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Programme

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NOISE / NEW OPERA IN SCOTLAND EVENTS *presents:*

Navigate The Blood

composed by Admiral Fallow & Gareth Williams
libretto by Siân Evans
directed by Robert James Carson



NOISE, New Opera in Scotland Events, is a small scale opera company which creates new operas for specific communities throughout Scotland. We seek to widen the audience for opera and bring it to places not usually associated with this art form.

We want opera to be appreciated by both connoisseurs and newcomers alike. Our audiences always contain a large proportion of first time opera goers, even up to 60% of those attending. We were formed in 2011 and depend on the goodwill of artists and our generous supporters for our existence. We will always be grateful to the artists who have helped contribute to our formation and to our board, who take a very active interest in the day to day running of the company.

Gareth Williams is our Musical Director. He shares NOISE's ambition to make opera that is both intensely local and international at the same time.

NOISE is keen to work with composers and artists from other music backgrounds and *Navigate The Blood* is our latest realisation of that ideal. We are incredibly lucky to work with the extremely talented Admiral Fallow and the wonderful Welsh writer Siân Evans.

Together with Gareth Williams they have created a work that I hope has a life after this initial series of performances and will continue to delight audiences for many years to come.

James Robert Carson
Artistic Director of NOISE

PRODUCTIONS TO DATE:

The Sloans Opera

Gareth Williams with a libretto by David Brock 2011, 2012, 2013, 2015, 2018

Hirida

Chris Stout and Gareth Williams with a libretto by Siân Evans, 2016

Love Speaks

Kevan O'Reilly with a libretto by Jenny Knots, 2018

Ceilidh

Claire MacKenzie with a libretto by Scott Gilmour, 2018

Navigate the Blood

Composed by Admiral Fallow & Gareth Williams

Libretto by Siân Evans

Commissioned by NOISE

World Premiere 2 November 2018 in The Glasgow Distillery

<i>Conductor</i>	Christopher Swaffer
<i>Director</i>	James Robert Carson
<i>Designer</i>	Alice Hebdon
<i>Lighting Designer,</i> <i>Production & Technical Manager</i>	Kostas Christakos
<i>Sound Engineers</i>	David Gleeson and David Town
<i>Repetiteur/Onstage Piano</i>	Laura McIntosh
<i>Stage Manager</i>	Danni Bastian
<i>Assistant Director</i>	Catherine Exposito
<i>Press and PR</i>	Alison Forsyth
<i>Filmmaker/Photographer/Print Designer</i>	Kris Kesiak
<i>Poster Design</i>	Laura Tippenhauer
<i>Design Assistant</i>	Amy Malcolmson

CAST

<i>Elijah</i>	Seamus Begg
<i>Agata</i>	Klaudia Korzeniewska
<i>Robert McCredie</i>	Jamie MacDougall
<i>Lena McCredie</i>	Shuna Scott Sendall

ADMIRAL FALLOW

<i>Vocals, Guitars</i>	Louis Abbot
<i>Clarinet, Keyboards, Vocals, Percussion</i>	Kevin Brolly
<i>Lead Guitarist</i>	Stuart Goodall
<i>Drums, Percussion, Vocals</i>	Philip Hague
<i>Flute, Piano, Vocals</i>	Sarah Hayes
<i>Bass, Vocals</i>	Joseph Rattray

STRINGS

<i>Cello</i>	Sonia Cromarty 2, 3, 16, 21 & 24 Nov
<i>Violin</i>	Agnieszka Opiola
<i>Viola</i>	Anja Ormiston
<i>Cello</i>	Emily De Simone 8, 9, 11, 17 & 18 Nov

BIOGRAPHY | ADMIRAL FARROW



Admiral Farrow Formed in 2007, Admiral Farrow (Louis Abbott, Kevin Brolly, Phil Hague, Sarah Hayes and Joe Rattray) released their adored debut album, *Boots Met My Face*, in 2011 and its widely acclaimed successor, *Tree Bursts In Snow*, the following year. Their extraordinary third record, *Tiny Rewards*, "(a contender for 2015's most criminally overlooked album)" - *Sunday Times*) has received many plaudits since its release in May 2015. Heartbreakingly beautiful, sonically audacious and lyrically bewitching, it heralds a true progression in the band's creative approach.

In their eleven years together, Admiral Farrow have taken their music around the world with tours in North America, Australia, and Europe. Highlights include: curating and performing two special sold out shows at Celtic Connections festival 2016, an appearance at the *Visions Du Reel* documentary film festival that year in Nyon, Switzerland, diverse shows such as *In Paisley Abbey* with the RSNO and in the *Mackintosh Church, Glasgow* with the *Auricle Ensemble* where the band collaborated for the first time with Gareth Williams of *NOISE Opera*.

