

WildKat[®]
Tête à Tête
Report



WildKat

Tête à Tête
Final PR Report
(October 2026)

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Summary



82.5K

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Prediction of lifetime views of coverage, based on audience reach & engagement rate on social



2.36M

Audience

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4K

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44

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20

Pieces of Coverage

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2026 Season Announcement and Rain Show



2 pieces



OperaWire

Magdalena

56

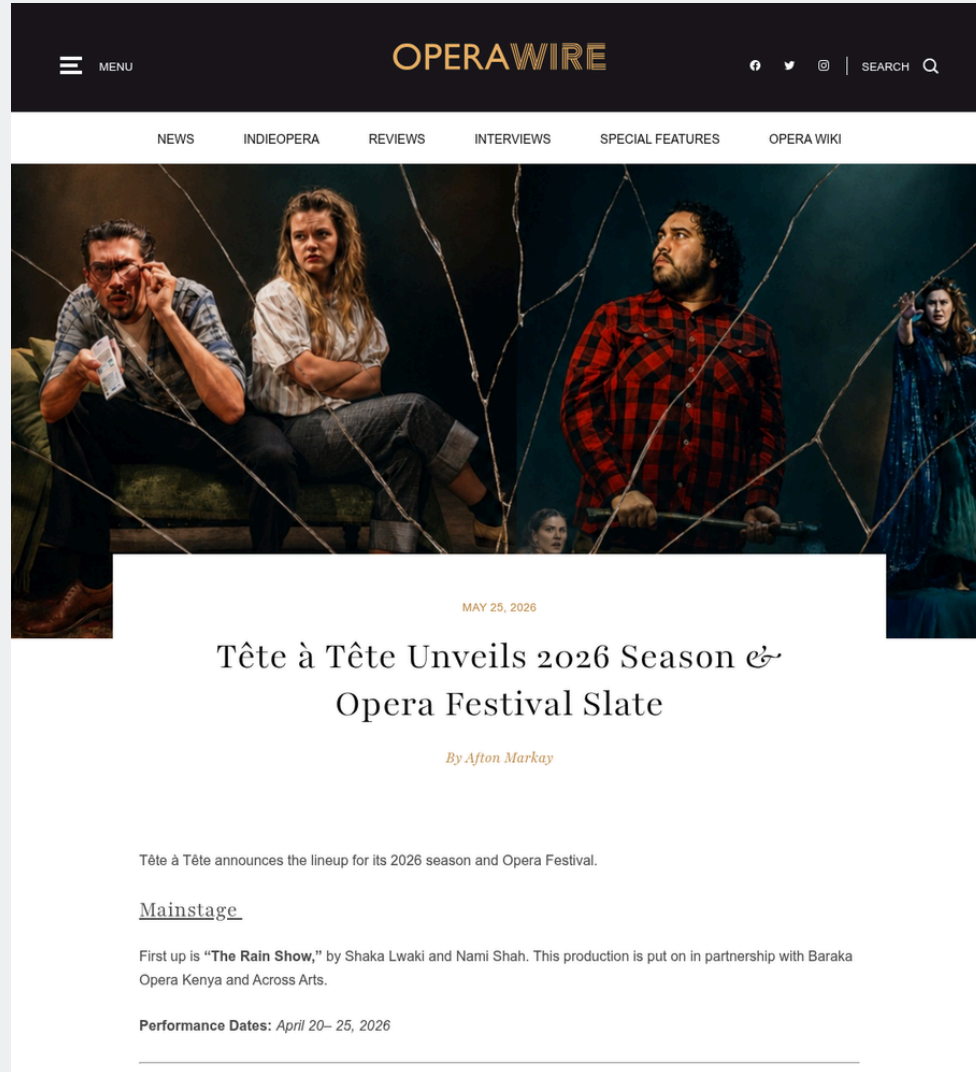
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May 25, 2026

News

Announcement-OperaWire

operawire.com/tete-a-tete-unveils-2026-season

Estimated Views

908

Engagements

1



Colin's Column | my writings ...

26

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From School Halls to Main Stages: Tête à Tête's 2026 Season.

May 13, 2026 | News | 0 comments

Tête à Tête Announces Bold 2026 Programme: From School Halls to Main Stages– Looking to the Future via Transformative Cultural Encounters

Rapidly approaching their 30th anniversary season, Tête à Tête, home of daring contemporary opera, reaffirms its reputation as a driving force behind the evolution of new opera in Cornwall, Tyneside, London and beyond. With nearly three decades of work, the company continues to support emerging artists, rethink how opera is made, and open up access to the art form through international collaboration, education, and performance.

