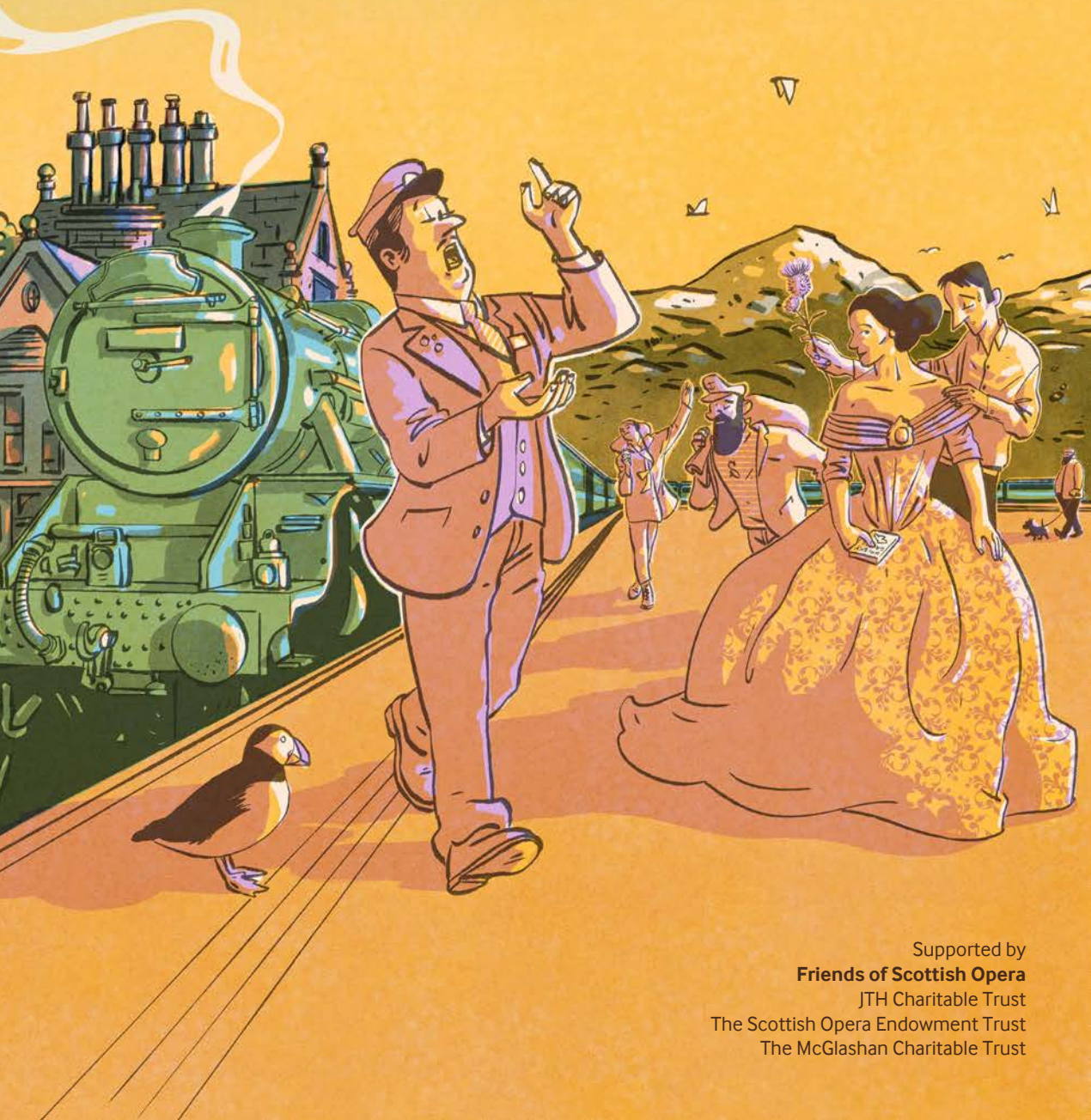


Opera Highlights 2025

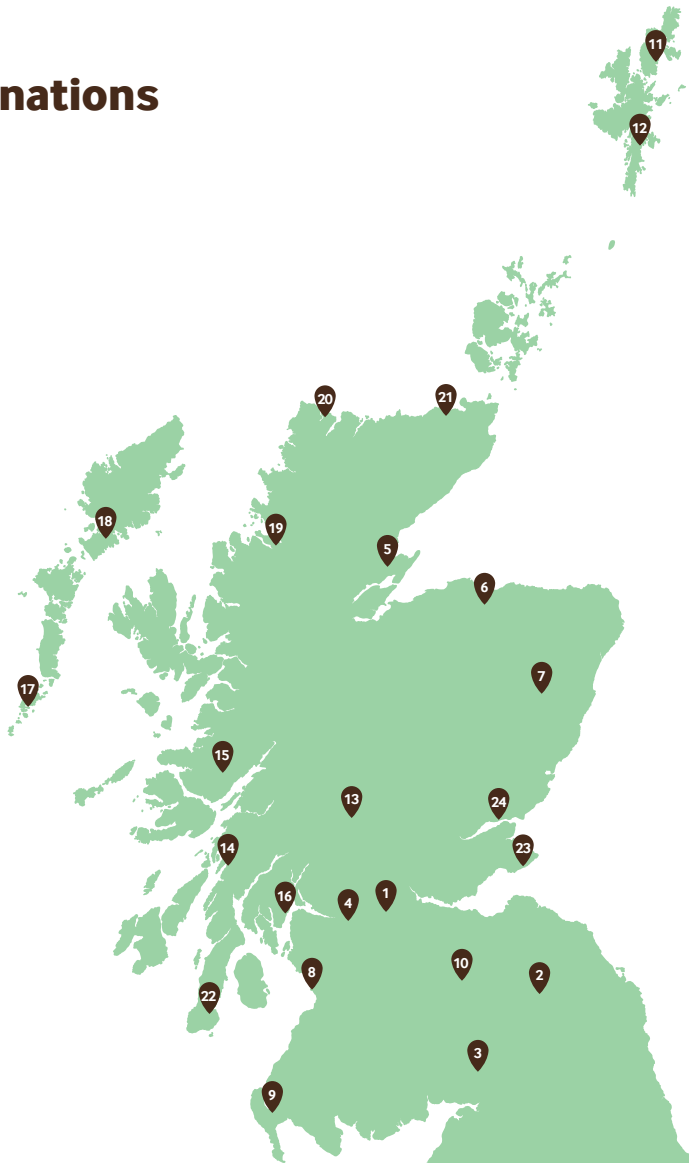


All aboard for a first-class night out!



Supported by
Friends of Scottish Opera
JTH Charitable Trust
The Scottish Opera Endowment Trust
The McGlashan Charitable Trust

Destinations



1 Cumbernauld Theatre at Lanternhouse
Saturday 25 January 2025

2 Tait Hall, Kelso
Tuesday 28 January

3 The Buccleuch Centre, Langholm
Thursday 30 January

4 Clydebank Town Hall
Saturday 1 February

5 Duthac Centre, Tain
Tuesday 4 February

6 Fochabers Public Institute
Thursday 6 February

7 Midmar Public Hall
Saturday 8 February

8 Walker Hall, Troon
Tuesday 11 February

9 The Ryan Centre, Stranraer
Thursday 13 February

10 Eastgate Theatre, Peebles
Saturday 15 February

11 Mid Yell Public Hall
Thursday 20 February

12 Mareel, Lerwick
Saturday 22 February

13 McLaren Hall, Killin
Tuesday 25 February

14 Craignish Village Hall
Thursday 27 February

15 The Sunart Centre, Strontian
Saturday 1 March

16 Queen's Hall, Dunoon
Tuesday 4 March

17 Castlebay School Theatre
Thursday 6 March

18 Tarbert Community Centre
Saturday 8 March

19 Macphail Centre, Ullapool
Tuesday 11 March

20 Durness Village Hall
Thursday 13 March

21 Thurso High School
Saturday 15 March

22 Victoria Hall, Campbeltown
Tuesday 18 March

23 Anstruther Town Hall
Thursday 20 March

24 Dundee Rep Theatre
Saturday 22 March



Welcome to *Opera Highlights*. Bringing opera to communities across Scotland and keeping it accessible to all are core pillars of Scottish Opera's mission. Creating this original touring show for you is a highlight of our Season calendar, and I hope you enjoy being whisked away on the journey we have in store for you.

This tour makes 24 stops across the country from the Scottish Borders to Shetland. It is also a notable production as our first *Opera Highlights* programme curated by our Head of Music Fiona MacSherry. Fiona has drawn extended extracts from a variety of beloved operas, ensuring many are in an English translation to give you that immediate connection to the words, story, and music.

