



City Research Online

City St George's, University of London

Citation: Leith, O. (2024). Musicalising the Everyday or Making the Everyday Operatic. (Unpublished Doctoral thesis, Guildhall School of Music & Drama)

This is the supplemental version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/36724/>

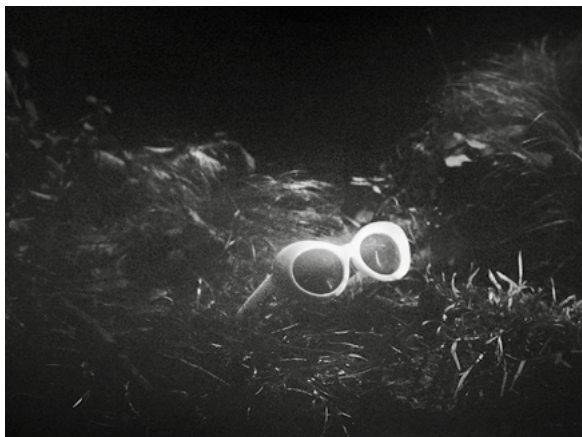
Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to [City Research Online policy](#).

THE ROYAL OPERA

LAST DAYS

**GUILDHALL SCHOOL
OF MUSIC & DRAMA**

WELCOME



Ideas for new operas start in a myriad of ways. This one started with Oliver Leith. The brilliance of the idea was immediately clear, and it was such a good fit with Oliver's compositional style: his music has a way of taking ordinary everyday ideas, objects, activities and transforming them.

There is a sad inevitability to *Last Days*. We all know what is going to happen (spoiler: it's loosely based on the last days of Kurt Cobain's life, as interpreted in Gus Van Sant's film of the same name). This knowledge heightens our awareness of simple things, and lends them greater poignancy. The aim is not to romanticise, or trivialise depression or suicide, but through this work, and the perspective of someone who is struggling, we are able to see the world through a different lens. Witnessing the slow pace, mundanity and absurdity of the everyday invites us, the audience, to examine and consider the minutiae of our own lives.

Making a new opera is the ultimate collaboration and our exceptional creative team, led by Matt Copson, who supported the dramaturgy and wrote the libretto, and Anna Morrissey, who co-directs, have shaped this work with the utmost care and attention to detail. Grace Smart's designs, Prema Mehta's lighting

and Sound Intermedia's sonic wizardry have come together to create an enigmatic and intimate piece of theatre, and we are thrilled to welcome a wonderful young cast led by Agathe Rousselle and the musicians of the 12 Ensemble.

Our thanks go to Gus Van Sant for allowing us to re-imagine his film as an opera, and for being generous in his time with Oliver Leith. Also to Demna Gvasalia and Balenciaga for bringing their extraordinary couture to enable us to realise the vision for this opera.

Our partnership with the Guildhall School of Music & Drama has resulted in an incredible strand of talent development. Oliver Leith has been Composer-in-Residence at the ROH since 2019, and *Last Days* forms part of his doctoral thesis. A final note of thanks to our Guildhall colleagues Julian Philips, Richard Baker and Jonathan Vaughan; without whose time, care and support, this and countless other new productions would not have been possible.

Kate Wyatt and Sarah Crabtree
Creative Producers, Linbury Theatre

CREDITS

THE ROYAL OPERA HOUSE
CEO
ALEX BEARD CBE

THE ROYAL OPERA
Patron
HRH THE PRINCE OF WALES
Music Director
SIR ANTONIO PAPPANO
Director of Opera
OLIVER MEARS
Director of Casting
PETER MARIO KATONA
Administrative Director
CORMAC SIMMS
Co-commissioners
GSMD
Creative Producers
SARAH CRABTREE,
KATE WYATT
Producers
HAMISH MACKAY,
RACHEL CACCIA
Administrative Producer
GRACE COOK

PRODUCTION CREDITS
Répétiteur
MICHELLE SANTIAGO
Costume Stylist
PATRICK WELDE
Costume Production Manager
HELEN LOVETT JOHNSON
Surtitle Operator
RIKU ROKKANEN
Audio Description
SIGHTLINES
KOKO BROWN
Intimacy Coordinator
RC-ANNIE
RACHEL BOWN-WILLIAMS

Assistant Director
EVANGELINE CULLINGWORTH
Assistant Conductor
NAOMI WOO
Stage Manager
ROBERT COUPE
Deputy Stage Manager
EMMA RYAN
Assistant Stage Manager
EMMA PEACE
Production Manager
IAN SMITH
Costume Performance Staff
CARIS GREY,
GEORGINA SPENCER

Recordings of cattle auctions
created and kindly provided
by COLE MORRISON

Pre-recorded opera track
sung by CAROLINE POLACHEK,
accompanied by 12 ENSEMBLE,
recorded by DAVE ROWELL,
produced by DANNY L HARLE,
and mastered by HEBA KADRY

LINBURY TECHNICAL
DEPARTMENT
Technical Manager
THOMAS THOMPSON
Assistant Technical Manager
NICK MANNING
Senior Lighting Technician
BEN ROLLS
Lighting Technicians
ALEX GARDNER,
SOPHIE BAILEY
Lighting Programmer
STEPHEN SETTLE
Senior Sound & Video
Technician
ANDRE BIRCK
Sound & Video Technician
SAM DIGNEY
Sound Operator
TOM WASLEY
Senior Stage Technician
LUCAS RAJPAUL
Stage Technicians
CLARENCE GORTON,
FRED NYE
Scenery Construction
and Painting
ROYAL OPERA HOUSE BOB
AND TAMAR MANOUKIAN
PRODUCTION WORKSHOP
Props
ROYAL OPERA HOUSE PROPS
DEPARTMENT
Armoury
ROYAL OPERA HOUSE
ARMOURY DEPARTMENT
Printed Cloth
BIG IMAGE SYSTEMS

Backdrop Design
MATT COPSON

CONTENTS

CAST AND CREATIVE TEAM	7
FEATURE HEADLINE HERE HEADLINE HERE HERE Author's Name	8
FEATURE HEADLINE Author's Name	10
FEATURE HEADLINE HERE HEADLINE Author's Name	14
FEATURE HEADLINE HERE HEADLINE HERE HERE Author's Name	17
BIOGRAPHIES	42



CREATIVE TEAM

Composer
OLIVER LEITH
Librettist and Art Director
MATT COPSON

Conductor
JACK SHEEN
Co-director
ANNA MORRISSEY
Set Designer
GRACE SMART
Costume Stylist
PATRICK WELDÉ for BALENCIAGA
Lighting Designer
PREMA MEHTA
Sound Design
SOUND INTERMEDIA

12 ENSEMBLE

GBSR DUO
GEORGE BARTON, SIWAN RHYS

7 | 8 | 10 | 11* OCT 2022

*Relaxed performance and audio described



CAST

Blake
AGATHE ROUSSELLE
Groundskeeper and Private Investigator
SION GORONWY
Delivery Driver / Housemate
MIMI DOULTON
Superfan
PATRICIA AUCHTERLONIE
Housemate
EDMUND DANON
Mormons / Housemates
SEUMAS BEGG, KATE HOWDEN
Magician
HENRY JENKINSON

