

AND LONDON BURNED

AN OPERA
BY MATT ROGERS
AND SALLY O'REILLY

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Thursday 27th, Friday 28th and Saturday 29th October 2016

at the Temple Church

Inner Temple and the Temple Music Foundation

present

And London Burned

a new opera about the Great Fire of London

Music by Matt Rogers
Libretto by Sally O'Reilly

An Introduction from the Chairman of The Temple Music Foundation

Welcome to the Temple Church and to the world première performances of the opera *And London Burned*, composed by Matt Rogers to a libretto by Sally O'Reilly. Master Treasurer of Inner Temple, Donald Cryan, had the inspired idea of commissioning a new opera to commemorate the 350th anniversary of the Great Fire of London, which reached the roof of Inner Temple before being finally extinguished. Together with Richard Salter QC, a Bencher of Inner Temple, Master Treasurer took up the idea and, by the time the Temple Music Foundation came on the scene, they had already found a winning team in the opera's composer Matt Rogers, the librettist Sally O'Reilly and the director Sinéad O'Neill. The musical and production team quickly followed and it is a particular pleasure that the Director of Music at the Temple Church, Roger Sayer, will play the organ in the productions.

I suspect this is the first time an opera has been commissioned by either an Inn of Court or the TMF. It is a very exciting venture. Of course, ambitious musical commissions are not new to the Temple Church, Inner and Middle Temple having commissioned Sir John Tavener to write *The Veil of the Temple* for the Temple Church choir in 2001, which led to the creation of TMF. We are very pleased to have been involved with Inner Temple in the fund raising, the administration and the preparations for these performances of *And London Burned*. In that regard I wish particularly to thank Carol Butler, TMF's Events and Finance Consultant, who has worked hard with the production team to make this a success.

Inner and Middle Temple, like the City of London, have to adapt to change, which is sometimes dramatically sudden. This opera portrays how London and the Inns reacted to a particularly traumatic event. In doing so they grasped the opportunities of the later 17th century, with its Newtonian revolution in science, its vast expansion of world trade, the Augustan era in English poetry, the meteoric career of Purcell and the dawn of the Age of the Enlightenment. It is a lesson for us in the 21st century.

Enjoy the opera!

Sir Richard Aikens
Chairman of the Temple Music Foundation

Cast and Production

London
Law Student
Londoners
Londoners
Duke of York, Dryden, Londoners

Raphaela Papadakis
Alessandro Fisher
Gwilym Bowen
Aoife O'Sullivan
Andrew Rupp

Composer
Librettist
Director and Project Manager
Music Director
Designer
Lighting Designer

Matt Rogers
Sally O'Reilly
Sinéad O'Neill
Chris Stark
Kitty Callister
Jelmer Tuinstra



Synopsis

In Brief...

In the late evening of Saturday 1st September 1666, the law student is writing a letter in his lodgings in the Temple. A little after midnight a fire breaks out in Pudding Lane. The alarm is sounded, but nothing is done, and overnight the fire spreads. The next morning the law student sets out across the city to witness the devastation and the often unhelpful reactions of Londoners. From a church tower, a poet describes the progress and eventual quenching of the fire. London herself, ever changing and all seeing, knows that even a disaster of this scale cannot destroy her.



Full Synopsis

The opera opens with the law student writing a letter home. He is bored by the long vacation and wishes more was going on. He reads an article in the newspaper about the British Navy's actions at sea, and their destruction of the Dutch town of Schelling.

London addresses the audience, and reminds them that she was once very different. In place of modern efficiencies, there was once a squalid maze of streets through which the plague crept; although she also points out that this darker, older city was always rich through international trade.

The action then cuts to the streets of this old London. It is late Saturday night / Sunday morning, and a man is walking home drunk. He has a lady of the night on his arm and sings a folk song about an unloyal lover. The couple pause as they hear the call of 'Fire!' somewhere nearby, but continue on their way, since a fire is not so extraordinary an occurrence.

