

Benjamin Britten Peter Grimes

Sunday 15 December 2013
West Road Concert Hall

britten
100

Conductor Timothy Redmond

Peter Grimes Daniel Norman

Ellen Orford Elisabeth Meister

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Cambridge Philharmonic Orchestra and Chorus

Conductor: Timothy Redmond

Leader: Steve Bingham

Peter Grimes Benjamin Britten

Act One *(55 mins)*

Interval (20 mins)

Act Two *(50 mins)*

Short pause

Act Three *(38 mins)*

DANIEL NORMAN – Peter Grimes (tenor), a fisherman, disliked by most of the village due to his apprentice's unfortunate mishaps.

ELISABETH MEISTER – Ellen Orford (soprano), a widowed schoolmistress, who is kind to both Grimes and his apprentice John, and whom Grimes wants to marry.

MARK HOLLAND – Captain Balstrode (baritone), a retired merchant skipper, who tries to help Grimes.

YVONNE HOWARD – Auntie (mezzo-soprano), landlady of The Boar, the local tavern.

KRISTY SWIFT and **CHRISTINA HALDANE** – Nieces (sopranos), Auntie's nieces, the main attraction of The Boar.

JEFFREY STEWART – Bob Boles (tenor), a Methodist fisherman, given to drinking and fighting.

JOHN MOLLOY – Swallow (bass), a lawyer, who begins by questioning Grimes about the disappearance of his previous apprentice.

JEAN RIGBY – Mrs Sedley (mezzo-soprano), a widowed villager who is suspicious of Grimes's behaviour.

TED SCHMITZ – Reverend Horace Adams (tenor), the village rector.

OLIVER DUNN – Ned Keene (baritone), the village apothecary.

SIMON WILDING – Hobson (bass), the carter who fetches John for Grimes.

LAURENCE CAROLAN – John, Peter Grimes's new apprentice.

Conductor's introduction

Ladies and Gentlemen

Welcome to tonight's concert performance of Peter Grimes.

Exactly 70 years ago, three weeks after his 30th birthday, Britten wrote to his friend, Elizabeth Mayer: "I am quickly scribbling a short choral work...And THEN, I start the OPERA – for production next Summer! Isn't that exciting?" Quite how exciting it would prove, not only for Britten himself, but for the renaissance of British opera, is difficult to overstate.

In this, his centenary year, choirs, orchestras, opera houses, string quartets, churches, soloists and concert halls the world over are celebrating his extraordinary music. In fact, the Britten100 website lists 18 performances on this day alone: from *The Rape of Lucretia* in Mexico City and *A Ceremony of Carols* in Columbus, Ohio to the *Variations on a Theme of Frank Bridge* in Stuttgart and the *Folksong Arrangements* in Tasmania – not forgetting a film in New York, a quartet in London and choral music in Norwich.

And so with all this choice, we are delighted that you have selected West Road Concert Hall and *Peter Grimes* for your daily fix of Benjamin Britten! Tonight's sensational cast includes many Britten specialists, some of whom we welcome for the first time and many of whom we are delighted to welcome back once again.

We hope you enjoy tonight's performance and look forward to welcoming you back in 2014.

Timothy Redmond
Principal Conductor
Cambridge Philharmonic

Peter Grimes

Benjamin Britten (1913-1976)

On Aldeburgh beach stands the wonderful shell sculpture by Maggi Hambling, which is a memorial to Benjamin Britten. She, like him, was born and brought up in Suffolk and deeply moved by the cold, dark and dangerous North Sea, which featured in an exhibition of her wave paintings at the Fitzwilliam Museum in 2010. Along the border of the scallop shell are engraved the words: "I hear those voices that will not be drowned", a quotation from *Peter Grimes*.

For Grimes himself, these voices are those of the dead apprentice and maybe other fishermen lost at sea, not forgetting the destructive voices of gossip in the Borough. Perhaps it was the voices of the Suffolk coast that Benjamin Britten heard calling him back home from his sojourn in the United States during World War II. Britten was in California in 1941 when a chance reference in an article by E.M. Forster about the East Anglian poet George Crabbe led him to read Crabbe's narrative poem *The Borough*, which he found evocative and moving. This poem is the basis of Britten's most performed opera *Peter Grimes*. Britten returned to England in 1942, asked Montague Slater to write what turned out to be a highly successful libretto, and began composing in January 1944. The first performance took place at Sadlers Wells in 1945 with Peter Pears as Peter Grimes and Joan Cross as Ellen Orford.

Several aspects of Crabbe's story seem to have appealed to Britten. Firstly, the sea is ever-present. Now and then it shows its calm beauty (*Glitter of waves*), but its violence and power take lives, destroy property and erode the coast. This we see in three of the sea interludes: the shifting of shingle and the ebb and flow in *Dawn*, the cool light glinting on the waves in *Moonlight*, the destructive force of *Storm* with its moment of calm (picked up later in *What harbour shelters peace?*).

