



THE ROYAL OPERA

ROYAL
OPERA
HOUSE



4.48 PSYCHOSIS

Lyric

4.48 PSYCHOSIS

OPERA IN ONE ACT
BASED ON THE PLAY BY SARAH KANE

MUSIC **PHILIP VENABLES**

CONDUCTOR **RICHARD BAKER**

DIRECTOR **TED HUFFMAN**

DESIGNER **HANNAH CLARK**

LIGHTING DESIGNER **D.M. WOOD**

VIDEO DESIGNER **PIERRE MARTIN**

SOUND DESIGN **SOUND INTERMEDIA**

MOVEMENT DIRECTOR **SARAH FAHIE**

CHROMA

LYRIC **HAMMERSMITH**

24 | 26 | 27 | 28 MAY 2016

A CO-COMMISSION WITH
THE GUILDHALL SCHOOL OF MUSIC & DRAMA

GENEROUS PHILANTHROPIC SUPPORT FROM
THE RVW TRUST

Welcome

We're delighted to be working together to mount this new opera.

These performances of *4.48 Psychosis* mark the culmination of a three-year residency for composer Philip Venables at the Royal Opera House and Guildhall School of Music & Drama. The residency is an attempt both to make the most of the extraordinary artists working at the Royal Opera House around the year and to pull on the structured and supportive learning and creative environment available at the GSMD, and is part of a wider set of training initiatives between the two organizations.

It feels completely right for this piece to be presented at the Lyric Hammersmith, a theatre with a long history of staging musical work and also the work of Sarah Kane.

Adaptation is often at the heart of opera-making. Throughout history, the opera canon has been made up of familiar stories re-told in new forms. Art has always been derived from other art. The addition of music to a text opens up a new psychological space; music expresses something that lies in the empty spaces between and within words. Philip explores the eternal question of whether music or text takes the lead, showing us that there are still new ways to enliven opera's old forms and enabling us to hear Sarah Kane's extraordinary text with fresh ears.

If you already know the Sarah Kane play we hope you will enjoy the pleasure of recognition and remembrance and also that you will be surprised by the unfamiliar. If you are encountering this extraordinary text for the first time, we hope you will agree with us that theatre and opera are art-forms with vibrant futures.

John Fulljames

Associate Director of Opera, The Royal Opera

Julian Philips

Head of Composition, Guildhall School of Music & Drama

Sean Holmes

Artistic Director, Lyric Hammersmith

Ensemble

JENNIFER DAVIS

EMILY EDMONDS

SUSANNA HURRELL

CLARE PRESLAND

GWENETH-ANN RAND

LUCY SCHAUFER

Approximate timings

XX hour and XX minutes; there is no interval

Sing Without Hope, Tender With Trust

Cristina Delgado-García



Left to right Susanna Hurrell, Jennifer Davis, Gweneth-Ann Rand, Clare Presland and Lucy Schauer. ©2016 ROH. Photograph by Stephen Cummiskey

There is a moment in *4.48 Psychosis* that captures, with exquisite dark humour, how hopeless we are at understanding hopelessness:

- No?
- No. It's not your fault.
- It's not your fault, that's all I ever hear it's not your fault, it's an illness, it's not your fault, I know it's not my fault. You've told me that so often I'm beginning to think it *is* my fault.
- It is *not* your fault.
- I KNOW.

Since its premiere in 2000, the reception of Sarah Kane's last play has reflected our awkwardness towards open manifestations of despair. Kane's depression at the time of writing *4.48 Psychosis* has been repeatedly invoked, as if only illness could explain such a hurting text. However, this framework is dangerously reductive. In harnessing *4.48 Psychosis*

to Kane's biography, we risk ascribing her dramatic prowess to a self-destructive state of mind rather than to the robust trajectory of formal experimentation that began with her first full-length play, *Blasted* (1995). We also risk limiting our imagination regarding what a text as malleable as this can become onstage. Sixteen years after its first posthumous performance at the Royal Court Jerwood Theatre Upstairs, we must rethink the ways we approach *4.48 Psychosis*. The particular musicality of this extraordinary text, its emotional demands on the spectator, its stance on character, and its faith in art: these are just some of the features worth emphasizing.

It is perhaps surprising that *4.48 Psychosis* has never before been produced as a piece of music theatre. The script is drenched in sound. Kane's text recurrently situates itself in the domain of musical expression, aural experience and dance: 'I sing without hope on the boundary', 'this is the rhythm of madness', 'I shall hang myself / to the sound of my lover's breathing'. Verification is impossible and ultimately irrelevant, but the script also carries the echoes of popular song titles. Shirley & Company's 1970s disco hit haunts the line 'shame shame shame', but the bouncy vivaciousness of the original is missing. There is another probable reference to hard-rock hit 'Dancing on Glass' by Mötley Crüe; its catchy edge is also gone, but the song's spirit resonates with *4.48 Psychosis* – the aching need, the dangerous desire, the appointment with death.

However, it is Kane's careful orchestration of an affective spectatorship that forges the play's strongest links with music. The text does away with many conventions of dramatic playwriting; it does not offer a list of characters, it does not assign lines to a specific number of speakers, it does not allow a clear plot to unfold. Kane's writing is composed of an assemblage of materials that frustrate any rational or complete interpretation. There are opaque and highly poetic sections, real or imagined dialogues between unknown interlocutors, number sequences, Biblical passages. Context is missing. There are no indications of time or space. Like a musical piece, the text of *4.48 Psychosis* invites us not to understand the external reality of its speakers, but to feel the pulse of images, timbres, rhythms, patterns. It requires that we grasp emotions through cadences, often beyond the meaning of words:

flash flicker slash burn wring press dab slash
flash flicker punch burn float flicker dab flicker
punch flicker flash burn dab press wring press
punch flicker float burn flash flicker burn

it will never pass

dab flicker punch slash wring slash punch slash
float flicker flash punch wring press flash press
dab flicker wring burn flicker dab flash dab float
burn press burn flicker burn flash

Nothing's forever

(but Nothing)



Conductor Richard Baker in rehearsal. ©2016 ROH. Photograph by Stephen Cummiskey

Kane's insistence that her work should only be staged in the theatre has meant that the text for *4.48 Psychosis* has found its way into music just once before: as a track on the album *Waiting for the Moon*, by British independent band Tindersticks. This 2003 recording is just over five minutes long, but the self-effacing and obsessive energy of Kane's original text is intensely present. Here, Stuart Staples delivers a selection of lines extracted from the play with fragile detachment; his ragged voice is almost buried under increasingly dense layers of guitar and violin.