The church bells peal backwards – the fire alarm of the era – and Dryden describes how, throughout the small hours, the fire gradually gained monstrous stature and ferocity. London explains how this would never have happened if it hadn't been the early hours of Sunday, just when Londoners are at the limit of their energies after a week of work and an evening of revelry.

The next morning the law student walks from the Temple Church to the commotion in the east, where the fire still spreads. Londoners tell him that the Mayor visited in the night, but made little effort to stop the fire – in fact, he had said 'a woman could piss it out'. In light of this lack of authoritative control, Londoners start panicking and moving their possessions from houses in the direct line of the fire's swift progression. People are not working together at all. Some sense that money can be made from the situation, and overcharge for the use of their carts. London herself is not surprised by such behaviour.

On Monday the winds are high and the fire spreads quickly. People congregate in the marketplace to gather information and swap opinion. Some blame the Papists, others say it was written in the stars – that 1666 is a cursed year. A priest says that it is the low morals of Londoners that has incurred God's wrath. The law student will not accept such mystical explanations. People turn to foreigners; they start blaming the French, the Dutch or any non-Protestant religious group.

It is now Tuesday, and London recounts how much of her body has been lost to the flames: the churches, markets, banks, taverns and exchanges are gone. The law student watches from the Temple Church tower, describing the chaos as societal norms break down. The fire crosses the river Fleet and Londoners lament the loss of scores of churches and halls of the guilds.

The law student guards the gates of the Inner Temple against looters, opening them only when it is the Duke of York who demands entrance. The Duke orders for buildings to be blown up to make a firebreak – the flames are heading rapidly eastwards and the Temple is under threat. The law student protests at the idea and tries to block the Duke's way, but is struck down by the Duke's man.

Dryden describes how the explosion checks the fire, and Londoners express both relief that the end is in sight and horror at what has been destroyed. While they lament their losses, London points out that she is not made of bricks and mortar, but of citizens' strengths and ambitions. The Duke of York delivers a royal decree from the King that outlines a stately future for the ruined city.

Some days later, the law student is packing his bags. While the fire judges are busy putting the city back in order, he has been dismissed for trying to obstruct the Duke. But while his future looks bleak, London offers us a view of a wider, cleaner, brighter future.

The Genesis of *And London Burned*

When I knew that I was going to be Treasurer in 2016 I gave some thought to whether there were any anniversaries which need to be marked that year. Of course, I had just missed the big ones, the Magna Carta, Agincourt, and Waterloo, but there were two devastating events of particular relevance to the Inn's history which did call for commemoration. They had in common destruction by fire, The Great Fire of London in 1666 and the Blitz in 1941, during which incendiary bombs achieved what the Great Fire had failed to do, destroy both the Temple Church and the Inner Temple Hall.

I started reading around the events of the Great Fire and consulted the Inn's records of the time. Although I had had a general idea of the seriousness of the Great Fire, I had not fully appreciated that it had devastated 7/8th of the City of London and had actually been stopped only yards from the Temple Church and literally on the roof of the Inner Temple Hall. The history books were not entirely clear about what happened and the time-line in the official government account of the time was confused and probably wrong.

The best contemporary account focusing on the Inn is contained in a letter annex to Walter George Bell's definitive work, "The Great Fire of London". It is corroborated by the Inn's "Bench Table" records. The author was in the retinue of James, Duke of York, the King's brother.

The efforts of James in fighting the fire are well documented. He was then in his early thirties and Lord High Admiral. He had been a daring and successful career soldier and sailor and was well spoken of for his leadership qualities in difficult situations. During the fire fighting he had shown much personal courage, and after three days of great exertion, the unseasonably strong easterly wind having dropped and changed direction, depriving the fire of more fuel in its path, James had returned to Westminster to rest. By then there had been considerable damage to The Temple. King's Bench Walk and Paper Buildings had been destroyed.