The individual band members are all uniquely in demand for their skills, working on tour and in the studio with renowned artists such as Kris Drever, Emma Pollock, King Creosote, Rachel Sermanni, Eddi Reader, Karine Polwart and many others. 2015 also saw the release of Sarah's debut solo album, *Woven* (4 stars - Robin Denselow, *The Guardian*) and in early 2019 will release her collaborative album with Peter Brewis of *Field Music*, under the name of *You Tell Me*.

BIOGRAPHIES | COMPANY

GARETH WILLIAMS | MUSICAL DIRECTOR / COMPOSER



Originally from Northern Ireland, Gareth Williams is a Chancellor's Fellow at Edinburgh College of Art. His compositions seek to find new participants, collaborators and audiences for new opera and music theatre, to shed light on stories and communities that have been overlooked, and to explore ideas of vulnerability in vocal writing. Williams was Composer in Residence at Scottish Opera from 2011 to 2014. During this time, he created a series of operas and projects, including 'Breath Cycle', at the respiratory ward of Gartnavel Royal Hospital, where he wrote songs, ensemble pieces, and opera specifically for patients with Cystic Fibrosis, who weren't allowed in the same room as one another. *Breath Cycle* was nominated for a Royal Philharmonic Award in 2015. He has been commissioned to compose three operas for *NOISE Opera* since 2012, each one

bringing a new collaborator to the genre, from the patrons of Glasgow's oldest bar, Shetland fiddler, Chris Stout, and now the indie band, Admiral Farrow.

'Rocking Horse Winner', produced by Tapestry Opera, a chamber opera, adapted from a short story by D.H. Lawrence by librettist Anna Chatterton, was premiered in Toronto in May 2016, and was nominated for 9 Dora Mavor Moore Awards, winning 5, including Outstanding Musical Production. A new production was staged at Saratoga Opera in 2018, and described as 'beautiful and disturbing, gripping and provocative.' (*Classical Voice America*)

From 2015 - 2018 Williams collaborated with Oliver Emanuel to create *The 306 Trilogy*. *306 Dawn* (**** *the Herald*), *306 Day* (**** *The Times*) and *306 Dusk* (**** *The Herald*, **** *The Stage*) were a collection of music theatre works over three years telling the story of the British soldiers shot for cowardice during WW1, produced by the National Theatre of Scotland in partnership with 14-18 Now.

SIÂN EVANS | LIBRETTIST

Siân was born and brought up in Bridgend, Wales and studied French at Royal Holloway. She began her writing career as a translator before moving into writing (and translating) plays. She has written for the Royal National Theatre, The Sheffield Crucible, The Liverpool Playhouse, Riverside Studios, Theatre Clwyd and The Arcola among others. She has

also written extensively for radio and TV and has created series for ITV and RTE. Her stage play Terra was shortlisted in Amnesty International's Protecting The Human competition. This is her second libretto.

CHRISTOPHER SWAFFER | CONDUCTOR



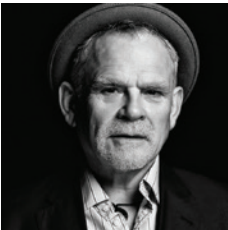
Chris Swaffer is Artistic Director of the Auricle Ensemble and has guest conducted many orchestras, including the St. Petersburg Academic and Ukrainian State Symphony Orchestras, Ensemble 11, the Orchestra of Opera North, Sraithwaite Philharmonic and the Metropolitan Ensemble of London. He has also worked with over 50 youth, amateur and university orchestras holding many Principal Conductor posts and is the founder of the Universities of Scotland Symphony Orchestra.

Chris' passion for new music has seen him conduct countless premieres, including Steve Forman's 'Sprawl' at City Halls and seven world premieres at the Royal Northern College of Music with contemporary music group Ensemble 11. He conducted the first public performance of Howard Blake's Diversions for marimba in the presence of the composer with soloist Heather Corbett. Chris also led a Scottish Opera Connect workshop on a new opera at Aberdeen University. With the Auricle Ensemble Chris directed several critically acclaimed projects, including Schoenberg's Pierrot

Lunaire, a two year Mini-Mahler project and two European premieres of works by Aaron Copland. One of these works by Copland, 'The City', was performed live to film at the Glasgow Film Festival. He also conducted Auricle alongside the band Admiral Fallow, arranging two of their songs in a special gig for the Celtic Connections festival.

