

TESLA

Librettist & Director: **Johnathan Moore**
Composed by: **Stewart Copeland**



Synopsis

After three successful Opera collaborations, **two Electric figures of music theatre** are reunited to Bring to the operatic stage **the Race for Electricity !**

In this **powerfully theatrical** new opera, they will portray Tesla as the radical scientist, inventor, philosopher, prophet and mystic that he was.

His journey from poverty and obscurity to fame and fortune and back again. An inversion of the American Dream.

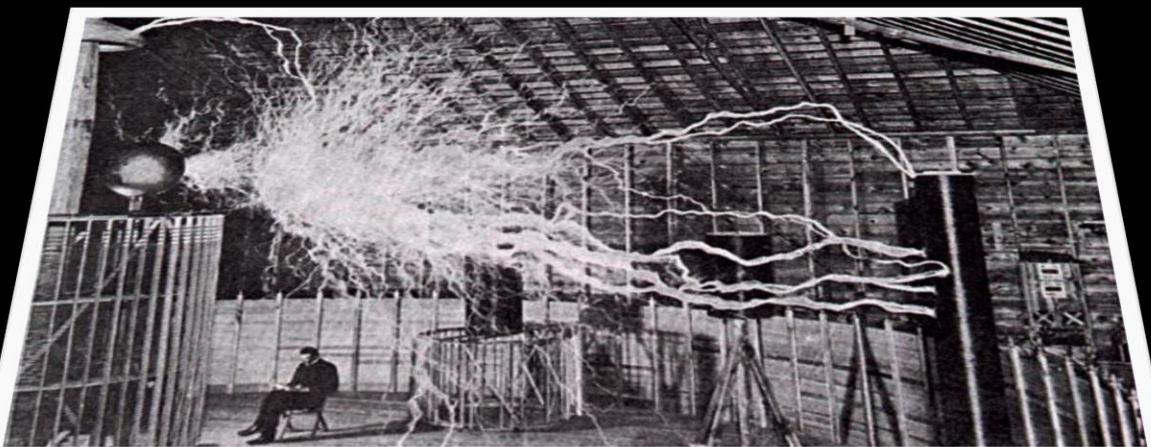
Congruent with his notion of the circularity and concurrence of time, the opera will be **experimenting with time and space** in the dramaturgy and music, reflecting his own understanding of the bends, shapes and repetitions of time itself.

The relationship/ conflict between **Tesla and Edison** will be central . In a sense, they were the Steve Jobs and Bill Gates of their time: one the brilliant marketer and businessman, the other a visionary and "tech guy."

Tesla represents radical, detail oriented genius and Edison a hugely talented inventor but also a shrewd business man and showman who was very much a paradigm of the Laissez Faire, ruthless free market of America at the time. Tesla believing that electricity and power should be free for the good of humanity, Edison seeing it as a source of immense personal wealth. A contemporary example of this polarity being Tim Berners-Lee, British founder of the World Wide Web as we know it today. He decided to give it to humanity free of charge, believing that it was for the good of all, not just his own wealth.

We can see today the fruits of where this split of ideology has taken us. Those that see science and technology as being for the common good, and those who view it as being for the enrichment of the few. We will see in the opera these opposing philosophies embodied by Tesla and Edison.

We will look at his awkward, complex and paradoxical relationships with women. We will focus on his unconsummated love for Society beauty, Katharine MacMahon Johnson. We will discover his belief in the symbiosis of science and mystic spirituality / faith in the Divine. "Science" and "God" being compatible, not mutually exclusive.





“I am part of a light, and it is the music. The Light fills my six senses: I see it, hear, feel, smell, touch and think. Thinking of it means my sixth sense. Particles of Light are written note. O bolt of lightning can be an entire sonata. A thousand balls of lightening is a concert.” – Nikola Tesla

Stewart Copeland

Stewart Copeland has spent more than three decades at the forefront of contemporary music as rock star and acclaimed film composer, as well as in the disparate worlds of opera, ballet, and world and chamber music.

