026).
- **Greater Manchester youth opera company:** for young people from backgrounds underrepresented in the arts, working with Greater Manchester and Blackburn with Darwen Music Hub and the Royal Northern College of Music (launching September 2025).
- **Factory Academy training:** development opportunities across technical and producing roles for young people from underrepresented backgrounds, working with Factory International (launching spring 2026).

**'The city is ready to welcome the ENO with open arms.'**

*Andy Burnham,  
Mayor of Greater Manchester*



Dame Carol Ann Duffy and Stephen Raw  
© Lloyd Winters

# Perfect Pitch: opera takes to the stands



Carrie-Ann Williams at Bury FC, March 2025, ENO & Walk the Plank © Debs Parr

Perfect Pitch is a co-creation between the ENO and Salford-based outdoor arts specialists Walk the Plank, exploring what happens when football and opera meet. The project brings together community choirs, football clubs and fans across Greater Manchester to celebrate the joy of fandom and the power of voice.

From January to March 2025, over 250 people took part in the research and development phase. Workshops and conversations explored the common ground between football and singing; fans shared their sporting culture and choir members learned about performing on the terraces.

The work came together on 29 March 2025, when a choir of 115 voices rose from the stands during the Bury versus Squires Gate home match at Bury FC's home, Gigg Lane. At half-time, ENO soprano Carrie-Ann Williams and baritone Patrick Alexander Keefe took to the pitch. They were joined by a choir of fans from



Bury, Manchester Laces and Wigan Football Clubs along with members of The Bridgewater Hall Singers, Bury Fire Choir, Wigan Choral Society, West End Musical Choir and Pop Vox Choir Stockport and Warrington.

Football chanting met operatic repertoire. The terraces sang. The crowd roared.

Perfect Pitch will continue into 2026, building towards a spectacular finale in the summer.



Perfect Pitch performance at Bury FC, ENO & Walk the Plank, March 2025 © Debs Parr



# On stage



The Cast of ENO's *La bohème* 2024  
© Lloyd Winters

Between September 2024 and February 2025, we staged eight operas at the London Coliseum: four new productions and four revivals, including two concerts. We also hosted two Babyopera productions, designed for children up to age six, in our front-of-house spaces.

Together, these productions showcased what we do best: reimagining the familiar and championing the overlooked.

**'This season, we brought fresh perspectives to beloved classics and gave long-overlooked masterpieces the platform they deserve. That's what ENO is all about.'**

*Annilese Miskimmon,  
Artistic Director, ENO*



Orpheus Comfort, Opera for Babies ENO  
© Karla Gowlett

## La bohème

We opened our season with a revival of Jonathan Miller's much-loved production, set in inter-war Paris. Joshua Blue and Nadine Benjamin delivered standout performances, bringing fresh urgency to Puccini's doomed love story and showcasing a new generation's take on this iconic work.

Conductor: Clelia Cafiero.

**'The production moved me to tears. It was truly beautiful.'**

*Audience member, La bohème*



Adam Sullivan and the cast of ENO's *La bohème* 2024  
© Lloyd Winters



Sinéad Campbell-Wallace, ENO's *Suor Angelica* 2024  
© Genevieve Girling

## Suor Angelica

Puccini's rarely performed masterpiece was reimagined by Artistic Director Annilese Miskimmon and relocated to an Irish Magdalene Laundry. An all-female cast, led by Sinéad Campbell-Wallace and Christine Rice, brought an emotional intensity to this powerfully relevant staging, presented as part of ENO's Puccini centenary celebrations.

Conductor: Corinna Niemeyer.

**'Bring tissues and bring friends: you'll want to discuss it into the early hours. The themes are as big and relevant as they come.'**

*Mark Aspen Reviews*

## The Turn of the Screw

Isabella Bywater's psychologically searching production marked a major return to Britten after our staging of *Peter Grimes* the season before. This ghostly opera showcased our commitment to championing the marriage of music and theatre, reinforcing our reputation as the home of English language opera.

Conductor: Duncan Ward.

**'Does thought translate into action, head balance with heart? Unforgettably so, with the screw turning as scarily as I've ever found it.'**

*The Arts Desk*



Jerry Louth, Ailish Tynan,  
ENO's *The Turn of the Screw* 2024 © Manuel Harlan



Sarah-Jane Lewis, Weston Hurt, ENO's *Rigoletto* 2024  
© Tristram Kenton

## Rigoletto

Jonathan Miller's iconic production returned after seven years to transport Verdi's tragedy to Little Italy's nightclubs and back alleys. The Chorus and Orchestra of ENO were at the heart of this theatrically compelling revival – one that proved that classic repertoire can feel urgent and contemporary for new audiences.

