Greek

Scottish Opera/Opera Ventures

BAM Howard Gilman Opera House

Dec 5, 6 & 8 at 7:30pm; Dec 9 at 3pm

Running time: approx. 1 hour 20 minutes, no intermission

Libretto by Steven Berkoff from his play Greek
Adapted by Mark-Anthony Turnage and Jonathan Moore
Composed by Mark-Anthony Turnage
Conducted by Stuart Stratford
Directed by Joe Hill-Gibbins
Associate director Daisy Evans
Set design by Johannes Schütz
Costume design by Alex Lowde
Original lighting design by Matthew Richardson
Re-light design by David Manion
Video design by Dick Straker
Movement by Jenny Ogilvie
Dramaturgy by Caroline Steinbeis
Soloists from The Orchestra of Scottish Opera

Greek is part of Speaking Truth to Power, Co-Presented by BAM and the Onassis Cultural Center New York

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Susan Bullock, Andrew Shore, Allison Cook, and Alex Otterburn. Photo: Jane Hobson
Greek

CAST
Eddy Alex Otterburn
Eddy’s Mum/Waitress/Sphinx Susan Bullock
Eddy’s Sister/Waitress later Eddy’s Wife/Sphinx Allison Cook
Eddy’s Dad/Café Manager/Chief of Police Andrew Shore

PRODUCTION
Assistant conductor Susannah Wapshott
Assistant set designer Johanna Meyer
Video content programmer Dan Trenchard
Répétiteur Lliam Paterson
Production manager Andrew Storer
Wardrobe supervisor Emma Butchart
Make-up and wigs supervisor Laurie Rankin
Stage supervisor Stephen Fulton
Lighting supervisor Robert Dickson
Props supervisor Marian Colquhoun
Props chargehand Katie Todd
Stage manager Donald Ross
Deputy stage manager Kieron Johnson
Supertitles operator Gordon Grant
Touring manager Amy Dolan for GLF Ltd

Sung in English with English supertitles.

Co-produced by Opera Ventures and Scottish Opera

First performed at the Gasteig, Munich on June 17, 1988.
First performed in the UK at Leith Theatre, Edinburgh on August 25, 1988 as part of the Edinburgh International Festival.
First performance of this production at the Festival Theatre, Edinburgh on August 5, 2017 as part of the 71st Edinburgh International Festival.

These performances are given by arrangement with Schott Music Ltd, London.

This production was made possible with support from Howard and Sarah Solomon Foundation and Denise Coates Foundation.

With additional support from the KT Wong Foundation and the Boltini Trust.

Scottish Opera receives core funding from the Scottish Government.
SYNOPSIS

ACT I

Eddy, a modern-day Oedipus, relates his background story. He is from Tufnell Park, north London—a “cess pit.” He dreams of a better and more sophisticated life.

Over breakfast, Eddy’s dad tells him a story. When Eddy was a child, his dad visited a fortune teller. The prophecy, repeated years later by the fortune teller’s son, was shocking. Eddy’s dad would die a violent death, and Eddy would get “a bunk-up with his mum.” Appalled, Eddy leaves home.

Time passes. The country is in a state of emergency: political in-fighting, strikes, petrol rationing, uncollected rubbish, an infestation of rats. There is a permanent threat of violence. The Plague is rampant.

Police attack a group of protestors. Eddy gets involved and is beaten by the chief of police. He escapes, and finds himself in a small café.

A row erupts between Eddy and the waitresses, who are too busy discussing previous sexual encounters to serve him. The café manager arrives. A fight breaks out. Eddy kills him.

One of the waitresses reveals she is the café manager’s wife. What will she do now? Eddy says he will look after her. They fall in love. She feels that he reminds her of someone—perhaps her long-lost son, Tony.

Meanwhile, Eddy’s mum and dad worry about the fortune tellers’ double prophecy—and a secret they have kept from Eddy.

ACT II

Ten years later. Eddy and the café manager’s former wife have married. The café is now a thriving business. The couple are happy. Eddy’s mum and dad visit the café. They warn Eddy that the Plague still haunts the country, its cause unknown. Death is all around.

