

Edinburgh Festival Society

Review 2002



Edinburgh
International
FESTIVAL



The Edinburgh International Festival's objectives are:

To promote and encourage arts of the highest possible standard

To reflect international culture in presentation to Scottish audiences and to reflect Scottish culture in presentation to international audiences

To bring together a programme of events in an innovative way that cannot easily be achieved by other organisations

To offer equal opportunity for all sections of the public to experience and enjoy the arts, and thus encourage participation through other organisations throughout the year

To promote the educational, cultural and economic well-being of the city and people of Edinburgh and Scotland

History

The Edinburgh International Festival is one of the most important cultural celebrations in the world. Established in 1947 in the aftermath of a devastating world war, the founders believed that the Festival should enliven and enrich the cultural life of Europe, Britain and Scotland and 'provide a platform for the flowering of the human spirit'. From the beginning, the Festival has presented programmes of classical music, opera, theatre and dance of the highest possible standard, involving the best artists in the world.

Over the years a number of other festivals have grown up around the International Festival. Most notably, in July and August the Edinburgh Festival Fringe, the Military Tattoo, and Book, Film, Jazz and Mela Festivals take place, but festival events have now been expanded into other times of the year with the Hogmanay Festival and the Science and Children's Festivals. From its very inception the Festival's founders recognised the role the Festival could play in the regeneration of the country's economy. Edinburgh's festivals are now of substantial economic benefit to Edinburgh and to Scotland as a whole: in 1997 this impact was assessed as generating £125 million of expenditure in Edinburgh, and sustaining the equivalent of nearly 4,000 jobs across Scotland.

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Edinburgh goes on providing rare and special performances by rare and special performers

The New York Times



Once again the Edinburgh International Festival attracted audiences from around the world to our beautiful city, as well as playing to a large and enthusiastic local audience. The Festival's production of *Parsifal*, staged in association with the Salzburg Easter Festival, was a particular highlight, as was a series of concerts aimed at attracting new audiences to classical music – the Royal Bank £5 Nights.

My thanks go to everyone whose contribution makes this Festival such a success: to our ticket buying customers; to the corporate supporters and donors who made a magnificent contribution of over £2.44 million; to our public sector partners, the City of Edinburgh Council and the Scottish Arts Council; to members of Festival Council and Brian McMaster and his team, and last but not least, to the wonderful artists who entertained us so well.

I would also like to thank Mike Hathorn, who stood down as financial advisor to the Society after an association stretching back many years and Christine Matthews-Sheen, who left us in September 2002, and who as the first Director of The Hub helped to establish the business on a firm footing. On a more somber note, I would like to pay tribute to Viscount Younger of Leckie, who sadly passed away in January 2003. He was a great friend to the Festival, both in his professional and his personal life, and served as Council member from 1989 until 1996. Finally, my congratulations go to Brian McMaster, who was knighted in the New Year's Honours list for his services to the Edinburgh International Festival.

A handwritten signature in orange ink that reads "Eric Milligan". The signature is written in a cursive, flowing style.

The Rt Hon Eric Milligan

Lord Provost of the City of Edinburgh (1996 to 2003)

Festival Director's Review



The 2002 Festival provided me with some of the most exhilarating, nail-biting, challenging and memorable moments in my time as Festival Director. The programme was one of the most ambitious we have ever staged; it included our own major new production of Wagner's *Parsifal*, twenty five additional concerts planned to attract a new audience to classical music, a Festival production of a new play by Jon Fosse in an international collaboration and a dance programme which included a survey of the six main forms of Indian Classical Dance and site specific dance installations at the College of Art.

It was a complex programme which placed huge demands on the Festival's staff; that it was delivered smoothly and successfully is a tribute to the professionalism and hard work of them all.

Parsifal opened the Festival; conducted by Claudio Abbado and directed by Peter Stein with a wonderful international cast, this was produced by us in conjunction with Salzburg's Easter Festival. It was both the highest earning and most expensive event in the history of the Festival, and attracted visitors from around the world. The Royal Bank £5 Nights was a major audience development project which aimed to attract a new audience to classical music through presenting concerts in a new way. It succeeded beyond our wildest expectations. One of the lasting memories of the 2002 Festival for me will be of watching large and enthusiastic crowds of people turning up at the Usher Hall just a few minutes before each concert, and then the electric excitement and absolute concentration inside the hall.



The dance programme in 2002 was particularly diverse. Boris Charmatz and EDNA produced an extraordinary event at the College of Art which brought together dance, art installations and film. Boris also created a video installation in the Dunard Library at The Hub which played on the hour every hour throughout the Festival to one person at a time – possibly the most exclusive event we've ever staged! Emilio Greco|PC brought two remarkable works, and Jan Fabre's version of *Swan Lake* for The Royal Ballet of Flanders drew large audiences to The Edinburgh Playhouse. A season of Indian Classical Dance filled the Royal Lyceum Theatre for six performances. I was particularly pleased at the diversity of the audience for this and a night of Indian Raga; we will aim to build on this in the future.

Income from sponsorship and donations rose dramatically, largely due to money raised for the exceptional projects mentioned in my introduction. Proof, if it were needed, that a stable base of core funding enables the Festival to plan and programme to attract major projects and the additional funding to go with them.



Audience satisfaction with the programme, measured by research, was very high. Income from ticket sales did not increase significantly on last year, due to the policy of very inexpensive pricing for the new events. A full report on audiences and reactions to the Festival can be found on the following pages.