It is not clear what happened next save that the fire within the Inn flared up again. Fortunately, James had returned to the City because of the fear of civil disorder and was soon on hand to save what remained of the Inner Temple of which he had been made a Royal Bencher just a few years earlier.

The senior men of the Inn had not been present during the Fire. It was a "plague year". The summer teaching sessions had been cancelled and the courts were on vacation. The few students and Inn servants left in the Inn initially would not let James into the Inn. In fairness to them, civil disorder was all around and they were no doubt hoping to prevent looting and the like.

Fortunately, James gained access. He called for gunpowder and by its judicious use created a firebreak which saved the remainder of the buildings including the Church and Hall, but only just. Both the contemporary letter and the Inn's records recount that one of the sailors in James's party climbed onto the roof of the Hall and beat out some flames before they could properly take hold. The records also show payment for gunpowder and the letter recounts a tale of a student protesting that it was against the ordinances of the Inn to blow-up buildings. For his pains the student was knocked to the ground by James's Master of the Horse.

It seemed to me that within these events was a mass of personal and public drama. There are bound to have been those who watched from the roof of the Temple Church as the skies darkened and the roar and glow of the flames came ever closer, driven unstoppably on by a near gale. Our records show payments to such fire-watchers. There were those, James and his men and the misguided student, who played an active part in the fire fighting. There were the citizens of London in unprecedented numbers, rich and poor, whose homes and livelihoods had been devastated. There was the great City itself, with its mansions, hovels, workshops, warehouses, shops, counting-houses, gaols, Livery Halls, churches and the great Cathedral of St Paul, all no more than a smouldering desert.

Here was drama on a scale greater than a play could do justice to. It was the stuff of opera, even more than oratorio, and I felt that having the choice between the Temple Church or the Hall as the venue added poignancy to any potential production. So too did the coincidence that 1666 was most likely the 500th Anniversary year of the erection of the earliest part of the Temple Church, the round church.

All that was all well and good, but I had not the slightest idea how the concept might be realised. I made enquiries of a number of friends and colleagues and it soon became clear that Richard Salter Q.C. (Master Salter of the Inner Temple) had the experience which was needed to seek the right advice and then to move forward to commission an opera. He also had enthusiasm for the project, which mattered as much as anything.

The Honourable Society of the Inner Temple clearly has an interest in memorialising its history, but it is not itself a commissioning body with experience of producing opera of a quality and on a scale that would do justice to the theme and so the Temple Music Foundation was approached. I am pleased to record that Sir Richard Aikens, the Chairman, agreed readily on behalf of the Foundation to take over the commissioning and production of the opera, lending its considerable experience in producing and marketing top quality musical events within the Inn.

By that time, with the advice of James Conway of the excellent English Touring Opera, Richard Salter had begun to get together the composing and libretto team of Matt Rogers and Sally O'Reilly and on the production side Sinéad O'Neill. Sinéad brought in Christopher Stark as the director of music and selected a fine ensemble of singers, both highly experienced soloists and young prize-winners. The Organist of the Temple Church, Roger Sayer soon agreed to be a part of the production in his church.

The Temple Music Foundation began to raise funds from its supporters and the benchers and members of the Inner Temple have been outstandingly generous. I was very gratified that so many people found the project as exciting as I did.

Before concluding this account of how the opera came about I must mention two acts of generosity on behalf of the Middle Temple and its Treasurer, Sir Christopher Clarke. For this term they have lent to the Inner Temple their magnificent portrait of our bencher, James, Duke of York. Those attending the Gala Dinner for the opera will see it in pride of place in the descendant of the Hall he helped to save. Sir Christopher also very thoughtfully agreed to move his Grand Day celebrations so as not to clash with the opera, for which I am most grateful.