Eddy’s mum tells of a sphinx beyond the city that is killing those who cannot solve its riddles. Eddy resolves to take on the sphinx. But when he gets there he discovers there are, in fact, two. They extol the dominance of women over men. But Eddy knows the answer to their riddle and kills them. He returns home triumphant.

However, Eddy’s mum and dad have a shock in store for him. They are not his parents. Eddy is Tony. His wife is his mother. He has killed his father. In despair, Eddy realizes that he is the cause of the Plague. He blinds himself, and his body is carried away. But, in the end, love just might conquer all.
MARK-ANTHONY TURNAGE’s (adaptation and music) first opera, *Greek*, established the composer’s reputation as an artist who dared to forge his own path between modernism and tradition, by means of a unique blend of jazz and classical styles. *Three Screaming Popes*, *Kai*, *Momentum*, and *Drowned Out* emerged during his time as Composer in Association in Birmingham with Simon Rattle (a post supported by the Radcliffe Trust), followed by *Blood on the Floor*, his score written for the distinguished jazz musicians John Scofield and Peter Erskine, and Martin Robertson. His second full-length opera, *The Silver Tassie*, won both the South Bank Show and the Olivier Awards for opera in 2001. His third opera, *Anna Nicole*, played to sold-out houses at Covent Garden in 2011 and has received new productions in Germany and New York (BAM, 2013), as well as a revival at Covent Garden in Autumn 2014. Turnage has been resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra, and London Philharmonic Orchestra, and in 2013 began an association with the London Symphony Orchestra for which he wrote a major new work, *Speranza*. The relationship continued with *Remembering*, his highly acclaimed score which the LSO and Simon Rattle premiered and recorded in January 2017. Turnage has recently written several ballet scores for both Sadler’s Wells—*Undance*—and the Royal Ballet—*Trespass* and *Strapless*. A piano concerto for Marc-André Hamelin and a drumkit concerto, *Erskine*, featuring jazz drummer Peter Erskine, premiered in 2013. The year 2014 saw the premiere at London’s Wigmore Hall of his second string quartet, *Contusion*, written for the Belcea Quartet, and more recently a 40th anniversary commission for the Emerson Quartet produced *Shroud*, which has already received multiple performances. Other recent works include *Frieze*, conducted by Vasily Petrenko at the BBC Proms, and *Passchendaele*, commemorating the centenary of the outbreak of the First World War. His new opera *Coraline* was premiered by the Royal Opera at London’s Barbican Centre in March this year. Much of Turnage’s music is recorded on Decca, Chandos, EMI, Black Box, and the London Philharmonic Orchestra label, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy Award. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes.