12 May 2026. For immediate release.

- The latest chapter in Tête à Tête's longstanding partnership with the Royal College of Music, Fantasy & Fairytales (3–6 July) will include five short new operas, this time created for young audiences. More info found [HERE](#).
- Fantasy & Fairytales includes Daniel Musashi's Ogga Loggas, in which ancient forests and age-old curses teach us the importance of looking after our world, and Lasha Kharkhela's Ramona, a Georgian tale of love and upheaval set inside a puppet theatre as well as Asher Joyce's Three Lives, Deniz Dortok's The Boy Who Went to Find Fear and Ruin Meda's The Nightingale and the Rose.
- The creative team for Fantasy & Fairytales is led by Tête à Tête Artistic Director Bill Bankes-Jones, conductor Michael Rosewell and designer Sarah Jane Booth.
- Tête à Tête: The Opera Festival will also return to London from 8-20 September. The company's flagship festival will once again showcase bold, original works from across the UK and around the world. Since its launch in 2007, the festival has premiered hundreds of new operas and become a vital platform for emerging talent.
- Speaking on the Tête à Tête's mission, Artistic Director Bill Bankes-Jones wrote in a recent blog post, "what we love about theatre is coming together, not being apart."
- In North Tyneside and Cornwall, Tête à Tête brought The Rain Show (20-25 April), a vibrant collaboration between British and Kenyan artists, delivered in partnership with Baraka Opera, Kenya and Across Arts (led by producer Helene Mathiesen). The creative team included Composer Shaka Lakwi, Librettist Nami Shah and set design by Pungulu Pal Productions.
- The Rain Show brought creative workshops into schools across North Tyneside and Cornwall, introducing young people to opera through cross-cultural exchange. On 25th April, the run culminated with a public performance at Lavethan Barn.

PROGRAMME HIGHLIGHTS

The Rain Show

Dates: 20–25 April 2026

Location: Tyneside and Cornwall (various locations, including Lavethan Barn)

Eventlink: <https://www.tete-a-tete.org.uk/event/the-rain-show/>

Categories

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May 13, 2026

News

Announcement- Colin's Column

colinscolumn.com/from-school-halls-to-main-stages-tete-a-tetes-2026-season

Estimated Views

3.72K

Tête à Tête and RCM: Fantasy & Fairytales

3 pieces



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29

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2.52K

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News

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Fantasy & Fairytales ~ South Kensington, London

Friday 3 July 2026, 7:00 pm – Monday 6 July 2026, 9:00 pm

Royal College of Music
Prince Consort Road, London, England, United Kingdom (map)



Hear five world-premiere short operas by Royal College of Music composers

Hear five world-premiere short operas by Royal College of Music composers, brought to life by RCM singers and instrumentalists working with pathfinding opera company Tête à Tête.

Each piece transports you to a new fantastical setting, where you'll encounter magical characters revealing stories of human emotion.

Operas include Daniel Musashi's *Ogga Loggas*, in which ancient forests and age-old curses teach us the importance of looking after our world, and Lasha Kharkhelauri's *Ramona*, a Georgian tale of love and upheaval set inside a puppet theatre.

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8



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Review: Royal College of Music "Fantasy and Fairytales"

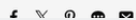
At London's Britten Theatre on Jul. 3, RCM student composers reveled in opera's imaginative possibilities

Published: Jul 7, 2026 | Author: Caroline Potter



Charlotte Kennedy and Archie Inns as Ramona and Ermon in "Ramona" by Lasha Kharkhelauri -- Photo by Chris Christodolou

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Jul 07, 2026

Review

Review- I CARE IF YOU LISTEN

icareifyoulisten.com/2026/07/review-royal-college-of-music-fantasy-fairytales

Estimated Views

153

Engagements

2

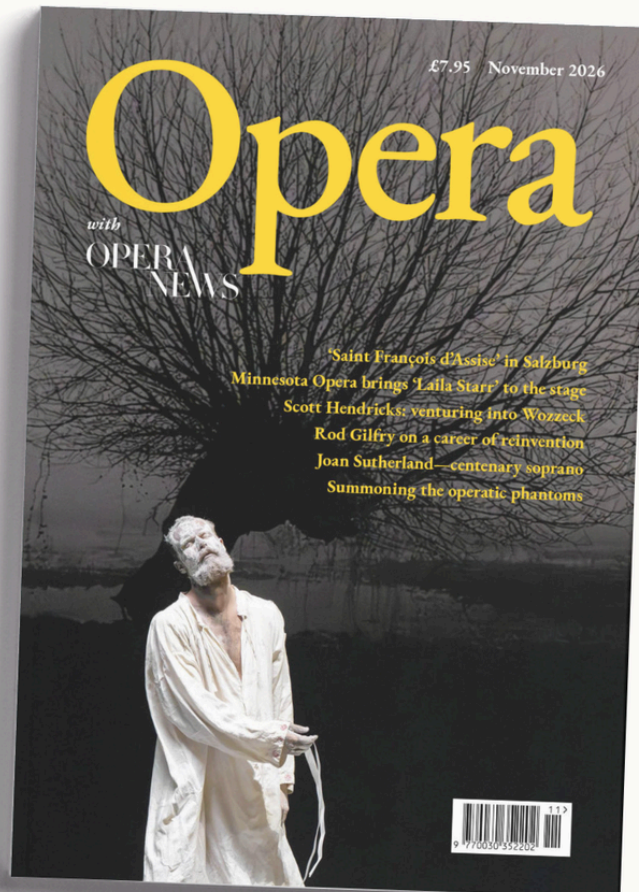


Opera

Sep 01, 2026

Review

Review- Opera Magazine



Fantasy and Fairytales

Royal College of Music and Tête à Tête at the Britten Theatre, London, July 3

The Royal College of Music and Tête à Tête teamed up to present an impressive array of new operas by RCM composers. They were conducted by Michael Rosewell, the RCM's director of opera, staged by Tête à Tête's artistic director Bill Bankes-Jones and designed by Sarah Jane Booth. Bankes-Jones is quite right to say that children's works need not be dumbed down, and these engaging, comedic and moving operas prove it.