Vocalist**
CAROLINE POLACHEK
Trip (Blake's Manager)**
COLE MORRISON

**Pre-recorded role

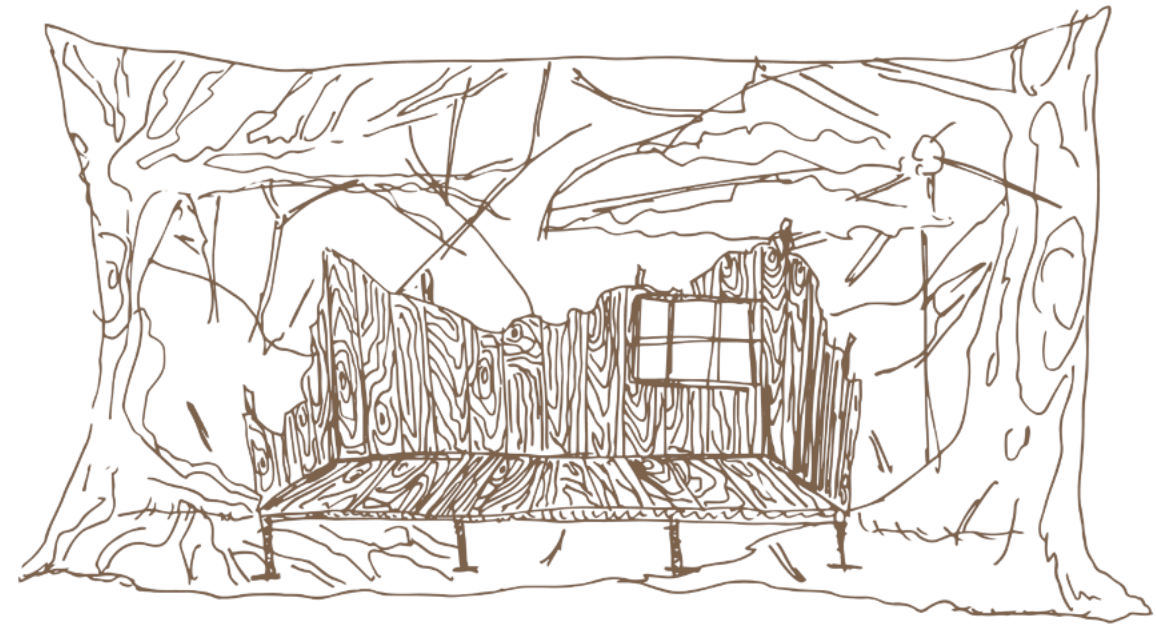


SYNOPSIS

Blake, a successful musician, has recently escaped rehab to return home. The safety of his house is soon disrupted by a slew of unwelcome guests – an insistent delivery worker, a pair of Mormons on a mission, a chorus of scrounging friends and the ominous figure of the property's groundskeeper. Matters are made worse by the never-ending phone calls from his Manager and presence of a Private Investigator and Superfan stalking nearby. Blake responds by hiding and disassociating from his surroundings.

As the chaos around him reaches an apex, a ghostly apparition of a magician appears before Blake, offering him a way out – in the form of a bullet. Blake is left alone – at last – with nothing to confront but himself. Realising he is existentially trapped, he chooses to end it all, and with his death the last days are over.

Matt Copson



SENSATION AND SOUND

Oliver Leith's music is a hazy blur of the familiar and the strange. Everyday sounds develop curious new resonances. Emergency sirens (in *Honey Siren* for string ensemble) transform into musical globules of honey; gently obsessive repetitions (in piano/percussion duet *good day good day bad day bad day*) become an unexpectedly moving tribute to 'the simultaneously debilitating and beautiful irrationalities of our everyday lives'.

Here, he explains to Paul Kilbey how he brought his fascinating, experimental sound world to the operatic stage for his largest-scale work to date, the outcome of his position as Composer-in-Residence at the Royal Opera House and Guildhall School of Music & Drama.

Oliver Leith = OL. Paul Kilbey = PK.

PK: How did *Last Days* come about?

OL: Matt Copson and I had an initial meeting pre-pandemic, and then everything shut. We had talked about Gus Van Sant's film *Last Days* as a reference for this sort of everyday lull. Everything in the film is heightened, no matter how mundane it is, because we know that Blake will kill himself. After a long time, climbing the walls to find an analogy for it, we knew that we needed to adapt the film. I emailed Gus and he said 'Yes, it sounds good to me – Let me know what I can do.'

PK: One striking thing about the film is how sonically rich it is: sound plays a big part.

OL: Yeah. When you watch the film, you're quite aware that everything's louder than it should be. You hear crunching leaves at the same volume as the voices, things like that.

I've ended up using a lot of real sound in my adaptation. For example, the sound of pouring cereal into a bowl: I've made a kind of electronic chorale out of that. It's almost like Disney, where every single element of the real world is musical.

PK: You mean like in *Beauty and the Beast* with the singing teapot?!

OL: Yes! Different objects have their own little tunes. Not musical motifs, exactly – it's just that the real sounds become musical, everything's scored.

The stage directions in Matt's libretto are really important – the opera's a lot less open to directorial interpretation than others might be. There are certain actions that need to happen because they have music.

PK: Are you a Nirvana fan? Has that been an influence on your music?

OL: I am; I was in bands when I was younger, and Nirvana were a reason why. One of the things I took from Nirvana and grunge music is repetition. I like the stubbornness of staying on an idea, with other things going on top.

Another thing from that music that's influenced me is the interval of a fifth. Those two-finger power chords that you can play on a guitar, even when you're half-cut – they're built around fifths. And when I'm experimenting with unusual tunings – and I'm also influenced by the slovenliness of the tuning in grunge music – the thing that supports them is always a fifth. My music is over-emotional sometimes, too.



- PK: What about this opera specifically – how much grunge is there in it?
- OL: There's no real attempt to engage with grunge in the music, apart from a small bit where Blake plays guitar. I wouldn't touch that music – I love it too much, and I can't think of anything worse than '1994: the musical'.

I guess grunge might be there in the character of the opera: the language is not florid and delivered in smudged lines and mumbles.

- PK: How have you found writing a dramatic work?

- OL: Strange. It's always a problem with my music: some people find bits that I find quite sad, quite funny, or vice versa; it's always very different. But when you're writing an opera, you have to sort of lead or control how these things are perceived.

So the experimenting I've done for this opera has been experimenting *to an end*; trying to find out what might create the right effect – rather than presenting the experiment, which is what I might do in a concert piece. I've always thought, what a great thing opera is, a feast of elements – it has everything.

- PK: Are there any particular operas that you've been inspired by?