Secondly the hero himself is portrayed as a complex mix of rough, even violent, fisherman and dreamer. He is an outsider who does not mix with the people of the Borough and is disliked and shunned by them. Thirdly, there is the innocent victim (a theme also explored by Britten in *The Turn of the Screw* and *Billy Budd*). In Peter's eyes both his apprentices suffered accidental deaths, but to local gossip it is more than this. Aside from this, both boys, brought up in the workhouse, had known hardship and little kindness, children to be disposed of as adults thought fit.

Finally, there are two powerful forces at work in the tragedy that befalls Grimes. Not only is the sea the powerful destroyer, but so is gossip. The wagging

tongues, the moralisers, the hypocrites can ostracise and stand in judgment. In the face of this the wisdom and pragmatism of the old seaman Balstrode and the gentleness and generosity of Ellen Orford the widowed schoolmistress cannot prevail.

Alongside the success of *Peter Grimes* four of the sea interludes have become a concert hall favourite, though arranged in a different order.

PROLOGUE

A coroner's inquest is taking place in the Moot Hall to investigate the death of Peter Grimes's apprentice boy while at sea. Peter, unpopular in the Borough, has already been condemned in the minds of the townspeople. Swallow, the coroner, a local lawyer, questions Peter about the circumstances surrounding the death. Peter says that his boat was driven off course and he and the boy ran out of water. The boy died, Peter dumped his catch and made back to port, where a hostile crowd was waiting. The only one to offer sympathy and real help was Ellen Orford, the widowed schoolmistress. Swallow wonders why she should help someone "callous, brutal and coarse". Nevertheless, given the evidence he settles on an open verdict and advises Peter not to take another boy apprentice, but to employ a grown man, or even a woman. Peter knows that he is still guilty in the eyes of the local gossips: "The case goes on in people's minds. The charges that no court has made will be shouted at my head." Ellen says she will help him to clear his name and offers friendship.

INTERLUDE 1

Dawn: glints of sunlight and perhaps the cries of seabirds are suggested by high violins, and swirls of woodwind arpeggios suggest waves breaking on the shore, while low brass chords set the menace of the sea and of the Borough itself.

ACT ONE

SCENE 1

Boats are being hauled up on shore, women are mending nets, and the main characters are introduced: Balstrode, the wise, retired sea captain; Auntie, the landlady of The Boar and her two so-called nieces, who are nothing more than bar-room floozies; Ned Keene, apothecary and quack; the Rector; Boles, fisherman and moralising Methodist; Hobson, the carrier and constable; Mrs Sedley, widow of an East India company factor, pompous, self-righteous and a vicious gossip.

Balstrode looks out to sea and predicts a terrible storm. Peter asks for help to haul up his boat. Everyone turns their backs, but Balstrode offers to lend a

hand. A picture emerges of the different characters: those who like to relax at Auntie's and flirt with the nieces, those who are judgmental of the drinking and low life they see there. Ned Keene tells Grimes he has a new apprentice boy for him from the workhouse, and tells Hobson, the carter, to pick him up. Boles declares: "Is this a Christian country? Are pauper children so enslaved their bodies go for cash?" Hobson is reluctant because he has many different calls to make, going from pub to pub, and doesn't want the encumbrance of a lad. Ellen offers to go, saying: "The boy needs comfort late at night. He needs a welcome on the road. Coming here he'll be afraid." The gossips see her tarred with the same brush as Grimes if she connives in his taking an apprentice.

Mrs Sedley asks Keene if he has her supply of laudanum, but he says he has none till Hobson returns. She is so desperate that she finds she has to wait for it in the pub, to her a den of iniquity.

As the storm approaches Balstrode takes Peter aside to offer advice. He suggests he ships aboard a merchantman and leaves the district, saying that the gossip has become so pernicious that parents threaten their naughty children with the warning that they will be sold to Peter Grimes. Balstrode suggests that the apprentice boy may have died because he had been half starved at the workhouse and could not withstand the rigours of the sea. Peter opens up his heart, showing how watching the wretched boy's death preys on his mind. He declares that the townspeople only listen to money, and scoff at his dreams and ambitions. Fired up with emotion he says he will fish the sea dry, become wealthy and finally marry Ellen. Balstrode urges him not to wait, but to marry Ellen now, otherwise the tragedy will be repeated with a new apprentice. As the storm rises and Peter is left alone on stage he sings of his dream of life with Ellen: "What harbour shelters peace?"

INTERLUDE 2

Storm: all sections of the orchestra from thunderous brass and percussion to screaming piccolos and violins create an impression of violence and howling gale-force winds. After a calm episode at the eye of the storm, the tumult reaches a climax ending with a rushing downward scale.

SCENE 2

The storm is at its height. In *The Boar* the fishermen come and go, while Mrs Sedley sits uncomfortably in the corner waiting for her laudanum. The nieces run downstairs in their nightclothes complaining that their windows have been blown in. Balstrode makes some caustic comments about them, which Auntie does not find amusing: "A joke's a joke, and fun is fun, but say your grace and be polite for all we've done." The doors open and the howling gale is

heard as various fishermen come in reporting the ravages of the district. Boles (Methodist though he be) is the worse for drink, lusts after one of the nieces and becomes ridiculous. The storm rises to a height and so do the various tensions between the characters and within themselves and the chorus starts: “We live and let live and look, we keep our hands to ourselves.”