Director Rebecca Meltzer (Assistant Director on *Il trittico* 2023) and designer Kenneth MacLeod (2024 UK Theatre Award winner making his Company debut) weave these scenes and arias into a story of new beginnings, reunions, farewells, and adventures set around the country's many railway stations – a fitting celebration for 200 years of rail travel in the UK. Such stations are innately egalitarian places where all walks of life coexist and interact with equal opportunity to discover new places and new facets of themselves. It is hard to think of a better backdrop – rooted in a setting familiar to all of us – for these very human scenarios told through song. Redoubling our commitment to arts access across Scotland, community and education workshops led by Flora Emily Thomson (*RED* 2024) are facilitated at 14 stops along this tour, giving participants new insight into the art form and their own creativity.

I am thrilled that the tour's Music Director Joseph Beesley makes his Company debut leading these performances from the piano. Three of our four Emerging Artist singers – soprano Kira Kaplan, mezzo-soprano Chloe Harris, and baritone Ross Cumming – join this tour fresh off their success in Britten's *Albert Herring* last autumn. With young Scottish tenor Robert Forrest rounding out the cast in his Scottish Opera debut, we hope you enjoy joining them on this operatic journey.

Elsewhere at Scottish Opera, Olivia Fuchs' five-star production of Janáček's *The Makropulos Affair* arrives in Glasgow and Edinburgh after its run at Welsh National Opera in 2022. *The Strauss Collection* – curated by Music Director Stuart Stratford from the most romantic operas of Richard Strauss – is then performed in Glasgow and Edinburgh. The Season ends with an exciting celebration of light opera: Lehár's *The Merry Widow*, Gilbert and Sullivan's *Trial by Jury* and the world premiere of Emma Jenkins and Toby Hession's *A Matter of Misconduct!*. The last two operas are performed in a double bill that features three of the four singers – Kira, Chloe, and Ross – you see on tour today. We are very excited to announce our 2025/26 Season in April, featuring operatic performances at all scales across the country.

We remain immensely grateful to the Friends of Scottish Opera, JTH Charitable Trust, The Scottish Opera Endowment Trust, and The McGlashan Charitable Trust for their continued and enthusiastic support of *Opera Highlights* and to the Scottish Government for ongoing core funding.

I hope you enjoy this evening's multifaceted journey through opera.

Alex Reedijk OBE FRC

General Director

Opera Highlights

Joseph Beesley
Music Director / Pianist

Kenneth MacLeod
Designer

Rebecca Meltzer
Director

Hana Allan
Lighting Designer

Kira Kaplan* Soprano

Chloe Harris* Mezzo-soprano

Robert Forrest Tenor

Ross Cumming* Baritone

Musical programme devised by **Fiona MacSherry**

The performance will last approximately two hours,
including a 20-minute interval

*Scottish Opera Emerging Artist 2024/25

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Hana Allan Technical Stage Manager

Reegan Graham Deputy Stage Manager

Jessica Ward Deputy Production Manager

Rachel Jackson Costume Supervisor

Natalie Hargreaves Hair & Makeup Assistant

Kerrie Scullion Hair & Makeup Assistant

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Flora Emily Thomson Creative Workshop Leader

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The train sound box is kindly supported by

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Welcome on board the *Opera Highlights Express*! Please switch off your electronic devices and secure all personal belongings under your seat.

Prepare to be whisked away on an operatic journey through Scotland, celebrating the rich culture, heritage, and landscape of this beloved country. Along the route we encounter a colourful array of characters from across the Highlands and Lowlands, each one grappling with their own set of circumstances. As they, too, board our train we are propelled towards our destination: an evening of lively entertainment to lift the soul and stir the senses.

When Fiona MacSherry approached me with the list of repertoire for the 2025 *Opera Highlights* tour – which, for the first time, not only included a significant number of scenes in English but also fewer scenes of a fuller length to previous years – I knew we needed to find a setting that could hold space for each character in their own world.

Our stories play out on the train station platform: meetings, greetings, reunions, endings, new beginnings, arrivals, and departures. The platform is a place on which people from all walks of life might find themselves. As bystanders, we are privy to the stories that unfold in this liminal space – stories of hope, expectation, grief, desire, conflict, and acceptance. Perhaps what is most pertinent about each scene is the decision our characters must make either to remain or to leave the station, to face their demons or to step away and begin a new life. This highly charged environment has always fascinated me and chimes so naturally with the high drama of the operatic art form.

This is a train journey like no other. So, keep your wits about you and hold on tight as the train is ready to depart.