- OL: I avoided listening to almost all music while I was writing this. It wasn't that difficult – it was mostly composed in my basement during lockdown. But I did feel so sponge-like, and because I had such a huge canvas to fill, I felt like I might just absorb anything that came my way. So I stayed in a vacuum.

- PK: How has it felt coming out of that vacuum, and having other people bring the opera to the stage?

- OL: Fantastic! Ceding control was the best feeling in the world. Handing it over could have been very frightening, but I feel very blessed with my collaborators. I knew it would look how it would sound because that was how we'd made it – holistically.

We cast the singers at the end of the writing process: they auditioned with bits of the score and did some workshops. But with every single one of the singers we cast, we all knew straight away that we wanted them.

It's been nice to work with these instrumentalists again, as well. There's a sort of haze in my music that I've worked on in depth with all of the players before, in two works that are quite important for me – I wrote *Honey Siren* for 12 Ensemble and *good day good day bad day bad day* for George Barton and Siwan Rhys. There are a lot of things in my music around tuning, for

example, that they already know how to do. Basically I think they're all the best in the business.

PK: How would you describe your music to a newcomer? What's useful for them to know?

OL: Ah, it's a difficult question. I think I accidentally play with familiar materials – I don't really mean to, but everything I do comes from a place of familiarity.

Someone said to me, the other day, that an old piece I'd written sounded like a Purcell chord sequence. Which was a funny thing to say, because – well, there are only so many chord sequences... but of course she was right. What else? It sounds bittersweet.

PK: That's interesting – is it the emotional impact that's key, for you?

OL: I think so – sensation, viscosity. For example, a lot of the things I do with tuning are about pulling things towards other things, unsettling things. Some composers use extra accidentals to show microtones, like a half-sharp symbol, but I'll write, for example, +10 cents – a cent is a hundredth of a semitone – so that you can see the *pull* away from the initial note.

It's like feeling a pushing away from the real world. There's a link between tuning and temporality, like speeding up or slowing down a record. If you touch a record, it's as if time slows down.

— Paul Kilbey is a freelance writer and editor who has written on music for publications including *The Guardian* and *Gramophone*. He teaches journalism in Manchester.

Handwritten musical score on ten staves. The notation includes notes, rests, and various musical symbols. Annotations in the margins and between staves include:

- Left margin: "best drop"
- Between staves 1 and 2: "wtf qms"
- Between staves 2 and 3: "AFFECTIVE EXPRESSION TEST"
- Between staves 3 and 4: "USING MICRO"
- Between staves 4 and 5: "humble crossing ft"
- Between staves 5 and 6: "TUNE OVER"
- Between staves 6 and 7: "it the original - automatic music"
- Between staves 7 and 8: "on his high 25 cents. piece in middle"
- Between staves 8 and 9: "ready to be on such..."
- Between staves 9 and 10: "0.271054"
- Bottom right: "15"

The score is written in a fluid, expressive style, with some parts appearing to be revised or crossed out.

THE REST IS COMPOSITION



Last Days librettist and art director Matt Copson threads a path through the world of the opera – and the thoughts of its creators.

Every tale becomes a tragedy if it plays out for long enough. Every character only has ever has one ending – everything else is a matter of composition. I didn't have to make a decision about when to prescribe the end of this tale – these are the last days, after all. Last days, no different to any other days but instilled with importance and mystery, due to their proximity to death. We already know where we're headed and the rest is composition.

Sometimes time is expensive; sometimes time is cheap. We stylise its fluctuations in art. Once, I heard someone say that you should never write a song that you wouldn't sing to someone on their deathbed. That's bullshit. They say there's a time for everything, but sometimes there just isn't enough time. Before Oliver Leith composed 'Non voglio mai vedere il solo tramontare' [the vinyl record featured in the production] for me, he asked me what the highest note I can sing is. Even when I hold a high F#, my skull resonating past the point of cogent thought, my breath is finite, it cannot be sustained. We all know how it ends, we just don't know when.

Caroline Polachek, singer-songwriter, and vocalist of 'Non voglio mai vedere il solo tramontare' in *Last Days*

Of course, there is only one ending for us all. I think about death all the time. Sometimes it consumes me – non-existence is against all the principals I live by. I think I'd like to live forever, but then I remember that the finite nature of everything around me is the source of magic in our world. The Angel of Death infuses everything with the possibility of meaning, intensifying all life, raising the stakes in the cruellest fashion. Every sip of tea I take as I write this is utterly banal, beautiful, deadly. I can't tell if I'm growing or wilting away. Maybe simply existing in the present is the most magical of all.

One day at recess, as I was sitting alone on the grass waiting for those arduous minutes to pass, one of the popular kids came up to me and threw a record at my face – 'Here, I bet you're the type of idiot who'd listen to such crap.' It was [the Nirvana album] Nevermind and I'll never thank my bully (Julie P.) enough. I was 16 when [Gus Van Sant's film] Last Days came out in France and I rushed to the theatre to see it – three times in the first two weeks.

Agathe Rouselle, playing the role of Blake in *Last Days*

Our opera feels like the continuation of a myth that still walks among us. Sure, times have changed, rock has died a few times, but distressed sweaters line the shelves of high-end boutiques. Blake, the protagonist of our piece, is a hybrid creation; a Frankenstein's creature, a hybrid version of an archetype that haunts contemporary

Western culture. Within Blake, Kurt, or the phenomenon they represent lies an unanswerable conflict: the contradictions of individual freedom and expression. This paradox rattles around in a cage of flesh, emitting distortions and feedback. I've heard these strange sounds wailing as a teenager spray-paints profanities on the plastic-clad building of a burger chain; they reverberate in the arguments of passionately deluded strangers online. It sounds like a voice saying, 'Is it okay to want more? Is it okay to want to feel?' I know this conflict; I feel it too and it feels like the contemporary.

I wanted to be a frontman like Blake. I tried, but many bands later I realised I couldn't do it myself: I'm better in the background. As a composer, it hits home hard that I ask performers to do impossible musical feats – they have to bear the pressure of performing, which I couldn't bear. I can see how it could affect you, being up there in the spotlight. I hope I'm not like Blake's manager, Trip. I hope it doesn't feel like I'm using people up.

Oliver Leith, composer of *Last Days*

Every tale becomes a tragedy if it plays out for long enough. Death itself is not the ultimate tragedy; there are things far worse that can occur posthumously. Nothing in our society is unassimilable, least of all death. Death's intensification of life seduces us, daring us to look closer. It's only human to want to see what the edge of the cliff looks like. Every generation creates its own doomed icons; pathetic symbols who take a step too far. Maybe it's heroic? At best we can live vicariously through others, cheering on their acts of rebellion, momentarily questioning our value systems while we gawp dressed in a sweatshop-produced Nirvana t-shirt, the crude smiley face drawn on the shirt staring right back.

