

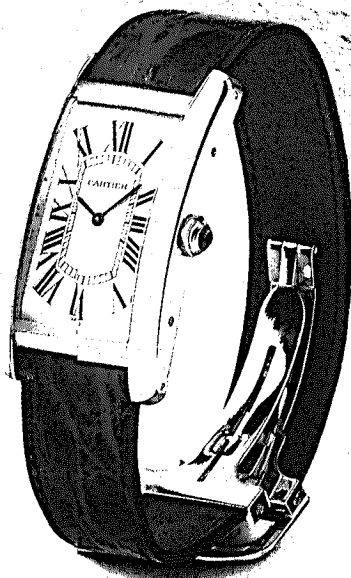
English National Opera  
1993 | 1994

EN  
O



**PETER  
GRIMES**  
BRITTEN | SLATER

AMERICAN TANK WATCH  
THE ART OF BEING UNIQUE



*Cartier*

JEWELLERS SINCE 1847

*Cartier*, 188 Sloane Street, London SW1, Telephone: 071-235 9023.

# English National Opera

1993/94 season at the London Coliseum

General Director **Dennis Marks**

Music Director **Sian Edwards**

**Simon Boccanegra**  
Verdi/Piave and Boito

**Street Scene**  
Weill/Rice and Hughes

This revival is sponsored by  
**Woolwich Building Society**

**La bohème**  
Puccini/Giacosa and Illica after Murger  
This new production is sponsored by **The I.I.R. Group**

**The Rape of Lucretia**  
Britten/Duncan after Obey

**The Barber of Seville**  
Rossini/Sterbini  
Original production supported by  
**Friends of ENO**

**Figaro's Wedding**  
Mozart/da Ponte  
Original production sponsored by  
**Woolwich Building Society**

**Lohengrin**  
Wagner/Wagner  
This new production is supported by  
**Friends of ENO**

**Die Fledermaus**  
Strauss/Haffner and Genée after Meilhac  
and Halévy  
Original production sponsored by  
**TSB Group plc**

**The Two Widows**  
Smetana/Züngel after Mallefille  
This new production is sponsored by  
**Guinness PLC**

**Xerxes**  
Handel/Minato  
Original production supported by  
**English National Opera Trust**

**Der Rosenkavalier**  
Strauss/Hofmannsthal

**Falstaff**  
Verdi/Boito after Shakespeare  
This revival is sponsored by  
**Woolwich Building Society**

**The Pearl Fishers**  
Bizet/Carré and Cormon

**Eugene Onegin**  
Tchaikovsky/Shilovsky and Tchaikovsky  
after Pushkin

**Blond Eckbert**  
Weir/Weir after Tieck  
This new production is supported by  
**The Geoffrey C Hughes Charitable Trust**

**Così fan tutte**  
Mozart/da Ponte

**Peter Grimes**  
Britten/Slater after Crabbe  
Original production sponsored by  
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**Jenůfa**  
Janáček/Janáček after Preissová

**La bohème**  
Puccini/Giacosa and Illica after Murger

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# English National Opera

Patron

**HRH Princess Alexandra  
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English National Opera was founded in 1931 by Lilian Baylis as the Vic-Wells Opera, named after the Old Vic and Sadler's Wells theatres which she managed. The opera company soon became independently based at Sadler's Wells, where it remained until 1968, when the project for building a National Opera House on the South Bank was finally abandoned by the government and, coincidentally, the lease of the London Coliseum became available. When the company name was changed to English National Opera in 1974, it confirmed the status which it had occupied for almost half a century.

Turning points in the company's history have been marked by great productions; the world première of *Peter Grimes* in 1945 signalled the return to Sadler's Wells after the war; the move to the Coliseum was heralded by *The Mastersingers of Nuremberg* and completed by the triumphant achievements of Prokofiev's *War and Peace* and Wagner's *Ring Cycle*. Recently, ENO has made two historic foreign tours: in 1984 to five cities in the USA, and in 1990 to three cities in the Soviet Union – the first by a major British opera company.

ENO has an exciting record in commissioning contemporary music drama. Full-scale work by British composers has been a major feature on the Coliseum stage in the past four seasons. Our education and outreach team, the Baylis Programme, works throughout Britain's diverse and many cultured society.

In the spring of 1992, the company passed a milestone in its history. With funds provided through the Arts Council and a further grant from the Foundation for Sport and the Arts, ENO purchased the freehold of the London Coliseum, thereby ensuring the company's future and securing the theatre for the nation. We are committed to restoring the theatre to its original standards of comfort and technical sophistication, in partnership, as always, with the loyal community of our private and corporate patrons. In this way, ENO will continue to provide a home for the finest and most diverse programme of music theatre in the country.

# English National Opera

## **English**

ENO's mission is to present music theatre to the widest possible audience in the most appealing and dramatic fashion. The company's artists communicate with their audience in the language they both share, and in doing so promote the accessibility which is at the heart of its policy.

## **National**

ENO is unique in being Britain's only full-time repertory opera company, presenting over two hundred performances of twenty operas a year in its permanent home, the London Coliseum. ENO reaches beyond the four walls of the theatre with projects designed to develop the creators, performers and audiences of the future.

## **Opera**

ENO is committed to nurturing the future of opera as an art form, not only through presenting the most vivid work on the Coliseum stage but also through encouraging the creative efforts of composers and writers of every kind of music theatre.

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**Olivia Fuchs**

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**Emma Jenkins**

**Henry B Little**

**Nicolette Molnár**

**Sophie Oxenham**

Head of Movement

**Nicola Bowie**

Dancers' Rehearsal

Pianist

**Elaine Korman**

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**Christopher Moulds**

**Helen Robertson-**

**Barker**

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David Sulkin**  
Co-ordinator  
**Natalie Sinnadurai**  
Live Culture  
Artistic Director  
**Mary King**

Live Wires  
Artistic Director  
**Sean Gregory**  
Secretary  
**Angela Morrell**

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Wig Manager  
**Pam Orange**  
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**Stephen Bridge**  
Deputy Technical Manager/Chief Electrician  
**Dewi Evans**  
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Nicholas Roberts  
Phillip Turner**  
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**Ivy Cannell**  
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Robert Pagett  
Nicole Richardson  
Laura Thatcher  
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Anna Neave**  
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**Neville Currier  
Tom Mannings  
Paul Taylor**  
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Spencer Parker**  
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**Thalia Stephens**  
Production Assistant  
**Karen Evans**

# Principal Artists 1993/94 Season

## Sopranos

Roberta Alexander\*  
Yvonne Barclay  
Cheryl Barker  
Josephine Barstow  
Yvette Bonner  
Maria Bovino  
Susan Bullock  
Janice Cairns  
Rita Cullis  
Meriel Dickinson  
Anne Evans  
Lesley Garrett  
Anne Gerbic  
Eiddwen Harry  
Sally Harrison  
Nerys Jones  
Rosemary Joshua  
Yvonne Kenny  
Mary Lloyd-Davies  
Marie McLaughlin  
Linda McLeod  
Margaret Marshall  
Sylvia Mitton\*  
Maria Moll  
Fiona O'Neill  
Cathryn Pope  
Sarah Pring  
Jennifer Rhys-Davies  
Rosalind Sutherland\*  
Vivian Tierney  
Gillian Webster  
Anne Williams-King  
Elizabeth Woollett\*

## Mezzo Sopranos

Susan Bickley  
Sally Burgess  
Anne Collins  
Thérèse Feighan  
Linda Finnie  
Linda Hibberd  
Susan Gorton\*  
Ann Howard  
Yvonne Howard  
Anne Mason  
Anne-Marie Owens  
Patricia Payne  
Claire Powell  
Jean Rigby  
Ethna Robinson  
Shelagh Squires  
Louise Winter  
Catherine Wyn-Rogers

## Tenors

Kevin Anderson  
Neill Archer  
Kim Begley  
Richard Berkeley-Steele\*  
Bonaventura Bottone  
Peter Bronder  
Nicholas Buxton  
Edward Byles  
John Graham-Hall  
John Hudson  
Terry Jenkins  
John Keyes  
Philip Langridge  
Justin Lavender

## Mark Le Brocq\*

David Maxwell Anderson  
Anthony Mee  
Alexandre Naoumenko\*  
Paul Nilon  
David Owen  
David Rendall  
Timothy Robinson  
Christopher Ventris  
Alan Woodrow

## Counter-Tenor

Christopher Robson

## Baritones

Christopher Booth-Jones  
Peter Coleman-Wright  
Geoffrey Dolton  
Malcolm Donnelly  
Nicholas Folwell  
Richard Halton  
Jason Howard  
John Kitchiner  
Keith Latham  
Michael Lewis  
Benjamin Luxon  
Donald Maxwell  
Arwel Huw Morgan  
Paul Napier-Burrows  
Alan Opie  
Robert Poulton  
Gordon Sandison  
Eric Shilling  
Andrew Shore  
Peter Sidhom  
Peter Snipp  
Richard Suart  
Jonathan Summers  
Gregory Yurisich

## Basses

Donald Adams  
Richard Angas  
John Connell  
Andrew Greenan  
Paul Hudson  
Mark Richardson  
Andrew Slater  
John Tomlinson  
Richard Van Allan  
Keel Watson

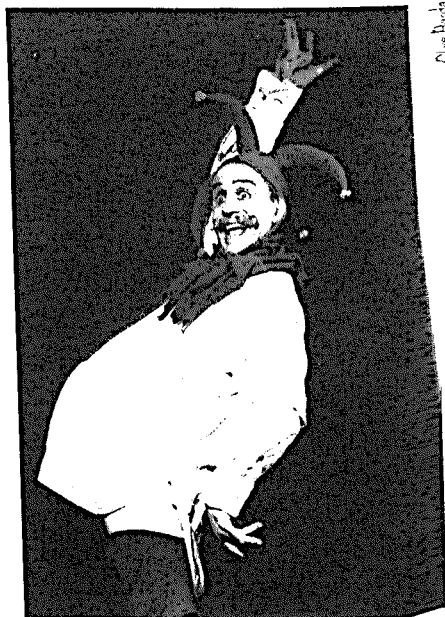
## Conductors

David Atherton  
Ivor Bolton  
Noel Davies  
Sian Edwards  
Mark Elder  
Adam Fischer  
James Holmes  
Alex Ingram  
Nicholas Kok  
Yakov Kreizberg\*  
Andrew Litton\*  
Michael Lloyd  
Jerzy Maksymiuk  
David Parry  
Alexander Polianichko\*  
Alexander Rahbari\*  
Alexander Sander

## Guest Artists

Caroline O'Connor  
Philip Gould  
Nigel Planer

\*House debut



Graham Clark in *The Adventures of Mr Brouček* (1992)

Clive Barada

## Associate Artists of English National Opera

### Conductor

Sir Charles Mackerras CBE

### Producers

David Freeman  
Colin Graham

### Designer

Stefanos Lazaridis

### Associate Design Engineer

Paul Sadler C.Eng., M.I.Mech.E.