Not so in Philip Venables' opera. Instead of proposing a solitary voice, Venables astutely picks up on the polyphony in Kane's writing, and builds a full-length performance for an ensemble of six voices and twelve players. On the page, *4.48 Psychosis* resists the notion that each of us is a clearly distinct and autonomous being. It is not just that the lines are meticulously equivocal about who the speaker might be. It is rather that the text has been shaped by the insight that our sense of self is composed of our relationships with others, that there are traces of them within us – even when they are gone or pushed away. Venables' opera materializes this vision presenting a character that is collectively embodied by every performer onstage. This character lingers in the space after the players have stopped playing. It shimmers in the vibrations of sound.

This is only one of the possible formulations of character that *4.48 Psychosis*' unassigned script allows. In the original staging, directed by James Macdonald, Daniel Evans, Jo McInnes and Madeleine Potter were reflected on a large slanted mirror. Doubled and decentred, this image of the performers materialized the experience of disassociation

presented in the script: 'Here am I / there is my body'. A year later, at the Schaubühne in Berlin, Falk Richter's German language version, *4.48 Psychose*, played with Jule Böwe, Bibiana Beglau, Sylvana Krappatsch and Kay Bartholomäus Schulze; the stage design seemed to follow an Escheresque pattern, with large windows and black seats positioned so as to blend interior and exterior equivocally. Claude Régy's Francophone 2002 production featured the always-enigmatic Isabelle Huppert, whose monotone outpourings were received by Gérard Watkins in the role of a doctor. TR Warszawa's Polish production (which was given its premiere at Teatr Polski in Poznań the same year, but was programmed in Edinburgh's King's Theatre in 2008 and London's Barbican in 2010) built a clear dramatic narrative from Kane's elliptic text. The protagonist was a female experiencing unrequited lesbian love, self-hatred and the incomprehension of friends and medical staff. Young Welsh company Run Amok made original decisions in their 2013 production at Aberystwyth Arts Centre, both in terms of gender and context. Under the direction of Izzy Rabey, Rhodri Brady focused on the spirituality, pathos and delirious humour of Kane's text, while the set situated obsession and disappointment within a hyper-connected yet solipsistic generation. Also unusual was Luciano Cáceres' Argentinian production, which featured a middle-aged Leonor Manso as the only performer of this 'solo symphony'. The imminence of death here acquired a different hue.

As its rich production history attests, *4.48 Psychosis* does not simply allow the artistic intervention of directors, casts, venues – it desires it. The text's reluctance to clarify either the identity of its speakers or the story behind their emotional collapse endows the play with a future that must be, necessarily, creative, rhythmical and chameleonic. For all its thematic despair, *4.48 Psychosis* is a generous invitation, a dare tendered with absolute trust in the theatre arts.

Cristina Delgado-García is a lecturer in Drama at the University of Birmingham

A New Kind of Opera

John Fallas



Left to right, Lucy Schauer, Susanna Hurrell, Calre Presland, Jennifer Davis, Emily Edmonds and Gweneth-Ann Rand. ©2016 ROH. Photograph by Stephen Cummiskey

Where does a composer begin, when planning a piece of music? With notes, one might imagine – a melody, or a chord – or with an idea about instrumental or vocal sound: the playing or singing that is going to bring the piece to life. For Philip Venables it is different. For several years now he has been concerned less with the singing voice than with the speaking voice, and with finding a place – and a reason – for that voice in contexts which can meaningfully be described as ‘music’ rather than, say, poetry or theatre (though they may be those things too).

This relative lack of interest in the voice as an instrument of song might seem an odd qualification for writing an opera. And yet it suggests a slantwise approach, one without preconceptions about ‘opera’ or, indeed, about ‘the voice’, which resonates with Venables’ chosen text – a ‘play’ with no named characters nor even, for the most part, clear dialogue – as well as with the deliberately blank slate with which he was asked to approach the writing of this ambitious piece.

The project has come about under the umbrella of a joint scheme piloted by The Royal

Opera and the Guildhall School of Music & Drama. The Doctoral Composer in Residence position at the Royal Opera House and the GSMD builds on the practice-and-reflection-based nature of the School's existing postgraduate composition programmes, and draws on the creative resources and inspirational environment of the Royal Opera House. The residency has given him opportunities to conduct workshops and experiment over the eighteen-month period leading to the work's premiere, as well as time to reflect on what sort of work might enable him best to realize his vision for a new kind of opera.

The question of a libretto – even if it was not going to be a conventional sung libretto – clearly arose early in this process, and Venables was surprised to find his thoughts not going in the direction he had anticipated they would. 'I spent a long time wanting to do an original piece and looking for a writer to collaborate with,' he said in a recent magazine interview, 'but eventually it dawned on me that Sarah Kane's *4.48 Psychosis* had almost everything I wanted.'

Alongside the incorporation of spoken voice, another recurring concern in Venables' work to date has been violence, whether directly thematized or more oblique. At perhaps the most literal end of this spectrum are the percussive thwacks that impel much of *The Revenge of Miguel Cotto* (a piece for two male singers and nine instrumentalists that Venables wrote in 2012), though even this vivid musical present tense gives way to a vein of reflective sadness as the work's narrative – a true story of revenge and honour between boxers – turns from action to contemplation and consequence. There is the submerged, sometimes surreally flaring violence of Simon Howard's poetry, which Venables has set three times, for a variety of ensembles, mixing voices, simple instrumental accompaniments and, in *numbers 91–95*, two tape recorders (here, the echo-chamber of memory is a feature right through the piece). The same combination of qualities recurs in an earlier operatic project, *The Schmirz*, after Boris Vian's 1959 play *Les Bâtitseurs d'empire*, which Venables describes as 'a violent, surreal comment on war and colonialism'. (This project is still in development, but its first visible trace can be heard in the short instrumental *Fight Music*, written in 2009 as a thirtieth-birthday present for the Endymion ensemble, of which Venables was artistic director from 2004 until stepping back in order to concentrate on the composition of the present opera.)