Rebecca Meltzer
Director

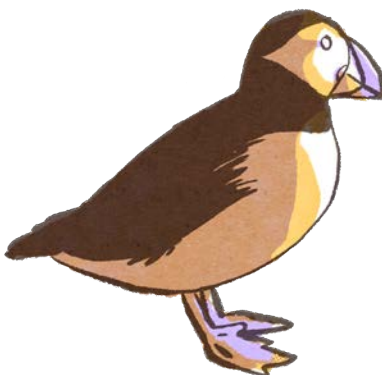


Programme

'A wonder, clear and pure' <i>Fidelio</i>	Ludwig van Beethoven
Act I, Scene 1 selections from <i>Eugene Onegin</i> Olga's Aria Scene, Quartet, Lensky's Aria	Pyotr Ilyich Tchaikovsky
'Goosey goosey gander' <i>Hansel and Gretel</i>	Engelbert Humperdinck
Selections from <i>The Pearl Fishers</i> 'You're here...' 'From deep within the shrine' Leïla's Cavatina 'Who is that...' 'I am weak when I see him'	Georges Bizet

INTERVAL

Act I selections from <i>The Elixir of Love</i> 'Just to see my sweet Adina' 'Like a roving Casanova' 'Here in my hands I have it... Lallarallara la la la'	Gaetano Donizetti
'Scherza, infida' <i>Ariodante</i>	George Frideric Handel
'Ô vin, dissipe la tristesse' <i>Hamlet</i>	Ambroise Thomas
Songs from <i>Les soirées musicales</i> 'La danza' 'Voga, o Tonio benedeto' 'L'orgia'	Gioachino Rossini



Programme Notes

This evening's performance has a narrative and character of its own. However, for those who wish to know more, these notes explain the original operatic context of the pieces you will hear.

Quartet: 'A wonder, clear and pure' from *Fidelio* (1805, revised 1806 and 1814)

Text: Stephan von Breuning and Georg Friedrich Treitschke, after Joseph Sonnleithner, based on a French work by Jean-Nicolas Bouilly

English Translation: David Pountney

Music: Ludwig van Beethoven

Marzelline: Kira Kaplan

Leonore (*Fidelio*): Chloe Harris

Jaquino: Robert Forrest

Rocco: Ross Cumming

Beethoven's only opera opens with a love triangle complicated by mistaken identity. Leonore's husband, Florestan, has been imprisoned by Don Pizarro for threatening to expose the nobleman's crimes. Disguised as a boy named 'Fidelio', Leonore gets a job working for Pizarro's gaoler Rocco. Rocco's daughter, Marzelline, immediately falls for the dashing young 'man', much to the chagrin of gaol assistant Jaquino, who has eyes only for Marzelline. In this quartet, structured as a canon, Marzelline expresses her love, Rocco expresses his happiness for his daughter, Jaquino expresses his romantic desolation, and Leonore / Fidelio expresses her confusion and determination to save her husband at any cost.

Act I, Scene 1 selections from *Eugene Onegin* (1879)

Olga's Aria

Scene, Quartet, Lensky's Aria

Text: Pyotr Ilyich Tchaikovsky and Konstantin Shilovsky, after Alexander Pushkin's novel in verse

English Translation: David Lloyd Jones

Music: Pyotr Ilyich Tchaikovsky

Tatyana Larina: Kira Kaplan

Olga Larina: Chloe Harris

Vladimir Lensky: Robert Forrest

Eugene Onegin: Ross Cumming

Tchaikovsky's most famous opera follows four young people in love – with an emphasis on the young. Tatyana dreams of a romance like one out of her favourite novels, while her younger sister Olga is more pragmatic and carefree. When Olga's fiancé Vladimir Lensky, an ardent young poet, comes to visit, he brings their mutual neighbour Eugene Onegin – a sophisticated city man recently relocated to the countryside. For Tatyana, he seems to be

the answer to her prayers. As Eugene asks Tatyana about her country life, Vladimir effusively reaffirms his love for Olga. Little do they know that this day, and the emotions it stirs, will have drastic consequences for all four of them.

Duet: 'Goosey goosey gander' from *Hansel and Gretel* (1893)

Text: Adelheid Wette

English Translation: David Pountney

Music: Engelbert Humperdinck

Gretel: Kira Kaplan

Hansel: Chloe Harris

Humperdinck's sister Wette asked the composer to set some fairytale-based songs to music that she had written for her children; after a few iterations, *Hansel and Gretel* became a full-scale opera. This opening duet shows the brother and sister home alone, keeping their spirits high despite the hunger and drudgery of their existence. They dream of all the food they will eat when their mother returns.