In the opening shots of Gus Van Sant's Last Days we watch the figure of Blake for an uncomfortably long time. We are voyeurs, following someone who may be suffering or in distress but nonetheless we are compelled to keep watching. Someone who transcends celebrity and becomes an icon is more than a person and therefore somehow less. Their needs have been outweighed by our intense curiosity. Blake is constantly surrounded by others, yet he is completely unreachable. His darkness is compelling and eclipses any duty we may feel to try and help. How do we respond to others in distress? How often do we look and not know what to do or say? What do we do with things that are 'difficult'? Is their transformation into works of art just another way to continue watching?

Anna Morrissey, director of *Last Days*

We will kill Blake, live on stage for four nights for your eyes and ears. The stakes will be raised for our innocent lamb and his life intensified in all its glorious banalities. By sacrificing something innocent we might become innocent too. Don't worry, this is art, nobody is in any danger – it's a game.



There's probably no light at the end of the tunnel, no transcendence per se but within this conflict – the game we call drama – I hope something beautiful might form. Some momentary potential, some exciting friction. These are the last days for all of us, the only days. We already know where we're headed; the rest is composition.



DONT WANNA BE A GHOST
WANNA BE A PYROTECHNIC

THE CONSISTENCY / OF ANARCHIC WAVES
SOON KNOCKS A MAN OUT
WHO UNDERSTANDS / THIS LIFE'S CHAOS

HOURS PASS
BIRDS CRY



“Non Voglio Mai Vedere Il
Sole Tramontare”
O, LA MIA VITA!
O, MY LIFE!
TUTTA LA MIA VITA!
ALL MY LIFE!

TI HO CERCATO
I'VE BEEN LOOKING FOR YOU
HO CERCATO IL TUO TOCCO
I'VE BEEN LOOKING FOR YOUR TOUCH

COME UN'ALBA
LIKE A SUNRISE

COME UN VULCANO
LIKE A VOLCANO

ABBI PIETÀ DI ME
HAVE MERCY ON ME

ABBI PIETÀ DI ME
HAVE MERCY ON ME

NON VOGLIO MAI VEDERE IL TRAMONTO
I NEVER WANT TO SEE THE SUN SET

O, LA MIA VITA!
O, MY LIFE!

NON HO MAI AMATO COSÌ TANTO LA VITA
I'VE NEVER LOVED LIFE SO MUCH

(HO AMATO COSÌ TANTO LA VITA!)
(LOVED LIFE SO MUCH!)

NON VOGLIO CHE FINISCA MAI
I DON'T WANT IT TO EVER END

MASTERED BY
HEBA KADRY

PHOTOGRAPHY BY
NEDDA AFSARI
GRAPHIC DESIGN BY
COLLIN FLETCHER

© 2022 PERPETUAL NOVICE

SIDE A:

“Non Voglio Mai Vedere Il
Sole Tramontare”

SIDE B: “NON VOGLIO MAI VEDERE IL SOLE TRAMONTARE (STRUMENTALE)”

COMPOSER: **OLIVER LEITH** SINGER: **CAROLINE POLACHEK**

ORCHESTRA: **12 ENSEMBLE** SOLOIST: **ELOISA-FLEUR THOM**

PRODUCER: **DANNY L HARLE** ENGINEER: **DAVE ROWELL** LYRICS: **MATT COPSON**



© 2022 PERPETUAL NOVICE

45 SINGLE • STEREO

FROM THE OPERA: “LAST DAYS”
BASED ON THE FILM
WRITTEN AND DIRECTED BY GUS VAN SANT
PRODUCED BY HBO FILMS

MUSIC COMPOSED BY
OLIVER LEITH
LIBRETTO BY
MATT COPSON

Pocket Opening

BACK COVER

FRONT COVER



WISDOM OF BIRDS IN THE MORNING
SQUAWKING BUT WE KNOW NOT THE
LANGUAGE

SCARECROW - OLD CLOWN - FRIGHTENS
THEM
OFF PASTURES + GREEN SKY SOFTLY

NIGHT-TIME!
WHEN DAY RESETS ITSELF
WHEN WEEDS GROW TALL

TRADITION GIVES US NO SOLACE
RITUAL BRINGS ME SMALL PEACE

~~HOUSE HAUNT~~

HOUSE HAUNTED
YOUNG GHOULS
PARTY HARD

LAST DAYS
HOURS PASS
WEEDS GROW
BIRDS CRY

REJOICE! BECAUSE THERE IS NOTHING LEFT
ON A MORROWLESS DAY

MYSTERY AND MEMORY



Director Gus Van Sant reflects on the making of his 2005 film *Last Days*

When the world learned of Kurt Cobain's death on April 5 1994, fans and media alike struggled to make sense of the loss. The lead singer of American rock band Nirvana, Cobain had left an indelible mark on music culture, his name and image emblematic not only of grunge and anti-establishment ethos birthed from the Pacific Northwest, but of the greater fabric of Generation X. Now, he was gone. Discovered in his Seattle, Washington home with a shotgun across his body, Cobain, forensics would determine, had died by suicide three days earlier. It was these three days, largely unaccounted for, that served as inspiration for American film director Gus Van Sant, whose film *Last Days*, loosely based on Cobain's death, was released on HBO in 2005.

'When Kurt died, there were a bunch of different mysteries,' says Van Sant over a

Zoom call in August, ahead of rehearsals for the world premiere of composer Oliver Leith and librettist and art director Matt Copson's adaptation at the Royal Opera House's Linbury Theatre. (Though he's not had any direct involvement on the Linbury production, Van Sant offers insight into his own inspiration for the film – and the opera's source material.) One of the mysteries, Van Sant continues, was 'what happened in the last three days of his life. These days were pretty much missing. And so it was attractive to me to try and improvise what those three days may have been like.'

Last Days is the final instalment of Van Sant's 'Death Trilogy,' which also includes *Gerry* (2002), about two men – each named Gerry – who get lost in a desert, one eventually killing the other, and *Elephant* (2003), about a high school shooting that takes place across

a seemingly normal day in the suburbs of Portland, Oregon. Like *Last Days*, which follows musician Blake (Michael Pitt) in the final moments of his life, *Gerry* and *Elephant* draw inspiration from real-life events, the former from a news item Matt Damon (one of the Gerrys) had read, and the latter from the 1999 Columbine High School massacre. Thematically bound by death, the films mark, also, a stylistic shift for Van Sant, who had earned commercial recognition previously with *Drugstore Cowboy* (1989), *My Own Private Idaho* (1991) and *Good Will Hunting* (1997).

Rather than genuflect to the Hollywood institution, the trilogy follows a Slow Cinema approach; long takes, minimal dialogue and non-professional actors appear across the films, with little narrative thread. 'There was this idea of Slow Cinema,' explains Van Sant, invoking European filmmakers Béla Tarr and Chantal Akerman, both of whom served as inspiration for the trilogy. (Much of *Last Days*'s camerawork is informed by Akerman's 1975 landmark *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, on domestic anxiety.) But 'I didn't think of [*Last Days*] so much as slow, more just leaving in the parts that are more arduous.'