Chris was educated at Chetham's School of Music and holds a Masters degree in composition from the University of Manchester and has actively participated in masterclasses all over the world including in Vienna, London, St. Petersburg and New York. He is also the musical consultant and Product Manager for 'Notion', a well known music notation software application.

JAMES ROBERT CARSON | ARTISTIC DIRECTOR



He is also a Senior Lecturer in Drama at the University of East Anglia. He was born in the South West of Scotland, educated at the University of Stirling and Drama Centre London. He now splits his time between Glasgow and Norwich.

He has worked in theatre and opera, both here and abroad, for over 30 years. For NOISE he has directed The Sloans Opera, Hirda, Love Speaks, and Ceilidh. His work includes productions for Greek National Opera, Die Neue Academie in Amsterdam, Opera Holland Park, Scottish Opera Go Round, Greenwich Theatre, The Arcola Theatre, The Royal Lyceum Theatre and Dundee Rep. He has worked at the Royal College, the Royal Academy and the Royal Conservatoire of Scotland. He has also directed national tours

of Dad's Army on stage and 'Allo 'Allo.

ALICE HEBDON | DESIGNER

Alice is a freelance designer and textile artist. She trained at Central St. Martins in London and graduated with a BA in Theatre Design and continued her education at Glasgow School of Art where she gained a Masters in Fashion and Textiles. She has worked in film, TV, theatre, circus and opera.

Alice has extensive knowledge in treating textiles and has been employed as a textile artist and dye technician for the TV shows Outlander and Game of Thrones. Her work has been presented at the British Textile Society and for the show 'Styled by Design' in London where she exhibited alongside textile visionaries such as Zandra Rhodes, Pablo Picasso and Ben Nicholson.

SHUNA SCOTT SENDALL



Scottish soprano Shuna Scott Sendall graduated from the Alexander Gibson Opera School at RSAMD. She has won many prizes, including the BBC Radio 2 Kiri Prize, the Great Elm Vocal Awards and the 2004 Scottish Wagner Society's Bayreuth Scholarship. She is also a Samling scholar, a Crear Scholar and an alumnus of the Solti Te Kanawa Accademia. For Noise she has appeared in The Sloans Opera as The Manageress and Wifey, Love Speaks, Ceilidh and created the role Elsa in Hirda.

Shuna was the John Mather Trust Emerging Artist at Scottish Opera 2011/12, for whom she has performed Dido, Lady Macbeth, Gertude/Hansel and Gretel, Medea/The Minotaur, The Aunt/Madama Butterfly, Veronique/Le Docteur Miracle and The Housekeeper/Secret Marriage, Tosca (cover), Santuzza (cover), Berta (cover), Barbiere di Siviglia, Anna (cover, 7 Deadly Sins), Senta (cover, Flying Dutchman) and 1st Lady (cover, Magic Flute) as well as appearing in BabyO and SensoryO. Recent performances include The Aunt/Madama Butterfly, The Jay/Cunning little vixen and, Marianne Leitmetzerin (cover, Der Rosenkavalier) for Glyndebourne Festival Opera, Santuzza (cover) and Mila (cover, Osud) for Opera North and soprano solos in Yugen for the Royal Ballet.

KLAUDIA KORZENIEWSKA



Klaudia started her musical education at the National Music School in Poland, studying the flute. After moving to the United Kingdom, she entered the Royal Conservatoire of Scotland studying voice with Helen Lawson. During her undergraduate studies she was given the opportunity to collaborate with the Scottish Opera- Royal Conservatoire Projects. Her first roles were Frantik in Janacek's opera Cunning little Vixen and Amore in Monteverdi's L'incoronazione di Poppea. Klaudia started the master course on the prestigious Alexander Gibson Opera School under the tutelage of Clare Shearer in 2014. Since then, she has performed as Adina (L'elisir d'amore), Marzelina (Fidelio), Nanetta (Falstaff) and Ninetta (La Gazza Ladra) during opera scenes.

Her roles furthermore include Barberina in Le nozze di Figaro and Despina in Cosi fan tutte at the RCS productions. Throughout her studies, she has been highly commended in the Frank Spedding Lieder competition; won the Hugh S Robertson Prizes for Scottish Singing including the William Allan Prize in 2012 and the Tony and Tania Webster Russian Song Competition in 2015.

Klaudia was very generously supported by a scholarship from the Royal Conservatoire of Scotland and has been awarded Dewar Arts Award. Klaudia is currently studying with Sheila Barnes and preparing for future engagements.