2002 saw the real value of public sector subsidy for the Edinburgh International Festival restored to 1994 levels – the culmination of a long campaign by the Society, on which I have reported in previous annual reviews. Both the City of Edinburgh Council and the Scottish Arts Council, with special new funding made available by the Scottish Executive, gave significant increases. My thanks go to all three organisations, whose support is vital to us, enabling us to continue to deliver Festivals of the quality, scope and diversity that we achieved this year.

The city's major venues are vital to the delivery of a first class festival. We are enormously encouraged by

the recently announced plans for phase two of the refurbishment of the Usher Hall, and also by plans to initiate major improvements to the King's Theatre. I would like to thank the managers and trustees of all our venues for their enthusiastic collaboration with the Edinburgh International Festival.

Finally I would like to thank Eric Milligan for his leadership of Festival Council and support of the Edinburgh International Festival throughout his terms of office as Lord Provost.

Brian McMaster

Festival Director and Chief Executive

1 Brian McMaster
Photo: Clare Arron

2 Parsifal
Supported by
Dunard Fund and the Edinburgh
International Festival Endowment Fund
Photo: Douglas Robertson

3 Statuts
Supported by the Institut
Français d'Ecosse
Photo: Stéphanie Jayet

4 Conjunto di NERO
Supported by the Italian Cultural
Institute, Edinburgh
Photo: Douglas Robertson

5 Esa-Pekka Salonen
Los Angeles Philharmonic
Photo: Jacob Fossell

6 Indian Classical Dance
Supported by the Indian Council for
Cultural Relations and Visiting Arts
Photo: Douglas Robertson

Overview of Business

How we operate

The Edinburgh Festival Society is a charitable company, and is the legal entity responsible for the Edinburgh International Festival. The Festival's headquarters building, The Hub, is operated by a wholly owned subsidiary of the Society.

The Edinburgh International Festival presents music, theatre, opera and dance in six major theatres and concert halls and a number of smaller venues in Edinburgh over a three week period in late summer each year. The key venues used are the Usher Hall (capacity 2,300), the Edinburgh Festival Theatre (capacity 1800), The Edinburgh Playhouse (capacity 2,900), the King's Theatre (capacity 1300), the Royal Lyceum Theatre (capacity 650) and The Queen's Hall (capacity 920).



The Hub

The Hub is the headquarters building of the Festival, and is operated by Edinburgh Festival Centre Ltd, a wholly owned subsidiary of the Edinburgh Festival Society. A popular visitor attraction in its own right, The Hub opened in 1999, and welcomed its two millionth visitor in 2002. The Hub is the venue for a wide range of Festival related community and education events, detailed elsewhere in this review, as well as some performances during the Festival. Business centres within The Hub include Cafe Hub, the Hub Shop and Hub Tickets, which sells tickets for a wide range of festivals and events, as well as for the Edinburgh International Festival.

The Hub was one of the main venues for the Bank of Scotland Edinburgh Jazz and Blues Festival 2002, hosted Hogmanay events, and hosted box office and information facilities for the Fringe, Book and Film Festivals in August.

The Hub also hosts events for a wide range of public sector, corporate and private clients, including conferences, banquets, wedding receptions and meetings.

As main sponsor of The Hub, Bank of Scotland support is crucial to ensuring that this wide range of activity is maintained and developed.

Visit www.eif.co.uk/thehub for a virtual tour.

To book a function at The Hub contact Morag Fraser on 0131 473 2096



All artists and companies in the Festival appear at the invitation of the Festival Director. As the sole promoter of the event, the Festival's budget covers all of the costs associated with delivering the programme including artists' fees, travel, venue hire and promotion of the event.

Artists and companies who wish to be considered for inclusion in the Festival should send full details, including performing dates and video if available, to the Director, EIF, The Hub, Castlehill, Edinburgh EH1 2NE.

In addition to mounting the annual three week programme of events, the Festival has a year round programme of education and outreach work, aimed at all ages from primary schools to adults. Details of this programme can be found on page 10 of this review.



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1 The Hub exterior

2 Buffet
Photo: Steve Glyn-Jones

The International Festival's use of public money to make such exciting artistic events available so cheap is one of the best adverts for arts funding I've heard of

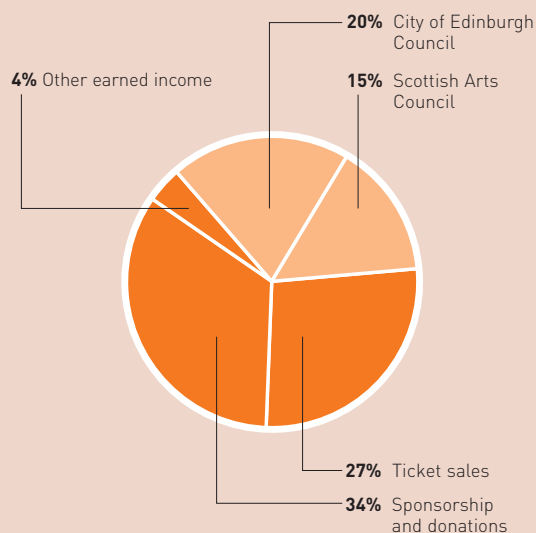
Three Weeks

Where the money comes from

The total cost of the 2002 Edinburgh International Festival was £7.6 million.

65% of the Festival's income was generated through earned income.

35% of the Festival's income came from public sector grants.