Deniz Dortok's *The Boy Who Went to Find Fear* opens with two Meddahs (Emma McClean and Rachel Howe) perched on tall chairs in layered gold and crimson, asking the audience for their deepest fears—an eerie, striking frame for this fairy-tale world. Like Wagner's Siegfried, the Boy does not know fear and sets out to find it, meeting bandits and a ghoul and hearing tales of a giant fish. Where Siegfried's awakening comes at the sight of a woman, this Boy discovers fear in responsibility. Dortok's musical textures, rich with percussion and digital effects, vividly paint the fantasy, though singers were occasionally under-supported. Spoken text was plentiful, not always essential, but the sung writing held emotional intent and suited younger voices. Bella Marslen led the cast with a smooth, appealing sound.

Ogga Loggas was a joy to behold: a childhood story told to the librettist Jacques Allen by his father, Ed Allen, brought to life through Daniel Musashi's music. This environmental cautionary tale imagines the Ogga Loggas—brightly coloured, furry creatures with giant paws and wacky hair—as what one becomes if one drops litter.

Deniz Dortok's 'The Boy Who Went to Find Fear' at the Royal College of Music



Musashi's score, inspired by 1970s rock operas and prog-rock concept albums, is immediately accessible while playing with unusual melodic settings. A mischievous Ogga Loggas motif repeats to charming effect, and the text-setting is superb: comedic lines land in unexpected places within the melody while Allen's rhymes are sharp, keeping the story's pulse alive. Eden Shifroni (Polly) sang with a twinkly lyric soprano, well paired with the warmly flexible voice of Anastasia Koorn as Sean. Among the Ogga Loggas, David Fraser showcased a tremendous true bass, joined by Ustinya Malinina and Zhen Liu, who sang well and delivered effective physical comedy.

Asher Joyce's *Three Lives* follows Iphigenia, sung with exemplary polish and delightful agility by Charlotte Jane Kennedy, who folds teenage angst into each phrase. Joyce plays off romantic-opera clichés to paint Mum (Anastasia Koorn) and arrogant gym obsessive Trevor (Taining Zhao), whose new-found love Iphigenia drowns out by retreating into her video game. Her decreasing health bars hover above the stage while the chorus appear as in-game characters with cleverly 'pre-programmed' physicality. A moment of real poignancy arises as Mum's happiness contrasts with Iffy's emo angst, before she is found dead in the Jabba-the-Hutt-like maw of the final boss, the Megalotron. Joyce's writing mingles comedy and poignancy to great effect.

Ramona unfolds in a puppet theatre rendered in a steampunk aesthetic, where two locomotive lovers play out a story rooted in the composer Lasha Kharkhela's Georgian heritage. The uncanny train-puppets (Archie Inns and Charlotte Jane Kennedy) give the work its unsettling tone: their steam chimneys take on a sensual charge, heightened by a yearning orchestration. A seagull-like whirring pulses through, creating an uneasy atmosphere—perhaps a little dark for children's opera. Henry Godwin as the Puppeteer sang with a vibrant tenor, while Alex Hardy as the Theatre Manager offered a commanding vocal presence, only occasionally lacking grounding.

The final opera, *The Nightingale and the Rose*, by Ruvin Meda and the librettist Luz Wollocombe (after Oscar Wilde's original), unfolded on a stage dressed with fig leaves and floral-print chiffon, creating an enchanted garden world. Tom Law's earnest Student and Eden Shifroni's teasing Professor's Daughter made an attractive central duo, both singing with assurance. The garden chorus added real magic, with Zhen Liu's White Rose Tree blooming beautifully in the upper register. Bella Marslen's Nightingale brought sweet, sentimental acting. Meda's writing carried a Sondheim-like feel, interspersed with lively, tightly rhythmic vaudeville-style melodies, all underpinned by operatic precision.

