

Everest

with the BBC Symphony Orchestra

Start time: 7.30pm

Approximate end time: 9pm, with no interval

Please note all timings are approximate and subject to change.

Programme

Joby Talbot (lib Gene Scheer)

Everest (UK premiere)

Tonight we get to experience the UK premiere of Joby Talbot and Gene Scheer's *Everest*, a tale of bravery and tragedy inspired by real-life events on the roof of the world.

This year marks the 70th anniversary of Edmund Hillary and Tenzing Norgay's celebrated ascent of Mount Everest. Since then, thousands of people have been driven to emulate that landmark feat, and an Everest climbing industry has boomed. For very large sums of money, fit and willing amateurs can join commercial expeditions to the top of the world. But with that comes a very real risk to life.

Written in a single, suspenseful act, Joby Talbot and Gene Scheer's opera *Everest* tells the story of a day in 1996 that saw one of the worst disasters in the mountain's history. Since its world premiere in Dallas in 2015, their tense human drama has enjoyed several runs in North America and Europe, and has garnered glowing reviews.

A narrow window in the spring offers the most favourable conditions to climb Everest, a fact which can lead to dangerous congestion on the slopes. On 10 May 1996 three different expeditions launched attempts from the southern side. An unexpected snowstorm, compounded by human error, led to multiple climbers being stranded away from their tents in freezing winds. By the end of the next day, eight people had died.

To simplify matters, *Everest* focuses on the fates of three members of one team. Rob Hall is the leader of Adventure Consultants, perhaps the most respected guide on the mountain, and Doug Hansen and Beck Weathers are two of his eight clients.

Talbot's score conjures the relentlessly inhospitable setting, using a large percussion section to create eerie, elemental effects, complemented by immersive set projections by Elaine J McCarthy. Gaps in the vocal lines imitate gasps for air, and the on-stage chorus plays a prominent role, representing the spirits of dead climbers, who give an ominous commentary as events unfold.

Our story takes place near the summit, where the air is thinnest, an area known as 'the death zone'. The dangers here are manifold: low oxygen levels can exhaust the body and cause confusion and impaired decision making. No-one can stay so high for long, and it's beyond the range of a rescue helicopter. Getting down in a timely manner is essential.

But the effects of altitude on each person are unpredictable. As the opera begins, Beck has suffered a loss of vision, and Rob has told him to wait for him to return from the summit. Meanwhile, as Rob reaches the top, Doug is struggling behind, hardly able to continue.

For clients who have given everything to get here, the prospect of having to turn back with their goal almost in reach is agonising. We learn that this fate befell Doug the previous year. Rob has persuaded him to try again, offering a discounted fee to make good the crushing disappointment. But Rob's planned turn-around time has already passed as Doug struggles on. Desperate to see him succeed, Rob helps him up, delaying further past the safe descending point. The chorus reminds us of the minutes ticking away.

As oxygen tanks empty and the snowstorm arrives, our characters fight for survival – and dream of home. Beck hallucinates that he is at a barbecue, regaling guests with his exploits. He speaks to his daughter, and reveals the depression that drove him to make this trip.

barbican

We also see Rob's wife Jan, who previously accompanied him as the team doctor, but is now in New Zealand, pregnant with their first child. She can speak to him by phone via a radio to base camp, but is powerless to help. As she laments, he 'might as well be on the moon'.

Everest is an opera with many resonances. Some will find romance in ordinary folk daring to dream of greatness, and struggling together in adversity. Others may think of cautionary tales – Babel, Icarus – and bigger themes of our troubled relationship with the planet. We should also consider that Mount Everest, above all else, is an idea: named after a British surveyor, the days of Empire created a peak to be measured, ranked and conquered. In Nepalese it is called Sagarmāthā, goddess of the sky.

Since the tragic events of 1996, the Everest expedition industry has only continued to grow, and so has its death toll. At the time of writing, 17 people are reported dead or missing from the 2023 climbing season, adding to the mountain's claim on over 300 souls. The grim truth is that its upper slopes are littered with corpses that cannot be safely retrieved.

Why climb Everest at all, you may wonder? George Mallory famously quipped 'because it is there'. And there it remains: thrusting into a frozen sky, scoured by whistling winds, coldly indifferent to every aspiration we project upon it.