STEVEN BERKOFF (libretto) studied drama and mime in London and Paris. He then entered a series of repertory companies before forming the London Theatre Group in 1968. His plays and adaptations have been performed in many countries and in many languages. Among the stage adaptations he has created, directed, and toured are Kafka’s *Metamorphosis* and *The Trial*, *Agamemnon after Aeschylus*, and Poe’s *The Fall of the House of Usher*. He has directed and toured productions of Shakespeare’s *Coriolanus* (also playing the title role), *Richard II*, *Hamlet*, and *Macbeth*, as well as Oscar Wilde’s *Salome*. His original stage plays include *East, West, Messiah: Scenes from a Crucifixion*, *The Secret Love Life of Ophelia*, *Decadence*, *Harry’s Christmas*, *Massage*, *Acapulco*, and *Brighton Beach Scumbags*. He has performed his solo shows—*One Man*, *Shakespeare’s Villains*, and *Requiem for Ground Zero*—in venues all over the world. He has acted in the films *A Clockwork Orange*, *Barry Lyndon*, *Octopussy* (as General Orlov), *Beverly Hills Cop*, *Rambo*, *Under the Cherry Moon*, *Absolute Beginners*, and *The Krays*. He directed and co-starred with Joan Collins in the film version of his play *Decadence*. He has published a variety of books on the theater, including the production journals *I am Hamlet*, *Meditations on Metamorphosis*, and *Coriolanus in Deutschland*. stevenberkoff.com
JONATHAN MOORE (adaptation) is a London-based award-winning British/Irish actor, published playwright, librettist, and director. He has worked in Britain and internationally (Royal Shakespeare Company, English National Opera, National Theatre, West End, Shakespeare’s Globe at the invitation of Mark Rylance, Royal Opera House, Scottish Opera, Opera North, BBC TV and radio, Almeida, Donmar, La Fenice Venice, and many more). He directed (and co-adapted the libretto for) the world premiere of Greek by Mark-Anthony Turnage (Munich Biennale, Edinburgh International Festival, and ENO) for which he received Best Director and Best Libretto awards at Munich Biennale and an Olivier Award nomination. He co-directed the BBC Film version with Peter Maniura (Royal Philharmonic Society Award and a Midem Award at Cannes). In the summer of 2018 he directed a successful revival for a 30th anniversary production for the Arcola Grimeborn Festival in London. He co-starred in his own play Treatment for the BBC TV film version opposite Gabriel Byrne. His play Inigo, about Ignatius of Loyola and the Jesuits, has been published in English and Spanish and performed globally. Last year he co-wrote/directed Invention of Morel (music by Stewart Copeland) at Chicago Opera Theater. He directed the world premiere of Savage Winter by Douglas J Cuomo at Pittsburgh Opera earlier this year, which had a run in the 2018 Next Wave Festival. He has directed premieres of operas by Henze, Schnittke, Turnage, Müller-Wieland, MacMillan, Nyman, and Berkeley, among many others. jonathanmooreuk.com

SUSAN BULLOCK, (Mum/Waitress 2/Sphinx 1) soprano, was born in Cheshire and studied at London University, the Royal Academy of Music, and the National Opera Studio. Operatic engagements include: Minnie, La fanciulla del West (Scottish Opera, English National Opera); Brünnhilde, Der Ring des Nibelungen (Royal Opera House, Deutsche Oper Berlin, Staatsoper Vienna, La Fenice Venice, Frankfurt, Melbourne, Tokyo, Lisbon, Toronto); title role, Elektra (Royal Opera House, La Scala Milan, Metropolitan Opera New York, Florence, Prague, Washington, Dresden, Stuttgart, Frankfurt, Toulouse, Toronto, Hong Kong); Isolde, Tristan und Isolde (Opera North, Frankfurt, Verona, Rouen); Emilia Marty, The Makropulos Case (Frankfurt); Elizabeth I, Gloriana (Royal Opera House); Mrs. Lovett, Sweeney Todd (Houston); Kostelnicka, Jenůfa (Grange Park Opera); and Mother/Witch, Hänsel und Gretel (Opera North). She received the Royal Philharmonic Singer’s Award in 2009 and was appointed CBE in 2014.

ALLISON COOK’s (Wife/Doreen/Waitress 1/ Sphinx 2) recent operatic engagements include the title role in Salome (English National Opera); Duchess of Argyll, Powder Her Face by Thomas Adès (New York City Opera, La Monnaie Brussels, Teatr Wielki Warsaw); Judith, Bluebeard’s Castle (Teatr Wielki, Teatro Nacional de São Carlos Lisbon); Miss Jessel, The Turn of the Screw (La Scala Milan, Schoenberg’s Erwartung (Bergen International Festival), and Saariaho’s Emilie (Salzburg Landestheater). She has given the world premiere performances of the Marquise de Merteuil in Francesconi’s Quartett at La Scala, Gran Teatre del Liceu Barcelona, Teatro Colón Buenos Aires, Wiener Festwochen, Cité de la Musique Paris, and the Holland and Strasbourg festivals. She also sang in the world premiere of Gerald Barry’s Alice’s Adventures Under Ground (Los Angeles Philharmonic Orchestra and Britten Sinfonia) and in Mark-Anthony Turnage’s Anna Nicole (Royal Opera House, Covent Garden).
STUART STRATFORD (conductor) studied conducting at the University of Cambridge with David Parry, and with Ilya Musin at the St Petersburg Conservatoire. He joined Scottish Opera in 2015 as the company’s sixth music director, joining a distinguished succession that originated with the company’s founder, Sir Alexander Gibson. For Scottish Opera, he has conducted productions of Jenůfa, Rusalka, Pelléas et Mélisande, La bohème, Greek, Flight, Eugene Onegin, and the groundbreaking Pagliacci in a tent in Paisley. He introduced the popular Sunday Series of lesser-known Operas in Concert, which has featured such titles as L’amico Fritz, Le villi, Iolanta, Francesca da Rimini, Aleko, and Edgar. The 2018/19 season sees him conduct Anthropocene, a new opera by Stuart MacRae and Louise Welsh, and a new production of Kátia Kabanová, both for Scottish Opera, as well as conducting the revival of the classic David Alden production of Lucia di Lammermoor for English National Opera. In the UK he has worked with Opera North, Welsh National Opera, Opera Holland Park, English National Opera, the Buxton Festival, and Birmingham Opera, with repertoire ranging from Giovanni d’Arco to Satyagraha. He is known for his expertise in Russian and Czech music, and his passion for bringing opera to new audiences outside of a traditional theater setting.