SEAMUS BEGG



Born in Perth, Seamus is a graduate of the Royal Northern College of Music, Manchester and is currently on the opera course at the Royal Conservatoire of Scotland, studying with Scott Johnson.

Operatic roles have included Mathurin L'ivrogne corrige (RNCM Opera), Sailor Dido and Aeneas (Pint-sized opera), Monostatos The Magic Flute (Young Opera Venture), Mendel Fiddler on the Roof (Grange Park Opera), Spoletta Tosca (Heritage Opera), Tamino die Zauberflöte (festival performance, Amsterdam), Pony Express rider Fanciulla del West (Grange Park Opera), Borsa Rigoletto (Heritage Opera), John Yoo The New Prince (Dutch National Opera), Giuseppe (Haddo House O.C.S.), Lensky Eugene Onegin (Rhosygilwen Festival), Nanki-Poo The Mikado and Ralph HMS Pinafore (covered for the National Gilbert and Sullivan Company), Alexis The Sorcerer (Derby G&S), A Soldier The Kaiser of Atlantis (RCS Opera), Lippo Fiorentino Street Scene (RCS Opera) and Fenton Falstaff (Opera Bohemia). Opera scenes have included Albert Herring, Brighella Ariadne auf Naxos, Flute A Midsummer Night's dream, Luzio Das Liebesverbot and Orfée en enfers.

Forthcoming engagements include Rinuccio Gianni Schicchi and Monsieur Lacouf Les Mamelles des Tirésias RCS Opera and the roles of Tom and Dominique in European Première of Cabildo by Amy Beach. Recent oratorio performances have included Messiah Handel, Requiem Mozart, Crucifixion Stainer, Creation Haydn, Serenade for Music Vaughan Williams, Te Deum Charpentier, Messe Solenne de Sainte Cecile Gounod, Carmina Burana Orff and Nelson Mass Haydn.

JAMIE MACDOUGALL



Born in Glasgow, Jamie MacDougall, is one of Scotland's leading artists. On the concert platform he has worked with some of the world's top baroque, chamber and symphony orchestras, including the Royal Scottish National Orchestra, The Orchestra of the Age of Enlightenment, the Scottish Chamber Orchestra, the St Louis and Houston Symphony Orchestras and the Adelaide Symphony Orchestra in Australia. He's worked at Scottish Opera, Opera Holland Park, English National Opera and Opera North as well as companies in Europe and Canada and is passionate about new opera and collaborates closely with New Opera in Scotland Events (NOISE)

2017 he was Artist in Residence at the St Andrews Voices Festival and together with pianist Tim Dean launched Scotland's first song recital group, Song Tellers. As a recitalist, Jamie has performed with pianists Malcolm Martineau, Susan Tomes, Graham Johnson, Roger Vignoles and Julius Drake, appearing at the Edinburgh International Festival, the Perth Festival, Australia, the Salzburg and Aldeburgh Festivals.

In 2014 he took his show 'Inspirations' to the Wintergarten in Berlin and subsequently to Mexico and America. Jamie's extensive discography of over 45 titles, covers baroque and classical, German, Scottish and English song as well as 20th century music. With Haydn Trio Eisenstadt he released the 20 cd collection of Haydn Folk songs arrangements. His most recent recording with Trio van Beethoven of Beethoven Folk songs was released in 2018. They will perform them at Celtic Connection in 2019.

Since 2001, Jamie's been Scotland's Voice' for classical music on BBC Radio Scotland presenting Grace Notes and Classics Unwrapped. His voice can be heard regularly presenting for BBC Radio 3 and for 16 years he's anchored the BBC TV's Proms in the Park from Glasgow as part of the Last Night of the Proms Festivities.

In a co-production with Scottish Opera Jamie staged an adaptation of Jimmy Logan's one man play, Lauder! that helped mark the 150th anniversary of the Theatre Royal in Glasgow. There are plans to take this 'play with tunes' on tour in 2019 to mark the centenary of Harry Lauder becoming the First Knight of the Music Hall.

LAURA MCINTOSH REPETITEUR | ONSTAGE PIANIST

Originally from Aberdeen, Laura McIntosh (nee Baxter) attended the Royal Academy of Music in London, specialising in accompaniment, duo, and chamber music repertoire. After receiving a scholarship to the internationally renowned institution, she studied with Iain Ledingham for two years, and received repetiteur training from Anthony Legge whilst working in the opera school.