Ned arrives with the laudanum for Mrs Sedley, then Peter Grimes arrives soaking wet, and everyone shrinks away. Peter, as if totally alone, muses on the grandeur of the heavens and the part played by fate: “Now the Great Bear and Pleiades...” The tension in the inn rises, and a song is started to defuse the situation: “Old Joe has gone fishing”. The round is interrupted as Ellen arrives with the new apprentice, wet through and cold. Peter offers no comfort or welcome, just leads the boy off home.

ACT TWO

INTERLUDE 3

Sunday morning: tolling bells (first on horns and later on dissonant tubular bells) and a general jauntiness on the woodwind set the scene for a warm, sunny day, free from toil.

SCENE 1

As the bells ring out the townspeople are making their way to church. Ellen is with the apprentice boy, John, (a non-singing part), suggesting that they sit outside. She can knit and keep him company while he has a rest. Throughout the scene the congregation in church can be heard, singing hymns and joining in the liturgy. In view of the lack of Christian charity seen so far in the Borough and the upheaval caused by the storm, there is a sense of irony as we hear the General Confession (“We have erred and strayed from our ways like lost sheep....”) and the Benedicite (“All ye works of the Lord bless ye the Lord....”).

Ellen talks to John about what she imagines life was like in the workhouse and tries to comfort him in his so-far bleak little life. She then notices a tear in his jacket and finds a bruise on his neck and with an awful realisation murmurs: “Well, it’s begun.” Peter appears, having spotted a fine shoal and refuses to let the boy have his Sunday rest. Ellen remonstrates with him, saying that his success as a fisherman will never win respect in the Borough and questions their hopes for the future. Peter, stubborn and angry, strikes her. Some of the neighbours have seen it all and start to chant: “Grimes is at his exercise.” Boles declares that the apprentice system is all wrong and it is the church’s business to do something about it. Ellen is upset to see that her plans to bringing some care and kindness to John’s life seem to be failing. The townspeople react with a variety of emotions and suggestions, and finally a party of men sets out for Grimes’s hut with drums and branding irons.

INTERLUDE 4

Passacaglia: a bleak ground bass (based on “Grimes is at his exercise”) introduced in the cellos and basses gradually develops before the entry of a solo viola, suggesting the boy apprentice. The interlude builds in raw intensity giving a feeling of Grimes’s obduracy, the pitilessness of the mob and the looming tragedy.

SCENE 2

In Grimes’s hut, an upturned boat with a skylight, Peter is preparing to go to sea. Brusquely, he throws the boy’s clothes and boots at him and urges him to make haste, as they must get to the large shoal before anyone else has a chance. His rough manner gives way to his dreams of a better future with respect from the community, a decent livelihood and a home life with Ellen: “I’ve seen in stars the life that we might share. Fruit in the garden, children by the shore, a fair white doorstep and a woman’s care.” Then the stark reality grips him: “Dead fingers stretch themselves to tear it down. I hear the voices that will not be drowned.”

As the approaching drums are heard, Peter is haunted by the memory of the apprentice he watched die in front of him. He becomes aware of the men nearby, and wonders if Ellen and the boy are the instigators of this. He roughly pushes the boy forward and tells him to make his way down the cliff to the boat, and he throws the fishing gear down after him. There is a cry as the boy falls. Peter follows. The men enter the empty hut and note that the storm had triggered a landslide making the descent to the boat treacherous. They notice that the hut is neat and tidy and that Grimes and the boy have gone.

ACT THREE

INTERLUDE 5

Moonlight: serene and simple music shifts in slow phrases, and little harp and flute interjections suggest moonbeams breaking through clouds. There is a false sense of peace as an underlying menace points to the brutality that is to follow.

SCENE 1

It is evening. The townspeople are either attending a dance in the *Moot Hall* or whetting their thirsts in The Boar nearby. Swallow is pursuing the nieces, who are leading him a merry dance. Ned Keene is accosted by the busybody Mrs Sedley, who has realised that Peter Grimes and the boy have not been seen for two days. She does not accept his explanation that they are off fishing and has already jumped to the conclusion that the boy has been murdered. She goes to

hide in the shadow of the boats where she can eavesdrop. Ellen and Balstrode come up from the beach. They see that Peter's boat is beached, but Ellen shows him the boy's jersey which she has found by the tide-mark. She knows it is his as she embroidered the anchor on it. They both fear the worst and Balstrode says they must find Peter.

Mrs Sedley goes to the inn door and summons Swallow, saying Grimes's boat is back. Swallow as mayor asks Hobson the carter in his role as constable to set out with a party for Grimes's hut, and if he is not there, to search for him high and low. The townspeople set off on the manhunt, baying: "Peter Grimes! Peter Grimes!"

INTERLUDE 6

This interlude is not included in the concert version and is not given a name. It is a fragmented passage, suggesting the turmoil in Grimes's mind and the terror of what is to come.

SCENE 2

Some hours later in thick fog, voices calling: "Peter Grimes!" can be heard. Peter appears, distraught. He seems to be losing his mind as in snatches he recalls the deaths of the two boys, his dashed hopes, fragments of song. Meanwhile clear as day he understands he has reached the end of the road. Ellen and Balstrode appear, and Ellen goes to Peter to try to help. Oblivious of her, he sings again: "What harbour shelters peace?" Balstrode has understood the only course of action left if Peter is not to be taken and branded by the mob. He must sail out to sea and sink his boat. Balstrode assists him to launch it.