Conductor: Richard Farnes.

**'A vibrant and engaging production.'**

*The Guardian*

## Mary, Queen of Scots

Thea Musgrave's *Mary, Queen of Scots* had its ENO premiere, 48 years after its Edinburgh debut.

Musgrave, a British composer with eleven operas to her name, had never been given the main stage in a UK opera house. On opening night, the 96-year-old was in the audience to receive a standing ovation from a packed house.

Stewart Laing's modern-dress production highlighted emotion. Conductor Joana Carneiro and soprano Heidi Stober, making her ENO debut as Mary, gave powerful, raw performances.

The box office numbers proved two things. That our audiences are hungry for contemporary work they've never seen before. And that reimagining opera sometimes means programming what's been there all along, simply waiting.

Conductor: Joana Carneiro.

### 'Three cheers for ENO.'

*Evening Standard*



Heidi Stober and the Chorus of ENO, ENO's *Mary, Queen of Scots* 2025 © Ellie Kurttz



John Savournin & the cast of ENO's *The Pirates of Penzance* 2024 © Craig Fuller

## The Pirates of Penzance

Pirates returned and this time, it broke ENO box-office records.

Gilbert and Sullivan is a core part of our repertoire – and we do it our way. Director Mike Leigh is a lifelong Gilbert and Sullivan fan, and you could feel how much fun he had creating such a splendidly silly production.

Conductor: Natalie Murray Beale.

### 'A sparkling return for Mike Leigh's show.'

*The Daily Telegraph*

## The Elixir of Love

Harry Fehr's inventive new production moved Donizetti's romantic comedy to a World War II stately home. A dynamic young cast, including Thomas Atkins and former Harewood Artist Rhian Lois, brought warmth and humour to this truly joyful staging.

Conductor: Teresa Riveiro Böhm.

### 'Laugh-out-loud.'

*British Theatre Guide*



The Cast of ENO's *The Elixir of Love* 2024 © Marc Brenner

### 'This new Figaro was an utter delight. The movement and choreography was spot on, the singing superb, the orchestra sublime.'