# Orchestra

## Leader

Barry Griffiths

## Co-Leaders

Gonzalo Acosta  
Edmund Reid

## 1st Violins

Sarah Whelan  
Margaret Roseberry  
Carol Irby  
Jeremy Allen  
Helen Allport  
Michael Casey  
Alexander Cowdell  
George Hallam  
Simon Jackson  
Stephen Rose  
Eva Schay  
Joanna West

## 2nd Violins

Gillian Eastwood  
Joseph Tuban  
Philip Bentley  
Helen Pitstow  
Elizabeth-Anne Neil  
Susan Carvell  
Thomas Cromwell  
George Edwards  
Valerie Fink  
Sophie Kostecki  
Michael Lovejoy  
Julia Stewart  
Adrienne Sturdy  
Jayne Thom

## Violas

Michael Cookson  
Patrick Hooley  
John Jezard  
Philip Heyman  
John Forrester  
William Clark  
Terence Hilton  
Delyth John  
Jenny Reason  
Mary Wright

## Cellos

John Chillingworth  
David Newby  
Juliet Welchman  
William Bruce  
David Perks  
Geraldine Chalmers  
Deborah Johnston

## Basses

Richard Lewis  
Angela Schofield  
Paul Kimber  
Andrew Jones  
Manny Shulman

## Flutes

Elmer Cole/  
Daniel Pailthorpe  
Alan Baker  
Katharine Constable

## Oboes

Andrew Cauthery/  
Gareth Hulso  
Imogen Smith  
Judith Thomas

## Clarinets

Hale Hambleton/  
Anthony Lamb  
Peter Allen  
Fergus Morrison

## Bassoons

Brian Wightman/  
Robert Jordan  
Andrew Stowell  
Dominic Morgan

## Horns

John Tyler/  
John Thurgood  
Carsten Williams  
Alison Orr-Hughes  
Anthony Chidell  
Barrie North

## Trumpets

Colin Clague  
Julian Brewer  
Simon Smith

## Trombones

Leon Taylor/  
Roger Brenner  
Martin Kelly

## Bass Trombone

Leslie Lake

## Tuba

John Smith

## Harp

Alison Martin

## Timpani

William Lockhart  
Dominic Hackett

## Percussion

John Harrod  
Michael Doran  
Clive Malabar

## Orchestra Manager

Richard Smith

## Assistant to Orchestra Manager

Caroline Drummond

## Orchestra Assistant

William Clark

## Orchestra Pit Manager

Peter Hollaman

## Assistant Pit Manager

Rupert Casey

# Chorus



Ann Murray and Amanda Roocroft in Ariodante (1993)

## Chorus Master

Ian Westrip

## Assistant Chorus Master

Stephen Harris

## Chorus Repetiteur

Tom Wade

## Sopranos

Janice Andrew  
Susan Burgess-James  
Fiona Canfield  
Moira Clark  
Rachel Conway  
Lyn Cook  
Rachel Cowan  
Gloria Crane  
Fiammetta Doria  
Anne Egglestone  
Amanda Evans  
Natalie Herman  
Georgina Holley  
Helena Leonard  
Marian Martin  
Marcia Masters  
Christine Thompson  
Jean Trevelyan

## Mezzo-Sopranos

Helen Barker  
Penelope Beavan  
Christine Dix  
Judith Douglas  
Pamela Fasso  
Ann Gall  
Karen Harper  
Jean Manning  
Janet Mays  
Sara McGuinness  
Jacqueline Montgomery  
Jane Powell  
Catherine Savory

Eileen Shaw

Melodie Waddingham  
Jane Whitehead

## Tenors

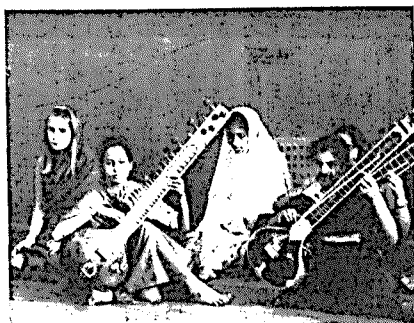
Glyn Adams  
Philip Ball  
Derek Booth  
Brian Casey  
Richard Cartmale  
Roberto Cecere  
Brian Dean  
Raymund Dring  
David Dyer  
Peter Kerr  
Murray Kimmins  
Ivor Morris  
David Newman  
Stirling Penfold  
Anthony Rich  
Joseph Riordan  
Garry Sutcliffe  
Findlay Wilson

## Basses

Roger Begley  
Keith Bonnington  
Keith Bonnington  
Anthony Brahms  
Anthony Cunningham  
Patrick Healy  
David Henderson  
Gerald Holding  
Bruce Kershaw  
Peter Kestner  
Robert Luckham  
Richard Mitchell  
David Porter-Thomas  
Christopher Ross  
Christopher Speight  
Andrew Tinkler  
Gordon Traynor  
Trevor Vaughan  
Henry Walker  
Greg Winter

# The Baylis Programme

at English National Opera . . . extending the meaning of opera and its role in society.



'All music can support drama and create opera.'

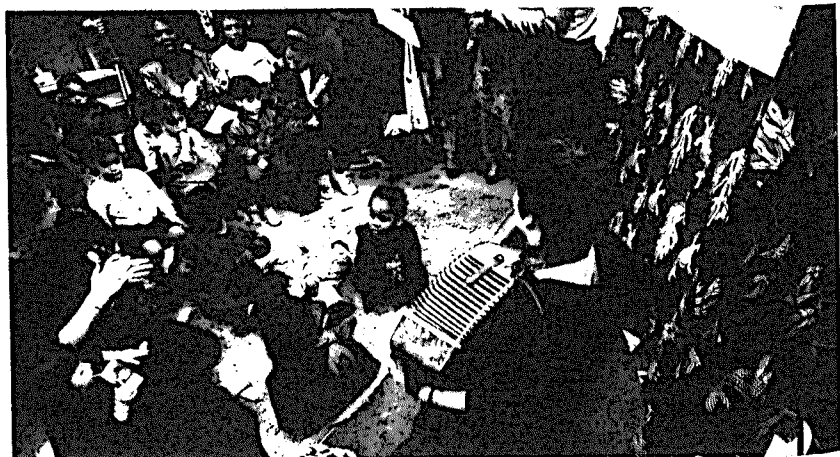


'Professional singers often work with children in unusual places.'



Brixton Prison Project, July 1993

For further information contact  
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Westminster Opera Team at St Stephen's Day Nursery, March 1994

The Baylis Programme is supported by



The Mercers' Company

**An Opera in Three Acts and a Prologue  
derived from the poem of George Crabbe**

**Words by Montagu Slater**

**Music by Benjamin Britten**

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For the Koussevitzky Music Foundation  
dedicated to the memory of Natalie Koussevitzky

*Peter Grimes* was first performed at Sadler's Wells, London  
on June 7, 1945.

The first performance of this production: April 17, 1991  
at the London Coliseum.

**peter  
grimes**

Joan Cross as Ellen Orford



## JOAN CROSS (1900-1993)

I don't know whether Joan Cross owed more to Sadler's Wells or Sadler's Wells to Joan Cross. It was in 1924 that Lilian Baylis pulled her from the chorus to sing Cherubino, and she never looked back, suffering apparently not at all from the curious logic of some of Miss Baylis's planning – Cherubino was followed by the First Lady, Mercedes by Frasquita, Aida by the Priestess, Elisabeth in *Tannhäuser* by Venus, and so on. She sang Elsa within ten days of starting to study the role (excerpts from a stage performance were once available on disc), and within five years of her solo début had tackled Pamina, Donna Elvira, Desdemona, Mimi, Violetta, Marguerite and the Countess, capping the list in 1930 with an acclaimed Leonora in *Forza*.

The climaxes of her pre-war career came in 1937 and 1939 as Sieglinde and the Marschallin, by which time, if the word had been in use at Sadler's Wells, she was without doubt the company's prima donna. Sporadic appearances at Covent Garden in those pre-war years – as Elsa, Mimi and Desdemona, the latter to the Otello of Lauritz Melchior, whom she first met at the start of the love duet! – did not lead to much and 1940 thrust her less onto an international stage than into the management of war-time touring Sadler's Wells. Nearly five years of week-long visits to unsuitable theatres with a small company and restricted repertory seem not to have dimmed the company spirit and Joan brought them back to London in 1945 with new productions of *The Bartered Bride* and *Così fan tutte* to their credit and with a touring balance sheet sufficiently in the black to pay off the pre-1940 accumulated deficit – not bad, as she used to say, for an amateur manager!

It was a genuine company achievement to re-open Sadler's Wells Theatre with the world première of *Peter Grimes* and her own marvellous performance of Ellen Orford, but a price was paid in the shape of a monumental internal row which ended with the company rejoicing in the kudos of the event but with the manager and prima donna out in the cold. A new management to its credit asked her back to produce *La traviata* in 1950 and to her credit she accepted, with notable results, but her post-war performances were mainly in new works by Benjamin Britten – four notable creations in the ten years after *Peter Grimes*, including Lady Billows in *Albert Herring* and in 1953 *Gloriana*. This was fulfilment of a high order, as was, I have no doubt, the founding in 1948 (and directing thereafter) of the Opera Studio, the encouragement of talent having for years been with her a major preoccupation. 'I like to suggest . . . I've no patience or time unless there's talent – and I've done remarkably little teaching' (she once said to me in a radio interview). 'I do love talent! You cannot teach people to act; it must be in them. You can teach only the mechanics, how to move, how to stand still.'

I don't know quite what Lilian Baylis discerned in the young member of the chorus she promoted in 1924, although I know Joan for her part revered Miss Baylis's capacity to inspire and felt her memory was too quickly allowed to fade from public consciousness. Was she so far-sighted as to perceive a future company leader? We can't be sure, but that Joan, as leader, inspirer, discerner of talent, proved worthy to stand in the great Baylis tradition is I think the tribute she would have appreciated most.

Lord Harewood

Peter Grimes	<b>Philip Langridge</b>
Ellen Orford	<b>Janice Cairns</b>
Captain Balstrode	<b>Alan Opie</b>
Auntie	<b>Ann Howard</b>
First 'niece'	<b>Maria Bovino</b>
Second 'niece'	<b>Sarah Pring</b>
Bob Boles	<b>Alan Woodrow</b>
Swallow	<b>Andrew Greenan</b>
Mrs Sedley	<b>Susan Gorton</b> <i>to June 24</i> <b>Shelagh Squires</b> <i>from June 27</i>
Reverend Horace Adams	<b>Edward Byles</b>
Ned Keene	<b>Robert Poulton</b>
Hobson	<b>Mark Richardson</b>
Apprentice	<b>Lee Devine</b> <i>except June 7, 10</i> <b>Wesley Ball</b> <i>June 7, 10</i>
Doctor Crabbe	<b>Eric Shilling</b> <i>except May 27</i> <b>Keith Bonnington</b> <i>May 27</i>
A Lawyer	<b>Antony Rich</b>
A Fisherman	<b>Anthony Cunningham</b>
A Fisherwoman	<b>Anne Egglestone</b>
Chorus of townspeople and fishermen	

The children in Act One are James Bennett, Richard Boakes, Adam Exell, Gareth Hooper and Tom Murphy – **Hendon School**; Jacob Kestner – **St Peter's School, St Albans**. Lee Devine attends **William Ellis School, Highgate**, and Wesley Ball **Hendon School**.

Children's Adviser Peter Kay

**This is a co-production with the Bayerische Staatsoper, Munich.**

These 1994 performances of *Peter Grimes* are dedicated to the memory of Joan Cross.

