

# PETER GRIMES

Music Benjamin Britten  
Text Montagu Slater

The Britten centenary production recorded  
live as part of the 66th Aldeburgh Festival

signum  
CLASSICS

2CD SET



Aldeburgh Music

# Track listing

## CD1

### Prologue

- [1] Peter Grimes (Hobson, Swallow, Peter) 1.32
- [2] You sailed your boat round the coast (Swallow, Peter, Mrs. Sedley, Hobson, Ellen, Chorus) 3.20
- [3] Peter Grimes, I here advise you (Swallow, Hobson, Peter, Chorus) 2.10
- [4] The truth – the pity – and the truth (Peter, Ellen) 1.55
- [5] **Interlude I: Dawn** 2:47

### ACT I

#### Scene 1

- [6] Oh, hang at open doors (Auntie, Boles, Balstrode, Chorus) 4.21
- [7] Good morning, good morning! (Rector, Nieces, Mrs. Sedley, Ned, Swallow, Auntie, Boles, Balstrode, Chorus) 1.05
- [8] Hi! Give us a hand (Peter, Boles, Balstrode, Ned, Auntie, Hobson) 3.22
- [9] I'll have to go from pub to pub (Hobson, Ellen, Ned, Chorus) 1.54
- [10] Let her among you without fault (Ellen, Hobson, Mrs. Sedley, Ned) 3.00

- [11] Look! The storm cone! (Balstrode, Ned, Boles, Chorus) 2.35
- [12] And do you prefer the storm (Balstrode, Peter) 3.24
- [13] They listen to money (Peter, Balstrode) 1.35
- [14] What harbour shelters peace (Peter) 1.02
- [15] **Interlude II: Storm** 4.05

#### Scene 2

- [16] Past time to close (Auntie, Mrs. Sedley, Balstrode, Boles, Nieces) 2.22
- [17] Loud man (Auntie, Nieces, Mrs. Sedley) 1.00
- [18] There's been a landslide up the coast (Fisherman, Boles, Balstrode, Auntie) 0.59
- [19] No, I mean love (Boles, Balstrode, Chorus) 0.32
- [20] Pub conversation should depend (Balstrode, Chorus) 1.19
- [21] Have you heard the cliff is down (Ned, Auntie, Mrs. Sedley, Chorus) 1.34

- [22] Now the Great Bear and Pleiades (Peter, Nieces, Boles, Balstrode, Auntie, Chorus) 3.34
- [23] For peace sake (Balstrode, Peter) 2.29
- [24] The bridge is down (Hobson, Ned, Ellen, Boles, Auntie, Nieces, Peter) 1.27

### ACT II

- [25] **Interlude III: Sunday Morning** 2.26

### Scene 1

- [26] Glitter of waves (Ellen) 1.29
- [27] Now that the daylight fills the sky (Ellen, Rector, Chorus) 3.39
- [28] Child you're not too young (Ellen, Rector, Peter, Chorus) 3.11
- [29] This unrelenting work (Ellen, Peter, Chorus) 4.18
- [30] Fool to let it come to this (Auntie, Ned, Boles, Mrs. Sedley, Balstrode, Swallow, Nieces, Rector, Chorus) 3.13
- [31] People ... No! I will speak! (Boles, Balstrode, Rector, Auntie, Ellen, Chorus) 2.09
- Total time – 73.32*

## CD2

### ACT II

#### Scene 1 (continued)

- [1] We planned that their lives (Ellen, Rector, Mrs. Sedley, Boles, Ned, Nieces, Auntie, Balstrode, Hobson, Swallow, Chorus) 2.15
- [2] Shall we go and see Grimes in his hut? (Rector, Swallow, Balstrode, Mrs. Sedley, Boles, Chorus) 0.47
- [3] Now gossip is put on trial (Chorus) 2.02
- [4] From the gutter (Nieces, Auntie, Ellen) 4.01
- [5] **Interlude IV: Passacaglia** 5.29

### Scene 2

- [6] Go there (Peter) 1.54
- [7] They listen to money (Peter) 5.02
- [8] Now! Now! (Peter, Chorus) 2.09
- [9] Peter Grimes (Rector, Swallow, Ned) 2.50

### ACT III

- [10] **Interlude V: Moonlight** 3.39

#### Scene 1

- [11] Assign your prettiness to me (Swallow, Nieces, Ned) 3.12
- [12] Mr. Keene (Mrs. Sedley, Ned) 1.27
- [13] Murder most foul it is (Mrs. Sedley, Ned) 1.24
- [14] Come along, Doctor (Burgess, Burgesses, Rector, Mrs. Sedley, Ellen, Balstrode) 2.43
- [15] Embroidery in childhood was (Ellen, Balstrode) 4.47
- [16] Mr. Swallow (Mrs. Sedley, Auntie, Swallow, Hobson) 1.55
- [17] Who holds himself apart (Chorus) 3.27
- [18] **Interlude VI** 2.08