Does he see Kane's text as violent? 'Contrary to some readings of this piece we feel that it's not about blood and guts,' he says, 'but about inner conflict. [...] That huge conflict between wanting love and wanting happiness and not being able to find it.' He also stresses the way the body is constantly implicated in the struggles voiced by the text: the body as another site of conflict (both 'internal' and 'external'), of feeling not-at-home, of discomfort and confusion – about gender, for example, clearly a key concern of the play.

In terms of the transition to the opera stage, the six singers do not represent separate characters but might be understood as externalizations of the text's consciousness – of what Venables and director Ted Huffman call the 'hive mind', the simultaneously plural and divided protagonist of this polyvalent, often disconcertingly borderless text. In the four scenes where the presentation of text on Kane's page does imply dialogue, Venables avoids operatic convention in a different way, and dissolves the text/'character' nexus even further, with the speech rhythms 'performed' by two percussionists and the words themselves not heard but projected visually. (There is a similarity here to the two percussionists in *The*



Ted Huffman directs members of the cast in rehearsal.

©2016 ROH. Photograph by Stephen Cumiskey

Revenge of Miguel Cotto, stationed at the back of the stage with punch-bags.)

On both counts – the splitting/recombining of an indeterminately single/multiple character and the voiceless embodiment of dialogue – the work seems concerned to make something as new, authentic, and both thematically and formally uninhibited, out of opera as Kane did out of theatre. It also recreates on its own terms the variety of register manifested by the original play text. ‘Nasty fucked-up computer game music: you lost,’ reads the performance direction to the instrumentalists in scene four, the first of two scenes where the only ‘words’ are the lists of numbers – two attempts, one failed, one successful, to count down from 100 in steps of seven – that constitute two sections of Kane’s script. Asking a patient to count down in this manner is a standard test for depression, but Venables treats it in TV gameshow style, with buzzers/bells for ‘right’ and ‘wrong’ answers. To listeners familiar with Venables’ previous work, these passages may also recall two of the three above-mentioned Simon Howard settings, *numbers 76–80: tristan und isolde* and *numbers 91–95*, both with texts drawn from a single long poem in 100 numbered sections. In Kane’s text as in Howard’s poetry, abstract frameworks summon forth and keep company with shards of vivid, sometimes unbearable reality.

Radical or experimental poetry (‘linguistically innovative’ poetry, as some of its practitioners prefer to call it, though this term might seem to downplay the compelling alterity of the thematic content as well as the language) has appealed to Venables consistently in recent years. *The Revenge of Miguel Cotto* was developed in collaboration with the poet S.J. Fowler. Another work – *Socialist Realism*, for speaking choir, ‘newsreader’ and solo violin – sets a text by a third London-based poet, Sean Bonney, whose fierce

post-punk, post-Rimbaud intelligence informs this furious/sad meditation on what the government and mayoralty have wreaked upon our city in the name of profit.

All of these pieces include elements that draw them away from the conventional 'setting' of text, so that in Venables' output to date the line between staged and concert music is not rigid. In other works different variables again are in play. In *Unleashed*, for example – a music/theatre piece for singer, five actors, tape and two instrumentalists, based on documentary recordings of gay men describing their sex lives – the instruments follow the rhythms and verbal cues of the spoken text, rather than having notated beats and bar lines. In the numbers pieces, by contrast, the spoken and theatricalized elements take place against the background of unobtrusive yet tightly controlled harmonic and rhythmic set-ups, whose simple, pragmatic effectiveness perhaps reveals the guiding influence of Venables' first composition teacher, Steve Martland, as well as Venables' own practical experience working with chamber ensembles as a programmer and artistic director. 4.48 *Psychosis* finds an intuitive middle way between these two approaches – the primacy of the musical and of the textual framework – just as it also dissolves the distinctions between spoken and sung voice which might have appeared central to Venables' earlier experiments in combining text and music. It is a brave and inclusive vision of opera, and an authentic staging of a brave and – for all its horrible intimacy with despair – richly textured, endlessly rewarding play.

John Fallas is a writer and editor with a special interest in the music of the 20th and 21st centuries. He works regularly for CD labels including NMC, Delphian and the French label aeon, and for performers including the Arditti Quartet, BBC Singers and BBC Symphony Orchestra.

COMPOSER-IN-RESIDENCE



The Doctoral Composer-in-Residence scheme is a collaboration between The Royal Opera and the Guildhall School of Music & Drama. While the notion of a Composer-in-residence has long been established as a successful model for the development of new orchestral music, this scheme is one of the first of its kind for an opera composer. Established in 2013, fully funded by the GSMD, and supported by The Royal Opera, the studentship offers one composer every two years the opportunity to research and write a major work, with mentors from among the senior representatives of both institutions, leading to a Doctoral degree and a staging of the work by The Royal Opera at the end of the residency.

Philip Venables is the first to hold the position, and through the collaboration, with the support of the creative resources of the Royal Opera House and the tutorial expertise at the GSMD, he has been able to develop *4.48 Psychosis* from initial conception, right through to these performances. In this inspirational environment Philip has had the opportunity to hold workshops, during which a group of performers, primarily made up of students from the GSMD, performed sections of his piece while it was still in progress, to an audience, who were invited to offer feedback to contribute to the progress of the project.

The second, and current, Doctoral Composer-in-Residence, since September 2015, is Israeli composer Na'ama Zisser, who studied at the Jerusalem Academy of Music and Dance having completed compulsory military service as a pianist in the Israeli Air Force orchestra. 'I'm extremely excited', Na'ama said at the start of her residency, 'about this unusual opportunity to focus on what I'm interested in within opera and modern storytelling, creating a work that is very personal to me. It's quite rare to have the time to reflect and research, work at my own pace, and have mentorship, support and resources. This will have an enormous impact on my own creative development and the work produced.' The Royal Opera will present performances of Na'ama's work in 2018 as the culmination of her residency.

