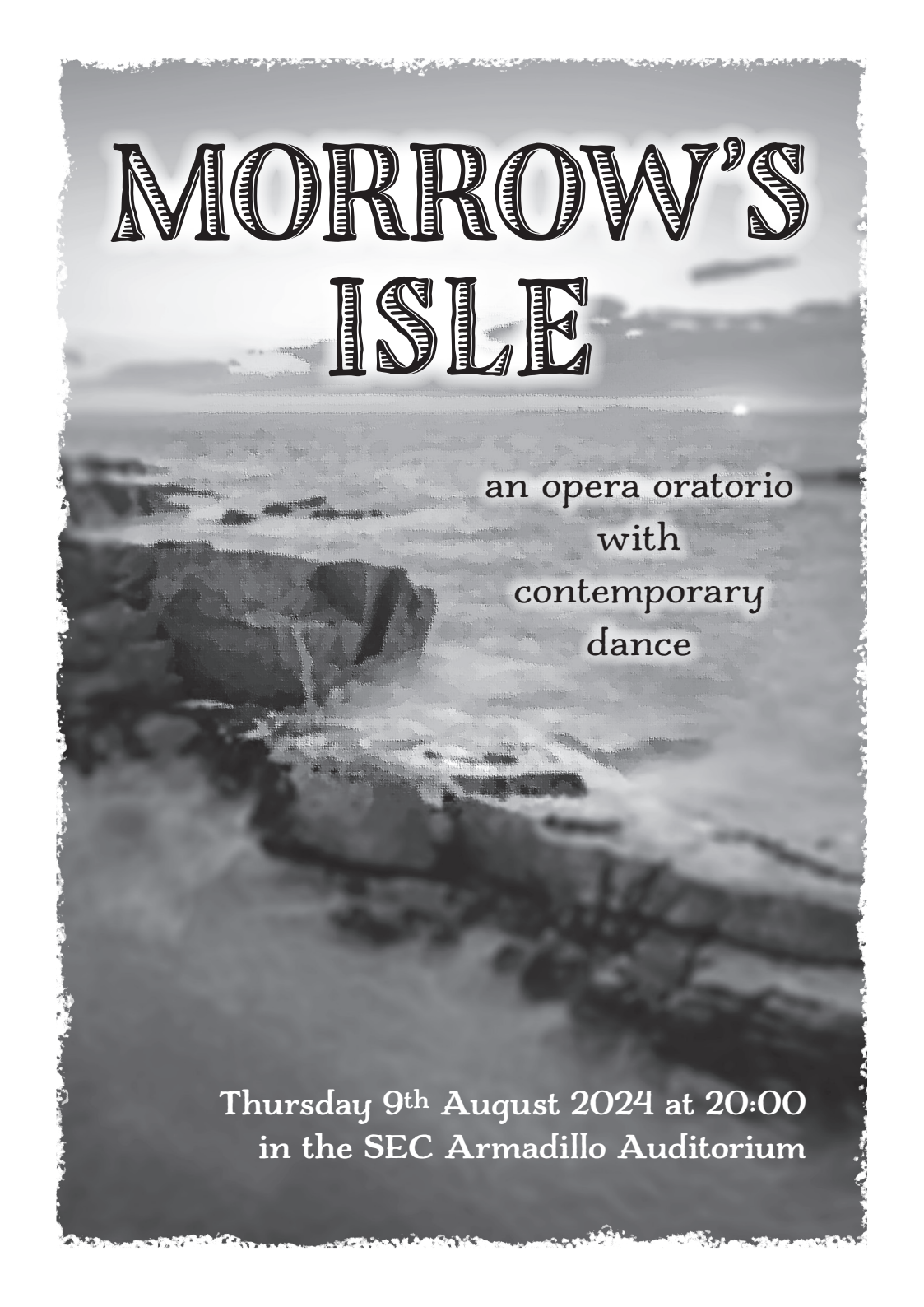




MORROW'S ISLE

an opera oratorio
with
contemporary
dance

Thursday 9th August 2024 at 20:00
in the SEC Armadillo Auditorium

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THURSDAY 9th August 2024 at 20:00
in the SEC Armadillo Auditorium