Recruiting Sting and Andy Summers in 1977, Copeland is renowned as the founder of The Police, a band that became a defining force in rock music from the '80s through to the present day. His career includes the sale of more than 60 million records worldwide, and numerous awards, including five Grammy awards.

Recipient of the Hollywood Film Festival's first Outstanding Music in Film Visionary Award, a Grammy nominee for his 2005 CD *Orchestra*, and a 2003 inductee to the Rock and Roll Hall of Fame, Copeland has been responsible for some of the film world's most innovative and ground breaking scores. His numerous film scores include Oliver Stone's *Wall Street*, the seminal score for the Golden Globe-nominated soundtrack for Francis Ford Coppola's *Rumble Fish*, the score for Bruno Barreto's Oscar-nominated *Four Days in September* and his Emmy nomination for the Showtime pilot and series *Dead Like Me*. His work in television includes contributions to *The Equalizer*, *Babylon V*, and most recently *Desperate Housewives*. He also scored the blockbuster hit video game 'Spyro'.

The rise, subsequent success, and ultimate demise of The Police over an eight-year period were all recorded and kept as a video diary in 8mm film by Copeland. That diary became the film *Everyone Stares: The Police Inside Out*, which premiered at the Sundance Film Festival and debuted on the Showtime network.

Between international performances of his many orchestral works, Stewart has also presented the highly rated "On Drums – Stewart Copeland !" for BBC 4 and is already filming a new 3 one hour documentary series for them, called "What Is Music" to be broadcast later this year.

Johnathan Moore

A London based, multi award-winning British/ Irish actor, published playwright, librettist and director, Jonathan Moore has worked at the leading venues in Britain and internationally: Royal Shakespeare Co, English National Opera, La Fenice Venice, National Theatre, West End, Shakespeare's Globe, Royal Opera House, BBC TV and Radio, Almeida, Donmar, Arcola, The Gate, La Fenice Venice, Chicago Opera Theatre, Savannah Festival, Munich Biennale, and pioneering site specific work including a converted slaughterhouse in Zaragoza, Spain, A Crane factory in Munich, and in the eighties squatted a performance space with experimental Industrial band, Test Dept under old disused Railway arches at London Bridge (these performances raided by the Police) and many more. He is a regular contributor to BBC tv and Radio arts discussion programmes. He has been a guest speaker at the Oxford University Union and the London School of Economics. He has been on the front cover of Time Out, a Who's Who entrant for over ten years, and was invited by the Royal Academy of Dramatic Art to be on the Artistic Advisory Committee.

He has directed premiere operas by, and had very enjoyable close collaborations with, Henze, Schnittke, Turnage, Muller-Wieland, MacMillan, Nyman, Copeland, Einaudi among many others. He has worked with artists as diverse as Stewart Copeland, Joe Strummer of The Clash, punk band Killing Joke, violin virtuoso Daniel Hope, Jazz legend Uri Caine, reggae star Eddie Grant and Industrial band Test Dept.

He directed (and co-wrote the libretto for) the world Premier opera of "Greek" by Mark Anthony Turnage (Munich Biennale and ENO) which received an Olivier Award nomination and Best Libretto Award, Munich Biennale. He also co-directed the BBC Film version, winning the Royal Philharmonic Society Award and a MIDEM award at Cannes. The Scottish Opera production played at BAM in November 2018. This was seen at BAM Next Wave Festival in December 2018. He recently directed a universally acclaimed 30th Anniversary production of "Greek" for the Arcola Grimeborn Festival, London.

AWARDS Include: Royal Philharmonic Society Award, Best Director Award, Munich Biennale, Best Libretto Award, Munich Biennale, Two Edinburgh Festival Fringe First Awards, An Olivier Award and Manchester Evening News nominations. He was Runner up for the Verity Bargate Award for best play. Future plans include a theatre project with Ludovico Einaudi at Palermo, a production of his play "Inigo" in Spanish at Mexico , developing two new musicals and two new operas, writing the libretto and directing a large scale piece composed by Stewart Copeland for Germany 2020.

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