Selections from *The Pearl Fishers* (*Les pêcheurs de perles*, 1863)

Scene and Duet: 'You're here...' 'From deep within the shrine'

Aria: Leïla's Cavatina

Scene and Duet: 'Who is that...' 'I am weak when I see him'

Text: Eugène Cormon and Michel Carré

English Translation: Martin Fitzpatrick

Music: Georges Bizet

Zurga: Ross Cumming

Nadir: Robert Forrest

Leïla: Kira Kaplan

These three excerpts from *The Pearl Fishers*, Bizet's first major operatic success, spotlight a friendship destroyed by love for the same woman. At first, friends Zurga and Nadir, both pearl fishers, reunite following a disagreement over a priestess – despite only glimpsing her briefly, both fell madly in love and disavowed the other man. With this priestess out of their lives and Zurga recently chosen as the community's leader, they swear to dedicate themselves to their lifelong friendship and let no romance come between them.

Of course, their fishing village on Ceylon (Sri Lanka) is awaiting the arrival of a new priestess to pray for the safety of the fishers. She turns out to be Leïla – the same woman that tore them apart. Leïla recognises Nadir and remembers her own feelings for him, comforted by his presence while alone in the temple.

After a forbidden love blossoms, Nadir is sentenced to death by a heartbroken and conflicted Zurga. Leïla comes to his palace, asking for mercy for her lover. Tragically, Zurga's sense of betrayal threatens to overwhelm his affections for both his friend and his beloved.

INTERVAL

Act I selections from *The Elixir of Love (L'elisir d'amore, 1832)*

Aria: 'Just to see my sweet Adina'

Aria: 'Like a roving Casanova'

Scene, Duet, and Quartet: 'Here in my hands I have it... Lallarallara la la la'

Text: Felice Romani, after Eugène Scribe's libretto for Daniel Auber's *Le philtre*

English Translation: Kelley Rourke

Music: Gaetano Donizetti

Nemorino: Robert Forrest

Belcore: Ross Cumming

Adina: Kira Kaplan

Giannetta: Chloe Harris

Donizetti's charming comedy follows country boy Nemorino in his love for Adina, the richest landowning woman in town. He laments she will not notice his inconsequential status – a situation that becomes much more precarious when the swaggering sergeant Belcore arrives with his regiment, immediately making bold advances towards Adina that she entertains flirtatiously. Nemorino, however, might be in luck – he has just bought Doctor Dulcamara's magical 'elixir of love', which promises to make its drinker irresistible to the object of their affection within 24 hours. Not knowing it is just red wine, Nemorino downs it and jollily waits for his happily ever after with the woman of his dreams. But will Belcore steal Adina away before the elixir can take effect?

Aria: 'Scherza, infida' ('Enjoy yourself, treacherous one') from *Ariodante (1735)*

Text: anonymous, based on Antonio Salvi's adaptation of sections from Ludovico Ariosto's *Orlando Furioso*

Music: George Frideric Handel

Ariodante: Chloe Harris

The title role of *Ariodante* was originally written for a castrato (a man castrated before puberty to prevent his voice from changing to a lower register) and premiered by Giovanni Carestini, but the role is now performed by mezzo-sopranos. At the opera's midway point, Ariodante, a medieval prince betrothed to the King of Scotland's daughter Ginevra, has been tricked to believe his fiancée is cheating on him with the Duke of Albany (coincidentally, a male character originally written to be performed by a female contralto singer). He expresses his heartbreak, rage, and suicidal despair in this lengthy aria. Much hardship awaits him and his beloved Ginevra, but ultimately true love prevails.

Aria: 'Ô vin, dissipe la tristesse' ('O wine, dispel the sorrow') from *Hamlet* (1868)

Text: Michel Carré and Jules Barbier, based on a loose Shakespeare adaptation by Alexandre Dumas père and Paul Meurice

Music: Ambroise Thomas

Hamlet: Ross Cumming

Ambroise Thomas' five-act grand opera adaptation of Shakespeare's longest and arguably most psychologically complex play takes many liberties with the famous plot. In the most commonly performed version of this opera, Hamlet does not even die! The equivalent of this song is not found in Shakespeare; it is added to the scene when he persuades the travelling theatre troupe to perform a play similar to Hamlet's father's suspected murder, in hopes of surprising his uncle Claudius (now king of Denmark) into admitting his guilt. In this rousing drinking song, he praises the virtues of wine, playing the fool to quell suspicions around his motivations.