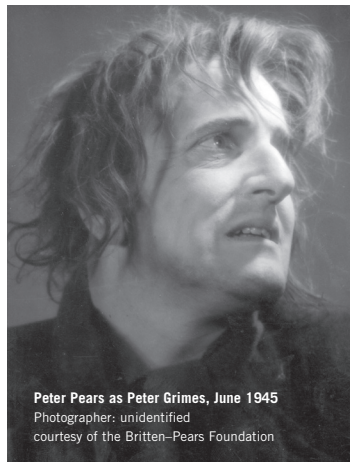
#### Scene 2

- [19] Grimes! (Voices, Peter) 5.09
- [20] Peter, we've come to take you home (Ellen, Peter, Balstrode) 2.23
- [21] To those who pass the Borough (Swallow, Fisherman, Auntie, Boles, Chorus) 5.13
- Total time – 63.47*

# Synopsis

## Prologue

A boy apprenticed to the fisherman Peter Grimes has died at sea. An inquest is being held to determine the cause of death. After hearing Grimes's testimony, the coroner, Mr Swallow, finds that the boy died in 'accidental circumstances'. But he warns Grimes not to get another apprentice. Grimes demands a full trial and the right to employ another boy. His pleas are ignored and the court is cleared. Ellen Orford, the local schoolteacher, assures Peter that with her help the future will be better.



Peter Pears as Peter Grimes, June 1945

Photographer: unidentified  
courtesy of the Britten-Pears Foundation

## Act I

### Interlude 1: Dawn

#### Scene 1: Morning

The Borough goes about its business. Grimes returns from fishing; only Captain Balstrode, a retired naval officer, and Ned Keene, the local apothecary, are willing to help bring in his boat. Keene tells Grimes he has arranged for a new apprentice from the workhouse. The carter, Hobson, at first refuses to fetch the boy, but consents when Ellen offers to look after the child on the journey. As a storm grows, Balstrode tries to dissuade Grimes from a course he fears will result in another tragedy, but Grimes is determined to get rich, marry Ellen and thus silence the Borough gossips.

### Interlude 2: Storm

#### Scene 2: The Boar

Late that night, the storm has reached gale force. To the annoyance of Auntie, the landlady, Mrs Sedley arrives to wait for Ned Keene. He has promised to meet her there with a new supply of laudanum. Balstrode insults Auntie's two 'nieces' while a drunken Bob Boles, the Methodist preacher, tries to molest them. At the height of the storm, Ned Keene enters with news that the cliff by Grimes's hut has been washed away. He is followed by Grimes himself. It is as if the eye of the storm had entered the room. When Ellen and the new apprentice arrive, soaked and exhausted from their journey, before the boy can rest, Grimes insists on taking him straight home. He drags him off into the night.

## Act II

### Interlude 3: Sunday morning

#### Scene 1: Sunday morning

Ellen sits down at the beach with John, the new apprentice, while the church service begins. She encourages the boy to talk about himself, but he says nothing. Only then does she notice the bruising on his neck and immediately fears the worst. Grimes comes in to take the boy off fishing. Ellen pleads for the boy's right to a day of rest. When Peter refuses, she tells him that their attempt to make a new start has failed. Peter, in a frenzy, hits out at her and rushes off with the boy. This scene has been witnessed, and when the congregation comes out of church there is a call for action against Grimes. The men set out for his hut. Auntie, Ellen and the 'nieces' are left alone to reflect on the hopelessness of loving men.

#### Scene 2: Grimes's hut

Grimes orders the boy to get ready for fishing. Haunted by the death of the last apprentice, he feels his dream of marrying Ellen slipping away. When he hears the men from the Borough approaching, he immediately assumes the boy has betrayed him. As he is hurrying the boy down the cliff to the sea, the Borough knocks at the door. He panics. The boy screams as he slips and falls. Grimes climbs down after him. The men enter to find the hut deserted.

## Act III

### Interlude 4: Moonlight

#### Scene 1: Outside the Moot Hall, a few days later

In the Moot Hall a dance is in full swing. Outside, Auntie's 'nieces' manage to escape the attentions of Swallow, who retires defeated into the Boar. Mrs Sedley tells Ned Keene she has conclusive proof that Grimes has murdered his apprentice. Keene leaves her to her midnight ravings. Ellen and Balstrode appear, discussing Grimes's disappearance. Mrs Sedley overhears that Ellen has found the boy's sweater down by the shore. Ellen and Balstrode decide to try to find Grimes and help him. When they are gone, Mrs Sedley whips up the community against Grimes and a man-hunt begins.

#### Scene 2: Some hours later

Grimes is alone, tortured by the distant sound of the hunt, longing for escape and peace. Ellen and Balstrode find him, and Balstrode helps him push his boat out to sea for the last time. Day breaks and the Borough goes about its business. Far out at sea a boat is sinking.

## ‘An ordinary weak person ...’

The reception of Peter Grimes at its first performance in 1945 was almost entirely positive; but a common theme in writing about the opera was concern about the ambiguous nature of Grimes himself. And it was not only the early critics and commentators who were disconcerted by the central character. Both Britten and Pears (the latter made the first drafts of the scenario in 1942) struggled to make sense of a protagonist who, in Crabbe's *The Borough*, the opera's primary source, has no redeeming qualities: in the poet's own words 'the mind here exhibited is one untouched by pity, unstung by remorse and uncorrected by shame'.