As a lasting tribute to her artistry, a CD of some of her recorded performances will appear shortly. All enquiries are welcome to APR, PO Box 1, Wark, Hexham, Northumberland NE48 3EW

Conductors

**David Atherton** *May 20-27 and June 14-24*

**James Holmes** *June 2 and 4*

**Noel Davies** *June 7 and 10, 27 and 30*

Chorus masters

**Ian Westrip**

**Stephen Harris**

Leader

**Barry Griffiths**

Music staff

**Christopher Moulds**

**Tom Wade**

Organ and celeste

**Howard Moody**

Producer

**Tim Albery**

Associate producer

**Patti Powell**

Set designer

**Hildegard Bechtler**

Costume designer

**Nicky Gillibrand**

Lighting

**Jean Kalman**

Staff producers

**Lynn Binstock**

**Patrick Dickie**

Assistant to the designer

**Adrian Linford**

Stage manager **Jane Randall** Deputy stage manager **Ian Rutherford**

Assistant stage managers **Nicole Richardson** **Laura Thatcher**

Sculpted wave by Stephen Pyle Workshop; engineering by Delstar Engineering Ltd; cloths painted by Studio Brighella; carpentry supervised by René Marchal; texture and painting by Alastair Brotchie; thanks to the Central Office of Information and William Goss; set refurbished for 93/94 season by Cardiff Theatrical Services; costumes by ENO Production Wardrobe; wigs by ENO Wig Department; properties and furniture by ENO Property Workshop. Additional costumes by Karen Crichton, Karen Griffiths; Additional dyeing by Vicky Hallam. Thanks to Grolsch (UK) for donation of bottles.

The performance on June 14 will be sign-interpreted by Wendy Ebsworth, and the performance of June 2 will be audio-described by Gregory York.

The Opera Guide to *Peter Grimes* and *Gloriana* (£5) and the ENO poster (£6.50) are available from the ENO Shop and the Foyer Shop.

There will be two intervals of 20 minutes.

Warning bells will be sounded 5 minutes, 2 minutes and 1 minute before the performance continues.

Approximate timings: Act One – 52 minutes; Act Two – 49 minutes; Act Three – 41 minutes. Total running time: 3 hours, 5 minutes.

First performance this season: May 20 1994.

**The Borough, a small fishing village on the East Coast.**

## **PROLOGUE**

### **The Inquest**

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' testimony, the magistrate, 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.

### *Interlude 1*

## **ACT ONE**

### **Scene one Morning**

The Borough goes about its business. Grimes returns from fishing; only the retired Captain Balstrode and Ned Keene, the local chemist, are willing to 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*

### **Scene two The Boar**

Late that night, the storm has reached hurricane 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. Auntie's 'nieces' come in, to be abused by Balstrode and molested by Bob Boles, the Methodist preacher. At the height of the storm, Ned Keene enters with news that the cliff by Grimes' hut has been washed away. He is followed by Grimes himself. It is as if the eye of the storm had entered the room: Grimes is wild and distracted. 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 TWO**

### *Interlude 3*

Scene one  
**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 already 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.

### *Interlude 4*

Scene two  
**Grimes' hut**

Grimes is in a rage. He 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 presumes 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 THREE**

### *Interlude 5*

Scene one  
**Night**

A few days have passed. 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' disappearance. Mrs Sedley overhears that Ellen has found the boy's sweater down by the shore. Ellen and Balstrode decide to try and find Grimes and help him. When they are gone, Mrs Sedley whips up the community against Grimes and a man-hunt begins.

### *Interlude 6*

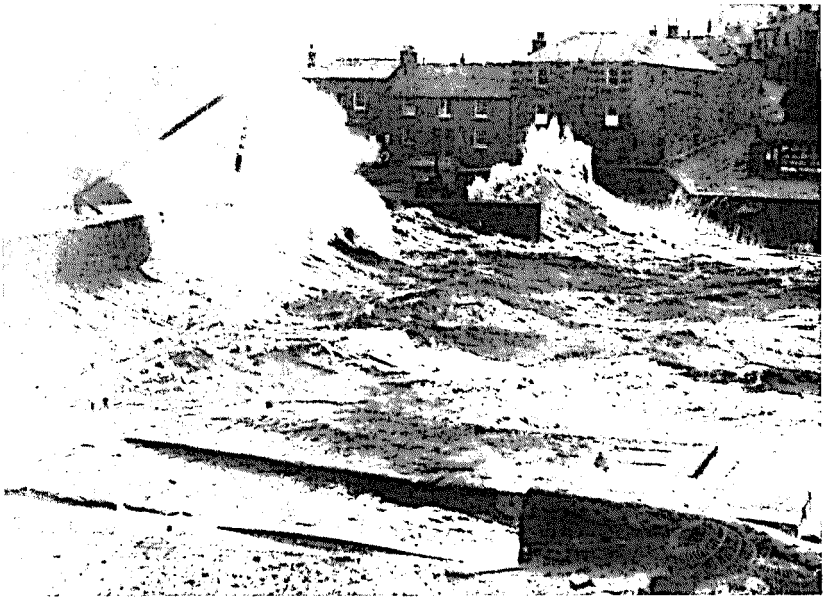
Scene two  
**Some hours later**

Grimes is alone, tortured by the distant sound of the hunt, longing for escape and peace. Ellen and Balstrode find him, but he does not notice them. 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.



*Hark! to those sounds! they're from distress at sea:  
How quick they come! What terrors may there be!  
Yes, 'tis a driven vessel: I discern  
Lights, signs of terror, gleaming from the stern;  
Others behold them too, and from the town  
In various parties seamen hurry down:  
Their wives pursue, and damsels urged by dread,  
Lest men so dear be into danger led;  
'Their head the gown has hooded, and their call  
In this sad night is piercing like the squall;  
They feel their kinds of power, and when they meet,  
Chide, fondle, weep, dare, threaten, or entreat. [. . .]  
But bear we now those sounds? Do lights appear?  
I see them not! the storm alone I bear:  
And lo! the sailors homeward take their way:  
Man must endure – let us submit and pray.*

Crabbe



*Shall I pass by the Boar? — there are who cry,  
'Beware the Boar,' and pass determined by:  
Those dreadful tusks, those little peering eyes  
And churning chaps, are tokens to the wise.  
There dwells a kind old aunt, and there you see  
Some kind young nieces in her company;  
Poor village nieces, whom the tender dame  
Invites to town, and gives their beauty fame;  
The grateful sisters feel th'important aid,  
And the good aunt is flatter'd and repaid.*

*What though it may some cool observers strike,  
That such fair sisters should be so unlike;  
That still another and another comes,  
And at the matron's table smiles and blooms;  
That all appear as if they meant to stay  
Time undefined, nor name a parting day;  
And yet, though all are valued, all are dear,  
Causeless, they go, and seldom more appear.*

Crabbe

## 'GRIMES' TODAY

Philip Brett

Sadler's Wells Opera Company, parent of ENO, celebrated its return to Sadler's Wells Theatre after VE Day in World War II with a new opera called *Peter Grimes*. Staking the future of the company on a new work by a young man barely thirty was a very adventurous thing to do. So adventurous, in fact, that it caused enormous dissension among the company, and the new opera was withdrawn after a handful of performances. Today, after hundreds of performances all over the world have placed it firmly in the repertory, *Peter Grimes* seems a safer choice. But it is not.

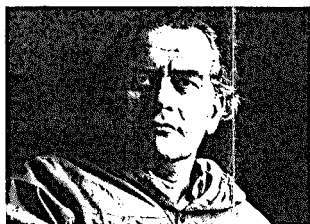
*Peter Grimes* is the story of a deviant. In George Crabbe's *The Borough*, the source of the story, Grimes is an unmitigated ruffian. He spurns his father, gambles and drinks, becomes a poacher and trespasser but cannot finally be satisfied until he has 'a feeling creature subject to his power'. The three workhouse boys who serve this function as his apprentices 'bear the blow of his outrageous hand' to such an extent that they forfeit their lives. Grimes, forbidden to hire more apprentices, sinks into melancholy, is tormented by visions of his father and dead boys, goes mad, and dies a pauper in a parish bed. As E. M. Forster wrote, 'Grimes is tough, hard and dull, and the poet must be tough with him, tougher than Shakespeare had to be with Macbeth, who possessed imagination. He must smash him up physically . . . and then place indubitable spectres in his path.'

Crabbe was a realist, and a social critic rather than a reformer. His Grimes merely takes advantage of what the law allows. Unlike a Gothic villain, he does not have to resort to kidnapping to place another person under his control: he has only to apply to the nearest workhouse. The townspeople are implicated in the situation:

*But none inquired how Peter used the rope,  
Or what the bruise, that made the stripling stoop . . .  
None put the question – 'Peter, does thou give  
the boy his food? – What, man! the lad must live:  
Consider, Peter, let the child have bread,  
He'll serve thee better if he's stroked and fed.'  
None reason'd thus – and some, on hearing cries,  
Said calmly, 'Grimes is at his exercise.'*

And when they finally turn on Peter, they want to find a scapegoat, not to examine their own consciences. We are reminded that Crabbe, though drawn back to Aldeburgh again and again, did not like the place or its people. As Ronald B. Hatch points out, 'Grimes is taking advantage of an accepted system. His individual savagery reflects the savagery of the society.'

That sentence comes very close to something Britten told *Time* magazine in 1948, just before the first New York performance: 'The more vicious the



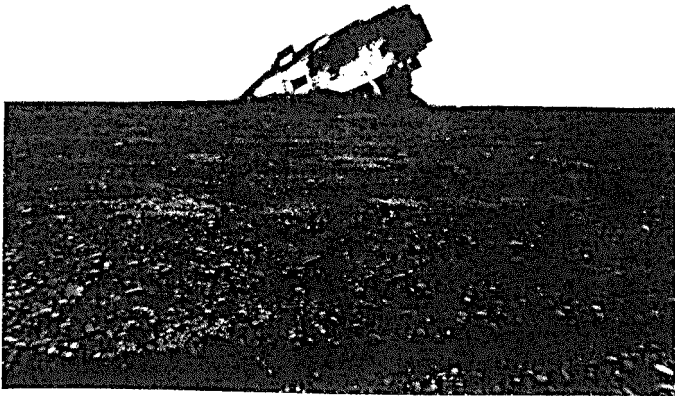
society, the more vicious the individual.' But he prefaced this by saying that Grimes was 'a subject very close to my heart – the struggle of the individual against the masses.' Unlike Crabbe, who saw Grimes as the embodiment of an evil society, Britten identified him as the victim of that society, had compassion, and cast him as Everyman.

Britten and Pears (who helped draft the plot just before and during their perilous journey back to England from the USA in 1942) went as far as they could in exonerating Grimes of any real blame, and in this they were aided by the librettist Montagu Slater, a playwright of the Left (he was actually a communist party member) whom Britten had met when he worked with the GPO Film Unit in the thirties.

Crucial to the plot are the two manhunts in which the Borough, ignoring due process, takes the law into its own hands. In Act Two a posse is formed to visit Grimes's hut – and its dramatic function crystallizes in the knock on his door in scene two. The angry fisherman, driven into a paranoid frenzy by the mere sight of the procession, is distracted by this heavily portentous symbol of the invasion of privacy just as he is trying to supervise the boy's exit and descent down the washed-away cliff. The boy slips and dies. The libretto and music clearly implicate the Borough in his death.

The Act Three manhunt portrays society in an even more hostile light. The terrifying choral climax of scene one achieves the intensity of a paranoid fantasy of persecution. The opera moves beyond the everyday (in which it seems up to now to have been so firmly anchored) into a nightmare experience projected from the point of view of the hunted, not the hunters. As the protagonist stumbles in after the dissonant and disjointed interlude depicting his internal dialogue, the orchestra drops out (save for its fog-horn imitation). The focus is on the single voice of Grimes, who at the climax hurls his own name, partly in defiance, partly in self-hatred, at the ghostly voices of his fog-bound pursuers. An anxious decline into plain speech and then silence marks the inevitable progression to suicide. The subject literally disappears as the Borough resumes the life that covers its own tracks, obliterates its own tragedy.