Songs from *Les soirées musicales* (c.1835)

Duet: 'La danza' ('The dance')

Duet: 'Voga, o Tonio benedeto' ('Row, oh blessed Tonio')

Quartet: 'L'orgia' ('The orgy')

Text: Pietro Metastasio and Count Carlo Pepoli

Music: Gioachino Rossini

Rossini's collection of Italian songs dates from the early 1830s, with a possible first compiled edition published in 1835. *Les soirées musicales*, the first of three such sets of songs he wrote, was designed for performance in settings such as the evening salons the composer hosted with his wife in Paris (hence the French title, which translates roughly to 'musical evenings'). While 'Voga, o Tonio benedeto' was originally a duet for two sopranos, 'La danza' (originally a solo) has been arranged for tenor and baritone and 'L'orgia' (also originally a solo) has been arranged for a quartet in tonight's performance.

In the lively 'La danza', two men exhort their lovers to dance in the moonlight. 'Voga, o Tonio benedeto' is a nocturne capturing life on the Venetian canal. Finally, 'L'orgia' is a rousing party extolling the virtues of women, wine, laughter, and dance, finishing the programme with a celebration of good times.

Programme notes by Carmen Paddock, Publications Editor at Scottish Opera



Biographies

Hana Allan – Lighting Designer

This is Hana's second tour of *Opera Highlights* and her first lighting design for Scottish Opera. Hana has recently made her return to the theatre after being away for a few years. She has worked in various technical roles and toured nationally and internationally with various companies including National Theatre of Scotland and the Tron Theatre.



Joseph Beesley – Music Director / Pianist

Scottish Opera debut

Joseph Beesley is a freelance répétiteur, vocal coach, and conductor based in London. Joseph read music at Oxford University, then went on to train as a répétiteur on the GSMD opera course under the guidance of Dominic Wheeler, Liz Rowe, and Bretton Brown. For two years, Joseph was a young artist at the Bayerische Staatsoper, where he worked with renowned conductors including Ivor Bolton, Andrea Battistoni, and Hannu Lintu. The 2024/25 Season sees Joseph make his debut at Opera Vlaanderen (*Madama Butterfly*, *Iphigénie en Tauride*) and return to the Bayerische Staatsoper (*Matsukaze*). Joseph has performed as a recitalist throughout Germany and the UK, most notably at the Cuvillésstheater in Munich, the Henry Wood Hall in London, and the Oxford International Song Festival where he was a Young Artist in 2022/23. He has also accompanied masterclasses with teachers such as Helmut Deutsch, Edith Wiens, Brigitte Fassbaender, Anna Tomowa-Sintow, and James Conlon. Joseph is equally at home on the conductor's podium, having performed at venues such as Blackheath Halls and the Sheldonian Theatre in Oxford.



Ross Cumming – Baritone

Scottish Opera Emerging Artist 2023-25

Scottish baritone Ross Cumming completed his MMus in Opera Studies at the RCS Alexander Gibson Opera Studio, where he studied under Scott Johnson. A music graduate of the University of Aberdeen, Ross also studied at the RNCM achieving a Distinction in his Vocal Studies Masters. In 2023 he was awarded the Basil Turner Prize by the Toni V Fell Trust, having previously won the Bessie Crenshaw / Frost Brownson Song Cycle Competition. He was a Young Artist at Buxton Opera Festival. He has performed Bach *St John Passion* (Cumbria Opera Festival) and has also sung with The Sixteen, The Dunedin Consort, and Voces8.

Scottish Opera appearances: cover and Access Malatesta *Don Pasquale*, Sid Albert *Herring*, Marchese d'Obigny *La traviata*, *Opera Highlights* Spring 2024, Father *Hansel & Gretel*, Fiorello / Officer and cover and Access Figaro *The Barber of Seville*, First Shepherd *Daphne*.

Operatic engagements include: Junius *The Rape of Lucretia*, Pilgrim *The Pilgrim's Progress* (British Youth Opera); Johann *Werther* (Grange Park); Amonaroso *Aida* (Opera Festival Scotland); title role *Don Giovanni* (ALLO Opera); Forester *The Cunning Little Vixen* (RNCM); Kilan *Der Freischütz* (Random Opera); Siroco *L'etoile*, President *A Feast in a Time of Plague*, Krumpelblatt *Four Sisters* (RCS).