Returning to Glasgow in 2005 - where she had studied as an undergraduate with Jean Hutchison at the former RSAMD - Laura has since worked for the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, National Youth Choir of Scotland, National Youth Orchestra of Scotland, and The Opera Bohemia. From 2008 to 2018 Laura worked extensively as a practitioner for the education department of Scottish Opera where, amongst a wonderful variety of projects, she was repetiteur and latterly Head of Singing for their young company, Connect. As a piano tutor, Laura has worked at Douglas Academy Music School, the High School of Glasgow and the Junior Conservatoire of the Royal Conservatoire of Scotland. Her main focuses now, however, are lecturing on the BA Musical Theatre Course at the Conservatoire, where she coaches ensemble singing, instrumental playing and actor-musical repertoire, and engaging with a wide range of learners within the growing Lifelong Learning department. Laura is currently working towards a further postgraduate qualification in learning and teaching and will be touring in November with a collaborative work between NOISE Opera and Scottish band, Admiral Fallow.

SONIA CROMARTY | CELLO

Sonia was born in Aberdeen and moved to Glasgow to study cello at the RSAMD, graduating with First Class Honours and a Post-graduate Diploma with Distinction. She has enjoyed a busy and diverse career that has taken her around the world from South America to the Arctic circle. In addition to NOISE Opera she performs and records with all Scotland's leading orchestras including BBC SSO, SCO, GRIT Orchestra, RSNO and the Orchestra of Scottish Opera. She particularly loves chamber music and enjoys cooking up projects with duo partner Alice Rickards (violin). Sonia works across a wide range of musical genre and has appeared at WOMAD, T in the Park and regularly at Celtic Connections. She has performed with a host of acts from Smokey Robinson to Mogwai and is excited to be working with Admiral Fallow on this project. Offstage Sonia enjoys teaching cello, delivering music education projects and bringing up her two young daughters.

AGNIESZKA OPIOLA | VIOLIN

Agnieszka Opiola was born in Rzeszow (Poland). She started playing the violin at the age of seven. In year 2004 she graduated from the F.Chopin Academy of Music in Warsaw and came to Scotland for the first time. In 2009 she completed her studies at the RSAMD (today's Royal Conservatoire of Scotland) in Glasgow, gaining a distinction in violin performance. Since graduating she has been living in Glasgow, ever-curious about various kinds of music-making in her site-specific projects: from solo Bach performances at the 'Old Hairdressers' to the violin and piano recital series with Graeme McNaught at the City Halls (the most recent one being 'Of foreign lands and people').

Agnieszka has been involved with the Noise company since the first project: 'Sloans'. She sees music-making as equal with peace-making (with oneself and others).

Playing an instrument made by Linus Andersson.

ANJA ORMISTON | VIOLA

Growing up in a musical family, Anja began learning violin at the age of seven, and joined the Royal Conservatoire of Scotland Junior Conservatoire when she was 16, where she won the Nan Christie Memorial Prize for strings. Before accepting a place to study at the RCS, Anja was a member of various orchestras, including the National Youth Orchestras of Scotland and Great Britain, performing at the BBC Proms with both. She graduated in 2015 with a BMus (hons) degree.

In 2017, Anja received a scholarship to study for a Master's degree in viola performance, and since commencing the course has been principal violist of both the RCS Symphony Orchestra and Sinfonia, as well as successfully auditioning to participate in the RSNO and Scottish Opera mentoring schemes and performing in master classes for Maxim Rysanov, Paul Coletti and Sophie Renshaw. She has joined the Orchestra of Scottish Opera as a freelance player on a number of occasions, and regularly performs with several string quartets at private and corporate functions. Anja also enjoys teaching, and works at an RCS Music Centre, as well as teaching privately and for various music schools.

EMILY DE SIMONE | CELLO

Emily studied cello, pedagogy and chamber music in Scotland and Switzerland and has been based in Glasgow as a freelancer since 2007. Since 2014 Emily has been teaching at Sistema Scotland's Big Noise centre in Govanhill. Emily has performed with Scottish Opera, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Northern Sinfonia and Scottish Chamber Orchestra. As a chamber musician, Emily enjoys playing with Ensemble Thing and Auricle Ensemble. She has also played with Red Note Ensemble, NOISE (New Opera in Scotland Events) and the Pumpkin Seeds Chamber orchestra with the band Modern Studies. Emily is also a qualified Feldenkrais practitioner.