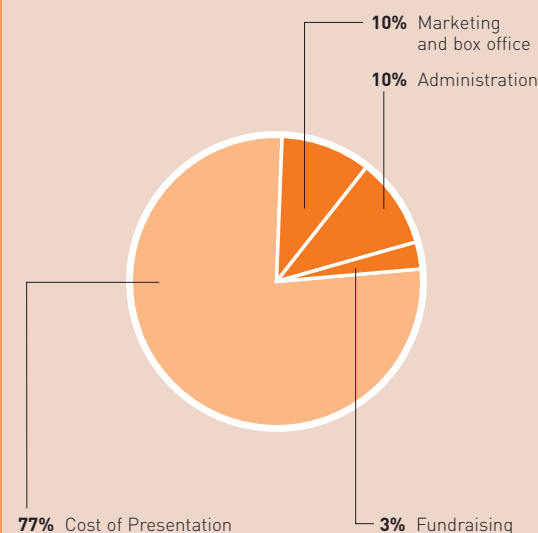


How the money was spent

77% of the Festival's expenditure went directly to paying for presentations.

10% was spent on marketing the event and ticketing.

10% was spent on administering the operation of the event, 3% was spent on fundraising.



Statutory Accounts

The statutory financial statements and report of the Directors for the year ended November 2002 were signed by the Lord Provost and Mr Jim Stretton, on behalf of the Festival Council, on 12 May 2003 and delivered to the Registrar of Companies following the Annual General Meeting. The statutory financial statements have been reported on by PricewaterhouseCoopers LLP, registered auditors, who gave an unqualified opinion.

Full copies of the statutory accounts can be obtained from the Secretary, Edinburgh Festival Society, The Hub, Castlehill, Edinburgh EH1 2NE.

Festival Facts

... an incomparable asset from which the whole nation benefits

Scotland on Sunday

The 2002 Festival presented 184 performances.

Total attendance at events was over 400,000 people.

In addition, 4,142 adults and children attended 106 education and outreach events throughout the year.

Ticket sales income was £2,349,594 (including VAT).

More than 2,400 artists from more than 20 nations took part in the Festival.

The Festival made more than 350 different flight arrangements, from individual bookings to groups of more than 150.

Over 12,000 room nights in Edinburgh were booked for Festival artists – about one third more than in previous years.

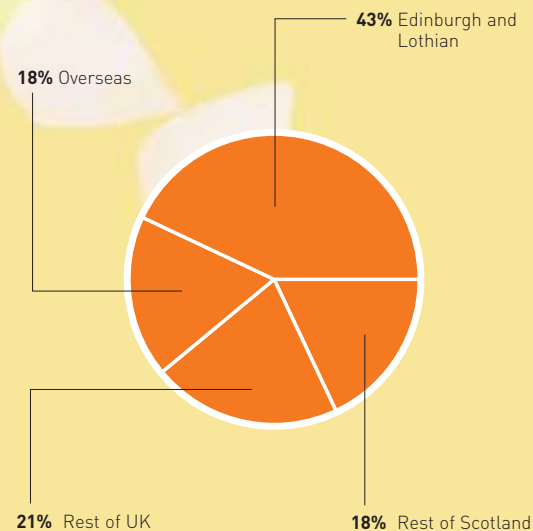
Where the Festival audience came from*

43% of audience came from Edinburgh and the Lothians

18% came from the rest of Scotland

21% came from the rest of Britain

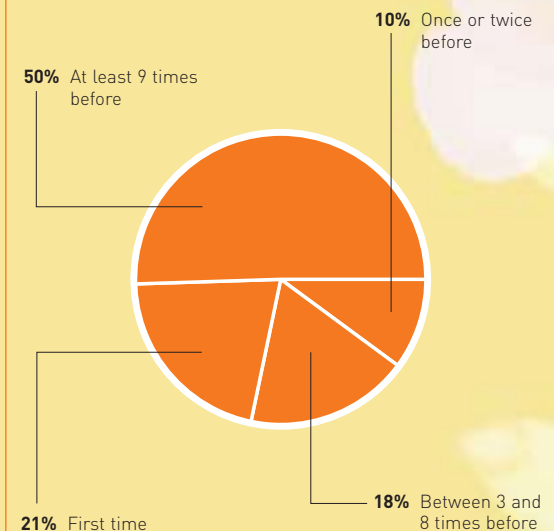
18% came from overseas



How many Festivals have people attended before?*

21% of the audience attended the Festival for the first time.

The Festival is also very successful at attracting repeat visits, with 50% having attended at least 9 times before, 18% having been between 3 and 8 times and 10% once or twice before.



* 2002 Festival Audience Survey, conducted by The Audience Business on behalf of EIF via face to face interviews at Festival performance.

More than just a bargain... an ideal opportunity to broaden my musical horizons... Worth taking a chance on and possibly being completely blown away

The List (on the Royal Bank £5 Nights)

Festival Visitors*

Of survey respondents who didn't live in Edinburgh, 51% were on an independent holiday, 26% were visiting for a day or less. 13% were visiting friends and relatives, and 6% were on a business trip.

Visitors stayed in the city an average of 8.7 nights.

36% of visitors spent an average of 3.6 additional nights on holiday elsewhere in Scotland

80% of visitors came to Edinburgh either specially for the International Festival (59%), or it was a very important part of their decision to visit Edinburgh (21%).

Culture Vultures*

Festival audiences attend a lot of EIF events – an average of 7.7 per person. 56% of the EIF audience also went to Fringe events, 36% to the Book Festival and 20% to the Film Festival.

Happy Customers*

The Festival achieves very high satisfaction ratings, with 88% of customers rating their experience as either excellent or very good.

The Festival and the Media

The Edinburgh International Festival attracts massive coverage from media around the world. Over 400 journalists from more than 25 countries visited the Festival press office in August, and many more covered the event through previews and phone interviews.