Composer: Gary Lloyd
Choreographer: Bettina Carpi
Libretto: Ken MacLeod
Conductor: Adam Robinson

**“An island in the Firth of Clyde
Two miles long and one mile wide
And where no human beings abide...”**

DRAMATIS PERSONAE:

Dr Thomas Morrow
The Man in Grey
The Students:
Cyrus
Elizabeth
Hamish
Roisin
Amira
Maria

Please: Phones off/silent, No flash photography

Company Carpi

In our company's dance pieces and operatic works we explore different ways of presenting multiple artistic mediums together. Our strongest aims are embodiment rather than description and yet we aim to achieve strong communication and connection with audiences. We work in a process-based manner whilst embracing many established musical, theatrical and contemporary dance theatre techniques from around the world, techniques explored by the likes of Pina Bausch, Bertolt Brecht, Anton Czechow, Robert Wilson, Lee Breuer, Samuel Beckett, ensemble community works like *Unto These Hills* in Cherokee and the passion plays of Oberammergau, contact improvisation, free jazz and guided improvisation, exploration and experiment, and even Japanese traditions like Noh, Bunraku and Kabuki.

We always collaborate with writers and often with artists in different visual mediums, we address important topics and always perform with live music. Above all we try to reach out to people unfamiliar with the kinds of art forms we cherish and are continually challenged by.

We hope you enjoy this evening's premier of the first edition of **Morrow's Isle**. Thank you for coming along!

Bettina & Gary

August 2024



Company Carpi performing their most recent production, *Disunited Jukebox*, featuring soprano singers Olivia Carrell and Naomi Rogers who are both performing in *Morrow's Isle* this evening.

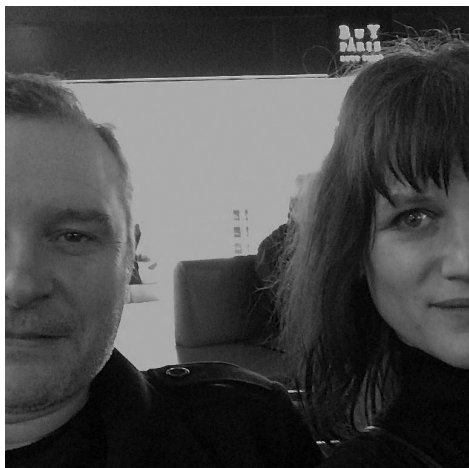
Gary Lloyd, Composer

Gary is a Canadian-born British composer and producer. He has composed music for productions in theatre, contemporary dance, television drama and documentary, film, art installation, son et lumiere, narrative/music works, and orchestral concert performances. He also works as a record producer, and lectures on aspects of music. He is a graduate of the University of Chester where he studied mathematics, fine art and history of art, and psychology.

Past works include the theatrical scores for Jean-Paul Sartre's *Huis Clos* (No Way Out) (2001) and Arthur Kopit's *Road To Nirvana* (2006) both directed by actor and director Colin McFarlane, soundtracks for the *Tshukudu* series of wildlife documentaries by Marianne Wilding (1998-2005), music for the contemporary dance piece *Nocturne* choreographed by Marc Brew (2009 and onwards including a performance at Sadler's Wells in 2014), music for installations with the artist Michelle Molyneux (2007), and music for the contemporary dance piece *Track* choreographed by Paula Hampson (1997-1998). Earlier works include the soundtrack for the stage version of Neil Gaiman and Dave McKean's *Violent Cases* directed by Eric Jarvis (1988).

He created two narrative/music pieces that were released on CD: the first based on *The Bridge* (1996) by Iain Banks and the second *Brought to Light* (1998) based on the comic book written by Alan Moore. Lloyd worked in collaboration with the novelists on each and Banks and Moore each voiced their respective works. Banks and Lloyd were frequent collaborators and they co-composed a collection of songs as an album in tribute to the fictional band from Banks's novel *Espedair Street* – a tribute to a band that never existed – first mooted in 1999 by Lloyd and also discussed in Banks's only non-fiction book *Raw Spirit*. This collaborative project between Banks and Lloyd was restarted in 2005 and although the groundwork of the project was completed to date it remains unreleased. Lloyd spoke at length about his work with Banks at the 2014 Huddersfield Literature Festival and about his work with Moore at the 2010 Magus Conference at the University of Northampton.