A story like Cobain's can easily become a vehicle for sensationalism. 'There was just this avalanche of press,' says Van Sant, recalling the aftermath of the death. 'So many people were analysing what happened. So many people were writing about it. Newspapers, magazines – and people were making small documentaries.' In this, he saw room for dramatic interpretation. 'There was a moment where I thought maybe I should do more of a biopic version,' says Van Sant, who consulted with Cobain's widow Courtney Love, of the rock band Hole, during film development. He cites familiar musician biopic fodder: arguments within the band, changing drummers. 'You know, all the traditional things. But it didn't come out that way.' Instead, what emerges is a meditation on isolation, on silence amidst noise and on, indeed, mystery. 'I did actually think it was going to be more specific and more realistic, and not as dreamy as it turned out.'

It's not just the mystery of the death – which, as Van Sant explains, became mired in various anecdotal accounts (from the private investigator Love had hired to locate Cobain during his final days, who then blogged about his experience, to people who had spotted him 'on a park bench, at a rock show' days earlier), but the mystery of the man himself. 'I knew him a bit,' says Van Sant, who was first introduced to Cobain in 1991, at a fundraising event in Oregon in support of gay rights. 'It was definitely interesting to meet him – he was a legend.' But, he continues, 'It was during a period of his life where he was very quiet. Extremely quiet.'

Paradoxes like these – a rock star on top of the world, surrounded by fame and all the same alone, apathetic to the noise – also define Cobain's legacy. 'With *Last Days* we are getting into the interior monologue and feelings of the character who would be a Kurt-like character,' says Van Sant. But with little dialogue to reflect this interior monologue (Blake mumbles to himself for most of the film – a quality maintained in Leith and Copson's

operatic adaption), Van Sant turned, instead, to his environment. He invokes decay – the physical decay of a house, specifically – as a kind of metaphor. ‘I visited the house that Kurt and Courtney owned in Seattle. And it was a beautiful house built, I think, around 1900 or 1905. I had owned a house in Portland that was built in that same period, which is where I was originally going to shoot [*Last Days*]. And yet, as we got closer to shooting, none of these houses in the Northwest, even the biggest and grandest and oldest houses, were as representational [of the aesthetic we wanted] as the houses on the East Coast.’ Among those he scouted in Upstate New York, Castle Rock estate, where filming eventually took place, stood out. Isolated atop a hill amidst overgrown nature, it’s a house marked by neglect: paint flakes from the wall, floorboards creak from wear. ‘There were lots of very big old houses that were kind of still standing,’ Van Sant recalls. ‘Some of them were in different states of disrepair, which represented something that we felt was in the interior monologue of the character.’

More than 20 years have passed since *Last Days* was released, and Van Sant admits he hasn’t watched the film for some time. ‘I’ll have to see it [again],’ he laughs. ‘I literally haven’t seen it – probably for 10 years.’ Still, the legacy of Nirvana, and of Cobain, endures – for those that knew him, admired him, loved him and mourned him. Van Sant, too, remembers. ‘I was travelling around England to do press for a film – I can’t remember which, I guess it must have been *To Die For* – and pretty much everyone was wanting to hear about Nirvana. Not about my movie – just about the music culture in Seattle and what was going on. It was so, so important at that time. And it was such a large thing.’ He pauses. ‘And then, very quickly, [Kurt] was gone. It was only a few years. It was like the prototype of rock star, including the end.’

— Eloise Giegerich is a writer and editor working in the Royal Opera House Studios team as an Assistant Content Producer. She previously worked as Associate Editor at *Opera News*, in New York, and has a Masters in Film Studies from King’s College London.













GUILDHALL SCHOOL

Ranked number one in Arts, Drama & Music by the Complete University Guide 2023, one of the top ten performing arts institutions in the world in the QS World University Rankings 2022, as well as the top conservatoire in the Guardian University Guide music league table, Guildhall School of Music & Drama delivers world-class professional training in partnership with distinguished artists, companies and ensembles.

A global leader in creative and professional practice, the School promotes innovation, experiment and research, and is also one of the UK's leading providers of lifelong learning in the performing arts, offering inspiring training for children, young people, adult learners, and creative and business professionals.

Guildhall School's partnership with the Royal Opera House has led to two ground-breaking programmes. Oliver Leith (*Last Days*) holds the 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 House. Previous staged works resulting from the programme have included the award-winning *4.48 Psychosis* (Philip Venables, 2016) and *Mamzer Bastard* (Na'ama Zisser, 2018).

Guildhall School's MA in Opera Making & Writing, also in association with the Royal Opera House, is a one-year Masters programme, which allows composers and writers to focus on how new opera is created, developed and performed.

Find out more about studying with Guildhall School at gsmd.ac.uk

BIOGRAPHIES



12 ENSEMBLE

London-based 12 Ensemble has evolved from a visionary group of like-minded musicians into one of Europe's leading string orchestras. A pioneering un-conducted ensemble, they have developed a reputation as an exhilarating collective offering audiences powerful musical experiences. Formed in 2012 by Artistic Directors Eloisa-Fleur Thom and Max Ruisi, 12 Ensemble's unique approach to presenting diverse music sets them apart in today's shifting musical landscape. The group performs internationally at concert halls and festivals, including three appearances at the BBC Proms in the Royal Albert Hall, regular concerts at the Barbican and Wigmore Hall plus tours to the US and Asia. The ensemble has released two critically-acclaimed albums, *Resurrection* (2018) and *Death and the Maiden* (2020). Recent collaborations include working with Radiohead guitarist and composer Jonny Greenwood (recording his soundtracks to Oscar-nominated films *Spencer* and *The Power of the Dog*), and with singer Nick Cave, recording the album *Carnage* and appearing in his latest film.



JACK SHEEN Conductor

Jack Sheen is a conductor and composer from Manchester. Last Season he made his debut with the London Symphony Orchestra, London Philharmonic Orchestra, Basel Sinfonietta, Britten Sinfonia, and FontanaMix Ensemble (Bologna) in programmes including premieres of his own work, was a Guest Artist at the Boston Symphony Orchestra's Tanglewood Music Center, and saw his music performed at Wigmore Hall, Casa de Serralves (Porto) and Darmstädter Ferienkurse, among others. This year he will make his debut with the BBC Scottish Symphony Orchestra and Bit20 Ensemble (Bergen) and return

to conduct the Lucerne Festival Contemporary Orchestra, BBC Philharmonic and London Sinfonietta. Recent projects include collaborations with composers and artists ranging from Matthew Barney, Cerith Wyn Evans and Burrows & Fargion, to George Benjamin, Chaya Czernowin and Rebecca Saunders. He is the Co-Director of London Contemporary Music Festival.



OLIVER LEITH Composer

Oliver Leith is a London-based composer, working between notated, computer and experimental music. His music has been commissioned and programmed by groups and friends such as BBC Symphony Orchestra, London Sinfonietta, Darmstädter Ferienkurse, Apartment House, Explore Ensemble, 12 Ensemble, Manchester Camerata, London Contemporary Music Festival, Norwegian Chamber Orchestra, Manchester Collective, Ruisi Quartet, Aix-en-Provence Festival, GBSR Duo, Aisha Orazbayeva, London Symphony Orchestra, Tanglewood Music Festival, Heidelberg Festival, Leeds Lieder, Musicon, Homo Novus/Valmiera Theatre and St John's Smith Square. He is the recipient of an Ivor Novello award, a British Composer award, an RPS composition prize and is currently the Royal Opera House Composer-in-Residence.