*Audience member, The Marriage of Figaro*



The Cast of ENO's *The Marriage of Figaro* 2025 © Zoe Martin

## The Marriage of Figaro

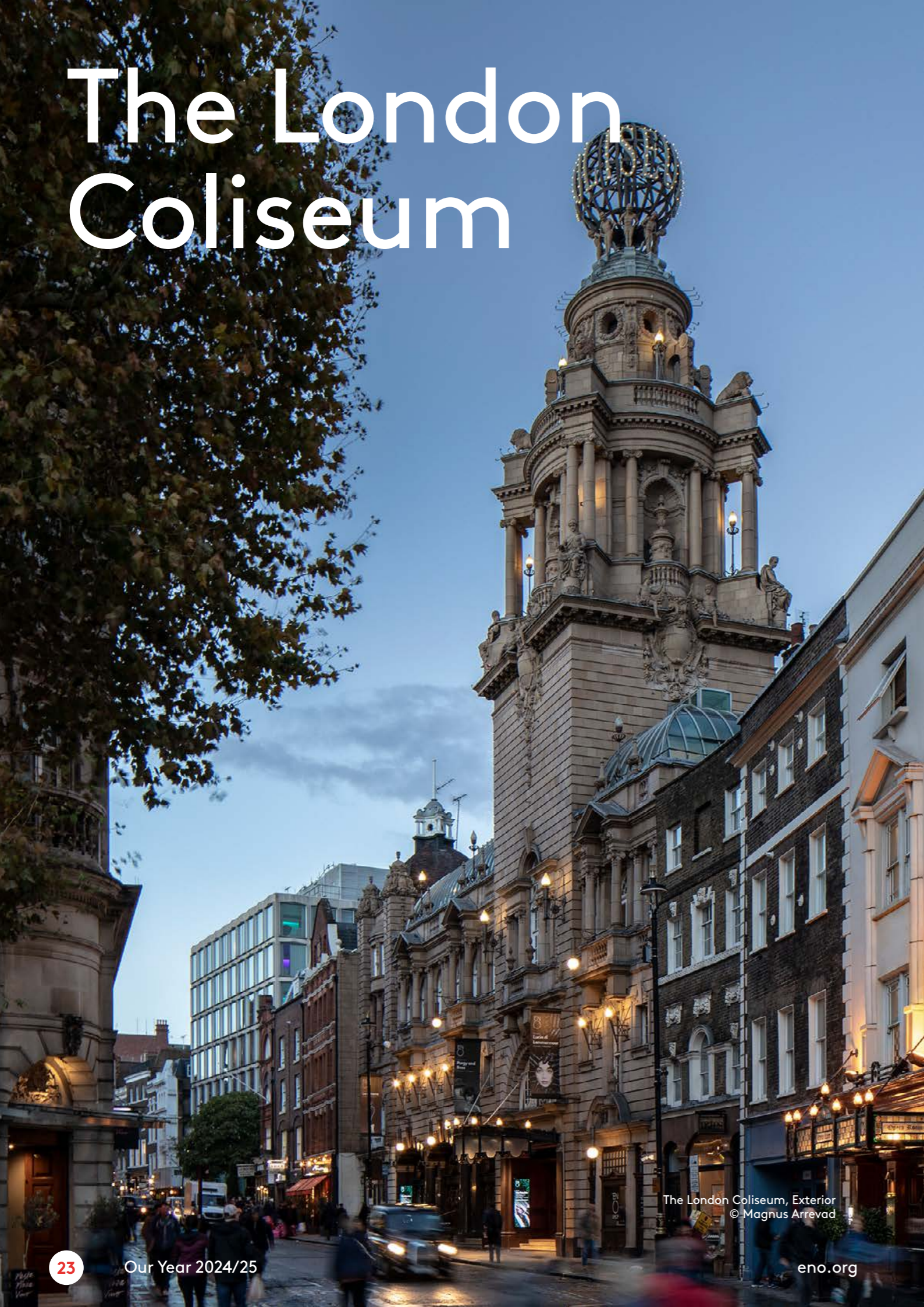
Our production of Mozart's comedy in February 2025 received the revival it deserved after opening for just one performance in March 2020, before the pandemic closed theatres.

What made this Figaro distinctive was what it removed. Designer Johannes Schütz stripped the set back to its essentials: a minimal white space with four doors that open, close, conceal and reveal. Every other potential distraction was removed. Director Joe Hill-Gibbins gave the opera's power dynamics space to breathe. Internationally acclaimed conductor Ainārs Rubiķis made his ENO debut.

The result was a Mozart comedy that felt both funny and unsettling, with standout performances from Nardus Williams and Mary Bevan drawing high praise from critics.

Conductor: Ainārs Rubiķis.

# The London Coliseum



The London Coliseum, Exterior  
© Magnus Arrevald

As custodians of this Grade II\* listed building – London’s largest theatre – we take our responsibility seriously. During 2024/25, we undertook major restoration work to preserve the building for future generations.

## Restoring the façade

We began work to restore the London Coliseum’s iconic terracotta façade in September 2024. As part of our commitment to preserving our building’s historic fabric with absolute authenticity, we commissioned specialist craftspeople and sourced the materials from one of only two factories in the UK with the expertise to produce them.

## Nineteen roofs, one building

The London Coliseum has 19 separate roofs, a hidden complexity that reflects its scale and age. This year, we repaired and replaced sections across all of them.

## A shared home

Alongside our developing presence in Greater Manchester, the ENO will continue to present opera at the London Coliseum.

We are also proud to share our London home with long-term partners English National Ballet, whose 2024/25 season included *The Nutcracker* and Akram Khan’s *Giselle*. And between April and September 2024, the London Coliseum hosted the European premiere of the stage adaptation of Studio Ghibli’s *Spirited Away* to record audiences.

As both a producing and presenting house of large-scale national and international work, the London Coliseum continues to play a vital role in the UK’s cultural landscape – and is a cornerstone of London’s creative economy.