With thanks to the GSMD students who took part in our January workshops

SOPRANO
LUCY ANDERSON*

SOPRANO
MIMI DOULTON*

MEZZO-SOPRANO
CLAIRE BOURNEZ*

MEZZO-SOPRANO
JESSICA DANDY*

MEZZO-SOPRANO
GEORGIA BISHOP*

MEZZO-SOPRANO
FELICITY TURNER*

FLUTE
SIMON WILLIAMS*

SAXOPHONE (L)
FINLAY MCEWEN*

SAXOPHONE (M)
GEORGE SPECK*

SAXOPHONE (R)
MAX ELLENBERGER*

PERCUSSION (L)
DOROTHY RAPHAEL*

PERCUSSION (R)
BETH HIGHAM-EDWARDS*

ACCORDION (L)
INIGO MIKELEIZ-BERRADE
(ROYAL ACADEMY OF MUSIC)

PIANO/SYNTHESIZER
JOHN-PAUL GANDY

VIOLA (L)
HENRIETTA HILL*

VIOLA (M)
ALEXANDER MCFARLANE*

VIOLA (R)
WAI BUN CHAN*

DOUBLE BASS (L)
MARTIN LUDENBACH*

*GUILDHALL SCHOOL STUDENT



Opposite (left to right) Philip Venables at the GSMD; Beth Higham-Edwards, a student at GSMD; Na'ama Zisser at home with her dog. This page, a workshop for *4.48 Psychosis* at the GSMD

Sarah Kane

Writer

Sarah Kane was born in 1971. Her first play, *Blasted*, was produced at the Royal Court Theatre Upstairs in 1995. Her second play, *Phaedra's Love*, was produced at the Gate Theatre in 1996. In April 1998, *Cleansed* was produced at the Royal Court Theatre Downstairs, and in September 1998 Paines Plough and Bright Ltd produced Kane's fourth play *Crave* at the Traverse Theatre, Edinburgh. Her last play, *4.48 Psychosis*, was given its premiere at the Royal Court Jerwood Theatre Upstairs in June 2000. Her short film, *Skin*, produced by British Screen/Channel 4, was first broadcast on Channel 4 in June 1997. Sarah Kane died in 1999.

Since 2000, Sarah Kane's plays have been widely performed in Europe, Australia and South America. *Blasted* was revived at the Royal Court in 2001, and in 2008 was given its North American premiere in New York at the SoHo Rep theatre. Sean Holmes directed another revival at the Lyric Hammersmith in 2010.

In 2015 Sheffield Theatres mounted a Sarah Kane Season with stagings of *Blasted*, *Crave* and *4.48 Psychosis* and semi-staged readings of *Phaedra's Love* and *Cleansed*. In February 2016, Katie Mitchell directed a new production of *Cleansed*, which marked Kane's debut at the National Theatre.



Philip Venables

Composer

English composer and conductor Philip Venables was Doctoral Composer-in-Residence at the Guildhall School of Music & Drama 2013–15, a position supported by Guildhall and the Royal Opera House. *4.48 Psychosis* is the culmination of the work he undertook during his residence.

Venables was born in Chester and studied at Cambridge University and the RAM. His previous operas include *Unleashed* (Tête à Tête, Grimeborn and Sound Festival Scotland) and *The Schmürz* (London Contemporary Opera). Previous vocal works include *In America et ego* (Bregenz Festival), *numbers 76–80: Tristan und Isolde* (Endymion and EXAUDI), *Thalidomide* (BBC Singers) and *Praecentio* (Canterbury Sounds New Festival).

He has also written works for the BBC Philharmonic Orchestra (*Arc*), the LSO (*Hyaline*), London Sinfonietta (*The Revenge of Cotto*), Ensemble 10/10 of the Royal Liverpool PO (*ANIMA*), Ensemble Adapter (*numbers 91–95*) and for Rambert, Black Dyke Brass Band and the Cheltenham, Spitalfields and QuantumLook Animated Film festivals.

He is Artistic Director of Endymion and was founder and director of Sequenza. He works regularly with amateur and young musicians, including on education projects at the Barbican and Kings Place.

Current productions include the music-theatre piece *Bound to Hurt* with artist Douglas Gordon (HAU Berlin, Kampnagel Hamburg and Theater Basel), a site-specific nightclub evening and a new version of his *Illusions* for performance artist David Hoyle and London Sinfonietta (New Music Biennial, 2017).



Biographies



Richard Baker Conductor

Richard Baker is a composer and conductor. He studied in the Netherlands with Louis Andriessen and in London with John Woolrich. Conducting engagements have included Maxwell Davies's *The Lighthouse* (English Touring Opera), Handel's *The Triumph of Time and Truth* and Gerald Barry's *The Triumph of Beauty and Deceit* (Karlsruhe State Theatre) and two new works co-commissioned by Aldeburgh Music, The Royal Opera and Opera North: a mixed programme of

Elsbeth Brooke's *The Commission* and Francisco Coll's *Café Kafka* in 2014, and Matt Rogers' *The Virtues of Things* in 2015. He has composed two works for Birmingham Contemporary Music Group and the second, *The Tyranny of Fun* (2013), was shortlisted for a Royal Philharmonic Society Award in 2014. He has written four new chamber pieces this season: for London Sinfonietta, BCMG, the Wales International Piano Festival and the Fidelio Trio.



Ted Huffman Director

Ted Huffman studied at Yale University, and was an apprentice on San Francisco Opera's Merola Opera Programme and at the Watermill Center. Recent opera credits include productions for Glyndebourne, Dutch National Opera, La Monnaie, Brussels, Theater an der Wien, Opéra national de Lorraine, Cincinnati Opera, Central City Opera, and Aix-en-Provence and Aldeburgh Festivals. Directing engagements this season include *Les mamelles de Tirésias* for Dutch National Opera,

Svãdba for Opera Angers-Nantes with Zack Winokur, *Così fan tutte* for Merola Opera, *Orphée aux enfers* for the Folies d'O, and *Der Kaiser von Atlantis/Les mamelles de Tirésias* for Juilliard Opera. Previous work at the Royal Opera House includes *The Lighthouse* for English Touring Opera and *Macbeth* for Glyndebourne Festival. He has also worked as an acting coach on the Jette Parker Young Artists Programme. Plans include his debuts with Zurich Opera, Frankfurt Opera, Opéra de Lille and Grand Théâtre du Luxembourg. This is his Royal Opera debut.