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Synopsis

The setting

Everest, May 10–11, 1996. Bad weather has affected this year's climbing season, and now multiple expeditions are attempting to reach the summit on the same day. A bottleneck of climbers at the notorious Hillary Step has delayed the progress of Rob Hall's group and he now finds himself near the top of the mountain with his client Doug Hansen, long after the agreed turnaround time has passed. Unbeknown to the two mountaineers, a ferocious storm is brewing below. Meanwhile, further down the mountain, another of Rob's clients, Beck Weathers, lies unconscious as the storm rages around him.

Synopsis

From the shadows of Mount Everest, the spirits of all those who have died attempting to reach the summit sing to Beck Weathers, who is unconscious on the mountain's South Col. These ethereal spirits now turn their attention to Rob Hall, the expedition leader and guide, who is just reaching Everest's highest peak at 2.30pm, 30 minutes past the safe turnaround time. Rob sees his client Doug Hansen a mere 40 feet below.

The scene shifts back to Beck Weathers. In his unconscious, dreamlike state, he hallucinates that he is in his backyard enjoying a Texas barbecue. Beck holds court and begins to describe his experiences on Everest. Suddenly, from the edge of Beck's consciousness, the voice of his daughter Meg sings to him.

As we see Rob straining to help Doug reach the summit, time stops and Doug sings an aria in which he describes the tormenting deep-seated obsession that has led him to this moment. As Rob takes a picture of Doug, Rob is jarred by the memory of taking pictures of his wife, Jan.

While Rob endeavours to get his client down from the summit of Everest, we see Beck, lying, delirious, on the South Col. Once again, his daughter calls out to him in vain. From the depths of his consciousness, ruminations on his struggle with profound depression slowly merge with the memory of the events that took place on the climb earlier that same day.

Rob is increasingly desperate. He has a disabled client on the top of the mountain as the storm begins raging around them both. Jan, Rob's wife, is contacted and told of her husband's life-threatening situation.

Beck, beginning to emerge from his coma, sees the climbers on the South Col huddling together in a frantic attempt to survive the storm. Beck's internal soliloquy slowly allows him to make sense of what is happening, and to comprehend the cold, hard truth: he is dying.

In a quartet, Doug, Rob, Jan and Beck sing of their plight. As the quartet concludes, we see Rob desperately trying to get Doug to the South Summit, where he hopes they can make it through the night.

Beck has finally woken up to the harsh reality that if he is going to be saved, he will need to do it himself.

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Everest

1. Prologue: 'Is this how it ends?'

Chorus

Ah!
Is this how it ends?
How many steps ... How many breaths will you take
in your life?
Will you only count the last ones you take? The last
ones you take ...
The last ones you take ...
Ah!
Is this how it ends?

Is this how it begins?
A wisp of cloud
in a clear blue sky?
It is something no-one ever sees:
Dreams and contingencies
Spun into elegies.
One more step ...
That is all there is ...
It feels pure and beautiful. Beyond answers ...
Beyond questions ... Beyond ... Is this how it begins?

2. Everest Summit – 2:30pm

Rob

I'm here! It's Rob Hall ... Made it!
Everest Summit. It's two-thirty.
Cold and windy ... All is well ...
It's so beautiful.

Chorus

Do you remember it happening?
Do you remember becoming unaware?
How can you know
when you gently started letting go?

Rob

Mike and Yassica have begun their descent. Will
follow with Doug, when he arrives.
I see him in the distance.

Chorus

Do you remember it happening?
Do you remember becoming unaware?
How can you know when you gently started letting
go?

Rob

I'm here! It's Rob Hall ... Made it!
Everest Summit. It's two-thirty.

Chorus

Thirty minutes past the turn around time. Too late.
Too late.

On the top of the world,
Everything counts ... everything's counted:
Seconds of sunlight ...
Bottles of oxygen ...
Every breath ... every step ...
Everything else is whittled away ...
And that is why you're here ...
And that is why you're here ...
And that is why you're here ...

3. Beck's Barbecue

Beck

Where am I in this story?
Oh yes, the wind was so still ...
When the summit climb began ...
The stars were so close.
It was like walking inside the Milky Way ...

Chorus

Were you scared?

Beck

Not then. It was beautiful.
Reach out, pluck stars from the sky ...
Fill your pockets with 'em ...

Chorus

Did you always want to climb?