The London Coliseum, mosaic © Guillaume de Laubier



*Spirited Away*. Mone Kamishiraishi (Chihiro). © Johan Persson

# Our year in numbers

**1.5 miles**

of electrical cables tested and inspected

**1,043 hours**

of cast rehearsals

**9 crème caramels**

eaten onstage during *La bohème*

**3,457.48 miles**

travelled by Thea Musgrave to attend her standing ovation

**11 moustaches, 9 beards, 3 chin pieces and 6 pairs of sideburns**

all handmade for *The Pirates of Penzance*

**4,431 participants**

have completed or taken part in ENO Breathe

**20 children**

in the Youth Chorus for *La bohème*

**7,901 free tickets**

for under 21s

**60 ENO performances**

at the London Coliseum

**14,884 first-time**

ENO audience members

**300 litres**

of black and grey paint used on the London Coliseum stage

**14,924 pupils**

took part in Finish This...

**325 compositions**

for Finish This...

**560,000 audience members**

saw a performance at the London Coliseum

**393 children**

enjoyed Discover Opera Days

**London to Cornwall:**

the total distance of sewing completed during the season

**400 sq ft**

of damaged stage boards replaced

# Beyond the auditorium



Some of the ENO's most important work happens outside the auditorium: in classrooms and care homes, palliative care wards and community spaces. ENO Engage is our programme dedicated to bringing opera to those who might not have experienced it before. We work with partners across the country to deliver projects and activities that open new possibilities for opera in people's lives.

## ENO Breathe

Breathing isn't something most of us think about. But for people living with respiratory conditions, every breath is conscious work.

ENO Breathe was initially created to support people recovering from COVID-19. It's a free, national six-week online programme that helps participants manage breathlessness and anxiety using the same techniques opera singers use to sustain long phrases and control their breath.

In autumn 2024, we began exploring how ENO Breathe might be extended to people living with chronic obstructive pulmonary disease and asthma. This work forms part of the Creative Health Greater Manchester Place Partnership, developed to embed creativity into community health.

The work has already made a measurable impact on people living with long COVID. A randomised controlled trial published in The Lancet Respiratory Medicine found participants experienced significant improvements in breathlessness and mental health compared to usual care alone. So far, 4,431 people across England have completed the programme since its launch in 2020. We look forward to supporting many more in the future.



ENO Breathe workshop

**'ENO Breathe helped me with practical and mindful ways to cope with my life when I felt forgotten and I will be forever grateful.'**

*Programme participant*

## Making opera accessible

Our relaxed performances operate an open-door policy. They offer a space for people living with dementia, learning disabilities, autistic spectrum conditions, Tourette syndrome, sensory needs, anxiety, bladder and bowel conditions to enjoy opera.

People can move around, make noise during the performance, or take a break in dedicated chill-out spaces where the show continues on a screen. We begin each performance with an introduction to the show and the orchestra, so people know what to expect and can get used to the noise levels.

We also work closely with access consultants. Together, we create bespoke visual guides, sensory guides and 'sonic stories', developed with Touretteshero, who pioneered the format. These stories map the loud and quiet moments of a show, helping people who find sudden or loud sounds – or prolonged silences – inaccessible.

At the heart of every relaxed performance is a simple promise: whoever you are, opera can be for you.



Care home visit, ENO in the Community  
© Lloyd Winters



Care home visit, ENO in the Community  
© Lloyd Winters

## ENO in the community

We brought opera into eight care settings across Westminster during March 2025 thanks to funding we received from Westminster City Council. We visited care homes, assisted living facilities, day centres and community hubs. Places people rarely experience live opera performances.

Singers and musicians from the Chorus and Orchestra of ENO, alongside Harewood Artists, tailored each experience to what people wanted and needed. Sometimes that meant participating in beloved classics like the 'Humming Chorus' from *Madame Butterfly* or 'Summertime' from *Porgy and Bess*. Sometimes it meant private moments of connection, with music performed in individual rooms.

**'You could close your eyes and it was like you were at the theatre.'**

*Participant at New Avenues Community Centre*



Care home visit, ENO in the Community  
© Lloyd Winters

**'It's so touching to see English National Opera bring such light and joy to the residents of our care settings in Westminster. Our city is brimming with culture, and it's important there are no barriers to people enjoying what's on offer on their doorstep.'**

*Cllr Ryan Jude,  
Westminster City Council Cabinet Member for Ecology and Culture*

# Tomorrow's talent

At the ENO, we nurture the artists of tomorrow, helping them dream bigger and take creative risks to push the boundaries of opera. Through our mentorships, workshops and development programmes, more and more people are able to discover their voices. They can find new ways to express themselves. Grow their talent. Step onto international stages. And shape the music yet to come.