Hannah Clark Designer

Hannah Clark trained at Central School of Speech and Drama and was a winner of the 2005 Linbury Prize for stage design. Her designs include *Queen Anne* (Royal Shakespeare Company), *L'incoronazione di Poppea* (Opera North), *The Oresteia*, *Othello*, *The Taming of the Shrew*, *As You Like It* and *A Midsummer Night's Dream* (Shakespeare's Globe), *Thomas Tallis* and *The Knight of the Burning Pestle* (Sam Wanamaker Playhouse), *Bank on It* (Theatre Rites/Barbican), *The Roof*, *Motor Show* (Requardt & Rosenberg/Fuel), *Forever House* (Plymouth Drum), *And No More Shall We Part* (Hampstead Theatre), *Episode*, *Pequenas Delicias*, *Roadkill Café* and *Jammy Dodgers* (Requardt & Company), *Pericles* (Regent's Park Open Air Theatre), *Proper Clever* (Liverpool Playhouse) and *Wit*, *The Cracks in My Skin* and *Who's Afraid of Virginia Woolf?* (Manchester Royal Exchange).



D.M. Wood Lighting Designer

From Canada, D.M. Wood made her Royal Opera debut as a lighting designer in 2011, co-designing lighting with Mimi Jordan Sherin for the world premiere of *Anna Nicole*. She returned in September 2011 to design lighting for *Il tabarro* and *Suor Angelica*. Her other opera work includes lighting designs for the Bolshoi, Gran Teatre del Liceu, Barcelona, Bergen National Opera, Opéra National de Lorraine, Wexford Festival Opera, Northern Ireland Opera, Lyric Opera of Chicago, Seattle Opera, Boston Lyric Opera and Bard Summerscape. Theatre work includes lighting designs for the Young Vic, American Repertory Theater and Contemporary American Theater Festival. Plans include *The 39 Steps* (Actors' Theatre of Louisville), *L'Heure espagnole* and *Gianni Schicchi* (Opéra national de Lorraine), *Don Giovanni* (NI Opera) and *Le nozze di Figaro* (Boston Lyric Opera).



Pierre Martin Video Designer

Pierre Martin was born in Northern France and studied contemporary French literature, communication and journalism before becoming a graphic designer. His designs focus on the relationship between text and image. With the theatre company Si vous pouviez lecher mon cœur, he created *Les Particules élémentaires* (2013), directed by Julien Gosselin for Avignon Festival. Other video designs for Gosselin include *Je ne vous ai jamais aimés* (National Theater of Bruxelles, 2014) and *Le Père* (National Theater of Toulouse, 2015). His recent credits also include video designs for an adaptation of Bolaño's *2666* for the 2016 Avignon Festival. He has also designed video for Tiphaine Raffier (*La Chanson* and *Dans le Nom*) and the musical collective Génération X.

Sound Intermedia Sound design

Sound Intermedia (Ian Dearden and David Sheppard) realize new art works and productions through live performance and cutting edge technology. Their recent projects include *Grimes on the Beach* (Aldeburgh Festival), Stockhausen's *Helicopter Quartet* (Nuit Blanche/Monnaie de Paris and the Elysian Quartet), a celebration of John Cage's centenary with a Music Walk (South Kensington), Stockhausen's *Mittwoch aus Licht* (Birmingham Opera), Michel van der Aa's *Sunken Garden* (ENO/Holland Festival), *Die Teufel von Loudun* (Royal Danish Opera), *The Answer to Everything* (Streetwise Opera), *Tectonics Festival 2014* (BBC Scottish SO), *Songs of Wars I Have Seen* (Munich Kammerspiele), a Conlon Nancarrow festival (London Sinfonietta), Graham Fitkin's opera *Home* (Royal Opera House), *Quartett* (Royal Opera) and collaborations with composer Emily Hall and Mahogany Opera Group, London Sinfonietta, BBC SO, Britten Sinfonia, Southbank Centre and several visual artists including Catherine Yass, Matthew Ritchie and Christian Marclay.



Sarah Fahie Movement Director

Sarah Fahie's work for The Royal Opera has included movement direction for *The Gambler*, and movement and revival direction for *Il tabarro* and *Suor Angelica*. She was born in Australia, studied at the University of Melbourne and trained as a dancer at the London Contemporary Dance School. In 2003 she received a Jerwood Foundation Choreography Award. Other movement credits include *Peter Grimes* (La Scala, Milan), *Rodelinda* (ENO and Bolshoi Theatre), *Der Rosenkavalier* (Glyndebourne Festival), *Rumpelstiltskin* (Birmingham Contemporary Music Group), *Don Giovanni* (Bergen National Opera), *Capriccio* (Grange Park Opera), *Hänsel und Gretel* (Garsington), *Aida* (Royal Albert Hall), *La traviata* and *La bohème* (Opera Holland Park) and *The Bartered Bride* (Mid Wales Opera). Her theatre movement credits include *The Trial* (Young Vic).



Jennifer Davis Ensemble

An Irish soprano, Jennifer Davis studied at DIT's Conservatory of Music and Drama and at the National Opera Studio. Her operatic engagements include Susanna (Glasthule Opera), High Priestess in *Aida* and Countess Almaviva (Lyric Opera Productions), Female Chorus in *The Rape of Lucretia* (Irish Youth Opera) and Agata in Cagnoni's *Don Bucefalo* and Adina (Wexford Festival Opera). She has performed widely in concert, including in a live broadcast with the RTÉ National SO. She joined the Jette Parker Young Artists Programme in September 2015, and this Season has sung Euphrosyne/Lachesis (Rossi's *Orpheus*, Shakespeare's Globe) and Nursing Sister (*Suor Angelica*), and will sing Ines (*Il trovatore*) for The Royal Opera. Her awards include the Gerard Arnhold Prize (Wexford Festival Opera) and the Bernadette Greevy Bursary awarded by the National Concert Hall, Dublin. Next Season she sings roles including Ifigenia (*Oreste*).