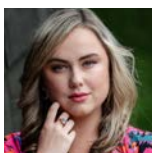
Robert Forrest – Tenor

Scottish Opera debut

Born in Cambridge to Scottish parents, Robert trained as part of the National Opera Studio Global Talent Programme in 2024. He is a graduate of the Royal Conservatoire of Scotland, the Royal College of Music, the Royal Academy of Music, and Girton College, University of Cambridge.

Robert's professional operatic journey began in 2015 with the Netherlands Reisopera, performing as King Kaspar in *Amahl and the Night Visitors* while an undergraduate student at RCS. Robert enjoys exploring new repertoire and collaborating with other artists to bring opera to a broader audience. In his free time, he likes to indulge in good cheese and wine, support Liverpool Football Club, and play squash.

Operatic engagements include: cover Young Seaman / Shepherd *Tristan und Isolde* (Glyndebourne Festival); Aminta *L'Olimpiade* (Vache Baroque); cover Mark *The Wreckers* (Badisches Staatstheater, Karlsruhe); Malcolm *Macbeth* (Dorset Opera); Jupiter *Semele*, Vaudemont *Iolanta* (Royal Academy Opera, IF Opera); Rodolfo *La bohème* (Hurn Court Opera); Gherardo *Gianni Schicchi* (European Opera Centre); Philippe *A Dinner Engagement* (Opera Cameratina).



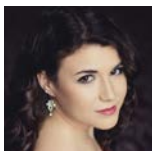
Chloe Harris – Mezzo-soprano

Scottish Opera Emerging Artist 2024/25

Australian mezzo-soprano Chloe Harris is a graduate of the Melbourne Conservatorium of Music and the Royal Academy of Music opera school. Opera roles include Nancy *Albert Herring*, Baba the Turk *The Rake's Progress*, Marcellina *Le nozze di Figaro*, Clarina *Il cambiale di matrimonio*, Public Opinion *Orphée aux enfers*, and The Second Fairy *The Selfish Giant* (world premiere).

In Australia, Chloe is an Associate Artist through Melbourne Opera's Richard Divali Emerging Artists Programme and was a Melba Opera Trust Artist. In 2023, she received the Opera Foundation for young Australians Lady Gallegan London Award, and Help Musicians Sybil Tutton Opera Award. Chloe was a 2024 Alvarez Young Artist with Garsington Opera, performing in the chorus and covering Marcellina for their production of *Le nozze di Figaro*, performing Marcellina in the OperaFirst performance, and covering the Moon Queen in *A Trip to the Moon*.

Scottish Opera appearances: Nancy *Albert Herring*.

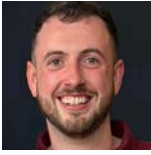


Kira Kaplan – Soprano

Scottish Opera Emerging Artist 2024/25

Kira Kaplan was a Global Talent Young Artist with the National Opera Studio working closely with and performing at ENO, Scottish Opera, WNO, Opera North, The Royal Opera, and Glyndebourne. She recently garnered attention as the top grant recipient and winner of the Career Bridges Grant Competition. She is a three-time Regional Finalist and District Winner of the Metropolitan Opera Laffont Council Auditions and First Place Winner of the 2022 Camille Coloratura Competition's Artist Division. As a 2021-2023 Boston Opera Institute Young Artist, roles included title role *Alicia*, Emily Webb *Our Town*, Fiordiligi *Così fan tutte*, and Diana *If I Were You*. Previously performed roles include Madame Herz *Impresario*, Le Feu *L'enfant et les sortilèges*, and Anne Truelove *The Rake's Progress*. Young Artist engagements include work with Finger Lakes Opera (Tomita Young Artist), Brevard Music Center (Janiec Young Artist), Hawaii Performing Arts Festival, Ohio Light Opera, and Villa Nigra Opera Festival. In 2022 she made her Symphony Hall debut as the soprano soloists in the Brahms Requiem and in *Carmina Burana* (Rhode Island Civic Chorale and Orchestra).

Scottish Opera appearances: *The Puccini Collection 2024*, Miss Wordsworth *Albert Herring*, cover and Access Norina *Don Pasquale*.



Kenneth MacLeod – Designer

Scottish Opera debut

Kenneth is a graduate of the Royal Conservatoire of Scotland and The California Institute Of The Arts.