It is well known that the starting point for the opera was the copy of Crabbe which Pears bought in California in late 1941. The scenario began to take shape before and during his and Britten's return by sea to England in April 1942, so that Pears was able to say in a later interview, 'by the time we came back to London, the whole story of Peter Grimes as set in the opera was fully shaped . . . it simply remained to call in a librettist to write the words'. But it was a little more complicated than that – as late as June 1942 Britten was still thinking of Grimes as a baritone; and the transformation of Grimes from villain to victim was a slow process.

Crucial to the evolving scenario was the gradual reworking of Act II and the emergence of the Borough's role in the apprentice's death, which had initially resulted entirely from Grimes's cruelty. The early drafts of the scenario could

have gone in many directions, as different possibilities and different characters came and went. A court scene at the beginning of Act III and a final lament for Ellen were both envisaged at an early stage; Mrs Boles, an extra Swallow, and a Mr & Mrs Sanders disappeared from the cast before their characters had been fully drawn.

The recruitment of Montagu Slater, a committed left-wing writer who had worked with Britten in the 1930s, marked the beginning of the libretto as we know it. Slater, like W.H. Auden, had been a part of the GPO Film Unit, where Britten learned much of his trade. The failure in New York of Paul Bunyan, for which Auden had been the librettist, meant that a further operatic collaboration between the two men did not come into the picture – the experience led to their eventual estrangement. While he was still in the USA Britten had approached Christopher Isherwood, another member of that circle, but Isherwood felt unable to take on Grimes.

Work on the libretto, which also involved the opera's stage director, Eric Crozier, occupied the whole of 1943. Although the music must surely have been taking shape in his mind, Britten did not begin composing until January 1944, and inevitably this involved a process of continuing change to the libretto. Sometimes Britten composed to words he felt were unsuitable, so that the text had to be subsequently changed to fit the music. Ellen's aria at the beginning of Act II, 'Glitter of waves and glitter of sunlight / Bid us rejoice and lift our hearts on high' read, even as late as the manuscript full score, 'The sun in his own morning and upward climb makes a

world warm', the somewhat clumsy words stretched awkwardly to fit the smooth melodic line. (The commentator Philip Brett aptly calls the original version a 'shotgun wedding – or, more precisely, temporary cohabitation'.)

In other places Britten asked for changes before setting the words: who would recognize 'Beer may be spiced as wine by clove, / By like or dislike, hate or love' as 'We live and let live and look, / We keep our hands to ourselves'? In similarly alcoholic vein 'Old Joe has gone fishing' first made its appearance as 'As I drank the home-brewed ale'.

Major reworking took place, too, where there are no words, notably in the 'Storm' Interlude. Its apparent fluidity and inevitability cover up an unusual amount of indecision on Britten's part, compounded by Crozier's request at a late stage for an extra minute and a half of music to allow enough time for the scene change. The fourth Interlude, the Passacaglia between Scenes i and ii of Act II, caused musical problems as well, beginning life as a fugue before finding its definitive form.

The many changes did not make for an entirely comfortable relationship between composer and librettist – not least because Slater began to feel that he was dealing with a consortium, Britten and Pears's own input being added to by Crozier, and later by Ronald Duncan, who was to be the librettist of Britten's next opera, *The Rape of Lucretia*. Slater eventually published his own version of the libretto – not as a hostile act, although Britten rather took it as such, but because he felt that the opera had moved too far away from the socio-political aspects that were

dear to him. The differences in emphasis and tone were significant, although not radically so.

But Britten and Pears's own view of the work, too, changed over time. Writing in 1945, the composer said, 'I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea'; a rather misleading approach, put much more eloquently several years later: '[it is a] subject very close to my heart – the struggle of the individual against the masses. The more vicious the society, the more vicious the individual'. In 1964 he was even more specific: 'the individual against the crowd, with ironic overtones for our own situation. As conscientious objectors we were out of it ... [Grimes became] a tortuous idealist ... rather than the villain he was in Crabbe'.

Philip Brett was not the first to suggest that this should more accurately have read 'as conscientious objectors and as homosexuals', although he rejected the unthinking approach of treating the opera primarily as if it had a homosexual subtext. Nevertheless Britten and Pears were outsiders in more than one way, and while it would be misguided to read autobiographical elements into the work, their 'own situation' cannot be left entirely out of the picture. Perhaps Pears put it best of all: 'Grimes is not a hero nor is he an operatic villain ... he is very much of an ordinary weak person who, being at odds with the society in which he finds himself, tries to overcome it, and in doing so, offends against the conventional code, is classed by society as a criminal, and destroyed as such'.