Emily Edmonds Ensemble

Born in Australia, Emily Edmonds studied at the Sydney Conservatorium of Music. Her operatic engagements include Kate Julian (*Owen Wingrave*) and roles in *Through the Gates* and the Australian premiere of *Into the Little Hill* for Sydney Chamber Opera, Asteria (Vivaldi's *Bajazet*) for Pinchgut Opera, Cherubino for Opera New England, Third Maid (*Elektra*) for Sydney SO and Second Lady (*Die Zauberflöte*) for Pacific Opera. Concert appearances include Elgar's *Sea Pictures* with Sydney SO. She joined the Jette Parker Young Artists Programme in 2015 with whom this Season she has sung Aeglea/Atropos/Bacchus (Rossi's *Orpheus*, Shakespeare's Globe), Adza (*L'Étoile*) and Alms Sister (*Suor Angelica*), and will sing Kätchen (*Werther*). Next Season's roles include Musician (*Manon Lescaut*).



Susanna Hurrell Ensemble

Born in London, Susanna Hurrell studied at the RCM and at the National Opera Studio. Opera appearances have included Lauretta in *Gianni Schicchi* (Royal Opera), Erisbe in *L'Ormindo* (Royal Opera at Shakespeare's Globe), Nymph in *Orfeo* (Royal Opera at the Roundhouse), Mélisande (ETO), Norina (Longborough Festival), Despina (Limoges), Rose Maurant in *Street Scene* (Teatro Real, Madrid, and Théâtre du Châtelet, Paris) and Cephisa in Telemann's *Orpheus* (Classical Opera Company). Concert appearances include Dido in *Dido and Aeneas* (The English Concert), Haydn's *Nelson Mass* (Oxford Philomusica under András Schiff), Fauré's *Requiem* (RPO), Handel's *Messiah* (Royal Albert Hall, RLPO), a BBC Proms 'Out and About' event (BBC SO), Pergolesi's *Stabat Mater* (Orchestra of the Age of Enlightenment at the Queen Elizabeth Hall) and Mozart concert arias (Britten Sinfonia). Plans include Rosalinde (Opera Holland Park).



Clare Presland Ensemble

English mezzo-soprano Clare Presland made her Royal Opera debut in 2014 as Christina (*Glare*, world premiere). She trained on English National Opera's Opera Works and at the Guildhall School of Music & Drama. She made her professional debut in 2012 as Palestinian Woman (*The Death of Klinghoffer*) for ENO and has since returned to ENO in roles including Sonyetka (*Lady Macbeth of Mtsensk*), Mercédès (*Carmen*), Realtor (*Between Worlds*), Flora Bervoix (*La traviata*), Wardrobe Mistress/Schoolboy/Page (*Lulu*) and Margaret (*Wozzeck*). Other engagements include Hermia (*A Midsummer Night's Dream*) for Hyogo Performing Arts Center in Japan, Aksinya (*Lady Macbeth of Mtsensk*) for Opéra de Lyon, Carmen and Miss Jessel (*The Turn of the Screw*) for Nevill Holt Opera and Kitchen Boy (*Rusalka*) for Scottish Opera. Her awards include the Royal Philharmonic Society's Chilcott Award (2014).



Gweneth-Ann Rand Ensemble

British soprano Gweneth-Ann Rand studied at the University of Exeter, Goldsmiths (University of London) and the Guildhall School of Music & Drama. A former Young Artist for The Royal Opera, she has also worked with the Royal Opera House Learning and Participation department (*Hot House*) and ROH2 (*Heart of Darkness*, world premiere). Other appearances include Aida, Santuzza and the title roles of *La Gioconda* and *La Wally* (Opera Holland Park), Aida (Bremen, Kiel, Finnish National Opera, Macedonian Opera, Poznan, Oldenburg), Senta (London Lyric Opera), Leonora in *Il trovatore* (WNO), Leonora in *La forza del destino* (Cologne), Amelia in *Un ballo in maschera* and Margherita and Elena in *Mefistofele* (Erfurt) and Tosca (Teatro Nacional de São Carlos, Lisbon). Her concert repertory includes Messiaen's *Harawi* and *Poèmes pour Mi*, and she has performed several times at the BBC Proms.



Lucy Schauffer Ensemble

American mezzo-soprano Lucy Schauffer's engagements include Susanna (*The Ghosts of Versailles*) and Marcellina for Los Angeles Opera, Ib (*Becoming Santa Claus*, world premiere for Dallas Opera), Old Woman (Dove's *Flight*) for Opera Holland Park, Jenny (Knussen's *Higglety Pigglety Pop*) for Aldeburgh Music, Carolina (*Elegy for Young Lovers*) for ENO, Der Trommler (*Der Kaiser von Atlantis*) and Ma Moss (*The Tender Land*) for Opéra de Lyon, and Madeline (Heggie's *Three Decembers*) for Florentine Opera, along with performances for Cologne Opera (where she was a member), the Metropolitan Opera, New York, Théâtre du Châtelet, Paris, Grand Théâtre de Genève and Hamburg State Opera. Her recordings include the solo album *Carpentersville*. Opera plans include Marcellina for Opera Company Philadelphia, Ruth (*The Pirates of Penzance*) for ENO and Mrs Jones (*Street Scene*) for Teatro Real, Madrid. This is her Royal Opera debut.

CHROMA

London-based chamber ensemble CHROMA has performed many contemporary works at the Royal Opera House, including the world premiere of *The Firework-Maker's Daughter* (The Opera Group), *The Wind in the Willows* (The Royal Ballet) and the world premieres of *Heart of Darkness*, *The Commission/Café Kafka*, *Through His Teeth* and *Glare* (The Royal Opera).

CHROMA was founded in 1997 and under the directorship of Stuart King brings together many leading UK musicians. Since the ensemble's debut at the Purcell Room it has become particularly known for its work in contemporary music.