The seed of this tragedy, musically speaking, is contained in the prologue. There the busy lawyer's blustery tone and purposeful phrases (and key of B flat, symbolizing the Borough throughout) contrasts with Peter's inconclusive, visionary-sounding phrases projected over static, sympathetic-sounding seventh chords. It germinates when, in the midst of his fantasy about Ellen in the storm, Peter musically inverts the busy, cumulative motif that characterizes the hostile crowd in the prologue. And it takes shape at the climax of the opera in Act Two scene one when, after striking Ellen, Peter exclaims (as the church congregation reaches the 'Amen' of its unholy creed



at the point where the music finally makes a grand cadence on B flat, the 'Borough' key), 'So be it, and God have mercy upon me!' The tragedy is a common tragedy and it happens every day. It is when the individual assimilates and adopts the negative judgment of society. This leads to the acting out – either in self-hatred or defiance – of those patterns of behaviour associated with the stereotypes society constructs. In many cases the process is unconscious. The individual so completely internalizes oppression that he or she no longer recognizes it. In the worst cases, as in *Grimes*, it can be crippling and lead to suicide.

Most people know something of this experience. We have learned more about it since realizing that 'oppression' is not simply a one-dimensional economic affair along classic Marxist lines. It operates at many levels so that you or I can be the oppressor in one situation, the oppressed in another. This is why so many people respond to the tragedy of *Grimes* with real emotion, even though – in the *literal* terms of the plot – the subject of the story is an unattractive child abuser.

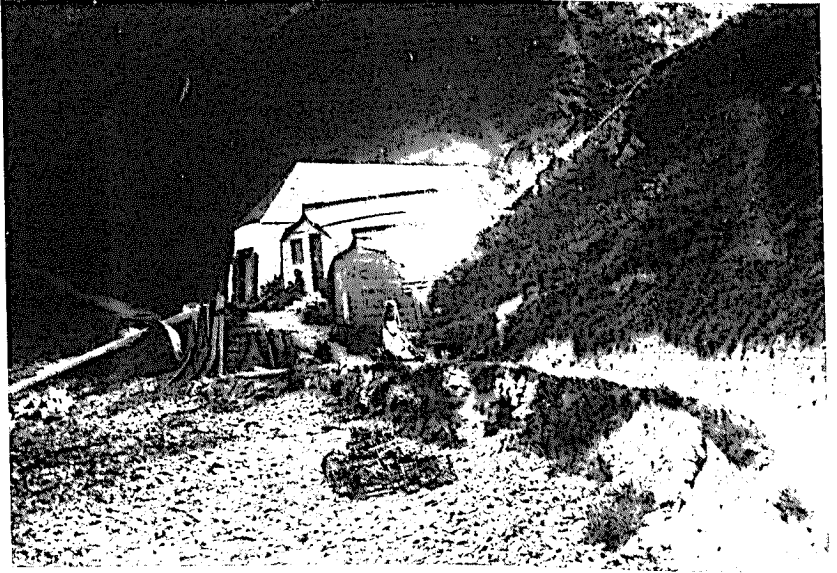
The intensity of Britten's portrayal of the human predicament of oppression came from his experience as a homosexual man. He himself internalized his own oppression to the degree that he was never accepting of his sexuality, nor was he able to admit how crucial it was to his work. He prevaricated in public by referring instead to his pacifism, which assumed the status of a code word in his lexicon. Britten belonged to an older generation of homosexual males (gay was not a word he liked, and it is anachronistic to apply it to him) who enjoyed privilege at the expense of self-oppression and concealment – the first a side-effect of the necessity of the second. From this situation (which took its toll on him by the classic means of debilitating depression and other disconcerting character traits) Britten rescued himself through his music, which generated a gloomy yet defiant homosexual discourse from within the closet.

In Britain and the USA today, art that can be interpreted as depicting or indirectly supporting homosexuality is the target of government hostility. Among other acts that have disrupted artistic life in these countries, local education authorities in England have cancelled performances of Britten's *Death in Venice* in response to the fears aroused by the notorious Section 28 of the 1988 Local Government Act. The reasoning behind this and similar official reactions cannot entirely be attributed to fears that institutionalized heterosexuality is on the point of collapse; it seems rather to stem from a traditional Christian denial of any kind of human dignity within sexual activity.

What is so brilliant about *Peter Grimes*, and so pertinent in today's climate, is that, although it is clearly an allegory of homosexual oppression (as well as other kinds), it is not sexual at all. All suggestions of eroticism of any kind were ruthlessly expunged from the libretto along with the father-image prominent in *Crabbe*. There was no room in this allegory, of the struggle of the individual against the masses, for hints of psychological drama that might 'explain' Grimes's pathological behaviour in Freudian terms, and thus contain and control deviancy within the familiar medical model. The focus is on the *social* experience, and the message is that it is not the homosexual but *society* that is the problem. Furthermore, the catharsis in *Grimes* involves the audience's being trapped into identifying with the very figure they have been conditioned to objectify and spurn. The frightening alternative is to identify with the Borough (which of course many music critics have been all too ready to do).

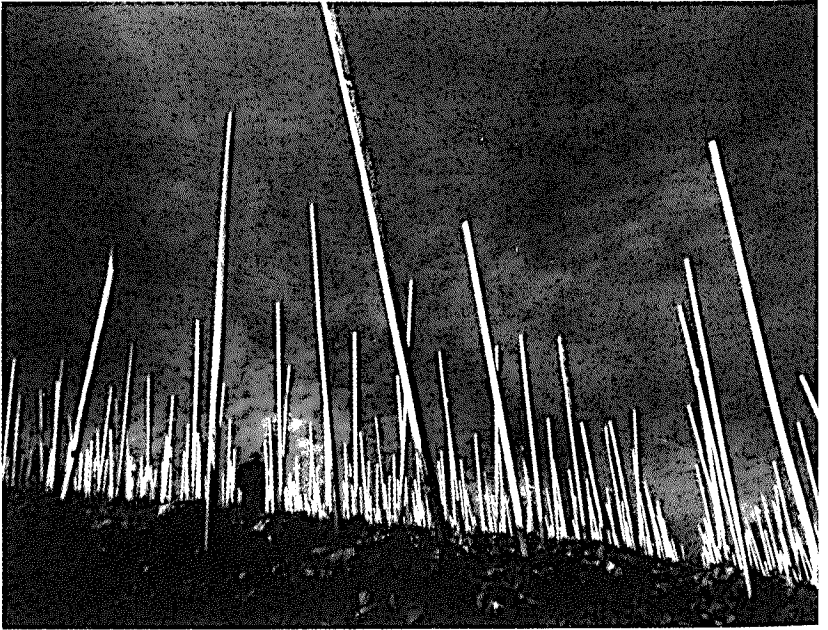
When Edmund Wilson visited London in 1945 he was horrified by the brutal atmosphere of a society he had found attractive in peacetime. It is this to which he connected the allegory in *Peter Grimes*. 'It is the chronicle of an impulse to persecute and to kill which has become an obsessive compulsion, which drags the malefactor on . . . through a series of uncontrollable cruelties which will lead, in the long run, to his being annihilated himself.' Wilson saw that 'by the time you are done with the opera – or by the time it is done with you – you have decided that *Peter Grimes* is the whole of bombing, machine-gunning, mining, torpedoing, ambushing humanity, which talks about a guaranteed standard of living yet does nothing but wreck its own works, degrade its own moral life and reduce itself to starvation.'

At a time when the homosexual minority is again being targeted as a scapegoat by government authority, and when war is once more the consuming passion of the western powers, *Peter Grimes* speaks out clearly from the anger of the past. It is an opera for today, as unsafe and as disturbing a choice for English National Opera now as it was for Sadler's Wells in 1945.



*With ceaseless motion comes and goes the tide,  
Flowing, it fills the channel vast and wide;  
Then back to sea, with strong majestic sweep  
It rolls, in ebb yet terrible and deep;  
Here sampire banks and salt-wort bound the flood,  
There stakes and sea-weeds withering on the mud.*

Crabbe



The Wanderer

Doom is dark and deeper than any sea-dingle.  
Upon what man it fall  
In spring, day-wishing flowers appearing,  
Avalanche sliding, white snow from rock-face,  
That he should leave his house,  
No cloud-soft hand can hold him, restraint by women;  
But ever that man goes  
Through place-keepers, through forest trees,  
A stranger to strangers over undried sea,  
Houses for fishes, suffocating water,  
Or lonely on fell as chat,  
By pot-holed becks  
A bird stone-haunting, an unquiet bird.

There head falls forward, fatigued at evening,  
And dreams of home,  
Waving from window, spread of welcome,  
Kissing of wife under single sheet;  
But waking sees  
Bird-flocks nameless to him, through doorway voices  
Of new men making another love.

Save him from hostile capture,  
From sudden tiger's leap at corner;  
Protect his house,  
His anxious house where days are counted  
From thunderbolt protect,  
From gradual ruin spreading like a stain;  
Converting number from vague to certain,  
Bring joy, bring day of his returning,  
Lucky with day approaching, with leaning dawn.

W. H. Auden

## A 'PETER GRIMES' CHRONOLOGY

compiled by Donald Mitchell and Philip Reed

### DRAMATIS PERSONAE

- Mary Behrend**  
(1883-1977)
- Notable patron of the arts, together with her husband John Louis. Sponsored **Peter Pears's** and **Benjamin Britten's** first recital after their return to England from the USA, and commissioned BB's Second String Quartet in 1945.
- Ralph Hawkes**  
(1898-1950)
- Director of Boosey & Hawkes Ltd, BB's publishers, 1935-63. Dedicatee of the early orchestral song-cycle, *Our Hunting Fathers*.
- Imogen Holst**  
(1907-1984)
- Daughter of Gustav Holst. Director of Music at Dartington, 1943-51. BB's music assistant, 1952-64.
- Serge Koussevitzky**  
(1874-1951)
- Conductor of Boston Symphony Orchestra, 1924-49, whom BB first met in the summer of 1939. Gave notable performances of *Sinfonia da Requiem* in 1942. Later commissioned BB's *Spring Symphony*.
- Elizabeth Mayer**  
(1884-1970)  
and her husband  
**Dr William Mayer**  
(1887-1956)
- At whose home in Amityville, New York, BB and PP lived intermittently between 1939 and 1942. Devoted friends of BB's and PP's. Mrs Mayer was the dedicatee of the 'Interlude' from *Les Illuminations* and of *Hymn to St Cecilia*.
- Ursula Nettleship**  
(1886-1968)
- Choir-trainer and singing teacher, in whose London studio house BB and PP lived after their return to England.
- David Rothman**  
(1896-1981)
- Owner of a hardware store at Southold, Long Island, and involved with a semi-professional orchestra that BB conducted in 1941. His son, **Bobby**, still runs the store.
- Montagu Slater**  
(1902-1956)
- Poet, playwright, editor and critic prominent in left-wing circles. Collaborated with BB in the Thirties at the GPO Film Unit and in a variety of theatre projects, mostly of a quasi-political nature. Librettist of *Peter Grimes* and author of the script for the original film version of *The Young Person's Guide to the Orchestra*. His wife, Enid, was the noted photographer. She took many photographs of BB in the Thirties and Forties.
- Erwin Stein**  
(1885-1958)
- Austrian-born musician and pupil of Schoenberg. Worked as an editor at Boosey & Hawkes in London from 1938. One of BB's closest colleagues and an influential musical adviser. Prepared the vocal score of *Peter Grimes*.
- Mrs Wright**
- Mother of the film director Basil Wright.