Beck

No way. When I was a kid ...
I was a wimp ... a dweeb ...
I never dreamed I'd be there.

Chorus

Is that true?

Beck

Look ... climbing through the death zone ...
High on that mountain ...
The air's so thin ...
Every second ... your brain is dying ...
Your body is dying ...
You're racing the clock ...
And let me tell y'all ... the clock is the only
Thing ticking faster than your heart.
Get up and get out.

Chorus

Get up and get out ...

Beck

Now hold on, y'all!
You see ... Everest was not on my life's map ...
Medicine! Now, that made sense.
Logic, puzzles, math, science,
What's living ... what's dying ...
Slides on a microscope
Logic, puzzles, math, science ...
It makes sense.
Climbing Everest? – No way ...
But there I am, with a bunch of dreamers ...

Chorus

There I am ... There I am ...

Beck

Paying Rob Hall sixty-five grand to lead us
To the top of the world ...
... Worth every penny ...

Meg

Daddy ...
 Where are you?
 Do you see me?
 Do you hear me?
 Beck
 Food's ready ... Come and get 'em ...
 Beer's over there ... on ice ...
 I know. I know. I could talk the ears off a
 rubber rabbit.

Chorus

Have you ever seen three suns?

Beck

Strange ... Once ... in Antarctica ...
 Most beautiful thing I've ever seen ...
 Thought I was glimpsing heaven ...
 The wind had died ...
 Complete, utter, silence ...
 When I opened my mouth,
 My heart's pounding, my heart's pounding
 Was the only sound in the world.

Chorus

Unconscious ... shivering ...

Beck

I looked up.

Chorus

Dying ... Dreaming ...

Beck/Chorus

And saw three suns ...
 A solar ellipsis ... three points ...
 Just over the horizon ...
 Like three dots at the end of a story ...

Beck/Chorus

What ... comes ... next ...

4. Doug's Ascent**Rob**

Doug! Doug! Look down there!

Doug

Where I turned around ... last year. Couldn't make
 it.

Rob

Now look up ... See it! You ready, mate?

Doug

... so close ...

Rob

Thirty feet from the top!
 I did not let you down!

Doug

Let's do it.

Rob

Come on!

Doug/Rob

I will not let you down.

Chorus

Two fifty-five pm.
 Two fifty-nine. (pause)

Rob/Doug

Ah ...

Chorus

Three oh-six (pause)

Rob/Doug

Ah ...

Chorus

Three-twelve ...

Rob/Doug

Ah ...

Chorus

Three twenty-one (pause)

Rob/Doug

Ah ...

Chorus

Three twenty-eight (pause)

Rob/ Doug

Ah ...

Chorus

Three thirty-six ... (pause)

Rob/Doug

Ah ...

Chorus

Three forty-seven ... (pause)

Rob/Doug

Ah ...

Chorus

Three fifty-six ... (pause)

Rob

One more step ...

Aria**Doug**

One more step ...

Chorus

Three fifty-six ...

Doug

More than anything, I just want the pain
 Of wanting this so much to go away forever.
 One more step ...
 I worked three jobs ... saved ...
 ... gave all I have ...
 One more step ...
 One more try ...
 One last try ...
 One more step ...
 Thank you, Rob ...
 After failing last year ...
 I stopped believing ...
 You never did ...
 A dozen phone calls,
 Urging me to believe ...
 Earlier today I clicked out of the line ...
 I stopped believing ...
 You whispered to me ...
 'One more try ...
 One last try ...
 One more step ...'
 Look ... one ... more ... step ...
 I did ... not let you ... down ...

Chorus

Three fifty-six ...
 Four o'clock ...

Doug

Why do I climb?
 Why am I ... here?
 I ... don't ... remember ...
 More than anything ...
 I just wanted ... the pain of wanting ...
 This ... so much to ... go ... away ... forever ...

Chorus

Four o'clock.

Rob

You are on top of the world!

Doug

Take a picture ... I'm not coming back here.

5. Photos of Jan**Aria****Jan**

I don't like posing ... Can you tell?
 But I'm glad you insisted.

Rob

Turn your head ...

Jan

Imagine showing her ...
 All of these photos, taken each month ... Imagine
 ... So sweet ...
 What shall we call her?
 Just four months to decide ...
 There are twenty-nine thousand and thirty-five
 reasons why I love you ...

Rob

Really?