BBC Radio 3 broadcast 52 EIF concerts, with many of them also broadcast on the BBC Radio 3 website. BBC Four televised five EIF performances in their entirety – *Variety* by Douglas Maxwell, Wagner's *Siegfried*, one concert from the Usher Hall and two from the Bank of Scotland Queen's Hall Series.

Royal Bank £5 Nights

The Royal Bank £5 Nights was a series of 25 late night classical music concerts at the Usher Hall, each programmed to give a first time or casual attender a world class experience of the artform.

All seats were £5, unreserved, with guaranteed availability on the door. Ease of access and availability of tickets was akin to going to the cinema. Booking opened in mid July – months after the rest of the EIF programme.

The late evening start time of 10.30pm, the running time of just an hour, the promotional campaign, the low ticket price and the availability of tickets on the door were all aimed at encouraging a more casual and spontaneous approach to concert-going.

The series was a huge success. 23,693 people attended (double the target figure) and there was massive media coverage. Research showed that the series attracted a considerably younger audience than other EIF classical music events. An average of 421 people a night (nearly half of the audience) bought tickets on the door, or on the day of the performance.

45% of the audience for these concerts had not booked for music or opera at the EIF before.

The results of this initiative will be used to inform future planning and marketing decisions at the Festival.

Sponsorship and Donations

The 2002 Edinburgh International Festival was remarkable in a number of ways, in particular the presentation of two exceptional projects which helped to attract record income from sponsorship and donations, up 40% compared to 2001.

Each and every contribution is vital in maintaining the quality and character which ensures that the Edinburgh International Festival continues to be regarded as 'the internationally-envied jewel in the crown of Scottish culture' The Sunday Herald.



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The Festival gratefully acknowledges support from all those listed on these pages and, while space does not allow full details of each association to be given, it is appropriate to highlight our gratitude for three special collaborations in 2002:

The production of *Parsifal* co-produced with the Osterfestspiele, Salzburg was made possible by two outstanding grants from Dunard Fund and the Edinburgh International Festival Endowment Fund without which the production would not have been possible.

this production epitomises the extraordinary achievements of Edinburgh Festival director Brian McMaster *The Guardian*

The Royal Bank £5 Nights exceeded all expectations in attracting new and wider audiences at 10.30pm each night of the Festival. The Royal Bank of Scotland's investment in this initiative was widely credited in the press.

grateful thanks to the Royal Bank of Scotland for providing the wherewithal *The Daily Telegraph*

The above are but examples of the many ways of collaboration offered by the Festival to a range of partners without whom it would not be possible to stage the Festival.

Sponsorship of specific events of unsurpassed quality in the Festival provides a high profile for Scottish, British and international businesses. Despite a difficult economic climate, all major businesses associated in 2001 continued and, in many cases, increased their involvement with the Festival in 2002, in exchange for real commercial benefits. Corporate Membership of the Proscenium Club provides a general association across three weeks and all art forms in the Festival. 2002 welcomed six new members: AEGON UK plc, British Energy, Computacenter, EDI Group, Shell and Stewart Ivory.

Non-commercial support in the form of donations from Trusts and Foundations and individuals has made a major contribution. More trusts supported the Festival than ever before. Support is welcomed towards specific projects or the general funding of the Festival through donations of cash or shares or a legacy. Commitments may be made towards the coming Festival or to give long term security through the Edinburgh International Festival Endowment Fund. The Edinburgh International Festival Muses, through which individuals show their support of the Festival's work, continues to make a significant impact. Their contribution in 2002 enabled Festival audiences to enjoy Stuart MacRae's violin concerto and Olivier Messiaen's *Turangalila-symphonie* performed by the Orchestre National de Lyon.

1 The Turn of the Screw
Sponsored by ScottishPower
Photo: Douglas Robertson

3 Luminous
Supported by Visiting Arts
Photo: Douglas Robertson

2 Siegfried
Sponsored by Bank of Scotland
Photo: Bill Cooper

4 Swan Lake
Sponsored by Standard Life
Photo: Douglas Robertson

Grants**Principal Supporters****Dunard Fund****Edinburgh International Festival Endowment Fund****Sponsors**
Capital solutions...
document solutions for business
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Edinburgh Military Tattoo

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Trusts and Foundations

Abbey National
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Dogs for the Blind
The Bacher Trust
The Binks Trust
The Britten Estate Limited
The Canada Council
for the Arts
Cruden Foundation
Limited

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Affairs and International
Trade, Canada
The Peter Diamand Trust
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The Evelyn Drysdale
Charitable Trust
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The Great Britain Sasakawa
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J Martin Haldane's
Charitable Trust
The Hamada Edinburgh
Festival Foundation
Miss K M Harbinson's
Charitable Trust
The Earl of Harewood's
Charitable Settlement
The Hellenic Foundation
The Hobart Trust
The Hope Scott Trust
The Inches Carr Trust
Indian Council for Cultural
Relations
Institut Français d'Ecosse
The Italian Cultural
Institute, Edinburgh
Eda, Lady Jardine
Charitable Trust
The Lynn Trust
The Nancie Massey
Charitable Trust
N S Mcfarlane
Charitable Trust
Miss Helen Isabella
McMorran Charitable
Settlement
The Negaunee Foundation
The Alexander S. Onassis
Public Benefit Foundation
The Oppenheim Foundation
P F Charitable Trust
Risk Charitable Fund
Royal Netherlands Embassy
Royal Norwegian Consulate
General, Edinburgh
Royal Norwegian Ministry
of Foreign Affairs, Oslo
The Russell Trust
The Stevenston
Charitable Trust
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Charitable Trust

Thirkleby Trust
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Edinburgh
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Helen Winchester

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**Edinburgh International
Festival Muses –
Platinum Supporters**

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Richmond
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Iain Somerville
Mr Jim & Mrs Isobel Stretton
Andrew & Becky Swanston
Mr Hedley G Wright

Education and Outreach Work

The Festival's work in the local community continues around the year, with a wide range of events for children and adults. We offer high quality experiences using the Edinburgh International Festival's unique access to Festival artists, linking projects to Festival events.