## La bohème Children's Chorus

In autumn 2024, 20 children from St Joseph's Catholic Primary School stepped onto the London Coliseum stage as the Children's Chorus in *La bohème*.

Through ENO Engage, our community and education programme, the children honed their talents alongside world-class professionals.

We invited the school's MP, Ben Coleman, to see them perform, then took the Chorus to the House of Commons, where they sang and were later mentioned in a debate. The whole ENO Chorus also visited St Joseph's to perform alongside the students.

None of this would have been possible without the teachers, leadership and parents from St Joseph's. We'd like to say a huge thank you to them for their hard work, dedication and enthusiasm – not to mention the many tube trips across London.

**'Fantastic opportunities like this have many positive, tangible benefits for the children. Their horizons are broadened; they are encouraged to dream bigger and consider areas of the arts that may have been relatively unknown to them before. The effect on their self-esteem, confidence and self-belief can be transformational.'**

*James Stacey,  
Head of School, St Joseph's Catholic Primary*



The Cast of ENO's *La bohème* 2024  
© Lloyd Winters

## Finish This...

Music composition is under-resourced in many schools in England, and it's a subject lots of teachers feel underconfident teaching. We started Finish This..., our free music making programme, to help.

Finish This... fuses opera, film and animation to spark young imaginations and get them making music together.

The programme has grown at an extraordinary speed. Four years ago, it began with just seven schools. Over the 2024/25 academic year, almost 15,000 students took part across nearly 250 schools – our biggest year yet. In September 2024, we expanded the programme across Greater Manchester, with more regions planned for 2025/26. Teachers consistently tell us how valuable this initiative is; survey results show recommendation rates between 94% and 100%.

But the impact isn't just in the numbers. It's in classrooms. In the students, having never thought of themselves as composers, discovering they have ideas worth hearing.

**'This has transformed the teaching of music composition at our academy! It has given a clear and concise process to work through that anyone can deliver. Our Y6 pupils have thoroughly enjoyed taking part in this challenge.'**

*Angela Myatt, Teacher,  
Oasis Academy Aspinall, Manchester*



ENO Engage Luton  
© Lloyd Winters

# Harewood Artists



Thomas Atkins, Dan D'Souza,  
ENO's *The Elixir of Love* 2024  
© Marc Brenner

Our Harewood Artists programme enables exceptionally talented British and British-trained singers to perform with a major opera company while receiving specialist coaching, support and guidance for two to three years.

Each artist undertakes a bespoke programme of vocal and language training along with expert coaching in repertoire and audition technique. Since its creation in 1998, over 60 alumni have gone on to perform on international stages, including Mary Bevan, Allan Clayton, Nicky Spence and Sarah Tynan.

## Our 2024/25 Harewood Artists

Anna Elizabeth Cooper, *mezzo soprano*

Ava Dodd, *soprano*

Dan D'Souza, *baritone*

Amy Holyland, *mezzo-soprano*

Patrick Alexander Keefe, *baritone*

Innocent Masuku, *tenor*

Isabelle Peters, *soprano*

Zwakele Tshalabala, *tenor*

This season saw our Harewood Artists perform across ENO productions and further afield. Isabelle Peters played Mabel in *The Pirates of Penzance* and covered *The Governess* in *The Turn of the Screw*. Amy Holyland earned acclaim as Maddalena in *Rigoletto*. Patrick Alexander Keefe appeared as Schaubard in *La bohème* and Marullo in *Rigoletto*. Anna Elizabeth Cooper performed as Kate in *The Pirates of Penzance* and Ava Dodd covered Adina in *The Elixir of Love*.

Beyond ENO, Innocent Masuku reached the final of Britain's Got Talent and performed at Glyndebourne, while Zwakele Tshalabala took on roles with Opera Holland Park, Welsh National Opera and Opera Liege.

Our artists also achieved significant competition success. Ava Dodd was named one of Classic FM's Rising Stars 2024 and reached the finals of the Aldeburgh Voices Competition. Amy Holyland reached the semi-finals of the Elizabeth Connell Competition. And Dan D'Souza, our newest Harewood Artist and inaugural recipient of The Nicholas Folwell Scholarship, won an Exceptional Prize at Tenor Viñas 2025.