Jan

A coincidence. Just the way it worked out.
 I love that your dream became not climbing
 Everest, but climbing Everest with me.
 Standing on the summit together ...
 It was beautiful ...
 It's ours forever ...

Rob/Jan

Ours forever.

Jan

Strange staying behind ...
 Think of all who have endured the waiting ... From
 poor Ruth Mallory on ...
 All alone in 1924, waiting ...
 Would her husband be the first to touch the top of
 the world?
 I see George in his tent
 with frozen fingers writing her:

Rob/Jan

'That the same lark winging the universal blue,
 Wakes the same trembling ecstasy in you.'

Jan

Will you write me letters?

Rob

Faxes ...

Jan

How romantic ...

Rob

You know what it's like.

Jan

I do ... that nice American ... works in a post office
 ... Doug ... from last year,
 Will he try again?

Rob

Not sure.

Jan

RobHold on ... Hold on ... Hold on ... Rob ...
 She kicked ...
 Put your hand here ...

Doug

Rob!

Jan

Rob ...

Doug

Rob!

Jan

Rob ...

Doug

Rob!

Jan

Rob ...

Doug

I can't breathe.

Jan

Put your hand here ...

6. Doug collapses

Rob

Doug! Get up! Get up! It's four fifteen. We can't stop!

Doug

I can't.

Rob

You have to move! Come on!

Doug

I can't.

Rob

Come on!

Base camp! It's Rob Hall. Oxygen!

Need someone near the South Summit to bring up some Oxygen.

Doug is in bad shape ... hardly moving!

Somebody please ...

7. From Camp Four to the Balcony

Meg

Cinderella, dressed in yella,

Went upstairs to kiss a fella.

Made a mistake and kissed a snake.

How many doctors did it take?

One, two, three, four, five ...

Is Cinderella still alive?

Cinderella, dressed in blue,

Had no prince to find her shoe.

Left alone, left behind,

Chasing circles in her mind.

One, two, three, four, five, six, seven, eight!

What is Cinderella's fate?

Chorus

Daddy?

Where are you Daddy?

Meg

Daddy ...

I saw you from the hallway ...

It was so dark ...

But I saw you ...

Sitting on the couch ...

Why are you so sad?

What's wrong?

Aria

Chorus

Ah ...

Beck

There is a kind of bliss

Found only when I push like this.

When the black dog, depression ...

Unconquerable despair,

For one brief moment isn't there ...

At midnight, Rob Hall said, 'it's time,'

And the climb began.

This is where I long to be,

Exhaust ... Erase the rest of me.

Chorus

This is where I long to be,

Exhaust ... Erase the rest of me.

Beck

Darkness has followed me ...

My whole adult life ...

Every day ... Everywhere but here ...

The garage after work ...

... unable to move ... to step inside the house ...

All alone – late at night ...

I'm sitting on a couch –

Is there a gun on my lap?

I don't understand ...

I love my wife, my son, my daughter ...

Meg ...

Chorus/Beck

There is a kind of bliss

found only when I push like this.

8. Beck Clicks Out Of The Line

Beck

Finally ... I step on the balcony of Everest ... The

sun is coming up ... no shadows ...

Every peak but Everest itself

Is below me ... rolling gently

Like waves on an ocean of forgetfulness.

Chorus

And then? And then?

What is wrong, Beck?

What is wrong?

Beck

Something's wrong with my eyes ...

Chorus

Something is wrong with your eyes.

Your vision is blurred ...

Beck

Thought it would be okay.

My damn eyes ... I've got a problem ...

It's the altitude ...

My pupils won't adapt ...

Till the sun ascends ...

I can hardly see ...

Chorus

So you clicked out of the line.

Beck

Rob Hall said to me ...

Chorus

'Promise me if your eyes don't improve
in thirty minutes, you'll wait right here for me.'

Beck

'Rob, I'm stickin ... I'll wait right here for you.'

Chorus

I'll wait right here.

Beck

I was not upset.
It was a beautiful day.

Chorus

As the sun rose is the sky ...

Beck

My eyes adapted ... my pupils contracted ...

Chorus

As you knew they would ...

Beck

Beautiful! Beautiful! The whole day ...
Every peak but Everest itself
Is below me ... rolling gently
Like waves on an ocean of ...

Chorus

Two fifty-nine (pause)

Beck

It's beginning to snow ...