EMILY ARLIDGE

Tête à Tête Opera Festival Coverage

14 pieces

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Live reviews

- **BBC Proms:** Bach's *Mass in B minor* will large as Arcangelo give us choral bravura at Royal Albert Hall
- **The engaging Mr Polly:** tenor Robin Bailey shines in the title role of Edward Longstaff's new opera based on H.G. Wells at Tête à Tête
- **Scotland's tragic queen:** Louisa Petal & Louis Mander's *Eight Days* evokes the last days of Mary, Queen of Scots at Tête à Tête
- **Reinventing the semi-opera:** Vache Baroque collaborates with Out of Chaos to turn *The Tempest* into an evening of fun, modern theatre
- **Here Comes Everybody:** composer Alastair White begins his *Finnegans Wake* project with an overture at London Irish Centre with Ensemble Exposé & Roger Redgate
- **BBC Proms:** By turns illuminating & compelling, the Royal Liverpool Philharmonic Orchestra on terrific form in Britten & Vaughan Williams
- **BBC Proms:** Ravishing & spine-tling, period instrument orchestra Les Siècles is the star of the show in Berlioz's *La damnation de Faust* conducted by Jakob Lehmann



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Classical music news, reviews, interviews & features

Friday, 11 September 2026

The engaging Mr Polly: tenor Robin Bailey shines in the title role of Edward Longstaff's new opera based on H.G. Wells at Tête à Tête

Labels: [opera review](#), [Tête à Tête](#)



Edward Longstaff: *The History of Mr. Polly: Part One* - Robin Bailey - Tête à Tête: The Opera Festival at the Cockpit (Photo Claire Shovelton)

Edward Longstaff: *The History of Mr. Polly: Part One*; Robin Bailey, Laurie Slavyn, Jack Holton, Maya Kumana, Elizabeth Lynch, Emily McCarthy, Sophia Jin, Hailey West, director: Stuart Barker, piano: John Longstaff; Tête à Tête: The Opera Festival at the Cockpit

Reviewed 9 September 2026

The first half of a work in progress, an ambitious opera based on H.G. Wells's comic novel, benefits from Robin Bailey's easy charm in the title role in a workshop performance that proved wonderfully engaging

H.G. Wells's picaresque comic novel *The History of Mr. Polly* is not the most obvious subject for an opera. Wells tells the story with almost Dickensian relish, but the central character is a bumbling anti-hero and achieves his goal despite himself. He is lacking in self-confidence and education, his most distinctive characteristic is verbal, his invention of descriptive words. Wells's book has been adapted as film and TV series multiple times, but this seems to be the first operatic adaptation. Though the musical *Half a Sixpence* was based on Wells's 1905 book *Kipps: The Story of a Simple Soul*.

As part of *Tête à Tête: The Opera Festival* at the *Cockpit*, composer **Edward Longstaff** presented *The History of Mr.*

In case you missed it

- Our monthly newsletter August on Planet Hugill: St Francis of Assisi in Salzburg, Grande Messe des Mortes at the Proms, Die Entführung at Glyndebourne

Record reviews

- **Superbly realised:** Elements from saxophonist Huw Wiggins & harpist Oliver Wass
- **A highly intelligent & rather imaginative recital:** Handel's Italian - Italian castrati in the London oratorios from Carlo Vistoli on Harmonia Mundi
- **Familiar yet unfamiliar:** with Summa, Celso Octel Amsterdam present Arvo Pärt's music in performances that are simply mesmerising
- **Familiar yet unfamiliar:** with Summa, Celso Octel Amsterdam present Arvo Pärt's music in performances that are simply mesmerising
- **Richness & Imagination:** the all-male ensemble De Profundis continues its exploration of Morales with two masses based on *L'homme armé*
- **Unashamedly romantic with an expressive use of dissonance & sophisticated atmosphere:** the music of the remarkably youthful Christopher Churcher

Top four posts this month



By turns illuminating & compelling: the Royal Liverpool Philharmonic Orchestra on terrific form in Britten & Vaughan Williams at the BBC Proms



Everything Theatre

Reviews, interviews, podcasts and feature articles, covering both fringe, Off WestEnd and West End...

46

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Review: Making Europe Audible & From The Edda, Cockpit Theatre

Tête-à-Tête Opera Festival

Mike Carter · 3 weeks ago 3 minutes read



A double bill of contrasting contemporary opera performances that proves modern music is more accessible than you might imagine.

★★★★★
Excellent!

There can't be many musical forms as diverse or divisive as opera. Contemporary opera in particular has

Sep 14, 2026

Review

Review- Everything Theatre (Making Europe Audible & From The Edda)

everything-theatre.co.uk/2026/09/review-making-europe-audible-from-the-edda-c...

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1.52K



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Dreva | The Cockpit

By Fiona Gilbert / September 17, 2026

As part of the Tête-à-Tête festival, the Cockpit Theatre is offering an unusual, contemplative musical experience in Dreva, built around the unlikely fusion of Slavic folk songs and techniques associated with a 'sound bath'. The audience are invited to close their eyes to fully absorb haunting vocal textures, shifting harmonies, and musical vibrations from a series of gongs, bowls, and other unusual instruments.

Although the lights are dimmed, the stage remains softly lit, dominated by a large LED screen with a constantly whirling mandala that provides a hypnotic visual counterpoint to the music. There is a brief spoken introduction and epilogue, but the remaining sixty minutes unfold as a pure sound performance, an immersive, meditative exploration of ululating Slavic folk singing and the resonant musical accompaniment.

The director and storyteller is Alesia Mankouskaya, accompanied by singer Evelina Schadryna and sound specialist Andrea Kmecova. Their aim is both to maintain Slavic traditions and to create something new – a communal experience that refreshes and relaxes and brings the audience together in the silences between songs.