Thank you

There are so many people we need to thank for their generosity and goodwill towards the creation of this opera. Creative Scotland generously provided research and development funds as well as the main part of our commissioning and production budgets. Without their investment it would not have been possible. Shetland Arts and Promote Shetland have maintained strong support and encouragement from the very beginning. They have welcomed the company on to the island and helped us in innumerable ways. At Scottish Opera, Alex Reedjik and John Liddell have made an inestimable contribution to our work. The very practical help they have given, has helped facilitate so much of what we have done. Thanks also to Liam Paterson and to Laura Baxter. We should like to thank the Hope Scott Trust as well as Arts and Business for their invaluable contribution. We owe a huge debt of gratitude to Frank and Debbie Strang. By letting us stay at Saxa Vord, they have made it possible for us to perform on Unst. The NOISE Board, Rosenna East, Chair, Sally Beamish, Jessica Burns, Alasdair Campbell, Jenny Jamison, Jamie MacDougall and Felicity Osmond have been a source of inspiration and courage. We should like to thank Adrian Harris and the staff at the Queen's Hall for his belief in the venture and bringing us to the Queen's Hall. Thanks also to Emily Milne at the Drygate for welcoming us to the East End of Glasgow and for the venue's continued support. There are also individuals who have donated funds to us, the Gilberts, Dennis Stevenson and Stephen White. We hope that you find as much joy in watching the opera as we have had in making it. There are wonderful folk who have given generously of their time and taken us into their homes, in particular, Andrew and Kathleen Stout, Jimmy and Florrie Stout, Mary Blance, Iain Tait, Maurice Henderson and Marcella Walsh. The Company will be staying with islanders in their homes while performing on Shetland and we thank them for their hospitality. There are so many good people throughout the islands, and especially on Fair Isle, who have helped us with their time and their stories that we cannot say it enough, thank you.

Lucy Deere, Project Manager

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SYNOPSIS

In an almost alchemical way earth, water, fire and air blend together to make a whisky or a gin. In the same way the characters in this opera unite to make a story about mystery and transformation.

Set in a distillery in rural Scotland, it is the tale of the distiller Bob McCredie, his wife Lena, Agata a young Polish woman who works for them and Elijah, a mysterious stranger who comes to the distillery. He is an agent of change who alters their lives for ever.

Just over three years ago, soon after Agata had come to work for them, Lena and Bob's son Liam disappeared. He went out one night and never returned. Neither Lena nor Bob can accept that Liam might be dead. Since he went Lena has suffered from debilitating headaches. Bob obsessively spends his time following every possible lead that might bring him to Liam.

ACT 1

The opera opens with Agata, Lena and Bob arriving home from an award ceremony where one of the McCredie brands has won a gold medal for best new malt. They argue when Agata insists that she was partly responsible for this success and asks to be allowed to start producing gin. She wants to be made a partner in the firm. Frustrated Agata storms out taking a set of car keys with her and ignores warnings that she shouldn't drive since she has been drinking.

Bob and Lena are left alone. Bob reiterates his belief that Liam ran away while Lena insists that she knows her son and that he would never do that. Bob leaves to lock up and then go to bed.

Lena remembers when Liam was born. It was June, she took the baby to an open window where there was a smell of copper in the air. She too goes off to bed.

Bob and Lena are woken by the arrival of Agata and a young man whom we learn has saved her life. The car she was driving had crashed, caught fire and he has rescued her from the flames. The young man is Elija. He has been walking in the area. He bears an uncanny resemblance to their missing son, Liam. Bob and Lena invite him to stay the night.

The next morning Agata, Bob and Lena are working and can't stop thinking about how much the young man resembles Liam. It's uncanny. Elijah appears and asks about their work and what they are doing. They explain the distilling process to him. He is surprised that they seem to be so involved and engaged in their work. He argues that there is no guarantee of anything in the future, that those who come after might squander the achievements of their forbears. Elijah becomes distressed. Agata leads him away. Bob has been upset by Elijah's observations. Lena calms Bob down and he eventually goes off to meet someone who claims he has information about Liam.

Agata returns with Liam. Lena explains the circumstances of Liam's disappearance. He was caught on a security camera at 12.09am, we see him look inadvertently into another camera at 12.55am and then after his last sighting at 3.23am he disappears. She says that many of the security cameras in the area in which he disappeared were broken but she doesn't hold it against their owners.

Lena's recurring headache is intense once again. Elijah heals her by a laying on of hands. Bob enters at the end of the healing to reveal he too has undergone a strange healing process. He no longer wants to keep searching for his son. He lets Agata know that tomorrow she can start making her gin and consider herself a partner.

The end of the first act is a strange kind of intoxication where each of the characters is caught up in an elemental and ecstatic state of transformation. In a miraculously short

space of time, everything has changed for all of the characters. Elijah observes that when yeast is added in the washback it can, 'knock a grown man out cold.'