MATT COPSON Librettist and Art Director

Matt Copson (b. 1992, Oxford) is an artist and director. Recent solo exhibitions and projects include *Age Of Coming* (CLEARING, Brussels, 2021), *Coming Of Age* (High Art, Paris, 2020), *Matt Copson: On Site* (Swiss Institute, New York, 2019), *Down Boy* (Reena Spaulings, New York, 2019), *Blorange*, (Luis Vuitton Foundation, Paris, 2018), *A Woodland Truce* (Serpentine Galleries, London, 2016). Recent group exhibitions include the Belgrade Biennale (2021), NGV Biennale (Museum of Victoria, Melbourne, 2020) and *As Above, So Below*, (Irish Museum of Modern Art, Dublin, 2017). He has worked extensively with musician Caroline Polachek, co-directing all her music videos.



ANNA MORRISSEY Co-director

Anna Morrissey works as a director and movement director across theatre, opera and dance. She founded the RSC's inaugural movement department and was previously Artist-in-Residence for Historic Royal Palaces. Directing includes *The Barber of Seville*, *A Midsummer Night's Dream* (Nevill Holt Opera, Sage Gateshead); *Beyond the Deepening Shadows* (Tower of London); *Julius Caesar* (GSMD); *Beating Heart Cadaver* (Finborough); *All Together Alone* (with the Royal Ballet for ROH), *North West* (Camden People's Theatre); *We're Here Because We're Here* (associate director, NT). Movement directing includes *Middle, Translations*, *ANNA*, *World of Extreme Happiness* (NT); *The Winter's Tale*, *Anthony and Cleopatra*, *Pericles* (RSC), with West End credits including *King Charles III*, *Imperium*, *Queen Anne*, *Emilia* (winner of three Olivier Awards) and London 2012 Olympic Opening Ceremony. Opera includes *Rigoletto*, *Current Rising* (ROH); *Amadigi* (Garsington Opera); *Macbeth*, *The Flying Dutchman*, *Salome*, *Noye's Fludde* (NI Opera); movement coaching for film and TV includes *Beatrix* (ITV), *Midwiche Cuckoos* (Sky Max) and *Nebraska* (Music Video for Lucy Rose).



GRACE SMART Set designer

Opera includes *Susanna* (Royal Opera House) and *The World's Wife* (Mavron Quartet/Welsh National Opera). Theatre includes *The Death of Dance* (Theatre Royal Bath/Arcola Theatre); *Death of a Salesman* (Parco Theatre, Japan); *When the Long Trick's Over* (High Tide); *Hamlet*, *Metamorphoses*, *Henry VI*, *Richard III* (Shakespeare's Globe); *A Chorus Line*, *My Beautiful Laundrette*, *Memoirs of an Asian Football Casual* (Curve Theatre); *Straight to Video* (Civic Theatre); *Herding Cats* (Soho Theatre); *Christmas Concert* (Donmar Warehouse); *Crocodile Fever* (Traverse Theatre); *The End of History* (Royal Court); *One Night in Miami*, *Shebeen*

(Nottingham Playhouse); *God of Chaos* (Theatre Royal, Plymouth); *St Joan, Good Vibrations, Here Comes the Night, The Colleen Bawn* (Lyric Theatre, Belfast); *Killer Joe* (Trafalgar Studios); *Postcards from the Ledge* (Landmark Productions/The Gaiety Theatre, Dublin); *East is East* (Northern Stage); *Normal, Blasted* (STYX); and *Shopping & Fucking* (Lyric Hammersmith). Awards include the Linbury Prize for Design 2015 Overall Winner (*St Joan*).

PATRICK WELDÉ
Costume Stylist

Theatre credits include *Cruise, Mad House, The Comeback, A Day in the Death of Joe Egg* (West End); *The Winter's Tale* (Royal Shakespeare Company); *Hymn* (Almeida Theatre); *What If If Only, A History of Water in the Middle East, Superhoe* (Royal Court); *The Dumb Waiter* (Old Vic); *Swive [Elizabeth]*, *Bartholomew Fair, Richard II* (Shakespeare's Globe, Candle Consultant); *The Taxidermist's Daughter* (Chichester Festival Theatre); *Things of Dry Hours* (Young Vic); *Studio Créole* (Manchester International Festival); *Of Kith & Kin* (Sheffield Crucible/Bush Theatre); *East is East* (Northern Stage/Nottingham Playhouse); *Talking Heads* (Leeds Playhouse); *Chicken Soup* (Sheffield Crucible); *Holes, Hercules* (Nottingham Playhouse); *A Passage to India* (Royal and Derngate/UK Tour); *The York Suffragettes* (York Theatre Royal); *The Electric Hills* (Liverpool Everyman) and *The Great Extension* (Theatre Royal Stratford East). Dance credits include *Bells* (Mayor of London 2012); *Spill* (Düsseldorf); *Sufi Zen* (Royal Festival Hall); *Dhamaka* (O2 Arena) and *Maaya* (Westminster Hall).

BALENCIAGA
Lighting designer

Theatre credits include *Cruise, Mad House, The Comeback, A Day in the Death of Joe Egg* (West End); *The Winter's Tale* (Royal Shakespeare Company); *Hymn* (Almeida Theatre); *What If If Only, A History of Water in the Middle East, Superhoe* (Royal Court); *The Dumb Waiter* (Old Vic); *Swive [Elizabeth]*, *Bartholomew Fair, Richard II* (Shakespeare's Globe, Candle Consultant); *The Taxidermist's Daughter* (Chichester Festival Theatre); *Things of Dry Hours* (Young Vic); *Studio Créole* (Manchester International Festival); *Of Kith & Kin* (Sheffield Crucible/Bush Theatre); *East is East* (Northern Stage/Nottingham Playhouse); *Talking Heads* (Leeds Playhouse); *Chicken Soup* (Sheffield Crucible); *Holes, Hercules* (Nottingham Playhouse); *A Passage to India* (Royal and Derngate/UK Tour); *The York Suffragettes* (York Theatre Royal); *The Electric Hills* (Liverpool Everyman) and *The Great Extension* (Theatre Royal Stratford East). Dance credits include *Bells* (Mayor of London 2012); *Spill* (Düsseldorf); *Sufi Zen* (Royal Festival Hall); *Dhamaka* (O2 Arena) and *Maaya* (Westminster Hall).