## 1941

London

**25 May**

*An essay by E. M. Forster on the poet George Crabbe is published in The Listener.*

California  
**summer**

*While staying with friends near Los Angeles, Britten and Pears come across Forster's article. Britten later was to comment, 'I suddenly realized where I belonged and what I lacked' and, even more revealingly, 'that I must write an opera'. Pears finds a copy of Crabbe's poems in a 'Rare Book Shop', probably in Los Angeles. He was to write to Elizabeth Mayer in New York from Escondido, California:*

**29 July**

*We've just re-discovered the poetry of George Crabbe (all about Suffolk!) & are very excited – maybe an opera one day . . . !!*

**Summer 1941-  
March 1942**

*Britten and Pears work on draft synopsis and libretto for opera based on Crabbe's poem, 'Peter Grimes'.*

## 1942

Amityville, New York

**15 February**

*The commission (\$1000) to compose Peter Grimes is confirmed by the Koussevitzky Music Foundation.*

**17 April**

*Britten and Pears land at Liverpool on returning home from the USA. They have continued work on the draft libretto on their cross-Atlantic journey. Just before he left the States, Britten asked Christopher Isherwood to be his librettist, who declined. On reaching England he invited Montagu Slater, with whom he had collaborated in the theatre many times in the Thirties.*

London

**4 May**

Benjamin Britten to  
Elizabeth Mayer

*Enid & Montagu Slater are delightful & we have seen a lot of them – M. has taken to Grimes like a duck to water & the opera is leaping ahead. It is very exciting – I must write & tell Koussey about it. He has splendid ideas. It is getting more and more an opera about the community, whose life is 'illuminated' for this moment by the tragedy of the murders. Ellen is growing in importance, & there are fine minor characters, such as the Parson, pub-keeper, 'quack'-apothecary, & doctor.*

**17 May**

BB to Elizabeth Mayer

*Next week Montagu & Enid Slater are coming down with me, & we shall get atmosphere for & discuss 'Peter Grimes' – which is going so excitingly now.*

**June**

*The role of Grimes, it seems, was still envisaged by the composer for baritone, not tenor.*

**5 June**

BB to Elizabeth Mayer

I am actually down in the country staying for a few days with Montagu & Enid Slater, and working with M. hard on the libretto of Peter Grimes. It is going so well & I'm very keen on his whole attitude to the subject – Very simple, full of respect for Crabbe, and with real stage experience. My ideas are crystallizing nicely, and I think that, given opportunity, we can make a really nice thing of it.

**12 June**

BB to Peter Pears

The opera is going well – I am delighted with Montagu's attitude to it, & he's steaming ahead.

**17 June**

BB To William Mayer

I am working hard on the opera libretto with Montagu Slater, and it is going along well – sticking close to Crabbe and our original sketch. I hope to be able to send along a copy when it is done. I don't know when I shall be able to start the music, because still my plans are extremely vague. I'll let you know when anything definite happens.

**24 June**

BB to Bobby Rothman

I am writing an opera, all about a fishing village full of storms, & sailing boats, & murders – very exciting!

**30 September**

BB to Elizabeth Mayer

[. . .] the opera libretto is finished (and excellent too) & I'm doing separate vocal works with Louis MacNeice, whom we see a great deal of, & with Montagu Slater, at whose house I'm now in bed and Enid is looking after me so beautifully – & Carol (youngest of three, do you remember the lovely photograph?) keeps me amused.

**3 October**

BB to William Mayer

[. . .] getting on very well with the opera (the first draft of the libretto is done – how I wish you could be in on these discussions, I am sure you would have some good ideas [. . .]).

1943

9 March

BB to Ralph Hawkes

O, Ralph could you please ask [Erwin] Stein to get someone to send me along the scores of the Bartók 2 piano Sonata & the Divertimento, & if by any chance there is a spare vocal score of the Rosenkavalier around there is nothing I should like better to do to while away the hours than to pick the old man's brains for my opera!

11 March

BB to PP

I am going to do lots of work on P. Grimes today, to see what really is wrong with it. And then I shall write a long letter to Montagu & hope he can fix it a bit. I am sure it isn't fundamentally hopeless, there are too many things I like about it. For one thing it goes naturally into operatic form – it doesn't embarrass me to think of those people, singing, & singing English. And another, I see so clearly what kind of music I want to write for it, & I am interested in the people & the situations, & interested in a musical way. It isn't often that one can get an opera scheme that comes so near what one wants.

12 March

BB to Ralph Hawkes

You shouldn't have done it – ! I only wondered if there was an old score knocking around the place, & here comes a beautiful new one, with your kind note. Thank you more than I can say. I can scarcely contain myself to write this note – you see, I've never seen a score of Rosenkavalier, & I am impatient to see how the old magician makes his effects! There's a hell of a lot I can learn from him!

I am afraid my opera won't be as lush or glittering as this one – after all there is a difference between Vienna & Suffolk!! – but I have great hopes of it, once we get the libretto right. I am working on it again now, with some new improvements in view. By-the-way I have the feeling that I can collaborate with Sadler's Wells opera a bit in the future – it would be grand to have a permanent place to produce one's operas (& I mean to write a few in my time!).

12 March

BB to Erwin Stein

[. . .] one bit of good work I'm doing is on the opera libretto – I am finding lots of possibilities of improvement, especially the character of Grimes himself which I find doesn't come across nearly clearly enough. At the moment he is just a pathological case – no reasons & not many symptoms! He's got to be changed a lot. But even then, I am convinced that it is right for me to do this opera. I am too interested in it for me to drop it now. Even if it doesn't come out very well, it'll be experience.

## 1944

**10 January**

BB to PP

Well, at last I have broken the spell and got down to work on P.G.. I have been at it for two days solidly and got the greater part of the Prologue done. It is very difficult to keep that amount of recitative moving, without going round & round in circles, I find – but I think I've managed. It is also difficult to keep it going fast & yet paint moods & characters a bit. I can't wait to show it to you. Actually in this scene there isn't much for you to do (I haven't got to the love duet yet); it is mostly for Swallow, who is turning out quite an amusing, pompous old thing! I don't know whether I shall ever be a good opera composer, but it's wonderful fun to try once in a way!

*This letter ends:*

P.G.'s going to be a knock-out!

**before 11 February**

BB to PP

After a slow start P.G. is now swimming ahead again – I've nearly finished the scene! Montagu & I have made some good improvements I think, & I'm writing some lovely things for you to sing – I write every note with your heavenly voice in my head.

**1 March**

PP to BB

*(after a run-through at the piano)*

[. . .] Peter Grimes was quite madly exciting! Really tremendously thrilling. The only thing you must remember is to consider that the average singer hasn't much gift for intensity off his own bat, so make sure that the tempi etc make a tense delivery inevitable. Actually I feel very much that you have already done this, only you know what most singers are; the bit I was thinking of was Swallow in the Prologue. Can it sound pompous at that pace? Aggressive yes – & perhaps that's enough [. . .]

**April**

*Koussevitzky generously agrees to première of Peter Grimes being given at Sadler's Wells. The first American performance was to take place at Tanglewood on 6 August, 1946, conducted by Leonard Bernstein.*

**21 April**

BB to Ursula Nettleship

P.G. leaps ahead.

**12 June**

BB to PP

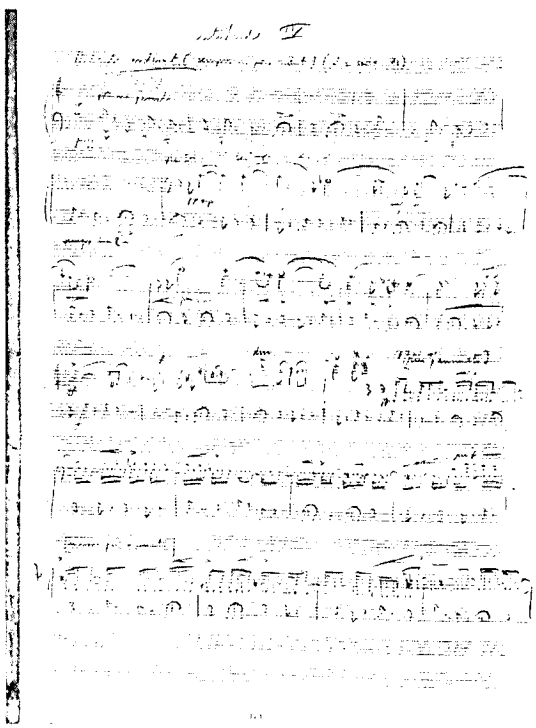
My bloody opera stinks, & that's all there is to it. But I dare say that I shall be able to de-odourise it before too long – or I'm hoping so.

**16 July**

BB to PP

Well, your scene with the apprentice is going on well. It is difficult to do, & I get terribly upset by what I'm creating, but it is nearly done, & I think will be good & effective. There's a lot of stuff for you to get your teeth in to!

The opening of the Passacaglia Interlude



**19 July**  
BB to Elizabeth Mayer

The opera is going well – I've just finished Act II, & it is the next production after *Così* at the Wells. Isn't that thrilling! It is becoming a bigger affair than I expected and so topical as to be unbearable in spots! I am yearning to see it on the stage – with Peter, Joan Cross, & Kenneth's sets, & perhaps me conducting!

**6 August**  
PP to Elizabeth Mayer

Peter Grimes is now two-thirds done. The 2nd Act is finished, & Ben is starting the Third with confidence. We are planning to do it with the Sadler's Wells Opera next April. The first Act is quite terrifyingly intense, from first note to last. Quite shattering. The 2nd is warmer & more relaxed, though it has the death of the boy at the end – It will be terribly difficult to do, for me especially, as the part is so dramatic it needs a Chaliapin – & my voice is still lyrical and not dramatic. However, it was a year before I could tackle the [Michelangelo] Sonnets, do you remember, and now they say I sing them best of anything. So perhaps I shall reach Grimes by April – !



**28 August**  
BB to Mary Behrend

The opera goes on well, & I'm working very fast – it looks like a race between the war & it . . . to be over first, but I pray the former will win!

**? October**  
BB to PP

The scoring's going quite fast – done about  $\frac{2}{3}$  prologue in a day & a half.

**October/November**  
BB to PP

All my love. I'm writing a nice back-ground for you to sing against.

**20 November**  
BB to PP

Please excuse hurry, but I've got to get on with score.

#### **1945**

**10 February**  
BB to Mary Behrend

I have actually just this moment written 'End' to the opera score.

**31 May**

*Wigmore Hall: Concert-Introduction to Peter Grimes, in which an outline of the opera was given by Eric Crozier [the producer] and the musical illustrations provided by, among others, Peter Pears [Grimes], Joan Cross [Ellen Orford], Edith Coates [Auntie], Roderick Jones [Balstrode] and Owen Brannigan [Swallow]. At the piano: BB.*

**7 June**

*Sadler's Wells: The first night of Peter Grimes. Time magazine reported after the event:*

Critical judgements apart, it was a big night at 'The Wells'. *Peter Grimes* was England's first new opera in almost ten years. The score called for some 200 singers and musicians. Gallery oldtimers had set up their camp stools in ticket queues 24 hours in advance. Ecstatic music-lovers kept throwing bouquets at the cast and composer until the historic old stage was carpeted with flowers. The peerage showed up in more furs, white ties and tiaras than Londoners had seen since the war began.

**after 7 June**

BB to Mary Behrend

We are all excited about the way it's going.

**18 June**

BB to Mrs Wright

Thank you for your kind letter of appreciation about Peter Grimes. I am awfully glad you liked it. We are all of course very excited that it is going so well, & that people are turning up so numerously to see it. It looks as if the old spell on British opera may be broken at last!

**26 June**

BB to Imogen Holst

Thank you for your kind letter about Peter Grimes. I am so glad that the opera came up to your expectations, & it is sweet & generous of you to write so warmly about it. I must confess that I am very pleased with the way that it seems to 'come over the footlights', and also with the way the audience takes it, & what is perhaps more, returns night after night to take it again! I think the occasion is actually a greater one than either Sadler's Wells or me, I feel. Perhaps it is an omen for English Opera in the future. Anyhow I hope that many composers will take the plunge, & I hope also that they'll find as I did the water not quite so icy as expected!