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## Biographies

**Steuart Bedford** conductor

**Alan Oke** Peter Grimes

**Giselle Allen** Ellen Orford

**David Kempster** Captain Balstrode

**Gaynor Keeble** Auntie

**Alexandra Hutton** First Niece

**Charmian Bedford** Second Niece

**Robert Murray** Bob Boles

**Henry Waddington** Swallow

**Catherine Wyn-Rogers** Mrs Sedley

**Christopher Gillett** Rev. Horace Adams

**Charles Rice** Ned Keene

**Stephen Richardson** Hobson

The Chorus of **Opera North**

with the Chorus of the

**Guildhall School of Music & Drama**

**Britten–Pears Orchestra**

**James Holmes** assistant conductor

**Anthony Kraus** chorus master

**Lindy Tennent-Brown** music staff

## Britten–Pears Orchestra

The Britten–Pears Orchestra (BPO) offers an exceptional opportunity for emerging young professional musicians to study key repertoire in depth with leading conductors, soloists and tutors in the inspiring setting of the Suffolk coast. It makes an important link between conservatories and the profession by combining practical training with the opportunity to perform at the highest level. Orchestra members are selected by annual international audition and include students from over 35 countries, all of whom are either current conservatoire students or recent graduates. BPO players take part in up to four projects annually, working on a wide range of repertoire – from classical to contemporary, small ensemble and string orchestra to major symphonies and opera. A number also join other courses run by the Britten–Pears Young Artist Programme (BPP), often taking part in its Young Artists' concerts, which are a regular feature of the Aldeburgh Festival.

The BPO appears regularly in the Aldeburgh Festival, the Snape Proms, the Easter Festival and the autumn Britten Weekend. Previous guest conductors have included Oliver Knussen, Robin Ticciati, Vasily Petrenko and Antonello Manacorda.

2012 saw the formation of a new and unique international project, the Aldeburgh World Orchestra (AWO), whereby 121 of the most talented young musicians from across the globe were led by Mark Elder in performances that formed part of the 2012 London Olympic Festival celebrations.

Since 2008 the BPO has been awarded an annual grant from the Leverhulme Trust to provide bursaries for BPO members. This enables the most promising students worldwide to participate, regardless of their financial situation. The orchestra is extremely grateful to the Leverhulme Trust for its generous support.

## Guildhall Chorus

**Soprano** Emily Griffiths, Laura Ruhi Vidal, Julia Sitkovetsky, Gina Walter

**Mezzo soprano** Hannah Beynon, Phoebe Haines, Bethan Langford, Chloe Treharne

**Tenor** Richard Bignall, Oliver Martin-Smith, Matthew McGuigan, Adam Sullivan

**Bass** Olivier Gagnon, Jake Gill, Jevan McAuley, Tom Murray

Linthe Robertson,  
Head of Vocal Studies

The Guildhall Chorus is a multifunctional group of principal study singers. Its size can range from small chamber choir to full symphony chorus depending on the requirements of the work being performed. Its aim is to provide students with first-hand experience of working with internationally renowned conductors and directors. Recent performances include Mahler's 'Resurrection' Symphony with the BBC Symphony Orchestra conducted by Jiří Belohlávek at the Barbican in December 2012.

The Guildhall School of Music & Drama is one of the world's leading conservatoires and drama schools, offering musicians, actors, stage managers and theatre technicians an inspiring environment in which to develop as artists and professionals. The School is a global leader of creative and professional practice and promotes innovation, experiment and research. Rated No.1 specialist institution in the UK by the *Guardian University Guide 2013*, it has over 800 students in higher education, drawn from nearly 60 countries around the world. The School is also the UK's leading provider of specialist music training at the under-18 level, with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.



## Opera North Chorus

**Soprano** Sarah Blood, Sarah Estill, Irene Evans, Gillene Herbert, Kathryn McGuckin, Rachel Mosley, Victoria Sharp, Angela Sorrigan

**Mezzo soprano** Vivienne Bailey, Anna Barry, Hazel Croft, Cordelia Fish, Claire Pascoe, Shirley Thomas, Nicola Unwin, Miranda Bevin

**Tenor** Stephen Briggs, David Llewellyn, Tim Ochala Greenough, Arwell Price, Paul Rendall, Graham Russell, Ivan Sharpe, Nicholas Watts

**Bass** Nicholas Butterfield, Stephen Dowson, Garrick Forbes, Paul Gibson, Jeremy Peaker, Dean Robinson, Gordon Shaw, Edward Thornton

Steven Phillips, Chorus Manager

Since the foundation of Opera North in 1978, the Chorus of Opera North has established a reputation for quality and versatility. The Chorus features in most Opera North productions at the Leeds Grand Theatre, touring the North of England regularly and often travelling to Scotland, Northern Ireland and London. Festival appearances have included Edinburgh, Wiesbaden, Ravenna and Bregenz. The Chorus has performed *Orfeo ed Euridice* in Monte Carlo, *Boris Godunov* in Dortmund, *Billy Budd* in Rotterdam and *The Cunning Little Vixen* at the Gran Teatre Liceu, Barcelona.

On the concert platform, the Chorus has given the world premieres of Takemitsu's *My Way of Life* and Philip Wilby's *A New World Dancing*, as well as performances of the *St John Passion*; the Brahms, Fauré and Duruflé Requiems; Britten's *St Nicolas* and Bernstein's *Chichester Psalms*. The Chorus often gives concerts and recitals in the Howard Assembly Room at Opera North, as well as in other venues in Leeds and on tour. The Chorus featured in

Phyllida Lloyd's highly acclaimed production of *Peter Grimes*, which was the winner of the Southbank Show Award for Opera and the Royal Philharmonic Society Opera Award and was nominated for a Laurence Olivier Award.