After Balstrode leads Ellen away, the music signals the dawn of a new day and the people of the Borough start to go about their daily tasks. Swallow says there's a coastguard report of a boat sinking out at sea, but too far out to help. The fishermen look through their glasses. The day continues like any other and the sea has the last word:

"In ceaseless motion comes and goes the tide,
Flowing it fills the channel broad and wide,
Then back to sea with strong majestic sweep,
It rolls in ebb yet terrible and deep."

Jennifer Day

DANIEL NORMAN (PETER GRIMES)

In the last year Daniel Norman has sung the title role in Opera North's staging of Handel's *Joshua*, Andy in Orlando Gough's *Imago* at Glyndebourne, Monostatos for Nevill Holt Opera, Minister in Garsington's *Road Rage*, Mime in Opera Oviedo's *Rheingold*, Stravinsky's *Renard* with London Sinfonietta, Basilio in Glyndebourne's *Marriage of Figaro*, all five of Britten's *Canticles* for Oxford Lieder (now available on CD on Stone Records), Raphael in Donald Crockett's *The Face* in Boston and Los Angeles and a tour of Colombia with Sholto Kynoch, performing their *Dreams and Hallucinations* song programme.



© Brian Tarr

After reading Engineering at Oxford, he studied singing in Banff, Tanglewood and at the Royal Academy of Music. He has an international career of concert, opera, broadcast and recording engagements, and has appeared in the opera houses of Paris, Verona, St Petersburg, Munich, Wexford, Lyon, Oviedo, Boston, Glyndebourne and Covent Garden.

His latest recording credits include Britten *Winter Words* and *Who are these Children?* with Christopher Gould (BIS Records), Beethoven *9th Symphony* (Minnesota Orchestra) and Arne *Artaxerxes* (Classical Opera Company). His live recording of *St Nicolas* with the BBC Concert Orchestra was the cover CD for the Christmas BBC Music Magazine.

Future plans include a CD of Sonnet settings by Britten and Liszt, Moser in *Meistersinger* at Glyndebourne, Birtwistle's *Yan Tan Tethera* at the Barbican, Francisco Coll's *Café Kafka* and Elspeth Brooke's *The Commission* at the Royal Opera, Aldeburgh and Opera North, and Red Whiskers in *Billy Budd* for Glyndebourne in New York.

Daniel Norman is one of several members of tonight's cast who have performed on previous occasions with the Cambridge Philharmonic. We are also delighted to welcome back Mark Holland, Yvonne Howard and Christina Haldane.

ELISABETH MEISTER (ELLEN ORFORD)



© Rupert Jefferson

British soprano Elisabeth Meister is an alumna of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. She has performed on the stages of Royal Opera House, Lyric Opera Chicago and Teatro Municipal de Santiago and, most recently, at La Monnaie, where she stepped in at very short notice to sing the title role of *Lucrezia Borgia*.

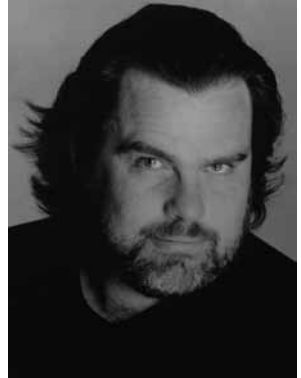
For the Royal Opera, Meister's roles include Pale Lady *The Gambler*, Fox *The Cunning Little Vixen*, High Priestess *Aïda*, Costanza *L'Isola Disabitata*,

First Lady *Die Zauberflöte* and *Dama Macbeth*. In addition, she covered the title roles in *Der Rosenkavalier*, *Aïda* and *Anna Nicole*, as well as Polina *The Gambler* and Ellen Orford *Peter Grimes*. She made her international debut to great acclaim in the title role *Aïda* for Teatro Municipal de Santiago, returning there later in the season in the title role *Lucrezia Borgia*. She made her US debut at Chicago Lyric Opera in the role of First Lady *Die Zauberflöte*, and also covered the title role *Ariadne auf Naxos*. She returned to Santiago de Chile for her role debut as Elisabeth Tannhäuser.

Engagements in the 2012-13 season included her return to the Royal Opera House as Helmwige, Third Norn and cover Sieglinde in the revival of Keith Warner's production of *Der Ring des Nibelungen*, as Ker *The Minotaur* and covering Susan Bullock in the title role of Britten's *Gloriana*. On the concert platform, she performed at the Royal Opera House's Extraordinary Gala marking the Queen's Jubilee alongside Roberto Alagna, Angela Gheorghiu and Bryn Terfel and made her Carnegie Hall debut with performances of Beethoven *Symphony No 9* and *Missa Solemnis* as part of a US tour with the Monteverdi Choir and the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner.