The excerpts from letters by Benjamin Britten and Peter Pears are respectively © 1991 The Trustees of the Britten-Pears Foundation and the Executors of the late Sir Peter Pears and not to be reproduced without written permission. Text and format © Donald Mitchell and Philip Reed 1991.

The first two volumes of Britten's correspondence, *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913-1976*, edited by Donald Mitchell and Philip Reed, are to be published by Faber & Faber in June.



*Alas! for Peter not a helping hand,  
So was he hated, could he now command;  
Alone he row'd his boat, alone he cast  
His nets beside, or made his anchor fast;  
To hold a rope or bear a curse was none, —  
He toil'd and rail'd; he groan'd and swore alone.*

*Thus by himself compell'd to live each day,  
To wait for certain hours the tide's delay;  
At the same times the same dull views to see,  
The bounding marsh-bank and the blighted tree;  
The water only, when the tides were high,  
When low, the mud half-cover'd and half-dry;  
The sun-burnt tar that blisters on the planks,  
And bank-side stakes in their uneven ranks;  
Heaps of entangled weeds that slowly float,  
As the tide rolls by the impeded boat.*

*When tides were neap, and, in the sultry day,  
Through the tall bounding mud-banks made their way,  
Which on each side rose swelling, and below  
The dark warm flood ran silently and slow;  
There anchoring, Peter chose from man to hide,  
There hang his head, and view the lazy tide  
In its hot slimy channel slowly glide;  
Where the small eels that left the deeper way  
For the warm shore, within the shallows play;  
Where gaping muscles, left upon the mud,  
Slope their slow passage to the fallen flood; —  
Here dull and hopeless he'd lie down and trace  
How sidelong crabs had scrawl'd their crooked race;  
Or sadly listen to the tuneless cry  
Of fishing gull or clanging golden-eye;  
What time the sea-birds to the marsh would come,  
And the loud bittern, from the bull-rush home,  
Gave from the salt-ditch side the bellowing boom:  
He nursed the feelings these dull scenes produce,  
And loved to stop beside the opening sluice;  
Where the small stream, confined in narrow bound,  
Ran with a dull, unvaried, sadd'ning sound;  
Where all, presented to the eye or ear,  
Oppress'd the soul with misery, grief, and fear.*

Crabbe



## BIOGRAPHIES

**Philip Langridge** *tenor* has sung *Zivny Osud* (Olivier Award), *Orpheus*, *Vere*, *Gregor Makropulos Case*, *Benedict*, *Oedipus*, *Prologue/Quint Turn of the Screw* (ENO); *Le Rossignol*, *L'Enfant et les sortilèges*, *Shuisky Boris Godunov*, *Laca Jenúfa*, *Grimes*, *Idomeneo*, *Aschenbach* *Death in Venice* (ROH); *Tom Rake's Progress*, *Shuisky*, *Idomeneo*, *Oberon*, *Andres Wozzeck* (La Scala); *Ferrando*, *Shuisky* and *Loge* *Das Rheingold* (Met); *Idomeneo*, *Don Ottavio*, *Laca*, *Pelegrin* *New Year*, *Titus* (Glyndebourne); *Andres* (Vienna); *Aron*, *Idomeneo*, *Skuratov* *House of the Dead*, *Nero* *Poppea*, *Shuisky* (Salzburg); *Titus*, *Lucio Silla* (Zurich); and recorded *Aron*, (DGG, Grammy Award), *Oedipus Rex* (DGG Chicago), *La clemenza di Tito* (Teldec), *Gloriana*, *Turn of the Screw* (Collins), *Beggar's Opera* and *Boris* (Sony), *Lady Macbeth* and *Wozzeck* (DGG) and *Rake's Progress* (Decca). He won the PRS Charles Heidsieck Award in 1988-89, and was honoured by The Worshipful Company of Musicians in 1993.

**Janice Cairns** *soprano* studied at the RSAMD, and with Tito Gobbi. For ENO she has sung *Ariadne*, *Aida*, *Eva* *The Mastersingers*, *Maria Mazeppa*, *Rosalinda* *Die Fledermaus*, *Amelia* *Simon Boccanegra*, *Alice Ford*, *Amelia* *Masked Ball*, *Madam Butterfly*, *Tosca*, *Anna Murrant* *Street Scene* and *Lisa* *Queen of Spades*. Elsewhere her roles include *Desdemona* (Greece); *Odabella* *Attila* (University College Opera and Amsterdam); *Alice Ford Falstaff*, *Donna Anna* (Kent Opera); *Leonora* *Il trovatore*, *Rezia* *Oberon* (also La Fenice, Venice), *Aida*, *Madam Butterfly* (Scottish Opera); *Leonore Fidelity*, *Aida*, *Tosca*, and *Hélène* in *Verdi's Jerusalem* (Opera North). In 1993 she made her US debut as *Lady Macbeth* (Connecticut). Plans include *Turandot* (WNO).

**Alan Opie** *baritone* has sung *Germont* *Traviata*, *Dr Faust*, *Marcel* *Bohème*, *Malatesta* *Pasquale*, *Fiddler* *Königskinder*, *Dr Faust* and *Ford Falstaff* (ENO); *Ping* *Turandot*, *Mangus* *Knot Garden*, *Dr Falke* *Fledermaus*, *Hector* *King Priam*, *Paolo* *Boccanegra*, *Sharpless* *Butterfly* (ROH); *Mozart's Figaro*, *baritone* roles *Death in Venice*, *Balstrode* *Grimes* (Glyndebourne); *Beckmesser* *Meistersinger* (Bayreuth). He has appeared in New York, Chicago, Paris, Brussels, Amsterdam. Last season he sang *Cecil* *Gloriana* (Decca), *Dallapiccola's* *Ulisse* (BBC), *Faraone* *Mose* (IPO). Plans include *Beckmesser* and *Paolo* (Munich), *Balstrode* (Glyndebourne), *Sadler's Wells* and recording for Chandos) and a recording of *Die Meistersinger* with the Chicago Symphony Orchestra.

**Ann Howard** *mezzo-soprano* has sung many notable roles for ENO including *Carmen*, *Delilah*, *Hélène*, *Azucena*, *Fricka*, *Jezibaba* *Rusalka*, *Babulenska* *Gambler*, *Kabanicha* *Katya Kabanova*, *Mescalina* *Grand Macabre*, *Katisha* and *Orlofsky*. She has sung *Venus* *L'Orione*, *Cassandra* *The Trojans*, *Brangäne*, *Marzellina*, *Old Lady* *Candide* (Scottish Opera), *Hostess* *Boris Godunov* (Opera North), and in France, Belgium, Italy, USA, Canada, Mexico, Germany and Chile. World premières include *Leda* *Mines of Sulphur*, *Mrs Worthing*

*Plumber's Gift* (ENO); *Mrs Danvers* *Rebecca* (Opera North); *Caliban* *The Tempest* (Santa Fe). In 1993 she hosted the concert introducing the Gilbert & Sullivan operas for the Performing Arts Center, New York State University and returns in 1994 to sing *Buttercup* *HMS Pinafore*. Other plans in 1994 include *Old Lady* *Candide* (Lisbon) and her debut at the Metropolitan Opera singing *Auntie* in a new production of *Grimes*.

**Maria Bovino** *soprano* was born in Yorkshire of Italian parents, graduated in music from Sheffield University and studied singing at the Guildhall. Roles have included *Adele* *Die Fledermaus*, *Despina* *Così fan tutte* and *Elvira* *L'Italiana in Algeri* (Opera 80); *Tytania* *Midsummer Night's Dream* (Glyndebourne Touring); *Emmie* *Albert Herring* (Glyndebourne Festival); *Amor* *Orphée* (English Bach Festival); *Blonde* *Seraglio*, *Peep-Bo* *Mikado*, *First Boy* *Magic Flute*, *Polboy/Infant* *Phenomenon* *Brouček* (ENO); *Emmie* *Albert Herring*, *Strolling Player* *Death in Venice* (ROH); *First Niece* *Peter Grimes*, (Bayerische Staatsoper and EMI recording); *Gilda* *Rigoletto* and *Ninetta* *Thieving Magpie* (Opera North).

**Sarah Pring** *soprano* studied at the Guildhall, NOS, and the European Opera Centre, winning the Esso GTO Singers' Award and the John Christie Award. Roles include *Alice* *Falstaff*, *Barena* *Jenúfa*, *Despina* and *Second Niece* *Peter Grimes* (Glyndebourne Festival); *Glasha* *Katya Kabanova*, *Berta* *Il barbiere di Siviglia*, *Jo Ann* *New Year*, *First Lady* *Zauberflöte* and *Despina* (GTO); *Concepcion* *L'Heure espagnole* (Opera North); *Mimi*, *Flora* *La traviata* and *Tatyana* *Onegin* (Scottish Opera); *Micaela* (Dorset Opera); *Luciana* *Comedy of Errors* (Wexford); *Princess* *Ida*, *Norina* and *Nannetta* *Falstaff* (ENO). Plans include *Second Niece* (Glyndebourne and Paris) and *Mimi* for English Touring Opera.

**Alan Woodrow** *tenor* comes from Toronto and sang extensively in Canada before coming to Britain in 1974, where he has sung *Donizetti* operas (Opera Rara), *Narraboth* *Salome* (Chelsea Opera Group), recorded Victorian ballads and English folk songs. ENO roles include *Borsa* *Rigoletto*, *Don Ottavio*, *Pedrillo* *Seraglio*, *Baroncelli* *Rienzi*, *Iskra* *Mazeppa*, *Young Sailor* *Tristan and Isolde*, *Eleazor* *Moses*, *Monostatos*, *Hermann* *Queen of Spades*, roles in *Pacific Overtures*, *Major-Domo* *Der Rosenkavalier*, *Canio* *Pagliacci*, *Jacquino*, the *Cock* *Vixen*, *Don José*, *Edmund* *Lear*, *Walther* *The Mastersingers*, *Tichon* *Katya Kabanova*, *Bacchus* *Ariadne*, *Prince* *Oranges*, *Herod* *Salome*. Recent engagements include *Sergei* *Lady Macbeth of Mtsensk* (Bastille Paris, La Scala Milan). Plans include *Erik* *Holländer*, *Pinkerton* (Bastille), *Florestan* (Omaha).

**Andrew Greenan** *bass* read Modern Languages at Cambridge, then studied at the RNCM with John Cameron, making his professional operatic debut whilst there in Schoenberg's *Die Glückliche Hand* (La Scala). Roles include *Golaud* *Péleas et Mélisande* (Aldeburgh); *Bartolo* *Figaro*, *Zaretsky* *Onegin*, *Raimondo* *Lucia di Lammermoor* (Opera

80); Colline *Bohème*, Sparafucile/Monterone *Rigoletto*, Commendatore *Don Giovanni* (Travelling Opera); Father *Louise* (Morley Opera); Boatman *Snatched by the Gods* (ENO Contemporary Opera Studio); Cappadocian *Salome*, Patsyuk *Christmas Eve*, Shepherd *Orfeo*, Neptune *Return of Ulysses*, First Workman *Wozzeck*, Surin *Queen of Spades*, Pietro *Boccanegra*, Monterone *Rigoletto*, Antonio *Figaro's Wedding*, Henry the Fowler *Lohengrin*, Commissar *Rosenkavalier* and Nourabad *Pearl Fishers* (ENO).