JOE HILL-GIBBINS (director) is a British theater and opera director. His previous productions have included A Midsummer Night’s Dream, Measure for Measure, The Changeling, The Glass Menagerie, A Respectable Wedding, and The Beauty Queen of Leenane (Young Vic London); Absolute Hell, Edward II (National Theatre); Richard II, Little Revolution (Almeida Theatre London); Mary Page Marlowe (Theater Basel); Powder Her Face (English National Opera); The Village Bike, The Girlfriend Experience (Royal Court Theatre London).

ALEX LOWDE (costume designer) studied drama at the University of Hull before training in the Motley Theatre Design Course in London. Design engagements include: The Adventures of Mr. Broucek (Scottish Opera); Victory Condition (Residenz Theater Munich); The Fall of the Master Builder (West Yorkshire Playhouse Leeds); Persuasion (Royal Exchange Theatre Manchester); Pygmalion (Headlong/WYP); Flood (HKYAF); random/generations (Chichester); Three Sisters (Lyric Theatre Belfast); Dutchman, Victoria Station/One for the Road, Tobias and the Angel (Young Vic London); Linda (Royal Court Theatre London); Frozen Julie (Aarhus); Game (Almeida Theatre London); ‘Tis Pity She’s a Whore (Shakespeare’s Globe London); Krapp’s Last Tape (Sheffield Theatres); Enjoy (WYP); The Body of an American (Gate Theatre London); Edward II (Royal National Theatre); Takin’ Over the Asylum, The Marriage of Figaro (Royal Lyceum Theatre Edinburgh); Innocence (Scottish Dance Theatre); A Clockwork Orange (Theatre Royal Stratford East); While You Lie (Traverse Theatre Edinburgh); August Osage County, The Glass Menagerie, Anna Karenina, She Town, A Doll’s House, The Elephant Man, Equus (Dundee Rep); Rigoletto (Wexford); The Lion’s Face, The Nose (ROH2/The Opera Group); Le nozze di Figaro (Sadler’s Wells London).

DAISY EVANS (associate director) is a theater and opera director working internationally. Her most recent work includes Sounds and Sorcery: Celebrating Disney Fantasia (Vault/Disney), La traviata (Longborough Festival Opera), Vixen (English National Opera/Silent Opera at the Vaults London, Beijing Music Festival), and King Arthur (Academy of Ancient Music at the Barbican London). Theater credits include Orpheus and Eurydice, Our Country’s Good (The King’s Players), Bacchae, The Tempest (Waistcoat Theatre). She is the artistic director of Silent Opera and is supported by English National Opera. She was nominated for Best Young Director at the International Opera Awards 2016, is the recipient of the Sky Arts Futures Fund, and a winner of Best Opera Production at the OffWestEnd Awards.
DAVID MANION (re-light designer) was born in Oxfordshire, England. He became head of lighting at the New Theatre Oxford in 1999, before moving to Glyndebourne in 2003. As associate lighting designer, he has worked on many Glyndebourne productions, including Falstaff, La Cenerentola, The Turn of the Screw, Die Entführung aus dem Serail, Saul, Hamlet, and The Barber of Seville. He was also lighting designer for Glyndebourne’s production of Macbeth, and for Vladimir Jurowski’s farewell concert at the opera house. Elsewhere, he has worked on The Turn of the Screw (Tenerife Opera House and Dallas Opera), and Saul and Hamlet (Adelaide Festival).