Pupils from twenty Edinburgh primary schools (11 year olds) participated in Classical Indian Dance Workshops during Spring 2002. The children learned about the language of dance, its meanings and cultural importance as well as trying out some movements and joining in a simple dance.

I liked watching Shantala and the musicians. I loved watching the stories with the hand gestures.

P7 pupil Preston Street School

The Surrogate Cities Education Project was created around Heiner Goebbels' *Surrogate Cities*, which uses texts and sampled sounds to explore the complexities of the city. Secondary school pupils, working with a writer and a photographer, took the music as inspiration to create their own work about the city. Their photographs and creative writing were then mounted in an exhibition held in Cafe Hub in September 2002. They also attended the concert in the Festival.

It really was fantastic to see our own work on public display. We were all really excited to think that all sorts of people from Edinburgh and visitors from all over the world would be able to see our visions of our city.

S6 pupil, Broughton High School

The people that were helping us made me realise that I can write well when I am given inspiration.

S5 pupil, Drummond Community High School



Actress and educator Joan MacIntosh and her collaborator Kate MacPherson led a series of drama workshops for twenty primary and secondary schools in the autumn. The workshops encouraged the use of improvisational skills and nurtured a process in which each student explored their individual creative expression.

Great experience. Wonderful venue. They were very impressed that the two leaders had come from America to work with them. Good opportunity for students who get overlooked in class to shine.

Teacher, Drummond Community High School

During the Festival 100 school pupils who attended a performance of *Luminous*, choreographed by Saburo Teshigawara, at the Playhouse also received an education pack. Twenty five young people from the Royal Blind School in Edinburgh attended a workshop and a performance by the Gustav Mahler Jugendorchester.

The programme development team also offers local people the opportunity to participate as extras in EIF performances. 2002 was a particularly busy year, with 129 community performers appearing on Festival stages.



A year round programme of Festival related courses and study days for adults is now well established at The Hub. In the spring there were six weekend events including Sound Composition with Pippa Murphy, Voices and Faces with Tom McGrath and study days on *Parsifal* and *Siegfried*. The Festival also collaborated with the Office of Lifelong Learning at the University of Edinburgh, hosting a series of more general courses in the autumn of 2002.

The Festival has joined with the Institute of Advanced Studies in the Humanities at the University of Edinburgh to establish a Festival Creative Fellow. The 2002/3 Fellow is Douglas Maxwell.

The Festival Council

The Edinburgh Festival Society is a charitable company limited by guarantee of its members and is the legal entity responsible for the Edinburgh International Festival. It is open for anyone to join the Society on payment of an annual membership fee. Details available from the Company Secretary at the address below.

Patron

Her Majesty The Queen

Honorary Secretary

Mr Tom Aitchison,
Chief Executive City of Edinburgh Council

The Festival Council

The Festival Council, whose members are the Directors of the Company, administers the affairs of the Festival Society. Those members are drawn from a wide representation of local interests, some nominated by the City Council and other bodies, some elected by the Festival Society members. Council meets five times each year. The Executive Committee meets with the Festival Director and senior executives, as the business of the Society requires. The members of Council who serve on the Executive Committee discharge the functions of an Audit Committee and a Remuneration Committee.

Members of Council

The Rt Hon Eric Milligan,
Lord Provost of the City of Edinburgh – Chairman
Mr James Stretton* – Depute Chairman
Cllr Donald Anderson (resigned 28 January 2002) *
Sir Peter Burt
Cllr Lezley Cameron
Cllr Steve Cardownie (appointed 2 May 2002)*
Mr Graham Duffy (appointed 20 Jan 2003)
Cllr Brian Fallon
Cllr Ken Harrold (appointed 2 May 2002)
Mrs Carol Colburn Hogel
Mr Shan Khan (appointed 22 July 2002)
Mr Des Loughney
Mr Donald MacDonald CBE*
Mr David McLellan (appointed 17 June 2002)
Dr James MacMillan (resigned 17 June 2002)
Cllr Elizabeth Maginnis (resigned 2 May 2002)
Mr Bill Main (resigned 21 October 2002)
Cllr Alastair Paisley*
Mr Ralph Parkinson
Mr Philip Riddle
Mr Ian Russell
Prof Joan Stringer CBE*
Cllr Elizabeth Wardlaw*

* Members of Executive Committee

All of the Members of the Festival Council are directors of Edinburgh Festival Society and Edinburgh Festival Centre Limited. Sir Brian McMaster is a director of Edinburgh Festival Centre Limited. Mr James Stretton and Sir Brian McMaster are directors of Edinburgh International Festival Limited. Mr James Stretton and Mr Adrian Trickey are directors of Hub Events Limited.

Management and Advisers

The Festival Director and Chief Executive, who is appointed by the Festival Council, is responsible for planning and executing the programme of each year's Festival and for the management of the Festival's financial and administrative affairs. He is assisted by an executive team of 5 directors, 21 permanent staff and over 200 temporary staff.