The musical and vocal elements are highly melodic and verge on the hypnotic. With eyes closed, the experience becomes soporific, particularly during the concluding lullaby, whose soothing rhythm encourages a state of near slumber (or actual slumber for a few members of the audience).

At times, I was reminded of the lilting background music often used in massage therapy, and there was a distinct sense of being in a yoga class about the piece (one person in the front row sat cross-legged throughout). The gentle rhythms, soft vocal lines and meditative tempo create an atmosphere that feels more aligned with restorative practice than traditional theatre, and it does invite the audience into a state of calm.

I did close my eyes for parts of the performance and could feel the enticing tug of tranquillity washing over me. But in fact, *Dreva* ultimately feels much more compelling as a visual performance piece. Watching the three performers navigate an extraordinary array of instruments is genuinely fascinating. Kmecova commands the large gong, zither and sound bowls, while Mankouskaya and Schadryna move deftly between cymbals, bells, flute, bird-calling ocarinas and a finger piano, among many other impressive-looking devices. The quiet choreography of picking up the instruments, preparing and layering each sound became its own form of theatre, and I found this more captivating than the intended eyes-closed



Dreva at The Cockpit. Photo credit: Claire Shovelton

Sep 17, 2026

Review

Review - LondonTheatre1 (Dreva)

londontheatre1.com/reviews/dreva-the-cockpit/

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Breaking News © 28th September 2026 A new and different La Boheme, Welsh National Opera

Home > Reviews > Tête-à-Tête Opera: Royal Academy of Music students, Cockpit Theatre, London

Tête-à-Tête Opera: Royal Academy of Music students, Cockpit Theatre, London

© 21st September 2026 Reviews Cockpit Theatre Royal Academy of Music students Tête-à-Tête Opera



The indefatigable Tête-à-Tête have been putting on small-scale opera for many years and in September 2026, their London season took place in the Cockpit Theatre, a black box basement space which is part of a central London further education college. Their 19 September collaboration with the Royal Academy of Music featured four student operas drawing on the theme 'breaking point', a topic promising dramatic action with something at stake. Facilities in the theatre are basic and the school-type upright piano has seen better days. Compared to the much more lavish Guildhall Opera Makers and Royal College of Music student mini-opera evenings I attended earlier this year, with chamber orchestra accompaniment and surtitles, the stripped-back Royal Academy of Music show looked like a poor relation.

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A new and different La Boheme, Welsh National Opera

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Puccini: La bohème, Festival Puccini, Torre del Lago

Puccini: La Fanciulla del West, Festival Puccini, Torre del Lago

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Review- Opera Scene (RAM)

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Breaking News | 28th September 2026 | A new and different La Boheme, Welsh National Opera

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Androida, Tête-à-Tête Opera Festival, Cockpit Theatre, London

5th October 2026 | Interviews | Androida | Cockpit Theatre | Tête-à-Tête Opera Festival



The annual Tête-à-Tête Opera Festival has provided a home for new and adventurous opera since 2007, and Jacques Cohen's *Androida*, or *Robots Have No Feelings* played to a full house at the Cockpit Theatre during this year's festival. It is a work which places one of opera's oldest themes, unrequited love, within the contemporary debate about artificial intelligence.

On the face of it, the forty-minute storyline is simple: *Androida* is a robot about to take on the role for which she was developed, keeping house for Martin (Marty), a recently bereaved widower with two young children. The whole story is narrated by *Androida*, all the events seen through the eyes of a robot. When we first meet her, *Androida* insists that "robots have no feelings", describing in a detached manner the grief of the children, their sadness at the loss of their mother, and the comfort she will provide to them "as I have been programmed". The effect is jarring. Instead of inviting us directly into the emotional world of its characters, as opera so often does, *Androida* presents emotion as something to be examined and observed

RECENT POSTS

- Androida, Tête-à-Tête Opera Festival, Cockpit Theatre, London
- A new and different La Boheme, Welsh National Opera
- Tête-à-Tête Opera: Royal Academy of Music students, Cockpit Theatre, London
- Plácido Domingo Grand Gala, Festival Puccini, Torre del Lago
- Puccini: La bohème, Festival Puccini, Torre del Lago

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Oct 05, 2026

Review

Review- Opera Scene (Androida)

operascene.co.uk/interviews/androida-tete-a-tete-opera-festival-cockpit-theat...

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LIVE ENTERTAINMENT

Emma or Emily – The Cockpit, London

Reviewer: A. Tran Ngoc

BY THE REVIEWS HUB - LONDON — SEPTEMBER 18, 2026 — UPDATED: SEPTEMBER 18, 2026 — NO COMMENTS — 2 MINS READ

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Image: Claire Shovelton

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Writer and Director: Moon Kim

Composer: Ábel MGE (Ábel Misha Gille Esbenshade)

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WRITE A NAME... CHANGE THE WORLD!