JENNY OGILVIE (movement director) is an actress, director, and movement specialist. She studied modern languages at the University of Oxford and acting at Webber Douglas Academy, and trained in movement studies at the Royal Central School of Speech and Drama. Recent credits in theater and opera include, as director: The Burning Fiery Furnace (Scottish Opera); Dr. Angelus (Finborough Theatre London). As associate director: Absolute Hell (National Theatre). As movement director or choreographer: Midsummer (National Theatre of Scotland); Love and Information (Sheffield Crucible); The Turn of the Screw (Open Air Theatre Regent’s Park, English National Opera); La traviata (Longborough Festival Opera); B (Royal Court Theatre London); Britten’s A Midsummer Night’s Dream (Aldeburgh Festival Opera); A Midsummer Night’s Dream (Young Vic London); Lucia di Lammermoor (Buxton Festival Opera); The Seven Deadly Sins (Welsh National Opera, Cardiff University); Three Sisters (Southwark Playhouse London); P’yongyang, Somersaults, The Soft of Her Palm (Finborough Theatre London); Knock Yourself Out (Courtyard Theatre London).

ALEX OTTERBURN, (Eddy) baritone, has recent operatic engagements including Eddy, Greek (Edinburgh International Festival, Scottish Opera); Harlequin, Ariadne auf Naxos (Scottish Opera, Opera Holland Park); Cascada, The Merry Widow (Opera North); and Pallante, Agrippina (Grange Festival). Forthcoming engagements include Chip, On the Town (Hyogo Performing Arts Center Japan), and Squibby, Jack the Ripper by Iain Bell, as well as Pluto, Orpheus in the Underworld, and Morales, Carmen as an English National Opera Harewood Artist. Otterburn has received an Independent Opera Fellowship Award.

MATTHEW RICHARDSON (lighting designer) was born in England. He trained and worked in theater in New Zealand before returning to the UK. Opera lighting design engagements include: Pelléas et Mélisande, From the House of the Dead, Fidelio, Madam Butterfly (English National Opera); Falstaff, Tamerlano (Royal Opera House); Lulu, Eugene Onegin, The Queen of Spades (Glyndebourne); Otello, Macbeth (La Scala Milan); Moses und Aron, A Midsummer Night’s Dream (Metropolitan Opera New York); Don Carlos, Juliette, Peter Grimes, Parsifal (Opéra National de Paris); War and Peace (Mariinsky Theatre St Petersburg); Les Troyens (Munich); Jenůfa, The Cunning Little Vixen (Amsterdam); and Aufstieg und Fall der Stadt Mahagonny, Rigoletto (Maggio Musicale Florence). He has also lit numerous theatre productions, including for the Royal Shakespeare Company, Royal National Theatre, Royal Court Theatre and Young Vic in London. As director, Scottish Opera productions are The Devil Inside (world premiere), Ghost Patrol (world premiere), Rigoletto, Five:15 2010, The Tales of Hoffmann, Jenůfa.
JOHANNES SCHÜTZ (set designer) studied theater design with Wilfried Minks at the Hamburg Academy of Visual Arts. He has a longstanding association with the director Jürgen Gosch, and since 2007 has worked closely with the writer and director Roland Schimmelpfennig, notably on Der goldene Drache at the Burgtheater in Vienna. He won the Nestroy Theatre Prize for his designs for Thomas Vinterberg’s Das Begräbnis at the Burgtheater. His set design credits also include Schimmelpfennig’s Die vier Himmelsrichtungen and Matthias Hartmann’s production of Racine’s Phèdre at the Salzburg Festival; Luc Bondy’s productions of Pinter’s The Homecoming and Marivaux’s Les fausses confidences at the Odéon in Paris; and Joe Hill-Gibbins’ production of A Midsummer Night’s Dream at the Young Vic in London. Since 1990 he has also worked as a theater and opera director. He teaches set design at the Düsseldorf Academy of Art.