They also performed in Lloyd's Emmy Award-winning live DVD recording of *Gloriana*, and in the world premiere of Jonathan Dove and Alasdair Middleton's *The Adventures of Pinocchio*, later released by Opus Arte on DVD. The Chorus has made a number of outstanding recordings for Chandos including Michael Berkeley's *Baa Baa Black Sheep*, Gerhard's *The Dueña*, Walton's *Troilus and Cressida* (for which Opera North was awarded the 1995 Gramophone award for Best Opera recording) and Verdi's *Nabucco* and *Don Carlos*. For Deutsche Grammophon, it appeared with Bryn Terfel on *If Ever I Would Leave You and Something Wonderful*.

## Giselle Allen

Born in Belfast, soprano Giselle Allen graduated with honours in music from the University of Wales, before pursuing her vocal studies at the Guildhall School of Music & Drama and at the Royal Academy of Music.

Operatic appearances include Donna Elvira in *Don Giovanni*, the title roles in *Katya Kabanova*, *Jenůfa* and *Rusalka*, and Freia in *Das Rheingold* for Opera North; Ellen Orford in *Peter Grimes* for Komische Oper, Berlin; Gerhilde in *Die Walküre* and Martha in *The Passenger* for ENO; Marie in *Wozzeck*, Tatyana in *Eugene Onegin* and Helena in *A Midsummer Night's Dream* for Canadian Opera Company, Toronto; the title role in *Tosca* for Northern Ireland Opera; and Miss Jessel in *The Turn of the Screw* for Opera North, Glyndebourne Festival and Northern Ireland Opera.

This season Giselle will sing with Northern Ireland Opera and Welsh National Opera. Future roles include Ellen Orford for Opera North and Miss Jessel for Opéra National de Lyon.

## Charmian Bedford

Soprano Charmian Bedford read classics at Cambridge before studying singing at Trinity College of Music. Her operatic roles include Tytania in *A Midsummer Night's Dream* for both Opéra de Bauge and Garsington Opera (cover), and Rowan in *The Little Sweep* for Jubilee Opera in Aldeburgh. She made her Opera North debut in 2010 in a new piece by Mira Calix and has worked with the composer again on Streetwise Opera's recent *Fables – A Film Opera* at the Spitalfields Music Festival. She created the lead role of Catarina in Nicola LeFanu's *Dream Hunter* at Wilton's Music Hall, and recently sang First Attendant in the European premiere of John Harbison's *Full Moon* at the Warehouse.

Concert performances include Second Woman in *Dido and Aeneas* with the Academy of Ancient Music at Wigmore Hall, Mahler's Symphony No.4 at the Barbican, and Berio's *Laborintus II* with Aurora Orchestra and Mahogany Opera at LSO St Luke's.

## Steuart Bedford

Steuart Bedford is recognized as one of today's leading experts on the works of Benjamin Britten. As a result of his collaboration with the composer, he has conducted Britten's operas throughout the world, including the world premiere of *Death in Venice* (1973). From 1974 to 1998 he was joint artistic director of the Aldeburgh Festival. Steuart has worked with many of the world's greatest opera companies. He is also highly regarded for his interpretations of Mozart operas. Recent highlights include *Salome* (San Diego Opera), *The Turn of the Screw* (Central City Opera) and a production of *Albert Herring* for Aldeburgh Music. In the 2012–13 season he will conduct *Paul Bunyan* for Chicago Opera Theatre and a production of *Albert Herring* at the Barbican.

In concert, Steuart has worked extensively with the English Chamber Orchestra, among others. He has had a highly successful career on disc and was the artistic director of the Britten Edition series of recordings.

## Christopher Gillett

Christopher Gillett's recent operatic roles include Rev Adams and Flute *A Midsummer Night's Dream* (La Scala), Curzio *Le nozze di Figaro* (ROH), Arnalta *L'Incoronazione di Poppea* (Los Angeles Opera) and Evangelist *The Christmas Story* (English Concert).

Concerts include Evangelist *St Matthew Passion* (RFH), Henze's Voices (BBC Proms; Concertgebouw), Knussen's *Higglety Pigglety Pop!* (BBC Proms; Cleveland) and Andriesson's *De Materie* (New York; Concertgebouw). Britten concerts include *Nocturne* (Philadelphia, Berlin), *Peter Grimes* (New York) and *War Requiem* (Buenos Aires, Amsterdam, Stuttgart, Berlin).

Christopher has recorded the title roles in *Albert Herring* and *The Martyrdom of St Magnus*, as well as roles in *Billy Budd*, *The Beggar's Opera*, *Peter Grimes*, *Journey of the Magi*, *Midsummer Night's Dream*, *King Priam* and operas by Knussen and Tan Dun. He is also the author of the acclaimed book *Who's My Bottom?*

## James Holmes

Equally at home in the worlds of opera and musical theatre, James Holmes enjoys a wide-ranging career as conductor, coach, accompanist and arranger. Many years experience first with ENO and then with Opera North as head of music, saw him conduct a wide repertoire from Mozart to Britten, including numerous broadcasts and important world and British premieres. He has appeared with many leading singers and also acted as assistant to numerous distinguished conductors, notably Simon Rattle.