ACT 2

Some months have passed since the first Act and Elijah is now working in the distillery.

In the first scene we find Agata finishing off the work on her new gin. What will be the best way to drink it? She is singing a Polish folk song as she works. The song is Hey Sokoly, in English Hey Falcon. For her it is a song of freedom, the freedom of the falcon expresses her own feelings of liberation and fulfilment. Elijah has similar feelings. Like Agata he feels safe, he is able to stay or walk away by his own volition.

Agata wants Elijah to be the first to taste the new gin. Elijah tells her his father drank himself to death. In all his time at the distillery, this is the first thing he has told them about his background. The two of them are obviously attracted to each other. Lena comes in to taste the gin and approves of Agata's work. She leads them in a drinking song about the new craze for gin. The song compares our experience now with the gin craze of the early eighteenth century. Part of the song is a list of the brand names that were used for these early gins.

Chorus:

*And here we are in love again
the Makeshift* and the sun,
in busy rooms with gleaming shoulders,
secrets, and loose tongues,
the fire's taking hold
as it navigates the blood,
we'll be last to leave
the party in the morning.*

*A brand of gin

Lena, understanding what is happening between the two younger people tells Elijah that he can sleep in Liam's bed from now on. Left alone, Elijah comments on how kind Bob and Lena have been. Agata tells him that she too can be kind. They go off to bed together.

The next morning Bob and Lena are at work again. Bob asks if that was Elijah he heard going up the stairs last night. Lena confirms that indeed it was. Bob is happy, 'We all need comfort.'

Elijah appears, he is packed ready to leave. He had nightmares, he saw monsters who told him he must go from this place. He is stopped when Agata appears holding a wallet in her hand. It is Liam's. Elijah avoids their questions until he has no alternative but to tell them how he came to be in possession of this wallet.

Elijah's Story

Kept for years in a state of semi starvation Elijah was forced to work and when he was not working he was kept in a room with only the bible to read. Eventually one evening he managed to escape. His captors had always maintained that if he ran away they would find him and kill him. He had not gone very far before his absence was noticed. Soon they had caught up with him. He ran to hide in a wooded area near a river. Sitting next to the river was a young man. It was Liam. Elijah's assailants mistook Liam for Elijah. Liam was attacked by them. Elijah watches them. After they had gone Elijah runs to the lifeless body. Liam is dead. In his mind he remembered the story of Elijah and the Widow's son:

And he stretched himself on the child three times, and cried to the Lord, and said, "O Lord my God I pray you let this child's soul come into him again."

And the Lord heard the voice of Elijah, and the soul of the child came into him again, and he revived.

[King James Bible, Kings 17: 21 and 22]

Elijah eventually realises he can do nothing for Liam. He takes his wallet and puts the body in the river. Liam becomes part of the water used by the distillery.

The story calms the Bob, Lena and Agata. They say their farewells to Elijah and return to work with a new contentment. Elijah leaves. The opera ends.

THE GLASGOW DISTILLERY CO



The Glasgow Distillery Company is Glasgow's first single malt distillery since 1902. They are pioneers of Scotland's new wave of single malt distilleries and proud crafters of Glasgow's first ever range of gin; the multi award-winning Makar Gin. Glasgow Distillery's spirits are hand crafted in three unique copper stills: Annie, Mhairi and Tara, each named after family members of the three founding members. The Glasgow Distillery have invested in the world's best distilling equipment and assembled an innovative team of world-leading distillers to produce a pioneering range of premium spirits. Sourcing the finest botanicals and ingredients from around the world, whilst harnessing a natural water supply from Loch Katrine guarantees a range of products that stand out not just in Scotland, but across the globe. 2018 was the biggest year yet for The Glasgow Distillery as they released their first single malt scotch whisky, 1770, the first Single Malt Whisky from an independent distillery from Glasgow in over 100 years. www.glasgowdistillery.com

GLEN SCOTIA CAMPBELTOWN SINGLE MALT SCOTCH WHISKY



Independent distiller Glen Scotia has been producing single malt whisky in Campbeltown, one of Scotland's five official malt-producing regions, since 1832. In its Victorian heyday the town was home to more than 30 distilleries and known as 'whisky capital of the world'. Glen Scotia is now one of only three surviving distilleries in Campbeltown. Its award-winning single malts include the Glen Scotia Double Cask, which is finished in a combination of first fill bourbon barrels followed by further maturation in Pedro Ximenez sherry casks to create the perfect balance of rich spicy fruits overlaid with the characteristic sea spray and vanilla oak notes associated with Glen Scotia. www.glenscotia.com