Chorus

Three o-six (pause)

Beck

It's cold.

Chorus

Three-twelve ... (pause)

Beck

The sun's beginning to set.

Chorus

Three twenty-one ... (pause)

Beck

I'll lose my sight again soon.

Chorus

Three twenty-eight ... (pause)

Beck/Chorus

There are dark clouds below.

Chorus

Three forty-seven ... (pause)

Beck/Chorus

It's snowing harder.

Chorus

Three fifty-six ... (pause)

Beck

My feet are cold.

Chorus

Four o'clock.

Beck

Where's Rob?

Chorus

Five o'clock ...

Mike

Is that you, Beck?

Beck

Mike? Is that you, Mike? I've been waiting for
Rob. I promised to wait.

Mike

It's late. Let's go.

Beck

I know ... But Mike ... I think I might be in a bit
of trouble ... I can't see.

9. The Storm Hits**Jan**

Rob told you to call me?
So he's fine?
I mean ... No-one is fine ...
That high ... this late ...
He should have been back
on the South Col in the tents by now.
I was the expedition doctor ...
I've been there ... No-one is fine ...
that high ... this late ...

Rob/Jan

Please ... Please ...

Jan

... Call me ...

Rob

... I need oxygen.
Send someone up.
I'm on the top of the Hillary step.
I can get myself down.
But I don't know how the fuck
I'm going to get this man down.
Is that you, Guy?

Guy

Rob, Rob, the storm is big,
Coming from below.
Trust me, mate. There's no time ...
No other way.
Save yourself. Leave Doug behind.
It's the only choice ... I'm sorry ...
But you must move now ... Save yourself ...

Rob

Doug can hear you ... I have to go.
Come on ...

The Storm**Chorus**

Two souls, a cliff, a peak,
A mountain, a range, a country,
A continent, a planet, a universe ...
Farther and farther ...
Smaller and smaller ...
And all of it spinning away ...
And pulled by time,
Ground into stardust ...
... inhaled and exhaled ...

Jan/Chorus

And still two souls hold on, hold on ...
Inch by inch, hour after hour
Down Hillary's step ...
And in the deafening roar of all of this ...
Everything is carved away ...
But the promise of one more breath ...
Hold on ... Hold on ...
Two souls, a cliff, a peak,
A mountain, a range, a country,
A continent, a planet, a universe ...
Farther and farther ...
Smaller and smaller ...

Chorus

And all of it spinning away ...

Jan

Might as well be on the moon,
I will not let go of you.
Might as well be on the moon,
I've never been so close to you ...
Please, I beg you ...
Hold on ... Hold on ...

10. The Huddle**Soliloquy****Beck**

Reds, blues, yellows greens ...
Allow us to see who we really are ...
Who we have become ...

I am a pathologist.
Everything I look at is artificial ...
Nothing I see is real ...
Slides can only reveal
What has been altered, stained with dyes ...
Everything I look at is artificial ...
Stained reflections ... colorful dreams ...

Reds, blues, yellows greens ...
Who have I become?
How can I see what's always been invisible,
Hidden in the darkness?
Who am I?
Where am I?
Am I dreaming?
I'm cold ... colder than I ever remember ...
Reds, blues, yellows greens ...
Where am I? Everest! Everest!

The mother goddess of the world ...

Are you the dye, the acid
That can show me the true shape of things?
Who I really am?
Or am I seeing my own cells
Dying before my eyes?
Freezing ... to death ...
Eclipsing the promise of everything ...
No! No! No!

Quartet**Rob/Doug/Jan/Beck**

Too easy to die,
Easy as falling asleep.
To float, to let go, to be carried away ...
Tell me you feel the unbearable cold.
The burn, the shiver ...
The crush of the wind,
Feel it ... Feel it ...
The surge of blood,
Like a million knives
Cutting the tips of your fingers.
Tell me you feel all of this ...
For now – only life's pain
Says it is not over yet.

11. The South Summit**Rob**

You ... have ... to ... try!
One ... more ... step ...
That's all ... nothing else ...
Damn it ... Come on!

Doug

I ... can't ... I'm sorry ...

Rob

There ... the South Summit ... Rest there ...
Damn it! Move!

We'll ... grind ... it out ... here ...
Wait for the sun ... I'll carve a spot ... out of ... the
wind ...