Sep 18, 2026

Review

Review- The Reviews Hub (Emma or Emily)

thereviewshub.com/emma-or-emily-the-cockpit-london/

Estimated Views

1.17K

Engagements

1



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Review

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thereviewshub.com/orpheus-and-eurydice-the-cockpit-london/

Estimated Views

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Engagements

1

Friday, October 9

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Orpheus and Eurydice – The Cockpit, London

Reviewer: Patrick Shorrock

BY THE REVIEWS HUB - LONDON — SEPTEMBER 12, 2026 NO COMMENTS 3 MINS READ

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Image: Claire Shovelton

SHARE Music: Goi Ywei Chern

Director and Librettist: Mayra Stergiou

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North West End UK

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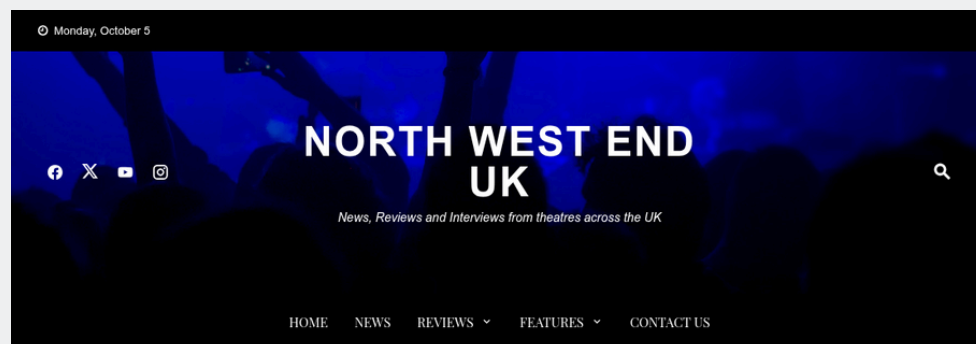
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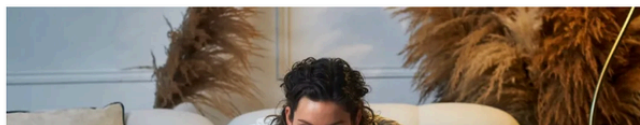
Emma or Emily – Cockpit Theatre

© 18 September 2026

Emma or Emily, written and directed by Moon Kim, with music by Åbel Misha Gille Esbenshade, is an experimental play-opera that brings together spoken theatre, live opera, movement and multimedia. Emily Carmichael plays Emily, a failed opera singer who has retreated into domestic life as a housewife, who's carefully maintained world begins to unravel when her old friend Emma, played by Eva Stone-Barney, arrives. Her encounters with Emma draws out the parts of herself she has suppressed, and the boundary between the life she has chosen and the life she once imagined for herself becomes increasingly blurred. The opera singer she has tried to silence begins to resurface, bringing her artistic ambitions, insecurities and unresolved sense of identity back into the room.

The most striking aspect of the production is how confidently it works across different theatrical forms. It is a visual and sonic piece, with moments that feel deliberately fragmented and surreal. The live music, movement, projection and performance operate together to create a strong atmosphere, even when the narrative remains elusive.

Emily Carmichael is the standout performer of the evening. As Emily, she captures a woman increasingly unsettled by the banality and repetition of domestic life. Her performance moves constantly between reassurance, doubt, agitation and breakdown, and she handles these shifts with considerable precision. There is a capriciousness to Emily that Carmichael makes compelling, particularly as the character begins to question her own reality. Eva Stone-Barney provides a strong counterpart as Emma. She matches Carmichael's energy and brings a confident vocal performance to the piece, helping sustain the musical and emotional tension between the two characters. Their relationship is particularly intriguing because their identities seem to continually shift. At some moments they appear to be two distinct women, while at others they feel like different versions of the same person.



LATEST POSTS



Taming of the Shrew: A Kinky Retelling – Bread and Roses Theatre

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Barnum: The Circus Musical – New Wimbledon Theatre

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What The Animals Say – Finborough Theatre

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Othello – HOME MCR

© 4 October 2026



Noises Off – The Questors Theatre

© 4 October 2026

Sep 18, 2026

Review

Review- North West End UK (Emma or Emily)

northwestend.com/emma-or-emily-cockpit-theatre/

Estimated Views

3.37K

Engagements

1



Broadway News

Your guide to all things theatre on Broadway and around the world including shows, news, reviews,...

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TÊTE À TÊTE Opera Festival to Mark 30th Anniversary at The Cockpit

New opera works span settings from Cornwall and Hong Kong to Scotland and Ukraine.

By: Stephi Wild Aug. 06, 2026



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Rapidly approaching their 30th anniversary season, Tête à Tête's flagship annual Opera Festival will present over two dozen new and pathfindina operas, each pushing at the boundaries of what the art form can be and sav. Together, they explore the

Aug 06, 2026

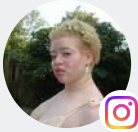
News

Announcement- Broadway World News

broadwayworld.com/uk-regional/article/TTE-TTE-Opera-Festival-to-Mark-30th-Ann...