**Susan Gorton** mezzo-soprano studied singing and piano at RCM. In 1988 she joined D'Oyly Carte Opera singing *Katisha* *The Mikado*, Ruth *Pirates of Penzance* and Buttercup *HMS Pinafore*. Opera roles include Miss Benson *Lakmé* (University College Opera), Florence Pike *Albert Herring* (Opera 80), Fekushla *Katya Kabanova* (GTO), Mistress Quickly *Falstaff* (ETO and ENO) and Fominishna *A Family Affair* (Almeida Opera). In 1994 she sings Dame Carruthers *Yeomen of the Guard* (WNO) and Filipievna *Eugene Onegin* (Glyndebourne Touring Opera).

**Shelagh Squires** mezzo-soprano sang with Phoenix Opera and Glyndebourne before joining ENO. Her large repertory includes Louise *Devils of Loudun*, Annina *Rosenkavalier*, Vera Boronel *The Consul*, Sorceress *Dido*, Adelaide *Arabella*, Thisbe *Cenerentola*, Emilia *Otello*, Miss Stuhla *Osud*, Lady Saphir *Patience*, Marcellina *Figaro*, Ludmilla *Bartered Bride*, Juno/Public Opinion *Orpheus*, Annina *La traviata*, Filippievna *Onegin*, Cleaner *Makropulos Case*, Marthe *Faust*, Aunt *Clarissa*, Second Lady *Magic Flute*, La Ciesca *Gianni Schicchi*, Jezibaba *Rusalka*, Woman with a Purple Nose *Christmas Eve*, Olga Olsen *Street Scene*, Margret *Wozzeck*, Fanny Novakova *Brouček*, Giovanna *Rigoletto* and Mercedes *Carmen* (also Earl's Court and Japan).

**Edward Byles** tenor studied at the RCM, London, where he won the Queen's Prize. He has sung in the USA, the USSR, Australia and Europe, and with all the major companies in the UK. His latest roles with ENO include Red Whiskers *Billy Budd*, Bardolph *Falstaff*, Monsieur Triquet *Eugene Onegin*, Eumaeus *The Return of Ulysses*, Game-keeper *Rusalka*, Don Curzio *Figaro's Wedding*, Broomstick-Maker *Königskinder*, Trabuco *Force of Destiny*, First Priest *Magic Flute* and Remendado *Carmen*. He created the role of Philotus in Stephen Oliver's *Timon of Athens*.

**Robert Poulton** baritone studied at the Guildhall and the NOS and won the John Christie Award and the Esso/GTO prize. He has sung Ferryman *Curlew River* (Nexus Opera, Bath Festival, BBC Proms); Ramiro *L'Heure espagnol*, Tom Cat *L'Enfant et les sortilèges*. Douphol *La traviata*, Figaro (GTO); Ned Keene *Peter Grimes*, Kuligin *Katya Kabanova*, Foreman *Jenúfa* (Glyndebourne, and television); Leandro *Love for Three Oranges* (ENO); De Brétigny *Manon*, Leandro, Marco *Gianni Schicchi* (Opera North); *The Vanishing Bridegroom*, Publius *La clemenza di Tito*, Figaro (Scottish Opera);

Rodomonte *Orlando Paladino* (Garsington Opera); Lescaut *Manon Lescaut* (Dorset Opera); Punch *Punch and Judy*, Gassir the Hero (Netherlands Opera); Ned Keene (Nantes, Bremen and Cologne). Recordings include Zita *Merry Widow* (EMI); Sergeant *Hugh the Drover* (Hyperion). Plans include Ned Keene (GFO), Mr Dolgerama *The Second Mrs Kong* (GTO) and Guglielmo *Così* (Opéra de Nantes).

**Mark Richardson** bass-baritone attended the Royal Manchester College of Music. Roles with ENO include Lamora *Arabella*, Gavrila/Berthier/Ramballe *War and Peace*, Pooh-Bah and Pish-Tush *Mikado*, King *Aida*, Second Soldier *Salome*, Notary *Rosenkavalier*. Stage Hand *Makropulos Case*, Zuniga *Carmen* (also for Classical Productions, Japan), Pietro *Boccanegra*, Patsyuk *Christmas Eve*, Colline *La bohème*, Nourabad *Pearl Fishers*, Masetto *Don Giovanni*, Ribbing *Masked Ball*, Doctor *La traviata*, Priest/Armed Man *Magic Flute*, Chelio *Oranges*, Bonze *Butterfly*, France *Lear*, Ariodates *Xerxes*, Donald *Billy Budd*, Priest *Vixen*, Truffaldino *Ariadne*, Frank Murrant *Street Scene*. Other roles include Mustafa *Italian Girl* (Buxton), Angelotti *Tosca*, Basilio *Barber* (WNO) and Sparafucile (Bergen Festival).

**Lee Devine** actor is twelve. He attends William Ellis School, Highgate and the Susi Earnshaw Theatre School in Friern Barnet. His favourite subject at school is Drama and he has appeared in many school productions. His Theatre School performances have been in *Guys and Dolls*, *Bugsy Malone* and *Ulysses*. He is a pianist and street jazz dancer, performing at various carnivals in North London. He is currently making a pop video.

**Wesley Ball** actor is twelve. He attends Hendon School and sings in the school choir. He is an all-round sportsman, playing basketball, rugby and soccer for Kingsbury Town. He played the leading role in *Marroof*, an adaptation from *A Thousand and One Nights* at Colindale School. He plans to continue his acting career.

**Eric Shilling** baritone has worked with Sadler's Wells/ENO for over 48 years, singing Alberich *The Ring*, Don Magnifico *Cenerentola*, Jupiter *Orpheus in the Underworld*, Frank *Die Fledermaus*, Gianni Schicchi, Leporello, Bartolo *Barber of Seville*, Papageno, Don Pasquale, Faninal *Der Rosenkavalier*, Lord Chancellor *Iolanthe*, Daland *Flying Dutchman*, Sacristan *Tosca*, Kolonaty *Makropulos Case*, Baron Zeta *Merry Widow*, Baron Gondremarck *La Vie parisienne*, Calchas *La belle Hélène*, Fool *Lear*, Wig-Maker *Ariadne*, the Mayor *Königskinder*. He televised Count Basil *Count of Luxembourg*, Frank, Lord Chancellor and Jupiter, and with the BBC broadcast most of the Gilbert and Sullivan operas. Additionally he has sung Gilbert and Sullivan in Dallas, Texas annually since 1981.

**David Atherton** conductor gave over 150 performances at the ROH where he was Resident Conductor for 12 years. In particular, he has championed the operas of Britten, notably *Billy Budd* (ENO, Met, San Francisco), *Peter Grimes* (ROH, La

Scala, Met) and *Death in Venice* (the Met). He was co-founder of the London Sinfonietta in 1967, winning numerous recording awards, including the International Record Critics' Award for Tippett's *King Priam*. During the 1980s he held positions with the BBC Symphony, RLPO and San Diego Symphony, and is now Principal Guest Conductor of the BBC National Orchestra of Wales and Music Director of the Hong Kong Philharmonic.

**James Holmes** *conductor* joined ENO in 1973 and has conducted *Orpheus in the Underworld*, *Figaro*, *Barber of Seville*, *Mikado*, *Magic Flute*, *Hansel and Gretel*, *Oedipus Rex*, *Don Giovanni*, *Turn of the Screw* and *Street Scene* (recorded for TV), *Pacific Overtures* (USA Grammy nomination for his ENO recording), *Princess Ida*, *Inquest of Love* and *Falstaff*. Recent work includes a BBC TV documentary on Weill's American years. He is Simon Rattle's regular musical assistant at Glyndebourne and guest conductor for *Carousel* (Shaftesbury Theatre) having been associate music director for the Royal National Theatre production. Plans include *Street Scene* (Berlin and German TV).

**Noel Davies** *conductor* comes from Abergavenny and studied at the RCM under Sir Adrian Boult. Associated with SWO/ENO since 1967 and noted for the Mozart and Puccini repertoire, he has also conducted *Poppea*, *Mary Stuart*, *Count Ory*, *Carmen*, *Pearl Fishers*, *Faust*, *Julius Caesar*, *Xerxes*, *La traviata*, *Il trovatore*, *Rigoletto*, *Sicilian Vespers*, *Makropulos Case*, *Love for Three Oranges*, *Rusalka*, and at the Met *Gloriana* during ENO's USA tour. He has conducted Handel's *Giulio Cesare* at the Houston Grand Opera and *Rigoletto* (Iceland), and has just returned from Bayerische Staatsoper Munich where he conducted a new production of *Giulio Cesare*. With Sir Charles Mackerras he has prepared editions of *Judas Maccabaeus*, *Julius Caesar* and *Xerxes*.

**Tim Albery** *producer* directs both theatre and opera. His recent productions include *Don Carlos* (Opera North); *La Wally* (Netherlands Opera); *Marriage of Figaro* (Australian Opera); Schiller's *Wallenstein* (RSC) and *Chérubin* (ROH). Past ENO productions are *Beatrice and Benedict*, *Billy Budd* and *Lohengrin*.

**Patti Powell** *associate producer* studied contemporary dance and drama at Simon Fraser University in British Columbia, Canada. She moved to London in 1982. Past work includes *Don Giovanni* and *La finta giardiniera* (Opera North); *Billy Budd* and *Lohengrin* (ENO); *La Wally* (Bregenz Festival) and *La finta giardiniera* (WNO).

**Hildegard Bechtler** *set designer* was born in Stuttgart, trained at Camberwell and Central Schools of Art. She made her opera debut at the Almeida Theatre with *Jakob Lenz* by Wolfgang Riehm. Recent opera with Tim Albery includes *La Wally* (Bregenz and Amsterdam), *Don Carlos* (Opera North) and *Lohengrin* (ENO). She designed the sets for *Coriolanus* (Salzburg 1993) *Electra* (RSC), *King Lear* (RNT), *Hedda Gabler* (Dublin and

London), *Wozzeck* (Opera North) and *Footfalls* (London). Production design credits in film and television include *Business as Usual*, *Coming up Roses*, *Sacred Hearts*, *The Bad Sister* and *Hedda Gabler* for BBC. Plans include *Don Giovanni* (Glyndebourne) and *Simon Boccanegra* (Munich).

**Nicky Gillibrand** *costume designer* trained in fashion/textile design. Recent work includes costume design for *Mazeppa* (Bregenz Festspiele/Amsterdam) and *Le bourgeois gentilhomme* (Royal National Theatre), directed by Richard Jones and *Don Carlos* (Opera North), directed by Tim Albery; she has also designed costumes for Opera North's production of *Wozzeck*, directed by Deborah Warner.

**Jean Kalman** *lighting designer* is also a journalist and cameraman. Lighting credits include *The Cherry Orchard*, *The Mahabharata*, *The Tempest* and *Pelléas et Mélisande* (Peter Brook); *Il ritorno d'Ulisse*, *Mitridate*, *La bohème*, *Tancredi e Clorinda*, *Punch and Judy* (Amsterdam); *Der Rosenkavalier* (ENO); *Eugene Onegin* (Venice); *Cleomenza di Tito* (Glyndebourne); *Lohengrin* (ENO and Frankfurt); *Turandot* (Lyon); *Richard III*, *Midsummer Night's Dream*, *Macbeth* (RNT); *Wozzeck* (Opera North); *Coriolanus* (Salzburg), *Coronation of Poppea* (Amsterdam), *La bohème* (Anvers). Plans include *Don Giovanni* (Glyndebourne), *La traviata* (ROH), *Electra* (Salzburg), *Orfeo* (Amsterdam) and *Nabucco* (Paris). He won the Laurence Olivier Award 1991 for Best Lighting Design. He is also a poet.