MARK HOLLAND (CAPTAIN BALSTRODE)

With recent performances as Giorgio Germont *La Traviata* for Birmingham Opera Company and the Polish National Opera; the title role *Rigoletto* and his role debut as *Gianni Schicchi* in Koblenz; Andrej *Tre Sestri* at the Hamburgische Staatsoper; and Balstrode *Peter Grimes* in Modena, Ferrara and Reggio-Emilia; Mark Holland has consolidated his position as one of Britain's most sought-after baritones. His early years were as a company principal with Welsh National Opera where his roles included Figaro *Il Barbiere di Siviglia*, the Count *Le Nozze di Figaro* and the title role in *Eugene Onegin*. He went on to perform the title role *Rigoletto* in many productions throughout Europe including English National Opera, the Komische Oper Berlin, Landestheater Klagenfurt, and the Split Opera Festival. Other Verdi roles include Amonasro *Aida* (Nationale Reisopera, Split Opera Festival); Renato *Un Ballo In Maschera* (Hamburgische Staatsoper, Oper Chemnitz, Landestheater Klagenfurt) and the title role *Macbeth* (New Zealand Opera, City of Birmingham Touring Opera).



YVONNE HOWARD (AUNTIE)

Hailed by international press as 'one of the finest singing actresses this country has produced', Stafford born Yvonne's career has, since graduating from the RNCM, Manchester, taken her all over the world in repertoire as diverse as Wagner's *Ring Cycle*, Handel's *Messiah*, *Xerxes* and *Theodora*, Elgar's *Dream of Gerontius* and the filming of the international award winning film of John Adams' *The Death of Klinghoffer*, for which she was nominated for a best actress award. Highlights include singing Ceasonia in Glanert's *Caligula* for English National Opera, Wagner's *Fricka*, in Opera North's highly successful *Das Rheingold*, followed by Sieglinde in *Die Walkure* with Sir Mark Elder and the Halle (recently released on CD), the title role in Beethoven's *Fidelio* for the Royal Opera, Covent Garden and the Palm Sunday *St Matthew Passion* at the Royal Festival Hall. Yvonne has just completed the 'Festival of Britten' season with Opera North during which she sang Auntie in *Peter Grimes* and Hippolyta in *A Midsummer Night's Dream*.



KRISTY SWIFT (FIRST NIECE)



Australian born soprano Kristy Swift has performed extensively throughout her native country and Europe. After graduating as valedictorian of her year with an Honours degree in Voice from Queensland University, she continued her education at the Victorian College of the Arts. She was engaged as a soloist in the 2004 Melbourne International Arts Festival, singing the First Soprano part in Couperin's *Leçons de ténèbres*. This performance and subsequent recitals were broadcast nationally on Australia's ABC Classic FM. She also sang Angelica *Orlando* for 'Independent

Classics' in Melbourne, to critical acclaim. Other

performances in Australia include two seasons as Norina *Don Pasquale* for the Lyric Opera of Melbourne, Guenevere *Camelot* for the National Theatre, Australia and a national tour of *Hansel and Gretel* for Opera Australia. In the 2007/08 season, Kristy performed the role of Olympia *Les Contes d'Hoffman* for the Netherlands' Nationale Reisopera. Her roles in the UK include Atalanta *Xerxes* for Iford Opera, Oscar *Un Ballo in Maschera* and Micaela *Carmen*.

CHRISTINA HALDANE (SECOND NIECE)



Soprano Christina Raphaëlle Haldane enjoys an active performing career in the UK, Europe, Asia and North America. In January 2012 she made her mainland European stage debut, singing Cleopatra in Finnish National Opera's daring new production of Handel's *Giulio Cesare*. She made her international operatic debut singing the title role in Donizetti's *La Fille du Régiment* for Musica Viva Hong Kong in 2010, returning in January 2011 to perform Adina in *Elisir d'Amore*. Her performance of Lucinda in Mendelssohn's *Die Hochzeit des Camacho* for the Royal Liverpool Philharmonic

Orchestra/European Opera Center with Vasily Petrenko, will be released on recording in 2013. For the Royal Opera House she has performed Rapunzel in Sondheim's *Into the Woods* and gave the London premier of Jonathan Dove's *Mintorne* at the ROH Crush Room. She has performed the title role in Donizetti's *La Fille du Régiment* for Swansea City Opera and Clorinda in Rossini's *La Cenerentola* for Scottish Opera.

JEFFREY STEWART (BOB BOLES)

Jeff Stewart is one of the most popular and respected tenors of his generation. A graduate of the Guildhall School of Music and Drama, he was awarded the Harold Rosenthal Award. He went on to continue his studies at the National Opera Studio in London. Highlights of his work in the United Kingdom include Duca *Rigoletto* and Nadir *Les Pecheurs de Perles*, while for Opera Northern Ireland he sang Tamino *Die Zauberflöte*, and a long and happy collaboration with Opera Holland Park has included roles such as Rinuccio *Gianni Schicchi*, Nemorino *L'Elisir d'Amore*, Edgardo *Lucia di Lammermoor* and Federico *L'Arlesiana*. International engagements have included Ernesto *Don Pasquale* for the Deutsche Oper am Rhein, Düsseldorf, the title role in *Les Contes d'Hoffmann*, Alfred *Die Fledermaus*, Alfredo *La Traviata*, Don Narciso *Il Turco in Italia*, Don Ramiro *La Cenerentola*, Candide *Candide*, Alain *Grisélidis*, Manolios *Greek Passion* and Romeo *Romeo et Juliette*.