**'I felt incredibly fortunate to be a Harewood Artist for ENO's 2024/25 season and I embraced every wonderful opportunity the scheme offered. Performing Adina in *The Elixir of Love* and Barbarina in *The Marriage of Figaro* were defining moments. Taking to the iconic London Coliseum stage alongside stars I've looked up to for years was pivotal to my artistic and professional development; it's an experience I'll treasure forever.'**

Ava Dodd,  
Harewood Artist 2024/25



Amy Holyland, Yongzhao Yu,  
ENO's *Rigoletto* 2024 © Tristram Kenton

## Harewood Artists in the 24/25 season:

### La bohème:

Nadine Benjamin - Mimi

### Suor Angelica:

Madeleine Shaw - The Abbess

Alexandra Oomens - Sister Genovieffa

### The Turn of the Screw:

Eleanor Dennis - Miss Jessel

### Rigoletto:

William Thomas - Sparafucile

### The Elixir of Love:

Rhian Lois - Adina

### The Pirates of Penzance:

William Morgan - Frederic

Isabelle Peters - Mabel

### Mary, Queen of Scots:

Alex Otterburn - James Stewart

John Findon - James Hepburn

Barnaby Rea - David Riccio

### The Marriage of Figaro:

Mary Bevan - Susanna

David Ireland - Figaro

Countess Almaviva - Nardus Williams

**'My 2024/25 season at ENO as a Harewood Artist has been fantastic and so rewarding as a developing young artist. The highlight for me must be performing the role of Maddalena in *Rigoletto*. A brilliant opportunity to really show what my voice can do and where we are headed into the future.'**

*Amy Holyland,  
Harewood Artist 2024/25*

**'Programmes like the Harewood are vital because they provide invaluable opportunities, exposure, and financial support to help us grow artistically.'**

*Zwakele Tshalabala,  
Harewood Artist 2024/25*

The Harewood Artists programme is funded entirely through donations. We'd like to take this opportunity to thank the trusts and foundations that supported our artists in 2024/25.



Nadine Benjamin, Joshua Blue,  
ENO's *La bohème* 2024 © Lloyd Winters

# Going further

Between April 2024 and March 2025, we put down roots in Greater Manchester while continuing to build on our almost 100-year legacy in London.

Over the coming years, we'll keep pushing opera forward, reimagining how it's staged, who it's for and where it's experienced. From immersive productions to groundbreaking collaborations to nurturing the next generation of artists and audiences.

There's plenty more to come. We hope you'll be part of it.

# Financial review

Year ended 31 March 2025

	y/e 31.3.25 £000s
<b>Income</b>	
Productions & performances	5,653
Public Funding	
- Arts Council England	12,000
- Theatre Tax Relief	3,537
Donations, grants, sponsorship & membership	3,669
Commercial activities*	36,469
Gain on sale of property	0
Other	211
<b>Total income</b>	<b>61,539</b>

<b>Expenditure</b>	
Productions & performances	17,701
Education & outreach	1,083
Cost of raising funds	1,285
Support & property	3,027
Commercial activities*	34,884
<b>Total expenditure</b>	<b>57,980</b>

Operating surplus/(deficit)	3,559
Gain/(loss) on investment portfolio	277
<b>Total movement in funds</b>	<b>3,836</b>

	8 months to 31.3.24 £000s	y/e 31.7.23 £000s
	6,555	8,743
	7,641	12,225
	6,730	2,295
	1,652	2,851
	6,141	7,433
	5,953	0
	248	167
	<b>34,920</b>	<b>33,714</b>

	20,881	30,134
	632	1,302
	866	1,534
	2,740	3,743
	2,824	2,070
	<b>27,943</b>	<b>38,783</b>

	6,977	(5,069)
	802	(202)
	<b>7,779</b>	<b>(5,271)</b>

\*From April 2024, the London Coliseum has operated through a dedicated subsidiary, London Coliseum Limited. Ticket sales for Coliseum shows are therefore recorded as the ENO group income, with associated production and operating costs included in commercial costs. This accounting change increases both reported income and costs but has no impact on the overall financial result.

For the eight-month period to March 2024, the Group recorded a surplus of £7.8m. This was largely attributable to a £6.0m gain on property disposal and an additional £3.2m Theatre Tax Credit, reflecting an under-provision in the prior year.

For the year ended March 2025, a surplus of £3.8m was reported. This was driven by the strong commercial performance of *Spirited Away*.

# With thanks

We're deeply grateful to all our partners, donors and supporters who made this year's work possible:

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Rhian Lois, ENO's *The Elixir of Love* 2024  
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