His concert career includes appearances with the Hallé, LSO, CBSO, London Sinfonietta and the Montreal Symphony, alongside artists ranging from Willard White and Sally Burgess to Patti Smith and Eartha Kitt. He is recognized as one of the world's most experienced interpreters of Kurt Weill. This year he has been artist in residence for the international Weill Festival in Dessau, the composer's birthplace, and was elected to the board of trustees of the Kurt Weill Foundation.

## Alexandra Hutton

Australian soprano Alexandra Hutton studied at the Sydney Conservatorium of Music and the Royal College of Music. She made her international operatic debut in January 2012 as Papagena at the Deutsche Oper Berlin and has been awarded a Franz Josef Weisweiler young artist scholarship for the 2013–14 season. Other roles include Blondchen in *Die Entführung aus dem Serail* (Iford Arts Festival), Mabel in *Pirates of Penzance* (Charles Court Opera), Marzelline in *Fidelio* (Opera Minima), Adele in *Le Comte Ory* (Opera South) and Adina in *L'elisir d'amore* (Southgate Opera). She sang Miss Wordsworth in *Albert Herring* at the Aldeburgh Britten Weekend in 2011.

Alexandra created the role of Kirsty in the world premiere of *The Face*, a crime thriller opera by Christopher Bowers-Broadbent at Gray's Inn Hall. She recently made her concert debut with the Royal Philharmonic Orchestra in Gorecki's Symphony No.3 at Cadogan Hall, London.

## Gaynor Keeble

Mezzo-soprano Gaynor Keeble won scholarships to the University of Warwick and the Royal Academy of Music. Operatic appearances include Katisha in *The Mikado* for ENO and for Carl Rosa in the USA and Rome, Third Lady in *Die Zauberflöte* and Voice of the Mother in *Tales of Hoffmann* at the Royal Opera House, Mrs Sedley in *Peter Grimes* with the CBSO, and Priscilla in the world premiere of Howard Goodall's *Silas Marner* at Salisbury Festival, among many others.

Gaynor's recordings include *Osud*, conducted by Charles Mackerras for EMI, and *HMS Pinafore*, *Patience* and *Yeomen of the Guard* for TER records.

Recent and future engagements include Mistress Quickly in *Falstaff* for Longborough Festival Opera, Third Lady in *Die Zauberflöte* and Annina in *La traviata* for the Royal Opera House, Dame Hannah in Sullivan's *Ruddigore* for Opera North, and Florence in *Albert Herring* with the BBC Symphony Orchestra.

## David Kempster

Born in North Wales, baritone David Kempster studied at the Royal Northern College of Music. His many roles have included Escamillo in *Carmen* and Falke in *Die Fledermaus* for Glyndebourne Opera, Nottingham in *Roberto Devereux* and Miller in *Luisa Miller* for the Buxton Festival, Conte di Luna in *Il Trovatore*, Teddy Foran in Mark Anthony Turnage's *The Silver Tassie* for English National Opera, and Iago in *Otello* for Opera North and Welsh National Opera.

David made his US debut with Dallas Opera in *Madame Butterfly* and returned to sing Nottingham in *Roberto Devereux*. He has also appeared in *Manon Lescaut* for Florida Grand Opera.

Recent and future engagements include performances in Elgar's *The Apostles* with the Hallé Orchestra in Manchester and at the BBC Proms, *Madama Butterfly* for Royal Danish Opera, *Aida* at the Royal Albert Hall, and *Il Trovatore*, *Don Giovanni*, *La Bohème*, *Manon Lescaut* and *Roberto Devereux* for Welsh National Opera.

## Anthony Kraus

Anthony Kraus studied Music at Bristol University, where he was organ scholar at the Guildhall School of Music & Drama, and at the National Opera Studio. At GSMD, he was awarded the Ricordi Prize for Conducting. As a freelance conductor, accompanist and organist, he has performed widely in the UK and throughout Europe, and was organist at St Paul's Knightsbridge, London, as well as accompanist and assistant conductor for numerous London-based choirs. Among others, he has worked with English Touring Opera, Almeida Opera, Opéra du Rhin (Strasbourg), Pesaro Rossini Festival, English National Opera, Sinfonia Viva, Northern Sinfonia and Leeds Festival Chorus. He is also Music Director for the British Philharmonic Concert Orchestra.

He joined Opera North as Chorus Master in 2003, and is currently assistant head of music. For Opera North he has conducted *The Adventures of Pinocchio*, *Ruddigore*, *Cautionary Tales!* and *Don Giovanni*.

## Robert Murray

Robert Murray studied at the Royal College of Music and the National Opera Studio. He was a Jette Parker Young Artist at the Royal Opera House, Covent Garden. Operatic roles include Tamino in *Die Zauberflöte*, Reischmann in Henze's *Elegy for Young Lovers*, Idamante in *Idomeneo*, Male Chorus in *The Rape of Lucretia*, Tom Rakewell in *The Rake's Progress* and the title role in *Jephtha*. He has appeared at the Royal Opera House, English National Opera, Opera North, Welsh National Opera, Norway Opera and the Salzburg Festival and has performed in concert with John Eliot Gardiner, Charles Mackerras and Emanuelle Haim.