ANDREW SHORE (Dad/Café Manager/Chief of Police) was born in Oldham and studied at the Royal Northern College of Music, Manchester and the London Opera Centre. He is particularly noted for his interpretation of Alberich (Der Ring des Nibelungen), which he has sung at Bayreuth. Operatic engagements include title role Falstaff (Glyndebourne, Opera North, English National Opera, Chicago Lyric Opera, and Berlin Komische Oper); Beckmesser in The Mastersingers of Nuremberg, Melitone in The Force of Destiny, Major-General Stanley in The Pirates of Penzance, Kolenaty in The Makropulos Case, Dulcamara in Lelisir d’amore, Faninal in Der Rosenkavalier, Bartolo in The Barber of Seville, Mr. Punch in Punch and Judy by Birtwistle, and the title role in Jakob Lenz by Rihm (ENO); the baritone roles in Death in Venice for ENO and in Amsterdam; Frank in Die Fledermaus for ENO and in Chicago; Bartolo in Le nozze di Figaro at Edinburgh International Festival, BBC Proms, and Glyndebourne; Bartolo in Il barbiere di Siviglia (Welsh National Opera); Alberich in Buenos Aires, Barcelona, and Frankfurt; Pooh-Bah, The Mikado in Chicago and for Scottish Opera; Tsar Dodon, Le coq d’or in Bergen; Bottom, A Midsummer Night’s Dream in Boston; title role, Don Pasquale (Santa Fe); title role, Wozzeck (Opera North); Il viaggio a Reims and L’heure espagnole (Royal Opera House); Dulcamara (Metropolitan Opera, NY).

CAROLINE STEINBEIS (dramaturg) is a freelance director. She was born in Munich and lives in London. She studied at the London University of Royal Holloway and completed her MA at the Central School of Speech and Drama. Steinbeis won the JMK Award for Outstanding Directors in 2009 and was invited to present her work at the Radikal Jung Festival in Munich in 2011. She was international associate for the Royal Court Theatre in London from 2011 to 2013 and is currently associate director at Sheffield Theatres. Recent directing credits include: Edward II (Cambridge Arts Theatre); The Tempest (Royal & Derngate Northampton); The Crucible (Manchester Theatre Royal); We Want You to Watch (National Theatre); The Broken Heart (Shakespeare’s Globe London); Show 6 (Lyric Hammersmith); Take, Love, Run (Molodiy Theatre Kiev); Talkshow, Mint, A Time to Reap (Royal Court); Brilliant Adventures (Royal Exchange Manchester); Earthquakes in London (UK tour for Headlong Theatre); Charged (Soho); The Cost of Things (Public Theater New York); Sports et Divertissements (La Carrier du Normandoux Poitier); Mad Forest, Photo Story (Battersea Arts Centre); and Mile End (Southwark Playhouse and UK tour).

DICK STRAKER (video designer) has completed hundreds of productions as a projection and video designer and consultant. In 1992 he founded the projection, animation, and video graphics company Mesmer, through which he has produced projection designs for fashion shows, commercial and architectural projection events, and theater productions. He has worked for the Royal National Theatre (as video consultant from 1999 to 2006), Royal Opera House, and creative consultancy Gainsbury & Whiting (including four fashion shows for Alexander McQueen and the Savage Beauty exhibitions).
Alex Otterburn. Photo: Jane Hobson
**Soloists from The Orchestra of Scottish Opera**