JOHN MOLLOY (SWALLOW)

John Molloy graduated from the Royal Northern College of Music in 2005, receiving the college's highest accolade for performance; the PPRNCM Diploma. John has received Awards and Bursaries from the Arts Council of Ireland, John McCormack Society of Ireland and was a major scholar of the Peter Moores Foundation from 2004-2006. He has just completed studies at the National Opera Studio in London, and recent engagements include Arthur *The Lighthouse* with Nationale Reisopera, Sarastro *Die Zauberflöte* and Leporello *Don Giovanni* in Ireland, and Masetto *Don Giovanni* with English National Opera and Figaro *Le Nozze di Figaro* with Nationale Reisopera. In autumn 2012 he reprised his role of Masetto *Don Giovanni* at English National Opera. Recent roles include Luka *The Bear* with NI Opera, Stravinsky's *Renard* at the Southbank Centre, London, Leporello *Don Giovanni* and Figaro *Le Nozze di Figaro* for Opera Theatre Company (Dublin). Future roles include Banco *Macbeth* for NI Opera and Dulcamara *L'Elisir d'Amore* for Opera Theatre Company (Ireland).



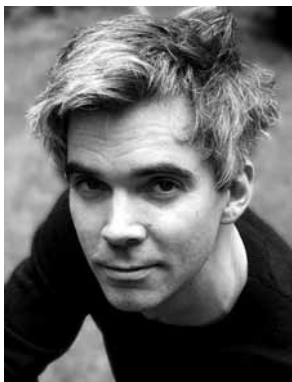
JEAN RIGBY (MRS SEDLEY)



Lancashire born, Jean studied singing at the Royal Academy of Music where she won numerous prizes and scholarships and then The National Opera Studio. She has a long association with English National Opera; roles include Penelope, Jocasta, Carmen, Octavian, Britten's Lucretia, Rosina, Helen (*King Priam*), Maddalena (*Rigoletto*), Amastris (*Xerxes*) and Suzuki in the premiere of Anthony Minghella's *Madam Butterfly*. For Glyndebourne Festival, roles include Irene (*Theodora*), Genevieve (*Pelleas et Melisande*), Eduige (*Rodelinda*), Emilia (*Otello*), Martina in the world premiere *Of Love and*

Other Demons by Peter Eötvös. For the Royal Opera, roles include; Nicklausse (*Tales of Hoffman*) with Alfredo Kraus and Olga (*Eugene Onegin*) with Mirella Freni. Abroad, she has appeared with the Netherlands, Flanders, Seattle, San Diego and Barcelona Opera Houses, The Châtelet, Paris and recently The Theater an der Wien. Forthcoming engagements include *The Cunning Little Vixen*; Glyndebourne Festival and *Le Nozze di Figaro*; Glyndebourne Festival Touring Opera.

TED SCHMITZ (REVEREND HORACE ADAMS)



Ted Schmitz continues to gain recognition as both an exciting singer and actor. Success with the role of Aschenbach in Britten's *Death in Venice* (now one of his signature roles) performed in 2009 and 2012 with Opera de Bellas Artes and covered with the Aldeburgh Festival led to such praise as he "gives life to Aschenbach, a voice very well handled, as well as a great stage presence that does not falter at any moment." (*El Universal*); "performs with brilliance both as a singer and an actor" (*Critical Musicale*); and "Despite his youth, he is an expert in this role." (*Milenio Diario*). In 2013/14

his performances include Reverend Adams in the Chinese premiere of *Peter Grimes* with an international cast in Beijing, multiple roles of Achmet, Crook, the Alchemist and the Inquisitor in Bernstein's *Candide* with MDR Orchestra in Leipzig, *Weltmarkt*, an improvised work with the Berlin-based performance group Nico & the Navigators, Britten's *Serenade for Tenor Horn and Strings* with the North York Moors Festival and again with the Southampton Orchestra.

OLIVER DUNN (NED KEENE)

Oliver Dunn was born in Kent and studied at the Royal Northern College of Music, the Royal Academy of Music, and the National Opera Studio, where he was supported by the Lionel Anthony Charitable Trust.



Most recent and future plans include the lead role of Brother *The House Taken Over* for the Aix-en-Provence Festival, Marcello *La Boheme* and Junius *The Rape of Lucretia* (Glyndebourne on Tour), Marchese d'Orbigny *La Traviata* (Glyndebourne Festival), Masetto *Don Giovanni* (Opera North), Arcas, Argive and Venegeance *Medea* (English National Opera), Fiorello *Il barbiere di Siviglia* (Lille, Caen, Limoges, Reims and Dijon), Cascada in a semi staged version of *The Merry Widow* with the Philharmonia Orchestra and John Wilson at the Royal Festival Hall, Marcello for Silent Opera, and Lopez *L'Amant jaloux* (Bampton Classical Opera). Current concert plans include Ravel's *Mass of the Children* and Britten's *Spring Symphony* at Salisbury Cathedral.