In 2014 Lloyd composed *The Bridge Redux* (In Memoriam Iain Banks) which was performed by the Worldcon Philharmonic Orchestra and conducted by Keith Slade at Loncon 3, the 72nd World Science Fiction Convention, at the ExCeL London to an audience of four thousand. He introduced the piece with a personal tribute to Banks who was Guest of Honour.



Bettina Carpi, Choreographer

Bettina is a freelance dance artist/practitioner based in the UK. She found her love for performance, a deep curiosity and passion for movement and the body's possibility for expression during her upbringing and dance training in Bern, Switzerland. After studying dance and choreography at London Contemporary Dance School she was fortunate to work as a dancer for various dance companies and choreographers

in London, most notably with CandoCo Dance Company (from 2004 to 2011), touring, performing and teaching internationally. Other highlights have been co-creating and performing the award winning dance theatre pieces *Metamorphosis* (2011 & 2013) and *The World's Greatest Show* (2014) by choreographer Arthur Pita and working closely with choreographers Annie Pui Ling Lok and Marc Brew over many years.

In 2015 Bettina completed an MA in Dance at the University of Chester and in 2017 co-founded Company Carpi with her husband, the composer Gary Lloyd. As a company they have created several ACE funded dance and live music pieces, always based on text or pieces of writing. Their work – *When You Light A Candle, You Also Cast A Shadow* – which included a specially commissioned poetry cycle by award winning author Mary Talbot, was nominated for a One Dance UK award in 2022. Company Carpi have only just finished performing their latest work – *Disunited Jukebox - A 21st Century Opera*. In Company Carpi style, the opera featured a libretto written by highly celebrated writers Mary Talbot, Neil Gaiman, Brian Catling and many others, alongside new writing talent such as Marissa Landy and community input.

Company Carpi shared three extracts from the yet to be completed opera *Dotter of Her Father's Eyes* (based on Mary & Brian Talbot's award winning graphic novel by the same title and with a libretto written by Mary herself) at the Dublin WorldCon in 2019.

We are absolutely delighted to be working with the brilliant Ken McLeod and Adam Robinson to bring opera and dance to the stage for this year's WorldCon, sharing our passions for music, opera, dance and live performance with such a fantastic, generous and open audience!

For more information please visit <https://www.companycarpi.com/>.



Ken MacLeod,
Libretto writer and
Glasgow 2024 Guest of Honour

Ken is a celebrated SF writer who, over the course of his career, has written 18 novels, from *The Star Fraction* (1995) to *Beyond the Light Horizon* (2024), and many articles, short stories, and poems. Ken writes everything from dystopian SF to space opera, and is known for work that's as engaged with politics as it is with science.

Ken's work has also received critical acclaim. He has won three BSFA awards

and three Prometheus Awards for various novels he has written, and his novels and short fiction have graced the short-lists of the Arthur C. Clarke, Nebula, Locus, Campbell Memorial, and Hugo Awards. His short, *The Human Front*, won the Sidewise Award for Alternate History in 2002.

According to Ken: "The story is set on a little isle in the Firth of Clyde in the 1970's, with references to some of the stranger and darker episodes of Scottish history," he said. "There's a strong fantasy tradition in Scotland, a history of interest in witchcraft and the supernatural. But we also look forward into the future, looking at the effects of things like social media, climate change and the treatment of the biosphere and the animal world."

Ken found inspiration for the story in his own exploration of Scotland's Clyde Coast. "My wife and I had been on a tour of some of the lesser-visited islands of the west coast, including Little Cumbrae. It's a fascinating place, and right next to it is another even smaller island with its own castle. You can walk across to it at low tide. It has a real haunted appearance and has such a strange little history of its own."