Theatre design credits include: *Dracula: Mina's Reckoning* (Best Design winner, UK Theatre Awards 2024), *Maggie & Me* (National Theatre of Scotland); *Spring Awakening, Chess, Cabaret, West Side Story* (RCS); *The Cook, The Thief, His Wife & Her Lover* (+Faena Miami / Unigram); *Cinderella, Oor Wullie, The Yellow On The Broom, The Maids, Cinderella* (Dundee Rep); *Spin!, The Metamorphosis* (Best Design nominee, CATS 2020) (Vanishing Point); *The Dark Carnival* (Best Design nominee, CATS 2019) (Vanishing Point / Citizens Theatre); *The Stamping Ground* (Raw Material / Eden Court); *Money Makes The World Go Round, Echoes In The Night, The Outsider* (Carnival / Cunard); *Don't. Make. Tea.* (Birds of Paradise); *Bright Young Things, Time & Motion* (National Youth Ballet); *Kes* (Perth Theatre); *In The Weeds* (Mull Theatre / Made In Scotland); *Falstaff, Tosca* (Opera Bohemia); *Childminder* (Michelle MacKay / Traverse).

Associate Design work includes: Disney's *Bedknobs & Broomsticks* (Micheal Harrison / UK Tour); *Flight* (Vox Motus / Edinburgh International Festival).

www.kenneth-macleod.com



Rebecca Meltzer – Director

Rebecca Meltzer is an opera director, movement director and choreographer from London. Her work is celebrated for its honest storytelling and physically driven agenda. She studied Music at Durham University followed by a MA in Movement: Directing and Teaching at the Royal Central School of Speech and Drama.

Rebecca has worked with companies across the UK and internationally including The Royal Opera, Scottish Opera, Opera Holland Park, Buxton International Festival, Wexford Festival, and New Zealand Opera. Notable credits include *A Midsummer Night's Dream* (Garsington Opera / BBC Proms); *Andrea Chénier* (Theater St Gallen); *Vanessa* (Spoleto Festival); *Mala Vita & L'oracollo* (Wexford Festival); and *The Turn of the Screw, Acis and Galatea, Svadba, Ariel* (Waterperry Opera Festival). Her highly acclaimed production of Jonathan Dove's *Mansfield Park* (five stars in *The Telegraph / Bachtrack*) has been revived multiple times, most recently by New Zealand Opera. Rebecca has worked extensively as an Assistant and Associate to directors including Sir David McVicar, Netia Jones, John Caird, and Rodula Gaitanou on productions including *Il trittico* (Scottish Opera), *Orfeo* (Garsington), and *Susanna* (Royal Opera).

Rebecca is a passionate educator having taught in conservatoires across the UK. She is also the Co-Director of the Waterperry Opera Festival Young Artist Programme, a festival she co-founded in 2018. In 2023 Rebecca was the movement coach on the inaugural 'Conductor as Dramaturg' course run by the ROH Jette Parker YA Programme and Britten Pears Arts.

In 2025, Rebecca will direct and choreograph productions with Garsington, New Zealand Opera, Buxton, and Waterperry.

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**Caledonian
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Illustration by Luis Mendo

Programme

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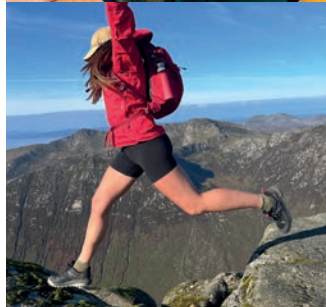
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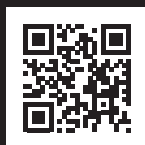



**Caledonian
MacBrayne**

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Travelling to our friends far and wide

For more than a decade the Friends of Scottish Opera have supported our annual *Opera Highlights* tour, which brings the highest-quality opera to thousands of people across the country and gives them the opportunity to enjoy the art form in local theatres, village halls, and community centres. Without *Opera Highlights*, many would have to travel miles for a live performance or miss out completely.

The Friends of Scottish Opera play a crucial role in taking this tour out on the road each year. Thank you to our Friends for making this evening's performance possible.

As well as being part of a community of people who love and value opera, Friends of Scottish Opera enjoy a variety of benefits – including the opportunity to attend Scottish Opera dress rehearsals. They can also attend a range of events, online and in person, to learn more about opera while socialising in like-minded company.

Join as a Friend of Scottish Opera

You can join us at
scottishopera.org.uk/friends

To join over the phone or find out more, contact Sarah McCleery on
Sarah.McCleery@scottishopera.org.uk or **0141 242 0596**.

‘My first experience of opera and I was blown away. I didn't expect to feel the way I did. It was very emotional in a good way. Loved it!’

Audience member in Johnstone, Renfrewshire