CHROMA is Associate Ensemble for Tête à Tête Opera, where it has performed in the world premieres of Kerry Andrew's *Dart's Love* (winner of Best Stage Work at the 2014 British Composer Awards), Laurence Osborn's *April in the Amazon* and Na'ama Zisser's *The Last Seed*, among many others.

CHROMA commissions include Luke Bedford's *Falling Falling*, David Gorton's *Burgh Castle*, David Bruce's *Saudades*, Philip Cashian's *Aquila*, Claudia Molitor's *8+7=*, Raymond Yiu's *Les Étoiles au Front* (shortlisted at the 2012 British Composer Awards) and Michael Zev Gordon's *Glass Mountain*. Other premieres include Martin Scheuregger's *Harlequin* (Sound and Music commission, The Forge/HCMF), Anna Meredith's *Railgun* (Norfolk and Norwich Music Club), Rolf Hind's *Sit Stand Walk* (Spitalfields Festival) and Joe Cutler's *Chanticleer and the Opera Fox* (Little Missenden Festival, shortlisted at the 2012 British Composer Awards).

CHROMA works regularly with student composers, including in ongoing projects with the Royal Academy of Music, Royal Holloway, University of London, and Oxford University. It also has an annual programme with seven primary schools in Norwich.

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SARAH O'FLYNN

SAXOPHONES

SARAH FIELD

SARAH JAMES

SALLY MACTAGGART

ACCORDION

BARTOSZ GLOWACKI

PIANO/SYNTHESIZER

JOHN-PAUL GANDY

PERCUSSION

SARAH HATCH

GENEVIEVE WILKINS

VIOLA/VIOLIN

CHIIHIRO ONO

VIOLAS

BRIDGET CAREY

RUTH GIBSON

BASS

KYLIE DAVIES

Production credits

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Assistant Conductor Finnegan Downie Dear
Assistant Video Designer Gillian Tan
Senior Producer Sarah Crabtree
Producer Rachel Lerman
Assistant Producer Aris Giatras
Repetiteur John-Paul Gandy
Production Manager Jamie Maisey
Company Stage Manager Olivia Dermot Walsh
Deputy Stage Manager Rachael Miller
Assistant Stage Manager (GSMD credit tbc???) Kathryn Ryan
Surtitles Damien Kennedy
Recorded Voice (exact credit tbc) Christian Burgess
Sound Operator TBC
Sound credit TBC Rosie Stroud
Lighting Programmer Jenny Kershaw
Costume Supervisor Laura Rushton
Costume Technician TBC
Wigs and Make Up TBC
Set Built by Royal Opera House Bob and Tamar
Manoukian Production Workshop
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The creative team would like to thank the following for their valuable support during the making of the work:

The staff who were involved at the GSMD (Julian Philips, James Weeks, head of Research Cormac Newark, head of opera Dominic Wheeler and Head of Vocal Studies Armin Zanner, Guildhall School Lecturer in Sound Andy Taylor).

Some people who knew Sarah Kane, a couple of Theatre academics and practitioners who gave advice, friends of Philip's who are psychiatrists who gave advice, a friend who helped with some transcription work, a friend who has lent us a toy piano.

The Royal Opera

The Royal Opera, under the direction of Antonio Pappano, is one of the world's leading opera companies. With The Royal Ballet it shares its iconic home, the Royal Opera House, Covent Garden, in the heart of London's theatreland and it is here that history is made. The Royal Opera, together with the Orchestra of the Royal Opera House, is renowned for its outstanding performances of traditional and classic operas as well as commissioning new works by today's leading opera composers including Thomas Adès, George Benjamin, Harrison Birtwistle and Mark-Anthony Turnage.

Many of the finest international singers choose to make their role debuts with The Royal Opera, to work with Antonio Pappano and be supported by one of the best coaching teams in the world. Collaborations with both national and international opera and music organizations are central to the Company's commitment to renewing the operatic repertory, as is the professional development of singers and directors, particularly through the Jette Parker Young Artists Programme. A vibrant and wide-reaching Learning and Participation programme is open to all, with initiatives from family workshops, Schools' Matinees and classroom initiatives to the work of the Youth Opera Company and Royal Opera House Thurrock Community Chorus, which has more than 140 members.

Through the innovative use of digital technologies the Royal Opera House is reaching opera lovers across the world and introducing opera to new audiences through the Royal Opera House Live Cinema Season - now presenting live broadcasts in more than 35 countries - through DVD releases, television and radio broadcasts and interactive content on our own website.

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Guildhall School of Music & Drama

The Guildhall School is one of the world's leading conservatoires and drama schools, offering inspiring training in the performing arts. Twice rated the number one specialist institution in the UK by the Guardian University Guide and selected as one of the top ten institutions for performing arts in the world (QS World University Rankings 2016), the School's alumni include singers Bryn Terfel, Toby Spence and Kate Royal, and composers Mark Simpson, Edmund Finnis and Thomas Adès.

The Guildhall School's partnership with The Royal Opera has led to two groundbreaking programmes. Philip Venables holds the inaugural position of Doctoral Composer-in-Residence – a unique, fully-funded studentship, which offers one composer every two years the opportunity to be Composer-in-Residence at the Royal Opera House over a three-year period. The collaboration offers an enriching model of opera development that allows a composer time to research and write a major work to be staged by The Royal Opera. *4.48 Psychosis* is the culmination of Philip's residency. Professor Julian Philips, Head of Composition at the Guildhall School, is principal supervisor of the studentship, and he is joined by Guildhall Composition Professor James Weeks and John Fulljames, Associate Director of Opera for The Royal Opera. Other staff integral to the delivery of this studentship include Head of Research Dr Cormac Newark, Head of Opera Studies Dominic Wheeler, and Head of Vocal Studies Armin Zanner.

In September 2015, Na'ama Zisser became the second Guildhall School and Royal Opera Composer-in-Residence at the Royal Opera House. Her new opera, exploring the relationship between Jewish Kantorial singing and traditional operatic singing, will be staged by The Royal Opera in 2018.

The Guildhall School's MA in Opera Making and Writing, also in association with The Royal Opera, is a new one-year Masters programme, which allows composers and writers to focus on how new opera is created, developed and performed. The programme is led by Professor Julian Philips alongside Writer in Residence Stephen Plaice and Composition Professor Laura Bowler.