Festival Director and Chief Executive

Sir Brian McMaster CBE

Company Secretary and Administrative Director

Adrian Trickey

Marketing and Public Affairs Director

Joanna Baker

Director of The Hub

Christine Mathews-Sheen (resigned 6 September 2002)
Tom Mulhearn (appointed 4 November 2002)

Sponsorship and Development Director

Nichola Pritchett-Brown

Associate Festival Director

James Waters

Legal Adviser

Ewan Easton WS, Maclay Murray & Spens

Auditors

PricewaterhouseCoopers LLP

Bankers

The Royal Bank of Scotland plc

Registered Office

The Hub, Castlehill, Edinburgh EH1 2NE

Registration Number

24766

Registered Charity Number

SC004694

Edinburgh International Festival The Hub Castlehill
Edinburgh EH1 2NE Tel 0131 473 2099.

Fax 0131 473 2002 Box Office 0131 473 2000

www.eif.co.uk Email: info@eif.co.uk

The Festival would like to thank the following artists who replaced colleagues in Festival performances. Raja and Radha Reddy performed Kuchipudi in the Indian Classical Dance series, George Hicks took the role of Miles in *The Turn of the Screw*, Angela Hewitt performed Bach's Goldberg Variations in the Royal Bank £5 Nights series, Andrea Molino conducted *Surrogate Cities* and Michelle DeYoung and Kevin Murphy performed in the Bank of Scotland Queen's Hall series on Saturday 17 August. The lighting designer of *Siegfried* was Peter Mumford. All other cast details are as published in the 2002 Festival brochure.

Opera

Mon 12, Thu 15 & Sun 18 August

Parsifal

Wagner

Directed by **Peter Stein**

Conducted by **Claudio Abbado**

Made possible by *Dunard Fund* and the *Edinburgh International Festival Endowment Fund*.

Wed 14 August

Maria Stuarda

Donizetti

Concert performance

Scottish Chamber Orchestra

Conducted by **Sir Charles Mackerras**

Sponsor: *Scottish Life*

Sun 18 August

Edipe

Enescu

Concert performance

BBC Scottish Symphony Orchestra

Conducted by **Cristian Mandeal**

Supported by *The Stevenston*

Charitable Trust

Fri 23, Sun 25 & Mon 26 August

The Turn of the Screw

Britten

Directed by **Luc Bondy**

Conducted by **Daniel Harding**

Sponsor: *ScottishPower*

Sun 25, Wed 28 & Sat 31 August

Siegfried

Wagner

Scottish Opera

Directed by **Tim Albery**

Conducted by **Richard Armstrong**

Sponsor: *Bank of Scotland*

Thu 29 - Sat 31 August

Oedipus Rex with Symphony of Psalms

Stravinsky

Canadian Opera Company

Directed by **François Girard**

Conducted by **Richard Bradshaw**

With support from the Canada

Council for the Arts and the

Department of Foreign Affairs

and International Trade, Canada.

Sponsor: *The Royal Bank of Scotland*

Theatre

Mon 12 - Sat 17 August

Variety

By Douglas Maxwell

Directed by **Ben Harrison**

Grid Iron Theatre Company

Sponsor: *Lloyds TSB Scotland*

Sun 18 August

Johnny Beattie

Mon 12 - Sat 17 August

The Girl on the Sofa

By Jon Fosse

English version by David Harrower

Directed by **Thomas Ostermeier**

A co-production between the

Schaubühne Theatre, Berlin and

the Edinburgh International Festival.

Supported by *The Hamada Edinburgh Festival Foundation*

Wed 14 - Fri 16 August

Pritham Chakravarthy

Tue 20 - Thu 22 August

Macbeth

By William Shakespeare

Adapted and directed by

Alize Zandwijk

Ro Theatre, Rotterdam

Sat 24, Mon 26, Tue 27,

Thu 29 & Fri 30 August

The Blind

By Maurice Maeterlinck

Directed by **Denis Marleau**

Théâtre Ubu, Montreal

Thu 29 - Sat 31 August

Maria Stuart

By Friedrich Schiller

Directed by **Andrea Breth**

Burgtheater, Vienna

Thu 29 - Sat 31 August

La Cuisine (The Kitchen)