Donald Cryan, Treasurer of the Honourable Society of the Inner Temple

A Note from the Composer

Two key elements in the music of *And London Burned* are rhetoric and the representation of fire. As the drama unfolds, characters take turns to hold forth about the fire: they speculate on its cause, attempt to spur others into various types of action and try to manipulate perceptions of the situation to serve their own ends. The music often parallels this attitude, invoking monody and singular ensemble gestures to create a sense of musical oration. As well as this, there is a rhetoric of fire, with the horns in particular attempting to cajole the whole ensemble into harsher, more detuned, transfigured forms, while the fire's relentless spread is expressed via a theme of burgeoning pulse.

Musical ideas are tailored to the striking resonance of the Temple Church, with pitch intervals and voicings chosen to make the space ring, and loud, abrupt stabs that leave their sound hanging in the air.

The ensemble is relatively small, so when deciding on instrumentation it was important to think about versatility – the cellos and clarinets, for example, each have a large pitch range coupled with fantastic dynamic control, and work well as soloists or blended with each other. Although the horns may be typically less versatile in those terms, they are still able to lead or blend warmly; and crucially, they have been written to be thematically invaluable, their idiomatic blaring and warping material being central to the depiction of disruptive, destructive fire. In addition, pairs comprising two of the same instrument have the potential to create extended versions of that instrument, since they are capable of expressing material that would be beyond the compass of a soloist, while also maintaining the focused timbral character of a single instrument. In practical terms, these pairs also allow for players to rest in longer passages, while the music continues seamlessly.

The Temple Church organ is the final piece of the instrumental puzzle. It is an instrument of architectural scale, further grounding us in our environment. You might re-perform *And London Burned* in another location, but it would always be an adaptation. The piece has been written for *this* organ, in *this* acoustic and, as such, *this* place. Also, where the ensemble technically comprises only seven players, the inclusion of the organ gives access to a whole orchestra of sonorities, and accordingly it contributes both large-scale solos and single lines within ensemble material.

Towards the end of the piece we encounter the music of Matthew Locke, a leading figure of the English Baroque, whose 1673 treatise on music theory, *Melothesia*, was published while Composer in Ordinary to Charles II. The quoted music we hear is an organ Voluntary from the *Melothesia* collection. Written seven years after the Great Fire, it represents the future of London in our dramatic context, and the past of us as an audience, its inclusion having been inspired by the idea of London as a continuum – a concept at the heart of *And London Burned*.

Matt Rogers

A Note from the Librettist

And London Burned compresses the events of the four days that the Great Fire raged into an hour and a quarter. It begins in the small hours of Sunday 2nd September, with the first cries of 'Fire!', and ends the following Wednesday, as the flames are contained close to this very church.

Although there are official histories of the Great Fire, each author will have had a different agenda or focus. There can be no single recounting of fact. Also, the sheer scale of human participation means that most experiences will have been buried by time, and many will not have been in accord with one another. Lived life is messy and contradictory, while history is a specialised form of storytelling that requires a certain amount of tidying up, foregoing exhaustive detail for the sake of legibility. And opera, too, condenses narratives further, requiring whole lives or epochs to be represented in a couple of thousand sung words.

It is for this reason that I took certain liberties with the representation of events in *And London Burned*. The opera follows the geography and timescale of the Great Fire as described in 19th and 20th century historical accounts, but some characters have been conflated, and others reimagined entirely so that the mood of Londoners and the response of the establishment can be portrayed not in full detail, but as an atmosphere wrought by conflicting priorities and beliefs.

London has always been a place of many influences, and so I drew on several voices: streetwise, lyrical, ceremonial, officious, literary, guttural. Some of these voices relate existing texts, or adaptations of texts. The folk song at the beginning, for example, is real (and anonymous); the character Dryden delivers verses from his historical counterpart's poem *Annus Mirabilis: The Year of Wonder 1666*; a numerologist distils a chapter of polemic from Francis Potter's *An Interpretation of the number 666* (1647), and the Duke of York's decree regarding the future plans for the city was adapted from Valentine Knight's annotated map, which proposed a grid-based rebuilding scheme. Elsewhere, characters have been imagined, and historical accounts channelled to give them attitudes and rhetorics that represent a population divergent along class, national, religious and professional lines.