**VIOLA**
Lev Atlas *

**CELLOS**
Marie Connell
Sarah Harrington
Aline Gow

**DOUBLE BASS**
Peter Fry *

**FLUTE/ALTO FLUTE/PICCOLO**
Ewan Robertson

**OBOE/COR ANGLAIS**
Amy Turner *
Kirstie Logan

**CLARINET/BASS CLARINET/E FLAT CLARINET**
Nicholas Ross *

**CLARINET/BASS CLARINET**
Lawrence Gill †

**SOPRANO/ALTO/BARITONE SAXOPHONE**
Gareth Brady

**VIOLONCELLO**
Marie Connell
Sarah Harrington
Aline Gow

**DOUBLE BASS**
Peter Fry *

**FLUTE/ALTO FLUTE/PICCOLO**
Ewan Robertson

**OBOE/COR ANGLAIS**
Amy Turner *
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Nicholas Ross *

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Lawrence Gill †

**SOPRANO/ALTO/BARITONE SAXOPHONE**
Gareth Brady

**FRENCH HORN**
Sue Baxendale *
David Pryce

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**CLARINET/BASS CLARINET**
Lawrence Gill †

**SOPRANO/ALTO/BARITONE SAXOPHONE**
Gareth Brady

**FRENCH HORN**
Sue Baxendale *
David Pryce

**TRUMPET**
Simon Bird †

**TROMBONE**
Alan Pash

**PERCUSSION**
Jay Allen *
Ruari Donaldson *

**HARP**
Saida de Lyon *

**PIANO/FENDER RHODES**
Lliam Paterson

**CELESTE**
Susannah Wapshott

* Section Principal
† Visiting Tutor to the Royal Conservatoire of Scotland

All the musicians also play hand percussion
Opera Ventures is a transformational new charity founded by John Berry CBE to develop major new opera and mixed-media projects in partnership with arts organizations worldwide. Creating and staging new productions of contemporary opera is one of the biggest challenges in the performing arts today, especially in an environment where reduced public funding has forced opera houses and festivals to do less and take fewer risks.

Opera Ventures is a new charity set up specifically to respond to this challenge with its own combination of artistic vision, producing expertise, and a focused network of philanthropists. The charity will create powerful new productions which can be shared by several partners, harnessing and coordinating existing infrastructures (orchestras, theaters, rehearsal rooms, and administration) of internationally recognized organizations such as the Edinburgh International Festival, Scottish Opera, and Brooklyn Academy of Music.

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Scottish Opera is Scotland’s national opera company and the largest performing arts organization in Scotland. It was founded by Alexander Gibson in 1962 and was inaugurated with a production of Madama Butterfly at the King’s Theatre in Glasgow. In 1974 Scottish Opera purchased the Theatre Royal Glasgow, which reopened in 1975 as Scotland’s first national opera house. The Orchestra of Scottish Opera was founded in 1980.

Notable achievements include the world premiere of James MacMillan’s Inés de Castro at the 1996 Edinburgh International Festival; complete Ring cycles at the 2003 Edinburgh International Festival, which won the 2004 South Bank Show Award for Best Opera Production; and the Achievement in Opera Award at the 2017 UK Theatre Awards for Sir David McVicar’s production of Debussy’s Pelléas and Mélisande.

Recent commissions include Five: 15 Operas Made in Scotland (2008–10), The Lady from the Sea, Clemency, and the double bill of In the Locked Room and Ghost Patrol.
at the 2012 Edinburgh International Festival), and 2016’s *The Devil Inside*, with which Scottish Opera made its debut appearance in North America, in Toronto. *Ghost Patrol* won a South Bank Sky Arts Award, and *In the Locked Room* and *Ghost Patrol* were nominated for an Olivier Award.

Earlier this year the company made its US debut with *BambinO* at the Metropolitan Opera in New York.

Scottish Opera is committed to bringing the widest possible range of opera, performed to the highest possible standards, to the maximum audience throughout Scotland and the UK; each year it performs in Glasgow, Edinburgh, Aberdeen, and Inverness and dozens of other theaters, village halls, and community centers. It also operates an extensive program of outreach and education work which involves over 8,000 primary school children every year, as well as many other activities including adult learning and Unwrapped taster sessions.

Scottish Opera’s income is derived from public subsidy, box office, and private and commercial support.