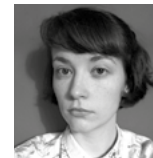
PREMA MEHTA
Lighting designer

Theatre credits include *Cruise, Mad House, The Comeback, A Day in the Death of Joe Egg* (West End); *The Winter's Tale* (Royal Shakespeare Company); *Hymn* (Almeida Theatre); *What If If Only, A History of Water in the Middle East, Superhoe* (Royal Court); *The Dumb Waiter* (Old Vic); *Swive [Elizabeth]*, *Bartholomew Fair, Richard II* (Shakespeare's Globe, Candle Consultant); *The Taxidermist's Daughter* (Chichester Festival Theatre); *Things of Dry Hours* (Young Vic); *Studio Créole* (Manchester International Festival); *Of Kith & Kin* (Sheffield Crucible/Bush Theatre); *East is East* (Northern Stage/Nottingham Playhouse); *Talking Heads* (Leeds Playhouse); *Chicken Soup* (Sheffield Crucible); *Holes, Hercules* (Nottingham Playhouse); *A Passage to India* (Royal and Derngate/UK Tour); *The York Suffragettes* (York Theatre Royal); *The Electric Hills* (Liverpool Everyman) and *The Great Extension* (Theatre Royal Stratford East). Dance credits include *Bells* (Mayor of London 2012); *Spill* (Düsseldorf); *Sufi Zen* (Royal Festival Hall); *Dhamaka* (O2 Arena) and *Maaya* (Westminster Hall).



GBSR DUO

George Barton (percussion) and Siwan Rhys (piano) combine two of the UK's finest young contemporary chamber musicians. The duo has built its reputation on a combination of exceptional interpretations of the existing piano-percussion repertoire, committed performances of ambitious new commissions and inventive collaborations. Their critically-acclaimed recordings include works by CHAINES, Barbara Monk Feldman, Oliver Leith and Eva-Maria Houben; their 2019 recording of Stockhausen's *KONTAKTE* was *The Guardian's* Album of the Week. Recent performances include Nicole Lizée at Kings Place, Barbara Monk Feldman at Spitalfields Music Festival, Stockhausen and Aphex Twin at Bold Tendencies and Eva-Maria Houben at hcmf// and the Queen Elizabeth Hall. Individually they perform as soloists and with ensembles including the Colin Currie Group, London Sinfonietta, Britten Sinfonia, Explore Ensemble, Riot Ensemble, Apartment House, BCMG, London Contemporary Orchestra and many others.



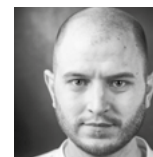
PATRICIA AUCHTERLONIE
Superfan

Equally at home on the opera stage and in the concert hall, Patricia Auchterlonie is a passionate performer of new, experimental and unheard music. She holds a Masters degree with distinction from the Guildhall School of Music & Drama. Her 2021/22 Season includes the premiere of new works for voice and piano by Evan Johnson at Huddersfield Contemporary Music Festival with pianist Ben Smith. Opera engagements include Knussen's *Where the Wild Things Are* (Bamberger Symphoniker/Shadwell Opera) and covering the title role in Tom Coult's *Violet* (Music Theatre Wales and Britten Pears Art). She has performed with Birmingham Contemporary Music Group, London Contemporary Music Festival, Plus Minus Ensemble, and recorded for NMC and Métier. This is her Royal Opera debut.



SEUMAS BEGGS
Mormon/Housemate

Scottish Spieltenor Seumas Beggs is a graduate of the Royal Northern College of Music and the Royal Conservatoire of Scotland, Glasgow, and is an alumnus of Garsington Opera's Alvarez Young Artist Programme. His credits include John Yoo in *The New Prince* (Dutch National Opera); Gherardo in *Gianni Schicchi* (Teatro Comunale Treviso); Pony Express Rider in *La fanciulla del West* and Mendel in *Fiddler on the Roof* (Grange Park Opera); Max in *Fantasio*, Tierhändler and Kellner 1 in *Der Rosenkavalier* (Garsington Opera); Raoul de St Brioche in *The Merry Widow*, Goro in *Madama Butterfly* and Fenton in *Falstaff* (Opera Bohemia) and Elijah in the world premiere of *Navigate the Blood* (NOISE). Recent highlights include his debut as Gloucester, Jamy and Grey in the Donmar Warehouse production of *Henry V*, broadcast internationally as part of National Theatre Live.



EDMUND DANON
Housemate

Baritone Edmund Danon studied at the Royal Academy of Music and National Opera Studio, supported by the Glyndebourne New Generation Programme and Peter and Helen Blumer. Operatic roles have included Colline in *La bohème* for Northern Ireland Opera, Demetrius in *A Midsummer Night's Dream* for Nevill Holt Opera, Eddy in *Greek* at the Arcola Theatre, Bartolo in *The Marriage of Figaro* and Oberon in *The Fairy Queen* for Waterperry Opera Festival and Lakai in *Ariadne auf Naxos* for the Glyndebourne Festival. He is highly involved in contemporary music, creating the role of Andrei in the world premiere of Bolton's *The Life and Death of Alexander Litvinenko* at Grange Park Opera in 2021. He has also worked on the development of new operas for the Royal Opera House, Glyndebourne Festival and The Opera Story.



MIMI DOULTON
Delivery Driver/Housemate

An alumnus of King's College London and the Guildhall School of Music & Drama, British-Pakistani soprano Mimi Doulton was a vocal finalist at the 2022 Royal Overseas League AMC and second-prize winner at the 2021 John Cage Award. Operatic roles include Max in Knussen's *Where the Wild Things Are* (Bamberger Symphoniker/Shadwell Opera), Mary in the world premiere of Battistelli's *Wake* (Birmingham Opera Company), Mabel in *The Pirates of Penzance*, Miss Wordsworth in *Albert Herring*, and cover Jerusha Cramer in Barry's *The Intelligence Park* (Music Theatre Wales/The Royal Opera). She was a 2021 Longborough Festival Opera Emerging Artist. Concert engagements have included performances at Wigmore Hall, Cafe OTO and the Barbican. A committed exponent of contemporary repertoire, she has developed operas by Errollyn Wallen, Richard Baker, Philip Venables and Samantha Fernando, and was featured in a digital work by Rakhi Singh for The Royal Opera's *8-bit*. This is her Linbury Theatre debut for The Royal Opera.



SION GORONWY
Groundskeeper/Private Investigator

Born in Bala, Welsh bass Sion Goronwy made his Royal Opera debut in the 2016/17 Season singing multiple roles in *The Nose*. Previous engagements at the Royal Opera House include Rodrigo (*Gloria - A Pigtales*) for Mahogany Opera Group. Engagements elsewhere include Swallow (*Peter Grimes*) for Teatro La Fenice; Bonze (*Madama Butterfly*), Mayor (*Jenůfa*), and Don Basilio (*Il barbiere di Siviglia*) for Welsh National Opera; the Bass roles (*The Nose*) for Aix-en-Provence Festival and Opera de Lyon; Snug (*A Midsummer Night's Dream*) for Teatro Massimo, Palermo, Israeli Opera, Opera North, Garsington Opera, Aldeburgh Festival and The Grange Festival; Pistola (*Falstaff*), Snug, Antonio (*The Marriage of Figaro*) and Hans Schwarz (*Die Meistersinger von Nürnberg*) for Glyndebourne Festival and Glyndebourne on Tour; Quince (*A Midsummer Night's Dream*) for Stadttheater Klagenfurt; Rodrigo (*Gloria von Jaxtberg*) for Bregenz Festival and Grand Visier and Doctor (*Al Wasl*) for Dubai Opera.



