

George Benjamin / Martin Crimp

## LESSONS IN LOVE AND VIOLENCE

Royal Opera House

**George Benjamin** and **Martin Crimp**'s second full-length opera – following the acclaimed **Written on Skin** – draws on the real-life relationship between Edward II and Piers Gaveston to explore how personal relationships can have fatal political consequences. The King lives in a close but uneasy relationship with his wife Isabel, their two children and his lover Gaveston. When the King banishes his military advisor Mortimer, he sets off a chain of devastating events.

**Benjamin**'s richly-orchestrated score perfectly captures the drama's intense emotions, while director **Katie Mitchell** provides a visually stunning contemporary staging, highlighting the timelessness of the opera's main themes. The composer himself conducts a superb international cast. Filmed in High Definition and recorded in true Surround Sound.

Stéphane Degout	King
Barbara Hannigan	Isabel
Gyula Orendt	Gaveston/Stranger
Peter Hoare	Mortimer
Samuel Boden	Boy /Young King
Jennifer France	Witness 1/Singer 1/Woman 1
Krisztina Szabó	Witness 2/Singer 2/Woman 2
Andri Björn Róbertsson	Witness 3/Madman

Orchestra of The Royal Opera House

Conductor	George Benjamin
Stage Director	Katie Mitchell

**Catalogue numbers:** OA1221D (DVD) / OABD7199D (BLU-RAY)

**Barcodes:** 809478012214 (DVD) / 809478071990 (BLU-RAY)

**Dealer Price:** £17.01 (DVD) / £20.41 (BLU-RAY)

**Running time:** 93 minutes

**Sound format:** LPCM 2.0 & DTS Digital Surround 5.1 (DVD) / LPCM 2.0 & DTS Master Audio 5.1 (BLU-RAY)



1 X DVD / 1 X Blu-ray

Extra Features: Clemency Burton-Hill interviews George Benjamin, Martin Crimp and Katie Mitchell; Cast Gallery

"George Benjamin and Martin Crimp have done it again. Six years after their previous operatic collaboration, the masterly **Written on Skin**, Mr. Benjamin and Mr. Crimp have again dared to challenge audiences by remaining true to their uncompromising visions. In **Lessons in Love and Violence**, (...) the music, written and compellingly conducted by Mr. Benjamin, is unapologetically modernist, while the libretto, by Mr. Crimp, is often cryptic. Without pandering, they've made another significant contribution to the art form." **The New York Times**

"His [**George Benjamin**'s] music, like **Crimp**'s words, is at once brilliantly clear and full of half-suggested meanings. Debussy's *Pelléas et Mélisande* lurks in the background, a benign influence casting rays of light into this world of moral darkness. Although **Benjamin** does not write conventional arias, it seems there is barely a line that this cast does not shape with beauty and expressiveness." **The Financial Times \*\*\*\***