Doug

Rob ... I'm sorry. I'm sorry.

Rob

Me too ... Hold on ...

Doug! Doug! No!
Can ... anyone ... hear me?
Can ... anyone ... hear me?
Can ... anyone ... hear me?

Guy

Rob ... Rob ... ?
Good to hear your voice
Been eleven hours ... We missed you ...
Tell me you're near the tents ...

Rob

No ... South Summit.
 Guy ... I can't move ... My legs ...
 My hands are ...
 I'll make it through another night ...
 I will ... I will ... I will ...

Guy

You are a tough man ...
 We're going to try to patch Jan
 Through from a satellite phone to the radio. Hold
 on ...

Chorus

Hold on.
 Send someone for me.

Rob

When the sun's up ... Send someone for me.

Guy

We will. Where is Doug?

Rob

Doug is gone ...

12. The Phone Call**Chorus**

Two a m.
 How many breaths will you take in your life?
 Will you only count the last ones you take?
 Three fourteen a m.
 How can you know when you gently started
 letting go?
 Four nineteen.
 Five ten.
 Left for dead.

Rob

Hello Jan, my sweetheart,

Jan

Rob, my darling ...

Rob

I hope you're tucked up in a nice warm bed.

Jan

How are you my love?
 I can't tell you how much I'm thinking about
 you.
 You sound so much better than I expected.
 Are you warm, darling?
 Are you warm, darling?

Rob

Sarah ... Sarah ... How about Sarah for the
 name?

Jan/Rob

Sarah ... Sarah ... Sarah ...
 Ours forever ...
 I love you.

Rob

Sleep well, my sweetheart.
 Please don't worry too much.

Jan

Rob, my darling,
 Don't feel that you're alone.

13. The Cavalry's Not Coming**Chorus**

If the snow hadn't come ...
 If the ice hadn't shifted ...
 If the rope had held ...
 If the clouds had lifted ...

But the snows did come ...
 And the ice did shift ...
 And the rope snapped,
 And the clouds didn't lift
 Since 1924 our elegies
 Have been woven from dreams and a million
 contingencies.
 Each unique and each the same ...
 It's time to add another name ... another
 name ...

Rob/Doug

On the top of the world,
 Everything counts ... everything's counted:
 Seconds of sunlight ...
 Bottles of oxygen ...
 Every breath ... every step ...
 Everything else is whittled away ...
 And that is why you're here ...
 Was that ever true?
 How can you know when you gently started
 letting go?

Meg

Daddy? Where are you, Daddy?
 Can you see me?
 Can you hear me?

Beck

Meg ... I see you ... I see you ...

Chorus/Doug/Rob

Dreams and contingencies
 Spun into elegies ...
 Each unique and each the same ...
 It's time to add ...

Beck

No ... No! There is one sun in the sky.
 I am not dreaming anymore.
 I know where I am ...
 I have to save myself.
 The cavalry's not coming ...
 I have to save myself.
 The cavalry's not coming ...

Libretto © Gene Scheer

Performers

Joby Talbot composer
Gene Scheer librettist
Nicole Paiement conductor
Leonard Foglia director
Kristen Barrett revival director
Elaine J McCarthy projection designer
David Woolard costume designer

Daniel Okulitch Beck Weathers
Craig Verm Doug Hansen
Siân Griffiths Jan Arnold
Andrew Bidlack Rob Hall
Matilda McDonald Meg Weathers
Jimmy Holliday Guy Cotter
Charles Gibbs Mike Groom

BBC Symphony Orchestra

violin I

Igor Yuzefovich *leader*
Cellerina Park
Jenny King
Celia Waterhouse
Ni Do
Molly Cockburn
James Wicks
Ruth Schulten
Franziska Deschner
Clare Hoffman
Cath Haggio
Shirley Turner

violin II

Dawn Beazley
Daniel Meyer
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita

viola

Caroline Harrison
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

cello

Tim Walden
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
George Hoult
Jane Lindsay
Gilly McMullin