Just as a city is a hullabaloo of voices and needs, the opera bustles with people at variance. Ideologies and habits of thought and action clash. Often selfishness trumps honour; and the powers that usually prevail falter in the face of the fire. This felt familiar. Ideally, we pull together in the face of adversity; but in reality, this is partially scotched by contrary expectations. The London of the Great Fire seemed similar in many respects to the London of today. And indeed, there is a thread of continuity between our own late capitalism and the burgeoning modernity of the 17th-century. The incineration of London marks a point at which the mediaeval city disappears almost entirely at once, to be replaced with new architectural, mercantile and social attitudes. It was a moment of ground clearance that made way for the Age of Reason, the Scientific Revolution and other cultural practices that have sculpted the city that we inhabit today.

Sally O'Reilly

A Note from Richard Salter

Inner Temple has three particular connections to the Great Fire. First, the fire destroyed the buildings that then stood on the western side of the Inn, and was finally put out on the roof of the Inn's Hall. Secondly, the man responsible for extinguishing the fire was the Inn's first Royal Bencher, the Duke of York. Thirdly, as judges of the Fire Court established by the Fire of London Disputes Act 1666 to resolve the many boundary and tenancy disputes that arose after the fire, members of the Inn played a vital part in helping the City to rise from the ashes.

Donald Cryan's vision of an opera to commemorate these historic events could not have been carried forward without the readily-given help of many people behind the scenes. I can only mention a few here: James Conway and Jane-Eve Straughton of English Touring Opera, who gave expert guidance and provided rehearsal space; Sinéad O'Neill, who managed the project so deftly; the Reverend and Valiant Master of the Temple, Robin Griffith-Jones, who encouraged us to use the Temple Church; the Verger, John Shearer; Damaris Brown of Orchid Media; Henrietta Amodio, David Bartlett, and the other staff of the Inner Temple; and Sir Richard Aikens, Carol Butler, Rachel Pearson and Lucy Mackay-Buller of the TMF. I am very grateful to them all, and to all those others, too numerous to mention individually, who encouraged and assisted with this venture.

Finally, I would like to thank Guy Beringer CBE for his help with fund-raising, JM Finn for their sponsorship, and all those Benchers of the Inner Temple and other friends of the TMF who have generously contributed the money needed to turn the idea of this opera into a reality.

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Sofia Larsson

Luke Gledsdale

Catherine Clark

Emma Collins

Charlie Piper

Carol Butler
Lucy Mackay-Buller



Biographies

Raphaela Papadakis *London*

London-born soprano Raphaela Papadakis recently made her professional début at Garsington Opera, which was singled out as the “most attractive solo performance” of the show (Financial Times). Since then, she has performed with the Royal Opera House (cover Nymph, *Orfeo*), Independent Opera (Anna, *Biedermann and the Arsonists*), and the Berlin State Opera (cover Branghien, *Le vin herbé*).

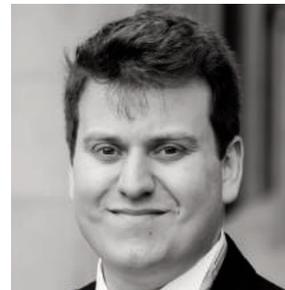


A Samling and CMF Artist, Raphaela has made her recital début at Carnegie Hall, following an Artist Residency at the Banff Centre, Canada. Raphaela is the 1st prize winner of the Mozart Competition, the Clonter Opera and Audience Prizes, and the Maureen Lehane Vocal Award. She studied at GSMD with Janice Chapman, supported by an Independent Opera Voice Fellowship, a Leverhulme Arts Scholarship, the Countess of Munster Musical Trust and JM Finn & Co. She holds a first-class degree in English Literature from Cambridge.

Recent and future engagements include *Pierrot Lunaire* with Multi-Story, Musetta *La bohème* for Vivo D'Arte, Orestilla in Porpora's *L'Agrippina* for Barber Opera, and recitals with Sholto Kynoch, the Gildas Quartet, and Roger Vignoles.