SIMON WILDING (HOBSON)

Simon Wilding continues to enjoy both public and critical acclaim as one of the UK's most popular young artists. He became the youngest member of the Bayreuth opera festival in 1989, where he has since regularly returned. On completion of his studies in Britain, he made his debut in the roles of Quince and Snug in two productions of *A Midsummer Night's Dream*, as well as Geronimo *Il Matrimonio Segreto*, Sir Walter Raleigh *Roberto Devereux* and Luka *The Bear* which also transferred to Los Angeles at the UK/ LA Festival. His Covent Garden debut came as Foltz in Graham Vick's *Die Meistersinger von Nürnberg* under Bernard Haitink. His ENO debut followed as Count Ceprano in Jonathan Miller's *Rigoletto*. His international engagements have included Jove *La Calisto*, Pluto, Caronte and the Colonel *Il Pomo d'Oro* for the Batignano Festival and Billy Jack-Rabbit *La Fanciulla del West* for the Wexford Festival. Recent highlights have included Pistola *Falstaff* and Betto *Gianni Schicchi* for Opera Holland Park, Alfonso *Così fan Tutte* for Opera Theatre Company (Ireland) and Lt. Ratcliffe *Billy Budd* at ENO.



LAURENCE CAROLAN (JOHN THE APPRENTICE)



Laurence Carolan is 13 years old and attends the King's School, Ely. He has been acting since he was 6 and has had roles as Chip in *Beauty and the Beast* (Cambridge Corn Exchange), in *Six Characters in Search of an Author* (Cambridge Arts Theatre) and Hortensio in *The Taming of the Shrew* (Mumford Theatre), as well as appearing in small parts on BBC television programmes.



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TIMOTHY REDMOND

CONDUCTOR

Timothy Redmond conducts and presents concerts throughout Europe and has been principal conductor of the Cambridge Philharmonic since 2006.

He has given concerts with the Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, with the BBC Concert, Philharmonic and Symphony Orchestras, and with the Northern Sinfonia, National Youth Orchestra and Orchestra of Opera North. He conducts concerts every season with the London Symphony Orchestra, has a long-standing association with the Manchester Camerata and is a regular guest conductor with the Royal Philharmonic Orchestra, both in the recording studio and the concert hall. He has recently guest-conducted orchestras in Bosnia, Estonia, Finland, Italy, Macedonia, Slovenia and the US and broadcasts regularly on TV and radio.



Timothy Redmond is well-known as a conductor of contemporary music. Since working closely with Thomas Adès on the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for the Royal Opera House and St Petersburg's Mariinsky Theatre. In 2010 he conducted the world premiere of *The Golden Ticket*, Peter Ash and Donald Sturrock's new opera based on *Charlie and the Chocolate Factory*, for Opera Theatre of St Louis. The following season he conducted the work's European premiere at the Wexford Festival and gave the first performance of a new oratorio by Edward Rushton with the London Symphony Orchestra.

In the opera house he has conducted productions for Opera North (*Don Giovanni*), English National Opera (world premiere of Will Todd's *Damned and Divine*), English Touring Opera (*Daughter of the Regiment*, *The Magic Flute*, *Carmen*), Almeida Opera (world premiere of Raymond Yiu's *The Original Chinese Conjuror*) and ROH Linbury (European premiere of Tobias Picker's *Thérèse Raquin*). He has conducted at festivals in Bregenz (Austrian premiere of Richard Ayres' *The Cricket Recovers*), Tenerife (Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*) and Los Angeles (Barber's *A Hand of Bridge*). He has also conducted opera for New York's American Lyric Theater, at the Buxton and Aldeburgh Festivals and as a member of music staff at De Vlaamse Opera, Garsington and Glyndebourne.

His recordings include *Dreams* with the French cellist Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI, and CDs with the Northern Sinfonia and Philharmonia. Recent highlights have included a concert of jazz-inspired works to conclude the LSO's 2011 Stravinsky Festival, a series of concerts with the BBC Symphony Orchestra in 2012 and the New York premiere of *The Tempest*, for which he assisted Thomas Adès at the Metropolitan Opera.

His 2013/14 season includes debuts with the Philharmonia, Rotterdam and London Philharmonic Orchestras, a tour to China with the Royal Philharmonic Orchestra, premieres of new Finnish works with the Oulu Sinfonia and several concerts at the Barbican with the London Symphony Orchestra. Opera highlights include a new production of *Powder Her Face* for English National Opera.

STEVE BINGHAM

LEADER



Steve Bingham studied violin with Emmanuel Hurwitz, Sidney Griller and the Amadeus Quartet at the Royal Academy of Music, where he won prizes for orchestral leading and string quartet playing. Whilst still a student he formed the Bingham String Quartet, an ensemble that has gained – over nearly 30 years – an enviable reputation for both classical and contemporary repertoire. Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra and English National Ballet. He has given solo recitals on three continents and his concerto performances have included works by Bach, Vivaldi, Bruch, Prokofiev, Mendelssohn and Sibelius, given in venues as prestigious as St. Johns' Smith Square and the Royal Albert Hall.