OBAN



Oban Distillery, established in 1794 by the Stevenson brothers, is delighted to be hosting Navigate the Blood in our Visitor Centre. Audiences will be able to soak up the distillery atmosphere, enjoy a dram or hot toddie at the 1794 bar and visit our well stocked gift shop. Tours of the distillery where our craftsmen traditionally produce the Oban malt will be available daily, booking ahead is advisable. www.obandistillery.com

ARDNAHOE DISTILLERY



Ardnahoe Distillery is delighted to have the opportunity to host "Navigate the Blood" at Ballygrant Hall and are looking forward to a unique performance. Building Ardnahoe, Islay's 9th distillery, is the realisation of a long held dream by the Laing Family. They are striving to create a unique Islay spirit to join the future of Islay's single malts. www.ardnahoeistillery.com

BLAIR ATHOL



Established in 1798, Blair Athol Distillery stands at the gateway to the Scottish Highlands in the picturesque town of Pitlochry, Perthshire. Closed in 1932, Blair Athol was saved during the depression by Arthur Bell and sons. In 1949 it was extensively re-built, re-opened and has been in production ever since. Fuelled by water from the ancient Allt Dour burn comes a whisky with a mellow deep-toned aroma, a strong fruity flavour and a smooth finish - Blair Athol Single Malt Whisky. www.malts.com

The Lost Loch Distillery

EST 2017



Lost Loch Distillery, Aboyne
www.lostlochspirits.com

SUMMERHALL

Open Minds Open Doors



We make Pickering's Gin in the distillery we built ourselves, from scratch, in the heart of Edinburgh, Scotland. Our unique distillery is built on the site of an old animal hospital, part of the former Royal (Dick) School of Veterinary Studies. It is here, in the unlikeliest of locations that we distil, bottle, label and wax our award-winning range of Pickering's Gins. When we opened Summerhall Distillery, it was the first exclusive gin distillery to be established in Edinburgh for over 150 years. Our gin is based on an original Bombay recipe from 1947. It features nine botanicals, engineered by us to create Pickering's famously full-bodied flavour; sublimely balancing spice, citrus and juniper.

www.pickeringsgin.com

Speyside Gins at La Taverna, Aviemore
Three Gins from the area to be sampled by our Audience for Navigate The Blood

Inshriach Gin: The improbably housed Inshriach Distillery won Shed of the Year back in 2015 and continues to make well its own line of enthusiastically received and poorly marketed gins using only ingredients picked within a few miles of the estate. It has branched out and makes gin for two other brands and is currently building its own bottling facility and bonded warehouse, at which point it might start taking itself a bit more seriously and will launch a range of infused gins and liqueurs just in time to miss Christmas!

Kinrara Gin Kinrara's highland distillery is nestled in 12,000 acres of Cairngorm National Park, just outside Aviemore. One of Scotland's newest micro distilleries, we make unique highland dry gins and liqueurs infused with local flora and berries. As we grow, we will also craft single malt whisky and Scottish rums. The centuries old Cairngorm estate was founded by Lady Jane Gordon, beautiful socialite and co-creator of the famous Gordon Highlanders. Known as the 'Empress of fashion', she was born during Britain's notorious gin craze, and later held lavish parties and soiree evenings where up and coming artists were invited to perform. It was in her drawing room that Robbie Burns first read his poetry to Edinburgh society. The estate offers a stunning range of flora and berries that we forage for our gins and mix with carefully sourced botanicals. This allows us to create our unique range of premium highland gins. Our first gins off the stills will be our Kinrara Highland dry gin, and a selection of special Estate Editions which will launch in 2018. Kinrara distillery prides itself on creating a handcrafted small batch spirit. From the distillation of the gin right down to the bottling, everything is lovingly done by hand, by our passionate highland team.

Byron's Gin

www.speysidedistillery.co.uk

Navigate The Blood

The Glasgow Distillery / **02 & 03 Nov**

Oban Distillery / **08 Nov**

Glen Scotia Distillery Campbeltown / **09 Nov**

Ardnahoe Distillery Islay / **11 Nov**

Blair Athol Distillery Pitlochry / **16 Nov**

Lost Loch Distillery Aboyne / **17 & 18 Nov**

Summerhall Edinburgh / **21 Nov**

Speyside Gins at La Taverna Aviemore / **24 & 25 Nov**

conducted by
Chris Swaffer

designed by
Alice Hebdon



www.noiseopera.com

SC 391297