Alessandro Fisher *Law Student*

Born in London, Alessandro read Modern and Medieval Languages at Cambridge University, and was a choral scholar at Clare College. He is a graduate of the Guildhall School of Music & Drama, studying with Iris Dell'Acqua. He appeared with Graham Johnson on BBC Radio 3's Schubert festival in 2012 and went on to win the 2013 Paul Hamburger Song Prize at GSMD and the 2013 Oxford Lieder Young Artists Programme.



He has appeared in oratorio and concert performances across the UK and Europe. Recent engagements include recitals for the Oxford Lieder and London English Song Festivals; *Acis/Acis and Galatea* (Opera Lyrica); *Testo/Il Combattimento di Tancredi e Clorinda* (Wallace Collection); *Bellecour/Vert Vert* (Garsington Opera); *Banquo/Macbeth* (Glyndebourne Jerwood Young Artists Programme); *Don Ottavio/Don Giovanni* (Sinfonia d'Amici); *Satyavan/Savitri*, *Bastien/Bastien und Bastienne* (Operview).

In its 2016 summer season Alessandro understudied the role of Snout in Britten's *A Midsummer Night's Dream* at Glyndebourne. Most recently he was awarded joint first prize in the 2016 Kathleen Ferrier Awards at the Wigmore Hall, London. Forthcoming events include the role of Der Christ in Mozart's *Die Schuldigkeit des ersten Gebots* for the Classical Opera Company in March 2017 at St John's, Smith Square in London.

Gwilym Bowen *Londoners*

Born in Hereford, Gwilym Bowen was a choral scholar at Trinity College, Cambridge, where he graduated with double-first class honours in Music, subsequently studying at the Royal Academy of Music.

His diverse operatic repertoire has included multiple roles in *L'incoronazione di Poppea*, *Il ritorno di Ulisse in Patria* and *Fairy Queen* with the Academy of Ancient Music, as Lysander in *A Midsummer Night's Dream* in Aldeburgh, and he created the role of Tamino in *Be With Me Now* at the Festival d'Aix-en-Provence, with performances at La Philharmonie de Paris, La Monnaie de Munt and the National Opera of Poland.



Concert highlights include acclaimed Evangelists in both Bach passions, Bach cantatas with Masaaki Suzuki, Damon *Acis and Galatea* with the AAM, Mahler *Das Lied von der Erde* with the City of London Sinfonia, Sylph in Rameau *Zaïs* with the Orchestra of the Age of Enlightenment at the Queen Elizabeth Hall, Handel *Messiah*, Bach *Mass in B Minor* and *Johannespassion* arias for Stephen Layton and the OAE.

Upcoming engagements include Handel *Messiah* with the Seattle Symphony Orchestra, two recordings of the *Johannespassion* arias, *Johannespassion* Evangelist for the BBC National Orchestra of Wales under John Butt, and a debut in the English summer opera season.

Aoife O'Sullivan *Londoners*

Aoife O' Sullivan studied at the DIT Conservatory in Dublin with Edith Forrest, before joining the Glyndebourne chorus, where she won the Wessex Glyndebourne Association Prize. She attended the National Opera Studio in London in 2011 and now studies with David Pollard.



Roles at English National Opera include Martian *The Way Back Home* at the Young Vic, Cupid/*Cleonis Medea*, Shining One/ Branch Bearer/*Malice Pilgrim's Progress*, title role (cover) *The Indian Queen* and Sophie (cover) *Der Rosenkavalier*. Other roles include Carrie *Carousel* and Second Niece *Peter Grimes* for Opera North, Gretel *Hansel and Gretel* (NI Opera and Iford Arts), Parasha *Mavra* (Glyndebourne Jerwood Project), Venus *The Judgement of Paris*, Dori *Trofonio's Cave* and Rosina *La Finta Semplice* (Bampton Classisera), Micaëla *Carmen* and Pamina *The Magic Flute*.