In recent years Steve has developed his unique solo concerts featuring live-looped electric violin, and he also records and performs with a wide variety of bands and artists including No-Man, the progressive art-rock duo of Tim Bowness and Steven Wilson. Steve has released two solo albums, *Duplicity* and *Ascension*, and a CD of poetry and music with Jeremy Harmer entitled *Touchable Dreams*. 2013 has seen the release of several singles on iTunes, and a new solo CD *The Persistence of Vision*, featuring the unusual juxtaposition of music by JS Bach and Michael Nyman. www.stevebingham.co.uk

Cambridge Philharmonic Orchestra

1ST VIOLINS

Steve Bingham (leader)
Kate Clow (co leader)
Viola Augstein
Sophie Channon
Hilary Crooks
Charlotte Cunningham
Adele Fryers
Naomi Hilton
Meriel Rhodes
John Richards
Sean Rock
Pat Welch
Gerry Wimpenny

2ND VIOLINS

Emma Lawrence
Lucy Andrews
Jenny Barna
Joanna Baxter
Graham Bush
Fiona Cunningham
Anne McAleer
Edna Murphy
Katrín Ottersbach
Sarah Ridley
Viktoria Stelzhammer
Ariane Stoop
Rupert Swarbrick

VIOLAS

Gavin Alexander
Elizabeth Andrews
Anne-Cecile Dingwall
Jeremy Harmer
Jo Holland
Samara Humbert-Hughes
Emma McCaughan
Janet O'Boyle
Alun Williams
Agata Wycznanska

CELLOS

Vivian Williams
Sarah Bendall
Angela Bennett
Helen Davies
Melissa Fu
Clare Gilmour
Isabel Groves
Helen Hills
Lucy Mitchell
Lucy O'Brien

DOUBLE BASS

Sarah Sharrock
Stephen Beaumont
Stuart Clow
John Richens
Tony Scholl
Susan Sparrow

FLUTE

Adrienne Jackson
Alison Townend

OBOE

Victoria Booth
Camilla Haggett

COR ANGLAIS

Camilla Haggett

CLARINET

Graham Dolby
David Hayton

BASSOON

Neil Greenham
Jenny Warburton

CONTRABASSOON

Phil Evans

HORN

Carole Lewis
Laurie Friday
George Thackray
Chris Wykes
Paul Ryder

TRUMPET

Andrew Powlson
Kate Goatman
Naomi Wrycroft

TROMBONE

Denise Hayles
Nick Byers

BASS TROMBONE

Alan Dimond

TUBA

Ross Knight

TIMPS

Dave Ellis

PERCUSSION

Oliver Butterworth
James Crooke
James Shires

HARP

Lizzy Scolah

KEYBOARD

Andrew Black

Cambridge Philharmonic Chorus

SOPRANO 1

Vicki Bamford
Jane Cook
Ros Mitchell
Jan Moore
Caren Otto
Susan Randall
Mary Richards
Josephine Roberts
Anne Sales
Pat Sartori
Paddy Smith

SOPRANO 2

Cathy Ashbee
Sylvie Baird
Eleanor Bell
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Susan Earnshaw
Christine Halstead
Maggie Hook
Ursula Lyons
Binnie Macellari
Suzie McCave
Sara Morrison
Liz Popescu
Caroline Potter
Vicky Pottruff
Ann Read
Sheila Rushton
Pip Smith
Ann Taylor
Catherine Warren
Helen Wingfield

ALTO 1

Cherie Ashby
Helen Bache
Vicky Bache
Julie Bamford
Helen Black
Alexandra Bolton
Caroline Courtney
Elaine Culshaw
Alison Dudbridge
Jan Littlewood
Sarah Marshall-Owen
Alice Parr
Alison Russell
Caroline Shepherd
Sarah Upjohn
Alison Vinnicombe

ALTO 2

Kate Baker
Jane Bower
Elizabeth Crowe
Alison Deary
Tabitha Driver
Jane Fenton
Jane Fleming
Clare Flook
Stephanie Gray
Susan Jourdain
Anne Matthewman
Sue Purseglove
Gill Rogers
Oda Stoevesandt
Chris Strachan
Nell Whiteway

TENOR

Aidan Baker
Jeremy Baumberg
David Collier
Robert Culshaw
Geoff Forster
David Griffiths
Jean Harding
Ian McMillan
Chris Price
Stephen Roberts
Nick Sayer
Martin Scutt
Michael Short
Graham Wickens
John Williams

BASS

Neil Caplan
Chris Coffin
Paul Crosfield
John Darlington
Brian Dawson
Dan Ellis
Chris Fisher
Lewis Jones
Richard Monk
Harrison Sherwood
Mike Warren

Family Concert



Chris Jarvis

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and the West End hit *Matilda* – Tim Minchin

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Presenter Chris Jarvis

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PATTERSON: Little Red Riding Hood

Presenter: Chris Jarvis

Saturday 15 March 2014

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MAHLER: Symphony No 3

Soloist: Sarah Castle (Mezzo-soprano)

Saturday 3 May 2014

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HAYDN: Die Schöpfung (The Creation)

Soloists: Céline Forrest (Soprano), Nicholas Scott (Tenor), Lance Nomura (Bass-baritone)

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BERLIOZ: Grande Messe des Morts

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