**Lynn Binstock** *staff producer* began directing at Oxford University. She worked for Scottish Opera during 1988 and 1989 and joined ENO in 1990, where credits include a revival of *Ariadne*. Other recent work includes *Cavalleria Rusticana* and *Gianni Schicchi* (Cambridge Arts); *La scala di seta* (Regency Opera) and an adaptation of *The Fairy Queen*. She has developed education workshops for Opera North and the ROH. Plans include *Lady Macbeth* (Netherlands Opera); Associate Director for the *Ring* at ROH; *Ariadne* (ENO); a triple bill of Holst's *Savitri*, Goehr's *Sonata about Jerusalem* and a new work; and a new opera based on the Brer Rabbit tales. Next season she becomes Head of Staff Direction at ENO.

**Patrick Dickie** *staff producer* studied English Literature at Leeds University and worked as the Arts Council Trainee Director at ENO in the 1992/93 season. He was the founder director of Open Stage, with which most recently he created and directed *La Gioconda* (Richard Vernaco Gallery), which he also filmed (1992 E.T.A. Premier Award Winner) and revived for the British Festival of Visual Theatre. His opera work includes, as director: *La traviata* (Opera Exchange Oxford); as staff producer/assistant: *Duel of Tancredi and Clorinda*, *Barber of Seville* and *Eugene Onegin* (ENO); *Soundbites!* and *The Man Who Strides the Wind* (ENO Contemporary Opera Studio).

**Ian Westrip** *chorus master* sang with Scottish Opera in the 1970s before taking up the position of Assistant Musical Director/Chorus Master with the

## ACKNOWLEDGEMENTS

West Australian Opera Company. Now regarded as one of Australia's leading conductors he has also worked for the Australian Broadcasting Commission, Australian Opera, Australian Ballet and National Theatre. He was founder and Musical Director of the Music Theater Company of WA, founder of the Philharmonica Orchestra, Musical Director of the University of WA Choral Society and lecturer in singing at the Edith Cowan University. He recently completed a recording with the Philharmonia Orchestra of Opera Intermezzi and Preludes to be released in 1994.

**Stephen Harris** *chorus master* was born in Gloucester and studied at the Purcell School of Music, Royal College of Music and the National Opera Studio. He joined the music staff of Scottish Opera in 1989 and in 1991 was appointed Chorus Master. He was also assistant organist at Paisley Abbey, playing for many BBC broadcasts as well as making a CD with the choir. Recordings with Scottish Opera as Chorus Master include *Regina* (Blitzstein). He joined ENO as Assistant Chorus Master in August 1993, and recently became Music Director of Camberwell Pocket Opera.

**Barry Griffiths** *leader* was born in Birmingham and studied at the Royal Manchester College of Music with Endre Wolf. He joined the BBC Northern Symphony Orchestra and was appointed leader in 1972, subsequently becoming leader of the RPO in 1976. He has appeared several times as soloist with the RPO and other orchestras, performing Elgar, Tchaikovsky, Bartók and Sibelius concertos and has twice recorded *The Lark Ascending*. He has coached at the European Community Youth Orchestra and the National Centre for Orchestral Studies, and has adjudicated and given masterclasses countrywide. He was appointed leader at ENO in December 1989.

**Wendy Ebsworth** *sign interpreter* is a freelance sign language interpreter with a wide experience in theatre. She regularly interprets at the RNT, Lyric Hammersmith, Royal Court, Bush, Young Vic and Hampstead theatres. In opera she has worked on *Die Fledermaus* (WNO), *Thieving Magpie*, *Marriage of Figaro*, *La bohème* (Opera North); and *La bohème*, *Barber of Seville*, *Figaro's Wedding and Lohengrin* (ENO). She also worked for GMTV and Meridian on weekly news programmes, as well as interpreting the news for Channel 4 Daily. She has been interpreter on two film sets – one for TV and one for cinema, and has done interpreting jobs for independent TV companies.

**Gregory York** *audio-presenter* spent 21 years as a BBC announcer, presenting hundreds of concerts and operas live for an unseeing audience. In 1993 he set up Talking Notes to provide introductions for blind patrons at musical events. For ENO he has presented *La bohème*, *Street Scene*, *Figaro's Wedding*, *Lohengrin*, *The Two Widows*, *Der Rosenkavalier* and *The Pearl Fishers*. As an audio-describer at the Royal National Theatre he has worked on *An Inspector Calls* and *The Wind in the Willows*. Audio guides include *Goya: Truth and Fantasy* at the Royal Academy.

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**THE BEST BAGUETTES UNDER THE SUN!**

*40, St. Martins Lane, WC2*

# Performance Diary

F	155	Thu	Mar	31	7.30	<b>Eugene Onegin</b>	T	190	Tue	May	24	7.00	<b>Così fan tutte</b>
M	156	Sat	Apr	2	2.30	<b>Pearl Fishers</b>		191	Wed	May	25	7.30	<b>Peter Grimes</b>
	157	Sat	Apr	2	7.30	<b>Pearl Fishers</b>		192	Thu	May	26	7.00	<b>Così fan tutte</b>
								193	Fri	May	27	7.30	<b>Peter Grimes</b>
	158	Thu	Apr	7	7.30	<b>Eugene Onegin</b>		194	Sat	May	28	7.00	<b>Così fan tutte</b>
T	159	Fri	Apr	8	7.30	<b>Pearl Fishers</b>							
	160	Sat	Apr	9	7.30	<b>Eugene Onegin</b>	T	195	Thu	Jun	2	7.30	<b>Peter Grimes</b>
								196	Fri	Jun	3	7.00	<b>Così fan tutte</b>
	161	Wed	Apr	13	7.30	<b>Pearl Fishers</b>		197	Sat	Jun	4	7.30	<b>Peter Grimes</b>
	162	Thu	Apr	14	7.30	<b>Eugene Onegin</b>							
	163	Fri	Apr	15	7.30	<b>Pearl Fishers</b>		198	Tue	Jun	7	7.30	<b>Peter Grimes</b>
	164	Sat	Apr	16	7.30	<b>Eugene Onegin</b>	F	199	Wed	Jun	8	7.30	<b>Jenùfa</b>
							L	200	Thu	Jun	9	7.00	<b>Così fan tutte</b>
	165	Mon	Apr	18	7.30	<b>Pearl Fishers</b>		201	Fri	Jun	10	7.30	<b>Peter Grimes</b>
T	166	Tue	Apr	19	7.30	<b>Eugene Onegin</b>	E	202	Sat	Jun	11	7.30	<b>Jenùfa</b>
F	167	Wed	Apr	20	7.30	<b>Blond Eckbert</b>							
S	168	Thu	Apr	21	7.30	<b>Pearl Fishers</b>	§	203	Tue	Jun	14	7.30	<b>Peter Grimes</b>
	169	Fri	Apr	22	7.30	<b>Eugene Onegin</b>	T	204	Wed	Jun	15	7.30	<b>Jenùfa</b>
E	170	Sat	Apr	23	6.00	<b>Blond Eckbert</b>		205	Thu	Jun	16	7.30	<b>Peter Grimes</b>
								206	Fri	Jun	17	7.30	<b>Jenùfa</b>
	171	Tue	Apr	26	7.30	<b>Blond Eckbert</b>	F	207	Sat	Jun	18	7.30	<b>La bohème</b>
S	172	Wed	Apr	27	7.30	<b>Eugene Onegin</b>							
L	173	Thu	Apr	28	7.30	<b>Pearl Fishers</b>	E	208	Mon	Jun	20	6.00	<b>Jenùfa</b>
	174	Fri	Apr	29	7.30	<b>Blond Eckbert</b>		209	Tue	Jun	21	7.30	<b>Peter Grimes</b>
E	175	Sat	Apr	30	6.00	<b>Eugene Onegin</b>		210	Wed	Jun	22	7.30	<b>La bohème</b>
							T	211	Thu	Jun	23	7.30	<b>Jenùfa</b>
	176	Tue	May	3	7.30	<b>Eugene Onegin</b>		212	Fri	Jun	24	7.30	<b>Peter Grimes</b>
T	177	Wed	May	4	7.30	<b>Blond Eckbert</b>	M	213	Sat	Jun	25	3.00	<b>La bohème</b>
F	178	Thu	May	5	7.00	<b>Così fan tutte</b>		214	Sat	Jun	25	7.30	<b>La bohème</b>
L	179	Fri	May	6	7.30	<b>Eugene Onegin</b>							
E	180	Sat	May	7	6.00	<b>Così fan tutte</b>	E	215	Mon	Jun	27	6.00	<b>Peter Grimes</b>
							T	216	Tue	Jun	28	7.30	<b>La bohème</b>
S	181	Wed	May	11	7.00	<b>Così fan tutte</b>	S	217	Wed	Jun	29	7.30	<b>Jenùfa</b>
	182	Thu	May	12	7.30	<b>Blond Eckbert</b>	L	218	Thu	Jun	30	7.30	<b>Peter Grimes</b>
§	183	Fri	May	13	7.00	<b>Così fan tutte</b>	L	219	Fri	Jul	1	7.30	<b>La bohème</b>
	184	Sat	May	14	7.30	<b>Blond Eckbert</b>	L	220	Sat	Jul	2	7.30	<b>Jenùfa</b>
	185	Tue	May	17	7.00	<b>Così fan tutte</b>							
L	186	Wed	May	18	7.30	<b>Blond Eckbert</b>							
T	187	Thu	May	19	7.00	<b>Così fan tutte</b>							
F	188	Fri	May	20	7.30	<b>Peter Grimes</b>							
	189	Sat	May	21	7.00	<b>Così fan tutte</b>							

E = Early Start Performances. F = First Night. L = Last Performance this season. M = Matinée.

S = Sign Language Interpreted Performance. T = Talking Notes.

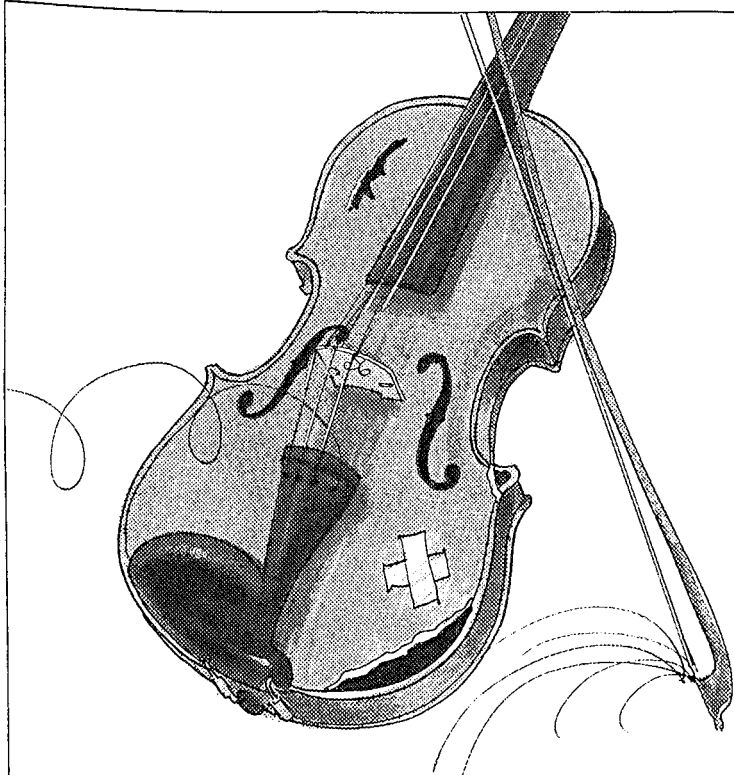
§ = Private Room and Bar for Associates, Benefactors and Patrons.

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Box Office 071-836 3161  
Box Office Fax 071-379 1264  
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