Aoife has toured Ireland and America with Irish song including engagements at Carnegie Hall, New York, the Wexford Opera Festival lunchtime series, and at the National Concert Hall, Dublin. She has performed in concert with the RTÉ Concert Orchestra, the BBC Ulster Orchestra and the chorus and orchestra of Opera North.

Andrew Rupp *Duke of York, Dryden, Londoners*

Andrew was born in Canterbury and started singing there as a Cathedral Chorister. He was subsequently a choral scholar at St John's College, Cambridge where he studied Natural Sciences.

In 1996 Andrew made his operatic debut as The Vicar in *Albert Herring* for British Youth Opera. Since then he has sung roles at Glyndebourne, Berlin Staatsoper, English National Opera, Festival d'Aix-en-Provence, Lausanne, Caen, Bordeaux, Toulouse, Paris, Vienna, Aldeburgh and Cardiff.



He has a wide concert and oratorio repertoire and has performed in the UK, USA, Japan, France, Switzerland, Italy and Scandinavia. He performed *The Sea Symphony* at both the Royal Festival Hall and the Forbidden City Concert Hall in Beijing, the work's Chinese debut. He also had the privilege of performing with Pierre Boulez and L'Ensemble Intercontemporain in Paris and Cologne.

He sang *High Priest of Jupiter* in ENO's production of Castor and Pollux and returned there to sing the role of Bosun in *Billy Budd* as well as the title role in *The Bear* for Northern Ireland Opera. This Summer he performed in *Rigoletto* with Nevill Holt Opera and was a soloist in two Proms, including the Last Night. He is a member of the BBC Singers and has sung with the Temple Choir since 1990.

Matt Rogers *Composer*

Matt Rogers is a British composer who has written for and with a host of leading instrumentalists, ensembles and technologists, creating music and installations for concert halls, theatres, galleries and public spaces.

He has received the Paul Hamlyn Foundation Award for Composers and has been Artist in Residence at the Southbank Centre and Tokyo Wonder Site. He was also the first composer to be commissioned by London's Art on the Underground. Previous commissions include *The Virtues of Things* for Royal Opera, Aldeburgh Music and Opera North and Matt is currently collaborating on new work with American chamber orchestra Alarm Will Sound.



Sally O'Reilly *Librettist*

Sally O'Reilly writes for performance, page and video. Recent projects include the novel *Crude* (Eros Press, 2016), the libretto for *The Virtues of Things* (Royal Opera, Aldeburgh Music, Opera North, 2015) and a monograph on Mark Wallinger (Tate Publishing, 2015). She was also co-editor of *Implicosphere* (2003–8) and author of *The Body in Contemporary Art* (Thames & Hudson, 2009). She is currently writer in residence at Modern Art Oxford.



Sinéad O'Neill *Director and Project Manager*

Sinéad O'Neill is delighted to be collaborating with Matt Rogers for the third time, having previously commissioned, produced and directed *The Raven* (Grimeborn 2010, Bestival 2010 and Opera Up Close, 2011) and *On the Axis of this World* (Tête-à-tête, Kings Place, 2014, and The Polar Museum, Cambridge, 2016). She founded Cambridge City Opera to create new opera, and is currently developing *The Barrington Hippo*, inspired by the famous fossilised hippo found at Barrington, in collaboration with The Sedgwick Museum of Earth Sciences.



Sinéad made her BBC Proms debut in 2016 as director of the semi-staging of Glyndebourne's *Il Barbiere di Siviglia* (original production by Annabel Arden). She has been a regular Assistant Director at Glyndebourne since 2009, and in 2017 she will direct the revival of Arden's *Il Barbiere di Siviglia* for the Glyndebourne Tour. Other directing credits include *Susannah* (Carlisle Floyd), *The Pirates of Penzance* (Gilbert and Sullivan), *The Consolations of Scholarship* (Judith Weir), *Fables* (Ivan Moody), and *David and Goliath* (Sam Hogarth).