By Mladen Materic

and Peter Handke

Directed by **Mladen Materic**

Théâtre Tattoo, Toulouse

Music

Sun 11 August

The Opening Concert

Philharmonia Orchestra

Conducted by

Christoph von Dohnányi

Lutoslawski, Berlioz

Sponsor: *Scottish & Newcastle plc*

Mon 12 August

Faust Symphony

Beethoven, Liszt

Royal Scottish National Orchestra

Conducted by

Gennadi Rozhdestvensky

Sponsor: *BT Scotland*

Tue 13 August

Piazzolla Quintets

Thu 15 August

Orpheus Chamber Orchestra

Richard Goode Piano

Ives, Mozart, Mendelssohn,

Stravinsky

Fri 16 August

Orpheus Chamber Orchestra

Richard Goode Piano

Kodály, Mozart, Honegger, Brahms

Sat 17 August

Ian Bostridge, Belcea Quartet, Julius Drake

Fauré, Vaughan Williams, Schubert

Mon 19 August

Tchaikovsky Symphony Orchestra of Moscow Radio

Tchaikovsky, Shostakovich

Conducted by **Vladimir Fedosseyev**

Supported by *The Bacher Trust*

Tue 20 August

Gustav Mahler Jugendorchester

Bartók, Ravel, Debussy

Conducted by **Claudio Abbado**

Sponsor: *NEC*

Wed 21 August

Tchaikovsky Symphony Orchestra of Moscow Radio

Tchaikovsky, Rachmaninov

Conducted by **Vladimir Fedosseyev**

Thu 22 August

Orchestre National de Lyon

MacRae, Messiaen

Conducted by **David Robertson**

Supported by the *Edinburgh*

International Festival Muses

Fri 23 August

Chamber Orchestra of Europe

Bach, Janáček, Schumann, Bach

András Schiff Piano / Conductor

Sponsor: *IBM*

Sat 24 August

Chamber Orchestra of Europe

Bach, Janáček, Schumann, Bach

András Schiff Piano / Conductor

Sun 25 August

Jephtha

Handel

Scottish Chamber Orchestra

Conducted by **Sir Charles Mackerras**

Supported by a bequest from

Miss Vera Helen Winchester

Mon 26 August

Royal Scottish National Orchestra

Mozart, Paganini, Rossini

Conducted by **Carlo Rizzi**

Tue 27 August

Richard Goode, Marcia Weinfeld

Bach

Tue 27 August

Los Angeles Philharmonic Orchestra

Sibelius, Mahler

Conducted by **Esa-Pekka Salonen**

Supported by *Dunard Fund*

Wed 28 August

Los Angeles Philharmonic Orchestra

Prokofiev, Stravinsky, Ravel

Conducted by **Esa-Pekka Salonen**

Supported by *Dunard Fund*

Thu 29 August

Richard Goode

Mozart, Debussy, Beethoven, Schubert

Supported by *Dunard Fund*

Fri 30 August

Surrogate Cities

Goebbels

BBC Scottish Symphony Orchestra

Conducted by **Andrea Molino**

Sat 31 August

Saint Ludmila

Dvůřák

Royal Scottish National Orchestra

Conducted by **Jiří Bělohlávek**

Sponsor: *Scottish Widows*

Sat 31 August

Bank of Scotland Fireworks Concert

Scottish Chamber Orchestra

Musorgsky

Conducted by **Garry Walker**

Sponsor: *Bank of Scotland*

Royal Bank £5 Nights

Mon 5 August

Joanna MacGregor

Tue 6 August

Bach Cello Suites

Pieter Wispelwey

Wed 7 August

Winterreise (Winter Journey) by Schubert

Jonathan Lemaalu, Michael Hampton

Thu 8 August

The Music of Rebecca Saunders

The Paragon Ensemble

Conducted by **Garry Walker**

Fri 9 August

Night Raga

Ustad Amjad Ali Khan, Pt. Hari

Prasad Chaurasia, Shruti Sadolikar

Sat 10 August

Dejan Lazic

Mon 12 August

Messiaen's Visions de l'Amen

Peter Donohoe, Martin Roscoe

Tue 13 August

Mozart's Divertimento in E flat

Leopold String Trio

Wed 14 August

Das Lied von der Erde

(Song of the Earth) by Mahler

Alice Coote, Jonas Kaufmann,

Edinburgh Festival Ensemble

Conducted by **Garry Walker**

Thu 15 August

Stockhausen: Stimmung

Dunedin Consort

Fri 16 August

Bach's Goldberg Variations

Angela Hewitt

Sat 17 August

Die schöne Müllerin (The Miller's Beautiful Daughter) by Schubert

Jonas Kaufmann, Helmut Deutsch

Sun 18 August

Schubert's String Quintet

Belcea Quartet, Thomas Carroll

Mon 19 August

Serenade for 13 Wind Instruments

by Mozart

Members of the Scottish Chamber Orchestra
Conducted by **Sir Charles Mackerras**

Tue 20 August
Bach D minor Partita
Christian Tetzlaff

Wed 21 August
Harmonium by John Adams
BBC Scottish Symphony Orchestra
Conducted by **David Jones**

Thu 22 August
Stravinsky's Petrushka and Musorgsky's Pictures at an Exhibition
James Crabb, Geir Draugsvoll

Fri 23 August
Beethoven's String Quartet Op 130
Belcea Quartet

Sat 24 August
NO TO NO by Carles Santos
Carles Santos

Sun 25 August
Contemporary Scotland
BBC Scottish Symphony Orchestra
Conducted by **Ilan Volkov**

Mon 26 August
Petite messe solennelle by Rossini
Gweneth-Ann Jeffers, Anna Burford, Peter Wedd, Tim Mirfin, Malcolm Martineau, Chorus of Scottish Opera
Conducted by **David Jones**

Tue 27 August
Beethoven's Diabelli Variations
Alfred Brendel

Wed 28 August
Gesualdo's Tenebrae Responsories
Hilliard Ensemble

Thu 29 August
Schubert's B flat Piano Trio
Florestan Trio

Fri 30 August
Quartet for the End of Time by Messiaen
Ronald Van Spaendonck, Elisabeth Batiashvili, Alban Gerhardt, Steven Osborne

Bank of Scotland Queen's Hall Series

Mon 12 August
Janáček String Quartet
Martinů, Dvorák, Smetana

Tue 13 August
Janáček String Quartet
Smetana, Janáček, Dvorák

Wed 14 August
Composers' Ensemble
Nielson, Janáček, Poulenc, Stravinsky

Thu 15 August
Kungsbacka Piano Trio
Haydn, Smetana, Schubert

Fri 16 August
Elisabeth Leonskaja
Schubert, Schumann

Sat 17 August
Michelle DeYoung, Kevin Murphy
Schumann, Duparc, Mahler, Respighi, Strauss, Weill