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Krystian Adam
Maria Agresta
Louise Alder*
Thomas Allen
Michele Angelini
Ain Anger*
Aleksandrs Antonenko
Ildebrando D'Arcangelo
Jane Archibald
Michael Bachtadze*
Simon Bailey
Jamie Barton*
Emma Bell
Martina Belli*
Kristian Benedikt*
Mary Bevan
Sophie Bevan
David Bižić
Nikolay Borchev
Vlada Borovkoš*
Jean-François Borras
Carlo Bosi
Julie Boulianne*
Claudia Boyle*
Tiziano Bracci
Gábor Bretz
Graeme Broadbent
David Butt Philip
Sten Byriell*
Celine Byrne
Nicole Cabell
Leonardo Capalbo*
Nicole Car*
Andrea Carè
Karen Cargill
Sarah Castle
Charles Castronovo
Tassis Christoyannis*
Adrian Clarke
Sarah Connolly
Stephen Costello
Nicolas Courjal
Lucy Crowe
Paul Curievici
Diana Damrau
Rebecca de Pont Davies
Jennifer Davisš*
Stéphane Degout
Ellie Dehn*
Joyce DiDonato

Plácido Domingo
Ruxandra Donose
Grant Doyle
Amanda Echalar
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Norbert Ernst*
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Susanna Hurrell
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Teodor Ilincai

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Michael Kraus*
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Ilan Volkov*
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Christoph Quest
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Lyric Hammersmith



Opposite, Sergo Vares in *A Streetcar Named Desire*. Photo by Topher McGrillis. Above, Danny Webb as Ian and Lydia Wilson as Cate in *Blasted*. Photo by Simon Kane. ©Lyric Hammersmith

The Lyric Hammersmith is one of the UK's leading producing theatres. Over its 125-year history it has been responsible for creating some of the UK's most adventurous and acclaimed theatrical work. It has also gained a national reputation for its work with and for children and young people. Recent productions include the smash hit *Bugsy Malone*; *Ghost Stories* which transferred to the West End and has toured the world; and the Olivier award-winning production of Sarah Kane's *Blasted*.

The Lyric's dual commitment to producing the highest quality contemporary theatre, while nurturing the creativity of young people is what makes it unique within the cultural ecology of the UK. It is a local theatre rooted in its community with a national and international reputation for the quality and innovation of its artistic work.

In April 2015 the Lyric reopened following a multi-million pound capital project, which saw the addition of the Reuben Foundation Wing housing state-of-the-art facilities for theatre, dance, film, music and digital. The 'new' Lyric is now the largest creative hub in West London and home to an innovative partnership of like-minded leading arts organizations, who work together to deliver life-changing creative opportunities for thousands of young West Londoners.

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Producers
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Producing Apprentice
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Kieran Haddock, Rob Hayes,
Evelyn Hoskins, Peter James, Luke Kebell,
Glenn Matthews, Emma McGuire,
Juned Miah, Karl Queensborough,
Emily Sadler, Bella Shaw, Violet Vincent,
Will Hearle, Georgie Lord,
Sophia Capasso, Melanie Phillips,
Nathaniel Wade, Florence Wright,
Emma Price, Rosie Breen, Tahrif Naqvi

Development

Director of Development
Lyndel Harrison

Development Manager
Lucy Howe

Development Officer
Sherice Pitter

Finance, Administration and Operations

Finance and Resource Director
Louise Zandstra

Interim Head of Finance
Lesley Williams

Finance Officer
Iliana Dimoni

Head of Administration
Andrew Fletcher

Administration Officers
Adella Tucker, Connie Woodall

Production

Head of Production
Seamus Benson

Company Stage Manager
Claire Bryan

Head of Stage
Guy Fryer

Deputy Head of Stage
Elizabeth Dickson

Head of Lighting
Shaun Parry

Deputy Head of Lighting
James Lye

Studio and Events Technical Manager
George Ogilvie

Head of Sound
Nick Manning

Deputy Head of Sound
Jet Sharp

Head of Costume
Katie Salmon (maternity leave)

Acting Head of Costume
Ellen McQuaid

Acting Deputy Head of Costume
Lucy Anderson

Costume Assistant
Harry Whitham

Production Assistant
Eloise Thyne

Technical Theatre Apprentice
Elena Rodham-Cooke

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Janet Ellis, Amanda Farnsworth,
Cllr. Sue Fennimore, Ashley Herman,
Raj Parkash

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Mary Strang

The Lyric is fully committed to reducing its impact on the environment. We were the first ever cultural venue to be awarded the highest 3 Stars Industry Green rating for our commitment to Green initiatives and have now been awarded this for four years in a row. Our major Green successes include: Recycling 97% of our waste, more than 95% of our lighting is LED, we're mainly powered by wind energy and we saved 464 trees last year.





lyric



The Daily Telegraph, Financial Times, WhatsOnStage

'RAZZMATAZZ PERFECTION'
The Daily Telegraph

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Open Up



Proposed designs for the renovated Linbury Theatre ©Stanton Williams 2014

If you have visited the Royal Opera House recently you will have seen that we are undergoing building works as part of our Open Up project. Open Up will transform the experience of coming to the iconic Covent Garden theatre and will create new opportunities to inspire visitors with our art forms and bring the building alive during the daytime.

A vital part of Open Up is the complete transformation of the Linbury Studio Theatre where, over the years, audiences have enjoyed many memorable performances. The Linbury has also been a venue for nurturing emerging artists and companies and has provided a showcase for the talents of young people. But it has been working way beyond its original remit.

The new Linbury Theatre, due to open in 2018, will provide a world class stage with superb acoustics and technical facilities, better sightlines and much more comfortable seating on each level. The foyer will be enlarged to create a flexible space with improved bar and catering facilities and a raised performance area.

Other improvements to the Royal Opera House as part of Open Up include new glazing onto Bow Street allowing more light into the foyer spaces with greater visibility for our work, enlarging the main foyer at ground floor level and creating a new terrace for the Paul Hamlyn Hall.

Full details of Open Up are available at www.roh.org.uk/openup

ROH AD

ROH AD



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