Sinéad is also a scholar and researcher; her recent publications report on qualitative research into the experience of opera audiences. She is a Trustee of English Touring Opera.

Sinéad's contribution to *And London Burned* is dedicated to Maeve White.

Chris Stark *Musical Director*

Christopher Stark studied at Trinity College, Cambridge, and with Jorma Panula in Finland. As Assistant Conductor for the Glyndebourne Festival and Glyndebourne on Tour, he worked on productions of Britten's *The Turn of the Screw* for which he received the Lefever Award in 2014, Orlando Gough's *Imago* and Mozart's *Die Entführung*. He has worked extensively with English Touring Opera and is looking forward to conducting Mozart's *The Marriage of Figaro* for the company in 2019. Other highlights in opera include Birtwistle's *Down by the Greenwood Side* for Brighton Festival, the staged premiere of Gerald Barry's *La Plus forte* and Britten's *A Midsummer Night's Dream* with Matthew Rose in Aldeburgh.



He is co-Artistic Director with composer Kate Whitley of the Multi-Story Orchestra, and with it has appeared at the Aldeburgh and Brighton festivals as well as at an annual summer orchestral festival in a Peckham Car Park. Their first performance was *The Rite of Spring* in 2011; since then repertoire has included symphonies of Beethoven, Brahms and Sibelius, as well as large-scale 20th-century works such as John Adams's *Harmonielehre* and Andriessen's *De Staat*. He made a critically acclaimed BBC Proms debut with the Multi-Story Orchestra this year, playing a programme of Steve Reich.

Kitty Callister *Designer*

Kitty Callister originally studied Fashion Textile Design at the University of Brighton and spent six years working in the men's tailoring department at Glyndebourne. In 2011 she finished studying an MA in Theatre Design at the Royal Welsh College of Music & Drama. Previous engagements include: set and costume design for *The Rattler* (Mahogany Opera Group), *Macbeth* (Glyndebourne), *The Bear* and *A Dinner Engagement* (Royal Academy of Music), *The Ghost of Morfa Colliery* and *The White Feather* (Theatr na nÓg), *In The Penal Colony* (Shadwell Opera), *Church Parables* (Mahogany Opera), and *The Yellow Sofa* (Glyndebourne On Tour). Costume design engagements include *Wakening Shadows* (Glyndebourne) and *A Time There Was* (Jubilee Opera).



Jelmer Tuinstra *Lighting Designer*

Jelmer graduated from the Theatreschool in Amsterdam with a BA in Technical Theatre Arts. During this course he took an internship as a design technician with the international Dutch company Dogtroep. Further experience was acquired as a light designer with Theatre Company Suburbia and a sound and light designer for the opera *The Flying Dutchman*. After his BA, Jelmer attended the Master Advanced Theatre Practice - Scenography at the Central School for Speech and Drama. Since then he has worked as a light designer and scenographer for several Dutch and English theatre companies.

Luke Gledsdale *Production Manager*

Luke Gledsdale is a freelance Production and Technical Manager working primarily in drama, dance and physical theatre. Alongside this; he works as an Art Director in the Television and Film Industry. Luke trained at Middlesex University, leaving with a BA Hons in Technical Theatre Arts. This is where he co-founded the theatre company Tangled Feet, a theatre ensemble dedicated to devising original, accessible and innovative work. Luke works in the UK and internationally, having toured with theatre to Italy, Egypt, Poland and Romania.

Catherine Clark *Stage Manager*

Trained as a Stage Manager, this is Catherine's second opera with Temple Music. She stage managed *The Fairy Queen* in Middle Temple Hall, November 2014. Catherine predominately works within the TV industry but enjoys working in theatre when given the opportunity.

Emma Collins *Assistant Stage Manager*

A recent Stage Management graduate from Rose Bruford College, Emma is passionate about working in theatre. She has worked on numerous productions including *Robin Hood* at the New Vic Theatre and *A Midsummer Night's Dream* with company Action To The Word.

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