double bass

Chris West
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Peter Smith

flute

Daniel Pailthorpe
Tomoka Mukai

piccolo/alto flute

Emma Williams

oboe

Tom Blomfield
Imogen Smith

cor anglais

Max Spiers

clarinet

Richard Hosford

clarinet/E flat/bass

clarinet

Katie Lockhart

bass/contrabass

clarinet

Martin Robertson

Bassoon

Paul Boyes

contrabassoon

Steven Magee

horn

Nicholas Korth
Nicholas Hougham
Mark Wood
Paul Cott
Alexei Watkins

trumpet

Niall Keatley
Martin Hurrell
Joseph Atkins

trombone

Duncan Wilson
Dan Jenkins

bass trombone

Robert O'Neill

tuba

Richard Evans

timpani

Dominic Hackett

percussion

David Hockings
Joe Cooper
Rachel Gledhill
Heledd Gwynant
Kizzy Brooks
Hugh Wilkinson
Ignacio Mollins

piano

Elizabeth Burley

celesta

Philip Moore

harp

Elizabeth Bass

chief conductor

Sakari Oramo

principal guest conductor

Dalia Stasevska

Günter Wand conducting chair

Semyon Bychkov

conductor laureate

Sir Andrew Davis

creative artist in association

Jules Buckley

BBC Singers

soprano

Amy Carson
Mimi Douulton
Rebecca Lea
Helen Neeves
Laura Oldfield
Olivia Robinson
Cressida Sharp
Emma Tring

alto

Margaret Cameron
Nancy Cole
Jessica Gillingwater
Ciara Hendrick
Gabiella Noble
Katherine Nicholsons

tenor

Daniel Bartlette
Benjamin Durrant
Jack Granby
Stephen Jeffes
Tom Raskin
David de Winter

bass

Ed Ballard
Greg Bannan
Charles Gibbs*
Jamie W Hall
Edward Price
Andrew Rupp
Daniel Tate
Philip Tebb

chief conductor

Sofi Jeannin

composer in association

Roderick Williams

*singing the role
of Mike Groom

principal guest conductors

Bob Chilcott
Owain Park

artists in association

Abel Selaoocoe
Anna Lapwood

chorus master

Stephen Higgins

associate conductor: learning

Nicholas Chalmers

Production credits

Monica Nicolaides assistant director
Ian Dearden (Sound Intermedia) sound design
Phil Jones FOH engineer
Conrad Asma FX operator
Ben Cook deputy stage manager
Lucy Serjeant rehearsal deputy stage manager
Joss Bundy assistant stage manager
Olivia Kellet wardrobe
Sarah-Jane Pucci wigs, hair and make up
Damien Kennedy surtitles
Paul Vershbow projection programmer
Ben Frost répétiteur
Dominic Wheeler vocal coach

With thanks to Finchley Children's Music Group and Grace Rossiter for casting and preparing the role of Meg Weathers
Lizzie Ostrovsky Meg Weathers understudy

Barbican team

Eddie Shelter head of music
Emma Gait programming and planning manager
Johanna Marx programming coordinator
Claire Corns production manager
Chris Meehan senior stage manager
Kaide Harcourt stage manager
Roger Garnett stage assistants
Bailey Harcourt
Paul Harcourt
Paul M Harcourt
Robert Rea
Kevin Atkins senior technical manager
Martin Shaw technical supervisor
Tom Dryer technicians
Joleigh Saunders
Neil Sowerby
Max Thompson
Mairi Warren marketing manager
Georgia Tendall marketing assistant
Ed Maitland-Smith communications manager
Koyel Basu communications officer
Simone Gibbs communications assistant

BBC Symphony Orchestra team

Tom Philpott acting co-director/planning manager
Naomi Faulkner planning co-ordinator
Susanna Simmons acting co-director/orchestra manager
Murray Richmond personnel manager
Indira Sills-Toomey orchestras and tours assistant
Marelle McCallum concerts manager
Mark Millidge music libraries manager
Julia Simpson orchestral librarian
Ann McKay chief producer
Ben Warren assistant producer
Rupert Casey senior stage manager
Michael Officer stage manager
Sarah Hiron marketing manager
Jenny Barrett marketing executives
Alice White
Jo Hawkins communications manager
Freya Edgeworth publicist

BBC Singers team

Rob Johnston acting co-director and choral manager
Jonathan Manners acting co-director and producer
Alexander Turner assistant choral manager
Charlotte Parr assistant producer
Naomi Anderson librarian
Emily Caket marketing manager
Chloe Jaynes marketing executive
Kiera Lockard marketing co-ordinator

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The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.

As a not-for-profit charity, we need to raise two thirds of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

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