Adam Robinson, Conductor

Adam has had the pleasure of supervising the music programmes for the Eastercon and Worldcon for over a decade, organising orchestral concerts with international soloists and ensembles in venues such as London's Excel Arena and Dublin's ICC.

As the co-director of Clockwork Sessions and conductor of the Scottish Session Orchestra, he has worked with composers such as Hans Zimmer, Christian Henson, Jim Fowler, Craig Armstrong and Thomas Hewitt-Jones. He has conducted scores for films such as 'Dune' (2020), 'Outlaw King' (2019), and 'Our Ladies' (2019) with recordings broadcast on Classic FM (Thomas Hewitt-Jones) and BBC Radio 3 with Seonaid Aitken's album 'What is this thing called Love?'. Adam has also served as the cover conductor for the Lion King (UK tour) and has recently conducted sessions in London for Vivum Music. As a composer he has provided additional music and orchestrations for 'Relay' (2024), 'Outlaw King' (Netflix 2019), and Inside No. 9 (BBC).

Adam has freelanced as a violinist and violist with orchestras such as Opera North, Northern Ballet, Netherlands Symphony orchestra and Manchester Camerata. He has also held chairs with 'Annie' (West End), 'Lion King' (UK tour), as well as deputy work with 'Les Miserables' and 'Oliver!'. He has performed and recorded with Sting, Corrine Bailey-Rae, and jazz artists Trish Clowes, Chris Montague and Kit Downes.

Thanks & Acknowledgements

Special thanks go to CoNZealand/SFFCONZ for their generous sponsorship of the Opera, the Chair and Committee of Glasgow 2024 for their support, and Cheshire Dance for the free use of their studio.

Dancers

Jess Bennett
Rafael Braga
Lucy Halfpenny
Lydia Horne
Erin Pollitt
Kato Thomas

Singers

Soprano: Naomi Rogers
Soprano: Olivia Carrell
Alto: Sarah Shorter
Alto: Fiona Joice
Tenor: David Walsh
Tenor: Peter Cooper
Tenor: Connor Ealy
Bass: Colin Murray

Musicians

Violin 1: James Pattinson
Violin 2: George Smith
Viola: Andrew Berridge
Cello: Simon Denton
Bass: Kai Kim
Piano: Lynda Cochran
Percussion: Jack Fawcett
Percussion
(Marimba): Colin Hyson
Tuba: Andrew Duncan
Flute: Luke Russell
Oboe: Peter Dykes
Trombone: Simon Johnson

Organising Teams

Arranger: Adam Robinson
Score Preparation: Luca Wetherall, Adam Robinson
Events DH & Opera Coordinator: Vincent Docherty
Events DDH & Backstage Coordinator: Sheril Bogenrief
Backstage: Ayla O'Ryan (Lead), Eóin Dooley, Mikolaj Kowalewski
Opera Staff: Denise Gendron
Front of House: Marla Baer-Peckham (AH), David Baer-Peckham (DAH), Stevie de Saille, SJ Groenewegen, Dan Hanley, Rebecca Montgomery, Polly Peterson
Photography: Olav Rokne (AH), Simon Bubb, Dan Ofer, Karolina Tunon, Amanda Wakaruk, Paul Weimer
AV Tech Team: James Turner (AH), z! (DAH), Keith Smith (DAH), Kat Baker (Media), Mike Allum, Colleen Batey, Alex Brown, Ben Brown, Flis Brown, JJ Brutsman, Deborah Crook, Guy Dawson, Piper Fahrney, Sarah E. Goodman, Zi Graves, Richard James, Ian Kitley, Rod McGregor, Heidi Mounsey, Mike Quin, Mike Ragan, Hartley Robinson, Tony Stankiewicz, John Stewart, Misha Sumra, Nick Upson, Heidi van der Vloet, Simon Waldman, Kirsty Walls, David Ward, Sondre Øverås
Stage Manager: John Martin
SEC Team: GG, Stuart, Fabio, Stewart C, Scott H

For more information about the opera please see:

<https://glasgow2024.org/whats-on/events/opera/>

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Cover Photo: Sunset at Stoer Head, Sutherland, Scotland; photo by Nils Leonhardt on Unsplash.