Mon 19 August
David Pyatt, Gordan Nikolitch, Eric le Sage
Beethoven, Danzi, Schumann, Brahms

Tue 20 August
Christian Tetzlaff, Tanja Tetzlaff, Robert Hill
Bach

Wed 21 August
Marius Breniciu, Malcolm Martineau
Enescu, Bellini, Tchaikovsky, Strauss

Thu 22 August
Christian Tetzlaff, Beatrice Muthélet, Tanja Tetzlaff, Peter Riegelbauer, Steven Osborne
Brahms, Schubert

Fri 23 August
Michael Schade, Russell Braun, Carolyn Maule
Monteverdi, Mozart, Schumann, Fauré, Ravel

Sat 24 August
John Relyea, Warren Jones
Strauss, Ives, Ibert, Tchaikovsky

Mon 26 August
Lisa Milne, Malcolm Martineau
Schubert, Debussy, Hahn, Strauss

Tue 27 August
Frank Peter Zimmermann, Heinrich Schiff, Christian Zacharias
Beethoven

Wed 28 August
Frank Peter Zimmermann, Heinrich Schiff, Christian Zacharias
Beethoven

Thu 29 August
Alfred Brendel, Katharine Gowers, Lucy Jeal, Douglas Paterson, Adrian Brendel
Mozart

Fri 30 August
Elisabeth Batiashvili, Alban Gerhardt, Steven Osborne
Brahms, Ravel

Sat 31 August
Richard Goode, Randall Scarlata
Debussy, Schubert, Ives, Schumann

THEM AND US

A celebration of Scottish Political Song. In association with the Centre for Political Song, Glasgow Caledonian University

Tue 13 August
Them and Us

Sat 17 August
Jacobites

Tue 20 August
Land

Thu 22 August
All Faiths and None

Sat 24 August
Freedom

Mon 26 August
McGinn, McColl and Henderson

Wed 28 August
Scabrous Songs

Fri 30 August
Campaigns and Causes

Dance

Mon 12 - Wed 14 August
Luminous
KARAS
Choreography Saburo Teshigawara
With support from *Visiting Arts*

Fri 16 & Sat 17 August
Conjunto di NERO
The Conjunction of Black
Emio Greco I PC
Choreography Emio Greco and Pieter C. Scholten
With support from the *Italian Cultural Institute, Edinburgh*

Tue 20 August
Rimasto Orfano
Abandoned Orphan
Emio Greco I PC
Choreography Emio Greco and Pieter C. Scholten
With support from the *Italian Cultural Institute, Edinburgh*

Fri 9 - Sat 31 August
héâtre-élévision
Boris Charmatz/Edna
With support from the *Institut Français d'Ecosse*

Sat 17 - Thu 22 August
Statuts
Curated by Boris Charmatz/Association Edna
Sponsor: *Capital Solutions...*
With support from the *Institut Français d'Ecosse*

Tue 20 - Sat 24 August
Swan Lake
The Royal Ballet of Flanders
Choreography Jan Fabre
Royal Ballet Sinfonia
Koen Kessels Conductor
Sponsor: *Standard Life*

Sat 24 - Mon 26 August
Indian Classical Dance

Sat 24 August
Kathak

Sun 25 August
Odissi

Sun 25 August
Manipuri

Sun 25 August
Kuchipudi

Mon 26 August
Bharatnatyam

Mon 26 August
Mohiniattam

Festival Insights
Sat 24 August
Indian Dance Study Day

Sun 25 August 3.00pm
The University Festival Lecture
Presented in association with the University of Edinburgh
Howard Hodgkin

Conversations
Mon 12 August
James Crabb and Horacio Malvicino

Tue 13 August
Grid Iron Theatre Company

Wed 14 August
Saburo Teshigawara

Thu 15 August
Thomas Ostermeier, Jon Fosse, David Harrower

Fri 16 August
Violeta Urmana

Sat 17 August
Emio Greco

Mon 19 August
Steven Osborne

Tue 20 August
Boris Charmatz

Wed 21 August
Alize Zandwijk

Thu 22 August
Robert Denvers

Fri 23 August
Janey Buchan, Hugh Jordan Gordon McCulloch

Tue 27 August
Frank Peter Zimmermann, Heinrich Schiff, Christian Zacharias

Wed 28 August
François Girard

Thu 29 August
Théâtre Tattoo

Fri 30 August
Andrea Breth

Lunchtime Talks

Organised in association with the University of Edinburgh Centre for Continuing Education.
Supported by the *Gordon Fraser Charitable Trust*

Mon 12 August
Parsifal
Derek Watson

Tue 13 August
Scottish Variety
Vivien Devlin

Wed 14 August
The work of Jon Fosse
Katherine Mendelsohn

Thu 15 August
The music of George Enescu
Stuart Campbell

Fri 16 August
Scottish Political Song
Roy Palmer

Mon 19 August
Macbeth
Nicholas Bone

Tue 20 August
Versions of Swan Lake
Giannandrea Poesio

Wed 21 August
Indian Classical Dance
Bashabi Fraser

Thu 22 August
The Turn of the Screw
John Evans

Fri 23 August
The work of Maurice Maeterlinck
Mary Breatnach

Mon 26 August
Siegfried
Derek Watson

Tue 27 August
Beethoven Piano Trios
John Kitchen

Wed 28 August
The music of Stravinsky
Edward Campbell

Thu 29 August
Schiller's Maria Stuart
Sarah Colvin

Fri 30 August
Saint Ludmila
Tim Paxton



Edinburgh International Festival
The Hub Castlehill
Edinburgh EH1 2NE



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