KATE HOWDEN
Mormon/Housemate

Australian mezzo-soprano Kate Howden is an inaugural member of Barbara Hannigan's Equilibrium Artists mentorship scheme. She sang Baba the Turk in *The Rake's Progress* with the Gothenburg Symphony Orchestra and *Twice Through the Heart* and Stravinsky's *Pulcinella* with the Ludwig Collective at the Ojai Festival in California. Other recent performances include the world premiere of Barry Guy's *Flyways* in Zurich, Oliver Knussen's *Where the Wild Things Are* (Mariinsky Concert Hall and with the Bamberg Symphony) and the title role in Stephen Dodgson's *Margaret Catchpole* at Snape Maltings (including a Naxos recording). Additional highlights include appearances worldwide with Australian contemporary circus group Circa in their show *Il ritorno* and Satie's *Socrate* with Keiko Shichijo at the Canberra Festival.



HENRY JENKINSON
Magician

Henry Jenkinson trained as an actor at The Juilliard School in New York. His UK Theatre credits include *Into the Woods* (Theatre Royal Bath) and his US Theatre credits include *Native Son* and *Measure for Measure* (Duke Theatre on 42nd Street) and *Bad News!* (Skirball). Film credits include *Nora Highland* and *Radzyn*.



COLE MORRISON
Voice over artist

Cole Morrison was raised in Cottonwood, California, and trained as an Auctioneer at Western College of Auctioneering. Now based in Montana (US) he is a professional auctioneer and cowboy.



CAROLINE POLACHEK
Vocalist (pre-recorded role)

Singer-songwriter Caroline Polachek was raised in Connecticut and is known for her work as a performer and creator of alternative and indie pop. Following the release of her critically-acclaimed album *Pang* in 2019, her single 'Bunny Is A Rider' was named the #1 song of 2021 by *Pitchfork*. In the past year she supported Dua Lipa on her full US tour and featured alongside Christine & The Queens on Charli XCX's single 'New Shapes' and on Flume's 'Sirens'. She is currently headlining a world tour of performances across the UK, Europe, the Americas and Australia, and her future plans include a fourth studio album. In addition to her performance career, she has written and produced songs for artists including Beyoncé, HYD and Charli



AGATHE ROUSSELLE
Blake

Agathe Rousselle is a French actress based in Paris. Following short films and experimental projects she was discovered and cast as the lead in *Titane* by Julia Ducournau (Palme d'Or 2021). She also published a photography book, *I Ditched Class And I Took a Bath*, and co-founded the art fanzine *Peach*.

IMAGE CREDITS HERE

IMAGE CREDITS

All rehearsal photography @
 Camilla xxx
 pp. xxx
 pp 42 12 Ensemble (c)
 Raphaël Neal 2022

SUPPORTERS

OPEN UP PHILANTHROPISTS

We would like to thank those people whose incredible generosity has transformed this building as part of the Open Up project.

THE LINBURY TRUST, THE MONUMENT TRUST, THE CLORE DUFFIELD FOUNDATION, MRS SUSAN A. OLDE OBE, THE DORFMAN FOUNDATION, DR GENEVIEVE DAVIES AND FAMILY, THE TAYLOR FAMILY FOUNDATION, MR STEFAN STEN OLSSON, DUNARD FUND, GARFIELD WESTON FOUNDATION, THE KIRSH FOUNDATION, SIR SIMON ROBEY, THE CELIA BLAKEY CHARITABLE TRUST, MRS LILY SAFRA, THE HOBSON CHARITY, TIM AND SARAH BUNTING, HAMISH AND SOPHIE FORSYTH, SIR SIMON AND LADY ROBERTSON, THE ROYAL OPERA HOUSE ENDOWMENT FUND

ROYAL OPERA HOUSE COVENT GARDEN FOUNDATION

The Royal Opera House's aim is for many more people to enjoy and engage in exceptional ballet and opera. every donation you make plays an essential role in creating the art, artists, performance, learning and sharing that make the royal opera house what it is today. The Royal Opera House (registered charity – no 211775) acknowledges with gratitude the generosity and commitment of individuals, foundations and companies who have made an exceptional contribution to our work, in and beyond this building, especially the following:

LADY ASHCROFT, BP, DIANNE AND MICHAEL BIENES, CELIA BLAKEY, PETER BORENDER, THE BUNTING FAMILY, THE DEREK BUTLER TRUST, THE CLORE DUFFIELD FOUNDATION, COUTTS & CO., THE PETER CRUDDAS FOUNDATION, THE DALRIADA TRUST, THE DANISH RESEARCH FOUNDATION, DR GENEVIEVE AND MR PETER DAVIES, DELOITTE, SIR LLOYD AND LADY DORFMAN, DUNARD FUND, THE PAUL FERGUSON MEMORIAL FUND, MRS ALINE FORIEL-DESTEZET, HAMISH AND SOPHIE FORSYTH, GARFIELD WESTON FOUNDATION, ROSELLE GODEAUX, SIR DONALD GORDON, KENNETH AND SUSAN GREEN, BARON AND BARONESS DE GUNZBURG, THE HELEN HAMLYN TRUST, PAUL HAMLYN FOUNDATION, RONALD AND MARINA HOBSON, ALAN HOWARD AND CAROLINE BYRON,

AUD JEBSEN, DOUG AND CERI KING, FRANCES KIRSH, MRS ALFIYA ASKAR ABULKHAIR AND TIMUR KUANYSHEV, LORD AND LADY LAIDLAW OF ROTHIE MAY, THE LINBURY TRUST, BERTRAND AND ELISABETH MEUNIER, TAMAR AND BOB MANOUKIAN, MARIT MOHN, THE MOHN WESTLAKE FOUNDATION, THE MONUMENT TRUST, OAK FOUNDATION, MRS SUSAN A. OLDE OBE, MR STEFAN STEN OLSSON, JULIA AND HANS RAUSING, YVONNE AND BJARNE RIEBER, SIR SIMON AND LADY ROBERTSON, SIR SIMON AND LADY ROBEY, ROLEX, THE GERALD AND GAIL RONSON FAMILY FOUNDATION, EDMOND J. SAFRA FOUNDATION, MRS LILY SAFRA, THE JEAN SAINSBURY ROYAL OPERA HOUSE FUND, IAN AND TINA TAYLOR, LINDSAY AND SARAH TOMLINSON AND VAN CLEEF & ARPELS.

We would also like to thank those who have made an exceptional contribution and wish to remain anonymous.



Supported using public funding by

**ARTS COUNCIL
ENGLAND**