Estimated Views

6.76K



Precious Akindele (Music Influencer, Composer)

Pianist/Composer Organist Bookings: preciousakindele@outlook.com

🇮🇹🇬🇧 Composition @trinitylaban 26-30 #britschoolmusic

55K

Followers



Really immersive,
engaging performance



precious_mymusic and 3 others
Original audio



diverse_the_female_beatmaker 🔥🔥🔥🔥🔥🔥🔥🔥

1w 1 like Reply

— View replies (1)



c_i_muzza Love you and your work - keep going! 🙌❤️

2w 3 likes Reply

— View replies (1)



captaincavelady I TRIED TO BUY A TICKET BUT YOU'RE SOLD OUT !!! WAHOOOOOO 🔥🔥🔥🔥🔥🔥🔥🔥

1w 1 like Reply

— View replies (1)



keithgaydenfitforlife 🙌❤️

2w 2 likes Reply ...

— View replies (1)



tommy_trias A wonderful day to you both 🙌🙌

2w 3 likes Reply

— View replies (1)



id_enright "To what extent should a pianist cultivate a



Liked by billbj and 761 others

September 18

Sep 18, 2026

Interview

Interview- Precious Akindele (Bill Bankes-Jones)

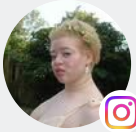
[instagram.com/reel/DdbjpnXMaSk/?stkn=MzRIODBiNWFIZA==](https://www.instagram.com/reel/DdbjpnXMaSk/?stkn=MzRIODBiNWFIZA==)

Estimated Views

12.5K

Engagements

795



Precious Akindele (Music Influencer, Composer)

Pianist/Composer Organist Bookings: preciousakindele@outlook.com

🇮🇹🇬🇧 Composition @trinitylaban 26-30 #britschoolmusic

57K

Followers



precious_mymusic and 2 others
Original audio



precious_mymusic What a gorgeous performance!!
Such a delight to do this interview!!!
#composition #preciousakindele #opera #classical
#chinesemusic

1w



sam_deans Need microphones can't hear what you're
saying

1w 5 likes Reply

— View replies (1)



This reel has 1 comment from Facebook.



Liked by billbj and 287 others

September 26

Sep 25, 2026

Interview

Interview- Precious Akindele (Anna Vienna Ho)

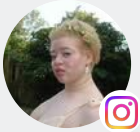
[instagram.com/p/Ddt-KERsy1B](https://www.instagram.com/p/Ddt-KERsy1B)

Estimated Views

12.3K

Engagements

325



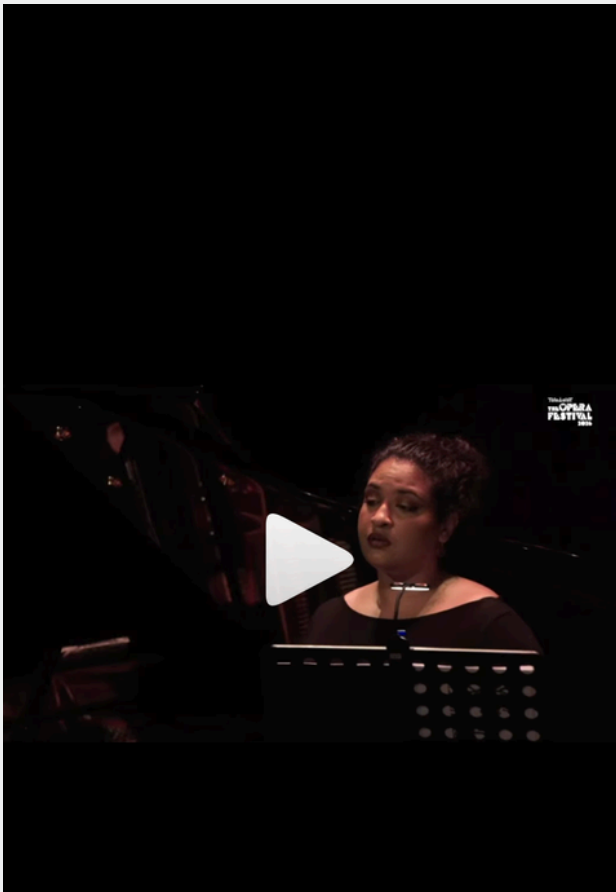
Precious Akindele (Music Influencer, Composer)

Pianist/Composer Organist Bookings: preciousakindele@outlook.com

🇮🇹🇬🇧 Composition @trinitylaban 26-30 #britschoolmusic

57K

Followers



precious_mymusic and 2 others

Original audio



precious_mymusic What an outstanding performance!!!

#composition #preciousakindele #opera #recital
#experimentalmusic

1w



mbdmitchell So glad you enjoyed my production! Couldn't have done it without the incredible support of everyone at @teteateteopera, @cockpittheatre, and, of course, the fabulous @eyranormansoprano and Alex Wigglesworth

1w 24 likes Reply

— View replies (2)



donwayne_music_inc I can listen to her voice all day

1w 51 likes Reply

— View replies (4)



wayneparry69 Is your hair naturally curly?

6d 3 likes Reply

— View replies (3)



sly.scott I enjoy listening to your beautiful voice, and I enjoy your review of this music! Thank you!

5d 3 likes Reply ...