Recent and future engagements include Essex in *Gloriana* at the Hamburg State Opera and concerts for the City of Birmingham Symphony Orchestra under Edward Gardner and Britten's *Spring Symphony* in Aldeburgh. Recent recordings include excerpts from Britten's *Gloriana* and Berlioz's *Grande Messe des Morts* and Mendelssohn's *Elijah* with the Gabrieli Consort.

## Alan Oke

Alan Oke studied at the Royal Scottish Academy of Music and Drama and with Hans Hotter in Munich. Following a successful career as a baritone, he made his debut as a tenor in 1992 singing Brighella in *Ariadne auf Naxos* for Garsington Opera. Since then he has sung a wide variety of roles including Rodolfo in *La bohème*, Pinkerton in *Madama Butterfly*, Steva in *Jenůfa*, Boris in *Katya Kabanova* and M.K. Gandhi in *Satyagraha*. He has worked with Glyndebourne Festival Opera, Opera North, English National Opera and Canadian Opera Company, as well as appearing at the Edinburgh, Aldeburgh, Bregenz and Ravenna festivals.

In 2012 he sang Mao in *Nixon in China* at the BBC Proms and the Berlin Festival, and Caliban in *The Tempest* for the Metropolitan Opera. This year has seen him in *The Minotaur* for the Royal Opera House and *Lulu* and *The Cunning Little Vixen* for Welsh National Opera.

## Charles Rice

Baritone Charles Rice studied at the Royal Academy of Music and was a member of the National Opera Studio. He won the Garsington Prize in 2009.

Recent opera engagements include Angelotti in *Tosca* for Grange Park Opera, Guglielmo in *Così fan tutte* and the Vicar in *Albert Herring*, both for Royal Academy Opera. He has appeared as James in *Pirates of Penzance* at Buxton and as the Cat in Stravinsky's *Renard* for the Glyndebourne Jerwood Young Artist Programme. In 2012 he sang Morales in the Raymond Gubbay production at the Royal Albert Hall, and he took the role of Sid in English Touring Opera's *Albert Herring*.

Charles has received support from Opera North, the William Allen Trust, the Kathleen Trust, and the Josephine Baker Trust and is a recipient of an Allcard Award from the Worshipful Company of Musicians and the Kohn Foundation vocal scholarship.

## Stephen Richardson

Stephen Richardson studied at Manchester University and the RNCM. Recent and future engagements include Baron Ochs *Der Rosenkavalier* (Bolshoi, Moscow), Hobson (La Scala, ROH, Opera North), Daland *The Flying Dutchman* and Lady Bracknell *The Importance of Being Earnest* (Northern Ireland Opera and Los Angeles), Flint *Billy Budd* (Netherlands Opera), Barry's *Schott and Sons*, Mainz (Dublin) and Ferrando II *Trovatore* (Danish National Opera).

Stephen created roles in Adès's *The Tempest* (ROH); Tan Dun's *Orchestral Theatre II, Re, and Tea* (Suntory Hall, Tokyo); Barry's *The Triumph of Beauty and Deceit*, *The Importance of Being Earnest* and *The Intelligence Park*; Tavener's *Eis Thanaton*, *Resurrection*, *The Apocalypse* and *Fall and Resurrection* (St Paul's Cathedral) and the British premiere of Ruders' *The Handmaid's Tale* (ENO).

Recordings include *Where the Wild Things Are*, Purcell's *Ode for the Birthday of Queen Mary*, *A Midsummer Night's Dream* and *Albert Herring*.

## Henry Waddington

Bass Henry Waddington studied at the Royal Northern College of Music. He has performed in many of the major opera houses in the UK and Europe and his repertoire includes both major dramatic roles in Mozart and Verdi and Quince and Bottom in *A Midsummer Night's Dream*.

He has sung the role of Ratcliffe in *Billy Budd* with Netherlands Opera and English National Opera. Henry appears regularly at the Glyndebourne Festival, most recently as Christus in Bach's *St Matthew Passion*. He made his Wigmore Hall debut in 2007, singing Haydn arias with the Classical Opera Company. He has performed at the Salzburg and Edinburgh festivals and made an international tour of Handel's *Solomon* with the Orchestra of the Age of Enlightenment. Concert engagements include Berlioz's *L'Enfance du Christ* with BBC National Orchestra of Wales and *Wozzeck* with the Philharmonia Orchestra under Esa-Pekka Salonen in Europe and the US.

## Catherine Wyn-Rogers

Catherine Wyn-Rogers was a foundation scholar at the Royal College of Music and worked with Diane Forlano. She appears regularly at the BBC Proms, the Wigmore Hall and with the Three Choirs, Edinburgh and Aldeburgh festivals. She has performed with Slatkin, Haitink, Andrew Davis, Colin Davis, Rozhdestvensky, Mackerras and Norrington.

Catherine has sung with the Lyric Opera of Chicago, the Teatro alla Scala, Milan, Scottish Opera, Welsh National Opera, Opera North, the Teatro Real Madrid, Netherlands Opera, Houston Grand Opera and at the Salzburg Festival. She sang under Mehta in both Valencia and Florence, and is a regular guest of the English National Opera, the Royal Opera House, Covent Garden and the Bavarian State Opera.

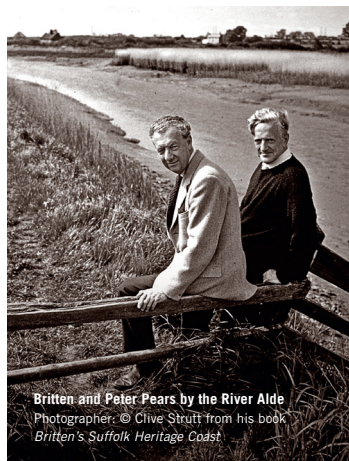
Engagements this season include *Das Rheingold* in Munich and Deborah Warner's *Messiah* for Opéra de Lyon. She will make her debuts for the Glyndebourne Festival and the Metropolitan Opera next season.



# Aldeburgh Music: a place of energy and inspiration for music and the arts

## The Britten–Pears legacy

The composer Benjamin Britten was inspired by the vast skies and moody seas of the Suffolk coast – about as far east in England as you can go. In 1948, along with the singer Peter Pears and writer Eric Crozier, he founded the Aldeburgh Festival in his home town by the North Sea.



**Britten and Peter Pears by the River Alde**

Photographer: © Clive Strutt from his book  
*Britten's Suffolk Heritage Coast*

Long before arts organizations thought of engaging in education and supporting young artists, Britten and Pears established both. They brought together international stars and emerging talent, including world-renowned figures such as Fischer-Dieskau, Menuhin, Sviatoslav Richter and Rostropovich, and young stars in the making such as Söderström, Perahia and Bream.

At first the Festival used local halls and churches but in 1967, Britten and Pears created a permanent home at Snape by converting a Victorian maltings among the marshes of the River Alde. Within five years they had reclaimed more buildings on the site to establish a centre for talented young musicians.

This is the legacy behind the flourishing organization known today as Aldeburgh Music, which now has a world-wide reputation as an outstanding year-round performance centre, and as a place where artists at all stages of their careers can stretch themselves, explore new ground and perform to an ever-growing audience.

## An international performance centre

The centrepiece of the Aldeburgh calendar is the Aldeburgh Festival, held each June, which encompasses opera, orchestral concerts, recitals, lectures and exhibitions.

In 2009 the brilliant French pianist Pierre-Laurent Aimard took over as artistic director. With a character and atmosphere unlike any other centre for the arts, Aldeburgh is one of the highlights of the international festival calendar.

There is now a year-round programme of events including an Easter Weekend, the Snape Proms every night in August, and an annual weekend celebration of the work of Benjamin Britten. There are concerts, dance performances and community events taking place most weekends.

## Nurturing talent, fulfilling potential

Britten and Pears reveled in the isolation that enabled them to develop important collaborations, creating performances and works of art away from the glare of – but profoundly influencing – the international music scene.

Building on these ideals, Aldeburgh Education – for the wider community; Aldeburgh Young Musicians – for children of exceptional potential; the Britten–Pears Young Artist Programme (BPP) for emerging professional musicians; and Aldeburgh Residencies for established artists, all provide opportunities to fully realize potential and develop creative talents.

Continuing the legacy of Britten, who encouraged the breaking down of boundaries between amateur and professional, Aldeburgh Music has inspired over 50 years of performances and events, involving the local community as creators, performers and audiences.

The BPP is the largest provider of performance experience for international young professional musicians in the UK, and runs short courses that bridge the gap between music college and a successful career.

The Aldeburgh World Orchestra, formed as part of London 2012, brought together 119 of the world's finest young musicians from over different 30 countries. It is the latest in a long line of initiatives that makes Aldeburgh Music one of the world's leading centres for emerging musical talent.

Aldeburgh Residencies offer bespoke development opportunities to established artists. The residencies enable individuals and ensembles to re-energize, create new work, study new repertoire, try out new partnerships, learn new skills and explore cross-artform possibilities.

## The genius of place

When Britten and Pears converted a redundant malt-house at Snape into an 830-seat international concert hall, they realized that this magnificent site – set amid breath-taking scenery alongside the River Alde – had the potential for even greater things.

In 2009 the Hoffmann Building was opened, part of an expanded 'creative campus', which has strengthened our reputation as a meeting point for the world's most talented musicians. 2013 marks another major landmark – the worldwide centenary celebrations of our founder Benjamin Britten, who was born in Lowestoft, just up the coast, in 1913. Aldeburgh is the centre of a year of activity that will bring this remarkable story to the attention of a whole new audience. The genius of this extraordinary place will finally be expressed as it ought – and will enrich the musical landscape for decades to come.

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**For Aldeburgh Music**

Jane Alexander  
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Bill Lloyd  
Jonathan Reekie  
Shoel Stadlen  
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