Sep 25, 2026

Review

Review - Precious Akindele (From the Edda)

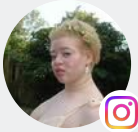
[instagram.com/p/DduGdljsO5p](https://www.instagram.com/p/DduGdljsO5p)

Estimated Views

15.6K

Engagements

1.37K



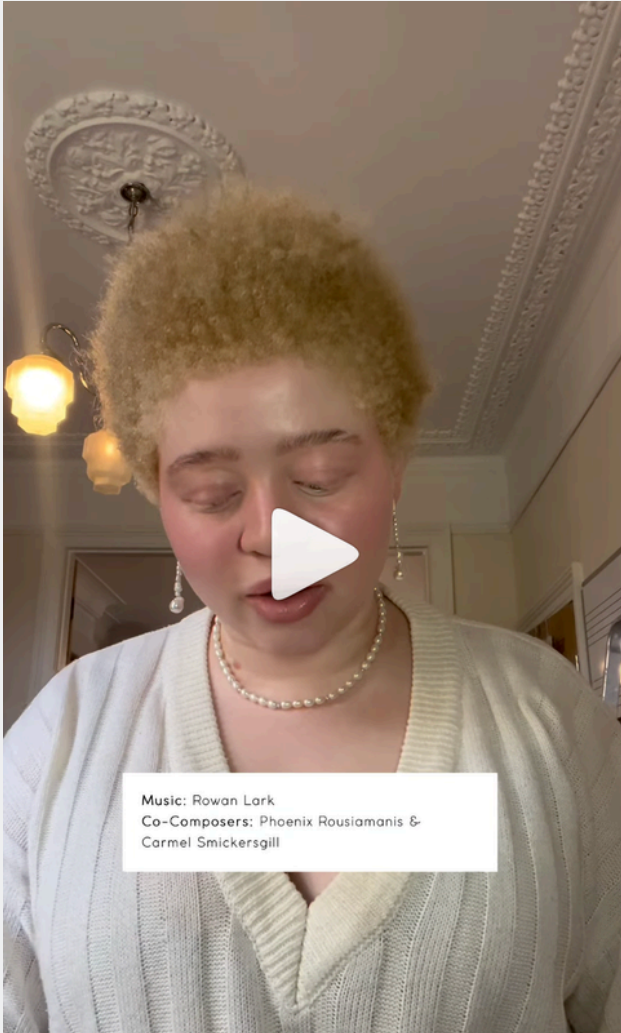
Precious Akindele (Music Influencer, Composer)

Pianist/Composer Organist Bookings: preciousakindele@outlook.com

🇮🇹🇬🇧 Composition @trinitylaban 26-30 #britschoolmusic

57K

Followers



Music: Rowan Lark
Co-Composers: Phoenix Rousiamanis & Carmel Smickersgill



precious_mymusic and 2 others

Original audio



precious_mymusic What a gorgeous performance!!! ★★★★★

#classicalmusic #preciousakindele #ópera #livemusic
#classical

3w



jovireacts You should record and audiobook or something
your voice is amazing!!

3w 70 likes Reply

— View replies (2)



bubbles72 ❤️❤️❤️ so Beautiful bist du Dankeschön

3w 1 like Reply See translation

— View replies (3)



ormrodaja You have such a soothing voice it's like a balm.

3w 48 likes Reply

— View replies (1)



aidenj.h Precious, you're doing such great things!! Keep it
up!

3w 13 likes Reply

— View replies (3)



Liked by billbj and 1,410 others

September 12

Sep 12, 2026

Review

Review- Precious Akindele (Rag Animals)

[instagram.com/p/DdMrSaNsXM1](https://www.instagram.com/p/DdMrSaNsXM1)

Estimated Views

16.5K

Engagements

1.5K

Upcoming

1 piece



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58

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2.32K

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Review

Review- Opera Magazine

opera.co.uk/

Estimated Views

456

The screenshot shows the Opera Magazine website homepage for November 2024. The header features the Opera logo, navigation links (Home, About, Current issue, Single issues, Features, Next month, Contact), and buttons for 'Subscribe' and 'Digital'. A banner for 'SEASON 2024' includes a rooster image and logos for 'OPERA STREAMING' and 'Regione Emilia-Romagna'. The main content area highlights the 'November 2024' issue, featuring a '2024 Opera Awards shortlist' and a cover image of Benjamin Bernheim. Text describes the cover and provides links to find out more. A 'Support Opera Magazine' section includes a 'Donate' button. At the bottom, there are social media links for Twitter and Facebook, and a 'Follow' button for the Opera with Opera News channel. Two 'APPLY BY DECEMBER!!' banners are also visible.

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with OPERA NEWS

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SEASON 2024

OPERA STREAMING

Regione Emilia-Romagna

November 2024

2024 Opera Awards shortlist

Our cover shows **Benjamin Bernheim** as Hoffmann in *Les Contes d'Hoffmann* at the Salzburg Festival.

The complete shortlist of potential winners for this year's **International Opera Awards**.

To find out more about all this month's **features**, along with **reviews** from around the world and our new **Disc of the Month**, click below.

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Benjamin Appl – competing in the competition
Francesca Zambello 'Never say never'
Puccini centenary focus

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